



# Performance Studies

**A LEVEL**

## **Performance Studies: The Beatles**

Topic Exploration Pack

July 2015

We will inform centres about any changes to the specification. We will also publish changes on our website. The latest version of our specification will always be the one on our website ([www.ocr.org.uk](http://www.ocr.org.uk)) and this may differ from printed versions.

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## Introduction

Within this unit:

- Students must study **one** work
- Demonstrate broad trends in the output of that practitioner
- Comment generally on the relationship between the work studied and the practitioners output as a whole

There will be a question based on five areas:

- **Structure and form**
  - The manner in which the practitioner organises materials within this work and the various effects this produces.
    - With The Beatles, we can talk about the structure and form of the songs but also, the structure and form of the band/instruments, the structure of the career of The Beatles/the periods of musical output, the structure of melodies etc.
- **Elements of the performing arts**
  - The way that The Beatles use these elements in order to produce his or her distinctive style and any links between the art forms.
    - This is simply a musical analysis of The Beatles songs but can (and should) include elements from both drama and dance.
- **Performance techniques**
  - Approaches that might be taken by performers undertaking a performance of the work, specific skills required to perform in works of this style.
    - This too is inclusive of the elements of performing arts but should be linked to the question in regards to what demands these put on the performer.
- **Stylistic influences**
  - How The Beatles work develops from the style of other practitioners, genres or cultures.
    - Again, you should look at a musical analysis of The Beatles but include links to other practitioners and how they have influenced the works and career of The Beatles.
- **Cultural, historical and social context**
  - The extent to which the practitioner's place in history, culture and society has influenced his or her approach.

- We must look at a musical analysis of The Beatles and then assess how this links to history and society at the time of the music composed – we can also link this to the periods of musical output..

G402 assesses two of the assessment objectives within performance studies:

- **AO1** – Demonstrate knowledge and understanding
- **AO3** – The ability to use clear and accurate English

The marks awarded for these within this unit are:

- **AO1** – 24 marks
- **AO3** – 6 marks

Within the assessment of AO1, candidates are asked:

- Show knowledge and understanding of the three art forms
- Show links between art forms
- Understand processes leading to performance in the art forms
- Understand performance repertoire, performance genres, performance theory and evaluation of how theory works in practice

Within the assessment of AO3, candidates are asked:

- That text is legible and spelling, punctuation and grammar are accurate so that meaning is clear
- To select and use a form and style of writing appropriate to the purpose and to complex subject matter
- To organise information clearly and coherently, using specialist vocabulary when appropriate

## Key Terminology

There are five key elements of music listed in the specification:

**Melody      Rhythm      Timbre      Texture      Harmony**

Although these are the key elements, in the analysis of The Beatles, I have found there are a number of 'extra' elements to be added to this list:

**Structure      Lyrics.**

# Lesson 1 – Context, Background and Introduction

Stage	Activity	Resources
Starter	<p>What do you know about the Beatles?</p> <ul style="list-style-type: none"> <li>• Ask the students to write as much as they know about the Beatles?</li> <li>• Feedback and make a mind map on the board about this information</li> </ul> <p><i>NB. Do not give any information at this point</i></p>	
Main 1	<p>What do you know about the 1960's?</p> <ul style="list-style-type: none"> <li>• Open a class discussion about the 1960's</li> <li>• Discuss this and begin to build a picture about <i>Cultural, Historical and Social Context.</i></li> </ul>	
Main 2	<p>The Beatles Periods of Musical Output</p> <ul style="list-style-type: none"> <li>• Explain the splitting of The Beatles' career in to three different periods of musical output</li> <li>• Ask students to split a piece of paper in to three sections</li> <li>• Discuss the dates to be studied</li> <li>• Discuss the albums and songs to be studied</li> <li>• Introduce 'Beatlemania'</li> <li>• Link information from Main 1 to this and how society influenced The Beatles</li> </ul> <p><i>NB. I have found it useful to explain that the death of John Lennon, John Lennon's marriage to Yoko Ono and any solo careers do not play a part in the period being studied.</i></p>	
Main 3	<p>Musical Elements</p> <ul style="list-style-type: none"> <li>• Explain the different musical elements to be covered</li> <li>• Draw links to the question types for the examination</li> </ul>	Resource 2



## Lesson 2 – The Early Period: Please Please Me

Stage	Activity	Resources
Starter	<p>Card Match – Periods of Output</p> <ul style="list-style-type: none"> <li>Put the students in groups and give them a set of cards with the titles of the periods and the information taught from previous week</li> <li>Students to put cards in the correct places</li> </ul>	Resource 1a
Main 1	<p>Listening</p> <ul style="list-style-type: none"> <li>Students to listen to song complete</li> </ul>	Recording of PPM
Main 2	<p>Analysis</p> <ul style="list-style-type: none"> <li>Teacher led analysis of song with examples</li> <li>Each time an element is covered, listen to the song and allow students to hear the analysis in the song context</li> </ul>	Resource 3
Main 3	<p>Link to the question types</p> <ul style="list-style-type: none"> <li>Explain how the analysis can be used for each of the question types that could be used in the exam</li> </ul>	

## Lesson 3 – The Middle Period: She’s Leaving Home

Stage	Activity	Resources
Starter	Write 5 things you can remember about PPM	
Main 1	<p>Comparison of early period and middle period</p> <ul style="list-style-type: none"> <li>Ask the students to use information from starter to compare with what might happen in middle period e.g. if PPM has only 3 chords throughout, what might the harmony of SLH be like?</li> </ul>	
Main 2	<p>Listening</p> <ul style="list-style-type: none"> <li>Students to listen to song complete</li> </ul>	Recording of SLH
Main 3	Analysis	Resource 4

	<p>Teacher led analysis of song with examples</p> <ul style="list-style-type: none"> <li>• Each time an element is covered, listen to the song and allow students to hear the analysis in the song context</li> </ul>	
Plenary	<p>Comparison of PPM and SLH</p> <ul style="list-style-type: none"> <li>• Students to write a short answer comparing the use of musical elements in PPM and SLH</li> </ul>	

## Lesson 4 – The Middle Period: When I’m 64

Stage	Activity	Resources
Starter	Write 5 things you can remember about PPM and SLH	
Main 1	<p>Listening</p> <ul style="list-style-type: none"> <li>• Students to listen to song complete</li> </ul>	Recording of WI64
Main 2	<p>Comparison of SLH and WI64</p> <p>How are these two songs different?</p> <ul style="list-style-type: none"> <li>• Discussion of background of WI64 i.e. although released in ‘Middle Period’ was written far earlier</li> </ul>	
Main 3	<p>Analysis</p> <p>Teacher led analysis of song with examples</p> <ul style="list-style-type: none"> <li>• Each time an element is covered, listen to the song and allow students to hear the analysis in the song context</li> </ul>	Resource 5
Plenary	Write an answer comparing musical elements in PPM, SLH and WI64	



## Lesson 5 – The Final Period: Get Back

Stage	Activity	Resources
Starter	Write 5 things you can remember about PPM, SLH, WI64	
Main 1	What do you think? <ul style="list-style-type: none"><li>• Ask students to write what they think will be the analysis of GB</li></ul>	
Main 2	Analysis Teacher led analysis of song with examples <ul style="list-style-type: none"><li>• Each time an element is covered, listen to the song and allow students to hear the analysis in the song context</li></ul>	Resource 6
Plenary	Write an answer comparing musical elements in PPM, SLH, WI64 and GB	

# Resource 1: The Beatles Periods of Musical Output

Early Period	Middle Period	Final Period
<ul style="list-style-type: none"> <li>• 1960 – 1966</li> <li>• Please Please Me: 'Please Please Me'</li> </ul>	<ul style="list-style-type: none"> <li>• 1966-1970</li> <li>• Sgt. Pepper's Lonely Hearts Club Band: 'She's Leaving Home' and 'When I'm 64'</li> </ul>	<ul style="list-style-type: none"> <li>• 1970</li> <li>• Let It Be: 'Get Back'</li> </ul>
<ul style="list-style-type: none"> <li>• Clean cut, clean living</li> <li>• Memorable melodic lines</li> <li>• Many vocal harmonies</li> <li>• Guitar based line-up</li> <li>• Functional harmonies (3 chords)</li> <li>• Chorus appears early</li> <li>• Focused around the theme of love</li> <li>• Trying hard to become famous</li> </ul>	<ul style="list-style-type: none"> <li>• More adventurous</li> <li>• More complex</li> <li>• Different instruments and timbres</li> <li>• Greater use of technology</li> <li>• New recording techniques</li> <li>• Range of themes and moods</li> <li>• Political and sociological references</li> <li>• Have become famous and can now perform in their own style</li> </ul>	<ul style="list-style-type: none"> <li>• Back to basics</li> <li>• Many ideas from 'Early Period' used</li> <li>• Guitar based line-up</li> <li>• Live recordings</li> </ul>



## Resource 1a

Early Period	Middle Period	Final Period
1960 – 1966	1966-1970	1970
Clean cut, clean living	More adventurous	Back to basics
Memorable melodic lines	More complex	Many ideas from previous period
Many vocal harmonies	Different instruments and timbres	Guitar based line-up
Guitar based line-up	Greater use of technology	Live recordings
Functional harmonies	New recording techniques	
Chorus appears early	Range of themes and moods	
Focused on theme of love	Political and sociological references	
Trying hard to become famous	Perform in their own style	

## Resource 2: Musical Elements

Element	Definition
Melody	<p>Conjunct</p> <ul style="list-style-type: none"> <li>Stepwise movement</li> </ul> <p>Disjunct</p> <ul style="list-style-type: none"> <li>Moving by leap</li> </ul> <p>Repetitive</p> <p>Phrase length</p> <ul style="list-style-type: none"> <li>How long (in bars) are the musical phrases / musical sentence?</li> </ul> <p>Range</p> <ul style="list-style-type: none"> <li>Distance between highest notes and lowest notes:                             <ul style="list-style-type: none"> <li>Wide</li> <li>Narrow</li> </ul> </li> </ul>
Rhythm	<p>Syncopation</p> <ul style="list-style-type: none"> <li>Off-beat</li> </ul> <p>Metre</p> <ul style="list-style-type: none"> <li>How many beats per bar?</li> </ul>
Timbre	
Texture	<p>Monophonic</p> <ul style="list-style-type: none"> <li>One musical line</li> </ul> <p>Polyphonic</p> <ul style="list-style-type: none"> <li>Many musical lines</li> </ul> <p>Homophonic</p> <ul style="list-style-type: none"> <li>Melody dominated homophony                             <ul style="list-style-type: none"> <li>Melody with accompaniment</li> </ul> </li> <li>Homorhythm                             <ul style="list-style-type: none"> <li>Everything plays the same rhythm</li> </ul> </li> </ul> <p>Antiphony</p> <ul style="list-style-type: none"> <li>Call and response / musical ping-pong</li> </ul>
Harmony	<p>Consonant</p> <ul style="list-style-type: none"> <li>Harmony is functional / fits together well</li> </ul> <p>Dissonant</p> <ul style="list-style-type: none"> <li>Harmony is non-functional / sounds clash</li> </ul> <p>Chords</p>

	<ul style="list-style-type: none"><li>• More than one pitch sounded at a time</li></ul>
Structure	<p>Verse/Chorus</p> <ul style="list-style-type: none"><li>• Use of verse and chorus sections</li></ul> <p>AABA</p> <ul style="list-style-type: none"><li>• Typical pop song – each A contains verse &amp; chorus</li></ul> <p>16-bar pop song</p> <ul style="list-style-type: none"><li>• Each section is 16 bars long</li></ul>
Lyrics	



## Resource 3: Please Please Me

Background		
<ul style="list-style-type: none"> <li>• 1963</li> <li>• Very typical of The Beatles early songs</li> <li>• Was part of a series of songs that hit the top 10 immediately</li> <li>• Chart-topping title track, without which there would have been no album</li> </ul>		
Element	Point	Example
Melody	<ul style="list-style-type: none"> <li>• Repetitive melodies</li> <li>• Some very high parts</li> <li>• Conjunct, falling melodic line</li> <li>• 4 bar phrases</li> </ul>	<ul style="list-style-type: none"> <li>• Line one and line two are repeated “Last night I said these words to my girl” and “I know you never even try girl”</li> <li>• “Me” heard at the end of the song – falsetto</li> <li>• “Last night I said these words to my girl</li> <li>• Phrase 1: Last night I said these words to my girl Phrase 2: I know you never even try girl Phrase 3: Come on, come on (heard 4 times) Phrase 4: Please please me oh yeah like I please you</li> </ul>
Rhythm	<ul style="list-style-type: none"> <li>• Common metre</li> <li>• Fast pace tempo</li> <li>• Backbeat used</li> </ul>	<ul style="list-style-type: none"> <li>• 4 beats in every bar throughout</li> <li>• Accenting beats 2 and 4 in every bar on the drum kit</li> </ul>
Timbre	<ul style="list-style-type: none"> <li>• Guitar based line-up</li> <li>• Drum kit plays back beat</li> </ul>	<ul style="list-style-type: none"> <li>• Lead guitar, rhythm guitar, bass guitar and drum kit</li> <li>• Accenting beats 2 and 4 in every bar</li> </ul>

	<ul style="list-style-type: none"> <li>• Standard 1960's pop setup</li> <li>• Rhythm guitar provides backbone strumming</li> </ul>	<ul style="list-style-type: none"> <li>• Played by John Lennon</li> </ul>
Texture	<ul style="list-style-type: none"> <li>• Use of antiphony</li> <li>• Question and answer</li> <li>• Melody dominated homophony</li> </ul>	<ul style="list-style-type: none"> <li>• "Come on"</li> <li>• "In my heart" – B section</li> <li>• "Last night I said these words to my girl"</li> </ul>
Harmony	<ul style="list-style-type: none"> <li>• Functional harmony</li> <li>• Three chords</li> <li>• Harmonic interest for the hook</li> <li>• Many vocal harmonies</li> </ul>	<ul style="list-style-type: none"> <li>• Chords used are E, A and B</li> <li>• F# minor and C# minor ("Come on")</li> <li>• "Last night I said these words to my girl"</li> </ul>
Structure	<ul style="list-style-type: none"> <li>• 16 bar sections</li> <li>• AABA</li> <li>• Typical pop song form</li> <li>• Short, sharp and snappy</li> <li>• Verse &amp; Chorus in every A section</li> <li>• Although chorus doesn't appear early, harmonica intro is hint of main melodic line to make the song instantly recognisable</li> <li>• Short bridge played on harmonica</li> </ul>	<ul style="list-style-type: none"> <li>• Verse 1 A: "Last night I said these words to my girl" A: "You don't need me to show the way love" B: "I don't wanna sound complaining" A: "Last night I said these words to my girl"</li> <li>• Verse: "Last night..."</li> <li>• Chorus: "Come on..."</li> <li>• Introduction</li> <li>• Before B section</li> </ul>

Lyrics	<ul style="list-style-type: none"><li>• Portray theme of love</li><li>• Repetition of lyrics creates hook and makes song memorable</li></ul>	<ul style="list-style-type: none"><li>• “Please please me oh yeah”</li><li>• “Come on”</li></ul>
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# Resource 4: Sgt. Pepper’s Lonely Hearts Club Band – She’s Leaving Home

## Background

- 1967
- Verses written by Paul McCartney
- Chorus written by John Lennon
- Inspired by a real story read in newspaper
- Deals with social issues of a young girl who had gone missing after leaving home
- George and Ringo do not appear; Paul and John sing with a backing of harp and strings

Element	Point	Example
Melody	<ul style="list-style-type: none"> <li>• Melody in verse divides in to two</li> <li>• Chorus melody has two melodic lines</li> <li>• Use of a ‘pleading’ note</li> <li>• Melody reflects lyrics of song</li> <li>• Melody creates mood of song</li> <li>• Repetitive melody</li> </ul>	<ul style="list-style-type: none"> <li>• Phrase 1: conjunct fall with leap on sixth pitch</li> <li>• Phrase 2: rise steps (repeated)</li> <li>• Long sustained note and answering phrase</li> <li>• Chorus</li> <li>• Falling melody as if falling in to despair</li> </ul>
Rhythm	<ul style="list-style-type: none"> <li>• Slow, steady tempo</li> <li>• 3 beats in every bar – waltz</li> </ul>	
Timbre	<ul style="list-style-type: none"> <li>• Harp and string quartet used</li> <li>• Strings play detached chords</li> <li>• Cello answers melody lines</li> </ul>	<ul style="list-style-type: none"> <li>• Harp plays arpeggio intro</li> <li>• After “she is free”</li> <li>• Verse melodies</li> </ul>
Texture	<ul style="list-style-type: none"> <li>• Melody dominated</li> </ul>	<ul style="list-style-type: none"> <li>• Throughout</li> </ul>



	<p>homophony</p> <ul style="list-style-type: none"> <li>• Antiphony</li> </ul>	<ul style="list-style-type: none"> <li>• Chorus melodies</li> </ul>
Harmony	<ul style="list-style-type: none"> <li>• Consonant harmonies</li> <li>• More interesting harmonies than the standard 'three chords'</li> </ul>	<ul style="list-style-type: none"> <li>• Harmonic sequence of verse</li> <li>• E, Bm, F#m, C#m7, F#7, B7, B9, B7, B9</li> </ul>
Structure	<ul style="list-style-type: none"> <li>• Structure divides the story</li> </ul> <p>Verses: inform the listener what is happening like a news report</p> <p>Chorus: comments on what is happening (parent's point of view)</p> <ul style="list-style-type: none"> <li>• Strophic structure</li> <li>• Use of a narrative</li> </ul>	<ul style="list-style-type: none"> <li>• "Wednesday morning at five o'clock as the day begins"</li> <li>• "We gave her most of our lives"</li> <li>• "Wednesday morning at five o'clock as the day begins"</li> </ul>
Lyrics	<ul style="list-style-type: none"> <li>• Narrative</li> <li>• Opening filled with hope and optimism</li> <li>• Despair of the parents</li> </ul>	<ul style="list-style-type: none"> <li>• "Wednesday morning at five o'clock as the day begins"</li> <li>• "Stepping outside she is free"</li> <li>• "We gave her most of our lives, sacrificed most of our lives, we gave her everything money could buy"</li> </ul>



# Resource 5: Sgt. Pepper’s Lonely Hearts Club Band – When I’m 64

## Background

- 1967
- Written mainly by Paul McCartney
- Was composed many years before release
- Apparently written whilst The Beatles were performing at The Cavern
- Light-hearted mood
- Complete contrast to many tracks
- Written for McCartney’s father who had turned 64

Element	Point	Example
Melody	<ul style="list-style-type: none"> <li>• Well known memorable melodic line</li> <li>• Looks back at swing era of 1930s and 1940s</li> </ul>	<ul style="list-style-type: none"> <li>• Use of clarinets, swing rhythms etc.</li> </ul>
Rhythm	<ul style="list-style-type: none"> <li>• Swing rhythms</li> <li>• Dotted rhythms</li> <li>• Syncopation</li> <li>• Constant steady tempo</li> </ul>	<ul style="list-style-type: none"> <li>• Drum kit pattern</li> <li>• Clarinets</li> <li>• “Valentine”</li> <li>• Throughout</li> </ul>
Timbre	<ul style="list-style-type: none"> <li>• Three clarinets</li> <li>• Drum kit</li> <li>• Bass guitar/double bass</li> <li>• Chimes</li> </ul>	<ul style="list-style-type: none"> <li>• 2 soprano and 1 bass</li> <li>• Typical of swing era</li> <li>• Signify passing of time</li> </ul>
Texture	<ul style="list-style-type: none"> <li>• Melody dominated homophony</li> </ul>	<ul style="list-style-type: none"> <li>• Melody with accompaniment</li> </ul>
Harmony	<ul style="list-style-type: none"> <li>• Simplistic chord progression</li> <li>• Consonant harmony</li> <li>• Tonic and dominant chords</li> <li>• Touches on Am</li> <li>• Stays with tonal centre</li> </ul>	<ul style="list-style-type: none"> <li>• C &amp; G</li> <li>• C &amp; G</li> <li>• Middle passages</li> <li>• Throughout</li> </ul>



	of C	
Structure	<ul style="list-style-type: none"> <li>• Introduction Verse 1</li> <li>• Verse 2 with chorus hook</li> <li>• Mid Verse 3 Verse 4 with chorus hook</li> <li>• Mid Verse 5 Verse 6 with chorus hook</li> <li>• Verse/Chorus structure</li> </ul>	<ul style="list-style-type: none"> <li>• Clarinets play intro</li> <li>• “When I get older losing my hair...”</li> <li>• Chorus hook: “Will you still need me, will you still feed me, When I’m 64?”</li> <li>• “You’ll be older too...”</li> <li>• “I Could be handy...”</li> <li>• “Doing the garden...”</li> <li>• “Every summer...”</li> <li>• “Send me a postcard...”</li> <li>• “Give me an answer...”</li> </ul>
Lyrics	<ul style="list-style-type: none"> <li>• Theme of growing old</li> <li>• Satirical</li> <li>• Poking fun at parent’s generation</li> </ul>	<ul style="list-style-type: none"> <li>• “When I get older losing my hair”</li> <li>• “Will you still feed me?”</li> <li>• “You can knit a sweater by the fireside”</li> </ul>



## Resource 6: Let It Be – Get Back

Background		
<ul style="list-style-type: none"> <li>• 1970</li> <li>• Very similar to earlier songs by The Beatles</li> <li>• “get back to where they once belonged”</li> <li>• ‘Back to basics’</li> <li>• Much of the album was recorded live</li> <li>• One of the famous ‘rooftop’ tracks</li> </ul>		
Element	Point	Example
Melody	<ul style="list-style-type: none"> <li>• Repetitive</li> <li>• Melodic fills on lead guitar</li> <li>• Guitar solos and organ solos</li> <li>• More adventurous riffs than earlier work</li> </ul>	<ul style="list-style-type: none"> <li>• Line 1 &amp; 2 repeated in line 3 &amp; 4: Jojo was a man who thought he was a loner, but he knew it wouldn’t last, Jojo left his home in Tucson, Arizona, For some California grass.</li> </ul>
Rhythm	<ul style="list-style-type: none"> <li>• Steady rhythm</li> <li>• Common metre</li> <li>• Driving rhythms</li> </ul>	<ul style="list-style-type: none"> <li>• Throughout – guitar</li> <li>• Throughout</li> <li>• Heard on the snare drum and rhythm guitar</li> </ul>
Timbre	<ul style="list-style-type: none"> <li>• Ad lib vocals over the top towards the end of the music</li> <li>• Guitar based line-up with organ</li> <li>• Driving snare drum rhythms</li> <li>• Power chords on rhythm guitar</li> <li>• Lead guitar plays</li> </ul>	



	melodic fills	
Texture	<ul style="list-style-type: none"> <li>• Melody with chordal accompaniment (melody dominated homophony)</li> </ul>	<ul style="list-style-type: none"> <li>• Melody with accompaniment</li> </ul>
Harmony	<ul style="list-style-type: none"> <li>• Simple chord structure</li> <li>• Very functional</li> <li>• Very repetitive</li> </ul>	<ul style="list-style-type: none"> <li>• Two main chords throughout: D &amp; A</li> </ul>
Structure	<ul style="list-style-type: none"> <li>• Verse/Chorus structure</li> <li>• Solos on organ and lead guitar</li> </ul>	<ul style="list-style-type: none"> <li>• Verse 1: "Jojo was a man..."</li> <li>• Chorus: "Get back..."</li> <li>• Verse 2: "Sweet Loretta Martin"</li> <li>• Chorus</li> </ul>
Lyrics	<ul style="list-style-type: none"> <li>• Hook repeated</li> <li>• Almost nonsensical</li> <li>• Verse 1 &amp; 2 include characterisation</li> <li>• Jovial lyrics</li> <li>• On album version The Beatles played around with the lyrics of this song</li> </ul>	<ul style="list-style-type: none"> <li>• "Get back"</li> <li>• "Sweet Loretta Martin thought she was a woman but she was another man"</li> <li>• "Jojo" and "Loretta Martin"</li> <li>• "Sweet Loretta Fart thought she was a woman but she was a frying pan"</li> </ul>



## Resource 7: Influences

Influence	Element	Output
Skiffle (Jimmy Paige)	<ul style="list-style-type: none"> <li>• Backbeat</li> <li>• Guitar based line-up</li> <li>• Functional chords/harmony</li> <li>• Repetitive melodies</li> <li>• Vocal harmony</li> </ul>	<ul style="list-style-type: none"> <li>• Please Please Me</li> <li>• Help!</li> <li>• She Loves You</li> <li>• <i>All periods</i></li> </ul>
Rock n Roll (Elvis)	<ul style="list-style-type: none"> <li>• Guitar based line-up</li> <li>• 3 chords – functional</li> <li>• Attitude / Image / Look</li> <li>• Love songs</li> <li>• Memorable melodic hooks</li> </ul>	<ul style="list-style-type: none"> <li>• Please Please Me</li> <li>• Early period</li> </ul>
Motown (The Supremes)	<ul style="list-style-type: none"> <li>• Many vocal harmonies</li> <li>• Songs about love</li> <li>• Driving rhythms</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Early period</i></li> <li>• Melodic harmonies – key feature throughout</li> </ul>
Rockabilly (Carl Perkins)	<ul style="list-style-type: none"> <li>• Guitar based line-up</li> <li>• Guitar fills</li> <li>• Repetitive hooks link to title</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Early period</i></li> </ul>
Swing (Benny Goodman)	<ul style="list-style-type: none"> <li>• Clarinets</li> <li>• Brushes on drums</li> <li>• Double bass</li> </ul>	<ul style="list-style-type: none"> <li>• When I'm 64</li> </ul>
Classical music (George Martin)	<ul style="list-style-type: none"> <li>• The use of timbres to heighten drama or story – narrative and mood</li> </ul>	<ul style="list-style-type: none"> <li>• When I'm 64</li> <li>• She's Leaving Home</li> <li>• A Day in the Life</li> <li>• Eleanor Rigby</li> </ul>
Non-Western Music - Indian (Ravi Shankar)	<ul style="list-style-type: none"> <li>• Instruments e.g. sitar and tabla drum</li> </ul>	<ul style="list-style-type: none"> <li>• Within you, Without You</li> <li>• Tomorrow Never Knows</li> <li>• Middle period</li> </ul>

Brian Epstein	<ul style="list-style-type: none"><li>• Suits</li><li>• Appearance</li><li>• Image</li></ul>	<ul style="list-style-type: none"><li>• <i>Early period</i></li></ul>
George Martin	<ul style="list-style-type: none"><li>• Classical music</li><li>• Appearance</li><li>• Image</li></ul>	<ul style="list-style-type: none"><li>• <i>Early period</i></li></ul>
Society / Drugs	<ul style="list-style-type: none"><li>• LSD</li></ul>	<ul style="list-style-type: none"><li>• Lucy in the sky with diamonds</li></ul>





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