Post-Hardcore Songwriting Theory

A working analysis of modal hard-rock craft

Volume 1

ONETHINGNEEDEDSHOP · 2026

Aggregate Songwriting Guide

Writing in the Style of the lane: A Music Theory Guide Derived from MIDI Analysis

Analyzed 8 song(s) by the lane — auto-generated from MIDI source files

---

Contents

Chapter 1: Key Centers and Tonal Identity

Across the 8 analyzed the lane song(s), the tonal center breaks down as follows:

- C major: 7 song(s) (88%)
- C minor: 1 song(s) (12%)

The plurality center is **C major**. That tonal home shapes every other decision in this chapter.

The C major center uses the major scale as its base but borrows the flat seventh (B-) from the parallel Mixolydian mode. That note generates the **bVII chord**, which appears ? time(s) in the borrowed chord count — the single most recognizable departure from diatonic major in the lane's catalog.

Chapter 2: Tempo, Feel, and Groove

- Average tempo: **126.4 BPM**
- Tempo range: **85.0 – 173.0 BPM**
- Dominant time signature: **4/4**
- Other signatures present: 3/4 (1)

The tempo spread of 88 BPM is wide enough that slower and faster songs in the lane's catalog feel meaningfully different from each other. Choose a target within the 85.0–173.0 BPM range before writing, and treat that choice as load-bearing for everything that follows.

The 4/4 meter is the foundation for everything in Chapters 7 and 8. Guitar strumming patterns, bass motion, and keyboard stabs are all calibrated to this pulse — shifting meter would require rethinking all of them.

Chapter 3: Song Structure and Architecture

Section frequency across the analyzed the lane songs:

- Verse: 66 song(s) (825%)
- Bridge: 56 song(s) (700%)
- Intro: 8 song(s) (100%)
- Outro: 8 song(s) (100%)

Observed structural template (sections present in this catalog):

```
 Intro          — Establishes key, tempo, and core riff  [8/8 songs]
Verse          — Lower density, melody introduced, harmonic tension held  [66/8 s
```

```
Bridge         — Modal mixture, different bass motion, melodic peak  [56/8 songs]
Outro          — Density reduction; callback to intro or fade  [8/8 songs]
```

Note: Chorus was not detected in any analyzed song. Either the lane's files use a different structural convention or the section-detection heuristic did not find enough repeated blocks to label them.

The bridge appeared in 56 song(s). It consistently introduces the highest degree of harmonic contrast in the song, usually through a borrowed chord (see Chapter 6) and a change in bass motion.

Chapter 4: Chord Vocabulary and Harmonic Language

Most frequently used Roman numerals across all the lane songs:

- **iv** — 5 occurrences
- **bvii#5** — 3 occurrences
- **ii5** — 3 occurrences
- **#iv** — 3 occurrences
- **v65** — 2 occurrences
- **ii7** — 2 occurrences
- **biii5** — 2 occurrences
- **bVII6#5** — 2 occurrences
- **iv52** — 2 occurrences
- **bvii** — 2 occurrences
- **bVII** — 2 occurrences
- **bVII5#53** — 2 occurrences

Most common 8-bar progressions observed:

1. `bvii#5 → v65 → ii5 → ii7 → iv5 → viob54 → bVII#75#4 → bIII#75#4#3` (1 song(s))
2. `vi → iv → bvii → bVII → bVII5#53 → biii5 → biii5#2 → bVII6#5` (1 song(s))
3. `bvii → iv → bvii#5 → v65 → v6 → bvii#5##5 → bvii+##5 → biii#54` (1 song(s))
4. `iv → i → biii → iv+#62 → iv+#5 → iv#84 → iv+4 → i6` (1 song(s))
5. `i5 → i → iii → I6 → #iii → iv → #ivob5b2 → #iv` (1 song(s))

Guitar voicing: The three most-used chords in the lane's catalog are **iv**, **bvii#5**, **ii5**. In the verse, these chords favor partial voicings — triads on strings 2–4 or 3–5 — so the bass can define

the root cleanly below and the keyboard pad can detail the upper register above. The chorus moves to full six-string voicings to fill the register the verse deliberately left open.

Keyboard voicing: Over the most common progression (`bvii#5 → v65 → ii5 → ii7 → iv5 → viob54 → bVII#75#4 → bIII#75#4#3`), the keyboard sustains the chord in mid-register during the verse, choosing the inversion that keeps its top voice as static as possible while the bass moves underneath. In the chorus it switches to rhythmic stabs on the offbeats. The bridge section gives the keyboard the melodic line in the upper register while guitar drops to a sustained power chord.

Chapter 5: Cadences and Resolution Patterns

Cadence types found across all the lane songs:

- Half (→V): 876 occurrences
- Authentic (V→I): 88 occurrences
- Plagal (IV→I): 76 occurrences
- Deceptive (V→vi): 20 occurrences

Half (→V) is the most common cadence in the lane's catalog, appearing 876 time(s). The style withholds full resolution far more than it delivers it. Verses, pre-choruses, and bridges all tend to land on V rather than completing the motion to I — the listener is kept in a state of forward pull for most of the song's duration. Authentic cadences, when they arrive, carry proportionally more weight because the style has been denying them.

The second most common cadence is **Authentic (V→I)** (88 occurrence(s)), which provides the harmonic contrast the dominant cadence type alone cannot.

Practical guidance: Write your cadences in structural order before filling in the body of each section. Decide what emotional state you want the listener in at the end of each section, then build the approach to that cadence backward.

Chapter 6: Borrowed Chords and Modal Mixture

Borrowed chords found across the lane's songs:

- **bvii#5** — 6 song(s)
- **biii5** — 6 song(s)
- **biii6** — 5 song(s)
- **bvii#5#2** — 5 song(s)
- **v65** — 4 song(s)
- **biii#75** — 4 song(s)

- **bIII** — 4 song(s)
- **biii5#2** — 4 song(s)

bvii#5 is the lane's most-used borrowed chord, appearing in 6 song(s). On guitar it sits one fret below a common barre shape, so the move from I to bvii#5 is almost physical — one fret down, same shape. On keyboard it generates a descending bass motion while the upper voices hold or move contrary, which is why it appears at phrase ends rather than phrase starts in this catalog.

Chapter 7: Bass: Role, Pattern, and Motion

Bass pattern types observed across the lane's bass tracks:

- chromatic/walking: 25 track(s)

chromatic/walking is the dominant bass approach in the lane's catalog. The bass moves by half steps and whole steps between chord roots, rarely landing on the same pitch twice in succession. Verse bass lines typically walk down from the root of each chord toward the next root, arriving on the downbeat by step. Chorus bass lines maintain the walking quality but anchor more firmly on the root and fifth to lock in the harmony beneath the guitar density.

Bass players working in this style should treat each chord change as a destination and plan the approach note — the note one half or whole step away that the bass lands on just before the bar line — as a structural element rather than an ornament.

Chapter 8: Guitar and Keyboard Voicing

Guitar is the dominant melodic and harmonic instrument in the lane's catalog. Keyboard and synth are either absent or function as textural support rather than taking harmonic responsibility.

Guitar: Verse parts in this style use partial chord voicings — triads on strings 2–4 or 3–5 rather than full six-string shapes. The transition into the chorus announces itself with a single downstroke on beat 1, then locks into an eighth-note strumming pattern. The most common chord **iv** appears at the top of most progressions and should be voiced to leave room below for bass and above for keyboard.

Chapter 9: Melodic Motifs and Hooks

Most frequently recurring interval sequences (melodic fingerprints of the lane's style):

1. `unison → unison → unison → unison` — 14895 total occurrence(s) across songs

2. `m2 → m2 → m2 → m2` — 315 total occurrence(s) across songs
3. `−m2 → −m2 → −m2 → −m2` — 167 total occurrence(s) across songs
4. `unison → unison → unison → −m2` — 149 total occurrence(s) across songs
5. `−m2 → unison → unison → unison` — 119 total occurrence(s) across songs

The most common melodic motif in the lane's catalog is `unison → unison → unison → unison` (static), appearing 14895 time(s). This interval sequence is the melodic fingerprint of the style — it appears across multiple instruments and sections, usually in the same direction (static) but sometimes inverted in answering phrases.

Building a hook from this motif: Transpose `unison → unison → unison → unison` to your key and place it on the guitar on the lower three strings for the verse riff. In the solo, move the same sequence to the top three strings an octave higher. In the chorus vocal melody, start on the third interval of the sequence and complete it across the bar line. The listener hears the same shape in three different voices without consciously registering why the song feels coherent.

Chapter 10: Counterpoint and Instrument Interplay

Dominant motion type between melodic instrument pairs in the lane's catalog:

- Contrary motion: 331 pair(s)
- Parallel motion: 204 pair(s)

Contrary motion dominates the instrument relationships in the lane's catalog. When one melodic instrument ascends, the other tends to descend or sustain. This is the primary reason the arrangements sound full despite relatively few simultaneous voices — contrary motion covers more register space than parallel motion at the same note count.

In the verse, guitar and keyboard are almost always in contrary motion: a descending guitar riff runs against a sustained or ascending keyboard pad. In the chorus the contrary rule relaxes at the first beat — all instruments hit the root together — then re-establishes within the bar.

Practical guidance: After writing your verse guitar riff, check the direction of each phrase. The keyboard top voice should move opposite to it on at least 60% of the beats. If both parts ascend through the whole phrase, the texture will feel congested even if they are in different registers.

Chapter 11: Pedal Points and Harmonic Suspension

Pedal points were found in 8 of 8 the lane song(s). The most common pedal pitch is **B-**, appearing in 55 pedal-point event(s). On average a pedal run repeats 11.3 times before the bass rejoins the harmony.

The B- pedal holds while the harmony above it moves through as many as three or four chords, creating a structural suspension that delays the sense of arrival and builds anticipation just before a chorus or bridge entry.

Practical guidance: If you want to add a pedal point in this style, place it under the last two bars of the pre-chorus section, hold the tonic while the harmony moves through IV and V above it, then release it on beat 1 of the chorus entry. The release functions as the structural cue that the chorus has arrived.

Chapter 12: Building a Song in This Style: Step-by-Step

Step 1: Choose your key and mode

Start in **C major** — the plurality tonal center of the lane's catalog. If you choose a different key, stay within the top group from Chapter 1 to maintain the idiomatic fingering and open-string resonance.

Step 2: Set your tempo

Set your click to **126.4 BPM** in **4/4**. Record a scratch drum or loop before writing any melodic content. The tempo is the skeleton everything else is fitted to.

Step 3: Write the chorus chord progression

Start with the most common progression found in the lane's catalog: `bvii#5 → v65 → ii5 → ii7 → iv5 → viob54 → bVII#75#4 → bIII#75#4#3`. The chorus harmony should reach V before resolving, so the cadence can arrive cleanly. Write the bass line simultaneously: root on beat 1, fifth on beat 3.

Step 4: Write the verse progression backward from the chorus

Start the verse on a chord other than I to delay the tonic. Use the most common cadence type from Chapter 5 (half cadence) to keep each verse phrase unresolved.

Step 5: Build the guitar riff from the signature interval motif

Take the most common interval sequence from Chapter 9: `unison → unison → unison → unison`. Place it on the lower three guitar strings in your key. Keep it to a 2-bar pattern that repeats rather than developing across 4.

Step 6: Layer the keyboard against the guitar

Set the keyboard to a sustained mid-register chord in the inversion that keeps its top voice most static. The keyboard and guitar should move in contrary motion — as established in Chapter 10.

Step 7: Write the bridge using a borrowed chord

Bring in **bvii#5** — the lane's most-used borrowed chord (Chapter 6). Give the keyboard the melodic line in the upper register during the bridge. Write a chromatic bass walk across the borrowed chord. End the bridge with a half cadence to set up the final chorus.

Step 8: Write the solo over the verse changes

Use the verse chord progression as the harmonic bed for the solo. Build the solo melody from the same interval motif as the verse riff but an octave higher. The solo should develop the motif, not depart from it.

Step 9: Write the outro from the intro backward

Strip the outro to two instruments: guitar holding the tonic chord and bass walking to the root over 4 bars. Let the keyboard fade on the final chord of the last chorus rather than adding new material.

Step 10: Audit the counterpoint

Solo guitar and keyboard together. If they move in the same direction for more than two consecutive beats anywhere outside the chorus downbeat, adjust one of them. Contrary motion is the measurable marker of this style — use it as the diagnostic.

Chapter 13: Song-by-Song Reference Notes

Compact theory summary for each of the 8 analyzed the lane MIDI file(s).

the lane, the singer, Josh Newton, Paul Malinowski, Jason Gerken-Broken Satellites-05-05-2026.mid

- **Key:** C major
- **Tempo:** 116 BPM
- **Time signature:** 4/4
- **Total beats:** 665.5
- **Tracks:** Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead

Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 3 (drums), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind)

- **Global chord sequence:** `bvii#5 → v65 → ii5 → ii7 → iv5 → viob54 → bVII#75#4 → bIII#75#4#3 → bVII#75#4#2 → biii5 → bIII#75#3 → bVII#75#2`
- **Sections detected:** intro, verse, verse, verse, verse, verse, verse, verse, verse, verse, verse, bridge, bridge, bridge, bridge, bridge, bridge, bridge, bridge, bridge, outro
- **Cadences:** Authentic (V→I), Deceptive (V→vi), Half (→V), Plagal (IV→I)
- **Borrowed chords:** bvii#5, v65, viob54, bVII#75#4, bIII#75#4#3, bVII#75#4#2, biii5, bIII#75#3, bVII#75#2, bVII6#5, biii#75, bIII, biii5#2, bVII#76#5, vio6b54, viob76b3, biii6, vi#84b332, i632#2, bvii7#4, vi5b2, bVII7#43#2, bVII6#5#3, IVb542, ib74b3, ib7b32, bIII5#3#2, IVb7b43, #ivob8bb7b55bb4b4b3b22, IV#874b332, biii#86, i, vb754, bIII5#4#3, ib7b3, bIII53#3, ib754b3, v7b3, iiio764, bIII6, i53b3, i+#5b3, ib75, bVII#7#5#3, bVII7#6#4#2, bVII#7#5#4#3, bIII#75#4#3#2, viøb765b32, i7, bIII#85#4#3##3#2##2, i76#6b55, bIII#8#7#6##65#5#4#3##3#2##2, iiiø76b5543#32#2, i#8b7b32, i763, bIII#7#3, i5b32, iiiøb876#6b5543#32#2, iib87643#32#2, i6b432#2, viø7b543#3b22, Ib8763#32#2
- **Pedal points:** E-, G#, C, E-, G#, C, A, E-, G, G#, C, B-, E-, G#, C, E-, G, G#, C, B-, A, E-, G, G#, C, B-, A, E-, E-, E-, C, E-
- **Bass (Track 2):** chromatic/walking (step 95.0%, fifth 0.0%)
- **Bass (Track 2):** chromatic/walking (step 81.9%, fifth 1.5%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.3%, parallel 2.6%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.3%, parallel 1.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.6%, parallel 2.6%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.3%, parallel 1.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.3%, parallel 1.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.6%, parallel 2.6%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.3%)

- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 6.5%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 4.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 2.9%, parallel 5.7%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 7.8%, parallel 5.2%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 10.9%, parallel 6.5%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 5.0%, parallel 5.8%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.7%, parallel 1.7%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 3.3%, parallel 4.2%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 5.0%, parallel 1.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.1%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.7%, parallel 3.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.7%, parallel 3.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.7%, parallel 3.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.7%, parallel 2.5%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 4.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 5.7%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 8.3%, parallel 6.7%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 4.3%, parallel 2.2%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.6%, parallel 2.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.7%, parallel 0.7%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.7%, parallel 2.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.2%, parallel 0.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.2%, parallel 0.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.2%, parallel 0.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.5%, parallel 0.5%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 8.0%, parallel 8.0%)

- **Counterpoint (guitar vs wind):** parallel dominant (contrary 2.9%, parallel 8.6%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 6.0%, parallel 6.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 2.2%, parallel 2.2%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.7%, parallel 0.7%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 2.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.1%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.1%, parallel 0.5%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.0%, parallel 1.6%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.0%, parallel 1.6%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.5%, parallel 1.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 12.0%, parallel 16.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 11.4%, parallel 11.4%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 4.7%, parallel 12.1%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 6.5%, parallel 15.2%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.7%, parallel 1.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.1%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.7%, parallel 0.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.2%, parallel 0.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.2%, parallel 0.7%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.7%, parallel 1.4%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 5.7%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 2.2%, parallel 2.2%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 2.2%, parallel 4.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.8%, parallel 0.0%)

- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.7%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.7%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.8%, parallel 1.7%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 12.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 2.9%, parallel 5.7%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 3.4%, parallel 2.5%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 4.3%, parallel 2.2%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.1%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 1.1%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 2.2%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.4%, parallel 0.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.4%, parallel 0.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.4%, parallel 0.4%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 8.0%, parallel 8.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 2.9%, parallel 2.9%)

- **Counterpoint (guitar vs wind):** contrary dominant (contrary 5.4%, parallel 2.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 6.5%, parallel 2.2%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.1%, parallel 14.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.8%, parallel 1.1%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 2.9%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 2.7%, parallel 4.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 2.2%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.8%, parallel 0.9%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 2.9%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 1.3%, parallel 4.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 2.2%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 2.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 3.4%, parallel 4.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 4.3%, parallel 8.7%)
- **Counterpoint (wind vs wind):** parallel dominant (contrary 12.0%, parallel 20.0%)
- **Counterpoint (wind vs wind):** contrary dominant (contrary 8.0%, parallel 8.0%)
- **Counterpoint (wind vs wind):** parallel dominant (contrary 12.0%, parallel 20.0%)
- **Counterpoint (wind vs wind):** contrary dominant (contrary 11.4%, parallel 8.6%)
- **Counterpoint (wind vs wind):** contrary dominant (contrary 20.0%, parallel 8.6%)
- **Counterpoint (wind vs wind):** parallel dominant (contrary 8.7%, parallel 15.2%)
- **Primary motif:** `unison → unison → unison → unison` (2172×, static)

the lane, the singer, Josh Newton, Paul Malinowski, Jason Gerken-Endless Summer-05-05-2026.mid

- **Key:** C major
- **Tempo:** 140 BPM
- **Time signature:** 4/4

- **Total beats:** 580.0
- **Tracks:** Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 3 (drums), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind)
- **Global chord sequence:** `vi → iv → bvii → bVII → bVII5#53 → biii5 → biii5#2 → bVII6#5 → ii5 → bVII6 → i52 → i5`
- **Sections detected:** intro, verse, verse, verse, verse, verse, verse, verse, verse, verse, bridge, bridge, bridge, bridge, bridge, bridge, bridge, bridge, outro
- **Cadences:** Half (→V), Plagal (IV→I)
- **Borrowed chords:** bvii, bVII, bVII5#53, biii5, biii5#2, bVII6#5, bVII6, bvii#5#2, bvii#5, biii#54, bVII#7#5#3, bvii#5##2, bVII#8#5#3#2##2, bVII#3, #i2, i2, bvii#8#5, bvii+#84, bvii+##54, bvii+#8##54, bvii#54, biii#75, bvii4, v7b3, i62, #vbb3b2, ib75, bvii7#4, i#8b765#54#4b332, i5#5, #v, i54#4b33, bIII#8#3#2##2, ii#865#54#4b332, bIII#85#4#3##3#2##2, i, biii, ii65#54#4b332, #vb7bb3, biii6, bvii#62, biii##64, bVII#5#3#2, bVII53#3, bvii+##5#2##2, bvii+##5##2, bVII+##5#3#2##2, bVII+##5#3##2, bvii+##5#2, bvii+##5, bVII+##5#3#2, bVII+5#3, bvii#5#2##2, biii4, bvii#5##54, i6b5, i+#5b3, i+b7#5b3, bIII74#2##2, bIII##863, biii74##2, biii5##3#2, biii5##3, biii6##42, biii6#53, bIII##86#53, biii#75##3, biii##64#3, bIII7#64#2##2, biii7#64##2, biii#75##3#2, bVII#5#3#2##2, bvii#8#7#5, #v6b5, vb42, i6b52, IV#85b432#2, bVII#87#43#3#2, #iobb7b5b4bb3b3b2, vb754, #vb7b4bb3, iiiob543#32#2, bVII7#43#2, bVII#87#43#2, bvii#7#5, IVb764, bvii4#3, #vb7bb3b2, vb432#2, bVII6#32#2, i5b42, bVII#3#2, bVII#76, v6532, v763, v652, bvii+#5##5#2##2, bVII+#5##5#3##2, bvii+#5##5##2, v6, biii74, bIII6, ib7b3, bVII7#4#2, bIII#85#3##3#2##2, #vobb75b4b2, #vbb42, v#87b3, #vbb75b4, v#85, i5b33
- **Pedal points:** B-, B-, B-, B-, B-, B-, B-, F#, F, E-, F#, F, E-, B-, F#, F, E-, F#, F, E-
- **Bass (Track 2):** chromatic/walking (step 88.9%, fifth 0.4%)
- **Bass (Track 2):** chromatic/walking (step 93.4%, fifth 0.5%)
- **Bass (Track 2):** chromatic/walking (step 93.4%, fifth 0.9%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.4%, parallel 1.4%)

- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 4.1%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 10.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 8.5%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 5.4%, parallel 2.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 5.4%, parallel 4.1%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 5.4%, parallel 2.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 5.4%, parallel 4.1%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 7.2%, parallel 10.1%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 6.8%, parallel 9.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.3%, parallel 0.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.4%, parallel 1.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 3.6%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.4%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.8%, parallel 0.2%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.4%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.2%, parallel 0.4%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 2.9%, parallel 1.4%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 5.7%, parallel 2.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.4%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 3.6%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 2.1%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.3%, parallel 0.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 0.7%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.8%, parallel 2.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 10.1%, parallel 10.1%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 2.3%, parallel 8.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 32.1%)

- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.1%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.4%, parallel 0.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.9%, parallel 0.9%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.9%, parallel 0.4%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.9%, parallel 1.8%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 2.9%, parallel 5.8%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 2.3%, parallel 4.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 3.6%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 3.6%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 3.6%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 3.6%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 3.6%, parallel 14.3%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 7.1%, parallel 14.3%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 7.1%, parallel 14.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 2.1%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.1%, parallel 2.1%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 2.1%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.1%, parallel 2.1%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 2.1%, parallel 8.5%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 4.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.6%, parallel 1.7%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.2%, parallel 2.2%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.8%, parallel 1.2%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 5.8%, parallel 2.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 2.3%, parallel 6.8%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.5%, parallel 3.6%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.2%, parallel 1.2%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 7.2%, parallel 2.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 2.3%, parallel 4.5%)

- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.2%, parallel 0.8%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 5.8%, parallel 2.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 2.3%, parallel 4.5%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 10.1%, parallel 5.8%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 6.8%, parallel 11.4%)
- **Counterpoint (wind vs wind):** parallel dominant (contrary 14.5%, parallel 17.4%)
- **Primary motif:** `unison → unison → unison → unison` (3021×, static)

the lane, the singer, Josh Newton, Paul Malinowski, Jason Gerken-The Mutiny-05-05-2026.mid

- **Key:** C major
- **Tempo:** 130 BPM
- **Time signature:** 4/4
- **Total beats:** 537.0
- **Tracks:** Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 3 (drums), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind)
- **Global chord sequence:** `bvii → iv → bvii#5 → v65 → v6 → bvii#5##5 → bvii+##5 → biii#54 → #iv5 → bIII7#2 → #ivbb7 → #iv5b2`
- **Sections detected:** intro, verse, verse, verse, verse, verse, verse, verse, verse, bridge, bridge, bridge, bridge, bridge, bridge, bridge, outro
- **Cadences:** Authentic (V→I), Half (→V), Plagal (IV→I)
- **Borrowed chords:** bvii, bvii#5, v65, v6, bvii#5##5, bvii+##5, biii#54, bIII7#2, #ivbb7, vb3, v7b3, v#7b3, v6#5, #iv52, #iv5bb4b3, bvii+##54, #ivbb75, II6#5#2, bVII+#6##54, biii5, #i5, biii##42, biii6, i+b64, #ibb64, i+4, #vb8, #v, biii#86, #ib84, #i4, #ib774, #i74, bVII64, bvii##54, i+7b64, biii#76, biii#8#76, bvii#54, bvii7#4, bVII5#53, v6532, v632, bVII#5#3#2, i5b42, i#5b42, bVII+##5#3#2, bvii#5#2, i2, vi72, bVII#7#5#3#2, i42, bIII#6##54#3, bVII+##54#3, v65[#7], bVII+5#3, bVII, v#5b42, #iobb75b2, #iøbb75b4b2, #ibb75b4,

#iobb75bb4b2, #ibb75bb4, v42[#7], bVII+#64, #vøb65bb42, #v5bb42, #v5bb4b42, #vøb65b42, bvii+##54#4, bVII#5#3##2, #ib5bb42, bVII#54#3, bvii+##5##2, bvii#7, bvii#7#5

- **Pedal points:** F, G#, G#, B-, B-, F, C#, F, C#, F, C#, F, G#, G#, F, D, F, D, F, G#, F, F, B-, F#, B-, F#, F#, F#, F#, F#, F#
- **Bass (Track 2):** chromatic/walking (step 100.0%, fifth 0.0%)
- **Bass (Track 2):** chromatic/walking (step 100.0%, fifth 0.0%)
- **Bass (Track 2):** chromatic/walking (step 91.9%, fifth 0.5%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 2.5%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 2.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 5.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 10.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 15.0%, parallel 10.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.5%, parallel 2.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.5%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.5%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 10.0%, parallel 10.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 5.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 3.7%, parallel 3.7%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 6.6%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.9%, parallel 1.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 0.4%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.9%, parallel 2.1%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.3%, parallel 1.7%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 1.8%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.9%, parallel 3.8%)

- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 0.9%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 0.4%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.9%, parallel 2.2%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.4%, parallel 0.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 1.8%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.9%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 3.1%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.1%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.1%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 3.6%, parallel 7.1%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 3.2%, parallel 3.2%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 3.7%, parallel 3.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 9.3%, parallel 5.6%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 5.6%, parallel 1.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 1.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 3.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.5%, parallel 0.0%)

- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.5%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 3.6%, parallel 17.9%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 4.6%, parallel 1.5%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 7.4%, parallel 3.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.8%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.6%, parallel 0.6%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.6%, parallel 1.1%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 1.8%, parallel 3.6%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 1.9%, parallel 1.9%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 3.7%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 0.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.3%, parallel 0.2%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 3.6%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.3%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 3.6%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 1.8%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (wind vs wind):** contrary dominant (contrary 10.7%, parallel 3.6%)
- **Counterpoint (wind vs wind):** contrary dominant (contrary 7.4%, parallel 3.7%)
- **Counterpoint (wind vs wind):** parallel dominant (contrary 0.0%, parallel 11.1%)
- **Primary motif:** `unison → unison → unison → unison` (2576×, static)

the lane-Asleep In The Trunk-05-05-2026.mid

- **Key:** C major
- **Tempo:** 173 BPM
- **Time signature:** 3/4
- **Total beats:** 810.0
- **Tracks:** Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 3 (drums), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind)
- **Global chord sequence:** `iv → i → biii → iv+#62 → iv+#5 → iv#84 → iv+4 → i6 → ivb75 → ib3 → ib75b4 → ib7b3`
- **Sections detected:** intro, verse, verse, verse, verse, verse, verse, verse, verse, verse, verse, verse, verse, verse, verse, verse, verse, verse, bridge, bridge, bridge, bridge, bridge, bridge, bridge, bridge, bridge, bridge, bridge, bridge, bridge, bridge, outro
- **Cadences:** Authentic (V→I), Half (→V), Plagal (IV→I)
- **Borrowed chords:** biii, iv+#62, i6, ivb75, ib3, ib75b4, ib7b3, vio64, IVb753, vio6, #iv2, iv#8b7, #ivo4bb3, #i6bb5, bvii##54, #i2, i#8b7, bvii7#4, i6#6, ivb75#5, i#8b3, i6b5, bvii#5##54#4, bvii#5##54, IV42, #ivb42, IV#8b73, #ivbb7, IVb73, IV64b3, #ibb7, iv6#62, ib75b44, #ibb75bb4, #ibb7bb3, i#8b7b3, #ib8bb7b7bb3, #ib8bb7bb3, #ibb7b55bb4, #ibb75bb4b4, IV+#642, iv62, #ivob64bb3, #ivob62, iv#8b75, #ivob6b22, #ivob8bb7b5, biii5#2, bvii4, bvii#54, i6b52, bvii4#3, IVb764, bvii##87#4, #i6bb5b2, ib74b3, biii74, iv#852#2, #i5, i+#8#5b3, #iobb64, bvii#5, biii#54, bvii#5##2, bvii#5#2, v74b3, i+b64, biii6, #i5bb3, iv+6#62, #ib66bb5, #ib22, iv4b3, biii##3, biii7##2, i+#5b3, i+b75#2, VIo#6b54, IV+#5b43, VI7#2, vi#8b76, #ibb75, i+#8#5, i, ib33, ii4#4b332, viø#8b664b332, #ivobb7b7b5bb4b4b3b22, ii4b332, iv5#2, #v2, biii5, i+#5, #v, ivb7, IV3#2, #vbb42, bIII7#2, #vb5bb42, ib752, bVII7#6#54, ib75b42, IVb7532, i+7b64, biii#76, i6#6b5, bIII, biii5#3##3, #ib5bb42, bIII##86, iv+#54, i+#8#54b3, #v6b5, biii##6#54, #v6b52, #v6b5b2, iv5#54, i5#5, #i5b4bb3, #ib7bb64
- **Pedal points:** F, E-, F, F, F, F, G#, C#, B-, G#, C#, B-, C, C#, B-, C#, B-, C#, B-, C, C#, B-, C#, F, C, G#, F, G#, F, C#, B-, G#, F, C, F, G#, E-, F, G#, F, B-, C, C#, B-, G#, F, C#, B-, C, F
- **Bass (Track 2):** chromatic/walking (step 96.7%, fifth 0.0%)
- **Bass (Track 2):** chromatic/walking (step 65.0%, fifth 0.0%)

- **Bass (Track 2):** chromatic/walking (step 95.2%, fifth 0.0%)
- **Bass (Track 2):** chromatic/walking (step 97.1%, fifth 0.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 6.9%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 6.9%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 3.4%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 6.9%, parallel 3.4%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 3.4%, parallel 3.4%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 6.7%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.7%, parallel 0.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.6%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 5.9%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.9%, parallel 2.1%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.9%, parallel 1.2%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.3%, parallel 0.6%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.3%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 22.2%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 4.5%, parallel 2.3%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 4.8%, parallel 1.6%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 13.3%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.7%, parallel 2.9%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 5.9%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.9%, parallel 2.9%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 3.6%, parallel 0.0%)

- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.4%, parallel 0.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.7%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 11.1%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 3.0%, parallel 1.5%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 2.4%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 13.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 5.9%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.9%, parallel 1.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.3%, parallel 0.6%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.3%, parallel 0.6%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.6%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 11.1%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 3.0%, parallel 0.8%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 3.2%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 13.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 11.8%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 11.8%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 11.8%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 5.9%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 11.8%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 23.5%, parallel 17.6%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 33.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.9%, parallel 3.8%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.7%, parallel 3.4%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.4%, parallel 0.9%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 22.2%, parallel 11.1%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 14.4%, parallel 9.8%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 11.3%, parallel 8.1%)

- **Counterpoint (guitar vs wind):** contrary dominant (contrary 20.0%, parallel 20.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.9%, parallel 1.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.6%, parallel 0.6%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 11.1%, parallel 11.1%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 7.6%, parallel 7.6%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 6.5%, parallel 5.6%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 20.0%, parallel 13.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.4%, parallel 0.2%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 11.1%, parallel 11.1%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 6.8%, parallel 8.3%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 8.9%, parallel 7.3%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 20.0%, parallel 13.3%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.8%, parallel 0.8%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.8%, parallel 1.6%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 6.7%, parallel 0.0%)
- **Counterpoint (wind vs wind):** contrary dominant (contrary 11.1%, parallel 11.1%)
- **Counterpoint (wind vs wind):** contrary dominant (contrary 11.1%, parallel 11.1%)
- **Counterpoint (wind vs wind):** contrary dominant (contrary 33.3%, parallel 0.0%)
- **Counterpoint (wind vs wind):** contrary dominant (contrary 14.5%, parallel 13.7%)
- **Counterpoint (wind vs wind):** contrary dominant (contrary 26.7%, parallel 13.3%)
- **Counterpoint (wind vs wind):** contrary dominant (contrary 46.7%, parallel 33.3%)
- **Primary motif:** `unison → unison → unison → unison` (3181×, static)

the lane-Lazarus-05-04-2026.mid

- **Key:** C minor
- **Tempo:** 117 BPM
- **Time signature:** 4/4
- **Total beats:** 548.2

- **Tracks:** Rhythm Guitar - Drop C (guitar), Rhythm Guitar - Drop C (guitar), Rhythm Guitar - Drop C (guitar), Rhythm Guitar - Drop C (guitar), Rhythm Guitar - Drop C (guitar), Rhythm Guitar - Drop C (guitar), Rhythm Guitar - Drop C (guitar), Rhythm Guitar - Drop C (guitar), Rhythm Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Bass - Drop C (bass), Bass - Drop C (bass), Bass - Drop C (bass), Bass - Drop C (bass), Bass - Drop C (bass), Bass - Drop C (bass), Bass - Drop C (bass), Bass - Drop C (bass), Bass - Drop C (bass), Bass - Drop C (bass)
- **Global chord sequence:** `i5 → i → iii → I6 → #iii → iv → #ivob5b2 → #iv → #i → i74 → ii → iv52`
- **Sections detected:** intro, verse, verse, verse, verse, verse, verse, verse, verse, verse, bridge, bridge, bridge, bridge, bridge, bridge, bridge, outro
- **Cadences:** Authentic (V→I), Deceptive (V→vi), Half (→V), Plagal (IV→I)
- **Borrowed chords:** I6, #iii, vii, vio52, v762, bvii62, i62, vi7, vi, I, #iii52, #IIIb83, #iiiob5, #iiib3, bvii2, #iv2, vi#7, V5#42, #i7, V#75#4, vii#4, i#75, iii+#5, I6#53, #iii5, vii05, #iiiob5b3b2, I#3, vii#7, vi#6, vi#65, i42[#7], iii+4, V6, v#54, ii#5, #iii6, #iiib662, i2
- **Pedal points:** G, C, G, G#, B-, G, G, G, G, G, G, G, G, G#, G, G, G, G, G, E, D, E, C, C, C, C, C, C
- **Bass (Bass - Drop C):** chromatic/walking (step 77.8%, fifth 0.0%)
- **Bass (Bass - Drop C):** chromatic/walking (step 88.4%, fifth 0.0%)
- **Bass (Bass - Drop C):** chromatic/walking (step 69.3%, fifth 0.0%)
- **Bass (Bass - Drop C):** chromatic/walking (step 71.1%, fifth 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 9.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 9.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.7%, parallel 2.6%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 9.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.7%, parallel 2.6%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.7%, parallel 2.6%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 15.2%, parallel 16.5%)

- **Primary motif:** `unison → unison → unison → unison` (1107×, static)

the lane-Not Too Much-05-05-2026.mid

- **Key:** C major
- **Tempo:** 85 BPM
- **Time signature:** 4/4
- **Total beats:** 399.5
- **Tracks:** Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 3 (drums), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind)
- **Global chord sequence:** `bVII → i65#5b4432 → iv+#54 → IV742 → i+b64 → #vob8b77bb6b6b5b44bb3b3b2 → bIII → #v → i#854b32 → #vob8b7b5b4bb3b3b2 → bVII5#53 → #i5b4bb3`
- **Sections detected:** intro, verse, verse, verse, verse, verse, verse, bridge, bridge, bridge, bridge, bridge, outro
- **Cadences:** Authentic (V→I), Half (→V), Plagal (IV→I)
- **Borrowed chords:** bVII, i65#5b4432, iv+#54, i+b64, #vob8b77bb6b6b5b44bb3b3b2, bIII, #v, i#854b32, #vob8b7b5b4bb3b3b2, bVII5#53, #i5b4bb3, #iob8b5b4bb3b2, i7b654, i65, #io6bb5b3, #vob8b7b5b44bb3b3b2, i6b5, viob642, i+#6b42, bvii#5, v65#52, #i5bb3, #ibb64, #vo7b6b4b33bb2b2, #i63b2, i7#743b2, bVII#5#3#2, #v6b5b22, ii5#542, v7#7643b22, i743b2, v7b3, #ibb75bb3, #iobb64, i+63#3, #iob7bb64bb3, i+7b64, i7b64b3, i+7b64b3, i+b64b3, i+b64#4, i+7b64#4, bVII#54#3, bIII#76#53, #i5, #ibb75, #ib85, #i6, #i6bb53, #io4bb3, biii#763#2, biii#54, biii##6#54, bIII#763, viob64b332, #ib85bb3, #ib8bb75bb3, #v6b5, #i6bb5b2, bvii#5#2, #v6b5b2, #iob44, bIII5#3#2, vb754, i+7b654, vio#76b543#3b22, viob543#3b22, i#8b64, i+#65b42, i#87b64, vio#7b53b22, #vbb75b4, v#874b3, #ib7bb64, #vo7bb64, iv+#87#4, #i4, #i6bb53b2, v#87#4b3, biii6, #ibb64bb3, ii7b6542, i5#5, biii5##3, bIII53#3, i6, viio5b4432#2, biii5, ib8b432#2, viiob85b432#2, i74b2, #i5b2, biii6#5, vio#7b543#3b22, biii#75, bVII#75#2, viiob8532#2, biii, bIII#3, biii2, Vb775#4, ib75, V75#5#4, biii#76, biii5#2, v65, bIII6#42, i4b3, I5#53, #ibb75b3, biii6#63, biii#763, biii#763#3#2, biii##7#652#2, i+b7#54b3, III, i+6b5#3, biii5##3#2, iiib852, iiib85, biii#85#2, ii742, bIII#6#54, i+b654, #ib85b4bb3, #ibb75b4bb3

- **Pedal points:** E-, E-, B-, C, E-, B-, G#, B-, G#, G#, B-, G#, B-, B-, G#, B-, B-, G#, C#, B-, G#, C#, B-, C#, E, E-, D, B-, E, E-, D, G#, B-, E, E-, B-, B-, G#, B-, B-, G#, C#, B-, C#, G#, B-, B-, E-, G#, E-, G#, B-, G#, B-, G#, G#, C#, G#, B-, G#, G#, G#, B-, G#, C#, G#, E, E-, E, E-, E, E-, G#, B-, B, E-, G#
- **Bass (Track 2):** chromatic/walking (step 100.0%, fifth 0.0%)
- **Bass (Track 2):** chromatic/walking (step 89.1%, fifth 3.6%)
- **Bass (Track 2):** chromatic/walking (step 89.8%, fifth 0.6%)
- **Bass (Track 2):** chromatic/walking (step 93.4%, fifth 1.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 7.4%, parallel 6.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 4.2%, parallel 3.6%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 5.4%, parallel 8.1%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 4.2%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.1%, parallel 1.1%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 3.8%, parallel 3.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 2.9%, parallel 5.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 2.9%, parallel 5.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 2.9%, parallel 5.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 3.8%, parallel 2.5%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 25.0%, parallel 8.3%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 9.9%, parallel 4.9%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 13.8%, parallel 13.8%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 8.5%, parallel 7.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 10.8%, parallel 6.8%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 2.1%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 3.3%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 3.2%, parallel 5.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 7.4%, parallel 10.6%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 7.4%, parallel 10.6%)

- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 7.4%, parallel 10.6%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 5.3%, parallel 10.6%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 14.6%, parallel 14.6%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 8.6%, parallel 9.9%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 6.9%, parallel 3.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.7%, parallel 2.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.1%, parallel 4.4%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.8%, parallel 2.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 6.6%, parallel 5.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 6.6%, parallel 5.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 6.6%, parallel 5.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 4.8%, parallel 4.2%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 18.8%, parallel 18.8%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 8.6%, parallel 4.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 3.4%, parallel 10.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.4%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 2.7%, parallel 4.1%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 8.1%, parallel 6.8%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 8.1%, parallel 6.8%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 8.1%, parallel 6.8%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 6.8%, parallel 6.8%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 4.2%, parallel 8.3%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 6.8%, parallel 8.1%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 10.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 4.2%, parallel 0.0%)

- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.9%, parallel 2.9%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.9%, parallel 2.9%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.9%, parallel 2.9%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.0%, parallel 1.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 8.3%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 8.3%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 8.3%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 8.3%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 4.2%, parallel 4.2%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 4.2%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 4.2%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 3.3%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 4.4%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 4.4%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 4.4%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.1%, parallel 2.2%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 2.1%, parallel 4.2%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 4.9%, parallel 2.5%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 3.4%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 2.2%, parallel 13.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 2.2%, parallel 13.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 2.2%, parallel 13.0%)

- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.6%, parallel 3.3%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 6.2%, parallel 8.3%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 6.2%, parallel 4.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 10.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.1%, parallel 18.5%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.2%, parallel 19.1%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 3.3%, parallel 4.9%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 14.6%, parallel 12.5%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 18.5%, parallel 9.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 10.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.8%, parallel 16.8%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 3.3%, parallel 4.9%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 14.6%, parallel 12.5%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 18.5%, parallel 9.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 10.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 3.3%, parallel 4.9%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 14.6%, parallel 12.5%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 18.5%, parallel 9.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 10.3%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 10.4%, parallel 20.8%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 12.3%, parallel 9.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 10.3%, parallel 17.2%)
- **Counterpoint (wind vs wind):** parallel dominant (contrary 8.3%, parallel 18.8%)
- **Counterpoint (wind vs wind):** contrary dominant (contrary 20.7%, parallel 13.8%)
- **Counterpoint (wind vs wind):** parallel dominant (contrary 6.9%, parallel 13.8%)
- **Primary motif:** `unison → unison → unison → unison` (1749×, static)

the lane-The Alligator-05-05-2026.mid

- **Key:** C major
- **Tempo:** 120 BPM

- **Time signature:** 4/4
- **Total beats:** 424.0
- **Tracks:** Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 3 (drums), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind)
- **Global chord sequence:** `ii6542 → V5432 → V532 → V#7532 → #iv → v7632 → v763 → v7653 → iv → v54b32 → v5b32 → v75b32`
- **Sections detected:** intro, verse, verse, verse, verse, verse, verse, verse, bridge, bridge, bridge, bridge, bridge, outro
- **Cadences:** Authentic (V→I), Deceptive (V→vi), Half (→V), Plagal (IV→I)
- **Borrowed chords:** v7632, v763, v7653, v54b32, v5b32, v75b32, Vb87653, #vob5bb3b3b2, bVII#3#2, bVII#3, v6, bVII, bVII64, v632, bVII#6#54, bVII#5#3#2, bVII#7#5#3#2, bVII#7#5#3, v76532, biii#7, bIII#3, vio4, i6, biii5, Ib753, v#85b332, biii#75, bIII#75#3, bVII#75#4, i6b5, viob54, ib75, bvii#5#2, v65, bvii#5, v652, vi7#62, vi42, #vb3b2, vi2, i2, bvii#5##5, bVII#8#7#5#3, bVII#7#3, v76, bvii#7#5, bVII#7#3#2, vi762, IV752, bIII#7#3, bIII, bIII5#4#3, i65, #iob8b5b44bb3b3b2, i#8b75b32, biii#863#3#2, vb752, #iob5b44bb3b3b2, biii, biii#8, ivb75, ivb7, i632, ib7b3, bIII7#2, vb42, bvii4, viø43, ib7b33, biii+#8#5
- **Pedal points:** E-, C, B, G, E-, E-, C, B, C, B, G, E-, G, B, G, G, E-, G, B, G, B-, G, B-, B, G, B-, B, G, G, B-, B, G, B-, B, G, E-, C, G, C, E-, G, G, F, E-, G, F, E-, G
- **Bass (Track 2):** chromatic/walking (step 91.0%, fifth 0.0%)
- **Bass (Track 2):** chromatic/walking (step 88.3%, fifth 1.7%)
- **Bass (Track 2):** chromatic/walking (step 89.5%, fifth 2.2%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 66.7%, parallel 28.9%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 53.3%, parallel 42.2%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 22.2%, parallel 26.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 28.9%, parallel 13.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)

- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 2.2%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 4.4%, parallel 2.2%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.2%, parallel 2.2%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 2.2%, parallel 4.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 11.1%, parallel 8.9%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 13.3%, parallel 4.4%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 24.4%, parallel 11.1%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 34.1%, parallel 40.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 17.5%, parallel 16.2%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 8.8%, parallel 28.1%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.5%, parallel 1.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 5.6%, parallel 13.8%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 12.5%, parallel 10.8%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 6.9%, parallel 6.5%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 3.9%, parallel 9.9%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 11.2%, parallel 10.5%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 9.1%, parallel 12.7%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 13.6%, parallel 21.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 15.0%, parallel 17.5%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 17.5%, parallel 19.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.9%, parallel 0.6%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 8.4%, parallel 14.1%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 14.7%, parallel 11.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 7.4%, parallel 5.1%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 8.1%, parallel 8.5%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 7.9%, parallel 11.8%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 10.9%, parallel 10.9%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 13.6%, parallel 18.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 8.8%, parallel 8.8%)

- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.2%, parallel 1.2%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.5%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.5%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.2%, parallel 3.8%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 10.9%, parallel 1.8%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 5.0%, parallel 7.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.8%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.8%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.8%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 3.5%, parallel 5.3%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 3.6%, parallel 3.6%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 5.3%, parallel 5.3%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.3%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.9%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 0.6%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.0%, parallel 1.3%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 11.4%, parallel 6.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.3%, parallel 1.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 4.6%, parallel 3.4%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.0%, parallel 2.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)

- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 2.9%, parallel 4.8%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 2.8%, parallel 5.3%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 1.3%, parallel 5.3%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 0.0%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 1.2%, parallel 3.7%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 2.8%, parallel 2.5%)
- **Counterpoint (guitar vs guitar):** parallel dominant (contrary 0.7%, parallel 2.0%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 1.8%, parallel 0.0%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 2.5%)
- **Counterpoint (guitar vs guitar):** contrary dominant (contrary 1.3%, parallel 1.3%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 3.6%)
- **Counterpoint (guitar vs wind):** contrary dominant (contrary 3.7%, parallel 1.2%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 0.0%, parallel 5.5%)
- **Counterpoint (guitar vs wind):** parallel dominant (contrary 3.7%, parallel 4.9%)
- **Counterpoint (wind vs wind):** contrary dominant (contrary 7.3%, parallel 3.6%)
- **Primary motif:** `unison → unison → unison → unison` (1053×, static)

the lane-*So Far So*-04-24-2026.mid

- **Key:** C major
- **Tempo:** 130 BPM
- **Time signature:** 4/4
- **Total beats:** 44.0
- **Tracks:** Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 3 (drums), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind)
- **Global chord sequence:** `ii → ii5 → v4 → ii7`

- **Sections detected:** intro, outro
- **Cadences:** Half (→V)
- **Pedal points:** D, D
- **Bass (Track 2):** chromatic/walking (step 100.0%, fifth 0.0%)
- **Bass (Track 2):** chromatic/walking (step 100.0%, fifth 0.0%)
- **Primary motif:** `unison → unison → unison → unison` (36×, static)

Appendix: Raw Aggregate Data


```
{
  "song_count": 8,
  "key_distribution": {
    "C major": 7,
    "C minor": 1
  },
  "tempo_avg": 126.4,
  "tempo_range": [
    85.0,
    173.0
  ],
  "time_signatures": {
    "4/4": 7,
    "3/4": 1
  },
  "most_common_chords": {
    "iv": 5,
    "bvii#5": 3,
    "ii5": 3,
    "#iv": 3,
    "v65": 2,
    "ii7": 2,
    "biii5": 2,
    "bVII6#5": 2,
    "iv52": 2,
    "bvii": 2,
    "bVII": 2,
    "bVII5#53": 2
  },
  "most_common_progressions": [
    {
      "progression": [
        "bvii#5",
        "v65",
```

```
        "ii5",
        "ii7",
        "iv5",
        "viob54",
        "bVII#75#4",
        "bIII#75#4#3"
      ],
      "count": 1
    },
    {
      "progression": [
        "vi",
        "iv",
        "bvii",
        "bVII",
        "bVII5#53",
        "biii5",
        "biii5#2",
        "bVII6#5"
      ],
      "count": 1
    },
    {
      "progression": [
        "bvii",
        "iv",
        "bvii#5",
        "v65",
        "v6",
        "bvii#5##5",
        "bvii+##5",
        "biii#54"
      ],
      "count": 1
    },
    {
      "progression": [
        "iv",
        "i",
        "biii",
        "iv+#62",
        "iv+#5",
        "iv#84",
        "iv+4",
        "i6"
      ],
      "count": 1
    },
    {
```

```
      "progression": [
        "i5",
        "i",
        "iii",
        "I6",
        "#iii",
        "iv",
        "#ivob5b2",
        "#iv"
      ],
      "count": 1
    }
  ],
  "section_label_distribution": {
    "verse": 66,
    "bridge": 56,
    "intro": 8,
    "outro": 8
  },
  "cadence_type_distribution": {
    "Half (\u2192V)": 876,
    "Authentic (V\u2192I)": 88,
    "Plagal (IV\u2192I)": 76,
    "Deceptive (V\u2192vi)": 20
  },
  "borrowed_chords": {
    "bvii#5": 6,
    "biii5": 6,
    "biii6": 5,
    "bvii#5#2": 5,
    "v65": 4,
    "biii#75": 4,
    "bIII": 4,
    "biii5#2": 4
  },
  "bass_pattern_distribution": {
    "chromatic/walking": 25
  },
  "counterpoint_motion_distribution": {
    "contrary": 331,
    "parallel": 204
  },
  "signature_motifs": [
    {
      "intervals": [
        0,
        0,
        0,
        0
```

```
      ],
      "names": [
        "unison",
        "unison",
        "unison",
        "unison"
      ],
      "total_occurrences": 14895,
      "direction": "static"
    },
    {
      "intervals": [
        1,
        1,
        1,
        1
      ],
      "names": [
        "m2",
        "m2",
        "m2",
        "m2"
      ],
      "total_occurrences": 315,
      "direction": "ascending"
    },
    {
      "intervals": [
        -1,
        -1,
        -1,
        -1
      ],
      "names": [
        "-m2",
        "-m2",
        "-m2",
        "-m2"
      ],
      "total_occurrences": 167,
      "direction": "descending"
    },
    {
      "intervals": [
        0,
        0,
        0,
        -1
      ],
```

```
      "names": [
        "unison",
        "unison",
        "unison",
        "-m2"
      ],
      "total_occurrences": 149,
      "direction": "descending"
    },
    {
      "intervals": [
        -1,
        0,
        0,
        0
      ],
      "names": [
        "-m2",
        "unison",
        "unison",
        "unison"
      ],
      "total_occurrences": 119,
      "direction": "descending"
    }
  ]
}
```

Per-Song Style Notes

Song by Song: Writing in the Style of Each Track

A companion to the style guide — 7 song-specific chapters, each derived from MIDI analysis

---

Contents

Chapter 1: Writing in the Style of "r1"

Vital Statistics

| Property | Value |

|----------|-------|

| Key | C major |

| Tempo | 130 BPM |

| Time signature | 4/4 |

| Approx. length | ~11 bars (~0.3 min) |

| Instruments | Track 2 (bass), Track 2 (bass), Vocals (wind), Vocals (wind) |

| Percussion | Track 3 |

Harmonic Fingerprint

Chord sequence (first 12 unique chords): `ii → ii5 → v4 → ii7`

This song uses only 4 distinct chord(s). The harmonic argument is made through repetition, duration, and orchestration rather than chord variety. When emulating this style, resist the urge to add chords — constraint is the point.

No modal mixture detected — this song operates strictly within its home key. The emotional range comes entirely from melodic and rhythmic means.

Dominant cadence: Half (→V) (3 occurrences)

The song's section boundaries are marked by half cadences — the harmony moves toward V but does not resolve to I. This keeps the listener in a state of suspended anticipation throughout. When writing a song in this style, end your verse and pre-chorus phrases on V rather than on I. Reserve the I arrival for structural downbeats only.

Structure Blueprint

Detected section sequence:

`intro → outro`

This song has 2 detected blocks of 8 bars each: 0 verse, 0 chorus, 0 bridge, 1 intro, 1 outro.

Bass Character

Track 2 — chromatic/walking (step motion: 100.0%, fifth motion: 0.0%, 28 notes)

Track 2 — chromatic/walking (step motion: 100.0%, fifth motion: 0.0%, 16 notes)

The bass in this song moves primarily by **chromatic/walking**.

At 100.0% stepwise motion, the bass is functioning as a melodic voice. It weaves between chord tones using passing notes, creating continuous linear motion rather than harmonic anchoring. Write your bass line with melodic intent: each note should lead to the next by half or whole step wherever possible, with chord roots as arrival points rather than held positions.

Pedal points detected on: D (avg 22.0 repetitions per run)

These sustained bass notes hold while the harmony moves above them. In your arrangement, identify the structural moments where tension peaks and freeze the bass there for 4–8 bars before releasing it into the next section.

Melodic Fingerprint

Primary melodic motif: `unison → unison → unison → unison`

36 occurrences — static — net motion: 0 semitones

All moves are steps (whole or half). This is a vocal-style, singable motif. It sits naturally in the voice and on keyboard. On guitar, play it on a single string using slides or hammer-ons to keep it legato.

To write in this style, start your melody with this interval sequence: `unison → unison → unison → unison`. Transpose it to fit C major. Use it in the verse as a riff and develop it in the solo or bridge by varying the rhythm while keeping the intervals.

Instrument Interplay

Not enough melodic tracks for counterpoint analysis, or this song is primarily monophonic in its melodic writing.

How to Write a Song in This Style: Step-by-Step

STEP 1: SET UP THE HARMONIC FRAMEWORK

Work in **C major** at **130 BPM** in **4/4**. Your harmonic starting point is the opening progression: `ii → ii5 → v4 → ii7`. Write this out on paper before touching your instrument. Identify which chord is the tonic, which creates tension, and which resolves or evades.

STEP 2: PLAN THE SECTION STRUCTURE

This song uses these section types: **intro, outro**. Each section is roughly 8 bars. Sketch the structure before writing any music: draw a row of boxes, label each one, and decide which chord progression each box uses before you play a note.

STEP 3: WRITE THE BASS LINE FIRST

The bass in this song is **chromatic/walking**. Write the bass before any other melodic part. Map out the root notes of each chord, then connect them with chromatic or scalar passing tones. Every chord change should be approached by a half-step or whole-step from below or above.

STEP 4: BUILD THE MELODIC HOOK

Your hook is built from this interval sequence: `unison → unison → unison → unison`. Starting on the tonic of C, the notes move stay 0 semitones, stay 0 semitones, stay 0 semitones, stay 0

semitones. Play this four-note shape as your verse riff. It should occupy two beats and repeat every two bars.

In the chorus or bridge, develop the motif by changing its rhythm while keeping the intervals. A motif that was even quarter notes becomes dotted eighth–sixteenth, or vice versa. Same shape, different weight.

STEP 5: LAYER THE ARRANGEMENT

The original uses these instrument families:

- Bass: 2 track(s)
- Wind: 2 track(s)

Start with **bass** as your primary instrument. Add other parts one at a time, listening for register conflicts. Each added instrument should fill a different register gap — not double what's already there.

STEP 6: FINISHING TOUCHES

The original runs at **130 BPM** in **4/4**. If your draft feels too dense or too sparse compared to the reference, check these three things in order:

- Register: are two instruments occupying the same octave simultaneously?
- Rhythm: are two instruments playing the same rhythmic subdivision?
- Harmonic rhythm: are chords changing faster or slower than the original? Fix register conflicts first — they are the most audible source of muddiness. Then rhythmic overlap. Harmonic rhythm is last because it requires rewriting chord content, not just adjusting parts.

Chapter 2: Writing in the Style of "r2"

Vital Statistics

| Property | Value |

|----------|-------|

| Key | C major |

| Tempo | 173 BPM |

| Time signature | 3/4 |

| Approx. length | ~270 bars (~4.7 min) |

| Instruments | Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind) |

| Percussion | Track 3 |

Harmonic Fingerprint

Chord sequence (first 12 unique chords): `iv → i → biii → iv+#62 → iv+#5 → iv#84 → iv+4 → i6 → ivb75 → ib3 → ib75b4 → ib7b3`

With 16 distinct chords, this song has the widest harmonic range in the catalog. The variety is structural — different chord regions map to different sections rather than appearing randomly.

Borrowed chords: biii (E- other), **iv+#62** (F other), **i6** (C minor), **ivb75** (F other), **ib3** (C minor), **ib75b4** (C minor)

These chords come from the parallel minor. Each one introduces a chromatic pitch that doesn't belong to the home scale, creating a moment of harmonic color that stands out against the diatonic backdrop. When writing in this style, use these chords at structural transitions — not as decoration in the middle of a phrase.

Dominant cadence: Plagal (IV→I) (46 occurrences)

Plagal (IV→I) cadences give this song a declarative, hymn-like finality at resolution points. The IV→I move feels conclusive without the leading-tone tension of V→I.

Structure Blueprint

Detected section sequence:

`intro → verse → verse → verse → verse → verse → verse → verse → verse → verse → verse → verse → verse → verse → verse → verse → verse → bridge → bridge → bridge → bridge → bridge → bridge → bridge → bridge → bridge → bridge → bridge → bridge → bridge → bridge → bridge → bridge → outro`

This song has 34 detected blocks of 8 bars each: 17 verse, 0 chorus, 15 bridge, 1 intro, 1 outro.

No repeating chorus section was found — this song is through-composed or relies entirely on verse repetition. The energy arc is managed through density and texture rather than a chorus hook. When emulating, resist writing a traditional chorus. Let the verse carry the full emotional weight and build through repetition.

Chord content by section:

- *Verse:* `iv+#62 → iv+#5 → iv#84 → iv+4 → i6 → ivb75 → ib3 → ib75b4`

- *Bridge:* `iv5#2 → #v2 → iv5 → biii7##2 → biii6`

Bass Character

Track 2 — chromatic/walking (step motion: 65.0%, fifth motion: 0.0%, 510 notes)

Track 2 — chromatic/walking (step motion: 95.2%, fifth motion: 0.0%, 190 notes)

Track 2 — chromatic/walking (step motion: 97.1%, fifth motion: 0.3%, 693 notes)

Track 2 — chromatic/walking (step motion: 96.7%, fifth motion: 0.0%, 31 notes)

The bass in this song moves primarily by **chromatic/walking**.

At 65.0% stepwise motion, the bass is functioning as a melodic voice. It weaves between chord tones using passing notes, creating continuous linear motion rather than harmonic anchoring. Write your bass line with melodic intent: each note should lead to the next by half or whole step wherever possible, with chord roots as arrival points rather than held positions.

Pedal points detected on: B-, C#, C, F, E-, G# (avg 19.0 repetitions per run)

These sustained bass notes hold while the harmony moves above them. In your arrangement, identify the structural moments where tension peaks and freeze the bass there for 4–8 bars before releasing it into the next section.

Melodic Fingerprint

Primary melodic motif: `unison → unison → unison → unison`

3181 occurrences — static — net motion: 0 semitones

All moves are steps (whole or half). This is a vocal-style, singable motif. It sits naturally in the voice and on keyboard. On guitar, play it on a single string using slides or hammer-ons to keep it legato.

To write in this style, start your melody with this interval sequence: `unison → unison → unison → unison`. Transpose it to fit C major. Use it in the verse as a riff and develop it in the solo or bridge by varying the rhythm while keeping the intervals.

A secondary motif `unison → unison → −P4 → m3` appears 82 times and provides contrast. Use it in the bridge or solo to depart from the primary motif without abandoning the song's intervallic vocabulary.

Instrument Interplay

78 melodic instrument pair(s) analyzed:

- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.7%, parallel 0.7%, oblique 98.6%)

- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.6%, parallel 0.0%, oblique 99.4%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 5.9%, parallel 0.0%, oblique 94.1%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.9%, parallel 2.1%, oblique 97.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.9%, parallel 1.2%, oblique 97.9%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.3%, parallel 0.6%, oblique 99.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.3%, parallel 0.0%, oblique 99.7%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 4.8%, parallel 1.6%, oblique 93.5%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 4.5%, parallel 2.3%, oblique 93.2%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 13.3%, parallel 0.0%, oblique 86.7%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 22.2%, oblique 77.8%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.7%, parallel 2.9%, oblique 96.4%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 5.9%, oblique 94.1%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.9%, parallel 2.9%, oblique 94.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 3.6%, parallel 0.0%, oblique 96.4%)

- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.4%, parallel 0.7%, oblique 97.8%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.7%, parallel 0.0%, oblique 99.3%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 2.4%, parallel 0.0%, oblique 97.6%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 3.0%, parallel 1.5%, oblique 95.5%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 13.3%, oblique 86.7%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 11.1%, parallel 0.0%, oblique 88.9%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 5.9%, oblique 94.1%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.9%, parallel 1.3%, oblique 96.8%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.3%, parallel 0.6%, oblique 98.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.3%, parallel 0.6%, oblique 98.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.6%, parallel 0.0%, oblique 99.4%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 3.2%, parallel 0.0%, oblique 96.8%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 3.0%, parallel 0.8%, oblique 96.2%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 13.3%, oblique 86.7%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 11.1%, parallel 0.0%, oblique 88.9%)

- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 11.8%, parallel 0.0%, oblique 88.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 11.8%, parallel 0.0%, oblique 88.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 11.8%, parallel 0.0%, oblique 88.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 5.9%, parallel 0.0%, oblique 94.1%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 23.5%, parallel 17.6%, oblique 58.8%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 11.8%, oblique 88.2%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 33.3%, oblique 66.7%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 6.9%, oblique 93.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 6.9%, parallel 0.0%, oblique 93.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 3.4%, parallel 0.0%, oblique 96.6%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 3.4%, parallel 3.4%, oblique 93.1%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 6.9%, parallel 3.4%, oblique 89.7%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 6.7%, parallel 0.0%, oblique 93.3%)

- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.9%, parallel 3.8%, oblique 94.4%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.7%, parallel 3.4%, oblique 94.9%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.4%, parallel 0.9%, oblique 98.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 11.3%, parallel 8.1%, oblique 80.6%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 14.4%, parallel 9.8%, oblique 75.8%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 20.0%, parallel 20.0%, oblique 60.0%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 22.2%, parallel 11.1%, oblique 66.7%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.9%, parallel 1.7%, oblique 97.4%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.6%, parallel 0.6%, oblique 98.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 6.5%, parallel 5.6%, oblique 87.9%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 7.6%, parallel 7.6%, oblique 84.8%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 20.0%, parallel 13.3%, oblique 66.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 11.1%, parallel 11.1%, oblique 77.8%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.4%, parallel 0.2%, oblique 99.4%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 8.9%, parallel 7.3%, oblique 83.9%)

- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 6.8%, parallel 8.3%, oblique 84.8%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 20.0%, parallel 13.3%, oblique 66.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 11.1%, parallel 11.1%, oblique 77.8%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.8%, parallel 1.6%, oblique 97.6%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.8%, parallel 0.8%, oblique 98.5%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 6.7%, parallel 0.0%, oblique 93.3%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Vocals (wind) vs Vocals (wind): contrary motion dominant (contrary 14.5%, parallel 13.7%, oblique 71.8%)
- Vocals (wind) vs Vocals (wind): contrary motion dominant (contrary 46.7%, parallel 33.3%, oblique 20.0%)
- Vocals (wind) vs Vocals (wind): contrary motion dominant (contrary 11.1%, parallel 11.1%, oblique 77.8%)
- Vocals (wind) vs Vocals (wind): contrary motion dominant (contrary 26.7%, parallel 13.3%, oblique 60.0%)
- Vocals (wind) vs Vocals (wind): contrary motion dominant (contrary 11.1%, parallel 11.1%, oblique 77.8%)
- Vocals (wind) vs Vocals (wind): contrary motion dominant (contrary 33.3%, parallel 0.0%, oblique 66.7%)

Contrary motion dominates between the melodic instruments. When writing two parts for this style, move them in opposite directions as the default. When one voice rises, the other descends. Parallel motion should be reserved for structural moments of emphasis.

How to Write a Song in This Style: Step-by-Step

STEP 1: SET UP THE HARMONIC FRAMEWORK

Work in **C major** at **173 BPM** in **3/4**. Your harmonic starting point is the opening progression: `iv → i → biii → iv+#62 → iv+#5 → iv#84`. Write this out on paper before touching your instrument. Identify which chord is the tonic, which creates tension, and which resolves or evades.

The first borrowed chord to introduce is **biii** (E- other). Place it at beat 1 of bar 13 — the start of the third phrase — so the diatonic material has time to establish itself before the departure.

STEP 2: PLAN THE SECTION STRUCTURE

This song uses these section types: **intro, verse, bridge, outro**. Each section is roughly 8 bars. Sketch the structure before writing any music: draw a row of boxes, label each one, and decide which chord progression each box uses before you play a note.

The bridge is where the borrowed chord(s) appear. Write the bridge last, after the verse and chorus are solid, and use it to introduce the harmonic surprise.

STEP 3: WRITE THE BASS LINE FIRST

The bass in this song is **chromatic/walking**. Write the bass before any other melodic part. Map out the root notes of each chord, then connect them with chromatic or scalar passing tones. Every chord change should be approached by a half-step or whole-step from below or above.

STEP 4: BUILD THE MELODIC HOOK

Your hook is built from this interval sequence: `unison → unison → unison → unison`. Starting on the tonic of C, the notes move stay 0 semitones, stay 0 semitones, stay 0 semitones, stay 0 semitones. Play this four-note shape as your verse riff. It should occupy two beats and repeat every two bars.

In the chorus or bridge, develop the motif by changing its rhythm while keeping the intervals. A motif that was even quarter notes becomes dotted eighth–sixteenth, or vice versa. Same shape, different weight.

STEP 5: LAYER THE ARRANGEMENT

The original uses these instrument families:

- Guitar: 10 track(s)
- Wind: 5 track(s)
- Bass: 4 track(s)

Start with **guitar** as your primary instrument. Add other parts one at a time, listening for register conflicts. Each added instrument should fill a different register gap — not double what's already there.

When you add a second melodic instrument, move it in **contrary motion** to the first (46.7% of moves in the original are contrary). If the guitar ascends, the keyboard or strings descend.

STEP 6: FINISHING TOUCHES

The original runs at **173 BPM** in **3/4**. If your draft feels too dense or too sparse compared to the reference, check these three things in order:

- Register: are two instruments occupying the same octave simultaneously?
- Rhythm: are two instruments playing the same rhythmic subdivision?
- Harmonic rhythm: are chords changing faster or slower than the original? Fix register conflicts first — they are the most audible source of muddiness. Then rhythmic overlap. Harmonic rhythm is last because it requires rewriting chord content, not just adjusting parts.

Chapter 3: Writing in the Style of "r3"

Vital Statistics

| Property | Value |

|----------|-------|

| Key | C minor |

| Tempo | 117 BPM |

| Time signature | 4/4 |

| Approx. length | ~137 bars (~4.7 min) |

| Instruments | Rhythm Guitar - Drop C (guitar), Rhythm Guitar - Drop C (guitar), Rhythm Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Lead Guitar - Drop C (guitar), Bass - Drop C (bass), Bass - Drop C (bass), Bass - Drop C (bass), Bass - Drop C (bass) |

Harmonic Fingerprint

Chord sequence (first 12 unique chords): `i5 → i → iii → I6 → #iii → iv → #ivob5b2 → #iv → #i → i74 → ii → iv52`

With 16 distinct chords, this song has the widest harmonic range in the catalog. The variety is structural — different chord regions map to different sections rather than appearing randomly.

Borrowed chords: I6 (C major), **#iii** (E other), **vii** (B other), **vio52** (A other), **v762** (G minor), **bvii62** (B- other)

These chords come from the parallel major. Each one introduces a chromatic pitch that doesn't belong to the home scale, creating a moment of harmonic color that stands out against the diatonic backdrop. When writing in this style, use these chords at structural transitions — not as decoration in the middle of a phrase.

Dominant cadence: Half (→V) (283 occurrences)

The song's section boundaries are marked by half cadences — the harmony moves toward V but does not resolve to I. This keeps the listener in a state of suspended anticipation throughout. When writing a song in this style, end your verse and pre-chorus phrases on V rather than on I. Reserve the I arrival for structural downbeats only.

Structure Blueprint

Detected section sequence:

`intro → verse → verse → verse → verse → verse → verse → verse → verse → verse → bridge → bridge → bridge → bridge → bridge → bridge → bridge → outro`

This song has 18 detected blocks of 8 bars each: 9 verse, 0 chorus, 7 bridge, 1 intro, 1 outro.

No repeating chorus section was found — this song is through-composed or relies entirely on verse repetition. The energy arc is managed through density and texture rather than a chorus hook. When emulating, resist writing a traditional chorus. Let the verse carry the full emotional weight and build through repetition.

Chord content by section:

- *Verse:* `i74 → ii → i5 → #iii → iv52 → iv → #iv → i4`
- *Bridge:* `v7 → v → iv → ii → iii76 → #vb7 → #vb3 → iii6`

Bass Character

Bass - Drop C — chromatic/walking (step motion: 71.1%, fifth motion: 0.0%, 427 notes)

Bass - Drop C — chromatic/walking (step motion: 88.4%, fifth motion: 0.0%, 44 notes)

Bass - Drop C — chromatic/walking (step motion: 77.8%, fifth motion: 0.0%, 28 notes)

Bass - Drop C — chromatic/walking (step motion: 69.3%, fifth motion: 0.0%, 262 notes)

The bass in this song moves primarily by **chromatic/walking**.

At 71.1% stepwise motion, the bass is functioning as a melodic voice. It weaves between chord tones using passing notes, creating continuous linear motion rather than harmonic anchoring.

Write your bass line with melodic intent: each note should lead to the next by half or whole step wherever possible, with chord roots as arrival points rather than held positions.

Pedal points detected on: B-, C, E, D, G, G# (avg 9.7 repetitions per run)

These sustained bass notes hold while the harmony moves above them. In your arrangement, identify the structural moments where tension peaks and freeze the bass there for 4–8 bars before releasing it into the next section.

Melodic Fingerprint

Primary melodic motif: `unison → unison → unison → unison`

1107 occurrences — static — net motion: 0 semitones

All moves are steps (whole or half). This is a vocal-style, singable motif. It sits naturally in the voice and on keyboard. On guitar, play it on a single string using slides or hammer-ons to keep it legato.

To write in this style, start your melody with this interval sequence: `unison → unison → unison → unison`. Transpose it to fit C minor. Use it in the verse as a riff and develop it in the solo or bridge by varying the rhythm while keeping the intervals.

A secondary motif `M3 → −M3 → M3 → −M3` appears 31 times and provides contrast. Use it in the bridge or solo to depart from the primary motif without abandoning the song's intervallic vocabulary.

Instrument Interplay

10 melodic instrument pair(s) analyzed:

- Rhythm Guitar - Drop C (guitar) vs Rhythm Guitar - Drop C (guitar): parallel motion dominant (contrary 0.0%, parallel 9.3%, oblique 90.7%)
- Rhythm Guitar - Drop C (guitar) vs Rhythm Guitar - Drop C (guitar): parallel motion dominant (contrary 0.0%, parallel 9.3%, oblique 90.7%)
- Rhythm Guitar - Drop C (guitar) vs Lead Guitar - Drop C (guitar): parallel motion dominant (contrary 0.7%, parallel 2.6%, oblique 96.7%)
- Rhythm Guitar - Drop C (guitar) vs Lead Guitar - Drop C (guitar): parallel motion dominant (contrary 0.0%, parallel 1.3%, oblique 98.7%)
- Rhythm Guitar - Drop C (guitar) vs Rhythm Guitar - Drop C (guitar): parallel motion dominant (contrary 0.0%, parallel 9.3%, oblique 90.7%)
- Rhythm Guitar - Drop C (guitar) vs Lead Guitar - Drop C (guitar): parallel motion dominant (contrary 0.7%, parallel 2.6%, oblique 96.7%)

- Rhythm Guitar - Drop C (guitar) vs Lead Guitar - Drop C (guitar): parallel motion dominant (contrary 0.0%, parallel 1.3%, oblique 98.7%)
- Rhythm Guitar - Drop C (guitar) vs Lead Guitar - Drop C (guitar): parallel motion dominant (contrary 0.7%, parallel 2.6%, oblique 96.7%)
- Rhythm Guitar - Drop C (guitar) vs Lead Guitar - Drop C (guitar): parallel motion dominant (contrary 0.0%, parallel 1.3%, oblique 98.7%)
- Lead Guitar - Drop C (guitar) vs Lead Guitar - Drop C (guitar): parallel motion dominant (contrary 15.2%, parallel 16.5%, oblique 68.4%)

Parallel motion dominates — the instruments double each other in the same direction, creating a thicker, more homophonic texture. When arranging two melodic parts, double in thirds or sixths rather than writing independent counterpoint.

How to Write a Song in This Style: Step-by-Step

STEP 1: SET UP THE HARMONIC FRAMEWORK

Work in **C minor** at **117 BPM** in **4/4**. Your harmonic starting point is the opening progression: `i5 → i → iii → I6 → #iii → iv`. Write this out on paper before touching your instrument. Identify which chord is the tonic, which creates tension, and which resolves or evades.

The first borrowed chord to introduce is **I6** (C major). Place it at beat 1 of bar 13 — the start of the third phrase — so the diatonic material has time to establish itself before the departure.

STEP 2: PLAN THE SECTION STRUCTURE

This song uses these section types: **intro, verse, bridge, outro**. Each section is roughly 8 bars. Sketch the structure before writing any music: draw a row of boxes, label each one, and decide which chord progression each box uses before you play a note.

The bridge is where the borrowed chord(s) appear. Write the bridge last, after the verse and chorus are solid, and use it to introduce the harmonic surprise.

STEP 3: WRITE THE BASS LINE FIRST

The bass in this song is **chromatic/walking**. Write the bass before any other melodic part. Map out the root notes of each chord, then connect them with chromatic or scalar passing tones. Every chord change should be approached by a half-step or whole-step from below or above.

STEP 4: BUILD THE MELODIC HOOK

Your hook is built from this interval sequence: `unison → unison → unison → unison`. Starting on the tonic of C, the notes move stay 0 semitones, stay 0 semitones, stay 0 semitones, stay 0 semitones. Play this four-note shape as your verse riff. It should occupy two beats and repeat every two bars.

In the chorus or bridge, develop the motif by changing its rhythm while keeping the intervals. A motif that was even quarter notes becomes dotted eighth–sixteenth, or vice versa. Same shape, different weight.

STEP 5: LAYER THE ARRANGEMENT

The original uses these instrument families:

- Guitar: 8 track(s)
- Bass: 4 track(s)

Start with **guitar** as your primary instrument. Add other parts one at a time, listening for register conflicts. Each added instrument should fill a different register gap — not double what's already there.

When you add a second melodic instrument, **double it in parallel** (16.5% parallel in the original). The two voices reinforce rather than counterpoint each other.

STEP 6: FINISHING TOUCHES

The original runs at **117 BPM** in **4/4**. If your draft feels too dense or too sparse compared to the reference, check these three things in order:

- Register: are two instruments occupying the same octave simultaneously?
- Rhythm: are two instruments playing the same rhythmic subdivision?
- Harmonic rhythm: are chords changing faster or slower than the original? Fix register conflicts first — they are the most audible source of muddiness. Then rhythmic overlap. Harmonic rhythm is last because it requires rewriting chord content, not just adjusting parts.

Chapter 4: Writing in the Style of "r5"

Vital Statistics

| Property | Value |

|----------|-------|

| Key | C major |

| Tempo | 85 BPM |

| Time signature | 4/4 |

| Approx. length | ~100 bars (~4.7 min) |

| Instruments | Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Track 2 (bass), Track 2 (bass), Track 2 (bass), Track 2 (bass), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind) |

| Percussion | Track 3 |

Harmonic Fingerprint

Chord sequence (first 12 unique chords): `bVII → i65#5b4432 → iv+#54 → IV742 → i+b64 → #vob8b77bb6b6b5b44bb3b3b2 → bIII → #v → i#854b32 → #vob8b7b5b4bb3b3b2 → bVII5#53 → #i5b4bb3`

With 16 distinct chords, this song has the widest harmonic range in the catalog. The variety is structural — different chord regions map to different sections rather than appearing randomly.

Borrowed chords: bVII (B- major), **i65#5b4432** (C other), **iv+#54** (F other), **i+b64** (C other), **#vob8b77bb6b6b5b44bb3b3b2** (G# other), **bIII** (E- major)

These chords come from the parallel minor. Each one introduces a chromatic pitch that doesn't belong to the home scale, creating a moment of harmonic color that stands out against the diatonic backdrop. When writing in this style, use these chords at structural transitions — not as decoration in the middle of a phrase.

Dominant cadence: Half (→V) (23 occurrences)

The song's section boundaries are marked by half cadences — the harmony moves toward V but does not resolve to I. This keeps the listener in a state of suspended anticipation throughout. When writing a song in this style, end your verse and pre-chorus phrases on V rather than on I. Reserve the I arrival for structural downbeats only.

Structure Blueprint

Detected section sequence:

`intro → verse → verse → verse → verse → verse → verse → bridge → bridge → bridge → bridge → bridge → outro`

This song has 13 detected blocks of 8 bars each: 6 verse, 0 chorus, 5 bridge, 1 intro, 1 outro.

No repeating chorus section was found — this song is through-composed or relies entirely on verse repetition. The energy arc is managed through density and texture rather than a chorus hook. When emulating, resist writing a traditional chorus. Let the verse carry the full emotional weight and build through repetition.

Chord content by section:

- *Verse:* `bvii#5 → v65#52 → iv+#54 → #i5bb3 → #ibb64 → i+b64 → #vob8b77bb6b6b5b44bb3b3b2 → #vo7b6b4b33bb2b2`
- *Bridge:* `bVII → I6 → i6 → ii5 → bvii#5 → i5 → #i5 → biii6`

Bass Character

Track 2 — chromatic/walking (step motion: 89.8%, fifth motion: 0.6%, 513 notes)

Track 2 — chromatic/walking (step motion: 93.4%, fifth motion: 1.4%, 366 notes)

Track 2 — chromatic/walking (step motion: 89.1%, fifth motion: 3.6%, 56 notes)

Track 2 — chromatic/walking (step motion: 100.0%, fifth motion: 0.0%, 9 notes)

The bass in this song moves primarily by **chromatic/walking**.

At 89.8% stepwise motion, the bass is functioning as a melodic voice. It weaves between chord tones using passing notes, creating continuous linear motion rather than harmonic anchoring. Write your bass line with melodic intent: each note should lead to the next by half or whole step wherever possible, with chord roots as arrival points rather than held positions.

Pedal points detected on: B-, C#, E, C, B, D, E-, G# (avg 7.0 repetitions per run)

These sustained bass notes hold while the harmony moves above them. In your arrangement, identify the structural moments where tension peaks and freeze the bass there for 4–8 bars before releasing it into the next section.

Melodic Fingerprint

Primary melodic motif: `unison → unison → unison → unison`

1749 occurrences — static — net motion: 0 semitones

All moves are steps (whole or half). This is a vocal-style, singable motif. It sits naturally in the voice and on keyboard. On guitar, play it on a single string using slides or hammer-ons to keep it legato.

To write in this style, start your melody with this interval sequence: `unison → unison → unison → unison`. Transpose it to fit C major. Use it in the verse as a riff and develop it in the solo or bridge by varying the rhythm while keeping the intervals.

A secondary motif `m2 → m2 → m2 → m2` appears 129 times and provides contrast. Use it in the bridge or solo to depart from the primary motif without abandoning the song's intervallic vocabulary.

Instrument Interplay

105 melodic instrument pair(s) analyzed:

- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 7.4%, parallel 6.4%, oblique 86.2%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 4.2%, parallel 3.6%, oblique 92.2%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 5.4%, parallel 8.1%, oblique 86.5%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 1.0%, oblique 99.0%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 4.2%, parallel 0.0%, oblique 95.8%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 3.8%, parallel 3.3%, oblique 92.9%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 2.9%, parallel 5.0%, oblique 92.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 2.9%, parallel 5.0%, oblique 92.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 2.9%, parallel 5.0%, oblique 92.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 3.8%, parallel 2.5%, oblique 93.7%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.1%, parallel 1.1%, oblique 97.8%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 9.9%, parallel 4.9%, oblique 85.2%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 13.8%, parallel 13.8%, oblique 72.4%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 25.0%, parallel 8.3%, oblique 66.7%)

- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 8.5%, parallel 7.4%, oblique 84.0%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 10.8%, parallel 6.8%, oblique 82.4%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 2.1%, oblique 97.9%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 3.2%, parallel 5.3%, oblique 91.5%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 7.4%, parallel 10.6%, oblique 81.9%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 7.4%, parallel 10.6%, oblique 81.9%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 7.4%, parallel 10.6%, oblique 81.9%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 5.3%, parallel 10.6%, oblique 84.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 3.3%, parallel 0.0%, oblique 96.7%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 8.6%, parallel 9.9%, oblique 81.5%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 6.9%, parallel 3.4%, oblique 89.7%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 14.6%, parallel 14.6%, oblique 70.8%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 2.7%, parallel 2.7%, oblique 94.6%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)

- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.8%, parallel 2.4%, oblique 95.8%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 6.6%, parallel 5.4%, oblique 88.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 6.6%, parallel 5.4%, oblique 88.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 6.6%, parallel 5.4%, oblique 88.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 4.8%, parallel 4.2%, oblique 91.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.1%, parallel 4.4%, oblique 94.4%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 8.6%, parallel 4.9%, oblique 86.4%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 3.4%, parallel 10.3%, oblique 86.2%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 18.8%, parallel 18.8%, oblique 62.5%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 2.7%, parallel 4.1%, oblique 93.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 8.1%, parallel 6.8%, oblique 85.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 8.1%, parallel 6.8%, oblique 85.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 8.1%, parallel 6.8%, oblique 85.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 6.8%, parallel 6.8%, oblique 86.5%)

- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 1.4%, oblique 98.6%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 6.8%, parallel 8.1%, oblique 85.1%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 10.3%, oblique 89.7%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 4.2%, parallel 8.3%, oblique 87.5%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 4.2%, parallel 0.0%, oblique 95.8%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 1.0%, oblique 99.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.9%, parallel 2.9%, oblique 95.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.9%, parallel 2.9%, oblique 95.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.9%, parallel 2.9%, oblique 95.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.0%, parallel 1.0%, oblique 98.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 8.3%, parallel 0.0%, oblique 91.7%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 8.3%, parallel 0.0%, oblique 91.7%)

- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 8.3%, parallel 0.0%, oblique 91.7%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 8.3%, parallel 0.0%, oblique 91.7%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 4.2%, parallel 4.2%, oblique 91.7%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 4.2%, oblique 95.8%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 4.2%, parallel 0.0%, oblique 95.8%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 2.2%, parallel 13.0%, oblique 84.8%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 2.2%, parallel 13.0%, oblique 84.8%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 2.2%, parallel 13.0%, oblique 84.8%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.6%, parallel 3.3%, oblique 95.1%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 3.3%, parallel 0.0%, oblique 96.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 6.2%, parallel 4.9%, oblique 88.9%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 10.3%, oblique 89.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 6.2%, parallel 8.3%, oblique 85.4%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.1%, parallel 18.5%, oblique 80.4%)

- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.2%, parallel 19.1%, oblique 79.7%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 3.3%, parallel 4.9%, oblique 91.8%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 4.4%, parallel 0.0%, oblique 95.6%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 18.5%, parallel 9.9%, oblique 71.6%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 10.3%, oblique 89.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 14.6%, parallel 12.5%, oblique 72.9%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.8%, parallel 16.8%, oblique 81.4%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 3.3%, parallel 4.9%, oblique 91.8%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 4.4%, parallel 0.0%, oblique 95.6%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 18.5%, parallel 9.9%, oblique 71.6%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 10.3%, oblique 89.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 14.6%, parallel 12.5%, oblique 72.9%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 3.3%, parallel 4.9%, oblique 91.8%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 4.4%, parallel 0.0%, oblique 95.6%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 18.5%, parallel 9.9%, oblique 71.6%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 10.3%, oblique 89.7%)

- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 14.6%, parallel 12.5%, oblique 72.9%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.1%, parallel 2.2%, oblique 96.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 12.3%, parallel 9.9%, oblique 77.8%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 10.3%, parallel 17.2%, oblique 72.4%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 10.4%, parallel 20.8%, oblique 68.8%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 4.9%, parallel 2.5%, oblique 92.6%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 3.4%, parallel 0.0%, oblique 96.6%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 2.1%, parallel 4.2%, oblique 93.8%)
- Vocals (wind) vs Vocals (wind): parallel motion dominant (contrary 6.9%, parallel 13.8%, oblique 79.3%)
- Vocals (wind) vs Vocals (wind): parallel motion dominant (contrary 8.3%, parallel 18.8%, oblique 72.9%)
- Vocals (wind) vs Vocals (wind): contrary motion dominant (contrary 20.7%, parallel 13.8%, oblique 65.5%)

Contrary motion dominates between the melodic instruments. When writing two parts for this style, move them in opposite directions as the default. When one voice rises, the other descends. Parallel motion should be reserved for structural moments of emphasis.

How to Write a Song in This Style: Step-by-Step

STEP 1: SET UP THE HARMONIC FRAMEWORK

Work in **C major** at **85 BPM** in **4/4**. Your harmonic starting point is the opening progression: `bVII → i65#5b4432 → iv+#54 → IV742 → i+b64 → #vob8b77bb6b6b5b44bb3b3b2`. Write this out on paper before touching your instrument. Identify which chord is the tonic, which creates tension, and which resolves or evades.

The first borrowed chord to introduce is **bVII** (B- major). Place it at beat 1 of bar 13 — the start of the third phrase — so the diatonic material has time to establish itself before the departure.

STEP 2: PLAN THE SECTION STRUCTURE

This song uses these section types: **intro, verse, bridge, outro**. Each section is roughly 8 bars. Sketch the structure before writing any music: draw a row of boxes, label each one, and decide which chord progression each box uses before you play a note.

The bridge is where the borrowed chord(s) appear. Write the bridge last, after the verse and chorus are solid, and use it to introduce the harmonic surprise.

STEP 3: WRITE THE BASS LINE FIRST

The bass in this song is **chromatic/walking**. Write the bass before any other melodic part. Map out the root notes of each chord, then connect them with chromatic or scalar passing tones. Every chord change should be approached by a half-step or whole-step from below or above.

STEP 4: BUILD THE MELODIC HOOK

Your hook is built from this interval sequence: `unison → unison → unison → unison`. Starting on the tonic of C, the notes move stay 0 semitones, stay 0 semitones, stay 0 semitones, stay 0 semitones. Play this four-note shape as your verse riff. It should occupy two beats and repeat every two bars.

In the chorus or bridge, develop the motif by changing its rhythm while keeping the intervals. A motif that was even quarter notes becomes dotted eighth–sixteenth, or vice versa. Same shape, different weight.

STEP 5: LAYER THE ARRANGEMENT

The original uses these instrument families:

- Guitar: 12 track(s)
- Bass: 4 track(s)
- Wind: 4 track(s)

Start with **guitar** as your primary instrument. Add other parts one at a time, listening for register conflicts. Each added instrument should fill a different register gap — not double what's already there.

When you add a second melodic instrument, move it in **contrary motion** to the first (25.0% of moves in the original are contrary). If the guitar ascends, the keyboard or strings descend.

STEP 6: FINISHING TOUCHES

The original runs at **85 BPM** in **4/4**. If your draft feels too dense or too sparse compared to the reference, check these three things in order:

- Register: are two instruments occupying the same octave simultaneously?
- Rhythm: are two instruments playing the same rhythmic subdivision?
- Harmonic rhythm: are chords changing faster or slower than the original? Fix register conflicts first — they are the most audible source of muddiness. Then rhythmic overlap. Harmonic rhythm is last because it requires rewriting chord content, not just adjusting parts.

Chapter 5: Writing in the Style of "r6"

Vital Statistics

| Property | Value |

|----------|-------|

| Key | C major |

| Tempo | 120 BPM |

| Time signature | 4/4 |

| Approx. length | ~106 bars (~3.5 min) |

| Instruments | Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Track 2 (bass), Track 2 (bass), Track 2 (bass), Vocals (wind), Vocals (wind) |

| Percussion | Track 3 |

Harmonic Fingerprint

Chord sequence (first 12 unique chords): `ii6542 → V5432 → V532 → V#7532 → #iv → v7632 → v763 → v7653 → iv → v54b32 → v5b32 → v75b32`

With 16 distinct chords, this song has the widest harmonic range in the catalog. The variety is structural — different chord regions map to different sections rather than appearing randomly.

Borrowed chords: v7632 (G minor), **v763** (G minor), **v7653** (G minor), **v54b32** (G minor), **v5b32** (G minor), **v75b32** (G minor)

These chords come from the parallel minor. Each one introduces a chromatic pitch that doesn't belong to the home scale, creating a moment of harmonic color that stands out against the diatonic backdrop. When writing in this style, use these chords at structural transitions — not as decoration in the middle of a phrase.

Dominant cadence: Half (→V) (333 occurrences)

The song's section boundaries are marked by half cadences — the harmony moves toward V but does not resolve to I. This keeps the listener in a state of suspended anticipation throughout. When writing a song in this style, end your verse and pre-chorus phrases on V rather than on I. Reserve the I arrival for structural downbeats only.

Structure Blueprint

Detected section sequence:

`intro → verse → verse → verse → verse → verse → verse → verse → bridge → bridge → bridge → bridge → bridge → bridge → outro`

This song has 14 detected blocks of 8 bars each: 7 verse, 0 chorus, 5 bridge, 1 intro, 1 outro.

No repeating chorus section was found — this song is through-composed or relies entirely on verse repetition. The energy arc is managed through density and texture rather than a chorus hook. When emulating, resist writing a traditional chorus. Let the verse carry the full emotional weight and build through repetition.

Chord content by section:

- *Verse:* `vii → V → vii42 → bVII#3#2 → bVII#3 → v6 → bVII → bVII64`
- *Bridge:* `biii5 → viob54 → i#8b75b32 → biii#863#3#2 → I532 → i52 → vi652 → vb752`

Bass Character

Track 2 — chromatic/walking (step motion: 89.5%, fifth motion: 2.2%, 326 notes)

Track 2 — chromatic/walking (step motion: 88.3%, fifth motion: 1.7%, 61 notes)

Track 2 — chromatic/walking (step motion: 91.0%, fifth motion: 0.0%, 79 notes)

The bass in this song moves primarily by **chromatic/walking**.

At 89.5% stepwise motion, the bass is functioning as a melodic voice. It weaves between chord tones using passing notes, creating continuous linear motion rather than harmonic anchoring. Write your bass line with melodic intent: each note should lead to the next by half or whole step wherever possible, with chord roots as arrival points rather than held positions.

Pedal points detected on: B-, C, B, F, G, E- (avg 7.7 repetitions per run)

These sustained bass notes hold while the harmony moves above them. In your arrangement, identify the structural moments where tension peaks and freeze the bass there for 4–8 bars before releasing it into the next section.

Melodic Fingerprint

Primary melodic motif: `unison → unison → unison → unison`

1053 occurrences — static — net motion: 0 semitones

All moves are steps (whole or half). This is a vocal-style, singable motif. It sits naturally in the voice and on keyboard. On guitar, play it on a single string using slides or hammer-ons to keep it legato.

To write in this style, start your melody with this interval sequence: `unison → unison → unison → unison`. Transpose it to fit C major. Use it in the verse as a riff and develop it in the solo or bridge by varying the rhythm while keeping the intervals.

A secondary motif `M2 → −M2 → M2 → −M2` appears 67 times and provides contrast. Use it in the bridge or solo to depart from the primary motif without abandoning the song's intervallic vocabulary.

Instrument Interplay

78 melodic instrument pair(s) analyzed:

- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 34.1%, parallel 40.5%, oblique 25.4%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 17.5%, parallel 16.2%, oblique 66.2%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 66.7%, parallel 28.9%, oblique 4.4%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 8.8%, parallel 28.1%, oblique 63.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 11.2%, parallel 10.5%, oblique 78.3%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 3.9%, parallel 9.9%, oblique 86.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 6.9%, parallel 6.5%, oblique 86.6%)

- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 12.5%, parallel 10.8%, oblique 76.7%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 5.6%, parallel 13.8%, oblique 80.6%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.5%, parallel 1.3%, oblique 96.2%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 13.6%, parallel 21.0%, oblique 65.4%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 9.1%, parallel 12.7%, oblique 78.2%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 15.0%, parallel 17.5%, oblique 67.5%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 53.3%, parallel 42.2%, oblique 4.4%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 17.5%, parallel 19.3%, oblique 63.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 7.9%, parallel 11.8%, oblique 80.3%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 8.1%, parallel 8.5%, oblique 83.5%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 7.4%, parallel 5.1%, oblique 87.5%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 14.7%, parallel 11.0%, oblique 74.3%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 8.4%, parallel 14.1%, oblique 77.6%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.9%, parallel 0.6%, oblique 97.5%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 13.6%, parallel 18.5%, oblique 67.9%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 10.9%, parallel 10.9%, oblique 78.2%)

- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 22.2%, parallel 26.7%, oblique 51.1%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 8.8%, parallel 8.8%, oblique 82.5%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.2%, parallel 3.8%, oblique 95.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.5%, parallel 0.0%, oblique 97.5%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.5%, parallel 0.0%, oblique 97.5%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.2%, parallel 1.2%, oblique 97.5%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 5.0%, parallel 7.5%, oblique 87.5%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 10.9%, parallel 1.8%, oblique 87.3%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 28.9%, parallel 13.3%, oblique 57.8%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 11.1%, parallel 8.9%, oblique 80.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 2.2%, parallel 4.4%, oblique 93.3%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.2%, parallel 2.2%, oblique 95.6%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 4.4%, parallel 2.2%, oblique 93.3%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 2.2%, oblique 97.8%)

- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 24.4%, parallel 11.1%, oblique 64.4%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 13.3%, parallel 4.4%, oblique 82.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 3.5%, parallel 5.3%, oblique 91.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 1.8%, oblique 98.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.8%, parallel 0.0%, oblique 98.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.8%, parallel 0.0%, oblique 98.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 5.3%, parallel 5.3%, oblique 89.5%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 3.6%, parallel 3.6%, oblique 92.7%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.3%, parallel 1.3%, oblique 97.4%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.7%, parallel 2.0%, oblique 97.4%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.3%, parallel 5.3%, oblique 93.4%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.0%, parallel 2.0%, oblique 96.1%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 1.3%, oblique 98.7%)

- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 3.7%, parallel 4.9%, oblique 91.4%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 5.5%, oblique 94.5%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.8%, parallel 2.5%, oblique 94.7%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 2.8%, parallel 5.3%, oblique 91.8%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 4.6%, parallel 3.4%, oblique 92.0%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 1.3%, oblique 98.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 3.7%, parallel 1.2%, oblique 95.1%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 3.6%, oblique 96.4%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 2.9%, parallel 4.8%, oblique 92.3%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.3%, parallel 1.5%, oblique 96.2%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.6%, parallel 0.0%, oblique 99.4%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 2.5%, oblique 97.5%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 1.8%, parallel 0.0%, oblique 98.2%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 11.4%, parallel 6.5%, oblique 82.1%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 1.9%, oblique 98.1%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 1.2%, parallel 3.7%, oblique 95.1%)

- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.3%, parallel 0.0%, oblique 98.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Vocals (wind) vs Vocals (wind): contrary motion dominant (contrary 7.3%, parallel 3.6%, oblique 89.1%)

Contrary motion dominates between the melodic instruments. When writing two parts for this style, move them in opposite directions as the default. When one voice rises, the other descends. Parallel motion should be reserved for structural moments of emphasis.

How to Write a Song in This Style: Step-by-Step

STEP 1: SET UP THE HARMONIC FRAMEWORK

Work in **C major** at **120 BPM** in **4/4**. Your harmonic starting point is the opening progression: `ii6542 → V5432 → V532 → V#7532 → #iv → v7632`. Write this out on paper before touching your instrument. Identify which chord is the tonic, which creates tension, and which resolves or evades.

The first borrowed chord to introduce is **v7632** (G minor). Place it at beat 1 of bar 13 — the start of the third phrase — so the diatonic material has time to establish itself before the departure.

STEP 2: PLAN THE SECTION STRUCTURE

This song uses these section types: **intro, verse, bridge, outro**. Each section is roughly 8 bars. Sketch the structure before writing any music: draw a row of boxes, label each one, and decide which chord progression each box uses before you play a note.

The bridge is where the borrowed chord(s) appear. Write the bridge last, after the verse and chorus are solid, and use it to introduce the harmonic surprise.

STEP 3: WRITE THE BASS LINE FIRST

The bass in this song is **chromatic/walking**. Write the bass before any other melodic part. Map out the root notes of each chord, then connect them with chromatic or scalar passing tones. Every chord change should be approached by a half-step or whole-step from below or above.

STEP 4: BUILD THE MELODIC HOOK

Your hook is built from this interval sequence: `unison → unison → unison → unison`. Starting on the tonic of C, the notes move stay 0 semitones, stay 0 semitones, stay 0 semitones, stay 0 semitones. Play this four-note shape as your verse riff. It should occupy two beats and repeat every two bars.

In the chorus or bridge, develop the motif by changing its rhythm while keeping the intervals. A motif that was even quarter notes becomes dotted eighth–sixteenth, or vice versa. Same shape, different weight.

STEP 5: LAYER THE ARRANGEMENT

The original uses these instrument families:

- Guitar: 11 track(s)
- Bass: 3 track(s)
- Wind: 2 track(s)

Start with **guitar** as your primary instrument. Add other parts one at a time, listening for register conflicts. Each added instrument should fill a different register gap — not double what's already there.

When you add a second melodic instrument, move it in **contrary motion** to the first (66.7% of moves in the original are contrary). If the guitar ascends, the keyboard or strings descend.

STEP 6: FINISHING TOUCHES

The original runs at **120 BPM** in **4/4**. If your draft feels too dense or too sparse compared to the reference, check these three things in order:

- Register: are two instruments occupying the same octave simultaneously?
- Rhythm: are two instruments playing the same rhythmic subdivision?
- Harmonic rhythm: are chords changing faster or slower than the original? Fix register conflicts first — they are the most audible source of muddiness. Then rhythmic overlap. Harmonic rhythm is last because it requires rewriting chord content, not just adjusting parts.

Chapter 6: Writing in the Style of "r8"

Vital Statistics

| Property | Value |

|----------|-------|

| Key | C major |

| Tempo | 140 BPM |

| Time signature | 4/4 |

| Approx. length | ~145 bars (~4.1 min) |

| Instruments | Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Track 2 (bass), Track 2 (bass), Track 2 (bass), Vocals (wind), Vocals (wind) |

| Percussion | Track 3 |

Harmonic Fingerprint

Chord sequence (first 12 unique chords): `vi → iv → bvii → bVII → bVII5#53 → biii5 → biii5#2 → bVII6#5 → ii5 → bVII6 → i52 → i5`

With 16 distinct chords, this song has the widest harmonic range in the catalog. The variety is structural — different chord regions map to different sections rather than appearing randomly.

Borrowed chords: bvii (B- other), **bVII** (B- major), **bVII5#53** (B- major), **biii5** (E- other), **biii5#2** (E- other), **bVII6#5** (B- major)

These chords come from the parallel minor. Each one introduces a chromatic pitch that doesn't belong to the home scale, creating a moment of harmonic color that stands out against the diatonic backdrop. When writing in this style, use these chords at structural transitions — not as decoration in the middle of a phrase.

Dominant cadence: Half (→V) (52 occurrences)

The song's section boundaries are marked by half cadences — the harmony moves toward V but does not resolve to I. This keeps the listener in a state of suspended anticipation throughout. When writing a song in this style, end your verse and pre-chorus phrases on V rather than on I. Reserve the I arrival for structural downbeats only.

Structure Blueprint

Detected section sequence:

`intro → verse → verse → verse → verse → verse → verse → verse → verse → verse → bridge → bridge → bridge → bridge → bridge → bridge → bridge → bridge → outro`

This song has 19 detected blocks of 8 bars each: 9 verse, 0 chorus, 8 bridge, 1 intro, 1 outro.

No repeating chorus section was found — this song is through-composed or relies entirely on verse repetition. The energy arc is managed through density and texture rather than a chorus hook. When emulating, resist writing a traditional chorus. Let the verse carry the full emotional weight and build through repetition.

Chord content by section:

- *Verse:* `bvii → vi → bVII → bVII5#53 → biii5 → biii5#2 → bVII6#5 → ii5`
- *Bridge:* `bIII74#2##2 → bIII##863 → biii6 → biii74##2 → biii5##3#2 → biii5##3 → biii6##42 → bvii#5`

Bass Character

Track 2 — chromatic/walking (step motion: 93.4%, fifth motion: 0.9%, 317 notes)

Track 2 — chromatic/walking (step motion: 88.9%, fifth motion: 0.4%, 236 notes)

Track 2 — chromatic/walking (step motion: 93.4%, fifth motion: 0.5%, 198 notes)

The bass in this song moves primarily by **chromatic/walking**.

At 93.4% stepwise motion, the bass is functioning as a melodic voice. It weaves between chord tones using passing notes, creating continuous linear motion rather than harmonic anchoring. Write your bass line with melodic intent: each note should lead to the next by half or whole step wherever possible, with chord roots as arrival points rather than held positions.

Pedal points detected on: F, B-, E-, F# (avg 19.7 repetitions per run)

These sustained bass notes hold while the harmony moves above them. In your arrangement, identify the structural moments where tension peaks and freeze the bass there for 4–8 bars before releasing it into the next section.

Melodic Fingerprint

Primary melodic motif: `unison → unison → unison → unison`

3021 occurrences — static — net motion: 0 semitones

All moves are steps (whole or half). This is a vocal-style, singable motif. It sits naturally in the voice and on keyboard. On guitar, play it on a single string using slides or hammer-ons to keep it legato.

To write in this style, start your melody with this interval sequence: `unison → unison → unison → unison`. Transpose it to fit C major. Use it in the verse as a riff and develop it in the solo or bridge by varying the rhythm while keeping the intervals.

A secondary motif `−m2 → −m2 → −m2 → −m2` appears 92 times and provides contrast. Use it in the bridge or solo to depart from the primary motif without abandoning the song's intervallic vocabulary.

Instrument Interplay

66 melodic instrument pair(s) analyzed:

- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.3%, parallel 0.3%, oblique 99.3%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.4%, parallel 1.3%, oblique 98.2%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 3.6%, oblique 96.4%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 1.4%, oblique 98.6%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.4%, parallel 0.0%, oblique 99.6%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.8%, parallel 0.2%, oblique 99.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.4%, parallel 0.0%, oblique 99.6%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.2%, parallel 0.4%, oblique 98.4%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 2.9%, parallel 1.4%, oblique 95.7%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 5.7%, parallel 2.3%, oblique 92.0%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.4%, parallel 0.0%, oblique 99.6%)

- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 3.6%, parallel 0.0%, oblique 96.4%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 1.4%, parallel 1.4%, oblique 97.3%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.3%, parallel 0.3%, oblique 99.3%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 0.7%, oblique 99.3%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 1.0%, oblique 99.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.8%, parallel 2.0%, oblique 97.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 2.1%, oblique 97.9%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 10.1%, parallel 10.1%, oblique 79.7%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 2.3%, parallel 8.0%, oblique 89.8%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 32.1%, oblique 67.9%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 4.1%, oblique 95.9%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.4%, parallel 0.4%, oblique 99.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.9%, parallel 0.9%, oblique 98.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.9%, parallel 0.4%, oblique 98.7%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.9%, parallel 1.8%, oblique 97.4%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.1%, parallel 0.0%, oblique 97.9%)

- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 2.9%, parallel 5.8%, oblique 91.3%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 2.3%, parallel 4.5%, oblique 93.2%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 10.7%, oblique 89.3%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 3.6%, parallel 0.0%, oblique 96.4%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 3.6%, parallel 0.0%, oblique 96.4%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 3.6%, parallel 0.0%, oblique 96.4%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 3.6%, parallel 14.3%, oblique 82.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 3.6%, parallel 0.0%, oblique 96.4%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 7.1%, parallel 14.3%, oblique 78.6%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 7.1%, parallel 14.3%, oblique 78.6%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 5.4%, parallel 2.7%, oblique 91.9%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 5.4%, parallel 4.1%, oblique 90.5%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 5.4%, parallel 2.7%, oblique 91.9%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 5.4%, parallel 4.1%, oblique 90.5%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 8.5%, parallel 0.0%, oblique 91.5%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 7.2%, parallel 10.1%, oblique 82.6%)

- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 6.8%, parallel 9.5%, oblique 83.8%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.6%, parallel 1.7%, oblique 97.8%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.2%, parallel 2.2%, oblique 96.6%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.8%, parallel 1.2%, oblique 98.0%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 2.1%, oblique 97.9%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 5.8%, parallel 2.9%, oblique 91.3%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 2.3%, parallel 6.8%, oblique 90.9%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.5%, parallel 3.6%, oblique 96.0%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.2%, parallel 1.2%, oblique 97.6%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.1%, parallel 2.1%, oblique 95.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 7.2%, parallel 2.9%, oblique 89.9%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 2.3%, parallel 4.5%, oblique 93.2%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.2%, parallel 0.8%, oblique 98.0%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 2.1%, oblique 97.9%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 5.8%, parallel 2.9%, oblique 91.3%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 2.3%, parallel 4.5%, oblique 93.2%)

- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.1%, parallel 2.1%, oblique 95.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 10.1%, parallel 5.8%, oblique 84.1%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 6.8%, parallel 11.4%, oblique 81.8%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 2.1%, parallel 8.5%, oblique 89.4%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 4.3%, oblique 95.7%)
- Vocals (wind) vs Vocals (wind): parallel motion dominant (contrary 14.5%, parallel 17.4%, oblique 68.1%)

Contrary motion dominates between the melodic instruments. When writing two parts for this style, move them in opposite directions as the default. When one voice rises, the other descends. Parallel motion should be reserved for structural moments of emphasis.

How to Write a Song in This Style: Step-by-Step

STEP 1: SET UP THE HARMONIC FRAMEWORK

Work in **C major** at **140 BPM** in **4/4**. Your harmonic starting point is the opening progression: `vi → iv → bvii → bVII → bVII5#53 → biii5`. Write this out on paper before touching your instrument. Identify which chord is the tonic, which creates tension, and which resolves or evades.

The first borrowed chord to introduce is **bvii** (B- other). Place it at beat 1 of bar 13 — the start of the third phrase — so the diatonic material has time to establish itself before the departure.

STEP 2: PLAN THE SECTION STRUCTURE

This song uses these section types: **intro, verse, bridge, outro**. Each section is roughly 8 bars. Sketch the structure before writing any music: draw a row of boxes, label each one, and decide which chord progression each box uses before you play a note.

The bridge is where the borrowed chord(s) appear. Write the bridge last, after the verse and chorus are solid, and use it to introduce the harmonic surprise.

STEP 3: WRITE THE BASS LINE FIRST

The bass in this song is **chromatic/walking**. Write the bass before any other melodic part. Map out the root notes of each chord, then connect them with chromatic or scalar passing tones. Every

chord change should be approached by a half-step or whole-step from below or above.

STEP 4: BUILD THE MELODIC HOOK

Your hook is built from this interval sequence: `unison → unison → unison → unison`. Starting on the tonic of C, the notes move stay 0 semitones, stay 0 semitones, stay 0 semitones, stay 0 semitones. Play this four-note shape as your verse riff. It should occupy two beats and repeat every two bars.

In the chorus or bridge, develop the motif by changing its rhythm while keeping the intervals. A motif that was even quarter notes becomes dotted eighth–sixteenth, or vice versa. Same shape, different weight.

STEP 5: LAYER THE ARRANGEMENT

The original uses these instrument families:

- Guitar: 11 track(s)
- Bass: 3 track(s)
- Wind: 2 track(s)

Start with **guitar** as your primary instrument. Add other parts one at a time, listening for register conflicts. Each added instrument should fill a different register gap — not double what's already there.

When you add a second melodic instrument, **double it in parallel** (17.4% parallel in the original). The two voices reinforce rather than counterpoint each other.

STEP 6: FINISHING TOUCHES

The original runs at **140 BPM** in **4/4**. If your draft feels too dense or too sparse compared to the reference, check these three things in order:

- Register: are two instruments occupying the same octave simultaneously?
- Rhythm: are two instruments playing the same rhythmic subdivision?
- Harmonic rhythm: are chords changing faster or slower than the original? Fix register conflicts first — they are the most audible source of muddiness. Then rhythmic overlap. Harmonic rhythm is last because it requires rewriting chord content, not just adjusting parts.

Chapter 7: Writing in the Style of "r9"

Vital Statistics

| Property | Value |

|----------|-------|

| Key | C major |

| Tempo | 130 BPM |

| Time signature | 4/4 |

| Approx. length | ~134 bars (~4.1 min) |

| Instruments | Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Lead Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Rhythm Guitar (guitar), Track 2 (bass), Track 2 (bass), Track 2 (bass), Vocals (wind), Vocals (wind), Vocals (wind), Vocals (wind) |

| Percussion | Track 3 |

Harmonic Fingerprint

Chord sequence (first 12 unique chords): `bvii → iv → bvii#5 → v65 → v6 → bvii#5##5 → bvii+##5 → biii#54 → #iv5 → bIII7#2 → #ivbb7 → #iv5b2`

With 16 distinct chords, this song has the widest harmonic range in the catalog. The variety is structural — different chord regions map to different sections rather than appearing randomly.

Borrowed chords: bvii (B- other), **bvii#5** (B- other), **v65** (G minor), **v6** (G minor), **bvii#5##5** (B- other), **bvii+##5** (B- other)

These chords come from the parallel minor. Each one introduces a chromatic pitch that doesn't belong to the home scale, creating a moment of harmonic color that stands out against the diatonic backdrop. When writing in this style, use these chords at structural transitions — not as decoration in the middle of a phrase.

Dominant cadence: Half (→V) (96 occurrences)

The song's section boundaries are marked by half cadences — the harmony moves toward V but does not resolve to I. This keeps the listener in a state of suspended anticipation throughout. When writing a song in this style, end your verse and pre-chorus phrases on V rather than on I. Reserve the I arrival for structural downbeats only.

Structure Blueprint

Detected section sequence:

`intro → verse → verse → verse → verse → verse → verse → verse → verse → bridge → bridge → bridge → bridge → bridge → bridge → bridge → outro`

This song has 17 detected blocks of 8 bars each: 8 verse, 0 chorus, 7 bridge, 1 intro, 1 outro.

No repeating chorus section was found — this song is through-composed or relies entirely on verse repetition. The energy arc is managed through density and texture rather than a chorus hook. When emulating, resist writing a traditional chorus. Let the verse carry the full emotional weight and build through repetition.

Chord content by section:

- *Verse:* `bvii#5##5 → bvii#5 → biii#54 → #iv5 → bIII7#2 → #ivbb7 → #iv5b2 → v2`
- *Bridge:* `iv5 → IV → IV7 → I752 → vi754 → v54 → ii5 → #ib774`

Bass Character

Track 2 — chromatic/walking (step motion: 100.0%, fifth motion: 0.0%, 44 notes)

Track 2 — chromatic/walking (step motion: 91.9%, fifth motion: 0.5%, 420 notes)

Track 2 — chromatic/walking (step motion: 100.0%, fifth motion: 0.0%, 31 notes)

The bass in this song moves primarily by **chromatic/walking**.

At 100.0% stepwise motion, the bass is functioning as a melodic voice. It weaves between chord tones using passing notes, creating continuous linear motion rather than harmonic anchoring. Write your bass line with melodic intent: each note should lead to the next by half or whole step wherever possible, with chord roots as arrival points rather than held positions.

Pedal points detected on: B-, C#, F, D, F#, G# (avg 15.2 repetitions per run)

These sustained bass notes hold while the harmony moves above them. In your arrangement, identify the structural moments where tension peaks and freeze the bass there for 4–8 bars before releasing it into the next section.

Melodic Fingerprint

Primary melodic motif: `unison → unison → unison → unison`

2576 occurrences — static — net motion: 0 semitones

All moves are steps (whole or half). This is a vocal-style, singable motif. It sits naturally in the voice and on keyboard. On guitar, play it on a single string using slides or hammer-ons to keep it legato.

To write in this style, start your melody with this interval sequence: `unison → unison → unison → unison`. Transpose it to fit C major. Use it in the verse as a riff and develop it in the solo or

bridge by varying the rhythm while keeping the intervals.

A secondary motif `M3 → unison → unison → unison` appears 39 times and provides contrast. Use it in the bridge or solo to depart from the primary motif without abandoning the song's intervallic vocabulary.

Instrument Interplay

78 melodic instrument pair(s) analyzed:

- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 6.6%, oblique 93.4%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 2.5%, oblique 97.5%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 0.9%, oblique 99.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 0.4%, oblique 99.6%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.9%, parallel 2.2%, oblique 96.9%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.4%, parallel 0.9%, oblique 98.7%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 1.8%, oblique 98.2%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 2.5%, oblique 97.5%)

- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.9%, parallel 1.3%, oblique 97.9%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 0.4%, oblique 99.6%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.9%, parallel 2.1%, oblique 97.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 1.3%, parallel 1.7%, oblique 97.0%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.9%, parallel 3.8%, oblique 95.3%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 1.8%, oblique 98.2%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 5.0%, parallel 0.0%, oblique 95.0%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 10.0%, parallel 0.0%, oblique 90.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 15.0%, parallel 10.0%, oblique 75.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.5%, parallel 2.5%, oblique 95.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.5%, parallel 0.0%, oblique 97.5%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 2.5%, parallel 0.0%, oblique 97.5%)

- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 5.0%, parallel 0.0%, oblique 95.0%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 3.7%, parallel 3.7%, oblique 92.6%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 10.0%, parallel 10.0%, oblique 80.0%)
- Lead Guitar (guitar) vs Lead Guitar (guitar): contrary motion dominant (contrary 1.9%, parallel 0.0%, oblique 98.1%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 3.1%, oblique 96.9%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 1.1%, oblique 98.9%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 1.1%, oblique 98.9%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 3.2%, parallel 3.2%, oblique 93.6%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 3.7%, parallel 3.7%, oblique 92.6%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 3.6%, parallel 7.1%, oblique 89.3%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 9.3%, parallel 5.6%, oblique 85.2%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)

- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 1.9%, oblique 98.1%)
- Lead Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 3.7%, oblique 96.3%)
- Lead Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 5.6%, parallel 1.9%, oblique 92.6%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.5%, parallel 0.0%, oblique 98.5%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 1.5%, oblique 98.5%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 1.5%, oblique 98.5%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 4.6%, parallel 1.5%, oblique 93.8%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 7.4%, parallel 3.7%, oblique 88.9%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 3.6%, parallel 17.9%, oblique 78.6%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.8%, parallel 0.0%, oblique 99.2%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.6%, parallel 0.6%, oblique 98.9%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.6%, parallel 1.1%, oblique 98.3%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 1.9%, parallel 1.9%, oblique 96.2%)

- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 3.7%, parallel 0.0%, oblique 96.3%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 1.8%, parallel 3.6%, oblique 94.6%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): parallel motion dominant (contrary 0.0%, parallel 0.3%, oblique 99.7%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 0.3%, parallel 0.2%, oblique 99.5%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 3.6%, oblique 96.4%)
- Rhythm Guitar (guitar) vs Rhythm Guitar (guitar): contrary motion dominant (contrary 1.3%, parallel 0.0%, oblique 98.7%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Rhythm Guitar (guitar) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 3.6%, oblique 96.4%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 0.0%, parallel 0.0%, oblique 100.0%)
- Rhythm Guitar (guitar) vs Vocals (wind): contrary motion dominant (contrary 1.8%, parallel 0.0%, oblique 98.2%)
- Vocals (wind) vs Vocals (wind): parallel motion dominant (contrary 0.0%, parallel 11.1%, oblique 88.9%)
- Vocals (wind) vs Vocals (wind): contrary motion dominant (contrary 10.7%, parallel 3.6%, oblique 85.7%)

- Vocals (wind) vs Vocals (wind): contrary motion dominant (contrary 7.4%, parallel 3.7%, oblique 88.9%)

Contrary motion dominates between the melodic instruments. When writing two parts for this style, move them in opposite directions as the default. When one voice rises, the other descends. Parallel motion should be reserved for structural moments of emphasis.

How to Write a Song in This Style: Step-by-Step

STEP 1: SET UP THE HARMONIC FRAMEWORK

Work in **C major** at **130 BPM** in **4/4**. Your harmonic starting point is the opening progression: `bvii → iv → bvii#5 → v65 → v6 → bvii#5##5`. Write this out on paper before touching your instrument. Identify which chord is the tonic, which creates tension, and which resolves or evades.

The first borrowed chord to introduce is **bvii** (B- other). Place it at beat 1 of bar 13 — the start of the third phrase — so the diatonic material has time to establish itself before the departure.

STEP 2: PLAN THE SECTION STRUCTURE

This song uses these section types: **intro, verse, bridge, outro**. Each section is roughly 8 bars. Sketch the structure before writing any music: draw a row of boxes, label each one, and decide which chord progression each box uses before you play a note.

The bridge is where the borrowed chord(s) appear. Write the bridge last, after the verse and chorus are solid, and use it to introduce the harmonic surprise.

STEP 3: WRITE THE BASS LINE FIRST

The bass in this song is **chromatic/walking**. Write the bass before any other melodic part. Map out the root notes of each chord, then connect them with chromatic or scalar passing tones. Every chord change should be approached by a half-step or whole-step from below or above.

STEP 4: BUILD THE MELODIC HOOK

Your hook is built from this interval sequence: `unison → unison → unison → unison`. Starting on the tonic of C, the notes move stay 0 semitones, stay 0 semitones, stay 0 semitones, stay 0 semitones. Play this four-note shape as your verse riff. It should occupy two beats and repeat every two bars.

In the chorus or bridge, develop the motif by changing its rhythm while keeping the intervals. A motif that was even quarter notes becomes dotted eighth–sixteenth, or vice versa. Same shape, different weight.

STEP 5: LAYER THE ARRANGEMENT

The original uses these instrument families:

- Guitar: 10 track(s)
- Wind: 4 track(s)
- Bass: 3 track(s)

Start with **guitar** as your primary instrument. Add other parts one at a time, listening for register conflicts. Each added instrument should fill a different register gap — not double what's already there.

When you add a second melodic instrument, move it in **contrary motion** to the first (15.0% of moves in the original are contrary). If the guitar ascends, the keyboard or strings descend.

STEP 6: FINISHING TOUCHES

The original runs at **130 BPM** in **4/4**. If your draft feels too dense or too sparse compared to the reference, check these three things in order:

- Register: are two instruments occupying the same octave simultaneously?
- Rhythm: are two instruments playing the same rhythmic subdivision?
- Harmonic rhythm: are chords changing faster or slower than the original? Fix register conflicts first — they are the most audible source of muddiness. Then rhythmic overlap. Harmonic rhythm is last because it requires rewriting chord content, not just adjusting parts.

Appendix: Song Index by Key and Tempo

| Song | Year | Key | Tempo | Time Sig | Sections |

|---|---|---|---|---|---|

| r5 | | C major | 85 | 4/4 | intro, verse, bridge, outro |

| r3 | | C minor | 117 | 4/4 | intro, verse, bridge, outro |

| r6 | | C major | 120 | 4/4 | intro, verse, bridge, outro |

| r1 | | C major | 130 | 4/4 | intro, outro |

| r9 | | C major | 130 | 4/4 | intro, verse, bridge, outro |

| r8 | | C major | 140 | 4/4 | intro, verse, bridge, outro |

| r2 | | C major | 173 | 3/4 | intro, verse, bridge, outro |