### Dynamics
Dynamics build in the intro and are consistent throughout the rest of the piece.

### Rhythm (tempo and metre)
- Intro is 112bpm - uses 4/4 shuffle rhythm.
- Shuffle rhythm affects melody – words are put before beat for emphasis.
- Chords play 4 crotchets over the shuffle rhythm
- Chorus uses syncopation on toms toms
- Unusual drum fills using tom toms.

### Structure
Typical pop song structure

<table>
<thead>
<tr>
<th>Trans./intro</th>
<th>0:00-0:09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verse 1</td>
<td>0:09-0:26</td>
</tr>
<tr>
<td>Chorus</td>
<td>0:26-0:43</td>
</tr>
<tr>
<td>8 bars the 2 bar pause on B</td>
<td></td>
</tr>
<tr>
<td>(dominant of E)</td>
<td></td>
</tr>
<tr>
<td>Verse 2</td>
<td>0:43-1:00</td>
</tr>
<tr>
<td>Chorus</td>
<td>1:00-1:13</td>
</tr>
<tr>
<td>Middle 8</td>
<td>1:13-1:30</td>
</tr>
<tr>
<td>Verse 3</td>
<td>1:30-1:48</td>
</tr>
<tr>
<td>Chorus</td>
<td>1:48-2:00</td>
</tr>
<tr>
<td>Middle 8</td>
<td>2:00-2:17</td>
</tr>
<tr>
<td>Chorus</td>
<td>2:17-2:30</td>
</tr>
<tr>
<td>Coda (Chorus)</td>
<td>2:30-2:44</td>
</tr>
</tbody>
</table>

Each chorus is different in length.

### Melody
- Verse 1 uses simplistic conjunct melody - using sequences
- Narrow range - Perfect fifth throughout.
- Chorus melody uses some disjunct intervals.
- Verse 2 uses antiphonal call and response pattern - dialogue between Ringo and the band.

### Instrumentation
- Ringo Starr - Lead vocal
- Backing vocal
- Piano
- Drums
- Lead and Rhythm guitars
- Hammond organ
- Tambourine
- Cowbell

### Texture
Largely Melody and accompaniment throughout.

**Intro:** Homophonic BVs

**Verse:** Melody and accompaniment-

### Harmony (and tonality)
- Three rising chords C,D,E spread over 4 bars
- Verse one bass plays passing notes which create inverted chords.
- Verse 1 simple chord structure - I (E) II (F*) V (B).
- Chorus opens with D chord - flattened 7th of Tonic Key.

### Contextual Elements
- Song is important to concept album as it introduces ‘Billy Shears’ - Ringos fictional character within the band.
- Uses crowd noise to segue the link into and out of the song.
- Backing was recorded of Piano, Cowbell, Drums and Guitar - Bass, Tambourine and Vocals were added later.
The Beatles – Lucy in the Sky with Diamonds

<table>
<thead>
<tr>
<th>Dynamics</th>
<th>Rhythm (tempo and metre)</th>
<th>Structure</th>
<th>Melody</th>
</tr>
</thead>
</table>
| Intro - MF | 3/4 Intro and Verses 125bpm |  Intro  
Verse 1  
Bridge 1  
Chorus 1  
Verse 2  
Bridge 2  
Chorus 2  
Verse 3  
Chorus x3 to fade (Tambura) Drone out | Chromatic melodic riff dominates the intro but is then heard underneath the main vocal line. 
Vocal melody centered around the major 3rd- Repeated notes reinforce this. 
Irregular phrasing of the melody in the verse and bridge- 9,8,8, 5 (not 8/6) 
Guitar doubles melody in Bridge 
Chorus has largely conjunct melody |
| Verse 1- MF | Bass emphasises first beat of the bar in introduction of ¾ time signature |  Verse 1  
Bridge 1  
Chorus 1  
Verse 2  
Bridge 2  
Chorus 2  
Verse 3  | |
| Bridge 1- MF | 4/4 Chorus 98bpm Tempo appears faster due to bass line running quavers |  Bridge 1  
Chorus 1  
Verse 2  
Bridge 2  
Chorus 2  
Verse 3  | |
| Chorus 1- F |  |  Chorus 1  
Verse 2  
Bridge 2  
Chorus 2  
Verse 3  | |
| Verse 2- MF |  |  Chorus 2  
Verse 3  | |
| Bridge 2- MF |  |  Chorus x3 to fade (Tambura) Drone out | |
| Chorus 2- F |  |  | |
| Verse 3- F |  |  | |
| Chorus- F |  |  | |

Instrumentation
- John Lennon – double-tracked lead vocals
- Backing vocals- Paul McCartney
- Lowrey organ
- Bass- Melodic Bass Lines
- Tambura- Indian influence- Drone
- Electric guitar- Leslie Speakers
- Drums
- Maracas
- Piano

Recording techniques:
ADT- Automatic Double tracking-thickens tracks
Leslie Speakers- Give spinning chorus effect
Close-micing- Especially on drum tracks
Varispeeding- Music recorded with slowed down/sped up – played back at normal speed alters timbre.
DIT- Direct input transformer- crisp and clean

Texture
- Intro - Monophonic
- Verse 1- Thin- Polyphonic
- Bridge 1-Melody and Accompaniment
- Chorus 1- Melody and Accompaniment
- Verse 2- Thin- Polyphonic
- Bridge 2- Melody and Accompaniment
- Chorus 2- Melody and Accompaniment
- Verse 3- Thin- Polyphonic
- Chorus-Melody and Accompaniment- Fades to Drone

Harmony (and tonality)
- Intro and Verse - A Major Dominated by chromatic organ riff.
- Bridge - Bb Major- More diatonic with chromatic slides in the melody. Added 9th in the melody creates dissonance. 
Final bar of D chord (V in Gmajor) provides basis for modulation for chorus.
- Chorus – Gmajor- Diatonic, regular sounding harmony. 
Vocal Harmony – parallel 3rds
- Extensively uses modulation to indicate section change

Contextual elements
- LSD Link (Hallucinogenic drug popular in 1960s/70s- denied but implied by hypnotic quality of the music.
- Lewis Carroll’s Alice and Wonderland books influenced the scenes told.
- Inspired by a picture drawn by Julian Lennon at nursery.
- Experimentation by studio engineers lead to hypnotic and mesmerising sound
- Album took estimated 700 hours to produce meaning a lot of time was spent on perfecting the sound.
- Beatles weren’t touring and so able to create sounds exclusive to the studio.
### Dynamics
- Quick fade drone to begin the piece
- Diminuendos/Crescendos out of/into new sections.

### Rhythm (tempo and metre)
- No Sense of pulse in the introduction- sounds dreamy.
- Swardmandal glissando provides starting point to the tablas start (and then again before the final A section).
- Tablas provide tala-like rhythm in constant 4/4 beat in Verse sections.
- Chorus Tabla changes continuously makes it hard to sense the down beat.
- Tempo is increased in B section and metre is changed to 5/8.

### Structure

<table>
<thead>
<tr>
<th></th>
<th>Intro</th>
<th>Verse 1</th>
<th>Verse 2</th>
<th>Chorus</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>0:00-0:31</td>
<td>0:31-1:15</td>
<td>1:15-1:58</td>
<td>1:58-2:22</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Instrumental break</td>
<td></td>
<td></td>
<td></td>
<td>2:22-3:47</td>
</tr>
</tbody>
</table>

### Melody
- The dilruba doubles the vocal line with some decoration.
- Phrases of vocal melody is two six bar phrases then extended nine bar phrase.
- Vocal melody is derived from dilruba melody in intro
- Word painting ‘they pass away’ descending melodic shape.
- Second verse uses Western string counter melody
- Chorus melody has greater sense of urgency
- B section melody is carried by the Dilbra with antiphonal responses from the sitar- irregular phrase lengths

### Instrumentation
- **George Harrison**- Only Beatle to perform live on this track.
- Lead vocals
- Tambura
- Sitar
- Acoustic guitar
- **Other performers**- Asian music circle players
  - Dilruba
  - Swardmandal- zither
  -Tabla
  -Tambura
  - Strings- Western players

### Textur
- Drone throughout makes texture hypnotic
- Second verse counter melodies create contrapuntal texture.
- Antiphonal instrument interaction in B:
- B section texture is altered by playing techniques:
  - Western strings play theme in octaves
  - Western strings play pizzicato figure which is copied by the sitar.

### Harmony (and tonality)
- Drone throughout centres the tonality of the piece- Db Ab- accentuated at different pitches.
- Tonality is modal and linked to the mixolydian mode- even though a raga is implied.
- B section sustains mixolydian tonality.

### Contextual elements
- George Harrison became interested in Indian music and culture.
- He spent a lot of time with Ravi Shankar learning the sitar.
- The piece is based on a longer piece by Ravi.
- Composed after a dinner party at Klaus Voormans London home whilst playing a pedal harmonium
- Words suggest mindfulness