

= Love You To =

" Love You To " is a song by the English rock group the Beatles from their 1966 album Revolver . The song was written and sung by George Harrison and features Indian instrumentation such as sitar and tabla . Following Harrison 's introduction of the sitar on " Norwegian Wood " in 1965 , it was the first Beatles song to fully reflect the influence of Indian classical music . The recording was made with minimal participation from Harrison 's bandmates ; instead , he created the track with tabla player Anil Bhagwat and other Indian musicians from the Asian Music Circle in London .

The composition adheres to the pitches of the Indian equivalent of Dorian mode and emulates the khyal vocal tradition of Hindustani classical music . For musical inspiration , Harrison drew from the work of master sitarist Ravi Shankar , who became his sitar tutor shortly after the recording was completed . In its lyrical themes , " Love You To " is partly a love song to Harrison 's wife , Pattie Boyd , while also incorporating philosophical concepts inspired by his experimentation with the hallucinogenic drug LSD . In the context of its release , the song served as one of the first examples of the Beatles expressing an ideology aligned with that of the emerging counterculture .

" Love You To " has been hailed by musicologists and critics as groundbreaking in its presentation of a non @-@ Western musical form to rock audiences , particularly with regard to authenticity and avoidance of parody . Author Jonathan Gould describes the song 's slow sitar introduction as " one of the most brazenly exotic acts of stylistic experimentation ever heard on a popular LP " . Ronnie Montrose , Bongwater , Jim James and Cornershop are among the artists who have covered " Love You To " .

= = Background and inspiration = =

Having added sitar accompaniment to the Beatles ' " Norwegian Wood (This Bird Has Flown) " in October 1965 , George Harrison wrote " Love You To " as a way to showcase the instrument . He said that the composition was also designed to feature the tabla , a pair of Indian hand drums , for the first time . Music critic Richie Unterberger describes the song as the Beatles ' " first all @-@ out excursion " in raga rock , a genre that author Nicholas Schaffner says was " launched " by Harrison 's use of sitar on " Norwegian Wood " .

Harrison wrote the song in early 1966 while the Beatles were enjoying an unusually long period free of professional commitments , due to their inability to find a suitable film project . He used the available time to further explore his interest in Indian classical music and the sitar , which , journalist Maureen Cleave noted in a contemporary article , " has given new meaning to [his] life " . Harrison 's activities included receiving sitar tuition from an Indian musician at the Asian Music Circle (AMC) in north London , where he also attended music recitals , and seeing Indian sitarist Ravi Shankar perform at the Royal Festival Hall . As reflected in " Love You To " , Harrison continued to immerse himself in recordings by Shankar , who , when the pair met at the AMC 's headquarters in June 1966 , would agree to take Harrison as his student .

Typically of his songs over this period , Harrison was unable to commit to naming the new composition . At the start of the sessions for the Beatles ' Revolver album , Geoff Emerick , the band 's recording engineer , gave the song the working title of " Granny Smith " , after the variety of apple . The song was partly inspired by Harrison 's experimentation with the hallucinogenic drug LSD , which he credited as a catalyst for increased awareness and his interest in Eastern philosophical concepts . Author Ian MacDonald views the subject matter as " part philosophical " and " part love @-@ song " to Pattie Boyd , the English model whom Harrison married in January 1966 .

= = Composition = =

= = Musical form = =

" Love You To " is in the key of C and adheres to the pitches of Kafi thaat , the Indian equivalent of

Dorian mode . The composition emulates the khyal vocal tradition of Hindustani (or North Indian) classical music . Structurally , it comprises an opening alap ; a gat section , which serves as the main portion of the song ; and a short drut (fast) gat to close the piece .

The alap consists of sitar played in free tempo , during which the song 's melody is previewed in the style of an Indian raga . Described by Harrison biographer Simon Leng as " essentially an adaptation of a blues lick " , the seven @-@ note motif that closes the alap serves as a recurring motif during the ensuing gat . The change of metre following the alap marks the first such example in the Beatles ' work ; it would shortly be repeated in John Lennon 's composition " She Said , She Said " , which Harrison helped complete by joining together three separate pieces that Lennon had written .

The gat is set in madhya laya (medium tempo) and features a driving rock rhythm accentuated by heavy tambura drone . This portion of the composition consists of eight @-@ bar " A " sections and twelve @-@ bar " B " sections , structured in an A @-@ B @-@ A @-@ B pattern . The alap 's lack of a distinct time signature is contrasted with a temporal reference in the lyrics to the opening verse : " Each day just goes so fast / I turn around , it 's past " . Throughout , the vocal line avoids the melodic embellishment typical of khyal , apart from the use of melisma over the last line in each of the A sections . In keeping with the minimal harmonic movement of Indian music , the composition 's only deviation from its I chord of C is a series of implied ? VII chord changes , which occur in the B sections .

During the mid @-@ song instrumental passage , the melody line of the sitar incorporates aspects of the alap , raising the melody previewed there by an octave . The song then returns to verses sung over the A and B sections , culminating in the line " I 'll make love to you , if you want me to . " The arrival of the drut gat follows Hindustani convention by ending the composition at an accelerated tempo , although the brevity of this segment marks a departure from the same tradition .

= = = Lyrical interpretation = = =

As with all of the songs written by Harrison or Lennon and recorded by the Beatles in 1966 , the lyrics to " Love You To " marked a departure from the standard love @-@ song themes that had defined the group 's previous work . Harrison presents a worldview that variously reflects cynicism , sardonic humour and a degree of detachment with regard to personal relationships . According to music critic John Harris , the lines " There 's people standing round / Who 'll screw you in the ground / They 'll fill you in with all the sins you 'll see " serve as one of the first examples of the Beatles ' ideology aligning with that of the emerging 1960s counterculture , by highlighting the division between traditional mores and an LSD @-@ inspired perspective . Authors Russell Reising and Jim LeBlanc recognise this and other statements in " Love You To " as part of the Beatles ' espousal of anti @-@ materialism from 1966 onwards , a message that , inspired by the LSD experience , suggested a " psychedelic vision of society " .

Among other commentators discussing the lyrical themes , Mark Hertsgaard writes that Harrison 's " response to the fleetingness of time was to affirm and celebrate life : ' make love all day long / make love singing songs ' " , while Robert Rodriguez describes " Love You To " as " a somewhat oblique expression of love directed toward his bride , along with larger concerns regarding mortality and purpose " . In Ian Inglis ' estimation , the lyrics " remind us that in a world of material dissatisfaction and moral disharmony , there is always the solace of sexual pleasure " .

= = Recording = =

" Love You To " was the third track the Beatles recorded for Revolver , after " Tomorrow Never Knows " and " Got to Get You Into My Life " . Rodriguez comments that " Love You To " " [made] explicit the Indian influence implicit throughout the entire album " , as songs such as " Tomorrow Never Knows " and " Got to Get You Into My Life " , together with the non @-@ album single tracks " Paperback Writer " and " Rain " , all incorporate drone sounds or otherwise display the limited harmonic movement that typifies the genre .

The basic track for " Love You To " was taped in London at EMI 's Abbey Road Studios on 11 April 1966 . According to Beatles historian Mark Lewisohn , Harrison initially sang and played acoustic guitar , accompanied by Paul McCartney on backing vocals . By the end of the first session that day , three takes of the song had been made , with Harrison introducing his sitar on the last of these takes . Work resumed at 8 pm , with the participation of some Indian musicians that Harrison had sourced through Patricia Angadi , the co @-@ founder of the Asian Music Circle . These outside contributors included tabla player Anil Bhagwat and uncredited musicians on tambura and sitar .

According to Inglis , " Love You To " is " defined " by the interplay between sitar and tabla . Bhagwat later recalled of his involvement : " George told me what he wanted and I tuned the tabla with him . He suggested I play something in the Ravi Shankar style , 16 @-@ beats , though he agreed that I should improvise . Indian music is all improvisation . "

With take 6 selected as the best performance , a reduction mix was carried out on 13 April , freeing up space for more overdubs on the four @-@ track tape . Harrison added another vocal part onto what was now referred to as take 7 , and Ringo Starr played tambourine . McCartney contributed a high harmony vocal over the words " They 'll fill you in with all their sins , you 'll see " , but this part was omitted from the final mix . Harrison also overdubbed fuzz @-@ tone electric guitar , controlling the output via a volume pedal . Producer Tony Visconti has marvelled at the guitar sounds the Beatles introduced on Revolver , particularly Harrison 's part on " Love You To " , which he says " sounds like a chainsaw cutting down a tree in Vermont " .

Credit for the main sitar part on " Love You To " has traditionally been the subject of debate among commentators . While MacDonald says that , rather than Harrison , it was the sitarist from the AMC who played this part , Rodriguez writes that " others point to [Harrison 's] single @-@ minded diligence in mastering the instrument , as well as his study through private lessons , proximity to accomplished musicians , and close listening to pertinent records . " In his official history of the Beatles ' recording career , The Complete Beatles Recording Sessions , Lewisohn states : " George played the sitar but an outside musician , Anil Bhagwat , was recruited to play the tabla . " Musicologist Walter Everett also identifies Harrison as the main sitar player on the recording , as does Peter Lavezzoli , author of The Dawn of Indian Music in the West . Leng comments that , as on " Norwegian Wood " , Harrison " is still playing the sitar like a guitar player [on the recording] , using blues and rock ' n ' roll bends rather than the intensely intricate Indian equivalents " .

Final mixing for the song took place on 21 June as the Beatles rushed to complete Revolver before beginning the first leg of their 1966 world tour . Harrison discussed " Love You To " with Shankar when the two musicians met that month , at a social event hosted by the Angadi family . Although he was unaware of the band 's popularity and had yet to hear " Norwegian Wood " , Shankar was impressed with Harrison 's humility as the guitarist downplayed his sitar recordings with the Beatles as merely " experiments " . Soon after this meeting , Shankar gave Harrison his first sitar lesson at Kinfauns , his and Boyd 's home in Surrey , and later , with tablist Alla Rakha , performed a private recital there for Harrison , Lennon and Starr .

= = Release = =

Revolver was released on 5 August 1966 , with " Love You To " sequenced as the fourth track . By that point , the Beatles ' association with Indian music had been further established when , at Harrison 's suggestion , the band stopped over in Delhi on the return flight from their Far East tour . During the highly publicised visit , all four members of the group bought musical instruments from Rikhi Ram & Sons in Connaught Place . Bhagwat 's name appeared on the LP 's back cover , one of the few times that an outside musician received an official credit on a Beatles album .

Among commentators recalling the song 's release , Barry Miles describes " Love You To " as having " sounded astonishing next to the electrifying pop of the Revolver album " . Hertsgaard writes : " what caught most people 's interest was the exotic rhythm track . The opening descent of shimmering harplike notes beckoned even those who resisted Indian music , while the lyrics melded the mysticism of the East ... with the pragmatism of the West , and the hedonism of youth culture . "

In his 1977 book The Beatles Forever , Schaffner wrote that , next to the dominant Lennon ?

McCartney songwriting partnership , Harrison 's three compositions on Revolver ? " Love You To " , " Taxman " and " I Want to Tell You " ? " offered ample indication that there were now three prolific songwriting Beatles " . Schaffner also commented that , through his championing of the sitar and Shankar 's music , Harrison came to be seen as " the maharaja of raga @-@ rock " , as other Western musicians began adopting Indian musical stylings . In the Beatles ' 1968 animated film Yellow Submarine , a brief portion of the song is used to introduce Harrison 's character , as a guru @-@ like figure , standing on a hill .

= = Critical reception = =

In a joint album review with Peter Jones for Record Mirror , Richard Green enthused about the song , saying : " Starts like a classical Indian recital ... This is great . So different . Play it again ! Best [track] so far . " Allen Evans of the NME lauded Harrison 's sitar playing as " stunning " and " tremendous " before concluding : " Fascinating mixture of minor melody with Indian accompaniment . One of the most striking tracks . " In his role as guest reviewer for Disc and Music Echo , Ray Davies of the Kinks also admired the performance and suggested that Harrison " must have quite a big influence on the group now " .

Writing in the recently launched Crawdaddy ! , Paul Williams " heaped praise " on " Love You To " , according to Rodriguez , while critic Lester Bangs termed it " the first injection of ersatz Eastern wisdom into rock " . The majority of contemporary US reviews were lukewarm towards Revolver , however , in reaction to the publication of Lennon 's statement that the Beatles had become more popular than Christ . An exception was New York critic Richard Goldstein , who praised the album as " a revolutionary record " , and later wrote that the song 's lyrics " exploded with a passionate sutra quality " . While bemoaning the initial lack of recognition for Revolver , KRLA Beat 's reviewer said that Harrison had " created a new extension of the music form which he introduced in Rubber Soul " , and described " Love You To " as " Well done and musically valid . Also musically unrecognized . "

= = Retrospective assessment and legacy = =

Writing in the journal Asian Music , ethnomusicologist David Reck has cited " Love You To " as being revolutionary in Western culture , adding : " One cannot emphasise how absolutely unprecedented this piece is in the history of popular music . For the first time an Asian music was not parodied utilising familiar stereotypes and misconceptions , but rather transferred in toto into a new environment with sympathy and rare understanding . " Reck views it as the first in " a series of finely crafted Indian @-@ based songs " by Harrison that would extend through his solo career , and while admiring the range of authentic Hindustani musical elements in the composition , he concludes : " All of this in a three @-@ minute song ! " Peter Lavezzoli describes " Love You To " as " the first conscious attempt in pop to emulate a non @-@ Western form of music in structure and instrumentation " . Lavezzoli says of the sitar part : " [Harrison 's] playing throughout the song is an astonishing improvement over ' Norwegian Wood ' . In fact , ' Love You To ' remains the most accomplished performance on sitar by any rock musician . "

Reviewing Harrison 's musical career in a 2002 issue of Goldmine magazine , Dave Thompson wrote that the song " opened creative doors through which Harrison 's bandmates may not ? and [George] Martin certainly would not ? have ever dreamed of passing " . Rolling Stone contributor Greg Kot pairs " Love You To " with " Taxman " as two " major contributions " that saw Harrison " [come] into his own as a songwriter " on Revolver . Kot describes " Love You To " as " a boldly experimental track that Harrison records ? as he makes the first full @-@ scale incorporation of Eastern instruments on a Beatles album " . Writing on his music website Elsewhere , Graham Reid views the track as a " classic " due to its standing as " arguably the first [song] in Western pop ? which owes nothing to pop music traditions . It is an Indian song in its structure and execution . "

AllMusic editor Stephen Thomas Erlewine considers " Love You To " to be Harrison 's " first and best foray into Indian music " , while Bruce Eder , also writing for AllMusic , views it as " exquisite " .

In his song review for the same website , Richie Unterberger is unimpressed with the track ; while acknowledging that " Love You To " was " Undoubtedly ... another indication of the group 's rapidly broadening barriers " , he cites a lead vocal that " drone [s] on in a rather lugubrious way " , Harrison 's slightly " disheveled " sitar playing , and lyrics that constitute " a rather muddled mix of free love advocacy , meditations on the transience of life on Earth , and chip @-@ on @-@ the @-@ shoulder wariness of people out to exploit him " . Although he finds the melody " sourly repetitious " , Ian MacDonald writes that the track is " distinguished by the authenticity of its Hindustani classical instrumentation and techniques " , and admires Harrison 's understanding of the genre . In a 2009 review for Paste magazine , Mark Kemp described Revolver as the album on which the Beatles " completed their transformation from the mop tops of three years earlier into bold , groundbreaking experimental rockers " , and added : " Harrison 's ' Love You To ' is pure Indian raga ? sitar and tablas punctuated by the occasional luminous guitar riff jolting through the song 's paranoid , drug @-@ fueled lyrics like a blinding ray of sun into a dark forest . "

= = Cover versions = =

The Trypes , an offshoot of the Feelies , covered " Love You To " on their 1984 EP The Explorers Hold . A version by Ronnie Montrose , titled " Love to You " and including a rare vocal performance by the guitarist , appeared on his album Territory in 1986 . The song was covered by experimental rock band Bongwater in 1988 on their debut album Double Bummer .

My Morning Jacket singer Jim James performed " Love You To " on a banjo for his 2009 EP Tribute To , a collection of Harrison songs that James recorded shortly after the former Beatle 's death in November 2001 . In 2011 , Solid Gold covered the song on the Minnesota Beatle Project , Vol . 3 compilation . The following year , Cornershop recorded it for Yellow Submarine Resurfaces , a multi @-@ artist compilation issued by Mojo magazine .

= = Personnel = =

According to Kenneth Womack and Ian MacDonald :

George Harrison ? lead and backing vocals , acoustic guitar , sitar , rhythm guitar , fuzz @-@ tone lead guitar

Paul McCartney ? backing vocal

Ringo Starr ? tambourine

Anil Bhagwat ? tabla

Unnamed musicians from the Asian Music Circle ? sitar , tambura