**WSP 64 B: Revolution: The Songwriting of The Beatles**  
Stanford Continuing Studies, Fall 2015  
Sunday, December 6, 2015  
Dr. Joel Phillip Friedman

**Course Description**

Through a selection of songs this workshop will explore the evolution of Lennon, McCartney, and Harrison as composer/lyricists as they developed from mere local cover band to arguably some of the most influential songwriters of the 20th century. Our goal is to understand how special and sophisticated their song writing could be on many different levels as the power and originality of their astonishing body of creative work still speaks loudly and clearly today.

In some cases we will delve into individual songs deeply. In others, we will discuss specifics of harmony, meter, or phrasing through a number of different songs. A byproduct of our investigation will be to find similarities and connections between songs, authors, and even periods.

As time permits we will also explore: the roles producer George Martin, the famed engineers of Abbey Road played; the revolutionary recording procedures and techniques they initiated; and The Beatles’ diverse creative influences (including R&B and Motown artists, classic rockers, and decidedly non-rock influences such as British Music Hall, Indian classical music, and the Classical avant-garde).

While the course is not designed for literate musicians, some knowledge of the basics of music – e.g. meter and harmony – will come in very handy. But, have no fear! If you are inexperienced all will be explained within our discussions if you ask.

**Your “pre-assignment” is: familiarize yourselves with this list of songs.**  
Since this is a one-day course there isn’t a “real syllabus.” You will not have to do any reading, although it is assumed you are already interested in The Beatles. This is not a history course. We will only touch upon historical and career events tangentially as needed. We will spend time listening and discussing the songs listed below. The list is designed to illuminate certain traits about the Beatles’ songwriting, draw comparisons within their catalog, as well acting as a foil to some common rock songwriting traits.

*Sit back, listen, listen again, familiarize, and enjoy!*

**Echoes of Tin Pan Alley**  
(Till There Was You) – Do You Want To Know A Secret - If I Fell - I’m A Loser  
Here There And Everywhere – Honey Pie

**The Wonder Years**  
She Love You – I Want To Hold Your Hand

**Classical Progressions, Descending Lines, And Sophisticated Harmonies**  
All My Loving – Any Time At All – Things We Said Today – And Your Bird Can Sing – Got To Get You Into My Life – For No One – Dear Prudence – Because

**What Were They Thinking? Cool & Odd Modulations**  
Another Girl – Good Day Sunshine – Penny Lane – Being For The Benefit of Mr. Kite – Martha My Dear

**A Twist of Lennon**  
Being For The Benefit of Mr. Kite – Good Morning Good Morning – I Am the Walrus – Happiness Is A Warm Gun
**Macca’s Silk Brush**
And I Love Her – Yesterday – Eleanor Rigby – Here There And Everywhere – Blackbird

**Harrisons**
Don’t Bother Me – Love You To – While My Guitar Gently Weeps – Here Comes The Sun – Something

**Blues?**
Can’t Buy Me Love – You Can’t Do That – Day Tripper

**Rocks of Gibraltar: Songs That Do NOT Change Key, Or Even Harmony!**