



The Beatles: *Sgt Pepper's Lonely Hearts Club Band*

GCSE AQA Set Work Analysis

zigzageducation.co.uk

**POD
6750**

Publish your own work... Write to a brief...
Register at publishmenow.co.uk

Contents

Thank You for Choosing ZigZag Education.....	ii
Teacher Feedback Opportunity	iii
Terms and Conditions of Use	iv
Teacher’s Introduction.....	1
Students’ Introduction.....	2
Background	3
Analysis.....	7
‘With a Little Help from My Friends’	7
‘Lucy in the Sky with Diamonds’	17
‘Within You Without You’	25
Activities To Help You Engage With All 3 Songs.....	35
Revision Summary	37
Practice Questions.....	38
Answers	42
Glossary	47

Teacher's Introduction

This resource has been created to help you prepare your students to understand and analyse the set works of three songs from **The Beatles: *Sgt Pepper's Lonely Hearts Club Band* – 'With a Little Help from My Friends', 'Lucy in the Sky with Diamonds', 'Within You Without You'** for GCSE AQA Music for exams starting in 2018. Assessment objectives covered are AO4 and potentially AO3.

In *Component 1: Understanding Music*, there are four areas of study. Area of Study 2 deals with Popular Music and is one of the 'own choice' electives alongside the compulsory study of Western classical music. This resource contains all the guidance needed for students to excel in Section B of the written exam (Contextual Understanding). Section B counts for 28 marks out of the 96 marks allocated to the 90-minute exam, which is worth 40% of the GCSE mark.

This is a student-friendly resource, guiding and allowing students to discover, understand and interact with the music of this set work. You, as the teacher, may choose whether to give your students the whole resource or hand out pages as required.

You should work through this resource with your students, ensuring that they grasp the necessary concepts before moving on. You will need a score and a good recording of the set work. It would also be helpful to watch a performance of the work on YouTube. A good number of score excerpts and examples are included in this resource.

This resource gives brief contextual facts, a brief biography of the Beatles and the background of *The Sgt Pepper's Lonely Heart Club Band* album. Thereafter it engages fully with the three set songs. Facts and definitions are given where needed, but the emphasis is on the **discovery** of the music. As well as a guided analysis, there are questions, discussion points, a mind map and musical activities to stimulate learning and appreciation.

In line with the specification, this resource includes all the following aspects, as related to the set work:

- Melody
- Harmony
- Tonality
- Texture
- Structure
- Sonority
- Timbre/instrumentation
- Tempo, metre and rhythm

At the end of each song there are activities to consolidate learning.

There is also a revision table, dealing with the same elements to ensure that all concepts are grasped.

This is followed by practice exam questions to help your students prepare for the final exam. There are 10 short-answer practice questions and five long-answer practice questions, including tips on answering questions and how to avoid common pitfalls. Answers, with detailed mark schemes for all practice questions, are given in a separate chapter.

There is also a student-friendly glossary for all specific terms used in the resource. Relevant music examples are included in the glossary to illustrate terms.

Your role is:

- To facilitate the process of understanding the set songs through using this material
- To set the right pace for your students
- To supervise the suggested activities
- To provide feedback to your students after they have completed tasks and practice questions
- To encourage wider listening
- To foster a deeper and wider appreciation of music in your students

Free Updates!

Register your email address to receive any future free updates* made to this resource or other Music resources your school has purchased, and details of any promotions for your subject.

* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

Go to zzed.uk/freeupdates

Students' Introduction

You are about to embark on the discovery of three great songs. These set works are typical examples of part of the story of pop music – in this case, British pop in the 'own choice' set works for Area of Study 2 (Popular music). If you choose this option, you will be tested on these songs in Section B, which counts for 28 marks. This resource is for Section A: recognising musical elements in previously unheard music in this style.

You need to know the background to each of these songs, how they are structured. There will not be a listening component in the exam, but we encourage you to **listen** to your work *aurally* as well as *visually* and *intellectually*. Music is a performing art and

- This resource will equip you with the skills you need to excel in your exam. There are tasks and exercises which you can use to test your understanding.
- There are no explanations and definitions given in call-out boxes along the way.
- You will be guided through the songs in an organised, systematic analysis, with analysis clear and easy to understand.
- After studying and analysing each song there are tasks to consolidate what you have learned, such as mind mapping, multiple-choice questions, class discussion, and Beatles' chord progressions.
- At the end of the analysis, there is a revision table of all three songs, with a summary of key points.
- There are practice questions, which can be used as tests, exams or revision. There are ten short questions and five long questions in the style you can expect in the final exam, with tips on how to answer them.
- Answers to all tasks, exercises and practice questions are given in an answer key.
- The resource ends with a full glossary, which you can use as a reference tool.
- There are some technical terms that you need to know and understand. They will be familiar with them when you encounter them in the songs.

INSPECTION COPY

COPYRIGHT
PROTECTED



Recording Techniques

Recording techniques in the 1960s were very different from those found in today's studios. Studios recorded the Beatles using four tracks, although eight tracks were used at Abbey Road.

Here are some of the techniques used at the time, with YouTube links to help you understand them.

- Use of **Mellotron** – an early type of synthesiser, allowing different timbres to be created.
🔗 Watch Paul McCartney demonstrating the Mellotron on: <http://youtu.be/0000000000>
- Use of **Leslie speaker** – a combination of an amplifier and speaker, where the sound is modulated by a foot switch.
🔗 Watch a video of the history of the Leslie speaker on: <http://youtu.be/q000000000>
🔗 Watch a video of the Hammond organ (which applies to the Lowrey organ) on: <http://youtu.be/tHtekYmntnv0>
- **RM** (reduction mixing) – because they only had four tracks available, they combined tracks and dub them on to a single track, making more tracks available.
- **Amplification** – this is a general term for making a sound louder. In pop music, sounds were often made stronger through a machine called an amplifier.
- **Distortion** – this is a general term for something that is bent, changed or twisted. It can be achieved as well as a manipulation of the sound, making it rough, harsh, etc. It is often achieved through the use of a foot pedal, freeing the hands for playing.
🔗 Watch a video showing the difference on: <http://youtu.be/wSUuQ0PS7k>
- **Overdubbing** and **automatic double tracking** (ADT) – simultaneous doubling of a track to record the track twice.
🔗 Interesting tutorial on: <http://youtu.be/aMD0mcdngwA>
- RM and ADT are described well on: <http://youtu.be/WGdWdU4Pbu0>
- **Varispeeding** – the ability to change tape speeds.
- **DIT** (digital input transformer) – transformer that allowed electronic instruments to be recorded directly into the tape rather than through a mic.
- **Close-micing** – placing a mic very close to an instrument or voice, helping to capture the sound more clearly.
🔗 A good video of close-micing a piano: <http://youtu.be/HJzZ2XCPwRM>
🔗 And on close-micing a drum kit: <http://youtu.be/pnysYN0XBAM>
- **Signal processing** – compression, reverb and signal limiting.

INSPECTION COPY

COPYRIGHT
PROTECTED



Sonority

The Beatles had a unique sound. This was partly due to the combination of the way they harmonised together, but it also involved the instrumental techniques that they used.

Some of their guitar techniques you should know:

Palm mute: a muting technique where the side of the palm of the right hand is placed on the strings near the bridge, and the strings are then plucked.

📌 You can see this demonstrated on: <http://youtu.be/5...gu9EA0>

Pitch bend: a pitching technique where the left hand bends or stretches the string, lowering the pitch of the note. It can be done suddenly or gradually.

📌 Watch this on: <http://youtu.be/...R0HmzhDq-LE>

Hammer-on: a playing technique where the left hand brings a finger firmly down on a string to sound a note with a percussive effect. The opposite of this is **pull-off**, when a string is plucked with the left hand and then the left hand is removed, allowing a new pitch to be sounded.

📌 Both of these are shown on: <http://youtu.be/y2dtBQjc6lw>

Slide guitar (bottleneck): a playing technique where a metal tube fitted around the finger of the left hand is used to create a smooth change of pitch.

📌 Watch this demo: <http://youtu.be/DGp48NJ-oQs>

Slap bass: a bass guitar playing technique where the string is pulled away from the fretboard and then snapped back, creating a percussive effect.

📌 See a short lesson on: http://youtu.be/tGiICW0_Jf0

Good luck!

INSPECTION COPY

COPYRIGHT
PROTECTED



Biography and Background

The Beatles played a crucial role in the developments of British pop and rock music. *Day's Night*, marked a new phase for pop music, heralding (a) a change in attention to quieter and more melodic songs, (c) the transition from live performers to a studio band, and (d) touring and started leading more individual lives. Their songs reflected moods of the 1960s, starting with their album, *Revolver*, and continuing into the rich and varied recordings.

The story of the Beatles' rise to success is a long one. For this resource, we will focus on the *Sgt Pepper's* album.

In 1966 the Beatles had become tired of travelling and live shows and, because of the security risks and even threats on their lives. After an exhaustive tour of the UK, which Paul travelled to the USA and George went to India.

Paul was thinking of creating a fictional band where the group could be more anonymous and to experiment with different musical styles. It is said that he saw the salt and pepper shakers and thought of calling this band Sgt Pepper's! This led to the idea of it being a military band. Here is a picture of them in their 'uniforms', incongruously all holding French horns.



The songs on the album were designed for recording rather than performing, due to the advanced recording techniques used.

The recording process took much longer than any other Beatles album, beginning in June 1967 and completed on 21 April 1967, a total of about 700 hours. It was recorded in Studio 2 at Abbey Road.

The public thought that the Beatles' era was over, but when the album was released, it had an immediate success, achieving the following:

- For 27 weeks it was the top album in the UK
- For 15 weeks it was the top album in the USA
- It sold over 30 million copies
- It was Album of the Year in 1968
- It won four Grammy Awards in 1968

INSPECTION COPY

COPYRIGHT
PROTECTED




Contextual Information

Sgt Pepper's Lonely Hearts Club Band was the Beatles' eighth studio album, released in 1967. At the time they reached a flamboyant peak, they had become tired and bored of touring and performing live, so they decided to concentrate on recording.

The Beatles' sound was very distinctive, with the combination of their voices, as well as their harmonies. This is the sound the world expected, but *Sgt Pepper's* brought a new sound.

Firstly, they decided to create a fictitious band, hence the title of the album. This allowed them to create a public image and identity in this fake group. It gave them the freedom to experiment with different musical forms. Secondly, they wanted the album to give the impression of a live performance, so they used the technique of 'live recording' which allows the songs to flow uninterrupted.

The album has a very famous cover. It pictures the Beatles in army-style uniforms, surrounded by a collage of celebrities, with a floral clock in the foreground. Some of the celebrities included Charlie Chaplin, Fred Astaire, Tony Martin, Shirley Temple and some Indian gurus. They decided to omit the Beatles' names from the link for a picture of the cover:

 https://commons.wikimedia.org/wiki/File:Sgt._Peppers_band.jpg

The album consists mainly of the genres rock and pop, but a number of other influences are present:

- Rock and roll
- Big band
- Jazz
- Blues
- Circus
- Indian music

Because they were free to experiment musically, this can also be called a 'concept album'. It extended the boundaries of pop music. The songs utilise sounds and textures not normally found in pop music. For example, they used a number of instruments other than the normal band instruments: Lowrey organ, Hohner piano accordion, harmonium and a number of traditional Indian instruments. The instruments on the album were deliberately chosen for recording rather than performing, due to the quality of the sounds. *Time* magazine called the album a 'historic departure in the progress of popular music'.

There was often a suggestion of drug use by the Beatles. In later years they openly admitted that their music was 'inspired' and affected by their recreational use of drugs. A number of the lyrics on the album were ambiguous and some people thought they referred to drugs:

- 'I get high'
- 'Take some tea' (slang for cannabis)
- 'Digging the weeds'
- 'Lucy in the Sky with Diamonds' (slang for LSD)

Of course, this could have been entirely coincidental and mean nothing at all, but some of the lyrics were banned by the BBC and were not allowed to be played on the radio.

The 1960s were associated with the 'flower power' movement, which was a reaction to the Vietnam War and promoted peace, love and non-violent action. This later progressed to the hippie movement, which included drugs and moral permissiveness. Music born of this era was called *psychedelic* as it was meant to be a mind-altering experience.

What do you think?

INSPECTION COPY

COPYRIGHT
PROTECTED



'With a Little Help from My Friends'

We will look first at the song 'With a Little Help from My Friends'.

It is the second song on the album and flows on from the opening title song, 'Sgt Pepper's Lonely Hearts Club Band'. The words and music were written by John Lennon and Paul McCartney, and the lead singer was Ringo Starr. The album was produced by George Martin.

It is an example of pop music, a genre that features pop instruments and catchy, memorable melodies.

The song was originally titled 'Bad Finger Boogie', as John Lennon had hurt his finger on stage and was temporarily playing the piano with just his middle finger. By the time the song was recorded, the injury had healed.

The song asks questions about the meaning of friendship and stresses the importance of having friends.

Instruments/Timbre

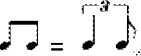
In the original recording, Paul played piano, George played electric guitar, John played drums. The producer George Martin played Hammond organ in the introduction. The following were added: tambourine, rhythm guitar, lead guitar, bass, some extra piano.

Overdubbing is the process where new sounds or music are added to an existing recording. To listen to the existing recording through headphones and play along.

In pop songs, the melody line is normally notated in the treble clef and written on a five-line staff, to avoid the excessive use of ledger lines.

The guitar and piano play mainly straight crotchets.

The bass emphasises the 1st and 3rd beats of the bar in the verse, and has mainly straight crotchets.

At the beginning this instruction is given: 

This means that all quavers are to be swung, i.e. played with a triplet feel.

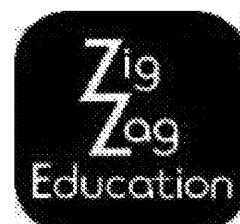
Swung quavers Also known as **swing style quavers**, notes written as two equal eighth notes but played with a triplet feel, with the first note longer than the second.

The drums start with crotchets and move to **swung quavers** on the hi-hat.

The song was specifically written for Ringo to sing. He had a very small vocal range (the very last note) has a range of only five notes. The whole song lasts 2 minutes, 44 seconds.

INSPECTION COPY

COPYRIGHT
PROTECTED



Structure

The overall structure of the song is:

- Intro
- Verse 1
- Chorus
- Verse 2
- Chorus
- Bridge
- Verse 3
- Chorus
- Bridge
- Chorus

Intro

The name of the fictional character, Billy Shears, was introduced in the first song of the album, 'With a Little Help from My Friends', which has the words 'Billy Shears' sung in harmony, sung against the crowd noise. This crowd noise is a recording from a live Beatles concert at Hollywood Bowl.

The tempo indication is marked **Moderately**, indicating a medium speed of 110 c.p.m.

The first four bars of the intro are in the key of G, while the song is in the key of E. The purpose of an intro is to set the key. On the word 'Shears', the key changes to E major and continues with the chorus. Here is the intro, showing the vocals, piano part, guitar chords and fill.

Intro

Moderately ♩ = 110

Vocal

Guitar

Piano

4

Shears.

Guitar fill

Pno.

INSPECTION COPY

COPYRIGHT
PROTECTED



The vocals on 'Billy Shears' consist of three consecutive major 3rd chords, rising a 1

Note how the chords are indicated:

- A capital letter always refers to a major chord, so 'C' means C major and if you are C, E and G.
- A chord with a slash always means that the note after the slash is the bass note with G in the bass, which is exactly what you see in the notated music.

TASK

Work out what D/A means.

The rhythm of the two-bar guitar figure has a triplet feel for the rest of the song.

Verse 1

The lyrics of the first verse ask the first two of many questions in the song.

The words reflect a lack of confidence in himself as a singer, something that Ringo

The original lyrics were:

What would you do if I sang out tune? Would you stand up and throw tomatoes

Ringo worried that the audience might actually throw tomatoes at him, another in confidence, and so the lyrics were changed.

The melody meanders up and down on the first five notes of the E major scale, E chords are used. Only two different note values are used, quavers and crotchets. The melody, found repeatedly in the middle and at the end of bars.

Syncopation

A rhythmic device where a note is stressed on a weak beat or

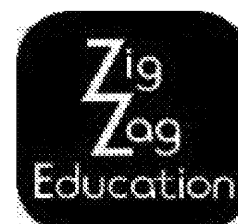
Here is the first half of the melody with chord symbols and Roman numerals. The chord sequence.

Verse 1

The musical notation shows the first half of the melody for 'Billy Shears'. It is written on a treble clef staff with a key signature of one sharp (F#). The melody consists of two lines of music. The first line has the lyrics 'What would you think if I sang out of' and the second line has 'up and walk out on me?'. Chord symbols are placed above the notes: E, B, F#m, B7, and E. Roman numerals are placed below the notes: I, ii, V7, and I. The melody is syncopated, with notes falling on weak beats.

Although the melody is syncopated, the accompaniment is rhythmically very regular, strictly on the first or third beat of the bar. The only instruments heard in the first and drums.

COPYRIGHT
PROTECTED



The chord symbols above the melody show the chords as played by the guitar and the first four bars, written in staff notation and **TAB**, looks like this:

TAB A notation system for guitar where the six lines of the staff represent the strings. The numbers indicate which fret should be played.

Guitar, Verse 1, in staff notation and TAB

Note that the four-bar phrase ends with a perfect **cadence** in E major, chords V^7-I .

Cadence Chord progressions that signify the end of a musical phrase, similar to punctuation in language. **Perfect cadence:** $V(\text{or } V^7)-I$

Chorus

The chorus is the most well-known part of the song, which contains the **hook**.

Hook A musical term, designed to 'catch' the ear of the listener. It is usually the first line of the chorus of a song. It is also called a 'hook' because it is usually the first line of the chorus of a song.

The chorus is eight bars long, with the last two bars consisting of a guitar fill and a repeat of the first two bars.

The lyrics of the chorus consist of three lines:

Oh, I get by with a little help from my friends.

Mmm, I get high ...

Mmm, gonna try ...

The words 'I get high' are one of the possible references to drug abuse mentioned in the lyrics, but it may just mean an emotionally happy state.

The first two lines are very similar. They look like, showing lyrics, melody and guitar chords:

Chorus, first two lines

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Note these aspects:

- The key is E major (four sharps: F# C# G# D#)
- Only three chords are used: E, D, A
- The chord D (D, F#, A) uses a note (D) outside the key of E major. This chord, the key, is very common in pop music. In classical music it would be called chromatic.
- The melody has emphasised notes on unimportant beats of the bar, i.e. it is syncopated and 'high' and 'low' are heard on the last quaver of the bar and tied over on to the next bar.
- The little notes in bar 3 are written as **acciaccaturas**, but in pop music these are called grace notes.

Chromatic

A general term referring to notes outside of the prevailing key. The word 'chroma' is Greek for 'colour' and it adds colour through notes that do not belong to scale of the key, e.g. in E major, all the black notes (F, C, G, D) and all the white notes (A, B, E) are chromatic.

Acciaccatura

In classical music, a type of ornament, sometimes called a grace note, is played almost simultaneously with the note that follows. In pop music, it is played on guitar as a slide to the note that follows.



The chord progression D–A–E is also known as a **double plagal cadence**:

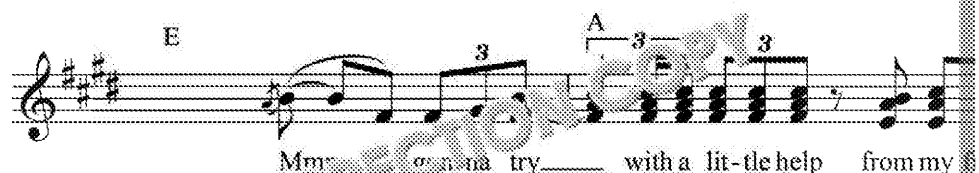
- A normal plagal cadence (IV–I) is A–E
- D is IV in A major, so a plagal cadence in A is D–A
- So, D–A–E is IV of IV–IV–I
- As there is a D# in E major, the double plagal cadence makes use of the flattened D (D#).

Cadence

Chord progressions that signify the end of a musical phrase, sentence or paragraph. **Plagal cadence:** IV–I progression. A **double plagal cadence:** IV of IV–IV–I

The third line of the chorus has a similar melody, but with some harmonies added. The harmonies were sung by John Lennon and Paul McCartney, with Ringo still singing the melody.

Chorus, 3rd line

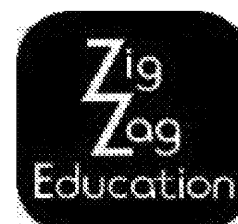


Note these aspects:

- Only two different chords are used
- The words 'with a little help' are sung on F#, whereas they were sung on E in the first line.
- The words 'with a little help' are sung on F# against an A major chord, effectively creating a tritone (A C# E F#).
- The small chromatic slide (G# to G) in the harmonies on 'friends'
- The chorus ends with a normal plagal cadence (IV–I or A–E)

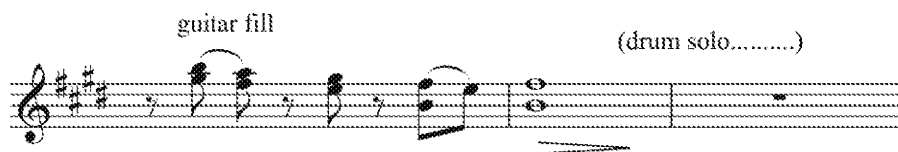
In the overdubbing, a tambourine and cowbell were added for the chorus.

COPYRIGHT
PROTECTED



As the chorus ends, there is a short guitar fill on the notes below, followed by a short drum solo.

Guitar fill



Verse 2

The lyrics for the second verse continue with questions sung by Ringo, but interspersed by questions sung by John and Paul. This creates a type of **call and response**.

Call and response A type of singing where a phrase sung by (usually) one person is answered by another singer or group of singers.

Ringo: *What do I do when my love is away?* [call]

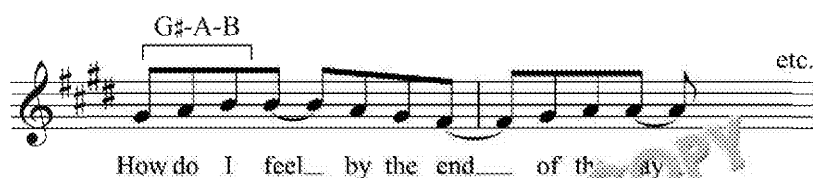
John/Paul: *Does it worry you to be alone?* [response]

The tone of the lyrics has changed from the insecurity of the first verse to questioning the second verse.

The chord progression is exactly the same as the first verse and the melody follows with rhythmic alterations to accommodate the lyrics.

In verse 1, the first line started G#-A-B... and G#-B-B... in the second line. In verse 2

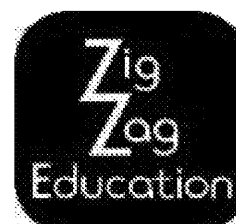
Verse 2



Note that there are two notes (F# and C#) on the syllables 'lone' and 'own'. This is a

Melisma A singing technique where two or more notes are sung on the same syllable.

COPYRIGHT
PROTECTED



Chorus

The second chorus is slightly different from the first chorus. In each line, the first then John and Paul join him, singing in harmony above his notes as in the third line.

The first chorus started 'Oh, I get by....' and the second chorus starts 'No, I get by' answering 'no' to the question 'Are you sad because you're on your own?'

The second chorus also has the overdubbed tambourine and cowbell. Although in the accompaniment, the vocal lines are more complex, with chromatic sliding works to build interest and momentum in the song.

2nd Chorus

The musical notation for the 2nd Chorus is shown across three staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in treble clef. The lyrics are: "No, I get by with a lit-tle help from my friends." The notation includes triplets and various rests. Chords E, F#, A, D, and A are indicated above the staff. A watermark "Zig Zag Education" is visible over the notation.

Bridge

The purpose of the bridge in a song is to create variety, to expand the song without repeating a pattern and to take the melody and lyrics on a small detour before returning to familiar territory.

The bridge in 'With a Little Help from My Friends' continues with the question-and-answer pattern, but this time John and Paul ask the questions in a high register and Ringo responds in a low register.

Harmonically, two new chords are introduced:

- (a) $C\sharp m^{11}$, which is $C\sharp$ minor with an added 11^{th} (= $F\sharp$). In the song there is also a $E\ G\sharp\ B\ F\sharp$
- (b) $F\sharp$, which is the major chord $F\sharp\ A\ C\sharp$.

The note values in the bridge are longer, giving the effect of the music broadening. The longer note values are used to create the effect of the music rising to a new level.

The accompaniment returns to piano, guitar and drums.

Bridge

The musical notation for the Bridge is shown on a single staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in treble clef. The lyrics are: "Do you need an-y - bod - y? I need some-". The notation includes triplets and various rests. Chords E, $C\sharp m^{11}$, $F\sharp$, and E are indicated above the staff. A watermark "Zig Zag Education" is visible over the notation.

INSPECTION COPY

COPYRIGHT
PROTECTED

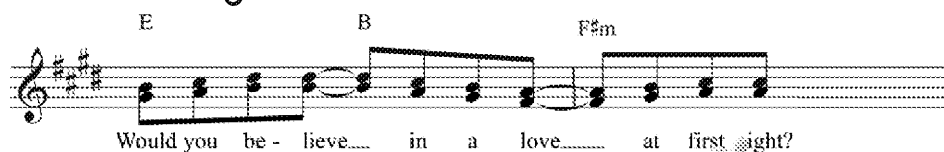


Verse 3

The third verse continues the question-answer / call and response format with John (in harmony) and Ringo providing the answers.

The harmony in the Beatles' questions is simply a 3rd above the melody notes:

Verse 3 harmony



The drum kit accompaniment changes in this verse from snare to ride cymbal.

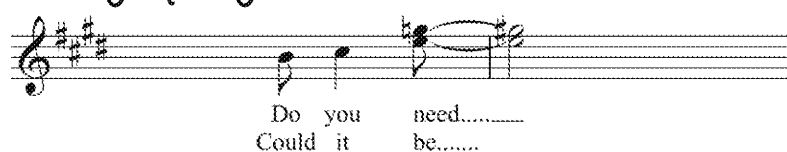
Chorus

The chorus following this is identical to the chorus after verse 2.

Bridge

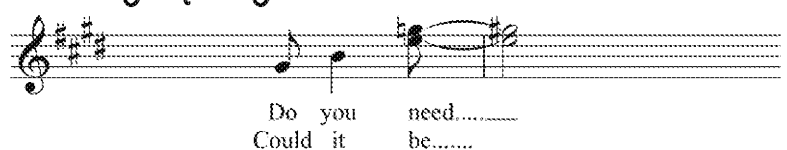
The same music and lyrics are used for the second bridge, with one small change in the first bridge are:

1st Bridge opening notes



In the second bridge, the opening notes are slightly adjusted:

2nd Bridge opening notes



Final Chorus

The melody and lyrics for the final chorus are the same as before, although the order of lines 2 and 3 swapped around. This was apparently an error by Ringo in the recording.

After the usual three-line chorus, there is a six-bar coda on to the song, using the same melody and lyrics as the first bridge.

Note these aspects:

- The sustained chords on the piano, guitar and bass in bars 2 and 3 below
- The repeated melody notes in bars 2 and 3 below
- The last line by Ringo – out of his normal range, and sung **falsetto**
- The descending melody sung by the other Beatles and Ringo sustains the E
- The chord symbol C/G means the chord of C (C♮ E G♮) is played, with G♮ in the bass
- The chord symbol D/A means the chord of D (D♮ F♯ A) is played, with A in the bass
- The final cadence is a type of alternative perfect cadence [♭VII–I]; (D is the flat seventh of the tonic chord)
- On the last tonic chord, a cymbal is struck

Falsetto A singing technique used by men to pitch a note outside their normal range, through stretching the vocal chords, resulting in a thin, high note.

**COPYRIGHT
PROTECTED**



Concluding three bars

with a lit-tle help from my friends...

DISCUSSION QUESTIONS

1. Discuss the **strengths** and **weaknesses** of the **melody line**. Is it successful, and what **techniques** are used to strengthen/expand the melody?

.....

.....

2. Discuss the **musical elements** found in the different parts of the song – intro, verse, chorus, bridge, and outro. Include discussion on **rhythm**, **harmony** and **texture**.

.....

.....

3. Discuss the **accompaniment** as played by the Beatles. Do you find it interesting? Compare it with other covers of this song and compare them with the original recording.

.....

.....

4. What do you consider to be the **central message** of this song? Do you think it is successful?

.....

.....

INSPECTION COPY

COPYRIGHT
PROTECTED



Consolidation Task

The chord sequence below is the one used for the verse and chorus of this song. sequence in the following ways:

- Research the correct notes for each chord
- Learn to play these chords on guitar, piano or keyboard
- Practise them until you can move comfortably, smoothly and in time from one chord to the next
- Improvise with voice or instrument over this chord sequence
- Record your improvisation in a studio or on your phone

Moderate speed ♩ = 110

E / B / | F#m /// | // B⁷ / | E /// |
E / B / | F#m /// | // B⁷ / | E /// |
D / A / | E /// | D / A / | E /// | A /// | E /// ||

If you wish, you may play this chord sequence in an easier key. Here it is in the key of C major.

C / G / | Dm /// | // G⁷ / | C /// |
C / G / | Dm /// | // G⁷ / | C /// |
B^b / F / | C /// | B^b / F / | C /// | F /// | C /// ||

INSPECTION COPY

COPYRIGHT
PROTECTED



'Lucy in the Sky with Diamonds'

Next we will look at the song 'Lucy in the Sky with Diamonds'.

Following 'With a Little Help from My Friends' on the *Sgt Pepper's* album is the song 'Lucy in the Sky with Diamonds'. It was written by John Lennon and Paul McCartney and also sung by them. It was the last song recorded for the album.

A copy of the lyrics, as well as a recording, is available on:

🔗 <http://www.azlyrics.com/lyrics/beatles/lucyinthesky.html> [diamonds.html](http://www.azlyrics.com/lyrics/beatles/diamonds.html)

It has some unusual features, which are described in detail later:

- It is written in three different keys: C major for the verses, B♭ major for the pre-chorus, and so does not end in the same key as the beginning
- The verses and pre-chorus are written in triple metre (3/4) and the chorus in common time (4/4), which is uncommon in pop music.
- It includes some unconventional instruments and timbres: Lowrey organ, tanpura, etc.
- Unique/strange lyrics
- It was described by the Beatles as 'experimental' song-writing

The song is sung at a moderate tempo, with an opening metronome speed of ♩ = 100 per minute.

This song is one that has provoked discussion and conjecture over the Beatles' use of drugs. John Lennon was open about the Beatles' use of drugs at times and admitted that some of their songs were inspired by drugs. Later, in 2004, Paul McCartney confirmed publicly that the band used drugs, including LSD. The song 'Lucy in the Sky with Diamonds' was thought to be a play on the letters LSD, but John Lennon said it was completely coincidental. It has been suggested that the song's lyrics, timbre and melody were inspired by a drug-induced experience. For this reason, the song was banned on many radio stations.

For these reasons, the song is classified **psychedelic pop**.

Psychedelic pop The pop version of **psychedelic rock**, which was music attempted to create a state where the brain is affected by mind-altering drugs. Many of these songs were inspired by the use of LSD.

So what was the inspiration for this song?

In 1967, John's son, Julian, showed his father a picture he had drawn, a picture of a girl surrounded by stars. Look at this picture on:

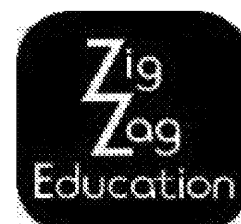
🔗 <http://www.feelnumb.com/2011/05/17/pink-floyd-david-gilmour-bought-julian-lennon-painting-with-diamonds-painting/>

When John asked his son about the picture, Julian replied that it was 'Lucy in the Sky with Diamonds'. The stars as diamonds and Lucy referred to his friend, Lucy O'Donnell. John thought it was a good idea, so he showed the picture to Paul and they started work on it immediately, using the picture as a guide.

The words for the rest of the song are supposedly inspired by two books by Lewis Carroll: 'The Walrus and the Carpenter' from *Through the Looking Glass* and the 'Wool and Water' chapter of the book *Through the Looking Glass*. Paul McCartney used phrases 'cellophane flowers', 'kaleidoscope eyes' and 'newspaper taxis'. In a and a phrase 'plasticine ties' was used and this was turned into 'plasticine porters with ties'.

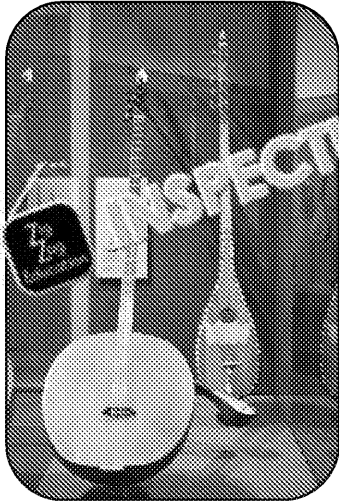
It is no wonder people were suspicious about the origins of the song!

**COPYRIGHT
PROTECTED**

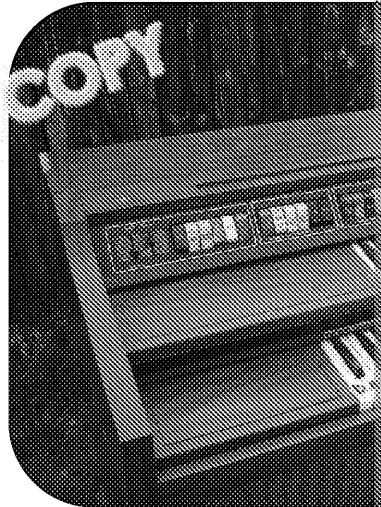


Instrumentation

- John played acoustic guitar and sang most of the lyrics – some of these were recordings combined
- Paul sang part of the song, added harmonies, played bass and a Lowrey DSO or bell-like sound
- Ringo played drums
- George Martin played piano
- George Harrison played distorted lead electric guitar (through a Leslie speaker) and a drone on the tambura, an Indian instrument



tambura



Lowrey organ

An echo effect was added during recording, adding to the 'spacey' feel of the song

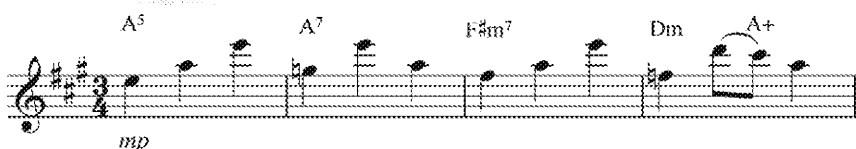
Structure

- Intro
- Verse 1
- Pre-chorus
- Chorus
- Verse 2
- Pre-chorus
- Chorus
- Verse 3
- Chorus
- Outro-chorus (fade out)

Intro

The intro is four bars long, in 4/4 time and in the key of A major. It is played *mezzo-piano* (mp) and the Lowrey organ plays these notes:

Intro



These four bars are played repeatedly during the verse that follows, creating an **ostinato**.

Ostinato

A repeated melodic and/or rhythmic pattern used as a unifying element.

INSPECTION COPY

COPYRIGHT
PROTECTED



Note the high register of the melody and the large jumps between notes. This is

Disjunct

A melody that contains leaps between notes. A melody that m

The **chords** that are used in the intro are used repeatedly through every verse, so understand the construction of each chord.

- A⁵ is a chord that contains just the root and the 5th (i.e. no 3rd). In this case, as seen in the melody.
- A⁷ is a major chord with an added minor 7th. A full A⁷ chord would be A C E G, but just the notes A E G are used.
- F#m⁷ is an F# minor chord with an added minor 7th. A full F#m⁷ chord would be F# A B C, but just the notes F# A E are used.
- Dm is a D minor chord. A full Dm chord would be D F (B) A, but just the notes D F A are used.
- A+ is an augmented triad on A. A full A+ chord would be A C# E#. The E# is not used in the song.

Interestingly, the note A is found in each one of these chords.

Verse 1

Verse 1 is made up of two almost identical melodies. It is sung by John, against the organ and chord progression, but on the word 'skies' the organ melody changes, the chords change, the hi-hat and kick drum are heard, the bass has a short fill and the tambura drone

Verse 1, first two lines

A⁵ A⁷ F#m⁷ Dm/F A⁵ A⁷

Pic-ture your-self in a boat on a riv-er, with tan-ger-ine trees

Both 'tangerine' and 'marmalade' are hues of orange. Take this line or another of lines of this song and paint your own picture of the scene.

Musically, this melody is very limited – in eight bars the note C# is sung 10 times, 1 times consecutively and the whole range is only five notes.

An interesting exercise would be a class debate, with 'pro' and 'con' views on its

The notes C#–B on 'river' are on a series, but in the third line, on the word 'slowly' the example of **tone painting**.

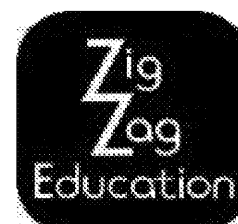
Tone paint

A musical device where the words of a song are depicted literally. **slowly** is sung on **slower** note values. It is sometimes called w

For the second half of the verse, the accompaniment reverts to the organ ostinato, the bass drum and cymbals – and the bass guitar starts to pick up the pace.

In the recording the last line of the verse is double-tracked, meaning that there are two voices singing. This gives the effect of another voice joining in for that line. This effect is used in the song, leading towards the upcoming pre-chorus.

COPYRIGHT
PROTECTED



Pre-Chorus

The first musical aspect to notice is the change of key, from A major to B \flat major up one semitone, which has the effect of the music rising to a new height and intensity.

The purpose of a pre-chorus is that of a link or bridge between the verse and the chorus. It frequently contains a change of key. The length of the pre-chorus can be a single line (as in John Lennon's 'Imagine') to a few lines – in this case it is four lines long.

The melody of the verse was limited in range and the pre-chorus is even more limited, using a single note! The lyrics continue in the same fanciful, dream-like style. The dynamic signature remains 3/4. The chords change every second bar. The two halves are of equal length:

Pre-Chorus, first half

mp Cer-ise flow-ers of yel-low and green tow-er-ing

In the recording John sings single-tracked again, the organ and tambura are silent and the guitar plays throughout the pre-chorus. The echo effect is also much more marked.

Note the guitar TAB notation:

Pre-Chorus, TAB first four bars

The curved line indicates a **bend**, in this case a full tone. This bend is held for five bars. The four-bar guitar pattern is heard four times altogether in the pre-chorus.

Bend

The guitar technique of pushing or pulling the string to one side. This stretches the string more tightly, making the pitch higher, up a full tone.

The last note of the pre-chorus is A on the word 'gone', where a number of musical changes occur:

- The key changes again, this time to G major
- The metre changes abruptly to four beats per bar
- The dynamics change to *forte*
- The tempo change is given by the notation $\text{♩} = \text{♩}$ meaning that the tempo of a minim in the pre-chorus becomes the tempo of a crotchet in the chorus

Chorus

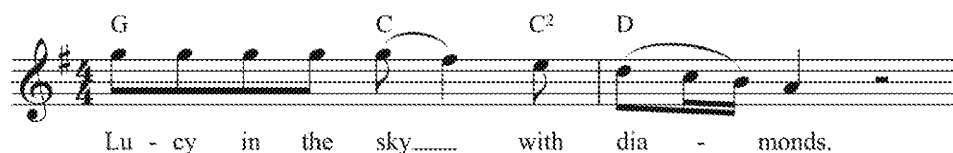
The energy level of the song rises dramatically in the chorus as the quadruple metre changes to 4/4. The melody moves from dreamy to catchy and memorable, and the full drum kit joins in. The key changes to G major. Paul sings the opening two lines of the chorus, joined by John. The first two lines simply comprise the title of the song, repeated three times, followed by an 'Ah' at the end.

COPYRIGHT
PROTECTED



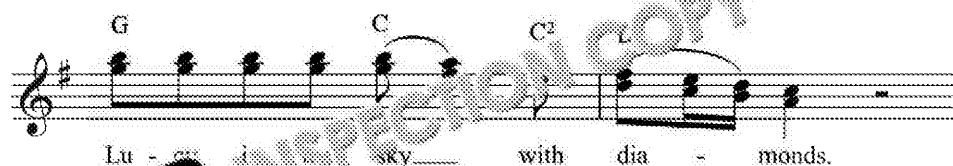
The first two lines are identical:

Chorus, 1st line



When John joins in for the third line, he sings a harmony a 3rd above the melody

Chorus, 3rd line



Note that the **rate of chord change** is also faster as previously there was only one **harmonic rhythm**.

Harmonic rhythm The speed at which the chord change occurs.

Remember that a single capital letter shows that a **major** chord is used in the harmony

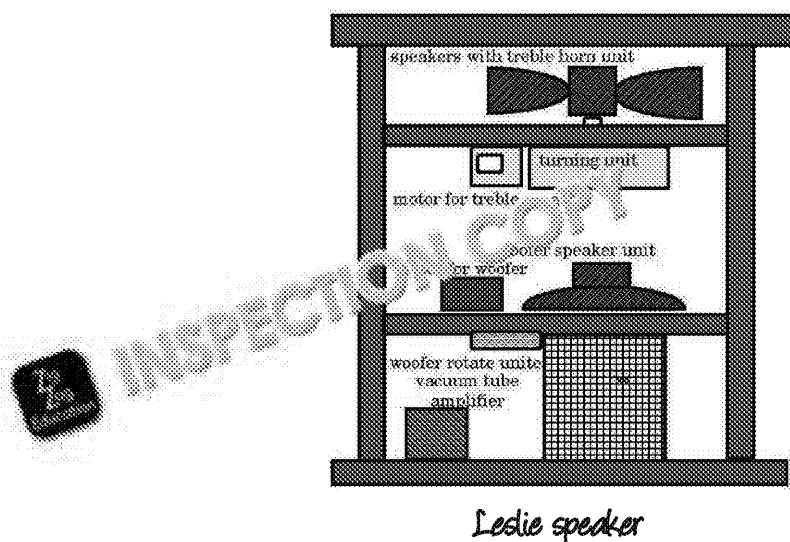
G means G B D

C means C E G

D means D F# A

C² means a C major chord with an added 2nd, i.e. C E G plus D

While the chorus melody is being sung, there is also a **countermelody** on the electric **Leslie speaker**, which is a combination of an amplifier and loudspeaker. The guitar means of an external foot-switch.



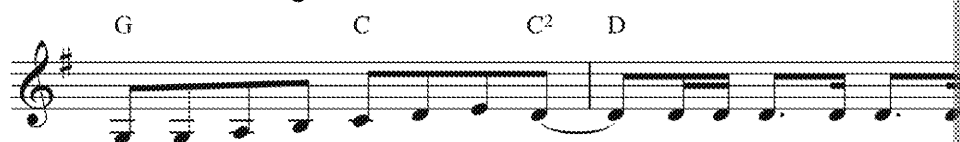
This countermelody, also heard three times, is made up of an ascending scalar passage. It is heard at a register below the vocals.

INSPECTION COPY

COPYRIGHT
PROTECTED



Chorus, countermelody



These are the first two bars of the countermelody. It is heard three times, with the

Countermelody A melody heard alongside the main melody. As well as providing harmony, countermelody has its own character.

On the last bar of the chorus, on the word 'Ah', the organ sound returns, playing the second verse back in the key of A major.

Verse 2

Verse 2 follows the same format as the first verse, with four small modifications:

- John's singing is double-tracked throughout the verse
- The organ plays chords on the third beat of each bar
- The melody played previously on the organ is now played on electric guitar
- The tambura drone is heard throughout the verse

The bass continues to play on the first beat of each bar and the lyrics are, if anything, more complex. The organ could be meant to play on the first beat of each bar and the lyrics are, if anything, could be meant by rocking horse people eating marshmallow pies?

Pre-Chorus

This follows exactly the same format as the first pre-chorus with the only change, as before, is 'gone' and again the song changes key, metre, tempo and dynamics.

Chorus

This chorus has the harmony in 3rds throughout, as seen in the third line of the first verse and John.

Verse 3

The third verse follows the style and format of the first two verses. The organ plays the phrase 'kaleidoscope eyes' is used again.

After verse 3 there is no pre-chorus and the music transitions abruptly from the pre-chorus to the chorus. This time the key change is from A major straight into G major.

Chorus

The final chorus has the usual three lines and the 'Ah'. The first line is sung as a solo and the other two lines have the harmony in 3rds. The lead guitar plays the same countermelody as the first chorus.

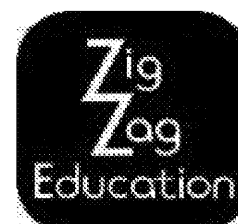
Outro Chorus

The music of the chorus is used as an outro in this song, serving to end it with familiarity.

First the three lines and the 'Ah' of the chorus are repeated, all in harmony and with the organ. During the third line, the music starts to fade.

The song ends with the three lines of the chorus sung for a final time, getting completely quiet.

**COPYRIGHT
PROTECTED**



The song ends on a D chord, which is the dominant chord of G major, creating an unresolved tension and the fade out.

The lead guitar countermelody has an improvisatory bar towards the end:

Outro chorus, countermelody

MULTIPLE-CHOICE QUESTIONS

For each question below, underline the correct answer.

- 'Lucy in the Sky with Diamonds' was written by
John and Ringo **Paul and Ringo** **Paul and George**
- The song was sung by
George and John **John** **Paul and George**
- The song starts off with a metre of
two beats per bar **three beats per bar** **four beats per bar**
- What kind of organ is used in this song?
Pipe organ **Lowrey organ** **Hammond organ**
- The song is classified as
pop **rock** **psychedelic pop**
- The Indian instrument used is a
tambura **sitar** **tabla**
- The chord A⁷ is made up of the notes
A C E G **A C# E G#** **A C# E G**
- The song is written in
three different keys **two different keys** **one key throughout**
- The ostinato in this song is
a repeated melody **a repeated rhythm** **a repeated melody and rhythm**
- The lead guitar countermelody in this song is heard
above the vocals **below the vocals** **at the same pitch as the vocals**

INSPECTION COPY

COPYRIGHT
PROTECTED



INSPECTION COPY

Without referring to this resource or any notes you have made, look at the theme which are all from 'Lucy in the Sky with Diamonds'. The lyrics have been removed

[illegible]

(ii) 

(iii) 

(iv)

A musical staff in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G1

(v)

The order in which the _____ appear in the song is:

1st

2nd

3rd

4th

5th

**COPYRIGHT
PROTECTED**



'Within You Without You'

For something quite different, we will look at 'Within You Without You'.

The song, 'Within You Without You', appears as the first song on side B of the LP album. The lyrics and the music are by George Harrison.

The lyrics and recording can be found on:

- 📄 Lyrics: <http://www.azlyrics.com/lyrics/beatles/withinyouwithoutyou.html> (www.azlyrics.com)
- 📄 Recording: <http://www.jango.com/music/The+Beatles> (www.jango.com)

'Within You Without You' has a number of unique features, which are described below:

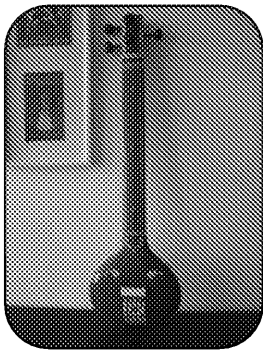
- Combination of Indian and Western features
- Indian instruments: sitar, tabla, tambura, swarmandal, tabla
- Western instruments: violins, cellos
- Some electric guitar
- Written in a mode, rather than a major or minor key
- Meaning reflects Indian/Hindu philosophy
- Completely different from the majority of Beatles' songs
- Changing time signatures, including a significant number of bars in 5/4

The tempo is described as *tempo rubato*, which means it is to be played with flexible, rather than a strict beat.

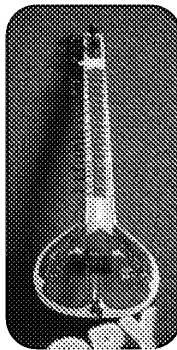
The genre of this song is a fusion of pop and Indian music.

Instrumentation

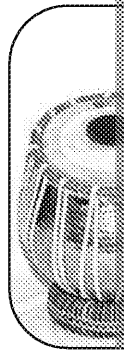
Here are some pictures of the Indian instruments used:



tambura



sitar



swarmandal



dilruba

The tambura, sitar, swarmandal and dilruba are all string instruments, but they differ in their sound and playing technique.

INSPECTION COPY

COPYRIGHT
PROTECTED



TASKS

Find out something about each of these string instruments:

What they are made of.

Tambura:

Sitar:

Tabla:

Swarmandal:

Dilruba:

How they are tuned.

Tambura:

Sitar:

Tabla:

Swarmandal:

Dilruba:

How they are played.

Tambura:

Sitar:

Tabla:

Swarmandal:

Dilruba:

What they sound like.

Tambura:

Sitar:

Tabla:

Swarmandal:

Dilruba:

Structure

- Intro
- Verse 1
- Verse 2 (variation of verse 1)
- Chorus
- Instrumental section
- Verse 3 (similar to verse 2)
- Chorus

INSPECTION COPY

COPYRIGHT
PROTECTED




Background

This was George Harrison's second song in the Indian classical style – the first was September 1966, George visited India for six weeks, had sitar lessons with Ravi Shankar, immersed himself in Eastern/Hindu culture, philosophy and religion. On his return, at a party led to his sitting at a **harmonium** (at the same party) and experimenting with it. 'We were talking...'. George later commented that the tone of a song is determined by the instrument used in composing, and the harmonium's droning tone has similarities to Indian instruments like the veena at home and it was recorded in March 1967. It is loosely based on a very long 30-minute track using similar timbres.

Harmonium A type of organ where the wind is generated by means of hand bellows. It has a single-manual keyboard.

The Indian influence is also seen in the record cover of *Sgt Pepper's Lonely Hearts Club Band*, which features four Indian characters.

The Beatles  admitted that some of their songs were influenced by drugs,

The message of the song is the communication of the 'truth' as George understood – that humans are 'really only very small', have 'grown so cold' and need to 'really says that people can find peace of mind when they learn to see beyond themselves you and without you'.

There was mixed reaction to 'Within You Without You', as it was so different. Some thought it was too long, whereas others admired it and called it a masterpiece. John Lennon called it one of his best songs and Ringo Starr described it as 'brilliant'.

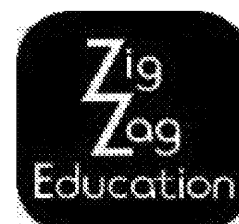
TASK

What do you think? There are no right or wrong answers here, but a chance to m of this very different song.

Before analysing this song formally, listen to your recording of it and, in your own

- Identify the instruments you hear
- Describe the opening mood
- Describe the contrasts in the song
- What do you think the lyrics are about?

**COPYRIGHT
PROTECTED**



Understanding Indian music terms

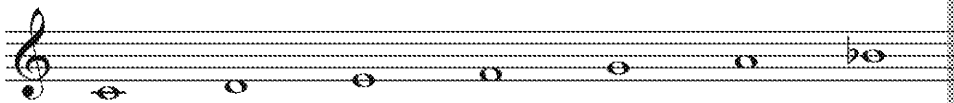
Raga

Raga means 'colour' and is the melodic basis of Indian music, which consists of six different moods. A raga is more than just a melody or mode – it has the following

- swar** the actual notes or pitches of the melody, usually 5–9 notes
- alap** the slow introduction to the raga, often with no strong or definable rhythm
- that** the structure of the mode
- jati** the number of notes in the raga
- pakad** the ascending and descending structure of the raga
- vadi** the more important notes of the raga

The mood, *ras*, by which the raga is played, is more important than the notes. Different times of day or seasons.

'Within You Without You' is written in the *Khamaj thaat*, similar to our mixolydian. In Western music terminology, it is like a major scale with a flattened 7th.



The whole song is melodic rather than harmonic. There are no chords indicated.

Tala

The tala is the repetitive rhythm heard in Indian music. It is usually played on the tabla (two different pitches). A tala's length is normally between 6 and 16 beats, with small variations. The first beat of the tala is called the *sam*.

The most common tala is the *tintal* which has 16 beats, made up of four groups of four beats each. 'Within You Without You'.

Intro

The intro starts with the *alap*, which in this case is a long drone by the tambura, with a pitch is notated as middle C, but when the song was recorded, it was played back. On the recording, a fade-in is used.

In bar 2, the dilruba enters with the melody. The slurred notes represent the mood for the song.

INSPECTION COPY

COPYRIGHT
PROTECTED



Intro, dilruba melody



As the dilruba melody ends, the swarmandal enters with an ascending *glissando*.

Glissando

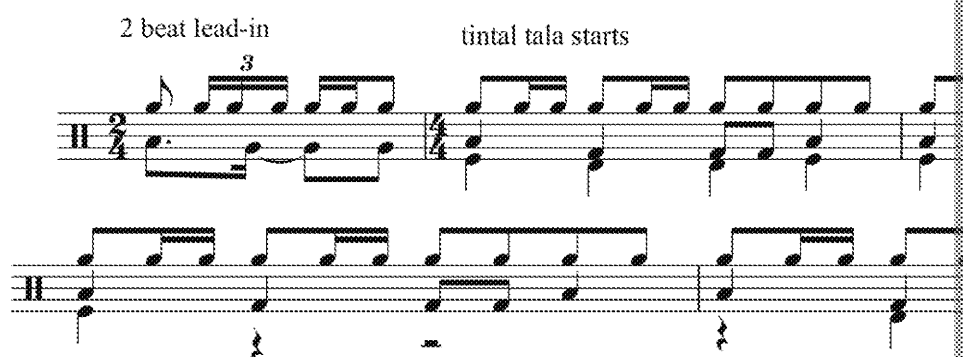
A rapid glide over a series of notes, often in a scale-like pattern.

Intro, swarmandal



As the swarmandal ends, the tabla enters with its 16 beat-tintal, against the drum. Its medium tempo is called *madhya laya*.

Intro, tabla

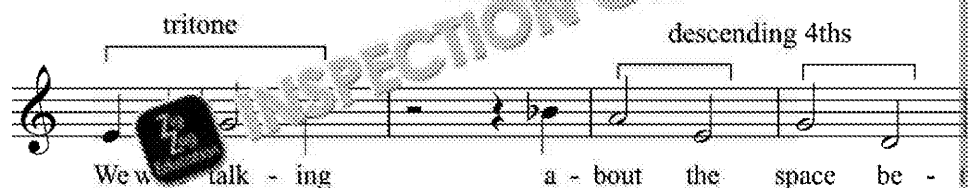


This tala continues with tiny variations right through the first verse and most of the

Verse 1

The music for the verses is slow-paced in reflective style, relating conversations be

Verse 1, vocal



Note the interval from E to B \flat , marked 'tritone'; it is literally three whole tones (E-G as a diminished 5th). This interval has an unstable aural effect, drawing the listener to a new or minor tonality. Many years ago, it was considered ugly and evil, even being called 'the Devil's interval' and banned in churches in the Middle Ages! It is heard frequently these days in jazz, blues

The dilruba plays exactly the same melody as the vocal line throughout the song, with an embellishment of the dilruba. This is a traditional feature of Indian music, known

COPYRIGHT
PROTECTED



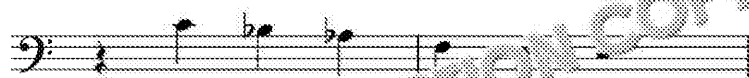
Towards the end of verse 1, there is a change of time signature (to 5/4) for one bar to emphasise the vocals.

Verse 1. change of metre



In the one and a half bars between the two verses, the cellos are heard for the first time.

Cello riff

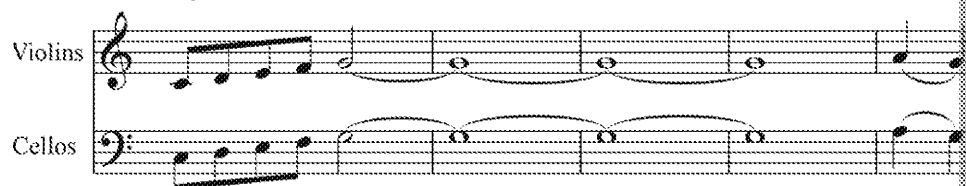


Verse 2

The first 12 bars of the melody for verse 2 are exactly the same as verse 1. The lyrics are 'space' between people, and verse 2 is about the 'love we all could share'. As before, the vocal line and the tabla continues with the same tala.

There is one important instrumental change in verse 2. The violins and cellos are now in octaves alongside the vocals:

Verse 2 strings



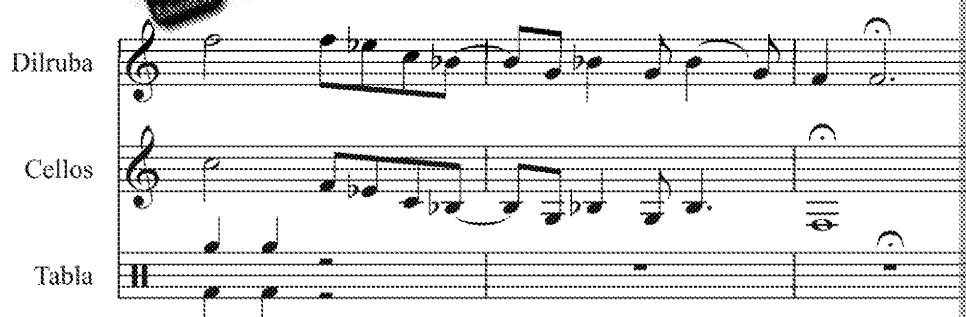
At the end of verse 2, there is a significant change in the melody. It rises to the high notes 'they only knew' and at the same moment the tala ends. George is passionate about saving the world, but that people do not understand this.

This phrase has similarities to the opening dilruba phrase in the intro.

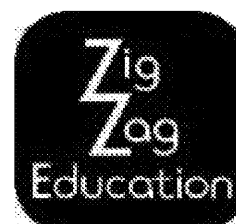


Between verse 2 and the chorus there is a 12-bar instrumental fill on the dilruba. The tabla then has a short fill (in a single 2/4 bar) to lead into the chorus.

Link between verses 2 and chorus



**COPYRIGHT
PROTECTED**



Chorus

The chorus in this song is not as powerful as in many other Beatles' songs as it conveys a more reflective mood of the verses. Note the following features:

- Rhythmically it is very simple, in crotchet beats throughout
- The crotchets are heard in 4/4 metre, with two changes to 5/4 to accommodate the vocal line
- The dilruba doubles the vocal line again
- The tabla resumes the tintal tala
- The violins play a short riff in the middle, similar to the cello riff between verses
- The drone on the tambura continues on the note C
- The cellos join in with a drone, also on C
- The hook (the song's title) is only heard at the end of the chorus – 'life flows like honey'

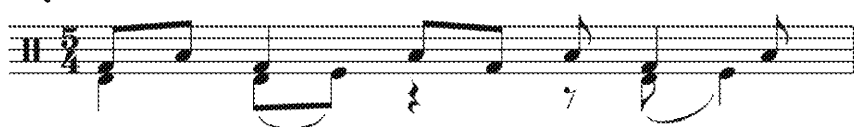
Note that no modulation has taken place in this song – this is common in Indian music, as the musicians have said 'the music just stays'.

Instrumental Section

An unusually long instrumental section is heard after the first chorus. It is 35 bars in 5/4 metre and eight bars in 4/4 metre.

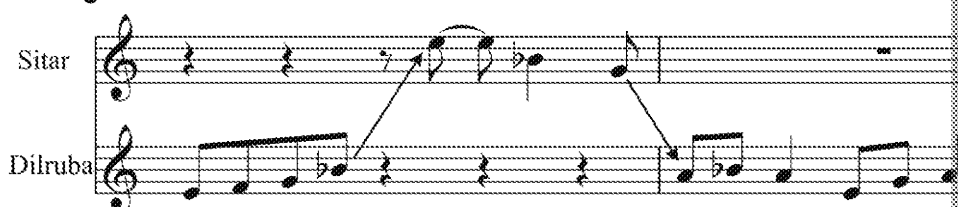
It is introduced by a new tala called the *jhaptal*, which has 10 beats and this continues for the first 10 bars.

Jhaptal



Then follows a musical conversation between the dilruba and sitar called a *sawal-jawab*, but here is an example of the style:

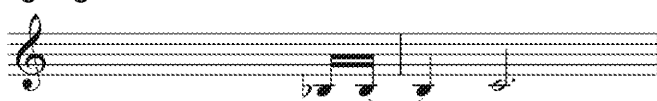
Sawal-jawab



Note the following features of the instrumental section:

- The tabla plays the fast-paced jhaptal throughout the 5/4 bars
- The string section consists of eight violins and three cellos
- The dilruba line is triple-tracked
- The dilruba plays repeated variations of the melody line of the verses, adapted to the 5/4 metre
- George plays sitar and plays on the sitar
- From 1:15 the violins play *pizzicato* repeated high C notes
- From 1:40, the violins return to playing with the bow (*arco*)
- For the latter part of this section, the dilruba and sitar play in unison
- At the end of the 5/4 section, the metre returns to 4/4 and five notable musical features occur:
 1. The drone on middle C resumes, played by the tambura
 2. The dilruba plays a very short 'sighing' motif, which is heard again at the end of the song

Sighing motif:

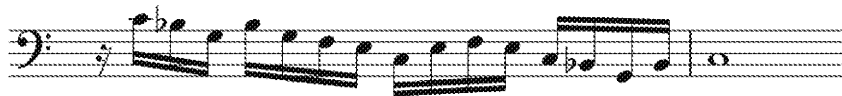


**COPYRIGHT
PROTECTED**



3. Another upward *glissando* is heard on the swarmandal
4. The cello answers the upward *glissando* with a downward-spiralling melody

Cello melody:



5. The tabla has a three-bar fill, similar to the function of a drum fill, to introduce the verse.

Verse 3

Verse 3 closely follows the format of verses 1 and 2 for the first 12 bars. The lyrics 'so cold' and people who 'gain the world and lose their soul' without even knowing it. The verse asks the poignant question 'Are you one of them?'

In the last few bars there is a dialogue between the vocal line and the strings, with the vocal line asking 'they don't know, they can't see,....'

Verse 3, vocal and string dialogue



There is a seven-bar link between verse 3 and the final chorus, with both the dialogue and the melody line first heard in the intro and used throughout the song.

Final Chorus

The tabla again has a two-beat lead into the final chorus and then reverts to the original pattern, ending abruptly just before the final word 'you'.

The final chorus is very much the same as the first one. Unlike other songs, the final chorus ends with the words of the title 'within you and without you'. Again there is a short riff in the middle to accommodate the lyrics and the violins play a short riff in the middle.

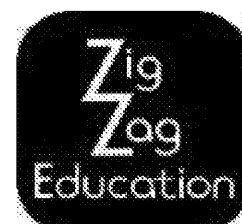
The song ends on unresolved harmony, perhaps suggesting that the issues raised are still unresolved.

The sighing motif heard at the end of the instrumental section ends the song.

The pauses create a quiet and gentle conclusion.

Incongruously, there is a short burst of laughter indicated in the recording at the very end.

COPYRIGHT
PROTECTED



Look at the final two bars.

Last 2 bars

unresolved chord (C and D sounding)

Because so many instruments are used in this song, as well as the overdubbing the 'Without You' is seldom performed live in the format of the recording.

You can watch an arrangement of it with vocals, sitar, tambura, cello and tab <http://youtu.be/dEAyEOPH-sU>

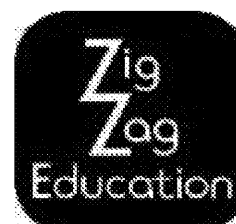
When the Beatles recorded this song, they brought in floor mats, as Indian instruments are seated on the floor. They brought in incense to burn and a group of Indian musicians, the Asian Music Circle, some of whose names were not recorded.

The first track recorded was the drone. The rest of the song was recorded in three parts: (a) the first chorus, (b) the instrumental section, and (c) verse 3 and final chorus.

The original recording was 6' 25" and this was later cut down to 5' 03" and George Harrison should have been even shorter.

INSPECTION COPY

COPYRIGHT
PROTECTED



Consolidation Task

There are a number of different musical **elements** in this song, which are unique. Consider these:

- timbre
- melody
- rhythm
- tonality
- texture

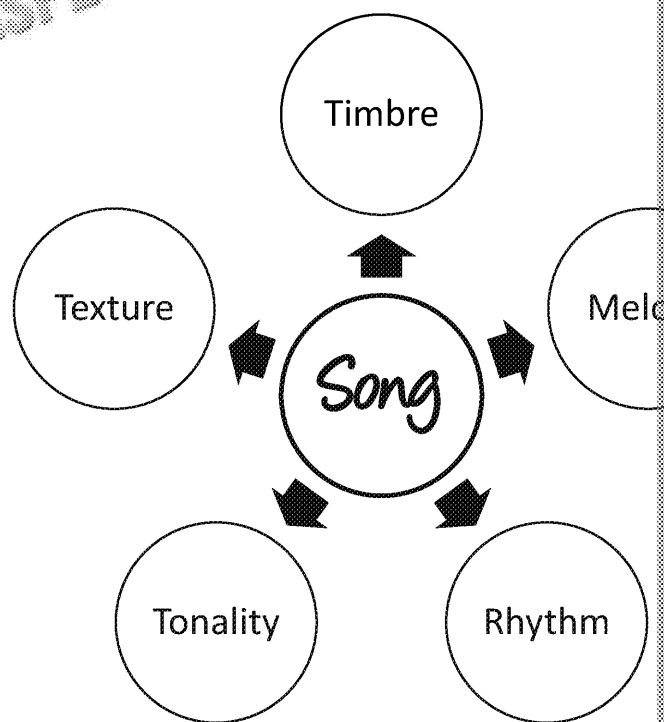
Create a **mind map** with the song title 'Within You Without You' at the hub. Use the colours below to radiate out from the hub and include as many facts as possible under each element.

Timbre = black

Melody = green

Rhythm = red

Tonality =



For example, under Timbre:

- You could have two branches: Eastern and Western
- From Eastern, you could have branches: sitar, dilruba, swarmandal, tabla
- From each instrument, you could have branches: pitch, range, quality of sound

Let your creativity flow!

INSPECTION COPY

COPYRIGHT
PROTECTED



ACTIVITIES TO HELP YOU ENGAGE ALL THREE SONGS

1. Compare the **hooks** of all three songs and note their similarities and differences.

.....

.....

.....

.....

.....

.....

2. The melody of the **verses** of all three songs have quite small vocal ranges. Discuss the lack of awareness of this and give reasons for your answers.

(a) 'With a Little Help from My Friends'

.....

.....

(b) 'Lucy in the Sky with Diamonds'

.....

.....

(c) 'Within You Without You'

.....

.....

3. The three songs have very different **accompaniments** to the vocals. Describe and identify the accompanying instruments, the rhythms used and the textures.

(a) 'With a Little Help from My Friends'

.....

.....

(b) 'Lucy in the Sky with Diamonds'

.....

.....

(c) 'Within You Without You'

.....

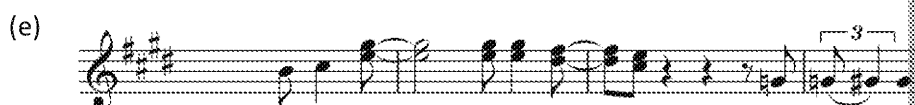
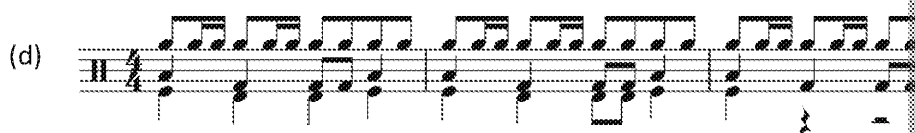
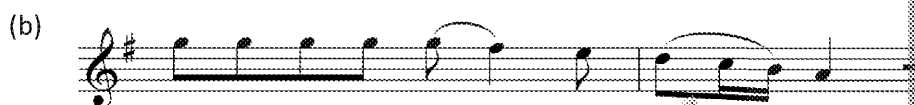
.....

INSPECTION COPY

COPYRIGHT
PROTECTED

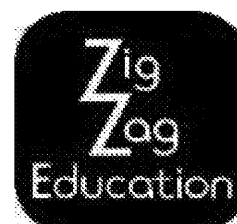


4. Identify these themes, stating the song and the section within the song.



INSPECTION COPY

COPYRIGHT
PROTECTED



Revision Summary

	'With a Little Help'	'Lucy in the Sky'
Genre	Pop rock	Psychedelic pop
Lyrics	Importance of friendship	Unique, strange, dreamy
Melody	Verse: very small range Call and response style Chorus: catchy, memorable	Verse: limited range, repetitive Pre-chorus: mostly on one note Chorus: catchy, memorable Ostinato on organ Countermelody in chorus Tone painting
Harmony	Fairly simple chords for verse and chorus C#m ¹¹ and F# added in bridge Double plagal cadence	Fairly simple chord progressions throughout
Tonality	Intro in G major Song in E major	Three keys used: Verses in A major Pre-chorus in Bb major Chorus in G major
Structure	Intro-verse 1-chorus-verse 2-chorus-bridge-verse 3-chorus-bridge-chorus	Intro-verse 1-pre-chorus-chorus-verse 2-pre-chorus-chorus-verse 3-chorus-outro
Timbre	Vocals (Ringo with harmonies by John and Paul), piano, drums, electric guitar, rhythm guitar, lead guitar, bass, cowbell, tambourine	Vocals (mainly John and Paul) Usual band instruments plus Lowrey organ and maracas Distorted lead guitar Echo effect added
Tempo, metre, rhythm	Moderate tempo q = 110 4/4 metre Surf guitar riffs Scat singing in vocals	Moderate tempo q = 124 Verses and pre-chorus in 3/4 metre Chorus in 4/4 metre

INSPECTION COPY

COPYRIGHT
PROTECTED



Practice Questions

The exam will consist of some short-answer questions (approximately 2 marks each question (approximately 8 marks) for each Area of Study.

To help you prepare for the exam, work through these 10 short-answer questions which are in the exam style. Tips and common pitfalls are given for the first two questions.

Note that you may use accurate melodic or rhythmic music examples to illustrate your answers.

Short-answer Questions [2 marks per one word]

1. Which two genres/styles are found in the song 'Within You Without You'?

(a)

(b)

TIP: You need to know and understand why each song is classified as a particular genre and apply those characteristics to the song in the exam.

2. Describe how the changing time signatures in the song 'Lucy in the Sky with Diamonds' are used.

(a)

(b)

TIP: This is the type of question where an aural knowledge of your songs is required. You should know the format of the song 'Lucy in the Sky with Diamonds'. Sing through each section mentally and check the metre.

3. Excluding the normal drum kit, two percussion instruments are used in 'Within You Without You'. Name the two instruments.

(a)

(b)

4. Identify two ways in which repetition is used in the music in 'Lucy in the Sky with Diamonds'.

(a)

(b)

5. The tambura and the swarmandal have definite functions in the song 'Within You Without You'. What features are present because these instruments have been used?

tambura

swarmandal

6. Give two observations about the range of the vocal part in 'With a Little Help from My Friends'.

(a)

(b)

INSPECTION COPY

COPYRIGHT
PROTECTED



7. Identify two elements in the song 'Within You Without You' that make it different from 'With a Little Help'.

 - (a)
 - (b)

8. Identify two aspects of overdubbing in 'With a Little Help from My Friends'.

 - (a)
 - (b)

9. How do the two talas affect the music in 'Within You Without You'?
 - (a) tintal:
 - (b) jhaptaal:
10. State two techniques the Beatles would have encountered in a live performance with 'Lucy in the Sky with Diamonds'.
 - (a)
 - (b)

Long-answer questions [8 marks per question]

1. Explain how the musical elements in 'Lucy in the Sky with Diamonds' combine to create a hypnotic quality.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

TIP: Think through the different musical elements and identify how each one contributes to the hypnotic quality.

**COPYRIGHT
PROTECTED**



2. Explain the Eastern and Western influences in the musical elements of 'With a Little Help from My Friends'.

.....

.....

.....

.....

.....


.....

.....

.....

.....

.....

TIP:  a broad-based question, allowing you a wide scope. You would need to consider various musical aspects such as tonality, instrumentation, etc., but you could also consider background, inspiration, mood, performance, recording, etc.

3. 'With a Little Help from My Friends' had the unique Beatles' sound. Explain how the different elements combine to create this sound in this song.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

4. What difficulties would the Beatles have experienced in re-creating their recording of 'Without You'?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**COPYRIGHT
PROTECTED**



5. Explain how the Beatles used the technology available in the 1960s in their song 'Friends'.

INSPECTION COPY

Extension Question

Your exam question will usually focus on just one song, and you won't need to write about all three set works or all three genres. If you're feeling confident, try this question involving all three set works and all three genres.

6. Each of your three set works uses instruments not usually heard in other 1960s pop songs. Describe how these instruments use musical elements in unique ways.

COPYRIGHT
PROTECTED



Answers

'With A Little Help from My Friends'

Working out the chord D/A

D indicates a D major chord (D F# A) and /A indicates that the note A is in the bass

'Lucy in the Sky with Diamonds'

Multiple-choice questions

1. Paul and John
2. John and Paul
3. Three beats per bar
4. Lowrey organ
5. Psychedelic pop
6. Tambura
7. A C# E G
8. Three different keys
9. Repeated melody and rhythm
10. Below the vocals

Visual recognition of themes

- (i) pre-chorus
- (ii) verse
- (iii) chorus
- (iv) countermelody
- (v) ostinato (or intro)

They are heard in the order: (v) (ii) (i) (iii) (iv)

All Three Songs

Help you engage with all three songs

1. Hooks:
 - 'With a Little Help' and 'Lucy' both have three-line choruses containing the hook, whereas 'Within You Without You' has a four-line chorus
 - The hook is prominent and repetitive in 'With a Little Help' and 'Lucy', whereas it is only used once at the end in 'Within You'
 - 'With a Little Help' and 'Lucy' are both in major keys, whereas 'Within You Without You' is in D minor
 - In 'With a Little Help' and 'Lucy' the song builds up to the hook, but in 'Within You Without You' it is at the same energy level as the rest of the song
 - 'With a Little Help' has many syncopations, but 'Lucy' and 'Within You Without You' do not
 - In 'With a Little Help' and 'Lucy' the sections containing the hook are in 4/4, whereas in 'Within You Without You' the metre is 4/4 and 3/4
2. Melody range: (i) These are subjective, but are valid if substantiated
 - 'With a Little Help': Melody has five-note range, but holds listener's attention through the use of question and answer. Syncopated rhythm and counterpoint lead to it.
 - 'Lucy in the Sky': Melody is extremely limited and repetitive, but is made more interesting by the imaginative lyrics and countermelody on organ.
 - 'Within You Without You': Also very small range, but interesting contours and use of chromaticism.

INSPECTION COPY

COPYRIGHT
PROTECTED



3. Accompaniments:
- ‘With a Little Help’: Strong chords played on the beat by guitar and piano in major key
- ‘Lucy in the Sky’: Fairly thin countermelody accompaniment on organ, chords on the beat (for pre-chorus) and then strong guitar countermelody (for chorus)
- ‘Within You Without You’: No chord basis, drone on tambura, vocals doubled by harmonies, riffs on violin and cello
4. (a) ‘Within You Without You’, swarmandal glissando
 (b) ‘Lucy in the Sky’, chorus
 (c) ‘Lucy in the Sky’, pre-chorus
 (d) ‘Within You Without You’, tintal tala
 (e) ‘With a Little Help’, bridge
 (f) ‘With a Little Help’, verse

Practice Questions

Short-answer questions [2 marks per question]

- (a) Pop music: evident in the format of the song (verses and chorus) and the instrumentation
 (b) Indian music: evident in the instrumentation, the mode, the talas, the use of the swarmandal
- (a) The 3/4 metre (unusual in pop music) gave the music a lilt and dreamy quality to the verses [1]
 (b) The 4/4 metre of the chorus gives a punchy strength, increases the energy of the chorus [1]
- The tambourine and cowbell are used [2]
- Elements of repetition: structure of song very repetitive, except that third pre-chorus ostinato repeats same phrase; key changes follow repetitive order; repeated use of the swarmandal [2]
- Tambura: used as drone throughout most of the song [1]
 Swarmandal: used for fast-ascending glissandos [1]
- (a) very limited voice range (range of five notes) to accommodate Ringo Starr's falsetto
 (b) high final notes, sung falsetto [1]
- Any two of these answers: choice of Indian instruments, drone, lyrics, Eastern sound, long instrumental section, alternating 4/4 and 5/4 metre, inclusion of violins [2]
- Any two of these answers: opening crowd noises and ‘Billy Shears’; opening use of the cowbell; harmonies [2]
- (a) tintal: 16-beat pattern used to accompany vocal sections, almost hypnotic
 (b) jhaptaal: more sparse 10-beat pattern used to accompany instrumental sections, creating interest [1]
- Difficulties of live performance: balance of instruments; overdubbing / double-tracking / ‘echo’ used to create spacey effect not possible; amplification of Lowrey organ [2]

Long-answer questions [8 marks per question]

Answers should be marked using the indicative criteria provided in conjunction with the AQA material below. This is based on the AQA material which you should always refer to the AQA criteria for this section of the examination.

- 7–8 Answer is comprehensive, and always clear and structured
- 5–6 Answer is well-ranging, and usually clear and structured
- 3–4 Answer is relevant, but may not always be clear and structured, and there are omissions
- 1–2 Answer is limited and unclear, and there are errors and omissions
- 0 Nothing worthy of credit

COPYRIGHT
PROTECTED



1. Indicative content

Melody, creating dreamy, hypnotic effect:

- Limited range
- Repetitive
- Pre-chorus mostly on one note
- Repetitive ostinato on Lowrey organ
- By contrast, chorus is more punchy and memorable

Harmony:

- Simple
- Fairly slow-moving chords (harmonic rhythm)
- Double plagal cadence is peaceful, calming

Tonality:

- Use of three keys creates dreamy, shifting effect

Structure:

- Repetitive, almost non-dialectic

Timbre:

- Sound of Lowrey organ
- Distorted guitar
- Pitch bend on guitar
- Echo effect added

Rhythm and tempo:

- Fairly slow
- Repetitive crotchet beats
- Unusual choice of 3/4 metre
- Sense of rhythmic freedom

Lyrics and inspiration:

- Unique and strange
- Unrelated content
- Shifts, not logical or ordered
- Inspiration of drawing

2. Indicative content

Western influences:

- Format of normal pop song
- Common metre
- Use of violins and cellos
- Canned laughter at end

Eastern influences:

- Written in khamaj thaat (mixolydian mode) with characteristics of raga
- Indian instruments (sitar, dilruba, tambura, tabla, swarmandal)
- Tabla uses traditional tala (tintal and jhaptaal)
- Lyrics reflect Eastern philosophy
- George affected by visit to India and time spent with Ravi Shankar
- Dilruba doubling melody line, typical of Indian music
- Use of tritones
- No choruses
- Drums on C through much of song
- No modulation
- Recording was made with musicians on the floor in Indian style and with

COPYRIGHT
PROTECTED



3. Indicative content

Melody:

- Small range of Ringo's distinctive voice with high falsetto note at end
- Catchy and memorable, like so many Beatles songs
- Call and response melody

Harmony:

- Simple chords, like so many Beatles songs
- Additional of distinctive C \sharp m¹¹ and F \sharp chords in bridge
- Voices in distinctive close harmony
- Normal one or two chords per bar

Tonality:

- Starts G major (intro) and then in E major throughout, chromatic notes

Structure:

- Typical pop structure: Intro–Vs 1–Chorus–Vs 2–Chorus–Bridge–Vs 3–Chorus

Timbre:

- Ringo, John and Paul have very distinctive voices, shown prominently in
- Rhythmic instruments with addition of tambourine and cowbell

Rhythm:

- Strong rhythmic drive
- Swung quavers
- Syncopation
- Moderate tempo
- 4/4 metre
- Block chords on the beat

4. Indicative content

'Within You Without You' virtually impossible to perform as in the original recording

- Large number of performers
- Space required on stage
- Expertise of variety of musicians
- Balance of instruments
- Use of Mellotron, which was pre-recorded
- Reduction mixing not possible in a live performance
- Signal processing not possible in a live performance
- Varispeeding not possible in a live performance
- Coordination of instruments and vocals
- Creating the effect of double tracking (vocals and dilruba)
- Triple tracking not possible
- Short burst of canned laughter at the end
- Original was recorded in C major. Then speeded up to sound in C \sharp .
- Fade-in of opening drone on tambura

5. Indicative content:

Close-micing: the placing of microphones close to the source of the sound, enabling sounds. Used on the drums in this song.

ADT: a recording of the same section on two different tracks, which creates the effect of double tracking without a separate recording.

Overdubbing: using an existing recording and adding extra effects or instruments. Used on the cowbell in this song and opening 'Billy Shears' and crowd noises/applause.

RM (reduction mixing): because they only had four tracks available, they could mix them and dub them on to a single track, making more tracks available. Also used on Bouncing.

Signal processing: compression, reverb and signal limiting

Direct Input Transformer (DIT): ability to record electronic instruments directly for better quality and avoiding feedback

Leslie Speaker: used to add extra effects

**COPYRIGHT
PROTECTED**



6. Indicative content:

'With a Little Help':

- Guitar – overdubbed, prominent in riffs (= *elements of melody, harmony*)
- Tambourine in chorus adds brightness to tone (also overdubbed) (= *elements of melody, harmony*)
- Cowbell in chorus adds percussive effect (also overdubbed) (= *elements of melody, harmony*)

'Lucy in the Sky':

- Lowrey organ with bell-like celeste setting (1) spacey echo effect in intro (2) spacey echo effect in verses (3) chord chops in verse 2 (= *elements of timbre, melody, texture*)
- Electric guitar used in unique way in countermelody (= *elements of melody, harmony*)
- Tambura drone, to create spacey effect (= *elements of rhythm, timbre and texture*)

'Within You Without You':

- Violins (pizzicato and arco), in melody and accompaniment (= *elements of melody, harmony and texture*)
- Cellos, used as accompaniment and short riffs (= *elements of melody, harmony and texture*)
- Tambura used to create drone (= *elements of harmony, timbre and texture*)
- Swarmandal used to create shimmery glissandos (= *elements of melody, harmony and texture*)
- Tabla used in two different talas to create energetic rhythmic basis (= *elements of rhythm*)
- Dhol used to double vocal line (= *elements of melody, texture and timbre*)
- Sitar used as melodic instrument in the instrumental section (= *elements of melody, harmony and texture*)

INSPECTION COPY

COPYRIGHT
PROTECTED



Glossary

Acciaccatura

A type of ornament, sometimes called a grace note or crutch note, is played simultaneously with the note that follows.



Accompaniment

The musical material that supports the melody being played. The term is used to describe the supporting music in homophonic texture.

Appoggiatura

A type of ornament, sometimes called a leaning note. When played as a grace note, they are played as two equal-value notes. When played as a harmonic, they create a dissonance.

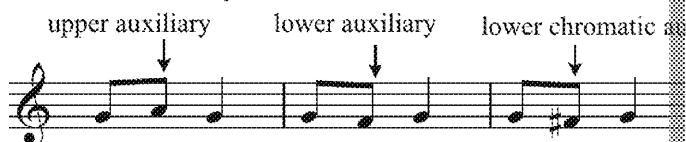


Articulation

Direction for how notes are to be played – *legato*, *staccato*, *accents*, etc.

Auxiliary note

A non-harmonic note heard between two repeated notes. It can be upwards or downwards. The lower auxiliary note is of chromatic auxiliary note.



Bend

The guitar technique of pushing or pulling the string to or from its natural pitch. This stretches the string more tightly, making the pitch higher.

Cadence

Chord progressions that signify the end of a musical phrase or sentence. There are four main types:

Perfect: V–I progression, a bold/strong ending

Plagal: IV–I progression, more gentle 'Amen' sound

Imperfect: I/II/IV–V progression, non-final sound, leading to another phrase

Interrupted: V–I progression, a 'surprise' sound. V–I is replaced by V–II or V–III instead

Call and response

A style of singing where a phrase sung by (usually) one person is answered by another singer or group of singers.

Chromatic

A general term referring to notes outside of the prevailing key. The word 'chroma' is Greek for 'colour' and so adds colour to the music. Notes that do not belong to scale of the key, e.g. in C major, all the black notes are chromatic, and all the white notes are diatonic.



Coda

From the word meaning 'tail', the tailpiece or final section of a work. It rounds off or completes the work. A small coda is a codetta, or an outro.

INSPECTION COPY

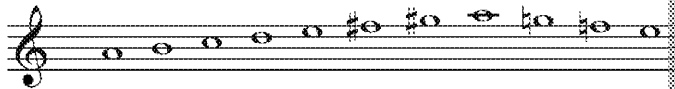
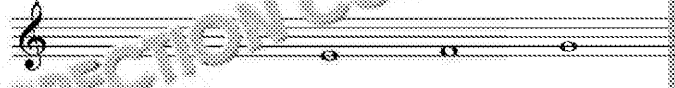
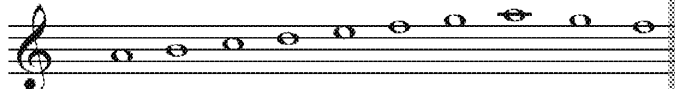
COPYRIGHT
PROTECTED



Conjunct	A melody that moves by step.
Counter melody	A melody heard alongside the main melody. As well as providing accompaniment, counter melody has its own character.
Diatonic	A general term referring to the notes of the prevailing key.
Disjunct	A melody containing leaps.
Dissonance	A dissonant chord is unstable and needs to be resolved, e.g. a minor 2nd. Dissonance may also refer to notes that clash, e.g. a minor 2nd.
Dominant	A dominant note is the fifth note of the scale. A dominant chord is a triad built on the fifth note of the scale. A dominant key is a key starting on the dominant note. A dominant pedal is a dominant note held against changing harmonies.
Dominant 7th	A four-note chord built on the dominant note, consisting of the dominant, second, third and minor 7 th , e.g. G–B–D–F. In pop music chords are usually written using symbols, rather than Roman numerals.
Drone	A sustained or repeated note, usually tonic or dominant, providing a harmonic base. In classical music a drone is often used in the bass. In classical music a drone is often used in the bass.
Dynamics	The volume of the music, ranging from very soft to very loud. The terms <i>piano</i> and <i>forte</i> are generally used (<i>pp</i> – <i>ff</i>). Gradual changes in volume are called <i>crescendo</i> and <i>decrescendo</i> .
Falsetto	A singing technique used by men to pitch a note outside their normal range, achieved through stretching the vocal chords, resulting in a higher, breathier sound.
Fermata	A pause on a note or chord, its length held at the discretion of the performer. Indicated by the symbol below.
	
Glissando	A rapid glide over a series of notes, often in a scale-like pattern.
Harmonic minor scale	A version of the minor scale, where the seventh note is raised a semitone when descending.
<p>A harmonic minor scale</p> 	
Harmonic rhythm	The rate of chord change in a piece, usually expressed in terms of the number of chords per bar. It can be described as regular, irregular or static.
Harmonium	A type of organ where the wind is generated by means of bellows. It has a single-manual keyboard.
Homophony	A musical texture where there is a melody supported by chords.
Hook	A musical term, designed to 'catch' the ear of the listener, and is usually the first line of the chorus of a song. It is also used to describe a short, memorable phrase.
Imitation	An entry by a voice or instrument that 'copies' the theme heard. An exact copy can also be called fugal or canonic.
Intervals	A system of measuring the exact distance between two notes.

COPYRIGHT
PROTECTED



Intro	The opening few bars of a song, usually instrumental, which sets the tempo and mood of the song.
Melisma	A singing technique where two or more notes are sung on a single syllable.
Melodic minor scale	A version of the minor scale where the sixth and seventh notes are raised when ascending and cancelled descending. A melodic minor scale 
Mode	A series of notes like a scale, but with a different arrangement of sharps and flats. The song 'Within You Without You' is written in the mixolydian mode. 
Modulation	A change of key during the course of a piece. Common modulations are to related keys: dominant (= key with one more sharp or one more flat) and the relative major (key with the same signature).
Monophony	A musical texture where one single melody is heard, either alone or in support of other parts.
Motif	A short melodic or rhythmic fragment that recurs. It may serve as a unifying device.
Natural minor scale	A version of the minor scale which has the same notes as the harmonic or melodic minors. It is also the basis of the melodic minor scale. A natural minor scale 
Octaves	(1) The eight-step distance between two notes with the same pitch class. (2) A musical texture (a type of monophony) where a melody is played in two octaves simultaneously.
Ornament	A general term for various types of musical decoration, including acciaccaturas and appoggiaturas .
Ostinato	A repeated melodic and/or rhythmic pattern used as a unifying device.
Outro	A section that ends a piece. In classical music it is called a coda .
Overdubbing	The process by which new sounds or music are added to an existing recording through headphones.
Passing note	A non-harmonic note, approached and quitted by step, between two harmonic notes.
Pause	[see Fermata]
Pedal point / pedal note	A sustained or repeated note, usually tonic or dominant, under changing harmonies. It is normally in the bass, but is called an inverted pedal point if in the treble. In the song 'Within You Without You' the pedal point is in the bass.
Psychedelic pop	The pop version of psychedelic rock , which was music that was intended to affect the brain is affected by mind-altering drugs. Many of these songs were recorded in the 1960s.

COPYRIGHT
PROTECTED



Relative major/minor	The relationship between two keys with the same key signature.
Root position	A chord with the root note in the bass.
Sequence	A musical device where a melodic pattern is repeated high or low.
Swung quavers	Also known as swing style quavers , notes written as two eighth notes with a triplet feel, with the first note longer than the second.
Syncopation	A rhythmic device where a note is stressed on a weak beat.
TAB	A notation system for guitar where the six lines of the staff represent the strings of the guitar. The numbers indicate which fret should be played.
Texture	A general term that refers to the layers in the music. [see Polyphony]
Tone painting	A musical device where the words of a song are depicted by the music. For example, the word slowly is sung on slower note values. It is sometimes called tone painting .
Tonic	The tonic note is the first note of the scale. A tonic chord is the first chord of the scale.
Triad	A three-note chord, consisting of root, 3 rd and 5 th .
Unison	A type of musical texture where a single melody is heard, whether sung by one voice or instrument. It can also be described as Monophony .

INSPECTION COPY

COPYRIGHT
PROTECTED

