Points of interest

* Experimentation with music technology.
* Experimentation with recording techniques.
* Drug inspired psychedelic culture.
* Inspiration of Vivaldi & Stockhausen

Revolver.

‘Eleanor Rigby’, ‘Here, There & Everywhere’, ‘I Want to Tell You’, ‘Tomorrow Never Knows’.

The Beatles 1966.



**Most commonly used time signatures**

**4/4 - 4 crotchet beats in a bar.**

**3/4 - 3 crotchet beats in a bar.**

**2/4 - 2 crotchet beats in a bar.**

**6/8 – 6 quaver beats in a bar.**

Popular Music

Set Work 1

* The melody of *Eleanor Rigby* is written in the Dorian mode (on E). It is conjunct although larger leaps appear in the chorus (which only uses four notes).
* *Here, There & Everywhere* covers a wider tessitura and is often triadic in shape. Syncopation is used in the melody line.
* *I Want to Tell You* has a narrow range and moves in a stepwise motion.
* *Tomorrow Never Knows* has a melody which fits the rhythm of natural speech and uses the mixolydian mode.

**Harmony & Tonality**

* *Eleanor Rigby* is composed using two chords E minor & C major. (Representing despair and hope). Appoggiaturas and chromatic dissonances are used.
* *Here, There & Everywhere* uses a four chord progression moving in parallel motion (I,II,III,IV).
* *I Want to Tell You* uses three chords in the verse sections and is more chromatic in the chorus. Harmony is often coloured by the use of major 9ths.
* *Tomorrow Never* Knows remains on a C major chord throughout, with only one change to Bb.

**Melody**

**Structure**

* *Eleanor Rigby* is written in verse-chorus form: introduction & three verses each followed by a chorus.
* *Here, There & Everywhere* has an overall structure of AABA, the B section being a bridge.
* *I Want to Tell You* is in strophic form with bridges between each verse.
* *Tomorrow Never Knows* is also in strophic form with an instrumental section after the third verse.

**Social & Historical Context**

**Sonority**

**Texture**

**Rhythm, Metre & Tempo**

* Songs on Revolver are heavily influenced by Indian Raga.
* *Here, There & Everywhere* is a tribute to the close vocal harmonies of *The Beach Boys.*
* *I Want To Tell You* seeks to emulate Indian Melismatic Chanting.
* *Tomorrow Never Knows* is influenced by psychedelia & uses many developing forms of music technology. Paul McCartney studied the music of Stockhausen.
* *Eleanor Rigby* has a classical arrangement using a double string quartet. (Often doubling parts). Double stopping is used to thicken the texture.
* *Here, There & Everywhere* uses the falsetto voice. The guitar is fed through a Leslie Speaker.
* *I want to Tell You* uses close vocal harmonies in the accompaniment and has a fade in/ fade out.
* *Tomorrow Never Knows* utilises pre-recorded tape loops & uses compression & reverse cymbals. Instruments include sitar & tambura.
* *Eleanor Rigby* is homophonic throughout and is melody dominated homophony.
* *Here, There & Everywhere* has a chordal accompaniment which emphasises the back beat.
* *I Want to Tell You* is chordal and features pedal notes to stabilise the harmony.
* *Tomorrow Never Knows* has a varied texture and is made up of pre-recorded loop samples.
* A tonic pedal is used throughout.
* *Eleanor Rigby* features a repeated crotchet accompaniment & syncopation is used in the melody.
* *Here, There & Everywhere* uses syncopation and the accompaniment emphasises the back beat.
* The phrase lengths of *I Want to Tell You* are irregular in length and triplets are used to create tension.
* *Tomorrow Never Knows* has a free rhythm following natural speech sung over a syncopated bassline.
* The loops used appear free of rhythm.

Wider listening: *Gesang Der Jungelinge –* Stockhausen, *Vulnicura Strings –* Bjork, *God Only Knows* – The Beach Boys.