

Jack Derbak

Professor James Cianciola

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Psychedelia in *Sgt. Pepper's Lonely Hearts Club Band*

The Band You've Known for All These Years

Sgt. Pepper's Lonely Hearts Club Band is The Beatles's eighth album. Recorded at the peak of their popularity, it is the band's first venture into psychedelic rock. With the rise of psychedelic culture in 1967, many rock bands became entranced by experimenting with tones and sounds, such as The Zombies, The Beach Boys and Pink Floyd. The Beatles were one of such bands, and arguably the group with the most impact on mainstream media during this time. Following its June release, *Sgt. Pepper* was played almost in whole across various radio stations, filling the Summer of Love air with its sound (MacDonald, 1994). Today, *Sgt. Pepper* is considered one of the best and most influential albums of all time, being in numerous "best-of" lists and selling over 32 million copies worldwide (EuroNews, 2011).

There has been countless papers and books written about *Sgt. Pepper's* influence, endless information on what is so special about it as a musical release. A major recurrence in these analyses is The Beatles' use of experimentation. The production on the album involved a lot of studio trickery not normally present in other works of pop music, but this style of production was a common occurrence for psychedelic musicians. Lyrical themes that allude to drug taking are referenced, a

common pastime among psychedelic groups. Discussions on the candy-colored album cover and its militarized rainbow aesthetic lead to suggestions of an altered reality during a time of war. The question which comes up upon sifting through these documents isn't what has been said, but rather what hasn't been described already.

Lovely Research

The most direct essay regarding *Sgt. Pepper's* foray into psychedelia is Russell Reising and Jim LeBlanc's "Within and Without: *Sgt. Pepper's Lonely Hearts Club Band* and Psychedelic Insight," in the book *It Was Forty Years Ago Today* edited by Olivier Julien. In the work, discussion of *Sgt. Pepper's* place in psychedelic culture leads to the authors to claim the work as "almost belated." They go on about experimentation with LSD throughout the decades prior to the 1960s, and even in music there were releases by bands such as The Beach Boys, The Doors and The 13th Floor Elevators that made their mark in psychedelic rock well before The Beatles. While the Beatles did show some experimentation with their 1966 album *Revolver*, the stretch into this new psychedelic territory certainly was not the first major release to do so.

However, the reason The Beatles' venture into this new genre is so well known is due to the scale of the Beatles' influence on pop culture. Author Jim Irvin wrote in his article "The Beatles: After *Pepper*" that the album was followed by many different copycats, and even though *Sgt. Pepper* wasn't the first psychedelic album, "once [The Beatles] got involved, everyone fancied a go." Irvin also argued that *Sgt. Pepper* was acclaimed for many different aspects, but its most obvious trait was how much variety was packed into it. "Some pop, some hard rock, some faux vaudeville, a whiff of circus

and a pinch of raga. Heaven knows, few could successfully replicate such a blend.”

He went on to say that British musicians adopted the more fairytale-centered aspects of psychedelia, while Americans focused more on the ‘heaviness’ of the sound (sometimes referred to as acid rock). *Sgt. Pepper* was a massive success in both of these territories, despite their preferences towards different psychedelic aspects. Irvin’s suggestion that the album’s primary quality is its use of genre bending, so I do not find it hard to believe that tracks more involved in fantasy (ex. “Being for the Benefit of Mr. Kite,” “Lucy in the Sky with Diamonds”) were more popular in Britain, while the U.S. reacted more to the heavier and more sonically diverse songs (the title track, “A Day in the Life,” “Within You Without You”).

With a Little Help from My Text

Currently the highest selling musicians of all time, the Beatles had an immense following since 1963, which grew into a sociocultural following that coincided with the counterculture movement of the 1960s. *Sgt. Pepper* was meant to be an artistic proclamation by the Beatles to distance themselves from their previous image as just a group of pop performers. The album was recorded between 24 November 1966 - 21 April 1967 in London, and released on 1 June 1967, the height of the Summer of Love. Young people in the United Kingdom and the United States were gathering together in large groups to celebrate love, life, and nonviolence in opposition to the ongoing Vietnam War. While the band took part of this movement, the largest reason they deviated from their established sound was because they found their older material to be

too childish, and during a quiet show in Japan they realized just how poor they sounded when they weren't surrounded by deafening cheering (MacDonald, 2005).

The reason the Beatles strayed so far from their original sound was simply due to them becoming sick of “that fucking four little mop-top approach” and wanting to be artists instead of performers, according to member Paul McCartney (Miles, 1997). Their inspiration from contemporaries such as the aforementioned Mothers and Beach Boys pushed them to create their own version of those records (Julien, 2008; Crowe, 1997). Their growing disinterest with their past work culminated on August 29, 1966; when the band performed for the last paid time live in San Francisco, California (*The Beatles Anthology*, 2000).

This departure from live performances was evident with the arrangements featured on their 1967 album *Revolver*, which deviated greatly from their usual instruments to create a more artistic record (Schaffner, 1978). None of the songs from *Revolver* were ever performed because of their unconventional arrangements. After their retiring from live performance, producer George Martin said future records “were designed to be studio productions” (Martin & Pearson, 1994).

The entire concept of *Sgt. Pepper* revolves around the title's fictitious character and his Lonely Hearts Club Band, which were alter egos for the band to expand their musical territory (Moore, 1997). The idea of a concept album is to have a long-playing record of a dozen or so songs that sounded like they belonged together, either sonically or lyrically. This concept was initially suggested to the band by Paul McCartney, who took inspiration from the Mothers of Invention's *Freak Out*, the first album to be

considered a concept album (Julien 2008). The sound of the fictitious band stemmed from the Beach Boys' *Pet Sounds*, which was the first pop album to showcase a rock band drastically deviating from their rock and roll roots to a more psychedelic sound.

The production is the most unique aspect of the album itself, and this experimentation would not have existed had The Beatles not decided to switch their focus from traditional pop rock songs to a more artistic, studio-perfected vision, annexing the option of live performance altogether for their future compositions. Producer George Martin had to show some innovation with the bands' blossoming sound, as the studio they were recording in still contained four-track recorders, while eight-tracks were becoming the standard. In order to mitigate the simplicity that is required for four tracks, overdubs were utilized as well as reduction mixing, which involved taking one to four tracks and mixing them down into just one track to be used on a master four-track (Lewisohn, 2009). As an example of how four tracks were manipulated to achieve a fuller sound, Martin synchronized the band playing "A Day in the Life" while simultaneously recording the orchestral overdubs on a separate tracking system, so that the two would match up in the end (Lewisohn, 1992).

The audience was clearly the young generation of hippies that celebrated this time of nonviolent protest and psychedelia. The album was released at the peak of the movement, and radio stations filled the hot Summer of Love air with its experimental sound (MacDonald, 2005). While it could be argued that Paul McCartney tried to cater to older audiences with his ballads such as "When I'm Sixty-Four," the music is very progressive in terms of sound, and is not something that was easily digested by more

conservative music listeners. As the counterculture movement was all for forward thinking and escapism, the Beatles certainly captured those interests in *Sgt. Pepper*. However, a secondary audience could be general production or music fanatics, as the experimental sound and recording process is still discussed to this day.

As a whole, *Sgt. Pepper*'s creation is deeply rooted in previously established tropes associated with psychedelic rock. While The Beatles weren't the first to try this style out, they had the most pop culture impact, releasing one of the largest selling albums of their careers. Once they got involved in the scene, its popularity exploded through promotion that its psychedelic predecessors wished it had, and *Sgt. Pepper* influenced many young counter-culturalists during the Summer of Love because of this exposure. The album mixed multiple genres under its gloss of psychedelia, which gave it a "little of everything" quality that could please both the fantasy-fanatics in the UK and the acid rockers in the US.

After its release, *Sgt. Pepper's Lonely Hearts Club Band* was released to wide critical acclaim, was the number one album on the *Billboard Top LPs* list for 15 weeks, and sold 2.5 million copies within its first three months of release.

Fixing a Hole - Where Questions Come in

The information I am specifically targeting relates to the traditional 60s psychedelic culture, what makes something psychedelic. I am including fragments of essays which relate to the topic of psychedelia in order to highlight the album's genre specifically, quotes from the band members themselves, and details of the album's recording and production process. A specific generic criticism of *Sgt. Pepper* has not

been attempted, despite the massive amounts of literature that exists on its psychedelic qualities. My goal is to compile these qualities of psychedelia found in *Sgt. Pepper* and eventually come to a conclusion to why the album was as big of a success as it was in the psychedelic scene. With that being said, a lot of quality work is not discussed here, as they pertain to other aspects of the album other than its psychedelic qualities.

While the production process is well documented, its application to the generic criticism process does not seem to be as well defined. Coupled with there being no generic criticism of the album (at least by name), the most interesting aspect of the album also happens to be the least discussed in academia. While I am analyzing *Sgt. Pepper*, priority will be given to this hole in research, though I'm unsure how much I can connect the production to why the album resonated with audiences. Other than my own blanket statement of 'the recording process was as experimental as the times where', there aren't any academic articles pertaining to the connection between production and generic criticism.

This paper will admittedly be a drop in a sea of already well researched and discussed articles, though as I continue with applying the methods of generic criticism I'm hopeful that I will come across a unique view involving *Sgt. Pepper* and its roots of psychedelic culture.

Lucy in the Sky with Methods

The methodology I am using is generic criticism, which is an analysis of the fusion of characteristics that make up an artifact. Sometimes these characteristics are

tropic, following the expectations of the audience, but other times it deviates into new classification, breaking what people consider ordinary.

Genres go back as far as Aristotle (as most things do), and consisted of three groups of discourse: deliberative, forensic, and epideictic. Deliberative is for discussing legislative policies, forensic is for applying science to trials, and epideictic is for praising or blaming a target (Hill, 1995). These original genres were used primarily for criticism of speech, and were further developed by rhetoricians like M. M. Bakhtin. Bakhtin introduced the idea of secondary speech genres, explaining that genres are not always so cut and dry, but complex categories determined by "the situation, social position, and personal interrelations of the participants in the communication" (Bakhtin, 1986).

These groupings only applied to speeches and literature at the time, but since then the concept of a genre has grown to include a wide range of subjects, from novels to film. This is in part to the work of Carolyn R. Miller, who applied socio-cultural theories to generic criticism, and her colleague Dawn Shepherd, who worked with Miller on "Blogging as Social Action: A Genre Analysis of the Weblog." This migration towards analyzing new media allowed generic criticism to branch from linguistic discussion, as the three original groups could not be applied to visual artifacts (Miller, 2004).

Generic criticism works with *Sgt. Pepper* due to its very nature of bridging the gap between classic rock and the psychedelic genres that would follow in its wake. Due to its fame for experimentalism and pushing boundaries, I will be looking at how it delves into psychedelic traits and characteristics, to verify it as a piece of psychedelic art. While this discussion has been covered several times over by dozens of critics and

music theorists, the application of generic criticism as a rhetorical discussion has not been explicitly done.

Being for the Analysis of Mr. Kite

Upon first starting *Sgt. Pepper*, the listener is greeted with the murmuring sound of the audience, interrupted with a loud distorted guitar riff. The audience is not actually in attendance to the recording, it was artificially placed at the beginning of the album's title track to invoke the same feeling of seeing a band live. The concept of *Sgt. Pepper* as a whole is the Beatles playing as if they were a completely different band, so that their eccentric experimentalism was more acceptable in a vicarious way. This artificial audience recording goes along with manipulating and playing pre-recorded sounds in psychedelic music to achieve a particular sound.

The overdriven and distorted guitar line also invokes a heavier side of music than the Beatles were known for. While distortion had been used previously, the riff opening the album is decidedly more psychedelic-sounding than the overdriven guitar in "And Your Bird Can Sing" from *Revolver*. This heavier sound is a trait found in a lot of psychedelic bands from the States, acid rockers such as 13th Floor Elevators and Vanilla Fudge were known for their giant guitar sounds.

However, the use of horns and brass in *Sgt. Pepper* immediately bring to mind another place entirely, echoing music of the past that worked primarily with big bands or even the Renaissance period. This sound is more typical of British psychedelia, as it reflects to the listeners music that came from another time and place in a fantastical way. Imagining oneself in these different periods invokes fantasy, which was the focus in

British psychedelia, instead of the heaviness of sound likened to American acid rock. The Renaissance-sounding brass arrangements also come from a time where artistic expression and experimentation was applauded, which adds another layer to the Beatles' desire for new sounds.

The last and most immediate apparenacy before the first track even ends is the use of stereo. *Sgt. Pepper* was recorded around the time stereo mixes became the "new thing" so to speak, and in that transition two different mixes were made. The mono mix was worked on tirelessly by the Beatles personally, as that was the norm at the time. The concept of two speakers playing the song's various instruments and voices (stereo) instead of one (mono) didn't really sound that enticing for the band, ironically because it was a new and unfamiliar process. The stereo mix was instead worked on for about three days, an incredibly short amount of time in comparison to the three weeks dedicated to the mono mix (Scapelliti 96).

Because of the lack of interest in the stereo mix of the album, listening to it nowadays is lackluster in comparison to modern productions: several instruments are panned to one channel, while the vocals are heard in the other. In the mono mix, reverberation was used to give instruments a fuller, more echoed sound where the tone would decay gradually. When listening to the stereo mix with headphones however, this allows any reverberation from sounds to be heard clearly in the opposite channel. This strips the album's sounds away from how they were meant to be heard, instead of all the instruments playing through one speaker and sounding loud and full of life, it is

instead like one speaker is playing the album through a cave, echoing whatever music is being played in the other speaker.

Despite this lackluster mix, some experimenting was still done. In the title track for example, when the line “we’d like to take you home with us” plays, it pans from the left to the right speaker. While a somewhat simple stereo technique, this early manipulation of instrument and voice placement in a stereo setting was heavily played with in psychedelic music, with effects such as phasers being created to specifically sound like the instrument was being waved around each speaker at different speeds.

“With a Little Help from My Friends” opens with the artificial audience cheering on the end of the title track, and a choir of people singing the name Billy Shears. This crossfade between songs was the first use of this seamless technique in pop music, in order to give off the impression of a continuous live performance (Julien 164). The character Billy Shears is an alternate persona of Ringo Starr, who sings “With a Little Help...” This alternate persona goes with the idea of having another band playing the music on the album, and is actually the only other element of the album that goes along with the alter ego idea. Besides the reprise that comes up near the end of the album, all other songs are just treated as their own piece, even if they sonically sound coherent. This has led some to argue that *Sgt. Pepper* is only a concept album in name (Sheff 197). Regardless, the album sonically goes well together, echoing previous psychedelic albums such as *Pet Sounds* and *Freak Out!*, which were also primarily connected by having songs that worked well together.

While “With a Little Help...” is a more traditionally structured song with a piano-driven arrangement, the following “Lucy in the Sky with Diamonds” is much more psychedelic. Beginning with a tape looped organ altered to sound similar to a celeste, John Lennon sings over a complicated arrangement involving a guitar played through a Leslie speaker, an organ counterpoint, and an droning tanpura for an Indian flavor.

Not only is the layering of bizarre instruments psychedelic in nature, but the alteration of both tape loops and Lennon’s voice is found prominently in psychedelic music. Lennon’s voice is pitched higher to sound tinny and thin, and the higher pitch goes with the whole concept of getting “incredibly high.” The overall structure of the song also is quite complex, with time signature changes from $\frac{3}{4}$ to $\frac{4}{4}$ time between the verse and chorus, as well as modulating musical keys, from A major verses to Bb major pre-choruses, to the cathartic and upbeat G major chorus. This experimentation with structure is a more technical aspect of psychedelia that pushes song structure limits.

The textures and sounds on this song are lush and fantastical, akin to British psychedelia, and with lyrics inspired by *Alice in Wonderland* layered with possibly unintentional hints of LSD imagery paints the ideal portrait of what a psychedelic song typically sounds like. “Lucy in the Sky” is often pointed to as the best and most psychedelic piece on *Sgt. Pepper* for this use of experimentation, and is arguably the peak of psychedelic material featured on the album.

“Getting Better” in comparison to its predecessor is not quite as obvious in its psychedelic roots, but there are still subtle hints of this sound that resonate throughout the song. The chords played by an electric piano and pianet strings hit with a mallet give

the backing rhythm a repetitive drone characteristic, coupled with the returning tanpura to accentuate this sound further. Other interesting instruments include congas as percussion and the late Renaissance/early Baroque virginal, to add to the eclectic arrangement.

McCartney's bass counterpoint is contrastingly melodic, and many melodic bass lines are used throughout the album to give the instrument more creative opportunities. Despite the bass usually being played and recorded with other instruments at the same time, McCartney's bass was recorded all by itself during *Sgt. Pepper*, allowing a fuller sound and more experimentation with the instrument without throwing any other instruments off. This method would have been considered a waste of a recording track at the time, as most studios were limited to four tracks to record on. However, producer George Martin often bounced tracks, recording instruments on their own tracks and then playing them from those tracks to record multiple pre-recorded parts into one condensed whole.

The final point about "Getting Better" to make is that it is a lyrically dark and personal song, despite its upbeat nature. Lennon sings of how things can't possibly get worse, and thinks back to when he was an "angry young man" who beat his woman and kept her "from things the that she loved." This personal subject matter is very unlike the fantastical themes preceded in "Lucy in the Sky," they instead resonate more with the American psychedelia scene, which imposes personal lyrics on top of the intricate layers and textures associated with psychedelic culture. Compare for example the American Beach Boy's *Pet Sounds*, which lyrically deals with personal love and loss, to

the British Pink Floyd's *Piper at the Gates of Dawn*, which involves space travel, gnomes and scarecrows, bicycle riding, and other various fairy tales.

The follow up "Fixing a Hole" is not as psychedelic however, despite opening with a Renaissance/Baroque inspired harpsichord part. "She's Leaving Home" is also a standard ballad in comparison to songs such as "Lucy in the Sky," though it still gives off a droning sort of sound through staying on the chord of C major coupled with Lennon's drawn out chorus part. The lyrics of a girl running away from home could possibly relate to the youthful counterculture rebelling against the previous generation's ideals, but more or less the song is about creating a narrative over a lush string arrangement.

Another psychedelic highlight of the album is "Being for the Benefit of Mr. Kite!" Created specifically to have a "carnival atmosphere," producer George Martin experimented with speeding up Hammond organ recordings, a calliope, and using a 19th century steam organ. These instruments were also accompanied by harmonicas, a glockenspiel, a backwards lead guitar and a myriad of manipulated tape loops. A lot of experimentation went into the middle-8 specifically to achieve this atmosphere, involving a lot of cutting and rearranging tapes. The lyrics are almost lifted exactly from a 19th-century circus poster for Pablo Fanque's Circus Royal, which invokes plenty of strange and surreal imagery for a pop rock tune. And of course there's Henry the Horse being mentioned, both being slang terms for heroin.

The second-side of the album opens up with another prime example of psychedelia, this time a very Indian-inspired piece: "Within You Without You." The only composition written by George Harrison, the song reflects a lot of the religious and

spiritual idealism he picked up while visiting India. While previously included in works like “Norwegian Wood” and “Love You To,” the influence of Indian culture is incredibly apparent in *Sgt. Pepper*, and “Within You Without You” is the epitome of this culture. Indian instruments include the tanpura, sitar, dilrubas, tabla, and swarmandal.

The song was originally inspired by Harrison’s sitar teacher Ravi Shankar, and is lyrically about the metaphysical space between humans and what unites the natural world. The song uses a scale similar to the Indian raga, which Harrison learned during regular Indian music lessons (Everett 112). The entire composition is one of the longest Beatles songs at 5 minutes 5 seconds, though it was originally 6 minutes 25 seconds before the entire instrumental was sped up. Variation of speeds for vocals and instrumentals is a common occurrence through the album, as well as psychedelic music as a whole. Even being sped up, the song feels like a five minute drone into another world.

The religious lyricism also brings to mind the concept of the inner spirit, and losing your ego to become one with nature. This concept of ego loss is prevalent in psychedelic drug culture, so these parallels were often drawn between Indian idealism and the Summer of Love. Many youths listened to Indian music during drug trips to enhance losing one’s self within the waves of life. The spiritual imagery and themes invoke a fantastical theme to it as well, meshing the Indian ideals with the British sense of psychedelia.

As a complete counterpart, the following “When I’m Sixty-Four” is preceded by a brief sound of laughter after “Within You Without You,” to relieve the audience of the

serious religious subject matter of the tune. “Sixty-Four” is mainly a cute love song, backed by a somewhat interesting if not totally psychedelic clarinet trio. The classical arrangement of the clarinets and the imagery of growing old with someone brings to mind a more olden-time way of music, but not as distant as baroque-pop. The song was sped up similarly to “Within You Without You,” but that was the only experimental use of production on the track.

“Lovely Rita” involves more track bouncing to involve more instruments in the recording, including comb and paper as well as an electronically processed piano that psychedelically drifts in and out of tune. Along with that piano having a solo, the vocal melodies of the track have a Beach Boys inspired arrangement to them (Emerick 171). Instead of being sped up like the usual process, the whole recording was slowed down slightly from the original recording. The lyrics invoke a theme of instant affection towards the titled meter-maid, which is a personal side of psychedelia found in American music. In fact, the term meter-maid was a largely unknown term in the United Kingdom, so this connection to American musical ideas is also apparent in the word choice (113). The outro involves a lot of breathing, which seems strangely sexual sounding. Ironically, despite freedom of sex being a prominent part of the Summer of Love, this particular topic is not directly handled in the album, the only other sexual kind of reference is from the title track’s line “we’d like to take you home with us.”

Another song heavily inspired by the Beach Boys’ work on *Pet Sounds* is the sax-and-animal-laden “Good Morning Good Morning.” Utilizing brass and many animal noises, the most inspired part of the song besides the many animal noises is the odd

rhythmic structure. The song includes beats of 2, 3 and 4 all being used during an ever-changing time signature, and a middle-8 section that utilizes compound time (dividing the beats into triplets). The structure of A, B, C, B, C, B, A is also a bizarre but symmetrical pattern. The song is deceptively complex despite sounding like a simple song about waking up and playing around with animals. All of these interesting structure changes would have never been done for a more traditional pop song, but the Beatles' foray into psychedelia allowed this kind of structural experimentation to be followed through.

After a short reprise of the "Sgt. Pepper" title track, the finale "A Day in the Life" begins with the audience returning into the album. The song was actually an amalgamation between two different songs by the two main writers: John Lennon and Paul McCartney. There is an obvious point where the lyrics change from a fantasy-historical narrative to a firsthand account of being late. However, the different songs both shared the similar theme of reminiscence and nostalgia. During the recording of *Sgt. Pepper*, The Beatles wrote many songs trying to relate back to their childhood, and although the overall project deviated from this, there are many strong hints of it in the songs written. This combination of two separate ideas united by a similar theme was how The Beatles were to write in the future: writing and recording their own songs separate from the others, and just compiling their solo works as a united front.

Lennon's primary verses are recollections of news stories that were happening around Britain at the time, albeit in a fictionalized way. The first two verses are about

Tara Browne, a friend of the Beatles who died in a car accident, who coincidentally first introduced McCartney to LSD (Miles 380). The line “he blew his mind out in a car” is a reference to drug taking, despite the darker implications. Coupling this with the “House of Lords” reference also brings out one of the first times Lennon sung about anti-establishment, implying that the love and freedom brought together by drug use is what is going to end the governing of politicians, and all Lennon “just had to laugh.” Lennon also included a verse looking back on his time being a movie star, the verse being about his role in *How I Won the War*. McCartney’s verse is blatantly about his younger years, and acts as a counterpoint to Lennon’s dreamlike delivery.

One of the most interesting aspects of the song involves the 23-bar bridge between each writer’s’ section. Guided by a single repeating piano chord and recording assistant Mal Evans counting the bars out with gradual echoes added to his voice, an orchestra of classically trained musicians were brought in the studio to improvise an atonal crescendo. Each instrument went from playing their lowest possible note to their highest, near E major. Four different sets of musicians were recorded and combined to form what sounded like a full orchestra (Martin, 1994).

The first bridge climatically ends with an alarm clock ringing, a part of the immersion into the story, which seems to center around a younger Paul McCartney having dreams about recent news. The second bridge is finished by an E Major chord played by three simultaneous pianos and a harmonium. The resonance of the chord rings for forty seconds, due to the recording audio being increased as the volume of the instruments decreased, making it sound like the chord keeps going and droning on. “A

Day in the Life” was the best way to close the album, as it is five minutes of experimental sounds, drug and sex references, and unconventional structures culminates from the prior psychedelic characteristics introduced in the 12 songs before it.

It’s Getting Very Near the End

After going through *Sgt. Pepper* in its entirety, themes of audio manipulation, multiple layers of strange and unique instrumentations, Indian influence, and both fantastical and personal lyrics emerge within the grooves of the record. Through a myriad of experimental influences, the Beatles gathered together to record the most successful psychedelic release in the midst of the genre’s peak of popularity, 1967.

The album shows many signs of psychedelic influence, from both the British and American scene, in a way that made the new, psychedelic foreign sounds accessible to a mainstream audience for the first time. From this apparent adaptation of a new genre to the Beatles’ method of songwriting, it would seem obvious to take this extremely popular album and extend the scope to include how it changed popular music overall, and how the psychedelic productions of the 1960s influenced production techniques during the decades that followed in its acidic wake.

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