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EXPLORING THE CHROMATIC HARMONY AND TONAL ORGANIZATION OF
CASEY CRESCENZO

By
Nicholas Keith Veine

A RESEARCH PAPER

Submitted in partial fulfillment of the requirements for the degree of
Master of Music in Classical Composition
in the School of Music
of the College of Music and Performing Arts
Belmont University

NASHVILLE, TENNESSEE

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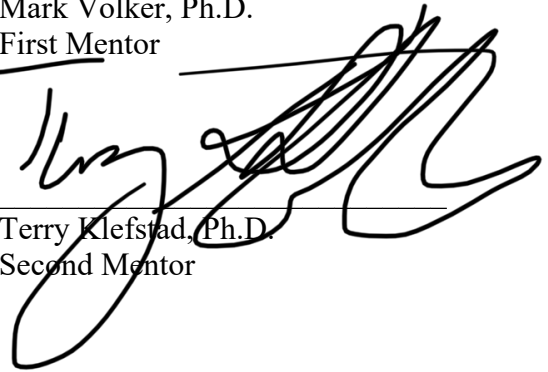
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Accepted on behalf of the Graduate Faculty of the School of Music by the Mentoring Committee:

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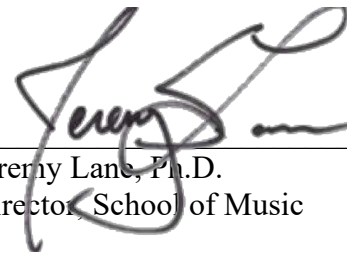


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Introduction

Originating in Providence, RI, in 2005, The Dear Hunter serves as Crescenzo's primary creative outlet, following his departure from progressive rock band, The Receiving End of Sirens. The band currently consists of Casey Crescenzo (lead vocals, guitar/keys), as well as his brother Nick (drums, backing vocals), Maxwell Tousseau (guitar/keys, backing vocals), Robert Parr (guitar/keys, backing vocals), and Nick Sollecito (bass). The band has proven to be quite the pioneer of stylistic fusion; following in the footsteps of their predecessors, they have utilized an ambitious set of harmonic techniques, crafting their own unique language in the process. In my thesis, I will attempt to contextualize, analyze, and fully understand the influences on the chromatic harmony of Casey Crescenzo, primary composer and songwriter of the band The Dear Hunter.

Their music showcases many progressive rock ideas—concept albums and storytelling, odd time signatures, symphonic rock instrumentation—but it was the harmonic language used in the band's songs that really stood out. This paper will examine the unique harmonic language Crescenzo has cultivated and perfected. This language is borne of a variety of different sources from the Romantic era, jazz, film music, and even more nontraditional ideas like transformational theory and chromatic thirds-related harmony.

With the use of unique voice-leading techniques and music reminiscent of film scoring, Crescenzo's style brings together distantly related keys and chords into a much

more cohesive and sensible structure than one might think. Chapter 1 will deal with a transformational theory approach. While fifths-based movements and traditional functional harmony certainly provide the basis for Crescenzo's music (or at least *a* basis), there is much more at play. Voice-leading is a large component, especially in terms of bringing together seemingly unrelated harmonic ideas. Stepwise motion and common tones help provide a glue to these chords that can be best understood through the lens of transformational/neo-Riemannian theory. Because this is not necessarily common knowledge to even very studious musicians, I will be adding a quick primer to the extent that this kind of analysis is relevant to support my arguments and assertions. It will also introduce terms like "chromatic mediant" and briefly explore some of their usage. This section of the paper will include this refresher as well as some short analyses to show how Crescenzo's style illustrates certain concepts.

Chromatic mediant chords are heavily used in Crescenzo's music and will be explored—especially the compound LP transformation and the SLIDE transformation (RPL)—and will all be tied in together in the primer. Chapter 1 will also feature examples drawing from classical music, specifically Claude Debussy and Richard Wagner, and prominent film composers (John Williams, Howard Shore, etc.). The precedence set by some of these composers will give a musical context to build off the more academic start of the chapter.

In Chapter 2, I will focus on some more modern musical schools of thought including jazz theory, modal harmony, and rock music. Harmonizing the tritone (whether it is the scale degree or the interval) seems to be an important component of Crescenzo's music, as well as harder genres of rock in general, and will act as a transitional section

between Chapters 1 and 2. This way, the tritone can be explained through its relation to chromatic mediant chords as well as its more coloristic applications.

According to Nicole Biamonte, prolific writer on the tendencies of rock music and assistant professor of music theory at the Schulich School of Music at McGill University in Montreal, “a large percentage of pop-rock music is conventionally tonal. . . and particularly in genres better described as pop than rock, which are more likely to follow classical models of voice leading. . . [T]he use of flat-side triads has been a harmonic code for rock since the late 1960s.” (2010, 97). The “flat-side triads” refer to the descending 5ths/ascending 4ths on the circle of 5ths, including IV, \flat VII, \flat III, \flat VI, and \flat III¹, typically functioning as subdominant-related harmonies. Progressions emphasizing these relationships often appear in the form of the “double-plagal progression, (I) \flat VII IV I, and the Aeolian cadence or progression \flat VI- \flat VII-I” (Biamonte 2010, 98). Biamonte also goes on to say that “Power chords are normative vertical structures in hard rock and heavy metal: open fifths or, less commonly, fourths, often with octave doubling. These chords are a consequence of the heavy use of distortion, an overloading of the signal through an amplifier, which increases the overall complexity of the sound wave and in particular the audibility of the upper partials” (97).

The first two chapters will provide some baseline knowledge and an illustration of the techniques used, and Chapter 3 will deal with long-form analysis. By showing the techniques in longer excerpts of music, I am hoping to provide a better context than

¹ As an aside, I will be using Roman Numeral analysis mostly through the lens of jazz theory, i.e. I \flat maj7, II-7, III-7, IV \flat maj7, V7, VI-7, VII-7 \flat 5. Roman numerals default to the major-key version of harmonic root relationships: e.g. F \flat maj7 in the key of D minor is \flat III \flat maj7, even though it is a diatonic mediant chord. It is simply more succinct and applicable to this paper for all chords to be enumerated by their distance away from the root, as other analysis will be provided in the following text.

simply showing techniques in isolation. I will be analyzing larger sections of three of The Dear Hunter's songs: "Blame Paradise" and "All Is as All Should Be." Drawing on the knowledge from previous chapters and common-practice music theory, the reader will be well-equipped to understand the inner machinations of the music and of a more integrated approach to chromatic harmony and modern tonality.

The aim of the paper is not only to examine the harmonic language of Casey Crescenzo and The Dear Hunter but also to show how a more complex harmonic system can work in the realm of contemporary music. To understand how music works, one must look at it in many lights, each illuminating a different part of the whole picture. This way, the listener can better understand the way the music works on the page and what feelings it helps to evoke. I hope the reader, therefore, walks away not just full of musical knowledge and excitement, but with a more enriched soul.

Chapter 1

The Application of Neo-Riemannian Theory and Chromatic Mediants

Much of western music deals with descending fifths-based movements seen so prevalently, manifesting through diatonic progressions, secondary-functioning chords and many chromatically altered chords, including subdominant minor harmonies (IV-, \flat VI, II- \flat 5, etc.). This includes much of the rock music written in the last sixty years. Some of these explanations break down, however, when looking at music on the more local level, i.e. chord to chord.

Tendencies towards a more expressive style of chromaticism increased during the Romantic Era and into Impressionism, especially in the music of Wagner and Debussy. The more commonplace implementation of chromatic mediants and other pseudo-diatonic sonorities popularized the chord-to-chord mentality, favoring tone and color over pure functional harmony. With this expanded palette, composers were free to harmonize melody notes and consequently emphasize them, obscure chords, modulate to more distant key areas, and even to imply function to specific chord relationships through voice leading. Harmonic analyses focused on local harmonic relationships—as opposed to a more global sense of tonality—find themselves at home in neo-Riemannian theory, a surprisingly appropriate approach to the music of Crescenzo.

The LP/PL Transformation

One of the most prevalent neo-Riemannian operations (NROs) in Crescenzo's music is the LP/PL² transformation. Perhaps the most striking and popular example of this phenomenon in nineteenth century music is Wagner's "Tarnhelm" leitmotif from his opera cycle, *Der Ring des Nibelungen*. Ever the harmonic adventurer, Wagner followed his *Tristan* chord with something equally theoretically perplexing. This progression, shown below in Example 1.1, can be heard throughout film especially in the music of John Williams. The harmonic gesture is utilized as a leitmotif for the theme of Darth Vader in Williams' "Imperial March" from *The Empire Strikes Back* (1980) (although it is in the key of G-minor there).

Example 1.1. Wagner's "Tarnhelm" and Williams' "Imperial March," respectively

The image shows a musical score for two examples. Above the staff, the chords are labeled: G# (triad), E- (dyad), G# (triad), G- (implied) (dyad), Eb- (dyad), and G- (triad). The notation consists of a grand staff with a treble clef and a bass clef. The first three chords (G#, E-, G#) are in the key of G major. The last three chords (G-, Eb-, G-) are in the key of G minor. The G- chord is marked as '(implied)'.

The G# to G motion forms an enharmonic minor second, i.e. a reverse leading-tone movement from one sonority to the next. The E- can also be interpreted as, and not necessarily exclusively from, a IV- in the relative major key, offering a slightly softer resolution back to the tonic³. Nonetheless, it is the leading tone to tonic resolution that underpins this foreign-yet-understandable chord progression.

² Leading tone + Parallel, to be explained on page 8.

³ Interestingly, IV-6 has the same gravity of the dominant in the idea of "negative harmony," an idea closely tied to some of the dualistic ideas of Hugo Riemann himself.

Example 1.2. “All Is as All Should Be” (The Dear Hunter, 2019) intro guitar voicing (mm. 1-2)⁴

The image shows a musical score for guitar. It consists of two staves: a treble clef staff and a bass clef staff. Above the treble clef staff, there are two chord voicings labeled 'G-' and 'B-'. The 'G-' chord is shown in the treble clef with notes G2, Bb2, D3, F3, and G3. The 'B-' chord is shown in the treble clef with notes B2, D3, F#3, and G3. The bass clef staff shows the root notes G2 and B2.

Example 1.2 above is Crescenzo’s iteration of the *Tarnhelm* progression, used as the primary leitharmonic⁵ motive for the song. Because there is no natural scale in which two minor chords exist a major third apart, this invokes a more ambiguous sense of tonality. The B \flat in the G minor chord acts as a leading tone to the B minor as an enharmonic A \sharp . This strong leading tone motion implies a sense of dominant to tonic resolution, even though the roots are not a perfect fifth apart. Because the leading tone occupies such a sonically prominent position in the chord, this sense of tonal gravity seems to supersede any notion of typical “functional harmony.” Voice-leading entities like chromatic mediants play an integral part in bridging these disciplines which are seemingly at odds with each other but have more in common than different.

To continue talking about common tones and chromatic relations, I must interject a quick primer/review on parsimonious voice-leading and neo-Riemannian theory (NRT). The three chord changes shown below in Example 1.3 are manifestations of the three basic operations in neo-Riemannian theory, henceforth known as NROs. The Parallel

⁴ This song will be expounded upon in Chapter 3

⁵ “Leitharmonie” is a term coined by Frank Lehman as the harmonic analogue to Wagner’s leitmotif.

function (**P**) is symmetric, but it is important to note the order when utilizing other transformations.

Example 1.3. The three primary NROs, as used in three of The Dear Hunter's songs

"Regress" 1. 0:57 1:00 1:04

"Waves" 2. 0:04 0:05

"Rebirth" 3. 0:09 0:15

An important part of the stylistic blend of Crescenzo's music benefits from a blend of analytical approaches as well. While many of the harmonic ideas could be expressed as transformational, they also have connections to the chromatic mediant family of chords. The chromatic mediant relationships shown in Example 1.4 can all be expressed in terms of transformations rather than (or in addition to) harmonic function. For example, the transformation from a G major triad to an E \flat major triad could be expressed as **PL**.

Example 1.4. Diatonic and Chromatic Mediant chords (filled noteheads) and their root locations relative to the tonic chords (open noteheads)

\flat VI- \flat VI VI- VI I- I \flat III- \flat III III- III
 PLP PL R RP P I PRP PR L LP
 LP L PR PRP I- P RP R PL PLP

One can see many examples of common-tone and half-step relations between chords in Example 1.4. More adventurous composers (Beethoven, Debussy, and Messiaen, to name a few) exploited these in their harmonic palettes. Their students took note of these chordal tools; Crescenzo did also.

The two chromatic mediant chords in Example 1.2 (G minor and B minor) have more in common than the leading-tone connection. One will notice they also share the note D in the guitar voicing, the highest-sounding pitch. These two unrelated tonalities pivot around the D, the fifth in one chord and the third in the other. This common-tone relation, along with half-step movement, is an important characteristic of chromatic mediant relationships.

More relevantly, one can interpret this “Tarnhelm” progression as an **LP** (G#- to E-) and **PL** (E- to G#-). One can almost draw a straight line from Wagner to Williams to Crescenzo with this harmonic motif. The instability due to each chord containing the other’s leading tone creates an interesting type of seesaw ambiguity. Frank Lehman, in his textbook *Hollywood Harmony* (2018), says that “Their function as chromatic neighbor notes may be clear, but this linear clarity is at the expense of triadic coherency, as these displaced notes fall on harmonically contradictory scale degrees $\flat\hat{6}$ and $\#\hat{7}$ (or

stranger still, $\flat\hat{1}$)” (2018, 102). This tonal ambiguity is sought out as heavily by film composers as it was by their Romantic and Impressionistic predecessors. For Crescenzo, the cinematographic precedence is likely the influence for his own music’s heightened drama, as “LP(m) is a tonal corrupting influence, perverting the expected diatonic VI. . . with vile darkness” (102).

The SLIDE Transformation

Straying further from tradition, harmonically adventurous composers would continue to string NROs together, resulting in compound transformations (shown in Example 1.5) and cyclic patterns (addressed in the next section of the paper). One of the most difficult to analyze with traditional tools is the RPL/LPR transformation, known in NRT circles as the SLIDE transformation.

Example 1.5. Some common compound transformations used heavily by Crescenzo

The image shows a musical staff with five groups of chords, each labeled with a transformation name. The first group is labeled 'PL/LP Minor' and shows a sequence of three chords: a minor triad (Bb, D, F), a minor triad (D, F, Ab), and a minor triad (F, Ab, Bb). The second group is labeled 'SLIDE (RPL/LPR)' and shows a sequence of three chords: a minor triad (Bb, D, F), a minor triad (D, F, Ab), and a minor triad (F, Ab, Bb). The third group is labeled 'RP/PR Major' and shows a sequence of three chords: a major triad (Bb, D, F), a major triad (D, F, Ab), and a major triad (F, Ab, Bb). The fourth group is labeled 'RP/PR Minor' and shows a sequence of three chords: a minor triad (Bb, D, F), a minor triad (D, F, Ab), and a minor triad (F, Ab, Bb). The fifth group is labeled 'PRP' and shows a sequence of three chords: a minor triad (Bb, D, F), a minor triad (D, F, Ab), and a minor triad (F, Ab, Bb).

David Kopp, one of the foremost neo-Riemannian theorists has said the SLIDE transformation is the:

Consummate common-tone relation, whose harmonic strength, is defined almost wholly by the common tone itself. The relation it represents is more distant than in any other common-tone relation: root motion by chromatic semitone joining keys four accidentals apart, with mode change. On the other hand, the common-tone relation is very strong: it forms the third of both chords. (Kopp 2002, 175)

The SLIDE transformation acts as a bridge between very distant key areas. Example 1.6 demonstrates this in The Dear Hunter’s song, “Regress.”⁶

Example 1.6. SLIDE Transformation in “Regress”

The image shows a musical score for a SLIDE transformation. It consists of two staves: a treble clef staff and a bass clef staff. A bracket labeled "SLIDE" spans across both staves. Above the treble staff, there are two time markers in boxes: "0:42" above a D- chord and "0:50" above a Db chord. Below the bass staff, the chord progression is labeled as "Dm: I-" under the first chord and "VII ?" under the second chord. The melodic line in the treble staff shows a descending motion from the D- chord to the Db chord, with a common tone (F) between them.

If analyzed as VII-major, $D\flat$ has no traditional function in a minor key. The SLIDE creates a level of tonal coherence by pivoting around a common tone. This major to minor SLIDE traverses the flat side of the circle of fifths, adding more flats to the implied pitch collection and creating a more subdued sounding subdominant-esque transformation: one flat ($F\text{maj}/D\text{min}$) to five flats ($D\flat\text{maj}/B\flat\text{min}$). This shift in pitch collection follows the chord change and so the overall effect is a “darkening.” While descending-fifth motion is typically associated with dominant resolution, plagal motion in and of itself offers a subdominant rebuttal, contextualizing this not necessarily as dominant resolution but as tonicization with the help of quartal root movement. The subdominant sound is reinforced by another point: in F major, the relationship here is VI-minor to $\flat VI$. Typically, $\flat VI$ takes on a subdominant function, reinforced in this context.

⁶ This song will be examined throughout this paper as an example of several techniques. As a prelude to the album *Act V: Hymns with the Devil in Confessional*, it serves as a microcosm of Crescenzo’s harmonic tendencies.

Another prominent use of the SLIDE transformation is featured in the song “The Haves Have Naught,” shown below in Example 1.7.

Example 1.7. “The Haves Have Naught,” reduction; first half of Verse 1

The musical score consists of two systems of piano reduction. The first system shows a sequence of chords: A^b , F^- , A^b , and F^- . The second system shows a sequence: C^b , I^- , C^b , and I^- . A vertical line labeled "SLIDE" connects the A^b chord in the first system to the C^b chord in the second system. The bass line of the second system includes a (b) symbol above the I^- chords, indicating a chromatic alteration.

Figure 1.1 provides a more visual approach. The figure shows the SLIDE being used to skip over key areas in an ascending manner, traversing the circle of fifths in the sharp-side direction (six flats to two flats).

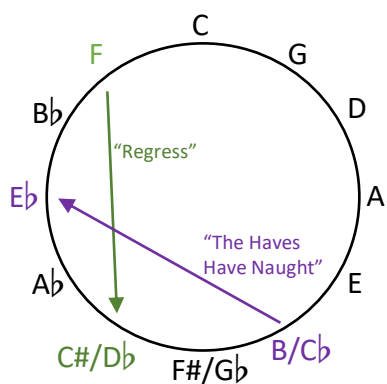


Figure 1.1. SLIDE transformations on the Circle of 5ths

The $A\flat$ to F- movement puts the song into a more tonal context, prolonging the subdominant tonal area (with $\flat VI$ and $IV-$, or the IV and $II-$ of the relative major). The first non-diatonic chord is the $C\flat$ -major chord. “VII-major” as a label does not really apply in this context either, so the points of focus here are different. Like the minor to major SLIDE, the shared third glues these chords together while the double-leading-tone motion ($\#4 \rightarrow \hat{5}$ and $\hat{7} \rightarrow \hat{1}$) solidifies dominant function.

Relative Key Areas: I, $\flat III$, $\flat V$, and VI (RP/PR Transformations)

Symmetries often appear in the otherwise unpredictable landscape of chromaticism. They provide structure and often serve as compositional devices. One of these important symmetries is the symmetrical division of the octave, as opposed to the asymmetry inherent in dividing twelve by seven. To expand into the tonal space beyond a major scale, “exotic scales” started being explored especially in late-Romantic music and early Impressionism. The most obvious division is the one into twelve (the chromatic scale), then into six (the whole tone scale), four (minor thirds), and three (major thirds).

In addition to single-interval patterns, the octave is often divided into a pattern of half and whole steps, i.e. the octatonic scale. The octatonic scale based on a particular “root” is usually described by its interval structure: Half-Whole or Whole-Half. This essentially creates a minor-third division of the octave with a few intervening notes. This paper will not talk about every harmonic implication of the octatonic scale, but Crescenzo uses elements of it in a unique way.

Since the octatonic collection is centered around third-based relationships, it is only natural that chromatic mediant chords could find their way into this theoretical

landscape and the relationship between I-minor and \flat III-minor is the one to pay special attention to. Neo-Riemannian theorists would describe this as an RP transformation.

Example 1.8. RP transformation in “Regress” with \flat 5 of B in the melody

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of one sharp (F#). At 0:35, the chord is B- (B minor). At 0:43, the chord is D- (D minor). The transformation is labeled 'RP'. The bottom staff is in bass clef. At 0:35, the chord is I- (B minor). At 0:43, the chord is \flat III- (D minor).

In Example 1.8, The fifth of B- descends a half step to the third of D-, creating a diminished sound since B and F are separated by a diminished fifth. The third of \flat III- wants to resolve up a half step to the fifth of B minor. The \flat III- also appears when harmonizing the Locrian mode in reference to a tonic $-7\flat 5$ chord⁷. Like any other NRO, RP can be applied numerous times in succession to create a cycle—an octatonic one in this case. This cyclical motion is shown in Figure 1.2.

⁷ The general consensus is that Locrian is not typically used as a tonic mode since one of the most defining qualities of a diminished sonority is its instability. However, Locrian is sometimes used as a source for modal interchange chords, resulting in darker-sounding chords such as \flat V and \flat III-.

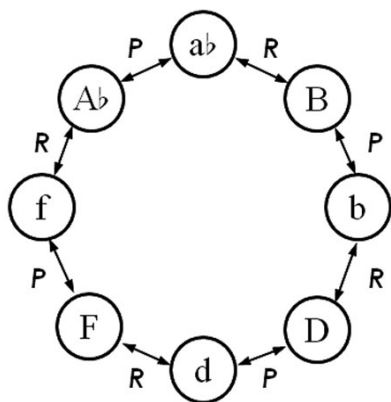


Figure 1.2. RP/PR Cycle within an OCT_{2,3} collection

“Diminished” as a functional label is slightly dubious, but appropriately descriptive for triadic relations like this. Diminished-7th sonorities manifest in other forms in Crescenzo’s music as well. “Echo,” from The Dear Hunter’s *Color Spectrum* collection, features a rising sequence of minor-seventh chords by minor third. The overall effect is a cycle of shifting tonal centers outlining a diminished-7th chord and covering every pitch within the octatonic collection. The third of the G- initially sounds as the $\flat\hat{5}$ of the E- before briefly being recontextualized as the $\flat\hat{3}$ of the next key area, creating a constant climbing of diminished tonality. This is shown below in Example 1.9.

Example 1.9 “Echo” (The Dear Hunter, 2011) excerpt; outline of the OCT_{1,2} collection, or H-W starting on E; full RP cycle⁸

The idea of symmetrical division of the octave reframes the notion of harmonic function in a pitch collection; the very asymmetric nature of a traditional scale gives more weight to certain pitches over others. Minor third harmonic relationships appear in what music theorist Ernő Lendvai has dubbed the tonal axis system. Essentially, chords separated by a minor third are functionally equivalent and can therefore resolve or progress a number of different ways.⁹ Figure 1.3 shows the axis system applied in its three functional locations.

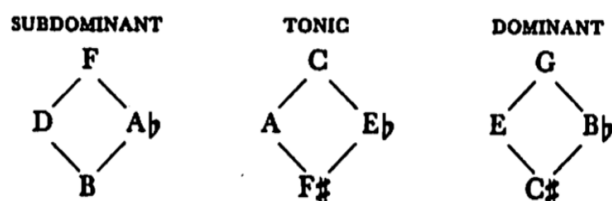


Figure 1.3. Lendvai's tonal axis system, under the assumption the tonality is centered around C (Lendvai 1971, 9)

⁸ OCT₁₂ gets its name from where the first half step occurs in a pitch collection when all pitches are denoted by their pitch class. C=0, C \sharp /D \flat =1, etc. In this particular octatonic set—1 2 4 5 7 8 10 11—the first octatonic half step appears between 1 and 2.

⁹ For a more nuanced explanation, see Lendvai, Erno. 1971. *Béla Bartók: An Analysis of His Music*.

Additional Tritonal Harmony

The tritone is a particular point of interest to Crescenzo. It finds its home in the so-called “blues scale” (minor pentatonic scale with the addition of $\#4/b\hat{5}$). This “blue note” is often used as embellishment, but harder genres of rock focus on this pitch-class and its otherworldly and devilish qualities. While tritonal relationships can be hidden among chromatic mediant relationships and secondary leading tones, none is as striking as the direct progression from I to bV (or $\#IV$, depending on the context).

He employs this tonal relation in his concept-album-driven work as well as his more pop-rock-focused work. The first of these examples is found in “A Beginning,” shown in Example 1.10. Here, we can see that Crescenzo uses the tritone first as a more coloristic chord before treating it as a substitute dominant that resolves a half-step to an F mixolydian key area (which functions here as a tonic blues chord rather than a dominant). The F too becomes a dual function chord, acting as an altered subdominant resolving to the tonic.

Example 1.10. “A Beginning,” Verse 1

0:14 C-11

Cm: I-

G \flat

F mixolydian

C-11

Cm: bV

F: SubV

IV 7

I 7

I-

A similar example can be found in Example 1.11 from The Dear Hunter’s “Witness Me” from their *All Is as All Should Be* EP. Here, the $G\flat$ adds brightness with its mode change but in a slightly more uncanny way. The F in the melody of the C-11 chord

serves as the leading tone for $G\flat$, helping the music to settle in even with a more dissonant tonic chord. He then uses $G\flat$ as a $\flat VI$ chord (subdominant) to briefly pivot to the key of $B\flat$ minor before employing a direct modulation back to C minor. These disorienting tonal shifts are mediated by parsimonious voice-leading, adapted below. Tonal shifts notwithstanding, the result is relatively smooth, only vaguely suggestive of bitonality.

Example 1.11 “Witness Me,” Outro progression

The musical score for the 'Witness Me' Outro progression is shown below. It consists of four measures, each with a time stamp in a box above it: 2:55, 3:00, 3:05, and 3:10. The chords are labeled above the staff: C-11, $G\flat$, $B\flat$ -, and C-11. The bass line shows a tritone progression: Cm: I- (C), Bbm: $\flat VI$ ($G\flat$), $\flat VII$ -? ($B\flat$), and I- (C). The treble clef staff shows the upper voices of these chords.

Lehman states that “Progressions between triads of the same mode whose roots are related by tritone (T_6) are frequently associated with encounters of an alien or inhuman nature. The interval of the tritone hosts long-standing diabolical connotations that are routinely exploited by film composers, particularly within horror films” (Lehman 2018, 102). Although tritonal harmony is prevalent in Crescenzo’s music for an abundance of reasons, subtlety is not one of them.

Example 1.12 “The Flame (Is Gone)” excerpt with tritonal harmony implications, obvious or otherwise

0:30 0:37 0:45 0:52 0:56 0:59

D- G- PRP E T₆ B^b T₆ E F⁶

I- IV- II bVI II bIII⁶

Example 1.12 especially highlights the more abrupt movement from E major to B^b major but also contains more disguised tritonal relationships. The T₆ transformation fits right in with the musical drama depicted in the *Acts* concept album series. The next-most obvious instance is the distance between the key center (D minor) and the third of the II-major (G[#]). This itself is a tritone bearing similarity to the RP transformation that was discussed earlier (the tritone of the key being the third of the second chord in the progression). Though there is an intervening chord, the IV-, the overall tritonic sound is not lost, especially with D being a common tone between the first two chords. The elements of diminished tonality are further highlighted by the PRP relationship between G minor and E major. With the PRP transformation, two tritonal relationships exist: D to G[#] (the fifth of G minor and third of E major) and B^b to E (the third of G minor and root of E major). Additionally, G minor is the relative minor of B^b major, a tritone away from E major.

Axes of Inversion: Fifths (N and F Transformations)

To return to an earlier point, fifths-based movement still predominates Crescenzo’s music. This section, however, will frame fifths in a slightly more transformational-focused way. Below, in Example 1.13, Lehman represents fifths-based movements as transformations, as opposed to merely harmonic functions, though I have added those below.

Example 1.13. The N and F transformations, as used by theorist Frank Lehman in his textbook, *Hollywood Harmony: Musical Harmony and the Sound of Cinema* (2018)¹⁰

The image shows a musical score for a piano, consisting of a treble and a bass clef. Above the treble clef, six chords are indicated by letters: C, F-, C, C, G-, and C. Below the bass clef, six corresponding letters are written: I, IV-, I, I, V-, and I. The chords are connected by a series of horizontal lines, representing the transformations. The first chord (C) is a major triad (C-E-G). The second chord (F-) is a minor triad (F-A-C), with a flat sign under the F. The third chord (C) is a major triad (C-E-G). The fourth chord (C) is a major triad (C-E-G). The fifth chord (G-) is a minor triad (G-B-D), with a flat sign under the G. The sixth chord (C) is a major triad (C-E-G). The bass line consists of single notes: C, F, C, C, G, C.

While the aforementioned SLIDE in inverts a chord around the third, these fifth-change transformations effectively invert the chord around a chordal fifth in one direction or the other.

The origins of these begin with neo-Riemannian theory’s namesake, Hugo Riemann. Riemann’s musical ideas were rooted in the theory of musical dualism. To summarize, minor triads are treated as inverted major triads, as the interval succession of

¹⁰ To quote Lehman himself, his “names for these two transformations are new to [Hollywood Harmony] and are meant to highlight their similarity to each other as fifth-relating progressions. However, the transformational labels **N** and **F** have theoretical precedent. The **N** relation was first described by Carl Friedrich Weizmann as *Nebenverwandt* (neighbor relation) and was later reintroduced by Cohn (2000). The **F** relation is an adaptation of David Kopp’s (2002) ‘Fifth Change’” (Lehman 2018, 254).

the two sonorities are mirror images. This yields a major-third+minor-third stack upwards to form a major triad and downwards to create a minor triad. Inverted around C—the **N** transformation—one gets F-minor, while inverted around G—the **F** transformation—one gets G-minor. Like most of the other transformations, the action manifests itself in reverse for major/minor triad pairs.

Example 1.14. “Lost but Not All Gone” (chorus)

1:03 C G- F- N

C: I V- IV-

C G- F- C

I V- IV- I

Example 1.14 shows the transformations to and away from tonic with the **N** and **F** transformations. One might also notice the mode mixture implications from these altered scale degrees. For one, they are modally-borrowed IV and V degrees, preserving the traditional tonal motion but with different chord qualities. The scalar melody in m. 6 of the excerpt outlines a C-major triad before falling onto a B \flat , the $\flat\hat{7}$ of the key. C Mixolydian is implied with the initial harmonic motion from I to V- before the IV- supplants a more wholly minor sound.

Chapter 2

Plagal Harmonies and Alternative Tonal Organization

Modal progressions and cadences have been absorbed into common-practice repertoire as a means of adding harmonic interest and obscuring a traditional sense of tonality. Certain chords are used to imply modal mixture and “color” harmonic progressions. More integrated modal harmony can best be described theoretically through the lens of jazz harmony, as it is a more contemporary technique anyway.

All seven modes (Ionian through Locrian) can be used as modal interchange sources, but typically only six of them are used for tonic sounds, Locrian being the outlier. Each mode contains what is called a “characteristic note,” highlighting which note most sets it apart from other mode names and types (minor-type and major-type). Any chord which contains this characteristic note is said to be a “cadence chord,” whereas everything else is defined as either the tonic (only the I chord) or not really contributing to the harmony.¹¹ Modal harmony is yet another school of thought that helps explain the harmonic tendencies of Crescenzo’s music.

Nicole Biamonte in her article “Triadic Modal and Pentatonic Patterns in Rock Music” dubs two very important chordal patterns as “stylistic markings of Classic Rock” (Biamonte 2010, 98): the aforementioned “double-plagal cadence” and the “Aeolian

¹¹ For example, Lydian’s characteristic note is the $\sharp 4$, so a typical cadence chord in Lydian would be a II-major or II7 chord, as opposed to II-minor.

Plagal Progressions II: The Double Plagal Progression

Blues music has been one of the most important foundations on which rock music has been built. I have already examined the importance of “blue notes” in the tritonal harmony section, but another important mode for the blues—outside of modified pentatonic scales—is Mixolydian. Like all modes, Mixolydian has a “characteristic note,” i.e., one note that defines the scale by contrasting it to similar scales. In the case of Mixolydian, this scale degree is the $\flat 7$. Cadence chords in Mixolydian include the $\flat VII$ or V^- , two chords linked by shared relative key area.

Example 2.2. A tonic chord is generally juxtaposed with one or more cadence chords—notes that contain the mode's “characteristic note”

The image shows a musical score for three chords in a two-staff system. The top staff is in treble clef and the bottom staff is in bass clef. Above the first staff are the chord names: C, B \flat , and G-. Below the second staff are the Roman numerals: I, $\flat VII$, and V-.

- Chord 1 (C):** Treble clef has notes C4, E4, G4. Bass clef has notes C3, G2, C3.
- Chord 2 (B \flat):** Treble clef has notes B \flat 4, D5, F5. Bass clef has notes B \flat 3, F3, B \flat 3.
- Chord 3 (G-):** Treble clef has notes G4, B \flat 4, D5. Bass clef has notes G3, D3, G3.

One may notice the two chords in Example 2.2—B \flat major and G minor—are relative key areas and chords. Because of this relation and the fact that they share this common tone, they can be used interchangeably as cadence chords with roughly the same effect. Crescenzo uses this to reharmonize what Biamonte refers to as the “double-plagal progression, (I)– $\flat VII$ –IV–I” (Biamonte 2010, 98).

Once in the beginning of the album and once as a reprise, Crescenzo creates a Mixolydian harmonic atmosphere with the chords: I V- II- I, as shown in Example 2.3.

The two minor chords therein can be reinterpreted as their relative majors (based on root location) to give the impression of I \flat VII IV I.

Example 2.3. “A Beginning” penultimate section (reduction); with implied relative harmonic relations to better show plagal motion

The musical score is in 4/4 time and E-flat major. It consists of two systems of piano accompaniment. The first system starts at 3:57 and shows a sequence of chords: I (E-flat), V- (B-flat 7), and I (E-flat). The second system shows II- (F 7) and I (E-flat). The notation includes treble and bass staves with chords and melodic lines.

The most critical element of a plagal cadence is the resolution of *fa* to *mi* (in the key of E \flat major, it is A \flat to G). Continuing onto the flat side of the circle of fifths, we can achieve the same resolution (transposed up a perfect fourth) with D \flat to A \flat . The \flat VII thus becomes the IV/IV, a secondary subdominant chord, and its relative minor (V-) acts with similar function. This all lines up as a reharmonized double plagal cadence *te-la* acting as *fa-mi* of IV.

As a secondary subdominant, the V- appears in other songs of Crescenzo's as well. “Shake Me Awake” features a V-7 resolving down a whole step to the IV.

Example 2.4. “Shake Me Awake,” harmonic structure of the chorus

The musical score shows a four-chord progression in the key of A major (three sharps). The chords are E, G#-7, B-7, and A. The time markers are 0:56, 1:00, 1:03, and 1:06. The bass line shows a descending chromatic line from E to C#. The harmonic structure is labeled with Roman numerals: E: I, III-7, V-7 (II-7/IV), and IV. The transformation from G#-7 to B-7 is labeled as RP (Relative Pitch).

A few other things are worth noting about the progression shown in Example 2.4. The descending chromatic line from E down to C# is a background feature, but certainly implied by the harmony¹². The other notable point is the RP transformation from G#- to B-. While this isn't the diminished “function” we saw earlier from RP, the overall sound adds a diminished harmonic area to the E chord at the beginning of the progression. G#^o/E is simply an E7 chord, the dominant of A.

Secondary Key Areas I: The Subdominant

Plagal elements continue to show their prevalence in Crescenzo's music—they don't just function as alternative progressions but often as alternative key areas. Below is an excerpt from The Dear Hunter's “Melpomene,” highlighting a heavily-tonicized subdominant key area.

¹² This feature is commonly known as a “line cliché,” covered in further detail by Mulholland and Hojnacki) in their 2013 textbook, *The Berklee Book of Jazz Harmony*.

Example 2.5. Tonicized subdominant key area in “Melpomene”

The image shows two systems of musical notation for piano accompaniment. Each system consists of a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). Time stamps are placed above the treble clef staff, and chord labels are placed below the bass clef staff.

System 1 (0:46 - 1:00):

- 0:46: Treble clef has a half note E; Bass clef has a half note E. Label: E: I
- 0:50: Treble clef has a half note A; Bass clef has a half note A. Label: IV
- 0:51: Treble clef has a half note E; Bass clef has a half note E. Label: I
- 0:56: Treble clef has a half note A-; Bass clef has a half note A. Label: IV-
- 0:57: Treble clef has a half note E; Bass clef has a half note E. Label: I
- 0:58: Treble clef has a half note B; Bass clef has a half note B. Label: V
- 1:00: Treble clef has a half note E; Bass clef has a half note E. Label: I

System 2 (1:01 - 1:16):

- 1:01: Treble clef has a half note A; Bass clef has a half note A. Label: E: (IV
- 1:05: Treble clef has a half note D; Bass clef has a half note D. Label: ^bVII
- 1:06: Treble clef has a half note A; Bass clef has a half note A. Label: IV
- 1:11: Treble clef has a half note D-; Bass clef has a half note D. Label: ^bVII-
- 1:12: Treble clef has a half note A; Bass clef has a half note A. Label: IV
- 1:13: Treble clef has a half note D-; Bass clef has a half note D. Label: ^bVII-
- 1:15: Treble clef has a half note A; Bass clef has a half note A. Label: IV
- 1:16: Treble clef has a half note E; Bass clef has a half note E. Label: I)

Below the second system, there are two rows of labels:

- Row 1: E: (IV, ^bVII, IV, ^bVII-, IV, ^bVII-, IV, I)
- Row 2: A: I, IV, I, IV-, I, IV-, I, V

The IV-I motion is the prevailing harmonic gesture for this entire song; in Example 2.5, it serves as a more local relationship between chords (the E–A repeating progression) as well as a more global representation of tonal organization. While this passage could be interpreted as all in the key of E Major (and aurally, it does sound that way), the D minor chord would present a bit of a problem to traditional analysis—what key or mode contains a ^bVII-? While it could be regarded as Phrygian or even Locrian modal interchange (certainly not *that* foreign to the world of flat-side harmonies), it retains a slightly brighter sound. The D minor acts as a IV-/IV, a somewhat contrived label but sensible nonetheless. Due to the close-fifth relation of the keys, it is very hard to lose the E major sound even with rote subdominant tonicization.

Secondary Key Areas II: The Dominant

Voice leading has proven time and time again to be crucial in Crescenzo's music, even at the expense of traditional functional harmony. His songs are no stranger to functional ambivalence and fluidity, often having chords function in multiple ways. The below is example is from The Dear Hunter's song "Trapdoor" from their *Color Spectrum* album. Here, the F#7 chord exists within multiple different planes of functionality, analyzed below in Example 2.6.

Example 2.6. "Trapdoor" (B Section), tonicizing the dominant key area

0:31

C D C D

G: IV V IV V

F#7 G6

G: VII⁷ I₆

D: V⁷/VI (IV₆)

At the risk of being too self-referential, it *could* be analyzed as a V⁷/VI/V or at least as a V/VI in the dominant key area. The F#7, a dominant-seventh chord a major third above D, can act as a dominant of D itself within the realm of tonal axis theory¹³. Here though, it takes a different route: a dominant of G major. As mentioned previously, the leading tone provides one of the most powerful forms of tonal gravity towards the tonic chord. In the case of F#, every note in the chord ascends a half step to the note of the next chord, G¹⁴. This serves to compound the dominant function of the leading tone, given every note

¹³ Lendvai, Erno. 1971. *Béla Bartók: An Analysis of His Music*. London: Stanmore Press.

¹⁴ Yes, these are four-part chords, but the concept at its core is the same. Here, E is a common tone between chords. For a deeper understanding of four-part chords and NRT, see Childs (1998).

is the same distance away from the next. Planing, as this technique is known, was a favorite of twentieth-century composers like Debussy as a way of creating harmonic coherence even via a seemingly strange chord. The dominant function of VII can also be understood as an extension of the V chord itself via delayed resolution: by prolonging the tension introduced by the V, the F#7 comes along for the ride and functions accordingly.

Chapter 3

Putting It All Together

The first two chapters introduced many of Crescenzo's harmonic ideas in bite-sized pieces, almost as vocabulary words. This section will feature the analysis of two of Crescenzo's newer songs from The Dear Hunter's EP *All Is as All Should Be* (2019): "Blame Paradise" and the title track, "All Is as All Should Be." Using the techniques introduced in earlier pages, I will analyze the more harmonically interesting sections of the songs that cannot be explained simply by more traditional tonal harmony. Melody will be brought more into the forefront as an explanation for chord choices and harmonic direction. Modal and blues sources will especially be of importance in the context of rock music melodies.

and is re-analyzed the second time through as a Ger^{+6} resolving to B-minor. Crescenzo then takes advantage of the functional ambiguity of the diminished 7th chord to pivot back to the key of G#-minor. The end of this section leads into the chorus with a classic use of deceptive resolution. The $\text{A}\#^{\circ 7}$ first functions as a first-inversion $\text{VII}^{\circ 7}$ before becoming the primary leading-tone chord of B-minor, shifting the tonal center up a minor third while still resolving by half step. This $\flat\text{III}$ -minor key area is suggestive of the RP NRO talked about earlier.

Example 3.2. Harmonic structure of the chorus; arrows show dominant resolution

0:50 0:54 0:56 0:57 0:58 0:59 1:00 1:03 1:04 1:06 1:07

1 2 3

B- $\text{G}^{\circ 7}$ $\text{G}\#-$ $\text{D}\#-$ E $\text{G}^{\circ 7}$ $\text{G}\#-$ $\text{A}\#^{\circ 7}$ B- A D- $\text{G}^{\circ 7}$ $\text{G}\#-$

G#m: $\flat\text{III}-$ $\text{VII}^{\circ 7}$ I- V- $\flat\text{VI}$ $\text{VII}^{\circ 7}$ I- $\text{VII}^{\circ 6}$ $\flat\text{III}-$ $\flat\text{II}?$ $\flat\text{V}-?$ $\text{VII}^{\circ 7}$ I-

Bm: I- $\text{VII}^{\circ 6}$ $\text{VI}-?$ $\text{VII}^{\circ 7}$ I- $\flat\text{VII}$

Dm: V I- $\sharp\text{III}^{\circ 7}?$

In Example 3.2—the chorus—Crescenzo employs a deceptive resolution from $\text{A}\#^{\circ 7}$ to B-minor before immediately pivoting back to the key of G#-minor with the latter’s leading-tone diminished 7th chord. The melody lingers for a moment on F# (1), which adds to the “consonance” of the new tonal center, being its $\hat{5}$ and eventually heard as the $\flat\hat{7}$ of G#-. The $\flat\hat{7}$ to $\hat{1}$ resolution is pretty standard in a minor key, but the superimposition of an almost wholly diatonic melody on the changing tonal centers is certainly unique. The next ten seconds or so are fairly innocuous, featuring a tonic (I-), modal dominant (V-)

and subdominant (\flat VI) chord before again using the same modulation to B-minor that we saw in the pre-chorus.

The next modulation is achieved using a similar technique: preceding the new key with its dominant. Instead of using a diminished 7th chord, Crescenzo uses the primary dominant; the A-major chord exists in both the keys of B minor (as \flat VII) and D minor (as V). Again, we see the coexistence and cooperation of diatonicism and chromaticism, as well as the frequent use of blue notes such as the $\flat\hat{5}$ (2, 3). The harmonic implications through the melody more strongly favor full modulation rather than a short tonicized section.

“All Is as All Should Be”

I referenced this piece in the beginning of the paper as Crescenzo’s own iteration of Wagner’s “Tarnhelm” leitmotif, but contextually there is much more to it. The PL transformation in this case acts as a relative version of the SLIDE transformation, i.e. G- to B- vs. $B\flat$ to B-. I have analyzed Example 3.3 in both G-minor and its relative major in order to show more traditionally-rooted fifths-based progressions.

Example 3.3. Harmonic Structure of Verse 1

0:15 G- *PL* 0:17 B- 0:18 C- 0:20 F 0:22 B \flat 0:24 E \flat 0:27 A \flat

Gm: I- \flat III- IV- \flat VII \flat III \flat VI \flat II
 B \flat : VI- \sharp I-? II- V I IV \flat VII

After the slight neo-Riemannian detour from tonal harmony, the rest of the verse follows traditional descending fifth movement. In fact, if one changes the bass note of B- to G, as Crescenzio does in the second verse with a bass pedal, the resulting root motion is entirely structured upon descending fifths motion.¹⁷

Crescenzio's next venture into the world outside of rock harmony occur in the first bridge¹⁸. Rather than the G-Dorian instrumental vamp that connects the first chorus and second verse, he uses NROs to traverse distant keys. He also uses each chord's Dorian mode rather than their respective Aeolian. This implicitly makes each chord feel less "settled" and thus more susceptible to motion.

¹⁷ There are choruses to this song, but they are much less harmonically interesting: E \flat G- B \flat E \flat G- D- E \flat G- B \flat E \flat G- F. It is completely tonal, although neo-Riemannian theorists could analyze most of it with the primary NROs: P, L, and R.

¹⁸ Or "C" section, depending on how you define the form. There are two differing bridge sections to this song.

Example 3.4. Harmonic structure of Bridge 1, with NROs and implied chord scales

Because of the extensive polytonality in this section of the song, Example 3.4, I have found it much more practical to analyze it solely via NROs, and one can see that these labels fit quite nicely. To start, Crescenzo used the RP transformation that is so closely tied to the octatonic collection. Following this, the PL transformation with its enharmonic leading tone ($D\flat/C\sharp$) resolves $B\flat$ - via D -. As in the earlier example of “Shake Me Awake,” I have shown some additional voice-leading implications in the middle voice. The slide transformation shifts the pitch collection by three flats on the circle of fifths, simultaneously darkening the sound and providing a more traditional access to the F - ($D\flat$ acts as $\flat VI$ of F -). A second SLIDE changes keys again (to B Major) before tonicizing it with its relative minor.¹⁹

The second bridge picks up at the E major chord, quickly confirming its subdominant function. The PR operation on E major results in G-major, again as a reference to the same octatonic collection referenced earlier. Crescenzo’s plan for this, however, turn the G-major into a VII/VI-, resolved by SLIDE around the shared third.

¹⁹ When speaking in terms of the parent scale, i.e. relative Ionian/Major, Dorian and Lydian are the same distance from each other as relative major and minor scales.

With the abundance of chromatic movement from one chord to the next, this instance of resolution implies dominant function, shown below in Example 3.5.

Example 3.5. Harmonic structure of Bridge 2

The musical score for Example 3.5 is in G major (one sharp). It consists of two systems of piano accompaniment. The first system covers measures 3:14 to 3:47, and the second system covers measures 3:48 to 4:03. The notation includes treble and bass staves with chord symbols and performance markings like 'PR', 'SLIDE', and 'L'. The harmonic structure is detailed below the staves.

System 1 (Measures 3:14 - 3:47):

- Measure 3:14: E (B: IV)
- Measure 3:19: G (bVI)
- Measure 3:23: G#- (VI-)
- Measure 3:28: E (IV)
- Measure 3:32: G (bVI)
- Measure 3:36: G#- (VI-)
- Measure 3:40: E (IV)
- Measure 3:44: G#- (VI-)
- Measure 3:47: A# (VII)

System 2 (Measures 3:48 - 4:03):

- Measure 3:48: B (I)
- Measure 3:50: D#- (III-)
- Measure 3:52: E (IV)
- Measure 3:55: A# (VII)
- Measure 3:56: B (I)
- Measure 3:58: D#- (III-)
- Measure 4:00: G#- (VI-)
- Measure 4:03: A#/F# (V⁷alt)

This movement of VII to I is mirrored in the transition to the next section: A# to B. The voice-leading here goes one step further, bringing every chord tone with the root, resulting in a very satisfying resolution. In typical Dear Hunter fashion, Crescenzo adds a disguised tritone in the movement from IV to VII, not coincidentally the diatonic tritone of B Major. Interestingly, the chordal roots on either side of this tritonal area are based on the resolution notes of the tritone itself: E→D# and A#→B.

The last point of interest is the A#/F# sonority at the end of the excerpt. The bass moves purely diatonically to the key's dominant while the upper voices (literally voices

in the recording) all ascend by half step. While there is no tritone in this V7 guise²⁰, it still very much acts as a dominant-functioning chord—the juxtaposition of the F# bass note and the VII-major sonority solidify this.

Example 3.6. Transitional section to the outro

G#- *P* G#maj7 G#-7 G#maj7 G#- G#maj7 G#-7 G#maj7
 G#- *PL* C- *SLIDE* B C- G#- C- B C-
 4:20 4:22 4:24 4:26 4:28 4:30 4:32 4:34
 G#m: I- Imaj7 I-7 Imaj7 I- Imaj7 I-7 Imaj7

The transitional section after the second bridge—Example 3.6—cleverly marries the worlds of NRT, Jazz/Modal theory, and tonal harmony. The G# bass pedal provides a loose tonal center while the rest of the band adds more harmonic context. Taken as a whole, the sonorities meander between parallel major and minor chords. Disregarding the G#, the chords transform via PL, SLIDE, and then the same NROs in reverse. The G# on the final G#maj7 at the end of the section fades away²¹ to reveal the more naked C-.

²⁰ There is even a maj7 on this chord instead of the diatonic minor seventh.

²¹ While the focus of this paper is not on lyrical analysis, this song focuses on a very philosophical approach of consciousness and life being cyclical, even going so far as to mirror these harmonic changes in the lyrics of the Outro: “As I fade away . . .”

Example 3.7. Harmonic structure of the outro

C- C# F# B E

4:36 4:40 4:42 4:44 4:46

G#m: \flat III- IV- \flat VII \flat III \flat VI
 B: \sharp I- II- V I IV

Example 3.7 is the very last thing the listener hears and at once sounds very familiar: it is almost an exact transposition of the first verse up a half step. This again feeds into Crescenzo's lyrical content, mentioned in the previous footnote. The only differences are in the first chord, which would normally be two chords: G#- to C-. The transitional section preceding this stands in for the original G#-based chord. The second is that this section is also slightly truncated, not adding the \flat VII but instead ending on the IV.

Conclusion

My hope is that this paper has provided a few unique theoretical insights, especially from the view of transformational harmony. So much time is spent in harmony courses dedicated to descending fifths-based movement. And while this is a profoundly important tenet of Western harmony, we must not limit ourselves to that even in terms of harmonic function. More nuanced applications of voice leading can play an equally important part in harmony, if not a greater one.

In an age of changing attention spans and rapid musical evolution, music theory teachers find an obligation to modify their curricula to appeal to their students. While there is certainly much value in studying common-practice art music, it is equally as important to study music that is much more relevant to them (band repertoire, influences, etc.). The term “musician”—and indeed “composer”—presently has a much broader connotation to it and must be accommodated as such.

My suggestion is to start with materials and methods laid out in the thesis proper. I believe my musical education would have been best supplemented with NRT when talking about typical harmonic function. While I started with a more jazz-focused theory approach, I believe this theory can be applied in a classical setting as well, especially since most of the theory is triadic. While many schools teach these ideas separately, I think it would be worth exploring some of the ideas that crossover to different genres and styles. This would also have the additional benefit of opening a dialogue between

traditional scholars and more modern ones about a more universal approach to harmonic and grammatical vocabulary.

The beginning of my musical education was on guitar, specifically bluegrass and rock music. There is much merit to studying the harmonic tendencies of rock, especially if we as composers and theorists want to understand the full effect of music. The intertextual applications of other genres, stories, and emotions all contribute to the analysis at hand and only together are they the full story. Otherwise, they are but incomplete parts set to give us incomplete analysis and thus incomplete knowledge, hardly the goal of a musician or scholar.

Appendix

The Dear Hunter Discography

2011. "Trapdoor." *Blue EP*. (Triple Crown Records)
2011. "Echo." *Orange EP*. (Triple Crown Records)
2011. "Lost but Not All Gone." *White EP*. (Triple Crown Records)
2015. "Rebirth." *Act IV: Rebirth in Reprise*. (Equal Vision Records/Cave and Canary Goods. EVR 293)
2015. "Waves." *Act IV: Rebirth in Reprise*. (Equal Vision Records/Cave and Canary Goods. EVR 293)
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