Example 2. “Lethargica” opening guitar riff, mm. 1–17, 00:00–00:38

Example 3. “Pineal Gland Optics,” 8-attack pitch pattern used in opening riff
Example 4. “Pineal Gland Optics,” 14-attack rhythmic pattern used in opening riff; total duration of 12 eighth notes

Example 5. “Pineal Gland Optics,” rhythm guitars, mm. 1–9. 8-attack pitch pattern (green) cycling against the 14-attack rhythmic pattern (purple), re-aligning at downbeat of m. 7

Example 6. “Pineal Gland Optics,” opening segment, one iteration of rhythm guitar attack pattern
Example 7. “Pineal Gland Optics,” mm. 1–17, 00:00–00:42

Cymbal does not reinforce temporal beginning of riff when not in alignment with lead guitar pitch change.

Strong downbeat: rhythmic beginning.

Temporal beginning of riff, 4/4 downbeat, and lead guitar align.

Cymbal strike supports this temporal beginning.
Strong downbeat: rhythmic beginning

Temporal beginning of riff, 4/4 downbeat, and lead guitar align

Strong downbeat as vocals enter and next song segment begins

(How come I shiver...)
**Example 8.** “Pineal Gland Optics,” 00:00–00:11, 0–2 kHz. Most easily seen are the kick drum hits and lead guitar fundamentals and overtones. (All spectrograms created with LARA — Lucerne Audio Recording Analyzer.)

**Example 9.** Groupings of kick drum hits, “Pineal Gland Optics,” 0–15s

**Example 10.** “Pineal Gland Optics,” 0–15s, (non)alignment of kick drum gaps with lead guitar pitch change
Example 11. “Pineal Gland Optics,” 30–45s, 0–1.5 kHz. Shows the moment of transition from the song’s introduction into the first verse.

Example 12. “Pravus,” 1:41–1:55, rhythm guitars attack pattern. Top line shows temporal beginning; bottom line rotates and shifts pattern to show rhythmic beginning. Total duration is 9 eighth notes.

Example 13. “Pravus,” 1:41–1:55. Rhythm guitars attack pattern with pitch. Top line shows temporal beginning; bottom line rotates and shifts pattern to show rhythmic beginning. Circled notes have higher pitch and longer duration, helping to generate heard quality of “beginning in the middle”.
Example 14. First three measures of riff that follows the first verse of “Pravus” (1:41–1:46)

Example 15. “Pravus,” with the song segment from 1:41–1:55 bracketed. 0–2.5 kHz. The double bass kick drum pattern can be seen along the bottom, as well as the gaps in drumming into which the loudest guitar tones and their overtones fall
Example 16. “Pravus,” 1:39–1:50, 0–2.5 kHz

Example 17. “Pravus,” 1:50–2:01, 0–2.5 kHz. Ending of song segment and transition into next
Example 18. “Pravus,” 1:52–1:56. (Audio is of entire song segment.)

Example 19. “Pravus,” 2:31–3:00, rhythm guitars attack pattern. Top line shows temporal beginning; bottom line rotates and shifts pattern to show rhythmic beginning. Total duration is 7 quarter notes.

Example 20. “Pravus,” 2:31–3:00. Rhythm guitars attack pattern with pitch. Top line shows temporal beginning; bottom line rotates and shifts pattern to show rhythmic beginning. Circled notes have lower pitch and longer duration, helping to generate heard quality of “beginning in the middle.”

Example 22. “Pravus,” 2:30–3:01, 0–2.5 kHz
Example 23. “Pravus,” 2:45–2:49; mid-point of song segment, with start-over at m. 9. (Audio is of entire song segment.)

Example 24. “Pravus,” 2:57–3:02; end of song segment (Audio is of entire song segment.)