This course will focus on the life and music of the Beatles within the social and cultural context of the 1960s. We will consider the band’s formative influences; stylistic cross-influences with contemporary artists; song-writing and musical styles of individual members of the band; and the social and cultural conditions that shaped their music. Most importantly, we will pay close attention to the songs, numbering nearly 200 in commercial releases and astonishing for their variety and innovation. Music majors are encouraged to register, but there are no prerequisites for the course.

**Evaluation**

6 Listening Assignments @ 8% each (48%); Midterm exam (20%); Final exam (20%); attendance and additional assignments (12%)

**Resources (all on reserve in the Music Library after September 6)**

- Required Text (available online from Amazon or elsewhere)


- Beatles Albums
  1. Please Please Me-CD 4940
  2. With the Beatles-CD 4949
  3. A Hard Day’s Night-CD 4944
  4. Beatles for Sale-CD 4943
  5. Help!-CD 4947
  6. Rubber Soul-CD 4937
  7. Revolver-4939
  8. St. Pepper’s Lonely Heart’s Club Band-CD 4938
  9. The Beatles – CD 4935
  10. Yellow Submarine-CD 4948
  11. Magical Mystery Tour-CD 4941
  12. Abbey Road-CD 4946
13. Let it Be - CD 4942
14. Live at the BBC - CD 4936
15. Anthology 1 - CD 4929
16. Anthology 2 - CD 4930
17. Anthology 3 - CD 4931
18. Let it Be...Naked - CD 6861

• DVD’s (all available in the Music Library or on youtube):

The Beatles Anthology [videorecording] 5 videodiscs DVD 350 Pt 1-2; 3-4; 5-6; 7-8; bonus disc.

Youtube: https://www.youtube.com/playlist?list=PL6365D84D02D70095

Hard day’s night [videorecording] DVD 42
Help! [videorecording] 2 videodiscs DVD-561
Yellow submarine [videorecording] DVD 183

• On-line Music Dictionary
New Grove Dictionary of Music and Musicians Database (University Library System Digital Library—“find articles”)

• Additional on-line resources

List of websites
<http://www.music.indiana.edu/som/courses/rock/beatles.html>

The Beatles in England
<http://www.music.indiana.edu/som/courses/rock/england.html>

The Beatles: A Recording Chronology
<http://www.discog.info/beatles-recording-chrono.html>

Month-by-month chronology <http://beatles.ncf.ca/timeline.html#26>

Day by Day
<http://books.google.com/books/about/Beatles_Discography_com.html?id=FHdnkXJK2e4C>

People <http://www.beatlesbible.com/people>

Albums <http://www.beatlesbible.com/albums/>
Schedule of Topics and Assignments
[Reading, Viewing and Listening Assignments are due in class on the date of the lecture]

L=lecture
LA=Listening Assignment
CW=Courseweb (week)

September
1 Roots and Routes (L1)
CW 1 (week 1)

8 Formation and early recordings (L2)
Read: 1-40
Listen: Early Rock ‘n’ Roll
Watch: DVD Anthology Episode One (July '40 to March '63) - 1:18:53
Assignment: LA 1 (Roots and Routes)
CW 2 (week 2)

15* Beatlemania (L3)
Read: 41-86
Listen: Please Please Me
Watch: DVD Anthology Episode Two (March '63 to February '64) - 1:11:43
CW 3 (week 3)

*Film: Eight Days a Week released (dir. Ron Howard)

22 British Invasion (L4)
Read: 87-123
Listen: With the Beatles, A Hard Day’s Night
Watch: DVD Anthology Episode Three (February '64 to July '64) - 1:12:56
Assignment: LA 2
CW 4 (week 4)

29 New Musical Directions: Rubber Soul (L5)
Read: 124-160
Listen: Beatles for Sale, Help!
Watch: Help!
DVD Anthology Episode Four (August '64 to August '65) - 1:10:33
CW 5 (week 5)

October
6 And More New Musical Directions: Revolver (L6)
Read: 160-182; familiarize yourself with “Chronology: The Sixties” (393-472)
Listen: Rubber Soul
Watch: DVD Anthology Episode Five (August '65 to July '66) - 1:11:47
Assignment: LA 3
CW 6 (week 6)
13  Midterm + Sgt. Pepper’s (L7)
Read: 182-212
Listen: Revolver
Watch: DVD Anthology Episode Six (July '66 to June '67) - 1:10:49
CW 7 (week 7)

20  Magical Mystery Tour and Yellow Submarine (L8)
Read: 212-250
Listen: Sgt. Pepper’s Lonely Hearts Club Band
AND BBC Radio 2: The Record Producers: George Martin
http://www.mediafire.com/?zd4zdjyt01j
Watch: DVD Anthology Episode Seven (June '67 to July '68) - 1:13:40
Assignment: LA 4
CW 8 (week 8)

27  The White Album (L9)
Read: 250-280
Listen: Magical Mystery Tour, Yellow Submarine
Watch: DVD Anthology Episode Eight (July '68 to The End) - 1:21:59
Assignment: LA 5
CW 9 (week 9)

November
3   Abbey Road (L10)
Read: 280-328
Listen: The Beatles (The White Album)
Watch: DVD Anthology Special Features (DVD 5)
CW 10 (week 10)

10  No Class (prof out of town)

17  Let it Be (L11)
Read: 328-391
Listen: Abbey Road
Watch: TBA
Assignment: LA 6
CW 11 (week 11)

24  Thanksgiving break

December
1   Solo careers and The Beatles’ legacy (L12)
Read:
Listen:
Watch: TBA
CW 12 (week 12)
Course Requirements

1. **Listening identification and listening assignments (LA).** For recordings by the Beatles you will be expected to know the following information: (1) title of song; (2) title of the original U.K. LP on which the song appeared (if applicable); (3) name(s) of the songwriter(s) (in the case of original songs); (4) year of the record release. For recordings by artists other than the Beatles, you should be able to identify the title of the song, the name of the recording artist or group, and the approximate date of the record’s release. Students who complete the listening assignments at the proper time should have no difficulty with this requirement.

2. **Material presented during lectures.** Take notes in class and you’ll be fine.

3. **Essential biographical, contextual, and stylistic information given in Revolution in the Head (not all of which will be covered in lecture).** Note: if you find apparent inconsistencies between this book, other sources, and the lecture material, I invite you to ask me about them, either privately or at the beginning of class.

4. **Ability to correlate verbal “stylistic characteristics” (involving rhythm, melody, harmony, form, texture, and so on) with the actual sound of the music in question.**

5. **Class Attendance Policy.** Class attendance is required. I expect you to be present in class and prepared to contribute. I will take attendance each class. If you miss more than 2 classes during the semester, every additional absence will lower your class grade by 2 percentage points.

ALL REQUIREMENTS, DATES, AND DEADLINES ARE FIRM: THERE CAN BE NO “MAKE UPS” OR END-OF-THE-SEMESTER WORK FOR EXTRA CREDIT. EXCEPTIONS WILL BE MADE ONLY RARELY AND ONLY IN CASES OF SERIOUS HARDSHIP FOR WHICH DOCUMENTED EVIDENCE HAS BEEN PROVIDED IN ADVANCE.

Electronic Devices in the Classroom

If you need a laptop, tablet, or any other device for taking notes, that’s fine. However, please do not use a personal device for any purpose unrelated to our class. Out of respect for your fellow students, the professor, and the educational process, devices should be silenced. Cell Phones should be powered down and put away, not on the desk or in your pocket or on your lap, during class. If you must keep one because of an emergency, please inform me beforehand. Texting or other cell phone use in class will result in a reduction of your grade (2% of the final grade, each time). I routinely reduce participation grades for laptop/tablet/cell phone use unrelated to class.

FOR STUDENTS WITH DISABILITIES
If you have a disability for which you are or may be requesting an accommodation, I encourage you to contact both me and the Office of Disability Resources and Services, 216 William Pitt Union (412–624–7890) as early as possible in the term.

ACADEMIC INTEGRITY

Cheating/plagiarism will not be tolerated. Students suspected of violating the University of Pittsburgh Policy on Academic Integrity, noted below from the February 1974, Senate Committee on Tenure and Academic Freedom report to the Senate Council, will be required to participate in the outlined procedural process as initiated by the instructor. A minimum sanction of a zero score for the quiz or exam will be imposed.

The integrity of the academic process requires fair and impartial evaluation on the part of faculty, and honest academic conduct on the part of students. To this end, students are expected to conduct themselves at a high level of responsibility in the fulfillment of the course of their study. It is the corresponding responsibility of faculty to make clear to students those standards by which students will be evaluated, and the resources permissible for use by students during the course of their study and evaluation. The educational process is perceived as a joint faculty-student enterprise which will perforce involve professional judgment by faculty and may involve—without penalty—reasoned exception by students to the data or views offered by faculty.