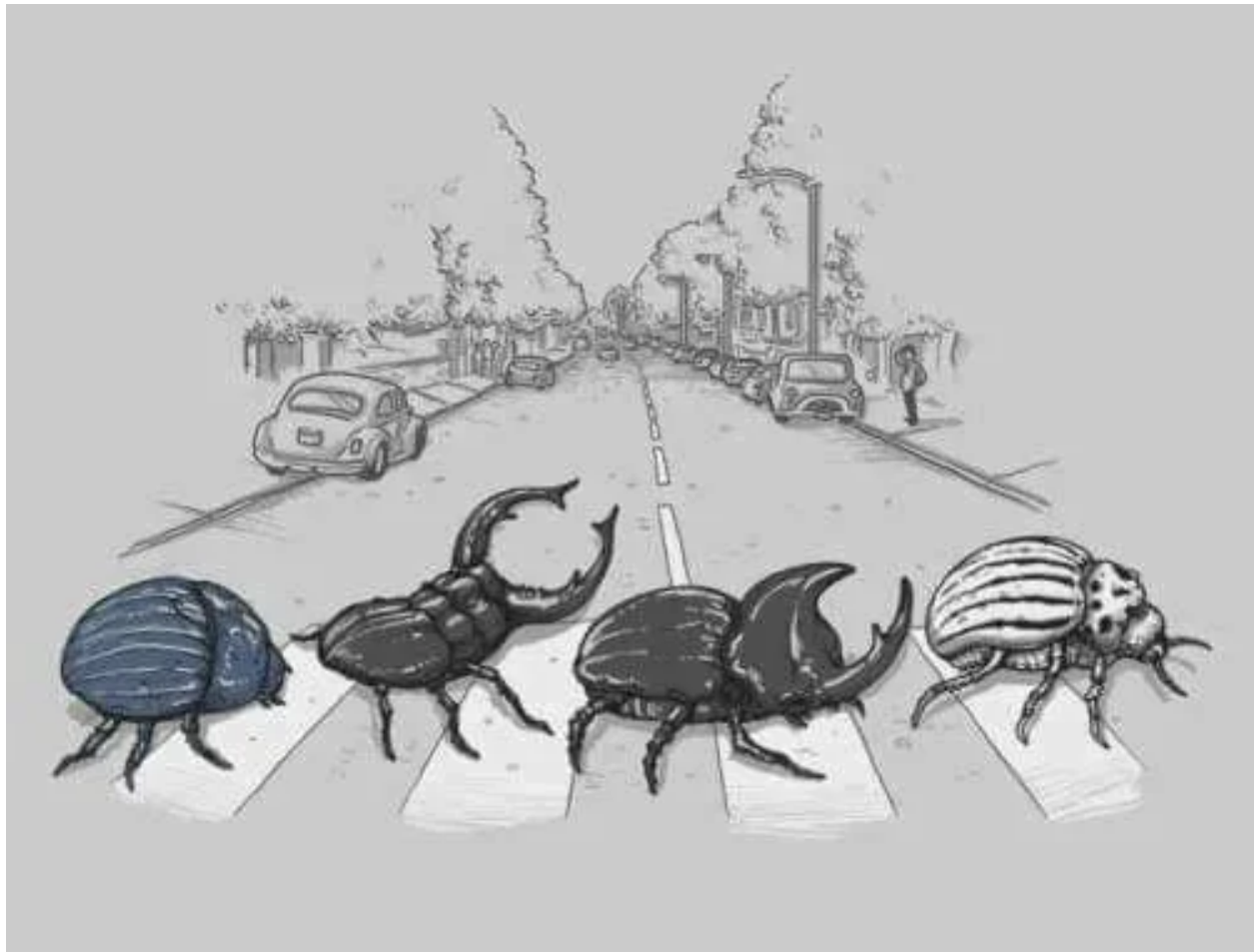


Musicology 68 Lecture Notes

Nathan Solomon

April 2, 2024



Contents

1	4/2/2024 lecture	14
1.1	Syllabus review	14
1.2	Mop Tops	14
1.3	The Quarrymen	14
1.4	History	14

MUSIC HISTORY 68: THE BEATLES

UCLA SPRING 2024

PROFESSOR UPTON

Lecture: T & Th 11:00 AM - 12:50 PM

SMB 1100. All lectures will be recorded and uploaded to Canvas.

[See Lectures, below, for the link. This link is also published on the BruinLearn page.]

Professor Elizabeth Upton (she/her/hers)

eupton@humnet.ucla.edu

Office hours: Wednesdays, 2:00 - 4:00 PM, via Zoom

[See Class Policies, below, for the link. This link is also published on the BruinLearn page.]

Discussion Sections:

1A	Feona Jones (she/her)	Friday 9:00–9:50 AM	SMB 1354
1B	feonalee@gmail.com	Friday 10–10:50 AM	SMB 1439
1C	Kristy Martinez (she/her/they)	Friday 11–11:50 AM	SMB 1439
1D	kmartinez86@ucla.edu	Friday 12–12:50 PM	SMB 1439
1E	Xavier Brown (he/him/his)	Friday 1–1:50 PM	SMB 1439
1F	...xavierviktorbrown@gmail.com	Friday 2:00–2:50 PM	SMB 1439
1G	Katlyn Lang (she/her)	Friday 3:00–3:50 PM	SMB 1439
1H	... katlynsierra@g.ucla.edu	Friday 4:00–4:50 PM	SMB 1439
1I	Amanda Ballinger (she/her)	Friday 8:00–8:50 AM	SMB 1343
1J	aballinger@g.ucla.edu	Friday 9:00–9:50 AM	SMB 1343
1K	Morgan Bates (they/them)	Friday 10:00–10:50 AM	SMB 1343
	mmmbates@g.ucla.edu		
1L	Alex Moore (he/him/his)	Friday 12:00–12:50 PM	SMB 1420
	alexnder77@ucla.edu		
1M	Ramona Gonzalez (she/her/hers)	Friday 1:00–1:50 PM	SMB 1345
1N	ramonamgonzalez@ucla.edu	Friday 2:00–2:50 PM	SMB 1345
1O	Jessy Ibrahim (she/her/hers)	Friday 3:00–3:50 PM	SMB 1420
1P	jessyshefif@g.ucla.edu	Friday 4:00–4:50 PM	SMB 1420

Course Description

This course is an examination of the music of the Beatles within social, economic, historical, and artistic contexts of the 1960s. Using recordings, films, and written material we will examine the Beatles, their artistic circles, and their fans (and detractors) as significant historical actors. Our overall focus for the quarter will be to understand the musical interactions between composers, performers, and listeners, and to explore how meaning arises for listeners from the experience of music. We will examine how the Beatles used elements of music and poetry in creating their musical works; how others, including producers and recording engineers, contributed to that creation; how listeners in the UK and the US experienced their music in the past; and how we continue to experience their music today.

General Education Learning Objectives:

Students will gain knowledge in the Arts and Humanities by examining musical and other texts to understand the ways that composers, performers, and listeners interact in making music. Students will learn to identify musical elements through listening, and will become familiar with historical genres and styles in popular music, as well as understanding the technological means by which music reaches its audience.

Students will engage in complex analysis and reasoning through discussing the aesthetics of musical objects, as well as exploring how historical and cultural constraints contribute to music making. Students will reflect on the ways in which music creates experiences for listeners, and gain critical and analytical tools for studying music and sound beyond the limits of a single quarter.

Students will communicate effectively through writing, and in discussion sections, discussing the historical perspectives provided by assigned readings, as well as their own aesthetic responses to listening and film viewings, in both oral and written form.

Required Readings:

Required readings will be posted in .pdf form on the course website, by Module (aka, week).

Recommended Reading:

Jonathan Gould, *Can't Buy Me Love: The Beatles, Britain, and America* (2007).

Required Listening:

Audio materials (including all the UK and US Beatles albums and singles in both mono and remastered stereo) will be made available online via UCLA Box. The listening assignments are central to the class goals and objectives: they are the equivalent of novels or poems in a literature class. Please listen to the music *before* each week begins. The link for the online listening can be found on our Bruin Learn Syllabus page, and also here:

Link: <https://ucla.box.com/s/qvh9xouqyi6j7ji9ta8avkyhwkjjwmd7h>
 Password: #Beatles!

Required Viewing:

YouTube videos will be linked on each Module's page; entire films will be made available via UCLA Box (see "Required Listening" on the previous page for the link).

Lectures :

Tuesdays and Thursdays 11 am – 12:50 pm, Schoenberg Hall. We will record the lectures via Zoom and post them on our Bruin Learn pages after each lecture. You have the choice of attending the in-person lectures, watching the lectures live over Zoom from some other location, or watching the Zoom videos at a later time. Try to view each lecture video before the next one is posted so you don't fall behind.

Please do all assigned reading and listening *before* the class meeting where the material will be discussed. Lectures will include information and analysis in addition to the readings.

Besides the Zoom recordings, all PowerPoint slides shown during lecture will be posted on our course webpage. I aim to post the PowerPoint slides the night before class, and we will post the Zoom recordings within 24 hours of each lecture.

NB: I use PowerPoint primarily as a way to show visual material (photos, song lyrics, listening guides, quotations, etc.), rather than as a complete outline of the lecture; you won't be able to reconstruct the lectures from the PowerPoint slides alone.

Assignments and Grading:

Weekly Discussion Section—20%

Weekly Online Writing—10%

Exams:

Midterm—15% due Friday of Week 5 (May 3rd, 2024)

Final—15% due Thursday of Finals Week (June 13th, 2024)

Paper—40% total

Lyrics analysis—10% due Friday of Week 4 (April 26th, 2024)

Musical analysis—10% due Friday of Week 7 (May 17th, 2024)

5–6 page Final Paper—20% due Friday Week 9 (May 31st, 2024)

1. Weekly Discussion Sections—20% of final grade (two points per week)

Once a week on Fridays, 50 minutes. Attendance at discussion sections is required and represents 1/5 of your overall grade. Discussions will cover a mix of material from readings and lectures, as well as new material each week, and valuable information (and in-class exercises) for your paper and the exams. Attendance will be taken.

We understand that there is a lot going on in the world so if you cannot attend your section—for any reason—please let your TA know in advance (if possible) so that we can determine an alternative way for you to engage with the materials and get proper credit.

2. Weekly Online Writing—10% of final grade (one point per week)

Each week you will write a short essay (two to three paragraphs long) in response to a given prompt. After you post your own response, you may read your classmates' posts, if you're curious.

The prompt will be posted in BruinLearn each week on **Fridays** by 11:59 pm.
Your response will be counted for credit each week at **11:59 pm on Wednesdays**.

3. Midterm Exam—15% of final grade

An essay based on material from the first half of the quarter, in response to a specific prompt. You will get the prompt on Friday of Week 4 (April 26th, 2024) and your essay will be due Friday of Week 5 (May 3rd, 2024).

4. Final Exam—15% of final grade

An essay based on material from the whole quarter, in response to a specific prompt. You will get the prompt on Thursday of Week 10 (June 6th, 2024) and your essay will be due Thursday of Finals Week (June 13th, 2024).

5. Paper—40% of final grade

For your paper, you will choose a Beatles song for in-depth analysis and discussion. You will discuss the assignment in more detail during your discussion sections.

- Lyrics analysis, 10% of final grade
 due Friday of Week 4, April 26th, 2024, by 11:59 pm PST.
- Musical analysis, 10% of final grade
 due Friday, of Week 7, May 17th, 2024, by 11:59 pm PST.
- Final paper, 5–6 pages (typed, double-spaced, 12-point font with 1-inch margins),
 20% of your final grade.
 due Friday of Week 9, May 31st, 2024, by 11:59 pm PST.

Please make use of office hours with your TA and/or with Professor Upton to develop your approach to the song analysis, as well as research into the contexts of the song's composition, performance, and reception.

Class Policies and Procedures:

Zoom Lectures: the link for the Tuesday and Thursday lectures is:

<https://ucla.zoom.us/j/91068463262?pwd=ZkpzRjdlUTVlVUDg0bWl1VXNhVkNjUT09>

The meeting ID is 910 6846 3262, and the passcode is: 950765.

This link can also be found on the Bruin Learn page for our course, under “Zoom”.

Zoom Office Hours—Professor Upton:

<https://ucla.zoom.us/j/94832264613?pwd=VzNGNFhuWGZkd1BMEQ2SlpxcTRSUT09>

The meeting ID is 948 3226 4613, and the passcode is: 385439.

This link can also be found on the Bruin Learn page for our course, under “Zoom” and “Instructor Information.”

My office hours are for talking with students (you!), whether you have specific questions or just want to talk with me about class material. For writing advice and help, you can talk with me, and/or your TA, and/or the UCLA Writing Center [<https://uwc.ucla.edu/>]. Asking for help and finding assistance is a sign of strength, not weakness.

Course Website: The course website can be accessed through Bruin Learn. Please bear with us as we continue to wrestle with this (relatively) new system!

Academic Honesty:

UCLA policy states that all suspected cases of dishonesty **MUST** be reported to the Dean of Students for further investigation. Penalties may include suspension or dismissal from the University. A PDF of the full Student Guide to Academic Integrity is available on the Office of the Dean of Students website: <https://www.deanofstudents.ucla.edu/Individual-Student-Code>. This is a long document; the section on Academic Dishonesty can be found in section C: Prohibited Behavior.

Violation of the Academic Honesty policies include, but is not limited to: cheating (failure to observe the rules of an academic exercise); multiple submissions (submitting the same assignment for different classes); and plagiarism (taking someone else's words or ideas and presenting them as your own work). If you use anyone else's work as a reference in written work (including material from lectures), the original author must be cited properly. Citing other people's work, especially published work, is encouraged, so long as you cite the source you consulted.

Not sure what plagiarism is?

- Presenting someone else's words or ideas as if they were your own
- Turning in work that was written (wholly or in part) by someone else
- Paraphrasing ideas, data, or writing without citing the source. You **CAN** use these sorts of things so long as you **CITE YOUR SOURCES**.
- If you have questions about any of this, **PLEASE ASK US**.

“Plagiarism includes, but is not limited to, the use of another's words or ideas as if they were one's own; including, but not limited to representing, either with the intent to deceive or by the omission of the true source, part of or an entire work produced by someone other than the student, obtained by purchase or otherwise, as the student's original work; or, representing the identifiable but altered ideas, data or writing of another person as if those ideas, data or writing were the student's original work.”

—UCLA Student Conduct Code, Section 102.01c: Academic Dishonesty – Plagiarism

(Professor Upton has consulted with other professors in the Musicology department, most recently Professor Holley Replogle, in preparing this statement. I'm grateful to my colleagues for sharing their interpretations of UCLA policy with me.)

“Word Salad” Policy

We know about spinners and so-called paraphrase generators used to try and “outwit” TurnItIn. This use counts as plagiarism, a violation of University policy. We will report such papers to the Office of the Dean of Students. Worst of all, these kinds of programs produce bad results: incomprehensible word salad, especially due to the misuse of synonyms.

ChatGPT and other AI products

“Unless otherwise specified by the faculty member, all submissions, whether in draft or final form, to meet course requirements (including a paper, project, exam, computer program, oral presentation, or other work) must either be the Student's own work, or must clearly acknowledge the source.”

—UCLA Student Conduct Code, Section 102.01c: Academic Dishonesty – Plagiarism

For this class, the use of ChatGPT or other AI tools for course assignments is held to be the equivalent of receiving assistance from another person, and raises the same concern that such work is not your own work. All material that you turn in for a grade in this course should consist of your own thoughts and words. If you need help formulating your ideas, please talk to me and/or your TAs, and/or visit the Undergraduate Writing Center (<https://uwc.ucla.edu/>).

Finally, you shouldn't use ChatGPT or other AI, because they produce bad results.

Late Work: We *will* accept late work. If you realize you will not make a deadline or need to submit work late for any reason, please email your TA *before* the deadline if possible. Extensions will be granted when possible.

Illnesses: If you miss a *lecture* due to illness, you will be able to watch the recorded Zoom video within a day of each lecture. If you will miss a *section* due to illness, please email your TA, as individual TAs can set their own attendance policies. I hope we can all stay safe and healthy during the ongoing pandemic, and we will gladly work with you if you do get sick).

Email Policy

- The TAs and/or I will sometimes send announcements over email through MyUCLA. Please make sure your email address on MyUCLA is one you check regularly, and check it daily.
- When you write email to your TA or to me, include MUSCLG 68 in your subject line. This way we can search for student email more easily.
- If you have questions about class procedures or class content, please ask your TA first. Contact me (Professor Upton) with questions your TA cannot answer, or with confidential matters. I respond to email during weekday standard business hours.

Grades: If you have a concern regarding your performance in this class, you must discuss it with me during my office hours (or by appointment). In order to be fair to you, neither I nor the TAs can discuss your grade with you informally.

C+ 77–79

Grading Scale [UCLA Standard]

A+ 97–100

A 93–96

A- 90–92

B+ 87–89

B 83–86

B- 80–82

C 73–76

C- 70–72

D+ 67–69

D 63–66

D- 60–62

F Below 60

Incompletes: [UCLA Policy] “Incompletes are given only under extenuating circumstances, with documentation that satisfactory progress was being made before the need for the incomplete occurred (i.e. sudden serious illness that would prevent you from completing the course). If you are having difficulty in this or any other course, a withdrawal may be the more appropriate action.”

Accessibility:

I have worked to include a number of standard disability accommodations in running this class, including take-home assignments (IE there are no timed in-class exams), and recording all lectures. For the take-home exams, *extra time is already built into the assignment*, so you don’t have to ask for extra time.

If you need other accommodations, we can work through the CAE:

If you are already registered with the Center for Accessible Education (CAE), please request your Letter of Accommodation on the Student Portal. If you are seeking registration with the CAE, please submit your request for accommodations via the CAE website. Please note that the CAE does not send accommodations letters to instructors—you must request that I view the letter in the online Faculty Portal. *Once you have requested your accommodations via the Student Portal, please notify me (Professor Upton) immediately so I can view your letter.*

“Students with disabilities requiring academic accommodations should submit their request for accommodations as soon as possible, as it may take up to two weeks to review the request. For more information, please visit the CAE website (<https://www.cae.ucla.edu/>).”

Modifications to the Syllabus:

The Instructor and the University reserve the right to modify, amend or change the syllabus (schedule, course requirements, grading policy, etc.) as the curriculum and/or program require(s). As regards specific reading, writing or listening assignments, changes *should be expected* as the quarter progresses.

❧ CLASS SCHEDULE ❧

Week 1: Course Concepts; Beatles Background

LISTEN: Album: *Please Please Me* (1963).

READ: Robynn Stilwell, "Music of the youth revolution: rock through the 1960s," in *The Cambridge History of Twentieth-Century Music*, ed. Nicholas Cook and Anthony Pople (Cambridge UP, 2004), pp. 418–452. NB: This is a long book chapter, please read it bit by bit during weeks 1–3.

Additional Readings:

Ray Connolly, "John Lennon 1940-1980" (1981)

Bob Stanley, *Yeah, Yeah, Yeah: The Story of Modern Pop*, "Prologue" (2013)

Week 1 Readings:

Cynthia Lennon, "A Twist of Lennon," excerpt (1978)

Mike Evans, "The Arty Teddy Boy" (1987)

*Simon Firth and Howard Horne, "Art into Pop" (1987)

Brian Epstein, *A Cellarful of Noise*, excerpt (1964)

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|-----------------------------|---|
| 1. Tuesday, April 2 | The Beatles' career; Constraints, Play, and Meaning |
| 2. Thursday, April 4 | Record Labels; Elements of Music; Beatle childhoods; US Rock and Roll |
| Friday, April 5 | Discussion Section: Listening practices |

Week 2: Beatlemania in the UK (1963-1964)

LISTEN: Album: *With the Beatles* (1963). Single: "She Loves You" (1963; you can find the singles on the albums *Past Masters* and *Mono Masters*)

READ: Ian Inglis, "Some Kind of Wonderful: The Creative Legacy of the Brill Building," *American Music*, Vol. 21, No. 2 (Summer, 2003), pp. 214–235.

Frederick Lewis, "Britons Succumb to 'Beatlemania'," *The New York Times*, December 1, 1963.

Week 2 Readings:

Maureen Cleave, "Why the Beatles Create All That Frenzy" (1963)

Stanley Reynolds, "Big Time" (1963)

Michael Braun, "Love Me Do: The Beatles' Progress," excerpt (1964)

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|------------------------------|---|
| 3. Tuesday, April 9 | 1960-62: Skiffle; Liverpool and Hamburg |
| 4. Thursday, April 11 | <i>Please Please Me</i> (March 1963);
"She Loves You" (Aug. '63) |
| Friday, April 12 | Discussion Section: Girl Group covers; Guidelines for paper topics. |

Week 3: The Beatles Conquer America (1964)

LISTEN: Album: *A Hard Day's Night* (1964); Single: "I Want to Hold Your Hand" (1963; on the albums *Past Masters* and *Mono Masters*)

WATCH: Film: *A Hard Day's Night*

READ: Ehrenreich et al., "Beatlemania: Girls Just Want to Have Fun"

Richard Brody, "When the Maysles Brothers Filmed The Beatles." *The New Yorker*, April 15, 2016.

Sam Kashner, "Making Beatlemania: A Hard Day's Night at 50." *Vanity Fair*, July 2 2014.

Week 3 Readings: Michael Braun, "Love Me Do: The Beatles' Progress (2)" (1964)

Paul Theroux, "Why We Loved the Beatles" (1984)

Gloria Steinem, "Beatle with a Future" (1964)

Andrew Yule, "The Man Who Framed the Beatles," excerpt (1994)

5. Tuesday, April 16 *With the Beatles* and "I Want to Hold Your Hand" (November 1963); First US visit, February 1964

6. Thursday, April 18 The Beatles' American records (Capitol Records);
A Hard Day's Night (film, July 1964)

Friday, April 19 Discussion Section: Audience/listeners

Week 4: New Influences (1964-1965)

LISTEN: Albums: *Beatles for Sale* (1965) and *Help!* (1965).

WATCH: Film: *Help!*

READ: Jerry Zolten "The Beatles as recording artists," in *The Cambridge Companion to the Beatles*, ed. Kenneth Womack (Cambridge UP, 2009), pp. 33–62.

NB: another long book chapter. Read this one during Weeks 4–8.

Jean Shepherd, "Playboy Interview with the Beatles" (1965)

7. Tuesday, April 23 *A Hard Day's Night* (album, July 1964)
Bob Dylan and the Folk Music Revival

8. Thursday, April 25 *Beatles for Sale* (December 1964);
Help! (film: July 1965; album: August 1965)

Friday, April 26 Discussion Section.

<p>LYRICS ANALYSIS DUE FRIDAY APRIL 26TH 2024, BY 11:59 PM</p>
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Week 5: The End of Touring (1965)

LISTEN: Album: *Rubber Soul* (1965). Singles: "We Can Work It Out"/ "Day Tripper" (1965).

READ: Ben Cardew, "In Defense of Ringo Starr" (online link: *The Guardian*, 2017)

James M. Decker, "'Try Thinking More': Rubber Soul and the Beatles' transformation of pop," *The Cambridge Companion to the Beatles*, ed. Kenneth Womack (Cambridge UP, 2009), pp. 75-89.

Week 5 Readings: Maureen Cleave, "How Does a Beatle Live?" (1966)

Jon Wiener, "First Steps Toward Radical Politics: The 1966 Tour" (1984)

9. **Tuesday, April 30** The Beatles at Shea Stadium (August, 1965);
“We Can Work It Out”/ “Day Tripper” (December, 1965)
10. **Thursday, May 2** *Rubber Soul* (December 1965)
- Friday, May 3** Discussion Section.

MIDTERM EXAM DUE FRIDAY MAY 3RD 2024, BY 11:59 PM

Week 6: Into the Studio (1966-1967)

- LISTEN: Album: *Revolver* (1966). Single: “Paperback Writer”/ “Rain” (1966).
 READ: Geoff Emerick, “Innovation and Invention: the making of *Revolver*,”
 Ch. 7 of *Here, There, and Everywhere* (2006)
 McDonald and Kaufman, “‘Tomorrow Never Knows’: The Contribution
 of George Martin,” from *Every Sound There Is: The Beatles’ Revolver
 and the Transformation of Rock and Roll*, ed. Russell Reising (Ashgate,
 2002), 139-157.
Week 6 Readings: Leonard Gross, “Interview with John Lennon” (1966)
 Barry Miles, “Going Underground” (2002)

11. **Tuesday, May 7** “Paperback Writer”/ “Rain” (June 1966);
Revolver (June 1966)
12. **Tuesday, May 9** Musique Concrète, Surrealism, Psychedelia
- Friday, May 10** Discussion Section

Week 7: The Summer of Love (1967)

- LISTEN: Album: *Sgt Pepper’s Lonely Hearts Club Band* (1967).
 Single: “Strawberry Fields Forever”/ “Penny Lane” (1967)
 WATCH: Film: *The Making of Sgt Pepper* (1992; remastered 2017)
 READ: Russell Reising and Jim LeBlanc, “Magical mystery tours and other trips: Yellow
 submarines, newspaper taxis, and the Beatles’ psychedelic years,”
 in *The Cambridge Companion to the Beatles*, ed. Kenneth Womack (Cambridge
 UP, 2009), pp. 90–111.
 Jon Mann, “How the Surrealist Movement Shaped the Course of Art History,”
 artsy.net September 23, 2016
<https://www.artsy.net/article/artsy-editorial-what-is-surrealism>
Week 7 Readings: George Martin, “All You Need Is Ears,” excerpt (1979)
 Alan Aldridge, “Beatles Not All That Turned On” (1969)
 Nik Cohn, “Awopbopalooobop Alopbamboom” (1970)
 Jon Wiener, “Sgt. Pepper and Flower Power” (1984)

13. **Tuesday, May 14** “Strawberry Fields Forever”/ “Penny Lane” (Feb. 1967);
Music in San Francisco
14. **Thursday, May 16** *Sgt Pepper’s Lonely Hearts Club Band* (June 1967)
- Friday, May 17** Discussion Section.

MUSICAL ANALYSIS DUE FRIDAY 5/17/2024, 11:59 PM

Week 8: To India and Back (1967-1968)

LISTEN: Albums: *Magical Mystery Tour* (1967), and *The Beatles* (1968)

WATCH: Film: *Magical Mystery Tour* (1967)

READ: Ian Inglis, "Revolution," in *The Cambridge Companion to the Beatles*, ed. Kenneth Womack (Cambridge UP, 2009), pp. 112-124.

Week 8 Readings:

Jann S. Wenner, "Lennon Remembers," excerpt (1970, published 2000)

Charles Marowitz, "The Beatles' Home Movie" (1968)

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|-----------------------------|---|
| 15. Tuesday, May 21 | "All you need is Love" (June 1967);
<i>Magical Mystery Tour</i> (Nov/Dec 1967) |
| 16. Thursday, May 23 | <i>The Beatles</i> ("The White Album," November 1968) |
| Friday, May 24 | Discussion Section. |

Week 9: "And in the end..." (1969-1970)

LISTEN: Album: *Abbey Road* (1969)

WATCH: Film: *Yellow Submarine* (1968)

READ: Ian Inglis, "Something Old, Something New, Something Borrowed... Something Blue: The Beatles' Yellow Submarine" from *Drawn to Sound: Animation Film Music and Sonicity*, ed. Rebecca Coyle (Equinox Publishing (UK), 2010)

Week 9 Readings:

Pauline Kael, "Metamorphosis of the Beatles" (1968)

Hunter Davies, "The Beatles," excerpt (1968)

Cynthia Lennon, "A Twist of Lennon," excerpt (1978)

Jonathan Cott, "Interview with John Lennon" (1968)

- | | |
|-----------------------------|---|
| 17. Tuesday, May 28 | <i>Yellow Submarine</i> (Film: July 1968; Album: Jan. 1969)
Yoko Ono |
| 18. Thursday, May 30 | <i>Abbey Road</i> (September 1969)
<i>Let It Be</i> (rec. Jan. '69, released May 1970) |
| Friday, May 31 | Discussion Section |

FINAL PAPERS DUE FRIDAY MAY 31ST, 2024, BY 11:59 PM
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Week 10: After The Breakup (1970–the Present)

LISTEN: Album: *Let It Be* (1970)

WATCH: *Get Back* (2022) – it’s 8 hours long, so recommended rather than required (it’s totally worth seeing, though)

READ: Ian Leslie, “The Banality of Genius: Notes on Peter Jackson’s *Get Back*,” *The Ruffian*, January 26, 2022.

Week 10 Readings:

Richard Meryman, “Interview with Paul McCartney” (1971)

Mitchell Glazer, “Interview with George Harrison” (1977)

Jann S. Wenner, “Lennon Remembers,” excerpt (1970, published 2000)

David Sheff, “*Playboy* Interview with Lennon and Yoko” (1981)

19. Tuesday, June 4 The Breakup (1970) and Afterwards

20. Thursday, June 6 The Beatles today

Friday, June 7 Discussion Section

FINAL EXAM DUE THURSDAY OF FINALS WEEK, JUNE 13TH, 2024, BY 11:59 PM
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1 4/2/2024 lecture

1.1 Syllabus review

The grading scheme is as follows:

- Weekly discussion sections are 20% of final grade (2% per day)
- Weekly online writings are worth 10% of your grade
- Exams are each worth 15% of your grade
- The papers are worth 40% of your grade

Exams are open book and open note take-home exams. The midterm is May 3rd, and the Final is June 13th.

The “paper” portion of your grade is based on a “lyrics analysis” due April 26th, which is 10% of your grade, a “musical analysis” due May 17th, which is also 10%, and a 5-6 page final paper due May 31st, which is 20% of your grade.

This class is not graded on a curve.

The recommended (but not required) book is Jonathan Gould’s *Can’t Buy Me Love*.

1.2 Mop Tops

The Beatles all wore a hairstyle that was very different from the norm. At the time, all men wore very short hair. When they were young, they had hair that looks fairly short to us, but looked overgrown to everyone at the time, hence the name “mop tops”.

1.3 The Quarrymen

From 1956-1959, John Lennon played as part of a band called The Quarrymen. They learned how to play by listening to American records.

1.4 History

From 1960-1962, The Beatles played as a bar band in Hamburg & Liverpool. They were extremely popular amongst teenagers, but the media didn’t take them seriously at first. In 1961, they changed their name from The Quarrymen to The Beatles.

Every single that they released from 1963-1966 was a top hit. During that time, they worked extremely hard recording, touring, and making films.

In 1964, they played in America for the first time, on *The Ed Sullivan Show*.

From 1966 to 1970, they stopped touring, and did **studio recording only**. This allowed them to make much more experimental music.

All of these phases of their career were a result of external circumstances. Therefore when analyzing The Beatles, we need to consider the constraints on their play style, and how their music evolved as a result of those constraints.