

## **Dissonance and dissidents: The doom of the flattened supertonic within and without of heavy metal music.**

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### **Abstract**

The semitone note just above the key-note (flat second) is used deliberately and extensively within Heavy Metal music, its tense dissonance helping to produce music that evokes doom and omen. Robert Walser described this 'other leading note' as hanging claustrophobically above the tonic and the semitone pull downwards can be used to express depression or a drawing down to hell. Within the Heavy Metal culture this discord is embraced and is a powerful tool for the setting of challenging lyrics with a myriad of negative and subversive emotions.

The flat second appears in the Medieval Phrygian and Locrian modes as well as in a form of the harmonic minor scale known as Phrygian Dominant. These scales are similar in structure to the Arabic Hijaz maqam and the Indian Bhairav raga, and can create the sound of a generalised and tense shadowy 'other'. The 'other leading note' is ideal for expressing the 'other within', which is the defining status of the Heavy Metal subculture, with intensity of feelings and desires for 'something more', different and complex aspirations of a subculture that a major scale or bluesy pentatonic cannot easily convey,

In this paper I will draw on examples of the flat second in Heavy Metal music. The movement from key-note to flat second is regularly in bass lines, locked together with the rhythm guitar, the semitone movement easy to play for jumping and 'moshing'. Virtuoso guitar solos use these scales, they are fast and harsh, the Phrygian and Locrian scales being easy to play rapidly. The danger, intensity and excitement of the solos is liberating and empowering over the oppressive power of the rhythm section. I will discuss the dissonant and powerful potential of the flat second, and its importance within and without the Heavy Metal genre and subculture.

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*"Heavy metal music without the minor second? It would be unspeakable, it wouldn't be allowed. I don't think it would be metal, it would be a sham. You must have a minor second, it's the mainstay, it's the seal of approval for metal." (Pete Herbert, Bass Player)*

### **Introduction**

My research explores a range of World Music genres that use a musical pitch in their music that is slightly higher (the interval of a semi-tone) than the key-note or tonic of any particular piece of music. This note I call the flattened supertonic, you may know it as the flat 2nd and I will call it that from this point on.

I wish to explore the use and meaning of the flat 2nd in heavy metal music, where it has a prominent presence. In Western music generally the flat 2nd rarely appears, and when it does it is specifically used for portraying doom, anguish, exotica and dark emotions. These very things can make it powerful as a tool for heavy metal music.

Many other musical traditions across the Mediterranean, the Middle East and Asia make extensive use of the flat 2nd, with, as in Turkish Art music, it appearing in up to 80% of a genre's output. In these traditions there can be a complex and subtle character to the use of this note with many different emotional interpretations and it is often a valued part of a genre's identity. I have conducted interviews with London-based musicians from a number of World music traditions.

Within all musics that have a concept of musical key-note, or tonic, the attraction to this tonic means that the flat 2nd carries tension because of the closeness of the frequencies, as with the Western 'leading note' which is the same pitch difference beneath the tonic. The flat 2nd can also be considered a 'leading note', the 'other leading note', falling instead of rising. Within heavy metal this tense sound is considered 'not happy' and yet heavy metal players may have a positive feeling about the flat 2nd and the modes (musical scales) that contain it. The dissonance reflects an internal dissonance of the disempowered and can channel energies and emotions in the subgroup. These modes also have non-musical associations with the medieval and the exotic where, as in classical Orientalism, there are no firm relations to specific countries or Eastern musics. I will argue that the flat 2nd is an important ingredient of heavy metal music, that it is emphasized in a unique way where its dissonance is used to evoke doom and other ominous and powerful emotions in a manner that empower individual and communal identity.

### **History of modal use in heavy metal music**

In 1970 three formative albums appeared: *Deep Purple in Rock*, Black Sabbath's *Paranoid* and *Led Zeppelin II*. Deep Purple's Ritchie Blackmore and Jon Lord had studied classical guitar and piano respectively and were familiar with modes and classical scales. They were ground breaking in the use of the harmonic minor and the medieval modes in hard rock music. The combination of themes of fantasy, occult and the supernatural with classical music quotes became the framework for heavy metal music. Heavy rock music with a heavy tune and classically inspired solos, particularly using Baroque arpeggios. The harmonic minor was established as a scale for soloing. In

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interview with heavy metal guitarist Luke Raynor I was told:

The solos were more classically inspired. Harmonic minor sounds quite good and clever when you play it fast with a lot of distortion on your guitar. It's also intense and memorable with the harmonic minor scale and the flattened second. It's instantly recognisable. With heavy metal you want that intensity, everything's harsh. The solo needs to be intense. Playing bluesy pentatonic doesn't tend to work in that context over a sinister riff with a diminished chord like Ace of Spades or Motorhead. (Luke Rayner)

Often the emphasis was placed on the fifth degree of the scale, so the soloist was effectively playing the fifth mode of the harmonic minor over the original backing. This is known as the Phrygian Dominant mode, it has the flat 2nd and uses similar intervals to the Turkish *Hicaz makam*, the Indian *Bhairav* raga and the Eastern European Jewish *Freygish* mode. The distinctive sound of the collection of notes of the Phrygian Dominant mode where the 2nd is flat and the 3rd is raised appears to create particularly strong attachments. This is the cliché of 'The East' used by Western film composers wanting to evoke Arabia. Luke Rayner finds the mode Phrygian Dominant very useful in his music: "When I do my flamenco bit, it's my favourite way of using it. It really works in terms of a dark, heavy metal sounding scale." Another interviewee metal bass player Pete Herbert, however, feels that the Phrygian Dominant (known to him as the Byzantine scale) would be out of place in his own music because of the cliché and prefers the similar Phrygian mode [see glossary]. This is also used in flamenco music and widely known in the West as the 'Spanish' scale. Herbert conveys a passion for the flat 2nd :

It's un-nerving, unsettling, there's too many perfect cadences all resolving in pop songs, let's have it unresolved, keep it up in the air, keep the audience a little whacked out.... My goal is not to un-nerve but just to throw it out there, a little whacky. Like root, 5ths, octaves with minor second on the top, it's a bit different. John Williams' *Jaws* was the first time I heard it. Once I'd got over playing it on the piano I had lessons, and this whole world of modes opened up, including Phrygian and Locrian, got the minor [flat] 2nd there The Major scale is all resolved and neat, but when you come to [the modes] you think – wow where did that come from? (Herbert interview).

Keith Kahn-Harris in his book *Extreme heavy metal: Music and Culture on the Edge* writes:

Certain modes have long had particular associations and connotations, with the Phrygian and Locrian seen to have the 'darkest' sounds. Both Phrygian and Locrian are used sparingly in Western music. The Phrygian is associated with oriental musics, such as flamenco....Where extreme heavy metal appears to differ...is that it 'lightens' these modes to a far lesser extent....Extreme heavy metal represents a sustained and austere exploration of 'darker' modes that have long been associated with danger and evil. (Kahn-Harris 2007: 31).

#### **Doom and Omen , Tension and Power**

Black Sabbath went further towards the occult and used dissonance "to evoke overtones of gothic horror" (Walser 1993: 10) and write of drugs and death as in the track *Hand of Doom* using the flat 2nd. The gothic identification of the genre also reinforced attention on the medieval modes, and in his book *Running with the Devil* Robert Walser says:

While the particular associations that were once attached to each mode vanished long ago, modes continue to produce powerful and specific affective charges. ...speed heavy metal is

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usually Phrygian or Locrian...Modes are not merely abstruse theoretical categories, they can serve as a shorthand for referring to sets of meaningful elements of musical discourse. (Walser 1993:46)

The soloist is often soloing using either the Phrygian mode or the Locrian mode, both characterised by their flat 2nd note. When guitarists want to play very fast they like “boxes” to play in (shapes on the guitar fretboard). The Locrian mode has a straightforward shape that Pete Herbert suggested was easier to play than a regular major scale.

Playing the Phrygian and Locrian makes it really jarring and fast...You can hammer away at these scales; you can run it. It's easy to play 1 2 4 fingering, more comfortable. It's the right sound, it's jarring, it's unease, it produces certain emotions in the human form. (Herbert interview).

Walser describes how the virtuosic guitar solos in heavy metal music evoke intensity, danger and excitement; liberating and empowering over the oppressive power of the rhythm section (Walser 1993:15,54).

Tension and release is a staple element of the rhythm section. The movement from tonic to flat 2nd is regularly used for heavy metal bass lines. Pete Herbert said:

As a bass player you can play a simple E minor to F bass riff while the guitarist paints a Locrian-based image, a Hieronymus Bosch solo, images of Hell, over the locked in semitone bass....You can jump around to the minor second riff, without playing a wrong note. Unison guitar and bass locked in for the riff. It's tribal, all knocking your heads....In heavy metal the flat second makes it really doomy. That's what's wanted, to make a discord, let's be doomy. (Herbert interview)

Led Zeppelin were instrumental in the introduction of these guitar and bass riffs and "there are many examples in which Plant uses dissonance for expressive effect" (Fast 2001:42). The chord sequence I bII, with the bII chord providing a dominant function, meaning that it contains dissonant tensions that are released by returning 'home' to the tonic, is a standard device in heavy metal chord sequences. Although tension and release is also vital in Western harmonic sequences this particular method of creating harmonic tension would be unusual. However, in another association with non-Western musics, Peter Manuel writes on Spanish flamenco music: The guitar accompaniment, where present, invariably consists of an ornamented oscillation between two chords – usually the tonic and flat supertonic [2nd]. (Manuel 1989:74)

In heavy metal music, then, the flat 2nd represents tension and dissonance. Discord and images of doom and ominousness is embraced. As Walser describes:

Affectively, the Phrygian mode is distinctive: ... this mode has a second degree only a half step away from the tonic instead of a whole step. Phenomenologically, this closeness means that the second degree hangs precariously over the tonic, making the mode seem claustrophobic and unstable. Hedged in by its upper neighbour, even the tonic, normally the point of rest, acquires an uncomfortable inflection in this mode. (Walser 1993: 47)

This statement is indicating that the flat 2nd can be so powerful that it saps power from the 'home' tonic. Iron Maiden in the 80s were exploring tensions between reality and dream, evil and power, sometimes with Eastern associations. In this track *Powerslave*, that uses the Phrygian Dominant, the Egyptian imagery is evident in the lyrics:

*Into the abyss I'll fall - the eye of horus*  
*Into the eyes of the night - watching me go*

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*Green is the cat's eye that glows-in this temple  
Enter the risen osiris - risen again.*

Heavy metal established itself as anti-Modernist, rolling back to pre-Renaissance, pre-Enlightenment times. Heavy metal musicians identified with nineteenth century Romantic Medievalism, feeling that intensity through drugs and 'madness' would bring creativity and radical change (Walser 1993:154). They were essentially interested in 'liberation' through such sources as alchemy, lost Egyptian dynasties and myth, in order to discover new powers in the modern world: "Fantasy and folk-lore, elves and dwarves; Excalibur pulled out of the stone; Arabia, Ali Baba and the 40 thieves; stories about the nomads and Bedouins. It's a very general image. A lot of early Led Zeppelin and Deep Purple music was very mystic: mountains, eagles, abstract, not real life. They were rock stars, bored, wanting new things to explore" (Rayner interview).

### **The connections with Orientalism.**

There has been a long tradition of Orientalism in Western Classical music and this has frequently involved the flat 2nd. Heavy metal music has continued the Western classical traditions of using the flat 2nd as an Oriental and/or 'other' identifier. Pete Herbert says: "The flattened second would be the note that I'd rely on to create a Middle Eastern feeling. You can really ham it up, that minor second". Different from the classical tradition this music is all about the self in that the musicians are personally identifying with the 'other'. The heavy metal player/follower becomes the 'other within'.

Between the fifteenth and eighteenth centuries "for most Europeans, the entire non-European world was seen as no more than theatre, an endless Arabian Nights entertainment.... imaginary creatures whose deeds and words could be edifying or farcical, as one chose" (Whaples 1958:3). In the book *Western Music and its Others* Jann Passler quotes the composer Roussel in 1910: "Even though these Evocations were inspired by India, I am anxious that the country remains vague. India, Tibet, Indochina, China, Persia, it doesn't matter". (Passler 2000:94). And Derek Scott said in "Orientalism and Musical Style":

Orientalist music is not poor imitation of another cultural practice: its purpose is not to imitate but to represent...Orientalist devices, many of which can be applied indiscriminately as markers of cultural difference: Aeolian, Dorian, but especially the Phrygian mode, augmented seconds and fourths (Scott 1997:11).

Philip Tagg writes on the Phrygian mode: "From a Eurocentric viewpoint, this is the mode of Spain, gypsies, Balkans, Turks and Arabs"(Tagg 1994:215), music from 'somewhere else'. The Palestinian scholar Edward Said defined his concept *Orientalism* as "The European idea of the Orient" and explained "The Orient as such became less important than what the Orientalist made of it...Each Orientalist created his own Orient" (Said 1978:16, 127-130).

Led Zeppelin "draws on the techniques of Indian classical singing which, together with Egyptian and Moroccan music, became an increasingly more significant influence on Jones, Page and Plant"(Fast 2001:29, 88-93). This is an extract from the lyrics to the Led Zeppelin track *Kashmir*:

*All I see turns to brown, as the sun burns the ground  
And my eyes fill with sand, as I scan this wasted land  
Trying to find, trying to find where I've been.*

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*Oh, pilot of the storm who leaves no trace, like thoughts inside a dream  
Heed the path that led me to that place, yellow desert stream  
My Shangri-La beneath the summer moon, I will return again  
Sure as the dust that floats high and true, when moving through Kashmir.*

As within classical music the evocations of the Orient are usually non-specific. *Kashmir* has more Moroccan influence than Indian and as for Shangri-La! Walser writes that evocations are powerful particularly *because* they're non-specific (Walser 1993:154). The 1991 Metallica track *Wherever I may Roam* starts with an electric sitar introducing the flat 2nd, followed by a Phrygian Dominant guitar solo in a track about lone exploration and nomadism. (Fast 2000:88-93) Are we in India, or simply 'out there'?

### Other genres

So how does the use of the flat 2nd in heavy metal compare with its use in other World Music genres, these 'exotic' places described in metal lyrics? I shall introduce three genres: Klezmer, Turkish Art and Indian Classical music.

One of three central modes for Klezmer, Eastern European Jewish dance music, is known as *Freygish* (due to its similarity to the Phrygian Dominant mode). Seth Rogovoy in his book *The Complete Klezmer* describes how the Klezmer music of the nineteenth century world is kept alive today, with "its emotional depth, that accounts for its raw power to move the heart, the soul, and the feet, that induces an immediate sense of ... recognition." (Rogovoy 2000:15). Alexander Knapp, professor of Jewish studies comments:

It has often been said that in Eastern Ashkenazi Jewish music the pain is never far away, not far below the surface....This may have a lot to do with social, cultural, political religious circumstances. Over the centuries, life has been tough. This may have found expression in these modes as they're more expressive of that sort of thing, not the same as modalities of nations where there has been relatively little conflict. Nations with their own homelands, where they haven't been moved from one place to another....they [the exiles in the East] heard an intensity in the flat 2nd, augmented second, minor second combination that spoke to them (Knapp interview).

Here Knapp is speaking of the use of the Phrygian Dominant mode in Jewish music. The intensity of the flat 2nd used in Klezmer music has an unspecific tension without particular attached meanings, full of potential to express the sometimes complex and intense emotions of today's diasporic Jewish communities.

A similar association with painful experiences comes from Hakan Ozugurel, guitar player of Turkish Art and folk musics, who described the repertoire of his Turkish wedding band where at least half the songs are on very sad subjects:

People dying of starvation, bullets in the head or of lost love....It could be history. People must have suffered from wars, going to other countries for work, or just another village. A woman may have married and gone 10km to her husband's village, or died from illness. In industrialised countries like the UK with better transportation services these issues may not have continued into the 20th century. (Ozugurel interview)

A substantial proportion of the sad tunes that Hakan Ozugurel plays use the flat 2nd: "putting these notes one after another it makes people sad, like A to Bb. That's what I believe and many people think the same way in Turkey". Half of all *makam* (Turkish scales) in Turkish Art Music use the flat 2nd and because of their popularity they consist of 80% of the repertoire. The most popular *Kürdi makam* (with Kurdish folk origins) has

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a close similarity to the Phrygian mode and the also popular *Hicaz makam* resembles the Phrygian Dominant. The *Hicaz makam* is very popular in Art and folk music alike and is often used in sad songs. Turkish violinist Cahit Bahlav suggested that its popularity may be due to the fact that the majority of lullabies in the folk tradition were in the *Hicaz makam*, so that people first heard it when they were babies, and that it therefore had a strong familiarity (Bahlav interview). Bahlav stressed however, that the sadness of the music does not come from the flat 2nd: "The flattened second can be used in a very lively and uplifting manner... For the West the flattened second is an exotic thing but for us it's a normal thing, we just think of it as another *makam*, we don't attribute feelings to them" (Bahlav interview). Bahlav agreed that it was interesting that Turkish culture embraced the flat 2nd so much, and, when pushed, agreed that there might be a connection with the emotion of melancholy.

Melancholia, nostalgia and expression of complex and intense emotions. These are also one aspect of the interpretation of use of the flat 2nd in heavy metal music, exploiting the tense suspended associations of the dissonance, particularly in the areas of mysticism and exotica. Similarly there can be a mixture of sad and empowering sentiments attached to the music. Leonard Meyer describes expectation and its resolution as being the essential ingredient of meaning and emotion in music: "Musical suspense seems to have direct analogies in experience in general; it makes us feel something of the insignificance and powerlessness of man in the face of the inscrutable workings of destiny. ... in the face of the unknown" (Meyer 1956:28).

Turning to Indian classical music, this tradition has a subgroup of ragas all written for twilight, all containing the flat 2nd: the *Sandhi Prakesh* ragas, a crepuscular subset with different subtleties for dawn and dusk. As the day progresses the 2nd is raised. The notes are used with a visual imagery to depict the approach to, or departure from night-time, the flat 2nd rising at sunrise out of, and subsequently falling back at sunset to the tonic Sa, the day here also representing the infinite cycle of life. They call the flat 2nd *Komal Re* and there is great precision of meaning in relation to the detail of its use with a plethora of interpretations. The note is considered very expressive particularly in descent. Sitar player Shrivastav speaking of the 'dusk' *Marva* raga:

[Komal] Re is very special here, you bring from Ni to Re and create tension, then you relax on Sa or Dha, a bluesy aspect. I love it, it is very relaxing, it's the end of the day, you're going to relax, chill out, the work's tension is finished, and your partner, your lover is coming, you want to relax, in front of the box maybe. (Shrivastav interview)

Other common interpretations are of longing, sadness and poignancy. Sufi singer Rifaqat Ali, in interview, uses the words sad and beautiful interchangeably for the *Komal Re*, and he explained "Sad in our Sufi religion doesn't mean 'Oh, I've lost my purse', it means that I'm closer to God, it is a beautiful and lovely sensation". Shrivastav, when asked what he thought about the flat 2nd being used a lot in Western 'death' music, he quickly replied that if you don't believe in reincarnation then the flat 2nd would indeed be sad (Shrivastav interview). So the tonic is being identified with night time and God and death and there is a beauty identified in the concepts of night and death related to Hindu and Sufi beliefs in reincarnation.

In heavy metal music I would also suggest that there is a positive connection in meaning between this closeness of frequency, dissonance and death, yet the heavy metal

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artist embraces death in a very different way to the Hindi or Sufi. The downward pull that Shrivastav described as relaxing and Razaqat as beautiful to the heavy metal follower is down to Hell.

Anupan Mahajan in his book on ragas says that “*Komal Re* and *Komal Dha* (flat 6th) cause tension, disturb consciousness, are dissonant, highly dissonant and suggestive of tonic” (Mahajan 2001: 99). Baluji Shrivastav draws on Hindu philosophy where *Re* (the 2nd) represents the Bull:

*Komal Re* is more expressive than the shuddha *Re* [natural 2nd] because it's farther away from *Sa* (tonic). The closer notes are very expressive. Anything that is closer, you can feel more expression, it's very physical. If you play different notes, the closer you get the vibrato gets faster and stronger....*Komal Re* is very, very powerful. The Bull is associated with power; philosophically it is very powerful. And as it has got more vibrato and faster frequencies it is powerful....In relation to the octave the *Komal Re* is the most powerful semitone, the one from *Sa* itself (Shrivastav interview).

Another interpretation within certain ragas is of destruction, returning us to the powerful imageries of heavy metal. One of the 'dawn' Indian ragas, or scales, is called *Bhairav* and Baluji Shrivastav explained that the name *Bhairav* adds to its special character, as this is one of the aspects of Lord Shiva, the God of destruction, the 'feared' one, bearer of the axe, conqueror of death. Lord Shiva possesses a bull as his vehicle. *Bhairav*, this particular aspect of Shiva, is as an awe inspiring ascetic with a trident, skulls and snakes (Bor 1999:32), a fierce form associated with annihilation. *Bhairav* is a very popular raga; it is considered sad or serious, devotional with an “invocation expression, masculine but tender” (Mahajan 2001:101). The melodic movement of this raga is generally down and *Komal Re* is very important in *Bhairav*. It is often long and strong and is enunciated with heavy, slow oscillation from the 3rd. The raga generally resembles the Phrygian Dominant and the connection of power imagery between the flat 2nd in Indian Classical music and heavy metal is clear.

Where Western interpretations of the falling flat 2nd are negative and fearful the three genres I mention here, which each has a history of many hundreds of years, all have a more complex interpretation of the flat 2nd. Does the West have more fear of falling? Dane Rudhyar in his book *The Magic of Tone and the Art of Music* describes the change from the prevailing descending melodic progressions of ancient Greek times to ascending movements of modern times in European aspirational terms of “in the music of a post-Medieval Europe dominated by the pluralistic drive toward physical expansion and religio-emotional transcendence” (Rudhyar 1982: 99). Philip Tagg describes:

The increasing popularity of major modes in Europe accompanies the age of enlightenment, the rise of the bourgeoisie and colonial expansion....Can the potential of rising directionality provided by the major and harmonic minor modes ascending leading notes be linked to bourgeois European and North American notions of the pursuit of happiness?...linked to bourgeois attempts at emancipation from mediaval ecclesiastical dogma and from the irrational hierarchies of feudal society? Did minor modes remind the new merchant class too much of their oppressed origins of rural misery?...Was the upward melodic thrust and modulatory potential of the ionian mode [major scale] linked in the eighteenth and nineteenth century bourgeois unconscious to feelings of never-ending 'progress' or to the apparently endless expansion of trade and frontiers? (Tagg, Clarida 2003: 312)

The descending 'leading note' (the flat) to tonic resolution could easily become depressed, 'backward' and 'un-American'. Humanism and the Enlightenment in Europe

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attempted to throw off the religious ways, became secular and rational, introduced the major scale and thought happy thoughts. Out of this culture arose heavy metal music, which literally harkens back to the pre-Renaissance period. Metal music is not religious, but it has a spiritual dimension: all the complexities of 'shadowy' thinking without the religious dogma, the 'outsider inside' of sub-cultural music.

### Conclusion

The tonic is home, God, earth, death, hell, stability, all normality. The flat 2nd is the ultimate other, the dissonant feeling that everyone who doesn't fit in has, the tension of being powerless and out of kilter with the norm. It is also the most gloriously alive pitch: unstable, driving, dissonant and full of un-ease, a tension that can only be released by falling to death, Hell, depression? Although relaxed and gentle meanings are absent in Western musics (including generally in heavy metal music) the evocations of death and doom are empowering and positive within the genre. Death can be a release from placidity and boredom, a Gothic and romantic image. Playing the flat 2nd you can play with the tension, the dangerous possibilities, do you resolve or not? Metal music has empowered the performers and audiences, giving a sense of another community that expressed the intensity of their feelings and their desires for 'something more' (Walser 1993:159). This sound is embodied by the flat 2nd. The style has become a world-wide voice for teenagers struggling to find identity beyond that of their parents:

It's stuff your parents don't like, so by listening to it you can rebel, it's about rebellion...heavy metal looks kindly on the underdog, the nerdy kid at school who's kicked around. A lot of songs are about ...showing people what you're made of, getting back at a bully. A lot of kids that like it are not the mainstream trendy kids; they're left of field people. (Rayner interview)

A teenage girl quoted in Walser's book explained: "I feel paranoid when listening to 'easy listening' music as it's lying about the world" (Walser 1993:159). Megadeth took on Satanism in association with the 'evils' of international capitalism and threats of nuclear war, using 'violent' music to mirror a very real world situation. Walser suggests that heavy metal artists wish to highlight the hypocrisy of a world where masculinity is underpinned by a fascination with power and violence (Walser 1993:140).

There is a growing heavy metal trend in the Islamic world and Mark LeVine has a book *Heavy Metal Islam* coming out this week. He writes:

In a region [the middle east and North Africa] wrought by war, violence, lack of democracy, and underdevelopment, hardcore forms of rock and pop music has become popular for the same reasons it did in a generation ago in the West: It offers some of the most powerful cultural tools available for its fans to criticize the status quo, and as important, to imagine a different, more positive future. <http://heavymetalislam.net> [accessed 07/10/09]

Oriental heavy metal has developed wherein associations between the music of the 'Orient' and heavy metal have become explicit and the flat 2nd is everywhere in this sub-genre. It originated in the 90s with Israeli group Orphaned Land and there are now a large number of groups that specifically aim to mix Arabic, Indian and Eastern European musics into the heavy metal genre. Mark LeVine again:

Morocco's Cafe Mira, Egypt's Beyond East, Pakistan's Junoon, Israel/Palestine's DAM or Iran's Taham and Salome, are innovative, ear-catching hybrids of local styles-often influenced by Sufi or other religious music-and the classic sounds of heavy metal and hiphop....In some ways, they are merely completing a circle that began when Western artists began to travel across the

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Muslim world in the late 1960s, "discovering" artists...and incorporating Middle Eastern scales and textures into their music....Bilocate is a Jordanian heavy metal band that was established back in 2003 and developed Dark Oriental heavy metal....Oriental music in general has a sad atmosphere most often, its the combination of notes that drives the feelings of a listener, but Bilocate found a way to create a version of this music that presents it in it's darker atmosphere. <http://heavymetalislam.net> [accessed 07/10/09]

In the West the Renaissance washed away the flat 2nd that had once been part of the general musical palette. Now its use is different and 'other', a generalised tension, the shadow, the moment of change that twilight represents. The pulsation of the heavy metal bass line epitomises this tension, becoming the *Jaws*' shark. The heavy metal tradition stands out in its deliberate and extensive use of the flat 2nd to create subversive, anti-establishment emotions, whether railing against society or parents. The 'other' flat 2nd is ideal for indicating the 'other within' and this is the status of heavy metal musicians, *the* defining aspect of the subculture, and the use of the flat 2nd in this music fits in well to the dissonant and dissident aspirations of the group. It is a powerful tool.

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### Glossary : modes, makams, and ragas

Actual notes may vary by microtones	Heavy metal	Jewish	Turkish	Indian	Other names
A Bb C D E F G	Phrygian	<i>Yeshtebach descending</i>	<i>Kürdi</i>	<i>Bhairavi</i>	'Spanish'
A Bb C# D E F G	Phrygian Dominant	<i>Ahava Rabba</i>	<i>Hicaz</i>	<i>Bhairav</i>	'Jewish, Byzantine'
A Bb C D Eb F G	Locrian				Half-dimished scale
A Bb C# D Eb F# G			<i>Hicazkar</i>		'Gypsy'
A Bb C# D# F# G#				<i>Marva</i>	

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