Paul McCartney – bass guitar, keys and vocals

John Lennon – guitar and vocals

George Harrison – guitar, keys and vocals

Ringo Starr - drums

The best selling band in history – they have sold over 600 million records! All in only 10 years!
‘Within You Without You’ – The Beatles

• Longest song of the album – Sgt Pepper’s Lonely Heart Club
• Has a number of unusual features such as:
  • Indian and Western instruments
  • Written in a mode rather that a major or minor key
  • Meaning reflects Indian/Hindu philosophy
  • Completely different from the majority of their songs
  • Lots of changing time signature including 5/4
• Rubato tempo
• **Fusion** of pop and Indian music
George Harrison visited India for six weeks in September 1966. He had sitar lessons with Ravi Shankar (probably the best sitar player in the world) and immersed himself in Hindu culture.

When he returned home he went to a party and conversation led to him having a go on the **harmonium**. This is when ‘Within You Without You’ first started to be composed a he came up with the first line ‘We were talking..’.

George later commented that the timbre of the song is inspired by the instrument as the harmonium is very similar to the droning sound od Indian instruments.

He finished the song at home and it was recorded in March 1967 based on a very long 30 minute piece by Ravi Shankar using similar timbres.

Did you know? When George Harrison died, his ashes were scattered in India following a traditional Hindu ceremony.
• The Beatles openly admitted that some of their songs were influenced by drugs, **but this song was not one of them.**

• The message of the song is about ‘the truth’. George wanted to portray the message about how humans are ‘really only very small’ and have ‘grown so cold’ and need to ‘realise it’s all within yourself’. He says that people can only find peace of mind when they learn to see beyond themselves and that life flows ‘within you without you’.

• The reaction to the song from the public was very mixed. Some people found it very long and boring, some people called it ‘masterpiece’.
First listen

• Listen to the track and write down your first impressions.
• In your own words use the box in your booklet to:
  • Identify the instruments you hear
  • Describe the opening mood
  • Describe the contrasts in the song
  • What do you think the lyrics are about?
Task (15 mins)

- Use the internet to help you research information about the Tambura, Sitar, Tabla, Swarmandal and Dilruba.
  - Find out:
    - What they are made of
    - How they are tuned
    - How they are played
    - What they sound like.
Indian Music Terms

• **Raga** – like a scale that the melody is based on. ‘Raga’ means colour. There are different ragas for seasons and times of the day.

• **Tala** – the repetitive rhythm heard in Indian music. It is usually played on the table and the rhythm is usually between 6 and 16 beats. One type of tala is the **tintal** which has 16 beats and can be subdivided into groups of 4 (4+4+4+4).

• **Alap** – the alap is the introduction to an Indian song. It usually starts with a long drone by the tambura.
Intro

• Starts with the **alap,** drone is played by the tambura. Recorded on a C but plays back as C sharp as it was sped up. The **dilruba** enters with the melody with slurred/swooped notes setting the mood of the song.

• **Swarmandel** then enters with a **glissando.**

• **Tabla** enters with the 16 beat **tintal** against the drone. It is played at the tempo **madhya laya** (medium tempo).
Verse 1

• The music for the verse is slow paced and in a reflective style, like a conversation between two people.
• Lyrics are about the ‘space between people’.
• The interval between the lowest note and highest note in the vocal melody is a tritone. This has an unstable sounding effect – how could this relate to the context of the song?
• The dilruba plays the same melody as the vocal line and the voice imitates the style that the dilruba is playing in.
• There is a change of time signature to 5/4 for one bar to accommodate the natural emphasis of the vocals.
• We hear the cello riff for this first time towards the end of the first verse.
Verse 2

• The first 12 bars are exactly the same as verse 1. The lyrics change to talk about the ‘love we all could share’.

• **Violins and cellos** come in, playing a simple *melody in octaves* alongside the vocals.

• At the end of the verse, there is a big change in melody. It rises to the **highest register on the words ‘if only they knew’** at the same time, the table stops playing. George is passionate about his message that love could save the world but that people do not understand this.

• This **melody is similar to the opening dilruba phrase in the intro**.
Link between verses 2 and chorus

- Between verse 2 and the chorus there is a **three bar instrumental fill on the dilruba and strings**, ending with a pause. The **tabla then has a two beat fill (in a single 2/4)** to lead into the chorus.
Chorus

• Very simple, **crotchet beats** throughout.
• The crotchets are **in 4/4, with two changes to 5/4** to accommodate the lyrics.
• **Dilruba** still playing the same as the vocals.
• **Tabla** still in **tintal tala**.
• **Violins** play a short **riff** in the middle.
• **Drone** on the **tambura on a C**.
• **Cellos** join in with a **drone on a C**.
• The **hook** is only heard at the end of the chorus ‘life flows on within you and without you’.
Instrumental

• Unusually long. 27 bars in 5/4, 8 bars in 4/4.
• New tala introduced on table – jhaptal, 10 beats per cycle.
• Call and response between dilruba and sitar called sawal-jawab.
• Dilruba line is triple tracked.
• Dilruba plays variations of the melody line in the verses, adapted to fit the 5/4 time signature.
• George plays short snippets on the sitar.
• Violins play pizzicato from bar 9 on repeated high C’s. From bar 16, the violins go back to arco.
• The last part of the section, the dilruba and sitar play in unison.
End of instrumental

• The drone on middle C returns to the tambura.
• The dilruba plays a very short ‘sighing’ motif, which is heard again at the very end of the song.
• Another glissando is heard on the swarmandal.
• The cello answers the glissando with a descending melody.
• The table has a three bar fill, similar to a drum fill to introduce verse 3.
Verse 3

• Very similar to the first two verses. Lyrics talk about the love ‘that’s gone so cold’ and people who ‘gain the world and lose their soul’ without even knowing it. Final lyrics is ‘Are you one of them?’.

• In the last few bars, there is call and response between the vocal line and the strings, with the strings imitating the vocals.

• There is a 7 bar link between verse 3 and the final chorus with the dilruba and strings improvising the melody line first heard in the intro and used throughout the song.
Final Chorus

• **Tintal** is played by the table again. It ends **abruptly before the word ‘you’**. Why do you think this is?

• Final chorus is very similar to the first. Strangely the **final chorus has different words** and ends with the title of the song.

• **Violins** play a **short riff** in the middle.

• The song **ends sounding unresolved** – how does this reflect the context?

• The **sighing motif** heard in the instrumental section **ends the song**.

• The pauses create a **quiet and gentle conclusion**.

• Strangely, there is a **short burst of laughter** inserted in the recording at the very end.
Recording notes

- The first track to be recorded was the drone.
- The rest of the song was recorded in three sections:
  - A) Verses 1 and 2 and first chorus
  - B) The instrumental section
  - C) Verse 3 and final chorus

- The original recording was 6’25 and this was cut down to 5’03 and George later that it should have been even shorter.

- Recording techniques used:
  - A mellotron was used for ease.
  - Reduction mixing.
  - Signal processing
  - Varispeeding
  - Fade ins and outs
Consolidation task

• On the last blank page of your booklets complete the consolidation task.

• Create a mind map with the song title at the centre. Use the elements with the colours given to radiate out from the centre and include as many facts as possible under each heading.

• You could even draw pictures to help you remember certain facts.
8 mark questions

• Explain the eastern and Western influences in the musical elements of ‘Within you Without You’.

• What difficulties would the Beatles have experienced in re-creating their recorded version of ‘Within You Without You’? (Think about tonality, instrumentation, lyrics, background, inspiration, mood, performance, recording etc.)