

“The Beatles: From ‘Yesterday’ to ‘Tomorrow Never Knows’”

Session I or II: *tbd*

Date and Time: *tbd*

Instructor: Alex Ludwig
aludwig@brandeis.edu

Course Description

Everyone loves *The Beatles*. In this class, we will delve into *why* everyone loves *The Beatles*. We will examine how social, political and musical movements such as “Beatlemania,” drug culture and psychedelia, and new types of recording technology created the perfect storm that was *The Beatles*. Throughout this course, assigned readings will supplement music and video recordings as our guide to the greatest musical sensation of the last generation.

Coursework: Reading and Listening

It is your responsibility to complete all assignments prior to their listed date in the syllabus. Please actively listen to each song: they are the foundation of this class, and your final grade will reflect your familiarity with the music.

Reading: For this class, you do not have to purchase any textbooks! The assigned readings are short chapters and articles that I will place on reserve.

Listening: All recordings will be placed on reserve at the library and uploaded to WebCT. However, purchasing the starred recordings (see below) will greatly improve not only your musical library, but also your personal well-being!

Writing: You are responsible for a daily writing assignment, in which you should reflect on your reactions to the assigned listening. Your reactions can, and should be, personal: what about the lyrics, melody and/or style of recording affects you? Use your writing assignments as a way to structure your thoughts for the daily discussions. I will collect and grade these assignments weekly.

In addition to the daily writing assignments, there is one essay due at the end of the term. The topic of the essay is up to you, although it must be based on one piece from the syllabus. More information on this assignment will be forthcoming.

Class Attendance and Participation

Everyone’s participation is important. Our class discussions will often involve very complex ideas about gender, race, ethnicity and politics; and your individual experiences, perceptions, and interpretations of the world will greatly contribute to everyone’s understanding of the topic at hand--so please, speak up!

Grading Policy

Daily Writings:	30%
Quizzes:	30%
Essay:	25%
Participation:	15%

Academic Honesty

You are expected to be familiar with and to follow the University’s policies on academic integrity (see <http://www.brandeis.edu/studentlife/sdje/ai/>). Instances of alleged dishonesty will be forwarded to the Summer School Director for adjudication within the Student Judicial System.

Potential sanctions include failure in the course, suspension from the University and permanent dismissal.

*** If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately. Please keep in mind that reasonable accommodations are not provided retroactively.**

Album Abbreviations

PP	<i>Please Please Me</i> (1963)
WB	<i>With The Beatles</i> (1963)
HD	<i>A Hard Day's Night</i> (1964)
BS	<i>Beatles for Sale</i> (1964)
HP	<i>Help!</i> (1965)
RS	<i>Rubber Soul</i> (1965)
RV	<i>Revolver</i> (1966)**
SP	<i>Sgt. Pepper's Lonely Hearts Club Band</i> (1967)**
MM	<i>Magical Mystery Tour</i> (1967)
TB	<i>The Beatles</i> [aka White Album] (1968)**
YS	<i>Yellow Submarine</i> (1969)
AR	<i>Abbey Road</i> (1969)**
LB	<i>Let It Be</i> (1970)

Class Schedule and Assignments

Class 1: Rock 'n' Roll's Golden Era

Reading:

Lawrence N. Redd. "Rock! It's Still Rhythm and Blues." *The Black Perspective in Music*, Vol. 13, No. 1 (Spring, 1985), pp. 31-47.

Listening:

- A. Chuck Berry, "Rock and Roll Music" (1957)
- B. Little Richard, "Tutti Frutti" (1955)
- C. Elvis Presley, "Hound Dog" (1956)
- D. Buddy Holly and the Crickets, "That'll Be the Day" (1957)
- E. The Coasters, "Yakety Yak" (1959)

Class 2: The Early Years, Hamburg and Liverpool

Reading:

Charles Gower Price. "Sources of American Styles in the Music of the Beatles." *American Music* 15.2 (Summer 1997), pp. 208-232.

Listening:

- A. "Roll Over Beethoven," *WB* (1963)
- B. "Rock and Roll Music," *BS* (1964)
- C. "Money (That's What I Want)" *WB* (1963)
- D. "You Really Got a Hold on Me," *WB* (1963)
- E. "Twist and Shout," *PP* (1963)

Class 3: Beatlemania

Reading:

Jim Curtis. "On Beatlemania." In *Rock Eras: Interpretations of Music and Society, 1954-1984*. Bowling Green: Bowling Green State University Popular Press, 1987, pp. 132-143.

Ina English. "The Beatles Are Coming!" Conjecture and Conviction in the Myth of Kennedy, America, and the Beatles." *Popular Music & Society* 24.2 (2000), pp. 93-108.

Listening:

- A. "Love Me Do," *PP* (1963)
- B. "P.S. I Love You", *PP* (1963)
- C. "Please, Please Me," *PP* (1963)
- D. "I Want to Hold Your Hand" (1963)
- E. "I Saw Her Standing There," *PP* (1963)
- F. "Do You Want to Know a Secret?" *PP* (1963)
- G. "A Taste of Honey," *PP* (1963)
- H. "Komm, Gib Mir Deine Hand" (1964)

Class 4: Gender and Sexuality

Reading:

B. Ehrenreich, E. Hess, and G. Jacobs. "Beatlemania: A Sexually Defiant Consumer Culture." In *The Subcultures Reader*. London: Routledge, 1992, pp. 523-536.

Listening:

- A. "Boys," *PP* (1963)
- B. "She Loves You" (1963)
- C. "All My Loving," *WB* (1963)
- D. The Marvelettes, "Please Mr. Postman" (1961)
- E. "Please Mister Postman," *WB* (1963)
- F. "Can't Buy Me Love," *HD* (1964)
- G. "You've Got to Hide Your Love Away," *HP* (1965)

Class 5: Technology and Complexity

Reading:

Kari McDonald and Sarah Hudson Kaufman. "'Tomorrow Never Knows': The Contribution of George Martin and His Production Team to the Beatles' New Sound." In *Every Sound There Is: The Beatles' Revolver and the Transformation of Rock and Roll*. Russell Reising, ed. Burlington: Ashgate, 1988, pp. 141-157

Listening:

- A. "Yesterday," *HP* (1965)
- B. "Eleanor Rigby," *RV* (1966)
- C. "I'm Only Sleeping," *RV* (1966)
- D. "Tomorrow Never Knows," *RV* (1966)
- E. "Good Morning Good Morning," *SP* (1967)
- F. "A Day in the Life," *SP* (1967)
- G. "I am the Walrus," *MM* (1967)
- H. "Revolution #9," *TB* (1967)
- I. "Because," *AR* (1969)

Class 6: Pyschedelia and Cyclicity

Reading:

Timothy Leary. "Thank God for the Beatles." In *The Beatles Book*. Edward David, ed. New York: Cowles Education Corporation, 1968, pp. 44-55.

Listening:

- A. "All You Need is Love,"
- B. "Yellow Submarine," *RV* (1966)
- C. "Good Day Sunshine," *RV* (1966)
- D. Jefferson Airplane, "White Rabbit" (1967)
- E. Grateful Dead, "The Eleven" (1969)

- F. Jimi Hendrix, "Star-Spangled Banner" from Woodstock (1969)
- G. "Sgt. Pepper's Lonely Hearts Club Band," *SP* (1967)
- H. "With a Little Help From My Friends," *SP* (1967)
- I. "Lucy in the Sky with Diamonds," *SP* (1967)
- J. "Being for the Benefit of Mr. Kite," *SP* (1967)
- K. "Sgt. Pepper's Lonely Hearts Club Band (Reprise)," *SP* (1967)
- L. "Strawberry Fields Forever," *MM* (1967)
- M. "Glass Onion," *TB* (1968)

Class 7: **Eastern Influences**

Reading:

David Reck. "Beatles Orientalis: Influences from Asian in a Popular Song Tradition." *Asian Music* 16.1 (1985), pp. 83-149.

Listening:

- A. "Norwegian Wood (This Bird Has Flown)," *RS* (1965)
- B. "Love You To," *RV* (1966)
- C. "Within You, Without You," *SP* (1967)
- D. "The Inner Light" (1968)

Class 8: **Pastiche and Nostalgia**

Listening:

- A. "Back in the U.S.S.R.," *TB* (1968)
- B. "Yer Blues," *TB* (1968)
- C. "Why Don't We Do It in the Road," *TB* (1968)
- D. "Julia," *TB* (1968)
- E. "The Continuing Story of Bungalow Bill," *TB* (1968)
- F. "Honey Pie," *TB* (1968)
- G. "Good Night," *TB* (1968)

Class 9: **Politics and Capitalism**

Reading:

John Platoff. "John Lennon, 'Revolution,' and the Politics of Musical Reception." *The Journal of Musicology* 22.2 (Spring 2005), pp. 241-267.

Listening:

- A. "Revolution #1," *TB* (1968)
- B. "Revolution" (1968)
- C. "Piggies," *TB* (1968)
- D. "Ob-La-Di, Ob-La-Da," *TB* (1968)
- E. John Lennon, "Give Peace a Chance" (1969)
- F. John Lennon, "Imagine" (1971)
- G. John Lennon, "Power to the People" (1971)

Class 10: **Blame It on Yoko: The Breakup**

Reading:

John Kimsey. "Spinning the Historical Record: Lennon, McCartney, and Museum Politics." In *Reading the Beatles: Cultural Studies, Literary Criticism, and the Fab Four*. Kenneth Womack and Todd Davis, eds. Albany: State University of New York Press, 2006, pp. 197-212.

Listening:

- A. "While My Guitar Gently Weeps," *TB* (1968)
- B. "Here Comes the Sun," *AR* (1969)
- C. "Something," *AR* (1969)
- D. "Octopuses Garden," *AR* (1969)

E. "Let It Be," *LB* (1970)

Class 11: "Free as a Bird," Solo Careers; Influence and Legacy

Listening:

- A. "God," *John Lennon/Plastic Ono Band* (1970)
- B. "I'd Have You Anytime," *All Things Must Pass* (1970)
- C. "Band on the Run," *Wingspan* (1976)
- D. "I'm the Greatest," *Ringo* (1973)
- E. Danger Mouse, excerpts from "The Grey Album" (2004)
- F. Cirque du Soleil, excerpts from "Love" (2006)

Class 12: Final Exam