

MUMH 5440: Music in the United States / MUTH 5375: Analytical Techniques for Popular Music

## The Beatles (Spring 2021)

Monday/Wednesday/Friday 12:00pm-12:50pm

Zoom Meeting ID: 834 5241 1548

Passcode: 545772

### **Instructors:**

Dr. David Heetderks

Email: [david.heetderks@unt.edu](mailto:david.heetderks@unt.edu)

Virtual Office Hours: Tuesday/Thursday 2:00pm–3:00pm, or by appointment

(Zoom Meeting ID: 716 859 1747 / Password: FabFour)

Dr. Brian F. Wright

Email: [brian.wright@unt.edu](mailto:brian.wright@unt.edu)

Virtual Office Hours: Monday/Wednesday 1:00pm-2:00pm, or by appointment

(Zoom Meeting ID: 953 6902 9660 / Password: 081651)

### **Course Description:**

This semester, MUMH 5440 and MUTH 5375 meet together for a combined, team-taught class dedicated to the Beatles. Equally emphasizing both historical and music theoretical approaches, this class is a deep dive into the Beatles' influences, their musicianship, their songwriting, and their relationship to the social and political climate of the 1960s. Combining traditional lectures with in-class discussions, we will engage with the academic research on the band, analyze their songs together, and use archival sources to better understand them within their own cultural context.

### **Course Objectives:**

As long as you complete assigned work, participate in class, and interact with your professors and classmates, by the end of the course you will have:

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- Developed a broad familiarity with the Beatles' music and career
- Gained an understanding of how popular music in the 1960s reflected and shaped American culture
- Gained an understanding of how the Beatles both defined and resisted stylistic features of 1960s pop/rock
- Developed a familiarity with analytical issues surrounding Beatles' music and songwriting
- Honed your skills as scholars, researchers, analysts, and writers

### Course Materials:

There is no required textbook for this class. All assigned readings will be uploaded to the course's Canvas site ([unt.instructure.com](http://unt.instructure.com)). However, you are required to have either a Spotify or Tidal account, so that you can access our class playlists.

### Assignments and Grading (Guidelines for Each Assignment Can be Found on Canvas):

1. Homework Assignments (9 in total, cumulatively worth 40% of final grade)
  - a. Written responses to historical and theoretical issues related to the Beatles' music and career. **DATES VARY.**  
**Assignments are due before the start of class time.**
2. Final Research Project (cumulatively worth 45% of final grade)
  - a. Preliminary Topic Proposals (5% of final grade)
    - i. Proposal of potential topics for your final project. **DUE 3/8.**
  - b. Bibliography (5% of final grade)

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- i. Bibliography of sources related to your project. **DUE 3/22.**
  - c. Abstract (5% of final grade)
    - i. Written summary of your research project. **DUE 4/5.**
  - d. In-Class Presentation (10% of final grade)
    - i. 10-minute presentation of your research in the style of an academic conference paper. **DATES VARY.**
  - e. Final Paper (20% of final grade)
    - i. 12-20-page written version of your research. MUMH students will write a historical-oriented paper and MUTH students will write a theory-oriented paper. **DUE 4/28 by 12:30pm.**
3. Participation (15% of final grade)
  - a. Your participation grade is based on your attendance, punctuality, preparedness, and contributions to class discussions.
4. Grading Breakdown:
  - A: 89.5-100.0
  - B: 79.5-89.4
  - C: 69.5-79.4
  - D: 63.5-69.4
  - F: 0.0-63.4

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### **Attendance Policy:**

Attendance is important to your success in this course. Homework assignments will be based on material covered in lecture and participation in class discussions are a key component of the learning process. If you cannot attend class, for whatever reason, please contact us directly.

### **COVID-19 impact on attendance**

It is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or [askSHWC@unt.edu](mailto:askSHWC@unt.edu)) or your health care provider.

If you are unable to attend class due to illness or an issue related to Covid, please contact us at your earliest convenience.

### **Late Work Policy:**

Each assignment in this class has a strict, specified deadline. If you believe that you cannot (or will not be able to) meet those deadlines, please contact us directly. While we will try to be lenient, discretion over whether you will be able to make up (or be excused from) coursework will take place on a case-by-case basis.

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### Plagiarism and Academic Integrity:

#### **General Guidelines:**

It is important when writing a research paper to make it absolutely clear when you are using someone else's idea(s). This is done through proper attribution and citation practices. Plagiarism occurs when you accidentally or purposefully do any of the following:

- Use someone else's words either verbatim or nearly verbatim without attribution
- Use someone else's evidence, line of thinking, or idea without attribution
- Turn in someone else's work as your own
- Turn in previously submitted work as new work without instructor approval

If you are unsure if something constitutes plagiarism, please consult us and/or the web resources I've linked to in Canvas.

#### **UNT Policy:**

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of

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the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

LINK: <https://policy.unt.edu/sites/default/files/06.003.pdf>

### **Student Behavior:**

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc.

LINK: Student Code of Conduct - <https://deanofstudents.unt.edu/conduct>

### **Access to Information – Eagle Connect**

Your access point for business and academic services at UNT occurs at [my.unt.edu](http://my.unt.edu). All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

LINK: [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

### **ODA Statement**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty

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to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Access.

LINK: [disability.unt.edu](http://disability.unt.edu). (Phone: 940-565-4323)

### **UNT Policy Statement on Diversity**

The University of North Texas values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, the University of North Texas is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. The University of North Texas does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

LINK: [https://policy.unt.edu/sites/default/files/04.018\\_PolicyStateOnDiversity .pub 8 .18.pdf](https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity_pub_8_18.pdf)

### **2020-2021 Semester Academic Schedule (with Add/Drop Dates)**

<https://registrar.unt.edu/registration/spring-registration-guide>

### **Academic Calendar at a Glance, 2020-2021**

<https://www.unt.edu/catalogs/2020-21/calendar>

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### **Spring Exam Schedule**

<https://registrar.unt.edu/exams/final-exam-schedule/spring>

### **Financial Aid and Satisfactory Academic Progress**

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

LINK: <http://financialaid.unt.edu/sap>

### **Retention of Student Records**

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard/Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates. Link: <http://ferpa.unt.edu/>

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### **Add/Drop Policy**

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time employment you may be required to begin paying back your student loans. After the 12<sup>th</sup> class day, students must first submit a completed “Request to Drop” form to the Registrar’s Office. Information about add/drop may be found at: <https://registrar.unt.edu/registration/spring-registration-guide>

### **Campus Resources**

#### **General:**

The University of North Texas has many resources available to students. For a complete list, go to: [https://www.unt.edu/sites/default/files/resource\\_sheet.pdf](https://www.unt.edu/sites/default/files/resource_sheet.pdf)

#### **Writing Resources:**

Visit the UNT Writing Lab for tutoring, workshops, and more: [writinglab.unt.edu](http://writinglab.unt.edu)

Other UNT Writing Resources can be found at:

<https://tsgs.unt.edu/new-current-students/writing-resources>

#### **Counseling & Testing:**

UNT’s Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center’s website for further information: <http://studentaffairs.unt.edu/counseling-and-testing-services>.

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The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

[Myriam.reynolds@unt.edu](mailto:Myriam.reynolds@unt.edu)

### UNT CARE Team:

Please visit the CARE Team website to tips to recognize students in distress and what you need to do in cases of extreme behavior or references to suicide: <http://studentaffairs.unt.edu/care>

### Course Schedule (subject to change):

**ALL ASSIGNMENTS MUST BE COMPLETED BEFORE CLASS**

Week	Topic	Assignments	Listening
1	1/11: Intro to the Class		
	1/13: Rock 'n' Roll Before the Beatles	<b>Reading:</b> Walter Everett & Tim Riley, "Introduction: Revolt in Sound: Race, Class, Generation Divide, and Gender Dominate Pre-Beatles Rock 'n' Roll"	Little Richard, "Long Tall Sally" (1956) Chuck Berry, "Johnny B. Good" (1958) Elvis Presley, "Hound Dog" (1956) The Crickets, "That'll Be the Day" (1957) The Coasters, "Searchin'" (1957) The Drifters, "Money Honey" (1953) The Cookies, "Chains" (1962)

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	<p>1/15: Formal Archetypes in pre-Beatles Rock: Blues Schemas</p>	<p><b>Reading:</b> John Covach, "Form in Rock Music: A Primer"</p>	<p>The Beatles, "Chains" (1963) The Beatles, "Long Tall Sally" (1964) The Beatles, "Can't Buy Me Love" (1964) The Beatles, "Day Tripper" (1965) The Beatles, "Taxman" (1966)</p>
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<p>1/18: NO CLASS (MLK Day)</p>			
<p>2</p>	<p>1/20: Skiffle, Early British Rock 'n' Roll, and the Beatles' Formative Years</p>	<p><b>Reading:</b> Dave Laing, "Six Boys, Six Beatles: The Formative Years, 1950-1962"</p>	<p>Lonnie Donegan, "Rock Island Line" (1954) The Quarrymen, "That'll Be the Day" (1958) The Quarrymen, "In Spite of All Danger" (1958) Cliff Richard, "Living Doll" (1959) The Shadows, "Apache" (1960) The Beat Boys, "Cry for A Shadow" (1961) Tony Sheridan, "My Bonnie" (1961) The Beatles, "Searchin'" (1962)</p>
	<p>1/22: Formal Archetypes in pre-Beatles Rock: AABA schemas</p>	<p><b>Reading:</b> Jon Fitzgerald, "When the Brill Building Met Lennon–McCartney: Continuity and Change in the Early Evolution of the Mainstream Pop Song"</p>	<p>The Shirelles, "Will You Love Me Tomorrow" (1961) Bobby Vee, "Take Good Care of My Baby" (1961) The Beatles, "From Me to You" (1963) The Beatles, "I'm Only Sleeping" (1966) The Beatles, "Hey Jude" (1968)</p>

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<b>3</b>	1/25: The Business of Beatles: Brian Epstein, Seltaeb, and Northern Songs	<b>Reading:</b> Stan Soucher, Excerpts from <i>Baby You're a Rich Man</i>	<i>Please Please Me</i> (1963)
	1/27: The secret sauce of 1960s pop: the srdc melodic/harmonic schema, and the cadential I	<b>Reading:</b> Drew Nobile, "Form and Voice Leading in Early Beatles Songs," <i>Music Theory Online</i> 17(3), Sections 1–4.	
	1/29: Discussion	<b>Homework: Using the recording and transcribed score, write a short music theory analysis of the song "Please Please Me"</b>	

<b>4</b>	2/1: Cover Songs, Race, and U.K./U.S. Popular Music	<b>Reading:</b> Jack Hamilton, "'Friends Across the Sea': Motown, the Beatles, and Sites and Sounds of Crossover"	Barrett Strong, "Money (That's What I Want)" (1959) The Marvelletes, "Please Mr. Postman" (1961) The Miracles, "You've Really Got A Hold On Me" (1962) The Donays, "Devil in His Heart" (1962) <i>With the Beatles</i> (1963)
	2/3: Motown influence on early Beatles songwriting	<b>Reading:</b> Everett, <i>The Beatles as Musicians</i> , 185–187, 190–191; Everett, "Making Sense of Rock's Tonal Systems," <i>Music Theory Online</i> 10(4), [16]–[18]	The Beatles, "In My Life" (1965) The Beatles, "You Won't See Me" (1965) The Beatles, "Rain" (1966)
	2/5: Discussion	<b>Homework: Listen to the Beatles' original recording of "Can't Buy Me Love" (1964) and the Supremes' cover of that song from the same year, then write a reflection on each groups' approach. What do they have in common? How do they differ? What stands out to you?</b>	

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5	2/8: The Beatles Invade America	<b>Reading:</b> Ian Inglis, "The Beatles are Coming!": Conjecture and Conviction in the Myth of Kennedy, America, and the Beatles"	[Video] The Beatles first appearance on <i>The Ed Sullivan Show</i> (1964)
	2/10: Why was it a hit? A stylistic X-ray of "I Want to Hold Your Hand"	<b>Reading:</b> Everett, <i>The Beatles as Musicians: The Quarry Men through Rubber Soul</i> , 197–203; Ian MacDonald, <i>Revolution in the Head</i> , 76–79.	"I Want to Hold Your Hand" (1963) "She Loves You" (1963)
	2/12: Discussion	<b>Homework:</b> Write a reflection analyzing the entire February 9, 1964 broadcast of the <i>Ed Sullivan Show</i> . What was your overall reaction to the broadcast? What did you learn about life and entertainment in the United States at that time?	

6	2/15: Beatlemania, Female Fandom, and Performing Masculinity	<b>Reading:</b> Nicolette Rohr, "Yeah Yeah Yeah: The Sixties Screamscape of Beatlemania"	<i>Hard Day's Night</i> (1964) LP
	2/17: Ambiguity in "If I Fell"	<b>Homework:</b> Listen to "If I Fell" and compare it to formal readings from Allan Pollack, Walter Everett, and the Beatles Wiki	
	2/19: Discussion	<b>Viewing:</b> Watch the <i>Hard Day's Night</i> (1964) movie. Come to class prepared to discuss the persona of each member of the band as depicted in the film.	

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7	2/22: Pop Music Production: Legitimizing Rock	<b>Reading:</b> Elijah Wald, "Say You Want a Revolution"	<i>Help!</i> (1965)
	2/24: The Recording <i>is</i> the Song	<b>Reading:</b> Zak, "Sound as Form" from <i>The Poetics of Rock</i> , pp. 48–67	Rolling Stones, "As Tears Go By" (1965) Rolling Stones, "(I Can't Get No) Satisfaction" (1965) Byrds, "Mr. Tambourine Man" (1965) The Kinks, "You Really Got Me" (1965) Mamas and the Papas, "California Dreaming" (1965)
	2/26: Discussion	<b>Homework: Create a production diagram of the song "Help!" For each section, identify the instruments that you hear, along with its volume and stereo location.</b>	

8	3/1: From Singles to LPs	<b>Reading:</b> James Decker, "'Try Thinking More': Rubber Soul and the Beatles' Transformation of Pop"	<i>Rubber Soul</i> (1965)
	3/3: Seriousness in '60s pop discourse	<b>Reading:</b> Keir Keightley, "Reconsidering Rock," pp. 109–142; Robert Christgau, "Rock Lyrics Are Poetry (Maybe)"	Bob Dylan, "Like a Rolling Stone" (1965) The Animals, "We Gotta Get Out of This Place" (1965) The Kinks, "See My Friends" (1965)
	3/5: Discussion	<b>Homework: Write a reflection on how the Beatles' musical output in 1965 projected a newfound "seriousness" when compared to their early work.</b>	

**Topic Proposals for Final Project Due Before Class on 3/8**

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9	3/8: The Beatles as Touring Musicians	<b>Viewing:</b> <i>The Beatles At Shea</i> (1965)	<i>Live at the Hollywood Bowl</i> (2016) LP
	3/10: Censorship, Backlash, and the Beatles' 1966 U.S. Tour	<b>Reading:</b> Martin Cloonan, "You Can't Do That: The Beatles, Artistic Freedom and Censorship"	
	3/12: Discussion	<b>Homework:</b> Write a reflection on the Beatles as touring musicians. What did you take away from their touring years? What stood out to you about the way they navigated their live performances, the press, and their fans? How does it compare to your own experiences regarding live performance and musical celebrity?	

10	3/15: Psychedelia and its Discontents	<b>Reading:</b> Steven Baur, "Ringo Round <i>Revolver</i> : Rhythm, Timbre, and Tempo in Rock Drumming"	<i>Revolver</i> (1966)
	3/17: Resolved: The Beatles Don't Groove and That's Okay.	<b>Reading:</b> Guilherme Schmidt Câmara and Anne Danielsen, "Groove"	The Miracles, "Going to a Go-Go" (1966) Rolling Stones, "Under My Thumb" (1966)
	3/19: Discussion	<b>Homework:</b> Listen to the isolated drum track to "Strawberry Fields Forever" (1967) then write an informal reflection on the song's groove/rhythm.	

### Bibliography for Final Project Due Before Class on 3/22

11	3/22: Growing Up: The "Concept Album" and Extended Song Forms	<b>Reading:</b> George Martin, "A Dash of Pepper"	The Beach Boys, "Good Vibrations" (1966) <i>Sgt. Pepper's Lonely Hearts Club Band</i> (1967)
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	3/24: The Studio Runs Wild	<b>Reading:</b> Dockwray and Moore, "Configuring the Soundbox 1965–1972"	Jimi Hendrix, "Purple Haze" (1967) Jimi Hendrix, "1983..." (1968) [0:00–1:30]
	3/26: Discussion	<b>Homework: Create soundbox diagrams for "A Day in the Life." The class will be divided into three groups, each of which will focus on one of the following: (1) the opening verse and transition; (2) the middle section and transition; or (3) the final verse and transition.</b>	

12	3/29: The Beatles and Political Climate of the 1960s	<b>Reading:</b> Kenneth L. Campbell, "'You Say You Want a Revolution': The Beatles and the Political Culture of the 1960s"	"Revolution" [Single Version] (1968) <i>The White Album</i> (1968)
	3/31: Metric and Hypermetric Dissonance	<b>Reading:</b> Biamonte, "Formal Functions of Metric Dissonance in Rock," sections 1–2, 4–7.	
	4/2: NO CLASS		

### Abstract for Final Project Due Before Class on 4/5

13	4/5: Disillusion and Dissolution	<b>Reading:</b> Steve Hamelman, "On Their Way Home: The Beatles in 1969 and 1970"	<i>Let It Be</i> (1970) <i>Abbey Road</i> (1969)
	4/7: Saying Farewell Out of Both Sides of their Mouth: The	Reading: Drew Nobile, "Double-Tonic Complexes in Rock Music," <i>Music Theory Spectrum</i> , pp. 1–2, 4–5, 7–8	

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	Double-tonic Complex in the <i>Abbey Road</i> Medley		
	4/9: Class Wrap Up	<b>Viewing:</b> Watch the <i>Let it Be</i> Documentary (1970)	

<b>14</b>	4/12: Student Presentations I		
	4/14: Student Presentations II		
	4/16: Student Presentations III		

<b>15</b>	4/19 Student Presentations IV		
	4/21: Student Presentations V		

**Submit Final Papers Via Canvas by 12:30pm on April 28<sup>th</sup>**