

Lucy in the Sky with Diamonds

Information: Sung by John Lennon (Written by Lennon and McCartney)

Psychedelic style in the music (Popular in the 60s)

Link with the drug LSD (Due to initials). Denied by Lennon and says the song is influenced by a picture his son had drawn

Very much influenced by technology in the studio

Melody

Simple melody used. Add psychedelic effect

Verse -

Starts on a single note (Bb) for effect

Centred on first 3 notes of A maj scale (A-C#)

Bridge - One note used D (3rd note of Bbmaj)

Chorus -

More movement in the melody (Bit more exciting)

Larger range in notes G major scale (A-G)

Harmony

Verse - A major

Descending idea in Bass (A-G-F#-F-E-G-F#)

Bridge - Bb major

Bb(I)- C(VII) - F(V) x 2

Ends with D (Perfect cadence to G maj)

Chorus - G Major

G(I) - C(IV) - D(V) - Very typical pop chords

Structure

Intro - 4 Bars

Played on Lowry DSO Heritage

Organ made to sound like a harpsichord

Verse - Riff continues

Johns vocals (solo)

No effects used first 8bars

ADT and Echo added next 8 (add a
psychedelic effect to the music)

9 bar phrases used (untypical)

Chorus - Harmonies added by the rest of
the band ("ahhh...")

Unusual phrases used: 2 bars x 3
7th bar added
before end

Technological Advances

ADT Automatic Double Tracking - Using analogue
tape delay to copy another voice to avoid live double
tracking. Creates a psychedelic sound

Close Micing - A microphone is placed close to an
instrument or sound source, within three to twelve
inches, producing a dry sound often with more bass.
Also separates the individual sounds producing a
'cleaner' recording/making it easier to separate/pan
tracks.

Hammond Lesley Speaker - Units used add further
echo to the vocal parts and to George Harrison's
guitar. Uses a spinning speaker

Echo and Delay - Used on John Lennon's vocal in
order to 'paint' a psychedelic sound.

Reduction Mixing - Dubbing multiple parts to just one
or two tracks, allowing more room for additional
overdubbing. Nearly always used with older 4 track
machines due to limited recording space. Allowed
George Martin (producer) to add additional layers
and vary the texture.

Rhythm and Metre

Changes Time Signatures and Tempo
(Untypical of Pop songs - even now)

Verse and Bridge - 3/4 BPM = 125

Chorus - 4/4 BPM 98

Chorus has a quicker feel due to quavers in
the bassline

Texture

Melody and Accompaniment

played by

McCartney with added organ stops to

Used on guitar in the chorus