## Music 411 Study Questions for class discussion of The Beatles – Abbey Road, Side Two

After listening to the record, and reading Walter Everett, "The Beatles as Composers: The Genesis of Abbey Road, Side Two," in *Concert Music, Rock and Jazz Since 1945*, 172–228 (on reserve), prepare answers to the following questions.

Overview:

- Why is it remarkable that Abbey Road turned out to be a coherent album?

- Describe the Beatles' process of composing and recording for this project. How does this compare with how we usually think of 'classical' music composition?

- What is the significance of the presence of a medley of songs on Side Two?

"Here Comes the Sun":

- What was the genesis of the song?

- Explain the presence of a 'mantra' in this song.

- How does "the A major chord of measure 32... function as an upper neighbor to the third of V harmony"?

- Explain the "growth in rhythmic complexity" during the song.

- How does the Moog synthesizer contribute to text painting?

"Because":

- What was the musical genesis of the song?

- How was the 3-part harmony worked out and recorded?

- Comment on the "unresolved, circular harmonic structure", especially the 3 different uses of the "vii<sup>0</sup>-type harmony" first heard in m. 20.

- Explain how the concept of 'hypermeasure' (especially the "restructuring of hypermeasures") applies here.

- How does "the notion of circularity" also apply to the text of this song?

"You Never Give Me Your Money":

- Explain why Everett believes that "McCartney was perhaps the true avant-garde adventurer in the Beatles".

- What "electronic effects" are used in this song?

- Why is the song described as a "multi-section through-composed" composition? What is unusual about this formal procedure?

- What would Laitz call the "5-8 sequence with sevenths" which begins this song?

- Describe how text painting functions in the various sections of the song. How do the "learned keyboard style" and the "guitar-based structural parallel fifths and octaves" contribute to text painting here?

- What is meant by the "double-plagal cadence" (m. 33-35)?

- Explain the context of the comment "the pentatonic system does not know the harmony of the majorminor system." How does this apply to the final cadence of the song? How does the final cadence relate to music of the troubadors and/or Claude Debussy?

Medley:

- What evidence is there to support McCartney's statement about "making some of the songs fit together"?

- How is the concept of a "double-tonic" expressed in the medley?

- How does a 'metric-modulation' relate to the double-tonic? How does the metric modulation help express the closing line of text?