

# The Beatles Recording Reference Manual

Volume 5

*Let It Be through  
Abbey Road*

(1969-1970)

## Corrigendum

Current as of Spring 2025

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Edited by  
Gillian G. Gaar

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Hammack, Jerry, 1961-

The Beatles Recording Reference Manual: Volume 1: My Bonnie through Beatles For Sale (1961-1964) Corrigendum

Gearfab Books, Ltd. Toronto, Ontario, Canada





# 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 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 reveals that the AKG D224 (C or E) microphone was used in a number of sessions at Apple Studios as an additional overhead mic for Starr's drum kit.
- 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 50<sup>th</sup> 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.
- All references to take DDSI 26.91 of *The Long And Winding Road* have been updated to DDSI 26.92. This take was the basis of the original album and single releases of the song.

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  
1

REMX 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



DDSI 30.06

REMX 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

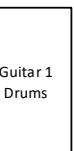
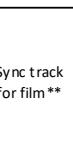
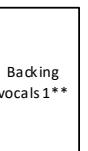
TRACK 5

TRACK 6

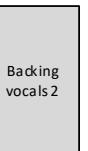
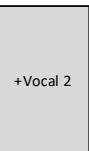
TRACK 7

TRACK 8

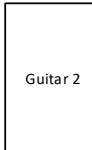
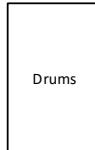
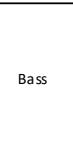
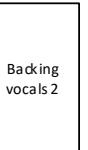
\*\*work not used or erased  
+ work added to a track with  
preexisting content



DDS1 28.45



Superimposition  
onto  
DDS1 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

**rm**  
REMX

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



Take 11

bt

rm

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

bt

rm  
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



DDSI 24.85

Vocal 2    Backing vocals 1\*\*    Organ    Bass    Sync track for film\*\*    Drums Percussion    Drums    Piano Bass Drum



DDSI 26.55

Vocal 1-2       Organ    Bass       Drums Percussion    Drums    Piano Bass drum

rm  
REMX

# 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 25<sup>th</sup>, 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 26<sup>th</sup>, 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 31<sup>st</sup>, 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 4<sup>th</sup> and May 28<sup>th</sup> 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 28<sup>th</sup>. The selected remix was banded into two versions of Johns’ unreleased *Get Back* album on May 28<sup>th</sup> (version 1) and January 5<sup>th</sup>, 1970 (version 2).

On April 30<sup>th</sup> 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 4<sup>th</sup>, 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.

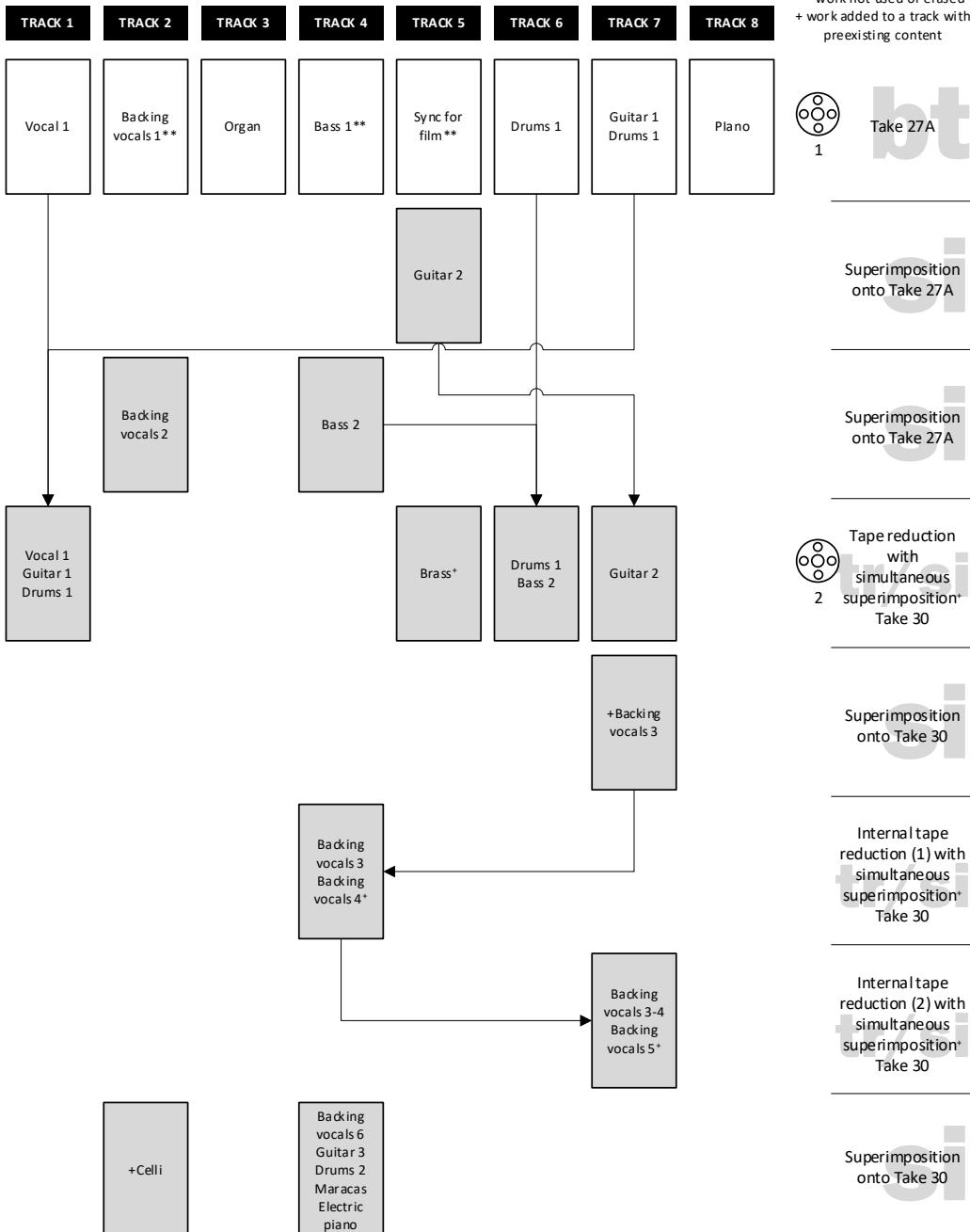
Next, McCartney, Harrison, and Linda McCartney added a backing vocal track as a superimposition to take 30. This performance was internally reduced to another channel while an additional vocal performance was simultaneously added, then the process repeated, to total three backing vocal trios to go with 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 8<sup>th</sup> 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 26<sup>th</sup>, in Room 4, Phil Spector created RS 1 through 4 from take 30 (ignoring the numbering of the rough remixes from January 4<sup>th</sup>). 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 4<sup>th</sup>, 1970, guitar solo as opposed to the April 30<sup>th</sup>, 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**

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	**work not used or erased
Vocal 1 Guitar 1**	Backing vocals 2 Cello	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	<b>REMIX</b> <b>SINGLE RELEASE</b> <b>VERSION</b>
Vocal 1 Guitar 1	Backing vocals 2 Cello	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	<b>REMIX</b> <b>RS 1 – RS 4</b>

**ALBUM RELEASE**  
**VERSION**  
**EDIT OF**  
**RS 1 – RS 4**

# The Long And Winding Road

## Sessions

- January 26, 1969
- January 31, 1969
- March 4, 1969
- April 3, 1969
- April 4, 1969
- April 7, 1969
- May 2, 1969
- May 7, 1969
- May 9, 1969
- May 15, 1969
- May 28, 1969
- March 26, 1970
- April 1, 1970
- April 2, 1970

Paul McCartney's beautiful *The Long And Winding Road* (credited as usual to Lennon and McCartney) was one of his most poignant songs of the *Let It Be* era, though diminished in reputation mainly by McCartney himself in his post-Beatles critique of Phil Spector's heavy-handed orchestration. The song was not highly rehearsed; McCartney was still demonstrating the chord progression to the band on the day the release version performance was tracked, just five days before the Apple Studios performance on July 31<sup>st</sup>.

The technical team for the song's first session on January 26<sup>th</sup>, 1969, at Apple Studios included producer George Martin, balance engineer Glyn Johns, and tape operator Neil Richmond.

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 bass and backing vocals, Harrison on his 1968 Fender Rosewood Telecaster prototype electric guitar and backing vocals (his 1957 Gibson Les Paul Goldtop ["Lucy"] and 1961 Fender Stratocaster with synchronized tremolo ["Rocky"] were also available), and Starr on his 1967 Ludwig Clear Lacquer Maple "Hollywood" drum set. The band was

joined by keyboardist Billy Preston on the 1969 Fender Rhodes Seventy-Three Suitcase Electric Piano (sparkle top).

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. The Fender Rhodes electric piano had its own 50-watt amplifier base.

Thirteen attempts were made at the song, with one unnumbered take being committed to eight-track (referenced as DDSI 26.92). This take would be the basis of both Glyn Johns' remixes, and the *Let It Be* album and single versions of the song.

Later the same day at Olympic Sound Studios, Studio 1, an unnumbered stereo remix was created from the performance.

On January 31<sup>st</sup>, 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 13-16 (referenced as DDSI 31.23-24 [take 13], 31.26 [take 14], 31.27-28 [take 15], 31.30-33 [take 16]), and slate takes 17 through 19 (DDSI 31.36-37 [take 17], 31.39 [take 18], and 31.40 [take 19]) were performed. Take 19 was considered the best of these and became the *Let It Be* film version of the song as well the version appearing years later on the *Let It Be Naked* release. Between takes 16 and 17, the band took a breather for an impromptu vamp of *Lady Madonna*.

In nine sessions between March 4<sup>th</sup> and May 28<sup>th</sup> at Olympic Sound Studios, Studio 1, Glyn Johns created mixes for the unreleased *Get Back* album. The exact date of Johns' final stereo remixing for *The Long And Winding Road* (from DDSI 26.92) is not known, but Johns did deliver three finished remixes of the song after May 28<sup>th</sup>. The selected remix was banded into two versions of Johns' unreleased *Get Back* album on May 28<sup>th</sup> (version 1) and January 5<sup>th</sup>, 1970 (version 2).

On March 26<sup>th</sup>, 1970, at EMI Recording Studios, Room 4, Phil Spector created remix stereo (RS) 1 from DDSI 31.40 (slate take 19). The remix served a reference track for the development of the massive orchestral overlays to come.

On April 1<sup>st</sup> in Studio 1, Spector's "Wall Of Sound" vision for The Beatles came to life with a 50-piece orchestra (including Starr, the last Beatle standing on drums) and choir arranged and conducted by Richard Hewson. The session was set up in Studio 1 and routed to the REDD.51 board and 3M M23 eight-track in Studio 3 for recording.

At the top of the session, Spector created a new eight-track to eight-track tape reduction of DDSI 26.92, opening three tracks for the new superimpositions.

The three tracks freed by the remix were superimposed with Spector's orchestra on one, brass, along with Starr's drums (inaudible in the arrangement) on a second, and choir on the third. While the production approach on all but a handful of Beatles recordings since 1964 saw effects such as echo chambers, plate reverbs, ADT (artificial double tracking), and other tape-based effects added at the remix or tape reduction remix stages of recording, Spector insisted that the orchestral work in this session be recorded with echo in place.

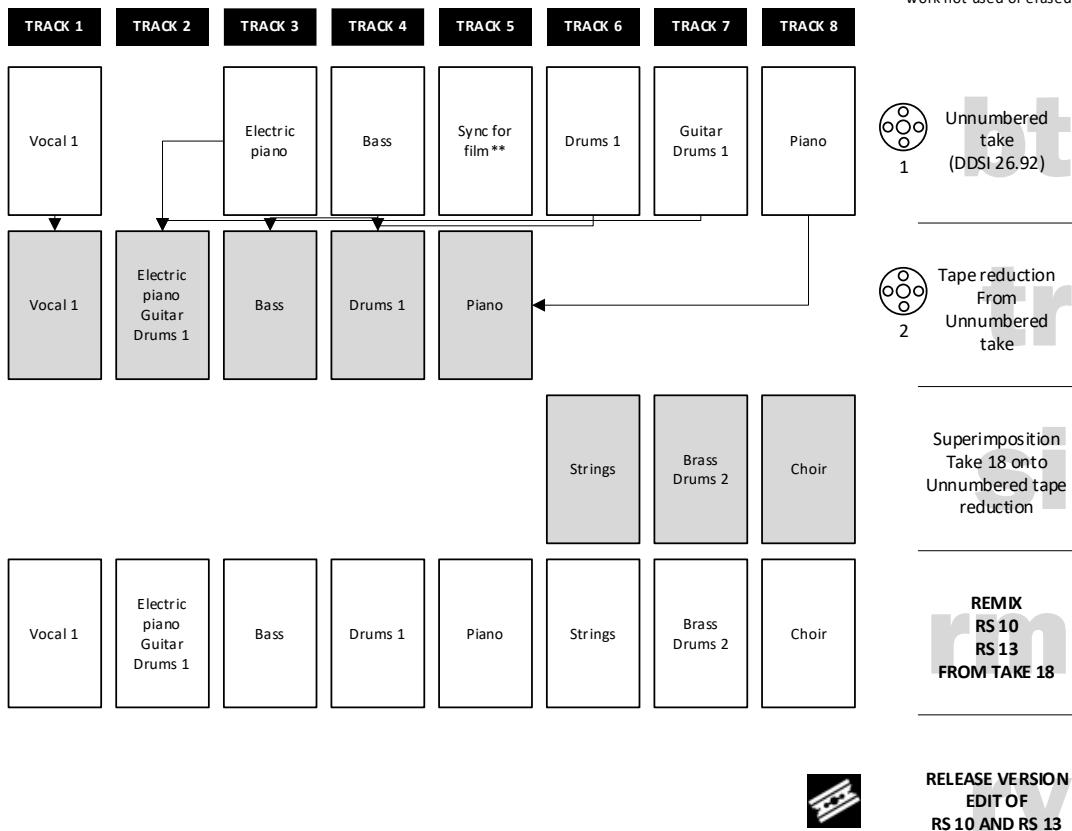
Three takes of the orchestral and choral additions were made (takes 17-19), with take 18 being best. With this addition, recording on the song was finally completed.

On April 2<sup>nd</sup> in Room 4, RS 10 through 13 were created from take 18. Spector then edited RS 10 and 13 together to create the master remix. The edit of RS 10 and 13 served as the stereo release version of the song.

January 26, 1969 thru  
April 2, 1970

# The Long And Winding Road

\*\*work not used or erased



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



DDSI 30.07  
DDSI 30.08

bt

rm  
REMIX



# Old Brown Shoe

## Sessions

- February 25, 1969
- April 16, 1969
- April 18, 1969

It is well known that George Harrison's songwriting talent didn't get a lot of exposure in the shadow of the Lennon and McCartney songwriting team. At times, he was his own worst enemy, bringing half-baked ideas into the studio, many without lyrics or even titles. It's little wonder that when he first introduced Old Brown Shoe, during the late phases of the Let It Be sessions at Apple Studios in January of 1969, the band only gave him less than a dozen runs before it was put aside for more pressing matters. That it was actually a complete tune mattered little – the agenda was already set, and Harrison wasn't on it. But by April, it was time to start work on a new single and this time he was at the head of the line.

Prior to working with the entire band, Harrison entered EMI Recording Studios (either Studio 1 or 3) on February 25th, 1969 – his 26th birthday – to record a demo of the song (the same session saw demos of both All Things Must Pass and Something).

The demo was recorded to the four-track Studer J-37 primary tracking machine.

With engineer Brian Gibson at the controls, Harrison recorded two takes of the song on piano and lead vocals (depending on which studio, using either the 1967 Steinway Concert Grand Model "D" in Studio 1 or the Steinway "Music Room" Model "B" Grand Piano in Studio 3).

Take 2 being best, he followed with a superimposition of electric guitar to the simple backing track (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).

For amplification, Harrison used one of five Fender amplifiers he had in circulation at the time: The 85-watt 1966 Fender Showman (Blackface) amplifier with cabinet, 22-watt 1967 Fender Deluxe Reverb (Blackface) amplifier, 22-watt 1968 Fender Deluxe Reverb (Silverface) amplifier, 50-watt

1968 Fender Bassman (Silverface) amplifier with cabinet, or the 100-watt 1968 Fender Twin Reverb (Silverface) amplifier.

A rough unnumbered mono remix was made of the song before the session ended.

On April 16th in Studio 3, the first proper takes of the song were made. The technical team for the session included producer George Martin, balance engineers Phil McDonald and Jeff Jarratt, and tape operator Richard Lush.

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

Another demo take was made of the song followed by four proper takes of the song, the first of which erased the demo. While the precise configuration of the band for this session not known, what's offered here, after much internal and external debate and research, is the most likely scenario.

The backing track featured Harrison on the studio's Challen Studio Piano and lead vocal, McCartney on his 1962 Epiphone ES-230TD, Casino electric guitar, and Starr on his 1967 Ludwig Clear Lacquer Maple "Hollywood" drum set.

Of the four takes, take 4 was considered best and superimpositions followed, starting with McCartney on electric guitar and Harrison on the 1968 Fender Bass VI bass, playing an intricate unison part in places.

For amplification, McCartney used one of three Fender amplifier models: The 22-watt 1968 Fender Deluxe Reverb (Silverface) amplifier, 50-watt 1968 Fender Bassman (Silverface) amplifier with cabinet, or the 100-watt 1968 Fender Twin Reverb (Silverface) amplifier. For bass amplification, Harrison used the 50-watt 1968 Fender Bassman (Silverface) amplifier with V.T. Bassman 15" cabinet.

Next, Harrison replaced his initial lead vocal, with McCartney adding backing vocals to the same track. The backing vocals were then doubled, with Harrison also double-tracking his lead vocal in places. Lennon contributed to the backing vocals heard during the guitar solo, joining in on some "aye...hey...!" shouts of encouragement.

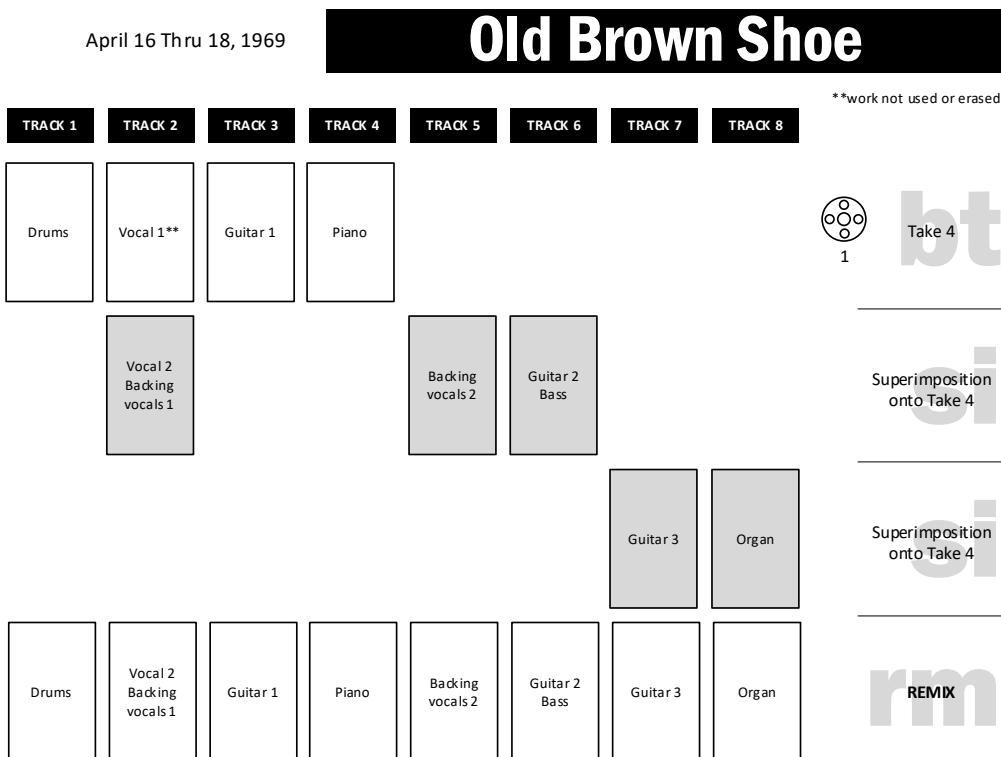
Before the session ended, remix stereo (RS) 1 through 3 were created from take 4.

Two days later in Studio 3, Harrison and Lennon superimposed an organ part on the studio's Hammond RT3 Organ with Leslie 122 speaker cabinet. Harrison played the part, while Lennon

manipulated the organ's drawbars to dynamically change its tone throughout the performance. Starr simultaneously added drumstick taps as percussion to the same track.

Finally, Harrison filled the last open track of the tape with a guitar solo on his 1968 Fender Rosewood Telecaster prototype.

Before the session ended, RS 5 through 23 were created from take 4. The remix involved a couple of notable techniques: the bass and guitar track was played back into the Studio 3 monitors, re-mic'ed and added as a new sound input source, while Harrison's lead guitar was subject to both ADT (artificial double tracking) and panning from center to left to right. RS 23 served as the stereo release version of the song.



January 26, 1969

Time

Unknown

Studio name and room

Apple Studios

#### Songs recorded (composer) (activities)

- *Let It Be* (Lennon and McCartney)
  - unnumbered takes (DDSI 26.29, 26.40)
- *Dig It* (version 2) (Lennon and McCartney)
  - unnumbered take (DDSI 26.55)
- *Rip It Up* (Marascalco and Blackwell)/*Shake, Rattle And Roll* (Calhoun)
  - unnumbered take (DDSI 26.56-57)
- *Miss Ann* (Penniman and Johnson)/*Kansas City* (Leiber and Stoller)/*Landy Miss Clandy* (Price)
  - unnumbered take (DDSI 26.58)
- *Blue Suede Shoes* (Perkins)
  - unnumbered take (DDSI 26.59)
- *You Really Got A Hold On Me* (Robinson)
  - unnumbered take (DDSI 26.60)
- *Tracks Of My Tears* (Robinson, Moore and Tarpin)
  - unnumbered take (DDSI 26.61)
- *George's Demo (Isn't It A Pity)* (Harrison)
  - unnumbered track (see Notes)
- *Let It Be* (Lennon and McCartney)
  - unnumbered take (DDSI 26.74)

- *The Long And Winding Road* (Lennon and McCartney)
  - unnumbered take (DDSI 26.92)

#### Studio Personnel

- Producer: George Martin
- Balance engineer: Glyn Johns
- Tape operator: Neil Richmond

#### Musicians (instruments played)

- John Lennon (bass, vocals)
- Paul McCartney (piano, vocals)
- George Harrison (guitar, vocals)
- Ringo Starr (drums)

#### Other Musicians (instruments played)

- Billy Preston (keyboards)
- George Martin (percussion)
- Heather Eastman (backing vocals)

#### Instruments

#### Electric guitars

Harrison

- 1968 Fender Rosewood Telecaster prototype
- 1957 Gibson Les Paul Goldtop (“Lucy”)
- 1961 Fender Stratocaster with synchronized tremolo (“Rocky”)

#### Acoustic guitars

Harrison

- 1968 Gibson Super Jumbo J-200
- Leslie 147 RV speaker cabinet

## Bass guitars

### *Lennon*

- 1968 Fender Bass VI

## Drums

### *Starr*

- 1967 Ludwig Clear Lacquer Maple “Hollywood” (14” X 22” bass drum/ 8” X 12” rack tom/ 9” X 13” rack tom/ 16” X 16” floor tom); 1963 Ludwig Oyster Black Pearl (14” X 5.5” “Jazz Festival” snare); Ajax, Paiste, Zyn, Zildjian cymbals (20” ride/ Zyn 20” ride with 5-rivet “sizzle”/ 18” crash) Zildjian cymbals (14” model A hi-hats) (Ludwig Set 5)

## Percussion

- Guiro

## Pianos and keyboards

- 1960 Blüthner Concert Grand Model 1 (278cm)
- 1969 Fender Rhodes Seventy-Three Suitcase Electric Piano (sparkle top) 50W amplifier base (with four 12” speakers, mono), built-in EQ (treble/bass) and tremolo effects
- Hammond L100 spinet organ (circa 1960s)
- Lowrey TLO-R organ (circa 1960s)

## Other

## Amplifiers

## Guitar

### *Harrison*

- 1968 Fender Deluxe Reverb (Silverface), 22W with one 12” Oxford 12K5-6 speaker
- 1968 Fender Bassman (Silverface) head, 50W with cabinet, with two 12” Oxford 12T6 speakers
- 1968 Fender Twin Reverb (Silverface), 100W with two 12” Oxford 12T6 speakers
- 1968 Leslie 147 RV speaker cabinet with Leslie Combo 7875 preamplifier

## Bass

- 1968 Fender Bassman (Silverface) head, 50W with V.T. Bassman 15” cabinet, with two 15” CTS 15-0840 speakers

## Recording equipment

### *Recording console*

- REDD.51 and REDD.37

### *Primary tracking machine*

- EIGHT-TRACK: 1” 3M M23

### *Outboard signal processors*

- DIT Box (Direct Injection Transformer)
- EMI RS124 Altec Compressor
- EMI RS127 Presence Box
- EMI RS144 4-Way Mixer/Premix
- EMI RS168 Prototype Zener Diode Compressor/Limiter
- Fairchild 660 Limiter

Acoustic guitars

- Neumann U67

Bass amplifier

- Direct Injection

Drums

- Overhead - Neumann U67, AKG D224 (C or E)
- Bass drum - AKG D20, AKG D12, Sony C38A
- Over snare - Neumann KM56
- Floor Tom - Neumann U67

Effects

- Unknown

Monitors

Control room

- Altec 605A (Altec 612 Cabinet) with EMI RS141 Leak TL/25 Plus Amplifier

Studio

- Vox LS.40, EMI RS141 Leak TL/25 Plus Amplifiers
- 1968 Fender Solid State Series public address system, 100W with two cabinets, each containing four 10" speakers

Piano

- AKG C30A
- AKG C30C

Electric piano

- STC 4136

Other

- Neumann U67
- Neumann KM54
- Neumann KM56
- Neumann M49
- AKG D20
- AKG C12
- STC 4021
- STC 4037A
- SRC 4035

*Micrphones*

Vocals

- AKG C30A
- AKG C30C
- Neumann KM56

Electric guitar amplifiers

- Neumann U67

**Backing tracks**

- *Let It Be* (all takes) – backing track included McCartney on piano and lead vocals; Lennon on bass and backing vocals; Harrison on guitar; Starr on drums; Billy Preston on organ
- *Dig It* – backing track included Lennon on bass and lead vocals; McCartney on piano and backing vocals; Harrison on guitar and backing vocals; Starr on drums; Billy Preston on organ; George Martin on guiro; Heather Eastman on backing vocals
- *Rip It Up/Shake, Rattle And Roll* – backing track included Lennon on bass and vocals; McCartney on piano and vocals; Harrison on guitar; Starr on drums; Billy Preston on organ; Heather Eastman on vocals
- *Kansas City/Miss Ann/Landy Miss Clardy* – backing track included Lennon on bass and vocals; McCartney on piano and vocals; Harrison on guitar; Starr on drums; Billy Preston on organ
- *Blue Suede Shoes* – backing track included Lennon on bass and vocals; McCartney on piano and vocals; Harrison on guitar; Starr on drums; Billy Preston on organ
- *You Really Got A Hold On Me* – backing track included Lennon on bass and vocals; McCartney on piano and vocals; Harrison on guitar and vocals; Starr on drums; Billy Preston on organ
- *Tracks Of My Tears* – backing track included Harrison on guitar and vocals; Billy Preston on organ
- *George's Demo (Isn't It A Pity)* – backing track included Harrison on acoustic guitar and vocals
- *The Long And Winding Road* – backing track included McCartney on piano and lead vocals; Lennon on bass and backing vocals; Harrison on guitar and backing vocals; Starr on drums; Billy Preston on electric piano

## Notes

An edited version of *Dig It* recorded on this date was mixed and compiled for the unreleased *Get Back* album and released on the *Let It Be* LP.

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).

While this routing or a variation thereof may have been used for numerous tracks on *Let It Be*, it is only evident in two release versions; *Dig It* and the rooftop concert version of *Don't Let Me Down*.

The only time a full stereo recording of Starr's drums was made was for the drum solo on *The End* from *Abbey Road*.

The performance of *Miss Ann*, *Kansas City*, and *Landy Miss Clardy* covered about 4:07, in which The Beatles and Billy Preston essentially jammed on three rock-n-roll classics that were derived from a standard 12-bar blues structure. The good-natured

confusion regarding what tune they were trying to play (McCartney starting with *Miss Ann* while Lennon sang *Kansas City* on top of him) eventually led them to play all the tunes mashed into one.

The performance of *The Long and Winding Road* was the basis of both Johns' remixes and the release version of the song.

The so-called *Let It Be* "Nagra Reels" (a nearly complete audio document of the sessions at Twickenham and Apple Studios named after the Nagra Kudelski III audio recorders that were used to capture the film's raw audio) reveal that during this day's work, The Beatles attempted another 100 takes of various songs (some lasting just seconds, while others were more concerted attempts to create finished versions). This day's focus was on *Let It Be* (with 33 takes) and *The Long and Winding Road* (with 13 takes). What was to become a standout *Abbey Road* track, Starr's *Octopus's Garden* received nine takes as well.

**Sources** – Lewisohn, Mark (1). p. 167. / Ryan, Kevin and Brian Kehew. p. 188. / The Beatles. *Anthology*. Dir. Bob Smeaton and Geoff Wonfor. Perf. The Beatles. Apple, 1996. DVD. / *Let It Be*. Dir. Michael Lindsay-Hogg. Perf. The Beatles. Apple Films, 1970. DVD. DVD version has no publishing year accreditation. / The Beatles. "Let It Be 26.29 (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "Let It Be 26.40 (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "Dig It 26.56 (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "Dig It (Acetate 1.5 – 26.55) (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles.

"Dig It (Acetate 2 – 26.55) (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "Dig It (Acetate 3 - 26.55+24.85) (Nagra Reels)". Rec.24 and 26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles and Billy Preston "Dig It." *Let It Be*. The Beatles. George Martin, 1970. Vinyl, FLAC audio file. / The Beatles. "Rip It Up 26.57 (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "Shake, Rattle And Roll 26.58 (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "Rip It Up/Shake Rattle And Roll (Acetate 1.5 - 26.56+26.57) (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "Kansas City - Miss Ann - Landy Miss Clandy 26.59 (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "Miss Ann/Kansas City/Landy Miss Clandy (Acetate 1.5 - 26.58) (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "Blue Suede Shoes 26.60 (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "Blue Suede Shoes (Acetate 1.5 - 26.59) (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "You Really Got A Hold On Me 26.61 (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "You Really Got A Hold On Me (Acetate 1.5 - 26.60) (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "The Tracks Of My Tears 26.62 (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "Isn't It A Pity 26.01 (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "Let It Be 26.74 (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles. "The Long And Winding Road (Acetate 3 - 26.92) (Nagra Reels)". Rec.26 January 1969. The Beatles. George Martin, n.d. FLAC audio file. / The Beatles and Billy Preston "The Long And Winding Road". *Let It Be*. The Beatles. George Martin, 1970. Vinyl, FLAC audio file. / Winn, John C. (3). pp. 197-198.

April 16-17, 1969

Time

230PM - 245AM

Studio name and room

EMI Recording Studios

Studio 3

- 230PM – 5PM
- 7PM – 245AM

Songs recorded (composer) (activities)

- *Old Brown Shoe* (Harrison)  
demo take 1  
takes 1-4
- *Something* (Harrison)  
takes 1-13

Songs mixed (version) (remix number and take)

- *Old Brown Shoe* (stereo)  
remix (RS) 1-3 from take 4

Studio Personnel

- Producer: George Martin
- Balance engineer(s): Phil McDonald, Jeff Jarratt
- Tape operator: Richard Lush

**Musicians (instruments played)**

- John Lennon (vocals)
- Paul McCartney (guitar, vocals)
- George Harrison (guitar, bass, vocals)
- Ringo Starr (drums)

**Other Musicians (instruments played)**

- George Martin (piano)

**Instruments**

**Electric guitars**

*Lennon*

- 1965 Epiphone ES-230TD, Casino

*Harrison*

- 1961 Fender Stratocaster with synchronized tremolo (“Rocky”)
- 1965 Epiphone ES-230TD, Casino with Selmer Bigsby B7 vibrato
- 1957 Gibson Les Paul Goldtop (“Lucy”)
- 1968 Fender Rosewood Telecaster prototype

**Acoustic guitars**

*Harrison*

- 1968 Gibson Super Jumbo J-200

**Bass guitars**

*McCartney*

- 1964 Rickenbacker 4001S

### *Lennon*

- 1968 Fender Bass VI
- 1966 Fender Jazz (right-handed)

### **Drums**

- 1967 Ludwig Clear Lacquer Maple “Hollywood” (14” X 22” bass drum/ 8” X 12” rack tom/ 9” X 13” rack tom/ 16” X 16” floor tom); 1963 Ludwig Oyster Black Pearl (14” X 5.5” “Jazz Festival” snare); Ajax, Paiste, Zyn, Zildjian cymbals (20” ride/ Zyn 20” ride with 5-rivet “sizzle”/ 18” crash) Zildjian cymbals (14” model A hi-hats) (Ludwig Set 5)

### **Pianos and keyboards**

- Steinway “Music Room” Model “B” Grand Piano (circa 1880s)
- Challen Studio Piano (circa 1930s)

### **Amplifiers**

### **Guitar**

#### *Lennon/Harrison*

- 1968 Fender Deluxe Reverb (Silverface), 22W with one 12” Oxford 12K5-6 speaker
- 1968 Fender Bassman (Silverface) head, 50W with cabinet, with two 12” Oxford 12T6 speakers
- 1968 Fender Twin Reverb (Silverface), 100W with two 12” Oxford 12T6 speakers

### **Bass**

#### *Lennon/McCartney*

- 1968 Fender Bassman (Silverface) head, 50W with V.T. Bassman 15” cabinet, with two 15” CTS 15-0840 speakers

### **Recording equipment**

#### *Recording console*

- Studio 3 – REDD.51

#### *Primary tracking machine*

- EIGHT-TRACK: 1” 3M M23

#### *Mixdown machine*

- STEREO: 1/4” EMI BTR3

#### *Outboard signal processors*

- EMI RS124 Altec Compressor
- EMI RS127 Presence Box
- EMI RS144 4-Way Mixer/Premix
- EMI RS168 Prototype Zener Diode Compressor/Limiter
- EMI RS56 Universal Tone Control (Curve Bender)
- EMI RS92 Neumann Mic Equaliser
- Fairchild 660 Limiter

#### *Effects*

- Double-tracking

- Echo chamber (includes RS61 Low Level Amplifier with RS62 Power Supply and RS106A Echo Control Unit – Band Pass Filter)
- EMT 140 plate reverb
- STEED (send tape echo/echo delay)

- Overhead - AKG D19c and Neumann KM56
- Bass drum - AKG D20, Sony C38A
- Under snare - Neumann KM56
- Toms - AKG D19c
- Hi-Hat - AKG D19c

### *Monitors*

#### Control room

- Tannoy “Gold” (Lockwood cabinets), EMI RS141 Leak TL/25 Plus Amplifiers

#### Studio

- RLS10 - “White Elephant”
- Vox LS.40 speaker (4x10” Elac speakers), with EMI RS141 Leak TL/25 Plus Amplifier
- S.G. Brown Type “Super K” Headphones

### *Micropophones*

#### Vocals

- Neumann U48, U47/48 (U47/8)

#### Electric guitar amplifiers

- Neumann U67
- Neumann KM54
- AKG D19c

#### Bass amplifier

- Direct Injection

#### Drums

### *Piano*

- Neumann U67
- AKG D19c
- AKG C12

### **Backing Tracks**

- *Old Brown Shoe* – backing track included Harrison on piano and lead vocals; McCartney on guitar; Starr on drums
- *Something* – backing track included Harrison on guitar; Lennon on bass; McCartney on drums; George Martin on piano

### **Superimpositions**

- *Old Brown Shoe* – superimpositions included Harrison on bass; McCartney on guitar; Lennon and McCartney on backing vocals; Harrison on lead vocals

### **Notes**

The performance credits for *Old Brown Shoe* are a point of contention in the Beatles community. Lewisohn credits the backing track lineup as Harrison on guitar and vocals, Lennon on piano, and Starr on drums. Howlett, his in 2019 work for the *Abbey Road*

50<sup>th</sup> Anniversary release, credits McCartney on drums, solely on the unsubstantiated basis that Starr was supposedly busy filming *The Magic Christian*. Australian Beatles' researcher Andrew Shakespeare noted a number of compelling counterpoints to both of these established narratives.

First to the drumming credit: McCartney or Starr? The exact shooting schedule for the *Magic Christian* is unknown. Also, the film was predominately shot in London. While Starr may have been at work on the film on the day of this session, per Howlett, he could very well have been free for the 7PM *Old Brown Shoe* session that lasted until nearly 3AM the next morning.

Additionally, the “Nagra Reels” from January 27<sup>th</sup>, 28<sup>th</sup>, and 29<sup>th</sup>, (a nearly complete audio document of the sessions at Twickenham and Apple Studios named after the Nagra Kudelski III audio recorders that were used to capture the film’s raw audio) demonstrate both Harrison on piano and Starr on drums, developing near-identical parts to those that appear on the finished recording. This both discounts Lennon’s participation on piano and McCartney’s on drums.

Lastly, Harrison, in a 1987 interview in *Guitar Player* magazine, notes that he was the bass player on the song.

If Harrison is handling piano chores, them given that McCartney is known to have frequently played guitar in place of Harrison

on songs Harrison composed, it’s most likely that he did the same in this instance.

I am inclined to agree with this alternative narrative for the assignment of performance credits on the song presented by Shakespeare and reinforced by my own research, while granting that the truth may never be known.

McCartney and Harrison recorded the bass and guitar parts for *Old Brown Shoe* simultaneously.

**Sources** – Howlett, Kevin. pp. 27-29, 64-67. / Lewisohn, Mark (1). pp.172, 173. / Mytkowicz, Bob. / Ryan, Kevin and Brian Kehew. pp. 511, 552.

## ABOUT THE AUTHOR

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