

With a Little Help From My Friends

Genre – Pop/Rock

Element	Use
Rhythm	<p>Use of syncopation (in the main melody) (to elaborate/add interest).</p> <p>Contrast between the steady rhythm of the chords and those of the greater variety in the melody/bass.</p> <p>Use of 'shuffle' rhythm/triplet rhythm/crotchet & quaver as in triplets rhythm.</p> <p>Rhythm of the melody/its 'shuffle' rhythm places the important words or syllables slightly before the beat, thus emphasising them.</p>
Metre	4/4
Harmony	Introduction chords move C D E to establish the key of this song.
Melody	<p>First chorus has a two bar phrase sung three times and then a two-bar pause.</p> <p>Two-bar outro based on the intro link from <i>Sgt. Pepper's Lonely Hearts Club Band</i>.</p> <p>Basically simple melody line but use of syncopation to elaborate/add interest.</p> <p>Some chromatic movement within the melody</p> <p>Limited range/fifth/stepwise movement.</p> <p>Bridge section sung at a much higher pitch (by backing vocals/other members of the group).</p>
Tonality	<p>E major in verse and chorus</p> <p>C# minor in bridge</p>
Timbre	Contrast of solo verses and harmonised choruses/backing vocals.
Dynamics	<p>Quiet opening</p> <p>Loud chorus</p> <p>Contrast of dynamics</p>
Structure	<p>Introduced by a 'segue' from previous song/chords move C D E to establish the key of this song.</p> <p>Bridge section.</p> <p>First chorus has a two bar phrase sung three times and then a two-bar pause on B /dominant.</p> <p>Final chorus extended to 8 bars.</p> <p>Two-bar outro based on the intro link from <i>Sgt. Pepper's Lonely Hearts Club Band</i>, giving a 'rounded' structure.</p> <p>Chorus varied on each return rather than being exact as in most pop songs.</p> <p>Contrast of solo verses and harmonised choruses/backing vocals.</p>

Lucy in the Sky with Diamonds

Genre – Psychedelic Rock

Element	Use
Rhythm	Verse – repeated crotchet rhythm giving a swinging, pendulum feeling. Chorus – quaver movement
Metre	3/4 Verse 4/4 Chorus
Harmony	Intro and Verse – chord sequence is a series of chords each one using the note A which creates an inner pedal. Chromatic movement in bass line.
Melody	Repetition of notes – repeated notes and phrase patterns. The chorus is in a higher pitch range than the verse. The verse is made up of two identical melodies. Syllabic word setting.
Tonality	Three keys used Verse – A major, B flat major Chorus – G major
Timbre	Celeste sound gives twinkly effect – particularly prevalent in the introduction.
Dynamics	Starts quietly and builds up to the chorus – the chorus is always the loudest part of the piece.
Structure	Intro Verse 1 - A major Bridge 1 - B flat major Chorus 1 - G major – running quavers in bass line Verse 2 - A major Bridge 2 - B flat major Chorus 2 – G major – running quavers in bass line Verse 3 - A major Chorus (repeated three times) fade out.
Use of Technology	Double Tracking used on the voice to give an echo effect. Lowry Organ – celeste sound. Use of Leslie Speaker on the electric guitar. Varispeeding – the recording of the voice is speeded up when played back to alter the timbre – higher sound. Direct Input Transfer (DIT) used on Paul McCartney's bass guitar – the guitar is plugged straight into the recording equipment rather than played through an amp. Creates a cleaner sound. Distortion used on Electric Guitar. Overdubbing of tracks.
Hypnotic / Dreamlike Effect:	use of heavy delay and/or echo on vocal repeated chromatic phrase in the verse repeated notes in the vocal melody 3/4 time signature heavily sustained keyboard change of key gives an unpredictable effect.

Within In, Without You

Genre – Fusion of Indian Classical Music (raga) and British Pop Music

Element	Use
Rhythm	Rhythm based upon the 'tin-tal' tala – a cycle of sixteen beats. The opening is free in rhythm / lack of pulse
Metre	4/4 and bars of 5/4
Harmony	Drone heard from the beginning
Melody	Based upon notes of the rag (Indian Scale) Pitch bends in the melody Ornamentation to the melody Dilruba doubles the vocal line The vocal line is made up of irregular phrase lengths
Tonality	Based on raga – similar to mixolydian mode
Instrumentation	Sitar Tambura – plays drone Dilruba Swarmandal Tabla - rhythm
Texture	Some call and response in the instrumental section. Melody and accompaniment texture Dilruba doubles the vocal melody.
Structure	Introduction (similar to the Alap section of the raga) where the notes are introduced. Verse 1 Verse 2 Chorus Instrumental (35 bars long – use of 5/4 and 4/4. Call and response between dilruba and sitar. Verse 3
How is this piece an example of fusion?	Indian Features Use of Indian instruments – sitar, table, tambura, swarmandal, dilruba. Use of rag (scale) as the basis of the melody Use of Drone Introduction is like an Alap section of a Raga. Use of tala rhythm Features of British Pop Music Use of verse / chorus structure. Use of violins / cellos. Instrumental section.