

The Beatles Recording Reference Manual

Volume 5

Let It Be through
Abbey Road

(1969-1970)

Corrigendum

Current as of Winter 2023

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Edited by
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About this Corrigendum

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 5 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 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

- For the majority of the *Let It Be* recordings, engineer Glyn Johns routed Starr's drums to two tracks (most likely track 6 for the core drum kit and track 7 for the bass drum and right-side overhead/over tom mic. The track was usually shared by a guitar performance, typically Lennon's). The revised diagrams that follow account for this change in information.
- *Old Brown Shoe* – Harrison is noted as playing an acoustic Gibson J-200 on the backing track. He actually played one of his four electric guitars (either his 1961 Fender Stratocaster with synchronized tremolo ["Rocky"], 1965 Epiphone ES-230TD, Casino with Selmer Bigsby B7 vibrato, 1957 Gibson Les Paul Goldtop ["Lucy"], or 1968 Fender Rosewood Telecaster prototype). An updated diagram follows.
- A review of new photographic evidence from 2021 revealed that for miking the grand piano at Apple Studios, either the AKG C30A or AKG C30C was used. It was previously noted that a Neumann M49 was used for this purpose, based on its use in rehearsals at Twickenham, and lack of additional information.
- New evidence from Peter Jackson's *Get Back* documentary reveals that vocal microphones for a number of Apple Studios sessions were not the AKG D19c as previously noted. Instead, the Neumann KM56 is noted as a primary vocal mic. When the mics proved problematic because of The Beatles' insistence on the use of a PA system in the studio, Glyn Johns swapped them out for the Sony C30A units, which provided better directionality and sound rejection.
- New evidence from Peter Jackson's *Get Back* documentary reveals that the Nagra Kudelski III was the model used to capture A and B roll audio, not the assumed 1969 Nagra VI previously identified.
- New evidence from Peter Jackson's *Get Back* documentary reveals that the STC 4136 was the microphone used to record Billy Preston on the Fender Rhodes Seventy-Three Suitcase Electric Piano.
- New evidence from Peter Jackson's *Get Back* documentary confirms that the 3M M23 primary tracking machine used for both the Twickenham rehearsals and Apple Studios sessions was Harrison's personal machine.
- The piano played on the backing track for *You Never Give Me Your Money* recorded at Olympic Sound Studios was misidentified in the song narrative as a Steinway Grand Piano. The actual make and model of the Olympic piano are unknown.
- Relying on a misidentified Glyn Johns mix of *Across The Universe*, I noted that he had removed Bravo and Pease's backing vocals from his version of the song. This was incorrect. A mix included on the 50th Anniversary release clearly includes the backing vocals in the right channel.
- Photos surfacing in 2022 show the presence of a 1969 Wurlitzer 200 electric piano in the January 4, 1970 EMI session for *Let It Be*. Now confirmed, the piano is heard at around the 1:45 mark of the song and again at the coda.

January 21, 1969 thru
March 30, 1970

Dig A Pony

**work not used or erased

TRACK 1	TRACK 2	TRACK 3	TRACK 4	TRACK 5	TRACK 6	TRACK 7	TRACK 8
Vocal 1	Backing vocals 1	Electric piano	Bass	Sync track for film**	Drums	Guitar 1 Drums	Guitar 2
Vocal 1	Backing vocals 1	Electric piano	Bass		Drums	Guitar 1 Drums	Guitar 2



bt
DDSI 30.11

REMIX RS 2



RELEASE VERSION
EDIT OF RS 2

January 21, 1969 thru
March 23, 1970

I've Got A Feeling

**work not used or erased

TRACK 1	TRACK 2	TRACK 3	TRACK 4	TRACK 5	TRACK 6	TRACK 7	TRACK 8
Backing vocals 1	Vocal 1	Electric piano	Bass	Sync track for film**	Drums	Guitar 1 Drums	Guitar 2
Backing vocals 1	Vocal 1	Electric piano	Bass		Drums	Guitar 1 Drums	Guitar 2



1

bt
DDSI 30.06

rm
REMIX RS 4,5,6



RELEASE VERSION
RS 4
FROM
EDIT OF RS 4,5,6

January 21, 1969 thru
January 5, 1970

Don't Let Me Down

TRACK 1	TRACK 2	TRACK 3	TRACK 4	TRACK 5	TRACK 6	TRACK 7	TRACK 8
Vocal 1	Backing vocals 1**	Electric piano	Bass	Sync track for film**	Drums	Guitar 1 Drums	Guitar 2
+Vocal 2	Backing vocals 2						
Vocals 1-2	Backing vocals 2	Electric piano	Bass		Drums	Guitar 1 Drums	Guitar 2

**work not used or erased
+ work added to a track with
preexisting content



bt
DDSI 28.45

Superimposition
onto
DDSI 28.45

rm
REMIX

January 23, 1969 thru
March 26, 1970

Get Back

**work not used or erased

TRACK 1	TRACK 2	TRACK 3	TRACK 4	TRACK 5	TRACK 6	TRACK 7	TRACK 8
Backing vocals 1	Vocal 1	Electric piano	Bass	Sync track for film**	Drums	Guitar 1 Drums	Guitar 2
Backing vocals 1	Vocal 1	Electric piano	Bass		Drums	Guitar 1 Drums	Guitar 2



DDSI 27.63
DDSI 28.43
DDSI 30.17

1

REMIX

**RELEASE
VERSIONS**



**SINGLE –
EDIT OF
DDSI 27.63
AND 28.43**



**ALBUM –
EDIT OF
DDSI 27.63
AND 30.17**

January 24, 1969 thru
March 25, 1970

Two Of Us

**work not used or erased

TRACK 1	TRACK 2	TRACK 3	TRACK 4	TRACK 5	TRACK 6	TRACK 7	TRACK 8
Vocal 1	Vocal 2	Guitar		Sync track for film**	Drums	Acoustic guitar 1 Drums	Acoustic guitar 2
Vocal 1	Vocal 2	Guitar			Drums	Acoustic guitar 1 Drums	Acoustic guitar 2



bt
Take 11

REMIX

January 24, 1969 thru
March 26, 1970

Maggie Mae

**work not used or erased

TRACK 1	TRACK 2	TRACK 3	TRACK 4	TRACK 5	TRACK 6	TRACK 7	TRACK 8
Vocal 1	Vocal 2	Guitar		Sync track for film**	Drums	Acoustic guitar 1 Drums	Acoustic guitar 2
Vocal 1	Vocal 2	Guitar			Drums	Acoustic guitar 1 Drums	Acoustic guitar 2



Take 11

REMIX

January 24, 1969 thru
March 26, 1970

Dig It

**work not used or erased

TRACK 1 TRACK 2 TRACK 3 TRACK 4 TRACK 5 TRACK 6 TRACK 7 TRACK 8

Vocal 1



bt
DDSI 24.85
1

Vocal 2

Backing
vocals 1**

Organ

Bass

Sync track
for film**

Drums
Percussion

Drums

Piano
Bass Drum



bt
DDSI 26.55
2

Vocal 1-2

Organ

Bass

Drums
Percussion

Drums

Piano
Bass drum

rm
REMIX

Let It Be

Sessions

- January 25, 1969
- January 26, 1969
- January 31, 1969
- March 4, 1969
- April 3, 1969
- April 4, 1969
- April 7, 1969
- April 30, 1969
- May 2, 1969
- May 7, 1969
- May 9, 1969
- May 15, 1969
- May 28, 1969
- January 4, 1970
- January 8, 1970
- March 26, 1970

Paul McCartney's classic song *Let It Be* (credited as usual to Lennon and McCartney) served as a symbolic coda to The Beatles' career. While initially part of the "get back" aesthetic that the band was experimenting with, it would ultimately break from those constraints with multiple superimpositions. It's also interesting to note that long before Phil Spector got his hands on the sessions, it was McCartney and George Martin that first added a full arrangement of celli and brass to the song. Regardless of any critique surrounding these decisions, it's hard to keep a good song down and *Let It Be* demonstrates The Beatles still had good songs left to offer.

The technical team for the song's first session on January 25th, 1969 at Apple Studios included producer George Martin, balance engineer Glyn Johns, and tape operator Alan Parsons.

The song was recorded to the eight-track 3M M23 primary tracking machine.

The track featured McCartney on the 1960 Blüthner Concert Grand Model 1 piano and lead vocals, Lennon on the 1968 Fender Bass VI and backing vocals, Harrison on one of three guitars in use during this period (the 1968 Fender Rosewood Telecaster prototype, 1957 Gibson Les Paul Goldtop

["Lucy"], or 1961 Fender Stratocaster with synchronized tremolo ["Rocky"]), and Starr on his 1967 Ludwig Clear Lacquer Maple "Hollywood" drum set. The band was joined by keyboardist Billy Preston on a Hammond L100 spinet organ.

For amplification, Harrison used his 1968 Leslie 147 RV speaker cabinet with Leslie Combo 7875 preamplifier. For bass amplification, Lennon used the 50-watt 1968 Fender Bassman (Silverface) amplifier with V.T. Bassman 15" cabinet.

One unnumbered take of the song was recorded during this initial session (referenced as DDSI 25.82).

On January 26th, three additional unnumbered takes were recorded of the song (referenced as DDSI 26.29, 26.40 and 26.74)

Later the same day at Olympic Sound Studios, Studio 1, an unnumbered stereo remix was created from the last of the day's performances.

On January 31st, the band performed and recorded the song for the cameras as a pick-up to the live rooftop concert held the day before as slate takes 20 through 27 (the unnumbered takes referenced as DDSI 31.43-45 [take 20], 31.48 [take 21], 31.49 [take 22], 31.50 [take 23], 31.54 [take 24], 31.55-56 [take 25], 31.58-59 [take 26], and 31.64-65 [take 27A]). Harrison settled on the Fender Rosewood Telecaster prototype for his performance. Take 27A was considered the best and used as the basis for further work.

In nine sessions between March 4th and May 28th at Olympic Sound Studios, Studio 1, Glyn Johns created stereo remixes for the unreleased *Get Back* album. The exact date of Johns' final stereo remixing for *Let It Be* (from take 27A) is not known, but Johns did deliver two finished remixes of the song for the album after May 28th. The selected remix was banded into two versions of Johns' unreleased *Get Back* album on May 28th (version 1) and January 5th, 1970 (version 2).

On April 30th at EMI Recording Studios, Studio 3, Harrison improved on his solo, once again using the Leslie cabinet for amplification with a superimposition onto slate take 27A, taking the place on the audio tape of the sync track used for the film.

On January 4th, 1970 in Studio 2, a complicated series of superimpositions and internal tape reductions began with McCartney and Harrison adding backing vocals, followed by McCartney's rerecording of Lennon's bass part as superimpositions to take 27A. McCartney used either his 1964 Rickenbacker 4001S or 1962-1963 Hofner 500/1 bass guitar.

For amplification, McCartney used the 50-watt 1968 Fender Bassman (Silverface) amplifier with V.T. Bassman 15” cabinet.

Three tape reduction remixes followed (takes 28-30) with the simultaneous superimposition of two trumpets, two trombones, and a tenor saxophone, take 30 being the best of these.

Next, McCartney, Harrison, and Linda McCartney added a backing vocal track as a superimposition to take 30. This performance was internally reduced to another channel while an additional vocal performance was simultaneously added, then the process repeated, to total three backing vocal trios to go with the initial backing vocal performance (four total backing vocal parts).

Finally a celli section was tagged to the end of the song and the remaining open track was filled with multiple performances, including more backing vocals, Harrison with another guitar solo (either on his 1961 Fender Stratocaster with synchronized tremolo [“Rocky”] or 1957 Gibson Les Paul Goldtop [“Lucy”] this time through one of two Fender amplifiers in use: the 100-watt 1968 Fender Twin Reverb [Silverface] amplifier, or the 50-watt 1968 Fender Bassman [Silverface] amplifier with cabinet), Starr on tom-tom fills and McCartney playing maracas, and adding a 1969 Wurlitzer 200 electric piano at the break before the solo and coda.

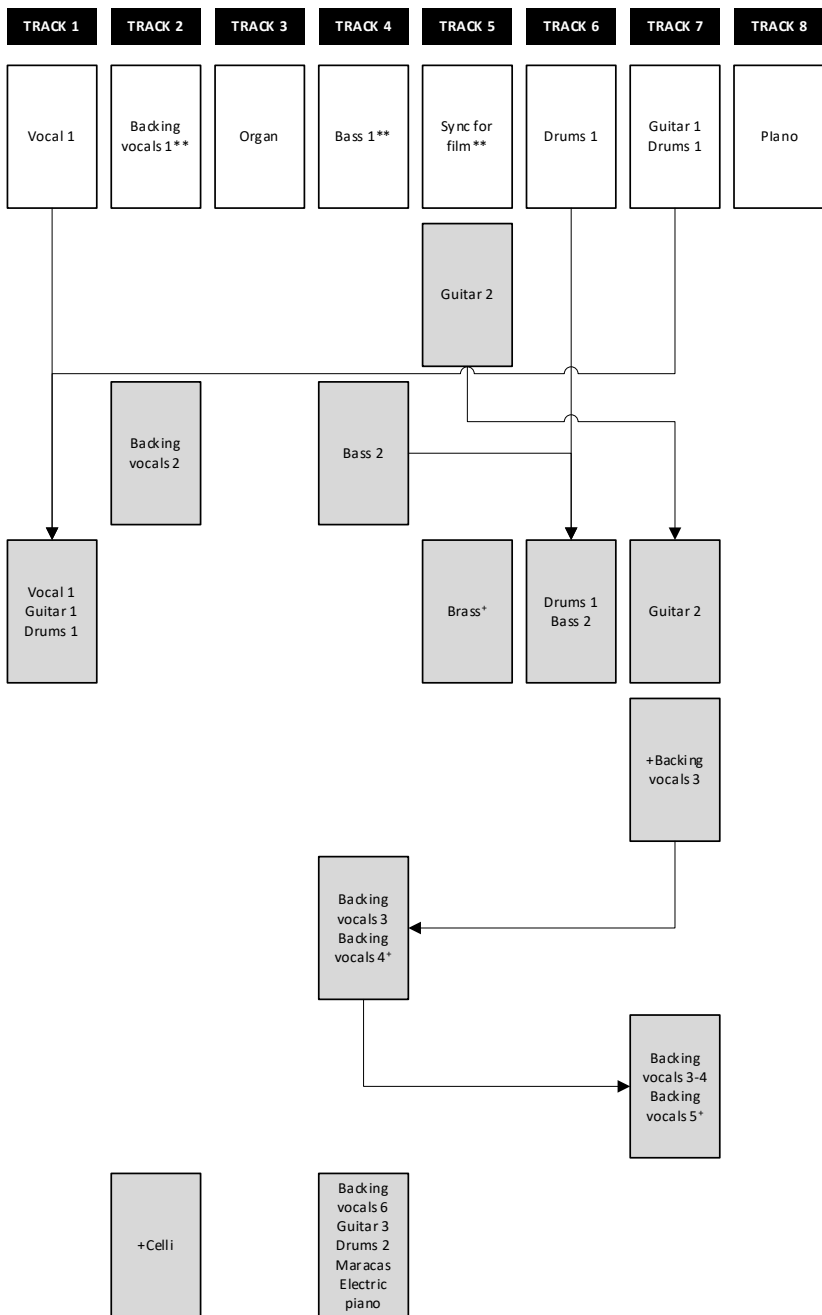
Before the session ended, two rough stereo remixes (RS 1 and 2) were created from take 30.

On January 8th at Olympic Sound Studios, Studio 1, Glyn Johns created another unnumbered stereo remix of the song which served as the single release version of the song.

Back at EMI Recording Studios on March 26th, in Room 4, Phil Spector created RS 1 through 4 from take 30 (ignoring the numbering of the rough remixes from January 4th). Spector extended the song by editing a repeat of the chorus at the end of the song and in a variation from the single version, using Harrison’s January 4th, 1970, guitar solo as opposed to the April 30th, 1969, solo used on the single. The other major differences in the remixes is the near total absence of the backing vocals and extreme repeat echo used on Starr’s drums. Spector’s edited version, also named RS 1 (and using pieces of all four remixes) served as the album release version of the song.

January 25, 1969 thru
March 26, 1970

Let It Be



**work not used or erased
+ work added to a track with
preexisting content



Take 27A

Superimposition
onto Take 27A

Superimposition
onto Take 27A



Tape reduction
with
simultaneous
superimposition*
Take 30

Superimposition
onto Take 30

Internal tape
reduction (1) with
simultaneous
superimposition*
Take 30

Internal tape
reduction (2) with
simultaneous
superimposition*
Take 30

Superimposition
onto Take 30

January 25, 1969 thru
March 26, 1970

Let It Be

TRACK 1	TRACK 2	TRACK 3	TRACK 4	TRACK 5	TRACK 6	TRACK 7	TRACK 8
Vocal 1 Guitar 1**	Backing vocals 2 Celli	Organ	Backing vocals 6 Guitar 3 Drums 2 Maracas Electric piano	Brass	Drums 1 Bass 2	Guitar 2 Backing vocals 3-4 Backing vocals 5	Piano
Vocal 1 Guitar 1	Backing vocals 2 Celli	Organ	Backing vocals 6 Guitar 3 Drums 2 Maracas Electric piano	Brass	Drums 1 Bass 2	Guitar 2** Backing vocals 3-4 Backing vocals 5	Piano

**work not used or erased

REMIX
SINGLE RELEASE
VERSION

REMIX
RS 1 – RS 4

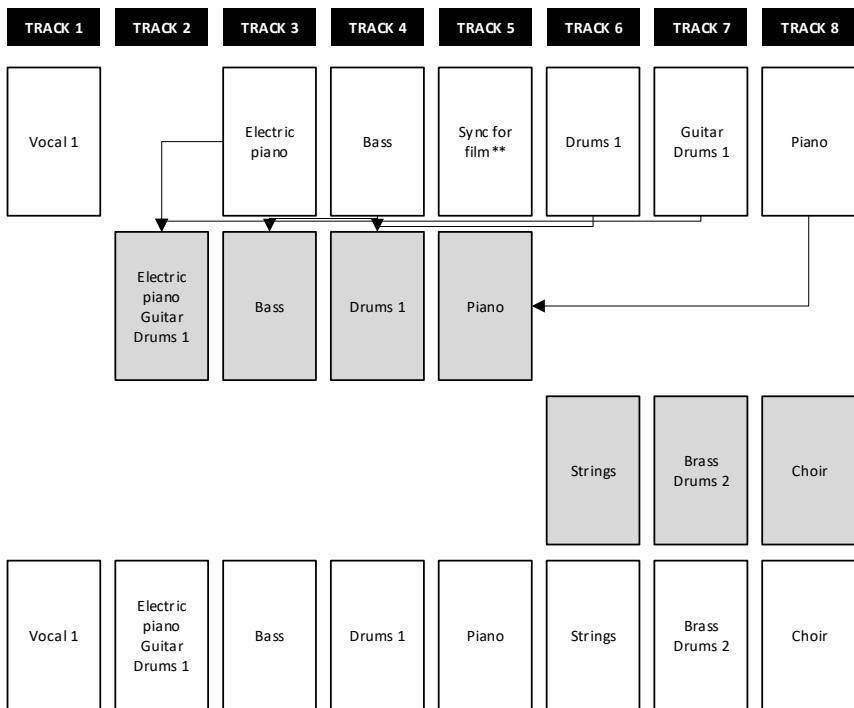


ALBUM RELEASE
VERSION
EDIT OF
RS 1 – RS 4

January 26, 1969 thru
April 2, 1970

The Long And Winding Road

**work not used or erased



Take 19



Tape reduction
Take 18
(from Take 19)

Superimposition
onto Take 18

REMIX
RS 10
RS 13



RELEASE VERSION
EDIT OF
RS 10 AND RS 13

January 28, 1969 thru
March 23, 1970

The One After 909

**work not used or erased

TRACK 1	TRACK 2	TRACK 3	TRACK 4	TRACK 5	TRACK 6	TRACK 7	TRACK 8
Vocal 1	Vocal 2	Electric piano	Bass	Sync track for film**	Drums	Guitar 1 Drums	Guitar 2
Vocal 1	Vocal 2	Electric piano	Bass		Drums	Guitar 1 Drums	Guitar 2



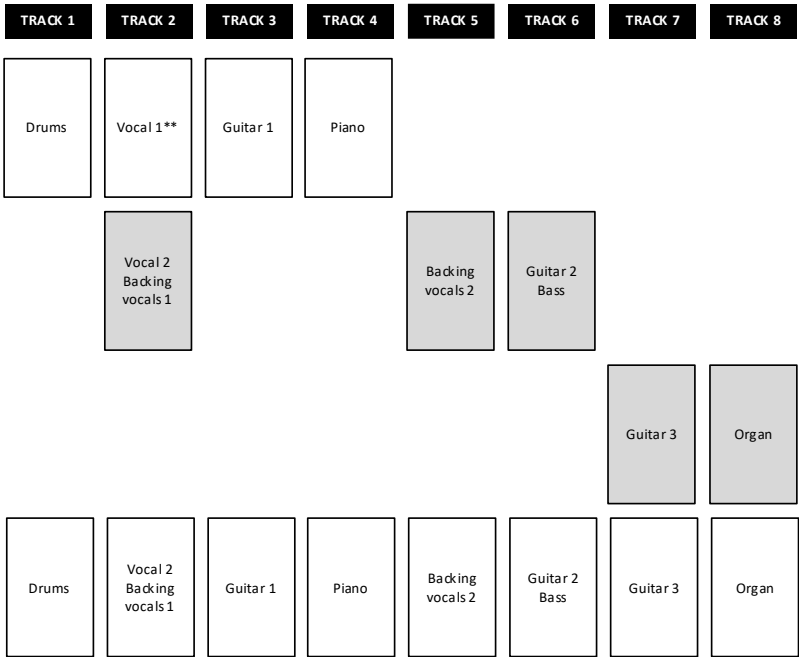
1
DDSI 30.07
DDSI 30.08

REMIX

April 16 Thru 18, 1969

Old Brown Shoe

**work not used or erased



1

bt
Take 4

Superimposition
onto Take 4

Superimposition
onto Take 4

rm
REMIX

ABOUT THE AUTHOR

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