

HEAVY METAL:
exported from england on a black sabbath

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Rock and Roll was undoubtedly created in the United States. An outgrowth of jazz and blues, famous names such as Elvis Presley and Chuck Berry are looked upon as some of the founders of Rock and Roll and their role and influence are undeniable. However, it can also be said that Rock and Roll underwent some of its most significant developments overseas in England. Once corporations had seized control of Rock and Roll in America, the English youth, free from this stranglehold, “hungrily grabbed American black music and rock 'n' roll to satisfy [their] appetite.”¹

As musical tastes in America began to move away from this brash new sound to more polished ones, the English youth still had a desire for the original sounds of American Rock and Roll. The Beatles and the Rolling Stones became the British heirs to the Rock and Roll throne. Their arrival into the United States, along with many other bands, would come to be known as the “British Invasion,” and the mark they continue to place on the sound of Rock and Roll is great. Ironically, these new English bands, once motivated by American Rock and Roll, would become the motivators for everyone else, including Americans. They would no longer be followers of a foreign style, but rather pioneers of numerous major sub-genres of this new musical revolution that is Rock and Roll. English musical groups including The Beatles, The Rolling Stones, Led Zeppelin, Black Sabbath and the Sex Pistols can be positioned at the root of ‘British Rock and Roll’, Hard Rock, Heavy Metal and Punk, as arguably the most important and influential of these new major sub-genres of Rock and Roll.

The purpose of this analysis is to focus on Heavy Metal, by recognizing the artists who are most directly responsible for its creation and diversity, followed by the impact they have had and continue to have on other artists, British and non British alike. Heavy Metal has become a

¹ David N. Townsend, “Changing the World: Rock 'n' Roll Culture and Ideology,” *Unrest Overseas*, <<http://www.dntownsend.com/Site/Rock/rcksum.htm>> (accessed January 31, 2005).

global genre, not one specific to only a select few who practice it in their garage. For years it has been responsible for a large percentage of record sales and concert tour revenue throughout the world. In fact, “heavy metal was arguably the most important and influential musical genre of the 1980s.”² To find the roots of Heavy Metal, one must look to England, specifically “Birmingham, England, the industrial city whose working class spawned Ozzy Osbourne, Black Sabbath, and Judas Priest in the late 1960s and early 1970.”³

There are many opinions about the origins of the title “Heavy Metal.” The most persistent connects the title to that of the city in which the genre started, Birmingham. Known as “one of the world’s greatest metal-manufacturing cities and the metropolis of England’s industrial Midlands area...nearby coal and iron deposits served as the basis for the city’s rise as an iron and steel center early in the Industrial Revolution.”⁴ During World War II the city was targeted and bombed heavily by the German air force because of the large quantity of munitions that were manufactured there. Today, hundreds of different industrial factories are located in Birmingham, though ironically metalworking is still the most prominent. The city was known as a tough place where families were poor and people were all too aware of their dark environment. The loud and heavy industrial sounds of metal factories and the reality of a poor social climate set the tone for the next incarnation of Rock & Roll that would emerge from this area, now known as Heavy Metal.

The band that is poised at the head of this genre is Black Sabbath. Formed in 1968, the lineup for which it became famous consists of Ozzy Osbourne (born John Osbourne; vocals), Tony Iommi (guitar), Bill Ward (drums) and Geezer Butler (born Terry Butler; bass).⁵ In the

² Robert Walser, *Running with the Devil* (Hanover, NH: University Press of New England, 1993), x-xi.

³ Ibid.

⁴ *Britannica Student Encyclopedia*, Online ed., “Birmingham,”

<<http://search.cb.com/ebi/article?tocId=9273228>> (accessed April 2, 2005).

⁵ Robert Walser, “Black Sabbath,” *The New Grove Dictionary of Music and Musicians*, (New York: Grove, 2001), vol. 3, 666.

beginning, Sabbath's sound was not what one tends to think of when the name Black Sabbath is uttered. Usually thoughts of dark, dissonant, distorted guitars and apocalyptic lyrics come to mind. But in fact, their early sound was closer to that of Cream,⁶ another important English band whose sound was harder and more intense than the blues music coming out of America at the time. Originally called "Earth" (among other band names), the band soon ran into another group with the same name, but with a much different sound. Their new name, Black Sabbath, came from the American title of the "classic" Italian horror movie *I Tre Volti Della Paura* [*Black Sabbath*] (Appendix, Figures 1 and 2.). "Legend has it that Geezer Butler picked the name of the band after seeing it on a movie theatre marquee, thinking it sounded doomy & gloomy."⁷ The name was perfectly fitting, since Osbourne noted to Butler "after seeing a horror movie together... [that] If people pay to see scary movies, why wouldn't they pay to listen to scary music? The band began to purposely write dark, ominous riffs in an attempt to be music's answer to horror movies."⁸

Two of the hallmarks of the Black Sabbath sound are those of down-tuned guitars⁹ and dark lyrical subject matter. Both came out of necessity. Guitarist Tony Iommi, who was once asked to play for innovative English band Jethro Tull, and decided to leave after just one performance, almost lost the ability to play guitar completely after "he suffered a horrible accident at a sheet metal factory, when a machine sliced off the tips of the fingers on his right

⁶ "During the less than three years of Cream's existence, the group epitomized what three virtuoso musicians could achieve onstage, in essence defining the concepts "power trio" and "blues-rock improvisation." Though firmly grounded in electric Chicago blues, the group's excursions into free-form improvisation and extended solos revolutionized rock music and blazed a trail for others to follow... In a sense, Cream was to mid-1960s blues-rock what Robert Johnson was to late-1930s Delta blues. Both pushed the music forward by introducing a jazz player's virtuosity to the current state of the blues, thereby lifting it to a new level." (Summer McStravick (Ed.) & John Roos (Ed.), *Blues-Rock Explosion From the Allman Brothers to the Yardbirds*, [Mission Viejo, CA: Old Goat Publishing, 2001], 86).

⁷ Joe Siegler, "Band Lineup History," Black Sabbath Online, <<http://black-sabbath.com/personnel/timeline.html>> (accessed February 19, 2005).

⁸ Wikipedia, "Black Sabbath," <http://en.wikipedia.org/wiki/Black_Sabbath> (accessed March 9, 2005).

⁹ Also known as "scordatura" tuning, "Down tuned guitars" is a term that refers to the use an alternate tuning system, on stringed instruments, which lowers the tension and the resulting pitch of each string. In this case, Heavy Metal guitarists usually "down tune" their guitars in order to produce below standard tuning pitches with deeper and thicker timbre.

hand.”¹⁰ Determined to continue playing, Iommi created “soft plastic tips attached to the ends of his fingers,”¹¹ that allowed him to fret the notes of his left-handed guitar. The only remaining obstacle was the tension of the strings, which was sometimes too great for Iommi to control fully. Out of necessity, he tuned each string down sometimes as much as three half steps lower than standard tuning. This gave the already fuzzy guitar sound (courtesy of new technical innovations in guitar amplifiers taken to their extremes) an even deeper and thicker tone, previously unheard of, which sonically matched the grave lyrics, sang by Ozzy Osbourne¹².

As for the lyrics, “Sabbath helped constitute heavy metal as something separate from rock by moving away from such topics as love, sex, partying and masculine strutting to brooding lyrics that dealt with evil, war, pain and drug addiction, delivered by Osbourne’s distinctive paranoid whine.”¹³ The Sabbath sound can be best described as “often ponderously slow, based on straightforward melodic riffs, with a guitar sound that was as distorted and [as] heavy as possible.”¹⁴ These characteristics represent the foundation of heavy metal music.

Despite this “dark” direction, Osbourne has made it clear, on many occasions, that bands such as The Beatles (also from England) were hugely influential. In a recent interview from “Metal Edge” magazine, Osbourne notes that people say to him, “How can you be a BEATLES fan when you play music singing about Satan?” He answers: “Well, not all my music is about Satan! There will never be another band like THE BEATLES. They went from being a boy band to, like, PINK FLOYD. And thank God for them, because I wouldn’t be here right now — they were

¹⁰ Iommi.com. “Biography.”

¹¹ Ibid.

¹² “Unbeknownst to many, Geezer [Butler, Bass Guitar] has always written the majority of Black Sabbath’s lyrics. In his typical low-key fashion, he has never cared whether it was publicized [sic] information. He explains that “everyone was involved from scratch. We’d start from scratch in rehearsal and start to jam. The music would come out so we’d credit it as a four way thing.” (Joe Siegler, “Geezer Butler Interview - Apr 94,” Black Sabbath Online, <http://www.black-sabbath.com/interviews/geezer_0494.html> (accessed April 9, 2005).

¹³ Robert Walser, “Black Sabbath.”

¹⁴ Ibid.

the spark for the best life I know.”¹⁵ The influence and creativity of The Beatles is what encouraged a young Osbourne and so many other English musicians to follow in their steps.

Black Sabbath’s influence began to propagate throughout England and eventually the world. Judas Priest (also from the metal-manufacturing city of Birmingham) and Deep Purple (from Hertford, England [pronounced Hartford]) each contributed their own brand of Heavy Metal. Judas Priest had a sound that was not quite as dark as Sabbath. Known for lead singer Rob Halford’s extraordinary range and precision (unlike Osbourne’s characteristic “paranoid whine”), Judas Priest presented a perfect counterpoint to the young genre. Virtuoso guitar playing is one of the trademarks of Heavy Metal. Although Tony Iommi can be credited with writing some of the most memorable ‘guitar riffs’¹⁶ of all time and pioneering a completely new style of guitar playing, it would be the guitarists in Judas Priest and Deep Purple who would be known for elevating Heavy Metal guitar playing to the virtuosic status that has become so synonymous with the genre.

Glenn Tipton and KK Downing of Judas Priest, each remarkable players in their own right, made it a point to take advantage of Priest’s dual guitar roster, and compose melodies and solos that would intertwine the two guitars into a single harmonious metallic sound. On the opposite end of the spectrum was Richie Blackmore, the lone guitar player for Deep Purple. If Tony Iommi wrote some of the more memorable guitar riffs of all time, it can be said that Richie Blackmore wrote one of, if not *the* most memorable guitar riffs of all time, with his simple yet distinctive four-note melody in “Smoke on the Water”, from the record *Machine Head*. For most young rock guitar players, this riff is a rite of passage. Case in point, professional rock and roll

¹⁵ Paul Gargano, “Outside The Box With The Prince Of Darkness,” *Metal Edge*, (May, 2005): 12.

¹⁶ “A short rhythmic phrase, especially one that is repeated in improvisation”.

(Dictionary.com, <<http://dictionary.reference.com/search?q=riff>> [accessed: March 9, 2005]).

musician Robin Finck¹⁷, vividly remembers his experience learning the song at “Joel’s house, 7th grade, Maderia Stratocaster with a broken E string, Holmes amp, Arion heavy metal pedal, an open window, no noise gate, full length mirror.”¹⁸ If that one legendary riff was not enough, the Deep Purple album *Machine Head* came to be regarded by fans as “one of the classic albums of heavy metal.”¹⁹

Blackmore’s contributions to Heavy Metal go much further than a single riff. Up to this point, many guitarists had flirted with the idea of combining classical sounds into their playing. Jimmy Page (Guitarist, Led Zeppelin) experimented with a vast number of musical genres, including Classical, Reggae, and eastern Indian sounds, among others. In fact, this diversity and fusion is one of the central characteristics of Led Zeppelin. However it was Blackmore that became the leader of the “emerging metal/classical fusion”²⁰ movement. His playing “was the first really impressive, compelling fusion of rock and classical music.”²¹

Most rock guitarists of the time were usually self-taught and looked to other rock and blues guitarists for their playing technique. In contrast, Blackmore, at an early age, took lessons in classical guitar for a year “which affected his fingering technique: unlike most rock guitarists of his generation, he made full use of the little finger on his left hand.”²² But according to Blackmore himself, some of the most obvious classical influences are apparent in the formal structure and chord progressions of his own compositions rather than his technical ability as a

¹⁷ Robin Finck has played guitar for Nine Inch Nails and is currently the lead guitarist of Guns N’ Roses.

¹⁸ Robin Finck. Personal interview. 27 March 2004.

¹⁹ Walser, “Running With The Devil,” 64.

²⁰ Ibid.

²¹ Ibid.

²² Ibid.

guitarist. "For example, the chord progression in the "Highway Star" solo on *Machine Head* is a Bach Progression... And the solo is just arpeggios based on Bach."²³

Other classical features that were blended into Deep Purple's sound include "repetitious melodic patterns (such as arpeggios), square phrase structures, virtuosic soloing, and characteristic harmonic progressions, such as descending through a tetrachord by half steps or cycling through the circle of fifths. The harmonic progressions, as Blackmore asserted, are typically Baroque, as are the rapid, flashy sixteenth-note patterns organized symmetrically through repetition and balanced phrases. In Deep Purple, guitarist and organist alike drew upon these materials to construct a new and effective style of rock virtuosity."²⁴

Blackmore and his fusion of metal/classical music influenced many guitarists, but probably the most exceptional descendant is Swedish born Guitarist Yngwie Malmsteen. Like Blackmore, Van Halen²⁵ and Rhoads²⁶, Malmsteen took Metal guitar playing to new extremes while citing Blackmore and violinist Niccolò Paganini as some of his biggest influences.

Yngwie immersed himself in the music of such bands as Deep Purple. His admiration for Ritchie Blackmore's classically influenced playing led him, through his sister's direction, back to the source: Bach, Vivaldi, Beethoven, and Mozart. The missing link, however, between the formal structures of classical music and the flamboyant performance of Hendrix was supplied by the music of another virtuoso, 19th century violinist Niccolò Paganini. Watching Russian violinist Gidon Kremer perform Paganini's *24 Caprices* on television, Yngwie

²³ Walser, "Running With The Devil," 64. According to Walser's footnote: "Martin K. Webb, 'Ritchie Blackmore with Deep Purple,' in *Masters of Heavy Metal*, ed. Jas Obrecht (New York: Quill, 1984), o. 54; and Steve Rosen, 'Blackmore's Rainbow,' also in *Masters of Heavy Metal*, p.62. Webb apparently misunderstood Blackmore's explanation, for what I have rendered as an ellipsis he transcribed as "Bm to a Db to a C to a G," a harmonic progression that is neither characteristic of Bach nor to be found anywhere in "Highway Star." Blackmore was probably referring to the progression that underpins the latter part of his solo: Dm | G | C | A."

²⁴ Walser, "Running With The Devil," 64.

²⁵ Eddie Van Halen: "Edward Van Halen's impact on rock guitar playing was enormous. Yngwie Malmsteen credits Van Halen with revolutionizing rock guitar... Billy Gibbons of ZZ Top asserted 'if you had a guitar poll, I'd put Edward Van Halen in the first five slots and then the next five slots would start opening up'." (Robert Walser, *Running with the Devil*. 68.) He is best known for his tapping technique. "...It was the tapping that astonished guitarists and fans. Reaching over to strike against the frets with his right hand, Van Halen hammers and pulls with his left, relying on the enhanced gain of his amplifier to sustain a stream of notes. Although a few other guitarists had used tapping to a limited extent, nothing like this had even been heard before... Rock guitarists hailed tapping as not merely a fad or gimmick but a genuine expansion of the instrument's capabilities, the most important technical innovation since Jimi Hendrix". (Walser, "Running With The Devil," 70.)

²⁶ Randy Rhoads: See page 9.

understood at last how to marry his love of classical music with his burgeoning guitar skills and onstage charisma.²⁷

As is the case with most guitar players, it all started with the blues and according to Malmsteen "I played the blues before I played anything."²⁸ However, it was the later influence from English and European musicians that made him the musician he is today. Upon the release of his first solo album, "Rising Force" in 1984, Malmsteen quickly separated himself from the pack with his unique so-called "neoclassical guitar playing."

Rising Force earned him *Guitar Player* [Magazine's] best new Talent award that year and Best Rock Guitarist in 1985, Malmsteen quickly gained a reputation as the foremost of metal's neoclassicists. Malmsteen adapted classical music with more thoroughness and intensity than had any previous guitarist, and he expanded the melodic and harmonic language of metal while setting even higher standard of virtuosic precision. He brought discipline into a world where study used to be considered sacrilegious.²⁹

Malmsteen took Heavy Metal guitar-playing to new extremes, both in technique and the combination of Metal and Classical music, because of the foundation laid by English guitarist Richie Blackmore.

Iommi is not without his own following. In fact the influence of Black Sabbath, and his playing in particular, is so severe, that it would be impossible to name a modern rock guitarist who has not been influenced by Iommi. He is routinely cited as the number one metal guitarist of all time and is usually somewhere in the top ten of all rock guitarists along with Jimi Hendrix, Eric Clapton and Jeff Beck. The original Sabbath sound is a direct result of its lineup; a true example of the phrase, "the whole is greater than the sum of its parts." After Ozzy Osbourne was fired from Sabbath he began his solo career; one that would leave just as "heavy" a mark on Metal as Sabbath did. Iommi's revolutionary sound was not lost on Osbourne. He knew his solo

²⁷ Yngwie.org, "Biography," <<http://www.yngwie.org/biography/index.html>> (accessed November 16, 2003).

²⁸ Joe Lalaina, "Yngwie, the One and Only," *Guitar School*, (September 1989): 125.

²⁹ Walser, "Running With The Devil," 94.

band needed a guitar player that could prove to be just as powerful a force as Iommi. He found such a player in Randy Rhoads, who has gone on to hold rank in the top spots of those same lists occupied by Tony Iommi.

In Rhoads, Osbourne found the next generation of Heavy Metal guitar players. "Rhoads became famous as the first guitar player of the 1980s to expand the classical influence, further adapting and integrating a harmonic and melodic vocabulary derived from classical music. Among his early musical influences, Rhoads cited the dark moods and drama of Alice Cooper, Ritchie Blackmore's fusion of rock and classical, Van Halen's tapping technique, and his favorite classical composers [Bach, Vivaldi, Kreutzer]."³⁰ Along with his love for classical music was the foundation provided by Iommi and Sabbath. This particular combination of Heavy Metal and Classical music allowed Osbourne's solo music still to retain the sound that had made him so famous, while elevating it to a new level. "Classically influenced players such as Van Halen and Rhoads helped precipitate a shift among guitar players toward a new kind of professionalism, with theory, analysis, pedagogy, and technical rigor acquiring new importance".³¹

After the sudden death of Rhoads in 1982, Osbourne went on to discover new guitarists to fill the huge void left in his band. The third generation guitarist to work with Osbourne was Zakk Wylde. Although possessing a playing style and sound that is instantly recognizable, Wylde always makes it clear where his roots lay. Wylde considered Rhoads to be "the Babe Ruth of the guitar world! I'm just trying to be like Mickey Mantle. You respect all the warriors [Iommi, Rhoads, Van Halen] that came before you."³² Wylde explains Rhoads's technical achievements as "way ahead of his time and was one of the first guys to do an out-and-out,

³⁰ Walser, "Running With The Devil," 78-79.

³¹ Walser, "Running With The Devil," 84.

³² Zakk Wylde, "Metal's Made Men : Black Label Society Unleashed!," *All Access Magazine*.

classical trip in a metal band.”³³ His words of admiration go even further, back to the source, when he states, “There’s only one Sabbath guitarist and he is the architect for everything, Tony Iommi.”³⁴

After Osbourne’s departure from Black Sabbath, the band continued by adding new front men; all talented in their own right, but never quite the same as the original. One of the replacements was original Deep Purple lead singer Ian Gillan; who was responsible for penning the lyrics to “Smoke on the Water.” This lineup change is another illustration of the crosspollination of artists and genres that contributes to the diversity and characteristics of the Heavy Metal genre. In an unpredictable twist of events this crosspollination has stretched all the way to world-renowned opera singers and even further, to operas themselves. As a result of his 40-year friendship with Ian Gillan (who is recording an album of his previous hits), “renowned opera tenor Luciano Pavarotti will contribute a vocal track for the new arrangement of Deep Purple’s “Smoke on the Water”. ”³⁵ As for Operas, “the dark tale of Faust and his existential journey has left its classical opera setting and will be depicted in ‘the world’s first’ heavy metal opera in the small western Norwegian town of Kristiansund on Friday [March 11, 2005]. There have been rock operas in the past, like The Who’s ‘Tommy,’ but this is a melting together of genres like no one’s ever seen before.”³⁶

By 1989, heavy metal accounted for as much as 40 percent of all sound recordings sold in the United States, and Rolling Stone announced that heavy metal now constituted “the mainstream of rock and roll”. ”³⁷ Although Heavy Metal today does not garner the title of “most important and influential musical genre” as it did in the 1980s, it is still flourishing. In fact, some

³³ Zakk Wylde, “Born To Be Wylde,” *Marshall Law*.

³⁴ Zakk Wylde, “Interview with Zakk Wylde of Black Label Society,” interview by Glyn Emmerson.

³⁵ Zaman Daily Newspaper Online, *Pavarotti to Sing Rock*, (accessed: April 2, 2005).

³⁶ *iafrica*. *The world’s first ‘heavy metal opera,’* (accessed: April 2, 2005).

³⁷ Walscr, “Running With The Devil,” 3.

would argue that it is more encouraging to see metal as a more underground and outcast genre, since it is that precise environment in which the genre has thrived and will continue to thrive. Furthermore, the momentum created by the founders of Heavy Metal has driven artists to forge new sub-genres within Metal, which expands the Heavy Metal community. It is this idea of a community of like-minded people that keeps Metal alive and also what makes a casual listener of Metal, hard to find.

Heavy Metal still enjoys a large following, albeit outside of the mainstream. In fact Ozzfest, a traveling music festival comprised of only Heavy Metal bands and named after/headlined by Ozzy Osbourne, is currently the “top-grossing touring festival of all time, and, outside of the Vans Warped tour, is the longest-lived. Since 1996, Ozzfest has grossed \$172 million and drawn 4.2 million fans to about 240 shows.”³⁸ The festival serves as a conduit for both fans and artists. For over thirteen hours of non-stop music, the audiences, mostly drawn by the big name headliners, are given the opportunity to experience new artists they might otherwise overlook. In turn, the less familiar artists are provided with a stage, that for many, has elevated them to greater levels of success. Although Ozzy Osbourne has been the headliner for six of the ten Ozzfests, three of the times he has re-joined with the original Black Sabbath. The upcoming 2005 tenth anniversary international incarnation of the festival, will make it the fourth time that the original Sabbath lineup has taken the stage, to prove how vital and relevant they still are, over thirty-five years after they started.

In 2004, Sabbath co-headlined the Ozzfest tour with their fellow Birmingham natives, Judas Priest. In an ironic twist of fate and another example of crosspollination -- this time taken to its extreme -- Ozzy Osbourne developed bronchitis on the August 26, 2004 date of the tour.

³⁸ Ray Waddell, “Sabbath, Maiden Sign On For Ozzfest,” *Billboard Magazine Online*, <http://www.billboard.com/bb/daily/article_display.jsp?vnu_content_id=100083858> (accessed: March 15, 2005).

No sooner after Rob Halford finished his own one-hour plus performance, with the original lineup of Judas Priest, did he come back out to fill in for Osbourne for the entire, almost two hour Black Sabbath set.³⁹ As another testament to the hard-working spirit of Heavy Metal, and more specifically Birmingham, this occurred only a day after Halford's 53rd birthday.⁴⁰ After the Ozzfest tour Judas Priest recorded their first full-length album of new material, with singer Rob Halford, in 14 years. The record, "Angel Of Retribution" (released March 1st 2005), sold "57,522 copies in the United States during its first week of release to debut at No. 13 on The Billboard 200 chart, according to Nielsen SoundScan...[This] has given the band their highest ever career chart position in the U.S."⁴¹ As for the rest of the world, "Angel Of Retribution" entered in the following chart positions: "#4 - Japan, #4 - Germany, #6 - Norway, #12 - Canada."⁴²

Heavy Metal is as diversified as Rock and Roll. Just as Rock can be segmented into Heavy Metal, Hard Rock and Punk Rock (to name a few), so too can Heavy Metal into 'Speed Metal', 'Progressive Metal' and 'Hair Metal'. It is for this reason that the term "Heavy Metal" is a point of debate among serious fans of the genre. Robin Finck comments:

Metal cannot be a definitive term to anyone in the know. Metal is a broad stroke. It's the one word answer for those last minute holiday shopping aunts and uncles. It is spiked and pierced and jagged along the way and each point holds high an individual sub-genre not to be casually stated or worse, blended. For instance, if you're lumping your best black metal cassette in with your newest hair metal outfit, you're probably a big poser and would even think twice about wanting to sell your soul for that axe you can't stop oggling over. Likewise, if you're found out with your horns in the air to Celtic Frost, and then seen poking around in the Runaways bin, you will get beat up. Please don't mix your Rush with your Poison. Your Slayer, your Stryper.⁴³

³⁹ The 2004 Ozzfest tour was co-headlined by Black Sabbath and Judas Priest. This tour was the first time in 12 years that the original lineup of Judas Priest had performed together.

⁴⁰ Blabbermouth.net. "OZZY OSBOURNE Replaced By ROB HALFORD at BLACK SABBATH's Camden Gig." 26 Aug 2004.

⁴¹ Blabbermouth.net. "It's Official: JUDAS PRIEST's 'Angel Of Retribution' Enters BILLBOARD Chart At No. 13." 9 Mar 2005.

⁴² Garry Sharpe-Young. *JUDAS PRIEST / Rockdetector*.

<<http://www.rockdetector.com/artist,33344.sm>> (accessed: April 2, 2005).

⁴³ Robin Finck. Personal interview. 27 March 2004.

Black Sabbath has cast an unavoidable sonic shadow on Heavy Metal. Their peers in Judas Priest and Deep Purple can be credited not only for their musical innovations, but their diversity at the birth of Heavy Metal, which has provided a model for future artists and numerous sub-genres in Metal. Although this analysis has been focused on the beginnings of Heavy Metal, specifically its roots in England, it has since been further expanded in directions unimaginable by its creators. They have left a legacy that can only come as a product of greatness.

Appendix:

I Tre Volti Della Paura (Black Sabbath) Poster: These are some of the movie posters that Black Sabbath drummer Bill Ward would have seen, and inspired the name of the band.

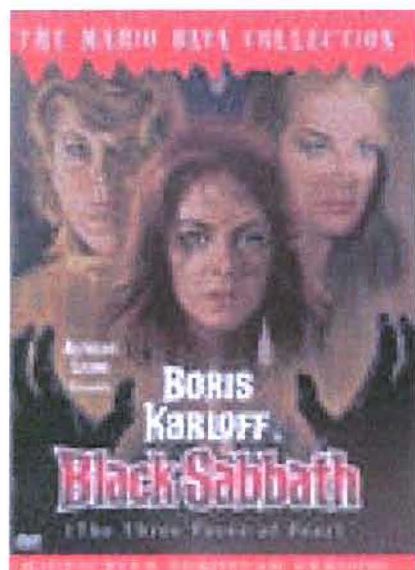


Figure 1.

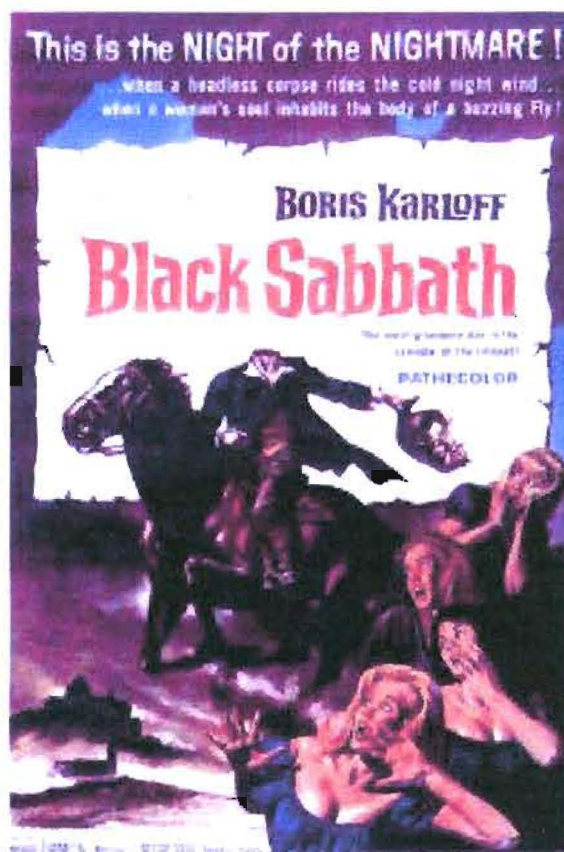


Figure 2.

Black Sabbath (c. 1990):

<<http://www.tlmusic.com/assets/images/blksabbath.JPG>>



(Ozzy Osbourne, Geezer Butler, Bill Ward, Tony Iommi)

Judas Priest (c. 2005):

<<http://www.rosshalfin.co.uk/judaspriest/judas-priest-polaroid02.jpg>>



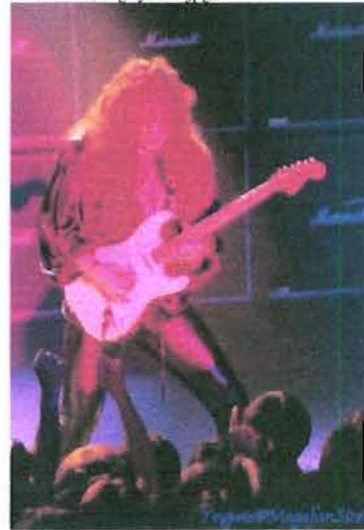
Deep Purple (c. 1970):

<<http://www.thehighwaystar.com/rosas/dpir/pics/dphwec.jpg>>



Yngwie Malmsteen (c. 1990):

<<http://www.asahi-net.or.jp/~IT2Y-MYZK/2001NGY/nagoyalm.jpg>>



Randy Rhoads (c. 1980):

<<http://park16.wakwak.com/~cry/photo/andy-rhoads-2.gif>>



Zakk Wylde (c. 1990):

<http://www.loudplanet.co.uk/photos/zakk_1.JPG>



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