Example 2. Clear segmentation cues in the first riff after inflection point (2:50–3:11)
Example 3. Repetition facilitating segmentation and contributing to structural clarity (5:00–5:16)
Example 4. Repeated metric patterns, ending flourish, and changes of texture all contribute to structural clarity in the song’s penultimate section (6:47–7:19)
Example 5. Repetitive metric pattern and long last notes in the song’s last section (7:19–end)
Example 6. Backbeat creates metric structure in the first section after the inflection point (2:50–2:57)

Example 7. Backbeat creates metric structure when the guitar riff returns later (4:01–4:08)
Example 8. Nested ABAC phrase structure in the song’s last section (7:19–end)
Example 9. 2:02–2:18 with motivic segmentation
Example 10. Strong sectional boundary at end of intro section going into Paradigm A (0:22–0:33)
Example 11. My attempt at notating a brief passage (at :34) that resists rhythmic quantization.

This brief tescallo figure... everything realigns at

Guitars and vocals seem to part ways with drums until...

Transcription of guitar rhythm is approximate - it's very fast and not exactly in line with drums.

Dear Carl J.

Dear Carl J.

Dear Carl J.
Example 12. Ascending tritone section, in which the guitar pattern is difficult to discern directly because of masking and non-coordinating rhythmic layers (0:42–1:03)
Example 13. Re-barring of 2:02–2:18 so that each motive gets its own measure
Example 14. Another re-barring of 2:02–2:18 so that motive c always ends a measure
Example 15. The barring for 2:02–2:18 that I ultimately adopted, balancing manageable measure lengths with my experience of grouping while highlighting parallelisms.
Example 16. Overview of material under discussion in Examples 17–23
Example 17: First in a series of "micro-breakdowns" in Paradigm A (0:59–1:03)
Example 18. Second micro-breakdown, clearer than the first (1:30–1:35)
Example 19. Third micro-breakdown, still clearer (1:35–1:38)

Same guitar pattern with accents in every part, more familiar (= more clear) this time because soon after its first appearance we are hearing it twice.

Tempt me twice was the man whose blood I've known.
Same guitar accent pattern

Example 20. Last micro-breakdown, clearest of all (1:53–2:02)
Example 21. Second pedal point melody section (2:18–2:32)
Example 22. Paradigmatic layout of 2:18–2:32 to show repeating motive structure

Cycle through same sequence of motives contributes to clarity; alterations to rhythmic and pitch profile of motives contribute to density
Example 23. Last and clearest pedal point melody section (2:32–2:43)
Example 24. First fleeting, texturally buried appearance of pyramid motives (1:17–1:26)
Example 25. More pyramids, now in full octaves, obscured by speed and dense texture. (1:40–1:48)
Example 26. Clearer version of pyramid motive (3:17–3:40)
Example 27. More fleeting pyramids in one of the most structurally dense parts of Paradigm B (3:39–3:46)
Example 28. Pyramids under the clean guitar ostinato in the bridge-like section (4:15–4:45)
Example 29. Final version of pyramid motives in last section (7:19–end)
Example 30. Typicality diagram for pyramid motives, after Zbikowski (2002, 44. Adapted from his figure 1.2)

*Repetitive deemed more typical; tiebreaker based on repetitive structures taking more time and being more familiar
Example 31. Summary of factors contributing to structural density and clarity

**Structural Density**
- Lack or scarcity of immediate, riff-creating repetition; repetition of fragments without pattern
- Profusion of cues for disjunction; in some cases, blurring of quantization at micro-level

**Musical Parsing Strategy**
- Grouping / Segmentation
  - Repetition: Lerdahl and Jackendoff "parallelism," Hanninen "contextual criteria"
  - Border reinforcement: Lerdahl and Jackendoff Grouping Preference Rules 2, 3, and 4, Hanninen "sonic criteria"

**Structural Clarity**
- Repetition of rhythm and (often) pitch resolves musical surface into riffs and riff sections
- Textural breaks and changes reinforce sectional groupings

**Prediction**
- Few clear schemas; brief backbeat appearances provide fleeting moments of clarity
- Huron: schemas facilitate perception and prediction
- Backbeats, ABAC phrase structure, guitar solo, death metal terminal climax

**Categorization**
- Motives in fragmented, atypical forms
- Zbikowski: Motives and schemas provide footholds for categorization, and categorization improves comprehensibility
- Motives in more typical, recognizable forms