

The Beatles: An Introduction

MU106C.002, Spring 2018

Mondays & Wednesdays, 12:20-1:40, Zankel 117 (ELM)

Schedule

- 1 22/1 Class introduction: Urban Ethnomusicology
Meet the Beatles
Postwar Britain, John Lennon, the Quarry Men, Paul McCartney, & George Harrison
First Attempts: Percy Phillips, "That'll Be the Day," & "In Spite of All the Danger"
- 2 24/1 Transformations, 1958-1959 Crisis, & Hamburg
Johnny and the Moondogs, Stu Sutcliffe, & Allan Williams
Long John and the Silver Beetles: "Hallelujah, I Just Love Her So" & "You'll Be Mine"
Hamburg, Pete Best, & the Beatles: "My Bonnie" & "Cry for a Shadow"

- 3 29/1 Brian Epstein & Decca
"Searchin'," "Three Cool Cats," "Like Dreamers Do," & "Hello Little Girl"
Epstein in London
- 4 31/1 George Martin & EMI
"Love Me Do" (6 June, Pete Best) "Love Me Do" (4 September, Ringo Starr), "Love Me Do" (11 September, Andy White), "How Do You Do It?" "P.S., I Love You"
- 3/2 **Response Essay 1.** Write a short (200-word) response essay on the biographical or musical background of the Beatles (1940-1962) as discussed by one or more reliable sources.

- 5 5/2 **Quiz 1**
Please Please Me
"Please Please Me" & "Ask Me Why,"
Publishing: Dick James, *Thank Your Lucky Stars*, & Promotion
Recording *Please Please Me* (11 February 1963): "I Saw Her Standing There," "Do You Want to Know a Secret?," "Misery," & "Twist and Shout"
- 6 7/2 Beatlemania
Britain 1963 & Northern Songs: "From Me to You," "Thank You Girl," "She Loves You," & "I'll Get You"
Beatle identity and marketing/promotion

- 7 12/2 *With the Beatles*
Motown, "You Really Got a Hold on Me," "Money (That's What I Want)," "She's Got the Devil in Her Heart," "Please Mr. Postman," & "Till There Was You"
- 8 14/2
"It Won't Be Long," "All My Loving," "All I've Got to Do," "I Wanna Be Your Man," & "Don't Bother Me."
New technology "I Want to Hold Your Hand" & "This Boy," Fall 1963

16/2 **Response Essay 2.** Write a short (200-word) response essay on the rise of the Beatles in Britain (1962-63) as discussed by one or more reliable sources.

9 19/2 **Quiz 2**

A Hard Day's Night

Media and Marketing Beatles in Paris Beatles in America: "Can't Buy Me Love," "You Can't Do That," "And I Love Her," & "I Should Have Known Better"

10 21/2

Marketing the Beatles

A Hard Day's Night, "If I Fell," "Long Tall Sally," "I Call Your Name," "A Hard Day's Night," & "Things We Said Today"

Tours and Releases

11 26/2 Summer of '64

Touring, Composing and Planning: "I Don't Want to Spoil the Party," "No Reply," "Eight Days a Week," "She's a Woman," & "I Feel Fine"

American and British Releases

12 28/2 *Help!*

Business & Songwriting (Winter-Spring '65)

"Ticket to Ride," "I Need You," "Yes It Is," "The Night Before," "You've Got to Hide Your Love Away," & "Tell Me What You See"

Spring Releases

2/3 **Response Essay 3.** Write a short (200-word) response essay on the Beatles and their music (1964-1965) as discussed by one or more reliable sources.

13 5/3 **Quiz 3**

Business & Culture (Spring 1965)

"Help!," "I've Just Seen a Face," "I'm Down," "Yesterday," & "It's Only Love"

Summer releases

14 7/3 *Rubber Soul*: Beatlemania Peaks (October 1965)

"Run for Your Life," "Norwegian Wood," "Drive My Car," "Day Tripper," "If I Needed Someone," "In My Life," "We Can Work It Out," "Nowhere Man," & "Michelle"

Members of the British Empire

Spring Break

15 19/3 *Revolver*

Winter Break: Memphis, Engineering (Geoff Emerick, Ken Townsend, & Artificial Double Tracking), & Jesus

"Tomorrow Never Knows," "Got to Get You into My Life," "Love You To," "Paperback Writer," "Rain," & "Taxman"

16	21/3	“I’m Only Sleeping,” “Eleanor Rigby,” “For No One,” “Yellow Submarine,” “Here, There, and Everywhere,” & “She Said, She Said” <i>Revolver</i>: Release and Promotion
17	26/3	Quiz 4 Sergeant Pepper’s Mystery Tour: Rethinking the Beatles “Strawberry Fields Forever,” “When I’m Sixty-four,” “Penny Lane,” & “A Day in the Life” Release and Reactions
18	28/3	<i>Sgt. Pepper’s Lonely Hearts Club Band</i> “Sgt. Pepper’s Lonely Hearts Club Band,” “Good Morning, Good Morning,” “Fixing a Hole,” “Being for the Benefit of Mr. Kite,” “Lovely Rita,” & “Lucy in the Sky with Diamonds.”
30/3		Response Essay 4. Write a short (200-word) response essay on the Beatles and their music (1965-1967) as discussed by one or more reliable sources.
19	2/4	Concept Album?: “Getting Better,” “Within You, without You,” “She’s Leaving Home,” “With a Little Help from My Friends,” & “Sgt. Pepper’s Reprise” <i>Sgt. Pepper</i> Release and Reception “Baby You’re a Rich Man” & “All You Need Is Love”
20	4/4	<i>Magical Mystery Tour</i> “Magical Mystery Tour” August 1967 (Maharishi Mahesh Yogi & Brian Epstein) “I Am the Walrus,” “Hello Goodbye,” “The Inner Light,” “Lady Madonna,” & “Across the Universe”
21	9/4	Quiz 5 Revolutions “Revolution 1,” “Revolution 9,” “Blackbird,” “Ob-la-di, Ob-la-da,” & “Revolution”
22	11/4	Summer of 1968: EMI 8-track (consequences and opportunities) “Hey Jude,” “Sexy Sadie,” “Yer Blues,” “While My Guitar Gently Weeps,” & “Helter Skelter”
13/4		Response Essay 5. Write a short (200-word) response essay on the Beatles and their music (1967-1968) as discussed by one or more reliable sources.
23	16/4	“Back in the USSR,” “Dear Prudence,” “Glass Onion,” “Happiness Is a Warm Gun,” & “Julia” Release (Summer of 1968): <i>Yellow Submarine</i> (film), <i>The Beatles</i>, & <i>Yellow Submarine</i> (album).
24	18/4	Get Back (1969) “Don’t Let Me Down,” “Get Back,” “Let It Be,” “The Long and Winding Road,” “Old Brown Shoe,” & “The Ballad of John and Yoko” Release and Contexts

25	23/4	<i>Abbey Road</i>	
		“(I Want You) She’s So Heavy,” “Oh Darling,” & “Something”	
		Medley: “You Never Give Me Your Money,” “Golden Slumbers” / “Carry That Weight,” “Sun King” / “Mean Mr. Mustard,” & “Polythene Pam” / “She Came in through the Bathroom Window”	
26	25/4	“Here Comes the Sun,” “Maxwell’s Silver Hammer,” “Come Together,” “The End,” & “Because”	
		Dissolution	
		What did we learn about the Beatles? What did we learn from the Beatles?	

27	30/4	Quiz 6 & Evaluations	
28	tba	Final Exam	

Requirements

Quizzes

The course is divided into six segments, each concluding with a quiz. Each quiz has two parts. The first part will have four one-minute sample recordings with questions asking you to identify the songwriter, the singer, the producer, etc., as well as the year of the recording. The second part will ask you similar questions, but without recordings and covering the people, places, and things we discuss in class. Each quiz will be graded out of 50 points and will be averaged together for 50% of your total grade. 50

Response Essays

Five times during the semester, you will write a short (200-word) response essay on a specific topic as discussed by one or more reliable sources. For the purposes of this essay, a “reliable” source is one that (a) has editorial oversight and (b) offers verifiable information rather than opinion. At the end of each essay, list your sources. Each response essay will be graded out of 30 points and will be averaged for 30% of your total grade. 30

Final Exam

The final exam (date to be determined by the Registrar) will consist of questions drawn from the six quizzes and cover the entire semester. (Note: correct your quizzes in class and keep them.) If after the last class (30 April) your class grade is B+ or better, you are excused from the final exam. (Collect your copy of quiz 6 from the bin outside my office door: Zankel 209.) If you are required to take the final exam, it is worth 20% of your final grade. 20