

GCSE Music.

**Comprehensive
resource pack
to support the
popular Music area.**

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Introduction.

Located within Liverpool's historic Albert Dock, the Beatles Story is a unique visitor attraction that transports you on an enlightening and atmospheric journey into the life, times, culture and music of the Beatles. Since opening in 1990, the Beatles Story has continued to develop our learning resources to create a fun and educational experience for all. Our commitment to life-long learning ensures every guest has a valuable experience, whatever their age or ability. We have linked the story of the Beatles, their early lives, their fame and combined creativity to selected areas of the National Curriculum: history, literacy, art and music to actively encourage and involve pupils in their own learning.

This resource pack focuses on GCSE Music in accordance with the AQA specification. It is intended to support both teachers and pupils in their exploration of the specified study piece for the Popular Music area of study; The Beatles Sgt Pepper's Lonely Hearts Club Band. Its main focus is on component 1: Understanding music and providing historical and contextual information about the Sgt Pepper album.

This pack contains useful information on preparing, planning and booking a visit to The Beatles Story along with an in depth look into the history, influences and outcomes leading to the creation of the album.

Learning Aims and Objectives.

Learning Aims

1. Introduce students to the Sgt Pepper album from its conception to completion
2. Analyse The Beatles lyrics and song structure within the following 3 tracks: Lucy in the Sky, Within You, Without You and With a Little Help from my Friends.

Objectives

1. The students should be able to discuss The Beatles Sgt Pepper album and its context within popular music.
2. The students should be able to make significant links with dates and other events and their relativity to the album.
3. The students should be able to analyse, in depth, the 3 chosen Beatles songs and discuss using correct terminology.
4. Demonstrate an understanding of the album and be able to deliver an informed critique.



The Album.

Sgt Pepper's Lonely Hearts Club Band is not only the most famous of all The Beatles' albums, but probably the most famous rock album of all time. It was released on the 1st June, 1967 and its release coincided with the famous "Summer of Love" of the 1960's. Sgt. Pepper was one of the unofficial soundtracks to the 'hippie' movement of the 1960's. In very general terms, a 'hippie' was someone who grew their hair long, wore colourful, often quite eccentric clothing and believed that the world should be a place of peace and love – not war and hatred. The Beatles and their Sgt Pepper album would prove to be a crucial influence on the hippie movement in both England and America.



The background to the making of Sgt Pepper is very important. From 1962, when they released their first single, "Love Me Do," to 1966, The Beatles quickly established themselves as the biggest band on the planet. The whole world seemed to love The Beatles, but worldwide fame was not without its drawbacks. The four Beatles had been touring, recording and making films almost non-stop since 1962 – and they were almost completely exhausted. Their music, especially on their last album, Revolver, had grown increasingly complex and experimental. Yet, at concerts, The Beatles' fans - especially those in Asia and America – simply wanted the band to play their hits and shake their heads. This frustrated the Beatles considerably, who had all developed as musicians and felt constrained just playing the same old songs. So, in 1966, after releasing their sixth album, Revolver, the Beatles decided to stop touring and withdraw to their beloved Abbey Road studios, where they began recording what would be their masterpiece.

Paul McCartney came up with the idea of making music as Sgt Pepper's Lonely Hearts Club Band. By abandoning their Fab Four image and taking on an entirely new "persona," the four Beatles felt free to experiment and make the music they wanted to make – not the music their fans expected them to make.

Paul was also the one to come up with the name Sgt Pepper on a flight home from Kenya, where many bands, especially those based in California, boasted imaginative, eccentric names like Jefferson Airplane, Dr. West's Medicine Show and Junk Band and The Mooseheart Faith Stellar Grove Band. On a Los Angeles to London flight, Paul was playing with some salt and pepper pots when he suddenly thought, "salt and pepper – Sgt Pepper!" John Lennon, George Harrison and Ringo Starr loved Paul's idea of giving the band a new identity and the four Beatles immediately began work on the album.



The beginning of Sgt Pepper: Strawberry Fields Forever and Penny Lane.

Beginning work on the album, John and Paul decided that they both wanted to write about their Liverpool childhoods. While acting in Richard Lester's film *How I Won the War* in Spain and away from the pressures of fame and touring, John began working on a song called *Strawberry Fields Forever*. The song was a wistful, melancholy ode to the Salvation Army home that backed onto John's childhood home in Liverpool, Mendips. As a boy, John loved to play in the grounds of Strawberry Fields, where he could let his imagination run free. His Aunt Mimi used to take him to see the Salvation Army band there, which John loved. The finished song is widely considered to be one of John's greatest pieces of songwriting, as well as one of the Beatles' most stunning songs. Together with their producer, George Martin, John and the Beatles single-handedly changed what a pop single could be, by using an orchestra and a variety of strange sound effects on *Strawberry Fields Forever*. Even today, it is still considered one of the greatest songs ever made.

Meanwhile, Paul had also been working on a song about his childhood, *Penny Lane*. Whereas *Strawberry Fields Forever* is quite a sad, melancholic song, *Penny Lane*, like its author, is more upbeat and positive. The real Penny Lane is a street in Allerton, South Liverpool, very near to where both John and Paul grew up. When they were schoolboys, John, Paul and George would all catch the bus at Penny Lane. Paul mentions the bus terminal in the song, as well as the nearby barber's shop, fire station and bank – all of which still exist. Thanks to the song, Penny Lane remains a tourist attraction to this day.

Although *Strawberry Fields Forever* and *Penny Lane* don't appear on the *Sgt Pepper* album – a mistake George Martin calls "the biggest of his professional career" – they marked the beginning of the recording sessions for the album.

The Beatles: Before Sgt Pepper.

Looking at The Beatles in the months before the making of the album and their switch from touring to studio

Style of music – what techniques were they developing in the studio that differed from what they used before

Influences leading up to the album – discuss where they had been and how this manifested in their music

Structure of the album – discuss the final track



The Road to Pepper.

In 1966, following the release of the experimental, critically acclaimed album Revolver - barely a note of which could be reproduced live - John Lennon, utterly fed up with touring, remarked:

“[we could] send out four waxworks ... and that would satisfy the crowds. Beatles concerts are nothing to do with music anymore.”

Even Paul McCartney, normally the chirpiest Beatle, was moved to say this when looking back on the period prior to Pepper:

*“We were fed up with being the Beatles. We really hated that f***ing four little mop-top approach. We were not boys, we were men ... and thought of ourselves as artists rather than just performers.”*



At first, one might struggle to understand the Beatles' mood circa 1966 and their utter disdain with their lot. However, consider this: since “cracking” America in February 1964 – just two short years ago – the Beatles had recorded and released five albums (A Hard Day's Night, Beatles for Sale, Help!, Rubber Soul and Revolver (and that list doesn't include the singles they recorded that didn't appear on the albums); made two films (A Hard Day's Night and Help!) and toured the US, Europe and Asia. That list doesn't include the

countless TV and personal appearances they made or the two books John somehow found the time to write. If you want to get an idea of just how tired the Beatles were during this period, look no further than the cover of their 1964 album Beatles for Sale (see image) – they look visibly exhausted.

It was the incessant touring, however, that proved to be the final nail in the coffin. Thanks to the screaming crowds, the Beatles could hardly hear themselves play and would revert to messing about onstage, even switching off their instruments. However, when they played Japan's Nippon Budokan arena in June 1966, the Beatles not only received death threats but a profound shock. The Budokan is primarily a martial arts arena – sacred ground in Japan – and unlike their western counterparts, the conservative Japanese fans did not scream. The ensuing silence showed up the four horrified Beatles for the sloppy musicians they'd become.

Worse was to come.

When they visited the Philippines in 1966, the Beatles unintentionally snubbed first lady Imelda Marcos. As a consequence, they were all but beaten up by security forces at the airport and barely escaped with their lives.

At the time, George Harrison, the ‘Quiet Beatle’ to Paul's ‘Chirpy One’, said:

“We're going to have a couple of weeks to recuperate before we go and get beaten up by the Americans.”

George's comments proved chillingly prophetic.

John had told a London Evening Standard journalist and friend, Maureen Cleave, that the Beatles were now, “bigger than Jesus.” The comment caused zero controversy in Europe, but it was met with howls of protest by Christian fundamentalists in America's Bible belt. Fans burned the Beatles' records and memorabilia, radio stations refused to play their music and in Alabama, the group received death threats from those guardians of the moral high ground, the Ku-Klux Klan. At this point, touring was so bad that even Paul, who loved touring, said “that's it!”

When they eventually returned to England, the four Beatles, whose every move was meticulously detailed by the press, went their separate ways. John decamped to Spain to act in the film, *How I Won the War*; Paul immersed himself in Swinging London's art scene and composed a film soundtrack, *The Family Way*; George took off to India to learn the sitar with Ravi Shankar, while Ringo decided to spend more time with his wife, Maureen, and son, Zak.

Unsurprisingly, rumours began to circulate in the press that the mighty Beatles had broken up.

However, this wasn't the case – and there was light at the end of the tunnel. The Beatles did have one place they could go where the fame, the fans and the pressures of the outside world could never intrude: Abbey Road.

So, after playing a final concert at San Francisco's Candlestick Park on 29th August, 1966, the Beatles decamped to Abbey Road, where they began to dream of Pepperland.

The Beatles wouldn't have to be the Beatles anymore, they could escape reality and be 're-born' and so, Sgt Pepper's Lonely Hearts Club Band was created.

Artistic influences

In terms of influences for the album, John and Paul both kicked around ideas of writing about their childhoods. As mentioned earlier, John, while he was in Almeria, Spain making the film *How I Won the War*, began to compose *Strawberry Fields*.

As they did so often, John and Paul seemed to be trying to "one-up" each other with their songs. Their respective takes on their childhoods are at once similar and different. John's *Strawberry Fields* is a dreamy, melancholic snapshot of childhood, as well as being a meditation on how John long-held suspicion – even as a child – that he was either a genius or mad.

John himself later remarked:

"I was different all my life. The second verse goes, 'No one I think is in my tree.' Well, I was too shy and self-doubting. Nobody seems to be as hip as me is what I was saying. Therefore, I must be crazy or a genius – 'I mean it must be high or low.'

George Harrison, who had struggled to get his songs on to albums dominated by Lennon-McCartney compositions, also began to assert himself as a songwriter with tracks like *If I Needed Someone*, on *Rubber Soul*, and the radical, political *Taxman* on *Revolver*. Foremost in his mind, however, was his newfound passion for Indian culture. He had bought a sitar in India and returned there to study the instrument with his friend and sitar virtuoso Ravi Shankar. He was also becoming a serious devotee of Hinduism and Indian culture. He had played the sitar on the *Rubber Soul* track, *Norwegian Wood*, which was a startling sound in 1965, especially given that the Beatles had, only two years prior, been singing "Yeah, Yeah, Yeah!" George's Indian influence would be a unique and recognisable fixture on the Beatles' albums from *Rubber Soul* onwards. From now, even George's guitar solos would be influenced by his study of the sitar.

Ringo, too, had grown as a musician. His drumming patterns on *Revolver* (the track *She Said* is a great illustration of this), as well as the song *Rain* became increasingly complex and universally admired. No longer viewed as a lucky chancer who had hitched a ride with three more talented musicians, Ringo's drumming became distinctive, instantly recognisable – and widely imitated. He even contributed lyrics to *Revolver*'s *Eleanor Rigby* ("Darning his socks in the night when there's nobody there,") and sang the lead vocal on *Yellow Submarine*.

Recording techniques

John began composing *Strawberry Fields* on an acoustic guitar – even at this early stage, Geoff Emmerick, the sound engineer at Abbey Road, recognised that it was already a "great, great song." However, John wanted to push the song, and the recording of it, to the very edge of Abbey Road's capabilities. Since the making of *Rubber Soul* and *Revolver* a year ago, the Beatles had been experimenting with new instruments (the sitar) and recording techniques (recording guitars and vocals backwards), as well as "tape loops," (which they had employed to startling effect on the *Tomorrow Never Knows*, *Revolver*'s revolutionary closing track). The Beatles seemed to be using the actual studio as an instrument itself.

As the music critic and author of *Revolution in the Head*, Ian McDonald said:

“[the Beatles] had initiated a second pop revolution – one which while galvanising their existing rivals and inspiring many new ones, left all of them far behind”

John asked producer George Martin that he wanted Strawberry Fields to have a “dreamy” feel, consistent with half-remembered childhood memories - hence the strangely beautiful opening, actually played by Paul on a Mellotron – a sort of early synthesizer that could produce new and strange effects. The Beatles – particularly Paul, who had spent the months since the Beatles had stopped touring investigating London’s avant-garde music scene – were the first band to utilize a Mellotron. The track not only utilizes traditional guitars and drums, but also orchestration and Indian instruments – all utterly radical in 1966.

There were two takes of the Strawberry Fields that John liked – yet both were in slightly different musical keys. John charged George Martin with the unenviable task of joining the two takes together in the middle, a simple enough task in a modern studio, but unheard of and virtually impossible in 1966. However,

using varispeed (the practice of slowing down or speeding a track up) – a technique the Beatles had been playing with since *Revolver* - George Martin managed to stitch the two takes together almost seamlessly. The pioneering genius of George Martin’s expertise here - not to mention John’s determination to get the sound he wanted – cannot be underestimated. For these reasons, Strawberry Fields is still regarded as one of the greatest songs of all time.

What is more astonishing is that Strawberry Fields was coupled with the equally revolutionary Penny Lane on a double “A” side single.

Both of these songs fed directly into the composition and wildly unorthodox experimentation of *Sgt. Pepper*.

George Harrison’s love of Indian music was never more beautifully expressed than in the *Pepper’s* *Within You Without You*, the opening track of side two (or track 8). And he came up with this stunning track after his song *Only a Northern Song* (later used on the *Yellow Submarine* soundtrack) had been rejected for the album. Despite have used a sitar on *Rubber Soul* and *Revolver*, a song made up almost entirely of Indian sitar and classical influences couldn’t have sounded more radical in 1967.

Track list discussed...

Sgt Pepper’s Lonely Hearts Club Band

This is the title track that opens the album and was intended to be a sort of “welcome” song. We hear an orchestra “warming up” and then Paul McCartney introducing Sgt Pepper’s band. This was The Beatles’ way of telling their fans that this album was going to be very different from anything they had ever done before.

With a Little Help from My Friends

With a Little Help from My Friends is one of the most popular and recognisable songs on *Sgt Pepper*. John and Paul always wrote a song for Ringo to sing – and this is one of his best. The song is also very true to the spirit of the hippie movement of the late sixties, preaching a philosophy of friendship and togetherness. To this day, Ringo Starr closes all his concerts with this song.

Lucy in the Sky with Diamonds

One of the best yet most controversial songs on the album. Many people think the strange lyrics were inspired by drugs – yet both John Lennon and Paul McCartney have confirmed that this isn’t the case. The truth is that the song was inspired by a drawing John Lennon’s son Julian did of one of his classmates, Lucy O’Donnell, in school. It showed a little girl, Lucy, standing amongst the stars, which looked like diamonds. John said he thought the drawing was “beautiful” and immediately started writing a song about it. John and Paul were also inspired by the children’s book *Alice in Wonderland* by Lewis Carroll, one of John’s favourite writers.

Getting Better

This song is a classic example of John and Paul writing together as a team. Paul’s lyrics, especially the verse, are optimistic and typical of him. As Paul sings, “I’ve got to admit it’s getting better,” John sings “it couldn’t get no worse,” which is typical of John, who was more pessimistic and sarcastic.

She's Leaving Home

One of the most beautiful songs on the album, *She's Leaving Home* was written by John and Paul after reading a newspaper story about a young girl running away from home. The girls' name, though never mentioned in the song, was actually Melanie Coe. Critics praised the song's lyrics, which they compared to poetry or a short story. They also praised John and Paul's music, which one critic felt was as good as anything by Schubert, the great classical composer.

Being for the Benefit of Mr. Kite

John Lennon copied the lyrics for this song almost word for word from a Victorian circus poster he had bought in an antique shop. When the Beatles recorded the song, John told their producer George Martin, that he wanted it to sound like the music you hear at an old fashioned circus or fairground. George Martin found recordings of old steam organs, threw them up in the air and told his team to stick them back together randomly – the incredible results can be heard in this track.

Within You, Without You

One of the most amazing songs on the album, *Within You Without You* was written by George Harrison, who was fascinated by Indian music and religion. George went travelling around India for six weeks and studied the sitar, a distinctive guitar-like instrument. George used Indian instruments and musicians on this track. John Lennon said it was his favourite George Harrison song. *Within You Without You* was also instrumental in introducing Indian music to the West.

When I'm Sixty-Four

Although this song is about getting old, Paul McCartney wrote when he was just sixteen. The song had been on the Beatles' set list since their Cavern days – they used to play it when their amplifiers broke. The song reflects the Beatles' – especially John and Paul's – love of old fashioned music-hall tunes. For many years, the song was used as the theme tune to the BBC TV show, *Points of View*.

Lovely Rita

Lovely Rita song was written by Paul McCartney about a female traffic warden or "meter maid" who allegedly gave him a parking ticket outside Abbey Road. Her real name was Meta Davis but Paul has said, "she looked like a Rita to me." Paul also noted that instead of getting angry about receiving a parking ticket, he decided to accept it with good grace and write a song about the experience.

Good Morning Good Morning

This song was written by John Lennon and was inspired by an advert on TV for Kellogg's Cornflakes. There is also a reference to a BBC sitcom of the time, called *Meet the Wife* in the song. *Good Morning* is unique in that it has never been performed live by any of the Beatles.

Sgt Pepper's Lonely Hearts Club band (reprise)

This track is a short, humorous reprise of the album's opening. On it, The Beatles sing that "it's getting very near the end," which it is – the following track, *A Day in the Life*, is the last song on the album.

A Day in the Life

Perhaps the most important song on *Sgt Pepper*. It was written jointly by John and Paul, though all of The Beatles, including their producer made huge contributions to the song. It has been called the greatest song The Beatles ever wrote. The lyrics, like *She's Leaving Home*, have been praised for being more like a poem or a short story. The song is also famous for its middle and ending, which features The Beatles and an orchestra going from a low note to a high one, ending in a huge crescendo. The final note of the song is especially famous – it was achieved by having three pianos played simultaneously by the Beatles and the Abbey Road studio staff.

CLASSROOM IDEAS:

Explore the different types of recording techniques that The Beatles used in the studio; how did this differ from what they used on tour?

Compare The Beatles recording techniques to those used in the modern studio. How have their techniques been developed?

Look at the press coverage surrounding The Beatles' Departure from touring to becoming studio based artists; what affect do you think this had on the development of the 'concept' album idea?

The 'concept album'

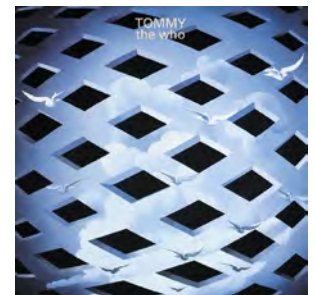
[Noun] (music) an album that has a unifying theme or that tells a single story

Wikipedia describes the concept album is, 'a studio album where all musical or lyrical ideas contribute to a single overall theme or unified story. In contrast, typical studio albums consist of a number of unconnected songs (lyrically and otherwise) performed by the artist. It has been argued that concept albums should refer only to albums that bring in themes or story lines from outside of music, given that a collection of love songs or songs from within a certain genre are not usually considered to be a "concept album."

Highly acclaimed concept albums...



The Dark Side Of The Moon
Pink Floyd



Tommy
The Who



Sgt. Pepper's Lonely Hearts
Club Band
The Beatles



The Rise and Fall of Ziggy
Stardust and the Spiders from
Mars - David Bowie



Thick as a Brick
Jethro Tull



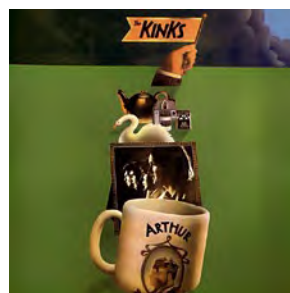
Pet Sounds
Beach Boys



The Wall
Pink Floyd



Ogdens' Nut Gone Flake
Small Faces



Arthur (Or the Decline
and Fall of the British Empire)
The Kinks



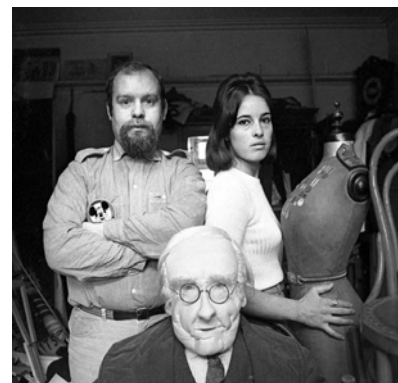
Songs for the Deaf
Queens of the Stone Age

Pop Art, Peter Blake and the importance of album art in the 60s and beyond.

Pop art is a visual art movement that emerged in the mid 1950s in Britain and in the late 1950s in the United States. It is one of the prominent art movements of the twentieth century. Characterized by themes and techniques drawn from popular mass culture, such as advertising, comic books and mundane cultural objects, pop art is widely interpreted as a reaction to the then-dominant ideas of abstract expressionism. Pop art, aimed to show images of popular as opposed to elitist culture in art, emphasizing the banal or kitschy elements of any culture, most often through the use of irony. It is also associated with the artists' use of mechanical means of reproduction or rendering techniques. (screen printing, repetitive patterns, block colours).

Sir Peter Thomas Blake, CBE, Commander of the Order of the British Empire, RDI, Royal Designer for Industry, is an English pop artist, best known for his design of the sleeve for the Beatles' album Sgt. Pepper's Lonely Hearts Club Band. Born 25 June 1932, in Dartford, Kent, he now lives in Chiswick, London.

Peter Blake designed the sleeve for Sgt. Pepper's Lonely Hearts Club Band with his then-wife Jann Haworth, the American-born artist whom he married in 1963. The Sgt. Pepper's sleeve has become an iconic work of pop art, much imitated and Blake's best known work. The means of production was the construction of a set with cut-out photographs and objects, such as flowers, centered around a drum (sold in auction in 2008) with the title of the album. Blake has subsequently complained about the one-off fee he received for the design (£200), with no subsequent royalties.



Peter Blake & Jann Haworth

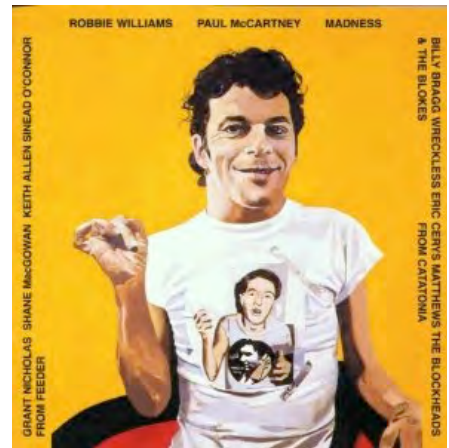
Blake also made sleeves for the Band Aid single, “Do They Know It’s Christmas?” (1984), Paul Weller’s Stanley Road (1995) and the Ian Dury tribute album Brand New Boots and Panties (2001; Blake had been Dury’s tutor at the Royal College of Art in the mid-60s). He also designed the sleeves for Pentangle’s Sweet Child and The Who’s Face Dances (1981), which features portraits of the band by a number of artists and Oasis’ Stop the Clocks album cover.



Band Aid
Do They Know It's Christmas?
(1984)



Paul Weller
Stanley Road
(1995)



Ian Dury tribute album Brand New
Boots and Panties
(2001)



Pentangle
Sweet Child
(1981)



The Who
Face Dances
(1981)



Oasis'
Stop the Clocks

DISCUSSION IDEA: It seems music and art go hand in hand. So, is album art still important in what has become the age of exponential digital growth?



Useful websites for FURTHER discussion on album art:

<https://www.smashingmagazine.com/2008/08/35-beautiful-music-album-covers/>

<http://www.billboard.com/photos/6715351/best-album-covers-of-all-time/1>

<http://www.weeklypodcast.net/important-album-artwork/>

<http://poulwebb.blogspot.co.uk/2012/11/peter-blake-album-covers.html>

Sgt Pepper Album Cover Details

Physical description

Gatefold cover sleeve for the long-playing record 'Sgt. Pepper's Lonely Hearts Club Band' recorded by The Beatles for EMI Records, The Gramophone Co. Ltd. / Parlophone.

The image on the album sleeve is composed of a collage of celebrities and the band members of the Beatles: Ringo Starr, George Harrison, Paul McCartney and John Lennon.

Place of Origin

Great Britain, United Kingdom (issued)

Date

1967

Artist/maker

Blake, Peter Sir, born 1932 (designer)

Jann Haworth, born 1942 (designer)

Cooper, Michael, born 1941 - died 1973 (photographer)

EMI Records, The Gramophone Co Ltd (publisher)

Parlophone (publisher)

Materials and Techniques

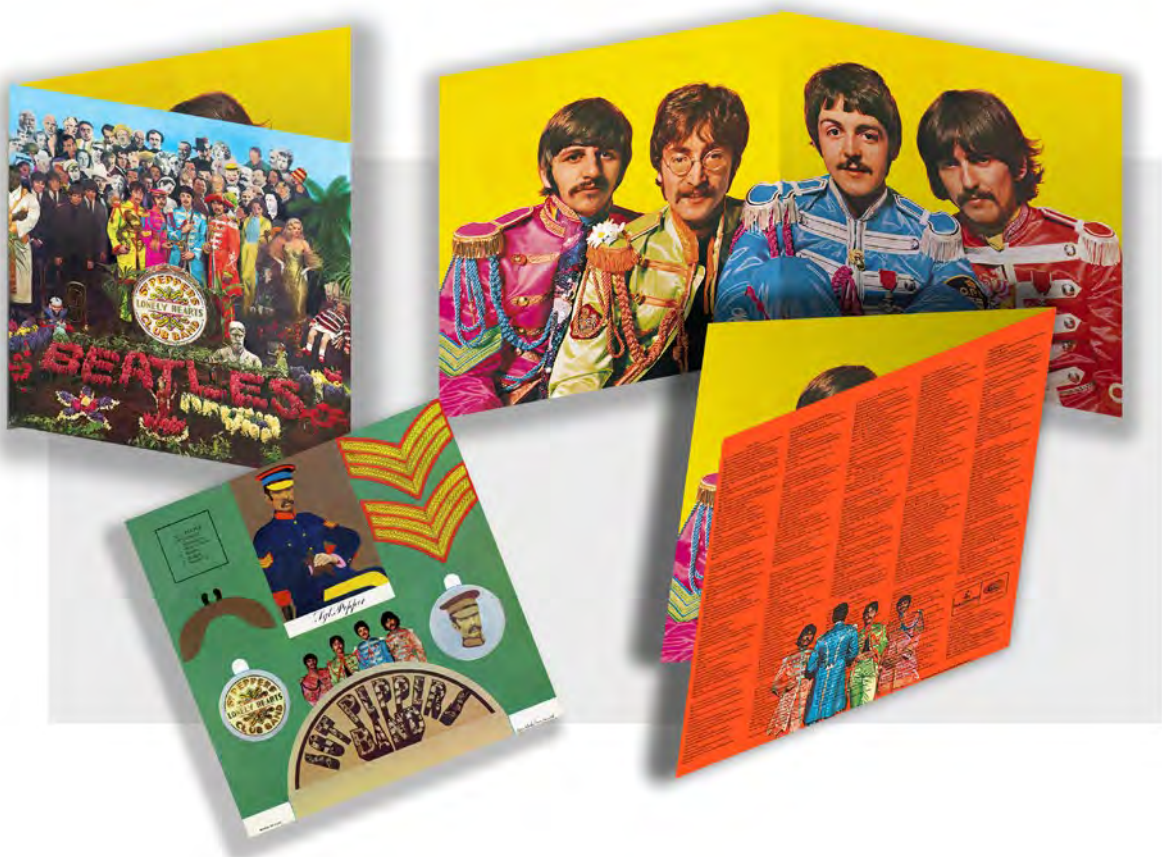
Colour offset lithograph on paper and card

Marks and inscriptions

Lettered with title, credits, lyrics etc. and 'Cover by M C Productions and The Apple / Staged by Peter Blake and Jann Haworth Photographed by Michael Cooper Wax figures by Madame Tussauds'.

Dimensions

Height: 31.4 cm, Width: 31.4 cm



Sgt Pepper - Track Analysis.

Written by Beth Mawdsely, Liverpool Hope Student

Sgt. Peppers Lonely Hearts Club Band (Sgt. Pepper) was an album released by The Beatles on June 1st 1967. It was the bands 8th album and it came to be known as the soundtrack to 'the summer of love' The creation of the album took a long time and the fab four spent over a total of 400 hours in the studio between November 1966 and April 1967.

Music was now more complex and with and touring was not priority for The Beatles so while creating Sgt. Pepper they didn't need to consider recreating the recorded sounds to a live audience. They were trying to do the impossible with a range of sounds whilst still only using four-track equipment. (To learn more about multi track recording follow this link: <http://entertainment.howstuffworks.com/multitrack-recording.htm>)

Sgt. Peppers Lonely Hearts Club Band was hugely successful. In Britain the album reached number one. Between June 1967 and February 1968 the album spent a total of 27 weeks at the top of the charts.

Three songs from the album that you will be studying are With A Little Help From My Friends, Within You, Without you and Lucy In The Sky With Diamonds

With A Little Help From My Friends

Instrumentation for the song:

- Paul on piano, bass guitar and backing vocals
- John on cowbell and backing vocals
- George on lead and rhythm guitar and backing vocals
- Ringo on drums, lead vocal and tambourine

As well as this George Martin the bands producer plays an organ piece during the first three bars of the song.

Production of the song:

Using a four-track tape the tracks filled up quickly, a tape reduction was completed. This condenses the four tracks into one track, this allows for further overdubs such as the backing vocals, bass, guitars and tambourine.

Whilst recording his lead vocals Ringo left gaps in the lyrics this was done on purpose to allow for the backing vocals to be overdubbed into the song. There were two overdubs of backing vocals the second were some harmonised vocals on top of Ringo's however harmonisation of the song was more sporadic than planned.

Song Structure

The songs structure is:

Four bar intro | Verse | Refrain | Verse | Refrain | Bridge | Verse | Refrain | Bridge | Refrain | Outro | Or can be written as (ABABCBCB) with intro and outro

Tempo of the song is in 4/4 and played Moderately

For the third and fourth bars of the song the instruments and background noise begins to fade to allow way for George's guitar to be heard before Ringo begins to sing.

Due to Ringo's limited vocal range the song was constructed within a twelve-note range from C-C however Ringo rarely strayed higher than the note A the higher C were for the harmony backing vocals.

The ninth bar is where the full drum kit is heard; this adds a change of instrumentation for the second line of the first verse. Following this the first refrain begins which lasts for 7 bars and also sees the introduction of Johns cowbell and Ringo's tambourine.

The first 6 bars of the refrain are made up of repetition of the title of the song, however altered each time it is heard with a new phrase before the song title, 'get by', 'get high' and 'gonna try' the final line is when the harmonies from John, Paul and George are heard. This then proceeds to a small guitar phrase from George to make way for a small and one of the rare drum solo's in the piece.

The second verse is instrumentally identical to the first verse however in this verse the vocal line is split into two sections. Ringo sings the first half of each line and the other three Beatles in unison sing the second half, this again leads to the refrain.

The first bridge immediately follows; the lyrics here are in a question and answer format, the three harmonising Beatles ask the question and Ringo providing the answer. The only differences for the third verse are the move from hi-hat to ride cymbal for Ringo.

Ringo's final note of the song "friends" jumps a full octave up to the C this breaks his five note melody line he's been comfortably singing throughout. While the backing vocals are heard singing a descending 'ah' the final bar of the song lands on the home chord C with the cymbal and instruments sustaining.

Lucy In The Sky With Diamonds

Many believe this song is about drugs, with the song title being shortened to (LSD). However John Lennon was widely open about his drug use and songs about drugs and he denied that this song was related to drugs in any way. He said, 'my son came home and showed me this drawing of a strange looking woman flying around' when John asked what it was his son said 'It was Lucy in the sky with diamonds' from there John decided to write a song about it. John drew inspiration from Alice in Wonderland and The Goon Show for the lyrics. However because of the perceived connotations of drug use within the song, it was one of a few songs that was banned worldwide from the radio from the Sgt. Pepper album.

Instrumentation:

- Paul – organ, bass and vocals
- John – acoustic guitar and lead vocal
- Ringo – drums
- George – tamboura and maracas
- George Martin(producer) – piano

The tapes four tracks were reduced onto one track of another tape, a tape echo was then added sporadically this gave the song a spacey aura. Automatic double tracking (ADT) which is a music production technique used to enhance the sound of voices or instruments during the recording process. ADT was used extensively on Lucy In The Sky With Diamonds along with speed manipulation. The reasons for using these production techniques were to give the song a psychedelic effect.

Structure:

Intro | Verse | Bridge | Chorus | Verse | Bridge | Chorus | Verse | Chorus | Outro
| ABCABCAC

Tempo begins in $\frac{3}{4}$.

There is a four bar intro to the song where you can hear an ostinato figure being played by Paul on the Lowery organ. This intro leads into the first verse. During the first verse the organ ostinato continues to play alongside bass melodies and John's vocals until bar 12 when the bass part becomes more intricate and the organ melody changed along with the first appearance of Ringo playing HI hats and kick drum. The tamboura can be heard very quietly in bar 13 gradually increasing in volume throughout the verse. Bars 18 onwards John's vocals are double tracked for the lyric 'the girl with Kaleidoscope eyes' during this the organ part changes again and the bass picks up-tempo.

During the bridge John's vocals are single tracked again and the tamboura disappears from the song. There is a constant kick drum and cymbal; Paul plays on the bass however the organ part disappears. George mimics the vocal line on the lead guitar to fill the hole that the organ has left. When the word 'gone' is sung during the bridge the time signature changes from $\frac{3}{4}$ to $\frac{4}{4}$. The new tempo continues into the chorus, which starts with Paul singing 'Lucy In The Sky With Diamonds' with John joining in midway through the lyric. They sing it fully in unison a second time then on the third time Paul sings a higher harmony. The organ reappears with chord on the third beat of every bar while George and Paul both play an almost identical counter melody on the electric guitar and bass guitar. Here Ringo plays the full drum kit for the first time during the chorus.

The second verse and chorus are almost identical to the first other than the change of lyrics, the tempo is now in $\frac{3}{4}$ again.

The third verse has more variety than the previous two, there are more bass runs to fill the gaps, there is no bridge at the end so the tempo suddenly changes to 4/4 again.

The final chorus has the tamboura playing a crescendo during the final four bars, the organ begins to improvise more along with the overdubbed bass. The final chorus is repeated twice which acts as the songs outro.

Within You, Without You

This song was one written by George Harrison. The songs inspiration came after George's recent trip to India in September 1966, he really immersed himself in the Indian culture particularly the music. The song was a mixture of genres and styles perfect for 'The Summer of Love' and the Psychedelia of the time.

Instrumentation:

- George Harrison - vocals, sitar, acoustic guitar, tambura
- Unknown musicians - dilruba, svarmandal, tabla, tambura
- Erich Gruenberg, Alan Loveday, Julien Gaillard, Paul Scherman, Ralph Elman, David Wolfsthal, Jack Rothstein, Jack Greene - violins
- Reginald Kilbey, Allen Ford, Peter Beavan - cellos
- Neil Aspinall – tambura

Structure:

Verse | Verse (altered) | Refrain | Instrumental | Verse (altered) | Refrain | So form is AA'BCA'B

George was trying to introduce traditional eastern rhythms within a structure that would be easier to listen to, to the English ear.

To begin the tamboura drone fades in and is in the background of the entire song. There is also a single tracked dilruba, which later becomes the melody line. This free form introduction continues with a glissando from the swordmandel moving upwards.

A 4/4 time signature is heard when the table comes in playing a four bar introduction with the tamboura drone as the accompaniment.

George sings the first verse alongside the dilruba, which plays an identical melody line throughout this verse it is in a traditional Indian style. The final two bars of this verse are the first time orchestral strings are heard. The cellos play a riff as a transition into the second verse.

In the second verse it is almost identical in format, this is the verse, which the string section really takes full effect playing countermelodies. Following this a melodic riff is played by the dilruba and cello an octave apart. The tabla follows this and leads the music into the refrain. The cellos accompany the tambouras giving a fuller bass part while the violins play a melody line.

During the instrumental section the first part of it has the tabla playing keeping time, during this time the dilrubas play a variation of the melody line, while George plays a sitar phrase. Towards the end of the first part of the instrumental section George plays the sitar in unison with the melody line of the dilrubas.

The second section of the instrumental a second variation of the melody line from the second verse is heard. The violins play melody line along with the cellos and dilrubas, George is meanwhile filling the gaps of phrasing with sitar phrases.

The tabla begins the third verse with a brief introduction again in 4/4. The final verse is similar to the second verse. During this verse after they hear the Indian instruments the beat suddenly stops and a intricate melody line is heard played by violins, cellos and dilruba. The dilruba improvises the same phrase as the table starts the beat again.

The refrain is now heard again which is identical in structure and instrumentation to the first refrain, however the lyrics are different and the table player finishes his performance with some percussive playing.



GCSE Popular Music Structure

‘With a little help from my friends’ - The Beatles

What is the name of the Album in which the song, ‘With a little help from my Friends’ was on?

.....

After listening to “With a little help from my Friends” using the list below,
try to identify the song:

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

Verse

Chorus

Middle 8

Intro

Chorus

Outro

Chorus

Verse

Middle 8

Chorus

Verse

Describe how the Outro is similar to the Intro (for example, same length in bar counts?)

.....

.....

.....

.....

.....



GCSE Popular Music Structure

‘Within you, without you’ - The Beatles

What is the name of the Album in which the song, ‘With a little help from my Friends’ was on?

.....

After listening to “With a little help from my Friends” using the list below, try to identify the song:

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

Verse	Chorus	Middle 8	Intro	Chorus	Outro
Chorus	Verse	Middle 8	Chorus	Verse	

Describe how the Outro is similar to the Intro (for example, same length in bar counts?)

.....

.....

.....

.....

.....

Sgt Pepper lectures @ The Beatles Story.

To complement our comprehensive self-guided exhibition, we offer a lecture specifically themed around the Sgt Pepper album and is specifically targeted to meet the needs of KS3 and KS4 Music GCSE students.

If you wish to book a lecture to enhance your visit to the Beatles Story, please specify this when you make your booking enquiry and further details can be sent to you; please see booking information for further details.

Further reading and useful websites

www.thebeatles.com/album/sgt-peppers-lonely-hearts-club-band

The Beatles Story and Liverpool Hope Partnership.

The Beatles Story has forged a unique partnership with Liverpool Hope University. We began with a 3 year pilot project in 2012 which was a success and 2016 has seen it extended for a further 3 years.

The partnership has seen an educational exchange between our two organisations. The Beatles Story host 3 work experience students from Liverpool Hope over 3 months every year from January and in return, Beatles Story staff have the opportunity to enrol on the Beatles and Popular Music MA – the only course of its kind in the world. The exchange has thus far seen 12 work experience students on placement at the Beatles Story. It has also seen 3 members of Beatles Story staff graduate with the MA and use this within their role, meaning we can proudly say we have staff members who are academic specialists in The Beatles and Popular music and are able to pass that expertise on to guests that visit.

For more information about Liverpool Hope, visit our partnership page here:

www.beatlesstory.com/partnerships/



Booking a visit to the Beatles Story, Liverpool.

Please note that all group visits should be booked in advance to ensure your safety and comfort. On average a visit to the Beatles Story will take 1-2 hours. This incorporates a viewing of the main exhibition areas, an audio tour and a pre-booked lecture about the Sgt Pepper album.

Please let us know if you have wheelchair users or others with special needs in your group. We recommend that you make a complimentary familiarisation before bringing your group.

Opening hours:

The Beatles Story is open every day from Monday to Sunday (Excluding 25 and 26 December). We recommend that visitors check our website for current opening times as these are subject to change.

Admission price, including Sgt Pepper lecturer: £10.00 per student

Teachers: Free

(A visit to Beatles Story without the Sgt Pepper lecture will be charged at normal group rates, priced per student.)

Parking: Coaches should drop off and pick up in Gower Street. Coach parking is available in Kings Dock adjacent to Albert Dock. Parking is available at Kings Dock or in the pay-and-display car parking around the Albert Dock.

Access:

The main entrance for group visits is located in Britannia Vaults opposite the New Echo Arena and Conference Centre and is clearly identified by banners and signage. There are

steps into the entrance foyer. A lift for disabled visitors is situated next to the main entrance. Because of strict fire restrictions the number of wheelchair users we can accommodate in the building at any one time is carefully controlled.

Arrival:

Our staff will advise you on the best route to the area you have booked. Please ensure you allow enough time to visit toilets etc. so that you can begin your session on time. Please be aware that if you arrive late we may not be able to run your session because of other bookings.

Toilets:

There are toilets – and wheelchair accessible toilets.

Photography:

Photography is allowed but no flash or tripods please. Photography may not be allowed in certain areas – there will be notices advising you of this.

To make a booking or to arrange a complimentary visit please visit beatlesstory.com/education

Lyrics.

With A Little Help From My Friends

What would you do if I sang out of tune?
Would you stand up and walk out on me?
Lend me your ears and I'll sing you a song,
And I'll try not to sing out of key.
Oh, I get by with a little help from my friends.
Mmm, I get high with a little help from my friends.
Mmm, gonna try with a little help from my friends.
What do I do when my love is away?
Does it worry you to be alone?
How do I feel by the end of the day?
Are you sad because you're on your own?
No, I get by with a little help from my friends.
Mmm, I get high with a little help from my friends.
Mmm, gonna try with a little help from my friends.
Do you need anybody?
I need somebody to love.
Could it be anybody?
I want somebody to love.
Would you believe in a love at first sight?
Yes, I'm certain that it happens all the time.
What do you see when you turn out the light?
I can't tell you, but I know it's mine.
Oh, I get by with a little help from my friends.
Mmm, I get high with a little help from my friends.
Oh, I'm gonna try with a little help from my friends.
Do you need anybody?
I just need someone to love.
Could it be anybody?
I want somebody to love.
Oh, I get by with a little help from my friends.
Mmm, I'm gonna try with a little help from my friends.
Oh, I get high with a little help from my friends.
Yes, I get by with a little help from my friends,
With a little help from my friends. Ah.



Lucy In The Sky With Diamonds

Picture yourself in a boat on a river,
With tangerine trees and marmalade skies.
Somebody calls you, you answer quite slowly,
A girl with kaleidoscope eyes.
Cellophane flowers of yellow and green,
Towering over your head.
Look for the girl with the sun in her eyes, and she's gone.
Lucy in the sky with diamonds,
Lucy in the sky with diamonds,
Lucy in the sky with diamonds, Ah
Follow her down to a bridge by a fountain,
Where rocking horse people eat marshmallow pies.
Ev'ryone smiles as you drift past the flowers,
That grow so incredibly high.
Newspaper taxis appear on the shore,
Waiting to take you away.
Climb in the back with your head in the clouds, and you're gone
Lucy in the sky with diamonds,
Lucy in the sky with diamonds,
Lucy in the sky with diamonds, Ah
Picture yourself on a train in a station,
With Plasticine porters with looking glass ties.
Suddenly someone is there at the turnstile,
The girl with kaleidoscope eyes.
Lucy in the sky with diamonds,
Lucy in the sky with diamonds,
Lucy in the sky with diamonds, Ah

Within You, Without You

We were talking - about the space between us all
And the people - who hide themselves behind a wall of illusion
Never glimpse the truth - then it's far too late - when they pass away.
We were talking - about the love we all could share - when we find it
To try our best to hold it there - with our love
With our love - we could save the world - if they only knew.
Try to realise it's all within yourself
No-one else can make you change
And to see you're really only very small,
And life flows on within you and without you.
We were talking - about the love that's gone so cold and the people,
Who gain the world and lose their soul -
They don't know - they can't see - are you one of them?
When you've seen beyond yourself -
Then you may find peace of mind, is waiting there -
And the time will come when you see we're all one,
And life flows on within you and without you.

Fascinating facts about the album.

1.

More than
700
hours were
spent recording
the album.

2.

A TV commercial
for Kellogg's
Corn Flakes
inspired Lennon's
'Good Morning
Good Morning'.

3.

'When I'm Sixty-Four'
was originally intended
to be the B-side to
'Strawberry Fields'.
However McCartney
then produced a
substitute - that song
was 'Penny Lane'.

4.

The lyrics were
printed in full on
the back cover -
the first time this
had been done
on a rock LP

5.

The most played track at
The Beatles' Pepper press
launch was Procol Harum's
'A Whiter Shade of Pale'
- issued the week before
Pepper. Lennon played the
song non-stop on his
Rolls Royce record player
all the way to the party.

6.

Among the people
considered for the
cover art but left off
were Jesus Christ,
Adolf Hitler and actor
Leo Gorcey - the
latter demanded a
fee of \$400.

7.

Mae West initially
refused to have her
image on the cover
but relented after The
Beatles personally
wrote her a letter
asking her permission.

8.

Closing track
'A Day in the Life'
includes a
high-frequency noise,
added by John Lennon
to annoy dogs!

The song also includes backwards laughter
with Lennon heard saying, 'been so high'
followed by McCartney adding, 'never
could be any other way.'

9.

The title track was
originally going to be
split into two parts,
opening and closing the
album. However, George
Martin said the final
chord of A Day in the
Life was so final that, "it
was obvious nothing else
could follow it."

10.

George Harrison's '**Only a Northern Song**', was intended for inclusion right up to the moment that McCartney decided to reprise the title track.

11.

Jimi Hendrix loved the title track so much he opened his show with it - as he would throughout the remainder of 1967.

12.

While the BBC thought '**Lucy in the Sky with Diamond**' is a reference to LSD; John insisted that it was from a pastel drawing by his four-year-old son, Julian.

13.

In 2008 the bass drum skin used on the front cover sold at auction for **€670,000**.

14.

Producer George Martin plays a harpsichord on '**Fixing a Hole**'.

15.

Ringo said, "The **biggest** memory I have of **Sgt. Pepper** is I learning to play chess."

16.

Paul wanted to use 90 musicians but EMI would only agree to a 40-piece orchestra. As a result, McCartney and George Martin transferred each of the four takes to one of the four tape-tracks then available, so there are in fact '160' musicians playing.

17.

NME's critics voted Sgt Pepper **the joint best album of all time in 1974** but by 2006 it did not make the paper's 100 best British albums.

18.

When Paul was asked why Elvis Presley was not on the album cover he said: "Elvis was too important and too far above the rest even to mention- he was more than merely a pop singer, he was Elvis the King."

Recommended reading and further research.

'Sgt. Peppers Lonely Hearts Club Band', TheBeatles.com, <http://www.thebeatles.com/album/sgt-peppers-lonely-hearts-club-band> (11th January 2016)

Rybaczewski, Dave, 'With A Little Help From My Friends History' Beatles Music History The In-Depth Story Behind The Songs Of The Beatles, <http://www.beatlesebooks.com/help-from-my-friends> (11th January 2016)

Rybaczewski, Dave, 'Lucy In The Sky With Diamonds History' Beatles Music History The In-Depth Story Behind The Songs Of The Beatles, <http://www.beatlesebooks.com/lucy-in-the-sky> (20th January 2016)

Rybaczewski, Dave, 'Within You, Without You History' Beatles Music History The In-Depth Story Behind The Songs Of The Beatles, <http://www.beatlesebooks.com/within-you-without-you> (22nd January 2016)

Negus, Keith (1992), Popular Music in Theory, Cambridge: Polity - Contains an essay centred on Sgt Pepper

Julien, Olivier [ed.] (2009), Sgt Pepper and the Beatles: It was Forty Years ago Today, Aldershot: Ashgate

Benzinger, Olaf (2000), Sgt Pepper's Lonely Hearts Club Band, Munich: Piper (German text)

Harry, Bill (1992), The Ultimate Beatles Encyclopedia, London: Virgin – Contains an excellent essay on Sgt Pepper

Sheila Whiteley (1992), The Space Between the Notes, London: Routledge – [Chpt 3] essay about Sgt Pepper

Additional reading.

MacDonald, Ian (2008 2nd Ed) Revolution in the Head: The Beatles' Records and the Sixties - published by Vintage

The original preview/review of the album in NME May 20th 1967 by Allen Smith - it's really funny; you can find a reproduction of it in Q, July 1987 <http://www.rocksbackpages.com/Library/Writer/alan-smith>

Concept album discussion link: http://www.songfacts.com/blog/writing/top_10_concept_albums_of_all_time/





The Beatles Story Ltd.
Britannia Vaults, Albert Dock, Liverpool, L3 4AD



beatlesstory.com

All information stated in this brochure is correct at time of printing and subject to change without notice.