

# The Beatles Recording Reference Manual

Volume 3

*Sgt. Pepper's Lonely Hearts Club Band*  
through  
*Magical Mystery Tour*

(late 1966-1967)

## Corrigendum

Current as of Winter 2023

Jerry Hammack

Edited by  
Gillian G. Gaar

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The Beatles Recording Reference Manual: Volume 3: Sgt. Pepper's Lonely Hearts Club Band through Magical Mystery Tour (late 1966-1967) Corrigendum



# About this Corrigendum

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It's clear, I'm not perfect.

In researching, writing, editing and producing *The Beatles Recording Reference Manuals*, I made some errors. Some of these errors were of omission, some were of misinterpretations of information that I was challenged on and found my conclusions wanting, and others were bothersome copy/paste issues that were not caught in the proofing stage of book production.

Regardless of their type or nature, I take responsibility for them all.

I know these books are not cheap to own, and I also know that Beatles fans interested in this material are some of the most detail-oriented fans in the world. You don't want to pay for the same book twice, and you want the most accurate and up-to-date information possible regarding the work of the band in the studio.

This corrigendum is intended to provide you with all the content that changed between the first version of Volume Three and its current edition. I have included individual song narratives, diagrams, and sessions where information was modified due to one of the error types noted above. I have not included content where typographical or formatting errors occurred, and global changes (small, but essential corrections that would span multiple sessions) are noted in their own section, as opposed to on a session-by-session basis.

These pages can be printed and inserted into your volume.

Thank you to all the fans and scholars who have continued to help me make these books as good as they can possibly be. I am forever grateful to your contributions and critical eyes.

*Jerry Hammack*  
Toronto, Ontario  
Canada

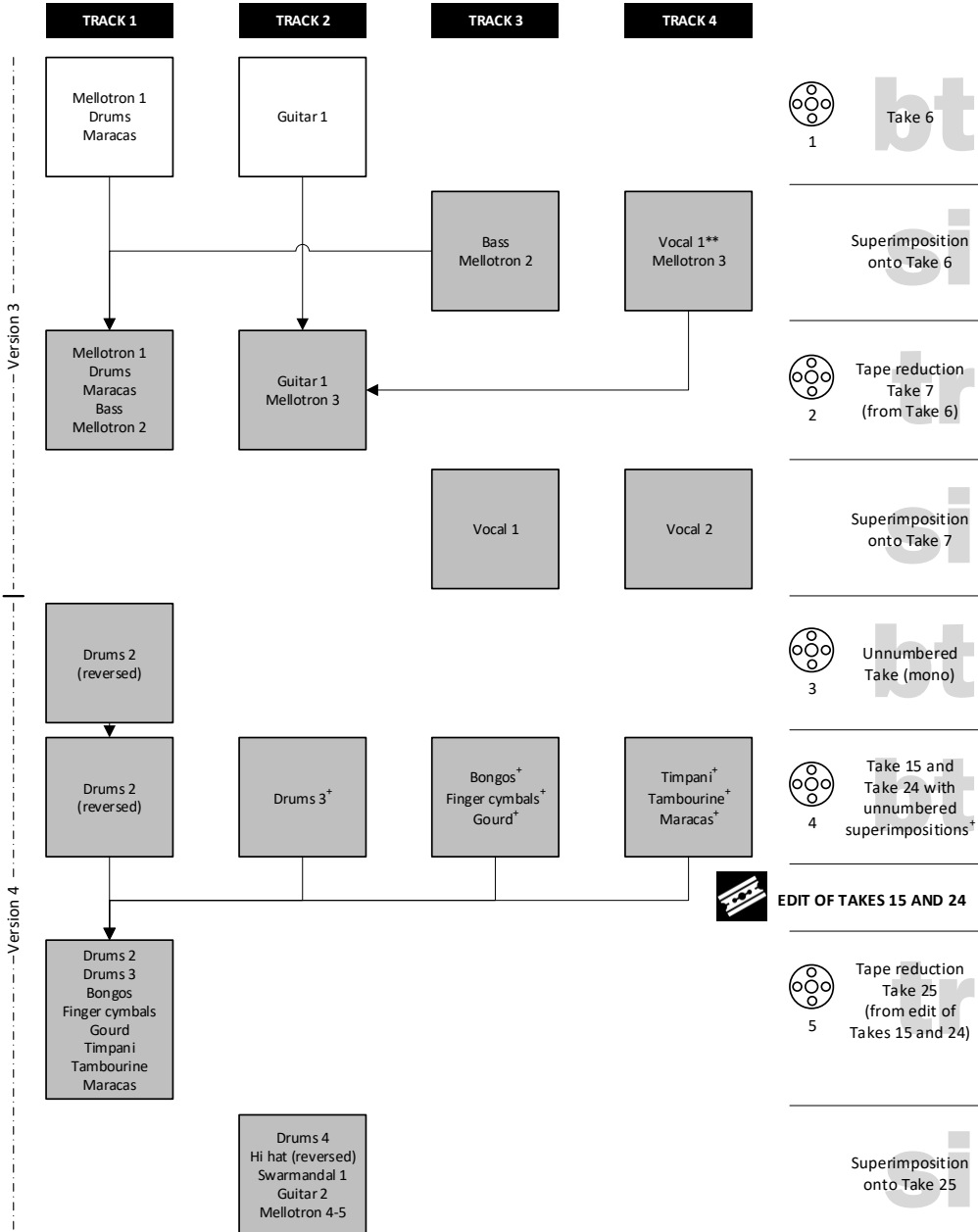
# Global and minor changes

- No global changes were noted at the time of publishing.
- Numerous diagrams had minor content or formatting errors that were corrected. The errors did not impact the narratives or session data.
- A clarifying sentence was added to the Sgt. Pepper introduction: *The album would be considered an amazing accomplishment for musicians of any age, and these days, it's easy to forget just how young The Beatles were when they created it.* In a 2002 interview with CTV, Dhani Harrison recalled a conversation he had with his dad after he'd graduated from college. He was 23 at the time, and boasted about the fact that he had a university degree. George Harrison thought for a moment and asked out loud, "What was I doing when I was 23?" He paused, laughed, and then recalled, "Oh yeah, Sgt. Pepper."
- Emerick's microphone assignments for Starr's drum kit were previously believed to be limited to a bass drum mic, overhead mic and under-snare mic, but additional photos from the Sgt. Pepper sessions reveal that he added two more AKG D19c microphones to the mix—one for the hi-hat cymbals and one for the floor tom, for a total of five drum microphones during this era.
- The Indian instrument known as a tamboura has been noted in this and other volumes by a number of accurate, though possibly confusing names (including a few mis-spellings): tanpura, tambura, etc. It has now been standardized as "tamboura" in all text and diagrams, as this is the most common name for the instrument.

November 24, 1966 thru  
November 7, 1967

# Strawberry Fields Forever

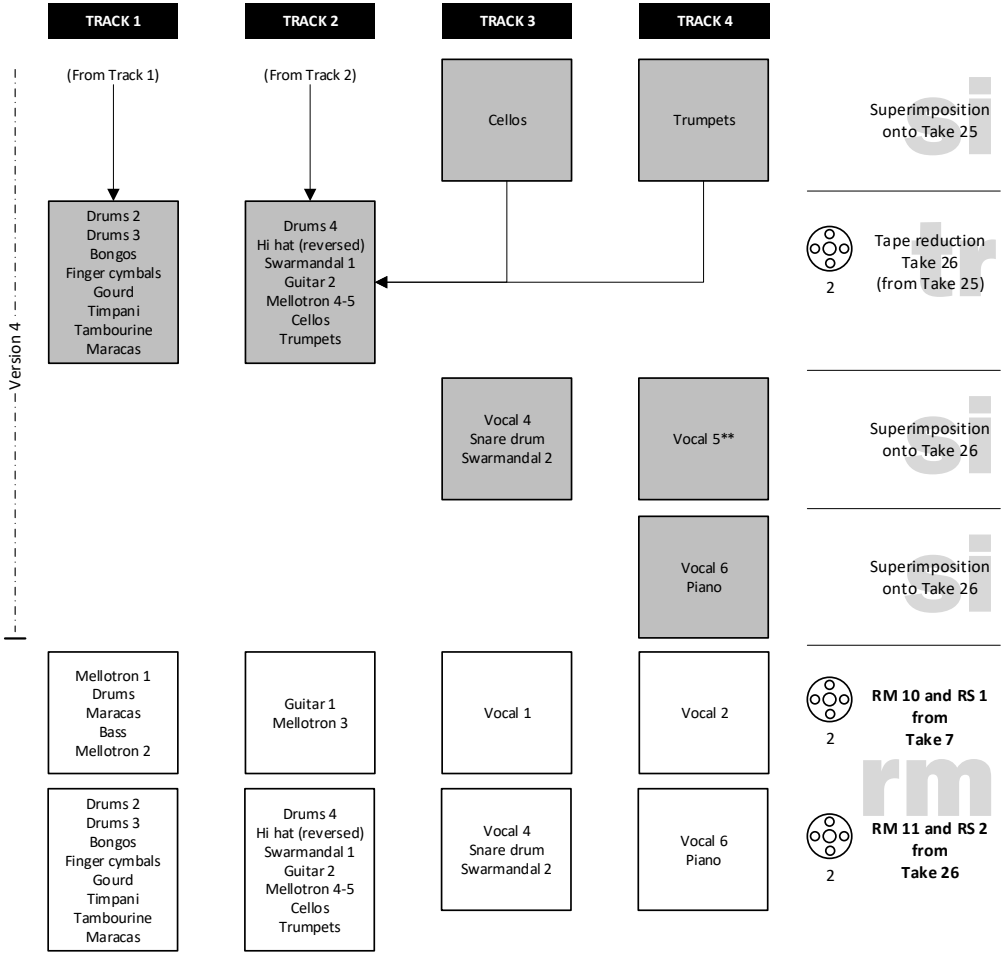
\*\*work not used or erased



November 24, 1966 thru  
 November 7, 1967

# Strawberry Fields Forever

\*\*work not used or erased



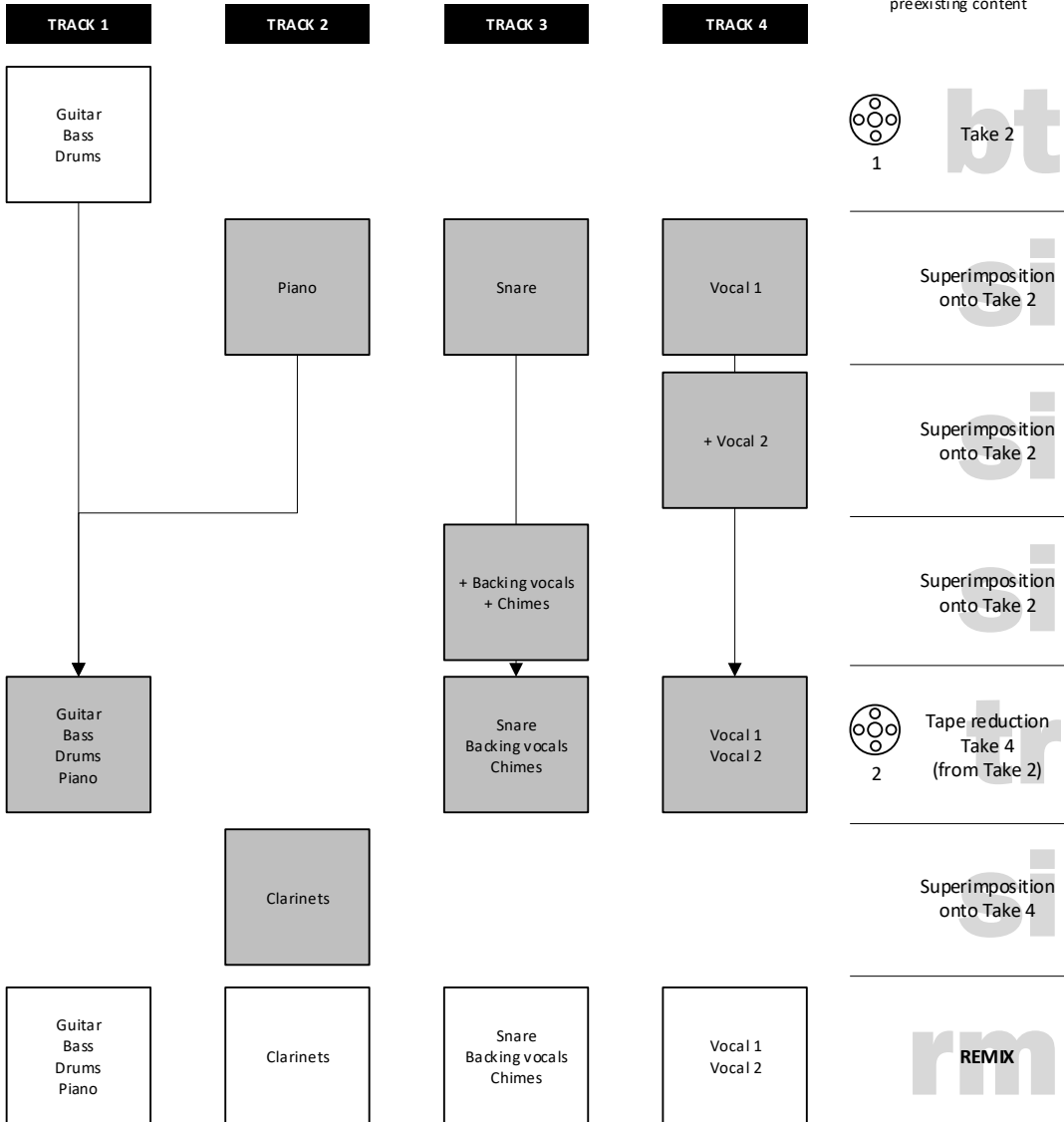
RELEASE VERSION  
 RM 12  
 FROM EDIT OF  
 RM 10 AND RM 11  
 AND RS 3  
 FROM EDIT OF  
 RS 1 AND RS 2



December 6, 1966 thru  
April 17, 1967

# When I'm Sixty-Four

+ work added to a track with  
preexisting content

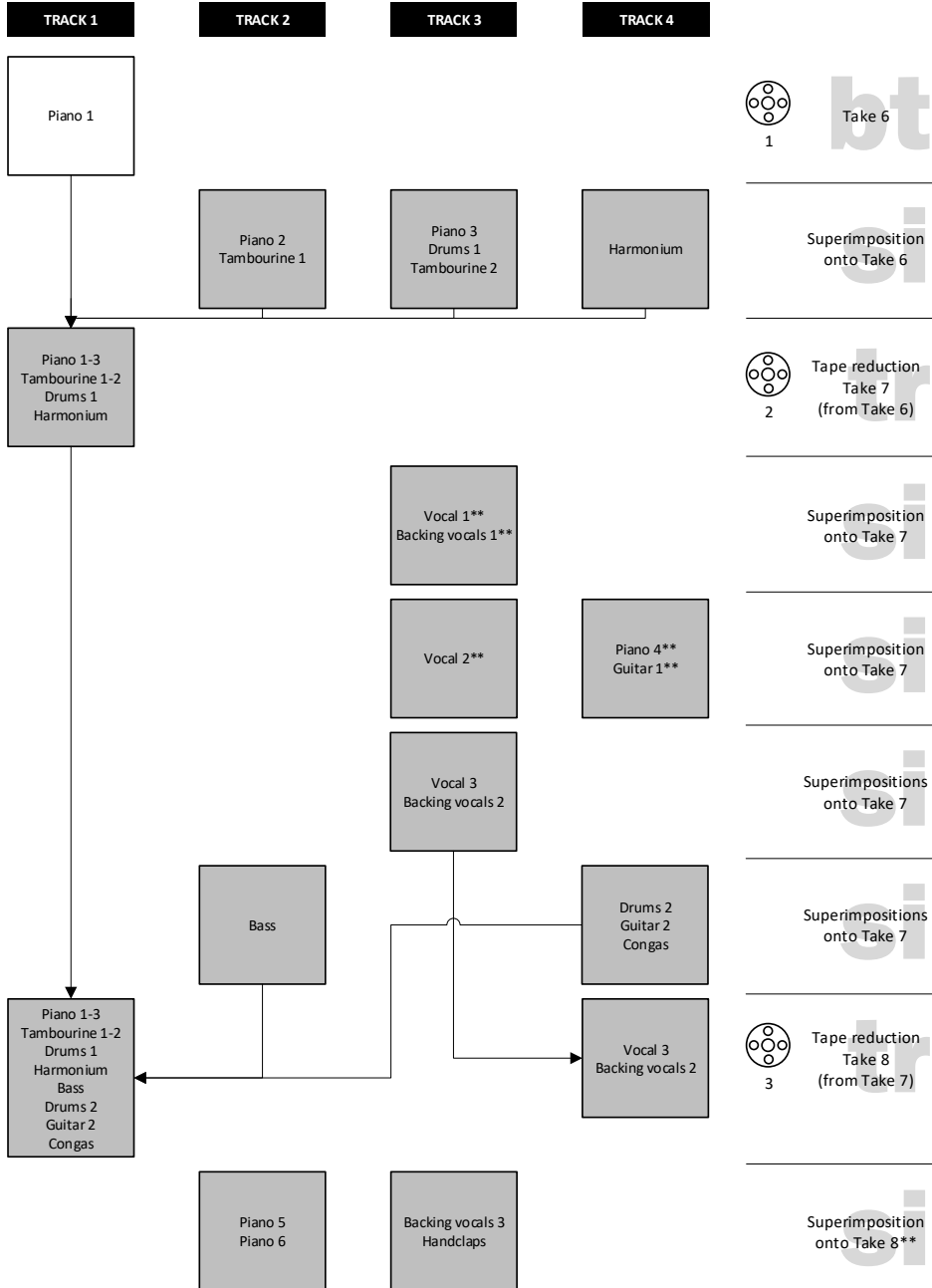




December 29, 1966 thru  
 January 25, 1967

# Penny Lane

\*\*work not used or erased



December 29, 1966 thru  
January 25, 1967

# Penny Lane

**TRACK 1**

Piano 1-3  
Tambourine 1-2  
Drums 1  
Harmonium  
Bass  
Drums 2  
Guitar 2  
Congas

**TRACK 2**

Backing vocals 4  
Chimes  
Hand bell

+ Trumpet 2  
+ Cor anglais  
+ Oboe  
+ Double bass

+ Piccolo trumpet  
1

Backing vocals 4  
Chimes  
Hand bell  
Trumpet 2  
Cor anglais  
Oboe  
Double bass  
Piccolo trumpet 1

**TRACK 3**

Flugelhorn  
Piccolo  
Trumpet 1  
Flute

+ Piccolo trumpet  
2


Flugelhorn  
Piccolo  
Trumpet 1  
Flute  
Piccolo trumpet 2

**TRACK 4**

Vocal 3  
Backing vocals 2

Vocal 3  
Backing vocals 2

+ work added to a track with  
preexisting content

 Tape reduction  
Take 9  
(from Take 7)  
3

---

Superimposition  
onto Take 9

---

Superimposition  
onto Take 9

---

Superimposition  
onto Take 9

---

Superimposition  
onto Take 9

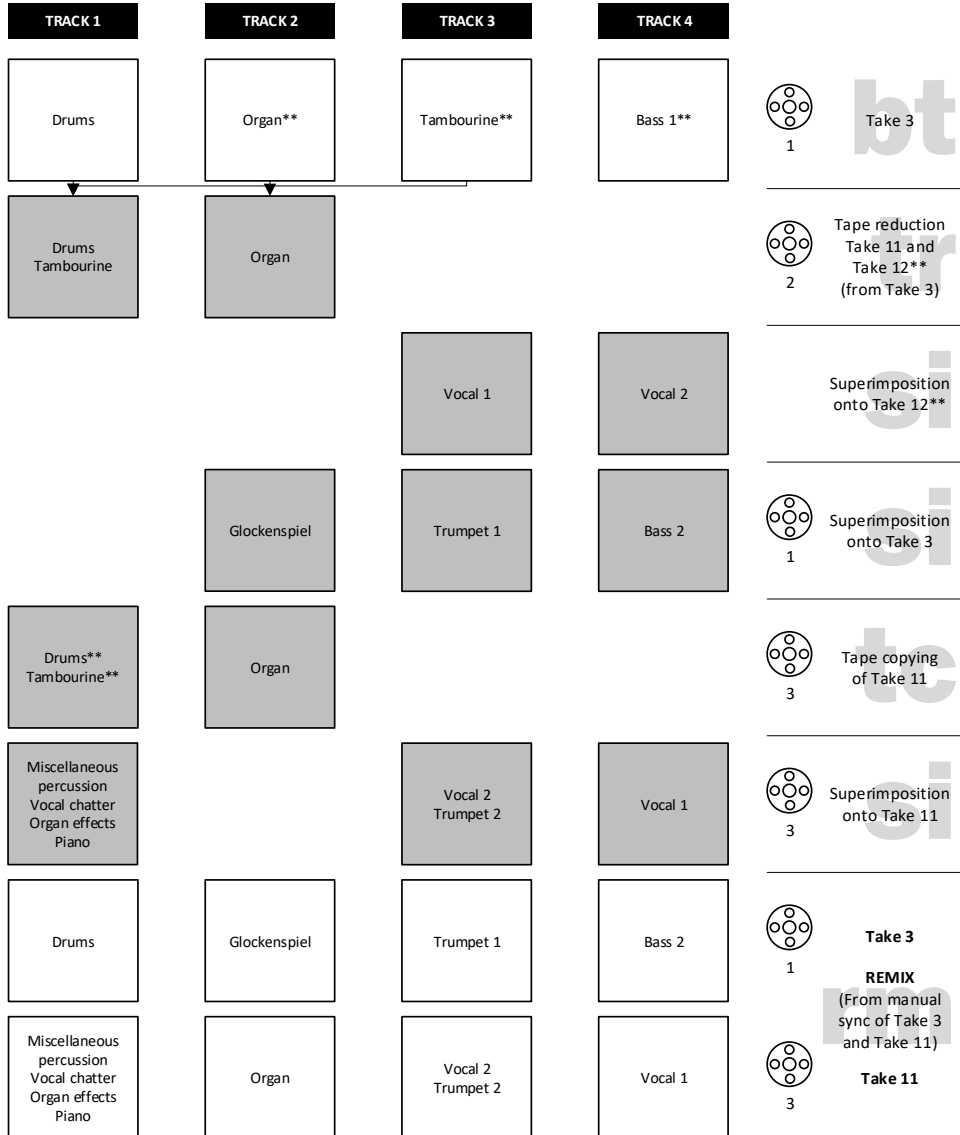
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**REMIX**

February 13, 1967 thru  
 October 29, 1968

# Only A Northern Song

\*\*work not used or erased



bt

er

er

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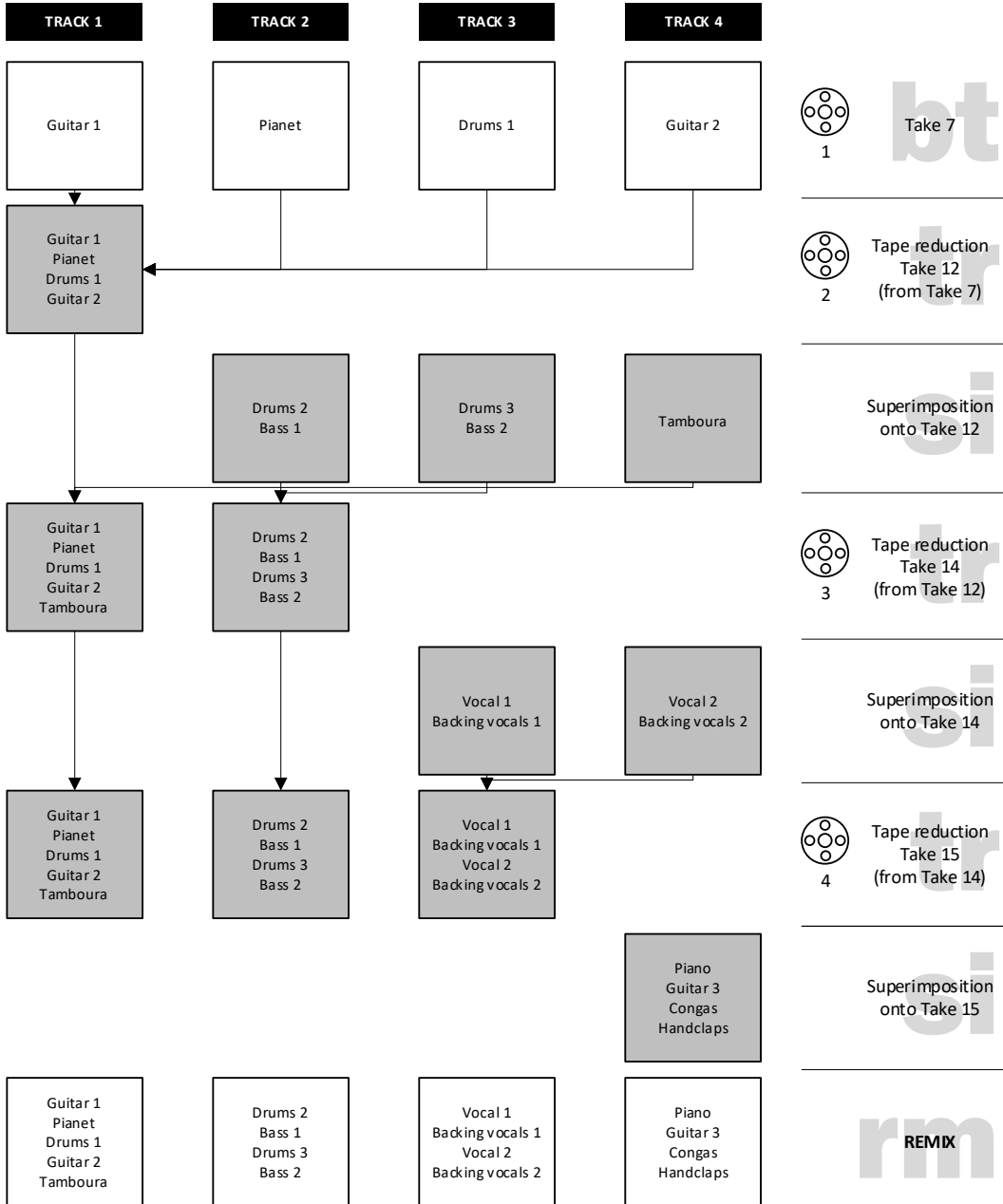
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March 9 thru  
April 17, 1967

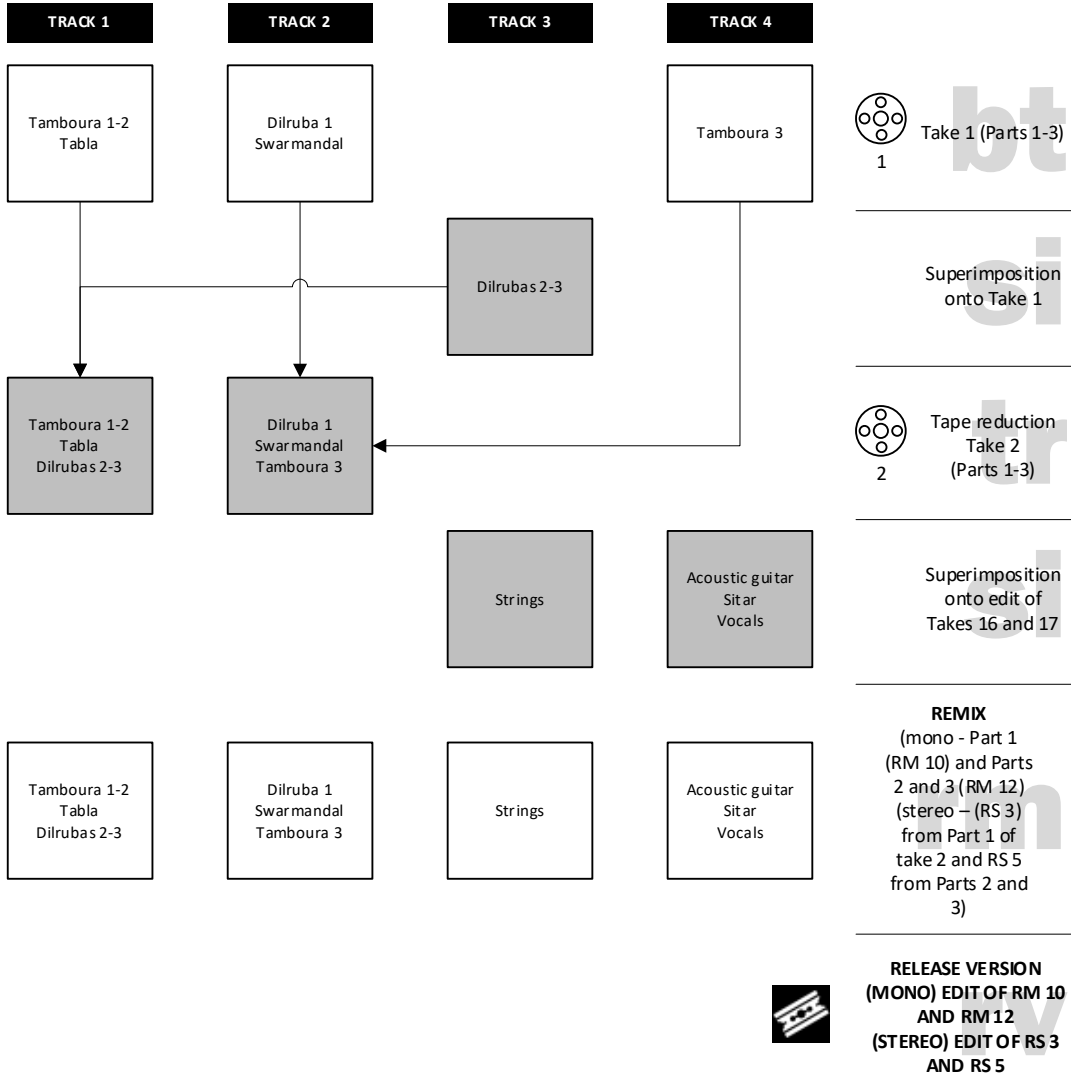
# Getting Better





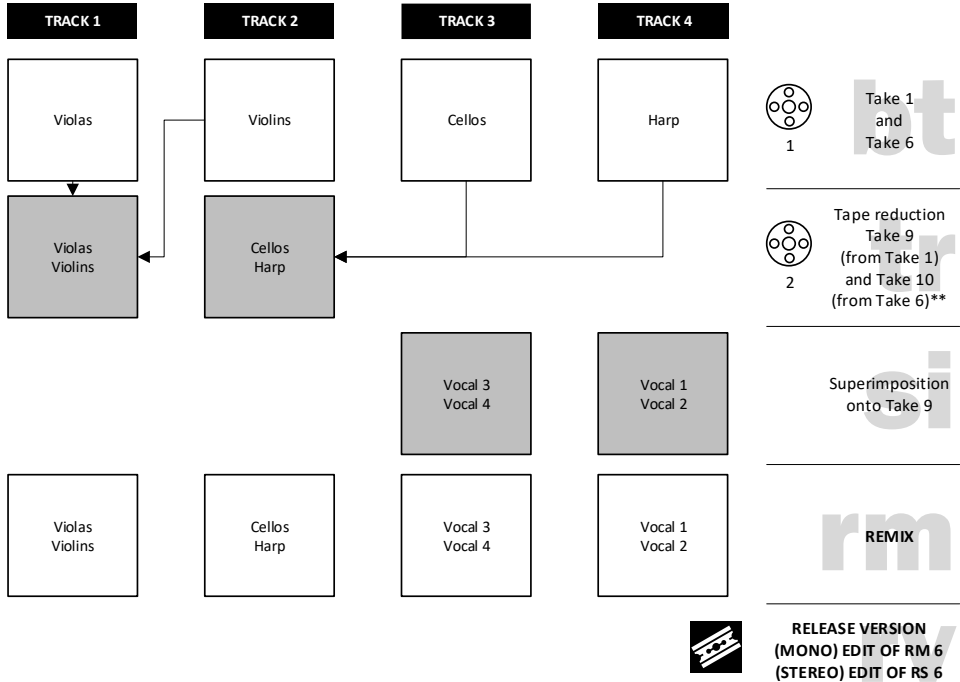
March 15 thru  
April 4, 1967

# Within You Without You



March 17 thru  
 April 17, 1967

# She's Leaving Home



May 12, 1967 thru  
October 29, 1968

# All Together Now

**TRACK 1**

Acoustic guitar 1  
Acoustic guitar 2  
Drums  
Tambourine  
Harmonica  
Cog rattle  
Horn

Acoustic guitar 1  
Acoustic guitar 2  
Drums  
Tambourine  
Harmonica  
Cog rattle  
Horn

**TRACK 2**

Vocal  
Backing vocals 1  
Drumsticks  
Finger cymbals

Vocal  
Backing vocals 1  
Drumsticks  
Finger cymbals

**TRACK 3**

Bass

Bass

**TRACK 4**

Backing vocals 2  
Handclaps

Backing vocals 2  
Handclaps



1

bt

Take 9

Superimposition  
onto Take 9



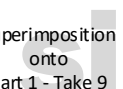
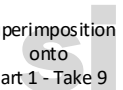








rm  
REMIX



May 17, 1967 thru  
 November 26, 1969

# You Know My Name (Look Up The Number)

\*\*work not used or erased



TRACK 1	TRACK 2	TRACK 3	TRACK 4	
Guitar 1 Guitar 2 Bass 1 Drums 1				 1 Part 1 - Take 9 
	Vocal 1**	Vocal 2** Handclaps Bongos 1		Superimposition onto Part 1 - Take 9 
			Piano 1	Superimposition onto Part 1 - Take 9 
Guitar 3 Drums 2 Piano 2	Bass 2		Saxophone 1	 2 Part 2 - Take 12 
Piano 3 Bongos 2 Maracas				 2 Part 3 - Take 4 
Piano 4 Bongos 3 Tambourine Cog Rattle Whistle	Vocal 3	Vocal 4		 3 Part 5 - Take 1 
Piano 5 Drums 3 Saxophone 2 Vibraphone	Bass 3			 3 Part 4 - Take 6 



**EDIT OF: PART 1 –  
 TAKE 9, PART 2 –  
 TAKE 12, PART 3 –  
 TAKE 4, PART 4 – TAKE 6  
 AND PART 5 – TAKE 1**

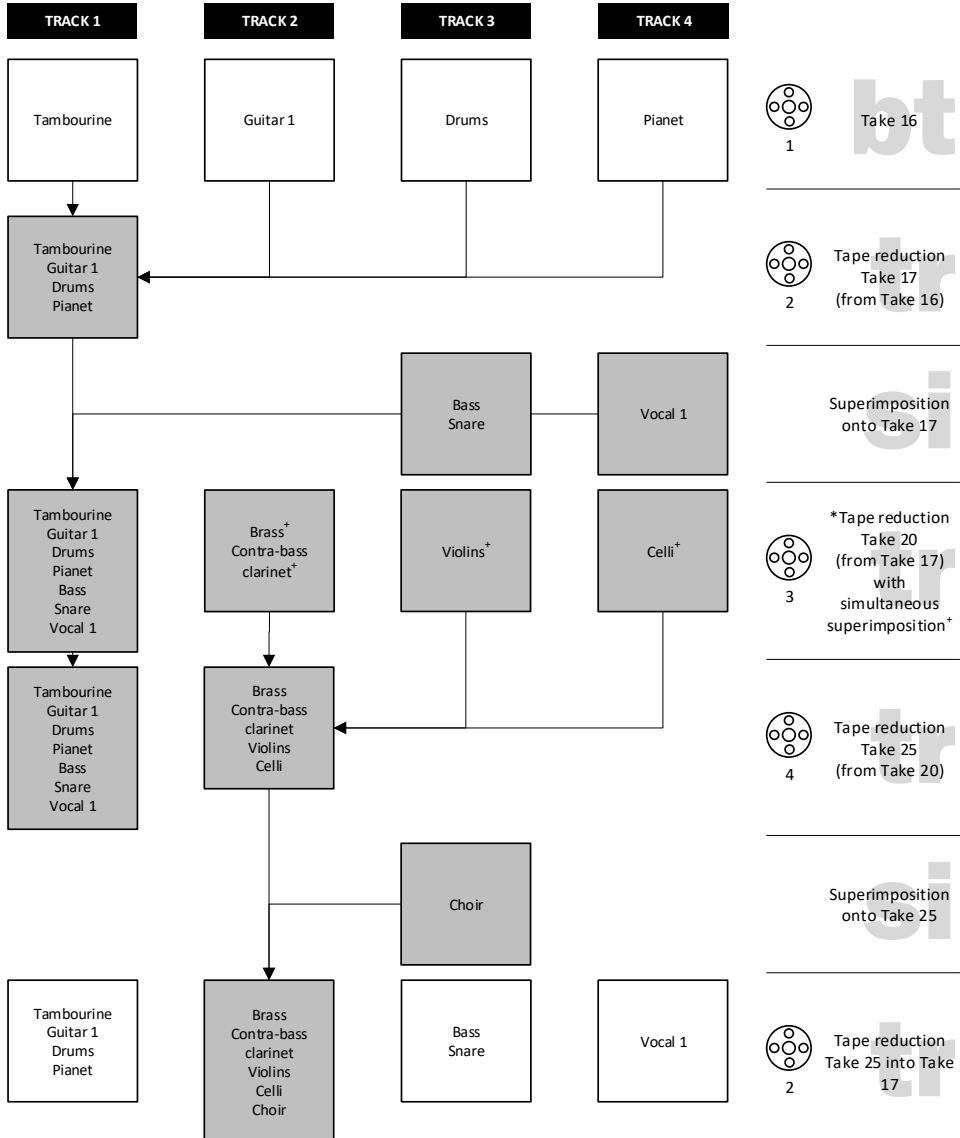
May 17, 1967 thru  
November 26, 1969

# You Know My Name (Look Up The Number)

TRACK 1	TRACK 2	TRACK 3	TRACK 4	
<ul style="list-style-type: none"> <li>Guitar 1</li> <li>Guitar 2</li> <li>Bass 1</li> <li>Drums 1</li> <li>Guitar 3</li> <li>Drums 2</li> <li>Piano 2</li> <li>Piano 3</li> <li>Bongos 2</li> <li>Maracas</li> <li>Piano 4</li> <li>Bongos 3</li> <li>Tambourine</li> <li>Cog Rattle</li> <li>Whistle</li> <li>Piano 5</li> <li>Drums 3</li> <li>Saxophone 2</li> <li>Vibraphone</li> </ul>	<ul style="list-style-type: none"> <li>Bass 2</li> <li>Vocal 3</li> <li>Bass 3</li> </ul>	<ul style="list-style-type: none"> <li>Handclaps</li> <li>Bongos 1</li> <li>Vocal 4</li> </ul>	<ul style="list-style-type: none"> <li>Piano 1</li> <li>Saxophone 1</li> </ul>	 <b>EDIT OF PARTS 1 – 5, NAMED TAKE 30</b>
				(Take 30)
		<ul style="list-style-type: none"> <li>Spade</li> <li>Audience sound effects</li> </ul>	<ul style="list-style-type: none"> <li>Vocal 5</li> <li>Vocal 6</li> </ul>	<hr/> Superimposition onto Take 30
<ul style="list-style-type: none"> <li>Guitar 1</li> <li>Guitar 2</li> <li>Bass 1</li> <li>Drums 1</li> <li>Guitar 3</li> <li>Drums 2</li> <li>Piano 2</li> <li>Piano 3</li> <li>Bongos 2</li> <li>Maracas</li> <li>Piano 4</li> <li>Bongos 3</li> <li>Tambourine</li> <li>Cog Rattle</li> <li>Whistle</li> <li>Piano 5</li> <li>Drums 3</li> <li>Saxophone 2</li> <li>Vibraphone</li> </ul>	<ul style="list-style-type: none"> <li>Bass 2</li> <li>Vocal 3</li> <li>Bass 3</li> </ul>	<ul style="list-style-type: none"> <li>Handclaps</li> <li>Bongos 1</li> <li>Vocal 4</li> <li>Spade</li> <li>Audience sound effects</li> </ul>	<ul style="list-style-type: none"> <li>Piano 1</li> <li>Saxophone 1</li> <li>Vocal 5</li> <li>Vocal 6</li> </ul>	<hr/> <b>REMIX (RM 3)</b> Tape copy of RM 3, named RM 4
				<hr/>  <b>RELEASE VERSION</b> <b>EDIT OF RM 4</b>

September 5 thru  
 November 17, 1967

# I Am The Walrus



September 5 thru  
November 17, 1967

# I Am The Walrus

\*\*work not used or erased

**TRACK 1**

Tambourine  
Guitar 1  
Drums  
Pianet

**TRACK 2**

Brass  
Contra-bass  
clarinet  
Violins  
Celli  
Choir

**TRACK 3**

Bass  
Snare

**TRACK 4**

Vocal 1



**REMIX**  
(RM 10 and  
RM 22 from Take  
17 with live radio  
feed)



**RELEASE VERSION**  
**MONO - EDIT OF RM 10  
AND RM 22**

Tambourine  
Guitar 1  
Drums  
Pianet

Brass  
Contra-bass  
clarinet  
Violins  
Celli  
Choir

Bass  
Snare

Vocal 1



(RS 6 from  
Take 17)



**REMIX  
(RS 7)**

Tambourine  
Guitar 1  
Drums  
Pianet  
Brass  
Contra-bass  
clarinet  
Violins  
Celli  
Choir  
Bass  
Snare  
Vocal 1  
Radio feed

Brass  
Contra-bass  
clarinet  
Violins  
Celli  
Choir

Bass  
Snare

Vocal 1



(RS 7 from  
RM 22)



**REMIX**  
(RS 25 from  
Take 17 [front  
part of song  
only])



**RELEASE VERSION**  
**STEREO - EDIT OF RS 25  
(FRONT HALF OF SONG)  
AND RS 7 (BACK HALF OF  
SONG)**

## ABOUT THE AUTHOR

Jerry Hammack is a Canadian-American musician, producer, recording engineer and author living in Toronto, Ontario, Canada.