From The Dawn Of The Sabbath...
Metal Was Born

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There is a single audio CD that accompanies this thesis and it contains sixty four short extracts. This accompanying audio CD is included to illustrate points raised when discussing the syntax of heavy metal. I have organised the tracks under headings that relate to a number of the key codes identified throughout the thesis. Reference is given within the body of the general text, when appropriate, to direct the reader to listen to the given track(s) as an enhancement to the written description. The tracks are referenced as (CD:02), etc.

TIMBRE (DOWN-TUNED GUITARS)

2. Black Sabbath 1973: ‘Sabbath Bloody Sabbath’
6. Arch Enemy 2003: ‘Dead Eyes See no Future’

TRITONES

12. At the Gates 1995: ‘Nausea’

FLAT 2ND

19. Metallica 1991: ‘Sad but True’
22. Arch Enemy 2002: ‘Heart of Darkness’
23. Lacuna Coil 2002: ‘Swamped’
ANGULAR RIFF CONSTRUCTIONS

30. Arch Enemy 2003: ‘Silent Wars’
32. Lamb of God 2004: ‘Laid to Rest’
33. Arch Enemy 2005: ‘Nemesis’

MODAL RIFFS AND LINES

35. Black Sabbath 1970: ‘War Pigs’
37. Iron Maiden 1984: ‘Aces High’
38. Arch Enemy 2002: ‘Dead Bury Their Dead’
42. Lamb of God 2004: ‘Ashes of the Wake’
43. Trivium 2005: ‘Pull Harder on the Strings of Your Martyr’

RABID VOCALS

44. Slayer 1994: ‘Fictional Reality’
46. Arch Enemy 2003: ‘Dead Eyes See no Future’
47. Cradle of Filth 2004: ‘Nymphetamine’
49. Trivium 2005: ‘Rain’

DOUBLE-KICKS

52. Motorhead 1979: ‘Overkill’
54. Opeth 2002: ‘Deliverance’
55. Arch Enemy 2002: ‘Enemy Within’
56. Chimaira 2003: ‘Stigmurder’
57. DevilDriver 2005: ‘Hold Back the Day’
BLAST-BEATS

58. Napalm Death 1986: 'Deceiver'
59. Slayer 1994: 'Sex Murder Art'
60. At The Gates 1995: 'Need'
61. Cradle of Filth 2003: 'Promise of Fever'
63. Dark Tranquillity 2005: 'The New Build'
64. Roadrunner United 2005: 'Dawn of a Golden Age'
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Definition of Terms

12 bar riff On the guitar, a riff produced by constant repetitions of the tonic combined with a second figure that alternates between the dominant and sub mediant. The same riff originated as a piano figure in boogie woogie.

Aesthetics I have used this term to refer to the way in which lyrics, art, background, outward appearance (dress codes) and various forms of posturing (the non-sonic elements) combine and reflect a given band’s direction, cultural stance, image or politics.

Angular Riffs that are non-linear, have wide leaps and freely include chromatic alterations.

Back-beat A standard rock beat on the drum kit based on an alternating bass/snare pattern in crotchet beats.

Blast-beat A technique used by heavy metal drummers being essentially a rapid-fire backbeat in quavers, semiquavers or demisemiquavers.

Death Growls A more specific form of low-pitched rabid vocalising associated with death metal. Often referred to as ‘cookie monster vocals’

Double-Kicks and Double Bass Drum Technique A technique used by heavy metal drummers where both feet are used to create rhythmic patterns. This is possible using two separate bass drums (one to each foot), or by using a twin beater pedal (double bass drum pedal) on a single bass drum.

Double-stopping Playing a riff or melodic line on two adjacent strings whilst maintaining parallel intervals.

Dive-Bomb A technique used by guitarists where a note or harmonic is struck followed by a depression of the whammy bar on a locking nut system and the string gradually loses all tension and therefore pitch.

Half-dominant 7th A term I have created to describe an important interval emerging from the double-stopped guitar style of blues and Chuck Berry style rock and roll. This is a combination of 5th and flat 7th degrees, a kind of half dominant 7th. This is often used in combination with a glissando slide.

Hammer-on and pull-off A technique used by guitarists where the left hand creates a subsequent note by hammering down a finger or picking a note with a left hand finger (pull-off). These techniques are collectively known as ligados.

Ligado See hammer-on and pull-off.
**Linear** A riff built along the continuum of the mode or scale, i.e. with no chromatic alterations.

**Locking Nut** Certain types of guitar have this design. The strings are locked at the nut by a metal clamp. The bridge pivots on two small posts and is held in place by springs in the back of the guitar body. This allows extreme movement of the tremolo arm or whammy bar in either direction. Once locked the guitar stays in tune and can only be tuned by fine tuners on the bridge.

**New Wave Of British Heavy Metal or NWOBM** This is a term that came into circulation to represent the work of post (original line up) Black Sabbath British heavy metal bands such as Judas Priest and Iron Maiden.

**Palm Muting** Using the palm of the hand to dampen or part-mute the strings at the bridge and so create a percussive attack to riffs.

**Rabid Vocals** A term that I created to describe a distorted, sometimes screamed, shouted or half-shouted vocal style that has become a major constituent of extreme metal forms.

**Scooped guitar sound** Shaping the sound by adding full gain combined with maximum treble and bass EQ whilst the mid range EQ is switched off. This is often combined with a percussive palm muting effect.

**Sweep Picking** A technique used by guitarists where rapid crossing of the strings is combined with chord and ligados to create arpeggiated flourishes.

**Tapping** A technique used by guitarists where the right hand (finger or pick) strikes the fretboard to produce sound. Tapping is usually combined with hammers and pull-offs to create fast flourishes of notes often in semiquaver or triplet patterns.

**Transient 3rd** Where a change from a minor to a major 3rd is effected either by a hammer on, a slide or a bend.

**Tremolo arm** Where the bridge on a guitar is held partly by springs and can be depressed using a steel arm attached to the bridge.

**Tremolo (Trem) picking** A rapid alternating of the guitar pick on single notes.

**Whammy Bar** The tremolo arm on a locking nut system.
Abstract

The early 1990s saw the publication of important academic works on the subject of heavy metal music. These works were seminal in that they were the first to recognise and interrogate, in any substantial way, a topic that had been, until then, valued only as a cultural/sociological subject. Those ground-breaking works included Robert Walser's 1993 publication *Running with The Devil: Power, Gender and Madness in Heavy Metal* and Deena Weinstein's *Heavy Metal: The Music and its Culture* first published in 1991.

Both works however, present heavy metal in broad terms, creating a wide paradigm that includes bands with widely differing musical syntax and aesthetic concerns (e.g. Cradle of Filth to Bon Jovi). These generalisations, being based on the perceived commonality of such concepts as power-chords and gendering, form something of a paradox that has been unquestioningly embraced by subsequent authors and so sustaining that opinion.

I have challenged these generalisations and asserted that hard rock and heavy metal are distinctly different generic forms in both musical syntax and aesthetic. Moreover, I have argued that both Black Sabbath and Led Zeppelin were pivotal in the formation of heavy metal and hard rock respectively and that the first six albums of both bands were particularly significant to the generic evolution of both forms of music.

Heavy metal has evolved and become an established form of music over the last three and a half decades but vitally retains the central coding established in Black Sabbath's early work, not least the consistent utilisation of key intervals such as the tritone and flat 2nd, modal riffs, down-tuned guitars, aggressive performance techniques, episodic structuring and anti-patriarchal themes. By contrast, Led Zeppelin made significant contributions to the evolution of hard rock through a re-working of blues-based themes and syntax and the development of an eclectic repertoire. This work deconstructs that evolutionary process, highlighting the distinct nature of both forms.
INTRODUCTION

Academic discourse surrounding heavy metal as a genre of twentieth century music appears to be marked by a substantial degree of ambiguity and tends to promote heavy metal as a monolithic force that encompasses many different styles and practices. For example:

As heavy metal embraces styles from the heaviest to the lightest, from the growled and snarled to the sweetly melodious, from themes of evil and mayhem to those of love... (Weinstein 2000: 98).

This paradox has formed, it would seem, without extensive, rigorous or detailed musicological analysis to interrogate the significant differences in musical syntax between bands considered to be heavy metal, and that would include, importantly, those considered to be progenitors of heavy metal such as Black Sabbath and Led Zeppelin (e.g. Weinstein 2000 rev. ed., Walser 1993 and Shuker 2002). The central concern throughout my research, then, was to address the need for such analysis and to offer a re-evaluation of the rules that define heavy metal as a genre and its distinction from heavy rock.

Fabbri, in ‘A Theory of Musical Genres: Two Applications’ (1981), has defined musical genre as ‘a set of musical events (real or possible) whose course is governed by a definite set of socially acceptable rules’ (p.52). Those rules, therefore, collocate the compositional, performative (including communicative), social and aesthetic codes into a synthesised whole. Nevertheless, the ‘formal and technical rules, on a compositional level, play a major role in all musical genres’ (p.55) and therefore an interrogation of the musical syntax of heavy metal is considered not only relevant but necessary.

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3 Originally published in Popular Music Perspectives (eds Horn, D and Tagg, P) 1982 but also found on <www.tagg.org/others/ffabbri81a>
Fabbri has also argued that genres do not form, as it were, in a vacuum but originate from musical systems that are already established. Here, stable systems are ‘transgressed’ to form new genres from existing ones. This process is, by varying degrees, a mutational one where, in the early formative stages of a new genre, evidence of both the old and the new co-exist within the given musical set.

The significance of my own research in this respect is found in the way that Black Sabbath formulated radical and extensive transgressions of the blues and rock and roll context of their origins whilst Led Zeppelin’s more moderate transgressions of that same context faithfully retained blues and rock and roll stylisations; thus a clear dichotomy emerged between the two bands. The unique coding established by both Black Sabbath and Led Zeppelin has been perpetuated through the engendering of those contrasting sets of coding by subsequent bands and this process has significantly contributed to the stability of the genres through frequent re-emphasising of those key codes. Nevertheless, the evolutionary progress of heavy metal and hard rock has been marked by a constant flow of new transgressions (more specifically reflecting the progress of technology) which have become a synchronised and diachronic part of that evolutionary process.

Fabbri asserts that this state of flux contributes to a process where genres are ‘fuelled by relationships between various laws, by transgressions against them and above all by ambiguities’ (p.63). Thus, the ambiguities that I drew attention to above start to make some sense in the light of Fabbri’s theories. For example, he highlights the somewhat subjective nature of this topic by pointing out that even the definition of ‘music’ itself has been the subject of scholarly debate for some considerable time and as a result the ‘excessive broadness’ that allows the term ‘music’ to cover any types of events based on sound, has also allowed theorists to call ‘genre’ any ‘set of genres’ (pp.52-53). It seems to me that it is this concept that has informed the established works on heavy metal to date.

Fabbri does, however, maintain the validity of genre as a necessary means of understanding music and offers a solution to such ‘excessive broadness’ through the evaluation of specific sets of musical events in relation to other opposing sets (p.53). Here, there is a clear implication that genres become apparent by their sense of ‘otherness’ within the wider amalgam of related forms, and it is this concept that has
informed my own methodology. I have, therefore, sought to offer a more defined identity for heavy metal by such comparative means.

For example, whilst Shuker too recognises the difficulties inherent in establishing a generic identity for hard rock and heavy metal ('...heavy metal cannot be comfortably reduced to formulaic terms' (2002: 160) it is apparent that there has been little attempt to relate musical detail to defining genre. His references to Black Sabbath and AC/DC as examples of heavy metal are clear evidence of the problem: the syntax of AC/DC is formed from a balance of tonal based harmony, open chords and established blues/rock and roll conventions, but such conventions are absent from the syntax of Black Sabbath's early output where key numbers are based, instead, on modal lines, angular riffs, down-tuned guitars and episodic structures. This is discussed in detail throughout Chapter 2.

This same dichotomy has also been observed from within the ranks of both Black Sabbath and Led Zeppelin. For example, Bill Ward, drummer with Black Sabbath, expressed this point of view to Stephen Rosen:

Zeppelin were a blues-rock band. They were a whole different ball game. Robert (Plant – Zeppelin’s vocalist) was singing about being in love. We were talking about Vietnam, war pigs and everything else... (Rosen, 2002: 56).

Robert Plant (vocalist, Led Zeppelin) denies any allegiance to heavy metal when he says of Led Zeppelin’s first album, Led Zeppelin 1969:

That was not heavy metal. There was nothing heavy about that at all (Walser 1993: 6).

...thus confuting the claim of Led Zeppelin as heavy ‘metal masters’.

Simon Frith called for a ‘renewed genre analysis of popular music’ as early as 1987, asserting that ‘we still do not know nearly enough about the musical language of pop and rock’. Yet, to date, the major academic works on heavy metal have not addressed the need to interrogate the musical syntax of heavy metal in a sufficiently detailed way.

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Deena Weinstein, for example, in her book *Heavy Metal* (1991), attempts to explain heavy metal as a genre through sociological methods and the adoption of a 'chaos' theme. Her argument is very much about the verbal, visual and social practices associated with heavy metal. However, even though Weinstein has little to say about the music, she does nevertheless recognise the potential for a clear codification of heavy metal:

Heavy metal is a musical genre. Although some of its critics recognise it only as noise, it has a code or set of rules, that allows one to objectively determine whether a song, an album, a band, or a performance should be classified as belonging to the category 'heavy metal'. That code is not systematic, but it is sufficiently coherent to demarcate a core of music that is undeniably heavy metal (Weinstein 1991:6).

In his work *Rock: the Primary Text* (2001), Allan Moore also highlights the need for detailed syntactical and systematic deconstruction of heavy metal and hard rock texts. In a discussion of Chambers (2001) he writes:

Chambers uses the single, all-inclusive term 'heavy metal' but I would suggest that this over minimises the differences of style that can be found. I think it worthwhile to attempt to distinguish between heavy metal (and its offshoots) and what, 30 years ago, was called hard rock. (Moore 2001: 147).

Again, Moore emphasises this point:

Even this cursory survey would suggest that the single label 'heavy metal' is inadequate in respect to style. If Chamber's placing of this music in the mainstream of rock culture is correct, there are both room and cause for a great deal of research. (Moore 2001: 151).

Richard Middleton (1990) also supports the value of using musical coding in the identification of genre within rock and metal. In Chapter 6 of his seminal work, *Studying Popular Music* (1990), he discusses communication and codes, arguing that the coding of popular music is marked by variables. The emphasising or removal of specific codes gives character and identity to musical forms. (Middleton 2002: 176 – 183). He also suggests that the musical syntax, which is formed when bands create and reiterate certain shapes and figures, becomes the signifier of musical style.
Middleton also suggests that whilst in some instances genres privilege the musical codes, in others the genre is so closely aligned to a specific social movement that the actual music becomes of secondary importance:

Additionally codes may vary in strength, that is, the patterns they organise may be familiar and predictable – heavily coded – or they may be rather ambiguous and unpredictable – subject to weak or newly invented codes. At one extreme, pieces may create their own individual codes (this is more typical of avant-garde music); at the other extreme, a piece, may be so tightly bound to socialised conventions as to be ‘about’ its code. (Middleton 2002: 173).

The permutations inherent in this theory reflect those established by Fabbri (discussed earlier) and re-affirm the importance of social context in generic coding. Therefore, an equally important part of my research has been to give a balanced consideration to the aesthetics which drive and, the social conditions which favour, the creation of the music that I have analysed.

The reluctance of authors such as Deena Weinstein to engage with musical syntax in any kind of detailed manner is understandable, as David Bracket explains:

The resistance to textual description and analysis within popular music studies stems from both the opacity of analytical meta language and from non-musicologists who feel inhibited in discussing music because they are unfamiliar with its technical terminology, or are intimidated by its “abstract”, ‘non-representational quality and thus restrict themselves to discussing non-sonic elements such as lyrics or visual imagery. Regardless of feelings of resistance, few will dispute that the sonic level is crucial to conveying meaning. (Hesmondhalgh and Negus (eds) 2002: 66).

My intention then is clear: to analyse the syntactical design of heavy metal and relate it to hard rock, keeping my analyses at all times within the social context of their origins in order to offer some new, provisional theories as to the generic identity of heavy metal.

I start, therefore, from a hypothesis, based on my playing and teaching experience of some 35 years, that the origins of heavy metal began with Black Sabbath in Birmingham during the latter 1960s. This hypothesis also contains the theory that Led
Zeppelin (also part of the Birmingham story) were of pivotal importance in establishing the generic fingerprints of hard rock. Moreover and most importantly, my hypothesis suggests a clear musical and aesthetic dichotomy between these two bands, thus contradicting the work of Weinstein and Walser, who would each consider both Led Zeppelin and Black Sabbath to be heavy metal (Walser 1993: 120, Weinstein 2000: 12).

From this hypothesis I have illustrated the recurrent features of heavy metal through the core and periphery model, identifying and situating ‘key’ codes that appear to be present in all forms of metal (the core) and the peripheral codes that become important in the formation of sub-genres; for example, the use of synthesisers in black metal and symphonic metal. Through this method, I have identified not only major syntactical and aesthetic differences between Black Sabbath and Led Zeppelin, (for example, the angular and modal-based, down-tuned guitar riffs of Black Sabbath compared with the conventional blues/rock and roll syntax of Led Zeppelin) but also recognised the work of Black Sabbath as being of vital significance to the evolution of heavy metal. Furthermore, this method has allowed me to explain the stability of heavy metal and hard rock by recognising the perpetuation of those codes in the work of subsequent bands who have also contributed to the enlarging of the core and periphery.

In order, then, to establish the core and periphery of heavy metal coding I have analysed the musical syntax, not only of Black Sabbath but also of many other significant heavy metal and heavy rock bands from all decades. My methodology involved extensive listening (over 450 albums and DVDs), detailed observations, transcriptions of the music (especially the guitar parts) and systematic logging of the results. In this way I was able to identify key components that significantly recur between certain bands in the natural formation of generic stylisations and coding. Furthermore, by examining recurrent lyrical themes and aesthetic codes it became apparent that those bands who embraced the angular and modal based, down-tuned guitar riffs of Black Sabbath also, in the main, embraced the same anti-hegemonic aesthetic that marked the work of Black Sabbath, thus suggesting a contextualised cohesion of musical syntax and aesthetic coding that is exclusive to heavy metal. Significantly, this observation contradicted the dominant theories found within the established publications on heavy metal that situate heavy metal within the blues rock/misogynistic tradition and this assertion is expounded below.
To further support this central concern of my research, that of identifying the generic syntax of heavy metal, I have provided a number of audio illustrations on an accompanying Compact Disc. This CD contains a number of short extracts to illustrate some of the important features of heavy metal. Where necessary, throughout the main body of the thesis, I have made reference to appropriate tracks on the accompanying audio CD (e.g. CD:2,3,4) to indicate that the topic under discussion may be further enhanced by listening to those particular extracts.

I have also given many references to album tracks throughout the thesis in order to fully illustrate my arguments. Although the majority of these tracks are not included on the exemplar CD, such tracks are fully referenced in the discography at the end of the thesis allowing the reader the opportunity to undertake wider listening where referenced tracks are not known.

The starting point for my research, then, was to examine and critique the major works of Walser (*Running with the Devil* 1993) and Weinstein (*Heavy Metal: The Music and Its Culture* 2000), both considered to be the established authoritative works on heavy metal at the current time. Neither of these texts seeks to deconstruct the musical coding of heavy metal in any significant way⁵ highlighting the need for a thorough interrogation of the syntax of heavy metal. I have taken this as an opportunity to initiate that process.

My research, therefore, has sought to address this issue by posing a number of searching questions.

- What were the circumstances surrounding the origins of Black Sabbath's distinct style and who were the key musicians responsible?
- What made the music of Black Sabbath unique and who were/are the bands central to the continuity and development of their innovations?

⁵ Walser does have an extended musicological section (Chapter 3 of *Running with the Devil* 1993); however, the main focus of that chapter was to highlight the compositional and performative complexities of such guitarists as Ritchie Blackmore and Eddie Van Halen, suggesting that they have 'recycled the rhetoric of Bach and Vivaldi for their own purposes' (p.63), thus illustrating something of the influence of classical composers on heavy metal.
• To what extent has the syntax and aesthetic developed by Black Sabbath and the NWOBHM\(^6\) informed the development and continuity of modern metal?

• How do the generic sub-divisions, such as death metal and black metal, relate to those 1970s roots?

• How does the music of Led Zeppelin differ from that of Black Sabbath and what is the legacy of Zeppelin’s own distinct coding?

There was also a clear need to relate the central concepts found within the work of Walser that seem to fix misogyny as the fulcrum on which heavy metal turns to the ideologies evidenced in heavy metal’s anti-patriarchal aesthetic and the current wave of important female metal performers. Therefore,

• What then are the ideologies that drive heavy metal?

• To what extent is Walser correct in suggesting that heavy metal promotes patriarchy and misogyny? (For example, Walser 1993:1 and Walser 1993: 111)

My critique of Walser and Weinstein has been threaded throughout the main body of the thesis but is presented in a more focused manner below in order to introduce the reasons, relevance and need for my own research.

Robert Walser was amongst the first academics to write on Heavy Metal; his most established work in this respect, *Running with the Devil*, was published in 1993. In this text, Walser makes particular reference to the popular metal of the 1980s, exploring the concept of virtuosity, highlighting certain bands and, more specifically, guitar players and their music, and comparing it to Baroque composers such as Vivaldi and Bach. Tracing the roots of metal back to the late 1960s, he relates the stylisation of the music to the British blues bands and, more specifically, the incorporation of loud powerful beats and distorted guitars; these are the characteristics of what Walser considers the trademarks of the genre through the late 1970s and 1980s. It is, however, the concept of ‘power’ that is significant to his definition of heavy metal:

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\(^6\) New Wave of British Heavy Metal or NWOBM is a term that came into circulation to represent the work of post (original line up) Black Sabbath British heavy metal bands such as Judas Priest and Iron Maiden.
Heavy Metal denotes a variety of musical discourses, social practices and cultural meanings all of which revolve around concepts, images and experiences of power (Walser 1993: 2).

The basis for Walser's argument of power is founded on research conducted into the meaning of the term 'heavy metal', for example, by looking at the historical semantics that surround the term and its dictionary definitions:

Heavy metal in each of its parts and as a compound, evoked power and potency. A man of heavy metal was powerful and daunting, and the *OED* [*Oxford English Dictionary*] vividly confirms a long standing social conflation of power and patriarchal order. (Walser 1993:1)

Theories of ideology or hegemony stress the power of the dominant to construct the subjectivities of the subordinate and the common sense of society in their own interests. Popular culture (using neo-Gramscian theory) is interpreted as 'a site of struggle between the 'resistance' of subordinate groups in society and the forces of 'incorporation' operating in the interests of dominant groups in society' and is characterised as 'a terrain of exchange ... marked by resistance and incorporation.' As Storey observes:

The process is historical (labelled popular culture one moment, and another type of culture the next), but is also synchronic (moving between resistance and incorporation at any given historical moment), the texts and practices of popular culture moving within what Gramsci calls a 'compromise equilibrium. (Storey 2001: 11)

Significantly, the most powerful resistance is semiotic, and concerns the ability to 'think differently'.

This sense of 'thinking differently' is evidenced in the repertoire of Black Sabbath, whose music and aesthetic contradicts what Walser terms the 'social conflation of power and patriarchal order'. For example, the lyrics of 'War Pigs' 1970, (Figsl and 2) censure the power of the dominant to send the poor to the front line of war – 'treating people just like pawns in chess'. Similarly, 'Electric Funeral' 1970, is a criticism of nuclear war.
Figure 1
Black Sabbath: ‘War Pigs’ 1971

Generals gathered in their masses
Just like witches at black masses
Evil minds that plot destruction
Sorcerers of death’s construction
In the fields the bodies burning
As the war machine keeps turning
Death and hatred to mankind
poisoning their brainwashed minds
Oh Lord yeah

Figure 2
Black Sabbath: ‘War Pigs’ 1971

Politicians hide themselves away
They only started the war
Why should they go out to fight
They leave that all to the poor

Time will tell on their power minds
Making war just for fun
Treating people just like pawns in chess
Wait 'till their judgment day comes

Conversely, Led Zeppelin, by buying into patriarchal ideologies (in the misogyny of their lyrics for example), become a synchronised part of the social conflation of power and patriarchal order. Such distinctions are lacking in Walser’s observations; rather, he generalises, suggesting that all metal, as a genre, has been gendered from its early associations with machismo bands such as AC/DC and the misogynistic portrayal of ‘girls’ as sex objects and/or devious troublemakers as in, for example, such numbers as ‘The Jack’ 1975 (Fig 3).

Figure 3
AC/DC: ‘The Jack’ 1975

Poker face was her name
Poker face was her nature
Poker straight was her game
If she knew she could get you
She play’d ‘em fast
She play’d ‘em hard
She could close her eyes
And feel every card
But how was I to know
That she'd been shuffled before
Said she'd never had a Royal Flush
But I should have known
That all the cards were comin'
From the bottom of the pack
And if I'd known what she was dealin' out
I'd have dealt it back

She's got the Jack …

While 'meaning is always at issue' (Middleton, 2000: 13), the word play, based around a game of poker, portrays women as useful objects to satisfy the man's lust; poker providing an onomatopoeic play on 'poke her' and so connoting a more carnal association. The song also paints a picture of the woman as the 'femme fatale' who knowingly passes on venereal disease (the 'jack'). There is hatred and revenge in the closing line 'I'd have dealt it back.' The music is blues-based with a basic 12 bar blues structure and the downbeat tempo and slurred boozy vocal delivery of Bon Scott seem to connote notions of sleaze. The music builds a climax to the chorus where the repeated phrase 'she's got the jack' is constantly repeated with force and venom.

Mötley Crüe are another example of a band associated with misogynistic lyrics as in, for example, their 1987 track, 'Girls, Girls, Girls'.

Figure 4

Mötley Crüe: 'Girls, Girls, Girls' 1987

I'm such a good boy
I just need a new toy
I tell ya what girl
Dance for me, I'll keep you over employed
Just tell me a story
You know the one I mean

The video shoot for this record is centred in a strip bar where many scantily clad women are portrayed as willing and happy subjects providing for the lustful needs of the band members. In a TV interview on The Jonathan Ross Show (BBC, 4th June 2005), Tommy Lee (drummer with Mötley Crüe) explained about his 'titty cam': a video diary of fans

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7 From Middleton's discussion of dialogic exchange in Reading Pop. Approaches to Textual Analysis in Popular Music: 2000
‘flashing’ their breasts; this elicited a direct response from two fans within the TV audience who showed their breasts to Tommy and the national TV audience.

This discussion does raise some of the problems concerning musical coding discussed previously, in that many of the bands who situate much of their lyrical content within the frame of misogyny, such as AC/DC, Mötley Crüe and Jackyl frequently fall within a musical tradition linked to Delta/Chicago blues and Chuck Berry style rock and roll. In the case of AC/DC this is the majority of tracks. There are numerous examples: AC/DC ‘The Jack’ 1975, ‘High Voltage’ 1975, Mötley Crüe ‘Girls, Girls, Girls’ 1987 and Jackyl ‘The Lumberjack’ 1985. Arguably, such coding situates these bands within the heavy rock tradition, a point which will be discussed in detail in Chapters 2 and 3.

By contrast, in the tradition initiated by Black Sabbath and continued by such bands as Judas Priest, Iron Maiden, Metallica and Machine Head, the musical features are based on different forms of musical coding and lyrically seem to be concerned with different issues from those found in AC/DC and Mötley Crüe. For example, rather than dealing with themes of misogyny and gender anxieties, the lyrics of Black Sabbath and subsequent inheritors of their highly individual approach, appear to be directly concerned with the expression of anti-patriarchal dissent. Therefore, the strands of gothic horror and war found in the work of Black Sabbath (and heavy metal generally) represent a critique of the perceived hypocrisy of the Christian-based governmental hierarchy of a country that contains working class males and women in socially disadvantaged positions.⁸ Again, this contradicts Walser’s identification of metal as ‘social conflation of power and patriarchal order.’ (Walser 1993:1)

As such, it is suggested that Walser’s discussion of power presents a rather ambiguous generalisation, unproblematically situating all metal and hard rock bands within a structure of dominance and not allowing for the fact that some bands synchronise with dominant ideologies whilst, at the same time, some may resist. This is significant in that it highlights the way in which two camps have formed, one that aligns blues-based rock with the social conflation of power and patriarchy and the other, heavy metal, aligning

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⁸ This is encapsulated in the Christian hymn ‘All Things Bright and Beautiful’ (Cecil F. Alexander, pub. 1848). ‘The rich man in his castle: The poor man at his gate: God made them high and lowly: And ordered their estate’
its unique musical devices and structures with an anti-patriarchal dissent and thus pointing to the formation of generically different forms.

My initial research, thus, convinced me that Walser's concept of power, in relation to heavy metal, was misinformed, and that the manifestations of power he recognised, in most cases, either belonged outside of metal (e.g. Eminem: 'Guilty Conscience' 1998), or were shared practices that intersected with other generic boundaries. For example, the misogynistic lyrics frequently employed by Led Zeppelin are often found in traditional blues (e.g. Blind Lemon Jefferson: 'Black Snake Moan' 1927) but have no place in the world of Black Sabbath; also, power-chords are used by both Black Sabbath and Led Zeppelin but to a very different extent and purpose. I thus proposed an alternative central theme for heavy metal that unites music, lyrics, image and culture and that is, one of 'insurgent rage' expressed in angry music (power-chords, excessive volume, distortion, down-tuning, (CD:1-7) rabid vocals (CD:34-43) and modal lines (CD:44-50) and an anti-patriarchal/anti-Christian aesthetic; issues that are explored in detail in Chapters 1 to 5 of my thesis.

Walser's identification of the absence of gender anxieties in the themes of heavy metal (Walser 1993:110) is also problematic. His discussion of 'excription', (which he describes as the 'total denial of gender anxieties through the articulation of fantastic worlds without women' Walser 1993: 110) also contributes to what he interprets as heavy metal's misogynistic base (i.e. misogyny is engendered by the exclusion and denial of women). Noting the absence of women (excription) he relates this to metal's emphasis on male supremacy and other forms of masculine strength, illustrating his argument with reference to songs such as 'Iron Man' (Paranoid 1970) where, he argues, power is expressed in the form of a metallic and machine-like entity. (Walser 1993: 116).

Figure 5

Black Sabbath: 'Iron Man' 1970

He was turned to steel
in the great magnetic field
When he travelled time
for the future of mankind
Nobody wants him;
He just stares at the world,
Planning his vengeance
that he will soon unfurl

My own interpretation of ‘Iron Man’, however, aligns the song with their anti-patriarchal sentiments – themes of institutional manipulation combined with subsequent alienation and retribution are at the centre of this song and these are the sentiments that reflect their own position as socially disadvantaged members of society.

It would seem then that Black Sabbath’s excription of women was somewhat incidental and simply an outcome of their concern with other issues, a point that will be explored in Chapter 3.

The alignment of concepts such as excription to heavy metal raises questions concerning Robert Walser’s undue emphasis on the semantics inherent in the term ‘heavy metal’, not least how this meaning has found musical and cultural expression. As a term, ‘heavy metal’ was in circulation well before most people thought about why metal is called metal. In the early 1970s I was part of the early British rock/metal evolution, i.e. I was on the scene, sharing the music, learning to play it, copying it and living the experience of a fan and aspiring rock guitarist. The term heavy metal, as far as we were concerned at the time, was simply one that found circulation to describe/distinguish between the most significant bands that emerged out of the 60s rock scene.

For example, we recognised Black Sabbath, Led Zeppelin and Deep Purple, although sharing some similarities, as being clearly different from each other. At that time, I could not articulate it, although I knew that when I played the music on the guitar I used different shapes and patterns that distinguished one from the other. This same phenomenon also emerges in the work of Walser when quoting Joe Elliott, lead singer with Def Leppard: ‘In 1971 there were only three bands that mattered, Led Zeppelin, Black Sabbath and Deep Purple’. Elliott goes on to describe the differing sound of each band. Summarising Zeppelin, he talks of the crunch sound of Page, blues-based hooks and eastern mysticism. Of Deep Purple, he says that they are ‘similar [to Zeppelin] but with organ added and with greater stress on classical influences.’ Black Sabbath are described as ‘using dissonance, heavy riffs and the mysterious whine of vocalist Ozzy Osbourne’ to evoke overtones of gothic horror.’ (Walser, 1993: 10).
Walser, however, seems to underestimate the musical differences that distinguished these bands and collectively refers to them as the first school or generation of metal. Thus, his commitment to upholding the definition of metal as a musical expression of a dictionary definition gives metal, as a genre, too much breadth by embracing many and varied musical discourses thus allowing him to call, as Fabbri suggested, ‘any set of genres as a genre’.

This raises problems in differentiating heavy metal from hard rock where the musical and aesthetic codes are significantly different. Walser’s objective, rather, is to establish a more generalised rock/metal paradigm and as such his theory has certain comparability with Shuker’s definition of a meta genre, ‘rather loose amalgams of various styles’ that co-exist within ‘a purer, more easily understood form.’ Shuker illustrates this concept with his identification of blues, heavy metal and techno as ‘good examples of strongly differentiated genres’ (2002: 147). Thus, while Walser proposes the concept of metal as a ‘variety of musical discourses overarched by the theme of power’ (Walser 1993:2), I would suggest that metal exists, as Shuker puts it, in a purer form, i.e. ‘metal maintains its own identity within that amalgam’ (2002: 147), thus distinguishing it from bands such as Led Zeppelin who are arguably hard rock. I suggest therefore, that while Walser’s identification of the progenitors of heavy metal in the late 1960s provides some insight into the way in which metal developed, it is evident that metal assumed its own generic identity, so distinguishing it from rock. This issue will be discussed in more detail in my analysis of Black Sabbath and Led Zeppelin in Chapters 2 and 3.

Such generalisations are also evident in the inconsistencies of terminology used by Walser. The statements as listed below seem to suggest, on the one hand, that ‘hard rock’ and ‘heavy metal’ are used as interchangeable terms for the same form and, on the other hand, to suggest two clearly differentiated forms:

> The most important aural sign of heavy metal is the sound of an extremely distorted electric guitar. Anytime this sound is musically dominant the sound is arguably metal or hard rock (Walser 1993:41);

> Power chords result from distortion of the chord voicings most often used in metal and hard rock (p.43);
The power of power chords, the weight of metal and the hardness of hard rock... (p.43).

The first truly virtuostic hard rock guitarist was Jimi Hendrix. (p.77).

Bon Jovi abandoned much of heavy metal’s fantastic dimension in favour of rock authenticity. (p.121).

Clearly such statements are problematic in that they appear to situate metal within generalised observations without due regard for its defining characteristics.

Hence, it would seem that Walser’s analysis is most problematic in its differentiation between the stylistic characteristics of hard rock/heavy metal where distortion, power-chords and the identification of such artists as Jimi Hendrix, Jimmy Page and Tony Iommi imply a commonality in the emphasis on sound, voicings and virtuosity which should be balanced by a more thorough investigation into the distinctiveness of the two genres.

The ambiguity surrounding genre and gender is further heightened in Walser’s discussion of androgyny and romance:

> Until the mid 80s, one of these three strategies – misogyny, excription, androgyny – tended to dominate each heavy metal band’s aesthetic (Walser 1993: 111).

Walser’s discussion of androgyny (as having the characteristics of both male and female as suggested by the image of, for example, Marilyn Manson) is vague and suggests an underlying assumption that the visual identity of heavy metal significantly relates to the extravagant image of 1980s glam rock bands such as Mötley Crüe, Poison, Kiss and Twisted Sister where there is an implied femininity marked by glam and glitter. So, whereas his identification of the masculine espousal of, for example, long hair can be interpreted as a feminine signifier (common to 60s and 70s rock bands as a means of engaging visual attention, so providing common ground between Black Sabbath and Led Zeppelin), he does not go much further than explore the ways in which this technique was exploited to the full with the above named glam rock bands.
My own research suggests that to uphold androgyny as a signifier of heavy metal is misleading. For example, androgyny is not unique to heavy metal: it intersects many genre boundaries (Culture Club to Marilyn Manson for example) and Walser himself hints at this problem. (1993: 124). Also, contemporary trends in metal collocate long hair and shaved heads, often within the same band, as in for example, Pantera, System of a Down, Killswitch Engage, Machine Head, Drowning Pool. Therefore, the espousal of androgyny to heavy metal is relevant but not significant as a distinguishing mark.

Walser's final reference to style indicators in heavy metal is particularly contentious:

A fourth approach, increasingly important in recent years, 'softens' metal with songs about romance (Walser 1993: 111)

Given that Robert Walser's discussion of metal focuses upon codes of masculinity and, significantly, keeping the female at a safe distance (excription) this is something of a paradox. He cites, for example, Bon Jovi as a good example of the softening of heavy metal and yet the influences of American country music evident in numbers such as 'Wanted Dead or Alive' 1986; Ride 'Cowboy Ride' 1988 and 'Stick to Your Guns' 1988, seriously weakens any notion of Bon Jovi or any similar band, as conforming to the rules that formulise heavy metal. In fact, Walser himself recognises that this is a questionable issue when he observes:

There is still a lot of metal in Bon Jovi's music although the question of his inclusion in the genre is vigorously contested among various factions of metal fans. (Walser 1993: 120).

Additionally, there are questions as to how these observations relate to Led Zeppelin, who Walser clearly regards as heavy metal (1993: 10, 13, 14), and whose songs 'Heartbreaker' 1969; 'Thank You' 1969 and 'Since I've Been Loving You' 1970 would provide examples of 'the softening of metal' albeit that these clearly precede his identification of the 1980s trend. It would seem, then, that this is another example of Walser's selectivity in the construction of his argument. Led Zeppelin, as previously discussed, are not only situated (arguably) within hard rock (as opposed to heavy metal) but also (characteristically) include in their repertoires some suitably soppy songs with
which to celebrate true (lustless) love where there are ‘images of male self-doubt and self-pity.’

Further ambiguity emerges when interpreting the views of fans that were collected during an extensive heavy metal survey. From this Walser highlights the relative and subjective nature of heavy metal as a genre. The difficulty, he asserts, lies in the fact that the term appears to mean different things to different people. For example, to metal fans, Rush are not heavy metal at all but to outsiders Rush appear as heavy metal (Walser 1993: 6-7). However, it may be that rather than highlighting the difficulties of defining boundaries, it seems rather to demonstrate that fans have made measured judgements about what constitutes metal and what does not; that they are using discretion in relation to the details of musical coding. This process is also evident in Walser’s reference to Bruce Dickinson (Iron Maiden), saying that to him UFO are not metal but to a Human League fan UFO appear to be metal.

The failure of the Monsters of Rock tour referred to by Walser further illustrates the point in question. Bands such as Metallica and the Scorpions were billed together in an attempt to stage a mega metal concert:

The tour suffered substantial losses because they had misunderstood the genre of heavy metal: They saw it as monolithic, failing to realise that heavy metal and its audience are not homogenous, that fans’ allegiances are complex and specific. (Walser 1993: 5).

This detailed knowledge that fans often possess is also recognised by Shuker:

Indeed fans’ will frequently identify themselves with particular genres, often demonstrating considerable knowledge of the complexities of their preferences. (Shuker 2002: 145).

Furthermore, from the interviews and questionnaires conducted with fans, Walser notes that Judas Priest fans gravitated to other harder bands such as Iron Maiden and Metallica whilst Poison fans extended to Bon Jovi and Mötley Crüe (Walser 1993: 18). This should not be viewed a point of ambiguity, as Walser implies, but rather a

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suggestion that fans aurally and visually recognise different sets of coding and see clear boundaries that should not be crossed.

It seems, then, that there are contradictions. On the one hand, Walser defines metal broadly in terms of ‘a variety of musical discourses’ (Walser 1993: 2) suggesting an homogenous collective, and on the other stating that heavy metal is not homogenous (Walser 1993: 5) in that the fans recognise clearly defined codes in the music they encounter, implying no go areas across the boundaries that define those musical discourses. (Walser 1993: 4 –5). Those distinctions are further evidenced by the testimony of important rock musicians and these are highlighted by Walser at various points in his book. For example:

He [Yngwie Malmsteen] denounces the genre he is usually thought to inhabit, insisting, ‘I do NOT play heavy metal’. (Walser 1993: 99).

Yet Walser maintains a wide paradigm for metal, and includes both Malmsteen and (as noted earlier) Led Zeppelin in his discussion.

If Fabbri is correct in asserting that genres emerge through a process of transgressions to established genres, then there is a need for a closer examination of the most immediate and closely related forms of music prior to the emergence of heavy metal; this is something that is not dealt with in any substantial way in Running with the Devil. In fact, Walser makes no apologies for confining his research largely to the 1980s. The reason given for this is that metal matured both musically and in popularity during this time. (Walser 1993: 3). This highlights two important issues. (1) There is a need to recognise the importance of British bands prior to 1980 in the emergence of both hard rock and heavy metal, and this might, potentially, have overcome some of the problems identified earlier; (2) as Fabbri has noted, genres do grow (new techniques and technology for example) and mutate (the enlarging of the core, for example) thus suggesting the need to examine developments beyond the 1980s.

The musical innovations of bands such as Led Zeppelin and Black Sabbath were crucial to the inception and evolution of hard rock and heavy metal and yet Walser only briefly genuflects in their direction. He offers no analysis of music by these bands or interrogation of the bands and styles that influenced them. There remains, therefore, a
need to contextualise those same innovations through an interrogation of the music that influenced and provided the starting point for these bands. The history of the British blues revival and the managers and promoters who were behind that development were key movers in the evolution of hard rock and heavy metal and this phenomenon has not yet been researched in context. The origins of these forms, found largely in the central and surrounding areas of working class Birmingham, England, remain largely unexplored and therefore I have investigated this topic in Chapter 1.

The reference to Black Sabbath initiating 'dark metal, oriented towards the occult' (Walser 1993: 16) seriously underestimates their innovations. For example, my research confirms that they initiated a consistent set of musical and aesthetic codes formed from a conflation of key intervals, down-tuned guitars, modal contours and anti-Christian/anti-patriarchal rage. Significantly, this set of codes has been faithfully preserved in the music of many later bands, Metallica, Slayer, Machine Head and Arch Enemy, for example, and yet this highly important issue remains largely un-probed and unrecognised.

My earlier discussion referred to the work of Allan Moore and the need to explain the syntax of both heavy metal and hard rock through the deconstruction of musical texts. Walser himself hints at the significance of this over two paragraphs on page 47 where his discussion of modal and intervallic forms is related to the defining of genre and style. However, in this context it serves as an introduction to the use of rhetorical devices in heavy metal. Nevertheless, the paragraph inadvertently points to one of the essential syntactical differences between Black Sabbath/heavy metal and Led Zeppelin/hard rock. Introducing modes he says:

The differences are quite easy to hear: imagine (or play) the beginning of Deep Purple’s ‘Smoke on the Water’ in its original blues Aeolian form (G-Bb-C, G-Bb-Db-C); now play it in major/Ionian (G-B-C, G-B-D-C) [-] it sounds like a Pat Boone cover; give it a Phrygian Twist (G-Ab-D, G-Ab-Eb-D) and it sounds like Megadeth. Modes are not merely abstruse theoretical categories; they can serve as shorthand for referring to sets of meaningful elements of musical discourses. (Walser 1993: 47).

I mentioned earlier my days as a rock and metal disciple and how I differentiated the music of different styles by what fell under the fingers as a guitarist. This quote by
Walser explains exactly what I mean. For example, the 'blue note' inclusion in the main riff to 'Smoke on the Water' (the Db confirms this number is based on the blues scale rather than the Aeolian mode) is typical of the blues-rock that characterises the music of bands such as early to mid Led Zeppelin ('Heartbreaker' 1969), AC/DC ('Beating Around the Bush' 1979), Aerosmith ('Walk This Way' 1975), early Queen ('Keep Yourself Alive' 1973) and more recently preserved in the works of bands such as Thunder ('Stand Up' 1995) and Hurricane Party\(^{10}\) ('Roadstar' 2004)

Conversely, a significant proportion of Black Sabbath's early music reveals a consistent omission of such blues devices, exploring, instead, the sonic effects of pure modal forms (in particular Aeolian but also significant use of Dorian and Mixolydian). Also, although Sabbath did not make explicit use of the Phrygian mode, the frequent use of the flat 2\(^{nd}\) (first two and most significant notes of the Phrygian mode) gave more than a passing reference to that mode and extensively informed Sabbath's riff and vocal lines (for example, 'The Wizard' 1970, (CD:17) and 'Megalomania' 1975) This contextualised deployment of the flat 2\(^{nd}\) and other Phrygian inflexions extensively informed the work of later bands such as Metallica (for example, 'Master of Puppets' 1986 (CD:26), 'Sad But True' 1991 (CD:19), Sepultura ('Roots Bloody Roots' 1996 (CD:20), Machine Head ('Exhale the Vile' 1999 (CD:21) and Arch Enemy ('Leader of the Rats' 2003 (CD:39). Such coding is, as Walser suggests, what characterises style and genre. There remains a need, therefore, to further interrogate the way in which scales, modes and intervals relate to musical style and genre that can only be answered by detailed and thorough analysis. I offer only brief references here because such investigation is to be the substance of this thesis.

Metallica, like Black Sabbath, played a key role in the evolution of metal. Walser's discussion of Metallica provides only singular comments such as 'it was Metallica that brought speed metal to the attention of a wide audience' (Walser 1993: 16). The albums of Metallica are testament to the crucial role they played in the development of metal throughout the 80s and 90s and yet neither this, nor the significance of the way in which Metallica relate to Black Sabbath's innovations, is interrogated or even hinted at.

\(^{10}\) Hurricane Party changed their name in 2005 to 'Roadstar' as a sign of respect to recent hurricane victims.
In relation to the work of Metallica and Slayer, there is a need for greater recognition of the seminal work of British bands such as Venom, Judas Priest, Motörhead and Iron Maiden who, following on from Black Sabbath in the late 1970s, synthesised specific aspects of Sabbath's coding with newer concepts such as rabid vocals, double-kicks and new levels of aggression and pace. It is important, therefore, to examine the work of the main 'New Wave of British Heavy Metal' (NWOBHM) bands and, making connections with Metallica and Slayer, evaluate the extent of their absorption and redefinition of the new sets of coding introduced by the NWOBHM bands.

There are further implications associated with Walser's focus on the 1980s. For example, the research for my own thesis is being conducted fifteen years or so after Walser's (although published in 1993, the work focuses on events that happened early to late 1980s) therefore Running with the Devil can now be examined in a wider context of overall development. Some of what Walser presents as important aspects of the heavy metal culture, such as the guitar pyrotechnics of Van Halen and Malmsteen, the big hair, spandex and leathers, now appear not as major constituents of metal, but of 80s fetish and fashion that infiltrated much of rock and certain areas of metal.

The achievements of Eddie Van Halen and Yngwie Malmsteen are central to Robert Walser's discussion, where new techniques take the principles of classical rhetoric, in a rock context, to unprecedented levels. Those new techniques include tapping and sweep-picking and focus on the appropriation of classical music and virtuoso performance to heavy metal. Walser traces the roots of classical influence to earlier guitarists such as Ritchie Blackmore of Deep Purple where the employment of rhetorical musical devices, similar to those that mark the work of Bach, Vivaldi and Paganini, are recycled in the hands of the rock and metal guitarist.

Whilst it is evident that much of hard rock and metal during the 80s was influenced by these new developments, it is also important not to over emphasise their centrality to heavy metal. For example, as the 90s unfolded this style of guitar playing found a more permanent home in the instrumental rock forms of Joe Satriani (Surfing With the Alien 1987; The Extremist 1992) and Steve Vai (Passion and Warfare 1990; Alien Love Secrets 1995), and whereas such techniques have been embraced in more recent times by a number of important heavy metal bands, for example, Pantera (Vulgar Display of Power 1992); Arch Enemy (Anthems of Rebellion 2003), Opeth (Deliverance 2002),
Lamb of God (*As Palaces Burn* 2003) and Trivium (*Ascendancy* 2005) this should be balanced against equally important metal bands who have tended to avoid or play down guitar soloing altogether such as Napalm Death (*Scum* 1986), Korn (*Follow the Leader* 1989), System of a Down (*Toxicity* 2001), The Haunted (*rEVOLVEr* 2004) and Cradle of Filth (*Nymphetamine* 2004).

Therefore, whilst the virtuoso guitar solo may have a place in heavy metal, it is neither essential nor unique to the genre and when the soloing is taken out of metal, it is still recognised as metal through the presence of such vital characteristics as power-chords, palm-muting, modal forms and intervallic structures. Conversely, the inclusion of a virtuoso rock guitar solo in a musical number does not qualify it as metal; for example, when Michael Jackson employed Eddie Van Halen for the solo on ‘Beat It’ (1982), the crossover was one of rock and pop; there were, arguably, no features of metal in it at all. The virtuoso guitar solo therefore appears more as a stylisation that, as Fabbri suggests, seems to ‘intersect with numerous genres’ (Fabbri 1981: 52).

The influence of classical music on heavy metal bands extends beyond the virtuoso rhetoric found in the guitar soloing discussed by Walser. Moreover, those influences are evident in the 1970s as well as the 80s and 90s. The early albums of Black Sabbath, for example, display aspects of structure and texture that are clearly influenced by progressive rock and classical music. Parts of Shuker’s description of progressive rock fit well with the texts of early Black Sabbath: ‘embracing the use of fantastic and obscure imagery’ (Shuker 2002: 233). In the same passage he says:

...the music is primarily not intended for dancing, so largely avoids the standard rock beat, with timbre and texture more important. (Shuker 2002: 233).

Weinstein voices a similar opinion when she says ‘acid rock was not aimed at one’s legs but one’s head’ (Weinstein 2000: 17). This observation also seems to relate to the work of Black Sabbath. For example, the self-titled opening track from Black Sabbath’s 1970 debut, *Black Sabbath*, is both pseudo-orchestral and theatrical. The opening rainfall sound effect and tolling bell establish the mood of the lyrics which are concerned with a mysterious, ghost like figure dressed in black who points a finger of impending doom. The figure is depicted on the album sleeve, standing in the grounds of a desolate
medieval ruin and both the lyrical and visual imagery seem to be redolent of 50s/60s Hammer horror.

The track has no verse and chorus structure; rather, it has incessant repetitions of an ostinato figure. The ostinato, in this case, is based around a tritone figure and here Black Sabbath draw on a long history of associations, not least its use as a tension cue in 1950s and 1960s crime films\textsuperscript{11}. The main episode in ‘Black Sabbath’ has orchestral type percussive fills instead of a back-beat. These elements, combined with vocal lines based around a diminished triad, are programmatic, instilling a musical dimension of chill and fear to the lyrics. After several repetitions, where the mood is further enhanced by strong dynamic contrasts and fearful screams from Osbourne, the music concludes with an instrumental coda section that changes entirely in tempo and timbre and is thematically unrelated to the earlier section.

\textbf{Figure 7}
Black Sabbath: ‘Black Sabbath’ 1970 main theme (CD:08) (Transcription A. L. Cope)\textsuperscript{12}

\textbf{Figure 8}
Black Sabbath: ‘Black Sabbath’ 1970 Coda figure

\textbf{Figure 9}

\textsuperscript{11} Philip Tagg – ‘Tritonal Crime and ‘Music as Music’ 1991. This is an internet article found on <www.tagg.org/texts.

\textsuperscript{12} All transcriptions throughout this thesis are by the author.
The ‘punched out’ repeated triplet pattern above (Fig. 9) relates to devices established by orchestral and film composers to suggest dramatic anticipation and tension (e.g. Holst ‘Mars’ 1916) and such connotations are drawn on in the closing bars of ‘Black Sabbath’, confirming the track’s programmatic and theatrical status. Such classical appropriations are common in Black Sabbath’s early writing and are fully analysed in Chapter 2. Furthermore, there are many bands who have built on this same synthesis of classical scale and devices with modal forms; for example, Venom, Judas Priest, Iron Maiden, Metallica, Slayer, Pantera, Arch Enemy, Machine Head, Meshugga, Nightwish, Cradle of Filth, Carcass and System of a Down are just a cross section of some of the major bands, I suggest, who form the core of heavy metal across its thirty five year history.

So, upon interrogation, it seems that whilst Walser’s discussion of the appropriation of classical devices by heavy metal guitarists is thorough and entirely relevant, it is somewhat dated and does overlook other important aspects of this topic and, as such, certainly warrants further analysis.

Walser’s discussion of the live performance video as a means of excription (Walser 1993: 114), whilst relevant to the emergence of MTV during 1980s, needs to be contextualised. The last fifteen years, for example, has seen a significant development of more artistic interpretations e.g. Korn: ‘Freak on a Leash’ 1998, Metallica: ‘Enter Sandman’ 1991 and Arch Enemy ‘We Will Rise’ 2003. ‘We Will Rise’ represents a modern phenomenon that somewhat confutes Walser’s theories:

Even in many non performance metal videos, where narratives and images are placed not on a stage but elsewhere, the point is the same: to represent and reproduce spectacles that depend for their appeal on the excription of women (Walser 1993: 115).

In ‘We Will Rise’ the anti-conformist theme is strengthened by the obvious empowerment of women in heavy metal as Angela Gossow, Arch Enemy’s vocalist, controls and takes centre stage, not as a woman trying to be a man, nor in any kind of traditional patriarchal role (for example, as an object of the gaze) but in complete solidarity with the men. A further example is found in ‘Freak on a Leash’ (Korn 1998) where the young girl in the cartoon is not deprecated in any way but is rather the centre of the story and safely avoids all the danger around her that she is naively unaware of.
Both examples are representative of a broad and positive representation of women in heavy metal and stand in contradiction to Walser’s theory of excription.

The sub-generic complexities of heavy metal and their relationship to Black Sabbath, exemplified by the importance of bands such as Arch Enemy, is a phenomenon that has not been significantly explored by popular music scholars. That which does exist largely ignores musical syntax and coding, concentrating instead on the social and cultural aspects. Notable in this respect is the work of Keith Kahn-Harris, who has interrogated the social and political ramifications of black metal\textsuperscript{13}. Additionally, there is a brief discussion of extreme metal towards the end of Andy Bennett’s chapter on heavy metal found in *Cultures of Popular Music* (2002: 47–53).

Weinstein has included a complete chapter on modern metal in her 2000 revised edition of *Heavy Metal – The Music and its Culture*, which includes some useful pointers on this topic but again omits any musicological analysis. As such, there remains a need to highlight the way in which such complexities evolved. This can be illustrated by the emergence of thrash and exemplified in the works of early Metallica and Slayer. Here the down-tuned, modal based power-chord riffs, themes of insurgence and pseudo-orchestral structure/texture established by Black Sabbath remain as the foundation or core but newer textures and concepts are merged. In particular, technological innovations are at the heart of these changes where increased complexities of structure emerge through the manifestation and collocation of solo guitar rhetoric and virtuoso drumming techniques such as the blast-beat (Figure 12), (CD:58-64), the double-bass-drum technique (Figure 13) (CD:51-57) and new levels of amplifier distortion such as the scooped guitar sound.\textsuperscript{14}

![Figure 12 Blast Beat - Slayer - Dittohead - 1991](image)


\textsuperscript{14} Shaping the sound by adding full gain and a basic equalisation of full treble and bass and middle switched off. This is often combined with a percussive palm-muting effect.
Also, ‘rabid vocals’\(^\text{15}\) (CD:44-50) not only become a core stylisation in the work of many mainstream metal bands (e.g. Slayer, Machine Head) but are ubiquitous in extreme forms such as death metal, black metal and grindcore where the extremities of low pitched vocals and guitars are married with ultra speed and brevity (e.g. Napalm Death), or extreme theatrics (e.g. Cradle of Filth and Dimmu Borgir), tremolo-picking\(^\text{16}\) and complex arrangements (e.g. Arch Enemy and Lamb of God).

Whilst Weinstein’s theories and methods, then, contain some useful ideas, they are not backed up or explained by any detailed analysis of the music. As a result her suggested paradigm for metal is wide and all embracing and in this respect she has much in common with Robert Walser’s methods in *Running with the Devil* (as discussed in the earlier part of this chapter). For example, where Walser suggests the theme of power as a unifying factor across the various factions of what he considers heavy metal, Weinstein, (as mentioned earlier), uses the theme of chaos in a similar way (Weinstein 2000: 38-42). This is illustrated by her example of AC/DC’s and Black Sabbath’s contrasting use of hell and Satan related themes. AC/DC’s treatment of the theme is always marked by irony and humour; they are ‘bad boys’ overindulging in the lascivious pleasures of sex, drugs and alcohol and they are going there to party (e.g. Fig. 14). Most early lyrics of Black Sabbath, on the other hand, present themes redolent of Hammer horror movies or allegorical allusions to the evils of war (e.g. Fig. 15).

**Figure 14**

AC/DC: ‘Highway to Hell’ 1979

Yeah, living easy, living free
Season ticket on a one-way ride
Asking nothing, leave me be

\(^{15}\) A term that I created to describe a distorted, sometimes screamed, shouted or half-shouted vocal style that has become a major constituent of extreme metal forms. This technique is expounded more fully in Chapter 4.

\(^{16}\) A rapid alternating of the guitar pick on single notes
Taking everything in my stride
Don't need reason, don't need rhyme
Ain't nothing I would rather do
Going down, party time
My friends are gonna be there too

I'm on the highway to hell (x4)

No stop signs, speed limit
Nobody's gonna slow us down
Like a wheel, gonna spin it
Nobody's gonna mess me round
Hey Satan, paid my dues
Playing in a rocking band
Ooh Momma, look at me
I'm on my way to the promised land

Figure 15
Black Sabbath: 'War Pigs' 1971
Now in darkness, world stops turning
Ashes where their bodies burning
No more war pigs have the power
Hand of God has struck the hour
Day of judgement, God is calling
On their knees, the war pigs crawling
Begging mercy for their sins
Satan laughing, spreads his wings.

For Weinstein, the seeming dichotomy between the two different angles on the subject is resolved when the theory of chaos is applied. There is chaos in both the lawlessness and moral abdication of 'Highway to Hell' and in the death, destruction and confusion of war in 'War Pigs'. Whilst the analysis of verbal and, to an extent, the visual element of the texts relate to Weinstein's sociological methodology, the musical styles of the above songs, as already noted, are different and, as such, this problematises her conclusions; the unity created in the lyrics, by her application of the chaos theory, is confounded by the contradictory nature of the musical features, a point that she does not engage with at all.

In fact, Weinstein's brief and infrequent attempts to define the musical features of heavy metal are less than adequate, being simplistic and often inaccurate. For example, she states that, in heavy metal, prominence is given to the bass drum and the beat is emphatic in 4/4. (Weinstein 2000: 24). This statement appears to be more relevant to club dance music with its pronounced bass drum 'four to the floor' beat. (Fig. 16). In
rock and metal however the emphasis falls on the 2\textsuperscript{nd} and 4\textsuperscript{th} beats – the snare hit, known as the back-beat (Fig. 17). The back-beat is strong in both hard rock and heavy metal.

**Figure 16**

![Four to the Floor](image)

**Figure 17**

![Back Beat](image)

Furthermore, blast-beats and double-kicks have become ubiquitous in modern metal and Weinstein's description, therefore, is not only erroneous but seriously overlooks the complexities that exist within the genre and further underlines the need for a musicological deconstruction of heavy metal texts.

**Summary**

Both Walser's *Running with the Devil* and Weinstein's *Heavy Metal* remain the mainstay academic works on heavy metal. Both recognise the potential and difficulties of codifying heavy metal as a genre and both work towards some provisional conclusions. To this end, they both employ a thematic approach to unifying what they understand to be the various threads and factions of heavy metal: Walser, 'Power', and Weinstein, 'Chaos'. Even though this is a sound and useful methodology, it is problematic in the way the themes are used to identify social meaning in words and images, situating them both above and outside of musical considerations. As Hesmondhalgh and Negus argue (2002: 65), the sonic level (or actual music) is crucial to conveying meaning and, as such, constitutes a more defined approach to the study of heavy metal.

Weinstein's theory of chaos largely ignores musical features altogether and when she does occasionally discuss the actual sounds, judgements tend to be misinformed and erroneous. In Walser's use of the power theme he does attempt, with a measure of
success, to combine and relate both cultural and musical practices. For example, the patriarchal power-base of misogyny connects with the power of power-chords and distortion. His analyses and transcriptions, nevertheless, focus mainly on the development of rhetorical devices in guitar soloing and thus his musicological research of rock and metal is only partially fulfilled. In both works, therefore, the evident lack of musical analysis of key albums is problematic, leading to a generalised situating of metal as a genre that encompasses bands with widely differing musical identity, and thus forming a broad paradigm for heavy metal. Consequently, the distinction between heavy metal and hard rock remains ambiguous and the opinions of many academics ambivalent. This leads to distinctly different bands such as Black Sabbath and Bon Jovi both being classified as metal with no real musical justification, and writers such as Walser unable to decide whether bands such as Bon Jovi are metal or not.

Both writers subscribe and contribute to the apparent generalised opinion that heavy metal is misogynistic and male-dominated. Whilst this may be true in some instances, my own research suggests that in heavy metal themes are largely anti-patriarchal. Further still, much of heavy metal, in recent times, has opened up a space for women where there is a clear levelling of performer status evidenced in bands such as Arch Enemy (Angela Gossow, death metal growls), Bolt Thrower (Joanne Bench, bass player since 1986) and Nightwish (Tarja Turunen, lead vocalist). This highlights the way in which women have established themselves as vital and integrated members of the metal population. This sub-theme within my research was not on the original agenda but has become an engaging and enlightening central theme as the research progressed.

These, then, are the major issues to be researched in this thesis. Starting with chapter 1, I will present an argument for why Birmingham, England seemed to provide a particular geographical space for the emergence of heavy metal. Here I will recognise the importance of Fabbri's argument that genres do not form in an empty space but as transgressions of already established forms. Therefore, I will pose a number of pertinent questions intended to develop an interrogation of those early influential factors. These questions will be theorised through the concept of music, space and place; in particular my methodology, here, will be founded on the concept of 'Musical Milieu', a method that emerged in Peter Webb's discussion of the Bristol music scene (Webb in Whiteley, et al, 2003). I will adopt a similar technique to research why specific events and particular people local to the Birmingham region seemed to influence the emergence of
heavy metal. The salient points here will centre on the new motorway connections to Birmingham’s geographically central position midway between London and Liverpool, the (possible) impact of the grey and desolate landscape of Aston, the working class day to day monotony of school and factory and the significant implications of Tony Iommi losing the ends of two of his fretting fingers in a machine shop accident. Threaded throughout this same discussion will be constant references to the way in which a distinct and unique musical form emerged out of those Birmingham influences, one marked by down-tuned guitars, angular and modal riffs, sequences of power-chords and music that was dark, angry and gothic, promoting themes of anti-patriarchy. This very form became, I argue, the starting point for heavy metal at the hands of Black Sabbath. This contrasted with the blues-based and eclectic work of Led Zeppelin although the influence of Birmingham was pronounced in their work too, not least in the muscular and aggressive performance style of John Bonham.

Chapter 2 will interrogate points arising from Chapter 1 with specific reference to the musical development of both Black Sabbath and Led Zeppelin. Here, I detail the fundamental points of my argument which will suggest that Black Sabbath, through radical transgressions of their origins, initiated the evolution of heavy metal whilst Led Zeppelin, through a re-working of blues conventions significantly contributed to the evolution of hard rock.

Chapter 3 will be related to Chapter 2 in that it will examine and contrast the aesthetics of each band to discover whether the same dichotomy found in the musical syntax is mirrored in the verbal, visual and ideological strands.

Chapter 2 (and Chapter 4) will contain many transcriptions to pinpoint the specifics of musical discourse. My illustrations here will often be explained in terms of the Western tonal system, and draw on the commonly associated meta language of such musicology even though metal extensively draws on modal forms. I will take this approach assuming that most readers will be familiar with the standard analytical tools used in the study of Western tonal music (for example, Shenkerian analysis) and that the contrasting contexts of the tonal and modal systems will be enhanced in this way.

Chapter 4 will discuss the extent to which the second generation of British heavy metal bands (NWOBM) contributed to the evolution and stability of the genre. This will
involve analysing the music of Motörhead, Judas Priest, Diamond Head, Venom and Iron Maiden to illustrate how new techniques were developed in order to amplify the dark and aggressive coding established by Black Sabbath. Those features include new techniques such as double-kicks and the blast-beat, tremolo-picking and rabid vocalisations. This chapter will illustrate how they arrived at such new techniques and the way in which these shaped and influenced subsequent developments in heavy metal represented by such bands such as Metallica, Slayer, Napalm Death, Carcass, Cradle of Filth, Arch Enemy, Drowning Pool and Machine Head.

Chapter 4 will also further examine the theories of Walser and Weinstein in relation to heavy metal being driven by dress codes and other aspects of imagery. This particularly relates to the studs and leather image of Judas Priest but will also interrogate Walser’s identification of androgyny as an identifying feature of heavy metal.

Chapter 5, my final chapter, will contain a number of detailed illustrations designed to demonstrate the way in which the combined coding of Black Sabbath and the NWOBHM has become ubiquitous as the established coding of heavy metal. Those illustrations will be drawn from the repertoire of Machine Head, Arch Enemy, Trivium, Cradle of Filth and Nightwish. This chapter will also further examine Walser’s concept of classical assimilation by heavy metal bands but will broaden and re-evaluate that concept in the context of modern metal.

Finally, Chapter 5 will further examine the way in which heavy metal seems to have opened up a space for women. Here, I will draw attention to the establishment of a male/female solidarity and the rapidly growing proliferation of important women in modern metal. At the same time, I will highlight the need for much further, detailed research combined with a re-evaluation of the dominant trends, identified earlier, that present heavy metal as ‘no girls allowed’ and misogynistic.
CHAPTER 1

The Nativity

_Birmingham: The Cradle of All Things Heavy_

Introduction

There appears to be a strong consensus amongst academics and established journalists that heavy metal and hard rock emerged during the late 1960s/early 1970s in the industrial Midlands of England (for example, Walser 1993: 10, Weinstein 2000: 4 and Christie 1 2003: 1). The Birmingham/West Midlands bands at the centre of that evolutionary process were Black Sabbath, (half of) Led Zeppelin and Judas Priest. Such developments invite an interrogation of why Birmingham seemed to provide a particular geographical space for the evolution and early development of metal. This chapter seeks to undertake that interrogation.

The significance of the debates surrounding ‘Music, Space and Place’ emerges in Peter Webb’s investigation into the reasons behind the growth of the ‘Bristol Sound’ (Music, Space and Place: Popular Music and Cultural Identity: 2004 ed. Whiteley, Bennett and Hawkins). Webb’s discussion centres on the way in which musical forms are shaped by the geographical environment in which they evolve and his methodology is founded on the concept of ‘Musical Milieu’. Here, he suggests that there are combined influences that shape the development of musical phenomena and that these influences form particular constellations and trajectories at given points of time to affect the ‘sounds of the city’. The milieu, within and around a particular location, influences the music that becomes dominant for a period of time and this conceptualisation has particular relevance to my research into heavy metal and heavy rock. Not least the theory of ‘musical milieu’ provides a useful methodology for the interrogation of ‘why Birmingham’.


2 Although beyond the scope of this thesis, it is also significant that additionally, other Birmingham/West Midlands bands were central to the inception of later developments of heavy metal. These included Diamond Head, who were a major early influence on Metallica and, therefore, an important link to the emergence of thrash, Bolt Thrower who contributed to the emergence of death metal, and Napalm Death who, during the mid to late 1980s, pioneered the most extreme form of metal, grindcore.
In looking for some of the influential factors that led to the emergence of heavy metal and hard rock in late 1960s Birmingham I began by reading many relevant articles including Steven Rosen’s biography of Black Sabbath *Black Sabbath* 2002 (originally published as *Wheels of Confusion* 1996). A quotation from page 33 of this work, taken from an interview with Black Sabbath drummer Bill Ward, seemed like a relevant point of departure:

There was a boom going on that was created from everything that was coming out of Liverpool. Liverpool had opened up this enormous market, so most of the cities – Birmingham, London, Newcastle, Manchester, all had bumper crops during the ’60s. There were a lot of clubs opening up that had never before existed. Everybody was getting involved. There was the general theme of revolution and moving into new directions in a way that had never quite had the strength. (Rosen, 2002: 33)

Bill Ward’s reflections certainly point to a process of influence, i.e. copy/pastiche followed by transgress, that illustrates Fabbri’s concept, discussed earlier, that new genres do not form in an empty space but form as transgressions of already established forms. For example, ‘moving in new directions’ and the importance of Liverpool summarises the way in which the starting point for the members of Black Sabbath and Led Zeppelin (along with many other hopefuls) was to form a rock and roll band but then, after time and some success, to look for ways to be different. An important part of my research, then, was in looking at the starting point and influences for both bands, particularly that of Liverpool (beat/rock and roll) and the London blues scene and relating the musical coding of those dominant trends to developments in Birmingham. This process also included identifying key musicians, managers and promoters, new venues and socio-geographic influences that collocated to shape those new forms of music. Based on these hypotheses, I have identified the following points as of particular significance to this debate and these will form the structure of this chapter.

1. **Outside Influences.** Here my research identifies the extent and impact of the Beatles and Merseybeat (with its associated American rock and roll influence) and the London based British blues revival and its impact on Birmingham during the late 1960s and early 1970s. Additionally, my research highlights the extensive and vital influences of managers and promoters, namely, Giorgio Gomelski, Mike Vernon and Jim Simpson,
who not only encouraged experimentation and revolution but also provided new venues to showcase new styles.

2. Birmingham the Sound of the City. Here my research focuses on socio-geographic influences such as the idiomatic characteristics of the industrial Midlands and the personal attributes, background and interests of the Birmingham musicians who forged the hard rock and heavy metal sounds from that period.

3. Liverpool, London, Manchester and Newcastle: Why Not Here? Dominant Musical Trends in Alternative Cities. The reference by Bill Ward to other cities in the UK during the 1960s boom formed an interesting challenge that led me to an interrogation of the dominant musical trends in London, Liverpool (besides the blues and rock and roll influences discussed in Part 1), Manchester and Newcastle. After all, these cities also had, as Ward explains, 'bumper crops' in the 1960s and this raised the question of why the origins of heavy metal did not form in London, Liverpool, Manchester or Newcastle. This final part of my discussion will offer some brief suggestions and provisional answers to this question.

PART 1
OUTSIDE INFLUENCES

The Geographical Positioning of Birmingham
It would seem that one significant factor allowing the three points above to develop and combine during the 1960s and 70s was the introduction and expansion of the motorway network in England. The geographical position of Birmingham, mid-way between London and Liverpool, becomes highly significant. The opening of the M62 in 1958, the M1 between London and Birmingham in 1959 and the section of the M6 linking Birmingham to the M62 in 1963 meant that England's second city was easily accessible from the two most important musical centres in the UK during the 1960s, London and Liverpool. In particular, the rock and roll based Merseybeat pop (Liverpool) and the British blues revival (London) triggered an active immigration and migration of musical concept and style that spun a web of vibrant activity in Birmingham from both North and South. This unique combination of musical influence, then, could not occur anywhere other than in Birmingham because of its geographic position.
Liverpool's influence on Birmingham

Birmingham, like other cities across the UK, was gripped by the rock and roll craze that began in America during the 1950s. Being England's second city it was natural that rock and roll cover bands multiplied profusely in Birmingham. An article written in 1974, which appeared in *New Musical Express*, highlights the extent of Birmingham's unique absorption of the rock and roll phenomena:

Birmingham is a natch for rock and roll. It is dour and grubby, the biggest industrial city in Britain. Birmingham is flanked by coalfields, steel mills and car and engineering plants. Sometimes a little like Detroit, in fact. And, Birmingham is also the pivotal centre of the country. – To the north lies Manchester, Liverpool and Sheffield. To the south, a hundred miles or so down the M1 is London. But most of all Birmingham is a strong working class community producing a culture, which has found contemporary substance in high-energy rock and roll. Too close, perhaps, to form its own unique identity but situated just right to catch whatever happens to the north or south.  

As the 1960s progressed and the number of rock and roll groups in Birmingham multiplied, this local phenomenon came to be known as the 'Brumbeat', an adaptation of the term that identified events in Liverpool as the Merseybeat. The Merseybeat was rooted in rock and roll and was initiated partially by the Beatles who themselves were motivated significantly by the music of Chuck Berry, Little Richard and Goffin and King⁴/⁵. The Brumbeat and Merseybeat phenomena, then, were both, in turn, directly inspired by the early musical developments of the Beatles.

Charlie Gillett identifies five styles of rock and roll: Bill Haley, New Orleans Dance Band Blues, Rockabilly, Chicago Rhythm and Blues and Vocal Rock ‘n Roll (Gillett

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3 It is not clear who the author is but certainly, at least in part, written by Denis Detheridge, editor of *Midland Beat*. Found on the following web site <www.elonetwork.com/mrbluesky/brumbeat> (accessed 4th April 2003).

⁴ There were, of course, other influences in their mid to late career, but it is their original rock and roll inspiration that is significant to this discussion.

⁵ Gerry Goffin and Carole King were an American song writing partnership noted particularly for their work with girl vocal groups such as the Shirelles. Goffin & King were also heroes to the Beatles who recorded ‘Chains’ and McCartney was quoted as saying he wished he could write as well as Goffin and King. On their first U.S. tour meeting them was a priority. (<www.spectropop.com>)
It was a combination of the hard-edged rhythm and blues style of Berry, effervescent and melodic tenor style from New Orleans and a good measure of vocal rock and roll that marked the early work of the Beatles. It was a highly fuelled cocktail of music, youth, sexual energy and Liverpool humour. The Beatles' early career (e.g. the Hamburg days) is well documented; they played mostly covers of the above artists and similar, for example, ‘Roll Over Beethoven’ (Chuck Berry) and ‘Long Tall Sally’, (Little Richard). The raucous and effervescent rock and roll that fired the formation and initial repertoire of the Beatles clearly inspired their early original work and this is evidenced in such numbers as ‘Love Me Do’ 1963, ‘I Saw Her Standing There’ 1963, ‘I Want to Hold Your Hand’ 1963 ‘Eight Days a Week’ 1964, ‘Hard Days Night 1964’, ‘Can’t Buy Me Love’ 1964’ and ‘I Feel Fine’ 1964.

The significance of this is found in the way that the Beatles took rock and roll and reshaped it into original forms of music: this was a revelation to cover bands across the country. By originality I am suggesting that the music developed by the Beatles was something that moved beyond a copy, parody or pastiche of style, highlighting rather an addition of new elements, not only in terms of rhythm, melody and harmony but also the sound. For example, the centrality of ‘sound’ in the production and aesthetics of popular music was to become as much a part of the agenda as new tunes and rhythms (for example, *Sgt Peppers Lonely Hearts Club Band* 1967). It is this that musicians, producers and companies have come to focus on, so enlarging the genre. Importantly, it seems to be the novel sonic details of particular records that drives listeners' responses, evaluations and memories (for example, the Beatles’ ‘Yeah Yeah Yeah’ in ‘She Loves You’ 1963). These examples very much illustrate the way in which the centre/periphery model works: from inside one musical style to elements of another... thence to the genre in which the second style becomes a part, a style indicator that is found in the compositional/structural norm.

A brief listen to any of the early Beatles songs would illustrate this point. For example, the rock and roll/blues influenced 12 bar format of the verse in ‘Can’t Buy Me Love’ 1964 and the blues inflexions in the vocal part are blended with the minor key pop chorus which also doubles as the intro. The key here is the mediant minor (Em) moving

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7 Which is how they started out – as a covers band
through the dominant key (G) to the tonic of the verse (C). Significant is the way in which Lennon and McCartney transform the conventional falling minor 3rd of the blues (in the vocal part). They do this by elongating the minor 3rd of the opening Em chord on the first syllable of the word 'love'. The expected fall to the tonic note E, on the second syllable, brings a surprise when it becomes the 5th of the chord Am. In ‘I Want to Hold Your Hand’ 1963, the 12 bar guitar riff (e.g. Berry) and vocal harmonies (e.g. Goffin and King) typically retain links with rock and roll whilst the variety of chords, including a minor 7th in the middle 8, again show the Beatles' experimentations at incorporating new ideas. Lennon had this to say about the song ‘I Want to Hold Your Hand’: ‘a complex series of mood and chord changes packed into a lighting bolt of infatuation’. (<www.Rollingstone.com> ‘500 Greatest Songs of All Time’ no.16).

In ‘From Me to You’ 1963 the Beatles combine the influence of Roy Orbison (the oscillating tonic to sub mediant (A major to F# minor) chords that feature in ‘Oh Pretty Woman’ 1961 (for example) with fresh ideas of their own design. In ‘From Me to You’, the tonic to sub mediant oscillation of ‘Oh Pretty Woman’ is parodied (C to Am in this case) but becomes a point of ambiguity, unsettling the listener as first the intro then the verse suggests one tonal centre and then the other. As the song proceeds, C major seems to be established as the tonal centre as it reaches the end of the verse. However, as the song draws to a close, Lennon and McCartney throw in further surprises; first the sudden appearance of the flat sub mediant in its major form (Ab major), followed by the safe chord of C major (tonic resolution) but, at the last, ending on the relative minor (Am) and thus concluding with the same tonal ambiguity that was established at the start and hinted at constantly throughout.

This important development by the Beatles seems to be related to what Cawelti (cited in Shuker 2002) describes as the rise of rock auteurship whereby the rock and pop musicians become recognised, by themselves and others, as an ‘artist’ creating individual works that are driven by the creators’ own initiatives and freedom of expression as much as they are by the record companies’ and managers’ pockets:

One can see the differences between pop groups which simply perform without creating that personal statement which marks the auteur and highly creative groups such as the Beatles who make of their performance a complex work of Art. (Cawelti 1971: 267; cited in Shuker 2002: 17).
Whereas such references make most sense in the light of Revolver 1966, Sgt Pepper's Lonely Hearts Club Band 1967 and later albums, the metamorphosing of rock and roll at the hands of the Beatles into beat-pop is, arguably, grounded in the first stages of auteurship. This is significantly important because the evolution of both hard rock and heavy metal was founded on the freedom to take the rock and roll and blues syntax and reshape those elements (the process of transgression) into new forms. Led Zeppelin, for example, in contributing significantly to the evolution of hard rock, seemed to amplify the rock and roll/blues roots and eclectic work of the Beatles and this process was less a transgression of their roots than that of Black Sabbath who formed radical transgressions of rock and roll, evolving a syntax that stepped out of the periphery entirely to establish the fundamental coding of what would become heavy metal. Rock and roll remains important, however, because without it there would have been nothing to transgress.

Unpicking the stylistic elements of rock and roll from the work of the Beatles is important because the Chuck Berry style rock and roll, which was a key element of the early Beatles' sound, embodies particularly strong features that were maintained as key codes in the work of Led Zeppelin and subsequent inheritors of their generic innovations. This is significant in that half of Led Zeppelin were from the Birmingham beat and blues circuit and those influences had a bearing on the new music that Zeppelin produced. I would like to illustrate, therefore, a number of features which I discovered by much listening and playing, from the Chuck Berry style of rock and roll, which seemed to provide some of the musical language of subsequent rock and hard rock styles.

Significantly, Berry borrowed ideas from electric blues (thus intensifying the synthesis of blues and rock and roll), transforming the swing rhythms of the blues into 'straight fours' and the 'downcast' lyrical themes of the blues into cheeky, romantic and lustful ones. Other dominant features inherited from the blues include:

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8 In that they were eclectic in their output and that their rock based output was founded on the syntax of blues and Chuck Berry style rock and roll. This theory will be expounded further on in the chapter.
The '12 bar riff'\(^9\)

The 12 bar blues structure

And the following guitar based features:

- What I have called the 'transient 3\(^{rd}\)', where a change from a minor to a major 3\(^{rd}\) is effected either by a hammer on, a slide or a bend.

- Double-Stopping. This is an idiomatic feature of the guitar that led to further evolutionary developments in rock music. For example, the vocal harmonies of rock and roll, which are often based on 3rds and 6ths, are transformed in their instrumental version into fourths because of the natural string spacing/tuning of the guitar. This had a significant implication for subsequent rock styles where riffs are based on 4ths and 5ths (which are inverted 4ths).

- Another important interval emerging from the double-stopped guitar style of Berry is a combination of 5\(^{th}\) and flat 7\(^{th}\) degrees, a kind of half-dominant 7\(^{th}\). This is often used in combination with a glissando slide.

The following examples illustrate these features.

**Figure 18**

Chuck Berry: 'Johnny B Goode' 1958. Intro

\[\text{\includegraphics{example_music.png}}\]

The above example illustrates the transient 3\(^{rd}\), which is hammered on (the first note is played with the pick and the second is sounded by hammering down a left hand finger). The transient 3\(^{rd}\) is heard in the anacrusis and 2:3. Bar 1 illustrates a typical double-stopping technique. The 4ths are a natural outcome of forming a barre across the first two strings in this case at fret 5.

\(^9\) On the guitar, a riff produced by constant repetitions of the tonic, synchronised with a second figure that alternates between the dominant and submediant. The same riff is also frequently played on a piano in rock and roll and the blues.
Figure 19

This example shows a typical half-dominant 7th used in this case as a fill within the chorus in a call and response manner. Aurally, this is a major feature of the chorus. These features, as mentioned, formed an important part in the evolutionary development of rock through first the Beatles and then Led Zeppelin.

For example, in Fig. 20 below, (the Beatles’ ‘All My Loving’), the double-stopping is clearly evident but mixes various intervals. The transient 3rd figure is evident in bar 3.

Figure 20

Figure 21, below, provides an example of how Led Zeppelin’s syntax retains clear links with electric blues and Chuck Berry rock and roll. The key of A provides a number of idiomatic and timbral possibilities inherent in open to stopped strings. The riff starts by outlining chord I and the presence of the F# sub mediant note is a subtle incorporation of a 12 bar riff. A transient 3rd is hinted at through the pitch inflexions of the string bends.

Figure 21

This indicates a string bend to create a transient 3rd

Here, I acknowledge also the influence of writers/performers such as Chet Atkins and Carl Perkins.
Importantly, the hard rock sound developed by Led Zeppelin was a synthesis of, not only riffs formed from transgressions of blues and rock and roll syntax, but also of other sonic elements such as loud volume, a driving and powerful back-beat and overdriven open chords that contribute to the ‘sound’ as a whole. This context of musical events inspired a number of bands from early on to privilege the rock aspect of Zeppelin’s sound as the entirety of their set, AC/DC\textsuperscript{11} being a prime example.

The music of AC/DC, who formed in the mid 70s, constructed their musical identity, like Led Zeppelin, out of the building blocks of electric blues and Chuck Berry style rock and roll. However, where Led Zeppelin developed an eclectic repertoire, AC/DC wholly privileged the elements found in Zeppelin’s rock output. Therefore, whilst AC/DC naturally formulated their own unique context, the main elements of their set are clearly related to the work of Led Zeppelin. The use of simple, open chords played at high volume and combined with rock and roll/blues devices such as transient 3rds, 12 bar riffs and sliding half-dominant 7ths seem to be inspired by such numbers as Zeppelin’s ‘Living Loving Maid’ 1969 ‘Communication Breakdown’ 1969, ‘Heartbreaker’ 1969 and ‘Rock and Roll’ 1971.

‘Riff Raff’ 1978, for example, is typical of AC/DC’s output and illustrates some of the points made above. This work is based on open string chords (see Fig. 23) and power-chords that clearly imply standard open chords. The three opening chords (Fig. 22) fulfil the criteria for a power or 5\textsuperscript{th} chord (i.e. it is just the tonic and dominant notes played at the bottom end of the chord) but are clearly based on an open A major chord. Notice also the use of transient 3rds. (Figs 22-24).

Fig. 25, ‘Have a Drink on Me’ 1980, illustrates the way in which AC/DC adopted the half-dominant 7\textsuperscript{th} along with transient 3\textsuperscript{rds}, wrapped together in the idiomatic key of A with open to stopped string concepts.

The work of the Beatles was of further significance in that by 1967 they had developed an eclectic style that seemed to retain rock as the core stylistic element, whilst at the same time venturing into a variety of other styles. This seemed to provide a second

\textsuperscript{11} Although considered an Australian band, it is significant that the main core of the band, Bon Scott, Angus Young and Malcolm Young were born and raised in the back streets of Glasgow. They were taken to Australia, whilst young teenagers, by their parents who emigrated to escape the hardships of working class life on the Glasgow docklands.
blueprint for the work of Led Zeppelin who not only inherited and then magnified the rock fundamentals of the Beatles’ sound and built on their auteurship, but also wholly embraced their eclecticism. This is entirely significant in that Led Zeppelin’s output, overall, took in many influences including acoustic and folk music and the full relevance of this to the debate of codifying hard rock and heavy metal is discussed throughout Chapters 2 and 3.

Figure 22
AC/DC: ‘Riff Raff’ 1978 Main riff part one

Figure 23
AC/DC: ‘Riff Raff’ 1978 Main riff part two

Figure 24
AC/DC: ‘Riff Raff’ 1978 Main riff part three

Figure 25
AC/DC: ‘Have a Drink on Me’ 1980
By contrast, Black Sabbath, although starting life as a blues/rock and roll cover band, did not, in the main, utilise the coding of rock and roll in their sound after they became Black Sabbath in 1969. However, the auteurship of the Beatles that influenced Birmingham was of prime importance in the emergence of heavy metal at the hands of Black Sabbath in that such auteuristic vision, arguably, emboldened them to indulge in the extensive transgressions of both music and aesthetics which became the launching pad for their new developments.

My research of Liverpool and its influence on the emerging Birmingham metal scene, therefore, only provided partial answers to the ‘why Birmingham’ question. It was my research of the London blues scene of the 1960s, and its impact, that provided a more complete picture. Certainly, the following discussion of the influence of the British blues revival on Birmingham and the emergence of heavy metal and hard rock, links neatly with the discussion of Liverpool’s/rock and roll’s influence and this is drawn together in a short conclusion at the end of part 1.

The London British Blues Revival and the Extent of its Influence on Birmingham

The table below is a cross section of Birmingham bands active during the 1960s and illustrates something of the scale of the Brumbeat scene and also the impact of the London-based British blues revival.

<table>
<thead>
<tr>
<th>BIRMINGHAM BAND</th>
<th>RELEVANT MEMBERS</th>
<th>LATER BANDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band of Joy</td>
<td>Robert Plant</td>
<td>Led Zeppelin</td>
</tr>
<tr>
<td></td>
<td>John Bonham</td>
<td>Led Zeppelin</td>
</tr>
<tr>
<td>The Ace Kefford Stand</td>
<td>Ace Kefford</td>
<td>The Move</td>
</tr>
<tr>
<td></td>
<td>Cozy Powell</td>
<td>Major rock drummer</td>
</tr>
<tr>
<td>Chicken Shack</td>
<td>Stan Webb</td>
<td>Major blues artist</td>
</tr>
<tr>
<td></td>
<td>Christine Perfect (McVie)</td>
<td>Fleetwood Mac</td>
</tr>
<tr>
<td>The Spencer Davies Group</td>
<td>Spencer Davies</td>
<td>Major blues artist</td>
</tr>
<tr>
<td></td>
<td>Stevie Winwood</td>
<td>Traffic/major blues artist</td>
</tr>
<tr>
<td>The Diplomats</td>
<td>Denny Laine</td>
<td>The Moody Blues/Wings</td>
</tr>
<tr>
<td>Band</td>
<td>Member(s)</td>
<td>Band</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-----------------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>The Uglies</td>
<td>Bev Bevan</td>
<td>The Move/Rock Drummer</td>
</tr>
<tr>
<td></td>
<td>Trevor Burton</td>
<td>The Move</td>
</tr>
<tr>
<td></td>
<td>Steve Gibbons</td>
<td>The Steve Gibbons Band</td>
</tr>
<tr>
<td>El Riot and The Rebels</td>
<td>John Lodge</td>
<td>The Moody Blues</td>
</tr>
<tr>
<td></td>
<td>Mike Pinder</td>
<td>The Moody Blues</td>
</tr>
<tr>
<td>The Monopoly</td>
<td>Raymond Froggatt</td>
<td>Major blues artist</td>
</tr>
<tr>
<td>The Idle Race</td>
<td>Jeff Lynne</td>
<td>The Move/ELO</td>
</tr>
<tr>
<td>The Krewcats</td>
<td>Ray Thomas</td>
<td>The Moody Blues</td>
</tr>
<tr>
<td></td>
<td>Mike Pinder</td>
<td>The Moody Blues</td>
</tr>
<tr>
<td>Gerry Lavene and the Avengers</td>
<td>Roy Wood</td>
<td>The Move/ELO/Wizard</td>
</tr>
<tr>
<td></td>
<td>Graeme Edge</td>
<td>The Moody Blues</td>
</tr>
<tr>
<td>Listen</td>
<td>Robert Plant</td>
<td>Led Zeppelin</td>
</tr>
<tr>
<td>Locomotive</td>
<td>Jim Simpson</td>
<td>Manager of Black Sabbath</td>
</tr>
<tr>
<td>Mike Sheridan and the Night Riders</td>
<td>Roy Wood</td>
<td>The Move</td>
</tr>
<tr>
<td></td>
<td>Jeff Lynne</td>
<td>The Move</td>
</tr>
<tr>
<td>Traffic</td>
<td>Jim Capaldi</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stevie Winwood</td>
<td></td>
</tr>
<tr>
<td>Carl Wayne and Vikings</td>
<td>Carl Wayne</td>
<td>The Move</td>
</tr>
<tr>
<td></td>
<td>Ace Kefford</td>
<td>The Move</td>
</tr>
<tr>
<td></td>
<td>Bev Bevan</td>
<td>The Move</td>
</tr>
<tr>
<td>The Everglades</td>
<td>Trevor Burton</td>
<td>The Move</td>
</tr>
<tr>
<td>The Rockin Chevrolets</td>
<td>Tony Iommi</td>
<td>Black Sabbath</td>
</tr>
<tr>
<td>The Rest</td>
<td>Tony Iommi</td>
<td>Black Sabbath</td>
</tr>
<tr>
<td></td>
<td>Bill Ward</td>
<td>Black Sabbath</td>
</tr>
<tr>
<td>Rare Breed</td>
<td>Ozzy Osbourne</td>
<td>Black Sabbath</td>
</tr>
<tr>
<td>Polka Tulk (Later Earth)</td>
<td>Tony Iommi</td>
<td>Black Sabbath</td>
</tr>
<tr>
<td></td>
<td>Bill Ward</td>
<td>Black Sabbath</td>
</tr>
<tr>
<td></td>
<td>Ozzy Osbourne</td>
<td>Black Sabbath</td>
</tr>
<tr>
<td></td>
<td>Terry (Geezer) Butler</td>
<td>Black Sabbath</td>
</tr>
<tr>
<td></td>
<td>Ernest Chataway</td>
<td>Judas Priest</td>
</tr>
</tbody>
</table>
The British blues revival of the 1960s is a phenomenon that has been well documented (e.g. Brunning 2002). The interest in Delta and electric blues emerged as a Bohemian, middle class interest in London during the late 1950s and early 1960s and was promoted by a small number of enthusiasts, not least, Mike Vernon and Giorgio Gomelski. The influence of Vernon and Gomelski illustrates the power of individuals to shape the direction of musical trends and thus represents something of a wider musical milieu that impacted on Birmingham. Therefore, although their influence on the emergence of hard rock and metal in Birmingham is possibly a little indirect, I propose that it was a crucial one nevertheless.

For my research of this area I started from the hypothesis that this influence had three main strands; (a) Heavy metal and hard rock emerged as transgressions of the British blues revival, (b) new developments in artistic freedom and timbre emerged at Decca under Vernon, centred on the rise of the 'guitarist auteur'\(^{12}\), which were vital features of those transgressions and (c) there was a direct connection between Birmingham based blues and hard rock, supported by Vernon, via Chicken Shack.

Mike Vernon was a passionate missionary for Afro-American blues during the 1960s. Tenaciously working in collaboration with other enthusiasts, he was partly responsible

\(^{12}\) See earlier discussion. Also, Shuker (2002) recognises auteurship within popular music as a concept that emphasises the 'intentions of the creator of the music (usually the musician)'… (Shuker 2002: 17). The case in question refers more particularly to Eric Clapton.
for the British blues boom of the 1960s that spread across the UK from its central hub in London.

Vernon was a producer at Decca studios in London from 1963. It was here that the first signs of his influence are apparent, not least his role in producing the *Blues Breakers* album of 1965. John Mayall's Blues Breakers were one of Vernon's discoveries and reflect his adept abilities for insight, powers of persuasion and sense of timing. Featuring John Mayall, the newly-enlisted Eric Clapton, John McVie and Hughie Flint, this album not only forged the way for the future of British blues but of a particular type of guitar soloing from Clapton that would send repercussions well beyond the realm of the blues. In this respect, these innovations put the guitarist centre stage, with Clapton's improvised solos played at full volume through a Marshall JTM 45 (nicknamed the Bluesbreaker).

Clapton's stubbornness in the studio to conform to normal practice was vital to the history of rock guitar sound. During the recording of the Blues Breakers album, Vernon was in despair at Clapton's refusal to 'direct inject' (plugging the guitar directly into the mixing desk to achieve perfect separation). Instead he would only play at stage volume in order to achieve the richness of sound produced by the overdriven valve sound and he would have seen his artistic freedom compromised by playing in any other way. Vernon did eventually accommodate Clapton's desire to record as though live and in so doing paved the way for rock and metal recording to come (Brunning 2002: 45).

One other significant achievement of Vernon's was the founding of the Blue Horizon record label, a label devoted purely to the blues and the launching pad for some of the most influential of the British blues bands. Over its four year history during the latter half of the 1960s, Vernon, through Blue Horizon, produced sixty singles and over one hundred albums, 95% of which were pure blues records. (Brunning 2002: 150-165)

Whilst the biggest name to be signed to the label was Fleetwood Mac, the most significant band to be signed to Blue Horizon with regard to my own research was the Birmingham blues outfit Chicken Shack. Whilst Clapton's use of the JTM 45 combo magnified the timbral qualities of amplified blues guitar music initiated by guitarists such as Elmore James and Freddie King, Chicken Shack's employment of huge Marshall stacks pushed the boundaries of loud and aggressive blues to new extremes.
Chicken Shack are cited as being one of the first bands to use Marshall stacks and to turn them up full:

The band were beginning to build a reputation for their powerful, loud playing, and as Stan [Webb, Chicken Shack, guitar] describes, ‘We were one of the first bands with great stacks of Marshall amps behind us. We were so bloody loud, we could (and did) get away with murder! (Brunning 2002: 139).

The way in which Chicken Shack pushed up the volume, creating a kind of blues-rock, was important to developments on the British scene. The tendency for those at the forefront of the British blues revival during the 60s was to emphasise the electric aspect of electric rhythm and blues. The essence of Chicken Shack was just that, straight 12 bar blues played loud. There were naturally exceptions such as ‘I’d Rather Go Blind’ (1969), an Etta James cover, but in the main the staple was covers of Stan Webb’s heroes John Lee Hooker and Freddie King.

The output of King and Hooker provide ample illustrations of the standard electric blues forms and devices that were adopted by the British blues bands. Structurally the format followed a chord sequence of 12 bars long based on a shuffle or swing rhythm.

**Figure 26**

Freddie King: ‘I’m Tore Down’ 1960

<table>
<thead>
<tr>
<th>E</th>
<th>A</th>
<th>E</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A</td>
<td>E</td>
<td>E</td>
</tr>
<tr>
<td>B</td>
<td>A</td>
<td>E</td>
<td>B</td>
</tr>
</tbody>
</table>

The lyrics follow an A A B pattern that synchronises with the 3X4 chord structure and typically present themes of hardship such as poverty and infidelity.

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13 Marshall amplifiers were created by Jim Marshall (UK) and became the industry standard amplifiers used by rock guitarists from the late 1960 through the 1970s. Jim Marshall collaborated closely with guitarist such as Pete Townshend to develop a loud and robust unit. It should be noted that Black Sabbath favoured the Laney units produced at Cradley Heath.

14 Whereas the recordings of American bands such as Blue Cheer and Iron Butterfly were important in the development of loud blues rock, bands such as Chicken Shack were, arguably, a more immediate and tangible influence in the UK due to regular live gigs on the British club circuit.
Freddie King: I'm Tore Down 1960

I'm tore down; I'm almost level with the ground
I'm tore down; I'm almost level with the ground
How can I feel like this when my baby can’t be found?

Furthermore, many of the melodic features that were embraced by Chuck Berry from electric blues and remoulded into the rock and roll forms discussed earlier are evident in their original swing form throughout the music of King and Hooker. The following example is taken from a blues instrumental composed and recorded by King in 1960 and covered by the Jeff Healy Band in 1988. The illustration shows the solo guitar part just before the turnaround of the first chorus.

Freddie King: ‘Hideaway’ 1960

(Transcription taken from the cover version of ‘Hideaway’ and recorded on the album See The Light 1988 by the Jeff Healy Band).

A closer inspection of Fig. 28 (illustrated in Fig. 29) reveals much about both the melodic syntax of electric blues and the way the idiomatic nature of the guitar informed many of those features.
The half-dominant 7\textsuperscript{th} discussed earlier in the chapter frequently appears in blues syntax and was, like the transient 3\textsuperscript{rd}, absorbed from earlier blues conventions. The following illustration is taken from John Lee Hooker's 'Boom Boom'. Released in 1962, it is not one of the earliest examples but is nevertheless a good one. This track also highlights other points of blues syntax, for example, the 'call and response' effect evident here in the dialogue between guitar and bass. Also, the flat 5\textsuperscript{th} or augmented 4\textsuperscript{th}, is another example of a 'blue note'. In blues syntax this is always used as a chromatic 'colouring' of the move between the 4\textsuperscript{th} and 5\textsuperscript{th} degrees and it is this that partly characterises the blues as 'blues'.

**Figure 30**

John Lee Hooker. 'Boom Boom' 1962

![Illustration of 'Boom Boom' by John Lee Hooker](image)

The following extract (Fig. 31) by Johnny Guitar Watson and released in 1955, combines transient 3rds, flat 5\textsuperscript{th} blue notes and call and response in the opening main hook, which, in the cover version by Gary Moore 1990, is a duel between two guitars.
The origins of both Black Sabbath and Led Zeppelin, then, relate to such blues and blues-based rock and roll as noted above in that Black Sabbath, originally called Earth, were formed as a blues/rock and roll covers band on the Brumbeat circuit and Led Zeppelin, formed as the Yardbirds II, included two blues musicians from that same Birmingham circuit (Plant and Bonham); furthermore, the work of these bands was marked by the coding described above. The significance of what Ward saw as ‘revolution’ and ‘moving in new directions’ is illustrated by the way that managers and promoters such as Jim Simpson and Giorgio Gomelski encouraged these two bands to be different. Black Sabbath and Led Zeppelin seemed to respond to such opportunities with aplomb, the resultant transgressions leading to the evolution of intrinsically different and original forms of music.

For example, Led Zeppelin’s response was to build a set that maintained blues and rock and roll conventions as key elements whilst blending those elements with eclectic stylisations, high volume and developments in production. On the other hand, Black Sabbath formulated radical transgressions of the blues that marked their pre 1969 career resulting in a unique set of codes. Here, the choices made when constructing ‘Black Sabbath’ 1970 are highly significant in that Iommi did not draw on any of the blues devices of their earlier period but, rather, drew on a unique synthesis of such components as a multi-sectional design, unresolved tritones and Aeolian riffs.

Regardless of this radical break from traditional devices, Black Sabbath’s eponymous debut album does contain some musical references to their early days as a blues band,
(for example, the cover version of ‘Evil Woman’). This album also contains number of blues figurations woven into the more original sounds of their repertoire. ‘The Warning’, for example, has part of a standard 12 bar blues chord structure (a move from the tonic to sub dominant and back to the tonic) but is weakened by omitting the standard V – IV - I third line. Additionally, these brief references to the blues are sparse, being found only in the first and last sections of a collage of semi-improvisory sections. The final track, ‘Wicked World’, is based on the same sort of improvisory collage and features occasional blues inflexions, e.g. the transient 3rd of the opening guitar riff (Fig. 32).

It is, therefore, the original devices that Black Sabbath formulated that are significant to the evolution of heavy metal, and it is those devices that dominate their work as a whole.

**Figure 32**

The blues fingerprints in this transitional phase, however, become somewhat insignificant within the whole context. The falling shapes, short motifs and repetitive phrases in both guitar and vocals, for example, are reminiscent of delta blues (Middleton 2002: 29) and these abound in Black Sabbath. But this does not make Black Sabbath a blues band or even blues based. Sheila Whiteley, in discussing Hendrix’s version of ‘Hey Joe’, identifies blue notes, pitch inflexion, vocalised guitar tone, triplet beats, off beat accenting and call and response; the same could be applied to much of the music produced by Hendrix and whilst these are all major constituent parts of the blues, Whiteley recognises that Hendrix has developed his own musical identity noting that ‘it’s the way these elements are pulled together that are typically Hendrix’ (Whiteley 1992: 17). In a similar way, when Black Sabbath utilise blues related devices, the context is so far removed from the blues that the emergent result, grounded in downtuned guitars, angular riffs and modes, has clearly taken on a completely new identity: one subsumed within the unique sound of Black Sabbath’s creativity.
In fact Bill Ward (Black Sabbath drummer), as quoted earlier, claimed a substantial difference in style between Zeppelin and Sabbath and Tony Iommi (Black Sabbath, guitar) can be heard voicing a similar opinion during an interview on the DVD *The Black Sabbath Story Part 1* (2002). Furthermore, Geezer Butler (Black Sabbath, bass) in an interview for *Bass Frontiers*, affirms Sabbath’s status as the progenitors of metal:

(Interviewer) Early on Sabbath showed a variety of musical styles and later narrowed down to the "Heavy Metal" sound. Why the stylistic change?

(GB) I think when you write your first album you're influenced by all the stuff that's going on around you, and I think each one of us brought our own particular styles into the music that we did. So, in the beginning all the different influences you've had up until then come together on one album, and from there it gels into this one sound rather than lots of different things. When you realise you've got your own sound then you can just pick up on that and just keep it in one direction.

(Interviewer) How long before you thought, 'Hey, we've got the Sabbath sound going'? On what album do you feel you guys really gelled'? (GB) 'I thought it happened on *Paranoid* (second album, 1970). On the first one (self titled, 1970) we didn't really know what we were doing!'\(^{15}\)

The ‘Sabbath/Zeppelin’, ‘heavy metal/hard rock’ dichotomy will be explored in full throughout Chapters 2 and 3; however, it would be useful to offer one or two preliminary illustrations at this point. I suggest that Sabbath, in the main, based their riffs on modal rather than blues forms, made extensive use of sequences of (true) power-chords rather than standard chords (implicit or explicit), ignored the I IV V conventions of the blues and other popular forms and developed lyrics that ignored the misogynistic traditions found in the blues and much of Zeppelin’s output. Judas Priest built on this model although they did not maintain certain aspects of coding developed by Sabbath but mixed metal and rock syntax as in, for example, their album *Sad Wings of Destiny* 1976. Later bands, exemplified by Metallica, Slayer, Machine Head and Arch Enemy, established the homogenised elements of Black Sabbath and Judas Priest as the standard format of heavy metal. By contrast, Led Zeppelin, in the main, retained the use of blues/Chuck Berry devices, e.g. ‘Dazed and Confused’ 1969 and ‘Rock and Roll’, 1971, wrote

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\(^{15}\) From a 1995 interview with Geezer Butler in *Bass Frontiers* magazine and posted on <www.blacksabbath.com>
music using conventional chords e.g. ‘What is and What Should Never Be’ 1970 and wrote lyrics largely concerned with gender anxieties\textsuperscript{16} e.g. ‘Heartbreaker’ 1970. Furthermore, most of the power-chord work they employed implied standard chords e.g. ‘Living Loving Maid’ 1970.

The blues foundation that Zeppelin maintained, nurtured and shaped into their own unique musical identity was, therefore, not so much a transgression of the blues (and rock and roll) but, rather, more of a natural and measured progression of blues into the hard rock idiom. This evolutionary process was formulated in the chronological development of the Yardbirds. The milder experimental blues of the Yardbirds, with first Eric Clapton, then Jeff Beck and ultimately Jimmy Page at the helm was brought to full fruition under the new Yardbirds line up that came to be named Led Zeppelin and significant to this discussion was the impact of blues musicians Plant and Bonham to that new line up.

The Yardbirds were part of the 1960s British blues revival along with bands such as John Mayall’s Blues Breakers and Fleetwood Mac. These bands, in the main, covered numbers written by earlier blues song writers such as Willie Dixon, BB King, Muddy Waters, Robert Johnson, Memphis Minnie and Elmore James, besides rock and roll numbers by Chuck Berry. Whilst Chicken Shack were pushing the limits of decibel output and paving the way for blues-rock, the Yardbirds, even though many of their numbers were straight cover versions (e.g. ‘Good Morning Little School Girl’ by Sonny Boy Williamson 1938) they were somewhat more experimental. For example, in a number of songs they extended the instrumental sections of standard blues numbers into complex ‘heavy jams’\textsuperscript{17}. This is particularly evident in numbers with a more repetitive structure such as Howling Wolf’s ‘Smokestack Lightening’ 1956 and Bo Diddley’s ‘I’m a Man’ 1955.

In the original versions of these songs the singing and lyrics are central:

\textsuperscript{16} Whereas ‘heterosexual relations’ may be a better way of describing gender anxieties, it was Walser who introduced this term in relation to his concept of excription. Therefore, I shall use Walser’s term ‘gender anxieties’ to refer to what is, essentially, heterosexual relations.

\textsuperscript{17} Extensive improvising based on loud music and related to the psychedelic sound world of bands such as Pink Floyd.
In ‘I’m a Man’ the somewhat misogynistic and sexually violent nature of the lyrics are expressed in the relentless pounding of the monophonic guitar, bass and harmonica riff.

The Yardbirds completely change the emphasis in their renditions of these songs, which were recorded and released on the album *Five Live Yardbirds* 1965. Here the Yardbirds redistribute the weighting of the number from vocal to instrumental, such episodes being marked by carefully detailed textures and a highly pulsating immersion of the senses where musicians and audience alike lost themselves in the sound. Sheila Whiteley (1992) observed a similar effect resulting from the drug induced ‘muscle and crunch’ music of Jimi Hendrix:

>The repetitive figures and loud distorted music add up to the drowning of personal consciousness’ associated with an hallucinogenic trip, further heightened by the incantory and mesmeric effects of the recurring motifs. (Whiteley 1992: 20).
The following example gives some indication of the musical developments built into their version of Smokestack Lightning.

**Figure 35**

| The Yardbirds: Smokestack Lightning: *Five Live Yardbirds* 1965 |
|---|---|
| **Time** | **Events** |
| 00:00 | Introduction. Drums play a swing rhythm using ride cymbal and fills.  
Improvised harmonica solo. Bass guitar plays new motif 1: |
| | and then introduces a second new motif that subsequently reappears several times throughout. |
| 00:44 | Verse 1. Vocals start. At the end of V1 the original motif is heard for the first time played by Clapton on lead guitar. This is repeated x4. |
| 01:05 | Verse 2. As V1 |
| 01:25 | First improvised instrumental section. The beginning of this is signalled by the band stopping and sustaining a long E note/chord. There is a harmonica improvisation over the sustained notes which are repeated every 4 beats. |
| 01:49 | Clapton adds a high E, bent in from the D below, to the drone. |
| 02:00 | Dynamic level reduced and texture thinned with just bass playing the drone and guitar plays this fill (sometimes varied). Harmonica continues. |
| 02:25 | Dynamics start to gradually build up whilst continuing the above. |
| 02:33 | Climax with the whole band playing the following rhythm on an E chord. |
As per intro but

03:00 V3
03:21 V4
03:50 Repeat of above instrumental intro.
04:13 Percussive sounds from lead guitar signal the start of a brief call and response between harmonica and guitar over the drone. This is followed by a falling lead guitar figure repeated every four beats. The harmonica produces moaning sounds. Again, very quiet dynamic level.
04:46 Dynamics start to gradually build up.
04:58 Triplet figure crescendo as earlier.
05:10 As per intro but
05:23 - 05:30 Sustained ending on E7 chord.

A comparison with the original reveals the extent to which The Yardbirds added new material.

Figure 36

Howling Wolf: Smokestack Lightning: 1956

<table>
<thead>
<tr>
<th>Time</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00</td>
<td>Instrumental intro. Repeats of main motif. Simple drum swing beat.</td>
</tr>
<tr>
<td>00:10</td>
<td>V1 with constant repetitions of motif.</td>
</tr>
<tr>
<td>00:37</td>
<td>V2 with constant repetitions of motif.</td>
</tr>
<tr>
<td>01:00</td>
<td>Harmonica solo with constant repetitions of motif.</td>
</tr>
<tr>
<td>01:10</td>
<td>V3 with constant repetitions of motif.</td>
</tr>
</tbody>
</table>
V4 with constant repetitions of motif.

Harmonica solo with constant repetitions of motif.

V5 with constant repetitions of motif.

V6 with constant repetitions of motif.

Fade on motif and harmonica.

Figure 37

The 10-second instrumentals in the original serve as short breaks from the repetition of the verses and have no significant or prominent role in the number, whereas in the Yardbird’s version the vocals seem to appear only as a token gesture. Figs 37 and 38 are included to further illustrate this point.

Figure 38

Whilst the focus on instrumental textures within a blues-rock context emerged with bands such as the Yardbirds, they were, nevertheless, extending the principle of improvisation established in the chorus based instrumental breaks of the blues, the instrumentals acting as extensive jamming sessions based around the chord structure of the song.

Significantly, after the Yardbirds became Led Zeppelin, they maintained this very principle but at the same time re-emphasised the importance of the vocal sections. Thus their chorus-based, extended improvisations become intersections of the centralised vocal parts. In this respect then, Zeppelin initiated a re-balancing of the vocal and instrumental elements, the verse and chorus structure allows for a sharing of vocal and
instrumental importance. This same principle seems to inform the more extensive works of Led Zeppelin too but even here the instrumental sections are, nevertheless, built on varying episodes of improvisation and where the vocal and instrumental sections are shared in equal measure between instrumental and vocal dexterity (e.g. ‘Whole Lotta Love’ and ‘Heartbreaker’ 1969).

Black Sabbath, on the other hand, appeared to re-contextualise the Yardbirds’ privileging of complex instrumental textures. For example, the early music of Black Sabbath is structured using a multi-sectional form; here the episodic patterning not only allocates sections for vocals and improvising but, most importantly, sections that have a fixed syntax and thematic design. This contrasts with the principles of improvisation. With Black Sabbath, subsequent performances of their own ‘thematic sections’, though not written down, are memorised so that each performance is a replication of the recording. This concept is explained in detail in the next chapter through case studies of ‘War Pigs’ 1970 (this was also outlined in the Introduction) and ‘Killing Yourself to Live’ 1974.

Whilst this same concept applies to certain Led Zeppelin numbers such as ‘Stairway to Heaven’ 1971, with Black Sabbath and subsequent heavy metal bands this principle informs the majority of songs and thus becomes a style indicator. Therefore, heavy metal, in this way, has come to focus on the instrumental ‘sound’ and it seems that this is a main attraction for fans. This concept is supported by Hicks (1999) who argues that the tendency for rock music to obfuscate the lyrics is an indication of music that is ‘neither constructed nor conceived around a text’ and that becomes the attraction (Hicks 1999: 108). Hicks quotes David Byrne of Talking Heads who says ‘when I first started hearing rock music it was the sound that really struck me . . . it was the musical texture that outweighed the words.’ (Hicks 1999: 108).

The Yardbirds, therefore, were of significant importance to the development of compositional structuring in heavy metal and hard rock. Furthermore, the Yardbird’s II employment of John Bonham seemed to be highly influential to the emerging hard rock scene, thus highlighting the importance of Birmingham once more.

Following the demise of the Yardbirds, Jimmy Page, the guitarist at the time, was looking for a line up to complete remaining tour dates. Page, manager Peter Grant and
fellow Yardbird Chris Dreja were looking to reform the Yardbirds as the Yardbirds II or the New Yardbirds and it was at this point that Plant and Bonham were recruited. Bonham was not the first choice of drummer; however, Grant, Page and Dreja were actively trying to engage the interest of B J Wilson of Procul Harum and more particularly the better known and former member of John Mayall’s Blues Breakers, Aynsley Dunbar. ‘We definitely approached Aynsley Dunbar, says Dreja. I knew him well and he was a great drummer, but he went off to Frank Zappa’s band’ (Welsh 2001: 55).

It was the connection with newly recruited vocalist Robert Plant from the Birmingham blues/Beat circuit that brought Bonham into the drummer’s seat. Had Zeppelin been successful in recruiting Dunbar they would have had a very different sound, certainly much less ‘heavy’. It is hard to imagine them being lauded as ‘the founders of heavy metal’ or hard rock without the sonic power of Bonham. The significance of this is twofold: (a) the origins of Led Zeppelin were grounded in a desire to create experimental blues based music and this is evidenced in their attempts to form from the best blues musicians around and (b) the aggressive drumming style of John Bonham forced a harder edge to Led Zeppelin. In fact, a study of Zeppelin’s music, particularly the earlier albums, reveals an overstated, muscular drum sound in relation to the more refined sound provided by the educated John Paul Jones on bass (for example, ‘You Shook Me’ 1969).

The experimental blues of the Yardbirds could never have developed without promotion and encouragement from strong management and they found that in Giorgio Gomelski. Gomelski was a blues enthusiast who, like Vernon, turned manager and promoter during the 60s. He was not only instrumental in promoting early rock music but his work may be seen as a vital linking factor in the transition between blues and rock forms. Richard Yorke, in his Led Zeppelin biography From the Early Days to Plant and Page (Yorke, 1999: 44), voices his opinion on the value of Gomelski’s contribution: ‘Gomelski, unquestionably one of the most perceptive visionaries involved in the early days of the rock scene’.

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18 It was Plant, a friend of Bonham, who made the suggestion to employ him.

19 See discussion of angry performance styles below
Gomelski was important in advancing the development of loud amplified and experimental blues:

I became more involved in what they called R&B. There was a certain feeling attached to the music and bands weren't afraid of amplification. To me the scene was taking on some meaning. (Yorke, 1999: 44).

The influence of Gomelski was crucial not only in encouraging the growth of the British blues revival but also in steering established blues bands into new directions. This was achieved through the promotion of such influential artists as Jimmy Page (Yardbirds), Eric Clapton (Blues Breakers then Cream) and Alvin Lee (Ten Years After). His vision and ambition led to the opening of new venues to showcase the new types of music he was encouraging. In this respect he generated an environment for experimental and loud blues to flourish and this significantly contributed to the subsequent emergence of hard rock/heavy metal.

The most significant venture of Gomelski in this respect was the opening of the Crawdaddy Club in Richmond in 1962. Initially, he promoted both Cyril Davis and the Rolling Stones but, sensing the need to take R&B on to a new, experimental level he searched for an appropriate act to promote and he found it in the Yardbirds. ‘What I wanted for the Crawdaddy, and what I saw in the Yardbirds was the basis of an experimental blues band’ (Gomelski, cited in Yorke, 1999: 45). It was here, then, that the Yardbirds were able to freely develop the coding described earlier that impacted so significantly on the emerging heavy metal and hard rock scene.

The ‘harder’ blues sound developing at The Crawdaddy was noted by Barry May, reporting for the Richmond and Twickenham Times (Strausbaugh 2001: 41-43) and described as a ‘deep earthy sound’:

A musical magnet is drawing the jazz beatniks to Richmond. The attraction is the Crawdaddy Club at the Station Hotel, the first of its kind in an area of flourishing and traditional jazz haunts. R&B is replacing ‘traddy pop’. The deep earthy sound is typical of the best R&B and gives all who hear it an irresistible urge to stand up and move... A patch of light from the entrance doors catches the sweating dancers and those who are slumped on the floor, the long hair, suede jackets, gaucho trousers and Chelsea boots....
Patrick Doncaster, reporting on a Rolling Stones gig for the *Daily Mirror* (Strausbaugh 2001: 41-43), reveals the way in which certain visual codes that have come to be associated with rock and metal were witnessed at the Crawdaddy:

In the half darkness, the guitars twang and bang. Pulsating R&B. Shoulder to shoulder on the floor are 500 youngsters in black leather and sweaters. You could boil an egg in the atmosphere. Heads shake violently and feet stamp in tribal style with hands above heads, clapped in rhythm. Shaking figures above the rest held aloft by their colleagues, thrashing and yelling like a revivalist meeting in America’s deep south. (Strausbaugh 2001: 41-43).

The description of ‘shaking heads’, for example, paints a clear picture of ‘head banging’ and this is conflated here with black leather, a context that becomes synonymous with hard rock and certain factions of heavy metal.

Whilst the Rolling Stones are the most obvious link with the Crawdaddy Club, it is arguably the case that the Yardbirds were more influential on the emerging Birmingham metal scene through the alignment of London and Birmingham blues musicians (i.e. Page/Jones with Plant/Bonham) and this formed a unique combination resulting in a distinct form of experimental blues, one that forged blues and rock and roll coding into a much harder or heavier sound. The emergent qualities, arguably, became the foundation of Led Zeppelin’s distinct form of hard rock.

Black Sabbath, on the other hand, appear to have taken in wider influences than just the Yardbirds. For example, the more extensive instrumental and jazz influenced work of Cream and Ten Years After seemed to have been significantly influential on Sabbath.

Cream christened themselves, rather arrogantly, according to their perceived pedigree: Eric Clapton was at the time widely known on the circuits as ‘God’, and Jack Bruce (bass) and Ginger Baker (drums), both formally of the Graham Bond Organisation (a blues/jazz combo) were considered of equal status on their respective instruments. On this basis they agreed to work together, billing themselves as the world’s first ‘super group’, each of them being the ‘cream’ of their profession.
Cream developed experimental blues into much more complex forms of improvisation than the Yardbirds had achieved. Long instrumental improvisations where each of the musicians vied for supremacy were a dominant feature of their music. Cream were conceived as a live performing band and, therefore, are arguably best illustrated by the numerous live recordings they made (e.g. *Wheels of Fire part 2* 1968, recorded live at the Filmore East, New York). The opening track of *Wheels of Fire part 2*, ‘Crossroads’, is a cover of ‘Standing at the Crossroads’ or ‘Crossroads Blues’ by Robert Johnson 1936. The 1968 version by Cream is a good illustration, not only of Cream’s particular style, but also of specific points of timbre and texture that were of significant influence on Black Sabbath. For example, Cream’s version is not only much faster than the original but reveals new levels of urgency and aggression (aspects that emerge as important style indicators of metal) and these are evident immediately in the opening riff. Notably, the original swung beat is replaced with ‘straight 4s’ and the improvised slide fills are replaced with the main hook.

**Figure 39**


![Musical notation](image)

When the first solo arrives it is like a rock version of a jazz jam where all instrumental members are improvising simultaneously. It was here that Butler first heard the very fluid style that he would adopt to become one of the distinguishing features of Sabbath’s early sound. The bass line in the first solo section is very busy with much stepwise motion between the basic harmonic structure and marked by a variety of smooth rounded bends. Figure 40 is included to give some impression of Bruce’s style but does not convey this concept sufficiently and the reader is directed to listen to the appropriate parts of the track. It begins at 1:49. Fig. 41 illustrates the way in which Butler adopted a similar performance style.
Cream's jazz influenced contrapuntal style, evidenced in the instrumental sections of 'Crossroads', became an important part of the fabric of Sabbath's early sound and substantiated as thematic elements of numerous numbers including 'Fairies Wear Boots' 1970 and 'Sweet Leaf' 1971. Furthermore, it was natural for Sabbath to draw on such jazz influences as they had worked as a jazz outfit in their early days and Tony Iommi had a healthy interest in jazz guitar (Django Reinhardt was one of his early influences).

**Figure 40**

Figure 41
Black Sabbath: 'NIB' *Black Sabbath* 1970

In Chapter 2 I discuss the way in which the jazz influenced soloing of Alvin Lee (Ten Years after) impacted on the adoption of modal contours in the work of Black Sabbath and subsequent metal. This phenomenon illustrates something of the more specific musical milieu that impacted on the emergence of heavy metal and hard rock in 1960s Birmingham.
For example, Henry's Blues Club in Birmingham was run by Jim Simpson and showcased the best in both traditional and new, experimental blues. Ten Years After had a regular slot here and Tony Iommi, as a youth, was a regular attendee at Henry's where he found great inspiration in the work of Ten Years After, especially the guitar work of Alvin Lee. Moreover, it was Jim Simpson, who became the manger of Earth, who fired the imagination of Terry Butler (Geezer Butler) and the other members of Earth to find a new direction in compositional style and image so as to stand out from the many blues/rock and roll bands of the time. The result was a change of name and image from Earth to Black Sabbath, and Henry's Blues Club was able to showcase the early unveilings of this new style.

PART 2
BIRMINGHAM: THE SOUND OF THE CITY

The more specific details of those emergent stylisations seem to have evolved in reaction to particular influences found in the more immediate surroundings of the individual(s) that created those stylisations. For example, there have been suggestions during my discussion so far that the Midland bands of the 60s and 70s seemed to be particularly aggressive. This phenomenon is evidenced in the excessive volume of Chicken Shack, the wild and destructive stage shows of the Move\(^\text{20}\) and the extreme aggression in the drumming of Bill Ward and John Bonham. Furthermore, it is arguably such anger and aggression that are central to both the performative and compositional elements of heavy metal. Bill Ward himself describes the music of Black Sabbath as being centred on 'rage' (Ward, in Rosen 2002: 52). It would seem then that there were circumstantial and regional influences common to each of these Birmingham musicians that led to the emergence of such angry music.

Anger is described as an emotional state, 'a strong emotion; a feeling that is oriented toward some real or supposed grievance' (WordNet 2.0: 2003 Princeton University\(^\text{21}\))

\(^{20}\) Although remembered more for a string of catchy pop singles during the sixties, the Move, in fact, developed a reputation at the time for their frenzied, destructive stage shows. The official website of the Move (<www.themoveonline.com/biogs>), for example, notes that when supporting the Who (on one occasion, at London's Roundhouse (date not supplied), the Who were delayed whilst the stage was rebuilt after the Move had destroyed it. The writer of the web site's biography also states... 'So shocking and fiery were the Move live, that for a while, the group were banned from every theatre in the UK and Europe, a decade before the Sex Pistols' similar punk rock antics.'

\(^{21}\) <www.wordnet.princeton.edu/>
and can be expressed by violent acts or verbal utterance, 'physical force exerted for the purpose of violating, damaging, or abusing', 'the act or an instance of violent action or behaviour, 'vehemence of feeling or expression'.

Performance style is itself part of the compositional process and the aggressive techniques that have come to mark heavy metal first emerge in the work of Black Sabbath. This is evidenced more specifically in the violent way in which Bill Ward attacks the drum kit, the volume and distortion of Iommi's power-chord riffs, the level of attack in Iommi's guitar work overall, and the frequent violent, vocal outbursts of Osbourne. As subsequent metal bands built on these precepts, the anger and violence within the performance and compositional styles is very much amplified. The vocal style of Motörhead and Venom (discussed in Chapter 4) took on what I describe as a 'rabid' style where the vocal lines are built more on monotone outbursts. This style soon transformed into the violent screams and growling of thrash, death metal and grindcore. All of these characteristics seem to be grounded in the emotional insurgence of the anti-patriarchal content of the lyrics of heavy metal. This topic is explored in detail throughout Chapter 3.

The industrial Midlands of the 1960s are frequently referred to by music journalists, who seem to make connections between the dark and angry music that emerged there and the austerity of the city. It was Gull, for example, who wrote, 'For rock and roll fans, the Midlands of England, which includes the industrial darkness of Birmingham and its surrounding environs, holds a storied place among geographical landmarks in rock music' (Gull: 1998).

Other commentators besides Gull have attempted to recognise a distinct attitude found in Midlanders and relate it to the environment of 'industrial darkness'. For example, the article referred to earlier, written in 1974 in New Musical Express, noted that:

Birmingham is a strong working class community producing a culture, which has found contemporary substance in high-

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23 Taken from an interview with Tony Iommi for Guitar Magazine and found on <www.guitarmag.com>.
energy rock and roll...There was no one linking sound, no unifying style. Sure all the bands had a few numbers in common, they'd all listened to Chuck Berry records, but only their backgrounds and that high energy characteristic seemed essentially Brummie. - They say you need a sense of humour to live in Liverpool. Well, you need a sense of endurance to stay the course in Birmingham.  

Such sentiments are echoed by Paul Du Noyer who, writing about the music scene in Liverpool, draws attention to that same 'dour and determined attitude of Midlanders.' He does this by contextualising the 'dour and determined attitude' against 'the desperate and self-conscious style of the Southerner' and 'the robust celebration of the laugh today for tomorrow we die sort' of Liverpool. (Du Noyer 2002: 2).

While such observations are difficult to support objectively, analogies between musical sounds and specific environments are also found in Hebidge's discussion of the Punk movement and British culture. Here, he reminds the reader that the punk movement could be expressed as the 'sound of the Westway' or 'the theme of bondage reflecting the narrow options of the working class.' (Frith and Goodwin, eds., 1993: 58) While he admits that 'such readings are both too literal and conjectural' (not least the implied homology between bondage and the options of the working class) the relationship between music, space and place is recognised, not least in that musical processes take place within a particular space and place and are shaped both by specific musical practices and by the pressures and dynamics of political and economic circumstances (cover, Whiteley et al, 2004). As such, I suggest that one cannot dismiss simply as coincidence that the dark, angry and serious forms of music evident in the early work of Black Sabbath seem to correlate to the darkness, depression, boring school and dead end, working class factory life of the industrial Midlands.

The testimonies of the Birmingham musicians who grew up in that environment certainly suggest such correlations. For example, Ozzy Osbourne made such connections in an interview published in *Sounds* on the 21st October 1978:

24 It is not clear who the author is but certainly, at least in part, written by Denis Detheridge, editor of Midland Beat. Found on the following web site <www.elonetwork.com/mrbluesky/brumbeat> (accessed 4th April 2003).

25 Born and bred in Liverpool, Du Noyer has been a music journalist for over twenty years working for such journals as *NME, Q, Mojo* and *Kerrang!*

(Ozzy) Everybody builds aggression, it's the system that gets aggression into you. You don't like somebody going - 'you will be there at eight o'clock, you will push that button, you feed that machine, you will sell that'. You must have a job where you think I'd love to push my fist down that cunt's throat. But you can't because if you do, you're out of a job, you starve, so you've got to swallow that shit...  

Whilst, again, there is no empirical evidence to substantiate the relationship between environment and music, some writers on rock and metal have been more objective, attempting to make more tangible connections with the way in which cities influence musicians and the style(s) of music they produce. For example, Charlie Gillett goes so far as to say:

...rock and roll was perhaps the first form of popular culture to celebrate without reservation the characteristics of city life that had been amongst the most criticized. In rock and roll, the strident repetitive sounds of city life were, in effect, reproduced as melody and rhythm. (1983: Introduction - p.viii).

Applying a similar principle could offer one explanation for the emergence of certain, important, aspects of the heavy rock and metal timbre and syntax that emerged from Birmingham during the late 1960s and early 1970s, that of volume combined with metallic, percussive rhythms. Such aspects may have been influenced by the rhythms of the factories, especially those producing various forms of metalwork. Having spoken to people who have lived and worked at the centre of that environment I am convinced of the possibility that the peculiar and distinct sounds made in those factories that the workers were routinely subjected to could certainly have subconsciously translated into the music. Tony Iommi, the guitarist and main riff writer of Black Sabbath, himself was part of such an environment before becoming a professional musician; it was in such an environment, of course, where he lost the ends of two of his fingers on a sheet metal cutting machine.

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27 A feature of heavy metal style produced by combining a high gain sound with the EQ set to full treble and bass with the mid range switched off, with a palm muted effect from the guitarist. The riff would be played with a strong pulse.
To support this, K.K. Downing and Glen Tipton, guitarists in Judas Priest, spoke about their factory workdays in Dudley being a direct influence on their music. This was recorded in an interview with *Metal Hammer* Deputy Editor (in 2005) Daniel Lane:

The band’s 1974 debut, ‘Roca Rolla’, was a traditional heavy blues record. But by the time Priest hit the studio to record their 1976 follow up, ‘Sad Wings of Destiny’ the group were experimenting with more complex and heavy arrangements – which KK Downing and Glen Tipton insist were inspired by the numerous foundries and steelworks of the band’s home town. (*Metal Hammer* October 2004: 50).

In addition to the importance of the sounds of the city, there appear to be other specific influences that have contributed to the shaping of the ‘dour and determined’ that are more to do with the physical features and social conditions of Birmingham. Paul Rosen, in his biography of Black Sabbath (2002), also notices the same determined and aggressive attitude of Midlanders identified earlier and he accredits this, to a certain extent, to a psychological and cultural conditioning that resulted from wartime bombing of Aston:

Although the town was strafed unmercifully by German ME110 twin engined bomber planes, it persevered with a salt-of-the-earth, never-say-die philosophy, creating a fertile and inviting hotbed for the musically adventurous. Perhaps this was the way in which the city – emotionally protected itself; - rather than cowering in your houses and waiting for the next barrage, the next blitzkrieg, you channelled these feelings into something positive, something uplifting. This may account for the surprising number of bands to emerge from the area, making it, like Liverpool and London, an undisputed music Mecca. (Rosen 2002: 24-25).

The musicians who grew up in this area, all members of Black Sabbath and Judas Priest, would have played as young boys in and around the demolished and devastated landscape that remained for years. As such, it is not too unlikely that there is some correlation between the grey and desolate landscapes of post war Aston and the dark and desolate soundscapes often found in Sabbath’s early work.

An interesting and related point emerged in a conversation with Professor Derek Scott of the University of Salford who also grew up near Aston at the same time. Professor Scott relayed interesting anecdotes that amusingly referred to the way in which locals
gave directions by particular bombed out buildings; such memories may be significant in that it emerged during our conversation that many of the memorable sights were in fact of burned out churches.

The resonance of the burned out churches with Black Sabbath’s anti-Christian and quasi-religious imagery, not least their strong anti-war stance, does suggest a certain homology between their aesthetic, their music, and the influence of post war, bomb-scarred Birmingham. Some of the more literal translations of war are found in a number of Sabbath’s early songs and an example of this can be heard in ‘War Pigs’ from the 1970 album *Paranoid*. The sirens and long sustained power-chords in the opening of ‘War Pigs’, oscillating between the E5 and D5 chords, combined with the slow, spacious and measured back-beat of the percussion part create a feeling of eerie space, as if surveying a landscape of devastation. In the second part of the song (Theme 2) the same two power-chords are quickened creating a move D5 – E5 with long gaps and hi-hat fills. The vocal line that fits between the riffs is a lament for the destruction and shame of war; the climb and descent between top and bottom notes of an octave, where each of those octave sounds is sustained, creates an impression of monotony that seems to suggest the mind numbing bewilderment of such scenes of desolation.

The third section is angry and has a faster tempo with each instrumental part seeming to jam around an E5 chord creating an impression of rage and chaos. The fourth section is based around an E Mixolydian melodic line, almost victorious, slightly mysterious and leading to a psychedelic jam around the E and D centres before returning to Theme 2 and on to a closing coda. Significantly, such themes have subsequently become a central code of the heavy metal aesthetic (for example, Judas Priest, Venom, Metallica, Slayer, Megadeth and Lamb of God).

A relevant opinion on this subject is found in one of the *Rock File* articles written in 1973 by Andrew Weiner and entitled ‘Doom Patrol’. Even though, essentially, the article is written about Black Sabbath at the Rainbow in London, Weiner also draws a comparison between early British heavy music (Black Sabbath) and early American heavy music (Grand Funk Railroad). He suggests that the USA heavy music was an acid driven expression bound up with war and manifested as a ‘teenage wasteland’; whereas, Black Sabbath, by contrast, were simply an expression of factory and high school boredom:
First of all Sabbath are English and the English teenage wasteland is a lot different to the American variety. England always was a teenage wasteland, particularly in places like Birmingham and points north, and acid didn’t make much difference to it one way or the other. Well sure, you can see the damage here and there, permanently wrecked minds, junkies and Krishna friends and scientologists. But it was limited, it never really permeated all the way through. In America, though, acid and the war together managed to lay waste to what was a relative teenage paradise, with Charles Manson and the rest of the mind warp kids as a partial fall out from the fall.

‘Black Sabbath don’t relate to any of that, except by implication (and the later contamination of American touring). They relate to the English experience. They relate to casual street fighting and mind-numbing boredom and schools that are day internment camps and above all that, the prospect of dead-end factory jobs. They relate to the entire depressing, English working class experience. (Quoted in Gillett and Frith, eds., 1996: 23).

The suggestion here is that the monotony of the landscape found in the bombed out remains of war, endless factories and grey smoky skies of Birmingham was mirrored by the dead-end prospects and high school boredom of Birmingham’s youth of the 1960s. This certainly would have been the experience of the members of Black Sabbath, John Bonham of Led Zeppelin and the original members of Judas Priest. It is no surprise that both Bonham and Ward were virtually alcoholic and Osbourne had spent time in prison. These problems did not occur, as is often the case, because of the pressures of touring, but because of the social difficulties of their lifestyle.

Lawrence Grossberg, writing in 1988, suggests that such background generates new levels of creativity. He argues that the politics of youth celebrate change, risk and instability; the very structures of boredom become the sites of new forms of empowerment. The powerlessness of youth is rearticulated into an apparatus in which it becomes the site of pleasure. He goes on to say ‘the rock and roll culture transforms many of the structures of contemporary boredom (repetition and noise) into the structures and pleasures of its musical and listening practices’:

The rock and roll apparatus, in short, not only energises new possibilities in everyday life, it places that energy at the centre

28 This is from an article published in 1998 and called ‘Is There Rock After Punk?’ Included in the collection of popular music articles On Record 1990 edited by Andrew Goodwin and Simon Frith.

This seems to be borne out in the words of Ozzy Osbourne:

We lived in a dreary, polluted, dismal town and we were angry about it. For us the whole hippy thing was bullshit. The only flower you saw in Aston was on a gravestone. So we thought, let's scare the whole fucking planet with music.29

The environment, then, within which Black Sabbath developed musically could well have been influential in determining the form of music that emerged from Birmingham at the turn of the decade into 1970, music that was angry, excessively loud, morbid, serious and heavy. The next section shifts the attention to the personal attributes (which were shaped by events in Birmingham) of the individuals who created the sounds of the city.

Personal Attributes

The personal attributes of musicians contribute significantly to the coding of a given band. Such attributes are like a personal stamp on the music and give the band its signature. In the case of Black Sabbath this concept is particularly important as will be seen. The main writers and developers of Sabbath's early style were Tony Iommi (lead guitar and main riff writer) and Geezer Butler (bassist and main lyricist). Iommi was responsible for introducing many of the features now associated with the sonic aspects of heavy metal such as the unique timbral guitar sounds that result from a combination of down-tuning and turning up powerful amps to overdrive. He also made significant use of modal melodic lines and developed a new context for use of the 5th chord (also known as the power-chord).

Most of these aspects resulted from Iommi's accident with a sheet-metal cutting machine in which he lost the ends of the middle and ring fingers of his right hand. Being a left handed player meant that his playing of chords and melodic lines would be drastically affected. Encouraged by his mother and the success of the jazz guitarist Django Reinhart, who also lost fingers but re-learnt to play the guitar, Iommi fought his

29 From an article in Q Classic 533 (July 2005) called 'How Hammer Horror Movies, 12 bar blues, the first Led Zeppelin album and their own “dismal, polluted” hometown gave rise to Black Sabbath'. Written by Phil Sutcliffe and found on page 12.
way back to playing again but the measures he took to cope with that, arguably, influenced the sound of heavy metal.

For example, the emergence of the power chord within the heavy metal context seems to be directly associated with Iommi's accident. The significance of this becomes clearer when the discussion is contextualised within the chronological development of the rock guitar chord and its evolution from rock and roll.

Initially, rock and roll guitar chords were characterised by a clean sound similar to that of the acoustic guitar. As bands got louder the sound of the chords became slightly 'fuzzy' as the sound from the overdriven valves began to break up. This sort of semi-overdrive is sometimes called 'crunch' and is a feature of standard rock (for example, the Faces 'Stay With Me' 1971 and Oasis 'Roll With It' 1995). In heavy rock, the use of open chords and barre chords are coloured by extremely loud and overdriven amplifiers (for example, Deep Purple 'Burn' 1974 and AC/DC; 'Highway To Hell' 1979). After the invention of the fuzz box in the 1960s extreme levels of distortion could be artificially applied. The addition of a pre-amp within the amplifier's circuitry was another way of delivering an artificial distortion by changing the shape or value of the incoming signal from the guitar before being routed through the main amplifier section. Often, the performer using barre chords in heavy rock will emphasise the bottom end of the chord, giving the feel of a power-chord but clearly suggesting the tonal nature of the chord (for example, AC/DC; 'Riff Raff' Fig. 22).

As a teenager I was fortunate to make close observations, being at the stage front, of several Black Sabbath gigs in the early to mid 1970s. These observations revealed an interesting aspect of Iommi's guitar sound and playing technique. What he did to overcome the problem of the missing middle fingers was to play his chord with the index and little finger resulting in a chord with no 3rd, a kind of mutant chord with no major/minor tonality but having a new, unique character marked by a certain starkness when combined with the timbre of down-tuned guitars.

For example, an A major chord played as a standard barre chord at fret 5 would, from the 6th string, follow this order:

A (first finger barre)
E (3\textsuperscript{rd} finger),
A (4\textsuperscript{th} finger)
C\# (2\textsuperscript{nd} finger)
E (first finger barre)
A (first finger barre)

Iommi, finding the 3\textsuperscript{rd} and 2\textsuperscript{nd} fingers difficult, would play the chord by forming a second barre with the 4\textsuperscript{th}, or, as he did later on, by forming a second barre with the 3\textsuperscript{rd} finger thus:

A (first finger barre)
E (4\textsuperscript{th} finger barre) (or 3\textsuperscript{rd} finger barre)
A (4\textsuperscript{th} finger barre) (or 3\textsuperscript{rd} finger barre)

The resultant three-note chord, formed from only the first and fifth, was born out of necessity as Iommi himself confirms in a discussion of the origins of the power-chord. This interview was conducted by Lisa Sharken for *Vintage Guitar* magazine in January 1999:

(LS) Of course we have to give Tony credit for developing the fifth chord technique that’s become the legendary power chord used by every guitarist today. (TI) I did it because I had to. But, to make it sound bigger, I developed a vibrato technique and put it on the whole chord.

(LS) Tony, how do your fingertips affect your technique? (TI) My technique is different. I was already playing the guitar for three years when the accident happened, but I had to completely re-learn. I was playing with two fingers for a long time and that’s how the fifth chord came about. I can’t feel a thing, so I just have to do it by ear.\textsuperscript{30}

Another development affected by Iommi’s missing fingers was the down-tuning of the strings. The concept of down-tuned strings was not original to Iommi; some of the early Afro-American blues players down-tuned their acoustic guitars to get a thicker sound but, once again, it is the context that is important in the resultant signifier. For example, in heavy metal pitch is vital to the overall sound where the tendency is towards a low

\textsuperscript{30} www.vintageguitar.com
tessitura and those thicker sounds are combined with high gain output and distortion. The extreme end of this is exemplified in the music of modern metal bands such as Machine Head and Sepultura who frequently tune to B as opposed to the standard tuning of E. Here, the strings are so slack it is difficult to play in tune and heavy gauge strings need to be used to compensate.

Of course, during the development of metal, bands down-tuning to Eb, D, C# and C have all been used. This is an area avoided by rock (as opposed to metal) musicians and writers where the tendency is towards standard pitch and a higher and more balanced range of keys. ‘A’ is a particular favourite followed by G, E and D with C and F in there too. By contrast, metal bands use mainly E or the down-tuned equivalent.

It appears then, that Iommi originated this technique in its metal context and, again, it was born out of necessity, tuning down was a means of easing the discomfort that came from losing his fingers. In the words of Iommi:

> Originally for me the whole concept of using lighter gauge strings and tuning down a lot was that when I cut the end of me fingers off I couldn't bend a lot of the strings 'cause it hurt.31

Down-tuning is, in effect, slackening the strings and slack strings are very easy to push around. Seeing that an essential element of blues/rock lead guitar playing is the string bending technique, this was a logical way forward for him. The inadvertent result was the production of a unique timbre; that sound was entirely original and became one of the key fingerprints of Sabbath’s sound and ultimately of heavy metal too.

Once Sabbath had discovered the richness of a down-tuned timbre there followed a period of experimentation where its sonic possibilities were explored and developed. This is explained in the words of Iommi in the interview given by Lisa Sharken and referred to earlier:

> We use different tunings because some of the albums were used in different tunings in the early days. We never went by the rules and just tuned the way that sounded right for that track or

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31 From an interview with Iommi and Butler in the May 1994 edition of Guitar for the Practising Musician and undertaken by John Stix. Found on <www.blacksabbath.com>
that album. We've always tuned a semitone down but on the *Paranoid* and *Black Sabbath* albums we tuned to pitch. On *Master of Reality* we tuned down three steps. We didn't have any rules, because everybody else made the rules up. We just broke them. On stage we tune down a semitone.

(LS) Did you tune down because of Ozzy's vocals'? (TI) 'We had always experimented with Black Sabbath. That was the greatest thing we'd done. We had always tried things that weren't the norm. We were the first to tune down and nobody could understand that. 15

The effect of tuning down also changes the guitar's tone, as discussed earlier, and that change is further shaped by the type of guitar too. The shorter the scale length of the instrument the 'darker' it will sound. Thus, a Gibson SG (used by Iommi) with a scale length of 24.75” tuned to Eb would sound darker than a Fender Stratocaster (used by Jimi Hendrix) in the same key with its scale length of 25.5”. Therefore, even Iommi's choice of guitar made a difference to the evolution of heavy metal. The guitar technician Dean Farley, in an article for *Custom Sounds*, made this remark:

> He (Iommi) used an SG Special through the early Laney amplifiers and was one of, if not the first, player to de-tune his guitar to get that real dark tonality that made his sound instantly recognised by even the most deaf players. 33

Another feature Iommi incorporated into Black Sabbath's early experimentations that was discovered during the course of my research was the use of modes. In guitar terms, this included riffs (power-chords and monophonic riffs) and lead guitar work. One of Iommi's main influences in relation to his lead guitar style was Alvin Lee, who was the singer and guitarist with the blues band Ten Years After.

Ten Years After, as mentioned earlier, were a big name on the British blues scene of the 1960s. They played all of the major venues in the UK and also made a worldwide name for themselves with their acclaimed opening set at Woodstock. Alvin Lee pioneered a new angle on blues soloing, not only in terms of speed and virtuosity, but also in the shaping of melodic lines and extensive use of the pentatonic minor scale. The pentatonic minor fits neatly under the fingers when played on the guitar. It is like the blues scale

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32 The scale length of a guitar is a measurement of the string length taken from the pivotal point of the bridge and entry point at the nut.

33 <www.custom-sounds.com/strings3.htm> page 1
but without the flat 5th blue note. So, technically it is almost the same but musically it is very different because the missing blue note is the one that gives the blues scale (and blues overall) its character. Lee used the pentatonic minor in eclectic ways. He not only mixed in blue notes and transient 3rds, as many other players were doing at the time, but, more significantly to this discussion, in its pure form and with occasional flashes of Dorian and Aeolian modality. Their live album, recorded at London’s ‘Klooks Kleek’ and titled *Ten Years After – Undead* 1968, amply illustrates Lee’s style.

The pure form of pentatonic minor-centred soloing adapted by Lee was a natural style for Iommi to adopt, particularly with having the middle fingers missing, the reason being that the pentatonic minor, from the 6th string root, can be easily played with just the first and fourth fingers.

The juxtaposition of pentatonic minor and modality demonstrated by Alvin Lee may have been influential but Iommi would have already heard a similar style in the recordings of his hero Django Reinhardt. The significance of Iommi’s work in this respect on the emerging metal scene was the introduction of a specific and contextualised use of modes, in particular the Aeolian but also the Dorian and Mixolydian. The following point will be fully illustrated in the next chapter but the obvious omission of blue notes from his early solos in the work of Black Sabbath is highly significant. Thus, Black Sabbath made no substantial use of the blues scale in their early work and later metal bands would build on this highly transgressive adoption of modally centred lines and would also extend the number and types of modes employed. This topic is discussed in Chapters 2, 4 and 5.

What Terry (Geezer) Butler brought to Black Sabbath was equally important to the evolution of heavy metal. In addition to his particular style of bass playing (as discussed earlier), Butler was the main
lyricist and was responsible for introducing a new type of lyric and image, in particular, themes related to Hammer horror and other B class horror flicks, anti-Christian non-conformity, religious imagery and war. In the same way that Iommi set aside the blues conventions that surrounded him in favour of developing sounds related to other techniques, Butler likewise moved away from the conventional gender anxiety and misogynistic themes of the blues and hard rock.

Most importantly, with Iommi and Butler the music and lyrics interact. For example, in the track ‘Black Sabbath’ Butler’s lyrics concern fear generated by a ghostly figure in black depicted on the album cover of the same name (Ill. 3). Such un-godly terror was arguably established by the early Christian church to deter believers from sin and his lyrics, here, seem to draw on those precepts. Iommi’s contribution to this number is an ostinato tritone figure: an interval that carries established connotations of tension and evil (as will be discussed later). This concept of combining dark lyrics with dark sounds became a main feature of Black Sabbath’s output and ultimately of heavy metal too and is represented in the work of subsequent bands such as Judas Priest, Venom, Metallica, Slayer, Immortal, Arch Enemy, My Dying Bride and Lamb of God. A full discussion and illustration of this is contained within Chapters 2-5.

Butler had a general (and fairly detailed) interest in dark culture (as did Osbourne and Iommi). He was an avid reader of Dennis Wheatley and knew the work of

34 I acknowledge that some articles suggest that this was the one track in Sabbath’s early career where Osbourne and Ward made a significant contribution to lyrics. The main point I am attempting to illustrate, however, is the way in which the music and lyrics in Black Sabbath’s works are combined programmatically and, in the main, it was Butler and Iommi who were responsible.

35 Dennis Wheatley (1897-1977) was a popular author of fictional horror and a practising occultist.
Anton La Vey\textsuperscript{36}. Having seen an advertising poster for the movie \textit{Three Faces of Fear} 1963, starring Boris Karloff, he decided that if people would pay money to be scared by a film, then there was a similar potential for rock. He accordingly suggested that the band should be called Black Sabbath (taken from one of the three parts of \textit{Three Faces of Fear} noted above) (also see III.2) and the first album provides an initial indication of the themes of darkness and fantasy, not only in its cover sleeve which has a woman dressed in black, face whitened, standing in the rain in the grounds of a desolate medieval building\textsuperscript{37} (III. 3), but also in its thematic content. Track one describes a 'figure in black' pointing the finger of doom at the 'chosen one'; track 2 describes a wizard, 'casting his shadow and weaving his spell'; track 3, 'Behind the Wall of Sleep', is a song about a chilling death, 'vision cupped within a flower, deadly petals with strange power...chill that numbs from head to toe, icy sun with frosty glow'.

Ozzy Osbourne was drafted into the band after the other three had been working together for some time. His time in prison\textsuperscript{38} and working in an abattoir, combined with his background of poverty and the kind of anger described earlier, meant that the aggressive performance techniques that were emerging in the riffs of Iommi and drumming of Ward (see below) were amplified in the vocal style of Osbourne.

Bill Ward, Black Sabbath's drummer, came from a difficult working class background. Escape from the hardships of life is often found in alcohol and Ward sought this option. Ward was the drinking partner and close friend of fellow Brummie John Bonham (Led Zeppelin drummer) and considers himself fortunate that he did not end up dying young as a result of alcohol as Bonham did:

\begin{quote}
Shit, I can remember me and Johnny drinking together, fucking chugging Johnny Walker. We've had people come up and say, you two fuckers are gonna be dead in fucking five years if you don't cut it down...He came over and said "Bonham's dead" and my first reaction: yeah I'll be next – and I'll be trailing right behind you, John. (Rosen 2002: 53).
\end{quote}

\textsuperscript{36} Anton LaVey (1930—1997), in the late 1960s, founded of the Church of Satan, the first organized church in modern times promulgating a religious philosophy that championed Satan as the symbol of personal freedom and individualism. This is discussed at some length in Chapter 3 of this thesis.

\textsuperscript{37} It is in fact, Mapledurham Watermill in Berkshire.

\textsuperscript{38} In 1966 Osbourne served six weeks of a three month sentence in Winston Green prison for non-payment of a £25.00 fine incurred for an act of burglary. (Tangye and Wright 2004: 2).
Musically, the important point resulting from this is found in the rage and force of Ward's and Bonham's drumming where this style of excessive aggression and power becomes one of the hallmarks of heavy metal. Furthermore, it was this element of Led Zeppelin that contributed significantly to their hard rock sound:

John Bonham and I played really aggressively and really loud, but we'd been doing that for a long time (Rosen 2002: 53).

The attributes that the Birmingham musicians brought to the emergence of heavy metal and heavy rock was of pivotal importance. The impact of John Bonham's muscular and angry drumming in Led Zeppelin, the necessity of down-tuning the strings on Tony Iommi's guitar with the resultant heavy power-chord sound, the use of modes in his writing and improvisations, the conflation of Butler's malevolent lyrics with Iommi's intervallic structures all contributed in a unique way to form the initial syntax and timbre of heavy metal. Moreover, these techniques married with the socio-geographic influences of Birmingham in the 1960s to provide, arguably, some answers as to why Birmingham seems to provide a particular geographical space for the emergence of heavy metal and hard rock.

PART 3
LIVERPOOL, LONDON, MANCHESTER AND NEWCASTLE – WHY NOT HERE?
DOMINANT MUSICAL TRENDS IN ALTERNATIVE CITIES

The final part of this chapter will consider some of the possible reasons why the other major cities mentioned by Bill Ward did not have the right conditions to spark the beginnings of heavy metal. Having researched the musical developments in the above cities it was discovered that each of them had overriding cultural and musical traditions that precluded the development of the dark and aggressive musical forms that developed in Birmingham during the 1960s and early 1970s. The following forms a brief summary of those findings.

London
The dominant musical trends in London during this period were found in the British blues revival discussed earlier and in the development of progressive rock. Both forms of music were artistic expressions produced mainly at the hands of middle class college and university students or graduates.
The following table shows just a sample, a cross section of some of the main contributors to the British blues revival centred in London and their educational background.

<table>
<thead>
<tr>
<th>WHO</th>
<th>BAND</th>
<th>BACKGROUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Jones</td>
<td>Manfred Mann and The Blues band. Major blues artist</td>
<td>Oxford graduate</td>
</tr>
<tr>
<td>Brian Jones</td>
<td>The Rolling Stones</td>
<td>Oxford graduate</td>
</tr>
<tr>
<td>Mick Jagger</td>
<td>The Rolling Stones</td>
<td>Grammar school. London School of Economics</td>
</tr>
<tr>
<td>Keith Richards</td>
<td>The Rolling Stones</td>
<td>Grammar school. Sidcup Art College</td>
</tr>
<tr>
<td>Bob Brunning</td>
<td>Various major bands</td>
<td>Teacher Training College.</td>
</tr>
<tr>
<td>Colin Jordan</td>
<td>Various major bands</td>
<td>Teacher Training College.</td>
</tr>
<tr>
<td>Bob Hall</td>
<td>Various major bands</td>
<td>Teacher Training College.</td>
</tr>
<tr>
<td>Eric Clapton</td>
<td>Blues Breakers, Yardbirds, Cream, Solo Artist</td>
<td>Kingston Art College</td>
</tr>
<tr>
<td>Keith Relf</td>
<td>The Yardbirds</td>
<td>Kingston Art College</td>
</tr>
<tr>
<td>John Mayall</td>
<td>Blues Breakers, Solo Artist</td>
<td>Manchester Regional College of Art</td>
</tr>
</tbody>
</table>

(Cope 2006)

Progressive rock was the other dominant musical form centred in London and the South during the 1960s and early 70s. Significant bands included Yes, Genesis, Emerson Lake and Palmer (ELP), Pink Floyd, King Crimson and Gentle Giant. Many of the important movers were from white, middle class backgrounds and showed high levels of intelligence and musical training. Many of the musicians were university drop-outs; for example, Bill Bruford (Yes and King Crimson) dropped out of Leeds University, Tony
Banks (Genesis) abandoned Sussex University, Tony Kaye (Yes) and Rick Wakeman (Yes) dropped out of The Royal Academy of Music.39

Greg Lake (ELP) once commented that it was as natural for the progressive rock musicians to draw on their European classical heritage as it was for American popular musicians to draw on their native blues, jazz and gospel heritage (see footnote 39 below for source). This is evidenced, most notably, in ELP's 1972 live recording *Pictures at an Exhibition* which is a reworking of the famous work for piano by Modeste Mussorgsky (and later most famously orchestrated by Maurice Ravel). Here, ELP literally draw on their classical heritage. Similar works appeared on *Trilogy* 1972 (Aaron Copland's 'Hoedown'), *Brain Salad Surgery* 1973 (Parry's 'Jerusalem') and *The Works Vol I* 1977 (Copland's 'Fanfare for the Common Man'). A passage found on the web site <www.allmusic.com> describes those connotations with classical music:

The 20th century American composer Aaron Copland believed orchestral music should talk to the common man, extend an arm to him. In his 'Fanfare for the Common Man' he developed a simple theme, elegantly orchestrated. For their rock arrangement, Emerson, Lake & Palmer respected this vow of simplicity. The opening trumpet has been replaced by a synthesizer, but otherwise the theme gets a full, accurate statement in the first seconds. After a timpani break, the trio establishes a fast-paced swinging vamp that will last, unaltered, for as long as necessary. Keith Emerson restates the theme before soloing in, around, and outside it. The piece has a contagious drive and is immediately recognizable. (<www.allmusic.com>)

Not only did ELP record many rock arrangements of classical pieces, they also wrote much music inspired by classical forms and concepts, e.g. 'Fugue' and 'Abaddon's Bolero' from *Trilogy* 1972 and whilst groups such as Yes and Genesis found similar inspiration in classical music, it was Deep Purple who attempted the rock/classical synthesis in a more tangible way when they combined a heavy rock band with a classical orchestra for the 1969 album *Concerto for Group and Orchestra*. Other bands recruited classical musicians into the line up; for example, Roxy Music, at the outset, brought in classical percussionist Dexter Lloyd along with Andy Mackay, who had previously played oboe and sax with the London Symphony Orchestra.

39 <www.angelfire.com/indie/bbblux/PR_PPL.HTM>
Bands such as Pink Floyd made connections with the *avant garde* experimental movement that marked British classical music in the mid years of the 1960s. That movement was driven by composers such as John Cage and Pierre Schaeffer. Those composers questioned the established and accepted concepts of 'what music is' in an esoteric way: Cage with works such as '4’33”' 1952, ‘Water Music’, 1952, (for pianist with a variety of non-standard equipment) ‘Imaginary Landscape no.5’ (for randomly mixed recordings) 1952, ‘Cartridge Music’ (for small sounds amplified in live performance) 1960, and Schaeffer with his electronic effects and experiments (which came to be called ‘*musique concrète*’). Other composers included Karlheinz Stockhausen, who worked for many years as part of Cologne’s Studio for Electronic Music combining electronically generated sounds with conventional orchestras to generate unusual soundscapes, and Steve Reich whose minimalist compositions, based on repeated interlocking phrases (e.g. soundtrack to *Oh Dem Watermelons* 1965, seemed to be a rich source of inspiration to British art rock bands such as Pink Floyd.

The early works of Pink Floyd reveal the influence of the *avant garde* movement where the various strands of 20th century art music and Floyd’s own compositional devices seem to combine in such tracks as ‘Interstellar Overdrive’ (*The Piper at the Gates of Dawn* 1967), ‘A Saucerful of Secrets’ (*A Saucerful of Secrets* 1968) and ‘Several Species of Small Furry Animals Gathered Together in a Cave and Grooving With a Pict’ (*Ummagumma* 1969.) The title track of *Atom Heart Mother* 1970, is a twenty three minute merging of symphonic orchestration and sound effects fully representing the esoteric and psychedelic sound world that Pink Floyd moulded into an epitome of 1960s/70s British art rock.

London, then, in the 1960s and 70s seemed to be dominated by middle class art forms such as the classically inspired progressive/art rock and the British blues revival, which as described earlier, grew out of the beatnik movement and was originally centred in the wealthy South London environs such as Richmond (e.g. the Crawdaddy Club, Station Hotel, Richmond).

**Liverpool**

Liverpool is recognised as one of the most important musical centres in relation to the evolution of pop music. There has been much written about the subject and one such work was mentioned earlier: the recent book on Liverpool by Paul Du Noyer *Liverpool
Wondrous Place. Music from Cavern to Cream (2002). It is worth a reminder, here, of Du Noyer’s reference to a Melody Maker article from 1976 by Geoff Brown. The article praises Liverpool as an entertainment city and points to a difference in attitude between various parts of the country where he describes the southerner as ‘disparate and self conscious’ compared to the ‘dour and determined’ Brumman and the ‘exuberant robust celebration of laugh today for tomorrow we die sort’ of Liverpool. (Du Noyer 2002: 3).

Du Noyer then, suggests a brightness and openness about Liverpool’s natural residents that is significant. This attitude may have contributed to a different type of dominant musical trend; it is one marked by brightness and melody. Certainly, the natural and dominant musical expression to have emerged from Liverpool has been in melodic pop forms.

For example, Liverpool is an entertainment city like no other. Thousands of high-spirited revellers descend on the Cavern quarter every weekend where several live bands, all in one street (Mathew Street), perform predominantly melodic pop. One of the main entertainment pubs on Mathew Street (centre of the Cavern Quarter) is Flanagan’s Apple. This Irish pub, with its three floors of music, is a reminder of Liverpool’s past. The strong Irish population not only points to the direct connection with Dublin, via its geographical proximity and ferry links, but also goes back to the potato famine of 1845-50 when the Irish flooded into Liverpool to find work.

The Irish connection must have had a considerable influence on the shaping of popular music within Liverpool. The lively jigs, reels and melodies of Irish folk blended perfectly with the natural demeanour of the indigenous population. Du Noyer claims that there has always been a natural and dominant trend towards melody in Liverpool: ‘The dominant fondness, as we will see, is for melody and a populist surrealism’ (Du Noyer 2002: 4). This strong melodic content was not only evident in the early skiffle bands but has followed through all decades of popular music development: the Beatles, the Searchers, Gerry and the Pacemakers, Cilla Black and on through later bands: Echo and the Bunnymen, Frankie Goes To Hollywood, Elvis Costello, the Lightning Seeds, Cast and Atomic Kitten.

This passion for melody goes back much further than the skiffle bands of the 50s. Du Noyer suggests that the British passion for music hall ‘singalongs’ remained strong in Liverpool long after those trends faded elsewhere:
British people used to sing everywhere: in pubs, in public schools, in chip shops and troop ships, in air raid shelters and from Charabancs to Blackpool. But the people of Liverpool just went on singing after the rest of the country lost the habit. (Du Noyer 2002: 3).

The songwriting of Paul McCartney reveals a love of earlier popular song forms such as music hall (e.g. ‘When I’m 64’ 1967) and Broadway (e.g. ‘Till There Was You’ 1963). McCartney’s affection for melodic pop also took inspiration from overseas, particularly (as cited earlier) the songwriting partnership of Gerry Goffin and Carole King where group singing and part harmonies were the raison d’être of the sound.

The idiomatic Liverpool accent, which is restricted to a ten-mile radius of the city centre, is claimed in itself to be melodic:

You could hear that sing song musicality in the suburban, South Liverpool speaking voices of the Beatles; even their dead pan statements carried a lilt, not to mention timing of metronomic precision. (Du Noyer 2002: 7).

While the above claim maybe somewhat subjective, the evidence of melodic pop as a dominant musical force in Liverpool remains clear and that, I argue, is a significant factor in the ‘why not here’ question.

Manchester

In an interview written for NME during the 1980s Ian McCulloch (Echo and the Bunnymen) was quoted as saying: ‘probably the main difference is that Liverpool bands have always written songs, whereas Manchester has always been the place that’s gone for grooves’. (Du Noyer 2002: 167). This distinction points to an important aspect of the comparison between Liverpool and Manchester, they are similar in many ways but have some clear differences in terms of dominant musical trends during the period under discussion.

One of those similarities was a strong music hall tradition; in fact, it is claimed that Manchester had been Britain’s biggest provincial centre for music hall for over a century.40 The legacy of strong melodic-based pop that has been inherited from such

40 <www.manchester.com>
genres as music hall (which then merged with rock and roll) is a similar story to Liverpool with the main names of the 60s and 70s represented by such bands as Herman’s Hermits, the Hollies, Wayne Fontana and the Mindbenders, Freddie and the Dreamers and 10CC.

Dave Haslam is a former DJ of what he calls the most famous nightclub in the world, the Hacienda. Haslam is also something of an indigenous authority on the city, and he strongly supports the notion of Manchester being a world centre of pop music and dance, which he contrasts with gabba techno in Berlin, heavy metal in Birmingham or hip hop in New York. (Haslam 1999: Introduction p.xxxi). Haslam also contends that the tendency towards melodic based pop has continued through to the present day. While Haslam’s discussion refers to the last fifteen years of Manchester’s pop history, it, nevertheless, has relevance to the key developments over the last forty years and bands such as New Order, Simply Red, the Smiths, M-People, Oasis, Take That, the Buzzcocks and the club centred pioneers 808 State can be considered as both building on and developing the traditions earlier established by bands such as Herman’s Hermits. Not least, he argues strongly that without such melodic-based pop and dance music the city would be dead. (Haslam 1999: xxiv).

The main difference between the two cities, referred to at the start of this section, was the merging of those inherent melodic tendencies with the dance scene. Manchester is recognised by the current dance scene as being an important centre, not only for clubs but for forward thinking and innovative producers and DJ’s. The dance scene can be traced back to the development of the famous Northern Soul phenomenon that began when ex-beat venues such as the Twisted Wheel in Manchester became national centres for the enjoyment and sustenance of Motown soul. In this respect, Manchester held a central (geographical and hierarchal) position at this time with Wigan (Casino) to the north and Stoke-on-Trent (the Torch) to the south forming the club scene hotbed of the 60s and 70s. So, overall, the dominant musical trend in Manchester could be described as a working class expression of melody and dance groove.

Newcastle upon Tyne
Newcastle, like everywhere else, had a huge plethora of would be rock and roll bands. The main musical trends though, as seen in the major artists and most successful and lasting styles, are to be found in folk and blues. Often there is a merging of these styles.
The dominance of folk trends found in the largely working class dockland and fishing community is not surprising considering its Northumberland heritage, rural surroundings and proximity to the Scottish border.

One of the most successful bands to come out of Newcastle were the Animals. The British blues scene here was not likely to go down the same route as in Birmingham because those producing successful blues records and performing at the best venues were, as in London, college students. It is also apparent that the inherent taste for folk surfaced sooner or later with most of these bands. For example ‘House of the Rising Sun’ 1967 was the Animals’ biggest hit and was a reworking of a traditional American folk song.

Of their particular members, Alan Price went on to a solo career with music influenced by British music hall (‘The House that Jack Built’ 1967, ‘Simon Smith and His Amazing Dancing Bear’ 1967 and ‘Don’t Stop the Carnival’ 1968). His childhood piano lessons reveal something of his advantaged background. John Steele and fellow founding member Eric Burdon both met at Newcastle College of Art. Steele had a classical music background where he learnt to play the trumpet.

Lindisfarne, another high profile Newcastle band from the 60s and 70s, started life as a blues band in 1962 (the Chosen Few) and went on to become one of the top folk-rock bands in Europe. The individual members of Lindisfarne were Alan Hull educated at Rutherford Grammar School, Rod Clements, a graduate of Durham University, Ray Jackson, Newcastle College of Art, Ray Laidlaw, Newcastle College of Art, and Simon Cowe, Fette’s College Edinburgh.

Alan Hull and entrepreneur Dave Wood formed and ran a folk club in the Rex Hotel, Whitley Bay which was just a small part of a very lively folk scene in the area. It was here that Lindisfarne emerged from their blues roots to become folk-rock legends.

Once again the cultural heritage and social conditions of the city have shaped and moulded the dominant musical forms into a phenomenon that is peculiar to the region. In this case, the dominance of folk bound up in the culture of Newcastle was not conducive to the emergence of a dark and brutal musical form such as heavy metal.
Conclusion

This chapter has interrogated possible reasons for the emergence of heavy metal in Birmingham during the late 1960s and early 1970s. I have argued that there were several important factors that combined in a unique way to generate the conditions that influenced Black Sabbath and Led Zeppelin into a way of composing music that was groundbreaking and seminal.

This chapter started with a quote from Bill Ward who identified the Liverpool Beat scene as an important starting point and that there was a sense of revolution and moving forward, shared by Birmingham musicians, that was important to the development of new forms of music that evolved in Birmingham at that time. The realisation of these concepts emerged in Led Zeppelin's fusion of Liverpool Beat (with its rock and roll based syntax) and London blues (with its instrumentally focussed sound) to contribute significantly to the evolution of the hard rock idiom; the music of hard rock being based on a combination of rock and roll/blues coding, loud, amplified sound and a balance of instrumental and vocal sections. This homology materialised in this way because Page and Jones, in looking for two new members to form the Yardbirds II chose Plant and Bonham from the Birmingham blues/Beat circuit.

Furthermore, the revolution and moving forward identified by Ward that allowed Zeppelin the freedom to reshape rock and roll and electric blues into a distinct form of hard rock also unlocked the blues/rock and roll shackles that bound Earth (later to become Black Sabbath) to the anonymity of the Birmingham Beat/blues circuit. Although it was their manager, Jim Simpson, who held and turned that key by suggesting that they try something completely new, it was the personal attributes of the members themselves that realised the unique way in which that change was accomplished. The environment of the industrial Midlands in which they grew up influenced the development of those personal attributes that were central to the creation of Black Sabbath's distinct sound. Moreover, the influence of Liverpool was crucial to this process in that the Beatles contributed significantly to the establishment of the 'rock auteur', seen initially in their early development of a pop rock style, (Beat) and later abandoning such dance-based music to become self-initiated rock auters indulging in the liberation of creating art for art's sake. This is first evident in the albums *Revolver* 1966 and *Sgt Pepper’s Lonely Hearts Club Band* 1967.
So, although blues and rock and roll were a starting point for both Led Zeppelin and Black Sabbath, there was a significant difference in that Zeppelin maintained blues and rock and roll syntax as the generic foundation of their early sound while Sabbath performed radical transgressions of those blues roots, developing a synthesis of dark and angry elements that found form in a specific, contextualised syntax of modes, and privileging of intervals such as the tritone and flat 2\textsuperscript{nd}. The apparent anger and violence that emerged in the music of Black Sabbath seemed to bear some correlation to the cultural and environmental circumstances of their upbringing.

The Brumbeat cover bands, for example, were noted by the press of the 1960s for a particularly aggressive approach to music making. Chicken Shack were renowned during the 1960s for the extreme levels of volume and aggression evident in their renditions of standard blues covers; the Move, one of the first non-cover bands to emerge from the Brumbeat scene, seemed to exemplify that aggression in regular high profile venues such as the London Marquee and London Roundhouse where they became infamous as a violent and destructive stage band. Moreover, Black Sabbath and John Bonham (Led Zeppelin's drummer) have become synonymous with musically aggressive compositional and performative styles. Therefore, the combination of aggression, rock and roll and auteurship that was present in Birmingham during that time was just the right permutation of elements to generate the formation of aggressive musical sets, such as heavy metal and hard rock.

The testimonies of the band members also suggest that the post-war skeleton of Aston and dead-end prospects of the young working class community contributed to deep feelings of anger and anti-patriarchy. This was evidenced in an earlier quote by Ozzy Osbourne where he suggested the members of Black Sabbath were so angry about living in Aston that they wanted to scare the whole planet with music.

It was such anger, pessimism and darkness that led arguably to the evolution of heavy metal. The plausibility of this hypothesis is supported by Grossberg (Frith and Goodwin, eds., 1990: 116-117) who believes that such structures of boredom become the sites of new forms of empowerment; i.e. in the case of Black Sabbath those structures of boredom led to the creation of angry, non-conformist music and thus became an outlet for the band members: a consolidation of identity and life purpose.
The materialisation of such anger into musical substance in the case of Black Sabbath is found in the adoption of core syntactical elements such as angular riffs, sequences of power-chords, down-tuned guitars (a result of Iommi’s accident), excessive stage volume and morbid, non-conformist lyrics. The collocation and context of these elements were seminal and became the foundation of heavy metal.

Finally, the question of ‘why not other cities?’ was addressed briefly, resulting in the conclusion that alternative sites such as Manchester, Newcastle, Liverpool and London, whilst having strong working class communities, did not have the same geographical ease of location to both Liverpool and London and therefore were not subject to the same saturation level of Merseybeat and blues that combined uniquely in Birmingham. Moreover and most significantly, where the absence of any dominant musical trends in Birmingham easily accommodated the growth of new trends, the idiomatic regional cultures of alternative cities mitigated against the emergence of heavy metal and hard rock because other dominant forms of music were too strong to be significantly displaced by newer influences. In particular, that would include the music hall traditions of Liverpool and Manchester, the dance traditions of Manchester, the folk music of Northumbria and the more artistic southern forms such as progressive rock and blues.

Having established some of the possible reasons why Birmingham seemed to provide the right geographic location for the emergence of hard rock and heavy metal, and also having suggested the dichotomy evident in the music of Black Sabbath and Led Zeppelin, the next stage in my argument will be to examine in detail those dichotomies. Equally important here will be to make connections with the development of heavy metal to the present day, assigning Black Sabbath as vitally significant in the initiation/evolution of heavy metal and the establishment of the core syntactical and aesthetic coding of heavy metal as a genre. Chapter 2 and 3, the nucleus of my argument, will, therefore, take the form of a detailed analysis of the first six studio albums of both Black Sabbath and Led Zeppelin and make connections with the issues raised so far in the Introduction and Chapter 1.
CHAPTER 2

Gods, Muses and Title to the Throne. Part 1

The Dichotomy of Syntax in the Music of
Black Sabbath and Led Zeppelin

Introduction

In Chapter 1 I presented, based on my own original research, some possible reasons why Birmingham UK seemed to provide the right geographic and cultural conditions to initiate the evolution of heavy metal. One of the major issues arising from that interrogation concerned the dichotomy evident in the musical syntax of Black Sabbath and Led Zeppelin. The dichotomy that emerged reflects the very different extent to which each transgressed the blues context of their starting point. Interrogating the details of those transgressions and highlighting, not only the ensuing dichotomy, but also the way in which each band significantly influenced the generic evolution of heavy metal (Sabbath) and hard rock (Zeppelin), will form the substance of the next two chapters. I discussed earlier the way in which Fabbri suggested a means of clarifying any specific genre by its 'otherness' when compared to other similar but clearly differentiated forms and the thrust of my argument throughout the next two chapters is driven by this concept.

An article featured in Kerrang! provided me with a point of departure for this next chapter. In Kerrang! 593, a number of music journalists were given the task of compiling a list of the fifty 'most influential albums of all time' (Kerrang! 953: 26-33).

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1 First published in 1981, Kerrang! takes its title from the onomatopoeic word used in comic books to illustrate the noise an electric guitar makes when played incorrectly.

2 Issue 593 was published May 2003

3 The importance of rock/metal journalism is highlighted by Brackett who suggests that 'media discourse gives important clues as to the role of power in establishing the genre constellations at a given time' (Hesmondhalgh and Negus (eds) 2002: 69). Therefore, whilst it is not my intention to theorise the role of media discourse, I consider that consumer magazines such as Kerrang!, as Brackett suggests, remain valuable as a point of reference in discussions of style and genre.
They introduced the article in this way:

How do you define influence? Well the answer is, you can't, but how often, when you put on a record, can you instantly hear a couple of key bands that have shaped that band's sound? Almost every time. (*Kerrang!* 953: 26).

It is interesting to note that the writers of *Kerrang!* describe the influence of Led Zeppelin and Black Sabbath as being considerably different. For example, Zeppelin's 1975 album *Physical Graffiti* is cited as influencing such bands as Audioslave, the White Stripes and Dave Grohl (all of whom are rock bands) whilst Black Sabbath, *(Black Sabbath 1970)* are cited as influencing Pantera, Slayer and Cradle of Filth (all of whom are heavy metal bands).

*Kerrang!* is one of the most widely read rock and metal magazines and although its tone is journalistic the focus on Black Sabbath's Birmingham roots, their heavy riffs, and engagement with horror movies is significant in highlighting some of the stylistic features of heavy metal and their influence on the contemporary metal scene:

Kicking off with the chilling sound of a funeral bell, the sinister nasal tones of Ozzy Osbourne and the scariest opening riff ever; 'Black Sabbath' is metal incarnate. It's hard to imagine any of today's heavier bands existing without the influence of the Sab's legendary debut. Injecting their blues roots with some spooky, horror flick atmospheres and an air of malevolent mischief, the Brummie quartet changed rock and roll forever and invented heavy metal in the process. Fact: if it weren't for this album, you wouldn't be reading this magazine. (*Kerrang!* 953: 33).

In *Kerrang!* there is, naturally, no musicological reference to the devices that create the musical identity that is heard by the listener. My research in this chapter is concerned with deconstructing the musical building blocks that give identity (the finger print) to bands considered to be heavy metal (or not). This will apply not only to the music of Led Zeppelin and Black Sabbath, but also to the bands who have perpetuated and developed their innovations.

To illustrate the relevance of my argument I would like to briefly refer to the music of a significant modern metal band. In 2001, Drowning Pool⁴ released their debut album

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⁴ 'Dallas-based heavy metal group, Drowning Pool were one of the most promising bands of the early 2000s. Their debut album, *Sinner*, was certified platinum within six weeks of its release while their first
Sinner: the first two tracks, 'Sinner' and 'Bodies' (the latter written specifically as a moshing anthem) are representative of the musical content of the whole album and are founded on key elements that were inherited from a long line of tradition that stems back to the work of Black Sabbath in the early 1970s. The research that I have conducted for this part of my thesis has involved extensive hours of listening to many bands. What I have discovered is that bands such as Drowning Pool, along with (for example) Pantera, Slayer and Cradle of Filth (as suggested by the Kerrang! article), clearly share common codes and that those same codes are foreign to the output of Led Zeppelin and the bands who have followed in their wake, for example, Audioslave, the White Stripes and Dave Grohl (as suggested by the Kerrang! article).

The key features found in the Drowning Pool tracks include specific textural and timbral elements such as down-tuned and 7 string guitars⁵, guitars heavily laden with distortion and played with a palm-muting technique, crucial key intervals such as the tritone and flat 2nd and the privileging of monophonic and power-chord riffs. (Figs 42 and 43).

Making connections that link bands from Black Sabbath to Drowning Pool was an important step in coming to an understanding of the mechanics of heavy metal, and in order to construct a hypothesis I began my interrogation of this topic with a detailed study of the first six albums of Led Zeppelin and Black Sabbath. Both bands were fully formed by 1969 and by 1975 both had completed six studio albums representative of their distinctive sound.

Rather than chronologically working through each album and cross-referencing points arising I decided to construct a thematic approach based on the following:

1. Tessitura and Timbre
2. Modes, Riffs and Intervals 1: Riff Constructions
3. Modes, Riffs and Intervals 2: Melodic Constructions
4. Texture and Structure

single, 'Bodies', was one of the most-frequently aired videos on MTV by a new band. They reached out to an ever-greater audience with dynamic performances at Wrestlemania XVIII and Ozzfest performances during the summers of 2001 and 2002†. (Craig Harris 2004 <www.allmusic.com>)

⁵ The seven string guitar was designed to allow metal guitarists to access low B without the problem of sloppy strings. It is a guitar in standard tuning but with a B string added at the bottom.
PART I

TESSITURA AND TIMBRE

This first part is one of the most difficult and yet one the most important aspects of my findings to present. The crucial timbres that so characterise heavy metal cannot in any way be represented on paper, only listening to the music will fully illustrate the points that I attempt to make and for this reason I have included a number of short extracts on the accompanying CD (Tracks 1-7).

One of the vital features of heavy metal appears to be the use of down-tuned guitars combined with distortion. Black Sabbath initiated this synthesis and later bands built on their experiments. The standard tuning of the guitar, from the 6th string upwards is: E, A, D, G, B, E. Fig. 44 shows the standard notation which sounds one octave lower than written.
By lowering all six strings one semitone, the guitar is said to be in ‘Eb standard’, the notation being thus:

As discussed in Chapter 1, Black Sabbath adopted this tuning for all their live performances. This was suggested initially by Tony Iommi to ease the pain experienced after he lost two of his fretting fingers in a machine shop accident; the slacker strings are easier to push around and was therefore more comfortable for him. This coincidently resulted in a unique timbre, somewhat ‘darker’ and ‘thicker’ than that of standard tuning when played on six string power-chords at high volume.

Although this tuning was used occasionally in a rock context during the 1960s (e.g. by Jimi Hendrix) it was, however, Black Sabbath who established the heavy metal connotations associated with down-tuning by combining such timbre with overdriven amplifier sounds, sequences of power-chords, tritones/flat 2nds and occasional palm-muting and thus creating a re-contextualisation of down-tuned guitars. Furthermore, I explained in the introduction to this thesis how Iommi’s Gibson SG, with a shorter scale length than a Fender Stratocaster (as used by Hendrix, for example), contributed further to the dark sounds of the Eb tuning. Once they had discovered the impact of the Eb tuning they were alerted to new possibilities inherent in other, lower, standard tunings and thus began to experiment.

For example, the 1971 album Master of Reality contains a number of tracks where the guitars were down-tuned by three semitones to C#. The resultant sound when combined with the other elements described above produced a nuance and timbre that was not only unique but one that has become a ubiquitous signifier of heavy metal (CD:1).
Tracks on *Master of Reality* featuring guitars in C# include ‘Lord of This World’, ‘Children of the Grave’ (CD:1) and ‘Into the Void’. It is likely that Iommi based the opening riff of ‘Into the Void’ on a stock-in-trade idiomatic blues figure. In fact, the open string trill from A to Bb (with the comfortable location onto 6th string G) and the ligado pull between Bb and A, clearly suggests a guitar in C# playing as though in E.

The following, provides a second example from Black Sabbath’s *Master of Reality* album. A live performance of this song, ‘Children of the Grave’ (CD:1), and released on the DVD *The Black Sabbath Story Volume One* (Sanctuary 2002) shows Iommi playing this piece as if in E, using standard tuning shapes but the pitch is in C# (therefore C#
standard). This provides a clear indication of the way that Iommi played it on the original album. I offer this as further evidence that Sabbath were using C# tuning by at least 1971. In any event, here is the way in which Black Sabbath introduced this sound for the first time:

Figure 49
Black Sabbath: ‘Children of the Grave’ from Master of Reality 1971
Notated pitch

Figure 50
Actual Pitch

By 1972 Black Sabbath had recorded their fourth album: Vol 4 and during the writing of material for this album further timbral developments emerged. On the first three albums Iommi had discovered the ‘dark’ timbres of the C# tuning but Sabbath were previously restricted to the key of E for their darkest sounding tracks. On Vol 4 Iommi seems to have discovered that he could now use idiomatic chord shapes on other strings and still produce dark and menacing sounds. The fourth riff of ‘Wheels of Confusion’ is notated and played as though it is in A but it sounds in F#.
Figure 51
This is the riff from the third section. Starts at 3:32
Notated pitch

\[ \begin{align*}
&\mathcal{C} = C# & \mathcal{C} = F# & \mathcal{G} = B & \mathcal{G} = E & \mathcal{G} = G# & \mathcal{C} = C# \\
\end{align*} \]

Figure 52
Actual pitch

Black Sabbath continued to experiment within the next two albums, Sabbath Bloody Sabbath 1973 and Sabotage 1975. Firstly, they utilised a dropped C# tuning. To explain this I must first explain the ‘dropped D tuning’ which is a common tuning in folk and classical music. It utilises the conventional tuning system (E standard) but drops the 6th string by one tone to D.

Figure 53

\[ 6 = D \]

Black Sabbath took the dropped D tuning and lowered it all by one semitone. This gives the dropped C# tuning.

Figure 54
Black Sabbath re-contextualised this tuning convention by introducing a new technique. Because the dropped D alters the intervallic value between the bottom two strings from a perfect 4\textsuperscript{th} to a perfect 5\textsuperscript{th}, power-chords could now be played using just one finger by barring across the bottom two strings. With distortion and a little palm-muting applied, quicker movement between power-chords becomes comfortable due to the single barre nature described above. Iommi used this to great effect on occasional tracks such as 'Sabbath Bloody Sabbath' 1973 (CD:2). However, modern metal bands have adopted this concept extensively making his innovation highly significant (e.g. Pantera 'Walk' 1992).

**Figure 55**
Black Sabbath: ‘Sabbath Bloody Sabbath’ from *Sabbath Bloody Sabbath* 1973
Central main riff starting at 3:19. (CD:2).

Notated pitch
\[
\begin{align*}
\text{1} & = C# \\
\text{2} & = G#
\end{align*}
\]

**Figure 56**
Actual pitch

**Figure 57**
Drowning Pool: ‘Bodies’ from *Sinner* 2001 (CD:14)

Guitar 6C; 5G; 4C; 3F; 2A; 1D

In a second development the C# tuning (C# standard) was maintained but in a number of tracks the sixth string was dropped to B. This was a highly significant moment in that
it set the precedent for important trends of modern metal, i.e. bands from the mid 1980s to present day who make extensive use of C and B tunings.

Figure 58

Carcass\(^6\): ‘Room 101’ from Swansong 1995

\[
\begin{align*}
\text{\#} &= B \quad \text{\#} = F# \\
\text{\#} &= B \quad \text{\#} = E \\
\text{\#} &= G# \\
\text{\#} &= C#
\end{align*}
\]

Subsequent development sees Iommi build on the use of alternative open strings to that of E (as discussed above, the use of A in a C# guitar producing F#). Such concepts were absent from the first three albums but by the fifth and sixth albums Iommi had incorporated even more possibilities into the sonic palette of Black Sabbath. It is apparent by listening to and indeed playing along with the fifth and sixth albums, that Iommi revelled in being able to make use of many idiomatic ideas related to other open strings and yet at the same time still produce a thick texture. For example, when listening to a track in F# one hears all kinds of timbres that are not normally possible in music based on that root note, the slack strings of B G E produce a timbre (in the heavy metal context) that is unique, one that set Black Sabbath apart during the 1970s.

The following is but a single example but there are many tracks scattered throughout the fourth, fifth and sixth albums that equally illustrate the point. ‘Killing Yourself to Live’ from Sabbath Bloody Sabbath 1973 has five main themes that move between open A and D related figures. The following annotated illustrations describe some of those effects.

\(^6\) Liverpool band Carcass, along with Napalm Death, were important in pioneering the grindcore movement but later albums are more resonant with death metal.
Black Sabbath: ‘Killing Yourself to Live’, from *Sabbath Bloody Sabbath* 1973

**Figure 59**

Theme 1

**Figure 60**

Theme 2

**Figure 61**

Theme 3

**Figure 62**

Theme 4.
The above has an open 5\textsuperscript{th} string pedal whilst the moving chords above are formed from a simple half barre that moves between different fret positions. Theme 6, below, extends that same idea.

When Tony Iommi slackened the strings on his guitar to ease the pain of playing following his accident he could not have foreseen the significant influence this would have on a whole genre of music. From the early days of Eb tunings they discovered that those slacker strings when combined with distortion and sequences of power-chords created a rich and dark timbre that was unique, one that set them apart from other bands. Furthermore, that timbre somehow seemed to enhance the subject of their lyrics. As the albums progressed, so too did the experimentations with tunings, this time though, not for any practical benefit but solely in the creation of an original form of music. These experiments were a significant contribution to the evolution of heavy metal where such contextualised ownership of down-tuned guitars have become ubiquitous. Moreover, the emphasis on a low tessitura contrasted sharply with that of Led Zeppelin who preferred a wide variety of keys, timbres and textures.

This in itself highlights a certain paradox in that many academics (for example, Walser, Shuker, Weinstein, Fast) consistently align Led Zeppelin with the formation of heavy metal and yet their output clearly privileged the incorporation and promotion of many non-metal related stylisations such as folk and pure blues. For example, the total output
of rock and blues-rock tracks found on the first six albums of Led Zeppelin amount to 53% of the whole, a significant statistic given such widely perceived opinion. Furthermore, of this percentage 27% were either blues covers or directly informed by the stock-in-trade features of blues and/or rock and roll. This leaves a total of 26% of Led Zeppelin’s studio album output, between 1969 and 1975, that could be considered original rock songs (see also Fig. 65).

Upon studying these tracks it was found that the key range was limited to mostly A, E, D and G and usually in standard tuning. The only exception to this being two of the three songs that are in D utilise a dropped D and two of the numerous songs in E use an open E tuning to facilitate bottleneck playing. The majority of songs are in the open keys of A and E. This is natural as it easily facilitates open chords and idiomatic figures. Other keys (more specifically) include three songs in D, one in G (both D and G are also open keys), one in F and two in F#.

The following examples highlight the rock numbers found on each of Led Zeppelin’s first six albums and the key of each number:

**Led Zeppelin I 1969**
- Good Times Bad Times E
- Communication Breakdown E
- How Many More Times E
- Dazed and Confused E

**Led Zeppelin II 1969**
- Whole Lotta Love E
- (part 2 of) What is and What Should Never Be. A
- The Lemon Song E
- Heartbreaker A
- Living Loving Maid A
- Moby Dick D (with dropped D)
Bring it On Home E

**Led Zeppelin III 1970**
Immigrant Song F#
Celebration Day A
Since I've Been Loving You Cm
Out on The Tiles F#

**Led Zeppelin IV 1971**
Black Dog A
Rock and Roll A
Misty Mountain Hop A
Four Sticks A/E
When the Levee Breaks F

**Houses of the Holy 1973**
The Song Remains the Same D
The Ocean A

**Physical Graffiti 1975**
Custard Pie A
The Rover E
In My Time of Dying A
Houses of the Holy A
Kashmir (ethnic focus here but included as rock) D (with dropped D)
Ten Years Gone A
Night Flight A
The Wanton Song G
Boogie With Stu A
Sick Again E

The following are specific illustrations showing Zeppelin's use of open keys and idiomatic blues/rock and roll stylisations.
Figure 66
Led Zeppelin: ‘Rock and Roll’ from *(untitled fourth album)* 1971
Example of a Led Zeppelin rock song in A

Figure 67
Example of rock song in E

Figure 68
Example of rock song in F#
Folk and Folk Blues

Many of the songs in this category move away from standard tunings and use a number of the open tunings that are frequently used by folk and acoustic blues artists. There is a tentative correlation here with Black Sabbath in that many of these open tunings also feature down-tuned guitars. However, the context and means by which the down-tunings are employed is completely different.

The dropped D tuning was introduced earlier and, as mentioned, is a favourite with folk and classical players. A second technique, 'open tuning', involves re-tuning the strings so that playing across the six open strings gives a complete chord and this opens up a whole new world of sounds including standard pitch and up-tuning concepts (e.g. open E) and much down-tuning (e.g. open C). This is particularly useful for solo playing as the guitarist is able to combine chords and melody in a much more accessible and sonorous way. In addition, these tunings allow some very interesting and engaging combinations of sounds.

Illustrated below are some of the standard open tunings employed by Led Zeppelin.

Figure 69

1 C standard tuning.
Used, for example in ‘Bron-Y-Aur’, Physical Graffiti 1975

And with a dropped 6th string (dropped Bb tuning), used, for example in ‘Hats off (to Roy Harper)’ from Led Zeppelin III 1970
2 Open G tuning.  
Used, for example in ‘Going to California’, *Led Zeppelin IV* 1971

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C E G B D G
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3 Open F# (same as above but one semitone lower).  
Used, for example in ‘That’s the Way’ from *Led Zeppelin III* 1970

```
C# F# A D G
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4 Open F (same as above but one semitone lower).  

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C F A D G
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5 D standard tuning with dropped 6th string (dropped C tuning).  
Used, for example in ‘Dancing Days’, *Houses of the Holy* 1973

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D A D G B D
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It is natural that Zeppelin experimented and utilised these sounds so much; both Page and Plant were great admirers and performers of folk music, as too was Jones. From the outset the band decided to feature acoustic music as much as rock, Page wanted the band to ‘comprise both light and shade’ (Fast 2001: 80) and this was reflected not only in the recordings but also by the inclusion of an acoustic element in each live set. Also, the fact that both Page and Jones were educated session musicians meant that they were bound to accommodate those multi-skills into the brief of the band.

Of the remaining numbers there is little to say in terms of Led Zeppelin’s use of tessitura and timbre that is relevant to this discussion. There are one or two keys that go beyond what has been discussed already, the reggae number ‘D’yer Mak’er’ in C and the Db keyboard based piece ‘No Quarter’, both from *Houses of the Holy*, are no more than curiosities in the context of this discussion.
It is clear therefore that the developments and experimental work of Black Sabbath, which focussed on a specific collocation of down-tunings, distortion and sequences of power-chords contrasted sharply with that of Led Zeppelin who use down-tunings only in an acoustic guitar and folk context. Led Zeppelin’s rock tracks were all in standard pitch, most frequently in the open keys of A and E and, most significantly, hardly used power-chords at all. This later point will be highlighted in the next section which is concerned with riff constructions.

PART 2

MODES, RIFFS AND INTERVALS 1:
RIFF CONSTRUCTIONS IN THE MUSIC OF BLACK SABBATH AND LED ZEPPELIN

Central to this discussion is the specific way in which certain modes, scales and intervals are adopted, contextualised and manipulated in the composition of riffs. This is an important concept because the privileging and reiteration of specific figures and contours contributes significantly to the coding and, therefore, the defining of genre in both heavy metal and hard rock.

The research work that I have undertaken in examining the intervallic nature of riffs found in the work of Led Zeppelin and Black Sabbath has produced, I believe, significant results. I introduced this topic briefly in the introduction to this thesis but here it will be more fully expounded. For this part of the research I spent much time listening to the first six albums of Black Sabbath and Led Zeppelin, ‘working out’ (learning how they are played by listening and copying the instrumental and vocal parts) many tracks and then transcribing appropriate parts to illustrate my argument. Established data has not been referred to as, largely, it does not exist, except to an extent in Susan Fast’s book on Led Zeppelin (In the Houses of the Holy: Led Zeppelin and the Power of Rock Music 2001). The following concepts are purely my own observations of music performed and analysed for over thirty years and in a much more rigorous way over the last three years.

Riff Construction: Black Sabbath

Black Sabbath appear to have adopted and contextualised certain key intervals in ways that Led Zeppelin did not. These intervals, namely the flat 2nd and the tritone, were the
cornerstones of the guitar riff output of Black Sabbath from 1969 to 1975. Not only do such intervals feature in numerous of the band’s key album tracks but the effect of these intervals contributed to and related significantly to their musical, lyrical and visual image. Moreover, the originality of this sound was one that contributed to the evolution of heavy metal as a genre by the establishment of a whole new set of musical conventions.

The tritone (CD:8-16)
The tritone is an interval that has played a key role in establishing the fingerprint of heavy metal from Black Sabbath to the present day. The tritone finds its equivalent in both the diminished 5\textsuperscript{th} and augmented 4\textsuperscript{th} interval. Furthermore, the established connotations associated with this interval fitted snugly with Black Sabbath’s thematic schemata and image. This was referred to briefly in my Introduction where I mentioned the way in which Black Sabbath seemed to be influenced by the crime TV/film themes of the 50s and 60s. My earlier discussion highlighted the work of Philip Tagg who draws attention to the way in which crime film and TV music builds on already established conventions to reinforce, by frequent repetition, the use of tritones as tension builders. Examples from the world of film and TV, according to Tagg, include the theme music from Perry Mason (1955), Mission Impossible (1966) and James Bond (1962), where the tritone becomes associated with the ambience of malevolence, fear, and danger.\textsuperscript{7}

In a similar way, established composers of previous centuries and decades seem to have ‘demonised’ the tritone and established a set of connotations that builds on the concept of ‘Diabolus in Musica’. In this original context early theorists seemed to inadvertently suggest notions of ungodliness in the tritone by widely propagating and practicing its avoidance in sacred music (through the development of Musica Ficta) on the grounds that it contravened the Causa Pulchritudinis or ‘pathway of beauty’.\textsuperscript{8} Notable examples of this ‘demonising’ process are found in the work of Wagner, Berlioz, Liszt, Holst and Richard Rodney Bennett.

\textsuperscript{7} Philip Tagg: ‘Tritonal Crime and ‘Music as Music’ 1991. This is an internet article found on <www.tagg.org/texts>.

\textsuperscript{8} Oxford Companion to Music 10\textsuperscript{th} edition 1984 p.1042
For example, there are scenes in Wagner’s *Gotterdammerung* (1876) marked by significant use of tritones that establish links between the tritone and the powers of darkness. One of those scenes is described by Professor John Deathridge: ‘Gotterdammerung has one of the most exciting scenes - a ‘pagan’, evil scene, the drums and the timpani. It is absolutely terrifying, it is like a black mass’. Further tritonal associations with the devil are formulated in *La damnation de Faust* by Berlioz (1846) and Liszt's *Dante Symphony* (1855), whilst the evils of war are suggested in the ‘Mars’ theme of the *Planets Suite* by Holst (1916). During the 1950s and 60s, Hammer horror further contributed to the alignment of the tritone with supernatural evil (e.g. *The Witches* (USA *The Devil's Own*) 1966, with film score by Richard Rodney Bennett). Furthermore, it was, of course, the Hammer horror movies that inspired both the name and musical direction of Black Sabbath (as discussed in Chapter 1).

Within the context of heavy metal, when combined with high volume, distortion and down-tuning, both the tension cue associations and ‘devil in the music’ connotations seem to be heightened to the point of it becoming a clear signifier of style in its own right. Significantly, also, the angular nature of this interval seemed to point the way towards a specific style of writing riffs that was first realised with Black Sabbath and subsequently developed by bands such as Metallica and Machine Head. I would like to also draw attention to the way in which angular lines combine with flat 2nd figures and modal contours to create the syntax of heavy metal riffs, a process that begins with Black and Sabbath and gradually develops/evolves into an important signifier of the heavy metal genre. (CD:25-43)

**The flat 2nd (CD:17-24)**

One of the most ubiquitous intervals in modern heavy metal is the flat 2nd. This interval seems to relate significantly to the Phrygian mode and the riffs based on this privileged interval may be power-chord or monophonic. The relevance of the flat 2nd in relation to the Phrygian mode is found in the natural propensities of this mode to the guitar. For example, if one takes the lowest note of the guitar in natural tuning and follows the (unaltered) letter names in order, the Phrygian mode emerges (Fig.70). Furthermore, the

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first two degrees of the Phrygian mode constitute the interval of a flat 2nd and it is this very feature that gives the Phrygian mode its unique character.

Figure 70

The contextualised, visceral effect of this interval is noted by Smirnov\textsuperscript{10} where he relates the flat 2nd to emotions such as sorrow, grief, sadness, unhappiness, languor, doleour, misery, woe, anguish, distress, suffering, torment, pain, bitterness, torture, desolation, agony (especially compound). Smirnov’s descriptions are relevant to the themes found within Black Sabbath’s output and suggest a clear correlation between lyrical/visual themes and musical sounds; i.e. the frequent use of these intervals gives musical enhancement to such themes and is one of the main characteristics of heavy metal.

Importantly, the observations of Smirnov reflect the way that Black Sabbath seem to be homing in on established tension cues that have become associated with the flat 2nd in a similar way to the tritone. Significantly, the establishment of the flat 2nd as a tension builder, as with the tritone, was first established in earlier music. For example, the ‘dragon motif’ in \textit{Siegfried} by Wagner creates tension and conflict by use of the tritone and flat 2nds and similar devices were used by Holst in ‘Mars’ from \textit{The Planets Suite}. A further example is found in Grieg’s ‘Abduction of the Bride’ (\textit{Per Gynt} 1891).

The TV and film crime themes of the 50s and 60s (as noted earlier, in the work of Tagg) are equally relevant here too where scores such as ‘James Bond’ (1962) and ‘Mission Impossible’ (1966) promote flat 2nds as tension builders. Film music composers continued to espouse and reinforce the cultural associations of malevolence, fear, and distress associated with the flat 2nd into the 1970s and thus to a time span contemporary with Black Sabbath. For example, the ‘shark theme’ in \textit{Jaws} (Williams 1975). It is interesting too that Williams employs this interval combined with a low string tessitura, the same as heavy metal.

\textsuperscript{10} <www.smirnov.fsworld.co.uk/intervals.htm>
Intervals in Action: Riff Construction in Key Album Tracks

Black Sabbath established their unique sound world in songs written during 1969 whilst playing extensive gigs in Hamburg. Upon returning to England they set about recording their first album *Black Sabbath*, produced by Rodger Baine, and released on Friday 13\textsuperscript{th} of February 1970. Sabbath had great difficulty in securing a record deal with such bizarre sounding music but Baine was convinced by the originality of their sound, and the album was cut using much of their live gigging material albeit with the extensive improvised sections of their live performances cut down. It is clear upon listening to the first album that much of this early original material was still in a developmental stage. For example, some of the numbers appear as improvisory jams (e.g. ‘Wicked World’) and there were also two covers (‘Evil Woman’ and ‘The Warning’). However, there were a number of key tracks on this album that were ground breaking. The first two tracks (on both the British and American releases) were particularly significant.

Track one, ‘Black Sabbath’, features the interval of a tritone in the main guitar riff (CD:8). It appears in mostly monophonic form and starts from the 6\textsuperscript{th} string G (although in live performances this would have been F#), then moving up one octave and settling on Db to create the tritone. This figure is constantly repeated throughout the first section of the track with alternating dynamics that create a dramatic effect. The music is visceral and conveys the overwhelming sense of fear evident in the story of impending doom being delivered by the ghostly ‘figure in black’. The quiet sections are marked by a clean tone and considerable reverb; the louder sections are marked by ‘full on’ natural distortion, a power-chord (notes G + D) on the lower octave part of the motif and a flat 2\textsuperscript{nd} trill figure on the tritone.

\footnote{This is the correct spelling.}
Figure 72 (CD:8)

Black Sabbath *Black Sabbath 1970*
Main theme Quiet version

[Staff notation image]

Black Sabbath *Black Sabbath 1970*
Main theme loud version

[Staff notation image]

The first recorded instance where Black Sabbath feature a flat 2nd is in 'The Wizard', track 2 from the same album (CD: 17). This track has three main themes. The A theme features a harmonica and guitar riff based on I – bVii – I which is an instrumental section. The B theme is the main riff that accompanies the vocals; it features the flat 2\textsuperscript{nd} and emphasises the Phrygian propensities of the interval.

Figure 73


[Staff notation image]

In the track ‘NIB’ (Figs 74-75) from the same album, Sabbath further develop this interval and begin to emphasise the privileged use of the flat 2\textsuperscript{nd}. Here, the flat 2\textsuperscript{nd} occurs between the second to third degrees of the Aeolian mode but the positioning of this, on a brief pause in the centre of the phrase, clearly heightens the flat 2\textsuperscript{nd} nature and its visceral associations of tension. The second riff (Fig. 75) has the descending sequence I – bVII – bVI – V, the latter two chords forming a further development of the flat 2\textsuperscript{nd} where the effect is emphasised by a series of repetitions at the end of the verse. Here, the interval appears to suggest the Phrygian and may be considered therefore as a ‘Phrygian inflexion’.
Black Sabbath's second album, *Paranoid* 1970, reveals both continuity and development of the flat 2nd. The third section of 'Hand of Doom' features a stopped bII – I against a pulsating bass line.

In 'War Pigs' from *Paranoid*, Sabbath approach a bII – I via a chromatic descent. The longer note values on the cadence emphasise the Phrygian propensities of the interval.
Figure 77

Later metal bands frequently drew on this idea, for example:

Figure 78
Drowning Pool: ‘Sinner’ from Sinner 2001

Figure 79
System of a Down: ‘Sugar’ from System of a Down 1998

In the track ‘Electric Funeral’, Sabbath further developed the privileged use of the flat 2nd by combining two versions of this interval within the complete phrase of the riff. The first is based on the move I – V – bVI – V – I. The riff phrase concludes with a second version of this interval: II – bIII – II. Again, attention is drawn to the flat 2nd by both its approach (as a leap) and the longer note values that sustain the effect. The riff as a whole is built on the Aeolian mode but the emergent wide leaps and semitone figures that result are significant pre-cursors of modern metal writing and embody a new style of writing in 1969 and 1970 that further set Black Sabbath apart.
The flat 2nd found in the downward pull of the sixth to fifth degrees of the Aeolian mode is privileged in a new way in ‘Iron Man’ (from the same album) where it is emphasised by ‘trill-like’ repetition.

The syntax illustrated above (i.e. combining the privileged use of flat 2nds with leaps, tritones and modal contours) emerges in ‘Enter Sandman’ 1990 by Metallica and serves as an example of the way in which this style of riff writing has become an important feature of heavy metal coding.

Throughout their third album, Master of Reality 1971, Black Sabbath continued their sustained development of these key intervals.
The main riff of ‘Into the Void’ resonates somewhat with the blues with its chromatic colouring of the augmented 4th between the sub dominant and dominant notes (transcribed earlier) but the second riff includes a flat 2nd by means of a semitone bend between III – bIV – III. Again, both the longer note values and change of technique that coincide with the appearance of this key interval draw attention to its privileged status.

**Figure 83**

Section 2
\( C\# \oplus F\# \oplus B \ominus E \ominus G\# \ominus = C\# \)

Both ‘Children of the Grave’ (track 4) and ‘Lord of This World’ (track 6) are linked by the use of similar devices. Both are rooted in C# (the notated version would be in E therefore it makes sense to discuss the pieces as if in E) and both combine the tritone with privileged flat 2nds and the, by now, familiar angular nature of leaps and semitones. Riff 1 in ‘Children of the Grave’ very much emphasises the bVI – V downward pull found in both Aeolian and Phrygian modes.

**Figure 84**

\( C\# \oplus F\# \oplus = B \ominus E \ominus = G\# \ominus = C\# \)

The second riff features a combined tritone and flat 2nds based on bVII – VI and V – bV (CD:1).

$\mathbb{G} = \text{C#} \quad \mathbb{S} = \text{F#} \quad \mathbb{R} = \text{B} \quad \mathbb{S} = \text{E} \quad \mathbb{R} = \text{G#} \quad \mathbb{R} = \text{C#}$

The same intervals are combined in ‘Lord of This World’.

By the fourth album, *Vol 4* 1972 (as discussed, under timbre, earlier) Sabbath began to experiment with other possibilities inherent in the radically down-tuned guitars of the C# tuning. The fourth section of ‘Wheels of Confusion’ (track 1 *Vol 4*) is based on a riff that is played in A on the guitar but the down-tuning means that it sounds in F#. This unique timbral effect allowed Black Sabbath to regenerate their fascination with the tritone and flat 2nd. The tritone is heard in the I - bV which then falls one semitone followed by several repeats of the same flat 2nd and thus creating, once more, emphasis on this key interval:
Figure 87

Black Sabbath: ‘Wheels of Confusion’ from Vol 4 1972

Notated pitch followed by actual pitch

\[ \begin{align*}
\text{C} & \Rightarrow \text{C#} \\
\text{D} & \Rightarrow \text{F#} \\
\text{E} & \Rightarrow \text{B} \\
\text{G} & \Rightarrow \text{E} \\
\text{C} & \Rightarrow \text{G#} \\
\text{G} & \Rightarrow \text{C#}
\end{align*} \]

In ‘Under the Sun’ (track 10 Vol 4) the same progression (but in E) from the root leads to an oscillation of V and bV thus creating a colourful mixture of tritone and flat 2\textsuperscript{nd} intervals. This figure, ending on the dominant note B (real pitch F#), slides up to the note F creating a second tritone figure. The final part of this move involves a side stepping motion that encompasses a pair of flat 2\textsuperscript{nds} and a double tritone. The flat 2nds are found in the move E - F and Bb - B. The E - F figure, being played at fret 11 – 12, means that when the sequence is repeated at fret 6 – 7, one hears clearly the move from E – Bb and F – B which is the double tritone.

Figure 88

Black Sabbath: ‘Cornucopia’ from Vol 4 1972

In the track ‘Under the Sun’ (track 7 Vol 4), Iommi presents a series of flat 2nds, including a tritone, approached thus: V – bV. VII – bVII. bVI – V (Fig 89). The final part of this track uses the same sequence as used in ‘NIB’ from the first album (discussed earlier) but the altered nuance of timbre means it is heard with new effect.
In 1973 Black Sabbath released their fifth album *Sabbath Bloody Sabbath*. The opening track has an interesting use of the flat 2nd. This occurs during the central section or third riff. Several repeats of bIII – II are culminated in the move bIII – III. The impact of this interval is enhanced by the timbre of a dropped C# tuning and the force of accents (CD:2). The constant repetition of the flat 2nd in this riff also endows this interval with renewed importance.

‘Killing Yourself to Live’ (track 5 *Sabbath Bloody Sabbath*) makes significant use of bVI – V. The longer note values draw attention to the importance of the interval and thus confirm the consistent privileging of the flat 2nd throughout the first five albums and a time span of four years. (Fig. 91)

Black Sabbath employed Rick Wakeman to play keyboards on some tracks of *Sabbath Bloody Sabbath* and in ‘Who Are You’ the familiar tritones and flat 2nds are heard in a very unfamiliar setting, a synthesizer part played by Wakeman (Fig. 92).

On The album *Sabotage* 1975 Sabbath further developed their manipulation of the tritone and flat 2nd. In ‘Symptom of the Universe’ (CD:9) they unfold a series of tritones step by step. The first half of riff 1 is a simple tritone, I – b5; the second half of
the same phrase extends the interval downwards by one semitone juxtaposing the tritone and flat 2nd, I - bV - IV. The second riff, which serves as a bridge between repeats of the main riff, is a further play on the bV - bVII - bV IV. Once again, Black Sabbath write angular riffs (leaps followed by semitones), re-affirming the fingerprint of their sound and evolving what will become a major code of heavy metal syntax (Fig. 93).

Figure 91
Black Sabbath: ‘Killing Yourself to Live’ from Sabbath Bloody Sabbath 1973

\[
\begin{align*}
&\text{G} = B, \quad \text{G} = F\# \quad \text{G} = B, \quad \text{G} = E \quad \text{G} = G\# \quad \text{G} = C\#
\end{align*}
\]

Figure 92
Black Sabbath: ‘Who Are You’ from Sabbath Bloody Sabbath 1973

Figure 93
Black Sabbath: ‘Symptom of The Universe’ from Sabotage 1975 (CD:9)

\[
\begin{align*}
&\text{G} = C\# \quad \text{G} = F\# \quad \text{G} = B \quad \text{G} = E \quad \text{G} = G\# \quad \text{G} = C\#
\end{align*}
\]

In ‘Megalomania’ from Sabotage 1975, the concept of a repeated motif moving in and out of dynamic contrasts, as first used in ‘Black Sabbath’ 1970, was repeated but this time based on the flat 2nd. The verse being split into two has an acoustic first half that
reflects ‘silent symphonies’ and ‘dreams of the soul’. It is particularly interesting that the move from the first chord, notes A and E, to the second chord, notes F and B, form an intriguing juxtaposition of tritone and flat 2nd. The distance from E to F creates a flat 2nd whilst the distance between F and B simultaneously creates a tritone which is a new way of combining the two effects (Fig. 94).

The second half of the verse reflects ‘out of control’ and ‘insanity’ through a sustained power chord riff (Fig. 95). Here the move is simply I – bII – I, the same as used in ‘The Wizard’ (discussed earlier) from the first album, and using the exact same chord positions but this time sounding in the much lower timbre of F# due to the down-tuned guitar (C# tuning with (6) down to B).

The examples below illustrate something of the extent of Black Sabbath’s influence on the way in which heavy metal bands have come to structure riffs. (The ubiquity of their influence in this respect is demonstrated throughout Chapter 5 and also by all 64 tracks on the accompanying CD). The combining of tritones, flat 2nds and modal contours first
heard in Black Sabbath's early work evolved into a style of riff construction that is angular and imbued with the Phrygian.

Figure 96
Arch Enemy\textsuperscript{12}: 'Leader of the Rats' from \textit{Anthems of Rebellion} 2003 (CD:39).
\[ \begin{align*}
&\mathbb{C} = C \mathbb{G} = G \mathbb{C} = C \mathbb{F} = F \mathbb{A} = A \mathbb{D} = D \\
&\text{Figure 96}
\end{align*} \]

Figure 97

Figure 98
System of a Down\textsuperscript{13}: 'Suite Pee' from \textit{System of a Down} 1998
\[ \begin{align*}
&\mathbb{B} = B \mathbb{F} = F# \mathbb{E} = B \mathbb{G} = E \mathbb{C} = G# \mathbb{C} = C# \\
&\text{Figure 98}
\end{align*} \]

\textsuperscript{12} Swedish modern Death Metal band formed in 1996. Their appearance at Download 2004 confirmed their status a leading world metal act. In December 2004 they headlined the \textit{Hammered at Xmas} festival in London.

\textsuperscript{13} 'Vocalist Serj Tankian, guitarist Daron Malakian, bassist Shavo Odadjian and drummer John Dolmayan formed System of a Down in Southern California in the mid-'90s. Like many late-'90s metal bands, System of a Down struck a balance between '80s underground thrash metal and metallic early-'90s alternative rockers like Jane's Addiction. Their dark, neo-gothic alternative metal earned a cult following in the wake of the popularity of such like-minded bands as Korn and the Deftones'. (Stephen Thomas Erlewine 2004 \texttt{www.allmusic.com}).
It is clear, therefore, that one of the major contributing factors in shaping Black Sabbath’s unique sound was the way in which they constructed power-chord riffs based on a combination of angular intervals, such as the tritone and privileged use of flat 2nds (including chromatic lines) and these riff constructions subsequently became a major building block in heavy metal (CD:25-33).

By contrast, the guitar riffs found within the rock numbers of Led Zeppelin are consistently linear and also founded on ‘stock-in-trade’ techniques/devices borrowed from the repertoire of blues and rock and roll. Harmony remains related to tonality (including the 12 bar blues) and ‘true’ power-chords are seldom employed.

**Riff Construction: Led Zeppelin**

Before going on to illustrate how the riffs of Led Zeppelin differ from those of Black Sabbath I would like to recap on some of the stock-in-trade devices of blues and rock and roll that were introduced in Chapter 1.

One of the techniques frequently employed in both blues and rock and roll is what I named the transient 3rd. This is where the flattened 3rd of the blues scale is coloured by stepping up to the major 3rd usually on route to the tonic note. Examples given in Chapter 1 were taken from the works of Chuck Berry and Freddie King (Fig 100).

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14 ‘Formed in Oakland in 1992, Machine Head established themselves as one of the heaviest bands on the ‘90s alternative metal scene with their aggressive, streetwise mix of various forms of “hard music” (heavy metal, hardcore, etc.), but they distinguished themselves from similar bands with catchier riffs and a better grasp of dynamics’ Steve Huey 2004 <www.allmusic.com>. Their appearance at Download 2004 confirmed their status a leading world metal act.

15 See description below.
This technique was rarely used by Black Sabbath, in fact, had Black Sabbath made consistent use of this technique, they would have had a completely different sound.

**Figure 100**

Chuck Berry: ‘Johnny B Goode’ 1958

The flattened 3rd discussed above was an important element of the blues. When combined with other flattened notes such as the flattened 5th and 7th they form the characteristic blues sound. Whereas the flattened 5th actually forms a tritone from the tonic, an important interval in the sound of Black Sabbath, their contextual use is crucial in differentiating the two. In the Black Sabbath or heavy metal context, the relationship between the tonic and the tritone is the focal point of the sound, an unresolved tension in the music; in the Led Zeppelin and blues context, the flattened 5th acts as a colouring between the dominant and sub dominant, the overall effect remains focused on the interplay between the linear primary degrees of I, IV and V (see Figure 101 for example).

**Figure 101**

Johnny Guitar Watson: ‘Too Tired’ 1955

Incorporating the flattened 7ths into tonic, dominant and sub dominant chords are another feature of both blues and rock and roll. Furthermore, one technique not discussed in Chapter 1 but mentioned above is the ‘12 bar riff’, so called because of its extensive use in 12 bar boogie blues. This riff combines a pedal tonic with a rocking motion between the dominant and sub mediant notes. Often this riff will also include the flattened 7th.
I think that it is also worth re-capping on what is meant by the term power-chord as this forms a very important aspect in this argument. A power-chord is not, strictly speaking, simply a chord played with an overdriven sound. There is a clue in the other name assigned to the power-chord, the '5th chord'. This second name describes the nature of the chord very aptly in that the guitarist plays just the bottom two (sometimes three) strings of a standard barre chord. Most rock guitarists from the 80s onwards would not bother to shape the full chord but just simply fret the two strings necessary for the power-chord sound. The standard tuning of guitar strings in fourths means that standard barre chords played from both the 6th and 5th strings contain notes of the triad in this order

6th string barre (from 6 – 1) = 1st, 5th, 1st, 3rd, 5th, 1st

5th string barre (from 5 – 1) = 1st, 5th, 1st, 3rd, 5th

So, playing the bottom two or three strings gives a chord that contains no 3rd, the note that gives the chord its major or minor character. A 5th chord is therefore a kind of 'mutant' chord because it has no 3rd, only a 1st and 5th. The origins of this method of playing chords are found in the early days of Black Sabbath (then known as Earth) when Tony Iommi lost some of his fretting fingers in a machine cutting accident. The power or 5th chord in a heavy metal context was adopted out of necessity as Iommi had great difficulty in playing full barre chords and therefore, simply played the bottom two

16 The original was in Bb but most guitarists today play it in the key of A
or three notes of the chord. As discussed in the previous section, Iommi had also adopted an even simpler and more effective way of playing barre chords by 1973 by using a dropped 6th string tuning where the interval of a 5th is accessed via a simple one finger barre possible because of the altered intervallic value between strings 6 and 5.

Therefore, whereas the power-chord became a mighty weapon in the armoury of Black Sabbath riffs it only made limited appearances in the hands of Jimmy Page; this, of course, is rather contrary to popular opinion although there are instances found within the repertoire of Led Zeppelin where one may hear power-chords. One such example is found in ‘Whole Lotta Love’ 1969. Significantly, there are no angular intervals here, nor Phrygian inflexions; thus setting it apart from the sound world of Black Sabbath.

**Figure 104**


\[\text{J=88}\]

There are other occasions where Page uses power-chords but often the intention seems to be to drive major triads in a full on rock context. There are several examples of such. In ‘Communication Breakdown’ from the *Led Zeppelin* 1969, the chords D and A are played as open string power-chords but it is clear from the timbral sound of the chord that Page is fretting the full chord even though only playing part of it. In any event, there is a clear implication that the riff is based on a linear progression using the chords E D and A.

**Figure 105**


Verse Riff

\[\text{J=180}\]

The chorus of this song combines a 12 bar riff with the dominant 7th chords
The ‘12 bar riff’ used in ‘Communication Breakdown’ was a technique that Page maintained from his days as a blues guitarist and he used this same technique consistently across the six albums that I have studied.
A number of Zeppelin's rock numbers are based on fully fretted open chords with no hint of power-chords at all. Track 1 of *Houses of the Holy*, ‘The Song Remains the Same’, is one such example. Here, the riffs are composed from open D and A based chords featuring suspensions.

**Figure 109**

Led Zeppelin: ‘The Song Remains the Same’ from *Houses of the Holy* 1973

Other songs, mix monophonic and open chord riffs. ‘Living Loving Maid’ from the second album for example, has a 6th and 5th string riff containing a transient 3rd that concludes on an A – A sus 4 and the chorus of this song is based on the straightforward dominant 7th chords, A7, D7 and E7 (Fig. 110).

Monophonic riffs, based on blue notes and transient 3rds, were frequently employed by Zeppelin for numerous of their rock based riffs. ‘Heartbreaker’ from *Led Zeppelin II* 1969 further exemplifies my earlier discussion of the flattened 5th blue note to colour the move from sub dominant to dominant notes. The inclusion of the flat 3rd and 7th endows this riff with a full set of blues notes (Fig. 111).

**Figure 110**

Use of the transient 3rd is equally common in the riffs of Led Zeppelin. Further to the reference found in ‘Living Loving Maid’ earlier on the chapter, Figures 112 and 113 provide two more examples, again in the favourite key of A.

The ambivalent nature of ‘Black Dog’ from the fourth album, as it moves between E and A, allows Page to play with the transient 3rd from both chords, i.e. the G - G# from the key of E and the C - C# (heard in the bend) from the key of A. The B section, moving between the chords of B and E, allows further development still (Fig. 114).

Figure 112
Led Zeppelin: ‘Rock and Roll’ from *Untitled 4th album* 1972
The final example that I would like to present, illustrates a different method of structuring riffs found within the Led Zeppelin repertoire. ‘The Immigrant Song’ from Led Zeppelin III 1970 is based on a repeated octave motif. They used a similar device in ‘The Wanton Song’ from Physical Graffiti.

The adaptation and manipulation of intervals in the construction of rock and metal therefore, is one of the crucial factors in shaping the fingerprint of a band’s sound. As

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17 This number is a single example by Led Zeppelin that features unresolved tritone and flat 2nd figures in a similar way to Black Sabbath. However, there is no down-tuning and the singularity of it, in context, is of little significance to the argument that I am presenting, i.e. Black Sabbath use such figurations consistently across a number of albums to establish such collocations as core elements of their coding. With Led Zeppelin the core elements remain related to blues and folk stylisations and it is these same stylisations that dominate the majority of their numbers.
my research has shown, in the case of Led Zeppelin, their measured and consistent manipulation of stock-in-trade techniques borrowed from rock and roll and blues in the creation of riffs clearly sets them apart from Black Sabbath whose riffs are angular and modal and emphasise intervals such as the tritone and flat 2\textsuperscript{nd}. Also significant, was the way in which Black Sabbath composed, not only monophonic riffs, but also riffs in sequences of power-chords; this is in contrast to Led Zeppelin who made some use of power-chords but rarely in sequences and mostly combined with monophonic lines and standard open chords.

The next section makes tangible connections with the previous section; indeed at times there is some overlap. This is because the next topic explores the use of melodic constructions in the works of Black Sabbath and Led Zeppelin. This also must take into account the use of intervals although, there is a different emphasis in that consideration is now given more specifically to lead guitar breaks and instrumental sections where the guitar provides significant melodic elements to the compositional form.

I have made a conscious decision to avoid detailed analysis of the vocal parts. There are two reasons for this. Firstly, this in itself is a huge topic worthy of an independent research thesis. Secondly, I do not feel that including such a discussion will contribute significantly to my argument as the melodic lines of the vocals, in the works of both Led Zeppelin and Black Sabbath, generally mirror the melodic lines of the instrumental parts; i.e. where the riffs and instrumental sections are based on the Aeolian mode so too are the vocals. In fact, in the case of Black Sabbath this can be literally so; for example, Osbourne frequently constructs his vocal lines following, 'colla voce', the underlying riff. Examples of this may be heard in tracks such as 'Electric Funeral' and 'Iron Man' CD:34) (both from Paranoid 1970) (see Figure 137). In the case of Led Zeppelin, Plant, being a blues singer, used his blues techniques in the vocal parts of Led Zeppelin's work as much as Page did in the instrumental parts. Therefore, even though I have much to say on this topic, I feel I must restrict myself to the instrumental parts for this method seems to provide the clearest indication of the generic style of these two bands.
PART 3
MODES, RIFFS AND INTERVALS 2. MELODIC CONSTRUCTIONS IN THE WORKS OF BLACK SABBATH AND LED ZEPPELIN

In order to organise this section I will consider melodic construction under the following headings

- Lead guitar breaks
- Instrumental sections

Lead Guitar Breaks in the Works of Led Zeppelin

There is one thing that Jimmy Page and Tony Iommi have in common (and the same is true for probably the majority of rock guitarists of the late 60s to mid 70s) and that is the espousal of the pentatonic minor as the basic form from which solos are constructed. This is a natural pattern on the guitar, fitting neatly under the fingers with the widest interval being four frets (which is the number of fingers available for fretting, one finger per fret). The scale, starting on the sixth string (at any fret, this is a transposable pattern) side steps its way across the strings, two notes per string 1-4, 1-3, 1-3, 1-4, 1-4. Bends fall naturally under the 3\textsuperscript{rd} of string 3, 4\textsuperscript{th} of string 2 and 4\textsuperscript{th} of string 1.

Figure 116

A minor pentatonic. Fretted in 5th position (1st finger at fret 5, one finger per fret)

Guitarists can also voice this scale in different ways but this is the starting point.

The pentatonic minor has been used by guitarists as a 'base colour' to which new colours are added to give new character. The blues guitarists of the 1940s and 50s embellished the pentatonic minor with transient 3rds and half-dominant 7ths; they also merged the pentatonic minor and blues scale together. These two scales are very similar under the fingers: 1-4, 123, 1-3, 134, 1-4.
Importantly too, blues guitarists frequently make use of a third type of scale (as found for example, in the work of artists such as Freddie King and BB King) (see figure 120) and that is the pentatonic major scale.

The difference between Page and Iommi, and this relates in particular to the period 1969 – 1973 (the most formative period of these styles), is found in the way in which the guitarist embellishes the pentatonic minor scale. Page freely makes use of all the techniques developed by the 40s and 50s blues artists whereas Iommi consistently disregards such blues embellishments. Certainly, one reason for this may have been to do with his missing fingers, the pentatonic minor would have been much more manageable. Having said that, Iommi clearly was able to play these embellishments and certainly did so before the transformation of Earth to Black Sabbath (the pre-Sabbath line up, Earth, was a blues covers band). Furthermore, such embellishments surface occasionally within the early works of Black Sabbath (see Figure 32). It is significant however, that Iommi chose not to feature such embellishments in the key works of Black Sabbath, creating instead a distinct and unique modal sound. This laid the foundation for later mutations of metal where pure modal soloing became a key element of the metal genre.

Returning to Jimmy Page, it seems, after studying his style of playing (and indeed playing many of his solos in cover bands over the years), that the solos in Led Zeppelin, be it rock or blues, were donned with idiomatic blues techniques. Sometimes a pure pentatonic minor was used as in, for example, ‘Stairway to Heaven’ 1972 (Figure 118).

Figure 117 below is included to remind the reader of the A pentatonic minor in its most commonly fretted form. This is followed (Figure 118) by part of the solo to ‘Stairway to Heaven’ 1972. The two figures together will hopefully illustrate the way in which many 70s rock guitarists used this standard mode as a template for improvising solos.
The pure pentatonic minor form used in Stairway to Heaven was the exception rather than the norm. Most other solos found within Led Zeppelin’s early to mid period rock pieces are embellished with the kind of idiomatic blues figurations described earlier. The following examples give an indication of this. I have picked three of the more popular of Zeppelin’s rock songs, but they illustrate well the stylistic fingerprints inherent in Page’s style at that time.

The first one is taken from Zeppelin’s 1969 album, *Led Zeppelin II*. The solo here, in ‘Living Loving Maid’, seems to find its inspiration in the pentatonic major world of BB King and Freddie King. BB King has acknowledged his debt to Little Willie John and a similar style is evident in Little Willie John’s 1956 single ‘Need Your Love So bad’. The transcription below is taken from the more familiar version of this song performed by Peter Green of Fleetwood Mac and recorded in 1968.

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18 Floyd <www.allmusic.com> s.v. Little Willie John
Figure 119
A Pentatonic Major

Figure 120
Fleetwood Mac: ‘Need Your Love So Bad’ (single release) 1968
Lead break

Figure 121
Lead break

The second illustration (below) is the solo to ‘Whole Lotta Love’ from the same album. The solo is short in comparison to the rest of the song and follows a central instrumental section which is based on sound effects. The solo part here is played against powerfully punched out ‘stop’ chords, another technique borrowed from blues and rock and roll. The solo is based on the E blues scale.
My final illustration of Page's style is taken from Led Zeppelin's untitled fourth album recorded in 1972. The opening track is another very familiar Led Zeppelin rock song, 'Black Dog'. The solo in this song comes in the form of an instrumental coda. Here, Page simply improvises figurations drawn from his wealth of blues licks. I have not transcribed the solo in full as I do not deem this appropriate; each subsequent performance would have been very much varied in detail but based on the same templates. That is how many guitarists work when improvising. Listen, for example, to Eric Clapton perform, his blues solos are never the same in detail but always the same in terms of conventional licks. Below are just two segments from the solo of 'Black Dog' that further exemplify what you would expect to hear in a typical rock solo from the repertoire of early to mid Led Zeppelin, techniques that firmly position the music in the realm of rock and roll and blues.
The soloing of Jimmy Page contributed to the overall soundscape of Led Zeppelin; in particular his engagement with idiomatic blues lines significantly contributed to their blues-rock identity. In the same way, the style that Tony Iommi adopted not only contributed to Black Sabbath’s soundscape (which was very different to that of Led Zeppelin) but he also paved the way for a whole genre of music that eschewed idiomatic blues forms, that of thrash metal, death metal, black metal, grindcore and nu metal. Equally significant was Iommi’s use of the Aeolian, Dorian and Mixolydian mode (more particularly in the first two albums).
Guitar Solos and Melodic Writing in the Works of Black Sabbath

This section not only illustrates the soloing style of Tony Iommi but also his melodic instrumental writing.

Before moving on to the main part of the discussion I would like to briefly revisit the topic of blues figurations. I am aware that Iommi did make occasional use of the blues scale in some of Black Sabbath's monophonic/melodic riffs and here seems the best time to discuss this.

Whereas Black Sabbath's consistent use of the tritone outside of any blues context was one of their signature themes, there were occasions where Iommi did show his knowledge of idiomatic blues figuring and made use of it in constructing riffs. It must be said however, that on the occasions when such blues figures were used, the overall context dissipates any association with the blues and, rather, becomes a synchronous part of their transgression of their blues roots.

For example, in the track 'Rat Salad' from Paranoid 1970, the initial riff draws openly on a blues figure.

Figure 125

Black Sabbath: 'Rat Salad' from Paranoid 1970
Theme 1c

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\[ \text{The above opening riff of 'Rat Salad', although significant, is only brief; a new section, influenced by jazz and based on the Dorian mode, immediately follows and dissipates the blues impact (see Figure 129 below).} \]
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'Into the Void' (Master of Reality 1971), as discussed earlier, clearly draws on idiomatic blues features. At the same time, those features are tempered by chromatics that are clearly unrelated to blues figuring and more in line with Sabbath's unique handling of chromatics (Fig. 126).
Regardless of Iommi’s occasional use of the blues scale in riffs, he never used the blues scale in his soloing (in the Black Sabbath period 1969–1975) and this is highly significant. The same is true of transient 3rds (apart from one instance in the multi-sectional ‘Wicked World’ from *Black Sabbath*). I have transcribed half of the solo from ‘Paranoid’ as this represents a typical Iommi solo. The same stylisations appear in many of his solos. The Aeolian opening is highly significant as it seems to influence the overall impression of this solo. However, the lines forming the rest of the solo are based purely on the pentatonic minor scale.

**Figure 126**

Black Sabbath: ‘Into the Void’ from *Master of Reality* 1971

![Figure 126](image)

**Figure 127**

Black Sabbath: ‘Paranoid’ from *Paranoid* 1970

Guitar solo

![Figure 127](image)

The brief but significant inclusion of an Aeolian figure in ‘Paranoid’ points to one of the most influential aspects of Iommi’s soloing; this is found in his use of the Aeolian, Dorian and Mixolydian Modes. As heavy metal has evolved and matured, the use of modes has become a crucial signifier of identity and Black Sabbath, arguably, played a vital pre-cursory role in this process. Iommi would have been very familiar with modes from his days as a jazz guitarist playing in local Birmingham bands. Before they were famous (at the time known as Polka Tulk, then later, Earth), Sabbath played a certain
amount of jazz. They can be briefly heard on the DVD *The Black Sabbath Story Volume I* (Sanctuary 2002) playing a number composed for their manager, jazz trumpeter Jim Simpson, called ‘Song for Jim’. This number reveals the influence of jazz and Django Reinhardt. Iommi was influenced by Django Reinhardt, not only musically but also in respect of re-learning to play after losing fretting fingers, as this too had befallen Reinhardt.

Iommi’s use of the Aeolian and Dorian modes was not as extensive as his use of the pentatonic minor but was nevertheless significant. Also, it must be pointed out that when Iommi does use either of these modes it is usually combined with pentatonic minor figures. One exception to this is the solo from ‘Rat Salad’ from *Paranoid* 1970. This solo is based on the G Dorian mode.

**Figure 128**

G Dorian mode

[Note: Diagram of G Dorian mode]

**Figure 129**

Black Sabbath: ‘Rat Salad’ from *Paranoid* 1970

Guitar solo played against a G pedal.

[Note: Diagram of ‘Rat Salad’ solo]

The solo in ‘Rat Salad’ provides a good example of Iommi’s use of the Dorian mode; another notable example may be heard in the solo to ‘Hand of Doom’ from the same album.

---

19 When referring to jazz in relation to Black Sabbath and, more specifically Tony Iommi, it is important to distinguish the particular style in question as there are considerable differences between sub-genres of jazz such as ‘traditional jazz’, ‘big band’/‘swing’, ‘cool jazz’ and ‘be-bop’. Although much of Reinhardt’s output may be considered ‘gypsy jazz’ (i.e. guitar and violin where modes are freely mixed with blue notes), his work is equally associated with that of Charlie Christian and Coleman Hawkins. Equally so, I would suggest that the emergence of ‘latin jazz’ during the 1960s, headed by Stan Getz and the guitarist Baden Powell were influential. Here, ‘cool’ chords (e.g. M7th’s, m7th’s 6ths, 9b’s, 11b’s, 13b’s, etc), are combined with medieval modes to create a distinct mild dissonance. For a specific example of Reinhardt’s work in this respect listen to ‘Brazil’ from *Retrospective 1934 – 53* (2003).
There are also brief references to Dorian modality found in other tracks such as the outro lead to ‘Behind the Wall of Sleep’ (*Black Sabbath* 1970); the preceding lines of this lead break are constructed entirely from the pentatonic minor. Despite the brevity of these moments, such modal inflexions (the same is true of the Aeolian and Mixolydian modes too) are highly significant as they colour and distinguish the sound of Black Sabbath as much as Page’s blues embellishments did for Led Zeppelin.

Tony Iommi’s use of the Aeolian mode within his guitar solos is well illustrated in the track ‘NIB’ found on Black Sabbath’s eponymous debut album. The solo begins with the Aeolian mode and then transforms into pentatonic minor.

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Tony Iommi’s use of the Aeolian mode within his guitar solos is well illustrated in the track ‘NIB’ found on Black Sabbath’s eponymous debut album. The solo begins with the Aeolian mode and then transforms into pentatonic minor.

One significant use of the Mixolydian mode is heard in ‘War Pigs’ from *Paranoid* 1970. Here the Mixolydian mode is used extensively\(^\text{20}\); firstly in the opening instrumental,

\(^{20}\) See analytical table of ‘War Pigs’ below
which features Mixolydian fills, secondly in the main vocal lines\(^{21}\) and thirdly in an instrumental link that comes before the guitar solo where Iommi develops the figures introduced earlier in the number (see Figure 32).

**Figure 132**


Instrumental link preceding the guitar solo starts at 3:30

![E Mixolydian mode](image)

If the use of the Aeolian mode in Sabbath’s early to mid studio album output was subtly restricted, there was another aspect of modal structuring that was much more overt and measured. This is related to certain instrumental writing where there is a strong melodic content carried in the guitar part. This differs from the improvised guitar solos in Sabbath’s work in that the lines are compositional elements integral to the shape of the number.

The research that I have conducted has revealed instrumental sections that have a strong Aeolian content, those episodes contributing significantly to both the coding of Black Sabbath and the subsequent heavy metal genre. They often come in the form of an instrumental coda (for example, ‘Black Sabbath’ 1970, ‘Iron Man’ 1970 and ‘War Pigs’ 1970).

\(^{21}\) Although this is a discussion of guitar rather than vocals, I suggest that the vocal lines are an extension of the guitar based themes and that Iommi, as composer of the music, is thinking in ‘modal guitar’ terms when suggesting vocal lines for Osbourne to sing. This is quite obvious in most of Sabbath’s early compositions.
Figure 133


Coda figure

\[ \text{\( J = 126 \)} \]

Figure 134


Coda figure

\[ \text{\( J = 108 \)} \]

Figure 135


Coda figure (followed by Aeolian/pentatonic minor solo)

\[ \text{\( J = 150 \)} \]

In ‘A National Acrobat’ 1973 there is an Aeolian instrumental section that doubles as an introduction and link between sections (Fig. 136).

Sabbath’s use of the Aeolian mode in their riff writing is extensive, this was pointed out in my discussion of riff writing earlier on. There are also many instances where Osbourne sings the root notes of the power-chord riffs and, in effect, this is a mirror of the colla voce principle in which an instrumental part follows the voice. Examples of this method can be heard in many tracks such as ‘Electric Funeral’ and ‘Iron Man’ (both from *Paranoid* 1970).
Figure 136
Intro
\[
\begin{align*}
\text{Intro} & \quad \text{Intro} \\
C# & \, G# & \, C# & \, F# & \, A# & \, D# \\
J &= 120
\end{align*}
\]

Figure 137

Vocal

There are also instances where Aeolian instrumental riffs are featured such as in ‘Hand of Doom’ riff 2 1970, and ‘Under the Sun’ 1972.

Figure 138

\[
\begin{align*}
\text{Intro} & \quad \text{Intro} \\
C# & \, G# & \, C# & \, F# & \, A# & \, D# \\
J &= 120
\end{align*}
\]

There is a singular example where the riff is combined, colla voce, with a choral, wordless vocal line: ‘Superztar’ from Sabotage 1975
It is clear, therefore, that the pentatonic minor scale formed the basis of many solos in the work of both Page and Iommi. However, given the extent to which Page embellished his solos with idiomatic blues techniques and frequently made use of the pentatonic major scale there was a clear distinction between his and Iommi’s work in that Iommi, in the main, disregarded blues licks in favour of a pure pentatonic minor approach that was sometimes embellished and sometimes merged with Dorian, Aeolian and Mixolydian modal lines. In some cases a purely modal approach was favoured. The extensive use of the Aeolian mode in the riff writing of Black Sabbath distinguished them from Led Zeppelin and contributed significantly to the coding of the heavy metal genre.

The discussion above concerning Black Sabbath’s use of instrumental writing within their multi-sectional structures provides a link to the next part of this chapter in which I will examine the structural forms of Black Sabbath and Led Zeppelin and their relevance.

PART 4

STRUCTURAL DESIGN IN THE WORKS OF BLACK SABBATH AND LED ZEPPELIN

In Chapter 1 I suggested, from research done into the ‘why Birmingham?’ question, that Black Sabbath inherited and extended the concept of instrumentally focussed structuring from bands such as the Yardbirds and Cream. These bands took the blues songs of artists such as Muddy Waters, Howling Wolf and Robert Johnson and instead of simply covering the songs, brought about a new emphasis, one that re-centred the function of the music from the vocals to instrumental timbre and textures.

Black Sabbath broadened this principle through the development of multi-sectional or episodic numbers that frequently contained a high percentage of instrumental music. In
this respect they borrowed from both the structured instrumentals of progressive rock\textsuperscript{22} and also from Cream's long improvised solos but made it their own by means of their signature style of writing using the specific intervallic and modal forms discussed earlier. This provided a blueprint for later bands such as Iron Maiden, Judas Priest, Slayer, Metallica, Cradle of Filth and Arch Enemy who not only built on the multi-sectional concepts developed by Sabbath but also affirmed this compositional device as a central code of heavy metal.

The multi-sectional design of heavy metal becomes a point of departure for bands such as Napalm Death and Carcass who in their early careers reacted to such forms in the extreme by evolving grindcore. Grindcore, at its most radical, offers brief blasts of frenetic and chaotic sound exemplified in such tracks as 'The Kill' (20 seconds) and 'You Suffer' (6 seconds) (both from Napalm Death's debut album*Scum* 1987). The nu metal of bands such as Drowning Pool have departed from the multi-sectional work of mainstream metal, death metal and thrash to formulate shorter works that combine the extremes of metal timbre and thrash screams with structures that relate more to a verse/chorus/middle 8 format (e.g. 'Bodies' 2001). Such transgressions relate to Middleton's concept of variable coding (discussed in the Introduction) and represent a playing down of one strand of the generic coding whilst continuing to re-affirm the others and thus the overall impact remains distinctly heavy metal.

The only time that Black Sabbath espoused a simpler design (instrumental trifles and novel sound effect tracks excluded) was in the form of early single releases such as 'Paranoid'. Even here though, they avoid the verse, chorus, middle 8 format of other popular forms of the time (Fig. 140).

Many of Black Sabbath's metal tracks, however, (as discussed above) were complex constructions made up of numerous sections, often contrasting sharply, but also often containing thematic development. I would like to refer the reader back to a multi-sectional number illustrated earlier, 'Killing Yourself to Live' from the 1973 album* Sabbath Bloody Sabbath*. There, the contrasting sections combined with thematic development in way that is entirely representative of Black Sabbath's approach to

\textsuperscript{22} I suggest such influence would also include the recordings of American bands such as Iron Butterfly, Blue Cheer, the Grateful Dead, the Mothers of Invention and Mountain.
structuring their music. Additionally, my analysis of 1970’s ‘War Pigs’ is included below to further illustrate this argument.

**Figure 140**

Elements of ‘Paranoid’ from *Paranoid* 1970.

<table>
<thead>
<tr>
<th>Section</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td><img src="image1.png" alt="Image" /></td>
</tr>
<tr>
<td>A (main verse)</td>
<td><img src="image2.png" alt="Image" /></td>
</tr>
<tr>
<td>B (instrumental)</td>
<td><img src="image3.png" alt="Image" /></td>
</tr>
<tr>
<td>A</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td><img src="image4.png" alt="Image" /></td>
</tr>
<tr>
<td>A (no vocals)</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td></td>
</tr>
<tr>
<td>A (lead break)</td>
<td></td>
</tr>
<tr>
<td>A (no vocals)</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td></td>
</tr>
<tr>
<td>B (instrumental)</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td></td>
</tr>
<tr>
<td>A (no vocals)</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 141**

Black Sabbath: Structure to ‘War Pigs’ from *Paranoid* 1970.

<table>
<thead>
<tr>
<th>A (Intro)</th>
<th>The intro is marked by slow moving power-chords alternating between I and bVII in E (this would have been Eb in all live performances). There is prominent use of the Mixolydian mode. There is also a siren.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section</td>
<td>Description</td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
</tr>
<tr>
<td>B (Vocal theme 1)</td>
<td>This may be seen as a development of the previous section. It begins instrumentally with the same two power-chords but much faster with the emphasis on bVII – I. There is a pp hi hat rhythm that keeps time between the chords which are widely spaced out. The Mixolydian vocal fits between the chord gaps.</td>
</tr>
<tr>
<td>C (Instrumental Link)</td>
<td>This features a chromatic power-chord sequence emphasising a flat 2nd interval.</td>
</tr>
<tr>
<td>D (Vocal theme 2)</td>
<td>This is a restless but fluid section featuring the following guitar riff.</td>
</tr>
<tr>
<td>E (modal instrumental)</td>
<td>A short instrumental section based on the E Mixolydian mode which is a further development of ideas first presented in the introduction and vocal 1.</td>
</tr>
<tr>
<td>F</td>
<td>Pentatonic minor and Mixolydian guitar solo</td>
</tr>
</tbody>
</table>
The compositions of Black Sabbath therefore clearly privilege instrumental textures and in the UK this concept first emerges in the experimental blues of the Yardbirds and Cream. Whilst Led Zeppelin too built on the achievements of the Yardbirds, theirs was more direct and faithful to the original context. As mentioned earlier, Led Zeppelin were created as a second incarnation of the Yardbirds, the Yardbirds II; therefore, the experimental blues concept of the Yardbirds naturally culminated in the work of Led Zeppelin. In terms of structure, however, Led Zeppelin, in contrast to Black Sabbath, established a dual focus on vocal and instrumental aspects. In this respect, they reversed the trend established by the Yardbirds by re-focussing the centrality of the vocals whilst at the same time retaining the importance of instrumental sections, a mutual sharing of the vocal and instrumental front man where vocal dexterity alternates with instrumental dexterity.

At the centre of this two-way tour de force are the dual figures of Robert Plant and Jimmy Page. The vocal dexterity of Robert Plant provided the launching pad and inspiration for front line vocalists such as Rob Halford (Judas Priest) and Bruce
Dickinson (Iron Maiden). These vocalists took Plant's dexterous but mild theatrics as the starting point to engineer a new level of performer status where the singer becomes the central figure in the band. This is in contrast to Black Sabbath who for a number of years positioned Ozzy Osbourne to the side of the stage whilst Iommi took centre stage as if to re-affirm the central importance of the music and the guitarist.

Considering, then, Led Zeppelin’s function as a continuation of the Yardbirds’ experimental blues and dual vocal/instrumental focus, it is natural that the compositional structures of Zeppelin’s work should reflect this. By equal measure, in developing an eclectic style of composing, they of necessity adopted a wide variety of compositional styles. That variety is summarised in the table below.

<table>
<thead>
<tr>
<th>Structural Type</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrumentally focussed blues</td>
<td>‘Dazed and Confused’ <em>Led Zeppelin I</em> 1969</td>
</tr>
<tr>
<td>Progressive/sound effects</td>
<td>‘Whole Lotta Love’ <em>Led Zeppelin II</em> 1969</td>
</tr>
<tr>
<td>Verse and chorus songs</td>
<td>‘Living Loving Maid’ <em>Led Zeppelin II</em> 1969</td>
</tr>
<tr>
<td>12 Bar blues</td>
<td>‘Rock and Roll’ <em>Led Zeppelin IV</em> 1971</td>
</tr>
<tr>
<td>Multi-sectional with vocal focus</td>
<td>‘Stairway to Heaven’ <em>Led Zeppelin IV</em> 1971</td>
</tr>
<tr>
<td>Multi-sectional with instrumental focus</td>
<td>‘Heartbreaker’ <em>Led Zeppelin II</em> 1969</td>
</tr>
<tr>
<td>Structured with contrasting modulations</td>
<td>‘Kashmir’ <em>Physical Graffiti</em> 1975</td>
</tr>
</tbody>
</table>

There appears to be, therefore, a dichotomy in the compositional structuring of Black Sabbath and Led Zeppelin. The verse/chorus and 12 bar blues formats maintained by Zeppelin clearly contrasts with the work of Black Sabbath and subsequent heavy metal where such forms have been consistently eschewed. Moreover, the multi-sectional works of Black Sabbath have, in the main, provided a blueprint for many important and stable developments of heavy metal such as death, black and thrash metal, which continue to espouse these forms as a key element of coding (e.g. Arch Enemy, Cradle of Filth and Metallica).

23 Also important is this respect was the inspirational vocal dexterity of Ian Gillan of Deep Purple.
Conclusion

In this chapter I have sought to define the origins and core syntax of heavy metal and its distinction from hard rock. I have also highlighted some of the difficulties evident in current academic literature where heavy metal seems to be defined by cultural theory and sociological methods and, most importantly, without due regard for musical syntax. I have done this by offering musicological arguments to position Black Sabbath as the founders of a unique set of codes that evolved into heavy metal and Led Zeppelin (often considered to be the progenitors of heavy metal) as developing a distinct form of hard rock. As such, there appears to be a clear dichotomy in musical syntax between these two bands and their legacy.

The *Kerrang!* article\(^{24}\) that started off this chapter stated that every major band has influenced whole movements of music, in the case of Black Sabbath they influenced a whole genre of music, heavy metal. The article rightly makes connections between the music of Black Sabbath and bands such as Pantera, Slayer and Cradle of Filth and connections between Led Zeppelin and bands such as Audioslave, The White Stripes and Dave Grohl, but does not say why. The reviewer hears sounds in the music that are connected by syntactical design but is unable to elucidate the coding that shapes those musical similarities and differences. Of course, it would be wrong for the reviewer to include such musical elucidations in a consumer magazine such as *Kerrang!* as his skills lie in journalism and writing, not in musicology. I hope, therefore, that this chapter has gone some way to resolving that gap in knowledge. This is particularly important because, as earlier implied, this very topic is also one that has been skimmed over by the major academic writers in the field of heavy metal such as Robert Walser and Deena Weinstein.

To understand the dichotomy evident in the works of Black Sabbath and Led Zeppelin I established a hypothesis from a number of musical categories by which I could test my theories. Working from the assumption that Black Sabbath were the true progenitors of heavy metal, I examined the music of both bands up until 1975. The examples that I listened to were from the first six studio albums of each band (spanning a specific time period of six years from 1969 to 1975). Additionally, I listened to substantial amounts of rock and metal comparing key points of syntax and relating it to the 'core and

\(^{24}\) May 2003 issue, P.33.
periphery' hypothesis that I had established. I therefore quite frequently referred to the music of earlier or later bands to illustrate the connections that I was making. I only did this for Black Sabbath because, in the main, this thesis is about the evolution of Black Sabbath and their influence on a whole genre of music.

The following table contains the categories that were used and a summary of the findings.

<table>
<thead>
<tr>
<th>Category</th>
<th>Black Sabbath</th>
<th>Led Zeppelin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tessitura/Timbre</td>
<td>Down-tuned as standard. When applied to high volume, distortion and sequences of power-chords provides the unique timbre that has become the trademark sound of heavy metal. They adopted this technique whilst experimenting with ever increasing extremes starting with Eb then C# and utilising B tunings as early as 1971. The majority of tracks are in E (lowest possible on the guitar) or their down-tuned equivalent.</td>
<td>Only used down-tunings in their folk songs. Otherwise used standard tuning with very little distortion/sustain. Often in the Idiomatic and Blues friendly keys of E and A.</td>
</tr>
<tr>
<td>Modes, Riffs and</td>
<td>Limited use of open chords in riffs. They constructed riffs in sequences of power-chords that frequently included key angular intervals such as the unresolved tritone along with flat 2nds. Riff constructions are frequently angular.</td>
<td>Rarely used sequences of power-chords. Often, power-chords suggested standard major and minor tonality. Frequently used the 12 bar riff and standard open chords in riffs</td>
</tr>
<tr>
<td>Intervals 1 – Riff Constructions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modes, Riffs and</td>
<td>Melodic work that is</td>
<td>Melodic work steeped in blues</td>
</tr>
<tr>
<td>Melodic work that is</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
I propose, therefore, that Black Sabbath, in a radical transgression of their blues roots, evolved a new and original form of music based on sequences of power-chords, down-tuned guitars coloured with distortion, riffs and melodic concepts based on privileged intervals such as the tritone and flat 2nd, modal contours (and judicious omission of blues and rock and roll conventions), episodic structuring and finally, as will be demonstrated, anti-patriarchal lyrics that deal with sinister and other worldly topics. That collocation of events became the foundation of heavy metal and as later bands reiterated that synthesis they maintained, re-emphasised and developed those generic details. Although the genre has mutated, through the adoption of techniques such as double-kicks and more complex forms of presenting angular riffs, this evolutionary development of the genre may thus be seen as an amplification of the transgressions initiated by Black Sabbath. Examples of this process are found in the emergence of thrash, death, black metal, grindcore and nu metal and will form the topic of Chapter 4 and 5.
Led Zeppelin, by contrast, were as much a folk group as they were a rock band and the rock music that they produced was steeped in the blues devices and conventions inherited from their days as the Yardbirds II such as the 12 bar blues, the twelve bar riff, the transient 3rd, blues scale and pentatonic major scale.

This blues-based and eclectic style of rock is clearly evident in the bands (cited by the Kerrang! article) who were influenced by Zeppelin, e.g. the Foo Fighters, the White Stripes and Audioslave. Dave Grohl, since the demise of Nirvana, has worked on many projects including the Foo Fighters and Queens of the Stone Age. The work of the Foo Fighters is as eclectic as Led Zeppelin’s (for example, ‘All My Life’ 2002, ‘Learn to Fly’ 1999). The White Stripes maintain close links with the raw ethos of blues and rock and roll (for example, ‘Seven Nation Army’ 2003), whilst Audioslave maintain the power-injected blues riffs evolved at the hands of Led Zeppelin (for example, ‘Cochise’ 2002).

The next chapter develops this argument further by an interrogation of the aesthetic aspects of each band to see if the dichotomy present in the sonic elements is mirrored in equal measure.
CHAPTER 3

Gods, Muses and Title to the Throne. Part 2

The Dichotomy of Aesthetics in
Black Sabbath and Led Zeppelin

Introduction

The previous chapter detailed my interrogation of the musical syntax of Black Sabbath and Led Zeppelin 1969-1975 and exposed a clear and extensive dichotomy in the musical coding of both bands. This chapter is a continuation of the previous one and interrogates the ‘non-sonic’ content for evidence of a similar dichotomy in the verbal, visual and aesthetic coding of each band.

As a starting point for this part of my research I returned to a theory proposed by Robert Walser in Chapter 4 of Running with the Devil (1993: 108-136). His discussion relates to concepts described as ‘aesthetics’, the forces that drive heavy metal. (Walser 1993: 110). More specifically, he cites three strategies that dominated the aesthetics of heavy metal up until the mid 1980s, Misogyny, Androgyny, Excription\(^1\) and, from the mid 1980s onwards, a fourth strategy that ‘softens’ heavy metal with songs about romance. (Walser 1993: 111). My concern here is not to theorise the discourses surrounding misogyny, androgyny, excription and romance; rather, my primary aim remains that of distinguishing such themes, as identified and defined by Walser, within the comparative repertoires of Led Zeppelin and Black Sabbath, to determine the extent to which they provide further examples of the distinctions already identified between heavy rock and heavy metal. This is considered appropriate as Walser continues to include both bands as progenitors of metal in his identification of the underlying aesthetics of androgyny, misogyny and excription.

\(^1\) ‘Excription of the feminine, that is, total denial of gender anxieties through the articulation of fantastic worlds without women’ (Walser 1993: 110-111)
Androgyny

Walser (1993: 124-136) argues that androgyny is one of the identifying markers that characterise heavy metal performers. His discussion refers primarily to the long hair and subtly-feminised self-presentation that was founded in the seemingly contradictory aesthetics of 1960s and 1970s rock bands. Much of the 1960s counter-cultural movement represented a feminising of the 'normative' male image, e.g. in political gestures such as anti-conscription and the Vietnam War, and visual symbolic statements such as long hair, which was adopted by heavy rock and heavy metal as a signifier of non-conforming masculinity, and evidenced by such bands as Led Zeppelin and Black Sabbath. During the 1980s the visual presentation of, for example, Bon Jovi and Van Halen further developed the theatricality associated with heavy rock/heavy metal. Mascara, spandex, black leather and bondage dress codes, and synchronised swishy-hair movements by such bands as Judas Priest, drew increasing attention to the face and body, suggesting a performative image that attracted the scopophilic gaze. Not least, hips, groin and buttocks become the mesmerizing centre of attraction.

While scopophilia (the desire for pleasurable looking; the practice of obtaining sexual pleasure from things seen) was originally associated with the female as object of the gaze (Mulvey 1975) there is, nevertheless, an implication that the male body in metal culture is marked as a source of pleasure and strength, as a cultural ‘sex possessor’. Signifying sexual invitation, the gaze suggests that the performers’ bodies are purposely displayed for the spectator, an open invitation to ‘take a good look’. The exhibitionist stance, the connotations of eliciting the voyeuristic gaze, is integral to the dynamics of ‘looking’ where the tease of sexual desire relies, to a large extent, on constantly shifting attention to different parts of the anatomy, and where the genitals highlight the ultimate mark of difference. Walser develops his argument further by aligning long hair and dress codes with performance gestures where singers and guitarists further court the
gaze of both male and female fans by creating macho and phallocentric gestures (with the guitar, microphone or microphone stand for example).

However, whilst Walser associates the long hair and performance codes with androgyneity, this does not imply that the singer/guitarist are necessarily androgynous (as having the characteristics of both male and female, as implied in the image of e.g. Marilyn Manson). Rather, his focus on androgyneity incorporates both feminisation of the image and an often hyper-masculine stance. As such, feminisation (the long hair) is aligned with masculinity (the phallocentric emphasis on the genitals, for example) to produce the androgynous. This is exemplified, I suggest, in the image of Kid Rock where the long hair of Kid Rock is balanced by his indulgence in cigars, fast machines and the company of porn stars. Also, the 'good looks, long hair' hyper-vanity of David Lee Roth (ex Van Halen) is combined with a muscular body and macho gestures of dismissal (such as the trousers with bottom cut out) and this is further heightened by the notoriety of the band (e.g. partying, womanising, etc). This same image seems to be consistent with a number of rock bands from The Rolling Stones to Mötley Crüe and relates to Frith and McRobbie's earlier identification of cock rock:

... an explicit, crude and often aggressive expression of male sexuality – it's the style and presentation that links a rock 'n' roller like Elvis to rock stars like Mick Jagger, Roger Daltrey and Robert Plant... Cock rock performers are aggressive, dominating and boastful and they constantly seek to remind the audience of their prowess, their control. (Frith and McRobbie 1990: 375)

It is also apparent that the presence of long hair and a 'feminised' image are not the sole domain of heavy metal. For example, an androgynous image was as much a part of 70s glam rock (e.g. David Bowie, the Sweet) and 80s New Romanticism (e.g. Culture Club) as it is in rock and metal (e.g. Kiss and Marilyn Manson). Moreover, many current heavy metal musicians, for example, Phil Anselmo (ex Pantera) and Shavo Odadjian (System of a Down), reflect the penchant for shaved heads and excessive tattooing that has become as much a part of the mainstream metal image as the traditional long haired look.

Therefore, whilst androgyny and its relationship to scopophilia and performance gestures is relevant to both Black Sabbath and Led Zeppelin, I would suggest that this should be contextualised with reference to the music. For example, with Black Sabbath it is the music and lyrics that drive the band. Their visual representations, which focus on the colour black and quasi-religious imagery, support that musical aesthetic. Ozzy
Osbourne’s long hair and black robes, for example, seem less a feminisation and more resonant with gothic representations of the occult.

It is thus suggested that Walser's identification of androgyneity as characteristic of heavy metal is less important than he would argue. Rather, it is part of the self-invention and sexual plasticity characteristic of 70s and 80s rock and pop which included, but was not exclusively, metal. The album cover for *New York Dolls* 1973, for example, clearly privileges image over the music. Androgyny here is central to the band's *raison d'être*. I also suggest that while the visual presentations of Led Zeppelin's stage performances were integral to their live set, their studio work suggests that the music remains of central importance. The album sleeves of Led Zeppelin, for example, are not in any way focussed on the band's androgynous image but rather are designed to reflect the artistry and esoteric principles that drive their music.

Whilst androgyny is important to discussions of pop and rock, not least in exploring discourses surrounding gender and masquerade and how different masculinities are performed and constructed, it is problematic to conflate androgyneity exclusively with heavy metal. Clearly there are tensions in the interface between sexual difference (the performer’s real maleness, the androgynous performer) but as these are not confined to metal it would be misleading to suggest that androgyny is a defining strategy. Rather, the significance of the androgynous image, and its relationship to gender politics, should be determined by its relevance to the overall aesthetics of the music, i.e. whether the music’s ‘meaning’ is dependent and/or supported by image as in glam rock, where the star became part of the musician’s creative presentation and where elements of androgyny and bisexuality were integral to its appeal; or whether the feminisation of the image (the long hair and feminised clothing and makeup identified by Walser) is secondary to the musical cogency, the emphasis on the phallic connotations of the guitar and general masculinity of metal.

It is also suggested that in addition to the current penchant for shaved heads, tattooing and excessive masculinity associated with contemporary metal, the increasing number

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2 For example as recorded in the film *The Song Remains the Same: In Concert and Beyond* 1976.
of key women in metal further undermines the relevance of androgyny as a ‘dominant aesthetic’ of heavy metal. This is evidenced by such important figures as Angela Gossow (vocalist, Arch Enemy), Cristina Scabbia (vocalist, Lacuna Coil) Tarja Turunen (vocalist, Nightwish), Joanne Bench, (bass, Bolt Thrower) and Liv Kristine (vocalist, Leaves’ Eyes and Cradle of Filth collaborations). Walser’s implied assumption therefore, that metal is performed primarily by white males wearing long hair and subtly feminised clothing, is a generalisation that does not apply to the contemporary scene when looking at the finer details of the metal population and image.

Misogyny

The misogynistic representations of heavy metal and hard rock (according to Walser) are found mainly in song lyrics and music videos. (Walser, 1993: 117-120). Whilst Walser clearly recognises that ‘blatant abuse of women in heavy metal is uncommon’ (Walser 1993: 117), he does nevertheless highlight a number of key bands and the way in which their work ‘reproduces rather directly the hegemonic strategies of control and repression of women that permeate Western Culture through non-violent fantasies of dominance’ (Walser 1993: 117-118). Walser’s discourse here is somewhat problematic in that, as with androgyny, misogyny is not found solely in the domain of heavy metal. For example, it is difficult to find misogyny as blatant as that found in the work of the white hip-hop artist Eminem and Walser himself has observed and highlighted the same point referring to the work of Michael Jackson (Walser 1993: 117). My own research, then, is concerned with (1) the extent to which misogyny relates to the work of Black Sabbath and Led Zeppelin (and ultimately, as an identifying component of hard rock and/or heavy metal) and (2) relating my observations to Walser’s own assertions.

My own theories challenge the assumption that heavy metal is misogynistic and argue, rather, that it is rock/hard rock that represents the conflation of power and patriarchy observed by Walser. Rock music, for example, has borrowed extensively from the musical (as argued in Chapter 2) and verbal legacy of blues and rock and roll. In terms of rock music common examples of misogyny seem to be grounded in male sexual dominance. In her book Too Much Too Young (2004), Sheila Whiteley draws attention to
the darker aspects of misogyny that exist within the framework of what she terms heavy metal. However, the bands cited as examples of this process align, arguably, more with the hard rock trajectory as identified earlier:

The most common portrayal of girls in sex-oriented heavy metal is that of sex toys, with the inference that girls want men to control their sexuality and that their role is simply to please. Motley Crue's 'Tonight We Need a Lover' (1985), asks 'will you please us all night long?' and the woman, 'honey dripping from her pot', serves all four band members, so linking the aphrodisiac of the star (the band's literal and symbolic fame) to that of the groupie who is 'at the bottom of the babe food chain'. Once used, 'this party's over so get the fuck out... (or) you'll be beaten to a pulp.' (Skid Row 'Get the Fuck Out', 1991). The justification for bruising and rape (in many of the songs by Axl Rose of Guns 'n' Roses, Skid Row, and Jackyl for example) resides in the realisation that girls are, at heart, 'bad', 'tainted angels', 'such a pretty little whore' and violence is the only way of controlling them. It is a characterisation that leads directly to the beautiful, but deadly femme fatale, the black widow who both seduces and threatens and is thus equally deserving of violent treatment. (Whiteley 2004: 67).

Such examples seem to fit with the view of many feminists who would argue that men value women not as unique individuals but as members of a class who serve them sexually and reproductively and where they are not given the opportunity to represent themselves politically, socially or culturally (Tong 1992: 1-9). Whereas Led Zeppelin were never as extreme as bands such as Skid Row, their work, nevertheless, does include many instances of the misogyny identified by Tong. For example:

Figure 142
Squeeze me baby, till the juice runs down my leg. (X2)
The way you squeeze my lemon, I'm gonna fall right out of bed.

('Lemon Song' from Led Zeppelin II 1969)

There appears to be a certain ironic humour evident in 'Lemon Song' and Steven C. Smith has observed a similar detached irony in a number of blues songs (1992: 50). This demonstrates something of the way in which Plant drew on established conventions inherent in the blues and thus strengthening the intersection of hard rock with the blues. Other examples, such as in 'Whole Lotta Love' 1969 (Fig. 143), appear to be rather more narcissistic and where the sexual innuendo found in lines such as 'every inch of
my love’ and ‘I wanna be your back door man’ clearly pertains to the more blatant forms of misogyny referred to. Thus it would appear that Plant freely indulged in verbal forms of misogyny, situating the woman as an object who is there, solely it seems, to please her man and where Smith’s identification of ‘detached irony’ is absent.

**Figure 143**


You need coolin', baby, I'm not foolin',
I'm gonna send you back to schoolin',
Way down inside honey, you need it,
I'm gonna give you my love,
I'm gonna give you my love...

Wanna Whole Lotta Love (X4)...

Way down inside... woman... You need... love...

Shake for me, girl. I wanna be your backdoor man.
Keep it coolin', baby.

In other places, the lyrics of Led Zeppelin, in further drawing on the blues, frequently reflect the ‘cheating woman’ themes found within much rural and electric blues. There are many such instances within the first six albums produced by Led Zeppelin that illustrate this form of misogyny. In Figures 144 and 145 the woman is portrayed as a liar, a cheat, unfaithful, uncaring and disrespectful. There is also a sense in which both of these songs appear to patronise women, implying the role of the woman as there simply to comfort and nurture her man. Such lyrics thus draw on the established connotations of femininity inherent in Freud’s biological determinism:

> What both feminists and phallocentrists see as a hegemony based on masculine precepts of domination, performance, hierarchy, abstraction, and rationality, finds its antipode in a woman’s community proclaiming itself as naturally nurturant, receptive, cooperative, intimate and exulting in the emotions … [feminists] assume that such principles exist and that they have been fixed and dichotomous since the dawn of patriarchal history. (Tong 1992: 131)

The woman as ‘lyin’, cheatin’, hurtin’ draws on these established precepts by upholding the woman as ‘un-natural’, as challenging the subordinated aspects of patriarchal dualities, man/woman, dominance/nurturance.
Figure 144


Lyin', cheatin', hurtin, that's all you seem to do.  
Messin' around with every guy in town,  
Puttin' me down for thinkin' of someone new.  
Always the same, playin' your game,  
Drive me insane, trouble is gonna come to you,  
One of these days and it won't be long,  
You'll look for me but baby, I'll be gone.  
This is all I gotta say to you woman:

Your Time Is Gonna Come X4

Figure 145

Led Zeppelin: ‘Black Country Woman’ *Physical Graffiti* 1975

Hey, hey, baby, why you treat me mean (X2)  
You didn't have to crucify me like you did  
You didn't have to tell me I was just your kid  
Hey, hey, mama, why'd you treat me mean

Sheila Whiteley has also argued along similar lines with reference to the Beatles' patriarchal portrayal of women as caring and nurturant. (Whiteley 2000: 40).

Figure 146

The Beatles: ‘She's a Woman’ (B side to ‘I Feel Fine’ 1964)

She don't give the boys the eye,  
She will never make me jealous,  
Gives me all her time as well as lovin',  
Don't ask me why.

She's a woman who understands.  
She's a woman who loves her man.

Jonathan Epstein has noted a further perspective on the representation of misogyny in heavy metal (but what I contend to be rather, hard rock), one which helps to broaden the context of the various strands identified so far:

Gender-identification conflict is identified by some researchers as the root of misogyny in heavy metal. Played primarily by and for young white males, it is interpreted as combating insecurity by guaranteeing a place within the male-dominated power structures of American culture where social, economic and physical power are prime determinants of achievement. Anything that threatens masculinity is thus presented as a threat – as deadly and dangerous. Intimacy with a
woman is seen as threatening male independence (unlike male bonding intimacy which focuses on goals) and, as such, mistreatment is interpreted as self-defence. (Epstein in Whiteley 2004: 20).

While Epstein identifies mistreatment as self-defence, the problems surrounding masculine desire involve at least three mechanisms: narcissism, idealization and fetishism. Scopophilia for example, while activating desire, also works with a strong element of narcissism in the form of a wish to master. In this respect, looking at images of women is a function of the masculine ego, its need to keep everything under surveillance, see perfectly and dominate through vision. An image of a naked woman is thus both exciting to the masculine ego and a sexual threat and thus needs to be controlled/kept an eye on. Fetishism is also significant in this context as masculinity is liable to find the threat of castration in an image of a woman’s body, hence Epstein’s notion of ‘deadly and dangerous’ and the ensuing urge to ‘mistreat’, ‘control’ and ‘subordinate’ as self-defence.

**Led Zeppelin and Excription**

Epstein’s vision also suggests a new line of thought that helps to rationalise a number of Led Zeppelin songs that appear to be more concerned with male bonding and where women are not a central focus; i.e. by not being there, they are no longer a threat to the male. ‘The Immigrant Song’ 1970 for example, presents a machismo fantasy where male empowerment is represented in the form of Viking warriors.

**Figure 147**


We come from the land of the ice and snow,
From the midnight sun where the hot springs blow.
How soft your fields so green, can whisper tales of gore,
Of how we calmed the tides of war. We are your overlords.

This song clearly fits Epstein’s description of patriarchal empowerment through male bonding, not least the concept of male intimacy/bonding and the excription of women as threatening male independence.

Examples of such are also found in the literary and movie world and may help to further illustrate this concept. The C19 emphasis on male bonding, for example, in the screen adaptation of Rider Haggard’s *She* 1965 (directed by Robert Day) 1965, provides one
such illustration. Portrayed as dangerously beautiful, 'She' finally dissolves into a crone, then dust, so allowing the 'boys' to continue their search. Further examples can be found in the buddy movies, *The Deer Hunter* (directed by Michael Cimino 1979), *Butch Cassidy and the Sundance Kid* (directed by George Roy Hill 1969), in the Batman movies (where the joker is a crudely exaggerated caricature of the feminized male and hence, in need of extinction) and the father/son bonding in *Indiana Jones and the Last Crusade* (directed by Stephen Spielberg 1989) where the intensity of their love leaves little room for Indiana’s heterosexual desires. Dr. Schneider turns out to be a Nazi and falls to her death trying to get hold of the Grail for herself. Her death supports both bonding and the aggression of the male ego through the exclusion of the woman. (Easthope 1986: 87-92).

**Excription and the Heavy Metal Video**

The main thrust of Walser’s argument for the validity of his excription theory is centred on the production of the heavy metal video where, he argues, heavy metal bands have used the medium of the music video to reinforce the aspects of male bonding that heavy metal has (allegedly) already promoted in the studio and on the stage. He argues that many heavy metal videos feature bands either in live footage or a studio ‘mock-up’ of a live performance and thus extending the opportunity to indulge in androgynous display and the excription of women. Even where there is no specific performance situation the video is still, he argues, ultimately about excription:

> Even in many non performance metal videos, where narratives and images are placed not on a stage but elsewhere, the point is the same: to represent and reproduce spectacles that depend for their appeal on the excription of women. (Walser 1993: 115).

Robert Walser’s section on the heavy metal video as a tool of excription (Walser 1993: 115-128) centres mainly on a number of case studies. Those case studies include references to the work of Dokken and Judas Priest (excription), Bon Jovi (romance) and Poison (androgyny). Additionally, he cites Mötley Crüe and Guns n Roses as being particularly misogynistic. As part of my own research for this topic I looked beyond Walser’s vision of early to mid 80s rock and metal to see if his assertions were consistent across a wider spectrum and beyond the confines of his carefully chosen examples.
Certainly, prior to the launch of MTV in 1981, many rock and pop films were all about capturing a live performance (e.g. ELP *Pictures at an Exhibition* 1972). Early MTV videos seemed to build on the established concepts of rock and pop films functioning as a means of fans being able to see their favourite band at any time in the cinema or in their own living room. Consequently, many of the first videos created in the studio specifically for a TV audience featured bands in a mock performance setting. Many rock and metal videos from the early to mid 80s fulfil this criterion and it is this same era that Walser focuses on when discussing the heavy metal video as a means of male bonding. I would suggest that this was rather more simply a fashion of the time and a means of reproducing the live show in the new video format. Nevertheless, such performances were often male dominated.

However, as the 1980s progressed, particularly with the introduction of MTV, the music video became an art form in its own right. Producers such as Godley and Creme and Peter Gabriel paved the way for such developments. The video to ‘Sledgehammer’ 1986 by Peter Gabriel, for example, took 100 hours to shoot over eight days in Bristol in April of the same year. It features the artist in constantly metamorphosing poses within time frames. ‘Sledgehammer’ breaks with the ‘video as performance’ convention completely; it is not at all about live performance, nor male bonding. Fleeting images of male and female, old and young, human and inanimate objects are all treated equally and used as parts of the collage of moving images.

Importantly, such videos arguably opened the door for heavy metal bands to apply the same creative spirit and develop new dimensions to the fantastic and non-conformist critiques that already dominated their lyrical themes. For example, the video to ‘One’ 1988 by Metallica, although featuring some footage of the band performing in a mock rehearsal set up, focuses on the horrors and pointless meaning of war. The footage shows a soldier from the First World War laid out on a hospital bed and surrounded by officers and medics. He has no limbs, no face and yet they keep him alive as a

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3 ‘Godley & Creme achieved the most commercial success and critical acclaim in the 1980s as video pioneers. The pair directed MTV clips for the Police, Duran Duran, and Frankie Goes to Hollywood that stretched the boundaries of music video and proved that the form was capable of producing art. In 1985, Godley & Creme had their only American smash with "Cry." Not surprisingly, it had an eye-popping video with groundbreaking special effects that showed people's faces morphing into one another. Godley & Crème were unable to climb the heights of "Cry" again and released *Goodbye Blue Sky* in 1988 before leaving music behind for video production'. (<www.allmusic.com>).
spectacle of wonder. Furthermore, the spectators are unaware of his inner self screaming to die; he eventually communicates this desire by Morse code.

The video to ‘One’ may ‘excript’ the woman but that, arguably, is not its function. The lyrical subject, front line, world war soldiers, is already male dominated by its very nature and is simply representative of the power of patriarchy to order the lives of the working class and the video is centred on a critique of that system. The album from which it is taken has a title that carefully broadcasts its critical intentions: ...And Justice For All 1988. The cover features the American Statue of Liberty bound and blindfold, about to be pulled down from its prominent position. Therefore, this song, as with others from the same album, are to do with anti-patriarchy and not intentionally concerned with excription of the female.

The 1988 video to ‘Can I Play with Madness’ by Iron Maiden features a school art class in a ruined monastery. This video gave Maiden the opportunity to give visual form to both the fantastic imagery and patriarchal criticism that have been evident in their lyrics since forming during the late 1970s. The class, a mixture of boys and girls, are sketching parts of the ruins under the watchful eye of their austere schoolmaster. The stereotyping is not concerned with gender divisions (the boys and girls are equal, they wear the same clothes and perform the same tasks) but with the patriarchal role of the ‘school master’ who lauds over his pupils. One boy, an Iron Maiden fan, is not performing the set task but drawing a scene from an Iron Maiden album cover that is featured in a magazine that sits on his lap. The schoolmaster is displeased when he sees the work and magazine. As he confiscates the magazine and walks away from the boy, the Iron maiden figure that was being sketched by the pupil appears ominously in the sky above. A hole in the ground opens up and the schoolmaster falls into a deep chamber where he finds himself surrounded by a satanic ritual of which he becomes the victim.

Whereas the point of this story may be interpreted as adolescent fantasy, there is also a strong sense of patriarchal criticism present that is consistent with the emerging heavy metal aesthetic. As with the experience of Black Sabbath in Birmingham, Iron Maiden’s members’ school days in the East End of London were ones marked by a curtailment of their natural interests by the narrow options of state education. The video substantiates a fantasy shared by band members and fans alike whereby the
oppressor is scorned and removed from power and the oppressed are dealt justice. Black Sabbath initiated the alignment of heavy metal syntax and themes of anti-patriarchy/non-conformity and here Iron Maiden, rather than creating a stage to promote patriarchy and misogyny, judiciously promote anti-patriarchy in music, lyrics and the visual.

**Figure 147a**

Iron Maiden: ‘Can I Play With Madness’ 1988

Give me the sense to wonder  
To wonder if I’m free  
Give me a sense of wonder  
To know I can be me  
Give me the strength to hold my head up  
Spit back in their face  
Don’t need no key to unlock this door  
Gonna break down the walls  
Break out of this bad place

Video shoots from the 1990s onwards reflect the increasing importance of females in metal. This was discussed in my Introduction to this thesis where I highlighted two particular videos, ‘We Will Rise’ (Arch Enemy 2003) and ‘Freak on a Leash’, (Korn 1998), that illustrate the way in which heavy metal videos have often presented the female in a positive light.

There are many more examples that stand testament to the centrality of the female figure in heavy metal videos, these include ‘I Wish I Had an Angel’ Nightwish 2004, ‘Nymphetamine’ Cradle of Filth 2004 and ‘Swamped’ Lacuna Coil 2002. Performances by Tarja Turunen of Nightwish and Angela Gossow of Arch Enemy highlight the way in which heavy metal has opened up a space for women in metal. Moreover, it is one where the male centred androgyny recognised by Walser (and thus relating to issues of male dominance) is both challenged and reversed. For example, Gossow, in performance, blends the masculine and feminine in dress code; she frequently wears stereotypical female attire such as skinnys but combined with army boots and studded accessories, items that have come to be associated with the masculine. The traditional female role is further challenged in her
mastery of and uncompromising dedication to death growl vocals. Such gross violations of patriarchal values further contribute to the established aesthetics of heavy metal.

Tarja Turunen is a trained classical singer who wears feminine clothing on stage but denies the traditional female singer role in a number of ways. The classical vocals of Nightwish are merged with heavy metal syntactical devices such as down-tuned guitars, high levels of distortion, modes and angular intervals. Furthermore, her flowing gowns are collocated with heavy metal stage behaviour such as 'stage strutting',

air guitar, head banging, the 'devils horns' and 'windmilling'. In live performances of both Arch Enemy and Nightwish (I have attended major London concerts of both bands) there is a clear sense of solidarity between male and female members of the band. In fact, the original founding members of each band specifically sought a male/female alliance (in the case of Arch Enemy they sacked their original male vocalist after three studio albums in favour of forming such an alliance) that would promote a gender balanced heavy metal act. The visual evidence of this is not only seen in the sharing of stage and musical role but also in the contradictory feminine/masculine dress codes and stage behaviour.

This issue, then, does not sit comfortably with the earlier discussion of androgyny where Walser conflates androgyny with male domination, cock rock and the need to control the woman. This phenomenon as noted, synchronises with the patriarchal centred 'normalisation' and traditionalising of male and female roles in that the hijack of female identity, seen in androgynous male displays, are an expression of the male's need to control the woman. The adoption of a subtle 'masculinising' of the female image in the case of (for example) Gossow and Turunen represents the antipode of such theories. This, combined with the vitality of their musical contribution, reflects the way in which heavy metal has brought about a clear sense of empowerment to women within the genre. This concept will be further illustrated in Chapter 5.

4 Stalking the stage area much as guitarists do.

5 A form of head banging where the head is spun whilst stooping low and thus creating a gyration of the long hair.
Therefore, whereas Walser is correct in that many rock and metal videos are performance based, I suggest it may be misleading to imply that all heavy metal video shoots promote ideals of patriarchy, misogyny and androgyny. In fact, as video production developed, heavy metal bands not only used the opportunity to record performances but also to promote heavy metal's aesthetics of non-conformity and anti-patriarchy. This has been seen in the positive representation of the female in videos by Korn, Arch Enemy, Nightwish, Lacuna Coil, Metallica and Iron Maiden. The proliferation of such videos undermines Walser's theory of the heavy metal video being all about excrption of the female. Where the female is absent in such videos, it is often to do with other issues (such as front line warfare, which is naturally dominated by the male) rather than simply excrpting the woman on the grounds of male bonding and thus pointing to an altogether different issue than the assumed misogyny.

**Led Zeppelin and Romance**

Walser's claim that 'themes of romance' become an important strategy in heavy metal is particularly contentious. For example, themes found in the works of Black Sabbath, Judas Priest, Iron Maiden, Metallica, Machine Head and Arch Enemy are linked by both musical syntax and an eschewing of romantic themes. Walser justifies his alignment of heavy metal and romantic themes by situating this development within a wider strategy, one concerned with heavy metal's deliberate cultivation of a more popular image during the 1980s. Thus heavy metal, he argues, was able, during the 1980s, to appeal to a wider fan base.

However, I suggest that the combining of power-chords\(^6\) and romance is a collocation more related to rock and hard rock rather than heavy metal. This view is further supported by Frith and McRobbie who point out that 'even the most macho rockers have in their repertoires some suitably soppy songs with which to celebrate true (lustless) love', where there are 'messages of male self-doubt and self-pity' (Frith and McRobbie 1990: 382). It is also interesting to note that they also include Robert Plant as one of their prime examples of a 'macho rocker' (Frith and McRobbie 1990: 375). There are, in fact, many examples of such romantic themes found in the works of Led Zeppelin.

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\(^6\) Walser suggests that for a piece to qualify as heavy metal the music should be based on power-chords and excessive volume (Walser 1993: 2).
Figure 148

‘Thank You’ from *Led Zeppelin II* 1969

If the sun refused to shine, I would still be loving you.  
When mountains crumble to the sea, there will still be you and me.  
Kind woman, I give you my all, Kind woman, nothing more.  
Little drops of rain whisper of the pain, tears of loves lost in the days gone by.  
My love is strong, with you there is no wrong,  
together we shall go until we die. My, my, my.  
An inspiration is what you are to me, inspiration, look... see.  
And so today, my world it smiles, your hand in mine, we walk the miles,  
Thanks to you it will be done, for you to me are the only one...

Figure 149

‘Going to California’ from *Led Zeppelin IV* 1971

Spent my days with a woman unkind,  
Smoked my stuff and drank all my wine.  
Made up my mind to make a new start,  
going to California with an aching in my heart.  
Someone told me there's a girl out there  
with love in her eyes and flowers in her hair.  

Such references are clearly problematic for Walser as he aligns Led Zeppelin with the formation of heavy metal (Walser 1993: 10, 13, 14) and yet his identification of romance as a constituent of heavy metal from the mid 1980s onwards occurred 15 years or so after Led Zeppelin recorded their first love songs. Furthermore, Epstein's alignment of the jealous and self-defensive masculinity, discussed above, with heavy metal is clearly at odds with a heavy metal that embraces romance.

This indicates something of the numerous complexities that exist within Led Zeppelin's varied portrayals of romance. For example, their identification with the 'courtly' (as in 'Stairway to Heaven') relates to Western culture's ideal of romantic love. Here the personal relationship between a man and a woman can lift them into a transcendent dimension, an ethereal paradise, whereby the status of love is elevated to a spiritual plane. At the same time such spirituality points to a subtle form of misogyny where the woman is put on a pedestal and worshipped so she can be kept in place. Up there she cannot move and thus offers no threat to the male ego. In contrast, the 'unkind' woman
of 'Going to California' wants something far more than his masculine desire and the song explores his uncertainty and a recognition that he needs the more traditional nurturant woman (a girl with love in her eyes and flowers in her hair) if his ego is to remain intact. It would thus seem that Led Zeppelin are drawing on the 'romantic' associations of 'flower power' (1966-67) and are thus both contributing to, and continuing the hippie legacy and its associations with California (Scott McKenzie) and its emphasis on 'Love, love, love'.

There are difficulties too in relating Walser's concept of excription to Led Zeppelin's frequent use of 'gender anxiety' themes within their studio album tracks 1969 – 1975. Walser's theory of excription is founded on the concept of 'total denial of gender anxieties' and yet Led Zeppelin indulged in themes of gender anxiety many times. Zeppelin's themes of gender anxieties take on varying forms, e.g. romance, unrequited love, heartbreak and sexual conquest. Moreover, these are the themes that drive most blues, rock and roll and pop songs and as such appear at odds with Walser's definitions. On the other hand, many of the gender anxiety themes in Led Zeppelin's work become embroiled in the arguments identified above that relate to discussions of misogyny.

The main argument in this section so far, then, has been concerned with relating the syntactical design espoused by Led Zeppelin (as illustrated in Chapter 2) to their eclectic lyrical forms and measuring such against Walser's heavy metal strategies of misogyny, excription and romance. Led Zeppelin certainly wrote songs that could be construed as misogynistic. Their songs were often founded on philosophies that are anathema to feminists and this is evident in songs that portray women as necessarily nurturant and sexually available. The unkind women in their songs are represented as somehow unnatural and this feeds into the theories of biological determinism. Equally, they wrote songs that excript women and this too, being a form of misogyny, adds to the misogynistic content of their work. Whilst these observations seem to relate to Walser's strategies, Led Zeppelin nevertheless constantly indulged in lyrics that focussed on gender anxieties therefore placing them outside of Walser's paradigm of heavy metal, which of necessity must lay aside gender anxieties.

Furthermore, although they wrote songs that were misogynistic, such misogyny is more associated with blues and the lineage of blues rock bands such as AC/DC, Mötley Crüe, Jackal, Guns n' Roses, Skid Row, Thunder, the Black Crowes and Hurricane Party,
rather than heavy metal (Black Sabbath, Metallica, Judas Priest, Machine Head, Arch Enemy and Nightwish, for example). Still further, themes of misogyny are important to other styles of music; in fact, much of black street music (rap, R&B, hip hop) and Eminem seems to be the most blatant of all. Finally, Led Zeppelin wrote songs about love and romance, which abound in many forms of music, but have no place in the work of the heavy metal bands illustrated above.

I would suggest then, that Led Zeppelin’s lyrical content, overall, is clearly rooted in the world of hard rock (derived from blues rock) and in this respect, both aligns with and (therefore) contributes to the musical syntax of their blues/hard rock identity. This position should be balanced against an interrogation of Black Sabbath’s lyrical world where, as argued, the concern is with issues altogether different.

Black Sabbath: Occult, Anti-Patriarchy and Anti-War

In studying the albums of Black Sabbath from 1970 to 1975 for example, I found no significant adoption of gender anxiety or romantic themes7. Rather, my research has identified subject matter based on sinister, malevolent or otherworldly phenomena and these themes collocate with an aesthetic driven by anti-patriarchal rage. Such aesthetics mark the work of bands like Judas Priest, Metallica, Slayer, Napalm Death, Slipknot, Arch Enemy and Lamb of God, who arguably represent the wider community of core heavy metal bands from Black Sabbath onwards, and stand testament, therefore, to the significance of Black Sabbath’s lyrical innovations. This originated, as discussed in Chapter 1, with Geezer Butler’s interest in Satanism, the Occult, Dennis Wheatley novels and 1960s horror flicks.

Also discussed in Chapter 1 was the unique writing partnership of Tony Iommi and Geezer Butler. Their distinct contribution to the evolution of heavy metal emerged in the contextualisation and collocation of key intervals such as the tritone and flat 2nd, modal riffs and melodies, down-tuned guitars, sequences of power-chords and lyrics about Satan, the occult, the supernatural and related phenomena such as suffering and death, the horrors of war, good versus evil, nightmares and fantastic monsters/creatures. Such themes were enhanced by the adoption of a quasi-religious imagery that suggests an anti-Christian (and therefore anti-hegemonic) ethos. Significantly, the adoption of this

7 The most notable being two cover songs on the first album, ‘Changes’ on Vol 4 and ‘Sabbra Cadabra’ on Sabbath Bloody Sabbath.
model further distinguishes Black Sabbath from Led Zeppelin and their subsequent inheritors.

My research of occult philosophies and the music of Black Sabbath therefore, has led me to conclude that the lyrics and philosophical world of Black Sabbath appear to contradict Walser’s theory of a ‘social conflation of power and patriarchy’ (1193: 1). My reasoning for this is based on the concepts that (a) Satanism is anti-Christian (and therefore anti-patriarchal by default) and non-conformist, and (b) much of Wiccan and pagan philosophy is overtly matriarchal. Therefore, by buying into these philosophies Black Sabbath centre themselves in a world that largely supports female empowerment. Whilst I agree that the majority of Sabbath’s songs exclude women and that this in itself could be considered to be misogynistic/excriptive (as mentioned in the Introduction) this, rather, reflected their concern with other lyrical topics and allowed them to play with the type of transgressive subject matter referred to above.

The time period in which Black Sabbath came into existence was one marked by a significant growth of interest in the occult. 1969 to 1975 was the time frame of Sabbath’s innovative musical developments and this coincided with some important events in the world of the occult.

- The 1969 Manson murders which were shrouded in highly publicised satanic myth. (Baddeley 1999: 54-60).
- Two important occult cinema releases also appeared at this time, *Rosemary's Baby* (1968) and *The Exorcist* (1973).

Those events were preceded by other well publicised renewals of occult practices during the 1950s and 1960s and included the development of modern Wicca, the establishment of the Process Church and 1960s rock icons’ (e.g. Jimmy Page and the Rolling Stones) flirtations with Crowlian satanic philosophy (Baddeley 1999: 48-64).
Thus the world of Black Sabbath was created out of the combined influence of these, albeit often, conflicting occult philosophies and in order to understand the full impact and extent of Black Sabbath's underlying aesthetic I would like to briefly explore the context and background against which it was created.

The Rise of Christendom and Patriarchy

Much of society's gendered ideologies have their roots in the Christian church. The doctrine and dogma of the Judaeo-Christian religion is fundamentally centred on patriarchy. Its monotheistic centre is represented by a male gendered figure, 'God the Father'. In the creation story, God created man and then from man he created his helper, woman. New Testament doctrine (Ephesians 5: 23) teaches that the man is the head of the wife, etc. Additionally, many Christian denominations allow only men to be ordained. A major support for this decision is found in 1 Timothy 2: 11-15 where St Paul instructs the Church to 'not permit a woman to teach or to have authority over a man; she must be silent'. Furthermore, 1 Timothy 3: 2 specifies that overseers and deacons must be men. Finally, 1 Corinthians 14: 34-35 states that women must be silent and in submission when in church. If they want to clarify some theological point they should wait and approach their husband at home. The development of Christianity from its inception has used these biblical principles to build a religious empire based on patriarchy.

Caplan (1995), in *The Cultural Construction of Sexuality*, observes that prior to the rise of Christendom, the woman possessed an elevated status that is unfamiliar to us today:

The work of a number of historians shows how the dominant Anglo-American definition of women as especially sexual creatures was revered and transformed between the seventeenth and nineteenth centuries into the view that women were less lustful than men. Cott's (1978) work on the ideology of what she terms female 'passionlessness' links it to the rise of evangelical Christianity between the 1790s and 1830s. Ministers portrayed women as more sensitive to the call of religion than men, but the tacit condition for their elevation was the suppression of female sexuality, or, as another historian of the same period puts it, 'The mutation of the Eve myth into the Mary myth. (Basch 1974: 9). (Caplan 1995: 3).

Occult groups strive to reverse the process whereby the Church has constructed distorted views of sexuality, gender and other life issues. This view is further supported
by Harley who, writing on the web site of the University of Notre Dame in the USA about witchcraft and gender, observes that the modern day patriarchal society of Western culture has its roots in ancient Christianity:

There was a Judaeo-Christian tradition of misogyny, perpetuated by religious zeal and popular superstition and combined in the Renaissance, by authors such as Kramer, with classical beliefs in the powers of sorcery. The Dominican order in particular, from which many inquisitors were drawn, disapproved deeply of marriage and female sexuality, being devoted to the cult of the Virgin Mary... Romantic historians, feminists in the 1970s, and a few anthropologists have been attracted to the idea that witches were participating in a folk religion that harked back to a golden age of pre-Christian nature worship and female power. This has been seen as a religion of balance and harmony, fighting against Church and State.

Aleister Crowley and Achristendom

It was his vision and first hand experience of such Christian-based patriarchy and austerity that inspired Aleister Crowley (England 1875-1947) to develop a modern take on Satanism. The Satanic doctrine developed by Crowley was grounded in anti-Christian philosophy and the desire to reassert the philosophies of the pre-Christian world described above. The Satanic world of Crowley pivots on a fulcrum of anti-Christian doctrine and behaviour that derives from, and mocks both the language of the Bible and the sacramental terminology of the Christian church. Thus, Satanists adopt titles such as High Priest and High Priestess, take part in the ‘Black Mass’ (where the altar takes the form of a naked woman) and boast a Satanic Bible. Baddeley \(^9\) (1999) puts it this way:

Remove Christianity – or anti-Christianity – and Crowley stops making sense. Just as he treasured the title of ‘The Great Beast 666’, he also insisted on calling his many mistresses ‘Scarlet Women’ – after the monstrous whore in ‘Revelations’ who personifies Christianity’s fear of female sexuality (Baddeley 1999: 29).

The Crowlian philosophy both exaggerates and mocks the dominant image of Satanism created by the Christian church. The Christian, particularly the evangelical, image is one of evil demons conjuring evil deeds in its fight against good, God is light and goodness,

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\(^8\) [www.nd.edu/~dharley/witchcraft/gender.html]

\(^9\) Gavin Baddeley is a British journalist specialising in the occult, rock music and trash culture. He is also an ordained priest of the church of Satan.
the Devil is evil and darkness. Baddeley describes it as ‘full of half truths and straight bullshit, to massage the faith of the pious’ (Baddeley 1999: 7). The Crowlian image delights in pitching godly fear against the powers of darkness and turning the victory round to one where evil is victorious over good. It is one that revels in the rebellion against church and the state ideologies that promote patriarchy and hypocrisy.

It was these same philosophies that informed much of Black Sabbath’s work and other popular culture of the period. The 1973 film *The Exorcist* for example, excites the fears of the public with a satirical tale of demonic possession that is drawn directly from the ‘hell fire and damnation’ propaganda of both charismatic evangelicalism and the Roman pulpit.

The 1968 Roman Polanski film *Rosemary’s Baby* similarly mocks Christian doctrine. Rosemary and her husband move in to a new apartment; living next door are the Head Witches of a local coven. Rosemary’s husband makes a pact with the devil for success in his career and in a dream Rosemary is raped by the devil during a black mass and in which she is the altar. She unknowingly carries his child which is taken from her following a home birth. When she eventually finds her way into a meeting of the Satanists in the next-door apartment during the final scene of the film, the child is discovered in a black crib, the scene of a black nativity. The look of the child’s eyes causes Rosemary to scream ‘what have you done to his eyes?’ to which the Head Witch replies, ‘he has his fathers eyes’ The Head Witch announces that the devil ‘begat a son of mortal woman;’ they claim the child as their Anti-Christ. The whole film is based on a mockery of the Christian nativity with Christian demonic imagery thrown in.

Black Sabbath’s most potent adoption of this imagery is found on the first two albums, *Black Sabbath* 1970 (recorded 1969) and *Paranoid* 1970. The first track on *Black Sabbath* (‘Black Sabbath’) is based on the subject of ghostly fear and an immanent death dictated by Satanic will. The lyrics are mirrored musically by the repeated tritone figure which, as discussed earlier, was exploited by Black Sabbath as Diabolus in Musica and were, as such, drawing on pre-established connotations. The third verse was not released on either the European or USA albums but has been included here as it was frequently included in live performances, confirmed by its appearances on many bootlegs. Butler has taken the theme ‘the devil in the music’ and combined both musical and lyrical representations of the concept.
Figure 150
Black Sabbath: ‘Black Sabbath’ from Black Sabbath 1970

What is this that stands before me?
Figure in black which points at me
Turn around quick, and start to run
Find out I'm the chosen one - Oh no!

Big black shape with eyes of fire
Telling people their desire
Satan's sitting there, he's smiling
Watch those flames get higher and higher
Oh no, no, please God help me!

Child cries out for his mother
Mother's screaming in the fire
Satan points at me again
Opens the door to push me in
Oh No!

This is the end my friend
Satan's coming 'round the bend
People running 'cause they're scared
You people better go and beware!
No! No! Please! No!

The track N.I.B. has been claimed to be an acronym for Nativity In Black. Geezer Butler denies this (The Black Sabbath Story Volume 1 DVD Sanctuary 2002) as does Baddeley (Baddeley 1999: 94). Butler insists that N.I.B refers to Bill Ward's (Black Sabbath drummer) beard which resembled a pen nib. As this song is a plaintive love song sung by Lucifer to his greatest creation and fellow sufferers, mankind (see Fig. 151) it is difficult to accept that it has no satanic reference. There is a tendency for members of Black Sabbath in later, more mature life, to dismiss the early lyrics as anything other than satanic; nevertheless, it seems that much of what they were doing was reasonably well informed. Butler was well versed in Crowley and Wheatley, Osbourne too, had read occult books, and they were undoubtedly influenced by the occult revivals of the 1960s and 1970s. Furthermore, bootlegs reveal that the lyrics sung on stage were sometimes completely different from the album lyrics and overtly satanic. It would seem therefore that N.I.B, regardless of the claims in reference to Bill Ward’s beard, further contributes to the anti-Christian and anti-patriarchal stance evident in Sabbath’s early work.
Figure 151
Black Sabbath: ‘N.I.B’ from *Black Sabbath* 1970

Some people say my love cannot be true
Please believe me my love and I'll show you
I will give you those things you thought unreal
The sun the moon the stars all bear my seal

Follow me now and you will not regret
Leaving the life you led before we met
You are the first to have this love of mine
Forever with me 'till the end of time

Your love for me has just got to be real
Before you know the way I'm going to feel
I'm going to feel
I'm going to feel

Now I have you with me under my power
Our love grows stronger now with every hour
Look into my eyes you'll see who I am
My name is Lucifer please take my hand

Other songs are, however, somewhat ambivalent. For example, ‘Sweet Leaf’ is said to be referring to Hash and the coughing at the start was included as a subtle reference to smoking joints. In another, secondary, sense the lyrics could equally be interpreted as an ode to the possessive power of Satan. In the context of any other band such a reading may be somewhat preposterous but given the consistent manner in which Sabbath clothed their lyrics with a sense of otherworldly and satanic mystery, such a reading fits with the overall ethos of the band’s image schemata. Either way the relationship between drugs and mystical overtones, trance and its associated visions and hallucinations, are well established. As I.M. Lewis notes, trance states can be readily induced through the use of inhalation of smoke and vapours, music and dancing (1971: 34) but it is mainly in the context of trance states ascribed to the work of the Devil that we meet most official ecclesiastical recognition of possession (Lewis 1971:35). As such the relationship between cannabis and Lucifer, as introducing ‘me to my mind’, the metaphysical of possession, is not improbable.

Figure 152
Black Sabbath: ‘Sweet Leaf’ from *Master of Reality* 1971

Alright now!
Won't you listen?
When I first met you, didn't realise
I can't forget you or your surprise
You introduced me to my mind
And left me wanting you and your kind

I love you. Oh you know it.

My life was empty forever on a down
Until you took me, showed me around
My life is free now, my life is clear
I love you sweet leaf - though you can't hear,

Come on now - try it out

Straight people don't know what you're about
They put you down and shut you out
You gave to me a new belief
And soon the world will love you sweet leaf.

Even so, modern day Satanists can be quite critical of popular culture pedalling the 'biblical Satanism' that is exemplified in the works of heavy metal bands and horror cinema. The reverend Matt Paradise (an ordained priest in the Church of Satan) is quite scathing of Black Sabbath asserting that their lyrics are essentially evangelical Xtian\(^\text{10}\) propaganda aligning them with Christianity rather than Satanism. In an essay entitled 'Satanism and Heavy Metal' he states:

In the early 1970s, the band Black Sabbath rose to musical fame under some very assuming pretences. Many of Black Sabbath's songs, misunderstood within the comparatively restrictive social condition of the time, were indeed pulled straight from the values, ideals, and principles of the Xtian religion. Ozzy Osbourne, then lead singer for the band, could have very well been the first Xtian rocker. Within the lyrics of their songs, they expressed the Xtian concepts of [the Xtian] God vs. Satan ('Black Sabbath'), reconciliation with Xtian beliefs ('After Forever'), a plea to Jesus for help (a common theme in Sabbath tunes, most notably in 'The Thrill Of It All'), Satan being the motivator for war ('War Pigs') and many others. With Dr. La Vey and The Church of Satan in the media limelight at the same time, I'd say that society was being reinforced with mixed messages especially the young. Of course, the members of Black Sabbath also sang about degenerate hippie topics as well, but even hippies have a love for master/slave relationships. (Drugs and the Xtian God being two of them).\(^\text{11}\)

\(^{10}\) Xtian being a derogatory term used by Satanists to create a paradigm for Christian denominations.

\(^{11}\) <www.purgingtalon.com/nlm/article1.htm>
This to me seems to be a rather narrow-minded approach given that Black Sabbath’s anti-patriarchal overtones are clearly synchronous with other modern developments in the occult that occurred between the early 60s and mid 70s. Paradise’s primary concern is that the popular image of Satanism, found within the lyrics of Black Sabbath, are naïve and do not equate with the doctrine of modern satanic philosophies, i.e. the La Veyan perspective, which in fact bears no resemblance to the image generated by the church. In modern Satanism for example, there are no evil demons, human sacrifice, hell-fire and damnation, etc. This is evident in Baddeley’s discourse on modern satanic principles *Lucifer Rising* 1999, which explains the basis of La Vey’s *Satanic Bible*:

*The Satanic Bible* was written as a deliberate affront – not just to Christianity and Liberalism, but also to wilfully obscure practitioners of the occult. As La Vey puts it in his introduction, ‘occult book shops abound with the brittle relics of frightened minds and sterile bodies, metaphysical journals of self-deceit and constipated rule books of Eastern mysticism’. La Vey’s tome laid down his satanic philosophy in a startlingly straight forward, common sense fashion that could be grasped by anybody willing to lay down a couple of bucks. Much closer to a philosophy of pragmatism than any religious dogma, *The Satanic Bible* now reads like any early self-improvement manual.

Indeed the most common response to La Vey’s ideas was to ask why they went under the heading of ‘Satanism’. Wouldn’t it be easier to further his cause using a more innocuous title? La Vey responded by reasoning, ‘It is most stimulating under that name and self discipline and motivation are easier under stimulating conditions. It means “the opposition” and epitomises all symbols of non-conformity...(Baddeley 1999: 73).

This point of view, in fact, summaries the aesthetic of Black Sabbath and all subsequent heavy metal bands who have perpetuated those thematic threads, i.e. the epitome of opposition and non-conformity, realised within a specific context, are the lyrical markers of heavy metal and this contrasts with hard rock where themes of misogyny synchronise with patriarchy.

In actual fact, such aspects of non-conformity abound in the early works of Black Sabbath and form a clear alignment with the ideologies of modern Satanism. For example, the lyrics to ‘War Pigs’ from Sabbath’s 1970 album *Paranoid* play with aspects of Satanism that very much support the non-conformist language and position of both Crowley and La Vey. As noted above, it was common practice for Black Sabbath to generate two versions of many songs and this was the case with ‘War Pigs’. The
studio-recorded version reveals only subtle references to Satanic and occult themes but it is clear however, that the live version had alternative lyrics that show more than a mild interest in such topics. These alternative versions are evident on the many bootlegs made of their live recordings. The studio version of ‘War Pigs’ is clearly concerned with war although the reference to ‘witches and black masses’ and ‘Satan laughing spreads his wings’ adds more than a hint of satanic mythology.

Figure 153
Black Sabbath: ‘War Pigs’ from Paranoid 1970

Generals gathered in their masses
Just like witches at black masses
Evil minds that plot destruction
Sorcerers of death's construction
In the fields the bodies burning
As the war machine keeps turning
Death and hatred to mankind
poisoning their brainwashed minds
Oh Lord yeah

Politicians hide themselves away
They only started the war
Why should they go out to fight
They leave that all to the poor

Time will tell on their power minds
Making war just for fun
Treating people just like pawns in chess
Wait 'till their judgment day comes

Now in darkness world stops turning
As the war machine keeps burning
No more war pigs have the power
Hand of God has struck the hour
Day of judgment God is calling
On their knees, the war pigs crawling
Begging mercy for their sins
Satan laughing spreads his wings
Oh Lord yeah

In a version of this song that I have seen on two separate occasions, once on a video recording shown on satellite TV and several times on a video bootleg recording that I possess, includes a further verse, one that makes no attempt to disguise the satanic references. This extra verse is included below (Figure 154) and clearly shows that Sabbath had other ideas about what this song was really all about.
Figure 154

On the scene a priest appears
Sinners falling at his knees
Satan sends out funeral pyre
Casts the priest into the fire
It's the place for all bad sinners
Watch them eating dead rats' innards
I guess it's the same wherever you may go
Oh lord yeah

Furthermore, according to information included on the official Black Sabbath website, this verse was part of a completely different version of the same song used for their early live shows and was then called 'Walpurgis'\textsuperscript{12} \textsuperscript{13}. It should be remembered that in 1969 and 1970 Black Sabbath were gigging all the material from both first albums. At that time audiences became familiar with a band's music through live performances and this observation highlights the significance of such lyrics in their original context. Figure 155 provides a transcription of that earlier, original version.

Figure 155

'Walpurgis' Black Sabbath 1970

Witches gather at black masses
Bodies burning in red ashes
On the hill the church in ruin
Is the scene of evil doings
It's a place for all bad sinners
Watch them eating dead rats' innards
I guess it's the same wherever you may go
Oh Lord yeah

Carry banners which denounce the lord
See me rocking in my grave
See them anoint my head with dead rat's blood
See them stick the stake through me
Oh

Don't hold me back cause I've just gotta go
They've got a hold of my soul now
Lords got my brain instinct with blood obscene

\textsuperscript{12} Walpurgis is an ancient pagan Spring festival originating in Bavaria, \textit{Walpurgisnacht}. 01 May marks the final victory of Spring over Winter, but before departing, the witches and their cohorts have one last fling. The night from April 30 to May 1 is called "Walpurgisnacht", the night of Walpurgis or Walpurga. The festival is marked by numerous rituals to ward off evil. Legend has it that on \textit{Walpurgisnacht} the witches would gather on the Brocken, the highest peak in the Harz Mountains. Because of the Walpurgisnacht scene in Goethe's Faust, in which Mephistopheles takes Faust to the Brocken and has him revel with the witches, the witches gathering became widely known.

\textsuperscript{13}<www.black-sabbath.com/discog/paranoid.html#warpigs>
Look in my eyes I'm there enough
Yeah

On the scene a priest appears
Sinners falling at his knees
Satan sends out funeral pyre
Casts the priest into the fire
It's the place for all bad sinners
Watch them eating dead rats' innards
I guess it's the same wherever you may go
Oh lord yeah

These lyrics seem to amplify the anti-Christian/Crowlian imagery so clearly evidenced on the first album. Furthermore, the language, rhythm, rhyme and stanzas bear an uncanny resemblance to those of ‘Walpurgis Night’ from Goethe’s Faust thus suggesting that Butler may well have used this as a reference point.

Figure 155a

‘Walpurgis Night’ (extract) from Goethe’s Faust

Chorus of Witches
The road is wide, the way is long:
How madly swirls the raving throng
The pitchfork pricks, the broom us hurts;
the infant chokes, its mother bursts.

Wizards. Semi-chorus
We creep as slowly as a snail;
Far, far ahead the witches sail.
When to the Devil's home they speed,
Women by a thousand paces lead

Aspects of La Veyan Satanism also seem to resonate with the, earlier noted, emergence of important female performers in heavy metal. For example, the reinstatement of the sexual powers of the pre-Christian woman is proclaimed in La Vey’s second publication The Compleat Witch (published 1970, the same year as ‘War Pigs’ was released on Paranoid). This work, more a self-empowerment manual for women, contradicts and challenges the popular vision of the witch created by the church, (i.e. a nasty and sinister creature). Baddeley interviewed Blanch Barton (La Vey’s wife and herself a witch) in 1994 and one of his questions to her was ‘One of the criticisms levelled at Satanism, particularly in the pagan community, is that it is some how anti-woman’

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15 See the earlier article by Harley (201-202) and The Witchcraft Reader 2002: 357.
Barton's response reveals something of the pro-woman philosophy of La Veyan Satanism:

...When the *Satanic Witch*\(^{16}\) was published, feminism was very young. The *Satanic Witch* is quite a pro-woman book—it celebrates feminine power. It's not about dressing like a man, competing with men on their level, wearing Daddy's clothes that never quite fit. It's about the power of women to enchant and manipulate, to be a true sorceress. Women have always been in league with the Devil, women have always been decried by the church as too sexual or too tempting. It was Eve that accepted the apple from Satan. The doctor makes the point in the opening chapter when he talks about how Satan's best allies have always been women. But women as women (Baddeley 1999: 219).

The sight and sound of Angela Gossow sporting a pentagram on her skinny and screaming 'I spit in your face, preachers and leaders; spewing false dogma to their believers' ('Despicable Heroes' 2003) clearly aligns with such anti-patriarchal ideologies and starkly contrasts with the coding of Led Zeppelin where ideologies consistently synchronise with the forms of misogyny identified earlier.

There is one significant example where the lyrics of Black Sabbath suggest a sharing of male and female power. The song 'Symptom of the Universe' *Sabotage* 1975, pays homage to aspects of the male/female solidarity found within Wiccan and pagan beliefs and rites. The second verse is a succinct statement that reveals the extent of Sabbath's knowledge of such matters.

**Figure 156**

Black Sabbath: 'Symptom of the Universe' *Sabotage* 1975

Mother Moon she's calling me back to her silver womb  
Father of creation takes me from my stolen tomb  
Take my hand, my child of love come step inside my tears  
Swim the magic ocean I've been crying all these years

Wicca is a religion of witchcraft and magick\(^{17}\) and has strong affiliations with pagan culture. Like most religions it has factions and variety but there are a number of key beliefs that bind these factions together and they are embodied in the lyrics above. The

\(^{16}\) The 1980s edition of the *Compleat Witch* was published as *The Satanic Witch*.

\(^{17}\) The Wiccan culture spell 'magick' as opposed to the more commonly used (in the English language) magic.
basics of those beliefs are centred on a philosophy that embraces concepts of spiritual balance and harmony provided by the equilibrium of a female centred spiritual power (Mother Moon) and male centred spiritual power (Father of Creation). This is in complete contrast to Judaeo–Christian religious doctrine that is centred on patriarchy (God the creator and sustainer of life, the man as the head of the house, etc). Some aspects of Wicca and paganism in fact, conversely practice beliefs that uphold a matriarchal system governed by the Goddess or Mother Earth.

Dr. Scott Baldwin, himself a Wiccan, writing on The Occult Library web site recognises the factions within Wicca and paganism (or as he calls it ‘the old religion’):

...When you ask a Wiccan who they worship, the answer can, and will, vary. Some only worship the Goddess, while others only worship the God. There are many however that worship both the God and the Goddess, recognizing the duality aspect. When asked which Goddess or God, the answer too can vary. There are many names and faces worn by the Goddess and the God. Many believe that the Divine Being, Mother Creator, "God", whichever name you use, goes by many names, and has many faces. The belief that all the Gods and Goddess' of the world are all but the same one "Supreme Being" is a common belief shared by many.18

The web site of Greywing (the Manor House for Wiccan Studies) contains a broad description of Wiccan beliefs that support the concept of the female empowerment present within Wiccan culture as represented in the Black Sabbath lyrics:

Wicca is a nature-based religion. It stresses living in harmony with all creatures and the earth. It honours a Goddess and God that is contained in all nature and in ourselves. The Goddess and God are an aid for Wiccans to focus inner power and the power that is found in all of nature. Wicca is practiced in a group (coven or grove) or solitary.

It is based on pre-Christian European folklore and mythology. Wicca is the alternative name for modern Witchcraft. It is related to the ancient Mother Goddesses (Mother Earth, Mother Nature) in her aspects of Maiden, Mother and Crone. It dates from the Palaeolithic age when a god of hunting and a goddess of fertility were worshiped. The power of nature inspired the belief in higher powers that controlled rain, wind, thunder, fire etc. Women made life, and that was magickal.

18 <wwwrealmagickcomarticles422042html>
The word *Wicca* is an Anglo-Saxon word meaning "wise". Also used is the feminine *wicce*... So, according to Wiccan beliefs Mother is the 'aspect of the Goddess representing motherhood, mid-life, and fertility (<www.wicca.com>).

More specifically, 'Moon Mother' is a reference to an ancient pagan rite of passage that honours the coming of age of the female, the initiation into womanhood. This is a glorification of the female and her attributes. The ceremony varies in detail but focuses in all cases on aspects of matriarchy. Given below is the detail of a particular ceremony:

Spirit: I am Spirit - the centre, the inner core, the kernel of life that is unique within you. I will bring you your psychic self. I will bring you the Goddess and the God. Here is a gift freely given...a picture of the Great Goddess...she of a thousand names...She who is. (Hands the maiden the mirror wrapped in cloth)...

After the girl has looked into the mirror....

Spirit says, "You are the Goddess. The Goddess is you. Treat yourself with love and respect and honour for the Lady deserves no less."

'Mother Moon' and 'Father of Creation' in 'Symptom of the Universe' reference Wiccan philosophy where they appear as representational images of non-conformity and anti-patriarchy. As such, Black Sabbath's lyrics buy into the eclectic world of the occult and recognise the non-conformist power of Satanism, Wicca and paganism. Themes of anti-patriarchy emerge in other ways too within the works of Black Sabbath and become equally significant to the coding of heavy metal. Here, lyrics extend to other related themes such as malevolent supernatural entities and themes of death, destruction and war. In this respect Black Sabbath set a precedent that has been perpetuated by subsequent high profile bands.

For example, Black Sabbath's 'Iron Man' from the 1970 album *Paranoid*, arguably pre-empted many of the themes found within the work of Judas Priest (e.g. 'Exciter' 1979) and concepts such as Iron Maiden's adoption of 'Eddie' as the mascot who would adorn

19 [www.anisoptera.com/grimoire/comeage]
all their album sleeves\textsuperscript{20}. The story of Iron Man is explained on the Black Sabbath web site:

A man makes a time travel into the future of the world. He sees the apocalypse. When he comes back he tries to warn the world but nobody takes care of him. So he gets mad and has revenge on mankind.

In the end it becomes clear that he is the reason for the apocalypse. ‘Ozzy came up with the title 'Iron Man' and I wrote it about this guy who's blasted off into space and he sees the future of the world, which isn't very good.

Then he goes through a magnetic storm on the way back and is turned to iron. He's trying to warn everyone about the future of the world, but he can't speak, so everyone is taking the mickey [sic] out of him all the time, and he just doesn't care in the end’. – Geezer. The Iron Man's destruction of the people who ignore and mock him unwittingly fulfils his own vision.\textsuperscript{21}

\textbf{Figure 157}


\begin{verbatim}
Has he lost his mind
Can he see or is he blind
Can he walk at all
Or if he moves will he fall

Is he alive or dead
Has he thoughts within his head
We'll just pass him there
Why should we even care

He was turned to steel
In the great magnetic field
When he travelled time
For the future of mankind

Nobody wants him
He just stares at the world
Planning his vengeance
That he will soon unfurl

Now the time is here
\end{verbatim}

\textsuperscript{20} ‘Eddie, whose full name is Eddie the Head or Edward the Head, is the British heavy metal band Iron Maiden’s mascot. He is a perennial fixture in the often violent album cover art, as well as ever present in their live shows.’ \texttt{<http://en.wickapedia.org>}

\textsuperscript{21} \texttt{<http://www.black-sabbath.com/faq/faq11.htm#faq11033>
For Iron Man to spread fear
Vengeance from the grave
Kills the people he once saved

Nobody wants him
They just turn their heads
Nobody helps him
Now he has his revenge

Heavy boots of lead
Fills his victims full of dread
Running as fast as they can
Iron Man lives again!

Themes of war, in particular the suffering and misery of war, are frequently adopted by heavy metal bands from Black Sabbath onwards as a means of anti-hegemonic and anti-patriarchal dissent (war being the ultimate demonstration of power within patriarchy). Whereas themes of war are also found within a wider spectrum, for example the folk and folk rock of Bob Dylan, in the context of heavy metal the images may be somewhat more graphic, emphasising the associated misery, suffering, torment and death. More importantly, when combined with the musical elements described earlier in Chapter 2, a unique contextualisation is formed, one that only exists in relation to heavy metal. The homology of heavy metal syntax and war related themes can be found in the work of many bands inspired by Black Sabbath. For example, Metallica, Megadeth, Machine Head, System of a Down and Arch Enemy all depend on the horrors and pointlessness of war as central themes and tracks such as ‘Electric Funeral’ (Paranoid 1970), with its censure of nuclear war, were significant precursors.

**Figure 158**

Black Sabbath: ‘Electric Funeral’ *Paranoid* 1970

Reflex in the sky
Warn you you're gonna die
Storm coming, you'd better hide
From the atomic tide

Flashes in the sky
Turns houses into sties
Turns people into clay
Radiation minds decay
Robot minds of robot slaves
Lead them to atomic graves
Plastic flowers, melting sun
Fading moon falls upon
Dying world of radiation,
Victims of man's frustration
Burning globe of obscene fire
Like electric funeral pyre

The subjects identified above are representational of the output of Black Sabbath up until 1975. Examples of those themes can be found throughout the sequel albums (*Vol 4* 1972, *Sabbath Bloody Sabbath* 1973 and *Sabotage* 1975). I have not included references from those albums as it would constitute mere repetition of the points I am attempting to make. Significantly, the themes of Satanism, witches, corpses, vermin, antichrist, war and the supernatural, etc, present in the lyrics of Black Sabbath set a precedent for the development and perpetuation of such subject matter and this very phenomenon became a vital part of the evolutionary process of heavy metal as subsequent inheritors of their innovations magnified and enlarged those themes. In this respect, the horror movie inspired lyrics of Venom and Slayer, the anti-Christian/pro occult and pagan themes of Deicide and Cradle of Filth, the anatomical obsessions of Carcass and war critiques of Metallica, Megadeth, Arch Enemy and Machine Head represent the various threads of anti-patriarchal and anti-hegemonic, semiotic posturing that has come to underline the aesthetics of heavy metal.

**Conclusion**

In this chapter I have examined the aesthetic facets (the non-musical contributing factors) of Black Sabbath and Led Zeppelin to ascertain whether or not those aesthetics mirror the dichotomy already identified in the musical syntax of each band. I have done this by relating Walser's identification of the politics of gender (androgyny, misogyny, excription and romance) as vital codes of heavy metal, to the output and visual identities of both bands in the time frame 1969-1975.

Androgyny for Walser is interpreted through an analysis that situates metal as a fantasy solution to the tensions that exist in a society characterised as patriarchal and a rock culture underpinned by counter-cultural values. In this respect there appears to be a mixed message, one that suggests androgyny as anti-patriarchal and one that is synchronous with patriarchy and thus conforming to the ideologies of misogyny. This is evident in the following passage:
Metal is a fantastic genre, but is one in which real social needs and desires are addressed and temporarily resolved in unreal ways. These unreal solutions are attractive and effective precisely because they seem to step outside the normal social categories that construct the conflicts in the first place...Androgynous metal's bricolage of male power and female spectacle and its play of real and unreal are complex responses to crucial social conditions that its fans have inherited...If male heavy metal fans and musicians sometimes assert masculinity by co-opting femininity, what they achieve is not necessarily the same kind of masculinity that they sought, as the conflicting demands of masculinity and rebellion are mediated through new models and the free play of androgynous fantasy shakes up the underlying categories that structure social experience. (Walser 1993: 134)

As discussed previously, Walser suggests that the feminising of masculinity is a strategy that allows the male performer to move outside of the 'normative' category of the male (often considered in Western society to be a 'natural' quality, and hence one that cannot be changed). As such, there is a distinction between sex, in the physiological sense, and gender, which is a cultural construct, a set of learned behaviour patterns. Non-conformity, the long hair and subtly-feminised clothes, which Walser defines as 'female spectacle', thus allows the performer to step outside the norms of masculinity, while the performative gestures continue to situate the male as hyper-masculine, so enabling the sense of dominance and power characteristic of patriarchy. In effect, the feminised image allied to the display of excessive emotion (the masturbatory associations of performative gestures on mic and guitar for example, and the emotional virtuosity associated with lead guitar) disturbs the dominant sense of rationality and self-control associated with masculine identity since the Enlightenment, so aligning the performer with a seemingly uncontrollable sexuality that 'shakes up the underlying categories that structure social experience' (Walser 1993: 134), while the display of male power continues to affirm a more patriarchal construction of masculinity. There is, therefore, a sense of ambiguity and, as Walser suggests, the effect of such non-conformist gestures of defiance in rock and metal is simply to perpetuate some of the worst images and ideals of patriarchy whilst at the same time embodying a semiotic resistance of the same (Walser 1993: 135).

Whilst Walser's interpretative analysis is relevant to the problems associated with discussions of gender in rock and metal, it is problematic in its direct association of androgyny as a key code of metal. As noted earlier, both Black Sabbath (heavy metal) and Led Zeppelin (hard rock) exhibited a certain feminisation of image in, for example, their long hair, and a hyper-masculinity in their performative gestures (using the mic,
guitar as a phallic signifier) and so conforming to Walser’s identification of androgyneity.

As such, it cannot be argued that the ‘bricolage of male power and female spectacle and its play of real and unreal’ are confined to metal as a key signifier; they are also relevant to rock culture generally and, more specifically, the hard rock of Led Zeppelin. It was also argued that the presence and significance of androgyny in glam rock (David Bowie for example) and new romanticism (Culture Club for example) are far more dependent on the androgynous image as a key signifier of gender politics than heavy metal. The ‘free play of androgynous fantasy’ cannot therefore, be confined to the performance characteristics of heavy metal. Rather, as Mikhail Bakhtin has argued, genres not only define and influence each other through constant interplay (as, for example, in the adoption of rock techniques in pop music) but individual genres are themselves the product of an ever-mutating dialogue between historically contingent features. (Bakhtin cited in Whiteley, 2005: 125).

This concept seems also to relate to the work of Fabbri who suggested that certain (musical) events seem to intersect with contrasting genres and thus form some common ground between two or more genres. This could also, I suggest, be applied in a similar way to non-musical codes and seems particularly relevant to the discussion of androgyny.

Arguably, the historically contingent features identified by Bakhtin above included gender politics and, as such, the legacy of long hair and a subtly-feminised appearance which characterised the hippies during the mid-late 1960s, and which was evidenced in groups such as the Beatles, the Rolling Stones, the Doors and so forth, was assimilated into hard rock, heavy metal and certain styles of popular music. Indeed, it could be argued that the image that was central to 1960s rock (long hair, tight jeans) became increasingly peripheral to the ‘meaning’ of metal, not least over the last fifteen years when shaved heads and excessive tattooing have become as much a part of the mainstream metal image as the traditional wearing of long hair. Furthermore, the presence of important female performers in contemporary forms of heavy metal (for example, Angela Gossow and Tarja Turunen) not only contradict Walser’s theory but also highlights important aspects of female empowerment in the current heavy metal scene.

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22 Again, reflecting wider trends in fashion.
In fact, the work of Gossow and Turunen present major difficulties for Walser’s theory of excription (which is ultimately an expression of misogyny). For example, whilst he appears to be somewhat correct in identifying the dominance of performance based videos from the early 1980s, he seems to overlook the wider issues that were often promoted by heavy metal bands in videos from the late 1980s that align more with the ‘video as art’ phenomenon initiated by artists such as Peter Gabriel. For example, ‘One’ by Metallica deals with visions of wartime death and destruction and is much more to do with patriarchal criticism than the excription of women. Finally, and most importantly, heavy metal videos from the 1990s onwards frequently feature and empower women. Such visual representations are evidenced in the work of bands such as Arch Enemy, Nightwish, Cradle of Filth, Bolt Thrower and Lacuna Coil.

Walser’s identification of misogyny as an underlying aesthetic of heavy metal is also problematic. My research in this respect has identified clear distinctions between the work of Led Zeppelin and Black Sabbath and therefore, ultimately, of hard rock and heavy metal. Also, like androgyny, misogyny is not an aesthetic found solely within the domain of rock. In fact, some of the strongest examples are found in the hip-hop world of Eminem. With regards to rock however, I have demonstrated the way in which Led Zeppelin clearly displayed forms of misogyny in their lyrics and cited a number of examples to illustrate this. Such examples included the situating of the woman as a sex object, as nurturant, as devious, as an irritant and, conversely, as being unearthly, on a pedestal. In essence, many of Led Zeppelin’s lyrics relate to sexual oppression, male sexual domination and female sexual submission, and situating the woman as ‘other’, the object whose meaning is determined for her (de Beauvoir cited in Tong 1989: 6).

Excription, as a form of misogyny, is evidenced occasionally in the works of Led Zeppelin, a good example being the male-dominated/masculine world of the ‘Immigrant Song’. Walser’s identification of excription is founded on the concept of total denial of gender anxieties. However, themes of sexual tension, unrequited love and misunderstanding (expressions of gender anxiety), frequently appear in the works of Led Zeppelin, and the presence of these lyrics significantly calls into question the heavy metal status assigned to them by many authors.

Significantly, all of the above forms of misogyny seem to align with a musical syntax that is blues rock/hard rock based. For example AC/DC’s ‘The Jack’ 1975 combines the
'devious and irritant' with blues syntax and structuring, 'Gimme All Your Lovin' 1983 by ZZ Top collocates the 'woman as sex object' with guitar riffs and vocals that are based on blues syntax. The 'nurturant' girl portrayed in Guns and Roses' 'Sweet Child O Mine' 1989 is expressed musically not only with vocal lines that feature blues inflexions but also with a clear indication of major tonality in the harmony. Furthermore, the verse and chorus format and the ballad stylisations, position it firmly in the world of rock.

Other notable examples of the rock ballad include songs such as 'Bed of Roses' 1992 by Bon Jovi and 'Crazy' 1993 by Aerosmith and these bands, like Led Zeppelin, are included, unproblematically, by Walser within the genre of heavy metal. It would thus follow that his identification of 'gender anxiety' (reflected in lyrics that explore the tensions inherent in boy/girl relationships) represent a significant element of rock music's output but not of heavy metal.

As previously discussed, Black Sabbath's denial of any form of gender anxiety is apparent by reading the lyrics to their songs. This was never on their agenda and, as such, positions them in direct contrast with Zeppelin's espousal of, and frequent references to such. Most importantly, Black Sabbath's exclusive adoption of occult and war related themes resonate with non-conformist and anti-patriarchal sentiments where excretion is relevant, in that there is 'total denial of gender anxieties', but not as an indication of misogyny. On the contrary, moving away from the gendered norms of rock/blues lyrics allowed Black Sabbath to develop anti-patriarchal themes such as Satanism and war and thus challenge, in unreal ways, the social conflation of male-centred power and patriarchy. As such, there is a conflict with Walser's conceptualisation of metal as patriarchal and misogynistic.

The dichotomy evident in the music of Black Sabbath and Led Zeppelin seems, then, to be mirrored in the bands' visual, verbal and aesthetic worlds. Led Zeppelin situated themselves, in the main, within Walser's identification of patriarchal male empowerment; Black Sabbath situated themselves, by association with the occult and paganism, in a world that is largely anti-patriarchal. As such, it is suggested that Walser's identification of androgyny, misogyny, excretion and romance as central to metal's gender politics is problematic. More specifically, it relates to his assumption that Led Zeppelin and Black Sabbath were both progenitors of heavy metal when, as my
research argues, both contribute to the coding of highly distinctive and unique forms that represent significant initial stages in the formation and evolution of two distinct genres, hard rock and heavy metal.

The next chapter takes another journalistically coined phrase that has come into standard circulation, New Wave of British Heavy Metal (NWOBM), as the starting point for an interrogation of the extent to which the concepts introduced by Black Sabbath were maintained by the next generation of bands who continued to evolve the heavy metal genre. The NWOBM also saw the evolution of new concepts that were combined, during the 1980s, with the syntax developed by Black Sabbath to bring a completeness of musical identity and formulate the major sub-genres of metal (e.g. thrash, death metal, black metal, grindcore and nu metal). The evolution and assimilation of these new developments will be at the centre of a discussion that highlights the relevance, function and importance of key NWOBHM bands.

The Midlands of England remain central to subsequent developments as the achievements of Birmingham band Judas Priest (and, to a lesser extent, Diamond Head from Dudley) made a major contribution to the second stage of heavy metal’s evolution. Stoke-On-Trent born Lemmy Kilmister forged Motörhead into one of the most influential bands of the decade and he initiated techniques and timbres that would shape the future of heavy metal. Recognising the significance of bands from outside the Midlands for the first time, Iron Maiden, from London’s East End, made important contributions and importantly, one band often overlooked, Newcastle’s Venom, were possibly the most influential in magnifying the Satanic, non-conformist and musical starkness initiated by Black Sabbath.
CHAPTER 4

The Epiphany

Continuity, Development and
The New Wave of British Heavy Metal

Introduction

In the last two chapters I presented my argument for Black Sabbath being the progenitors of heavy metal. I reasoned that Black Sabbath initiated an evolutionary process through the formulation of a specific set of musical and aesthetic concepts that set the work of Black Sabbath apart by its 'otherness' to any other forms of the time. Moreover, the singularity and uniqueness of that set has been preserved and reinterpreted by a specific number of subsequent bands to become recognised as a genre in its own right, that of heavy metal.

This next chapter therefore, details that process and considers the continuity and development of heavy metal by interrogating a second stage of evolutionary progression that was vital to the establishment of heavy metal as a genre. I argue that the 1980s saw heavy metal integrate new concepts marked by the augmentation of the down-tuned, distorted guitar sounds, sequenced power-chords, angular riffs, modal lines, multi-sectional structures and gothic/anti-patriarchal aesthetic first developed by Black Sabbath. These new concepts first emerged during the late 1970s and were contributed by a number of key New Wave of British Heavy Metal bands (NWOBHM). Such concepts included the amplification of angry performative styles through techniques such as double kicks, blast beats, rapid 16th guitar rhythms and rabid vocalisations. Thus the progress of heavy metal as a genre is marked by both stability and the process of mutation where the core elements remain but are influenced by technological innovation. Therefore, the essential characteristic features remain intact and identifiable as heavy metal whilst at the same time the genre expands. Most importantly, the distinction of Black Sabbath's unique set is perpetuated, thus contributing to the establishment of the genre.

1 A term that I created to describe a distorted, sometimes screamed, shouted or half shouted vocal style that has become a major constituent of extreme metal forms. See also discussion below s.v. Motörhead.
The bands that I have noted as particularly important are:

- Venom
- Motörhead
- Diamond Head
- Judas Priest
- Iron Maiden

It is interesting to note that a number of the NWOHM bands, such as Judas Priest, were contemporary with Black Sabbath but did not establish themselves until later. Three of the five bands were also from the Midlands of England and thus maintaining a geographical link with Black Sabbath.

**Lemmy and Motörhead**

Ian Kilmister, AKA Lemmy, was born in Stoke-On-Trent on Christmas Eve 1945. His generation was the same as Black Sabbath and Led Zeppelin but it was not until 1975 (the year of both Black Sabbath’s and Led Zeppelin’s sixth albums), with the formation of Motörhead, that Lemmy began to fully establish his unique contribution to rock and metal. Motörhead struggled with two years of press criticisms before the release of Motörhead’s eponymous debut album in 1979. However, it was the release of *Overkill* in 1979 and *Ace of Spades* in 1980 that demonstrated the full significance of Lemmy’s important influence on post-Sabbathian metal.

If heavy metal is understood in terms of Sabbathian coding, then much of Motörhead’s output is, arguably, not heavy metal at all but seems to be more related to the hard rock genre. For example, ‘Motörhead’ 1977 has elements of rock and roll such as 12 bar riffs and Chuck Berry type double-stopping and ‘Bomber’ 1979 has a riff based on transient 3rds. However, significant developments also emerged in the work of Motörhead that would considerably influence the evolution of heavy metal. One such development was the espousal of frenetic and ferocious devices. By this I mean that the music of Motörhead often displays extremes in tempo and rhythm (hence frenetic) and extremes in angry performative styles (hence ferocious). More specifically, my research has identified a set of stylisations such as extreme volume at live concerts, ‘thrashing’ the drum kit, and new performance techniques such as double-kicks (CD:51-57), early
forms of the blast-beat\(^2\) (CD:58-64), rapid 16\(^{th}\) rhythms\(^3\), and rabid vocalisations\(^4\) (CD:44-50). Moreover, the adoption of these musical devices seems to have been driven by the use of speed\(^5\) and anger at life circumstances. I have therefore described the combination of these elements in terms of a 'frenetic ferocity'. I argue that even though Motörhead were essentially a hard rock band they did, nevertheless, contribute vital elements to the evolution of heavy metal and the following pages expound this theory.

Motörhead and the evolution of Rabid Vocalisations

The ferocity in the music of Motörhead may have been influenced by Lemmy's childhood experiences. Although mild in comparison to the ferocity of later forms of metal (for example, Machine Head, Cradle of Filth, Arch Enemy) and clearly related to the punk rock contemporary with early Motörhead (for example, the Sex Pistols) the vocal style developed by Lemmy when combined with the frenetic pace of the instrumental aspects was significant.

One of the arguments I presented in Chapter 1 for the origins of heavy metal was related to Black Sabbath's Birmingham roots. The war torn desolation of Aston, dead end prospects and boring school seemed to inspire a music that was steeped in rage. It is not insignificant, then, that the rabid ferocity evident in much of Motörhead's style seems to mirror, at least in part, similar circumstances and evoke the same angry response to patriarchal based hegemony.

As mentioned earlier, Lemmy was born in Stoke-on-Trent on Christmas Eve 1945, more specifically, in Burslem, one of the five Potteries towns. Burslem in 1945 was a grim and extremely depressing place, a community of factory workers and miners eking out a living in the nearby pot banks and coalfields whilst living in cramped back-to-back terraced housing. There were few prospects and the poor quality life seemed to mirror

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\(^2\) See below for a more detailed discussion of this.

\(^3\) For example, semiquaver patterns produced on the kit with double-kicks and on the guitar by rapid 'trem-picking' (alternating down and back motion with the pick on one string at a time). This technique is described in detail further on in the chapter.

\(^4\) A vocal technique that pays little attention to melody but instead depends on (in the case of Motörhead) sneers and bawls, (and later, in heavy metal) screeching, growls and roars. This technique is described in detail further on in the chapter.

\(^5\) An amphetamine used to induce hyperactivity. (<www.worldiq.com>)
the almost perpetual darkness created by smoke from the pot banks. Lemmy describes his memories of that time in his autobiography, *Lemmy, White Line Fever 2002*:

The area is called the Potteries and the countryside used to be black with slag from the coal used in the kilns that produced all kinds of pottery, including the famous Wedgwood. The ugly slagheaps stretched over the landscape wherever you looked and the air was dirty from the chimney’s smoke (Kilmister 2002: 5).

Burslem is a town only twelve miles from where I was born and grew up. My entire maternal family lived and worked there. His mining employers moved my maternal Grandfather to Cheadle, a small market town on the outskirts of the Potteries, (where I was born) from Burslem, to work at a local mine in New Haden and that is how they escaped the ‘Potteries hell’. I have heard many first hand accounts of Burslem, Tunstall and Longton that all paint a picture of grim circumstances and difficult living for the residents. Interestingly, as I was in the process of researching this chapter, a BBC TV series following the course of Britain from the formation of the planet to modern times (*The British Isles: A Natural History 3/11/04, BBC2*) showed footage of the Potteries during this time. The presenter, Alan Titchmarsh, informed the viewer as these pictures were being broadcast that Stoke-On-Trent became the centre of the Potteries industry because of rich sources of clay and coal in the Trent Valley. No other industry at this time used coal for burning as much as Stoke-On-Trent did due to the pollution witnessed in the Potteries. It was not until the discovery of coke that industry in the midlands significantly expanded. Titchmarsh stated that ‘Stoke-On-Trent became the darkest and blackest place in Britain’. The impact of the industrial Midlands on the formation of angry and dark music explored in Chapter 1 then, seems similarly relevant here also.

Furthermore, in the case of Lemmy much of his anger seemed to be directed not only at these circumstances but also at what he saw as the hypocrisy of the clergy exemplified in the actions of his father, an RAF padre who left his mother when Lemmy was born. This venomous attitude surfaces each time he talks about his father in retrospect; he describes him in angry insults as ‘son-of-a-bitch’ and ‘two faced bastard’ (Kilmister 2002: 2-3).
Lemmy's experience of school was (as mentioned earlier) similar to that of John Bonham and the four members of Black Sabbath, boredom and dead end prospects. Being already fuelled with anger he was soon expelled. The schools that Lemmy attended in the early to mid 1950s still have a reputation for difficult children, violence and crime. Lemmy's mother remarried a professional footballer and moved out of the Potteries, eventually settling in Wales on the Isle of Anglesey; this is where he acquired the name Lemmy. He continued to be troublesome at school and vented his anger in increasingly violent forms, most notably by stealing dynamite from the local quarries and blowing up (over a period of time) parts of the coastline of Anglesey:

I have no idea what the village copper thought was going on, 'cause he'd hear all these terrifying bangs and he'd come out to the beach and half the cliff had slipped into the sea. About two miles of coastline was different when we finished with it (Kilmister 2002: 9).

This venomous rage expressed by involvement in such antics was, it seems, eventually channelled into his music. The driving force of Motörhead was a combination of speed abuse (Motörhead is a term used to describe a speed freak) and anger. This was expressed, as introduced earlier, in the form of Motörhead's high-speed drumming, rabid vocalisations, fuzz bass and sheer volume.

Rabid vocalising is a term that I have created to describe a vocal style that moves away from traditional singing to one that is more akin to angry shouting. From the mid 1980s onwards this style of vocalising became increasingly important to certain strands of the emerging heavy metal genre. Such vocal stylisations are produced by a variety of techniques, i.e. sneering, bawling, screeching, shouting, screaming, growling or roaring, with considerable ferocity and rage. Most bands in the current heavy metal scene have been influenced to some extent by rabid vocalising and highlight the significance of Motörhead in this respect.

Lemmy's vocalisations by 1980, although mild in comparison to those of Cradle of Filth (for example, Nymphetamine 2004) (CD:47), Machine Head (for example, Through the Ashes of Empires 2003), or even Slayer (for example, Show No Mercy 1983), were a clear departure from the norm. Building on the style developed by punk rock, exemplified in the 1977 album by The Sex Pistols' Never Mind the Bollocks, Lemmy's
distorted vocals were constructed in phrases of pained monotone often concluding with snatches of pitch inflexion.

The 1980 track ‘Jailbait’ illustrates the early rabid vocal style that I am referring to:

**Figure 159**

Motörhead: ‘Jailbait’ from *Ace of Spades* 1980

![Music notation for 'Jailbait' from Ace of Spades 1980]
‘Jailbait’ reveals an initial/transitional stage in the development of rabid vocalising where there is a mixture of the old and the new. For example, the vocal line, even though fairly rabid, is centred on the note F# maintaining a link with pitch intonation. Additionally, there are inflexions of the flattened 7th and flat 3rd at the end of the phrases linking the music to blues/rock. This contrasts with later rabid vocalisations that disregard any notion of intonation at all (for example, ‘Divine Intervention’ Machine Head 1994 and ‘Gilded Cunt’ Cradle of Filth 2004, CD:31). The rapid triplet bass line, complete with distortion and F# based guitar riff, augments the anger of the vocal line.

Importantly then, Lemmy laid the foundation for a rabid vocal style that was subsequently enlarged to become a key marker in much of the heavy metal genre. The lyrics to Jailbait however, seem to align more with blues and hard rock in their clearly misogynistic content.

Figure 160

Teenage baby you’re a sweet young thing
Still tied to mommas apron strings
I don’t even dare to ask your age
It’s enough to know you’re here back stage
You’re jailbait and I just can’t wait
Jailbait baby come on...
Tell you baby oh you look so fine
Send shivers up and down my spine
I don’t care about our different ages
I’m an open book with well-thumbed pages
You’re jailbait and I just can’t wait
Jailbait baby get down

However, such lyrics form something of a paradox in the light of Lemmy’s philosophy on gendering within rock music. The gendered constructions that inform much of rock music’s aesthetic (as discussed in the previous chapter) are very much criticised by Lemmy in his autobiography. His close allegiance with the all-girl rock band Girlschool⁶ is founded on the belief that female rock bands are on an equal footing with male rock bands. He likened Girlschool guitarist Kelly Johnson with Jeff Beck for ability, and fiercely criticised those within the male dominated rock world who deprecate female rock musicians:

...I liked the idea of girls being a band... I wanted to stick it up those pompous bastard guitarists’ asses [sic] because Girlschool guitarist, Kelly Johnson, was as good as any guitarist I’ve ever seen in my life. The nights she was really on, she was as good as Jeff Beck (Kilmister 2003: 126).

Motörhead frequently shared the stage with Girlschool and made a number of joint recordings with them, one of which charted (the joint band was called Headgirl, a combination of Motörhead and Girlschool. The song was a 1950s rock and roll cover called ‘Please Don’t Touch’)

There were in fact many instances where Lemmy actively promoted female rock bands including (besides Girlshool) Speed Queen, Skew Siskin and the Plasmatics. (Kilmister 2003: 160-161). Lemmy speaks highly of the musicianship and performative qualities of the female artists of these bands. In fact there are times when Lemmy argues for solidarity of male and female that goes beyond rock music. In discussing a joint, one-off recording⁷ that included the Nolan Sisters, Cozy Powell (drums, famous rock drummer of various bands), Micky Moody (guitar, Whitesnake) and Bob Young (harmonica and

⁶ ‘Although the Runaways preceded them by several years, Girlschool was one of the first all-female outfits to emerge in the male-dominated world of heavy metal/hard rock, helping to pave the way for similar groups of the future. Originally formed in South London during 1977 by bassist Enid Williams and vocalist/guitarist Kim McAuliffe (along with a few other members), the group was first known as Painted Lady. Eventually the pair came across permanent members Kelly Johnson (guitar, vocals) and Denise Dufort (drums), and switched their name to Girlschool by 1978’ (Greg Prato <www.allmusic.com> s.v. Girlschool).

⁷ The band was called The Young and Moody Band. The record was called ‘Don’t Do That’ 1981.
backing vocals, Status Quo road manager, co-writer) Lemmy praised the individuality, toughness, humour, sexuality and musicianship of the Nolans, placing them on an equal footing with the rest of the band (Kilmister 2003: 151-153). Nevertheless, Motörhead's lyrics here align with the more common representations of women in heavy rock, and such phrases as 'jailbait baby' (with its connotations of underage sex) are problematic in perpetuating its misogynistic associations.

**Motörhead, Tempo and Drum Patterns**

One other respect in which Motörhead were pivotal in influencing the emergence of new trends in heavy metal is found in their adoption and re-contextualisation of fast tempos and specific drum techniques. By the mid 1980s the blast-beat (CD:58-64) and double-bass-drum technique (CD:51-57) had emerged as significant indicators of the heavy metal genre. Furthermore, by the 1990s these techniques had become highly complex and ubiquitous performative stylisations of heavy metal and Motörhead were arguably of vital importance in forming the basis of the heavy metal contextualisation of these techniques.

The blast-beat is essentially a rapid back-beat rhythm and requires high levels of stamina, fitness and technique on the part of the drummer. The music of Slayer, early or late Metallica, Arch Enemy, Machine Head, Cradle of Filth and System of a Down, contains examples of blast-beats and represents the way in which these techniques have become ubiquitous in the syntax of heavy metal from the mid 1980s to present day.

The blast-beat is best understood by considering its metamorphic emergence from the 'back-beat', that is, a pattern created out of a bass-snare alternation falling on the main beats of quadruple time; more specifically, the bass drum is hit on beats 1 and 3 and snare drum on beats 2 and 4. The back-beat is the main drum pattern found in all forms of rock music. Example:

**Figure 161**

Status Quo: ‘Paper Plane’ from *Piledriver* 1973

\[\begin{array}{c}
\text{J} = 150 \\
\end{array}\]
By 1983, with the release of Slayer’s first album *Hell Awaits*, the back-beat had metamorphosed into a rapid bass-snare pattern. The 150BPM tempo remains (as Fig. 161) but the bass–snare pattern has moved from crotchet beats to quaver beats.

**Figure 162**
Slayer: ‘Evil Has No Boundaries’ from *Hell Awaits* 1983

\[J = 150\]

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By 1994, Slayer were performing blast-beats (in quavers) at 200BPM

**Figure 163**
Slayer: ‘Dittohead’ from *Divine Intervention* 1994

\[J = 200\]

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The most extreme in terms of blast-beats was founded in the work of Napalm Death. The seminal album *Scum* of 1987 contained tracks that amounted to little more than a blur of sound. The track ‘The Kill’ was only 23 seconds long and utilised a blast-beat in semiquavers at 210 BPM

**Figure 164**
Napalm Death: ‘The Kill’ from *Scum* 1987

\[J = 210\]

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The roots of the blast-beat may found in the work of Motörhead. ‘The Ace of Spades’ 1980 features a fast bass-snare pattern that is leading towards the blast-beats of the mid 80s.
It is clear that bands such as Metallica were very much influenced by the rhythms and ferocity of Motörhead. Speaking in 1984 Lars Ulrich (Metallica drummer) said:

We took the power and energy of Motörhead back in '79 / '80 and mixed it with more traditional arrangements and riffing, because you can't call Motörhead a riffany band. (Putterford 2004: 16).

There is a clear suggestion in Ulrich's statement that by ‘traditional arrangements and riffany’ he is referring to the work of Black Sabbath. For example, an examination of Metallica’s music reveals compositional devices that are clearly influenced by the syntax and structure of Black Sabbath songs. For example, numbers such as ‘...And Justice For All’, ‘The Shortest Straw’ ‘To Live is to Die’ and ‘The Frayed Ends of Sanity’ from the 1988 album ...And Justice For All are based on angular riffs (including the privileging of tritones and flat 2nds) the use of palm-muting and a balance of monophonic and power-chord texture. Also, the orchestral and multi-sectional arrangements of Metallica, equally reference the work of Black Sabbath (as in, for example, tracks such as ‘War Pigs’ 1970). These Sabbathian syntactical devices, in the work of Metallica, when merged with the semi-rabid vocals, speed, double-kicks and ferocity of Motörhead provided Metallica with a unique context of musical events and performative stylisations that became the foundation on which subsequent metal bands would build.

Equally important to that process was the emergence of the double-bass-drum technique (double-kicks), especially combined with rapid 16th guitar rhythms. In this respect, Motörhead, along with Judas Priest, were of vital importance. Here, I will also discuss Judas Priest and their contribution to the development of double-kicks.

The double-bass-drum technique is used extensively in heavy metal from the early 1980s onwards. It has various forms and may provide either a driving beat or emphasis to a riff (Figs 166-167).
**Figure 166**

Arch Enemy: ‘Dead Bury Their Dead’ from *Wages of Sin* 2002

\[ \text{Guitar} \]

\[ \text{Drums} \]

The combined double-bass-drum and rapid 16\(^{th}\) rhythms exemplified in the work of Arch Enemy illustrated above is representative of an important generic detail found within much mainstream metal from 1977 onwards and first found within the albums *Sin After Sin* 1977, *Stained Class* 1978 (Judas Priest) and *Overkill* 1979 (Motörhead). Judas Priest and Motörhead were not the first to make use of this concept, Ian Paice of Deep Purple seems to be the first one to have developed and recorded this technique in a rock context. With Ritchie Blackmore adding the 16\(^{th}\) note monotone riff, this significant combination of musical events is evidenced in the 1971 track ‘Fireball’ (Fig. 168).

Nazareth seemed to be the next to make significant use of this concept. Drawing heavily on the work of Deep Purple,\(^8\) the title track from Nazareth’s 1973 album *Razamanaz* combines double-bass-drum rhythms this time with overdriven power-chords.

---

\(^8\) Nazareth’s bassist, Pete Agnew, openly admits ‘stealing’ the riff for ‘Razamanaz’ from ‘Speed King’ (*Deep Purple in Rock* 1970) (*Classic Rock* June 2004: 46) This seems to have been with Deep Purple’s blessing as Roger Glover (Deep Purple’s bass player at the time) was producing the album *Razamanaz* for
Figure 168

Deep Purple: ‘Fireball’ from *Fireball* 1971

\[
\begin{align*}
\text{J}=120 &
\end{align*}
\]

Figure 169

Nazareth: ‘Razamanaz’ from *Razamanaz* 1973

\[
\begin{align*}
\text{J}=96 &
\end{align*}
\]

The opening track from Judas Priest’s 1978 album *Stained Class*, ‘Exciter’ (Fig. 170), has an almost identical feel to that of ‘Fireball’ with the exact same patterning in the drum part, monotone guitar riff, rhythmic patterns and phrasing. There is, nevertheless, a new level of pace and technical prowess evident in ‘Exciter’.

However, I would argue that the more significant contribution of Judas Priest in this respect is found on the 1977 album *Sin After Sin*\(^9\); this album seems to promote the use of double-bass-drum work to a new level of importance and integration. ‘Sinner’, ‘Diamonds and Rust’, ‘Raw Deal’, ‘Let Us Prey/Call for the Priest’ and ‘Dissident Aggressor’ provide examples of the way in which this technique became incorporated as an important signifier of style. Furthermore, *Killing Machine* 1978 reinforces this same trend in numbers such as ‘Rock Forever’, ‘Hell Bent for Leather’, ‘Killing Machine’ and ‘Running Wild’.

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\(^9\) Interestingly, Roger Glover also produced *Sin After Sin*. 

Nazareth. It is very likely, therefore, that the double-bass-drum technique used for ‘Razamanaz’ came from ‘Fireball’.
Whilst the double-bass-drum work of Judas Priest is, on the whole, technical and measured, 'Dissident Aggressor' (Sin After Sin 1977) (CD:51), with its marked increase in tempo and aggression, seems to pave the way for the harder edged approach taken up by Motörhead.

Figure 170
Judas Priest: ‘Exciter’ from Stained Class 1978

With the release of Motörhead’s ‘Overkill’ (CD:52) in 1979 there was a significant move away from the more refined and measured approach evident in ‘Fireball’. The combination of fury, overdrive and down-tuned guitars in ‘Overkill’ takes double-bass-drum patterning (with its attendant ‘trem-picked’ riffing) into new territory and begins to pave the way for the world of post Motörhead metal (Fig. 171).

The musical world of Motörhead therefore was one imbued with the first signs of many devices that would subsequently become vital components of the heavy metal syntax and thus enlarging the core established by Black Sabbath. Those features included rabid vocalisations, high speed drumming patterns, double-bass-drum patterns combined with down-tuned/distorted guitar riffs, bass distortion and a marked amplification of angry performative techniques.
Venom

Venom formed in Newcastle Upon Tyne during 1979; the founders, Conrad Lant, Jeff Dunn and Tony Bray developed a new level of extremity in heavy metal. For example, they merged certain aspects of Sabbathian syntax such as angular power-chord sequences and programmatic writing, with the frenetic pace and rhythms of Motörhead. This collocation of elements contributed significantly to the evolutionary process of heavy metal, particularly in the emergence of thrash through Metallica and Slayer. In this respect, down-tuned, grinding riffs and rabid vocals are performed with frenetic tempos and thus magnifying the aggression of earlier developments. Furthermore, the theatricality found in earlier heavy metal numbers such as ‘Black Sabbath’, is given new prominence\(^\text{10}\) and so pre-empting the more extreme musical theatrics of bands such as Cradle of Filth.

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\(^{10}\) Such as the pseudo tolling bell and screams in ‘Witching Hour’ 1981 and the sound of earth falling on a coffin, as heard from the mistakenly buried living human, in ‘Buried Alive’ 1982
Additionally, Venom seemed to build on Black Sabbath’s lyrical flirtations with biblical Satanism and the occult and thus they significantly contributed to the perpetuation of such as major themes in heavy metal. Although this process seems to takes on greater significance in the work of later bands such as Slayer and Cradle of Filth, Venom nevertheless remain important in that they pushed the boundaries of what was acceptable. For example, where Black Sabbath’s recordings were fairly subtle in their portrayal of satanic and occult related themes, Venom openly, blatantly and controversially engaged with satanic subject matter. Where Black Sabbath projected an image of biblical Satanism (of frightening evil to be feared and shunned), Venom made Satan their hero, adopting stage names taken from demons invoked in La Vey’s Satanic Bible, Lant becomes ‘Cronos’, Dunn becomes ‘Mantas’ and Bray, ‘Abaddon’. Moreover, their adoption of The Church of Satan’s baphomet-pentagram (Baddeley 1999: 124-125) on numerous album sleeves was equally provocative and indicated a more extreme level of non-conformist posturing.

It is apparent, however, from interviews with Conrad Lant (Classic Rock June 2004: 57-61 for example), that the members of Venom were not as serious about their adoption of Satanism as they may have had the public believe but rather, they simply used the shock factor of Satanism to express new levels anger and non-conformity. Moreover, Moynihan and Söderlind, in their 1998 tour de force of underground metal, Lords of Chaos contend that such posturing was assumed for no other reason than to gain infamy:

Early interviews with the members of Venom make it clear they themselves were beer swilling rock and rollers out to have a good time. The Satanism projected in their presentation and lyrics was primarily an image they stumbled upon, guaranteed to assure them attention and notoriety. There is no real philosophy behind it, behind the juvenile rebellion of presenting anti-Christian blasphemy in the

\[11\] I acknowledge that was exactly what Black Sabbath did, however, in the case of Venom it appears to be much more deliberately antagonistic.
most lurid manner one’s imagination can muster (Moynihan and Söderlind 2004: 13).

Further still, whilst it is acknowledged that the impact of Venom’s music was significant to the syntax of heavy metal, their anti-Christian aesthetic is weakened further by the inclusion of lyrics that are occasionally overtly misogynistic (for example, ‘Teachers Pet’, ‘Angel Dust’ and ‘Red Light Fever’) and in this respect (once again) relate to Moynihan and Söderlind’s identification of the band as attention seeking. Therefore, whereas Black Sabbath consistently disengaged with the themes of misogyny and gender anxieties found in blues and rock, Venom’s lyrics freely embrace blatant misogyny within a framework of satanic expression that is, arguably, both lurid and philosophically immature.

The more significant contribution of Venom, then, is found in a merging of the earlier identified innovations of Black Sabbath and Motorhead, and I have illustrated this through the interrogation of specific tracks from their first two albums (Welcome to Hell 1981 and Black Metal 1982).

For example, ‘Witching Hour’ 1981 takes the speed, rabid vocalisations, fuzz bass and drum patterns of Motorhead and combines these elements with the satanic lyrics, down-tuned guitars and programmatic elements of Black Sabbath. The lyrics play on biblical Satanism in a similar way to Black Sabbath’s ‘War Pigs’ and ‘Walpurgis’ 1970 but in a more juvenile manner.

**Figure 172**

Venom: ‘Witching Hour’ from *Welcome to Hell* 1981

Come hear the moon is calling
The witching hour draws near
Come hear the bell is tolling
Mortals run in fear
Prepare the altar now and hear the virgin cry
Hold fast the sacrifice
For now it's the time to die...

Unveil the pentagram
And feel the demon’s lust
Come watch the holy men
Who look on in disgust
And feel the heat of Satan’s breath
Look in the sky and see
The warriors of death...

Our work is now complete
The blood runs fast and free
And Satan takes his bride
And cries of blasphemy
All hell rejoices at the child
That she will bear
And Satan’s only son
Shall be the world’s despair...

The final verse is redolent of the Black Nativity witnessed in *Rosemary’s Baby* 1969\(^\text{12}\) and the evident blasphemy and anti-Christian posturing pour scorn on ecclesiastical dogma and all it stands for. Musically, these themes are represented in a variety of ways.

For example, the opening theatrics seem to be inspired by Black Sabbath’s ‘Black Sabbath’ 1970 (discussed earlier, in Chapter 2) which opens with a tolling bell and falling rain effect, followed later by a fearful, tortured cry for mercy from Osbourne. The opening of ‘Witching Hour’ employs a similar sinister tolling effect produced this time by an open D (Venom employ D standard tuning on this track) power-chord laden with distortion. There are agonising screams heard behind this incessant tolling, the combined musical and verbal effects merging with and enhancing the lyrics of verse 1:

The witching hour draws near
Come hear the bell is tolling
Mortals run in fear
Prepare the altar now and hear the virgin cry

Within the ensuing main theme, Sabbathian theatrics, down-tuned, distorted guitars and satanic lyrics are merged with elements that clearly relate to the work of Motörhead. The latter includes the synthesis of rapid 16\(^{\text{th}}\) rhythms, rabid vocalisations, fuzz bass and high-speed drumming patterns (Fig. 72). The influence of Black Sabbath is also somewhat evident in the use of a tritone interval in the vocal part (Fig. 72). Although there are hints of blues stylisations in this vocal part, such as the clipped phrases and falling minor 3\(^{\text{rd}}\) the use of the unresolved tritone seems to relate more to Black Sabbath and the established connotations of Diabolus in Musica.

The closing chord sequence to ‘Witching Hour’, I-bVI-bVII-I, has been one of the most used sequences in both rock and metal and this device also relates to the work of Black

---

\(^{12}\) In this movie, Satan takes a human bride who then bears his son. The birth is celebrated by rejoicing Satanists (as discussed in the previous chapter).
Sabbath. As such, within its heavy metal context, Black Sabbath seem to have been the first to suggest its plaintive power when used as the bridge in ‘Paranoid’ 1970. Metal bands such as Judas Priest have made continued use of this figure and Iron Maiden have not only constructed whole albums from it, but appear to have almost built an entire career from it. The importance of this device and its ubiquity within subsequent metal is evidenced in the work of bands from Lacuna Coil to Arch Enemy and this theory is expounded more fully below s.v. Iron Maiden and in case studies presented in Chapter 5. For ease of use I would like to refer to the metal contextualised version of this chord sequence as the ‘Aeolian Trichord’ as it seems to formulate the final three (power) chords of the Aeolian mode into a ground bass pattern.

The significance of ‘Witching Hour’ is seen in the way in which Venom contextualised the Aeolian Trichord within that homogenised sound world of Sabbath and Motörhead, thus contributing to its subsequent ubiquity within the world of heavy metal. Further examples found within the first two albums by Venom include ‘Sacrifice’ 1982, ‘Don’t Burn the Witch’ 1982 and ‘Countess Bathory’ 1982.

The following section provides an analysis of what I consider to be key tracks on Venom’s second album of 1982, Black Metal and highlighting connections with Black Sabbath, Motörhead and specific stylistic features that would inform the next stage of generic evolution in heavy metal.

The opening eponymous track of Black Metal is of particular significance; encapsulated within the musical syntax of this number is a seminal blending of new and old elements. For example, links with Black Sabbath are maintained in the down-tuned (D standard) distortion-laden guitars and intervallic structures of the guitar phrases. The verse features a sequence of power-chord phrases in a ‘Sabbathian-style’ chromatic descent from flat 3rd to the root, forcing an emphasis on the flat 2nd (see Figure 173 below and compare with figures 71, 72, 73, 82 and 91). This is combined with a rapid 16th tremolo-picking style that pre-empts thrash, death and black metal where the adoption of this technique has become a key stylisation.
Venom: ‘Witching Hour’ from *Welcome to Hell* 1981

The chorus is striking in two respects: (1) the combination of the above rapid 16th rhythm with a double-bass-drum pattern, this was to become a main feature of much
heavy metal and (2) the use of an idiomatic, oblique motion chord pattern. This chord pattern is played as though in A and has moving shapes related to that root note against a pedal bass (Fig. 174). This idea, within a down-tuned heavy metal context, was first used by Tony Iommi (see Figs 63 and 64) and forms a further link with Black Sabbath.

Figure 174
Venom: ‘Black Metal’ from Black Metal 1982
Chorus
\[
\begin{align*}
J &= 160 \\
\text{G} &= D 
\text{G} = G 
\text{G} = C 
\text{G} = F 
\text{G} = A 
\text{G} = D \\
\text{D} &= \\
\text{D} &= \\
\end{align*}
\]

The guitar riffs found within ‘Countess Bathory’ align with the syntax of Black Sabbath. There seem to be three particularly important sections in this respect: (1) the main chorus riff which features an Aeolian Trichord and concludes with a tritone, (2) a chordal section, first heard at 1:29, centred on V, and featuring a chromatic descent from the flat 3\text{rd} above it and containing a flat 2\text{nd}, (3) a palm-muted Aeolian monophonic riff that starts at 1:56 (Figs 175-177).

Figure 175
Venom: ‘Countess Bathory’ from Black Metal 1982
Main Chorus Riff
\[
\begin{align*}
J &= 140 \\
\text{G} &= D 
\text{G} = G 
\text{G} = C 
\text{G} = F 
\text{G} = A 
\text{G} = D \\
\end{align*}
\]
‘Don’t Burn the Witch’ was an equally significant track in its re-formulation of the syntactical designs established by Black Sabbath and Motörhead; furthermore, that context of events provided a blueprint for the thrash metal developed by Metallica and Slayer during the mid 1980s. For example, the music of early Metallica is marked by intricate high-speed palm-muted riffs combined with angular intervals and it was Venom who seemed to provide the inspiration. However, Metallica are not always willing to credit Venom with the same level of importance as Motörhead or Diamond Head but neither of these bands achieved the level of metallic synthesis as Venom in providing Metallica with their starting point. This topic was hinted at in an interview with Conrad Lant (Cronos) and published in *Classic Rock* magazine June 2004:

Did Metallica support Venom on numerous occasions”? spits the bassist/vocalist, who these days increasingly uses his real name, Conrad Lant. “Someone should remind them of that; they appear to have forgotten. I read an article with Arse [sic] Ulrich the other day where he said the start of their career was on a Motörhead tour. Cor blimey, fancy that, eh? You see what the dangers of fame can do – erase your memory and make you wear girls make up.

Laughing (better make that cackling), Cronos continues; “I remember having a good time with them actually. We didn’t want a rock band to support us. And I’d been sent a cassette [Metallica’s ‘Metal up Your Ass’ demos] and some dodgy video footage of them in San Francisco, and I thought they were quite venomous, I remember they were wearing Venom shirts on stage if I remember rightly. This was when Mustaine was still with them. So we asked them to support us on our
first mission to the States in 1983, then again on our seven date European tour a year later (Classic Rock June 2004: 58).

The syntactical elements referred to above are well exemplified in Metallica’s 1985 ‘Master of Puppets’. It is marked by a cascading 6th string power-chord and monophonic figure against an open E string pedal. Monophonic palm-muted riffs are interspersed between these events where the juxtaposition of Aeolian and Phrygian shapes furnish the riffs with a distinct character. Although ‘Don’t Burn the Witch’ is not as technically accomplished or detailed, it does, nevertheless, depend upon the same syntactical principles and stands as a clear precedent for the work of Metallica.

Figure 178
Venom: ‘Don’t Burn the Witch’ from Black Metal 1982
Main guitar riff

![Main guitar riff](image)

Figure 179 below (Metallica: ‘Master of Puppets’ from Master of Puppets 1985), also aligns with the syntax of Black Sabbath by its heavy metal contextualised chromatic details, flat 2nds, and tritones. The palm-muted monophonic riffs and juxtaposition of Aeolian and Phrygian inflexions further relate to Black Sabbath, (see also Figures 133 – 139) whilst the power, speed (drumming, guitars and tempo) and vocalisations are clearly related to Venom.
Metallica: ‘Master of Puppets’ from *Master of Puppets* 1985

**Intro - Main guitar riff**

\[ J = 210 \]

```
\text{Palm Mute [PM]}
```

Venom: ‘Don’t Burn the Witch’ from *Black Metal* 1982

Don’t burn the witch  
The ways of hell aren’t wrong  
Don’t burn the witch  
Let them brew their song

The witches of the blackened arts  
Are cunning, Cruel and mean  
Persecuted by religion  
God the man unseen

Venom’s musical developments, then, form a significant link between Black Sabbath and Metallica/Slayer. This is evidenced in a syntax which merges the down-tunings, intervallic structures, riffing and theatricality of Black Sabbath with new developments in rabid vocalising, speed drumming and trem-picking. Although the lyrics were often juvenile in the extreme, used simply to draw attention, the occult related themes did seem to go some way towards maintaining the anti-Christian ethos established by
Sabbath, enough to inform later bands such as Slayer and Cradle of Filth as to its serious potential as a means of anti-patriarchal thrust.

Diamond Head

It is interesting that Diamond Head form a further link to Birmingham (Stourbridge, to be exact). Formed by school leavers Brian Tattler (guitar) and Duncan Scott (drums) in 1976, they soon recruited Sean Harris (vocals) and Colin Kimberley (bass). By 1978 they were supporting the likes of Iron Maiden and AC/DC. By 1980 they had released their first album (Untitled, often referred to as The White Album or Lightning to the Nations named after the opening track.

This album was highly influential on Metallica, as will be discussed further on. The fact that Diamond Head were supporting bands such as AC/DC (mainstream heavy rock) and Iron Maiden (heavy metal) betrays something of their musical make up. Ed Rivadavia, writing about Diamond Head on <www.allmusic.com>, describes their first album and musical style in these terms:

Soon being heralded by most everyone in-the-know as an undeniable masterpiece, the album quickly passed into legend as one of the New Wave of British Heavy Metal's most seminal documents. Indeed, between Tatler's towering power chords and Harris' delicate yet muscular voice, Diamond Head had stumbled upon the perfect synthesis of un-godly, Sabbath-sized riffing and Zeppelin's epic musicality (Rivadavia <www.allmusic.com> s.v. Diamond Head).
An analysis of *The White Album* reveals that Diamond Head actually display very little of Black Sabbath’s musical syntax. However, one track, ‘Am I Evil’, is arguably the single most important album track between 1975 and 1982 in maintaining the complete musical syntax established by Black Sabbath between 1969 and 1975. It is the impression of this number, most likely, that Rivadavia is referring to when he talks about ‘un-godly, Sabbath-sized riffing’.

Whereas the lyrics of ‘Am I Evil’ deprecate the witch and matriarchy (see figure 181), the musical syntax is very Sabbathian. The discussion earlier in Chapter 2 focussed on Black Sabbath’s use of the tritone and flat 2nd within the first album and how those intervals were used as the building blocks of their unique sound. This one track by Diamond Head is a reconfigured synthesis of all of those elements, thus contributing to the perpetuation of that distinct and vital heavy metal syntax.

‘Am I Evil’ begins with the same dramatic triplet rhythm that closes Black Sabbath’s ‘Black Sabbath’ (compare Fig. 9 with Fig. 182). What follows is a 7:42 multi-sectional number in the style of Black Sabbath. The first of these sections synthesises the Sabbathian cornerstone intervals of the tritone and flat 2nd and in so doing re-creates connotations of the sinister in a similar way to early Black Sabbath (Fig. 183).

‘Am I Evil’ is much more expansive in texture than, for example, ‘Black Sabbath’ and is reminiscent of Holst’s ‘Mars’ (*The Planets* 1914-1916). The third (guitar) theme however, is very much in the style of Tony Iommi; it has palm-muted power-chords that feature a tritone from the lowest sounding note on the guitar, a privileged flat 2nd and an incessant pounding low E fill.
Figure 182

Intro

\[ J = 120 \]

```
\[ \begin{array}{cccccccc}
  & & & & & & & \\
  & & & & & & & \\
  & & & & & & & \\
  & & & & & & & \\
  & & & & & & & \\
  & & & & & & & \\
\end{array} \]
```

Figure 183

Theme 1

\[ J = 120 \]

```
\[ \begin{array}{cccccccc}
  & & & & & & & \\
  & & & & & & & \\
  & & & & & & & \\
  & & & & & & & \\
  & & & & & & & \\
  & & & & & & & \\
\end{array} \]
```

Tritone / flat 2nd

```
\[ \begin{array}{cccccccc}
  & & & & & & & \\
  & & & & & & & \\
  & & & & & & & \\
  & & & & & & & \\
  & & & & & & & \\
  & & & & & & & \\
\end{array} \]
```

Flat 2nd
Figure 184

Theme 3


The very distinct vocal style of Scan Harris seems to have provided James Hetfield (Metallica) with the stylistic fingerprints that mark many of Metallica’s vocal lines. This is particularly apparent in the way in which Harris ends numerous of his vocal phrases with a falling glissando flattened 7th. There are also many similarities in the inflexions that can be heard when comparing tracks such as ‘The Prince’, ‘Sucking My Love’ and ‘Lightning to the Nations’ (Diamond Head The White Album 1980) with ‘Ride The Lightning’, ‘For Whom the Bell Tolls’ and ‘Creeping Death’ (Metallica Ride the Lightning 1984).

Interestingly, Hetfield also seems to combine the stylistic finger prints found in the vocal lines of Sean Harris with those of Ozzy Osbourne (for example, Metallica ‘Ride The Lightning’ 1984 and Black Sabbath ‘Snowblind’ 1972). It is significant that although the next stage of development in heavy metal arguably grew out of the West coast of America, it was the Midlands of England that seemed to provide the musical language for those developments.

The episodic numbers that Diamond Head produced, such as ‘Am I Evil’, ‘Sucking My Love’ and ‘The Prince’ (The White Album 1980) tapped into that one particular aspect of Black Sabbath’s musical aesthetic. It was however, two other bands from the NWOBHM that were to fully exploit this characteristic of Black Sabbath’s sound world and those bands were namely, Judas Priest and Iron Maiden.

Judas Priest

Judas Priest are lauded by many writers as of pivotal importance (for example, Christie 2003: 20, Lane, Metal Hammer October 2004: 50) in the evolution of heavy metal. The research that I have conducted supports this view, particularly in that Judas Priest’s originality and contribution to heavy metal was one found in a particular synthesis of
rock and metal practices. In this respect they are similar to Led Zeppelin, whose innovation was not in the specific musical details (such as riffs, vocal phrases, etc) but in the synthesis of those (blues and rock) elements.

Christie (2003: 20), identifies the work of Black Sabbath, Thin Lizzy, Deep Purple and Led Zeppelin as of particular significance in the formation of Judas Priest’s sound and image. What Christie does not do in his journalistic account of the evolution of Judas Priest is discuss their musical syntax and make direct connections to the musical practices of Thin Lizzy, Deep Purple, et al. This following section attempts to fill that gap and make connections not only with Black Sabbath, but also the later forms of heavy metal that emerged during the 1980s. Thus I seek to establish the real importance and extent of contribution that Judas Priest made to the world of heavy metal.

I have mentioned a number of times in this thesis that Judas Priest were contemporary with Black Sabbath and from Birmingham but did not find their feet, so to speak, until the demise of the original Black Sabbath in 1978. I recall seeing Judas Priest in 1976 at a rock club called the ‘Highwayman’ situated in a country village called Threapwood near to Cheadle (where I then lived), Stoke-On-Trent. They were a well respected hard rock band at that time with no sign of the leather image that was to come; rather, they were dressed according to the norms of mid 70s rock culture, i.e. jeans, flares, velvets, platforms, full sleeves, tassels, etc.

They were gigging material from their 1974 debut album *Rocka Rolla* and some material that would emerge on their second album of 1976 *Sad Wings of Destiny*. By this time the front line of Rob Halford on vocals and the twin Guitars of KK Downing and Glenn Tipton was in place. There is ‘Old Grey Whistle Test’ footage of the band from this time found on the DVD *Electric Eye* 2004. I recall from 1976 that discussions held with friends about Judas Priest centred on comparisons with Black Sabbath, that there were areas of similarity but at the same time they seemed to be forging a new path. The similarities with Black Sabbath during this time may be heard in ‘Deceiver’ and ‘Island of Domination’ from *Sad Wings of Destiny* 1976, where Sabbath type riffing dominates the song. Equally influential however, were Deep Purple, with ‘Genocide’ from the same album bearing more than a passing resemblance to Deep Purple’s ‘Woman from Tokyo’ 1973 and ‘Burn’ 1974. Additionally, tracks such as ‘The Ripper’ show that Priest were already beginning to reshape these elements into original material.
The importance of Judas Priest is arguably summarised in the 1978 album *Stained Class*. Lane considers this album to be a seminal moment in the history of heavy metal and having listed the album as the most influential heavy metal album of all time (*Metal Hammer* October 2004: 50), he describes his reasons for highlighting this album as so influential:

Formed in the urban dystopia of Dudley, West Midlands in the early 1970s, Judas Priest moved away from the formulaic four piece set up of their peers' and introduced an extra guitar into the mix. The band's 1974 debut, *Rocka Rolla* was a traditional heavy blues record. But by the time Priest hit the studio to record their 1976 follow up, *Sad Wings of Destiny*, the group were experimenting with more heavy and complex arrangements – which guitarists KK Downing and Glen Tipton insist were inspired by the numerous foundries and steelworks of the band's hometown.

With their subsequent three albums – 1977's *Sin After Sin*, 1978's *Stained Class* and 1979's *Killing Machine* (released in the US under the moniker of *Hell Bent For Leather*) – Judas Priest had defined the sound of what would critics would later dub 'The New Wave of British Heavy Metal' or NWOBHM for short. And, at the same time, Priest's lead screamer, Rob Halford unknowingly defined the genre's image, with the next generation of bands, both European and American, adopting his penchant for studded wrist bands, studded leather biker jackets and peaked leather caps. Iron Maiden, Metallica, Slayer, Megadeth, Carcass, Killswitch Engage, Dimmu Borgir, Emperor, Nightwish and so many more bands all owe a huge debt to the legacy of Judas Priest. (Lane *Metal Hammer* October 2004: 50).

Lane's juxtaposition, found in the last paragraph, of the way in which somehow, Judas Priest influenced 'the sound of NWOBHM' with a studs and leather image seems to overlook the significance of their musical influence. What is needed here is a focus on the musical syntax of Judas Priest and relating that to the wider social context and aesthetics of the band.

In fact, Lane's description invites a more detailed analysis of the musical influence and inheritance of Judas Priest. The 'heavy and complex arrangements' noted by Lane seem to be the key to Priest's contribution to heavy metal. Noting also the elements listed by Christie (above), a more specific picture emerges as to the details of that heavy complexity. Judas Priest display little of the core syntactical devices initiated by Black Sabbath such as down-tuned guitars, tritones, flat 2nds, etc. Riffs in the Work of Judas Priest tend to be linear rather that angular, and many riffs and leads utilise blues devices
(blue notes, etc). In this respect, they maintain one foot firmly in the world of mainstream rock music rather than heavy metal. However, there are aspects of the music of Priest that relate to the inheritance and evolution of heavy metal. Power-chords, although not angular, are nevertheless often in sequences (as opposed to the mix of power-chords and open chords in mainstream rock and exemplified in Led Zeppelin and AC/DC) and the lyrics of their earlier work are driven by anti-patriarchal themes in a similar way to Black Sabbath.

The most significant aspect of Judas Priest’s development, returning to Lane’s identification of heavy complexities, was arguably the way in which they seemed to take the pseudo-orchestral elements of Black Sabbath’s work (discussed in the Introduction and Chapter 2 of this thesis) as a blueprint for the development of a highly technical and rhetorical13 approach to structuring and presenting heavy metal. My research here has noted the influence of Deep Purple (themselves influenced by classical music) and Thin Lizzy. More specifically, the development of twin-lead guitars and operatic vocals were a central feature of Judas Priest and although neither was originated at the hands of Priest, it was the way in which they synthesised these elements to shape their sonic and aesthetic world.

Robert Walser, in *Running with the Devil* 1993, discusses at length classical rhetoric within rock and metal and whilst it is not my intention to critique that portion of the book I do feel it is important to briefly refer to Walser’s research in this field. After a section where he argues for the concept of classical music as a construct of the Victorians that had become elitist and stripped of its original contextual meanings, he moves on to consider the way in which rock musicians have experimented with using classical means within a rock context; he briefly refers to the Beatles (*Sgt Pepper* 1967, for example) before a more detailed study of Ritchie Blackmore (Deep Purple) and an extensive section on Eddie Van Halen, Randy Rhoads and Yngwie Malmsteen (Walser 1993: 57-107).

13 Walser’s use of the term ‘rhetoric’, here, seems to relate to aspects of display/extravagance/impression and the syntactical articulation of Baroque structure and patterning. E.g. ‘heavy metal has recycled the rhetoric of Bach and Vivaldi for their own purposes’ (1993: 63). When using the term rhetoric, rhetorical, etc, in relation to other heavy metal bands such as Judas Priest and Iron maiden I use it with reference to Walser’s use of the term.
Walser's brief section on Deep Purple is relevant here as it highlights an aspect of Judas Priest's eclectic syntax. However, Walser seems to overlook just how early on the classical devices and dimensions of Deep Purple's work influenced Judas Priest. Mentioning the work of Priest guitarists KK Downing and Glen Tipton, he points out that having little formal training to inform their writing, it was not until the late 1980s that 'classical influences became pronounced in their playing' (Walser 1993: 66). Although Walser draws attention to the guitarists in the band, the other members too seemed to make important contributions. I have already mentioned the quasi-operatic and multi-sectional performance of 'Dreamer Deceiver/Deceiver' that was being performed during 1976, that is clearly motivated by classical influences, and the same could be said for much of the material found on Sad Wings of Destiny 1976. In fact, the instrumental 'Prelude' features a unique blending of piano and guitars that resonate with orchestral brass. Similarly, the tom toms of the drum kit seem to mimic orchestral timpani. The harmonic structure, although very much Aeolian, contains clear classical influences in its pivoting between the tonic (Eb minor) and dominant (Bb minor). Furthermore, there are a number of tracks from 1977 and 1978 ('Sinner', Let Us Prey'/Call for the Priest' all from Sin After Sin 1977 and 'Exciter' Stained Class 1978) that show Judas Priest had both fully mastered and developed the kind of rhetorical devices found in the work of Deep Purple (for example, 'Highway Star' Machine Head 1972). Each of these numbers feature sequenced harmonic progressions blended with twin-lead guitar harmonies, double-bass-drum patterns, operatic vocals and episodic structures. Such numbers fit snugly with Walser's descriptions of Deep Purple:

The members of Deep Purple abstracted and adapted a particular set of classical features: repetitious melodic patterns (such as arpeggios), square phrase structures, virtuostic soloing and characteristic harmonic progressions such as descending through a tetrachord by half steps or cycling through the circle of 5ths...The harmonic cycles set up rational articulation of time and direction, enabling us to predict what will come next and the guitar solo energises these patterns with virtuostic exhibitionism (Walser 1993: 64-65).

Walser continues by illustrating how 'Highway Star' freely adopts such techniques, comparing on page 65 two brief transcriptions, one taken from the solo of 'Highway Star' to others from Vivaldi's Concerto in D minor. Along with many other aspects of Deep Purple's work (as discussed earlier in this chapter), these brief moments were a major influence on Judas Priest and, despite Walser's observations, were clearly
mastered by 1977; furthermore, they were being assimilated into the kind of new context described above that would become a major influence on certain trends in heavy metal during the next twenty-five years or more.

It was noted earlier how Judas Priest’s 1978 album *Stained Class* seems to be a particularly significant album and encapsulates many examples of the kind of developments under discussion. The opening track ‘Exciter’ serves well as a summary of these techniques and developments.

The track opens with a rapid double-bass-drum pattern; this is of particular importance in that it signifies an allegiance with heavy metal even before this technique became synonymous with heavy metal. The development of the double-bass-drum pattern and its significance to heavy metal was discussed earlier in this chapter, and the opening indicates the noteworthy intentions of the track. I think it worth reminding the reader of the clear relation of this to Deep Purple’s ‘Fireball’ from 1971.

The next event (theme A1) features a monophonic guitar riff that joins in with the frenetic double-bass-drum pattern (Fig. 185). This guitar riff clearly identifies with blues coding but the juxtaposition of the two parts cleverly disguises the ‘bluesness’ of the guitar riff. I was quite surprised when conducting my analysis of this track; the actual guitar part on the recording seems to utilise a dropped G (lowering the 5th string to G to give an open G tuning across the four middle strings – G, D, G, B) this was (and is) a favourite technique of blues slide players (who would also drop string 1 and 6 to D); the series of minor 3rd pull-offs from fret three to open string 3 and 4 (Bb-G, F-D, Bb-G) intensifies an interval already associated with blues. The frequent use of this tuning and its associated specific blues-related idiomatic techniques, have made it synonymous with blues (e.g. Muddy Waters, ‘Louisiana Blues’ 195014).

This is indeed an unusual juxtaposition; the riff is synonymous with pure blues and the drum pattern both anticipates and is, by implication, synonymous with heavy metal. The stylisation of the guitar part builds further layers of complexity by the presence of a ‘phase’ effect that is added to the guitar signal. Moreover, the attack of this blues-based riff aligns it with the mainstream rock of Led Zeppelin (e.g. ‘Heartbreaker’ 1970) and

14 Muddy Waters often tuned the whole guitar down one step and then dropped the 5th string by a further tone. He would, of course, view the song as being played in G.
Deep Purple (e.g. ‘Smoke on the Water’ 1972, ‘Lazy’ 1972, ‘Strange Kind of Woman’ 1971, ‘Woman from Tokyo’ 1973), each of which displays an aggressive makeover of blues conventions.

Figure 185
Judas Priest: ‘Exciter’ from *Stained Class* 1978
Guitar and Drum part. Theme A1 at 0:08”

\[ J = 125 \]

The second theme (theme B) acts as a song verse. The drum pattern reverts to a (fairly rapid) back-beat and the guitar part features a (mostly) monophonic 16\(^{th}\) note pattern.

The vocals are featured for the first time. It is significant that the vocals are highly melodic and are central to the coding. This contrasts with the approach taken by Venom and Motörhead where the vocals seem to be incidental to or, an extension of, the rawness of the guitar parts.

For example, Halford adopts an operatic approach to heavy metal vocals and it is interesting to see and hear how early on this was developed in the sound of Judas Priest; ‘Dreamer/Deceiver, Deceiver’ (*Sad Wings of Destiny* 1976 and live footage on *Electric Eye* 2004) (c.f. P.227) illustrate well this concept. The album *Sin After Sin* 1977 displays Halford’s range and eclectic style, ‘Here Come the Tears’ contains deep vocal chants double-tracked with high-tessitura lines, whilst ‘Dissident Aggressor’ features banshee wails. This was, arguably, important in providing a blueprint for the theatrical vocal parts of bands as widely ranging as Cradle of Filth and Nightwish.

Such vocal dexterity becomes more apparent in the third theme (theme C). Here, the music modulates up two steps to A. This adds intensity to the chorus and is further heightened by Halford’s soaring, high-tessitura vocal lines and the return of the double-bass-drum pattern. The guitar part maintains the rapid 16\(^{th}\) pattern.
Theme D, starting at 1:47 (Fig. 187), is polyphonic in nature with layered guitar parts in counterpoint with the vocal line. There is a chromatic rise leading to a homophonic section featuring a collocation of sequenced block chords and vocal sounds.

The concept of sequenced harmonic progressions is further extended in theme E1 (Fig. 188) (starting 3:38). An idiomatic oblique-motion guitar soloing figure precedes this (theme E starting 3:27). This guitar solo is created by a series of stopped to open string notes constructed entirely on the G string. A chromatic ascent leads to theme E2 where the sequenced harmony is further enriched by a harmonic twin-guitar figure. The twin-guitar harmonies are centred on triadic figures making it entirely tonal in nature; this seems to create a dichotomy by adding both technical shine to heavy metal coding whilst at the same time transgressing the precedent established by Black Sabbath for dark, down-tuned power-chord riffs (bearing in mind, from earlier discussions, that the power-chord is a rhythmic force constructed from 5ths and 4ths, the absence of a 3rd being significant).
Whilst such functional harmonic devices had been used before within mainstream rock (Deep Purple ‘Highway Star’ 1972), they had been largely absent from within the global context of heavy metal. Although Judas Priest did not frequently indulge in twin-guitar harmonies, sequenced harmonic progressions became a feature of their work and such developments were highly significant in that they opened the door for later heavy metal bands to freely combine twin-guitar harmonies, technical polish and rhetorical devices with the more standard techniques of heavy metal such as down-tuned guitars, power-chords, angular intervals, double-bass-drum patterns, rabid vocals, etc. There are many examples to cite but I would direct the reader to the work of the Swedish death metal band, Arch Enemy whose work stands in testament to the importance of Judas Priest’s developments in this field. Examples may be heard in such tracks as ‘Ravenous’ ‘Heart of Darkness’ and ‘Burning Angel’ all from Wages of Sin 2002.

Given that Judas Priest seemed to pave the way for bands such as Arch Enemy, my own conclusions, from the research that I have conducted here, is that Sin After Sin was much more of a seminal album than Stained Class. As mentioned earlier in the chapter, when discussing double-bass-drum techniques, Sin After Sin abounds with examples of this technique, it is an important feature of the album and this becomes one of the fingerprints of metal bands such as Arch Enemy and Trivium. The combinations of
sequenced chord progressions, twin-guitar work, vocal techniques and sheer aggression also position it as a very important album in the evolution of heavy metal.

**Figure 188**

Judas Priest: ‘Exciter’ from *Stained Class* 1978

Twin lead guitar and chordal part. Theme E1 at 3’:38”

The twin-lead guitar harmony, featured occasionally by Judas Priest, was another aspect absorbed from Deep Purple (in the case of Deep Purple not twin guitar but guitar and organ harmonies in tracks such as ‘Highway Star’ 1972). However, a greater influence
in this respect seems to have been the sound world of Thin Lizzy. Twin-guitar bands that were utilising harmonies as opposed to sharing solos were few in the early days of rock. Wishbone Ash were an early notable example who combined sword and sorcery legends with rock music and harmonic twin-lead guitar syntax. However, it seems to have been the hard rock/twin-guitar harmony of Thin Lizzy that was the bigger influence on Judas Priest.

Also of significance here, is the biker and leather image of Thin Lizzy. Several paragraphs back I questioned Lane's theory of Judas Priest influencing heavy metal with a 'studs and leather image'. My own argument here proposes that although Priest were undoubtedly influenced by studs and leather the real value of this image in relation to heavy metal is at best questionable, and that furthermore, such an image was ephemeral. By contrast, the musical achievements and influence of Judas Priest are clear and measurable (as already seen from earlier discussions).

The associated images of 'macho, machines and boys' does intersect the paths of Judas Priest, Deep Purple and Thin Lizzy. Deep Purple, although never visually embracing the biker image, frequently dealt with themes of fast machines as much as they did women ('Speed King' 1970, 'Space Truckin' 1972, 'Highway Star' 1972), and were a favourite band of the biker culture, confirmed by my own observations as part of the 1970s Midlands rock culture. Thin Lizzy significantly espoused the macho biker image and this is evidenced in photographic records and songs such as 'The Boys Are Back in Town' 1976, 'The Rocker' 1973, 'Fighting My Way Back' 1975, and 'Fight or Fall' 1976 which are all tough, brothers-in-gangs fighting songs.

By 1978, Judas Priest, in particular Rob Halford, had made the transition from 70s platforms and flares to the studs and leather biker image. The follow up album to
Stained Class, Hell Bent For Leather 1978 (UK pressing released as Killing Machine but now referred to as Hell Bent For Leather) bears testament to a new direction as suggested in the very title. The album has much more commercially contrived numbers such as the anthemic ‘Evening Star’ and ‘Take on the World’ and lyrics start to deal with fast machines, women and lawlessness. In a 1978 ‘Top of the Pops’ appearance screened on BBC TV (DVD Electric Eye 2004), Rob Halford appears dressed extensively in leathers and studs complete with SAS style cap. This was to become an important part of their image; for many years Halford performed a trademark Harley Davidson stage entry during live gigs.

Deena Weinstein, like Lane¹⁵, has argued for the vital importance of dress code in heavy metal; for example, that the leather and studs biker image was one aligned with a crystallisation period in the evolution of heavy metal. That crystallisation was the sequel to an earlier period of formation itself marked by bell bottoms, tee shirts and long hair (Weinstein 2000: 29). Whilst this in itself may be explained as part of the mutational progress of heavy metal, a closer inspection of Weinstein’s observation reveals problematic issues:

As heavy metal crystallised, the dress code was gradually modified. A second option, which became dominant with bands playing larger venues, was the biker look. Introduced into heavy metal by Judas Priest in the mid 1970s, the metal-studded leather fashion was reminiscent of an earlier British youth culture, the rockers. The look was originally introduced in the 1950s. Marlon Brando, in the movie The Wild One, made the leather jacket a symbol of both masculinity and rebellion. Rebellion against what? Brando’s character, Johnny, replies: “Whatayagot? The motorcycle iconography is even more directly traceable to Steppenwolf’s ‘Born to Be Wild’...Similar to the biker style and derived from it is the style associated with the S&M subculture. S&M regalia definitely influenced the heavy metal look. As metal costume designer Laurie Greenan declares, S&M was heavy metal long before heavy metal was (Weinstein 2000: 30).

There is a level of generalisation in this passage that seems to draw undue importance to the dress codes of heavy metal and furthermore, Weinstein’s reference to Judas Priest introducing the biker image to heavy metal in the mid 70s seems to be at odds with her reference to Steppenwolf who were a 60s band. If she considers Steppenwolf to be a heavy metal band (she herself inconclusively engages with the topic of whether they are metal or rock) (Weinstein 2000:14 –15), then Judas Priest did not introduce the image at

¹⁵ See earlier discussion.
all but, rather, Steppenwolf did and so contradicting her own argument for the chronology of dress codes; if Steppenwolf are considered to be a rock band then the biker image cannot be confined to the heavy metal genre alone. Either way the argument for the biker image being vital to the evolution of heavy metal is weakened.

Secondly, Weinstein’s observation of ‘the mid 70s’ as the point that Priest introduced the biker image, does not accurately align. For example, as I mentioned in an earlier paragraph, Priest, or in actual fact, Halford, first appeared in his leather image look late in 1978 in the TOTP appearance for ‘Take on the World.’ This, significantly, coincided with a shift in the musical direction of the band to a more mainstream rock sound and furthermore, this new image cemented into place during 1979-1980. The sleeve notes to the 2001 re-mastered edition of *Stained Class* were written retrospectively by the band and note that post *Stained Class*, late 1978, was the time that they made the judicious transition to the studs-and-leather image.

Thirdly, there appears to be a contradiction in the references to hypermasculinity (Marlon Brando) and S&M culture (which is championed by both the dominatrix and gay community alike). In fact, if Weinstein is correct in suggesting that Halford introduced the biker image, with its connotations of masculinity, to metal then it was done under false pretences seeing that his influence, in terms of the studs and leather image, was arguably a masked expression of his gay identity. During his days with Judas Priest this identity was kept quiet. Christie (2003) also recognises this contradiction:

> Halford had dressed like an S&M leather daddy since the mid 1970s and his coming out was a small surprise to anyone who had seen him wield a riding crop (Christie 2003: 310).

Christie, here, suggests that the masculine biker image of Halford was an illusory one and he goes on to point out some of the other ways in which Judas Priest managed to maintain a heterosexual image whilst at the same time allowing Halford to maintain his veiled gay identity:
Early Judas Priest concept videos had alluded to Halford's gayness by placing the singer in a variety of homoerotic roles – in ‘Hot Rockin” he was pushed aside by his sweaty band mates as they entered a room of scantily clad women without him. (Christie 2003: 310).

Weinstein argues that the biker image was vital to what she sees as the second stage of evolutionary process in the formation of heavy metal. Her full-page photo of Rob Halford at the beginning of her seminal work on heavy metal, *Heavy Metal* (2000) is indicative of the importance she places on Halford and this image to the ensuing genre. However, the generalised image suggested by Weinstein does not take account of the very different sexual undertones and connotations that lie behind the masquerade of a variety of rock and metal performers who have espoused the studs and leather image.

For example, comparing the photo of Halford in Weinstein’s book with any photo of Lemmy reveals the way in which Halford’s clean and groomed appearance is at odds with Lemmy’s ‘greasy, unkempt biker look’ (Ill.13.). One seems to belong to the world of gay culture and S&M, the other to the straight and masculine biker culture. Furthermore, the biker look was an important part of the rock culture (for example, Steppenwolf, Thin Lizzy and Motörhead) before Halford influenced this trend within certain factions of heavy metal.

The important point, in terms of Halford’s influence, in this respect is that whilst certain metal bands throughout the 1980s were strongly influenced by his image of leather and studs (for example, Celtic Frost) others were only moderately influenced (for example, Slayer) others were hardly influenced at all (for example, Metallica: Ill.14.).

I do not attempt to underestimate the role of dress codes in heavy metal for it is an important aspect; rather, it is one of assigning the right perspective to it. Thus, whilst Metallica, Celtic Frost, Pantera and Machine Head (for example), embraced differing visual images their musical identities were consistently similar in that they were rooted in the synthesis of Sabbathian and NWOBHM syntactical elements. Those elements were marked by the frequent use and combination
of tritones, flat 2nds, sequenced power-chords, modes, blast-beats and double-bass-drum techniques. Furthermore, the studs and leather biker image seems to be one that is more associated with hard rock (for example, Steppenwolf, Thin Lizzy), and the adoption of this image by Judas Priest during the late 70s coincided with a musical change of direction to more of a mainstream hard rock sound.

My own research, therefore, concentrates on trying to understand something of the musical syntax of Judas Priest and to relate those developments to the global evolution of heavy metal. I argue that the sonic or musical developments outweigh, in importance, the visual, and that whilst visual identity in heavy metal is ephemeral, musical identity is consistent. Thus the importance of musical syntax is highlighted because this is where the core generic coding of metal lies. Thus, whilst the visual image of Judas Priest was of marginal importance to the development of heavy metal, their use of devices and techniques, as noted above, was of prime importance.

In a similar way, the lyrical themes espoused by Judas Priest significantly resonate with Black Sabbath and the world of heavy metal in that the lyrics deal with dark and anti-Christian themes and the associated non-conformist censure of patriarchal and hierarchal systems. The language of the lyrics is often couched in religious terminology and imagery similar to Sabbath. The lyrics to 'Exciter' for example, have religious overtones in their portrayal of a fire branding presence of power akin to the devil himself, bringing salvation to mankind (Fig 189).

Figure 189
Judas Priest: excerpt from 'Exciter' from *Stained Class* 1978

Who is this man?
Where is he from?
Exciter comes for everyone.
You'll never see him
But you will taste the fire upon your tongue...

All shall bear the branding
Of his thermal lance
Cauterising masses
Melting into one
Only when there's order
Will his job be done.
Figure 190

Judas Priest: excerpt from ‘Stained Class’ from *Stained Class* 1978

Wild-eyed and tight fisted, I'm fused to the bone
I stand contemplating, reacting alone
Impaled with betrayal
The tourniquet turns
Society's creation
Pole-axed out and burnt

Long ago when man was king, his heart was clean now he's stained class
Time has slashed each untouched thing, so now he's just a stained class king

Transfixed at deliverance, is this all there is
Faithless continuum, into the abyss
Fierce is my conviction, absolute my belief
I spit at you apathy, and seducer deceit

Long ago when man was king, his heart was clean now he's stained class
Time has slashed each untouched thing, so now he's just a stained class king

Also:

Judas Priest: excerpt from ‘Saints in Hell’ from *Stained Class* 1978

They laughed at their gods
And fought them in vain
So he turned his back on them
And left them in pain
Now here come the saints
With their banners held high
Each one of them martyrs
Quite willing to die

Wake the dead, the saints are in Hell
Wake the dead, they've come for the bell

Cover your fists
Razor your spears
It's been our possession
For 8,000 years
Fetch the scream eagles
Unleash the wild cats
Set loose the king cobras
And blood sucking bats

Wake the dead, the saints are in hell
Wake the dead, they've come for the bell

Judas Priest's use of structure reveals further Sabbathian influence in that much of Priest's work is multi-sectional. However, Judas Priest often seemed to retain an essence
of the verse and chorus structures of their formative years. The multi-sectional nature of ‘Exciter’ for example, never strays far from the safety of that tried and tested format. Although there are contrasting sections, the whole is centred on returns of the B (verse) and C (chorus) themes.

Figure 191
Judas Priest: Table of Events for ‘Exciter’ from *Stained Class* 1978

<table>
<thead>
<tr>
<th>Time</th>
<th>Segment</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00</td>
<td>A</td>
<td>Intro</td>
</tr>
<tr>
<td>00:08</td>
<td>A1</td>
<td>Intro</td>
</tr>
<tr>
<td>00:18</td>
<td>B</td>
<td>Verse 1</td>
</tr>
<tr>
<td>00:32</td>
<td>C</td>
<td>Chorus 1</td>
</tr>
<tr>
<td>00:48</td>
<td>B</td>
<td>Verse 2</td>
</tr>
<tr>
<td>00:50</td>
<td>C</td>
<td>Chorus 2</td>
</tr>
<tr>
<td>01:19</td>
<td>B1</td>
<td>Guitar solo</td>
</tr>
<tr>
<td>01:47</td>
<td>D</td>
<td>Link</td>
</tr>
<tr>
<td>02:16</td>
<td>A</td>
<td>Intro</td>
</tr>
<tr>
<td>02:56</td>
<td>B</td>
<td>Verse 4</td>
</tr>
<tr>
<td>02:56</td>
<td>C</td>
<td>Chorus 3</td>
</tr>
<tr>
<td>03:27</td>
<td>E1</td>
<td>Second guitar solo</td>
</tr>
<tr>
<td>03:38</td>
<td>E2</td>
<td>Twin Lead</td>
</tr>
<tr>
<td>04:08</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>04:37</td>
<td>B</td>
<td>Verse 5</td>
</tr>
<tr>
<td>04:52</td>
<td>F</td>
<td>Outro</td>
</tr>
</tbody>
</table>

Double-bass-drum solo.
Monophonic guitar riff joins in; blues techniques but with fierce attack and effect processed with phaser (Fig. 185)
Moves up to A and double-bass-drum pattern returns. Vocal pitch rises. Increase of intensity (Fig. 186)
Different ending leading to guitar solo
Based on extended B section
Multi-layered guitar parts in counterpoint with the vocal lines. Guitar part ends with a chromatic rise linking in to sequenced harmonic progression with vocal and guitars combining in a homophonic sequence of block chords (Fig. 187)
Modified/shortened
Idiomatic stopped string to open string – chromatic run linking to -
Twin-lead guitar harmonies with sequenced harmonic chord progression.
Modified chorus; stays in A for final chord

Despite the mild resonance with verse and chorus formatting, the structuring of Judas Priest nevertheless significantly builds on the work of Black Sabbath in that the merging of twin-guitar leads, double-kicks, operatic vocals and sequenced chord structures
suggested the possibility of absorbing rhetorical polish into heavy metal coding and thus bands such as Arch Enemy, Trivium and Megadeth combine the syntax of Black Sabbath with the rhetorical devices of Judas Priest. The developments of Judas Priest, in this respect, bring enhancement to the established heavy metal genre.

It would seem, therefore, that the real influence of Judas Priest (to heavy metal) lies in their musical contributions rather than the ephemeral ‘studs and leather’ visual image as suggested by the world of journalism (e.g. Lane) and sociology (e.g. Weinstein). The legacy of aural theatricality (for example, in the operatic vocals and gestures of Halford), rhetorical devices, (chordal sequencing, twin-leads and double-kicks), multi-sectional arrangements and anti-patriarchal themes is heard across the spectrum of modern metal bands from Arch Enemy, through Nightwish and Trivium, to Cradle of Filth.

The visual image associated with Judas Priest and therefore of heavy metal generally, seems much less important in the light of their crucial and substantial musical influence. For example, Judas Priest developed all the key musical features of their sound whilst still visually influenced by the flares and stack heels of the 1970s. The studs and leather image came later with a much more mainstream rock sound (for example, ‘Take on the World’ 1978). Furthermore, the studs and leather ‘biker’ look (as mentioned earlier) was one associated as much with the world of mainstream rock (for example, Steppenwolf, Thin Lizzy) as it was metal. Halford’s espousal of such, being at that time covertly gay, suggests an alignment with the world of S & M, whereas Lemmy’s overt masculinity aligns with a tough biker image and is therefore at odds with that of Halford.

**Iron Maiden**

A more thorough development of the rhetorical devices and complex arrangements initiated by Judas Priest, however, was developed in the work of Iron Maiden. Formed in 1976 in the East End of London by bassist Steve Harris, Iron Maiden went through numerous changes of personnel before the release of their first, eponymous album in 1980. By 1982 and the release of their third album, *Number of the Beast*, the line up had stabilised with the addition of front man and vocalist Bruce Dickinson. From the early days it was evident that the band wished to combine the dark forces of Black Sabbath with the musical refinement of Wishbone Ash (evidenced in interviews with numerous
early band members recorded and released on *The History of Iron Maiden Part 1: The Early Days DVD 2004*).

This synthesis of sounds resulted in a highly technical approach to heavy metal that built upon the work of Judas Priest and developed the twin-harmony guitar technique to new heights. Not only is the twin-guitar aspect developed but technical and melodious bass lines frequently work in counterpoint or harmony with the guitars to create a distinctive three-part texture in some aspects of instrumental playing. The inspiration for this seems to have come not only from Wishbone Ash but also from Thin Lizzy in numbers such as ‘The Boys Are Back in Town,’ ‘Emerald’ and ‘The Cowboy Song’ (all 1976). The influence of Black Sabbath may be heard in the sequences of power-chords, frequent use of the Aeolian mode as the basis of riffs, and their dark themes.

As an illustration of the sound world of Iron Maiden, I have chosen the track ‘The Trooper’ from their fourth album *Piece of Mind*. The syntax of early Iron Maiden, especially the Dickinson fronted line up, is so consistent across their album output that it is, arguably, possible to summarise their sound world from one carefully chosen track. Many tracks could have served equally well but I chose ‘The Trooper’ because it is succinct and a favourite of the fans.

The opening (intro) to ‘The Trooper’ is a monophonic riff based on the Aeolian mode. Iron Maiden’s extensive modal riff writing, particularly the Aeolian mode, marks a return to the world of Black Sabbath. Where Venom combined the down-tunings and modes of Black Sabbath with the rabid vocals of Motörhead, Iron Maiden continued that same tradition of blending monophonic riffs, power-chord riffs and modes but with traditional singing. Additionally, where blues conventions inform the work of Judas Priest and occasionally Venom, Iron Maiden revive the Sabbathian penchant for pure modal riff writing and as such, formed a vital link in the evolution of heavy metal. This is evidenced in the way that blues and rock and roll devices become virtually obsolete within the world of heavy metal from Iron Maiden onwards. The music of Metallica (up to and including 1990’s *Metallica*)\(^\text{16}\), Slayer, Celtic Frost, Napalm Death, Carcass, Morbid Angel, Pantera, Arch Enemy, Machine Head, System of a Down, Nightwish, Cradle of Filth and Lamb of God all represent various developments in post Iron

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\(^{16}\) During the 1990s Metallica, although maintaining elements from their earlier style, developed a more mainstream rock sound that included the espousal of blue notes and blues scale.
Maiden heavy metal up to present day, and all represent both an eschewal of blues and rock and roll conventions and a devotion to modal riff writing. Where Iron Maiden do differ from Black Sabbath, and this is evidenced in the intro to 'The Trooper', is the presence of a new level of instrumental finesse, vocal refinement and technical prowess. Incidentally, Iron Maiden did not utilise down-tuned guitars.

One of the most important points to emerge from this chapter so far is that the maturing process of heavy metal during the 1980s was not one based on fashion, MTV, record sales and arena gigs (as suggested by Walser 1993) but one based on the crystallisation of musical syntax. Iron Maiden contributed to this process in that their technical prowess and extensive use of rhetorical devices were of enormous influence on bands such as Metallica, Slayer, Arch Enemy, Machine Head, Nightwish, Trivium and Cradle of Filth.

The example below (Fig. 192) shows the structure of the Aeolian melody (in E) that is found in the introduction to ‘The Trooper’ (Fig. 192). The two guitars start in unison then split to 3rds to create a sense of build and power; this is a technique borrowed from Thin Lizzy (e.g. ‘Don’t Believe a Word’ 1976).

The second part of the intro forms the main guitar hook and again it features twin-guitar harmonies. Whereas in the first part of the intro the harmonies were based simply on 3rds, here they are slightly more tonally contrived and the bass guitar (and multi-tracked rhythm guitar) part follows an Aeolian Trichord pattern, the reader may remember that I introduced this concept, including a reference to Iron Maiden, when discussing Venom. By way of reminder, my argument stated that the Aeolian Trichord is an often-used harmonic device in rock and metal. It is a harmonic or power-chord sequence formed from the upper three notes of the Aeolian mode or, in Western harmonic terms, bVI-bVII-I (Fig 192).

My argument also stated that although this sequence is not specifically one confined to heavy metal, its heavy metal context is significant. Black Sabbath were the first to use it within the context of heavy metal when it made a brief but significant appearance in ‘Paranoid’ 1970. In ‘Paranoid’ this sequence is combined with power-chords (as opposed to harmonised chords, e.g. the Am-G-F of the rock section to ‘Stairway to Heaven’ 1972 by Led Zeppelin or the F-G-Am of the middle section to ‘Wishing Well’ 1973 by Free), down-tuned guitars, and is part of a wider Aeolian syntax. The plaintive
nature of this chord sequence, with its whole tone construction, suggests a vagueness that fits well with the theme of paranoia contained within the lyrics.

Figure 192
Iron Maiden: ‘The Trooper’ from Piece of Mind 1983
(Intro: Guitars 1 and 2)

This plaintive and ethereal quality, born out of the synthesis of power-chords (with their medieval overtones, and lack of 3rds), whole tones and Aeolian syntax has been exploited by much of heavy metal as it provides a satisfactory musical embellishment for the ‘other worldly’ nature of its aesthetic. For example, Arch Enemy have utilised this device on many occasions. ‘Enemy Within’ (Wages of Sin 2002) has a main theme based on an Aeolian Trichord blended with down-tuned guitars, twin-lead harmonies and double-kicks. Similarly, ‘Enter the Machine’ (Doomsday Machine’ 2005) utilises the same but at a slower tempo and without the double-kicks. ‘Heart of Darkness’ (Wages of Sin 2002) develops the sequence by the addition of a chromatic link between two of the chords (B-A-Ab-G-A-B). Again, there are twin-harmonies from the guitar and the pace and sequence are very reminiscent of Black Sabbath (for example, the central theme to ‘Snowblind’ 1972). That same Sabbathian redolence is also evident in ‘Swamped’ (Lacuna Coil from Comalies 2004) where the Aeolian Trichord is featured
in the bridge between verse and chorus. The chorus itself features an E power-chord flat 2nd (CD:23) whilst the verse uses very similar Mixolydian figures as those used by Tony Iommi in 'War Pigs' (1970) (discussed in Chapter 2).

In the case of Iron Maiden this chord sequence has formed the strongest contours of their sonic fingerprint. A very high percentage of Iron Maiden tracks are built from this same chord sequence, either in its pure form, or in developments of it. This is illustrated and summarised in 'The Trooper.'

Returning to the second part of the intro to 'The Trooper,' which is also the main guitar hook, it may be noted that the Aeolian Trichord here is in its pure form: E-D-C-D-E. The twin-harmony guitar figure is itself Aeolian based and remains static as the chord sequence shifts, giving an overall effect of oblique motion (Fig. 173). Again, this seems to be an idea borrowed from Thin Lizzy (e.g. 'Waiting for an Alibi' 1979).

The vocals of both verse and chorus are based on the Aeolian mode. The Aeolian Trichord structure that underpins the main guitar hook is also used as the basis for the verse (the first verse is in stop time) whilst the oscillating D and E power-chords of the chorus provide a simple backdrop for the Aeolian chant in the vocal part.

The guitar solos in the central section of the work represent the way in which Iron Maiden frequently developed the Aeolian Trichord figure by variation. The first solo is based on the chord pattern E-D-B-C-D-E. The outset of the chord pattern anticipates the standard Aeolian Trichord pattern but springs a surprise by substituting a B chord for the expected C before a standard conclusion to the sequence. The second solo abruptly modulates to A but follows an exact transposition of the preceding sequence, A-G-E-F-G-A.

The aesthetic world of Iron Maiden seems to follow, in outline, Black Sabbath's anti-patriarchal, non-conformist and polemical statements. 'The Trooper' for example, is a more pragmatic example of the anti-war sentiments found within Black Sabbath's 'War Pigs' (1970) or 'Electric Funeral' (1970).
Iron Maiden's frequent excursions into the realms of biblical Satanism are also a clear sign of Black Sabbath's influence and evidenced in such songs as 'Number of the Beast' 1982:

Iron Maiden: 'The Number of the Beast' from The Number of the Beast 1982

The night was black was no use holding back
'Cos I just had to see was someone watching me
In the mist dark figures move and twist
Was this all for real or some kind of hell
666 the number of the beast
Hell and fire was spawned to be released
Torches blazed and sacred chants were praised
As they start to cry hands held to the sky
In the night the fires burning bright
The ritual has begun Satan's work is done
666 the number of the beast
Sacrifice is going on tonight

This can't go on I must inform the law
Can this still be real or just some crazy dream
But I feel drawn towards the evil chanting hordes
They seem to mesmerise me ... can't avoid their eyes
666 the number of the beast
666 the one for you and me

I'm coming back I will return
And I'll possess your body and I'll make you burn
I have the fire I have the force
I have the power to make my evil take its course

(Source <www.Darklyrics.com>)

Conclusion
The NWOBHM bands studied in this chapter recognised in the work of Black Sabbath not only a unique set of musical and aesthetic codes, but also the potential to build and expand those conceptual devices. From this point of view, the work of those bands may be seen to represent a second evolutionary stage in heavy metal marked by a conflation of Sabbathian and NWOBM concepts. This is entirely significant in that heavy metal from the early 1980s onwards is marked by a re-alignment of that same conflation of elements (as initiated by the NWOBHM) into a more defined model (in the work of, for example, Slayer, Metallica). In this respect, the 1980s saw a crystallising of the heavy metal genre based on a specific homology of musical and aesthetic terms.

The importance of the NWOBHM bands, therefore, was highly significant, not only in musical terms, but also in the continued promotion of the contextualised anti-patriarchal aesthetic established by Black Sabbath. For example, the anti-patriarchal sentiments found in the lyrics of Black Sabbath are embraced in the work of Judas Priest and Iron Maiden where anti-Christian and anti-war posturing remains dominant. In the case of Lemmy, anti-patriarchy is found more in his strong support for female rock musicians such as Girlschool. In the previous chapter I pursued the argument for heavy metal's anti-patriarchal posturing though an examination of the heavy metal video. One example used was Iron Maiden's 'Can I Play With Madness' 1988 which focuses on the transgressions of hegemony (represented in the school master), the empowerment of the working class (in the empowered school students), and the levelling of the gender
boundaries that are established by such hegemony/patriarchy (in the equal distribution and dress codes of the boys and girls). Such anti-patriarchal images, first established by Black Sabbath and further developed by the NWOBHM, have subsequently become firmly established as an identifier of the heavy metal genre. Significantly, the espousal of such contrasts with the misogynistic aesthetic and blues based syntax of hard rock.

Musically, the NWOBHM bands were important in magnifying the angry performative styles and devices initiated by Black Sabbath (such as fierce drumming and loud power-chord sequences) by their contribution of such techniques and devices as rabid vocalisations, frenetic tempos and new drum patterns (such as double-kicks). Thus the NWOBHM bands therefore, not only recognised the rabid power of Black Sabbath’s musical syntax to express their anti-Christian and anti-war themes, but they also found new ways of increasing the intensity of that rage. Thus the early rabid vocals of Venom and Motörhead combined with speed and musical aggression (trem-picking, blast-beats and double-kicks), together with the rhetorical devices, arrangements, and twin-guitar harmonies of Judas Priest and Iron Maiden, provided a whole new set of syntactical devices and techniques that married with those established by Black Sabbath.

This unique blending of syntax and aesthetic is illustrated in a number by Arch Enemy called ‘We Will Rise’ 2003. In 2004 Arch Enemy released an EP called Dead Eyes See no Future. On it they included a live performance, recorded in Paris, of ‘We Will Rise’. Angela Gossow, Arch Enemy’s vocalist, announced the song thus: ‘Are you ready to fucking rock Paris? Are you ready for some pure, fucking, metal? The next one is for you; it is about you, it is called We–Will–Fucking–Rise’. By aligning the song with the French Revolution\(^\text{17}\) Gossow gives a clear indication of the intents of the song (and the whole aesthetic of Arch Enemy). Musically the number is constructed from a collective set of techniques, devices and stylisations that have their roots in Black Sabbath and.

\(^{17}\) The French Revolution was widely seen as a major turning point in continental European history, from the age of absolutism to that of the citizenry, and even of the masses, as the dominant political force. The slogan ‘Liberty, Equality, Fraternity’, that became the inspiration and driving force for the French Revolution, is highly relevant to the philosophies that drive the heavy metal aesthetic. The absolutism of the French monarchy has certain parallels with the patriarchal hegemony of state, religion, law, the military and so forth, perceived by many of the early heavy metal musicians as constraining their life options. Also, heavy metal arguably, promotes equality on a number of levels. For example, in the representational images of fraternity (‘Can I Play With Madness’, Iron Maiden 1988, for example) and male/female solidarity which is evident in both song lyrics (‘Symptom of the Universe’, Black Sabbath 1971, for example) and in band line ups (Arch Enemy, Lacuna Coil, Nightwish, Cradle of Filth, for example).
NWOBHM. For example, there is prominent use of the Phrygian mode, and flat 2\textsuperscript{nd} intervals (Black Sabbath and NWOBHM), double-kicks and trem-picking, (Venom and Judas Priest) down-tuned guitars, (Black Sabbath and Venom), sequences power-chords (Black Sabbath and NWOBHM), and death growls (initiated in the rabid vocals of Motörhead and Venom).\footnote{It was another Birmingham band, Napalm Death, who fully devised this technique.}

**Figure 195**

Arch Enemy: ‘We Will Rise’ from *Anthems of Rebellion* 2003)

Tear down the walls  
Wake up the world  
Ignorance is not bliss  
So fed up with second best  
Our time is here and now

I am the enemy  
I am the antidote  
Watch me closely  
I will stand up - now

We will rise  
Rise above

Stereotype Fools  
Playing the game  
Nothing unique  
They all look the same  
In this sea of mediocrity  
I can be anything  
Anything I want to be

We will rise

(Source <www.Darklyrics.com>)

This chapter then, has been an interesting and enlightening journey that started out with the intention of making connections between Black Sabbath and the generic forms that they initiated, with the seemingly (and arguably) most important bands (in retrospect) who followed on in their wake. Whilst neither Motörhead, Venom, Diamond Head, Judas Priest nor Iron Maiden were in complete imitation of Black Sabbath’s syntax and aesthetic, they all developed some musical aspect of Black Sabbath’s design and all of them, in some way, amplified the anti-patriarchal rage initiated by Sabbath. This is
found in both lyrical and musical codes such as rabid vocalisations, frenetic pace, and double-bass-drum techniques and the beginnings of blast-beats. Additionally, whilst Venom and Motörhead steered heavy metal into new levels of raw and base aggression, Judas Priest, Diamond Head and Iron Maiden developed a more polished rhetoric in guitar techniques and structuring, all of which provided the raw material for the maturing process that has marked the 1980s to present day.
CHAPTER 5

‘AMEN’

ASSIMILATION AND STABILITY

This final chapter seeks to highlight the ubiquity and perpetuation of the coding established in the works of Black Sabbath and the NWOBHM which has become the core of heavy metal syntax. This evidence is presented by reference to representative tracks from a cross section of metal bands and also a small number of minor case studies. I have combined these illustrations with brief references to earlier discussions in order to (a) amplify my arguments, (b) more fully illustrate connections with earlier developments, and (c) briefly summarise the salient points of the research.

Earlier chapters in this thesis highlighted the way in which Black Sabbath, by 1969, had devised a distinct and unique sound that was based on not only key intervals, modal lines and episodic structures but, significantly, angry performative styles and techniques that included riffs based on sequences of 5th/power chords and down-tuned guitars. Having discovered the rich sonority of this new timbre, Tony Iommi soon began to experiment with radical down-tunings, moving on increasingly from the initial Eb tuning of their early live gigs to even darker sounding metal. By the third album, Master of Reality 1971, Sabbath were tuning their guitars three semitones lower than standard pitch to C#. This was highly significant and exemplified in tracks such as ‘Children of the Grave’, ‘Lord of This World’ and ‘Into the Void’ (all 1971).

Journalistic writers have often struggled to define this timbre, recognising the sound as unique yet only able to describe it in adjectives such as ‘dark and stark’. For example, the following is a quote from a recent Classic Rock article discussing the importance of Black Sabbath’s Master of Reality (1971):

Every song just leaves you stunned at the musicianship and heaviness. It’s very dark, very stark, yet also uplifting (Classic Rock Issue 86 November 2005: 23).
The 'darkness and starkness' that comes from the combination of a low-tessitura timbre, 5th chords and distortion that Sabbath had tapped into, finds its precedent in film scores and classical music. A notable example is found in the work of Dmitri Shostakovich. Shostakovich was, by all accounts, immensely unhappy for much of his life. This seems to have been due to a combination of factors including, significantly, his dismay at the Russian Communist restrictions on his music, his criticism of the regime and the ultimate shame and embarrassment at reluctantly joining the party in 1960. In the same year he wrote his String Quartet No. 8 Op. 110; this is considered a 'dark' work and one that reflects his immense unhappiness. There appears to be a correlation between the musical devices employed by Shostakovich in this work and those employed by Black Sabbath in their early works. For example, for over half of the piece Shostakovich employs long sustained chords in the 'cello, viola and violin 2 parts based on the lowest open strings of each instrument: 'cello = C, Viola = C, Violin = G. Additionally, this low string tessitura is combined with an emphasis on the interval of a perfect 5th. The significance of this is found in the way Shostakovich omits the 3rd of the chord (here Eb in chord/key of C minor) creating a double pedal based on the interval of a bare 5th and thus contributing to the establishment of this interval as a tension builder.

It would thus appear that Black Sabbath were drawing on such established techniques in the development of their own sound. Furthermore, the adoption of the 5th chord by Black Sabbath to their satanic/occult aesthetic takes on further significance when considering its implicit association with the medieval compositional method of 'organum' which, arguably, further contributes to the distinctly gothic character of Black Sabbath's sound world.

In Vol 4 1972, Iommi began to use idiomatic chord shapes normally constructed from other open string roots such as A but with the C# tuning, this produced an original timbre rooted in F# (for example, 'Wheels of Confusion'). By 1973 (Sabbath Bloody Sabbath) Iommi had taken the concept one step further by lowering the 6th string to C#

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2 Standard harmony text books have consistently promoted the prohibition of consecutive 5ths and the omission of the 3rd. The effect produced by consecutive 5ths and omitted 3rds are considered 'ugly' (e.g. Keighley in his *Harmony* 1914 Chapter 2:10)

3 A method of composing that allows for the free movement of parallel 5ths and precedes the tonal system.
by one tone to give the lowest note as B (for example, ‘Killing Yourself to Live’). This was a highly significant moment as it set the precedent for much modern metal.

In fact, a survey of some of the common tunings used by modern metal bands reveals the ubiquitous influence of those early developments by Black Sabbath. The following list is representative of the various factions of metal and is given only as an indication of that ubiquity.

Napalm Death: C# standard tunings

System of a Down: C standard and dropped C tunings

Arch Enemy: Mostly C standard tunings and some B tunings

Machine Head: Dropped C tunings, B Standard tunings, dropped B tunings

Linkin Park: Mostly C# (standard and dropped) tunings and some Eb tunings

Sepultura: B tunings (standard and dropped)

Carcass: Dropped C and B tunings

At The Gates: Dropped C Tunings

Rammstein: C-Eb standard tunings

Killswitch Engage: Dropped C Tunings

Chimera: Dropped C Tunings

Slayer: Eb standard Tunings

Slipknot: B – C# standard Tunings

Pantera: Dropped D Tunings

Black Sabbath’s adoption and manipulation of specific intervals was of equal importance in moulding a musical syntax to enhance and mirror the satanic/gothic image of Butler’s lyrics. The combining of angry performative techniques with such intervals, arguably, contributed significantly to their objective of ‘scaring the whole
planet with music'. Of particular importance were the tritone (CD:08-16) and flat 2\textsuperscript{nd} (CD:17-24).

Black Sabbath initiated this process when they featured an unresolved tritone as the main riff of track 1 of their debut album ‘Black Sabbath’ \textit{(Black Sabbath 1970)} (Fig 72. CD:08) where the ostinato repetitions of this interval and subject matter leave the listener in no doubt about the musical and lyrical intentions of the band. The early satanic connotations of this interval as used in 1970’s ‘Black Sabbath’ is balanced by a more conservative approach in 1975’s ‘Symptom of the Universe’ (Fig. 93, CD:09) where the tritone enhances the tense and mystical world where those suffering under the fear of a futuristic ‘electrifying enemy’ find hope in the pre-Christian Wiccan world of ‘Mother Moon, she’s calling me back to her silver womb’. A more prominent association with war is found in ‘Children of the Grave’ 1971 (Fig. 85).

It is important not to underestimate the importance of this interval to the syntax of heavy metal riffing. Heavy metal bands across all decades have adopted the tritone and as a key element in the structuring of riffs and in so doing have contributed to the establishment of heavy metal coding by the perpetuation of its appearance. Only wider listening can fully illustrate this but the list below indicates something of that ubiquity.


\textbf{Metallica:} ‘The Frayed Ends of Sanity’ 1988

\textbf{Napalm Death:} ‘Deceiver’ 1987

\textbf{Celtic Frost:} ‘Dethroned Emperor’ 1984


\textbf{The Haunted:} ‘Abysmal’, ‘Liquid Burns’ and ‘My Shadow’ 2004;

\footnotesize{\textsuperscript{4} Sutcliffe 2005: ‘Children of the Grave’: ‘How Hammer Horror movies, 12 bar blues, the first Led Zeppelin album and their own “dismal, polluted” hometown gave rise to Black Sabbath’ found in \textit{Q Classic} 533.}


Arch Enemy: ‘My Apocalypse’ (CD:16) and ‘Out for Blood’ (central riff) (both 2005)

Megadeth: ‘Take No Prisoners’ 1990

Bolt Thrower: ‘Cenotaph’ 1991 (central riff)

Chimera: ‘Pictures in the Gold Room’ 2003

Lacuna Coil: ‘1.19’ 2001 (heard in the riff voicing)

At The Gates: ‘Nausea’ (CD:12) 1995

In the same way, the flat 2nd has been consistently adopted by heavy metal bands as a key element in the writing of guitar riffs to become a major signifier of heavy metal syntax (CD:16-24). This interval, like the tritone, is also important to the angular nature of heavy metal riff writing where tritones and other leaps are followed by flat 2nds in the creation of a distinct form of riff construction (Fig. 88 and Fig. 97 for example) found in many factions of metal from Black Sabbath to Lamb of God.

The established associations of the flat 2nd as a tension builder, like the tritone, was exploited by Black Sabbath in the merging of gothic imagery with musical sound. Furthermore, the development of the flat 2nd as a major building block in heavy metal is one that has been perpetuated and extensively explored by subsequent metal bands of all decades. For example, the use of such flat 2nd figures was important to the design of Venom (e.g. ‘Black Metal’ 1982) and developed in a very detailed way in the hands of Metallica (for example, ‘Master of Puppets’ 1986). Throughout the 1980s, 1990s and 2000s combinations of flat 2nds, within the context of down-tuning, sequences of power-chords, etc, remain an important feature of the heavy metal syntax and the evidence to support this is substantial.

I have listed several examples below, again as an indication of the ubiquity of this vital building block, although it should be noted that examples abound throughout the whole
repertoire of the heavy metal genre. Again, illustrations refer to the bands most frequently exemplified in this thesis.

Nightwish: ‘Slaying the Dreamer’ 2002

Cradle of Filth: ‘Gilded Cunt’ (CD:31) and ‘Nemesis’ 2004

Lamb of God: ‘One Gun’ 2004


Trivium: ‘Rain’ and ‘Pull Harder on the Strings of Your Martyr’ (both 2005)

The Haunted: ‘Liquid Burns’ 2004

System of a Down: ‘This Cocaine Makes Me Feel Like I’m on this Song’ 2005

Linkin Park: ‘Points of Authority’ 2000

Arch Enemy: ‘Heart of Darkness’ 2002 (CD:22)


Napalm Death: ‘Scum’ 1987

Chimera: ‘Implements of Destruction’ 2003

Sepultura: ‘Roots Bloody Roots’ 1996 (CD:20)


The development of riffs based on combinations of tritones and flat 2nds in the hands of Black Sabbath not only inform the construction of riffs from sequences of power-chords, but also the complex monophonic riff writing that has become an important feature in heavy metal syntax (e.g. CD:25-32). Metallica’s ‘Master of Puppets’ has already been cited and, in addition, other examples include Slayer ‘Altar of Sacrifice’ 1986 (central section), Megadeth ‘Take no Prisoners’ 1990, the Haunted ‘Liquid Burns’
A further marker of heavy metal syntax is the use of modes. Where rock and hard rock bands maintain clear links with the blues and rock and roll by frequently basing their syntax on the blues, pentatonic minor and pentatonic major scales, heavy metal, post Black Sabbath, privileges the use of modes in both melodic and riff constructions. Black Sabbath initiated this trend by abstaining from use of the blues and pentatonic major scales. Instead, besides using the pentatonic minor scale, they frequently utilised modes in both riff writing and soloing. This included frequent use of the Aeolian mode, occasional (albeit significant) use of the Dorian and Mixolydian mode, and whilst the Phrygian mode was not used, the emphasis on the flat 2nd interval (being the first two degrees of the Phrygian mode) used in many Sabbath numbers, provided more than a hint of that mode and arguably pointed the way to its extensive use by later metal bands.

The way in which Black Sabbath toyed with the flat 2nd and Aeolian lines was highly significant in pointing the way towards a style of riff writing that freely juxtaposes various modes. For example, 'Enter Sandman' 1990 by Metallica combines various riffs all originally suggested in the work of Black Sabbath. The main hook features a tritone figure followed by an Aeolian power-chord riff, whilst the verse riff combines the same Aeolian power-chord figure with a flat 2nd Phrygian inflexion. 'Dead Eyes See no Future' 2003 by Arch Enemy begins with fast moving flat 2nd figures and Phrygian mode riffs which is balanced against the Dorian mode guitar hook of the 'dead eyes see no future' section.

Through extensive listening during my research I have observed that the use of modes, particularly the Phrygian mode, in riff writing becomes a vital feature of the heavy metal syntax. For example, 'Silent Wars' 2003 by Arch Enemy has an opening Phrygian riff that leads to a chromatic bridge. The initial riff returns for the vocals and this is followed by the second section theme which has sustained power-chords. This has an angular shape that covers over an octave of the Phrygian mode passing through a flattened 5th on the way to create a tritone within the Phrygian whole. ‘Dark Chest of Wonders’ 2004 (CD:41) by Nightwish features a constant shift of contrasting modes that is typical of their style. The opening Phrygian guitar riff is both idiomatic and grounded in extreme metal stylisations with down-tuned, palm-muted, percussive timbre and angular intervals. This is contrasted with orchestral keyboard and vocal timbres that
feature Aeolian and Mixolydian figures. In fact, it would appear that the multi-sectional work of heavy metal relies on the shifting of modal centres and types to maintain colour and contrast. Nightwish represent such in the less extreme side of heavy metal whilst Arch Enemy do the same with death metal and Machine Head with the more traditional/mainstream heavy metal (for example, ‘Imperium’, 2003).

Episodic structuring in itself has become an important aspect of heavy metal coding and once again its roots are found in the work of Black Sabbath. Right from the outset Sabbath established pseudo-orchestral arrangements as the framework around which they organised and presented their contrasting and shifting themes. Those themes, as discussed earlier, were designed to be theatrical and give musical colour to their anti-Christian and anti-hegemonic lyrics. For example, the tritone ostinato figure of ‘Black Sabbath’ is followed by a second section that completely contrasts with the ponderous, doom-laden first section.

This was a highly significant track in that it broke with the verse/chorus and 12 bar conventions of most other rock and pop music created at the time and furthermore, this concept was not a one off peculiarity, it became a standard method of structuring numbers in heavy metal. Black Sabbath themselves were to develop and radically extend this concept as exemplified in ‘War Pigs’ 1970 which is equally programmatic but contains as many as nine contrasting themes. Those themes feature both instrumental and vocal sections and a variety of riffs and modes. (This was analysed in Chapter 2).

Whilst Black Sabbath were not the first to utilise multi-sectional forms of structuring (e.g. 60s progressive rock) they nevertheless seemed to provide a new context for such as a means to convey the drama and theatre suggested in their gothic and anti-war aesthetic, and also one that could accommodate the dramatic mood changes demanded by the text and syntax of their themes. It is easy to trace the significant influence of Black Sabbath in this respect. For example, evidence abounds across the spectrum of heavy metal and a number of key examples are included below.

Before looking at these illustrations, however, I should remind the reader of instances where Black Sabbath’s structural developments have not impacted so strongly; for example, as in some of the nu metal numbers where there is an embrace of pop-based structures such as verse and chorus. A notable illustration here would be ‘Bodies’ by
Drowning Pool 2001 (CD:14). This track was referred to at the beginning of Chapter 2 as embodying key features that pointed to the legacy of Black Sabbath and this is certainly true in all respects other than structure. For example, the dominant features of this ‘moshing anthem’ are the down-tuned, percussive guitars, tritone riff of the main theme, flat 2\textsuperscript{nd} riff of the second theme and rabid vocals. However, the structuring here amounts to, what is essentially, the equivalent of verse, chorus (‘bodies’ anthem) and middle 8. Thus, nu metal has all the syntax of heavy metal but is softened by the use of its easy-to-follow structure. The antipode of multi-structural design is found in the early experiments of grindcore bands such as Napalm Death and Nuclear Assault where short blasts of ‘white noise’ challenge the need for any form of structuring. Such experiments however, arguably amounted to nothing more than a novelty:

So, whereas there are exceptions to the extended structures and dramatics of Black Sabbath’s legacy, most other forms of metal do use such arrangements as the normal template for structuring music. This is first seen in the New Wave of British Heavy Metal; Judas Priest\textsuperscript{5} and Iron Maiden not only maintained aspects of extended structures but also adopted/developed the use of classical and rhetorical devices in the use of twin-guitar harmonies and pseudo-operatic vocals. The vocal dexterity and range of Rob Halford provided a new means of expressing the drama of heavy metal’s themes and so contributed to the developments of programmatic writing and performance in heavy metal.

Where Priest and Maiden developed heavy metal by new levels of complex structuring and the use of rhetorical devices, Venom developed a sonic world that very much amplified the gothic horror, theatrical sound of Black Sabbath whilst maintaining the multi-sectional format. ‘Countess Bathory’ 1982 is based on a well-known, partly factual, partly mythological, Sixteenth Century story about one Elizabeth Bathory, a serial killer, who purportedly bathed in the blood of virgin girls\textsuperscript{6}. The three main

\begin{footnotes}
\item[5] It should be noted, as discussed in Chapter 4, that Judas Priest developed a more mainstream rock sound around 1979 marked by such anthemic singles as ‘Take on The World’ and ‘Evening Star’ (both 1979).

\item[6] Elizabeth Báthory (married Elizabeth Nádasdy; Báthory Erzsébet in Hungarian, Alžbeta Bátoriová-Nádasdy in Slovak, August 7, 1560 - August 21, 1614), the Bloody Lady of Cachtice, was a Hungarian countess. She is considered the most famous serial killer in Slovak and Hungarian history. She spent most of her life at the Cachtice Castle. She and four collaborators were accused of torturing and killing numerous girls and young women (20,000 victims, depending on the source). In 1610, she was imprisoned in solitary confinement, where she stayed until her death four years later. Her nobility permitted her to avoid an immediate execution. However, her alleged collaborators were executed.
\end{footnotes}
themes strongly contrast and mirror the gothic drama of the story and are represented musically by a syntax constructed from Sabbathian devices such as tritones, flat 2nd and modal riffs.

The structural and programmatic legacy of Black Sabbath continues through the following decades up until the present day. Metallica (for example, ‘Master of Puppets’ 1986) and Machine Head (for example, ‘Imperium’ 2003) represent the way in which the mainstream of heavy metal has maintained the importance of multi-sectional structuring and strongly contrasting programmatic elements. Other bands have magnified the drama within those structures. For example, Cradle of Filth have established a tradition of producing thematically based albums that are gothic and dark in the extreme. Their image (leather, studs, spikes, Nu Rocks and corpse paint) reflects this same extreme gothic aesthetic, and musically the drama is created by a mix of virtuostic techniques such as double-kicks, blast-beats, trem-picked riffs and an extensive range of vocal techniques that are employed by Danni (Davey) Filth. These elements are merged with those established by Black Sabbath (i.e. tritones, flat 2nds, angular intervals, down-tuned guitars, exclusive use of modes, etc) with the controlled use of gothic keyboard timbres (for example, icy synth pads, orchestral timbre, heavily reverbed choral sounds). The latter keyboard timbres add an important element of mystery and other worldliness to the syntax.

A representative example of Cradle of Filth’s output is found in ‘Cruelty and the Beast’ 1998. The album as a whole divides into parts and sections that tell the story of Elizabeth Bathory in fine detail and the musical representation here is highly programmatic. Part 8, ‘Bathory Aria’, is itself divided into sections, ‘Benighted Like Usher’, ‘A Murder of Ravens in Fugue’ and ‘Eyes that Witnessed Madness’. Further contrasts in the work of Cradle of Filth are established by the inclusion of traditionally sung female vocals for certain sections of their numbers (e.g. ‘Nymphetamine’ (2004) sung by Leaves Eyes’ Liv Kristina).

Other bands, such as Nightwish, have sought to build on the pseudo-orchestral work of Black Sabbath and Judas Priest by developing a style that may be termed ‘symphonic

Various legends about her life, including the idea that she bathed in or drank the blood of servant girls, are thought by some to have been the origin of numerous vampire myths, the Dracula story, and the trope of the sexually sadistic vampiress in particular. Source- <www.wickapedia.com>
metal'. This label seems to make sense in a number of ways. For example, the pseudo-orchestral and multi-sectional structures established by Black Sabbath are merged with dominant orchestral and keyboard sounds that are similar to those heard in Cradle of Filth. Their choice of Tarja Turunen, a trained classical singer, as vocalist, builds on the ersatz classical vocals of Robert Halford by introducing a true operatic voice into heavy metal. When all of these elements are combined with the musical syntax and drama of Black Sabbath, Nightwish display their very unique sound world.

For example, ‘Stargazers’ 1998 has sections that contain orchestral sounds from the keyboard, angular intervals, twin-sequenced instrumental harmonies, sequenced power-chords, double-kicks and operatic vocals, all of which are testament to the founding importance of Black Sabbath and Judas Priest. ‘Pharaoh Sails to Orion’ 1998 clearly pays homage to the atmospheric opening of Black Sabbath’s ‘Black Sabbath’ 1970. The tolling bell and slow paced tritone of the opening develops into a frenetic paced metal extravaganza featuring double-kicks, (further) tritones, angular intervals, sequences of power-chords. The changes of meter contribute to the tense atmosphere of the music whilst the deep gothic chants of the male voice contrast vividly with alternating operatic vocals of Turunen.

There has been a tendency in modern metal, developed by bands such as Fear Factory, Machine Head and Trivium, to highlight the mood changes from one section to another by stark contrasts in vocal timbre where death growls and screams suddenly change to traditional singing. This appears to be a new way in which metal bands are attempting to combine mainstream and extreme metal techniques. Examples are found in ‘Pull Harder on the Strings of Your Martyr’ and ‘Gunshot to the Head of Trepidation’ (both Trivium 2005).

The importance of the NWOBHM bands to such developments was also crucial in bringing about new, technological transformations to the central codes of heavy metal. It is significant that the bands at the centre of those developments, Judas Priest, Venom, Iron Maiden, Motorhead, Diamond Head, were, like Black Sabbath, from working class, industrial areas of the country who clearly empathised with the anti-Christian/anti-patriarchal backlash embodied in the music and aesthetic of Black Sabbath. The same narrow life options that drove Black Sabbath to develop angry performative styles of music and lyrics that combine to censure the hegemony imposed by state and church, seemed to similarly drive the aesthetics of the NWOBHM.
The NWOBHM bands, then, who shared that same background and disposition, found more ferocious ways of expressing those sentiments, not least through their development of new percussive devices such as double-kicks and rapid back-beats (significant in being a precursor to the blast-beat). The trem-picking technique, associated with extreme metal, works in tandem with those drumming techniques and represents a more aggressive style of guitar playing. Additionally, rabid vocalisations were introduced as new and relevant ways of expressing the rage contained within the lyrical themes.

This sense of aggression allied to musical techniques is also evidenced in Venom, Motörhead and Judas Priest. ‘Dissident Aggressor’ (1977, Judas Priest) (CD:51), ‘Overkill’ (1979, Motörhead) (CD:52) and ‘Black Metal’ (1982 Venom), for example, all represent major developments in double-bass-drum techniques. Building on the work of Deep Purple and Nazareth, these three bands brought new levels of, not only, aggression but also technical polish to this practice, culminating in innovative levels of technical accomplishment as most factions of metal embraced double-kicks as a central feature of their sound (CD:51-57). Examples abound in the work of bands such as Arch Enemy, Lamb of God, Chimera, Cradle of Filth, Trivium, Slayer and Machine Head. Double-kick work in bands such Nightwish, Metallica and Lacuna Coil (for example) is not as ubiquitous as the latter but still rely on this technique as a major element of their sound.

An equally important drum technique that has extensively informed the work of heavy metal is the blast-beat (CD:58-64). Both Motörhead and Judas Priest pushed the speed of the standard rock ‘back-beat’ to new levels of tempo and laid the foundation, during the late 1970s, for the emergence of the blast-beat. This represents a further technique developed by heavy metal bands, intensifying the angry performative practice initiated by Black Sabbath, and further developed at the hands of the NWOBHM bands. Examples, in addition to those given in Chapter 4, may be heard in the work of Dark Tranquillity ‘The New Build’ (2005) (CD:63); Lamb of God ‘Blood of the Scribe’ (2004) (CD:62); The Haunted ‘Liquid Burns’ (2004); Arch Enemy; ‘Bury Me an Angel’ 1996; System of a Down ‘Jet Pilot’ 2001; Cradle of Filth ‘The Promise of Fever’ 2003 (CD:61); Napalm Death: ‘Deceiver’ 1986/87 (CD:58); Trivium ‘Departure’ 2005; Slayer ‘Sex, Murder, Art’ 1994 (CD:59) and Chimaira ‘Overlooked’ 2003.
The development of double-kicks and blast-beats over the last two decades has broadened the concept initiated by Walser (Walser 1993: 57-107) where he discusses, in Chapter 3 of *Running with the Devil*, heavy metal appropriations of classical virtuosity. Walser’s discussion of this topic highlights the way in which heavy metal guitarists, starting with Eddie Van Halen, developed new virtuostic performative techniques that became subsumed within the heavy metal genre. In fact, the drumming techniques introduced by Judas Priest, Motörhead and Venom have become, arguably, much more ubiquitous to heavy metal than virtuoso guitar solos. The virtuoso guitar in heavy metal is not simply confined to soloing and from Metallica onwards, I suggest that both trem-picking and the complexity of the riffs themselves represent new forms of guitar virtuosity which have equalled the importance of the improvised solo within the world of heavy metal.

In fact, I would argue that the improvised guitar solo has become superfluous to heavy metal. Whereas virtuostic soloing remains important to bands such as Arch Enemy and Trivium, it is the timbre, syntax and aesthetic that remain as the core elements of their sound. Bands such as System of a Down, Cradle of Filth and Machine Head are testament to the unessential nature of virtuostic solos to metal; here the same syntax that marks the core sound of (for example) Arch Enemy clearly identifies the latter bands (for example) as belonging to the heavy metal genre with only minimal or no soloing. This is not the case with complex riff writing and high-speed drumming techniques however. Black metal (for example, Dimmu Borgir, Immortal and Cradle of Filth), death metal (for example, Arch Enemy, Bolt Thrower and Lamb of God) and the various factions of mainstream metal (for example, Machine Head, System of a Down and Trivium) all depend upon double-kicks and blast-beats. In fact, a hypothetical removal of all bands that now use these extreme-drumming techniques would result in a very sparse heavy metal population.

Additionally, Walser suggests in his chapter that heavy metal musicians/composers find inspiration in classical music beyond that of virtuostic showmanship:

> The history of American popular music is replete with examples of appropriation “from below” – popular adaptations of classical music. As I discuss examples drawn from heavy metal, I will be describing a number of ways in which classical music is being used, all of which have antecedents in other 20th century popular music. The sorts of value popular appropriators find in classical music might be grouped
The influence of classical music extends also to the legacy of Black Sabbath's pseudo-orchestral structuring. As discussed earlier, this phenomenon has influenced the work of many subsequent metal bands and so underlining the extent to which heavy metal has assumed this practice. Here the highly contrasting episodic structures of classical music have become a dominant feature of heavy metal forms. In my earlier discussion I highlighted the work of Cradle of Filth and Trivium (amongst others) and in order to further illustrate this point I offer two more references from these bands. From these illustrations, I hope to suggest the much wider relevance and influence of classical music, which extends beyond the rhetoric and harmonic sequencing illustrated by Walser.

The musical drama and vocal dialogue of Cradle of Filth has certain resemblance to classical opera where the music is dramatised to fit a story line. 'Nymphetamine' 2004 illustrates well the way in which vocalist Dani Filth uses a variety of vocal timbres to create widely contrasting moods to fit the lyrics. This is mirrored musically by equally contrasting instrumental parts where tempo, metre, riffs and drumming techniques play with contrasting emphases of keyboard and guitars. This is similar to the techniques used in many Romantic operas where the dialogue constantly shifts from character to character and musical devices (key and tempo changes, rhythmic and melodic variation) develop along with the changing mood of the plot and characters (for example, Rigoletto by Verdi 1851). The difference with 'Nymphetamine' and Cradle of Filth generally, is that Dani Filth alone creates all of the contrasting (pseudo) characters by moving from death growls to banshee wails and many other timbres between those two extremes. Additionally, further variety of vocal timbre is achieved by the inclusion of a female vocalist.

‘Nymphetamine’ illustrates these techniques well. The overall structure here is built on a Ternary Form framework much in the same way as Romantic composers exploited Ternary Form as a vehicle with which they could play with extremes of contrast. The basic principle behind this was to create contrasting moods between the A and B themes

7 The following quote from <www.music-with-ease.com/verdi-rigoletto.html> is offered in support of my argument: “The magnificent quartet, "Un di, si ben rammento mi," sung by Rigoletto, Gilda, the Duke, and Maddalena, is often remarked upon by critics as combining the most diverse emotions into a powerful ensemble. Even today it is a model of concerted writing. Here, and in other places, Verdi reached a level of art which he had never before attained, and which, indeed, he did not touch again until twenty years later in "Aida." <www.music-with-ease.com/verdi-rigoletto.html>
followed by a return of the A theme. This was particularly popular with composers of piano miniatures (for example, Greig ‘Waltz in G’ from *New Lyric Pieces Op.38* 1883). The contrast between the two sections of this piece is described in the *Rhinegold Dictionary of Music and Sound* 2001 as follows:

Introspection is suggested by the mournful Aeolian melody of the Poco Allegro (Bars 1-16) while the Presto bars 17-37) expresses a more flighty sensibility enhanced by piquant chromaticism and cross rhythms. So in this case the central episode contrasts in key, thematic material and mood... (*Rhinegold Dictionary of Music and Sound* 2001: 313)

The same principle also informed many orchestral works of the same period. For example, the second movement of Dvorak’s *Symphony no. 9 in E minor* 1893, features a plaintive cor anglais melody, slow tempo, wide intervals and overall gentle sound in the A section which contrasts vividly with the faster tempo and swirling string melodies of the B section before returning to a curtailed recapitulation of the A theme.

With ‘Nymphetamine’ the A section is sub-divided into episodes featuring all of the metal devices discussed above, constantly changing riffs, and a wide variety of drumming techniques and vocal timbre. The B section too is sub-divided but has a slower tempo and softer approach enhanced by the mystical and melodic vocals of Liv Kristina. Here the ethereal female vocals play out a dialogue with the more restrained rabid vocals of Dani Filth, while changes of tempo and counter melodies from the guitars add touches of contrapuntal complexity to the arrangement. Finally, there is a return to the A theme (albeit curtailed by the omission of some of the sub-themes).

A further example of classical structuring is found in the track ‘Gunshot to the Head of Trepidation’ 2005 by Trivium. Here, the music is framed by a Binary Form structure and within those two highly contrasting themes there are sub-themes that progress by variational development. Although not in the same textbook format, such structuring and development is mildly redolent of the Baroque dances of Bach and Scarlatti where the Binary form structure allowed the development of thematic and tonal variation to weave the dynamics of the piece. ‘Gunshot to the Head of Trepidation’ is build around an A section that features rabid vocals and episodes that are variants of the opening riff. This opening riff is first heard as a twin guitar theme, each guitar contributing a monophonic riff that works in harmony and presented in slow sustained semibreve values. The second episode of the A theme (which returns numerous times in the
manner of a rondo theme) utilises the same notation but with dotted crotched/quaver rhythms; the riff is punched out with double-kick fills from the kit. A third episode that links with the first is based again on twin-guitar harmonies but presented in a faster tempo. Here, an Aeolian Trichord, played by bass and power-chords, pre-empts the thematic material of the B section. A fourth episode has fast moving twin-harmonies against sustained semibreve note values and is related to the opening.

The B section instantly assumes a faster pace with power-chords that are centred on an Aeolian Trichord pattern and the singer switches to melodic vocals, thus creating a sudden and vivid contrast to the A section. The B section features variants of the opening Aeolian Trichord that alternate with other contrasting episodes. Variations include halving the back-beat values, while the second half of the instrumental solo (twin-harmonies) are based on the same pattern supplied by the bass, and finally, by the riff played in outline (power-chords) while the audience (at a live gig) chant ‘hey’ in time to the back-beat. A second episode features an extended guitar solo played over a two-part riff. The first part of this riff is Phrygian with a tail that is redolent of blues-rock. The second part of this riff is a chromatic figure that becomes a riff in its own right as the solo proceeds.

The relevance of classical music to heavy metal is a huge topic worthy of research in its own right and Robert Walser’s own interrogation broke new and important ground which opened the door to a complex topic. Furthermore, I hope that my own research has opened that same door a little wider towards further interrogation.

Whilst the high-speed drumming techniques introduced by the NWOBHM added new levels of aggression that uniquely combined with the rhetorical devices and virtuostic innovations of guitarists, the development of rabid vocalisations added new levels of baseness to the heavy metal palette. By the development of this technique, heavy metal vocalists were also now able to contribute to the angry performative techniques already established by guitarists and drummers. The resultant mix of rabid vocals, down-tuned and heavily distorted sequences of power-chords and high-speed drumming techniques created a new level of intensity with which heavy metal bands were able to fire the broadside of their anti-hegemonic messages.

Of the major authors on heavy metal, only Deena Weinstein offers a brief recognition of the presence of rabid vocalisations in heavy metal (Weinstein 2000: 288-289). Here
Weinstein (within a rare paragraph on death metal) draws attention to the vocal style of death metal bands, describing the effect as:

...electronically transfigured vocals that require phrases like 'gargling with acid with razor blades' to give some idea of their sound (Weinstein 2000: 288).

This description is somewhat erroneous however, For example, in this phrase Weinstein seems to be referring to the death growls of death metal (e.g. Glen Benton of Deicide); but these vocal techniques are not 'electronically transfigured'. The techniques that death metal vocalists have developed in order to achieve this timbre are not only produced acoustically from diaphragm technique and the natural voice, but require dedicated training and practise to achieve and maintain. Furthermore, her analogy, 'gargling with acid with razor blades', to describe what she hears is subjective in the extreme.

The 2000 Revised Edition of Deena Weinstein's 'Heavy Metal', from which the above is taken, includes a new chapter (the original work was produced in 1991) on heavy metal in the 1990s. For a chapter that seeks to inform the reader of developments in heavy metal during the 1990s, her brief statement about death metal vocals is surprising in that it does not, at least, recognise both the ubiquity and timbral variety of rabid vocal forms within heavy metal as a whole. The fact that there are many timbres employed in most forms of metal, indicates a need to move beyond the confines of Weinstein’s statement. Having traced the origins of rabid vocals from the pained monotone, punk influenced vocals of Lemmy (Motörhead) and Cronos (Venom), I then followed the development of that style as it transformed, eventually leaving behind any traces of melody or pitch but intensifying the anger and brutality of its delivery. A natural part of the process in this transformation was the varied timbre that developed as it influenced and informed, by the 2000s, the work of most forms of metal.

The low tessitura death growls of Deicide’s Glen Benton (CD:50)8 (for example, ‘Conquered by Sodom’ 2004), are frequently exaggerated by the use of double-tracking. Other tracks by Benton double-track deep growls with high screams (for example, ‘Fuck Your God’ 2004). The roots of this style remain unclear but could be related to Black Sabbath’s use of the ‘Iron Man’ voice at the beginning of ‘Iron Man’ 1970 (this was electronically transformed) or even the voice of the possessed child ‘Regan’ in the

8 Although not a Deicide track, it is sung by Benton and is representational of his style.
horror film ‘The Exorcist’ 1973. Certainly, UK Birmingham Bands Napalm Death and Bolt Thrower, in the mid 1980s, appear to be the first to have developed this technique.

Other metal bands such as Lamb of God (Florida metal scene) favour a more mid-range approach that moves away from the redolent horror style of Benton and focuses instead on strained, tortured and venomous rap. Swedish death metal allows some shaping of the growls by undulation of the lines (for example, Arch Enemy ‘Savage Messiah’ 2001 and the Haunted ‘Bloodletting’ 2003). Black metal band Cradle of Filth, as discussed earlier, use a wide range of rabid vocals from deep growls to high pitched shrieks in order to magnify the dramatics of their music.

There has been a sweeping move in recent years by a number of high profile metal bands to develop a more eclectic style and mix rabid vocals with traditional singing. Notable bands at the forefront of this process are System of a Down (for example, ‘Prison Song’ 2001), Machine Head, (for example, ‘Imperium’ 2003) Trivium (for example, Gunshot to the Head of Trepidation’ 2005) and Opeth (for example, ‘Demon of the Fall’ 1998).

The coding of modern metal therefore is a collage of syntactical devices and techniques formed from varying combinations and homologies of those devices and techniques that can be identified as originating with either Black Sabbath or the NWOBHM bands featured in this discussion. For example, the track ‘Imperium’, mentioned above, from Machine Head’s 2003 album Through the Ashes of Empires, is a heavyweight, multi-sectional number lasting just under seven minutes in duration. The Episodic structuring of this piece has its origins in the work of Black Sabbath in numbers such as ‘War Pigs’ 1970 and the extreme complexities of inner detail within those episodes seem to have their roots in the works Iron Maiden (e.g. ‘Aces High’ 1984). The angry performative techniques (rabid vocals, double-kicks, etc) that dominate the number as a whole, are clearly first heard in the work of Venom (e.g. ‘Black Metal’ 1982). The angular riffs of the second section, triplet punches of the third section are clearly influenced by the work of Black Sabbath. Furthermore, the modal lines and frequent flat 2nds, down-tuned guitars and anti-hegemonic lyrics were the building blocks that Black Sabbath used to create their inimitable sound during the first half of the 1970s. Here, Machine Head bring their own unique style to these elements and refashion those building blocks into a modern edifice and yet it was Black Sabbath and the NWOBHM that fashioned
the tools with which Machine Head and all other subsequent metal bands constructed the world of heavy metal as we have come to know it.

Machine Head, arguably, represent the mainstream in metal because their sound is one that balances an even mix of the core syntactical devices that have come to identify the heavy metal genre. With other forms, such as black metal, death metal, thrash metal and nu metal, the process may be seen as somewhat mutational, although, the concept of variable coding may be a more relevant way of explaining variations in the genre. Here, the emphasising and privileging of some devices or events over others refines the sonic fingerprint. For example, all devices, i.e. modal lines, down-tuned guitars, angular riffs, sequences of power-chords, high-speed drumming techniques, rabid vocals, are present but bands emphasise certain of those devices and fade out others in the creation of sub-genre. At other times, new sounds are imported from the periphery such as keyboards (black metal), electronica (industrial metal), and orchestral timbre (symphonic metal) but the dominant sound remains that of metal due to the dominant presence of the key, core codes.

Whilst my analysis does not support Led Zeppelin as progenitors of heavy metal, I do not underestimate the importance of Led Zeppelin to the development of rock music. Their importance, I suggest, is two-fold; firstly, the way in which they re-moulded the blues into an aggressive form of blues based rock (hard rock) and secondly, through the development of an eclectic repertoire (that reflected the members' various interests), they laid the foundation for the way that rock music as a whole would develop over the following decades.

The influence of Led Zeppelin, therefore, in this respect, has been highly significant. For example, a significant number of bands across all decades have developed and maintained the hard rock coding founded by Led Zeppelin, bands whose style depends on the strategic inclusion of blues/rock and roll devices in their key compositions. The ubiquity of this style and the profusion of high profile names who have espoused blues-based hard rock is a reflection of the importance of Led Zeppelin.

AC/DC were one of the earliest and most enduring bands who have exemplified this genre. For example, key works such as ‘High Voltage’, ‘The Jack’, (both 1976); ‘Whole Lotta Rosie’ 1977; ‘Rock and Roll Aint Noise Pollution’ and ‘Back in Black’ (both
1980) utilise precisely the same combination of volume, blues/rock and roll devices and idiomatic keys as those found in the key works of Led Zeppelin listed above. Other notable bands who, over the decades, have maintained the hard rock genre include early Queen (e.g. ‘Tie Your Mother Down’ 1976 and ‘Keep Yourself Alive’ 1973), Bad Company (e.g. ‘Can’t Get Enough’ 1974), Aerosmith (e.g. ‘Dude Looks Like a Lady’ 1987 and ‘Walk This Way’ 1975), Thunder (e.g. ‘Stand Up’ 1995) Guns and Roses (e.g. ‘Paradise City’, 1987 and ‘Welcome to the Jungle’ 1987), Mötley Crüe (e.g. ‘Girls, Girls, Girls’ 1987) The White Stripes (e.g. ‘Seven Nation Army’ 2003), Velvet Revolver (e.g. ‘Slither’ 2004 and ‘Sucker Train Blues’ 2004) Rage Against the Machine (e.g. ‘Killing in the Name of’ 1992 and ‘Bomb Track’ 1992), Electric Six (e.g. ‘Gay Bar’ 2003) and Billy Idol (‘Scream’ 2005).

The Billy Idol track listed above is representative of the perpetuation of such blues based rock. The October 2005 issue of Classic Rock magazine included a DVD celebrating the legacy and the best in current hard rock. The DVD included a copy of the latest release by Billy Idol, ‘Scream’ 2005 and this number is heavily coded with traditional hard rock devices. Such devices, contextualised by Led Zeppelin, are given a 2005 makeover. For example, modern production techniques and Idol’s own personal stylisations seem to imbue the song with a certain amount of pop sentiment and thus represent the way in which hard rock has developed through mutational process. The traditional rock devices are heard in the opening guitar riff which is built from double-stopped, repeated upper string notes and feature the Augmented 4th blue note in its chromatic, blues context. This type of double-stopping figure is typical of the Chuck Berry stylisations adopted by Jimmy Page in Led Zeppelin (for example, ‘Communication Breakdown’ 1969) and Angus Young in AC/DC (for example, ‘Highway to Hell’ 1979). The attack of the riff is powerful and aligns the song with hard rock; the vocals feature pitch inflexions that are standard techniques within blues repertoire (for example, the ambiguous major – minor 3rd play on the word ‘scream’) and the verse/chorus format is constructed around linear harmony (main riffs are based on tonic, sub dominant and flattened leading note).

The driving pulse, attack, linear riffs, harmonic simplicity and blues/rock and roll devices that give ‘Scream’ its character clearly harks back to key numbers from early Led Zeppelin repertoire (such as ‘Communication Breakdown’ 1969) where the
The synthesis of those varied stylisations was first presented, leading to the establishment of the hard rock genre.

The blues or rock and roll devices heard in the other examples above, vary by degree the extent to which they influence the work as a whole. For example, ‘Tie Your Mother Down’ by Queen is built almost entirely from such devices. The main riff is in standard tuning and the idiomatic key of A Major exploits conventional blues figuring. For example, there is a repetitive minor 3rd ‘pull off’ (ligado) produced by pulling the 5th string 3rd fret to the open A string and concluding on the octave A above (string 3 fret 2). The conclusion of this riff, after six repetitions, is based on a series of open string chords (G, D, C9, G/B). The falling minor 3rd and major/minor ambiguity (heard in the juxtaposition of the minor 3rd of the riff and the major tonality of the chords) are typical of the blues. The emphasis on I, IV, V harmony and 12 bar riffs that feature in both bridge and chorus, when coupled with the Chuck Berry-type double-stopping and blues bottle neck work heard in the solo, further heighten the overall hard rock impression.

However, other tracks reveal a mixture of influences where the blues/rock and roll devices that are central to the piece often need to be unpicked from other influences found within the same track. For example, in ‘Walk This Way’ (Aerosmith 1975) the verse vocals are rapped over the main guitar hook which is based on the blues scale. In ‘Dude Looks Like a Lady’ (Aerosmith 1987) the vocals have blues inflexions and the alternating tonic/sub dominant chords use 12 bar riffs. The bluesness of the number, however, is weakened by the inclusion of ‘brass stabs’ (typically used by the horn section in a soul band) and these stabs form an important part of the main hook. In ‘Paradise City’ (Guns and Roses 1987), the heavily chorused, clean, open chords of the intro support the almost ‘gospel sounding’ vocal harmonies where flattened 7ths add a blues feel to the overall sound forming a link with the main riff which is clearly based on the blues scale. In ‘Killing in the Name of’ (Rage Against the Machine 1992), the rabid vocals and dropped D distorted guitar riffs clearly resonate with heavy metal but the main guitar riff includes significant use of a transient 3rd and flattened 7th making clear links with the blues and therefore generating a rather ambiguous style.

The ambiguity of style heard in ‘Killing in the Name of’ is typical of Rage Against the Machine and stems from their position as an eclectic band, they freely borrow from established and highly contrasting genres, i.e. rap, funk, metal and blues rock. There
have always been bands who have developed a unique identity in this way but Led Zeppelin were notable for the way in which they successfully blended and balanced their blues and hard rock developments with other forms of music. In this respect, they were not only highly significant to the development of rock music, but also, in so doing, reflect the distinction between rock and heavy metal which tends to be jealously exclusive.

Bands such as the Foo Fighters reflect the wider rock influence of Led Zeppelin. For example, 'All My Life' 2002 has blues inflexions in the vocal part, a driving heavy rock sound, interplay between the tonic and minor 3rd in the main riff and even some rabid vocal moments. This contrasts sharply with the pop influenced 'Learn to Fly' 1999 which features melodic vocals, clean, chorused guitar chords and verse/chorus format. Whitesnake developed a similar approach during the late 1970s and 1980s. For example, 'Fool For Your Loving' 1980 is a hard rock number that mixes blues devices in both guitar and vocal lines but also includes the use of minor 7th chords. The repeated octave figure that forms the main riff of 'Still of the Night' 1987 combined with the soaring blues vocals is redolent of Led Zeppelin's 'Immigrant Song' 1970 and these two numbers contrast sharply with 'Is This Love' 1987 where the slow tempo, gentle dynamic and pleading vocals imbue the song with the qualities of a ballad. The gentle dissonance of the chorused guitar chords add a slightly ethereal quality to the sound.

The precedent for establishing a rock based eclectic style, therefore, was first heard in Led Zeppelin where numbers such as 'What is and What Should Never be' 1969 allowed Led Zeppelin to contrast, within a single song, various stylistic elements and yet still retain a sense of them being a rock band. This concept was enlarged in 1971's 'Stairway to Heaven' where the episodic structuring allowed for highly contrasting sections that range from the gentle recorder harmonies and picked 12 string guitar chords of the opening, through the moderate beat and minor 7th chords of the central sections, to the concluding driving rock episode. Not only did Zeppelin establish their rock identity through the merging of styles within individual numbers, they also freely indulged in varying the style of the individual numbers in their set. For example, folk and acoustic numbers were just as important to Led Zeppelin as were their blues and rock numbers. In fact, it should be remembered from my research, that 50% of Zeppelin's output was folk/acoustic based (Chapter 2).
There is, therefore, a strong case for the dichotomy that exists between Black Sabbath and Led Zeppelin when considering the musical syntax and repertoire of each band. Both were of crucial importance to the future development of twentieth century popular forms, each band made a distinct and unique contribution to the evolution of a specific, ubiquitous and clear form of music, but the syntax of those forms are distinct from each other. One becomes heavy metal and is marked by down-tuned guitars, sequences of power-chords, angular intervals, modes and episodic structures and this genre was initiated by Black Sabbath. The legacy of such is heard in the works of bands from Venom through Metallica to Cradle of Filth. The other becomes hard rock and is marked by use of blues/rock and roll devices, melodic vocals, open, major/minor chords and standard tuned guitars and here Led Zeppelin made a distinct and significant contribution. Their legacy is equally clear and evidenced in the work of bands from AC/DC to Velvet Revolver. Furthermore, Led Zeppelin enlarged the periphery of their work to allow for an eclectic repertoire and this too has been of enormous influence, evident in the works of bands such as Whitesnake, Foo Fighters and Aerosmith. As such, my research challenges Robert Walser’s contention that Led Zeppelin were a progenitor of heavy metal.

In addition to a comparative analysis of the music of Black Sabbath and Led Zeppelin I also examined attendant issues such as the groups’ social and philosophical influences and the extent to which these contributed towards their musical aesthetic. It was recognised that whilst the music (riff structures, use of modes, guitar styles) was central to my research, genres are, as Fabbri observed, governed by socially accepted rules. The aesthetic set, therefore, of a given genre is also significant to an analysis of genre.

Academic discussions concerning the social, verbal and visual aspects of heavy metal and hard rock, as discussed earlier, seem to be shrouded in ambiguity. My own research by contrast, has suggested more specific terms for the coding of heavy metal. For example, in Chapter 3 of my thesis I analysed the thematic (verbal, visual and aesthetic) trends that marked the work of Led Zeppelin and Black Sabbath to see if there was a clear correlation between music and aesthetic that mirrored the musical dichotomy that had emerged during my research of the musical coding. What became clear is that such correlations did exist and furthermore, those correlations have been perpetuated by subsequent inheritors of both genres and the recurrent nature of these aesthetic themes.
have, over time, become incorporated into the respective coding of heavy metal and hard rock.

In fact my argument, in the main, aligns hard rock with the blues' central concerns of gender anxieties and misogyny and therefore buying into patriarchy. Heavy metal, however, is anti-patriarchal and by implication, not concerned with the themes of gender anxiety that inform much of rock music's misogynistic frame.

Anti-patriarchal sentiment is pronounced in the work of Black Sabbath and expressed in a number of ways. Patriarchy here is related to Christian belief; God is presented as a male figure, God subsequently created man in his image and the woman was created as a helper for the man from one of Adam's ribs (according to Genesis, Adam was the first man). The organisation of the church reflects this male-dominated hierarchy with church leaders being designated into pastoral leadership roles from the Pope to the parish priest and although this hierarchy has been challenged in recent years, the long tradition of male centred control of religion has imbued the fabric of Western society with notions of male supremacy over the female.

This same patriarchal configuration aligns with a hierarchy that privileges the male species of the educated classes. This is evident in the close coalition of state and religion in both the UK and USA. For example, in the UK the Monarch remains the head of the Church and those males graduating from public school and traditional universities take up commanding positions in the defence organisations (the forces: Army, Air Force, Navy) that are maintained to protect the Monarchy and state. Thus patriarchy is seen to be at the helm of a hegemonic capitalist society that lauds over the weak (the female and working classes).

Black Sabbath, arguably, established a lyrical form of dissent that was levelled at such hegemony and expressed through the same aggressive performative techniques and devices as identified earlier. The lyrical output found throughout their initial six albums centres on themes of (a) Satanism and the occult and (b) war, death and destruction. Thus, Black Sabbath's espousal of occult and gothic centred themes allowed them the opportunity to create a musical form that both vented anger and challenged the state and religious authorities that operate the puppetry.
It should be remembered, however, that the criticism of hegemony found within the lyrics of Black Sabbath and heavy metal in general, amounts to nothing more than 'posturing' and is rarely expressed through physical manifestations and transgressions of the law. The most cited aberrations in this respect surround the Norwegian black metal scene where infamous accounts of murder and church burnings are perceived by the outside world as representative of the evils of heavy metal music. The author Keith Kahn-Harris, a sociologist, has studied black metal to interrogate 'the failure of youth culture', i.e. why music such as black metal appears to be a violent censure of hegemony and yet never moves beyond the violence of the lyrics and performance techniques. Kahn-Harris himself says:

There is a tendency to make practice mundane and uncontroversial as a way of disengaging from the extremity of texts produced within the scene. The scene allows a measure of 'insulation' that allows members to play with a range of highly transgressive themes (Keith Kahn-Harris 2004: 105).

Thus, the lyrics of heavy metal, rather than being dangerous, allow a hypothetical removal from the social structure at the heart of that censure and as such provide a means for the survival of individual subjects within the complex and difficult world in which they exist (Kahn-Harris 2004: 96). Importantly also, Kahn-Harris reminds the reader that ultimately 'within extreme metal, nothing matters as much as the music' (Kahn-Harris 2004: 103) and therefore the lyrical themes of heavy metal exist, as an integral part of the musical scheme and not as the propaganda of revolutionary evangelists.

Themes concerning the pointless horror and destruction of war merge with occult and war related topics to form the core thematic threads in heavy metal lyrics. Furthermore, the merging of such themes with the musical coding described earlier combines in a unique way to contribute to the distinct coding of the genre. The continued development of this unique homology of syntax and lyrics has become ubiquitous to heavy metal and is represented throughout the genre. For example, criticism of war has

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9 There have been numerous suggestions that the infamous events cited were perpetrated by individuals who would have committed these crimes regardless of the music and that the black metal scene was adopted by these individuals as a means to justify the end. (For example, BBC 2 programme: Death Metal Murders, broadcast on Thursday, 24 November 2005.

continued to be central to heavy metal; in Chapter 3, examples were given from the work of Metallica ('One' 1988) and Arch Enemy ('We Will Rise' 2003) but many examples may be found to substantiate the argument. 'Symphonies of Destruction' 1992 by Megadeth has anti-patriarchal lyrics aligned with a main riff that punches out constant flat 2nds. There are also Phrygian inflexions and chromatic figures.

Figure 196

'Symphonies of Destruction' 1992 by Megadeth

You take a mortal man,
And put him in control
Watch him become a god
Watch peoples heads a' roll
A' roll...

Just like the Pied Piper
Led rats through the streets
We dance like marionettes
Swaying to the Symphony ...
Of Destruction

Lamb of God are representative of death metal where the delivery is always brutal with extreme rabid vocals, angular riffs, down-tuned guitars, double-kicks and blast-beats.

Figure 197

Lamb of God: ‘Now You’ve got Something to Die For’ 2004

Now you've got something to die for.
Infidel, Imperial
Lust for blood, a blind crusade
Apocalyptic, we count the days.
Bombs to set the people free, blood to feed the dollar tree
Flags for coffins on the screen, oil for the machine
Army of the liberation, gunpoint indoctrination
The fires of sedition
Fulfil the prophecy.

Now you've got something to die for.

Send the children to the fire, sons and daughters stack the pyre
Stoke the flame of the empire; live to lie another day
Face of hypocrisy, raping democracy
Apocalyptic, we count the days.

Machine Head represent the mainstream in metal, i.e. musical syntax that is based on down-tuned guitars, angular riffs and Phrygian lines but with a mix of rabid and
melodic vocals. Here, the lyrics deal with anti-patriarchy in a number of ways, the hypocrisy of the Christian church, war and insurgence. In ‘Death Church’ 1994, the profanity of the lyrics are heightened by the use of a tritone in the main riff. The chorus features the use of a repeated flat 2nd and the centrality of both tritone and flat 2nd serve as a reminder of the importance of Black Sabbath from 1970 with numbers such as ‘Black Sabbath’ and ‘The Wizard’.

**Figure 198**
Machine Head: ‘Death Church’ 1994

Hey Jesus can't you help me with my pain
Mainline me some religion, keep me sane
Christ suffering upon my TV screen
Send in your money to the faith obscene

Strength, truth and honour, words I strive to live
Your faith's profane, it takes, never gives
'Cause I'm gonna die standing upon my feet
You're gonna die grovelling on your knees

The same combination of tritones and flat 2nds mark the syntax of ‘A Nation on Fire’ but here the lyrics deal with war games in a similar way to Black Sabbath’s ‘War Pigs’ 1970 where generals play with the lives of the common man ‘just like pawns in chess’.

**Figure 199**
Machine Head: ‘A Nation on Fire’ 1994

This nation's built on fighting war after war
And for my brothers, I will fight and stand for
'Cause I won't break, Your truth is fake
If blood ran red, You'd leave me for dead
A nation on fire
A nation on fire
Similar sentiments and syntax are combined in ‘Imperium’ 2003

**Figure 200**
Machine Head: ‘Imperium’ 2003

All my life
Always I've felt alone
Conditioned to believe that I'm always wrong
Only truth will help to set me free
My every weakness I must turn into strength
Every rage, every tear
Hate in so much hate
Never that pain will bind me
Ask of myself if I've the will to unwind
Every rage and tear
Hear me now
Words I vow
No fucking regrets

Fuck these chains
No god damn slave
I will be different

I'll stand here defiantly
My middle finger raised
Fuck your prejudice

Similarly, themes of Satanism, occult practice, and gothic horror continue to represent heavy metal's expression of anti-patriarchal sentiment. Here, there is less of an obvious political statement but, nevertheless, the acknowledgement of religious hypocrisy and the perceived, false vested interests of the state, drive the delivery of dark and aggressive music combined with offensive lyrics. Black Sabbath initiated this trend although their studio album lyrics were never as graphic or extensive as their live sets. Nevertheless, the wearing of black and crucifixes combined with the obvious lyrical references to Satan and occult practice imbued the band with a sense of darkness, mystery and other worldliness. In this sense, the quasi-religious imagery that the band adopted at that time appeared as a pale reflection of the Satanist religion where Christian terminology and symbolism are adopted as a means of profanity. Two examples illustrated in Chapter 3 were from the tracks ‘Black Sabbath’ and ‘War Pigs’ (originally called ‘Walpurgis’) both 1970.

Again, there are numerous examples to add to those illustrated earlier in the thesis, which are represented by the work of bands such as Slayer from the mid 1980s and Cradle of Filth in the present time. There is a clear sense that Black Sabbath shied away from the publicity aroused by their satanic associations; this is evident in the fact that they had different sets of lyrics for their live sets than those that appeared on the albums. Additionally, the question of their occult-inspired early work remains a journalistic fascination and when directly probed about it (for example, The Black Sabbath Story Part 1: Sanctuary 2002) despite satanic references in their early work

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11 I acknowledge the work of Black Widow (formed 1969 in the East Midlands) whose first album and early live set was much more occult centred than Black Sabbath. However, Black Widow did not embrace the identified syntax of Black Sabbath in any way being, rather, influenced musically by standard rock and folk traditions of the time in a similar way to Jethro Tull.
being glaringly obvious, the members of Black Sabbath consistently deny any association.

Although Venom took Sabbath’s often masked references to Satanism and the occult as the starting point for their flagrant adoption of such themes, they nevertheless remained somewhat juvenile in their approach. It was the work of Slayer, then, that seemed to be the natural inheritor of the style proposed by Black Sabbath and in tracks such as ‘Hell Awaits’ 1985, Slayer present more serious representations of such.

**Figure 201**

Slayer: ‘Hell Awaits’ 1985

Existing on damnation's edge
The priest had never known
To witness such a violent show
Of power overthrown

Angels fighting aimlessly
Still dying by the sword
Our legions killing all in sight
To get the one called Lord

The Gates of Hell lie waiting as you see
There's no price to pay just follow me
I can take your lost soul from the grave
Jesus knows your soul can not be saved

Crucify the so called Lord
He soon shall fall to me
Your souls are damned your God has fell
To slave for me eternally
Hell awaits...

Priests of Hades seek the sacred star
Satan sees the answer lies not far
Zombies screaming soul’s cry out to you
Satanic laws prevail your life is through

The mention of ‘zombies’ in ‘Hell Awaits’, points toward an expansion of the classic gothic horror themes first suggested by Black Sabbath. For example, In ‘At Dawn they Sleep’ the suggestion of vampires is clearly evident.
Awakened I have become  
Light now slips away  
Manipulate your mind  
Darkness is my slave  

Taste the sins of Hell  
The blood that I so crave  
The last thing that you see  
Is the hunger in my eyes  

Blood sucking creatures of the night  
Nocturnal spectre hiding from the light  
Cries screaming out every fright  
Eagerly awaiting plight  
Apparitions from the pits of Hell  
Death plagues the streets in which they dwell  
Demented lust, the secrets they must keep  
Addicted to your blood  
At dawn they sleep  

The work of bands such as Cradle of Filth have developed a more esoteric approach to combing themes of Satanism, occult and the traditional horror movie. In ‘Gabriel’ 2004 Satan is represented in biblical terms (the serpent in the Garden of Eden) and seems to be combined with suggestions of vampires (the fangs).

Where once you darkened gardens  
Another coils there  
Where twice you sliced all hope from me  
And left these present scars  
An insane love now burns above  
The weft of incandescent stars  

Hilt your dripping fangs that range  
Skywards to rend apart  
I might have sang of wings unchained  
But long before I locked my heart

In ‘English Fire’ 2004, Cradle of Filth appear to combine the various strands of anti-patriarchal themes. The song seems to denounce the bloody legacy of the Christian church and celebrate the pre-Christian world of paganism. For example, the opening lines refer to seven seas, seven sins and seven brides; this is redolent of language in the
Holy Bible (Book of Revelations) and this multiple use of the holy figure seven reveals Cradle of Filth’s irreverent adoption of Christian terminology. This is followed by references to mythological places such as ‘R'lyeh’, which is a fictional city that first appeared in the writings of H. P. Lovecraft. R'lyeh is a sunken city deep under the Pacific Ocean where the godlike being Cthulhu resides. The line ‘For I yearn to return To woodland ferns where Herne and his wild huntress lay’ celebrates the pre-Christian pagan era as Herne is related to ‘Cernunnos’ (who appears in Celtic polytheism and is the deified spirit of horned male animals, especially of stags, a nature god associated with produce and fertility). As a ‘Horned God’, Cernunnos was one of a number of similar deities found in many ancient cultures including English paganism.

**Figure 204a**

Cradle of Filth: (from) ‘English Fire’ 2004

Seven brides serve me seven sins  
Seven seas writhe for me  
From Orient gates to R'lyeh  
Abydos to Thessaly  
And Sirens sing from stern  
But now I cease to play  
For I yearn to return  
To woodland ferns  
Where Herne and his wild huntress lay

References to past Christian crusades are clearly hinted at:

**Figure 204b**

Cradle of Filth: (from) ‘English Fire’ 2004

Now the tides are turning  
Churning in darkness  
The celebrations of extinguished wars  
Are but stills in time  
To the chill that climbs  
Once more  
Dreading the red weddings  
On her English shores

Gone are the rustic summers of my youth  
Cruel winter cut their sacred throats

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12 ‘Howard Phillips Lovecraft (August 20, 1890 – March 15, 1937) was an American author of fantasy and horror fiction, noted for giving horror stories a science fiction framework. Lovecraft's readership was limited during his life, but his works have become quite important and influential among writers and fans of horror fiction’ (<www.wickapedia.com>).
With polished scythes that reap worldwide
Pitch black skies and forest smoke
There is a warning of retribution in the closing lines:

**Figure 204c**
Cradle of Filth: (from) ‘English Fire’ 2004

Now the tides are turning
Burning in darkness
The salvation of her hungry sword
Shalt spill like wine
From the hills to chines
That pour
Spreading her beheadings
On these English shores

For the hosts that I saw there
Drones of carrion law
Drove the ghosts of my forbears
To rove and rally once more

This is a waking for England
From its’ reticent doze
This is a waking for England
Lest hope and glory are regarded as foes

The argument, then, that proposes heavy metal lyrics to be grounded in themes relating to the social conflation of power and patriarchy (which includes the assumption that heavy metal is misogynistic), clearly overlooks the overwhelming evidence that suggests that this is not so. There undoubtedly exists a whole body of rock-based music that is driven by and celebrates misogynistic tendencies. However, such music, arguably, aligns with blues based rock music, identified by Frith and McRobbie as ‘Cock Rock’ (Frith and McRobbie 1990: 375-385). Such music was first expressed in the work of bands such as The Rolling Stones (for example, ‘Honky Tonk Woman’1969 and ‘Brown Sugar’1971) and developed/maintained in the work of bands such as Led Zeppelin, (for example, ‘The Lemon Song’ 1969) AC/DC, (for example, ‘Girls Got Rhythm’ 1979) and Guns n Roses (for example, ‘Back off Bitch’ 1991). Furthermore, the unification of these bands by their cock rock identity is also mirrored in the musical syntax espoused by those same bands.

The 2005 single by Billy Idol illustrates well the clear homology of syntax, lyric and aesthetic that has come to classify rock music. The musical elements of this piece were
detailed earlier in this chapter and additionally the lyrics portray the woman (the 'chick') as a sexual object:

**Figure 206**
Billy Idol: ‘Scream’ 2005

Pretty baby in the back of my car,  
Look now, you've gone too far,  
Have a slice of my lemon pie,  
One more will get you high

You took me in the wild,  
No one around for miles,  
You ain't too proud to beg,  
Juice runnin' down my leg,  
I want a chick who makes me feel,  
Hmm, closer dear,  
I want you to be free,  
I want you lovin' me,  
I want to hear you scream,  
I want you just like me

The way in which the woman is presented here is typical of cock rock and hard rock and aligns with the general perception that women have no place within rock or metal. For example, Shuker (2002: 44) discusses Cohen (1991: 203) highlighting the way in which women are excluded from performative roles in rock and metal:

This situation reflects the more restricted social position of women, with greater domestic commitments and less physical freedom; the lack of encouragement given to girls to learn rock instruments; and rock sexuality as predominantly masculine. Consequently, there are few women bands in rock, or women instrumentalists, and most women rock performers are 'packaged as traditional stereotyped, male images of women' (from Shuker 2002: 44 – final quote from Cohen 1991: 203).

My research contradicts this observation and highlights the way in which metal has opened up a space for women performers. This is reflected in a significant growth in female performers at the forefront of heavy metal in 2006. This has steadily grown since the mid 1990s to a point where women performers in metal have now gained considerable solidarity with the male. I do not wish to over-emphasise the situation: heavy metal remains a male dominant population but nevertheless, key women performers in key bands are testament to the fact the heavy metal world is as relevant and open to women as it is to men.
There is an abundance of evidence to support the status and recognition of female performers within the modern world of heavy metal. I have attended several live heavy metal gigs over the last year, not obscure bands but those consistently highlighted in the cover stories of major music periodicals such as *Metal Hammer, Classical Rock, Terrorizer, Kerrang!*, that reflect the growing importance of women to heavy metal. For example, in September 2005 I attended a gig at the London Hammersmith Odeon (now known as the Carling Apollo, Hammersmith) to see Nightwish. There, Tarja Turunen, the lead singer displayed her unique appropriation of classical singing into the heavy metal genre. Visually, her femininity is displayed through the wearing of flowing gowns and other traditionally feminine clothes but this is balanced by her frequent indulgence of traditional heavy metal visual codes such as head banging, windmilling and gesticulations such as the devil's horns. Nightwish share vocal duties between Tarja and Marco, sometimes Tarja solos, sometimes Marco and often they share an interweaving of counterpoint. The male/female solidarity in Nightwish then, works at varying levels from the sharing of vocal duties between Tarja and Marco to the levelling of male/female visual coding in Tarja’s outfits and gesticulations.

Lacuna Coil are currently another big name in the world of heavy metal. Although not as extreme as some metal bands, Lacuna Coil nevertheless build their work around the core syntax of heavy metal that I have identified. I attended a Lacuna Coil gig in October 2005 (Wolverhampton Civic). Here again, the male-female solidarity in heavy metal was in evidence, represented in the dual vocal duties of Cristina Scabbia and Andrea Ferro. The band opened with the number ‘Tight Rope’ 2002 the pulsating flat 2nd and low E riff that forms the opening instrumental riff, saw the five front line members shaking their long hair low to the stage in synchronised time; a true heavy metal spectacle in which Scabbia was an equal. As with Tarja Turunen, Scabbia seamlessly blends the feminine with heavy metal attributes in that frequent head banging is as important to her personae as her melodic vocals and feminine attire.

In December 2005 I attended a gig by Cradle of Filth at The Blank Canvas in Leeds. One of the support acts for this gig was Octavia, an up and coming all female metal band from Norway who received a warm and encouraging reception from the audience. Octavia also receive regular features and reviews in the mainstream music periodicals.
Cradle of Filth themselves clearly support the male/female solidarity of heavy metal. For instance, they always include a female vocalist in their line up. The vocal timbres of female melodic vocals add a striking contrast to the rabid screeches and growls of Danny Filth. The vocalist on stage that night, although not officially referred to as a member of the band, has been with Cradle of Filth for a number of years, her name is Sarah Jezebel Diva (real name, Sarah Jane Ferridge) and, in addition to her work with Cradle of Filth, she also sings in her own band, Angtoria. Furthermore, she has worked with many other artists and bands including Therion, Kovenant, Mortiis and Graveworm. Cradle of Filth have also offered collaborations to other notable women in heavy metal; for example, Liv Kristina takes vocal duties for the ‘Nymphetamine’ release and this has had enormous coverage on Scuzz and other Music TV stations. Liv Kristina fronts Leaves Eyes.

In December 2005 I attended a gig by Arch Enemy at the Wolverhampton Civic. I also attended an Arch Enemy gig at the London Forum in December 2004. I have already highlighted the contribution of Angela Gossow (vocalist) to heavy metal. When the Ammot brothers (whose band Arch Enemy is) made the decision to sack the original vocalist Johan Liva and replace him with a woman, they were taking a risk as no woman had ever before fronted a mainstream death metal band. However, since her appointment, Gossow has not only proved that women can do the growling as well as any man but also, Arch Enemy have grown in stature and popularity since her arrival. Her front woman style has been fully accepted by fans and the music press alike and her position in Arch Enemy and as a heavy metal musician is on naturally equal terms.

In 2005 Roadrunner Records (a major heavy metal label) undertook a project; it was to assemble a number of heavy metal ‘supergroups’ for a double album that would feature new music and interesting configurations of some of the best heavy metal musicians currently on the scene. The musicians included luminaries as Rob Flynn (Machine Head), Matt Heafy (Trivium), Max Cavalera (Soulfly/ex Sepultura front man), Dino Cazeras (Fear Factory) and a female bass player, Nadja Puelen (Coal Chamber). The main single release from the Roadrunner United album (also known colloquially as ‘The All Star Sessions Album’), ‘The End’, was regularly screened on Scuzz throughout November and December where Nadja (one of the ‘all stars’) could be seen playing bass in a band that featured Matt Heafy and Dino Cazeras. Coal Chamber are an important and recognised band on the extreme metal circuit and the inclusion of their
female bass player on the Roadrunner team should not be seen as a novelty but rather as recognition of her position as one of the top metal bassists on the current scene. This, again, is indicative of the way in which women are becoming an integral part of the heavy metal population.

Nadja Puelen’s position as a key (female) bass player in a successful metal band, builds on the significant work of Joanne Bench who has held the bass player role in Birmingham death metal band Bolt Thrower for many years. Bolt Thrower hold an important position in the development of death metal being one of first bands to develop this style when they formed back in 1986. Importantly then, Joanne has represented heavy metal’s acceptance of female musicians for 20 years; therefore, when Robert Walser first published his *Running with the Devil* in 1993 Joanne had proved heavy metal had the potential to successfully and seamlessly incorporate female musicians some seven years earlier. This does not sit comfortably with the message evident throughout much of *Running with the Devil* where Walser constantly reaffirms what he sees as Heavy Metal’s patriarchal foundation and gendered divisions (for example, Walser: 1993: 109).

Even back in the late 1970s and early 1980s, as discussed earlier, when heavy metal was in its second major formative stage, Lemmy and Motörhead were showing allegiance with female performers. Moreover, Lemmy publicly criticised those who deprecated women’s involvement in rock and metal (Kilmister 2003: 126) and showed his solidarity with women rock and metal performers in collaborations such as Headgirl (a combination of two bands, the all female Girlschool and Motörhead). Metallica too, showed their own solidarity with female musicians when they invited Marianne Faithful to feature in the track ‘The Memory Remains’ 1997.

The performative and compositional contribution of women to heavy metal and the solidarity shown to women in heavy metal has gone on behind the scenes for most of heavy metal’s history; it has however, been somewhat underplayed and underdeveloped until now when women are beginning to make significant contributions to frontline heavy metal bands. The mainstream periodicals now seem to feature front page and central articles as much about female musicians as male. For example, *Metal Hammer* (December 2005), article on Arch Enemy (including front page mention); *Terrorizer* (Xmas [sic] 2005), article on Lacuna Coil (including front page mention); *Terrorizer* (December, 2005) (different to Xmas edition), major article on Bolt Thrower (including
front page mention) and Arch Enemy poster; *Terrorizer* (November 2005), article on Within Temptation (including front page mention); *Classic Rock* (November 2005) article on Nightwish (including front page mention); *Metal Hammer* (November 2005), article on Arch Enemy; *Terrorizer* (October 2005), major cover story of Arch Enemy, and feature on Angela Gossow; *Terrorizer* (September 2005), features on Arch Enemy and Walls of Jericho (both on front page). The list could be continued, and tracing these major periodicals in reverse order reveals month by month features on female bands or bands that include females. There is, therefore, consistent evidence in major metal and rock periodicals of a clear male/female solidarity which runs contrary to Walser's arguments.

Further to this, particular focus has been given to the increased contribution of females to metal articles, concerts and audio/visual releases that celebrate women in metal. For example, in 2004 *Metal Hammer* ran a 'Halloween Special' featuring the combined forces (also main cover photo) of Cristina Scabbia, Tarja Turunen and Dani Filth, a visual and verbal solidarity of the male and female in heavy metal that was adorning the shelves of newsagents across the country. In May 2005 *Terrorizer* ran several articles covering female metal bands and musicians and included major features on Jarboe, Lydia Lunch, Kyslea and Octavia. The 'Female Voices of Metal Festival' (Belgium) is now in its third year and this too is evidence of the growing population of female metal bands. The line up for 2005 included Lacuna Coil, Leaves Eyes, After Forever, Asrai, Epica, Mercury Rain, Midnattsol, Skeptical Minds, Elis, Legions of Hetheria, Autumn and Anachronia.

In 2005, the heavy metal label 'Nuclear Blast' released a compilation DVD/CD featuring a number of the female fronted bands on their label. This album shows the extent to which heavy metal record labels are promoting women in metal. It should be remembered that this is just one record label and the track listing below provides just a hint of the extent of female heavy metal on the record and DVD shelves.

Nuclear Blast Compilation *Beautiful Voices* 2005

DVD Track list

1. Nightwish - Nemo
2. Guano Apes - Break the Line
3. Angelzoom - Back In the Moment
4. Die Happy - Take You on a Ride
5. L’âme Immortelle - 5 Jahre
6. Exilia - Can't Make Me Down
7. Lacuna Coil - Swamped
8. Tristania - Equilibrium
9. Xandria - Ravenheart
10. Apocalyptica (feat. Nina Hagen) - Seemann
11. Leaves' Eyes - Into the Light
12. Blutengel - No Eternity
13. Epica - Solitary Ground
14. After Forever - Digital Deceit
15. Imperia - Angelchild
16. Theatre Of Tragedy - Music
17. Elis - Der Letzte Tag
18. Mortal Love - Adoration
19. Doro - Let Love Rain On Me
20. Sinergy - Suicide by My Side
21. Arch Enemy - We Will Rise

CD Track list

1. Nightwish - Ghost Love Score
2. Mandragora Scream - A Vision They Shared
3. Tapping The Vein - Butterfly
4. Flowing Tears - Razorbliss
5. L'âme Immortelle - Fear
6. Angelzoom - Turn the Sky (feat. Apocalyptica)
7. Epica - Dance Of Fate
8. Tristania - Libre
9. Xandria - The Lioness
10. Edenbridge - Shine
11. Leaves' Eyes - Norwegian Lovesong
12. Nemesea - Threefold Law
13. Elis - Anger
14. After Forever - Beautiful Empitness
15. Sirenia - Euphoria
16. Midnattsol - Lament
17. Doro - All We Are (Classic Diamonds)
The positive representation of women in metal is evident in the adoption of anti-patriarchal sentiments, women fronted bands in death metal to mainstream metal, female instrumentalists in key bands and ‘all female’ metal bands. That same positivity is evident in the signings and releases of record labels, in the live gigs of concert promoters, and in current writings of journalists. My own research then, has not only identified misogyny as being predominantly associated with hard rock but, controversially, something that is not, as a general rule, identified with heavy metal.

My research then, in addition to the central concern of syntax, has noted the positive representation of women in metal and highlighted this as an area that has been overlooked by academic research. My research has also, I hope, highlighted the need and potential for a more detailed musicology of heavy metal. My own interrogations for example, have focussed on the key works of Black Sabbath and Led Zeppelin referencing their work to other bands (who have inherited those styles) in order to illustrate the recurrent nature of the coding established in those generic identities. Further detailed study of individual bands including Black Sabbath and Led Zeppelin along with (for example) Judas Priest, Metallica, Arch Enemy, Machine Head, would be an invaluable contribution to heavy metal academic literature, and one which has not been addressed at the time of writing. Furthermore, my research has highlighted heavy metal as a genre of music that is highly complex in design and worthy of syntactical analysis, a point that also emerges in Walser (1993: Ch 4). Therefore, there is enormous scope to interrogate the work of all key bands that encompass the various sub-generic divisions of heavy metal such as Arch Enemy, Cradle of Filth, and so forth, to establish a musicological canon of works that illustrates the full extent and complexities of heavy metal.

This thesis, then, has been an enlightening journey. My playing experience of rock and metal initially convinced me of the clear dichotomy that existed in the syntax of heavy metal and hard rock and therefore the need to present a case for the definition of these two genres. The resultant research, transcriptions and discussions that have formed the substance of my interrogations have illuminated the enormity of this subject area and confirmed my initial convictions in way I could never have imagined. I hope that this
thesis proves to be a relevant and discussion-worthy addition to the established works on heavy metal and opens the door, not only to the need of continued, detailed research into heavy metal topics, but also to a greater understanding of the value, role and complexities of the genre.
Bibliography


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<td>1961</td>
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<td>The Theme From Jaws [found on the album The Hollywood Sound]</td>
<td>1987</td>
<td>Shawn Murphy</td>
<td>Sony Classical 1987</td>
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<td>Yardbirds The</td>
<td>Five Live Yardbirds</td>
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Other Miscellaneous CD / DVD sources

**CD**
- *Fear Candy 1* (Terrorizer cover disc CD – various artists)
- *Fear Candy 2* (Terrorizer cover disc CD – various artists)
- *Fear Candy 3* (Terrorizer cover disc CD – various artists)
- *Fear Candy 4* (Terrorizer cover disc CD – various artists)
- *Fear Candy 5* (Terrorizer cover disc CD – various artists)
- *Fear Candy 6* (Terrorizer cover disc CD – various artists)
- *Fear Candy 7* (Terrorizer cover disc CD – various artists)
- *Fear Candy 8* (Terrorizer cover disc CD – various artists)
- *Fear Candy 9* (Terrorizer cover disc CD – various artists)
- *Fear Candy 10* (Terrorizer cover disc CD – various artists)
- *Fear Candy 11* (Terrorizer cover disc CD – various artists)
- *Fear Candy 12* (Terrorizer cover disc CD – various artists)
- *Fear Candy 13* (Terrorizer cover disc CD – various artists)
- *Fear Candy 14* (Terrorizer cover disc CD – various artists)
- *Fear Candy 15* (Terrorizer cover disc CD – various artists)
- *Fear Candy 16* (Terrorizer cover disc CD – various artists)
- *Fear Candy 17* (Terrorizer cover disc CD – various artists)
- *Fear Candy 18* (Terrorizer cover disc CD – various artists)
- *Fear Candy 19* (Terrorizer cover disc CD – various artists)
- *Fear Candy 20* (Terrorizer cover disc CD – various artists)
- *Fear Candy 21* (Terrorizer cover disc CD – various artists)
- *Fear Candy 22* (Terrorizer cover disc CD – various artists)
- *Fear Candy 23* (Terrorizer cover disc CD – various artists)
- *Fear Candy 24* (Terrorizer cover disc CD – various artists)

- *Razor Vol 1* (Metal Hammer Cover Disc CD – Various Artists)
- *Razor Vol 2* (Metal Hammer Cover Disc CD – Various Artists)
- *Razor Vol 3* (Metal Hammer Cover Disc CD – Various Artists)
- *Razor Vol 4* (Metal Hammer Cover Disc CD – Various Artists)
- *Razor Vol 5* (Metal Hammer Cover Disc CD – Various Artists)
- *Razor Vol 6* (Metal Hammer Cover Disc CD – Various Artists)
- *Razor Vol 7* (Metal Hammer Cover Disc CD – Various Artists)
- *Razor Vol 8* (Metal Hammer Cover Disc CD – Various Artists)
- *Razor Vol 9* (Metal Hammer Cover Disc CD – Various Artists)
- *Razor Vol 10* (Metal Hammer Cover Disc CD – Various Artists)
- *Razor Vol 11* (Metal Hammer Cover Disc CD – Various Artists)
- *Razor March 2003* (Metal Hammer Cover Disc CD – Various Artists)
Razor July 2003 (Metal Hammer Cover Disc CD – Various Artists)
Razor May 2005 (Metal Hammer Cover Disc CD – Various Artists)
Razor July 2005 (Metal Hammer Cover Disc CD – Various Artists)
Razor Xmas 2005 (Metal Hammer Cover Disc CD – Various Artists)

Razor Battle Metal 1 (Metal Hammer Cover Disc CD – Various Artists)
Razor Battle Metal 2 (Metal Hammer Cover Disc CD – Various Artists)
Razor Battle Metal 3 (Metal Hammer Cover Disc CD – Various Artists)

Earache Extremity Experiment (Metal Hammer Cover Disc CD – Various Artists)
Really Mind the Bullshit (Metal Hammer Cover Disc CD – Various Artists)
Something Wicked This Way Comes (Metal Hammer Cover Disc CD – Various Artists)
Wednesday 13 (Metal Hammer Cover Disc CD – Various Artists)
Grilled a la Spinefarm (Metal Hammer Cover Disc CD – Various Artists)
Sin City (Classic Rock cover disc CD – various artists)

DVD Compilations
See Some Evil Hear Some Evil (Metal Hammer Cover Disc DVD – Various Artists)
Classic Rock Roll of Honour (Classic Rock Cover Disc DVD – Various Artists)
Hammer Golden Gods 2005 (Metal Hammer Cover Disc DVD – Various Artists)
High Voltage Vol I (Classic Rock Cover Disc DVD – Various Artists)
Monsters of Metal Vol. 2 Nuclear Blast 2004
Monsters of Metal Vol. 3 Nuclear Blast 2004
Monsters of Metal Vol. 4 Nuclear Blast 2005
Monsters of Death! Nuclear Blast 2004
Beautiful Voices Nuclear Blast 2005

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- Issue 53: May 2003
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- Issue 72: November 2004
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- Issue 75: January 2005
- Issue 75: January 2005
- Issue 76: February 2005
- Issue 78: April 2005
- Issue 79: May 2005
- Issue 80: June 2005
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- Issue 82: August 2005
- Issue 83: Summer 2005
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- Issue 91: Xmas 2004
- Issue 92: Spring 2004
- Issue 93: Christmas 2004
- Issue 947: (Not Known) 2004
- Issue 953: October 29 2005
- Issue 1080: March 22 2003
- Issue 111: May 03 2003
- Issue 112: July 2007
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- Issue 127: June 2004

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- Special – ‘The Real Hall of Fame’

**Guitarist**
- Issue 258: October 2005

**Kerrang!**
- Issue 3
- Issue 947
- Issue 953
- Issue 1080

**Kerrang! Legends**
- Issue 111
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<td>Total Guitar</td>
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<td>September 2003</td>
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