

Jefferson Performing Arts Society

Presents



A Study Companion

JEFFERSON PERFORMING ARTS SOCIETY

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An early incarnation of the Beatles.

Michael Ochs Archives, Venice, Calif.

IMAGES RETRIEVED FROM:

The Beatles, with George Martin of EMI Records, are presented with a silver disc to mark sales of over a quarter million copies of the 1963 British single release of "Please Please Me." Hulton Getty/Liaison Agency Image Retrieved From:
<http://search.eb.com/britishinvasion/obrinvs048p1.html>

<http://search.eb.com/britishinvasion/obrinvs045p1.html>



Teacher notes

Welcome to the JPAS production of **Yeah, Yeah, Yeah!** a concert celebration performed by **Pre-Fab 4**, Featuring the stars of *The Buddy Holly Story*.

Come together as four lads from across the US rekindle the spirit of yesterday through the music of the world's most popular band. Not impersonators, PreFab 4 brings their own brand of musicianship and humor to the JPAS stage as they take you on a magical, musical tour through the career of Liverpool's favorite sons, from their earliest performance on Ed Sullivan to their later solo projects. With a little help from some friendly string and horn players and state-of-the-art lighting and sound, we've got a feelin' **PreFab 4** will have you twisting and shouting in the aisles and singing every word to the songs you know and love. Shaped by requests and personal memories shared by audience members, the show will change nightly to provide a once in a lifetime experience you will never forget.

This study companion has been divided into sections and includes Louisiana Content Standards and Benchmarks. Beginning with an overview of **The Beatles**, the **History** section explores the powerful carrier of **The Beatles**, and their lasting influence on American music. Additionally, this section has been divided into subsections, including: **Introduction**, and **More Background**.

Finally, this Study Companion concludes with a list of web-links to provide teachers with additional educational resources for gathering information.

IMAGE of Poster of the Beatles (reproduction of a 1960s poster)

RETRIEVED FROM: <http://search.eb.com/britishinvasion/obrinvs087p4.html>

Educational Overview

Louisiana Educational Content Standards and Benchmarks

Content Standards and Benchmarks will follow each section of this companion. In the interest of brevity, **Content Standards and Benchmarks** will be listed for grades K-4 only. Most Content Standards and Benchmark coding for each subject is similar, and can be adapted for every grade level.

As an example, English Language Arts Content Standard Three, “**Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting**,” has corresponding Benchmarks across grade levels.

The code is written **ELA** (English Language Arts,) **3** (Content Standard 3,) and **E1** (grades 1-4.) The same Benchmark applies to all grade levels. Coding can be converted as follows:

ELA-3-E1 Writing legibly, allowing margins and correct spacing between letters in a word and words in a sentence **Grades 1-4**

ELA-3-M1 Writing fluidly and legibly in cursive or printed form **Grades 5-8**

ELA-3-H1 Writing fluidly and legibly in cursive or printed form **Grades 9-12**

All Louisiana Content Standards and Benchmarks in this Companion have been retrieved from:

<http://www.doe.state.la.us/lde/curriculum/home.html>

History



IMAGE RETRIEVED FROM:

<http://search.eb.com/britishinvasion/obrinvs088p4.html>



by James Miller

The British musical quartet the Beatles came to symbolize the hopes and dreams of a global generation that came of age in the 1960s.

Formed around the nucleus of John Lennon and Paul McCartney, who first performed together in Liverpool in 1957, the group grew out of a shared enthusiasm for American rock and roll. Like most early rock-and-roll figures, Lennon, a guitarist and singer, and McCartney, a bassist and singer, were largely self-taught as musicians. Precocious composers, they gathered around themselves a changing cast of accompanists, adding by the end of 1957 George Harrison, a lead guitarist, and then in 1960, for several formative months, Stuart Sutcliffe, a promising young painter who brought into the band a brooding sense of bohemian style. After dabbling in [skiffle](#), a jaunty sort of folk music popular in Britain in the late 1950s, and assuming several different names (the Quarrymen, the Silver Beatles, and finally, the Beatles), the band added a drummer, Pete Best, and joined a small but booming "beat music" scene, first in Liverpool and then, during several long visits between 1960 and 1962, in Hamburg--another seaport full of sailors thirsty for American rock and roll as a backdrop for their whiskey and womanizing.

In autumn of 1961 Brian Epstein, a local Liverpool record store manager, saw the band and fell in love. Unshakably convinced of their commercial potential, Epstein became their manager and proceeded to bombard the major British music companies with letters and tape recordings of the band, finally winning a contract with Parlophone, a subsidiary of the giant EMI group of music labels.

The man in charge of their career at Parlophone was George Martin, a classically trained musician who from the start put his stamp on the Beatles, first by suggesting the band hire a more polished drummer (they chose Ringo Starr) and then by rearranging their second recorded song (and first big British hit), "Please Please Me," changing it from a slow dirge into an up-tempo romp.

Throughout the winter and into the spring of 1963, the Beatles continued their rise to fame in England by producing spirited recordings of original tunes and also by playing classic American rock and roll on a variety of British Broadcasting Corporation radio programs. In these months, fascination with the Beatles--at first confined to young British fans of popular music--breached the normal barriers of taste, class, and age, transforming their recordings and live performances into matters of widespread public comment. In the fall of that year, when the group belatedly made a couple of appearances on British television, the evidence of popular frenzy prompted British newspapermen to coin a new word for the phenomenon: Beatlemania. In early 1964, after equally tumultuous appearances on American television, the same phenomenon erupted in the United States and provoked a so-called British Invasion of Beatles imitators from the United Kingdom.

Beatlemania was something new. Musicians performing in the 19th century certainly excited a frenzy--one thinks of Franz Liszt--but that was before the modern mass media created the possibility of collective frenzy. Later pop music idols, like Michael Jackson in the mid-1980s or Garth Brooks in the '90s, have sold similarly large numbers of records without provoking anything approaching the hysteria caused by the Beatles. By the summer of 1964, when the Beatles appeared in *A Hard Day's Night*, a movie that dramatized the phenomenon of Beatlemania, the band's effect was evident around the world, as countless young people emulated the band members' characteristic long hair, flip humor, and whimsical displays of devil-may-care abandon.

The popular hubbub proved to be a spur, convincing Lennon and McCartney of their songwriting abilities and sparking an outpouring of creative experimentation all but unprecedented in the history of rock music, which until then had been widely regarded, with some justification, as essentially a genre for juveniles. Between 1965 and 1967 the music of the Beatles rapidly changed and evolved, becoming ever more subtle, sophisticated, and varied. Their repertoire in these years ranged from the chamber pop ballad "Yesterday" and the enigmatic folk tune "Norwegian Wood" (both in 1965) to the hallucinatory hard rock song "Tomorrow Never Knows" (1966), with a lyric inspired by Timothy Leary's handbook *The Psychedelic Experience* (1964). It also included the carnivalesque soundscape of "Being for the Benefit of Mr. Kite!" (1967), which featured stream-of-consciousness lyrics by Lennon and a typically imaginative arrangement (by George Martin) built around randomly spliced-together snippets of recorded steam organs--a tour de force of technological legerdemain quite typical of the band's studio work in this era.

In 1966 the Beatles announced their retirement from public performing to concentrate on exploiting the full resources of the recording studio. A year later, in June 1967, this period of widely watched creative renewal was climaxed by the release of *Sgt. Pepper's Lonely Hearts Club Band*, an album avidly greeted by young people around the world as indisputable evidence not only of the band's genius but also of the era's utopian promise. More than a band of musicians, the Beatles had come to personify, certainly in the minds of millions of young listeners, the joys of a new counterculture of hedonism and uninhibited experimentation--with music and with new ways of life. (Various members of the band in these years flirted with mind-expanding drugs like LSD and also with exotic spiritual exercises like transcendental meditation, a technique taught to them by Maharishi Mahesh Yogi, a barnstorming guru from India.)

In those years the Beatles effectively reinvented the meaning of rock and roll as a cultural form. The American artists they admired and chose to emulate--Chuck Berry, Little Richard, Fats Domino, Elvis Presley, the Everly Brothers, Buddy Holly, the pioneering rock composers Jerry Leiber and Mike Stoller, the influential soul songwriter Smokey Robinson, and, after 1964, folksinger and topical songwriter Bob Dylan--became widely regarded as canonic sources of inspiration, offering "classical" models for aspiring younger rock musicians. At the same time, the original songs the Beatles wrote and recorded dramatically expanded the musical range and expressive scope of the genre they had inherited. Their close vocal harmonies, subtle arrangements, and clever production touches, combined with an elemental rhythm section anchored by Starr's no-nonsense drumming, created a uniquely sophisticated brand of rock.

After 1968 and the eruption of student protest movements in countries as different as Mexico and France, the Beatles insensibly surrendered their role as de facto leaders of an inchoate global youth culture. They nevertheless continued for several more years to record and release new music and maintained a level of popularity rarely rivaled before or since. In 1968 they launched their own record label, Apple; hoping to create a home for experimental pop artists, they instead produced chaos and commercial failure, apart from the work of the Beatles themselves. The band continued to enjoy widespread popularity. The following year *Abbey Road* went on to become one of the band's best-loved and biggest-selling albums.

Meanwhile, personal disagreements, magnified by the stress of symbolizing the dreams of a generation, had begun to tear the band apart. Once the collaborative heart and soul of the band, Lennon and McCartney fell into bickering and mutual accusations of ill will. By now millions of dollars were at stake, and the utopian aura of the performers was in jeopardy, given the discrepancy between the band's symbolic stature as idols of a carefree youth culture and their newfound real status as pampered plutocrats.

In the spring of 1970 the Beatles formally disbanded. In the years that followed, all four members went on to produce solo albums of variable quality and popularity. Lennon released a corrosive set of songs with his new wife, Yoko Ono, while McCartney went on to form a band, Wings, that turned out a fair number of commercially successful recordings in the 1970s. Starr and Harrison, too, initially had some success as solo artists. But, as time went by, the Beatles became as much of a historical curio as Al Jolson or Bing Crosby or Frank Sinatra or Elvis Presley before them.

In 1980 Lennon was murdered by a demented fan outside his New York City apartment, an event that provoked a global outpouring of grief. In the years that followed, McCartney was the only former member of the band to remain musically active, both in the pop field producing new albums every few years and in the field of classical music: in 1991 he completed *Liverpool Oratorio*, and in 1997 he supervised the recording of another symphonic work of large ambition, *Standing Stone*.

Earlier in that decade, McCartney had joined the other surviving Beatles to add harmonies to two previously unreleased vocal recordings by Lennon. These new songs by "the Beatles" became heavily promoted highlights of an ambitious new set of archival recordings assembled under the supervision of the band and released in 1995 and 1996 as *The Beatles Anthology*, a collection of six compact discs that supplemented a 10-hour-long authorized video documentary of the same name. The afterglow of Beatlemania may have disappeared, but the iconography of an era of youthful tumult had been reverently preserved for posterity.

Principal Members

Paul McCartney (byname of James Paul McCartney), bass and vocals
b. June 18, 1942, Liverpool, Merseyside, England

John Lennon, guitar and vocals
b. October 9, 1940, Liverpool, Merseyside, England
d. December 8, 1980, New York City, N.Y., U.S.

George Harrison, guitar and vocals
b. February 25, 1943, Liverpool, Merseyside, England

Ringo Starr (byname of Richard Starkey), drums and vocals
b. July 7, 1940, Liverpool, Merseyside, England

Early Members

Stuart Sutcliffe, bass
b. June 23, 1940, Edinburgh, Scotland
d. April 10, 1962, Hamburg, West Germany

Pete Best, drums
b. November 24, 1941, Madras, India

Retrieved From:

<http://search.eb.com/britishinvasion/Beatlesindex.html>

Image Retrieved From:

<http://search.eb.com/britishinvasion/obrinvs104p4.html>



B.B. King Playing Blues Guitar

Much of the music that we listen to today has its roots in some part of Rock & Roll history!

THE BLUES

Although the phrase “Rock & Roll” was not coined until the 1950’s, many people believe that the style of music called THE BLUES inspired the beginning of Rock. The Blues were influenced by Jazz and African American folk, dance, and church music. The Blues grew into a music that has a Call and a Response. The singer sings a line, and the guitar answers the singer. The words in Blues songs are usually about being sad, unhappy, and feeling ‘blue’. B.B. King is one of the most famous living Blues guitar players in the world. You may recognize him from commercials!



*Elvis Showing Off His
Dance Moves*

1950's Style Rock & Roll

Bill Haley and The Comet's breakthrough song "Rock Around The Clock" started the Rock & Roll craze. Other recording stars started to play this style. At first, radio stations were scared to play the Rock & Roll music, but the fans kept on asking to hear it. So the radio stations played the songs. The sound of the music was a mixture of rhythm and blues, country and bluegrass with a fast beat that the teenagers liked to dance to. Electric guitar, stand-up bass, and a drum set were the normal instruments played. Teens loved the music and would scramble to see shows with their Rock-Idols like Chuck Berry, Buddy Holly, Jerry Lee Lewis, Little Richard, Ritchie Valens, Ricky Nelson, and of course ELVIS! As a teenager in Memphis, Tennessee, Elvis Presley was inspired by the Rhythm and Blues singers on historic Beale Street. Elvis had a powerful singing voice, good looks, and was a great dancer. His signature dance moves and his songs made the fans love him! Elvis starred in 33 movies and sold over one billion records across the globe through his career. Although he died in 1977 at his home that he named 'Graceland', Elvis is still famous!



The Beatles On The Ed Sullivan Show

BRITISH INVASION

– Late 1950's to 1960's

Rock was not only in the United States, musicians in England liked the Blues and Rock & Roll too! So they started to play rock music, but with less of a country music feel like some of the 50's style singers. They preferred the sounds of African American Rhythm and Blues musicians. The reason this time in music is called the British Invasion is because once the singing stars in England started becoming famous in America, they kind of took over the radio stations and the fans. The most famous group from this time is THE BEATLES- a pop/rock group from Liverpool, England. The band member's names were John Lennon, Paul McCartney, George Harrison, and Ringo Starr. Their unique sound, longish hair, and energetic personalities gained them huge popularity.

Other British Invasion artists included The Rolling Stones and The Who.

Retrieved From: <http://www.atlantic-coast-theatre.com/rockinredridinghoodstudyguide.pdf>



INTRODUCTION

Rock and roll is more than just music. It is a **socially defined** art movement, which began in the early 1950s with its own language, style, and value system. Rock and roll is a continually developing subculture and, while its forms of expression may vary, one element has remained constant. It is always in rebellion against the hegemony of the predominant forms of expression and the ethos that they endorse. While it was easy to distinguish between Chuck Berry and Perry Como in 1955, it has become much harder to perceive the differences between rock and roll and popular music. Much of popular music is as loud and abrasive as its rock and roll counterparts, but to call the current top 40 rock songs of today as charted by Billboard magazine as real rock is to reveal an ignorance of rock tradition. The word rock has become an adjective to define certain social and musical characteristics, in a way analogous to the word "modern" as a style of Bauhaus-inspired furniture. The word rock means hip, as in blank (your favorite actor, athlete, entertainer) rocks. However, for course purposes rock means something very different. Rock is a set of values understood in context as part of the whole: as an expression of rebellion against the larger social mores.

This is why Frank Sinatra crooning a Beatles tune (such as George Harrison's "Something") will never be rock and roll but Elvis Costello's remake of Sinatra's mellow ballad "My Funny Valentine" is. In the first case, Sinatra is incorporating Harrison's work into the popular repertoire by glossing over the possibly offensive or unusual aspects of the love song through his smooth and gentle phrasing. Costello does the opposite. Through his slow drawl and plodding pace, he stresses the shallowness of the song's sentiments. Yet it is Costello's very directness—that one can fall deeply in love for seemingly superficial reasons—which makes the music rock and roll, for this directness goes against the established way of singing the popular song. Or consider a rock group that wears the trappings of pop music, like Fountain of Wayne, versus a counterpart like Creed, which uses the style of rock to create popular mainstream music. There is nothing essentially better about rock than pop. Indeed, pop stars commonly make more money than rockers. But the two are philosophically and socially distinct.

Obviously, one cannot judge rock and roll from a purely musical perspective. A song can have a thumping 4/4 beat, use heavily amplified electric guitars, and still be popular music, or it can be a softly murmured tune with light acoustic back-up and be rock and

roll. In order to distinguish rock from pop and other musical genres, one needs to examine the social, historical, economic, and aesthetic conditions from which a particular song emerged. A time line is included in the Appendix of this study guide to help the student place rock and roll events in a larger cultural context.

Retrieved From: http://www.continuetolearn.uiowa.edu/ccp/gis/courses/045075_p_r.htm

Image of John Lennon playing with the Quarrymen in 1955 (from left, Eric Griffiths, Rod Davis, Lennon, Pete Shatton, and Len Garry) Hulton Getty/Liaison Agency Retrieved

From: <http://search.eb.com/britishinvasion/obrinvs044p1.html>

CAVERN QUARTER

The area of Liverpool around Mathew Street is known as the Cavern Quarter. The Cavern Club was where the Beatles used to perform when they started as a local band in the early 1960s (the original site has been replaced by a supermarket, but a copy of the original has been created using the original bricks). A "wall of fame" shows the names of the many bands which have performed at this club. Another nearby display shows a series of gold discs, each one representing a pop star from Liverpool who has reached number one in the UK charts (the disc shown below is for the song "Relax" by Frankie Goes To Hollywood). The nearby Cavern Pub has a Beatles theme, and has an image of John Lennon above its entrance.



*The Cavern Quarter
(Mathew Street)*



*The Cavern Club:
where the Beatles used to
perform*



*The Cavern Club's
Wall of Fame*



*Liverpool artists who have
reached number 1
in the UK charts are shown
on a gold disc*



*Statue of John Lennon
above the Cavern Pub*

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BEATLES TOUR

There are other sites in Liverpool which are associated with the Beatles.

In Chavasse Park there is a yellow submarine, based on the cartoon design in the film "Yellow Submarine".

Many of the songs of the Beatles were inspired by places and people that were familiar to John Lennon and Paul McCartney (the songwriters). The song "Penny Lane" is about the people who lived in or around this road, which is in one of the suburbs of Liverpool. Strawberry Field (the name used in the song "Strawberry Fields forever") is a home for children in care (those who have been taken away from their parents for some reason). This is run by the Salvation Army (a Christian organisation which aims to help the poor). John Lennon used to play with the band at Strawberry Field when he was a child.

The childhood homes of John Lennon and Paul McCartney (Mendips and 20 Forthlin Road) are managed by the National Trust, who organise tours which allow visitors to see inside the buildings.



*(We all live in a ...)
Yellow submarine*



*Penny Lane
The original sign (painted) is on top*



*Strawberry Field(s)
(forever)*



*Speke Hall:
John Lennon's childhood home*

Retrieved From:

<http://www.ukstudentlife.com/Travel/Tours/England/Liverpool.htm#BeatlesStory>

More Background

The Beatles were an [English Rock 'n' Roll group](#) from [Liverpool](#), who continue to be held in the very highest regard for their [artistic](#) achievements, their huge commercial success, and their ground-breaking role in the history of [popular music](#). Consisting of [John Lennon](#) (1940–1980), [Paul McCartney](#) (1942–), [George Harrison](#) (1943–2001) and [Ringo Starr](#) (1940–), the group's innovative [music](#) and style helped define the 1960s.

The Beatles were, by most definitions, the biggest musical act of the twentieth century. In the [United Kingdom](#) alone they have released more than forty different singles, [albums](#) and [EPs](#) that have reached number one. This kind of success has been repeated in many more countries and [EMI](#) estimated that by 1985, the band had sold over one billion [records](#) worldwide.^[1]

Their early original material fused elements of early American [rock 'n roll](#), [pop](#), and [R&B](#) into a new form of popular Rock 'n Roll. The band almost single-handedly kick-started the [British Invasion](#) of the USA, laid the groundwork for [the rock](#) culture of the 1960s, and established the prototype for the "self-contained" rock group; meaning that they did not need [songwriters](#) from outside of the band. They helped pioneer more advanced, multi-layered arrangements in both Rock and Pop and were instrumental in the development of some of the 1960s dominant musical styles, such as [folk-rock](#), [hard rock](#) and [psychedelia](#). Ironically, and perhaps inevitably, the band's music in the early twenty-first century has been subject to endless re-evaluations and attempts at [historical revisionism](#) due in part to the increasing amount of printed [literature](#) and numerous biographical accounts--authorised or not--that have appeared with the passage of time. Nevertheless, The Beatles remain as an undisputed influence on [popular music](#).

To a significant extent, the impact of The Beatles extended well beyond their music. Their clothes, hairstyles, statements, and even choice of instruments made them trend-setters (see [The Beatles' influence on popular culture](#)) throughout the decade, whilst their growing social awareness - reflected in the development of their music - saw their influence extend into the social and cultural revolutions of the 1960s.

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History



Singer ">

Singer & rhythm guitarist [John Lennon](#) became known for his political activism, as well as his love for Rock and Roll.

Formation and early years

In March of 1957, [John Lennon](#) formed a [skiffle](#) group called [The Quarrymen](#) (fleetinglly known as The Blackjacks). On [6 July](#) that year Lennon met Paul McCartney while playing at the Woolton Parish Church Fete. In February of 1958, the young guitarist George Harrison joined the

group, which was then playing under a variety of names. A few primitive recordings of Lennon, McCartney and Harrison from that era have survived. During this period, members continually joined and left the line up. Lennon, McCartney, and Harrison were the only constant members.

The Quarrymen went through a progression of names: Johnny and The Moondogs, Long John and The Beatles, The Silver Beetles, and eventually decided on The Beatles. The origin of the name "The Beatles" — with its unusual spelling — is usually credited to John Lennon, who said that the name was a combination word-play on the insects "beetles" as a nod/compliment to [Buddy Holly's](#) band ([The Crickets](#)) and the word "beat". He also later said that it was a joke, meaning a pun on "Beat-less".

In May of 1960, The Beatles were hired to tour the north-east of Scotland as a [back-up](#) band with singer [Johnny Gentle](#) who was signed to the [Larry Parnes](#) agency. They met Gentle an hour before their first gig, and McCartney referred to that short tour as a great experience for the band. Their drummer at that time was [Tommy Moore](#). The band's van (driven by Gentle) had a head-on crash with another vehicle on their way back from Scotland and Moore lost some teeth and had stitches after being hit in the mouth by a guitar. Nobody else was seriously injured. He left the band shortly after, and went back to work in a bottling factory as a fork-lift truck driver, on the advice of his girlfriend. [\[1\]](#)

Norman Chapman was their next drummer, but only for a few weeks, as he was called up for [National Service](#). This was a real problem as their unofficial manager, [Allan Williams](#), had arranged for them to perform in clubs on the [Reeperbahn](#) in [Hamburg, Germany](#). (Paul McCartney has often said that if The Beatles had been individually called-up for National Service, The Beatles would never have existed, because of their different ages; meaning the time spent apart when one of them would have been in the army.)

In August of 1960, McCartney invited [Pete Best](#) to become the group's drummer, after watching Best playing with The Blackjacks [\[2\]](#) in Mona Best's (Pete's mother) Casbah Club; a cellar club in Hayman's Green, Liverpool, where The Beatles had played, and often used to visit.

While in Hamburg, The Beatles were recruited by singer [Tony Sheridan](#) to act as his backing band on a series of recordings for the German [Polydor Records](#) label, produced by famed bandleader [Bert Kaempfert](#). Kaempfert signed the group to its own Polydor contract at the first session in June 1961. On [23 October](#) Polydor released the recording "[My Bonnie](#) (Mein Herz ist bei dir nur)", which made it into the German charts under the name "Tony Sheridan and The Beat Brothers".

Upon their return from Hamburg, the group was enthusiastically promoted by [Sam Leach](#), who presented them over the next year and a half on various stages in Liverpool forty-nine times. [Brian Epstein](#), manager of the record department at NEMS, his family's furniture store, took over as the group's manager in 1962 and led The Beatles' quest for a British recording contract. Epstein met with producer [George Martin](#) of [EMI's Parlophone](#) label. [George Martin](#), a producer of comedy and novelty albums, expressed an interest in hearing them in the studio. On [6 June](#) he invited the quartet to London's [Abbey Road studios](#), and - after some deliberation - decided to grant The Beatles a recording contract.

The Beatles auditioned on June 6, 1962. Martin, who was at first unimpressed by the band's demos, liked them as people when he met them. Not only did he feel that they had musical talent, but he also felt that their wit and humor made them extremely "likeable." When he asked them if there was anything they wanted to change, Harrison said, "I don't like your tie".

Their contract was probably one of the worst at the time, as they were paid one [pence](#) for every single sold, which was split among the four Beatles. This amounted to less than one [farthing](#) per Beatle. They were paid half of one pence (split between the whole band) for sales outside of the UK. Even George Martin said later that it was "pretty awful". [\[2\]](#)

(Their record contract [royalties](#) were considerably improved after [Allen Klein](#) took over the management of the band. Their publishing contract with [Dick James](#) Music (DJM) was also terrible; they only got 50% of the money received, while James took the other 50%. Epstein also took a percentage of Lennon and McCartney's share.)

Martin did have a problem with Best however, whom he criticised for not being able to keep time. For this and other reasons, The Beatles let Best go on August 16, 1962, although it was left to Brian Epstein to tell him. They immediately asked Starr, whom they had met and even performed with previously, to join the band permanently. Starr had been the drummer for Rory Storm and The Hurricanes, at a time when they had been one of the top Merseybeat groups, a bigger group than The Beatles were. Martin, unaware of this personnel change, hired session drummer Andy White to play drums on The Beatles' first studio session on September 4, 1962. Andy would be the session drummer during their 3rd EMI session on September 11, 1962.

In August 1962 Pete Best was dismissed and replaced by [Ringo Starr](#) (real name: Richard Starkey). Starr had been the drummer for rival Liverpool band [Rory Storm and the Hurricanes](#), and had played with The Beatles several times in Hamburg. George Martin was not impressed with

Best's playing and privately suggested to Brian Epstein that the band should use another drummer in the studio. Though Best had some popularity and was considered good-looking by many female fans, the three founding members had become increasingly unhappy with his drumming and his moody personality, and Epstein had become exasperated with his refusal to adopt the distinctive hairstyle as part of their unified look.

The Beatles' first recording session, in June 1962, was unsatisfactory to Martin, but a second in September 1962 produced a UK hit, "[Love Me Do](#)", which charted. ("Love Me Do" reached the top of the U.S. singles chart over 18 months later in May 1964.) This was swiftly followed by the recording of their second single "Please Please Me". Three months later they recorded their first album (also titled *[Please Please Me](#)*), a mix of original songs by Lennon and McCartney with some covers of their favourite songs. The band's first televised performance was on a program called *People and Places* transmitted live from [Manchester](#) by [Granada Television](#) on [17 October 1962](#).

Although the band experienced huge popularity in the record charts in Britain from early 1963, Parlophone's American counterpart, [Capitol Records](#) (owned by EMI), refused to issue the singles "Love Me Do", "[Please Please Me](#)" and "[From Me to You](#)"^[31] in the United States, partly because no British act had ever yet had a sustained commercial impact on American audiences.

[Vee-Jay Records](#), a small [Chicago](#) label, is said by some to have been pressured into issuing these singles as part of a deal for the rights to another performer's masters. Art Roberts, music director of Chicago powerhouse radio station [WLS](#), placed "Please Please Me" into rotation in late February 1963, making it possibly the first time a Beatles' record was heard on American radio. Vee-Jay's rights to The Beatles were cancelled for non-payment of royalties.

In August 1963 the Philadelphia-based [Swan](#) label tried again with The Beatles' "[She Loves You](#)", which also failed to receive airplay. A testing of the song on [Dick Clark](#)'s TV show *[American Bandstand](#)* resulted only in laughter and scorn from American teenagers when they saw the group's [Beatle haircuts](#). The famous radio DJ, Murray the K featured "She Loves You" on his 1010 WINS record revue in October, to an underwhelming response.

Beatlemania

In November 1963, The Beatles appeared on the [Royal Variety Performance](#) and were photographed with [Marlene Dietrich](#) who also

appeared on the show. In early November 1963 Brian Epstein persuaded [Ed Sullivan](#) to commit to presenting The Beatles on three editions of his show in February, and parlayed this guaranteed exposure into a record deal with Capitol Records. Capitol committed to a mid-January release for "[I Want to Hold Your Hand](#)",^[4] but a series of unplanned circumstances triggered premature airplay of an imported copy of the single on a Washington DC radio station in mid-December. Capitol brought forward release of the record to [December 26 1963](#).

Several New York radio stations — first [WMCA](#), then [WINS](#) and [WABC](#) — began playing "I Want to Hold Your Hand" on its release day, and the [Beatlemania](#) that had started in Washington was duplicated in New York and quickly spread to other markets. The record sold one million copies in just ten days, and by [January 16](#), [Cashbox](#) Magazine had certified The Beatles record number one (in the edition published with the cover-date [January 23](#)).

This contributed to the hysterical fan reaction at [JFK Airport](#) on [February 7 1964](#). A record-breaking seventy-three million viewers — approximately 40% of the U.S. population at the time — tuned in to the first Sullivan appearance on February 9. During the week of [April 4](#), The Beatles held the top five places on the [Billboard Hot 100](#) (see [The Beatles record sales, worldwide charts](#)), a feat that has never been repeated.

In mid-1964 the band undertook their first appearances outside of Europe and North America, touring [Australia](#) and [New Zealand](#) (notably without [Ringo Starr](#) who was ill and was temporarily replaced by session drummer [Jimmy Nicol](#)). When they arrived in [Adelaide](#), The Beatles were greeted by what is reputed to be the largest crowd of their touring career, when over 300,000 people — about one-third of the population of the city — turned out to see them. In September that year baseball owner [Charles O. Finley](#) paid the band the unheard of sum of \$150,000 to play in [Kansas City, Missouri](#).

In 1965 [Her Majesty Queen Elizabeth II](#) bestowed upon them the [MBE](#), a civil honour nominated by Prime Minister [Harold Wilson](#). The award, at that time primarily given to military veterans and civic leaders, sparked some conservative MBE recipients to return their awards in protest.

On August 15 that year, The Beatles performed the first stadium concert in modern rock, playing at [Shea Stadium](#) in New York to a crowd of 55,600.^[5] The band later admitted that they had been totally unable to hear themselves play or sing, due to the screaming and cheering. This concert is often considered the point their disenchantment with performing live began.

Studio band



Singer ">

Singer & [Bassist Paul McCartney](#), who wrote one of the most covered/recorded songs in history: the ballad "[Yesterday](#),"

The role of producer [George Martin](#) is often cited as a crucial element in their success. He used his experience to bring out the potential in the group, recognising and nurturing their creativity rather than imposing his views. After The Beatles stopped touring, he, and the engineers, would increasingly come under pressure, as The Beatles vented their artistic energy solely into recording.

Their constant demands to create new sounds on every new recording, and the imaginative - and ground-breaking - studio expertise of EMI staff engineers, including [Norman Smith](#), [Ken Townshend](#) and [Geoff Emerick](#) all played significant parts in the innovative sounds of the albums [Rubber Soul](#) (1965), [Revolver](#) (1966) and [Sgt. Pepper's Lonely Hearts Club Band](#) (1967).

While most recording artists of the time were using two, three or four tracks in the studio, The Beatles had to use linked pairs of [four-track](#) decks, and [ping-ponging](#) tracks two, and even three times, became common. EMI delayed the introduction of eight-track recording - already becoming common in American studios - until 1968, when American studios were already upgrading to 16-tracks. EMI were loathe to spend any money on new equipment - even though The Beatles were earning vast amounts - and so Abbey Road was always (technically) one step behind every other studio.

When [Magic Alex](#) proposed building a 72-track studio in the basement of the [Saville Row](#) office, everybody encouraged him, but this was later proven to be a complete disaster, as Alex had no idea about studios at all, but nevertheless convinced all of The Beatles that he could do it.

Along with studio tricks such as [sound effects](#), unconventional microphone placements, [automatic double tracking](#) and [vari-speed](#) recording, The Beatles began augmenting their recordings using instruments considered unconventional for rock music at the time, including string and brass ensembles, Indian instruments such as the [sitar](#) and the [swarmandel](#), [tape loops](#) and early electronic instruments, including Paul McCartney's [Mellotron](#), which was unforgettably used (with flute voices) on the intro to "Strawberry Fields Forever". McCartney once asked Martin what a guitar would sound like if it was played underwater, and was serious about trying it. It was quite obvious that their ideas were out-stripping the technology that was available at the time.

By the time of the sessions for *The White Album* - released in November of 1968 - they often had three studios booked at the same time, and usually worked alone. As Abbey Road was always being used by one of them, several tracks were cut as *de facto* solo recordings at other studios. They often used [Trident](#) studio in Soho, because it was an independent studio - not connected to a record company - and it had an 8-track machine. Its layout was very similar to Abbey Road, because it had a large room, and the window of the mixing room was high up on the wall.

The [Olympic Studio](#) in Barnes (used extensively by The Rolling Stones) was also another favoured place to record.

Olympic was the scene of the famous argument between The Beatles, when Paul refused to sign the management contract proposed by Klein. The other three Beatles left, and McCartney recorded a song with [Steve Miller](#), who happened to be there, at the time. He never signed the Klein contract, although he pretended to (see photo) for the others.

This isolation was compounded by "[Revolution 9](#)": a wildly experimental John Lennon/Yoko Ono concoction of tape loops, and "found sounds", that the other Beatles didn't think was really 'them' and tried (but failed) to keep off the album. This broke the rule that if just one of The Beatles objected to anything, it would not be accepted. It was McCartney, however, who had a stronger interest in the music of [Karlheinz Stockhausen](#), whose *Hymnen* was similar to "Revolution 9". The earlier use by The Beatles of "tape loops", on "Tomorrow Never Knows" was driven (and the loops assembled) primarily by McCartney and the engineers.

Harrison's "[While My Guitar Gently Weeps](#)" featured an 'outside' musician (his friend [Eric Clapton](#)) who played the guitar solo. Clapton was reportedly brought in as the result of a bitter dispute between Harrison and Lennon that drove Starr to take a two-week hiatus. During this time McCartney played drums on some of the tracks on the album, including

"[Back in the USSR](#)", on which he also overdubbed most of the lead guitar parts. McCartney had played lead guitar solos on selected songs as far back as 1966's "[Taxman](#)" (ironically, a Harrison composition).

The stress of controlling everything (without Epstein) marred the troubled *Get Back* sessions in January of 1969 — Lennon later denounced them as being the worst recordings of their career — and the project was made even more stressful by having to get up extremely early in the morning and having the presence of a film crew to capture the rehearsals for a planned movie (which eventually became the [Let It Be](#) documentary).

By this time another very significant factor had emerged — Lennon's passionate affair with Japanese artist [Yoko Ono](#). The couple quickly became inseparable and Lennon further alienated the other Beatles by bringing Ono to almost every recording session; breaking the band's long-standing rule against outsiders at sessions. Lennon even ordered a bed to be installed in the studio so Yoko could recuperate (after their car crash in Scotland).

The band's differences were - more or less - put aside later in the year for the recording of what became their valedictory album, [Abbey Road](#), which the group later recalled as being among the most enjoyable to record of their career

While *The White Album* and the original *Get Back* sessions emphasised a return to basic pop-rock song structures, [Abbey Road](#) took a step back in the direction of glossy production, although this time primarily consisting of instrumental backing produced by George Martin to help mould together the song fragments of Side Two into a unified whole.

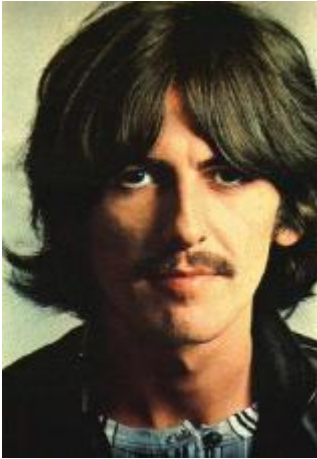
[Abbey Road](#) featured a conservative use of synthesisers, but usually in more conventional musical contexts rather than as a source for the bizarre, but which did make an appearance as a static wave at the end of "She's so Heavy." The last (and the first "hidden") track - [Her Majesty](#) - was a total accident. An engineer taped the short rehearsal tape on the end of the mixed version of the album, and the whole thing was sent to EMI to be pressed.

By the end of 1969, both Lennon and McCartney had effectively left the band and the only piece of unfinished business was the as-yet unreleased *Get Back* project. The Beatles had been very unhappy with the original tapes from the *Get Back* sessions (produced, as usual, by George Martin), and for some time it looked as if the material would be scrapped altogether.

After a delay of several months, American producer [Phil Spector](#) was brought in by Lennon to edit, remix and overdub the tapes, and his heavily-orchestrated "[Wall of Sound](#)" production style was evident after the eventual release of the [Let It Be](#) album: released in early 1970, nearly a year after the group had ceased to function on an active basis. McCartney was angered by Spector's use of a female choir on [The Long and Winding Road](#). "*Girls on a Beatles record? We would never have done that,*" he was reported as saying.

By this time, Lennon and Harrison had effectively decided to leave the band. McCartney made the move official at the start of 1970, when he began legal proceedings to dissolve the band's business partnership.

On film



Lead guitarist [George Harrison](#) is known for introducing the Indian [sitar](#) into the band's music. (Photo by [John Kelly](#), 1968)

The Beatles had a largely successful film career, beginning with [A Hard Day's Night](#) (1964), a loosely scripted comic farce, sometimes compared to the [Marx Brothers](#) in style. It focused on Beatlemania and their hectic touring lifestyle, and was directed in a quasi-documentary style in black-and-white by the up-and-coming [Richard Lester](#), who was known for having directed a television version of the successful [BBC](#) radio series [The Goon Show](#) as well as the off-beat short film [The Running, Jumping and Standing Still Film](#).

In 1965 came [Help!](#); an Eastmancolour extravaganza, which also directed by Lester, and was shot in exotic locations (such as [Salisbury Plain](#), with [Stonehenge](#) visible in the background; the [Bahamas](#); and [Salzburg](#) and the [Tyrol](#) region of the Austrian [Alps](#)) in the style of a [James Bond](#) spoof along with even more Marx Brothers-style zaniness: For example, the film is dedicated "to [Elias Howe](#), who, in 1846, invented the [sewing machine](#)."

In 1966 Lennon took time off to play a supporting character in the film called [*How I Won the War*](#), again directed by Lester. It was a satire of [World War II](#) films, and its dry, ironic [British humour](#) was not well received by American audiences.

The [*Magical Mystery Tour*](#) film was essentially Paul McCartney's idea, which was thought up as he returned from a trip to the U.S. in the late spring of 1967, and was loosely inspired by press coverage McCartney had read about [Ken Kesey's Merry Pranksters' LSD](#)-fuelled American bus odyssey. McCartney envisaged taking this idea and blending it with the peculiarly English [working class](#) tradition of [charabanc](#) mystery tours. The film was critically dismissed when it was aired on the [BBC's](#) premier television network, BBC-1, on [Boxing Day](#) — a day primarily for traditional "cosy, family entertainment". The film appeared radical [avant-garde](#) by those standards, and instead of showcasing the lovable "moptops"/Beatles as they had been up until then, it showed them as part of the [hippie](#) counter-culture of 1967, which was at odds with the British establishment of that era. Compounding this culture clash was the fact that BBC-1, at that time, still only transmitted programmes in black & white, while *Tour* was in colour. The film was repeated a few days later on the BBC's second channel (BBC-2) in colour — receiving more appreciation, but the initial negative media reaction is what is most remembered.

The animated [*Yellow Submarine*](#) followed in 1968, but had little direct input from The Beatles, save for a live-action epilogue and the contribution of four new songs (including "[Only a Northern Song](#)", an unreleased track from the *Sgt. Pepper* sessions). It was acclaimed for its boldly innovative graphic style and clever humour, along with the soundtrack. The Beatles are said to have been pleased with the result and attended its highly publicised London premiere, although every one of The Beatles thought their own voices (narrated by actors) were not quite right, whilst saying that the other three were perfect.

In 1969, Ringo Starr took second billing to [Peter Sellers](#) in the satirical comedy [*The Magic Christian*](#); in a part which had been written especially for him. Starr later embarked on an irregular career in comedy films through the early 1980s, and his interest in the subject led him to be the most active of the group in the film division of Apple Corp, although it was Harrison who would achieve the most success as a film producer.

[*Let It Be*](#) was an ill-fated documentary of the band that was shot over a four-week period in January 1969. The documentary — which was originally intended to be simply a chronicle of the evolution of an album and the band's possible return to live performance — captured the prevailing tensions between the band members, and in this respect it

unwittingly became a document of the beginning of their break-up. The band initially shelved both the film and the album, instead recording and issuing [Abbey Road](#). But with so much money having been spent on the project, it was decided to finish and release the film and album (the latter with considerable post-production by [Phil Spector](#)) in spring 1970. When the film finally appeared, it was after the break-up had been announced, and it was viewed by shocked fans as the last - but not the best - tribute to the band.

Influences



Drummer [Ringo Starr](#) did not compose many songs for The Beatles but customarily sang at least one song on each album, most famously "[Yellow Submarine](#)" and "[With a Little Help from My Friends](#)".

Unlike many of their British contemporaries, The Beatles had relatively little influence from American [blues](#) music. Major influences included:

- [Elvis Presley](#). They recorded a number of Presley covers at "Abbey Road" studios, and [bootleg](#) copies have existed since the late 1960s. Interviews for the documentary *The Beatles Anthology* had all four band members speaking very highly of Presley, with Paul McCartney referring to him as "the guru". In other interviews McCartney has credited Presley as the rocker who influenced him the most.
- [Chuck Berry](#). They recorded covers of Berry songs "[Roll Over Beethoven](#)" and "[Rock and Roll Music](#)" on their early albums, and also performed many other of his classics in their live repertoire. When Lennon first met Berry (as Berry walked in the dressing room door) Lennon shouted out, "Chuck Berry, my hero!" which he later said was a bit embarrassing for him.
- [B.B. King](#). Probably The Beatles only big Blues influence, King's influence can be found on Harrison's guitar playing, and on songs such as [Get Back](#), and [I Me Mine](#).

- In their early days as performers the band took some cues from local Liverpool favourites [Rory Storm and the Hurricanes](#), whom Starr had played with prior to joining The Beatles.
- American [rockabilly](#) music, particularly that of [Eddie Cochran](#) and [Carl Perkins](#). The band's early stage shows featured several Perkins tunes; some of these (notably "[Honey Don't](#)", featuring an early Starr vocal) that they eventually recorded on their albums.
- Early [Motown](#) artists. Early Beatles staples included faithful versions of [Barrett Strong](#)'s Motown recording of "[Money \(That's What I Want\)](#)" and [The Marvelettes](#)' hit "[Please Mr. Postman](#)".
- [Little Richard](#). Some of their songs (especially in their early repertoire) featured [falsetto](#) screams similar to his, most notably on McCartney's rendition of his song "[Long Tall Sally](#)". In 1962, Richard socialised with The Beatles in Hamburg and they performed together at the [Star-Club](#). "Long Tall Sally" became a permanent fixture in early Beatles' concert performances.
- [Ragtime](#) and [music hall](#); owing much to the musical interests of McCartney's father. Their impact is apparent in songs like "[When I'm Sixty-Four](#)" (composed during The Quarrymen period), "[Honey Pie](#)", and "[Maxwell's Silver Hammer](#)". Of their early single, "[From Me to You](#)", McCartney said, "It could be done as an old ragtime tune...especially the [middle-eight](#). And so we're not writing the tunes in any particular idiom."
- [The Everly Brothers](#). Lennon and McCartney consciously copied Don and [Phil Everly](#)'s distinctive two-part [harmonies](#). Their vocals on "Love Me Do" and "Please Please Me" were inspired by the Everlys' powerful vocal innovation on *Cathy's Clown* (1960), the first recording to ever reach number one simultaneously in the USA and England. [Two of Us](#), the opening track on [Let It Be](#) is overtly composed in the Everly style and McCartney acknowledges this in the recording with a spoken "Take it Phil". McCartney later name-checked 'Phil and Don' in his solo track, "Let Em In".
- [Bob Dylan](#), particularly from 1965, with "[You've Got to Hide Your Love Away](#)" (*Help!*) and "[Norwegian Wood \(This Bird Has Flown\)](#)" (*Rubber Soul*). Also notable is the fact that Dylan was the first to introduce The Beatles to marijuana. He did this in 1964, in a New York City hotel room when he offered the Fab Four pot as a consequence of his misconception that the lyrics in their hit song "[I Want to Hold Your Hand](#)" (*Meet the Beatles!*) were "I get high" instead of "I can't hide". This initial partaking in hallucinogenic drugs grew into heavier experimentation with more marijuana, LSD, heroin, and various other substances whose psychedelic effects were commonly thought to have manifested themselves in the band's unique music.
- [Country Music](#). All four band members have talked about their influences from American country music. The group covered [Buck](#)

[Owens](#) "Act Naturally" and also recorded an original country number "What Goes On?", both sung by Starr. Both Starr and McCartney would continue to record country material in their solo careers. McCartney was once asked to record a duet with [Kenny Rogers](#), which he accepted but nothing was ever recorded.

Changes in their music

The Beatles started as fans of almost every kind of music that they heard on the radio, or heard on imported records from America, but were, primarily, heavily influenced by [Rock and Roll](#). This later graduated into Beat Music, which is the reason that they chose The BEATles name.

McCartney and Lennon never lost their affection for the driving [R&B](#) of [Little Richard](#), and [Chuck Berry](#), and this was reflected in a series of songs, from "[I Saw Her Standing There](#)" (1963) to "[Lady Madonna](#)" (1968). "[Helter Skelter](#)" (1968), arguably an early [heavy metal](#) song.

Later Beatles material shifted away from dance music, and the tempo of their songs was varied from the [back-beat](#) rhythm of their beginnings. "[Penny Lane](#)", from 1967, is an example. Throughout their career, however, The Beatles' songs were often riff (or [ostinato](#))-driven: I Feel Fine, Ticket to Ride, Paperback Writer, Lady Madonna, Taxman, "[Day Tripper](#)" (1965) "[Hey Bulldog](#)" (1969, recorded 1968) and Come Together.

Lennon is conventionally portrayed as having played the major role in steering The Beatles towards [psychedelia](#) ("[Rain](#)" and "[Tomorrow Never Knows](#)" from 1966, and "[Lucy in the Sky with Diamonds](#)", "[Strawberry Fields Forever](#)" and "[I Am the Walrus](#)" from 1967), but what is not well-known is that McCartney was very involved in the London [avant garde](#) scene, which was itself moving towards psychedelia, during the same period. McCartney (who lived in London) would tell John about any new "happening" or "movement", and Lennon was always keen to hear about it.^[3]

Beginning with the use of a string quartet (arranged by George Martin) on "[Yesterday](#)" in 1965, The Beatles pioneered a modern form of [art song](#), exemplified by the double-quartet string arrangement on "[Eleanor Rigby](#)" (1966), "[Here, There and Everywhere](#)" (1966) and "[She's Leaving Home](#)" (1967). They also created many of the tape loops used on "Tomorrow Never Knows" and experimented with [musique concrete](#) techniques and electronic instruments, as well as creating many experimental audio-visual works. Lennon and McCartney's interest in the music of [Bach](#) led them to use a [piccolo trumpet](#) on McCartney's arrangement of "Penny

Lane", and, although the [Mellotron](#) at the start of "[Strawberry Fields Forever](#)".

The decision to stop touring - in 1966 - caused an abrupt change in their musical direction. They had already shown a clear trend towards progressively greater complexity in technique and style but this accelerated noticeably on their [Revolver](#) album. The subject matter of their post-touring songs branched out as well, as all manner of subjects were written about.

The extreme complexity of *Sgt. Pepper's* reached its height on the [Yellow Submarine](#) soundtrack album, parts of which (for example "[It's All Too Much](#)" and "[Only a Northern Song](#)") were left over from 1967, and were apparently used because The Beatles themselves weren't much interested in the animated film as a project and weren't inclined to exert themselves by producing much new material for it.

Lennon renewed his interest in rootsy forms towards the close of The Beatles' career, e.g. "[Yer Blues](#)" from 1968 and "[Don't Let Me Down](#)" from 1969, as McCartney did on [Helter Skelter](#) and [Birthday](#).



The iconic [Abbey Road](#) album cover.

In 1969, the band fragmented during sessions for the aborted *Get Back* project (which eventually emerged in 1970 - greatly altered from their original intentions - as the [Let It Be](#)). This had been intended as a return to more basic songs and an avoidance of thorough editing or otherwise "artificial" influences on the final output. Ironically, *Let It Be* was heavily overdubbed and edited by producer [Phil Spector](#) with his [wall of sound](#) technique.

With *Get Back* behind them, George Martin was asked to produce the last album The Beatles recorded, [Abbey Road](#), representing a mature attempt

to integrate what they knew and use recording studio techniques to improve the songs rather than experiment to see what happened.

Harrison's lead guitar and vocals along with Starr's understated and faithful drumming contributed their own chemistry. After the group dissolved some critics cited their solo releases as a demonstration of how important this group collaboration had been.

Backlash and breakup

In June 1966, when The Beatles toured [the Philippines](#), they unintentionally snubbed the nation's first lady, [Imelda Marcos](#), who had expected the group to attend a reception at the presidential palace. When presented with the invitation, Brian Epstein politely declined on behalf of the group, as it had never been the group's policy to accept such "official" invitations. After the snubbing was broadcast on Philippine television, all The Beatles' police protection disappeared, and they and their entourage had to make their way to Manila airport more or less on their own, with the authorities throwing up every road block they could to harry them as much as possible. At the airport, roadie [Mal Evans](#) was beaten and kicked, and The Beatles themselves were pushed and jostled about, by a hostile crowd. Once the group boarded the plane, Brian Epstein was ordered off, and forced to forfeit all the money the band had earned in the country.

The next month, a comment from an interview launched a backlash against The Beatles from religious and social conservatives in the [Bible Belt](#) of the US. Lennon had offered his opinion that [Christianity](#) was dying when interviewed by a British magazine on the decline of [Christianity](#) and that the group was "bigger than Jesus" (by which he meant that the group was more popular with youngsters), something that he referred to as a topic that caused concern and consideration. Beatles records were banned and burned in many cities and towns across America (primarily in the South) and from countries such as South Africa. Under pressure from American media, Lennon apologised for his remarks at a press conference in Chicago, on the eve of their first performance of what would turn out to be their final tour.

The Beatles performed their last concert before paying fans at [Candlestick Park](#) in [San Francisco](#) on [29 August 1966](#). From then on, they concentrated on recording music.

The Beatles' situation took a turn for the worse when manager [Brian Epstein](#) died of a drug overdose on [25 August 1967](#), at the age of 32, and the band's business affairs began to unravel. Just two months earlier, on [25 June 1967](#), The Beatles became the first band globally transmitted on television, in front of an estimated 400 million people worldwide. The

Beatles were a segment within the first-ever worldwide TV satellite hook-up — a show titled [Our World](#). The Beatles were transmitted live from Abbey Road Studios, and their new song "[All You Need Is Love](#)" was recorded live during the show.

At the end of 1967, they received their first major negative press criticism in the UK with disparaging reviews of their surrealistic TV film [Magical Mystery Tour](#). The film was also panned by the public, although the vast majority of viewers saw the film in black-and-white, when colour was such an integral part of the film. Moreover, even if the film had been shown in colour, relatively poor picture quality and even poorer sound reproduction would have negatively affected it.

In 1968 the group spent the early part of the year in [Rishikesh, Uttar Pradesh, India](#), studying [transcendental meditation](#) with the [Maharishi Mahesh Yogi](#). Upon their return, Lennon and McCartney took a trip to New York to announce the formation of [Apple Corps](#); an initially altruistic business venture which they described at the time as an attempt at "western [communism](#)." The latter part of 1968 saw the band busy recording the double album [The Beatles](#), popularly known as **The White Album** due to its stark white cover. These sessions saw deep divisions opening within the band.

Their final live performance was on the rooftop of the Apple building in [Savile Row](#), London on [30 January 1969](#), during the difficult *Get Back* sessions (later used as a basis for the [Let It Be](#) album). Largely due to McCartney's efforts, they recorded their final album, [Abbey Road](#) in summer 1969. The band officially broke up in April 1970, and one month later [Let It Be](#) followed as their last commercial album release.

McCartney gradually took greater charge of their own production, growing dominant in that role. Internal divisions within the band had been a small but growing problem during their earlier career; most notably, this was reflected in the difficulty that [George Harrison](#) experienced in getting his own songs onto Beatles' albums, and in the growing artistic and personal estrangement between Lennon and McCartney. Lennon also had problems getting songs onto albums, as he once complained; "Give me my three tracks on an album, and I'll be satisfied; that's all I want..."

On the business side McCartney wanted wife [Linda Eastman](#)'s father [Lee Eastman](#) to manage The Beatles, but the remaining Beatles wanted New York manager [Allen Klein](#) to represent them. All Beatles decisions in the past were unanimous but the four could not, and would not unanimously agree on a manager. This was the final straw in the relationship between McCartney and the rest of the band. Lennon, Harrison and Starr felt the Eastmans would look after McCartney's well-being before that of the

group. In view of this impasse, they decided to go their separate ways with their business affairs. However, in 1971 it was discovered that Klein had stolen £5m from The Beatles holdings. McCartney could not just dissolve his business with The Beatles easily, and this led to him suing to disband all business with the group.

For the most part not speaking with the other band members until 1973, Lennon admitted to McCartney that they should have gone with the Eastmans' management and this helped mend the personal relationship between the two.

After the breakup

Following the breakup, the only album to feature all four Beatles (although not on the same song) was [Ringo](#), a 1973 Starr solo album.

A jam session between John Lennon and Paul McCartney was recorded on [March 31, 1974](#), when McCartney visited Lennon in [Los Angeles, California](#). They played with a number of other musicians, including [Stevie Wonder](#). Believed to be the last time the pair recorded together, this tape has been released on [bootleg](#) as [A Toot and a Snore in '74](#).

Any hopes of a reunion were dashed when Lennon was murdered by [Mark David Chapman](#), a mentally deranged fan, on [December 8 1980](#). However, in 1981 the three remaining Beatles (with [Linda McCartney](#) and [Denny Laine](#) doing backing vocals) recorded the song "[All Those Years Ago](#)", a tribute to John Lennon written by [George Harrison](#) and released on his album [Somewhere in England](#). Another virtual reunion occurred in 1995 with the release of two original Lennon recordings which had the additional contributions of the remaining Beatles mixed in to create two hit singles, "[Free as a Bird](#)" and "[Real Love](#)".

Three volumes (six CDs in total) of unreleased material and studio outtakes were also released, as well as a documentary and television miniseries, in a project known as [The Beatles Anthology](#). On [December 15 2005](#), McCartney and Starr, along with the families of Lennon and Harrison (who died [29 November 2001](#)) sued EMI in a [royalties](#) dispute in which Apple Corps claimed EMI owes The Beatles £30 million.

They remain enormously popular. In 1995 and 1996 three *Anthology* collections of CDs were released, each containing two CDs of never-before-released Beatles material, based on the *Anthology* documentary series. 450,000 copies of *Anthology 1* were sold in its first day of release, the highest volume of single-day sales ever for an album. In 2000 a compilation album named **1** was released, containing almost every number-one single released by the band from 1962 to 1970. The

collection sold 3.6 million copies in its first week and more than 12 million in three weeks worldwide, becoming the fastest-selling album of all time and the biggest-selling album of the year 2000. The collection also premiered at number one in the United States and other countries.

The [BBC](#) had a large collection of Beatles recordings, mostly comprising original studio sessions from 1963 - 1968. Much of this material formed the basis for a 1988 [radio documentary](#) series [The Beeb's Lost Beatles Tapes](#). Later, in 1994, the best of these sessions were given an official EMI release on [Live at the BBC](#).

On [June 30, 2006](#), [Cirque de Soleil](#) opened their show [LOVE](#), a tribute to The Beatles, at the [The Mirage](#) in [Las Vegas](#).

The Beatles Line-Ups

Instrumentation



 The Beatles on [The Ed Sullivan Show](#) (1964)

- + [Rickenbacker](#), [Gretsch](#), [Epiphone](#), [Gibson](#), and [Fender](#) guitars
- + [Ludwig](#) drums
- + [Steinway](#), and [Blüthner](#) pianos
- + [Höfner](#), [Fender](#) and [Rickenbacker](#) basses
- + [Hammond](#), [Vox](#) and **Lowrey** electric organs
- + [Fender Rhodes](#), [Wurlitzer](#), and [Hohner Pianet](#) electric pianos

Microphones

Although The Beatles had access to the best [microphones](#) available, such as the [Neumann](#) U47, they often used the [AKG](#) C28, which features a small microphone capsule on the end of a long, curved extension stand, with the mic's [preamp](#) located on the floor. (This mic was often used by the BBC.) They often used the [AKG](#) C28 mics for vocals, with a small piece of sponge crudely taped over them to prevent "pops"; meaning the sound produced by singing the letters B, and P. (Both types of microphones were taken upstairs to the roof - for the famous roof concert - where second engineer [Alan Parsons](#) simply tied a leg of [pantyhose](#) over the U47s (which were used as "overhead" mics) to act as windscreens.)

Discography

Further information: [List of Beatles songs by singer](#), [The Beatles record sales, worldwide charts](#), and [The Beatles bootlegs](#)

The original studio albums by The Beatles in their home market (the UK) are as follows:

- + [Please Please Me](#) (March 22, 1963)
- + [With the Beatles](#) (November 22, 1963)
- + [A Hard Day's Night](#) (July 13, 1964)
- + [Beatles for Sale](#) (December 4, 1964)
- + [Help!](#) (August 6, 1965)
- + [Rubber Soul](#) (December 3, 1965)
- + [Revolver](#) (August 5, 1966)
- + [Sgt. Pepper's Lonely Hearts Club Band](#) (June 1, 1967)
- + [The Beatles](#) (aka The White Album) (November 22, 1968)
- + [Yellow Submarine](#) (January, 1969)
- + [Abbey Road](#) (September 26, 1969)
- + [Let It Be](#) (May 8, 1970)

Song catalogue

In 1963 The Beatles gave their song publishing rights to [Northern Songs](#), a company created by Brian Epstein and music publisher [Dick James](#). Northern Songs went public in 1965 with Lennon and McCartney each holding 15% of the company's shares while Dick James and the company's chairman, Charles Silver, held a controlling 37.5%. In 1969, following a failed attempt by Lennon and McCartney to buy back the company, James and Silver sold Northern Songs to British TV company [Associated TeleVision](#) (ATV), in which Lennon and McCartney received stock.



In 1985 ATV's music catalogue was sold to [Michael Jackson](#) for a reported \$47 million (beating McCartney's bid), including the publishing rights to over 200 Beatles songs. A decade later Jackson and [Sony](#) merged their music publishing businesses. Since 1995 Jackson and [Sony/ATV Music Publishing](#) have jointly owned most of The Beatles' songs. Sony later

reported that Jackson had used his share of their co-owned Beatles' catalogue as collateral for a loan from the music company. Meanwhile Lennon's estate and McCartney still receive their standard songwriter shares of the royalties.

Although the Jackson-Sony catalogue includes most of The Beatles' greatest hits, a few of the early songs weren't included in the original ATV deal and McCartney later succeeded in personally acquiring the publishing rights to "[Love Me Do](#)", "[Please Please Me](#)", "[P.S. I Love You](#)" and "[Ask Me Why](#)".

Harrison and Starr didn't renew their songwriting contracts with Northern Songs in 1968, signing with Apple Publishing instead. Harrison later created Harrisongs, his own company which still owns the rights to his songs such as "[While My Guitar Gently Weeps](#)" and "[Something](#)". Starr also created his own company, called Startling Music. It holds the rights to his two Beatle-composed songs, "Don't Pass Me By" and "Octopus's Garden".

Song samples

The following samples are organised as per the year the song was originally released.

1965

- [+](#) ["Help!"](#) (**help**·info)
- [+](#) ["Yesterday"](#) (**help**·info)
- [+](#) ["Drive My Car"](#) (**help**·info)
- [+](#) ["Norwegian Wood \(This Bird Has Flown\)"](#) (**help**·info)
- [+](#) ["Nowhere Man"](#) (**help**·info)
- [+](#) ["In My Life"](#) (**help**·info)

1966

- [+](#) ["Taxman"](#) (**help**·info)
- [+](#) ["Eleanor Rigby"](#) (**help**·info)
- [+](#) ["I'm Only Sleeping"](#) (**help**·info)
- [+](#) ["Got to Get You into My Life"](#) (**help**·info)

1967

- [+](#) ["Strawberry Fields Forever"](#) (**help**·info)
- [+](#) ["Penny Lane"](#) (**help**·info)
- [+](#) ["Sgt. Pepper's Lonely Hearts Club Band"](#) (**help**·info)

- ["Lucy in the Sky with Diamonds"](#) (**help**·info)
- ["When I'm Sixty-Four"](#) (**help**·info)
- ["A Day in the Life"](#) (**help**·info)
- ["Magical Mystery Tour"](#) (**help**·info)
- ["I Am the Walrus"](#) (**help**·info)

1968

- ["Blackbird"](#) (**help**·info)
- ["Mother Nature's Son"](#) (**help**·info)
- ["Helter Skelter"](#) (**help**·info)
- ["Revolution 1"](#) (**help**·info)

1969

- ["Come Together"](#) (**help**·info)
- ["Something"](#) (**help**·info)
- ["Here Comes the Sun"](#) (**help**·info)
- ["She Came in Through the Bathroom Window"](#) (**help**·info)

See also



The Beatles Portal

- [Absolutely Fabulous](#)
- [Category:The Beatles](#)
- [Fifth Beatle](#)
- [Paul is Dead](#)
- **That Thing You Do!**
- [The Beatles discography](#)
- [The Beatles' London](#)
- [The Beatles trivia](#)
- [The Rutles](#)
- [Yellow submarine](#)

Preceded by: Cliff Richard and The Shadows	<i>UK Christmas Number One single</i> I Wanna Hold Your Hand 1963	Succeeded by: The Beatles I Feel Fine
Preceded by:	<i>UK Christmas Number One single</i>	Succeeded by: The Beatles

The Beatles I Wanna Hold Your Hand	<u>I Feel Fine</u> 1964	Day Tripper/We Can Work It Out
Preceded by: The Beatles I Feel Fine	<u><i>UK Christmas Number One single</i></u> <u>Day Tripper/We Can Work It Out</u> 1965	Succeeded by: <u>Tom Jones</u> The Green Green Grass of Home
Preceded by: <u>Tom Jones</u> The Green Green Grass of Home	<u><i>UK Christmas Number One single</i></u> <u>Hello, Goodbye</u> 1967	Succeeded by: <u>The Scaffold</u> Lily The Pink

External links



[Wikiquote](#) has a collection of quotations related to:
[The Beatles](#)

[The Beatles \(Apple Corps\)](#) Official site

[The Beatles](#) at *Rolling Stone*

[The Beatles](#) at *MusicBrainz*

[The Beatle Timeline](#)

[Beatles Photo Sessions](#)

[Notes on... Series by Alan Pollack](#) An analysis of The Beatles canon by musicologist Alan W. Pollack

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2. [^ From Blackjacks to Beatles: How the Fab Four Evolved](#). Retrieved on **2006-06-21**.
3. [^ http://www.jpgr.co.uk/r5015.html](#)
4. [^ http://www.jpgr.co.uk/r5084.html](#)
5. [^](#) Badman, K., *The Beatles Off The Record* (Omnibus Press, London; ISBN 0711979855), p193.

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"Octopus's Garden"



Song by [The Beatles](#)

From the album [Abbey Road](#)

Album released [September 26 1969](#)

Genre [Rock](#)

Song Length 02:51

Record label [Apple Records](#)

Producer [George Martin](#)

[Abbey Road](#) Album Listing

[Oh! Darling](#)
(Track 4)

**Octopus's
Garden** (Track 5)

[I Want You \(She's So Heavy\)](#) (Track 6)

"**Octopus's Garden**" is a song written by [Ringo Starr](#) with some help from [George Harrison](#), although it is credited solely to Starr. It is featured on the [Beatles'](#) [1969](#) album [Abbey Road](#).

The idea for the song came about when Ringo was on a boating trip with his [family](#) in [Sardinia](#) in [1968](#). The boat's captain offered him an [octopus](#) lunch, but he turned it down. It was then that the captain began to tell him everything he knew about octopuses, and how they travel along the sea [bed](#) looking for shiny objects and stones with which to build gardens. Ringo once said that hearing about octopuses spending their days collecting shiny objects at the bottom of the sea was one of the happiest

things he'd heard of. Wanting to write a song on it, Ringo decided to write this [song](#).

It is sometimes seen as being a song for children, like "[Yellow Submarine](#)" or "[Rocky Raccoon](#)," though the latter is also seen as a profound piece on redemption. Starr also wrote The Beatles' song "[Don't Pass Me By](#)", which can be heard on [The Beatles' self-titled album](#), also known as the [White Album](#).

Retrieved From: http://www.bookrags.com/wiki/Octopus%27s_Garden



The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album cover, 1967.

What was Happening in 1967?

Music: The Beatles albums *Sgt. Pepper's Lonely Hearts Club Band*, and *Magical Mystery Tour* are released. First issue of *Rolling Stone* magazine is published. Some of the top hits of the year are: "I'm a Believer" – The Monkees, "Georgy Girl" -The Seekers, "Penny Lane" – The Beatles, "Respect" – Aretha Franklin, "I Heard It Through The Grapevine" – Gladys Knight & the Pips and "Light My Fire" – The Doors. Elvis Presley marries Priscilla Beaulieu.

Movies: Academy Award for Best Picture: *In the Heat of the Night* and for Best Actress: Katharine Hepburn in *Guess Who's Coming to Dinner*. Will Ferrell, Nicole

Kidman, and Julia Roberts are born this year. The prototype for the IMAX multi-screen system is exhibited at Expo '67 in Montreal. The top grossing movies of the year are *The Jungle Book*, and *The Graduate*, starring Dustin Hoffman and Anne Bancroft.

Television: Popular TV shows are *The Forsyte Saga*, *The Smothers Brothers Comedy Hour*, *Ironside*, *Batman*, *Gunsmoke*, *Bonanza*, and *Dr. Who*.

Events:

January 27 - A launch pad fire destroys Apollo 1 and kills all three astronauts on board.

April 28 - Boxer Muhammad Ali refuses military service. He is subsequently stripped of his World Championship Heavyweight titles and banned from boxing.

April 28 - Montreal opens Expo '67, a world's fair with over 90 international and national pavilions. It coincides with the centennial of Canadian Confederation.

May 2 – Toronto Maple Leafs win the Stanley Cup over the Montreal Canadiens, the last time the Leafs would take the trophy home as of this writing.

June 5-10 - The Six-Day War begins between Israel and its Arab neighbors Egypt, Jordan, and Syria. As a result of the war, Israel takes over the Gaza Strip, the Sinai Peninsula, the West Bank, and the Golan Heights. The results of the war affect the geopolitics of the region to this day.

June 12 - The United States Supreme Court declares all U.S. state laws which prohibit interracial marriage to be unconstitutional.

June 27 - First automatic cash machine is open for business.

July 24 - During his visit to Canada, French President Charles De Gaulle supports Québec's separation attempts, angering the Canadian government.

October 17 - Premiere of the musical *Hair* Off-Broadway.

"The Summer of Love" - a phrase given to the summer of 1967 to try to describe the feeling of being in San Francisco that summer, when the hippie movement came to full bloom. Thousands of young people from around the nation flocked to the Haight- Ashbury district of the city to join in on a popularized version of the hippie experience. The Mamas and the Papas sang:

"If you're going to San Francisco, / Besure to wear some flowers in your hair.../ If you come to San Francisco, / Summertime will be a love-in there."

What was Happening in 1967?

Fashion: The 1960s began with crew cuts on men and bouffant hairstyles on women. Men's casual shirts were often plaid and buttoned down the front, while knee-length dresses were required wear for women in most public places. By mid-decade, miniskirts or hot pants, often worn with go-go boots, were revealing legs, bodywear was revealing curves, and women's hair was either very short or long and lanky. Men's hair became longer and wider, with beards and moustaches. Menswear had a renaissance. Bright colors, double-breasted sports jackets, polyester pants suits with Nehru jackets, and turtlenecks were in vogue. By the end of the decade, ties, when worn, were up to 5" wide, patterned even when worn with stripes. Women wore peasant or granny dresses and chunky shoes. Unisex dressing was popular featuring bell bottomed jeans, love beads, and embellished t-shirts. Clothing was as likely to be purchased at surplus stores as boutiques. African Americans of both genders wore their hair in an afro.

<http://kclibrary.nhmccd.edu/decade60.html>

Vietnam War: In 1967 America was embroiled in the Vietnam War which had begun in the early 60s and escalated to full-scale warfare by this time. President Lyndon Johnson's administration and General William Westmoreland repeatedly assured the American public that they were close to victory but the strength of

the Vietnamese forces became unavoidably clear. Televised news coverage brought home the expense and overwhelming loss of life of what more and more people considered a needless war. Small scale opposition to the war began in 1964 on college campuses during a time of unprecedented leftist student activism, and of the arrival at college age of the demographically significant "Baby Boomers." Thousands of young American men chose exile in Canada or Sweden rather than risk conscription in what they felt was a morally wrong war. The credibility of the government suffered when the New York Times, and later the Washington Post and other newspapers, published the Pentagon Papers. It was a top-secret historical study, contracted by the Pentagon, which showed how the government was misleading the US public, in all stages of the war. The growing opposition to the war in the form of civil disobedience and huge protest marches divided the American public irreparably.

Retrieved From: <http://www.artsalive.ca/pdf/eth/activities/trying.pdf>

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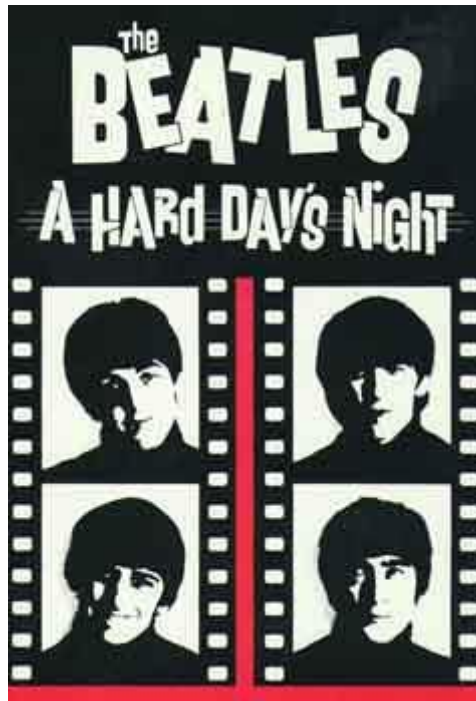
Lesson Plans



Cover of a *Beatle Fun Kit*, sold at movie theaters showing *A Hard Day's Night* in 1964.

Image Retrieved From:

<http://search.eb.com/britishinvasion/obrinvs021p4.html>



Curriculum Ideas

1940 - 1960's: War Years, Rebuilding the World and a Leisure Boom

Themes for Discussion and Further Investigation*

- Circumstances and issues that led to World War II (i.e. economic conditions in Europe and throughout the world; Political conditions in Germany in 1930's; National pride in Germany, etc.)
- **Hitler and the Holocaust (i.e. history of anti-Semitism in Germany; Scapegoat and "bully" tactics of Hitler and the Nazi Party, etc.)
- **Examine and define the following terms: stereotyping, prejudice, discrimination or racial bias, persecution, violence, genocide. Explore ways in which these terms applied to the Holocaust. Explore ways in which they exist in the world today. In our everyday lives. What can we do as individuals to eliminate the behavior these terms suggest? What can we do as a nation?
As children?
As parents?
As group leaders or educators?
- Albert Einstein's lament, ". . . and the world changed forever," when the atomic bomb was dropped on Hiroshima is filled with sadness, regret and fear for the future of mankind. Explore and discuss/debate the specifics of atomic warfare in World War II and the implications of its use following that era and the future.

- Define and read about the implications of the post war “baby boom” and the “leisure boom” of the 1950’s (i.e. recovery from effects of World War II, improved methods of mass production, prosperity of national economies, etc.)

- Listen and compare music of Frank Sinatra and Elvis Presley. How did they and their music affect audiences?

How were they different? Similar?

How did they influence music through the decades?

- The meaning and significance of John F. Kennedy’s inaugural message, “. . . ask not what your country can do for you – ask what you can do for your country.”

Headlines for Further Investigation

- Japanese Americans rounded up and sent to detention camps following Japanese attack on Pearl Harbor in 1942

- “Casablanca” starring Humphrey Bogart and Ingrid Bergman is hit for movie goers

- Women play vital role in war effort

- Anthropologist Leaky discovers tools used in Stone Age

- Wartime forces of science and industry together speed research and progress (radar, computer science, atomic fission, jet aircraft, etc.)

- Iron curtain divides Europe

- Israel becomes a state

- War in Korea

- TV age begins – Marshall McLuhan predicts electronic communication will turn world into “global village”

- Scientists discover structure of DNA

- Supreme Court overturns “separate but equal” law

- McCarthy communist witch hunt era ends

- Berlin Wall divides East Berlin (communist) from West Berlin (democratic)

- USSR launches Sputnik – first satellite in outer space

- Rachel Carson publishes “Silent Spring” – provocative book on environmental concerns

- First troops sent to Vietnam; war divides nation

- Parents, Teachers, Students: Add headlines of your choosing

Vocabulary Words

Allies Injustice

Anti-Semitism Nationalism

Bully Tyranny

Croon Victim

Genocide

Highlights of the Century

- Write a magazine article about one of the topics for discussion

- Draw a picture or write a short story, essay or poem about one of the discussion points

- Interview a family member, friend or neighbor who was growing up during one of the eras highlighted in this play (i.e. World War I, World War II, the Great Depression years, the Rock ‘n’ Roll Fifties, the Swinging Sixties, etc.) Give a news report on your interview in class.

- Role-Playing Exercise: Have students work in pairs.

One student pretends to be living in a particular era (may be assigned or chosen). The other student interviews that person for a TV talk show. May be presented on a given day or over time in class.

- Design a poster advertising one of the new inventions or products of technology that became available over the course of the century.
- Choose or assign a well-known scientist or inventor from “Wow! What A Century!” (i.e. Ford, Edison, Einstein, Fleming) or from 20th century history in general. Have students describe or report the invention or discovery as though they were that person.
- Classroom or school project: Create a mural, collage or quilt with each student or class taking one unit of 20th century events (i.e. assign by decades and events within or by subjects such as music styles, political events, science, technology, etc.) Hang finished product in classroom or hallway.
- School project: Plan a “20th Century in America” Festival. Students can dress in styles of the eras, bring in popular foods of the various times, hang posters of events and products available through the decades, design booths with games, toys, activities, music, art, entertainment of the past, etc. Projections of life in the next century could be fun and an interesting creative challenge as well.
- Create family albums by having students select events of interest and family pictures (if possible) to go along with the events.

On Ethnic Diversity

- Discuss the fact that America has historically been strengthened by contributions made by culturally diverse individuals and groups, particularly in the last century.

Activities, Projects and Drama Exercises that can be Applied to Topics Included in this Study Guide

- This concept can be illustrated by suggesting that students imagine an orchestra or band in which everyone plays just one note on the same instrument. Or a rainbow that has only one color.

Draw a picture or write a poem or story about a world in which everyone looks exactly the same, wears the same color, eats the same food, etc. Now draw a picture (or write a poem or story) about a diverse world. What are some of the things that your cultural heritage contributes to American life today? What are some of the contributions of other cultures?

Do a research project entitled “Rainbow Heroes of the 20th Century” in which students select a famous person (artist, politician, scientist, sports figure, etc.) whose heritage is culturally diverse. After finding out as much as possible about that person, have students write a story, poem, play or simply tell about that person in class. This project could also become a mural, magazine or assembly presentation.

- Plan an “International Festival” in which students share foods, costumes/clothing, musical instruments, music, artwork, crafts, designs and other significant aspects of their heritage.

- For further ideas and insights to promote harmony, awareness and appreciation of cultural diversity write to
Editor, “Teaching Tolerance,” 400 Washington Ave.
Montgomery, AL 36104
to receive free copies of “Teaching Tolerance,” a colorful and well informed magazine/resource guide for teachers.

Looking Toward the Future

- “Publish” a book or magazine within your class or school by collecting a short essay or poem from each student that begins with “I hope that life in the next century will. . .” Encourage students to submit art work to illustrate the written work.

- “If I could Re-Write History” Exercise: This can be written, oral or illustrated. It could even be in the form of a play, dance or debate. Students may select any one of the many events in 20th century history that are covered in the play (or additional headlines) and present their thoughts and ideas that might have changed the course of history.

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BACKGROUND

Title	A Hard Day's Night
Recording Date	April 16, 1964
Meter	4/4
Key	G Mixolydian and G major
Song Form	AABA
Phrasing	Verse (A): aabbcc Primary Bridge (B): abc
Recording	A Hard Day's Night 1964 EMD/CAPITOL

Lennon wrote “A Hard Day’s Night”—with some assistance from Paul McCartney—by request of Walter Shenson, who was the producer of the Beatles’ first film. The film had recently been renamed *A Hard Day’s Night*, changed from the original title, *Beatlemania*. United Artists was pressing Shenson to get the group to write a title song for the movie. Lennon decided he was up for the challenge.

Overnight, on demand, Lennon managed to churn out a pop classic! The composition of “A Hard Day’s Night” must have been one of the turning points in Lennon’s own realization of just how good a writer he was becoming.

The song was recorded on April 16, 1964 and was released on the soundtrack album in America in late June. A few weeks later, it was released on single in America and on single and LP in England.

STRUCTURE

Song Form

Still in the early days of his songwriting career, Lennon once again stuck with the tried-and-true AABA song form, but with a twist: there are only two verses of lyrics. Both the first and third A’s have the same lyrics. This repetition is critical because *only* the first verse contains the title. In performance, the song form is AABA/BA. The primary bridge repeats once, but verse 1—as well as the title—repeats a total of three times:

A	A	B	A	B	A
Verse 1	Verse 2	Primary bridge	Verse 1	Primary bridge	Verse 1
12 bars	12 bars	8 bars	12 bars	8 bars	12 bars

Lyric Content

In two short verses and one primary bridge, Lennon successfully presents the form and substance. The first verse exploits two clichés: “working like a dog” and “sleeping like a log.” By preceding these two clichés with the title of the song, Lennon transforms these phrases into most of the first verse. Because the title is repeated twice in this opening verse, the verse feels a bit like a chorus.

The next two rhyming couplets let the listener know that the singer is speaking to his girlfriend. His workday has ended, he’s home with her, and he’s going to feel alright.

The second verse does not contain the title of the song. Verse 2 is only sung once, while verse 1 is sung three times during the course of the song. With the mention of the word “money” in verse 2, the listener becomes aware of the singer’s desire to provide for his beloved. Further, he indicates that being with her makes all his hard work worthwhile.

The primary bridge lyric focuses entirely on the wonderful feeling he has at home and away from work. Everything at home just seems to feel “right.” And home is where he can hold his baby “right.” Classic pop romance lyric, but well-turned here in this driving bridge section.

PHRASING

Verse

▮ *Harmonic Phrasing*

“A Hard Day’s Night” begins with an unsettling—and now famous—G7sus4 chord with a D in the bass. The chord is struck and held by the three guitarists as well as the piano—a very unusual beginning, to say the least. The chord immediately captures that feeling of “hitting the wall” when one has gone beyond one’s limits. G7sus4 does contain the tonic note G, which gives it a certain stability. However, it also contains two extremely unstable notes, C (the 4th) and F♯(♭7th). This combination of stable and unstable tones creates just the right atmosphere for a song about having a hard day:

The image shows three staves of musical notation in G major, 4/4 time. The first staff begins with a G7sus4/D chord, followed by a boxed 'V' above a G chord, then C, G, F, and G. The second staff has C, G, F, and G. The third staff has C, D7, G, C7, and G.

Fig. 2.31. Verse harmonic phrasing

The opening three verse chords (G, C, G) at first reflect the key of G major. But with the introduction of F major at bar 3, we find that Lennon has chosen to set the song in the key of G Mixolydian. With its bluesy $\flat 7$ th, the Mixolydian mode actually flattens out the sweetness normally associated with the major mode. The more droning sound of the flattened 7th works well with the import of Lennon's verse lyric about a hard day at work. The verses establish an atmosphere reflecting the monotony of the workaday world.

The mode shifts back to a straight-ahead G major at bar 10 with the introduction of the D7 chord, which contains the competing F \sharp . The only difference between G major and G Mixolydian is the F. The G major needs an F \sharp to fully establish the major mode, while the G Mixolydian needs an F \flat to fully establish the Mixolydian mode. Lennon retains the bluesy edge by sneaking a C7 chord (bar 11) into the final cadence, which contains the also bluesy note, B \flat .

► *Melodic Phrasing*

The phrasing of the verse is a study in asymmetry. Note that the following example has two different analyses: *aaa* and *aabbc* (as shown in fig. 2.32).

Fig. 2.32. Verse melodic phrasing

Lennon goes for longer phrases in the verses. The first 4-bar phrase ends on bar 4, beat 1 with the word “dog.” It’s not unexpected to hear a companion 4-bar phrase next, ending with “log” in the same place. So far, the form is *aa*.

The asymmetry comes with the third and final 4-bar phrase. Three, not four? That’s asymmetry. This creates an *aaa* analysis. With the missing fourth phrase, the verse should seem unbalanced or unresolved rhythmically. But Lennon has a clever twist to keep that from happening: internal rhyme. The internally rhyming “you” and “do” breaks up the third 4-bar phrase into a 1 + 1 + 2 combination that deflects the asymmetry and focuses attention on the rhymes. It creates an alternate analysis of *aabbc*. By the time we hear the last 2-bar phrase after the two short 1-bar bits, the section feels resolved.

Primary Bridge

▮ Harmonic Phrasing

The 8-bar bridge introduces contrast. Set in the darker minor mode, it is a seemingly ironic setting for such a positive lyric. This works well because over the course of the bridge, the harmony moves from the implied B minor tonality to a straight-ahead G major tonality:

Fig. 2.33. Primary bridge harmonic phrasing

The bridge ends with a well-placed and familiar harmonic progression: a classic I-VI minor-IV-V progression. This propels the progression forward into the final D7–G cadence, which brings us back into the verse.

► *Melodic Phrasing*

The primary bridge offers a square 8-bar section. On some levels it is divided into 4-bar units, but as you see below, the lyric and the melody divide the second phrase and create an accelerating 1-bar phrase as the section closes:



Fig. 2.34. Primary bridge melodic phrasing

Were it not for that last lyrical punctuation of “tight, yeh!” in the eighth bar, the bridge would come off as a somewhat lackluster, ho-hum affair, with “right” and “right” rhyming together at their respective third bars. That would definitely work, but the creation and insertion of that last 1-bar phrase. It adds just a little jet propulsion toward the beginning of the next verse.

PROSODY

Melody: Verse

The verse melody is somewhat static. In the first two lines, the melody rarely leaves the D, except for brief excursions, as seen in fig. 2.35:

The image displays three staves of musical notation in G major, illustrating the structural tones for a verse. The first two staves show a melodic line with a long slur over the first four measures. The third staff shows a bass line with a similar slur. Chords are indicated above the notes.

Staff 1 (Melody):
 Measure 1: V (G) above G4
 Measure 2: IV (C) above C5
 Measure 3: I (G) above G4
 Measure 4: \flat VI (F) above F4
 Measure 5: I (G) above G4

Staff 2 (Melody):
 Measure 1: IV (C) above C5
 Measure 2: I (G) above G4
 Measure 3: \flat VI (F) above F4
 Measure 4: I (G) above G4

Staff 3 (Bass):
 Measure 1: IV (C) above C3
 Measure 2: V7 (D7) above D3
 Measure 3: I (G) above G2
 Measure 4: IV7 (C7) above C3
 Measure 5: I (G) above G2

Fig. 2.35. Verse structural tones

D Melody: Primary Bridge

The melodic range of the bridge is much higher, providing contrast and release from the verse melody. The screaming high A at the end of the section was so high that McCartney had to sing the bridge while Lennon sang the verses:

The image shows two staves of musical notation in G major. The top staff is the melody, starting with a boxed 'PB' above the first measure. The notes are F#4, A4, B4, and C5. The bottom staff is the chord progression: I (G), VI- (E-), IV7 (C7), and V7 (D7). A slur connects the first three measures of both staves.

Fig. 2.38. Primary bridge structural tones

The F# that begins the primary bridge comes as a surprise, because it supports the tonality of G major rather than of G Mixolydian, which was exploited in the verse sections. The change is so dramatic it just takes your head off! Lennon did a little foreshadowing of it in the last part of the verse. But to select the least stable note from the G major tonality, after totally inundating the listener with F#s in both the melody and harmony during the verses, is a dramatic move that carries the listener to a whole new musical plane.

The static melody of the bridge builds tension perfectly toward the climax at the word “home” in the second line, which begins a half step higher on the tonic G. Lennon doesn’t let the G resolve the bridge, however. Two dramatic and extremely unstable A’s finish off the bridge melody.

SUMMARY

The marriage of melody to this lyric showcases Lennon’s ability to musically capture the experience of a difficult day (or night). From the very beginning, the lyric title is set with long notes encompassing a half bar per word, suggesting an image of a plodding, routine day at work. At the same time, the rhythm pushes forward, anticipating the second bar of the verse by a half a beat. This anticipation gives a sense of the urgency of getting the job done.

The song hits a nerve with most listeners: a hard day at work; dealing with people all day; waiting patiently for a return to euphoric isolation with the one you love, away from the world. It is an excellent musical portrait of mundane life. Capturing it so perfectly is the essence of what makes a great pop song. While later in his development Lennon explored avant-garde vehicles for song, “A Hard Day’s Night” truly exemplifies his ability to distill the everyday issues of life and successfully present them in the pop song idiom. Though John Lennon never learned to read music, it is obvious as we explore his songs that he certainly knew how musical notes communicate.

Retrieved From:

http://akamai.www.berkleemusic.com/assets/display/760681/berklee_hard_days_night_analysis.pdf

Standards and Benchmarks:

English Language Arts

Standard: Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Focus: Reading as a Process • Responding to Text • Word Meaning • Word Identification • Understanding Textual Features • Connecting Reading to Prior Knowledge and Experiences

ELA-1-E1 Gaining meaning from print and building vocabulary using a full range of strategies (e.g., self-monitoring and correcting, searching, crosschecking),

evidenced by reading behaviors using phonemic awareness, phonics, sentence structure, and meaning

ELA-1-E2 Using the conventions of print (e.g., left-to-right directionality, top-to-bottom, one-to-one matching, sentence framing)

ELA-1-E3 Adjusting speed of reading (e.g., appropriate pacing, intonation, expression) to suit the difficulty of materials and the purpose for reading (e.g., enjoying, learning, problem solving)

ELA-1-E4 Recognizing story elements (e.g., setting, plot, character, theme) and literary devices (e.g., simile, dialogue, personification) within a selection

ELA-1-E5 Reading, comprehending, and responding to written, spoken, and visual texts in extended passages (e.g., range for fiction passages—450-1,000 words; range for nonfiction—450-850 words)

ELA-1-E6 Interpreting (e.g., retelling, summarizing) texts to generate connections to real-life situations

ELA-1-E7 Reading with fluency (natural sequencing of words) for various purposes (e.g., enjoying, learning, problem solving)

Standard Two: Students write competently for a variety of purposes and audiences.

Focus: Writing as a Flexible, Recursive Process • Awareness of Purpose and Audience • Variety of Approaches to Writing Frequent, Meaningful Practice • Connecting Writing to Prior Experiences

ELA-2-E1 Drawing, dictating and writing compositions that clearly state or imply a central idea with supporting details in a logical, sequential order (beginning, middle, end)

ELA-2-E2 Focusing on language (vocabulary), concepts, and ideas that show an awareness of the intended audience and/or purpose (e.g., classroom, real-life, workplace) in developing compositions

ELA-2-E3 Creating written texts using the writing process

ELA-2-E4 Using narration, description, exposition, and persuasion to develop compositions (e.g., stories, letters, poems, logs)

ELA-2-E5 Recognizing and applying literary devices (e.g., figurative language)

ELA-2-E6 Writing as a response to texts and life experiences (e.g., journals, letters, lists)

Standard Three: Students communicate using standard English grammar,

usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

Focus: Conventions of Language • Language Patterns • Revising Written Text • Editing/Proofreading • Applying Standard English in Real-World Contexts

ELA-3-E1 Writing legibly, allowing margins and correct spacing between letters in a word and words in a sentence

ELA-3-E2 Demonstrating use of punctuation (e.g., comma, apostrophe, period, question mark, exclamation mark), capitalization, and abbreviations in final drafts of writing assignments

ELA-3-E3 Demonstrating standard English structure and usage by writing clear, coherent sentences

ELA-3-E4 Using knowledge of the parts of speech to make choices for writing

ELA-3-E5 Spelling accurately using strategies (e.g., letter-sound correspondence, hearing and recording sounds in sequence, spelling patterns, pronunciation)

and resources (e.g., glossary, dictionary) when necessary

Standard Four: Students demonstrate competence in speaking and listening as tools for learning and communicating.

Focus: Communication Process • Interpersonal Skills

ELA-4-E1 Speaking intelligibly, using standard English pronunciation

ELA-4-E2 Giving and following directions/procedures

ELA-4-E3 Telling or retelling stories in sequence

ELA-4-E4 Giving rehearsed and unrehearsed presentations

ELA-4-E5 Speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving)

ELA-4-E6 Listening and responding to a wide variety of media (e.g., music, TV, film, speech)

ELA-4-E7 Participating in a variety of roles in group discussions (e.g., active listener, contributor, discussion leader)

Standard Seven: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Focus: Critical Thinking • Questioning • Prediction • Investigation • Comprehension • Analysis • Synthesis • Communication Understanding

ELA-7-E1 Using comprehension strategies (e.g., sequencing, predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas) to interpret oral, written, and visual texts

ELA-7-E2 Using basic reasoning skills, life experiences, and available information to solve problems in oral, written, and visual texts

ELA-7-E3 Recognizing an author's purpose (reason for writing), and viewpoint (perspective)

ELA-7-E4 Using basic reasoning skills to **distinguish** fact from opinion, skim and scan for facts, determine cause and effect, generate inquiry, and make connections with real-life situations

IMAGE RETRIEVED FROM: <http://www.rockabillyhall.com/BuddyHolly.html>

Standards and Benchmarks: Theater Arts

CREATIVE EXPRESSION

FOCUS

Creative expression opens an avenue for the application of individual ideas, feelings, and expressions. The use of a variety of media and techniques provides an opportunity for the individual to develop, organize, and interpret knowledge for communication. The skills of analysis, problem solving, cooperative involvement, and disciplined behavior contribute to a successful school environment and prepare the individual to become a productive member of society.

STANDARD

Students develop creative expression through the application of knowledge, ideas, skills, and organizational abilities.

BENCHMARKS K-4

In Grades K-4, what students know and are able to do includes:

CE-1Th-E1 exploring and identifying various emotions in interpersonal settings; (1, 4)

CE-1Th-E2 interacting in group situations and demonstrating differentiation of roles through experimentation and role playing; (1, 2, 3, 4, 5)

CE-1Th-E3 identifying and exhibiting physical and emotional dimensions of characterization through experimentation and role playing; (4)

CE-1Th-E4 developing story lines for improvisation; (1, 2, 4)

AESTHETIC PERCEPTION

FOCUS

The study of aesthetics, or the philosophy of the arts, supplies the individual with a structure for analyzing, interpreting, and responding to the arts. An understanding of aesthetics empowers the individual to make informed personal interpretations of artistic expressions and to develop an awareness for the concepts and ideas of others. The individual questions concepts, weighs evidence and information, examines intuitive reactions, and develops personal conclusions about the values in works of art.

STANDARD

Students will develop aesthetic perception through the knowledge of art forms and respect for commonalities and differences.

BENCHMARKS K-4

In Grades K-4, what students know and are able to do includes:

AP-2Th-E1 recognizing and discussing sensory experiences and the motivations for emotions; (2, 4)

AP-2Th-E2 imitating and responding to ideas, feelings, behaviors, roles, and life experiences; (1, 3)

AP-2Th-E3 exploring actions that express thoughts, feelings, and characters; (1,

4)

AP-2Th-E4 imitating sounds, sound combinations, and nonverbal communication to express mood, feelings, and emotions; (1, 4)

AP-2Th-E5 understanding the basics of interaction, listening, and responding while developing audience etiquette; (1, 5)

AP-2Th-E6 exploring improvisation to express thoughts and feelings; (1)

AP-2Th-E7 recording dialogue for developing skills in theatre arts; (1, 3)

AP-2Th-E8 understanding relationships among theatre, other arts, and disciplines outside the arts. (1, 4)

HISTORICAL AND CULTURAL PERCEPTION

FOCUS

Historical and cultural perception is the vehicle for understanding works of art in time and place. The arts survive through times of interruption and neglect; they outlive governments, creeds, and societies and even the civilizations that spawned them. The artist is a harbinger of change, a translator of social thought, an analyst of cultures, a poetic scientist, and a recorder of history. To understand creative output in the history of the arts is to understand history itself.

STANDARD

Students will develop historical and cultural perception by recognizing and understanding that the arts throughout history are a record of human experience with a past, present, and future.

BENCHMARKS K-4

In Grades K-4, what students know and are able to do includes:

HP-3Th-E1 recognizing and discussing the differences in various cultures; (1)

HP-3Th-E2 recognizing and identifying characters and their relationships through simple performances; (2)

HP-3Th-E3 recognizing and identifying various feelings exhibited by characters through simple performances; (1, 2)

HP-3Th-E4 exploring and demonstrating the language of theatre arts through role playing; (1)

HP-3Th-E5 exploring elementary language used in theatrical characterization; (1, 2)

HP-3Th-E6 recognizing and identifying universal themes reflected in various cultures. (2)

CRITICAL ANALYSIS

FOCUS

Critical analysis is the process of inquiry associated with an individual's knowledge of the arts. Communication about the arts in a structured way provides the individual with means to observe, describe, analyze, interpret, and make critical, reasoned judgments about the form and content of the arts.

STANDARD

Students will make informed judgments about the arts by developing critical

analysis skills through study of and exposure to the arts.

BENCHMARKS K-4

In Grades K-4, what students know and are able to do includes:

CA-4Th-E1 recognizing and responding to a variety of media experiences; (1, 4)

CA-4Th-E2 expressing personal feelings about scripts and performances; (1)

CA-4Th-E3 identifying the differences between media representation, reality, and role playing; (1, 2)

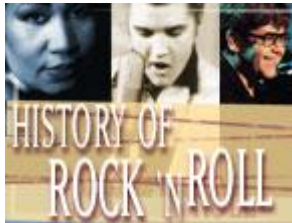
CA-4Th-E4 demonstrating appropriate behavior during a performance; (1, 5)

CA-4Th-E5 recognizing, identifying, and using theatre arts as a medium for illustrating social issues; (1, 2)

CA-4Th-E6 recognizing and identifying various elements of the theatrical process: stage, costumes, scenery, etc. (1, 2)



The History of Rock and Roll: Parts 1, 6, 8, and 10



Lessons for Middle and High School Music
Classes

Roots of Rock & Roll

Overview
Lesson 1

Objectives

- Students will identify musical influences on the emergence of Rock and Roll.

National Standards 6, 9

Listening to, analyzing, and describing music

Understanding music in relation to history and culture

Materials

- VHS VCR Player
- Television
- VH1 Cable in the Classroom programs The History of Rock and Roll: Parts 1, 6, 8, 10
- Web-based lesson materials
- Teacher approved excerpts of HRR: Parts 1 and 8, as referenced in the lesson



Procedures

1. Cue HRR: Part 1 with the first interview segment with Quincy Jones. Play to the end of the segment.

2. Provide the students with listening examples of blues, gospel, and country music. Have students identify distinguishing musical characteristics of each. Encourage them to use correct musical terms to describe tempo, rhythm, instrumentation, and vocal style. Help students to identify the basic elements of each musical style. Teachers: Please see the information provided in the following lesson plans, for additional information pertaining to the evolution and characteristics of blues, gospel, and country music:

Click on "Specials" at www.vh1musicstudio.com

"The Concert of the Century for VH1 Save the Music" - Lesson 1 "American Music Styles"

"Say It Loud!: A Celebration of Black Music in America"- Episode: "Can I Get A Witness" Lesson 3 "Gospel Beginnings."

3. Have students identify several artists mentioned in the program. Create a chart on the board that lists the artists (ie. *Buddy Holly*, Muddy Waters, Ruth Brown, etc.). Under each artist, have students identify the musical elements previously discussed that encompass the music created and/or performed by each artist. Ask students to discuss those elements and characteristics of blues, gospel, and country music as they pertain to the music of the artists they have chosen. What type of vocal style does Ruth Brown use that reflects gospel music? What is it about Buddy Holly's music that is similar to country? Fill in the chart with these comparisons.

4. Lead students in a discussion about the large influence that African-American music had on the development of Rock and Roll. How might the old slave songs and spirituals developed into gospel? How did the gospel music of the black churches evolve into R&B

Teachers: Please see the information provided in the following lesson plans, for additional information pertaining to the influence of Black Music:

Click on "Specials" at www.vh1musicstudio.com

"Say It Loud! A Celebration of Black Music in America"-Episode: "Keep on Pushin" Lesson 1; "Roots and Styles of Black Music"

5. Cue HRR: Part 8 to Paul Stanley's interview. Cut after George Clinton interview in which he mentions "Funkadelic" music. Ask the students to pay close attention to the music of the Allman Brothers.

6. Ask the students to consider the comments made about "Southern Rock". What characteristics of country music are evident in the Allman Brothers song "Whipping Post"? What other styles does their music embrace (blues, jazz)? How does their music compare to the Buddy Holly song "That'll Be The Day" in HRR: Part 1?

7. Paul Stanley makes the statement that pop music is a hybrid of blues. Ask the students to name pop artists whose style is rooted in the blues (ex. Ray Charles, B.B. King). Guide the students in a discussion about the numerous elements that can influence today's music, both musically and socially. How many different styles of music can they name that are considered pop music? What are some other genres (classical, jazz, musical theater, etc.)? Guide students in identifying the multiple influences on these styles.

VH1, in partnership with Cable in the Classroom, collaborated with MENC: The National Association for Music Education to develop this series of lessons for VH1 Music Studio.

Retrieved From:

http://www.vh1.com/partners/vh1_music_studio/supplies/specials/downloads/rr-history-1.txt

Bang on a Can All-Stars

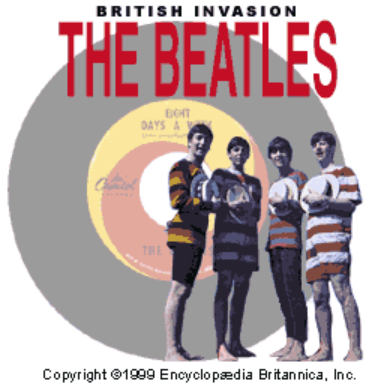
LEARNING ACTIVITIES

ACTIVITY #3 The Science of Music

The following activity is intended to spark discussion about the science of music and can be enhanced by using a combination of stringed and percussion instruments. Explain that sound starts when an object receives energy and begins to vibrate. Have students tap on their desks with their hands, making a drum-like sound. When they tap their desks, they supply energy, which causes the surrounding air molecules to vibrate. The vibrations travel through the air as waves and are picked up by their ears, which enable them to hear sounds. Musical instruments work by making air vibrate. Changes in frequency and amplitude create tunes and rhythms. The quality of sound of an instrument depends upon how the air vibrates. Have students think about how different musical instruments create sound. Begin with the strings, which include the violin, viola, cello, and bass. These instruments are played when a string that is stretched across the body of the instrument is plucked or bowed. The length, diameter, and tightness of the string change the sound. Let students experiment with a string instrument and find out what happens when the player presses on a string and makes it shorter. How does the sound change? Have them research the work of Pythagoras, who studied the relationship between the pitch of a sound and the length of a string. Wind instruments such as the clarinet and saxophone are played by blowing on a reed, causing it to vibrate. Air is trapped inside the body of the instrument and vibrates when the musician blows across the hole in the mouthpiece. How does uncovering the keys on a wind instrument change the note being played? Percussion instruments such as the drum and xylophone create sounds when struck. Drums make sounds when their stretched surfaces are hit, causing air to vibrate. How does changing the size of the drum affect the sound produced?

by Sharon J. Shermom, Ed.D

Retrieved From: <http://hop.dartmouth.edu/assets/pdf/bangonacanstudyguide.pdf>



Standards and Benchmarks: Music

CREATIVE EXPRESSION

FOCUS

Creative expression opens an avenue for the application of individual ideas, feelings, and expressions. The use of a variety of media and techniques provides an opportunity for the individual to develop, organize, and interpret knowledge for communication. The skills of analysis, problem solving, cooperative involvement, and disciplined behavior contribute to a successful school environment and prepare the individual to become a productive member of society.

STANDARD

Students develop creative expression through the application of knowledge, ideas, skills, and organizational abilities.

BENCHMARKS K-4

In Grades K-4, what students know and are able to do includes:

- CE-1M-E1** listening to, recognizing, and imitating elementary tunes and rhythmic patterns for voice, musical instruments, and other sound sources; (1, 4)
- CE-1M-E4** exploring elementary elements of music, utilizing available mediums, such as voice, musical instrument, and/or electronic technology; (3)
- CE-1M-E6** identifying and responding to elements of music through listening activities; (1)

AESTHETIC PERCEPTION

FOCUS

The study of aesthetics, or the philosophy of the arts, supplies the individual with a structure for analyzing, interpreting, and responding to the arts. An understanding of aesthetics empowers the individual to make informed personal interpretations of artistic expressions and to develop an awareness for the concepts and ideas of others. The individual questions concepts, weighs evidence and information, examines intuitive reactions, and develops personal conclusions about the values in works of art.

STANDARD

Students will develop aesthetic perception through the knowledge of art forms

and respect for commonalities and differences.

BENCHMARKS K-4

In Grades K-4, what students know and are able to do includes:

AP-2M-E1 using elementary vocabulary of music to critique individual work and that of others; (1, 2, 4)

AP-2M-E4 communicating an awareness of the many choices available in the creative process of music; (1, 3, 4)

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<http://search.eb.com/britishinvasion/Beatlesindex.html>



Promotional poster (reproduction)
for the Beatles' first U.S. concert in
Washington, D.C.

Retrieved From: <http://search.eb.com/britishinvasion/obrinvs020p4.html>



The Beatles, surrounded by the press corps, wave to fans after landing at John F. Kennedy International Airport in New York City, February 7, 1964.

AP/Wide World Photos

Retrieved From: <http://search.eb.com/britishinvasion/obrinvs026p4.html>



The Beatles play in the snow outside the Coliseum in Washington, D.C., where they played to a sellout crowd on February 11, 1964.

Hulton Getty/Liaison Agency Retrieved From:

<http://search.eb.com/britishinvasion/obrinvs028p1.html>



Ed Sullivan with John Lennon, Ringo Starr, and Paul McCartney of the Beatles before their television performance on his show, February 9, 1964.

AP/Wide World Photos Image Retrieved From:

<http://search.eb.com/britishinvasion/obrinvs079p4.html>



The Beatles clowning around, 1963.
Michael Ochs Archives, Venice, Calif.

Image Retrieved From: <http://search.eb.com/britishinvasion/obrinvs126p1.html>



LIST OF RELATED WEB-LINKS:

http://www.bookrags.com/The_Beatles

<http://www.geocities.com/jfences/sites/beatles.htm>

http://akamai.www.berkleemusic.com/assets/display/381987/50449504_chapter.pdf

http://www.berkleeshares.com/songwriting_arranging/hard_days_night_beatles_music_analysis

http://www.ipreppress.com/Pages/Gareth%20Stevens/Trailblazers/Beatles_Order.htm

<http://www.amazon.com/gp/richpub/syltguides/fullview/1FZNLBKYZ4MJ>

http://ebooks.palm.com/product/detail/1552?book=The_Ultimate_Beatles_Quiz_Book_II

http://ebooks.palm.com/product/detail/19390?book=Meet_the_Beatles:_A_Cultural_History_of_the_Band_That_Shook_Youth,_Gender,_and_the_World

<http://www.nytimes.com/2006/12/26/books/26beat.html?ex=1324789200&en=c1ba9e6657f01654&ei=5088&partner=rssnyt&emc=rss>

IMAGE RETRIEVED FROM:

The Beatles wave to fans as they arrive at John F. Kennedy International Airport in New York City, February 7, 1964. Michael Ochs Archives, Venice, Calif.

<http://search.eb.com/britishinvasion/obrinvs025p1.html>