



METAL

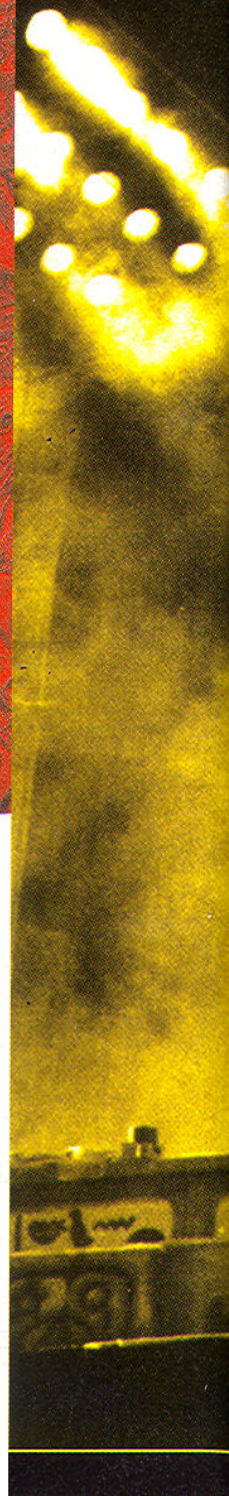
Spotlight On Style

by Troy Stetina

Many people today think of metal as simply a small category of heavy rock. But this belies its significance. [Metal](#) has been a driving force – perhaps even the primary force – in the evolution of rock for the last three decades. It has touched nearly every form of rock we have today. In fact, the thick, distorted guitar tone itself, now at home in nearly any contemporary musical setting, was a metal milestone. Let's take a closer look at this style and the pivotal role it has played.

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—followed by Judas Priest, Iron Maiden, and Motorhead in the late '70s and early '80s. Continental Europe contributed UFO, the Scorpions, and later, Accept. Australia's [AC/DC](#) and Canada's Rush also hit the map in the mid '70s, establishing heavy metal as a global phenomenon. American metal favored a somewhat softer, more melodic hard rock approach (at the time, the term "hard rock" was used almost interchangeably with heavy metal) and consisted of such artists as Ted Nugent, Montrose (with Sammy Hagar), Kiss, Aerosmith, and Blue Oyster Cult. In fact, it was BOC producer Sandy Pearlman who was reportedly the first person to actually use novelist William Burroughs's phrase "heavy metal" in describing this new musical style.

Tone

More than anything else, tone is the most immediate, most recognizable, attitude-evoking aspect of music, and the tone of '70s heavy metal could largely be summed up as "Marshall's cranked to 10."

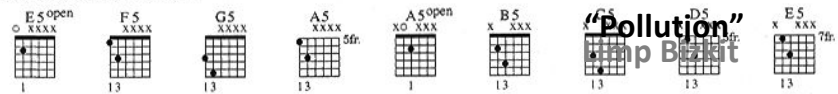
Nearly every new band in this era that employed blazing, distorted guitar tones was therefore lumped into the category of heavy metal. Still, certain stylistic elements other than tone did exist, including.

Power Chords and Progressions

With distortion at high volume, nothing is quite as effective as the [power chord](#), consisting of simply a root and perfect 5th. Another form of the power chord incorporates the octave root as well [Fig. 3]. British heavy metal often utilized minor, or Aeolian, progressions (riffs) played exclusively with these power chords. Among the most common, we find i-bVII-bIII (or E5-D5-G5, played in power chords in the key of E minor) and i-bVI-bVII (or E5-C5-D5, also in power chords in E minor). Both progressions appear in Black Sabbath's "Paranoid" [Fig. 4].

Fig. 3

Power chords with root and fifth



Power chords with root, fifth, and octave root

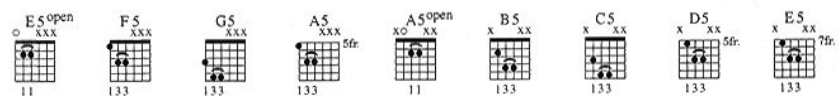


Fig. 4 "Paranoid"

Verse
♩ = 164

Interlude
E5 C5 D5 E5

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Fig. 5 "Back in Black"
Intro/Verse

[illegible]

*Key signature denotes E Mixolydian.

E5 D5 A5 N.C.

The first system of music for 'The Blue Bird' is written on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. Above the staff, the chords E5, D5, and A5 are indicated for the first three measures, and N.C. (No Chord) is indicated for the final measure. The system ends with a double bar line.

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Fig. 6 "Breakin' the Law"

Intro
Fast Rock

A5 F5 G5

The image shows the musical notation for the Intro of 'Fast Rock'. It consists of two staves. The top staff is a treble clef with a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes. Above the staff, the chords A5, F5, and G5 are indicated. The bottom staff is a guitar TAB. It shows the fret numbers for each string: 0, 2, 3, 0, 2, 3, 0, 2, 3, 4, 2, 0, 1, 2, 0, 3, 2, 1.

TAB

0 2 3 0 2 3 0 2 3 4 2 0 1 2 0 3 2 1

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Fig. 7 à la "Wasted Years"
N.C.

MELODY

12 0 0 7 0 0 0 0 0 5 0 0 7 0 3 0 5 0 0 2 0 0 3 0 0 5 0 0 7 0 0 0

TAB

NEIL ZLOZOWER

The Mixolydian tonality also played a large part in the brighter metal styles. A classic example is the I-bVII-IV progression (E5-D5-A5) at the heart of AC/DC's metal hit "[Back in Black](#)" [Fig. 5]. Also characteristic in this tune is the intentional blurring of major and minor. The tonic chord, E, functions as a major tonality, yet the bluesy fills are drawn from the E minor pentatonic scale—a concept borrowed from the blues. This technique was often used in metal soloing, even in the darker British and European heavy metal styles of the era.

Single-Note Riffs

Single-note riffs also figured prominently, whether drawn from the blues scale (as in Figs. 1 and 2) or the Aeolian mode, as in [Judas Priest's](#) "Breakin' the Law" [Fig. 6]. In "Wasted Years" [Fig. 7] Iron Maiden exploits a similar single-note, single-string riff, again utilizing the dark qualities of the Aeolian mode.





Palm Muting and Petal Tone

Another quintessential metal technique is palm muting, used to add dynamics. A heavy metal staple came to include the palm muting technique employed as a pedal tone—typically inserted between moving, accented chords. Witness **Fig. 8**, in the style of Accept's "Balls to the Wall."

Metal Guitar Heroes

The 1978 release of Van Halen was a watershed event in the history of metal guitar. Not since Jimi Hendrix had anyone broken so much new ground. Eddie Van Halen's monstrous tone, speed, fluid string bending, two-handed fingering techniques, and dive-bombing vibrato bar moves became both highly imitated and quickly assimilated into the metal vocabulary. In particular, Eddie's solo guitar piece, "Eruption" [**Fig. 9**], would set the standard for virtuosic metal technique.

Nearly on the heels of that release, another California-raised guitarist, Randy

Fig. 8 à la "Balls to the Wall"

Tune Down 1/2 Step:

- ① = E♭ ② = D♭
- ③ = B♭ ④ = A♭
- ⑤ = G♭ ⑥ = E♭

Fig. 8 musical notation for "Balls to the Wall". It shows a guitar line in 4/4 time, tuned down 1/2 step. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of a series of eighth notes, with some measures containing palm muting (P.M.) and a half note. The fretboard diagram below the staff shows the corresponding fret numbers for each note.

Fig. 9 "Eruption"

Tune Down 1/2 Step:

- ① = E♭ ② = D♭
- ③ = B♭ ④ = A♭
- ⑤ = G♭ ⑥ = E♭

Fig. 9 musical notation for "Eruption". It shows a guitar line in 4/4 time, tuned down 1/2 step. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of a series of eighth notes, with some measures containing palm muting (P.M.) and a half note. The fretboard diagram below the staff shows the corresponding fret numbers for each note.

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Meanwhile, in the mid 1980s, an entirely different cauldron was brewing that would turn the world of metal upside down once again.

Rhoads, would team up with Ozzy Osbourne (formerly with Black Sabbath) to fuse heavy metal with classical cadences. On the first two Ozzy releases, Rhoads brought a new excellence to heavy metal soloing, with his strongly melodic and purposeful lines, as seen in "[Crazy Train](#)" [Fig. 10]. Tragically, his musical career was cut short by a plane crash in March 1982, but not before he managed to open a whole new approach to guitarists with his pioneering classical/heavy metal fusion. Together, Van Halen and Randy Rhoads transformed heavy metal, broadening both its influence and appeal.

Metal Goes Pop, Shred, And Straight-Ahead

Metal reached its largest mass-market appeal in the 1980s, as it diversified into several distinct categories. The darker efforts of Ozzy Osbourne set the precedent

for other "straight-ahead" heavy metal bands—including Dio [Fig. 11], Diamond Head, Mötley Crüe, and Twisted Sister. Some of the biggest selling acts in the later '80s, however, were the product of heavy metal crossing over and blending with catchy and more palatable pop-inspired melodies. This included the so-called "pop metal" music of Def Leppard, Bon Jovi, Whitesnake, and Dokken, and the so-called "hair" bands such as Warrant, Poison, Winger, Tesla, and Slaughter (many of whom have acquired the epithet "posers" in recent times).

Also in the mid '80s, the influence of classical music in metal was championed by Swedish-born virtuoso Yngwie Malmsteen, and came to be known as "neoclassical" metal. Yngwie perfected the technique known as "sweep picking," which he used masterfully to rip through blazing arpeggio licks, as in this excerpt

Fig. 10 "Crazy Train"

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Fig. 11 la Dio

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A stone's throw from neoclassical, we find the term "shred." This catch-all simply referred to any guitarist of the virtuoso caliber—the number of which was rising rapidly by the late '80s—regardless of stylistic influences. Most but not all were classically influenced—therefore, the close association with neoclassical. As showmanship and technical virtuosity (i.e., speed) reached dizzying heights, the roster of shredder guitarists included Yngwie Malmsteen, Tony MacAlpine, Vinnie Moore, Jason Becker, Marty Friedman, Michael Angelo, and a host of others. Several prominent shredders falling outside the neoclassical umbrella included [Steve Vai](#) and, perhaps the most successful instrumentalist of all, Joe Satriani, who managed to skillfully weld memorable melodies and tight song structures together with mind-bending soloing agility. Satriani continued to achieve considerable commercial success into the early '90s.

Meanwhile, in the mid 1980s, an entirely different cauldron was brewing that would turn the world of metal upside down once again. Blending a more aggressive scooped-out-midrange guitar tone with high-speed rhythms and growling, nearly "melody-less" vocals, super heavy bands including Metallica, Megadeth, Anthrax, Slayer, and Testament began a thrash and speed-metal revolt. Evidence of this is Metallica's "Master of Puppets" riff [Fig. 13], which incorporates the traditional palm-muted pedal tone technique, but with chromatic passing notes (and chords) and intense speed. In this new style of metal, speed became the province of the entire band, rather than remaining in the exclusive domain of the lead guitarist, as previously was the case.

Something interesting happened to thrash and heavy metal in the early '90s. Metallica, arguably the predominant leader in the new wave of super heavy metal, began to move away from thrash at the very time that thrash and its offshoots were becoming increasingly extreme. The result? Metallica began to be defined as simply "metal" even as they kept their trademark thrashy tone largely intact. The term "metal" then tended to become synonymous with this heavier sound, and less associated with the more straight-ahead, driving heavy metal/hard rock sound.

8va

3 3 3 3 3 3

TAB

12 9 14 13 12 17 12 14 9 10 12 10 13 12 17 20 12 17 12 13 12 (12)

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N.C.(Em) D D \flat C N.C.(Em) *play 4 times*

PM.....

TAB

0 0 7 0 0 0 0 0 0 0 7 0 0 6 0 0 0 5 0 4 0 3 0 2 0

N.C.

PM.....

0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 1 0 3 2 0 3 2 0 3 2

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The definitions of previous years (as some still do), [Guns N' Roses](#) clearly qualify in the grand tradition of "heavy metal." But let's not get too carried away with this issue of labeling—metal will continue to evolve and change over time. In fact, no clearly defined boundaries will likely endure for long, as new bands inevitably keep blending influences and breaking down barriers.



ESSENTIAL METAL LISTENING: THE SHORT LIST

Led Zeppelin	<i>Led Zeppelin II</i>
Black Sabbath	<i>Paranoid</i>
Judas Priest	<i>British Steel</i>
AC/DC	<i>Back in Black</i>
Van Halen	<i>Van Halen</i>
Ozzy Osbourne	<i>Blizzard of Oz</i>
Metallica	<i>Master of Puppets</i>

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Intro

Fast Rock
N.C.(Em)

The image displays a musical score for the song "Rocky Mountain" by George Strait. It includes a guitar part in standard notation and a bass part in tablature. The guitar part is written in G major (one sharp) and 4/4 time. The bass part is in standard notation. The score is divided into two systems. The first system shows the guitar playing a series of eighth notes and a triplet, while the bass plays a simple eighth-note pattern. The second system shows the guitar playing a more complex pattern with triplets and a final triplet, while the bass plays a similar eighth-note pattern. The guitar part ends with a double bar line and a repeat sign. The bass part ends with a double bar line and a repeat sign.

Guitar Part:

System 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F#0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B-1 (quarter), A-1 (quarter), G-1 (quarter), F#-1 (quarter), E-1 (quarter), D-1 (quarter), C-1 (quarter), B-2 (quarter), A-2 (quarter), G-2 (quarter), F#-2 (quarter), E-2 (quarter), D-2 (quarter), C-2 (quarter), B-3 (quarter), A-3 (quarter), G-3 (quarter), F#-3 (quarter), E-3 (quarter), D-3 (quarter), C-3 (quarter), B-4 (quarter), A-4 (quarter), G-4 (quarter), F#-4 (quarter), E-4 (quarter), D-4 (quarter), C-4 (quarter), B-5 (quarter), A-5 (quarter), G-5 (quarter), F#-5 (quarter), E-5 (quarter), D-5 (quarter), C-5 (quarter), B-6 (quarter), A-6 (quarter), G-6 (quarter), F#-6 (quarter), E-6 (quarter), D-6 (quarter), C-6 (quarter), B-7 (quarter), A-7 (quarter), G-7 (quarter), F#-7 (quarter), E-7 (quarter), D-7 (quarter), C-7 (quarter), B-8 (quarter), A-8 (quarter), G-8 (quarter), F#-8 (quarter), E-8 (quarter), D-8 (quarter), C-8 (quarter), B-9 (quarter), A-9 (quarter), G-9 (quarter), F#-9 (quarter), E-9 (quarter), D-9 (quarter), C-9 (quarter), B-10 (quarter), A-10 (quarter), G-10 (quarter), F#-10 (quarter), E-10 (quarter), D-10 (quarter), C-10 (quarter), B-11 (quarter), A-11 (quarter), G-11 (quarter), F#-11 (quarter), E-11 (quarter), D-11 (quarter), C-11 (quarter), B-12 (quarter), A-12 (quarter), G-12 (quarter), F#-12 (quarter), E-12 (quarter), D-12 (quarter), C-12 (quarter), B-13 (quarter), A-13 (quarter), G-13 (quarter), F#-13 (quarter), E-13 (quarter), D-13 (quarter), C-13 (quarter), B-14 (quarter), A-14 (quarter), G-14 (quarter), F#-14 (quarter), E-14 (quarter), D-14 (quarter), C-14 (quarter), B-15 (quarter), A-15 (quarter), G-15 (quarter), F#-15 (quarter), E-15 (quarter), D-15 (quarter), C-15 (quarter), B-16 (quarter), A-16 (quarter), G-16 (quarter), F#-16 (quarter), E-16 (quarter), D-16 (quarter), C-16 (quarter), B-17 (quarter), A-17 (quarter), G-17 (quarter), F#-17 (quarter), E-17 (quarter), D-17 (quarter), C-17 (quarter), B-18 (quarter), A-18 (quarter), G-18 (quarter), F#-18 (quarter), E-18 (quarter), D-18 (quarter), C-18 (quarter), B-19 (quarter), A-19 (quarter), G-19 (quarter), F#-19 (quarter), E-19 (quarter), D-19 (quarter), C-19 (quarter), B-20 (quarter), A-20 (quarter), G-20 (quarter), F#-20 (quarter), E-20 (quarter), D-20 (quarter), C-20 (quarter), B-21 (quarter), A-21 (quarter), G-21 (quarter), F#-21 (quarter), E-21 (quarter), D-21 (quarter), C-21 (quarter), B-22 (quarter), A-22 (quarter), G-22 (quarter), F#-22 (quarter), E-22 (quarter), D-22 (quarter), C-22 (quarter), B-23 (quarter), 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N.C.(Em)

Tuning:

①=E ④=D
②=B ⑤=A
③=G ⑥=B

Intro N.C.

N.C. *play 4 times* *play 8 times*

slight P.M.:4 P.M. slight P.M.:4 P.M.:.....4

TAB

1/4 1/4

5 2 0 2

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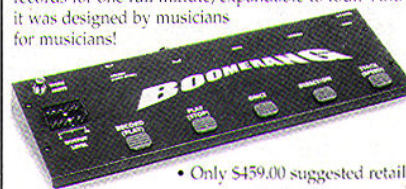
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It will play rhythm while you solo...for days.

It's powerful & easy to use. It's a musical scratch pad, tireless accompanist, and creative tool. It can record, create loops, layer **unlimited** parts, playback in reverse or half speed, play backward leads **live**, and more. It records for one full minute, expandable to four. And - it was designed by musicians for musicians!



- Only \$459.00 suggested retail.
 - Rugged 17" x 6" x 2" steel chassis.
- accepts mic, line, and instrument levels.
 it to use looping device on the planet.
 the USA - Hell, it's made in Texas!

So go to your local music store and don't leave until they get you a Boomerang® Phrase Sampler, or drop us a line.

1-800-530-4699

Boomerang Musical Products
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Dallas, TX 75354-1595

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Dealer inquiries welcome