

## Chapter 1 : The Final Days of The Beatles | Mental Floss

*The studio session tapes are kept at Abbey Road Studios, formerly known as "EMI Recording Studios," where the Beatles recorded most of their music. While most have never been officially released, their outtakes and demos are seen by fans as collectables, and some of the recordings have appeared on countless bootlegs.*

Mixing was completed five days later on October 18, Although productive, the sessions were reportedly undisciplined and sometimes fractious, and took place at a time when tensions were growing within the group. Concurrent with the recording of this album, The Beatles were launching their new multimedia business corporation Apple Corps , an enterprise that proved to be a source of significant stress for the band. These two tracks were only available on bootlegs for many years, but were finally released for the first time 28 years after they were recorded on Anthology 3 in . Sometimes McCartney would record in one studio for prolonged periods of time, while Lennon would record in another, each man using different engineers. At one point in the sessions, George Martin, whose authority over the band in the studio had waned, spontaneously left to go on holiday, leaving Chris Thomas in charge of producing. During one of these sessions, while recording Helter Skelter, Harrison reportedly ran around the studio while holding a flaming ashtray above his head. On July 16th recording engineer Geoff Emerick, who had worked with the group since Revolver, announced he was no longer willing to work with the group. The sudden departures were not limited to EMI personnel. On August 22nd, Starr abruptly left the studio, explaining later that he felt his role was minimized compared to that of the other members, and that he was tired of waiting through the long and contentious recording sessions. Lennon, McCartney and Harrison pleaded with Starr to return, and after two weeks he did. Indeed, after The White Album was completed, both Harrison and Lennon would stage similar unpublicized departures from the band. You know, that was the best thing about The Beatles, until we started to break up, like during the White Album and stuff. Even the studio got a bit tense then. Clapton was not the only outside musician to sit in on the sessions. Nicky Hopkins provided electric piano for the single cut of Revolution, recorded during these sessions as well as acoustic piano for a few others; several horns were also recorded on the album version of Revolution. Savoy Truffle also features the horn section. As work on this album began, Abbey Road Studios possessed, but had yet to install, an 8-track machine that had supposedly been sitting in a storage room for months. The resulting tracks did not have the same sound as previous Beatles albums had. The technician using a calibration tape showed the recording engineers that nothing was wrong with the machine, that it was calibrated perfectly to factory standards. The recording engineers were stymied " until they were told by industry professionals that the previous mixing boards at EMI had been valve US English: The new mixing boards were the culprit " not the new 3M 8-Track recording machine. It, therefore, took some time before the EMI engineers were able to get the quality of sound they wanted using these transistorized mixing consoles.

*The Complete Beatles Recording Sessions: The Official Story Of The Abbey Road Years , first published back in the 90's is, without a doubt the very best, definitive book on The Beatles in the studio between and*

The Beatles in India By , the Beatles had achieved commercial and critical success. Ringo Starr was the first to leave, less than two weeks later, as he said he could not stand the food; [15] McCartney departed in mid-March, [12] while Harrison and Lennon were more interested in Indian religion and remained until April. Lennon wrote the bulk of the new material, contributing 14 songs. The album was largely recorded at Abbey Road Studios. Instead of tightly rehearsing a backing track, as had happened in previous sessions, the group would simply record all the rehearsals and jamming, then add overdubs to the best take. As work began, Abbey Road Studios possessed, but had yet to install, an 8-track machine that had supposedly been sitting in a storage room for several months. Unlike most LPs, there was no customary three-second gap between tracks, and the master was edited so that songs segued together, via a straight edit, a crossfade, or an incidental piece of music. Lewisohn notes that several backing tracks do not feature the full group, and overdubs tended to be limited to whomever wrote the song. The positive spirit of the session disappeared immediately, and the engineer Ken Scott later claimed: Lewisohn also reports that, in the case of "Back in the U. He duly returned on 5 September to find his drum kit decorated with flowers, [49] a welcome-back gesture from Harrison. We were just about to break up, and that was tense in itself", [51] while Lennon later said "the break-up of the Beatles can be heard on that album". Whereas on prior Beatles albums, the band was getting into the habit of mixing several musical genres into a single song, on The White Album every song is faithful to its selected genre. Side one[ edit ] McCartney wrote " Back in the U. The style is typical of the acoustic songs written in Rishikesh, using guitar arpeggios. The track took a surprising amount of time to complete, with McCartney demanding perfectionism that annoyed his colleagues. He demanded a cut of publishing when the song was released, but the song was credited to "Lennon&#x2013;McCartney". Marmalade recorded a version that became a number one hit. It is typical of the brief snippets of songs he recorded between takes during the album sessions. Ono sings one line and co-sings another, while Chris Thomas played the mellotron , including improvisations at the end of the track. Clapton was unsure about guesting on a Beatles record, but Harrison said the decision was "nothing to do with them. The final version consisted of the best half of two takes edited together. Martin composed a brass band arrangement for the track. The song was taped in a single session, and was one of the tracks that Martin felt was " filler " and only put on because the album was a double. The basic track consisted of Starr drumming while McCartney played piano. McCartney suggested it was "tit for tat" as he had not contributed to "Revolution 9". Despite meditating and the tranquil atmosphere, he still felt unhappy, which was reflected in the lyrics. He performed the track solo alongside a Martin-scored brass arrangement. The final mix was sped up by mixing the tape running at 43 hertz instead of the usual The initial takes were performed by the band live and included long passages during which they jammed on their instruments. By all accounts, the session was chaotic, but nobody dared suggest to any of the Beatles that they were out of control. Harrison reportedly ran around the studio while holding a flaming ashtray above his head, "doing an Arthur Brown ". This was one of the key tracks that led Manson to believe the album had coded messages referring to apocalyptic war, and led to his movement of the same name. The group ended the chosen take with a six-minute improvisation that had further overdubs added, before being cut to the length heard on the album. The brass arrangement was added later. The opening section of the track had the sound of an old 78 RPM record overdubbed [] while Martin arranged a saxophone and clarinet part in the same style. Lennon played the guitar solo on the track, but later said he hated the song, calling it "beyond redemption". The track featured a saxophone sextet arranged by Thomas, who also played keyboards. Martin played harmonium on the track. Lennon, Harrison and Ono added further tape collages and spoken word extracts, in the style of Karlheinz Stockhausen. The early takes featured just Lennon on acoustic guitar and Starr singing. Lennon had wanted the original version of "Revolution" to be released as a single, but the other three Beatles objected on the grounds that it was too slow. Instead, the single featured a new, faster version, with heavily

distorted guitar and an electric piano solo from Nicky Hopkins. The single was a commercial success in countries such as Australia where it spent five weeks at number one on the Go-Set chart, [] Japan, [] Austria [] and Switzerland. Mustard " and " Polythene Pam " would be used for the medley on Abbey Road the following year. This ten-minute take was later edited and overdubbed to create two separate tracks: By contrast, McCartney said that it was fine as it was, adding: All but one track exist in official mono mixes; the exception is "Revolution 9", which was a direct reduction of the stereo master. The album included a poster comprising a montage of photographs, with the lyrics of the songs on the back, and a set of four photographic portraits taken by John Kelly [] during the autumn of that have themselves become iconic. The photographs for the poster were assembled by Hamilton and McCartney, and sorted them in a variety of ways over several days before arriving at the final result. These two-tape releases were both contained in black outer cardboard slipcase covers embossed with the words The Beatles and the outline of an Apple in gold print. The second release, licensed by Ampex from EMI in early after the latter ceased manufacture of commercial reel-to-reel tapes, was issued as two separate volumes, [] [] and sequenced the songs in the same manner as on the cassette version. The Ampex reel tape version of The Beatles has become desirable to collectors, as it contains edits on eight tracks not available elsewhere. In the original artwork was put up for auction.

### Chapter 3 : Mark Lewisohn (Author of The Complete Beatles Recording Sessions)

*EMI Studios, Abbey Road, 13 April The title track of The Beatles' second feature film and fifth UK album was recorded on this day, in an evening session taking place from pm. The basic.*

The Beatles were recording what was to be their final album, Abbey Road. The date is important and historic, although the boys probably had no idea of its significance. August 20, 1969, was the last time the four Beatles were together in the recording studio. Photos of that historic day reveal four bedraggled, weary-looking musicians. John is seen wearing a dark cowboy-like hat, sporting a bushy, thick beard. He looks pencil-thin, probably the result of his recent heroin use among other drugs. George and Ringo are bearded, too. He even brought his pet sheepdog, Martha, to this last photo session. It happened sometime between September 15 and 19, 1969—this was the final time all four Beatles were together in the same room. George was fed up with taking a back seat to the all-powerful Lennon-McCartney team. They were coming apart at the seams. On September 20th, the end officially came. John, Paul, and Ringo George had left town to visit his sick mother along with Yoko and various associates, aides and managers gathered in the meeting room. Paul started discussing possible plans for the Beatles future. He suggested the band go back and play small clubs under a pseudonym. Like the one I got from Cynthia" [his first wife]. According to Paul, everyone went pale. After a few heated words, John and Yoko walked out. Ringo probably knew the end was imminent and was glad John had made it clear and unmistakable. And so it was—the final "Beatles" recording session at Abbey Road studios was conducted without John, who had started the group, and whose original "Quarrymen" were the genesis of The Beatles. Of course, after his tragic death in 1980, John was missing again. Eddie is a self-confessed Beatles nut and has read over books on The Fab Four. Make him feel welcome!

## Chapter 4 : The Beatles™ BBC radio recordings – The Beatles Bible

*The Beatles' recording sessions are highly sought after by fans, as their outtakes and demos are seen as collectables and have historical significance. The Beatles' studio session tapes are kept at Abbey Road Studios, formerly known as "EMI Studios" until , where The Beatles recorded most of their music.*

The session took place in studio 2 from pm. The Beatles first ran through a number of songs, and then recorded four. Precise numbers of takes are unknown, but they were taped in the following order: But we eventually got everything sorted out and finally we started to record. Prior to the session Brian Epstein assembled a list of song suggestions, the majority of which were never recorded by The Beatles at EMI. Ron Richards was initially in charge of the session – George Martin was only brought in when balance engineer Norman Smith was struck by the quality of Love Me Do. It was unusual for a producer to be present for an artist test. However, on this day Martin stayed for most of the session. The control room door opened and in walked George Martin himself. It was always their assistants. And, of course, up to that time, George was not involved at all with any guitar groups. He did a lot of comedy records, like Peter Sellers and stuff like that. Afterwards he invited them to the control room to talk and listen to the playback. We gave them a long lecture about their equipment and what would have to be done about it if they were to become recording artists. What do you think of that lot then? Both appear on the Anthology 1 album. The other recordings were destroyed after it was decided that nothing from the session could be commercially released – a practice not uncommon in the early s. But they had an appealing quality, a kind of charisma. A lot of it that came out did make sense as to why, in my view, George Martin turned up himself for an artist test, when no other producer ever did that. As I said, it was always their assistants. For the artist test, it was George Martin himself. And there was no question of them them being signed at that time. Is this why George Martin himself turned up? Was there something more attached to the whole thing? He later recalled how The Beatles failed to make much of a lasting impact. We did that test, and the tape went into the library.

## Chapter 5 : Recording "Abbey Road" | The Beatles

*The legendary Abbey Road Studios made famous by the Beatles is perhaps the most celebrated recording studios in music history. Countless fans would love to have been a fly-on-the-wall during the John, Paul, George and Ringo sessions.*

## Chapter 6 : The Beatles' recording sessions | Speedy deletion Wiki | FANDOM powered by Wikia

*The sessions for The Beatles were notable for the band's formal transition from 4-track to 8-track recording. As work on this album began, Abbey Road Studios possessed, but had yet to install, an 8-track machine that had supposedly been sitting in a storage room for months.*

## Chapter 7 : Mark Lewisohn - Wikipedia

*Following the 'live' nature of the 'Let It Be' recordings, for 'Abbey Road' The Beatles returned to the North London studios to create carefully crafted recordings with ambitious musical arrangements. (Interestingly, twelve of the songs that appeared on the finished album were played during the.*

## Chapter 8 : The Beatles' recording sessions | Hippie Wiki | FANDOM powered by Wikia

*The Complete Beatles Recording Sessions: The Official Story of the Abbey Road years by Mark Lewisohn One of the most important documentaries on rock music ever published, this is EMI Records' official diary-format history of every Beatles recording session.*

Chapter 9 : Beatles Recording Sessions | eBay

*The sessions for The Beatles marked the first appearance in the studio of Lennon's new domestic and artistic partner, Yoko Ono, who accompanied him to Abbey Road to work on "Revolution 1" and who would thereafter be a more or less constant presence at all Beatles sessions.*