

Edexcel A level AoS4: *Revolver* by the Beatles

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by Simon Rushby

INTRODUCTION

The Beatles' seventh album *Revolver* was released in August 1966. Following *Rubber Soul* and preceding *Sgt. Pepper's Lonely Hearts Club Band* (discussed in its own *Music Teacher* resource, February 2017), it was a huge success, occupying the number one spot in the album charts for seven weeks in the UK, and six in the USA.

Four songs from *Revolver* comprise one of the set works from Edexcel's Area of Study 4: Popular Music and Jazz. However, this set work is only studied by students taking A level Music, not those taking AS level.

It's worth recapping the requirements for component 3 set out by Edexcel in the specification for A level music (covered in detail in the *Music Teacher* resource Edexcel AS and A level Music: Appraising – an introduction, January 2017). Put briefly, in the summer exam at the end of Year 13, students will be asked to answer three listening questions on extracts from three of the set works in Section A, along with a short melody or rhythm completion exercise. In Section B they will have to write two 'extended responses', one of which will draw links from the set works to a piece of unfamiliar music presented to them on CD in the exam. The other essay, worth more marks, will be about the musical elements, context and language of one of the set works (from a choice of three).

NEW DIRECTIONS

The Beatles had begun to explore new directions with their music in *Rubber Soul*, released in December 1965, also to great acclaim. In their recording sessions they began to experiment with unorthodox instruments, sounds and recording techniques, and this taste for the new was taken further in the sessions for *Revolver*, which lasted three months.

To get an idea of how the Beatles' music was changing, get students to listen to the two songs listed below and then answer the questions that follow, thus building a comparison between the Beatles' sound of 1962 and that of late 1965.

1. 'Love Me Do' from *Please Please Me* (1962) – their debut single.
2. 'In My Life' from *Rubber Soul* (1965).

For each song, consider the following questions:

- What instruments can be heard on each song, and what is their role?
- What is the structure (in terms of verses, choruses, instrumentals and so on) of each song?
- What harmonic features can you spot? For example – what are the chords used in the verses and choruses? How many different chords are used?
- What can you say about the way that voices are used? How would you describe the melodies?
- What can you say about the lyrics and subject matter?
- Are there any other differences? In what ways has the Beatles' musical style changed over the three years?

'Love Me Do' was the Beatles' first single, released in October 1962, and it made number one in the USA but not the UK. It is a mid-tempo acoustic song written by Paul McCartney when he was 16 years old, though it is widely believed that John Lennon contributed the middle eight section. The song features acoustic guitar (George), bass (Paul), drums (Ringo, though the song was also recorded with a session drummer with Ringo playing tambourine) and harmonica (John). The story goes that the harmonica John played on the song had been stolen some years earlier by him from shop in Holland. The vocals are provided by Paul and John,

mostly in harmony, though Paul sings the title alone (since songs in those days were recorded 'live' and John is playing the harmonica). There are very clear blues influences in the song, particularly in the flattened 3rds and 7ths in the harmonica melody and in Paul's singing of the title lyrics.

'In My Life' was not released as a single but is considered one of the Beatles' most beautiful songs – John Lennon was particularly fond of it, saying it was one of the first 'personal' songs he had written. The song is a reminiscence of his childhood and teenage years, and originally had lyrics about places in Liverpool he went past on the bus. Producer George Martin played the Baroque-influenced piano solo on the track, but recorded it an octave lower at half speed (because he couldn't play it at full speed!) which is why it has a harpsichord-like 'tinny' sound. Paul and John disagreed about who contributed what to the writing of the song, but it is generally believed to be John's song. John also plays rhythm guitar and George lead guitar, and drums and percussion are provided by Ringo with the bass part by Paul. An interesting development is that John's vocals are **double-tracked** – meaning they are recorded twice. Paul and George provide harmony vocals.

ABOUT THE BEATLES

John Lennon and Paul McCartney met in 1957, when Lennon was performing with his skiffle group The Quarrymen in Liverpool. Paul was invited to join the group and the two teenagers quickly began writing songs together. Before long Paul's friend George Harrison joined, and the group changed its name to Johnny and the Moondogs in 1958. Two years later, Stu Sutcliffe, whom John had met at art school, joined the band, which became the Silver Beetles.

Very quickly the band changed its name to the Beatles, and Pete Best became their new drummer in mid-1960. They secured contracts to play in Hamburg bars, and there they developed a wide repertoire of Buddy Holly, Little Richard and Chuck Berry songs. In 1961 they played their first of hundreds of gigs at the Cavern Club in Liverpool, where they began to get a fervent following. Sutcliffe left the band to focus on his painting (but died suddenly in 1962), and Paul took on bass-playing duties.

At the Cavern Club, the Beatles were spotted by Brian Epstein, who convinced the band to smarten up their image and worked hard to secure them a record deal. However, the band was rejected by most labels, until in early 1962 established producer George Martin signed them to EMI Parlophone and replaced Best with Ringo Starr.

The result of the band's first recording sessions with Martin was 'Love Me Do' and the album *Please Please Me*, which was a huge success in early 1963. Their third single from this album, 'From Me to You', became the band's first UK number one hit. By the middle of 1963, the Beatles were topping the bill all over the UK and had a huge army of hysterical fans, coining the term 'Beatlemania'. They toured Europe in late 1963 and relocated to London, releasing 'She Loves You', which became one of the biggest-selling singles in British history.

The Beatles hit another landmark in early 1964 when Capitol, the American arm of EMI, released 'I Want to Hold Your Hand' in America, along with the band's second album. Both went to the top of the US charts, and in February 1964 Beatlemania hit US soil, with over 70 million people watching the band's appearance on the Ed Sullivan show. Shortly afterwards, 'Can't Buy Me Love' topped the UK and US charts simultaneously, and at one time Beatles songs occupied the top five positions on the US chart.

The Beatles made their first film, *A Hard Day's Night*, in 1964, which was also a huge hit in America. World tours followed and a second movie, *Help!*, was released in 1965. They performed in August 1965 at New York's Shea Stadium and set a record for the largest audience at a music concert. Also at this time, all four members received MBEs in the Queen's birthday honours. This was the time of the recording of the album *Rubber Soul*, and also signs that the band was becoming more experimental in its studio work.

After a huge concert in San Francisco in August 1966, the Beatles decided to no longer tour but to concentrate on their recording work. They became more experimental in their use of unusual instruments and recording techniques, encouraged by George Martin, and also more poetic and political in their lyrics. *Revolver* was the album where this really showed, and the following year, 1967, saw the release of perhaps their most iconic album, *Sgt. Pepper's Lonely Hearts Club Band*.

The year 1967 saw an increase in the band's interest in Indian culture, heard as early as 1965 in their music, and they took time out to study meditation with the Maharishi Mahesh Yogi in Wales and India. During this time, their manager Brian Epstein died from an accidental overdose, and this shook the band to the core. In late 1968 their double album *The Beatles* (usually known as *The White Album*) showed the beginnings of disharmony in the band, with Lennon, McCartney and Harrison moving in different stylistic directions with their writing. In 1969 *Abbey Road* was released, and was their best-selling album. Shortly after it became clear that the band was going to split up, though a new album called *Let It Be* was released before this eventually happened.

Influences on the Beatles

Having made their name, the Beatles and producer George Martin were not interested in standing still and producing more of the same. Martin's influences came from his classical music upbringing and his work in the 1950s on a number of novelty and experimental records and film scores. He was a skilled composer and arranger as well as a producer, and very interested in experimentation with music, sound and technology.

The Beatles' influences were both musical and non-musical – they cut their teeth playing music across a wide variety of genres, but they were also interested in Indian culture, they experimented with hallucinogenic drugs, and they were very aware of what other bands were doing, both in the UK and in the US. The release of the Beach Boys' album *Pet Sounds*, itself influenced by *Rubber Soul*, had a strong effect on the songwriting for *Revolver*.

A good piece of wider listening at this point would be 'Good Vibrations' and 'God Only Knows' by the Beach Boys, which will help students to put *Revolver* in context. What in particular stands out as new or unusual in these songs?

Music in 1966

Three of the top five singles in 1966 were by the Beatles – 'We Can Work It Out'/'Day Tripper', 'Yellow Submarine'/'Eleanor Rigby' and 'Paperback Writer'/'Rain'. The other two were 'Strangers in the Night' by Frank Sinatra and 'Good Vibrations' by the Beach Boys.

It's interesting to see what other music was dominating the charts and the airwaves in the first half of 1966, during the recording of *Revolver*. A good activity would be to pick a song by one of the bands listed below and compare it with one of the set Beatles songs.

PROMINENT MUSIC ARTISTS IN 1966

- **Simon and Garfunkel:** their album *Sounds of Silence* was a big hit.
- **The Animals:** they were particularly big in the USA at this time.
- **The Beach Boys:** as discussed above.
- **The Yardbirds:** who featured guitarists Jeff Beck and Jimmy Page (later of Led Zeppelin) among their lineup.
- **The Byrds:** an American folk-rock group who were courting controversy with their psychedelic song 'Eight Miles High'.
- **Herb Alpert and the Tijuana Brass:** achieved twice the Beatles' sales – try out one of their tracks! It is not hard to hear how even this music influenced some of the Beatles' songs.
- **The Rolling Stones and the Who:** both successful bands who frequently locked horns with the Beatles in the UK charts.
- **Bob Dylan:** this was around the time that the folk artist was 'turning electric', to the dismay of many of his fans.
- **Cream:** a supergroup featuring guitarist Eric Clapton.

REVOLVER

The magazine *Rolling Stone* placed *Revolver* third on its list of the 500 greatest albums of all time, bettered only by *Pet Sounds* and *Sgt. Pepper*, which is probably because *Revolver* not only represents the psychedelic age of the 1960s, but also shows the Beatles nearing their peak in terms of musicianship and creativity. The songs on *Revolver* paved the way for a golden era of forward-looking pop recording that lasted all the way through the 1970s and into the 1980s.

Album overview

Edexcel has prescribed four songs for study from this album, but it's a good idea to get students to listen to other parts of it so that they can understand the context of the tracks they are studying in more detail. Here's the full track listing of *Revolver*.

SIDE ONE

1. **'Taxman'**. A song written by George Harrison about paying taxes. George lagged behind John and Paul as a songwriter but on this album he came into his own, with three songs making the final cut. The song references the leaders of the Conservative and Labour parties at the time – Edward Heath and Harold Wilson – and the guitar solo on it is played by Paul, not George.
2. **'Eleanor Rigby'**. The first of Edexcel's prescribed songs.
3. **'I'm Only Sleeping'**. A song by John about staying in bed! It features a guitar part recorded by George and then played backwards – the first of many times that the Beatles used this technique.
4. **'Love You To'**. George's second song on the album, influenced by Indian music and featuring the sitar and tabla. Harrison used a number of Indian musicians on the recording, and the other three Beatles played very little part.
5. **'Here, There and Everywhere'**. The second of the prescribed tracks.
6. **'Yellow Submarine'**. This was issued, along with 'Eleanor Rigby', as the only single from the album. It stayed at number 1 for four weeks and outsold any other single in 1966. It also became the title song for a Beatles animated film made two years later. Generally agreed to be Paul's original idea, the song was a true collaboration between Paul and John, for Ringo to sing, and intended as a children's song, though many profound interpretations of the lyrics have been suggested.
7. **'She Said She Said'**. A song by John partly inspired by his experiences with the drug LSD, and featuring some particularly inventive drumming by Ringo. It was one of the hardest songs on the album to record, according to producer George Martin.

SIDE TWO

1. **'Good Day Sunshine'**. Seen by many as a magnificently crafted song in terms of its structure and harmonic and melodic language, this is Paul's song with Paul on the piano, apart from the solo, which is played by George Martin.
2. **'And Your Bird Can Sing'**. A Lennon composition featuring some beautiful guitar duet-playing by George and Paul. There are a number of theories as to what the song might be about – Lennon was dismissive about the track, calling it 'another of my throwaways'.
3. **'For No One'**. A poignant song by Paul McCartney about a failed relationship, notable also for a French horn solo, perhaps as a prelude to the use of French horns on the *Sgt Pepper* album.
4. **'Doctor Robert'**. Possibly about an American doctor who prescribed vitamin tablets laced with amphetamines, this is a John Lennon song featuring his double-tracked lead vocals.
5. **'I Want To Tell You'**. The third of the prescribed tracks.
6. **'Got To Get You Into My Life'**. Paul's tribute to soul and Motown music, which was taking America by storm at this time, featuring trumpets and saxophones as well as the usual lineup. Students could compare this song with a Motown song such as 'Baby Love' by The Supremes, or a soul song like 'Hold on, I'm Comin'' by Sam & Dave.
7. **'Tomorrow Never Knows'**. The final prescribed song, and the one that blew away all convention and heralded the experimentation and originality of their next album, *Sgt. Pepper*.

'Eleanor Rigby'

Paul wrote 'Eleanor Rigby' as an ode to loneliness and growing old, but said that he made up the name of the title character, despite there being a gravestone bearing the name Eleanor Rigby at the church where John and Paul met in 1957. It's a beautiful and sad story of two lonely characters – Rigby and Father Mackenzie – whose paths happen to cross when Rigby dies and Father Mackenzie oversees her burial. As Paul was working the song out, contributions from the other Beatles helped shape the finished lyric.

STRUCTURE

The song consists of an introduction featuring backing vocals, three verses (each followed by a chorus or refrain), and a return of the melody from the introduction superimposed over the final refrain (this was George Martin's idea). The introduction also reappears between the second and third verses, just before the two characters' paths cross.

INSTRUMENTATION

George Martin agreed with Paul that the song needed an almost 'classical' approach, and arranged it for double string quartet, engaging some top London string players for the job, including cellist Derek Simpson, who was a member of the Aeolian Quartet and who went on to play on 'Strawberry Fields Forever', and violinist Sidney Sax who had also played on 'Yesterday'. There are no other instruments on the track, and the harmony vocals are supplied by George and John. According to an interview given later by John, Paul had become very interested in Vivaldi's music and so George Martin wrote a very crisply articulated arrangement and asked the string players to play with as little vibrato as possible to recreate the Baroque sound.

Most of the time, the arrangement is in four parts as if for string quartet, with the eight musicians on the recording doubling up the parts. The bulk of the writing is block chords, though there are also some quavers in the violin parts to add rhythmic interest, and some *divisi* and double-stopping. The cellos have largely a static part, though there is a lovely moment in the final verse when they briefly double the lead vocal. The four-note descending chromatic part in the chorus is played by the violas and colours the harmony.

MELODY

The melody is written in the Dorian mode beginning on E. The sharpened 6th and flattened 7th of this mode play a big part in shaping the sound of the mainly conjunct melody, with McCartney particularly using the flattened 7th (D) as the top of his melodic range in the verse. The chorus melody ('All the lonely people...') contains some large leaps and uses only four different notes – the 1st, 3rd, 4th and 5th degrees of the mode – and therefore sounds particularly plain, though it is coloured by the viola's chromatic counter melody. Very occasionally, in the verse, the 6th degree (C sharp) is flattened to C natural (for example, on the word 'dream') which resembles the Aeolian mode, or natural minor.

The highest notes are saved for the introduction (which comes back at the end), sung by Paul, John and George as a kind of commentary on the sad story which is unfolding – ‘Ah, look at all the lonely people’ – and is also more Aeolian than Dorian.

HARMONY

There are effectively only two chords in the song – E minor and C major – which further underlines the Aeolian nature of the harmony, despite the Dorian melody. The song begins on the C major chord, which perhaps gives the listener false hope, before resolving to E minor. While the cellos largely remain on either E or C, the root notes of these chords, there is colour in the upper string parts and the vocal melody where the 2nd, 4th, 6th and 7th degrees of the chords are added either as appoggiaturas (such as at the start of the verse) or as chromatic dissonance. Occasionally open 5th chords are heard in the strings.

RHYTHM AND TEXTURE

The homophonic, chordal nature of the accompaniment is exaggerated in Martin’s arrangement, and made to contrast vividly with the sustained notes used in the chorus sections. Short, repeated crotchet rhythms are the order of the day, though there is much syncopation in the vocal melodies, usually at the top of the tessitura.

‘Here, There and Everywhere’

A personal favourite of Paul, John and George Martin, ‘Here, There and Everywhere’ was written by Paul on a guitar by John’s swimming pool as he waited for him to get out of bed. It is also his personal response to the Beach Boys song ‘God Only Knows’, which Paul has said is one of the best songs ever written. It would be a good task to compare the two.

Where ‘Eleanor Rigby’ was a simple, harmonically slow-moving two-chord song, this romantic love song is harmonically complex and rarely settles in one tonal area, much like Brian Wilson’s work on *Pet Sounds*. It also features close-harmony backing vocals in true Beach Boys style.

INSTRUMENTATION

This is a stripped-down guitar song, led by rhythm guitar, which emphasises the backbeat, and enhanced by some lead guitar fills that were recorded using a Leslie speaker cabinet (normally used for a Hammond organ) to achieve the slightly ‘twangy’ sound. Paul adds subtle bass guitar and backing vocals, and finger-clicks are provided by John, Paul and George, with Ringo on drums. Paul’s lead vocal is double-tracked.

MELODY AND RHYTHM

Paul’s vocal melody covers a wide range, with much use of his falsetto voice, which was a trademark of his singing style. It varies between disjunct and conjunct, and makes frequent use of suspensions, appoggiaturas and anticipations. It is often triadic, which is important since the harmony, as we will see, is varied. It also has a good balance of rise and fall within each short phrase.

The backing vocals are in close harmony and tend to either rise or fall, often in stepwise motion. They are sung high in the range, again to emulate the Beach Boys sound that so influenced Paul.

The melodic rhythms are laden with gentle syncopations (such as in bars 2 and 5), which reflect the natural rhythm of the words, and the verses are quaver-dominated, while the bridge section contains quicker rhythms. The instrumental parts are generally very steady, with an emphasis on the second and fourth beats (often with finger-clicks), and some subtle fills from Ringo on the drums.

STRUCTURE, HARMONY AND TONALITY

Generally speaking, McCartney used progressions of four chords to harmonise these lyrical melodies, with a rising (and unusual) progression of I-II-III-IV a feature in the verses. There are some unusual and unexpected chords, such as the B flat chord in bar 2 which is substituted for the perhaps more predictable E minor chord at this point (to link between B minor and A minor), creating a chromatic chordal descent.

The use of unusual chords does much to emphasise important points in the lyrics. The unexpected B flat chord in bar 2 underlines an important point – ‘I need my love to be here’. In the bridge section the tonality moves to

the unrelated world of B flat major, just as Paul sings 'I want her everywhere'. There is also a clever move from G minor back into the tonic key of G major as the more familiar verse pattern returns.

A full overview of the structure, tonality and harmony can be seen in the following box.

Bars	Section	Key	Harmony
1-3	Intro	G	G – Bm – Bb – Am – D7 (dominant preparation)
4-11/12	A (verse)	G	G – Am – Bm – C G – Am – Bm – C F#m – B7 – F#m – B7 Em – Am – Am7 – D7
This section is repeated, with an extra chord of F7 added at the end of the repeat.			
13-16	B (bridge)	B flat	Bb – Gm – Cm – D7 Gm – Gm – Cm – D7
17-24/25	A (verse)	G	G – Am – Bm – C G – Am – Bm – C F#m – B7 – F#m – B7 Em – Am – Am7 – D7
The section from bars 13 to 24 is now repeated.			
26-30	Outro	G	G – Am – Bm – C G – Am – Bm – C G

The structure is therefore AABA, with B half the length of A and the BA portion repeated.

A lovely, stripped-down take of the song can be found here. It's worth hearing this version to appreciate the musicianship of Paul (vocal), George (guitar) and Ringo (drums) particularly.

'I Want To Tell You'

There are a number of interpretations of the words of George Harrison's third track on the album, including that of a love song about reluctance to enter a relationship, and even a commentary from the Beatles on how they had become distant from their fans. However, George himself said that it represented 'the avalanche of thoughts that are so hard to write down or say or transmit'. He more than hinted that the inspiration for the song was linked to his experiences taking the hallucinogenic drug LSD which all of the Beatles (except possibly Paul) were trying at this time. It is, in a nutshell, a song about the difficulties of expressing emotions through words.

INSTRUMENTATION

Harrison played lead guitar (again through a Leslie speaker) and sang lead vocal on the song, and Paul played piano, adding the bass part after the rest of the track had been completed. Ringo played drums and maracas, and John tambourine, and John and Paul provided the close-harmonies and handclaps.

STRUCTURE, TONALITY AND HARMONY

The song is in A major and is punctuated by a guitar riff typical of Rolling Stones or Who songs of the time. There are two verses, a bridge section, another verse, another bridge, and then a final verse, bookended by a fade-in intro and a fade-out ending characterised by some Indian-influenced melismatic chanting by Paul.

Harrison's choice of chords is fairly straightforward in the verses – A, B7 and E7, with a hint of a suspended D chord in the guitar riff. However, in the bridge the chords are more unexpected – Bm, B diminished, A and B7 – providing a rather static and dissonant accompaniment to words about confusion. The intro and outro are played over a tonic pedal. Dissonance is a feature of much of the song, with many of the incessant repeated piano chords coloured by chromatic acciaccaturas (eg bar 5) or minor 9th appoggiaturas (eg bar 10).

MELODY AND RHYTHM

Though the vocal harmonies cover a wide range, Harrison's lead vocal is very narrow and stepwise. The phrase lengths are very irregular – 2/3/2/4 bars in the verses, and 5/3 bars in the bridges, which end with an unnerving triplet 'fill'.

This John Lennon song caused significant ripples in the music world, as it heralded the beginning of experimentation and the avant-garde in popular music. Many described it as the perfect song of its time, encapsulating all that was unique about 1960s culture.

Although its title was just a throwaway comment of Ringo's, the lyrical content of the song was inspired by Timothy Leary's book *The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead* which John had read, probably under the influence of LSD. It purports to describe the LSD experience, the experience of meditation and the concept of awareness and being 'in the moment'.

INSTRUMENTATION AND RECORDING TECHNIQUES

Lennon's voice was double-tracked for the first three verses, but done artificially (known as ADT) by copying the vocal track through a second, slightly delayed tape machine, as Lennon hated doubling his vocals in real time. After the central instrumental, Lennon's voice is put through a Leslie speaker in an attempt to create 'the sound of a hundred chanting Tibetan monks' which was Lennon's request to George Martin. At one point, Lennon had asked whether he could be suspended upside down and swung around a microphone as he sang.

Ringo's drums were heavily compressed and there were reverse cymbals as well as some snippets of lead guitar played backwards. George also played sitar and tambura (which provides a drone). John played Hammond organ and mellotron – a relatively new instrument that played tape samples of different sounds: flutes and strings were used on this track. The mellotron became a favoured instrument on subsequent Beatles albums. Paul played bass, and there is a tack piano at the end, played by Martin, probably on an old 'honky-tonk' upright that was owned by Abbey Road studios.

The most interesting and experimental aspect of the song is the use of a number of tape loops. Paul was interested in the electronic experimentation of avant-garde composer Karlheinz Stockhausen, particularly his piece *Gesang der Jünglinge*, and recreated Stockhausen's techniques by looping tape through a machine and continually recording on to it. The resulting loop of tape could be sped up or slowed down. Paul got the other band members to create their own loops and a large number of them were presented to George Martin, who worked with the Abbey Road engineers to select a few to use in the song.

The most noticeable loops include:

- a seagull sound, created by speeding up a loop of Paul laughing.
- a chord of B flat that sounds like it has been played by an orchestra.
- various flute and strings sounds played on a mellotron.
- a sitar playing a scale, sped up.

STRUCTURE, TONALITY AND HARMONY

The song is essentially in the key of C, and pretty much remains on the tonic chord, with the only noticeable harmonic change being the B flat chords heard in bars 11-12 and the coda. Even here, the tonic pedal remains thanks to a combination of tambura and sitar drones and the bass riff, which also uses the flattened 7th note B flat. This one-key-one-chord approach to structure comes from Harrison's interest in Indian music.

MELODY AND RHYTHM

The vocal melody essentially has two fairly equal phrases. The first is entirely triadic around the chord of C major, while the second comprises two short identical phrases using the 5th, flattened 7th and tonic note, hinting at the Mixolydian mode. The rhythms of the melody are very loose and match the natural rhythm of the words, taking their time over a rhythmically interesting and syncopated bass and drum part. Ringo's drumming is interesting in that he plays a pushed pair of semiquavers ahead of the fourth beat, which gives the rhythm a slightly 'unsquare' feel.

The various loops and interjections which make up this soundscape are largely melodically based around the pentatonic scale with a flattened 7th and sometimes a flattened 3rd. Again, they are rhythmically loose and 'random' over the otherwise constant drum and bass part.

TEXTURE AND STRUCTURE

Over the harmonically static music there are seven verses, with an instrumental section between the third and fourth, and a coda at the end of the seventh. However, it is interesting to look at the textural changes that occur throughout this song, which contribute more to its structure than the tonality or use of verses. The table below summarises this.

Time	Textural detail
0.00	Sitar and/or tambura drone fades in.
0.04	Drums and bass begin.
0.08	'Seagull' loop.
0.11	Verse 1 vocal (with ADT) over drums, bass and drone.
0.18	Hammond organ, and sitar loop provide sustained notes.
0.25	Mellotron string loop and seagull loops added in verse 2.
0.43	Verse 3 with mellotron string loop.
0.57	Instrumental: loops from sitar and mellotron.
1.08	Instrumental: reversed guitar phrases, some of which may have been taken from 'Taxman', and a variety of loops.
1.26	Verses 4-6 vocal now through Leslie speaker and with loops, but no sustained notes in verse 4.
2.12	Final verse and into the coda. 'Of the beginning' is repeated with increasing numbers of loops added.
2.45	Coda continues with tack piano added. Bass and drums stop and the song fades out.

For interested students, there is a lot of anecdotal information on the song here.