

**“Is She Weird”:
Subverting Cultural and (Hyper)Metric
Norms in the Music of the Pixies**

Trevor de Clercq

**MIDDLE
TENNESSEE**

STATE UNIVERSITY



IASPM–US Conference
February 24, 2017
Case Western Reserve University



The Pixies

from Left to Right:






Joey Santiago—lead guitar

Charles Thompson—lead vocals, rhythm guitar

Kim Deal—bass, vocals

David Lovering—drums

Pixies discography 1986-1993

	Album	Songs	Date	US Charts	US Sales
	<i>Come on Pilgrim</i>	8	1987	—	—
	<i>Surfer Rosa</i>	13	1988	—	GOLD
	<i>Doolittle</i>	15	1989	98	GOLD
	<i>Bossanova</i>	14	1990	70	—
	<i>Trompe le Monde</i>	15	1991	92	—

Kurt Cobain, 1994 *Rolling Stone* interview

On writing “Smells Like Teen Spirit”:

“I was basically trying to rip off the Pixies. I have to admit it. . . . We used their sense of dynamics, being soft and quiet and then loud and hard.”

“Smells Like Teen Spirit” (Nirvana, 1991)



Verse (in F)

i iv bIII bVI	i iv bIII bVI
Load up on guns, bring your friends;	it's fun to lose and to pretend
i iv bIII bVI	i iv bIII bVI
She's overboard, self-assured,	Oh no, I know a dirty word.

Prechorus

i iv bIII bVI	i iv bIII bVI
Hello, hello, hello, how low.	Hello, hello, hello, how low.
i iv bIII bVI	i iv bIII bVI
Hello, hello, hello, how low.	Hello, hello, hello...

Chorus

i iv bIII bVI	i iv bIII bVI
With the lights out, it's less dangerous.	Here we are now, entertain us.
i iv bIII bVI	i iv bIII bVI
I feel stupid and contagious.	Here we are now, entertain us.

“Smells Like Teen Spirit” (Nirvana, 1991)



Verse (in F)

i iv bIII bVI	i iv bIII bVI
Load up on guns, bring your friends;	it's fun to lose and to pretend
i iv bIII bVI	i iv bIII bVI
She's overboard, self-assured,	Oh no, I know a dirty word.

Prechorus

i iv bIII bVI	i iv bIII bVI
Hello, hello, hello, how low.	Hello, hello, hello, how low.
i iv bIII bVI	i iv bIII bVI
Hello, hello, hello, how low.	Hello, hello, hello...

Chorus

i iv bIII bVI	i iv bIII bVI
With the lights out, it's less dangerous.	Here we are now, entertain us.
i iv bIII bVI	i iv bIII bVI
I feel stupid and contagious.	Here we are now, entertain us.

“I’ve Been Tired” (Pixies, 1987)

Verse (in 3/2, key of G)

| I II IV | (repeat)

I said, “I wanna be a singer like Lou Reed.”

“I like Lou Reed,” she said, sticking her tongue in my ear.

“Let’s go, let’s sit, let’s talk, politics goes so good with beer.

And while we’re at it, baby, why don’t you tell me one of your biggest fears?”

I said, “Losing my penis to a whore with disease.” “Just kidding,” I said.

“Losing my life to a whore with disease,” she said, “Excuse me, please?”

I said, “Losing my life to a horrible disease.” I said, “Please...”

I’m a humble guy with healthy desire. Don’t give me no shit because....



Chorus (in 4/4)

| I II | IV I | II IV |

I’ve been tired.

I’ve been tired.

I’ve been tired.

| I II | IV I | II IV |

I’ve been tired.

I’ve been tired.

I’ve been tired.

“I’ve Been Tired” (Pixies, 1987)

Verse (in 3/2, key of G)

| I II IV | (repeat)

I said, “I wanna be a singer like Lou Reed.”

“I like Lou Reed,” she said, sticking her tongue in my ear.

“Let’s go, let’s sit, let’s talk, politics goes so good with beer.

And while we’re at it, baby, why don’t you tell me one of your biggest fears?”

I said, “Losing my penis to a whore with disease.” “Just kidding,” I said.

“Losing my life to a whore with disease,” she said, “Excuse me, please?”

I said, “Losing my life to a horrible disease.” I said, “Please...”

I’m a humble guy with healthy desire. Don’t give me no shit because....



Chorus (in 4/4)

| I II | IV I | II IV |

I’ve been tired.

I’ve been tired.

I’ve been tired.

| I II | IV I | II IV |

I’ve been tired.

I’ve been tired.

I’ve been tired.

Meter in Three Corpora of Rock Music

	Covach 2009		Burgoyne et al. 2011		Temperley & de Clercq 2013	
Total Songs	81		546		200	
in 4/4	61	(75.3%)	509	(93.2%)	168	(84.0%)
in 12/8	14	(17.3%)	18	(3.3%)	24	(12.0%)
in 6/8	1	(1.2%)	5	(0.9%)	6	(3.0%)
in 3/4	0		12	(2.2%)	1	(0.5%)
in 2/4	5	(6.2%)	0		0	
in 9/8	0		0		0	
Other	0		2	(0.4%)	1	(0.5%)

Meter in Three Corpora of Rock Music

	Covach 2009		Burgoyne et al. 2011		Temperley & de Clercq 2013	
Total Songs	81		546		200	
in 4/4	61	(75.3%)	509	(93.2%)	168	(84.0%)
in 12/8	14	(17.3%)	18	(3.3%)	24	(12.0%)
in 6/8	1	(1.2%)	5	(0.9%)	6	(3.0%)
→ in 3/4	0		12	(2.2%)	1	(0.5%)
in 2/4	5	(6.2%)	0		0	
→ in 9/8	0		0		0	
Other	0		2	(0.4%)	1	(0.5%)

Meter in Three Corpora of Rock Music

	Covach 2009		Burgoyne et al. 2011		Temperley & de Clercq 2013	
Total Songs	81		546		200	
in 4/4	61	(75.3%)	509	(93.2%)	168	(84.0%)
in 12/8	14	(17.3%)	18	(3.3%)	24	(12.0%)
in 6/8	1	(1.2%)	5	(0.9%)	6	(3.0%)
→ in 3/4	0		12	(2.2%)	1	(0.5%)
in 2/4	5	(6.2%)	0		0	
→ in 9/8	0		0		0	
Other	0		2	(0.4%)	1	(0.5%)

Phrase Lengths in Burgoyne et al. 2011

(546 total songs, excluding 1-bar phrases)

Phrase length (in bars)	Occurrences
2	1,750 (12.2%)
3	401 (2.8%)
4	11,270 (78.5%)
5	390 (2.7%)
6	179 (1.2%)
7	21 (0.1%)
8	280 (2.0%)
9	9 (0.1%)
10	27 (0.2%)
11	5 —
12	6 —
13	3 —
14	4 —
15	0 —
16	2 —
17	2 —
18	0 —
Total	14,349

Phrase Lengths in Burgoyne et al. 2011

(546 total songs, excluding 1-bar phrases)

Phrase length (in bars)	Occurrences
2	1,750 (12.2%)
3	401 (2.8%)
4	11,270 (78.5%)
5	390 (2.7%)
6	179 (1.2%)
7	21 (0.1%)
8	280 (2.0%)
9	9 (0.1%)
10	27 (0.2%)
11	5 —
12	6 —
13	3 —
14	4 —
15	0 —
16	2 —
17	2 —
18	0 —
Total	14,349

Phrase Lengths in Burgoyne et al. 2011

(546 total songs, excluding 1-bar phrases)

Phrase length (in bars)	Occurrences
2	1,750 (12.2%)
3	401 (2.8%)
4	11,270 (78.5%)
5	390 (2.7%)
6	179 (1.2%)
7	21 (0.1%)
8	280 (2.0%)
9	9 (0.1%)
10	27 (0.2%)
11	5 —
12	6 —
13	3 —
14	4 —
15	0 —
16	2 —
17	2 —
18	0 —
Total	14,349

Phrase structure in *Nevermind* (Nirvana, 1991)



Song	Form											
	In	Vr	Ch	Tag	Vr	Ch	Tag	Solo	Vr	Ch	Out	
Smells Like Teen Spirit	In 16	Vr 16	Ch 8+4	Tag 4	Vr 16	Ch 8+4	Tag 4	Solo 16	Vr 16	Ch 8+4	Out 8	
In Bloom	In 16	Vr 16	Ch*2 8+4	Ln 8	Vr 16	Ch*2 8+4	Ln 8	Solo 16	Ch*2 8+4	Tag 4	Out 8	
Come As You Are	In 8	Vr 16	Pc 8	Vr 8	Pc 8	Ch 8	Ln 4	Solo 16	Pc 8	Ch 8+4	Out 8	
Breed	In 16	Vr 16	Ch 8	Ln 8	Vr 16	Ch 8	Ln 8	Vr 16	Ch 8	Ln 8		
Lithium	In 4	Vr 16	Ch 8+4	Vr 16	Ch 8+4	Br 16+2	Ln 4	Vr 16	Ch 8+4	Br 16+2		
Polly	In 4	Vr 8	Ch 16	Ln 4	Vr 8	Ch 16	Ln 4	Vr 8	Ch 16			
Territorial Pissings	Ln 8	Vr 8	Ch 8	Vr 8	Ch 16	Ln 8	Vr 8	Ch 16	Ch 16			
Drain You	Vr 16	Ch 8+1	Tag 2	Vr 16	Ch 8+1	Br 16+16	Ln 4	Vr 16	Ch 8+4	Tag 2		
Lounge Act	In 8	Vr 8+2	Ch 8+4	Vr 8+2	Ch 8+4	Ln 4	Vr 8+2	Ch 16	Tag 8			
Stay Away	In 2+16	Vr 8	Ch 8	Vr 8	Ch 8	Br 8	Ch 8	Vr 8	Ch 8	Br 8	Ch 8	etc. 8+8+4+8
On a Plain	Vr 16	Ch 8	Vr 16	Ch 8	Br 16	Vr 16	Ch 16	Out 4				
Something in the Way	In 8	Vr 16	Ch 8+8+8	Vr 16	Ch 8+8	Ch 8+8						

Phrase structure in *Nevermind* (Nirvana, 1991)



Song	Form											
	In	Vr	Ch	Tag	Vr	Ch	Tag	Solo	Vr	Ch	Out	
Smells Like Teen Spirit	In 16	Vr 16	Ch 8+4	Tag 4	Vr 16	Ch 8+4	Tag 4	Solo 16	Vr 16	Ch 8+4	Out 8	
In Bloom	In 16	Vr 16	Ch*2 8+4	Ln 8	Vr 16	Ch*2 8+4	Ln 8	Solo 16	Ch*2 8+4	Tag 4	Out 8	
Come As You Are	In 8	Vr 16	Pc 8	Vr 8	Pc 8	Ch 8	Ln 4	Solo 16	Pc 8	Ch 8+4	Out 8	
Breed	In 16	Vr 16	Ch 8	Ln 8	Vr 16	Ch 8	Ln 8	Vr 16	Ch 8	Ln 8		
Lithium	In 4	Vr 16	Ch 8+4	Vr 16	Ch 8+4	Br 16+2	Ln 4	Vr 16	Ch 8+4	Br 16+2		
Polly	In 4	Vr 8	Ch 16	Ln 4	Vr 8	Ch 16	Ln 4	Vr 8	Ch 16			
Territorial Pissings	Ln 8	Vr 8	Ch 8	Vr 8	Ch 16	Ln 8	Vr 8	Ch 16	Ch 16			
Drain You	Vr 16	Ch 8+1	Tag 2	Vr 16	Ch 8+1	Br 16+16	Ln 4	Vr 16	Ch 8+4	Tag 2		
Lounge Act	In 8	Vr 8+2	Ch 8+4	Vr 8+2	Ch 8+4	Ln 4	Vr 8+2	Ch 16	Tag 8			
Stay Away	In 2+16	Vr 8	Ch 8	Vr 8	Ch 8	Br 8	Ch 8	Vr 8	Ch 8	Br 8	Ch 8	etc. 8+8+4+8
On a Plain	Vr 16	Ch 8	Vr 16	Ch 8	Br 16	Vr 16	Ch 16	Out 4				
Something in the Way	In 8	Vr 16	Ch 8+8+8	Vr 16	Ch 8+8	Ch 8+8						

Irregular (hyper)meter in 63 original Pixies songs ('86-'93)

Type	Frequency	Songs
3-bar phrases	12 (19%)	Is She Weird, All Over the World, Hang Wire, Break My Body, River Euphrates, I'm Amazed, Tame, I Bleed, Dead, Crackity Jones, Hey, Space
6-bar phrases	4 (6%)	Blown Away, Stormy Weather, Where is My Mind, I Bleed
Hyper-phrase elision	10 (16%)	Allison, Velouria, Is She Weird, All Over the World, Nimrod's Son, Hey, Gouge Away, Alec Eiffel, Motorway to Roswell, Oh My Golly!
Partial bars	13 (21%)	Debaser, River Euphrates, Cactus, Brick is Red, La La Love You, No. 13 Baby, There Goes My Gun, Trompe Le Monde, Alec Eiffel, Letter to Memphis, Bird Dream of the Olympus Mons, Lovely Day, Bone Machine
Riff grouping in 3s	13 (21%)	Rock Music, Dig for Fire, Hang Wire, Havalina, Break My Body, River Euphrates, I've Been Tired, Levitate Me, Wave of Mutilation, Dead, Mr. Grieves, La La Love You, There Goes My Gun
Odd phrase grouping	6 (10%)	Tony's Theme, I'm Amazed, Levitate Me, Here Comes Your Man, No. 13 Baby, Space, Ana
Odd meters	4 (6%)	Oh My Golly!, Vamos, Silver, Space
Phrase repeats 3x	6 (10%)	Hang Wire, Broken Face, Gigantic, River Euphrates, Monkey Gone to Heaven, Mr. Grieves

Irregular (hyper)meter in 63 original Pixies songs ('86-'93)

Type	Frequency	Songs
3-bar phrases	12 (19%)	Is She Weird, All Over the World, Hang Wire, Break My Body, River Euphrates, I'm Amazed, Tame, I Bleed, Dead, Crackity Jones, Hey, Space
6-bar phrases	4 (6%)	Blown Away, Stormy Weather, Where is My Mind, I Bleed
Hyper-phrase elision	10 (16%)	Allison, Velouria, Is She Weird, All Over the World, Nimrod's Son, Hey, Gouge Away, Alec Eiffel, Motorway to Roswell, Oh My Golly!
Partial bars	13 (21%)	Debaser, River Euphrates, Cactus, Brick is Red, La La Love You, No. 13 Baby, There Goes My Gun, Trompe Le Monde, Alec Eiffel, Letter to Memphis, Bird Dream of the Olympus Mons, Lovely Day, Bone Machine
Riff grouping in 3s	13 (21%)	Rock Music, Dig for Fire, Hang Wire, Havalina, Break My Body, River Euphrates, I've Been Tired, Levitate Me, Wave of Mutilation, Dead, Mr. Grieves, La La Love You, There Goes My Gun
Odd phrase grouping	6 (10%)	Tony's Theme, I'm Amazed, Levitate Me, Here Comes Your Man, No. 13 Baby, Space, Ana
Odd meters	4 (6%)	Oh My Golly!, Vamos, Silver, Space
Phrase repeats 3x	6 (10%)	Hang Wire, Broken Face, Gigantic, River Euphrates, Monkey Gone to Heaven, Mr. Grieves
No (hyper)metric irregularity	14 (22%)	Something Against You, Down to the Well, The Happening, Caribou, Isla de Encanta, Ed Is Dead, The Holiday Song, The Planet of Sound, The Sad Punk, U-Mass, Palace of the Brine, Subbacultcha, Distance Equals Rate Times Time, The Navajo Know

3-bar hypermeter:

“Crackity Jones” (Pixies, 1989)



Verse (in Db, 4/4 meter, drums in double-time)

	bVI		V		i	
	Thirty miles by,				hundred miles by	
	bVI		V		i	
	Stinking island,				Por goofiar	
	bVI		V		i	
	En crushing automovil,				Chasing voices he receives in his head.	
					bIII V	

Chorus

	bVI		V		I	
	Crack, crack, Crackity Jones;		Crack, crack, Crackity Jones;		Crack, crack, Crackity Jones	
	bVI		V		I	
	Crack, crack, crackity Jones;		Crack, crack, crackity Jones;		Crack, crack, crackity Jones	
	bVI		V		I	
	Crack, crack, crackity Jones;		Crack, crack, crackity Jones;		Crack, crack, crackity Jones	

3-bar hypermeter:

“Crackity Jones” (Pixies, 1989)



Verse (in Db, 4/4 meter, drums in double-time)

	bVI		V		i	
	Thirty miles by,				hundred miles by	
	bVI		V		i	
	Stinking island,				Por goofiar	
	bVI		V		i	
	En crushing automovil,				Chasing voices he receives in his head.	
					bIII	V

Chorus

	bVI		V		I	
	Crack, crack, Crackity Jones;		Crack, crack, Crackity Jones;		Crack, crack, Crackity Jones	
	bVI		V		I	
	Crack, crack, crackity Jones;		Crack, crack, crackity Jones;		Crack, crack, crackity Jones	
	bVI		V		I	
	Crack, crack, crackity Jones;		Crack, crack, crackity Jones;		Crack, crack, crackity Jones	

3-bar hypermeter:

“Is She Weird” (Pixies, 1990)



Verse (in Gb, 4/4)

I bIII	V bVII	IV V	
I know...		you're rich in	
I bIII	V bVII	IV V	
Good clothes...		and little things.	
I bIII	V bVII	IV V	
Your mind		is fancy.	
I bIII	V bVII	IV V	I
	(and your car is bitchin')	Is she weird?	

Chorus

I bIII	V bVII	IV V	
Is she weird, is she white, is she promised to the night? And her head has no room.			
I bIII	V bVII	IV V	
Is she weird, is she white, is she promised to the night? And her head has no room.			
I bIII	V bVII	IV V	bVI..
Is she weird, is she white, is she promised to the night? And her head has no room.			

3-bar hypermeter:

“Is She Weird” (Pixies, 1990)



Verse (in Gb, 4/4)

I bIII	V bVII	IV V	
I know...		you're rich in	
I bIII	V bVII	IV V	
Good clothes...		and little things.	
I bIII	V bVII	IV V	
Your mind		is fancy.	
I bIII	V bVII	IV V	I
	(and your car is bitchin')	Is she weird?	

Chorus

I bIII	V bVII	IV V	
Is she weird, is she white, is she promised to the night? And her head has no room.			
I bIII	V bVII	IV V	
Is she weird, is she white, is she promised to the night? And her head has no room.			
I bIII	V bVII	IV V	bVI..
Is she weird, is she white, is she promised to the night? And her head has no room.			

Metric level of the 3-chord group? “Rock Music” (Pixies, 1990)



In 2/4

	i		bVI		iv	
	Your mouth's		a mile		away	
	i		bVI		iv	
	Your mouth's		a mile		away	

In 3/2

	i	bVI	iv		i	bVI	iv	
	Your mouth's	a mile	away		Your mouth's	a mile	away	

In 4/4

	i	bVI		iv	i		bVI	iv	
	Your mouth's	a mile		away	Your mouth's	a mile		away	

Metric level of the 3-chord group? “Rock Music” (Pixies, 1990)



In 2/4

	i		bVI		iv	
	Your mouth's		a mile		away	
	i		bVI		iv	
	Your mouth's		a mile		away	

In 3/2

	i	bVI	iv		i	bVI	iv	
	Your mouth's	a mile	away		Your mouth's	a mile	away	

In 4/4

	i	bVI		iv	i		bVI	iv	
	Your mouth's	a mile		away	Your mouth's	a mile		away	

(The entire 4/4 section is crossed out with a large red X.)

Metric level of the 3-chord group? “Rock Music” (Pixies, 1990)



In 2/4

	i		bVI		iv	
	Your mouth's		a mile		away	
	i		bVI		iv	
	Your mouth's		a mile		away	

In 3/2

	i	bVI	iv		i	bVI	iv	
	Your mouth's	a mile	away		Your mouth's	a mile	away	

In 4/4

	i	bVI		iv	i		bVI	iv	
	Your mouth's	a mile		away	Your mouth's	a mile		away	

(The entire 4/4 section is crossed out with a large red X.)

(Hyper)metric irregularity in choruses: “Wave of Mutilation” (Pixies, 1989)



Verse (in F, 4/4)

	I		III		IV		ii	IV	
		Cease to resist,			giving my good-bye				
	I		III		IV		ii	IV	
		Drive my car			into the ocean				
	I		III		IV		ii	IV	
		You'll think I'm dead,			but I'll sail away...				

Chorus

	[2 / 4]	I		III		IV			
		On a Wave of Mutilation							
			I		III		IV		
		Wave of Mutilation							
			I		III		IV		
		Wave of Mutilation							
	[4 / 4]	I		IV		I		IV	. . .
		Wave...				Wave...			

(Hyper)metric irregularity in choruses: “River Euphrates” (Pixies, 1988)



Verse (in Gb, 4/4)

	I		I		IV		[2 / 4]	V	
	Stuck here out of gas,				out here on the Gaza Strip				
	I		I						
	From driving too fast....		(two, three...)						

Chorus

	IV	I		bVI	I		bVII	bIII	
	Ride a tire down		River Euphrates,		Let's ride a tire down....				
	IV	I		bVI	I		bVII	bIII	
	Ride a tire down		River Euphrates,		Let's ride a tire down....				
	IV	I		bVI	I		bVII	bIII	
	Ride a tire down		River Euphrates,		Let's ride a tire down....				

Link

	[3 / 2]	bVI	IV	I	.	.	.		x 3
--	-----------	-----	----	---	---	---	---	--	-----

(Hyper)metric irregularity in choruses: “River Euphrates” (Pixies, 1988)



Verse (in Gb, 4/4)

	I		I		IV		[2 / 4]	V	
	Stuck here out of gas,				out here on the Gaza Strip				
	I		I						
	From driving too fast....		(two, three...)						

Chorus

	IV	I		bVI	I		bVII	bIII	
	Ride a tire down		River Euphrates,		Let's ride a tire down....				
	IV	I		bVI	I		bVII	bIII	
	Ride a tire down		River Euphrates,		Let's ride a tire down....				
	IV	I		bVI	I		bVII	bIII	
	Ride a tire down		River Euphrates,		Let's ride a tire down....				

Link

	[3 / 2]	bVI	IV	I	.	.	.		x 3
--	-----------	-----	----	---	---	---	---	--	-----

Hyper-hypermtric irregularity: “Gigantic” (Pixies, 1988)



Verse (in G, 4/4)

| I . V VI | III . IV V | (x4)

Lovely legs, they are
What a big, black mess, what a hunk of love
He'd walk her everyday, into a shady place
He's like the dark, but I'd want him

Prechorus

| I . V VI | III . IV V | (x3)

Hey Paul, hey Paul, hey Paul, let's have a ball.
Hey Paul, hey Paul, hey Paul, let's have a ball.
Hey Paul, hey Paul, hey Paul, let's have a ball.

Chorus

| I . V VI | III . IV V | (x4)

Gigantic, Gigantic, Gigantic, a big, big, love
Gigantic, Gigantic, Gigantic, a big, big, love

Hyper-hypermeteric irregularity: “Gigantic” (Pixies, 1988)



Verse (in G, 4/4)

| I . V VI | III . IV V | (x4)

Lovely legs, they are
What a big, black mess, what a hunk of love
He'd walk her everyday, into a shady place
He's like the dark, but I'd want him

Prechorus

| I . V VI | III . IV V | (x3)

Hey Paul, hey Paul, hey Paul, let's have a ball.
Hey Paul, hey Paul, hey Paul, let's have a ball.
Hey Paul, hey Paul, hey Paul, let's have a ball.

Chorus

| I . V VI | III . IV V | (x4)

Gigantic, Gigantic, Gigantic, a big, big, love
Gigantic, Gigantic, Gigantic, a big, big, love

THANK YOU!

Select Bibliography:

- Burgoyne, John, Jonathan Wild, and Ichiro Fujinaga. 2011. "An Expert Ground-Truth Set for Audio Chord Recognition and Music Analysis." *12th International Society for Music Information Retrieval Conference (ISMIR)*.
- Covach, John. 2009. *What's That Sound? An Introduction to Rock and Its History*. 2nd ed. W. W. Norton.
- de Clercq, Trevor. 2015. *The Nashville Number System Fake Book*. Milwaukee, WI: Hal Leonard Corporation.
- de Clercq, Trevor and David Temperley. 2011. "A Corpus Analysis of Rock Harmony". *Popular Music*, 30/1, 47–70.
- Everett, Walter. 2009. *The Foundations of Rock: From "Blue Suede Shoes" to "Suite: Judy Blue Eyes."* New York: Oxford University Press.
- Frank, Josh and Caryn Ganz. 2006. *Fool the World: The Oral History of a Band Called Pixies*. New York: St. Martin's Press.
- Fricke, David. 1994. "Kurt Cobain, the Rolling Stone Interview: Success Doesn't Suck." *Rolling Stone* (January 27).
- Moore, Allan. 2001. *Rock: The Primary Text: Developing a musicology of rock*. Aldershot, UK: Ashgate.
- . 2012. *Song Means: Analysing and Interpreting Recorded Popular Song*. Aldershot, UK: Ashgate.
- Sisario, Ben. 2006. *Doolittle*. New York: Bloomsbury Academic.
- Stephenson, Ken. 2002. *What to Listen for in Rock: A Stylistic Analysis*. New Haven, CT: Yale University Press.
- Temperley, David. (unpublished draft). *The Musical Language of Rock*. New York: Oxford University Press.
- Temperley, David and Trevor de Clercq. 2013. "Statistical Analysis of Harmony and Melody in Rock Music." *Journal of New Music Research* 42/3: 187-204.