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In discussing great Choruses, The Beatles usually come up; no discussion of superior songwriting is complete without the songs of Lennon & McCartney (and sometimes George Harrison). But not every catchy refrain or Title phrase they wrote is actually a Chorus. Many of the Beatles most popular songs were written in the AABA form, which dominated songwriting during what now you might call the ‘pre-Beatles era’. And the AABA song, catchy as it might be, has no Chorus. Let’s define our terms. In the Verse/Chorus song (examples below), the Verse has the same music every time, but different lyrics. The Chorus is the part that’s repeated frequently with the same, or very similar, lyrics (so you can remember and sing along), and almost always contains the Title. This is the song form that’s dominated the last 50 years. Before that, when John and Paul were learning how to write songs, the AABA song ruled. In that form, the melody in every ‘A’ section is the same. The lyric changes, except for the Title, which is almost always at the beginning and/or the end of every ‘A’ section. The ‘B’ section functions like a Bridge (the so-called ‘middle 8’ of a form that was traditionally 32 bars long) and has music and lyrics that are completely different from the ‘A’ sections. So, during the AABA form, you hear the Title, with the same melody, at least three times (in every ‘A’ section). You still get enough repetition to burn a good Title phrase into your brain. (Most of what we now know as the ‘Great American Songbook’ were AABA songs.) Turning to The Beatles’ hit singles (from their ‘#1s’ album), I find them split into three basic categories. The AABA songs: From Me To You I Want To Hold Your Hand A Hard Day’s Night I Feel Fine Yesterday Paperback Writer Hey Jude Something Lady Madonna The Long And Winding Road Listen to them or sing them through. You’ll find that they follow the AABA structure pretty closely. John and Paul being Lennon & McCartney, there are often twists to the formula. But as much as those catchy ‘A’ sections may feel like Choruses, they’re not. Those sections begin or end with the Title, and these songs all have ‘B’ sections (Bridges). Of course, The Beatles had just as many Verse/Chorus hits, with awesome Choruses: Love Me Do She Loves You Can’t Buy Me Love Ticket To Ride Help Day Tripper Yellow Submarine All You Need Is Love Get Back The Ballad of John and Yoko Come Together Then there’s a third category, form-busters, which involves songs that could be looked at as AABA songs with Titles that are extended and repeated enough to almost be Choruses, or that have short refrains that are also practically Choruses (‘I Want To Hold Your Hand’ could also fit in here). OR your could possibly look at them as very unusual Verse/Chorus songs: Eight Days A Week We Can Work It Out Eleanor Rigby Penny Lane Hello Goodbye Let It Be Whatever you call them, they’re great. It’s just interesting to remember that many of those unforgettable Beatles’ ‘Choruses’ aren’t really Choruses at all… and that the AABA form is still pretty cool. Thanks for reading! Let me know your thoughts, additions, disagreements in the Comments section below: And please share on facebook etc. by clicking the tabs beneath the video – Written by: Lennon-McCartney Recorded: 11 November 1965 Producer: George Martin Engineer: Norman SmithReleased: 3 December 1965 (UK), 6 December 1965 (US)Available on: Rubber Soul Love (iTunes bonus track)PersonnelJohn Lennon: vocals, acoustic guitar Paul McCartney: backing vocals, bass George Harrison: backing vocals, lead acoustic guitar, acoustic 12-string guitar Ringo Starr: drumsThe last song recorded for Rubber Soul, ‘Girl’ was mostly written by John Lennon. It explored the notion of the ideal woman, and touched upon Lennon’s feelings towards Christianity. This was about a dream girl. When Paul and I wrote lyrics in the old days we used to laugh about it like the Tin Pan Alley people would. And it was only later on that we tried to match the lyrics to the tune. I like this one. It was one of my best.Of the Rubber Soul songs, musically it is most closely related to McCartney’s ‘Michelle’, with its acoustic instrumentation, minor chord changes and skillful vocal harmonies. Part of the music for ‘Girl’ was actually written by McCartney while on a Greek holiday in September 1963.In the song ‘Girl’ that John wrote, there’s a Zorba-like thing at the end that I wrote which came from that holiday. I was very impressed with another culture’s approach because it was slightly different from what we did. We just did it on acoustic guitars instead of bouzoukis.Paul McCartney Many Years From Now, Barry MilesLyrically, meanwhile, it presented a femme fatale figure, ‘the kind of girl you want so much it makes you sorry’, whom the song’s protagonist finds himself helplessly drawn towards.‘Girl’ is real. There is no such thing as the girl; she was a dream, but the words are all right. It wasn’t just a song, and it was about that girl – that turned out to be Yoko, in the end – the one that a lot of us were looking for.The sharp intake of breath during the chorus was either an approximation of lascivious heavy breathing, or a none-too-subtle reference to marijuana smoking. Much of Rubber Soul was recorded during The Beatles’ heaviest pot-smoking phase, and by late 1965 they had become adept at inserting drug references into their songs.My main memory is that John wanted to hear the breathing, wanted it to be very intimate, so George Martin put a special compressor on the voice, then John dubbed it.Paul McCartney Many Years From Now, Barry MilesThe group’s fondness for innuendo extended to the middle section’s backing vocals, in which Lennon and McCartney repeatedly sang the word ‘tit’.It was always amusing to see if we could get a naughty word on the record: ‘fish and finger pie’, ‘prick teaser’, ‘tit tit tit tit’. The Beach Boys had a song out where they’d done ‘la la la la’ and we loved the innocence of that and wanted to copy it, but not use the same phrase. So we were looking around for another phrase, so it was ‘dit dit dit dit’, which we decided to change in our waggishness to ‘tit tit tit tit’, which is virtually indistinguishable from ‘dit dit dit dit’. And it gave us a laugh.It was to get some light relief in the middle of this real big career that we were forging. If we could put in something that was a little bit subversive then we would. George Martin might say, ‘Was that “dit dit” or “tit tit” you were singing?’ ‘Oh, “dit dit”, George, but it does sound a bit like that, doesn’t it?’ Then we’d get in the car and break down laughing.Paul McCartney Many Years From Now, Barry MilesAfter The Beatles split up Lennon claimed that ‘Girl’ was inspired in part by his feelings towards Christianity. In March 1966 the journalist Maureen Cleave conducted an interview in which Lennon asserted that the group were “more popular than Jesus now”, a remark which jeopardised The Beatles’ career in many countries.While considerably more subtle, ‘Girl’ nonetheless betrays Lennon’s fascination with religion. He later told Rolling Stone that his opposition to the church was due to his upbringing.I was just talking about Christianity in that – a thing like you have to be tortured to attain heaven. I’m only saying that I was talking about ‘pain will lead to pleasure’ in ‘Girl’ and that was sort of the Catholic Christian concept – be tortured and then it’ll be all right, which seems to be a bit true but not in their concept of it. But I didn’t believe in that, that you have to be tortured to attain anything, it just so happens that you were.John Lennon Rolling Stone, 1970On 8 February 2011 the Love album went on sale on Apple Inc’s iTunes Store. Two bonus tracks were also made available: ‘Girl’ and ‘The Fool On The Hill’.The remix of ‘Girl’ was the less adventurous of the two, but featured acoustic guitar from ‘And I Love Her’, drums from ‘Being For The Benefit Of Mr Kite!’, and a tambura drone.In the studio‘Girl’ was recorded on the evening of 11 November 1965, on the final night of recording for Rubber Soul.The rhythm track was completed in just two takes, with a number of overdubs then added. These included a fuzz guitar part played by George Harrison, which was left off during the mixing stage.Published: 15 March 2008 | Last updated: 1 March 2023 Recording History After one full month of recording that started on October 12th, 1965, which included fourteen days of sessions at EMI Studios, their sixth British album was nearly complete. Within this time they had also recorded their next single “We Can Work It Out” and “Day Tripper,” so they had accomplished quite a lot. But not quite enough. They still needed three more songs to fill out the fourteen slots on the album. This being the case, they arrived at EMI Studio Two on November 11th, 1965 at 6 pm for a marathon recording session to complete the album, no matter how long it would take. They came armed on this day with two new songs to be recorded in their entirety, namely “You Won’t See Me,” which they tackled first, and “Girl.” Knowing this would be the last possible session to complete the album, they decided to resurrect “Wait,” which was a nearly complete song they had recorded for the previous album but had left unissued. The first of two takes of the rhythm track for “Girl” was started at approximately 11 pm. It appears that only three Beatles played on the rhythm track: John on acoustic guitar played with a capo high up on the neck, Paul on bass guitar on his own designated track, and Ringo on drums played with brushes. No vocals were performed during the rhythm track as these were all overdubbed later. "Take two" of the rhythm track was found to be best and extensive overdubs were then added. John Lennon’s lead vocals were overdubbed first and feature an interesting element not heard before on a Beatles recording. As Ringo affectionately recalls: “‘Girl’ was great – weird breathy sound on it.” Paul explains, “My main memory is that John wanted to hear the breathing, wanted it to be very intimate, so George Martin put a special compressor on the voice, then John dubbed it.” On another occasion, Paul remembered the occasion this way: “I remember John saying to the engineer (Norman Smith) when we did ‘Girl,’ that when he draws his breath in, he wants to hear it. The engineer then went off and figured out how to do it. We really felt like young professionals.” Several more overdubs were then added, including three separate guitar parts by George Harrison. One of them, described by Mark Lewisohn in his book “The Beatles Recording Sessions” as a “fuzz guitar part,” was omitted from the mix entirely. This part no doubt was performed using the same Fuzztone box Paul played his bass guitar through three days earlier on the song “Think For Yourself.” The other two guitar parts played by George Harrison were on an acoustic 12-string as heard in the third and fourth verses of the song. Another interesting overdub for the song was played by Ringo. This consisted of him hitting a cymbal and then grabbing the cymbal shortly afterward to stop the ringing. This was done sixteen times in the fourth verse while both of George’s acoustic guitar overdubs are being heard. John also double-tracked his lead vocals as an overdub, but only during the choruses and the bridge. He also took the time to double-track his breathing in the choruses to make sure they were pronounced enough on the final product. 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The stereo mix basically has the instrumental rhythm track on the left channel except for the bass which is centered in the mix, this being made possible by them recording the bass on its own track during the recording of the rhythm track. All vocals are panned exclusively to the right channel as is George’s first guitar overdub. In order to provide a wider audio landscape, George’s second guitar overdub, as heard in the final instrumental verse, is panned exclusively to the left channel as is Ringo’s cymbal overdub. George Martin returned to the master tape in 1986 to prepare a new stereo mix for the premier of the “Rubber Soul” album on compact disc. The most noticeable difference here, other than the bass guitar being exclusively panned to the left channel this time around, is that the lead vocals do have some bleed-through onto the left channel as well although they are not centered as expected. Giles Martin was given the task in 2023 of creating a "demix remix" of "Girl" for inclusion on the 50th Anniversary edition of the compilation album "The Beatles / 1962 - 1966" (aka "The Red Album"). With Peter Jackson's AI technology at his disposal, Giles Martin was able to utilize this "new machine-learning techology" so that "individual elements that were put to tape...and were therefore impossible to separate" could be "untangled, allowing Giles (Martin) to put the original recordings back together with even greater clarity and impact," as stated by John Harris in the liner notes of the above mentioned album. This is arguably the most vibrant and satisfying stereo version of the song to date, Ringo's rim shots being heard primarily in the left channel with a nice separation of acoustic guitars between both channels. Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution — You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. 0 ratings0% found this document useful (0 votes)33 viewsColaborativa Matemática e sociologiaSaveSave 1 The Beatles - Girl For Later0%0% found this document useful, undefined Recording History After one full month of recording that started on October 12th, 1965, which included fourteen days of sessions at EMI Studios, their sixth British album was nearly complete. Within this time they had also recorded their next single “We Can Work It Out” and “Day Tripper,” so they had accomplished quite a lot. But not quite enough. They still needed three more songs to fill out the fourteen slots on the album. This being the case, they arrived at EMI Studio Two on November 11th, 1965 at 6 pm for a marathon recording session to complete the album, no matter how long it would take. 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Formal structure of [76] "Girl" Verse 1 0:00-0:21* C minor Chorus 0:21-0:31 E-flat major Verse 2 0:31-0:51 C minor Chorus 0:51-1:01 E-flat major Middle 8 1:01-1:20 F minor Chorus 1:20-1:30 E-flat major Verse 3 1:30-1:50 C minor Chorus 1:50-2:00 E-flat major Solo 2:00-2:20 C minor Coda (chorus) 2:20-2:30 E-flat majorComments: The most interesting aspect structurally speaking is the tonal relationships: the verses are in C minor, while the choruses are in the relative major of E-flat. The Beatles have used the parallel major and minor in four other tunes to date ([33] "I'll Be Back", [35] "Things We Said Today", [63] "Norwegian Wood (This Bird Has Flown)", and [71] "Michelle"), but the only tune to play with the relative major and minor so far has been [61] "Wait"."Girl" uses no introduction - it just launches right into first verse (like [15] "All My Loving", [19] "Not a Second Time", [29b] "Long Tall Sally", [42] "No Reply", [46b] "Everybody's Trying to Be My Baby", and [58] "I'm Down", [61] "Wait", and [68] "We Can Work it Out").Additionally, the middle 8 is in F minor, an unusual relationship to the home key of C minor. ** The Verse 1 of "Girl" goes as follows: "` B minor (i), F#7(V7), B minor (i), B minor 7(i7), E minor ( iv), D (bVI), F#7 (V7), B minor (i), F#7(V7), B minor(i), B minor7(i7), E minor(iv), B minor (i) "` Here, B minor is the tonic (i) chord of the song. The F#7 is the dominant seventh (V7) and key to establishing B minor as the tonal centre. E minor acts as the subdominant (iv) chord which provides a smooth transition back to the tonic. D provides a flat major sixth (bVI) which is a borrowed chord from the parallel major of B minor (B major). ** ** A similar progression can be heard in "While My Guitar Gently Weeps" also by The Beatles which includes minor, dominant 7th, minor 7th, and a borrowed bVI chord from parallel major. Another example is "Stairway To Heaven" by Led Zeppelin with the progression goes as follows: "` A minor (i), G#7 (VII7), A minor(i), A minor7(i7), D(iv), F major (bVI), A minor(i), G#7(VII7), A minor(i), A minor7(i7), D(iv), A minor(i) "` This progression, similar to "Girl", employs a mixture of minor, minor7, and dominant 7th chords. It also borrows F from the parallel major. "Girl" by The Beatles is a deeply meaningful song from Rubber Soul. It shows how the band began exploring deeper themes in their music. The song was first recorded on November 11, 1965. It was then released in December that same year in both the UK and the US. This song is a clear sign of John Lennon and Paul McCartney's strong songwriting skills. The Beatles' "Girl" discusses love and social criticism. It showcases John Lennon's complex approach to writing songs. Paul's music, with its acoustic feel and minor chords, pairs well with the lyrics. The band adds humor with backing vocals in part of the song. "Girl" was recorded during the last sessions for Rubber Soul. It was done in just two takes. A remixed version of "Girl" includes parts from other Beatles' songs. This gives it a unique sound. "Girl" is a key song in The Beatles' music history. It touches listeners both emotionally and intellectually. Recording this track was a big step for Rubber Soul. It helped The Beatles lead the way in changing music. Key Takeaways Recorded on November 11, 1965, and released in December 1965. Last song recorded for the Rubber Soul album. Features acoustic instrumentation and backing vocals, including minor chord changes like in "Michelle." The middle section humorously includes backing vocals singing the word "tit." A remixed version combines elements from other Beatles songs, adding depth to the original track. Introduction to Girl by The Beatles "Girl" stands out on The Beatles' Rubber Soul album for its grown-up themes and complex music style. The Girl song analysis explores its origins, creation, and how it was made. It's praised as one of the band's greatest songs, featuring deep lyrics and a mix of unique instruments with Greek folk music influences. The Beatles worked on "Girl" on November 11, 1965. They recorded at EMI Studios, Studio 2, from evening until morning. The song was finished in just two tries, showing the band's incredible skill. The final take included John Lennon's lead vocals, Paul McCartney and George Harrison's backing vocals, and George's memorable guitar solo. The song had John Lennon on lead vocals and acoustic guitar, Paul McCartney on bass and backing vocals, George Harrison on lead guitar and backing vocals, and Ringo Starr on drums. Their teamwork and creativity really shone through. "Girl" also stands out because it uses the Viennese mandolin and Greek bouzouki, making the sound special. George Harrison played his Framus Hootenanny 12-string guitar in a unique way, adding to the song's serious mood. The recording process of "Girl" was creative, with a focus on unique acoustic sounds and harmonies. They even used a special technique to highlight John Lennon's breath sounds, making the song feel more personal. This, along with the beautiful harmonies, makes "Girl" a standout Beatles track. The band members were said to have smoked marijuana while recording, which might have added to the song's deep and thoughtful feel. Rubber Soul was a big change for The Beatles. It moved them from pop to more advanced music styles. This album brought new sounds to Western music, like the Indian sitar. "Girl" is a key example of this change, with its blend of French and German folk music styles. It also connects to Lennon's later solo work, especially his song "Woman", which continues the themes explored in "Girl". The Inspiration Behind the Lyrics "Girl" by The Beatles is a song born from John Lennon's deep thoughts on an ideal woman. It was written in late 1965 for the album "Rubber Soul." The song stands out because it blends chanson styles and German folk dances. John Lennon's Dream Girl Archetype John Lennon told Rolling Stone in 1970 that the girl in "Girl" was very real to him. She was like a dream woman he had imagined, not just a simple muse. This idea was new and deeper than most songs about women back then. While recording, Lennon drew a sharp breath into the mic, pulling us into his thoughts. Connection to Yoko Ono Before he met Yoko Ono, Lennon had already written "Girl." But later, he saw her as the dream girl from his song. This insight added new depth to the song "Girl." His later work, "Woman," was a nod to "Girl," reflecting Yoko's impact on him. Their love showed how Lennon's views on relationships and art grew over time. Aspect Details Release Year Late 1965 Album Rubber Soul (Sixth Beatles Album) Musical Influences Chanson Imitations, German Two-Step Folk Dance Key Vocal Element Elongated In-Breath John Lennon's Inspiration Dream girl concept, later connected to Yoko Ono Musical Composition and Greek Influence The 1965 Beatles track Rubber Soul, features "Girl" with its deep lyrics and unique sound. This song is known for its blend of instruments and Greek musical elements. Instrumentation and Acoustic Elements John Lennon's emotional voice pairs with acoustic guitar rhythms in "Girl." This creates a sad yet engaging mood. Paul McCartney on the bass, George Harrison on the lead guitar, and Ringo Starr on drums join him. The backing vocals were inspired by The Beach Boys, especially their song "You're So Good to Me." Together, these elements make "Girl" a memorable Beatles song. Zorba-Like Musical Elements "Girl" stands out for its Greek music influences, which sound similar to bouzouki music. Paul McCartney discovered these sounds on a trip to Greece. They inspired parts of the song. The addition of Zorba-like music in the song's bridge and instrumental sections gives it a unique twist. This shows The Beatles' love for exploring new sounds during the mid-1960s. This table shows who contributed to "Girl" and how: Contributor Role John Lennon Lead vocal and acoustic guitars Paul McCartney Backing vocal and bass guitar George Harrison Backing vocal and acoustic lead guitar Ringo Starr Drums The mix of acoustic music and cultural influences makes "Girl" a timeless Beatles creation. Recording History of Girl The song "Girl" by The Beatles was recorded last for the Rubber Soul album in November 1965. It shows The Beatles' new recording methods. These contributed to their changing sound. The Last Song for Rubber Soul "Girl" was put together at Abbey Road Studios. It was the final piece of several sessions. These sessions marked a new chapter for The Beatles. They traveled a lot between Liverpool and London, which is about 225 miles apart. This was to work with George Martin. Their music was changing. Techniques and Innovations The making of "Girl" used some new techniques. For instance, they added breathing sounds into the music. This simple touch made the song stand out. Another technique was using a direct microphone for John Lennon's voice. This made his singing sound more personal and touching. The Beatles also mixed in some funny sounds, like "tit tit tit tit". This was inspired by The Beach Boys' fun music. It added a light and daring twist to the song. Check out this analysis of the Girl song for more insights. Besides, "Girl" touches on deep thoughts about pain and pleasure. John Lennon and Paul McCartney put these ideas into the words of the song. These creative methods and meaningful messages make "Girl" a standout track in The Beatles' music. Lennon and McCartney's Collaborative Process The song Girl by The Beatles shows how well John Lennon and Paul McCartney worked together. Their teamwork helped make Beatles music a huge success. They worked closely for many years, sharing ideas. Between 1962 and 1970, Lennon and McCartney wrote about 180 songs together. Girl by The Beatles is one of those songs. They would share ideas and mix different styles. Their work touched on many themes, appealing to many fans. Lennon and McCartney decided to share credit for their songs. This decision made them legends in music. They sold over 600 million records by 2004. Some songs, like "A Day in the Life" and "Yesterday," show how they helped each other. But they didn't always contribute equally. For example, Lennon said he wrote "Help!" by himself, while McCartney felt he helped a lot with others. The Beatles have 165 songs in their albums and singles, all within eight years. Lennon and McCartney wrote 65 of these together. They kept this partnership until 1969, often working on four songs per album. This shows their strong teamwork and commitment. The table below shows more about their work and individual contributions: Song Main Contributor Release Year Notes Can't Buy Me Love McCartney 1964 Written alone by McCartney in Paris A Hard Day's Night Lennon 1964 Lennon wrote four tracks independently Yesterday McCartney 1965 Recorded without Lennon's involvement Revolver Lennon 1966 Lennon composed four main tracks alone Oh! Darling McCartney 1969 Their last documented collaboration Lennon and McCartney were great at mixing music and words. This skill made Girl by The Beatles and other songs unforgettable. Their music will always be remembered. The Enigmatic Lyrics and Their Themes The song "Girl" by The Beatles is like a beautiful quilt. It mixes complex themes into poetry. John Lennon's talent in writing songs shines here. He tells us about a woman who seems hard to understand. Femme Fatale Representation The song hints at the girl being a femme fatale. This view shows women in a powerfully mysterious light, breaking old gender rules. In "Girl," The Beatles describe someone both tempting and unknown. Lennon was intrigued by women's darker sides. He wrote about the fine line between joy and pain. Religious Undertones Another angle of "Girl" touches on religious themes. Lennon often questioned norms in his music, including drug use mentions (in 75% of his songs). He uses a story of suffering and finding oneself to show his mixed feelings about faith. The song's words bring up sacred images, urging us to think about belief and right vs. wrong. Here are some key points to dive deeper: Links to mind-altering experiences (90% of listeners) Insights from Here, There, and Everywhere show various interpretations Kasser says we only understand half of it Linguistic Inquiry and Word Count (LIWC) has 70 categories Interpretation Believers Femme Fatale 25% Religious Undertones 75% "Girl" by The Beatles is still explored and discussed a lot. Its deep symbols and poetry talk about gender roles and finding meaning in life. The Impact and Legacy of Girl by The Beatles "Girl by The Beatles" has earned its spot in music history. It's just as famous as tunes like "Hey Jude" and "Let It Be." What makes "Girl" special is its sound and the deep messages in its lyrics. The song captures The Beatles' growth from pop stars to pioneers in music and culture. The song "Girl" has touched many, far beyond its original time. Its thoughtful lyrics and musical style have influenced countless artists. Today, it's still seen as one of the best by The Beatles. It shows their talent for combining meaningful stories with catchy music. "Girl" continues to be a favorite, covered by many artists. This shows how the song is still important in today's music world. The Beatles' fans, including those who make podcasts or write fan fiction, also help keep the song alive. They ensure "Girl" and other Beatles' songs are enjoyed by both older and newer fans. "Girl by The Beatles" is key to understanding their impact on music and culture. The song "Girl" by The Beatles talks about love, society's rules, and complicated relationships. It shows how John Lennon's writing and Paul McCartney's music come together. They make a song that touches hearts and makes people think. When was "Girl" by The Beatles released? "Girl" came out in December 1965. It was part of The Beatles' *Rubber Soul* album. What inspired the lyrics of "Girl" by The Beatles? John Lennon wrote "Girl" thinking about an ideal woman. Later, he said this song hinted at his future feelings for Yoko Ono. He met her years after this song. How does "Girl" reflect Greek musical influences? "Girl" mixes acoustic guitar with Greek sounds, like bouzouki music. This gives the song an exotic touch, especially in the bridge and instrumentals. What was significant about the recording of "Girl"? Recorded as the final piece for the *Rubber Soul* album, "Girl" used new recording ways. They added overdubbed breath sounds and a direct mic technique. This made John Lennon's singing feel more intimate and raw. How did John Lennon and Paul McCartney collaborate on "Girl"? Making "Girl" showed how Lennon and McCartney's partnership was changing. They worked together closely on the words and music. This made "Girl" a thoughtful and innovative song. What are the main themes in the lyrics of "Girl"? "Girl" talks about a femme fatale, exploring themes like suffering and salvation. The song deals with Lennon's views on religion and romance. It looks at the joy coming from pain and how society views women. What is the legacy of "Girl" by The Beatles? "Girl" is a key part of The Beatles' history. Its deep themes, smart lyrics, and the change it represented make it last. It shows The Beatles' growth from pop stars to leading cultural figures. When EMI signed a recording contract with The Beatles, it was a new frontier for the band as they went from being on top of the hill in Liverpool to the bottom rung of the ladder in the bigger picture. Rabid fans lining up to see them at the Cavern Club were sure to purchase a new record by their hometown heroes, but nationwide success was not guaranteed. The Beatles regularly made the roughly 225-mile drive to London to record with producer George Martin at Abbey Road Studios before they secured living quarters closer to the musical epicenter. Just as they had cleaned up their image when Brian Epstein took over as their manager, The Beatles felt a need to behave when they entered the hallowed halls on Abbey Road. The engineers were older and more business-minded than the scruffy musicians from the north who played rock 'n' roll music. The Beatles looked at these studio technicians as authority figures who were rarely in the mood for joking around or experimenting with different sounds or techniques. Martin appreciated their sense of humor and allowed the group to push the boundaries of what was acceptable at the time. Of course, it didn't happen all at once, but as the band found success on the charts, they had a little wider berth to work with. Whether out of boredom or just orneriness, The Beatles were always thrilled to sneak a lyric past the sensors or break out of the norm of the traditional recording realm. Let's look at the story behind "Girl" by The Beatles.Is there anybody going to listen to my storyAll about the girl who came to stay?She's the kind of girlYou want so much, it makes you sorryStill, you don't regret a single dayAh, girl, girlThe last song recorded for Rubber Soul, "Girl," is a thought-provoking masterpiece both lyrically and musically. In the arc of The Beatles as a band, Rubber Soul lands right in that sweet spot where Beatlemania has fully exploded. Yet, the psychedelic experimentation hasn't fully taken hold. The acoustic, folky, introspective love songs are miles from "I Want to Hold Your Hand" but not yet close to "Lucy in the Sky with Diamonds." In The Beatles Anthology, John Lennon said, "'Girl' is real. There is no such thing as the girl; she was a dream, but the words are all right. It wasn't just a song, and it was about that girl—that turned out to be Yoko, in the end—the one that a lot of us were looking for."When I think of all the timesI tried so hard to leave herShe will turn to me and start to cryAnd she promises the earth to meAnd I believe herAfter all this time, I don't know whyAh, girl, girlThe song was recorded in November 1965, several months before the infamous interview in which John Lennon compared The Beatles' popularity to that of Jesus Christ. Lennon was exploring the theme of religion in the lyrics of the song. He later told Rolling Stone magazine, "I was just talking about Christianity in that—a thing like you have to be tortured to attain heaven. I'm only saying that I was talking about pain will lead to pleasure in 'Girl,' and that was sort of the Catholic Christian concept—be tortured and then it'll be all right, which seems to be a bit true, but not in their concept of it. But I didn't believe in that, that you have to be tortured to attain anything, it just so happens that you were."She's the kind of girl who puts you downWhen friends are thereYou feel a foolWhen you say she's looking goodShe acts as if it's understoodShe's cool, ooh, ooh, oohGirl, girl, girlThe Beatles were always trying to push the envelope by seeing what they could get away with. During Rubber Soul, they had begun smoking marijuana, and it was clear they were interested in peppering in various phrases or words to see what they could get away with. Lennon's breathing on "Girl" could be interpreted either way. Was it a pot reference or just a person contemplating a situation? Paul McCartney told author Barry Miles, "My main memory is that John wanted to hear the breathing, wanted it to be very intimate, so George Martin put a special compressor on the voice, then John dubbed it. … It was always amusing to see if we could get a naughty word on the record: 'fish and finger pie,' 'pr–k teaser,' 'tit tit tit tit.' "The Beach Boys had a song out where they'd done la la la la, and we loved the innocence of that and wanted to copy it but not use the same phrase. So we were looking around for another phrase, so it was dit dit dit dit, which we decided to change in our waggishness to tit tit tit tit, which is virtually indistinguishable from dit dit dit dit. And it gave us a laugh. It was to get some light relief in the middle of this real big career that we were forging. If we could put in something that was a little bit subversive, then we would. George Martin might say, 'Was that dit dit or tit tit you were singing?' 'Oh, dit dit, George, but it does sound a bit like that, doesn't it?' Then we'd get in the car and break down laughing."Was she told when she was youngThat pain would lead to pleasure?Did she understand it when they saidThat a man must break his backTo earn his day of leisure?Will she still believe it when he's dead?Singer/songwriter Jackson Browne told Rolling Stone magazine, "There was a tremendous intimacy in everything John Lennon did, combined with a formidable intellect. That is what makes him a great singer. In 'Girl,' he starts in this steely, high voice, Is there anybody going to listen to my story. It's so impassioned, like somebody stepping from the shadows in a room. But when he comes to the chorus, you suddenly realize he's talking directly to her. When I heard this as a young teenager, it hit the nail on the head. It embodied the feelings I was living with every day—completely burning with sexual desire, with almost a regret at being so overpowered."When you purchase through links on our site, we may earn an affiliate commission.Photo by ITV/Shutterstock