Heavy Metal was, at first, a *fringe genre*. Fans of Heavy Metal were often wholly dedicated to the genre, identifying themselves as Metal fans and leaving everything else for everyone else. Belonging to the Metal community meant leaving all else behind. The inclusive 1960s, for this crowd, were over.
Few saw what was coming. Together with Hip Hop, Heavy Metal became one of the biggest things to hit popular music in the latter part of the 20th century. By the late 1970s, Metal was not a thing of the fringes. What it carried forward, however, was its sense of community. The audience often lived its commitment to Metal by avoiding other music -- and, soon enough, within Metal there were "tribes." If you were into Metallica, chances were pretty good that Van Halen was nothing you wanted to find in your car stereo.
Heavy Metal is an example of a genre becoming the basis for a *community and a lifestyle*, and as a musical territory surprisingly rich in its possibilities.
ESSENTIAL QUESTION

What are the musical and cultural roots of Heavy Metal?
In the late 1960s, the British industrial city **Birmingham** was a blue-collar factory town with limited options for young people. In the early 1970s, the economic growth that Britain had seen after World War II began to slow, and unemployment started to rise. This period of economic decline continued into the late 70s and early 80s, marked by inflation, labor strikes, and general economic decline.
Black Sabbath, arguably the first Heavy Metal band, sprang from Birmingham and gave voice to this experience of desolation. As Andrew L. Cope writes in *Black Sabbath and the Rise of Heavy Metal Music*, "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 . . . dead end, working-class factory life of the industrial Midlands."
As have many other forms of Rock and Roll, Heavy Metal reflected the mood of disenfranchised youth on the margins of society. Metal in Britain grew out of the same conditions as Punk; speaking in a similarly anti-establishment voice, both could be considered a form of *protest music*. But over time, Heavy Metal evolved into a musical movement that embraced *escapism and fantasy* in a way that Punk did not.
Musically, Heavy Metal has deep roots in the Hard Rock of the 1960s, and by extension in the Blues, as filtered through the work of such bands as Led Zeppelin and Cream. (It could be said that the factory life influenced the musical sound of Heavy Metal as well as its general tone: Black Sabbath guitarist Tony Iommi’s thick, grungy sound was the result of a factory accident in which a machine sliced off the tips of two fingers on his right hand. To compensate for his injured fingers, Iommi loosened the strings, resulting in a darker sound.)
While taking cues from Hard Rock, Metal took its musical ideas into new territory, where an emphasis on volume and distortion came to represent a vision of power that resonated deeply with Metal's overwhelmingly male fan base.
How was Heavy Metal involved in the 1980s controversy surrounding the creation of parental advisories for “offensive” music?

In the early 1980s, Heavy Metal, which had begun as a somewhat marginal musical genre, began to enjoy mainstream success with the popularity of such bands as *Iron Maiden, Def Leppard, Kiss, and Twisted Sister*. Around the same time, *MTV was born*, offering a new venue for popular music and a new way for it to enter American households on a grand scale.
With their *high energy and visual splash*, Metal bands became a mainstay of the MTV channel, bringing the music of these groups considerable attention not only from fans, but from parent groups who deemed much of it “offensive” and sought ways to shield their children from it.
At the height of Heavy Metal’s mainstream success the wife of then-Senator Al Gore, Tipper Gore, established the Parents Music Resource Center (PMRC) along with the wives of several other prominent politicians. The PMRC advocated for the creation of a labeling system that would warn parents of explicit content on recordings. After a contentious hearing in the United States Senate, the record industry agreed voluntarily to adopt a labeling system that would advise parents about recordings containing content that was explicitly sexual, referenced drug or alcohol use, or contained graphic language.
PARENTAL ADVISORY EXPLICIT CONTENT
Dee Snider on his testimony to congress
https://youtu.be/veoYcsH7Wrs

The actual testimony
https://youtu.be/eb8ntA9ArJM
While many stores continued to carry recordings bearing these labels, some merchants—most notably Walmart—refused to carry recordings with advisory labels, a policy that Walmart continues today.
Heavy metal (or simply metal) is a genre of rock music that developed in the late 1960s and early 1970s, largely in the United Kingdom and the United States. With roots in blues rock and psychedelic/acid rock, the bands that created heavy metal developed a thick, massive sound, characterized by highly amplified distortion, extended guitar solos, emphatic beats, and overall loudness. Heavy metal lyrics and performance styles are sometimes associated with aggression and machismo.
The first heavy metal bands such as Led Zeppelin, Black Sabbath and Deep Purple attracted large audiences, though they were often derided by critics. During the mid-1970s, Judas Priest helped spur the genre's evolution by discarding much of its blues influence; Motörhead introduced a punk rock sensibility and an increasing emphasis on speed. Beginning in the late 1970s, bands in the new wave of British heavy metal such as Iron Maiden and Saxon followed in a similar vein. Before the end of the decade, heavy metal fans became known as "metalheads" or "headbangers".
During the 1980s, **glam metal** became popular with groups such as Mötley Crüe and Poison. Underground scenes produced an array of more aggressive styles: **thrash metal** broke into the mainstream with bands such as Metallica, Megadeth, Slayer, and Anthrax, while other extreme subgenres of metal such as death metal and black metal remain subcultural phenomena. Since the mid-1990s popular styles have further expanded the definition of the genre. These include **groove metal** (with bands such as Pantera, Sepultura, and Lamb of God) and **nu metal** (with bands such as Korn, Slipknot, and Linkin Park), the latter of which often incorporates elements of **grunge and hip hop**.
Heavy metal is traditionally characterized by loud distorted guitars, emphatic rhythms, dense bass-and-drum sound, and vigorous vocals. Metal subgenres variously emphasize, alter, or omit one or more of these attributes. *New York Times* critic Jon Pareles writes, "In the taxonomy of popular music, heavy metal is a major subspecies of hard-rock—the breed with less syncopation, less blues, more showmanship and more brute force." The typical band lineup includes a drummer, a bassist, a rhythm guitarist, a lead guitarist, and a singer, who may or may not be an instrumentalist. Keyboard instruments are sometimes used to enhance the fullness of the sound. In 1970, John Paul Jones used a Moog synthesizer on *Led Zeppelin III*; by the 1990s, in "...almost every subgenre of heavy metal" synthesizers were used.
The electric guitar and the sonic power that it projects through amplification has historically been the key element in heavy metal. The heavy metal guitar sound comes from a combined use of high volumes and heavy distortion. Guitar solos are "an essential element of the heavy metal code ... that underscores the significance of the guitar" to the genre. Most heavy metal songs "feature at least one guitar solo", which is "a primary means through which the heavy metal performer expresses virtuosity". One exception is nu metal bands, which tend to omit guitar solos. With rhythm guitar parts, the "heavy crunch sound in heavy metal ... is created by palm muting" the strings with the picking hand and using distortion. Palm muting creates a tighter, more precise sound and it emphasizes the low end.
The lead role of the guitar in heavy metal often collides with the traditional frontman or bandleader role of the vocalist, creating a musical tension as the two contend for dominance in a spirit of affectionate rivalry. Heavy metal "demands the subordination of the voice" to the overall sound of the band. Reflecting metal's roots in the 1960s counterculture, an "explicit display of emotion" is required from the vocals as a sign of authenticity. Critic Simon Frith claims that the metal singer's **tone of voice** is more important than the lyrics.
The prominent role of the bass is also key to the metal sound, and the interplay of bass and guitar is a central element. The bass guitar provides the low-end sound crucial to making the music "heavy". The bass plays a more important role in heavy metal than in any other genre of rock. Metal basslines vary widely in complexity, from holding down a low pedal point as a foundation to doubling complex riffs and licks along with the lead and/or rhythm guitars. Some bands feature the bass as a lead instrument, an approach popularized by Metallica's Cliff Burton with his heavy emphasis on bass guitar solos and use of chords while playing bass in the early 1980s.
The essence of metal drumming is creating a loud, constant beat for the band using the "trifecta of speed, power, and precision". Metal drumming "requires an exceptional amount of endurance", and drummers have to develop considerable speed, coordination, and dexterity ... to play the intricate patterns used in metal. A characteristic metal drumming technique is the cymbal choke, which consists of striking a cymbal and then immediately silencing it by grabbing it with the other hand (or, in some cases, the same striking hand), producing a burst of sound. The metal drum setup is generally much larger than those employed in other forms of rock music. Black metal, death metal and some "mainstream metal" bands "all depend upon double-kicks and blast beats".
In live performance, loudness—an "onslaught of sound," in sociologist Deena Weinstein's description—is considered vital. In his book *Metalheads*, psychologist Jeffrey Arnett refers to heavy metal concerts as "the sensory equivalent of war." Following the lead set by Jimi Hendrix, Cream, and The Who, early heavy metal acts such as Blue Cheer set new benchmarks for volume.
As Blue Cheer's Dick Peterson put it, "All we knew was we wanted more power." A 1977 review of a Motörhead concert noted how "excessive volume in particular figured into the band's impact." Weinstein makes the case that in the same way that melody is the main element of pop and rhythm is the main focus of house music, powerful sound, timbre, and volume are the key elements of metal. She argues that the loudness is designed to "sweep the listener into the sound" and to provide a "shot of youthful vitality".
In relation to the gender composition of heavy metal bands, it has been said that "heavy metal performers are *almost exclusively male*" "...at least until the mid-1980s" apart from "exceptions such as Girlschool". However, "now [in the 2010s] maybe more than ever–strong metal women have put up their dukes and got down to it", "carving out a considerable place for themselves". A 2013 article states that metal "clearly empowers women."
Harmony

One of the signatures of the genre is the guitar **power chord**. In technical terms, the power chord is relatively simple: it involves just one main interval, generally the perfect fifth, though an octave may be added as a doubling of the root. When power chords are played on the lower strings at high volumes and with distortion, additional low frequency sounds are created, which add to the "weight of the sound" and create an effect of "overwhelming power".
The tritone, an interval spanning three whole tones—such as C to F#—was a forbidden dissonance in medieval ecclesiastical singing, which led monks to call it *diabolus in musica*—"the devil in music".

Heavy metal songs often make extensive use of pedal point as a harmonic basis. A pedal point is a sustained tone, typically in the bass range, during which at least one foreign (i.e., dissonant) harmony is sounded in the other parts. According to Robert Walser, heavy metal harmonic relationships are "often quite complex" and the harmonic analysis done by metal players and teachers is "often very sophisticated". In the study of heavy metal chord structures, it has been concluded that "heavy metal music has proved to be far more complicated" than other music researchers had realized.
Relationship with classical music

Robert Walser stated that, alongside blues and R&B, the "assemblage of disparate musical styles known ... as 'classical music'" has been a major influence on heavy metal since the genre's earliest days. Also that metal's "most influential musicians have been guitar players who have also studied classical music. Their appropriation and adaptation of classical models sparked the development of a new kind of guitar virtuosity [and] changes in the harmonic and melodic language of heavy metal."
In an article written for Grove Music Online, Walser stated that the "1980s brought on ... the widespread adaptation of chord progressions and virtuosic practices from 18th-century European models, especially Bach and Antonio Vivaldi, by influential guitarists such as Ritchie Blackmore, Marty Friedman, Jason Becker, Uli Jon Roth, Eddie Van Halen, Randy Rhoads and Yngwie Malmsteen". Kurt Bachmann of Believer has stated that "If done correctly, metal and classical fit quite well together. Classical and metal are probably the two genres that have the most in common when it comes to feel, texture, creativity."
Even in terms of fan base, the two fan bases are close in a way. Although the general public has held a stereotype of heavy metal fans being *suicidal, depressed and a danger to themselves and society in general*. However, Adrian North, a Heriot-Watt University professor who studies genre listeners found that metal listeners were above all else creative, at ease with themselves and introverted — qualities he also found in classical listeners.
Lyrical themes

According to scholars David Hatch and Stephen Millward, Black Sabbath, and the numerous metal bands that they inspired, have concentrated lyrically "on dark and depressing subject matter to an extent hitherto unprecedented in any form of pop music". They take as an example Sabbath's second album *Paranoid* (1970), which "included songs dealing with personal trauma—'Paranoid' and 'Fairies Wear Boots' (which described the unsavoury side effects of drug-taking)—as well as those confronting wider issues, such as the self-explanatory 'War Pigs' and 'Hand of Doom.'" Deriving from the genre's roots in blues music, sex is another important topic—a thread running from Led Zeppelin's suggestive lyrics to the more explicit references of glam and nu metal bands.
The thematic content of heavy metal has long been a target of criticism. According to Jon Pareles, "Heavy metal's main subject matter is simple and virtually universal. With grunts, moans and sub literary lyrics, it celebrates ... a party without limits ... The bulk of the music is stylized and formulaic." Music critics have often deemed metal lyrics juvenile and banal, and others have objected to what they see as advocacy of misogyny and the occult. During the 1980s, the Parents Music Resource Center petitioned the U.S. Congress to regulate the popular music industry due to what the group asserted were objectionable lyrics, particularly those in heavy metal songs.
Goals of the PMRC:

1. Print lyrics on album covers.
2. Keep explicit covers under the counter.
3. Establish a ratings system for records similar to that for films.
4. Establish a ratings system for concerts.
5. Reassess the contracts of performers who engage in violence and explicit sexual behavior onstage.
6. Establish a citizen and record-company media watch that would pressure broadcasters not to air "questionable-talent." The RIAA (Recording Industry Association of America) refused to comply with the PMRC's demands.
Andrew Cope states that claims that heavy metal lyrics are misogynistic are "clearly misguided" as these critics have "overlooked the overwhelming evidence that suggests otherwise." Music critic Robert Christgau called metal "an expressive mode it sometimes seems will be with us for as long as ordinary white boys fear girls, pity themselves, and are permitted to rage against a world they'll never beat".
Metal artists have had to defend their lyrics in front of the U.S. Senate and in court. In 1985, Twisted Sister frontman Dee Snider was asked to defend his song *Under the Blade* at a U.S. Senate hearing. At the hearing, the PMRC alleged that the song was about *sadomasochism and rape*; Snider stated that the song was about his *bandmate's throat surgery*. In 1986, Ozzy Osbourne was sued because of the lyrics of his song *Suicide Solution*. A lawsuit against Osbourne was filed by the parents of John McCollum, a depressed teenager who *committed suicide* allegedly after listening to Osbourne's song.
Osbourne was not found responsible for the teen's death. In 1990, *Judas Priest* was sued in American court by the parents of two young men who had shot themselves five years earlier, allegedly after hearing the subliminal statement "do it" in a Priest song. While the case attracted a great deal of media attention, it was ultimately dismissed. In some predominantly Muslim countries, heavy metal has been officially denounced as a threat to traditional values. In countries such as Morocco, Egypt, Lebanon, and Malaysia, there have been incidents of heavy metal musicians and fans being arrested and incarcerated.
Image and fashion

For certain artists and bands, **visual imagery** plays a large role in heavy metal. In addition to its sound and lyrics, a heavy metal band's "image" is expressed in **album sleeve art, logos, stage sets, clothing, design of instruments, and music videos**.
Down-the-back *long hair* is the "most crucial distinguishing feature of metal fashion". Originally adopted from the hippie subculture, by the 1980s and 1990s heavy metal hair "symbolized the hate, angst and disenchantment of a generation that seemingly never felt at home", according to journalist Nader Rahman. Long hair gave members of the metal community "the power they needed to rebel against nothing in general".
The classic uniform of heavy metal fans consists of *light colored, ripped frayed or torn blue jeans, black T-shirts, boots and black leather or jeans jackets* ... T-shirts are generally emblazoned with the logos or other visual representations of favorite metal bands." Metal fans also "appropriated elements from the S&M community (*chains, metal studs, skulls, leather and crosses*)". In the 1980s, a range of sources, from punk and goth music to horror films, influenced metal fashion. Many metal performers of the 1970s and 1980s used radically shaped and brightly colored instruments to enhance their stage appearance.
Fashion and personal style was especially important for *glam metal bands* of the era. Performers typically wore long, dyed, hairspray-teased hair (hence the nickname, "hair metal"); makeup such as *lipstick and eyeliner; gaudy clothing*, including *leopard-skin-printed shirts or vests* and *tight denim, leather, or spandex pants*; and accessories such as *headbands and jewelry*. Pioneered by the heavy metal act X Japan in the late 1980s, bands in the Japanese movement known as visual kei—which includes many nonmetal groups—emphasize elaborate costumes, hair, and makeup.
Physical gestures

Many metal musicians when performing live engage in *headbanging*, which involves rhythmically beating time with the head, often emphasized by long hair. The *il cornuto, or devil horns*, hand gesture, also widespread, was popularized by vocalist Ronnie James Dio while with Black Sabbath and Dio. Although Gene Simmons of Kiss claims to have been the first to make the gesture on the 1977 *Love Gun* album cover, there is speculation as to who started the phenomenon.
Attendees of metal concerts do not dance in the usual sense. It has been argued that this is due to the music's largely male audience and "extreme heterosexalist ideology." Two primary body movements that substitute for dancing: **headbanging and an arm thrust** that is both a sign of appreciation and a rhythmic gesture. The performance of air guitar is popular among metal fans both at concerts and listening to records at home.
Thrash metal concerts have two elements that are not part of the other metal genres: *moshing and stage diving*, which "were imported from the punk/hardcore subculture." Moshing participants bump and jostle each other as they move in a circle in an area called the "pit" near the stage. Stage divers climb onto the stage with the band and then jump "back into the audience".
Fan subculture

It has been argued that heavy metal has outlasted many other rock genres largely due to the emergence of an intense, exclusionary, strongly masculine subculture. While the metal fan-base is largely young, white, male, and blue-collar, the group is "tolerant of those outside its core demographic base who follow its codes of dress, appearance, and behavior". Identification with the subculture is strengthened not only by the group experience of concert-going and shared elements of fashion, but also by contributing to metal magazines and, more recently, websites. Attending live concerts in particular has been called the "holiest of heavy metal communions".
The metal scene has been characterized as a "subculture of alienation", with its own code of authenticity. This code puts several demands on performers: they must appear both completely devoted to their music and loyal to the subculture that supports it; they must appear uninterested in mainstream appeal and radio hits; and they must never "sell out". For the fans themselves, the code promotes "opposition to established authority, and separateness from the rest of society".
Musician and filmmaker Rob Zombie observes, "Most of the kids who come to my shows seem like really imaginative kids with a lot of creative energy they don't know what to do with" and that metal is "outsider music for outsiders. Nobody wants to be the weird kid; you just somehow end up being the weird kid. It's kind of like that, but with metal you have all the weird kids in one place". Scholars of metal have noted the tendency of fans to classify and reject some performers (and some other fans) as "poseurs" "who pretended to be part of the subculture, but who were deemed to lack authenticity and sincerity".
Metal historian Ian Christe describes what the components of the term mean in "hippiespeak": "heavy" is roughly synonymous with "potent" or "profound," and "metal" designates a certain type of mood, grinding and weighted as with metal. The word "heavy" in this sense was a basic element of beatnik and later countercultural slang, and references to "heavy music"—typically slower, more amplified variations of standard pop fare—were already common by the mid-1960s. Iron Butterfly's debut album, released in early 1968, was titled **Heavy**. The first use of "heavy metal" in a song lyric is in reference to a motorcycle in the Steppenwolf song **"Born to Be Wild"**, also released that year: "I like smoke and lightning/Heavy metal thunder/Racin' with the wind/And the feelin' that I'm under."
The first documented use of the phrase to describe a type of rock music identified to date appears in a review by Barry Gifford. In the May 11, 1968, issue of Rolling Stone, he wrote about the album *A Long Time Comin'* by U.S. band Electric Flag: "Nobody who's been listening to Mike Bloomfield—either talking or playing—in the last few years could have expected this. This is the new soul music, the synthesis of white blues and heavy metal rock." In January 1970 Lucian K. Truscott IV reviewing Led Zeppelin II for the Village Voice described the sound as "heavy" and made comparisons with Blue Cheer and Vanilla Fudge.
Other early documented uses of the phrase are from reviews by critic Mike Saunders. In the November 12, 1970 issue of *Rolling Stone*, he commented on an album put out the previous year by the British band *Humble Pie*: "*Safe as Yesterday Is*, their first American release, proved that Humble Pie could be boring in lots of different ways. Here they were a noisy, unmelodic, heavy metal-leaden shit-rock band with the loud and noisy parts beyond doubt. There were a couple of nice songs...and one monumental pile of refuse". He described the band's latest, self-titled release as "more of the same 27th-rate heavy metal crap".
Through the decade, heavy metal was used by certain critics as a virtually automatic putdown. In 1979, lead New York Times popular music critic John Rockwell described what he called "heavy-metal rock" as "brutally aggressive music played mostly for minds clouded by drugs", and, in a different article, as "a crude exaggeration of rock basics that appeals to white teenagers".
Coined by Black Sabbath drummer, Bill Ward, "downer rock" was one of the earliest terms used to describe this style of music and was applied to acts such as Sabbath and Bloodrock. Classic Rock magazine described the downer rock culture revolving around the use of Quaaludes and the drinking of wine. Later the term would be replaced by "heavy metal".
The terms "heavy metal" and "hard rock" have often been used interchangeably, particularly in discussing bands of the 1970s, a period when the terms were largely synonymous. For example, the 1983 Rolling Stone Encyclopedia of Rock & Roll includes this passage: "known for its aggressive blues-based hard-rock style, Aerosmith was the top American heavy-metal band of the mid-Seventies".
However, the genre's direct lineage begins in the mid-1960s. American blues music was a major influence on the early British rockers of the era. Bands like The Rolling Stones and The Yardbirds developed blues rock by recording covers of many classic blues songs, often **speeding up the tempos**. As they experimented with the music, the UK blues-based bands—and the U.S. acts they influenced in turn—developed what would become the hallmarks of heavy metal, in particular, the loud, distorted guitar sound. The Kinks played a major role in popularizing this sound with their 1964 hit "You Really Got Me".
In addition to The Kinks' Dave Davies, other guitarists such as The Who's Pete Townshend and The Yardbirds' Jeff Beck were experimenting with feedback. Where the blues rock drumming style started out largely as simple shuffle beats on small kits, drummers began using a more muscular, complex, and amplified approach to match and be heard against the increasingly loud guitar. Vocalists similarly modified their technique and increased their reliance on amplification, often becoming more stylized and dramatic. In terms of sheer volume, especially in live performance, The Who's "bigger-louder-wall-of-Marshalls" approach was seminal.
The combination of blues rock with psychedelic/acid rock formed much of the original basis for heavy metal. One of the most influential bands in forging the merger of genres was the British power trio **Cream**, who derived a massive, heavy sound from unison riffing between guitarist Eric Clapton and bassist Jack Bruce, as well as Ginger Baker's double bass drumming. Their first two LPs, *Fresh Cream* (1966) and *Disraeli Gears* (1967), are regarded as essential prototypes for the future style. The Jimi Hendrix Experience's debut album, *Are You Experienced* (1967), was also highly influential. Hendrix's virtuosic technique would be emulated by many metal guitarists and the album's most successful single, "**Purple Haze**", is identified by some as the first heavy metal hit.
During the late sixties, many psychedelic singers such as Arthur Brown, began to create outlandish, theatrical and often macabre performances; which in itself became incredibly influential to many metal acts. *Vanilla Fudge*, whose first album also came out in 1967, has been called "one of the few American links between psychedelia and what soon became heavy metal".
Origins: late 1960s and early 1970s

Critics disagree over who can be thought of as the first heavy metal band. Most credit either Led Zeppelin or Black Sabbath, with American commentators tending to favour Led Zeppelin and British commentators tending to favour Black Sabbath, though many give equal credit to both. A few commentators—mainly American—argue for other groups including Iron Butterfly, Steppenwolf or Blue Cheer.

https://youtu.be/K3b6SGoN6dA?list=RDK3b6SGoN6dA
In 1968, the sound that would become known as heavy metal began to coalesce. That January, the San Francisco band Blue Cheer released a cover of Eddie Cochran's classic "Summertime Blues", from their debut album *Vincebus Eruptum*, that many consider the first true heavy metal recording. The same month, Steppenwolf released its self-titled debut album, including "Born to Be Wild", which refers to "heavy metal thunder" in describing a motorcycle.
In July, the Jeff Beck Group, whose leader had preceded Page as The Yardbirds' guitarist, released its debut record: Truth featured some of the "most molten, barbed, downright funny noises of all time," breaking ground for generations of metal ax-slingers. In October, Page's new band, Led Zeppelin, made its live debut. The Beatles' White Album, which also came out that month, included "Helter Skelter", then one of the heaviest-sounding songs ever released by a major band.
The Pretty Things' rock opera *San Francisco Sorrow*, released in December, featured "proto heavy metal" songs such as "Old Man Going" and "I See You". Iron Butterfly's 1968 song "*In-A-Gadda-Da-Vida*" is sometimes described as an example of the transition between acid rock and heavy metal or the turning point in which acid rock became "heavy metal", and both Iron Butterfly's 1968 album *In-A-Gadda-Da-Vida* and Blue Cheer's 1968 album *Vincebus Eruptum* have been described as greatly influential in the transformation of acid rock into heavy metal.
In this counterculture period, MC5, who began as part of the Detroit garage rock scene, developed a raw distorted style that has been seen as a major influence on the future sound of both heavy metal and later punk music. The Stooges also began to establish and influence a heavy metal and later punk sound, with songs such as "I Wanna Be Your Dog", featuring pounding and distorted heavy guitar power chord riffs. Pink Floyd released two of their heaviest and loudest songs to date; "Ibiza Bar" and "The Nile Song", which was regarded as "one of the heaviest songs the band recorded". King Crimson's debut album included "21st Century Schizoid Man", which was considered heavy metal by several critics.
In January 1969, Led Zeppelin's self-titled debut album was released and reached number 10 on the Billboard album chart. In July, Zeppelin and a power trio with a Cream-inspired, but cruder sound, Grand Funk Railroad, played the Atlanta Pop Festival. That same month, another Cream-rooted trio led by Leslie West released *Mountain*, an album filled with heavy blues rock guitar and roaring vocals. In August, the group—now itself dubbed Mountain—played an hour-long set at the Woodstock Festival. In September 1969, the Beatles released the album *Abbey Road* containing the track "I Want You (She's So Heavy)" which has been credited as an early example of or influence on heavy metal or doom metal.
Led Zeppelin defined central aspects of the emerging genre, with Page's highly distorted guitar style and singer Robert Plant's dramatic, wailing vocals. Other bands, with a more consistently heavy, "purely" metal sound, would prove equally important in codifying the genre. The 1970 releases by *Black Sabbath* (*Black Sabbath* and *Paranoid*) and *Deep Purple* (*In Rock*) were crucial in this regard.
https://youtu.be/hxGuFGJ09qE
Black Sabbath had developed a particularly heavy sound in part due to an industrial accident guitarist Tony Iommi suffered before cofounding the band. Unable to play normally, Iommi had to tune his guitar down for easier fretting and rely on power chords with their relatively simple fingering. Deep Purple had fluctuated between styles in its early years, but by 1969 vocalist Ian Gillan and guitarist Ritchie Blackmore had led the band toward the developing heavy metal style. In 1970, Black Sabbath and Deep Purple scored major UK chart hits with "Paranoid" and "Black Night", respectively.
That same year, two other British bands released debut albums in a heavy metal mode: *Uriah Heep* with *Very 'Eavy... Very ‘Umble* and *UFO* with *UFO 1*. Bloodrock released their self-titled debut album, containing a collection of heavy guitar riffs, gruff style vocals and sadistic and macabre lyrics. Budgie brought the new metal sound into a power trio context. The occult lyrics and imagery employed by Black Sabbath and Uriah Heep would prove particularly influential; Led Zeppelin also began foregrounding such elements with its fourth album, released in 1971.
On the other side of the Atlantic, the trend-setting group was Grand Funk Railroad, described as "the most commercially successful American heavy-metal band from 1970 until they disbanded in 1976, they established the Seventies success formula: continuous touring". Other bands identified with metal emerged in the U.S., such as Blue Öyster Cult (1972), Aerosmith (1973) and Kiss (1974). In Germany, Scorpions debuted with Lonesome Crow in 1972. Blackmore, who had emerged as a virtuoso soloist with Deep Purple's Machine Head (1972), quit the group in 1975 to form Rainbow. These bands also built audiences via constant touring and increasingly elaborate stage shows.
KISS  Firehouse
https://youtu.be/BOf4hfOagfw

KISS  Mike Douglas
https://youtu.be/3yfGvsGEou0
As described above, there are arguments about whether these and other early bands truly qualify as "heavy metal" or simply as "hard rock". Those closer to the music's blues roots or placing greater emphasis on melody are now commonly ascribed the latter label. AC/DC, which debuted with *High Voltage* in 1975, is a prime example.
The 1983 Rolling Stone encyclopedia entry begins, "Australian heavy-metal band AC/DC". Rock historian Clinton Walker writes, "Calling AC/DC a heavy metal band in the seventies was as inaccurate as it is today.... They were a rock 'n' roll band that just happened to be heavy enough for metal". The issue is not only one of shifting definitions, but also a persistent distinction between musical style and audience identification: Ian Christe describes how the band "became the stepping-stone that led huge numbers of hard rock fans into heavy metal perdition". 
In certain cases, there is little debate. After Black Sabbath, the next major example is Britain's **Judas Priest**, which debuted with *Rocka Rolla* in 1974. In Christe's description:
"Black Sabbath's audience was...left to scavenge for sounds with similar impact. By the mid-1970s, heavy metal aesthetic could be spotted, like a mythical beast, in the moody bass and complex dual guitars of Thin Lizzy, in the stagecraft of Alice Cooper, in the sizzling guitar and showy vocals of Queen, and in the thundering medieval questions of Rainbow.... Judas Priest arrived to unify and amplify these diverse highlights from hard rock's sonic palette. For the first time, heavy metal became a true genre unto itself."

https://youtu.be/wI8GcdW5AeA
https://youtu.be/PZTEhSn8QSM
Though Judas Priest did not have a top 40 album in the United States until 1980, for many it was the definitive post-Sabbath heavy metal band; its twin-guitar attack, featuring rapid tempos and a non-bluesy, more cleanly metallic sound, was a major influence on later acts. While heavy metal was growing in popularity, most critics were not enamored of the music. Objections were raised to metal's adoption of visual spectacle and other trappings of commercial artifice, but the main offense was its perceived musical and lyrical vacuity: reviewing a Black Sabbath album in the early 1970s, leading critic Robert Christgau described it as "dull and decadent...dim-witted, amoral exploitation."
Mainstream: late 1970s and 1980s

Punk rock emerged in the mid-1970s as a reaction against *contemporary social conditions* as well as what was perceived as the overindulgent, overproduced rock music of the time, including heavy metal. Sales of heavy metal records declined sharply in the late 1970s in the face of punk, disco, and more mainstream rock. With the major labels fixated on punk, many newer British heavy metal bands were inspired by the movement's aggressive, high-energy sound and "lo-fi", do it yourself ethos. Underground metal bands began putting out cheaply recorded releases independently to small, devoted audiences.
Motörhead, founded in 1975, was the first important band to straddle the punk/metal divide. With the explosion of punk in 1977, others followed. British music papers such as the NME and Sounds took notice, with Sounds writer Geoff Barton christening the movement the "New Wave of British Heavy Metal". NWOBHM bands including Iron Maiden, Saxon, and Def Leppard reenergized the heavy metal genre. Following the lead set by Judas Priest and Motörhead, they toughened up the sound, reduced its blues elements, and emphasized increasingly fast tempos.  

https://youtu.be/F_JF8oSxXtM
By 1980, the NWOBHM had broken into the mainstream, as albums by Iron Maiden and Saxon, as well as Motörhead, reached the British top 10. Though less commercially successful, other NWOBHM bands such as Venom and Diamond Head would have a significant influence on metal's development. In 1981, Motörhead became the first of this new breed of metal bands to top the UK charts with *No Sleep 'til Hammersmith*. 
The first generation of metal bands was ceding the limelight. Deep Purple had broken up soon after Blackmore's departure in 1975, and Led Zeppelin broke up following drummer John Bonham's death in 1980. Black Sabbath plagued with infighting and substance abuse, while facing fierce competition with their opening band, the Los Angeles band Van Halen. Eddie Van Halen established himself as one of the leading metal guitarists of the era. His solo on "Eruption", from the band's self-titled 1978 album, is considered a milestone. Eddie Van Halen's sound even crossed over into pop music when his guitar solo was featured on the track "Beat It" by Michael Jackson (a U.S. number 1 in February 1983).
Inspired by Van Halen's success, a metal scene began to develop in Southern California during the late 1970s. Based on the clubs of L.A.'s Sunset Strip, bands such as Quiet Riot, Ratt, Mötley Crüe, and W.A.S.P. were influenced by traditional heavy metal of the earlier 1970s. These acts incorporated the theatrics (and sometimes makeup) of glam metal or "hair metal" such as Alice Cooper and Kiss Hair/glam metal bands were often visually distinguished by long, overworked hair styles accompanied by wardrobes which were sometimes considered cross-gender. The lyrics of these glam metal bands characteristically emphasized hedonism and wild behavior, including lyrics which involved sexual expletives and the use of narcotics.

https://youtu.be/O_1ruZWJigo?list=PL07DfVgQapjVxGtfBmq7shEgkdgG4hJ9U
https://youtu.be/Kpi2r47D8Lo
In the wake of the new wave of British heavy metal and Judas Priest's breakthrough *British Steel* (1980), heavy metal became increasingly popular in the early 1980s. Many metal artists benefited from the exposure they received on MTV, which began airing in 1981—sales often soared if a band's videos screened on the channel. Def Leppard's videos for *Pyromania* (1983) made them superstars in America and Quiet Riot became the first domestic heavy metal band to top the *Billboard* chart with *Metal Health* (1983). One of the seminal events in metal's growing popularity was the 1983 US Festival in California, where the "heavy metal day" featuring Ozzy Osbourne, Van Halen, Scorpions, Mötley Crüe, Judas Priest, and others drew the largest audiences of the three-day event.
Between 1983 and 1984, heavy metal went from an 8 percent to a 20 percent share of all recordings sold in the U.S. Several major professional magazines devoted to the genre were launched, including *Kerrang!* (in 1981) and *Metal Hammer* (in 1984), as well as a host of fan journals. In 1985, *Billboard* declared, "Metal has broadened its audience base. Metal music is no longer the exclusive domain of male teenagers. The metal audience has become older (college-aged), younger (pre-teen), and more female".
KERRANG!

No. 21 July 29-August 11 1982 60p

KISS!

OZZY!
AC/DC!
HEART!
PRIEST!
SOS!
SAMSON!
TYGERS! ORE!
THUNDERSTICK!
DEMON!
CHINATOWN!
HEAVEN!
.38 SPECIAL!

Win tickets for the Reading Festival!
“I will not die ashamed.
I will live on my deathbed knowing that
I gave it my best shot.”
By the mid-1980s, glam metal was a dominant presence on the U.S. charts, music television, and the arena concert circuit. New bands such as L.A.'s Warrant and acts from the East Coast like Poison and Cinderella became major draws, while Mötley Crüe and Ratt remained very popular. Bridging the stylistic gap between hard rock and glam metal, New Jersey's Bon Jovi became enormously successful with its third album, Slippery When Wet (1986).

Poison Unskinny Bop
https://youtu.be/uXaobvYqWsw

https://youtu.be/gYeZJ9_Hmwg
The similarly styled Swedish band Europe became international stars with *The Final Countdown* (1986). Its title track hit number 1 in 25 countries. In 1987, MTV launched a show, *Headbanger's Ball*, devoted exclusively to heavy metal videos. However, the metal audience had begun to factionalize, with those in many underground metal scenes favoring more extreme sounds and disparaging the popular style as "light metal" or "hair metal".
One band that reached diverse audiences was Guns N' Roses. In contrast to their glam metal contemporaries in L.A., they were seen as much more raw and dangerous. With the release of their chart-topping *Appetite for Destruction* (1987), they "recharged and almost single-handedly sustained the Sunset Strip sleaze system for several years".
The following year, *Jane's Addiction* emerged from the same L.A. hard-rock club scene with its major label debut, *Nothing's Shocking*. Reviewing the album, *Rolling Stone* declared, "as much as any band in existence, Jane's Addiction is the true heir to Led Zeppelin". The group was one of the first to be identified with the "alternative metal" trend that would come to the fore in the next decade. Meanwhile, new bands such as New York's *Winger* and New Jersey's *Skid Row* sustained the popularity of the glam metal style.
Jane Says
https://youtu.be/Z0hFQdEUQKM

Been Caught Stealing
https://youtu.be/jrwjiO1MCVs
Other metal genres: 1980s, 1990s, and 2000s

Many subgenres of heavy metal developed outside of the commercial mainstream during the 1980s such as crossover thrash. Several attempts have been made to map the complex world of underground metal, most notably by the editors of AllMusic, as well as critic Garry Sharpe-Young. Sharpe-Young's multivolume metal encyclopedia separates the underground into five major categories: *thrash metal, death metal, black metal, power metal*, and the related subgenres of *doom metal and gothic metal*. 
In 1990, a review in Rolling Stone suggested retiring the term "heavy metal" as the genre was "ridiculously vague". The article stated that the term only fueled "misperceptions of rock & roll bigots who still assume that five bands as different as Ratt, Extreme, Anthrax, Danzig and Mother Love Bone" sound the same.
You argue the case:

We will split into two teams.

Each team will have the lyrics to the Twisted Sister song “Under the Blade”.

Team 1 will take the position of the PMRC and argue that the lyrics represent sadomasochism and rape, and therefore should be labelled as offensive with a parental warning.

Team 2 will argue that the lyrics are describing a band member’s throat surgery and that they only represent the imagery associated with that event.

YOU MUST DEFEND YOUR ARGUMENT USING THE LYRICS OF THE SONG.
Thrash metal

Thrash metal emerged in the early 1980s under the influence of *hardcore punk* and the new wave of British heavy metal, particularly songs in the revved-up style known as *speed metal*. The movement began in the United States, with Bay Area thrash metal being the leading scene. The sound developed by thrash groups was faster and more aggressive than that of the original metal bands and their glam metal successors.
Low-register guitar riffs are typically overlaid with shredding leads. Lyrics often express nihilistic views or deal with social issues using *visceral, gory language*. Thrash has been described as a form of "urban blight music" and "a palefaced cousin of rap".
The subgenre was popularized by the "Big Four of Thrash": *Metallica, Anthrax, Megadeth, and Slayer*. Three German bands, Kreator, Sodom, and Destruction, played a central role in bringing the style to Europe. Others, including San Francisco Bay Area’s Testament and Exodus, and New Jersey's Overkill also had a significant impact. Although thrash began as an underground movement, and remained largely that for almost a decade, the leading bands of the scene began to reach a wider audience.
Stone Cold Crazy
https://youtu.be/tfqZRp4sTro

Enter Sandman
https://youtu.be/CD-E-LDc384
Metallica brought the sound into the top 40 of the *Billboard* album chart in 1986 with *Master of Puppets*, the genre's first platinum record. Two years later, the band's *...And Justice for All* hit number 6, while Megadeth and Anthrax also had top 40 records on the American charts.
Though less commercially successful than the rest of the Big Four, Slayer released one of the genre's definitive records: *Reign in Blood* (1986) was credited for incorporating heavier guitar timbres, and for including explicit depictions of death, suffering, violence and occult into thrash metal's lyricism. Slayer attracted a following among far-right skinheads, and accusations of promoting violence and Nazi themes have dogged the band. Even though Slayer did not receive substantial media exposure, their music played a key role in the development of extreme metal.
In the early 1990s, thrash achieved breakout success, challenging and redefining the metal mainstream. *Metallica*'s self-titled 1991 album topped the *Billboard* chart, as the band established international following. *Megadeth*'s *Countdown to Extinction* (1992) debuted at number two, *Anthrax and Slayer* cracked the top 10, and albums by regional bands such as Testament and Sepultura entered the top 100.
Death metal

Thrash soon began to evolve and split into more extreme metal genres. "Slayer's music was directly responsible for the rise of death metal," according to MTV News. The NWOBHM band Venom was also an important progenitor. The death metal movement in both North America and Europe adopted and emphasized the elements of blasphemy and diabolism employed by such acts. Florida's Death and the Bay Area's Possessed are recognized as seminal bands in the style.
https://youtu.be/RAlco_CTtwo
https://youtu.be/-KTK0MbOobQ
Both groups have been credited with inspiring the subgenre's name. Possessed's 1984 demo was titled *Death Metal* and the song "Death Metal", from its 1985 debut album *Seven Churches* (1985). In the late 1980s and early 1990s, Swedish death metal became notable and melodic forms of death metal were created.
Death metal utilizes the speed and aggression of both thrash and hardcore, fused with lyrics preoccupied with Z-grade slasher movie violence and Satanism. Death metal vocals are typically bleak, involving guttural "death growls", high-pitched screaming, the "death rasp", and other uncommon techniques. Complementing the deep, aggressive vocal style are downtuned, highly distorted guitars and extremely fast percussion, often with rapid double bass drumming and "wall of sound"–style blast beats. Frequent tempo and time signature changes and syncopation are also typical.
Death metal, like thrash metal, generally rejects the theatrics of earlier metal styles, opting instead for an everyday look of ripped jeans and plain leather jackets. One major exception to this rule was *Deicide*'s Glen Benton, who branded an inverted cross on his forehead and wore armor on stage. *Morbid Angel* adopted neo-fascist imagery. These two bands, along with *Death* and *Obituary*, were leaders of the major death metal scene that emerged in Florida in the mid-1980s.
**Black metal**

The first wave of black metal emerged in Europe in the early and mid-1980s, led by Britain's *Venom*, Denmark's *Mercyful Fate*, Switzerland’s *Hellhammer* and Celtic Frost, and Sweden's *Bathory*. By the late 1980s, Norwegian bands such as *Mayhem* and Burzum were heading a second wave. Black metal varies considerably in style and production quality, although most bands emphasize shrieked and growled vocals, highly distorted guitars frequently played with rapid tremolo picking, a "dark" atmosphere and intentionally lo-fi production, with ambient noise and background hiss.
https://youtu.be/F_dQwbsP7Sg
Satanic themes are common in black metal, though many bands take inspiration from ancient paganism, promoting a return to supposed pre-Christian values. Numerous black metal bands also "experiment with sounds from all possible forms of metal, folk, classical music, electronica and avant-garde," Darkthrone drummer Fenriz explains, "It had something to do with production, lyrics, the way they dressed and a commitment to making ugly, raw, grim stuff. There wasn't a generic sound."
By 1990, Mayhem was regularly wearing corpse paint; many other black metal acts also adopted the look. Bathory inspired the Viking metal and folk metal movements and Immortal brought blast beats to the fore. Some bands in the Scandinavian black metal scene became associated with *considerable violence* in the early 1990s, with Mayhem and Burzum linked to church burnings.
LIVE DEAD: MAYHEM 1990

https://youtu.be/i0ALwS4nZ-A
Growing commercial hype around death metal generated a backlash; beginning in Norway, much of the Scandinavian metal underground shifted to support a black metal scene that resisted being co-opted by the commercial metal industry. According to former Gorgoroth vocalist Gaahl, "Black Metal was never meant to reach an audience.... We had a common enemy which was, of course, *Christianity, socialism and everything that democracy stands for.*"
Power metal

During the late 1980s, the power metal scene came together largely in reaction to the harshness of death and black metal. Though a relatively underground style in North America, it enjoys wide popularity in Europe, Japan, and South America. Power metal focuses on upbeat, epic melodies and themes that "appeal to the listener's sense of valor and loveliness". The prototype for the sound was established in the mid-to-late 1980s by Germany’s Helloween, which combined the power riffs, melodic approach, and high-pitched, "clean" singing style of bands like Judas Priest and Iron Maiden with thrash's speed and energy, "crystallizing the sonic ingredients of what is now known as power metal".
Traditional power metal bands like Sweden’s HammerFall, England's DragonForce, and Florida's Iced Earth have a sound clearly indebted to the classic NWOBHM style. Many power metal bands such as Florida's Kamelot, Finnish groups Nightwish, Stratovarius and Sonata Arctica, Italy's Rhapsody of Fire, and Russia’s Catharsis feature a keyboard-based "symphonic" sound, sometimes employing orchestras and opera singers. Power metal has built a strong fanbase in Japan and South America, where bands like Brazil's Angra and Argentina's Rata Blanca are popular.  https://youtu.be/KZ3irFxGO_U
Closely related to power metal is progressive metal, which adopts the complex compositional approach of bands like *Rush* and *King Crimson*. This style emerged in the United States in the early and mid-1980s, with innovators such as *Queensrÿche, Fates Warning, and Dream Theater*. The mix of the progressive and power metal sounds is typified by New Jersey’s Symphony X, whose guitarist Michael Romeo is among the most recognized of latter-day shredders.

https://youtu.be/ZiRuj2_czzw
Doom metal
Emerging in the mid-1980s with such bands as California's Saint Vitus, Maryland's The Obsessed, Chicago's Trouble, and Sweden's Candlemass, the doom metal movement rejected other metal styles' emphasis on speed, slowing its music to a crawl. Doom metal traces its roots to the lyrical themes and musical approach of early Black Sabbath. The Melvins have also been a significant influence on doom metal and a number of its subgenres. Doom emphasizes *melody, melancholy tempos, and a sepulchral mood* relative to many other varieties of metal.
The Obsessed

https://youtu.be/H-5eyVeEbhk
The 1991 release of *Forest of Equilibrium*, the debut album by UK band Cathedral, helped spark a new wave of doom metal. During the same period, the doom-death fusion style of British bands Paradise Lost, My Dying Bride, and Anathema gave rise to European gothic metal, with its signature dual-vocalist arrangements, exemplified by Norway's Theatre of Tragedy and Tristania. New York's *Type O Negative* introduced an American take on the style.
In the United States, **sludge metal**, mixing doom and hardcore, emerged in the late 1980s—Eyehategod and Crowbar were leaders in a major Louisiana sludge scene. Early in the next decade, California's Kyuss and Sleep, inspired by the earlier doom metal bands, spearheaded the rise of **stoner metal**, while Seattle's Earth helped develop the drone metal subgenre. The late 1990s saw new bands form such as the Los Angeles–based Goatsnake, with a classic stoner/doom sound, and Sunn O))), which crosses lines between doom, drone, and dark ambient metal—the *New York Times* has compared their sound to an "**Indian raga in the middle of an earthquake**".
The era of metal's mainstream dominance in North America came to an end in the early 1990s with the emergence of Nirvana and other grunge bands, signaling the popular breakthrough of alternative rock. Grunge acts were influenced by the heavy metal sound, but rejected the excesses of the more popular metal bands, such as their "flashy and virtuosic solos" and "appearance-driven" MTV orientation.
Glam metal fell out of favor due not only to the success of grunge, but also because of the growing popularity of the more aggressive sound typified by Metallica and the post-thrash groove metal of Pantera and White Zombie. In 1991, the band Metallica released their album Metallica, also known as The Black Album, which moved the band's sound out of the thrash metal genre and into standard heavy metal. The album was certified 16x Platinum by the RIAA. A few new, unambiguously metal bands had commercial success during the first half of the decade—Pantera's Far Beyond Driven topped the Billboard chart in 1994—but, "In the dull eyes of the mainstream, metal was dead".
https://youtu.be/_XI1DD_vJuY
Some bands tried to adapt to the new musical landscape. Metallica *revamped its image*: the band members cut their hair and, in 1996, headlined the alternative musical festival *Lollapalooza* founded by Jane's Addiction singer Perry Farrell. While this prompted a backlash among some long-time fans, Metallica remained one of the most successful bands in the world into the new century.
Like Jane's Addiction, many of the most popular early 1990s groups with roots in heavy metal fall under the umbrella term "alternative metal". Bands in Seattle's grunge scene such as Soundgarden, credited as making a "place for heavy metal in alternative rock", and Alice in Chains were at the center of the alternative metal movement.
The label was applied to a wide spectrum of other acts that fused metal with different styles: *Faith No More* combined their alternative rock sound with punk, funk, metal, and hip hop; *Primus* joined elements of funk, punk, thrash metal, and experimental music; *Tool* mixed metal and progressive rock; bands such as Fear Factory, Ministry and Nine Inch Nails began incorporating metal into their industrial sound, and vice versa, respectively; and Marilyn Manson went down a similar route, while also employing shock effects of the sort popularized by Alice Cooper.
https://youtu.be/ZG_k5CSYKhg
Alternative metal artists, though they did not represent a cohesive scene, were united by their willingness to experiment with the metal genre and their rejection of glam metal aesthetics (with the stagecraft of Marilyn Manson and White Zombie—also identified with alt-metal— as significant exceptions). Alternative metal's mix of styles and sounds represented "the colorful results of metal opening up to face the outside world."
In the mid- and late 1990s came a new wave of U.S. metal groups inspired by the alternative metal bands and their mix of genres. Dubbed "nu metal", bands such as *Slipknot, Linkin Park, Limp Bizkit, Papa Roach, P.O.D., Korn and Disturbed* incorporated elements ranging from death metal to hip hop, often including DJs and rap-style vocals. The mix demonstrated that "pancultural metal could pay off". Nu metal gained mainstream success through heavy MTV rotation and Ozzy Osbourne's 1996 introduction of Ozzfest, which led the media to talk of a resurgence of heavy metal.
https://youtu.be/pr3x7tS__dE
HEAVY METAL

LYRIC

or

Bible Verse?
If I whet my glittering sword, and my hand take hold on judgment; I will render vengeance to my enemies, and will reward them that hate me. I will make my arrows drunk with blood, and my sword shall devour flesh; and that with the blood of the slain and of the captives, from the beginning of revenges on the enemy.

Bible Verse
Deuteronomy 32 41-42
And I will fill his mountains with his slain men: in your hills, and in your valleys, and in all your rivers, shall they fall that are slain with the sword. I will make you perpetual desolations, and your cities shall not return.

Bible Verse
Ezekiel 35:8-9
Their slain also shall be cast out, and their stench shall rise up out of their corpses, and the mountains shall be melted with their blood.

Bible Verse
Isaiah 34:3
The sky is turning red, return to power draws near. Fall into me, the sky’s crimson tears, abolish the rules made of stone.

Metal Lyric
Slayer Raining Blood
And in those days shall men seek death, and shall not find it; and shall desire to die, and death shall flee from them.

Bible Verse
Revelation 9:6
I can feel it burn inside of me, 
tormented young with no souls, haunting me. Pain in their lives all they know is misery. Take these chains away that are holding me down.

Metal Lyric
Avenged Sevenfold    Eternal Rest
I am a brother to dragons, and a companion to owls. My skin is black upon me, and my bones are burned with heat.

Bible Verse
Job 30  29-30
Killing scores with demon swords, now is the death of doers of wrong. Swing the judgement hammer down, safely inside armour, blood, guts and sweat.

Metal Lyric
Metallica  The Four Horsemen
And I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him. And power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.

Bible Verse
Revelation 6:8
Daughter Babylon, doomed to destruction, happy is the one who repays you according to what you have done to us. Happy is the one who seizes your infants and dashes them against the rocks.

Bible Verse
Psalm 137:8-9
He has bent his bow like an enemy: he stood with his right hand as an adversary, and slew all that were pleasant to the eye in the tabernacle of the daughter of Zion: he poured out his fury like fire.

Bible Verse
Lamentations 2:4
Engreat souls condemned for all eternity, obtained by immoral observance a domineering deity.

**Metal Lyric**

**Slayer**    **South of Heaven**
Part your heavens, Lord, and come down; touch the mountains, so that they smoke. Send forth lightning and scatter the enemy; shoot your arrows and rout them.

Bible Verse
Psalm 144: 5-6
Hear now this story of the man that should not be, a ghoul of blackened torment, sullen atrocity, a kindred soul to the devil's own, malignance personified. Cast from his fire he molests the purest light.

Metal Lyric
Iced Earth   Vengeance is Mine
Searching for the answer, Christ hasn't come, awaiting the final moment, the birth of Satan's son.

Metal Lyric
Slayer   The Antichrist
And in the darkness shining far beyond the starlight, lightning is striking from the dark dawning shadows. And in the kingdom of the everlasting sun, when the glory of the master's time has come.

Metal Lyric
Dragonforce   Fury of the Storm
In 1999, *Billboard* noted that there were more than 500 specialty metal radio shows in the United States, nearly three times as many as ten years before. While nu metal was widely popular, traditional metal fans did not fully embrace the style. By early 2003, the movement's popularity was on the wane, though several nu metal acts such as Korn or Limp Bizkit retained substantial followings.
Recent styles: mid–late 2000s and 2010s

Metalcore, a hybrid of extreme metal and hardcore punk, emerged as a commercial force in the mid-2000s decade. Through the 1980s and 1990s, metalcore was mostly an underground phenomenon; pioneering bands include Earth Crisis, other prominent bands include Converge, Hatebreed and Shai Hulud. By 2004, melodic metalcore— influenced as well by melodic death metal— was popular enough that Killswitch Engage's *The End of Heartache* and Shadows Fall's *The War Within* debuted at numbers 21 and 20, respectively, on the *Billboard* album chart.
Evolving even further from metalcore comes **mathcore**, a more rhythmically complicated and progressive style brought to light by bands such as *The Dillinger Escape Plan, Converge, and Protest the Hero*. Mathcore's main defining quality is the use of odd time signatures, and has been described to possess rhythmic comparability to *free jazz*. 
https://youtu.be/zLRYREmJqho
Metal remained popular in the 2000s, particularly in continental Europe. By the new millennium Scandinavia had emerged as one of the areas producing innovative and successful bands, while Belgium, The Netherlands and especially Germany were the most significant markets.
In the 2000s, an extreme metal fusion genre known as deathcore emerged. Deathcore incorporates elements of death metal, hardcore punk and metalcore. Deathcore features characteristics such as death metal riffs, hardcore punk breakdowns, death growling, "pig squeal"-sounding vocals, and screaming. Deathcore bands include Whitechapel, Suicide Silence, Despised Icon and Carnifex.
https://youtu.be/5Z04ep5X7Ic
By the early 2010s, metalcore was evolving to more frequently incorporate *synthesizers* and elements from genres beyond rock and metal. The album *Reckless & Relentless* by British band Asking Alexandria (which sold 31,000 copies in its first week), and The Devil Wears Prada's 2011 album *Dead Throne* (which sold 32,400 in its first week) - reached up to number 9 and 10, respectively, on the *Billboard* 200 chart.
Also in the 2010s, a metal style called "djent" developed as a spinoff of standard progressive metal. Djent music uses *rhythmic and technical complexity*, *heavily distorted palm-muted guitar chords*, *syncopated riffs and polyrhythms* alongside *virtuoso soloing*. Another typical characteristic is the use of extended range seven, eight, and nine-string guitars. Djent bands include TesseracT and Textures.
Of Matter
https://youtu.be/O-hnSlicxV4

Concealing Fate
https://youtu.be/XwBmhnkRGM8
TEXTURES

https://youtu.be/LMD4EXPj_YM