OF DARKNESS SPAWNED:

THE MUSICAL OPERATIONS

OF GUTTURAL VOCALS

IN DEATH METAL

by

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DEDICATION

This thesis is dedicated to Bobbie Norton, Caleb Sims, Shelbi McClure, Keri Gayle Barber-Haney, and Kathy Young.

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I. INTRODUCTION, HISTORY, AND LITERATURE REVIEW

Introduction

"I like the music, the riffs, but as I'm more of a melody singer, it kind of leaves me in the cold."[1]

Now in its fifth decade, metal music is increasingly the focus of scholarly research, covering such topics as its history, lyrics, virtuosity, and compositional techniques, all from a variety of perspectives. The International Society for Metal Music Studies, founded in 2011, produces a scholarly journal. Any theorist wishing to analyze metal music must undertake the large task of transcription, which, in the case of metal music, presents genre-specific challenges. For example, the unique timbre of guttural vocals and placement of instruments on the percussion staff are not yet standardized practices of transcription.[2] The goal of this thesis is to aid in the development of a shared lexicon between musicians, fans, and scholars regarding the aural experience of guttural vocals in death metal music.

In this thesis, I analyze guttural vocal compositional techniques in music by Amon Amarth, The Black Dahlia Murder, Fleshgod Apocalypse, Death, and Cannibal Corpse. Guttural vocals are a vocal performance technique that do not involve specified pitch, and there are a scarce number of analytical methods that can be applied to relative pitched lines. In this thesis, I will explore the musical operations of guttural vocals by applying the analytical methodologies presented in Jan LaRue's *Guidelines for Style*

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[1] Deena Weinstein, "Playing With Gender in the Key of Metal," in *Heavy Metal, Gender and Sexuality: Interdisciplinary Approaches,* ed. Florian Heesch and Niall Scott. Ashgate Popular and Folk Music Series (New York: Routledge, 2016), 12.

[2] Jose Garza, "This is Our Time: Rhythm and Meter in Contemporary Metal Music" (Thesis, Texas State University, 2014), 85.

Analysis.[3] Though popular decades ago, LaRue's guidelines are an accepted standard for defining characteristics of any musical style. The guidelines include sound, harmony, melody, rhythm, growth, and text influences, all of which I will examine with attention to the guttural vocal line. In Chapter 2, I will address the categories of rhythm, harmony, melody, and text influences, and, in Chapter 3, I will examine growth. The compositional techniques described will be modeled in excerpts, as well as one entire piece.

Brief History

On Friday, February 13, 1970, heavy metal arrived in Britain with Black Sabbath's self-titled debut album.[4] After a dominating rule by Sabbath in the 70's, bands such as Motörhead, Iron Maiden, and Judas Priest represented the "New Wave of British Heavy Metal," (NWOBHM) which began in the late 70's and controlled the 80's British metal scene.[5] In 1981 the first magazine devoted solely to metal music, "*Kerrang!,"* was published in Britain.[6]

In the United States, Aerosmith, Heart, and similar hard rock bands were still popular at the onset of the 80's. Black Sabbath's Ozzy Osborne, a part of the developing American metal scene, embarked on a solo career.[7] MTV began in 1981 and highlighted the metal scene, diminishing the success of hard rock and boosting heavy metal bands to

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[3] Jan LaRue, *Guidelines for Style Analysis* (New York: W. W. Norton, 1970).

[4] Ian Christe, "Death Metal Deliverance" in *Sound of the Beast: The Complete Headbanging History of Heavy Metal* (New York: HarperCollins Publishers Inc, 2003), 11.
Black Sabbath, *Black Sabbath,* Vertigo/Warner Bros., 1970, CS/LP.

[5] Ibid, 26-34.

[6] Ibid, 38-9.

[7] Ibid, 53-7.

platinum sales status: Def Leppard, Mötley Crüe, and Twisted Sister.[8]

Death metal is a subgenre within the genre of heavy metal. Until the late 90's and 2000's subgenres lurked in the background, regardless of their innovations.[9] Power metal—characterized by doubling the tempo of heavy metal, dual lead guitars, occasional use of harsh vocals, and advanced percussion techniques—served as a transition from heavy metal to thrash.[10]

By the mid 80's, thrash furthered the compositional advances presented in power metal with serious lyrics, consistently harsh vocals, and complex rhythmic motives.[11] The most widely recognized thrash metal band, and the most successful metal band of all time, is Metallica.[12] Black metal developed in the mid to late 80's and became known for lyrics with satanic themes and on-stage imitation of satanic practices; however, black metal shares many of the same compositional and performance techniques as thrash.[13] Slayer, Venom, and Morbid Angel were pioneers of this subgenre, all of which are still producing new material to this day.[14] Death metal is closely related to both thrash and black metal.

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[8] Ibid, 81.

[9] Weinstein, 12.

[10] Christe, 95.

[11] Ibid, 136-7.

[12] Based on the number of albums that went triple platinum or above, provided at metaldescent.com (accessed March 13, 2017). These albums include Reload (3x), Kill 'Em All (3x), Garage INC (5x), S&M (5x), Load (5x), Ride the Lightning (6x), Master of Puppets (6x), And Justice for All (8x), and Metallica (16x, also the second highest selling metal album in the US to date).

[13] Christe, 109.

[14] Ibid, 109.

Review of Literature

According to Ian Christe in *Sound of the Beast: The Complete Headbanging History of Heavy Metal*, the sound of death metal features distorted guitar tone, guttural vocals, virtuosic guitar solos, extremely fast tempos, polyrhythms, and kick drum virtuosity.[15] The term "guttural vocals" is not completely agreed upon in the metal community, although they are part of what defines the subgenre. The term may be exchanged for "death growl," "death metal vocals," or "cookie monster vocals," but in all cases, means a growl-like, non-pitched vocal style. In an interview with Cameron Warren of Astringency, I asked if a band could claim to be a death metal band and not utilize guttural vocals. His response: "No you're not! It's like a hip-hop group that never raps! That's part of it, that's what defines it."[16] Christe's work is among the first surveys of metal music. Christe provides a timeline for the development of subgenres, as well as musical characteristics and bands of influence in each subgenre. Although this work is a broad and historical introduction to the study of metal music, Christe's work does not include analysis using musical examples.

The death growl is not the only growl-like timbre in musics around the globe. Tsai et. al., who approach this subject in their study "Aggressiveness of the Growl-Like Timbre: Acoustic Characteristics, Musical Implications, and Biomechanical Mechanisms," propose that the growl-like timbre communicates anger and

[15] Ibid, 239.

[16] Cameron Warren, in discussion with the Author, 16 March, 2017.

aggressiveness, although this correlation is not clearly substantiated.[17] The researchers explain the acoustic characteristic of the growl-like timbre and how it is produced, conduct an experiment to measure the activity of the abdominal muscle, and discuss their findings. They point out that the growl-like timbre is shockingly understudied. The findings of this study include a positive correlation between lower abdominal muscle activity and perceived aggressive intensity of the growl sound.[18] With regard to musical uses, the authors reference work by Robert Walser who compared distorted guitar tone to guttural vocals and considered both to be a representation of extreme power. The authors conclude that "musical uses and meanings…are more or less shaped by culture."[19] In this thesis, I will address the musical uses that Tsai, et. al. left unanswered through LaRue's guidelines.

Heavy Metal, Gender, and Sexuality: Interdisciplinary Approaches, edited by Florian Heesch and Niall Scott, provides essays by a variety of scholars from multiple disciplines including musicology, sociology, philosophy, culture theory, comparative literature, media studies, and anthropology.[20] Particularly informative for this project was chapter sixteen that covers heavy, death, and doom metal in Brazil.

Hugo Ribeiro begins his discussion of the metal scene in Brazil by addressing

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[17] Chen-Gia Tsai, Li-Ching Wang, Shwu-Fen Wang, Yio-Wha Shau, Tzu-Yu Hsiao, and Wolfgang Auhagen, "Aggressiveness of the Growl-Like Timbre: Acoustic Characteristics, Musical Implications, and Biomechanical Mechanisms," *Music Perception: An Interdisciplinary Journal* 27, no. 3 (2010): 209-10.

[18] Ibid, 212-3.

[19] Ibid, 214.

[20] Florian Heesh and Niall Scott ed., *Heavy Metal, Gender and Sexuality: Interdisciplinary Approaches,* ed. Florian Heesch and Niall Scott. Ashgate Popular and Folk Music Series (New York: Routledge, 2016).

subgenres in metal music as a whole, stating that it is hard to find one common theme amidst the varying characteristics of subgenres, but if there is any common ground it is the use of distorted guitar tone.[21] According to Ribeiro, it takes careful listening to distinguish between characteristics of subgenres, and members of the subgenre's community are constantly teaching new members of the community what those expectations are.[22] Guttural vocals are what Ribiero calls a "primary layer of musical perception" in this subgenre, yet he omits discussing the functions of guttural vocals, a topic included in my thesis.

José Garza is a 2017 music theory doctoral graduate of Florida State University.[23] His master's thesis "This is Our Time: Meter and Rhythm in Contemporary Metal Music," provides an extensive review of literature, proposes a method for transcription of percussion in metal pieces, and defines multiple subgenres. Garza also defines rhythmic compositional techniques utilized by contemporary metal bands such as Between the Buried and Me, August Burns Red, Meshuggah, Architects, and Glass Casket to name just a few.[24] Garza does include x note heads for the guttural vocal line on a single line staff for his transcription of "The Faceless."[25] For this thesis, I use a treble clef staff and a

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[21] Hugo Ribiero, "Heavy, Death, and Doom Metal in Brazil," in *Heavy Metal, Gender and Sexuality: Interdisciplinary Approaches,* ed. Florian Heesch and Niall Scott. Ashgate Popular and Folk Music Series (New York: Routledge, 2016), 230-1.

[22] Ibid, 233, 238-42.

[23] Although his dissertation is now complete, access to the dissertation was unavailable during the writing of this thesis.

[24] Garza, 86-116.

[25] Ibid, 121-142.

combination of x and traditional note heads, which will be defined more in Chapter 2.

Michelle Phillipov's *Death Metal and Music Criticism: Analysis at the Limits* begins with a focus on the politics of popular music study. The second half of the text focuses on death metal, and chapter five, "Death Metal and the Reorientation of Listening," is particularly insightful with respect to listener responsibility. With regard to the current uses of guttural vocals, Phillipov states that vocalists are primarily percussionists and not singers. This is due to how the sound is produced: by using the folds above the vocal cords to create pressure on the larynx. The vocal line is appreciated simply for its timbre. Phillipov, however, points out that expression is lost in such overdriven vocals. The lack of expression is a stark contrast to most of Western music, in which the vocal line is arguably the most emotionally and aurally charged.[26] In her words: "If we are to fully understand the pleasures of death metal…a spirit of intellectual openness must be extended to all music cultures, not just those that we like or that are most compatible with our own politics and agendas."[27]

Eric Smialek, a musicologist at McGill University, presented on expression in guttural vocals at the Society for Music Theory in Arlington, Virginia, in November, 2017. He has observed that many scholars have a restricted definition of expressiveness in vocals, and that Western notation makes understanding expressive qualities difficult. He utilizes spectrograms of guttural vocal sounds to explore fundamental frequencies and their role in expression. I agree with, and this thesis provides further evidence in support

[26] Michelle Phillipov, *Death Metal and Music Criticism: Analysis at the Limits* (Plymouth: Lexington Books, 2012), 74-81.

[27] Ibid, 135.

of, Smialek's claim that expression in guttural vocals is not limited solely to rhythm and that the role of frequency is complex in this vocal style.[28]

[28] Eric Smialek, "Becoming the Beast: Musical Expression in the Extreme Metal Voice," (Presentation, Society for Music Theory conference, Arlington, VA, November 3, 2017).

II. ANALYSIS OF EXCERPTS

Transcription Methodology

Transcriptions in this thesis depict the score on a maximum of three staves: guitar on the top staff, drum set on the middle, and guttural vocals on the lowest. Guitar and drum lines provided by various authors at ultimate-guitar.com have been edited for this thesis and are cited in the bibliography. The author transcribed all guttural vocal lines, which are notated in the treble clef and feature a mixture of traditional and x note heads. Any rhythmic values of a half note or longer remain a regular note head for rhythmic accuracy, while shorter durations are indicated with an X note head.

The lines of the staff are a guide for relative pitch, a notation practice borrowed from non-pitched percussion instruments. The middle staff line is for higher range guttural vocals, the second line for middle range, and the bottom line for lowest range. The top two staff lines are unused for examples in this thesis but are reserved for squeals and recited text. Guttural vocals do not always hit a specific frequency, as that greatly depends on the vocalists and the defined range that s/he can produce. In this way, the represented low, middle, and high vocal ranges differ from artist to artist. Through the notational method used in this thesis, any vocalist capable of reading rhythm can use the relative pitch notation to render their version of a piece.

Compositionally, the guttural vocal line is created last and is subservient to instrumental and percussion parts. Andre Lamoreux of the band Field of Elysium stated "We've always just figured out all the instrumentals first..."[29] Most of the lyrics in a death metal song are impossible to decipher when first hearing. Audience members who

[29] Andre Lamoreux, in discussion with the Author, 14 March, 2017.

are curious about the words must seek out lyrics online or in printed lyric booklets provided with a CD.

In this chapter I will analyze selected excerpts from the repertory applying Jan LaRue's guidelines to four parameters of music: rhythm, harmony, melody, and text influence. My goal is to discover compositional techniques and to reveal musical operations.

Rhythm

Rhythm is a primary musical operation of guttural vocals, as a musical line of any kind does not exist without rhythm. Significantly, however, the guttural vocal line often provides syncopation alongside an ostinato in the guitars and drums created by internal repetition, as represented in the first four excerpts below (Figures 1-4). In some cases, the ostinato line itself is polyrhythmic, creating density. In these situations, guttural vocal lines create tension over the complex ostinato by featuring rapid syllabic delivery or using rests to create anticipation for the next entrance (Figures 5-7). These rhythmic compositional choices in the vocal line are a result of underlying musical activity.

First, I will address the use of syncopation in the guttural vocal line over an ostinato in the guitars and drums. "Warriors of the North" by Amon Amarth (Figure 1) features a sparse ensemble. The guitar presents a rhythmic ostinato pattern, and the drums perform hits on beats one and three (mm.1-9). The vocal line contributes syllabic entrances on the upbeats in m. 4 and 6-7, which is the only rhythmic syncopation in this section. The vocal syncopation disappears in m. 8-9; simultaneously, the drum line becomes more active.

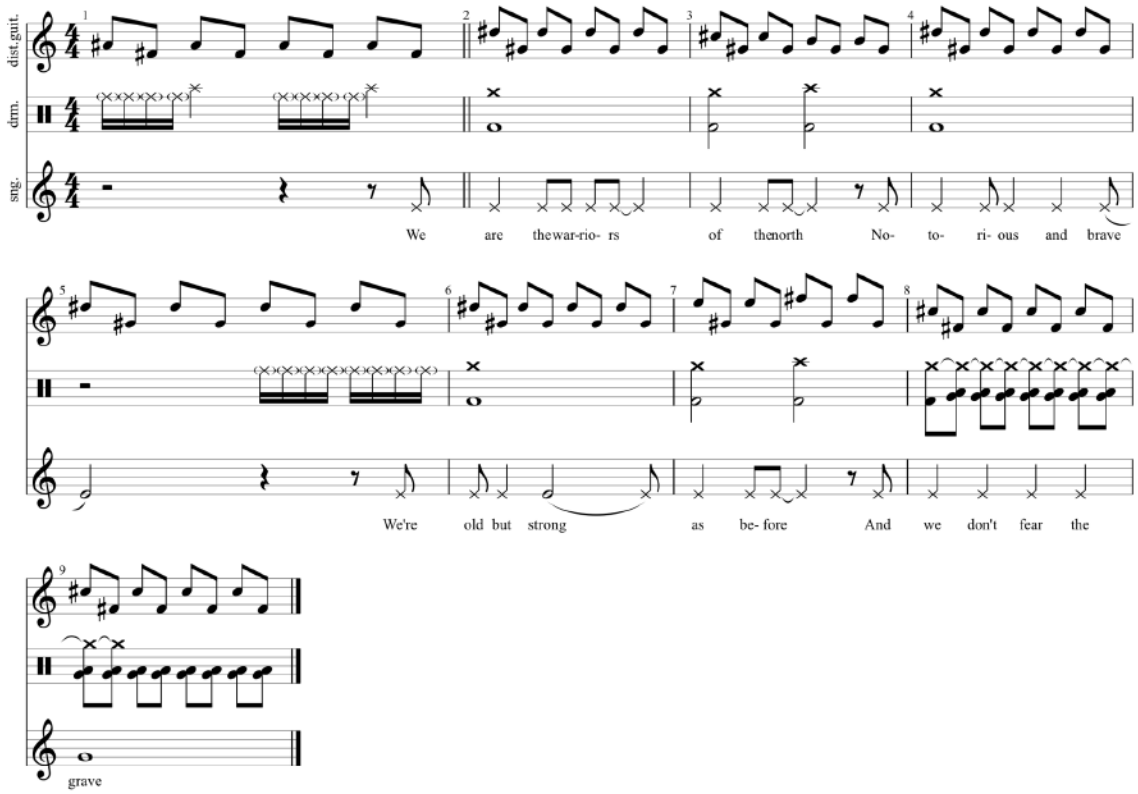


Figure 1. Amon Amarth, "Warriors of the North," Chorus, (4.59-5.14), *Deceiver of the Gods* (2013).

Verse 3 of "Where is Your God" gains energy over time (Figure 2). The first two measures are followed by an immediate repetition (mm. 3-4) in which only the text varies. The syncopated movement in the guitar to a new pitch within beat three in m. 1 (and its repetitions) creates tension, as the shift is not met with a syllable in the vocal line. Mm. 5-6 contain the same melodic and rhythmic content in the guitar and drums as in the preceding measures, but syncopation is introduced in the vocal line: almost every syllable enters on an upbeat. In the final two measures the drum activity increases, and (unlike the last two measures of the previous example) the vocal syncopation continues.

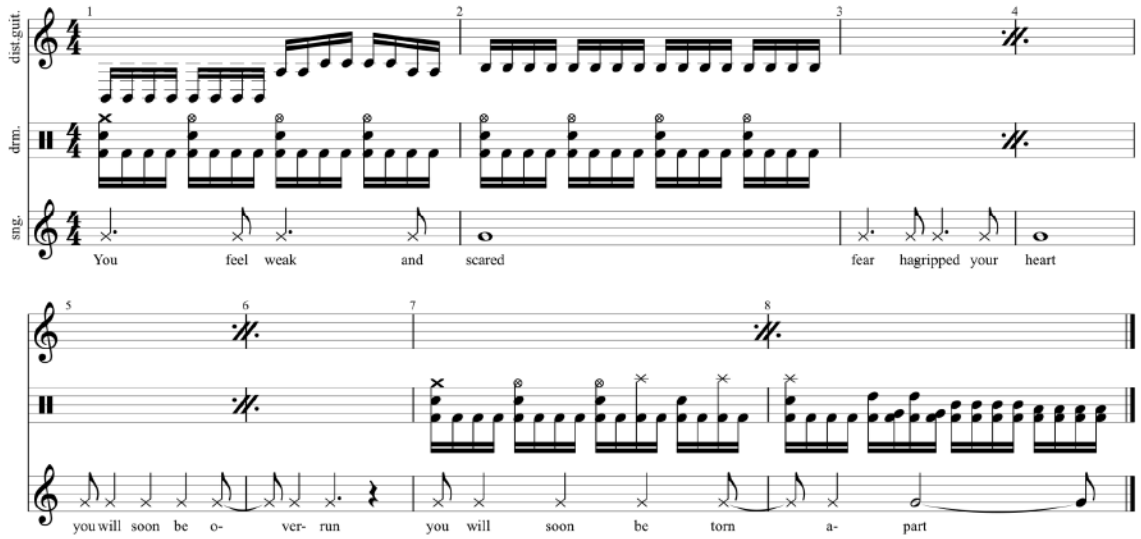


Figure 2. Amon Amarth, "Where is Your God," Verse 3, (.30-.40), *Twilight of the Thunder God* (2008).

In "Pull the Plug" by Death (Figure 3) the opening two-measure motive, primarily quarter notes in the guitar, repeats immediately, transferring the musical focus to the vocal rhythm of eighth and sixteenth notes. In the ensuing measures, the instrumental rhythms become more active (mm. 6-13). Motivic repetition of mm. 6-7 in the guitar as mm. 8-13 creates an ostinato accompanying the more aurally important syncopated vocal line, which enters on the upbeat of mm. 7 and 13 as well as the second sixteenth note in mm. 9 and 11. Though notated as straight eighths, at times the vocalist performs the rhythms quite freely, which creates even more instability (mm. 7-11).

Another example of this compositional device occurs in "Deceiver of the Gods" by Amon Amarth (Figure 4). This excerpt features only two two-measure motives. The motive of mm. 1-2 repeats in mm. 9-10, and partially in m. 17. A variation of mm. 1-2, mm. 3-4 repeats twice in mm. 5-8 and three times in mm. 11-16. Many syllables begin on the upbeat, notated in the vocal line with ties. Also, the register shifts at the ending of the

last two phrases are significant aurally, a concept I will discuss further in the frequency filler section of this chapter.

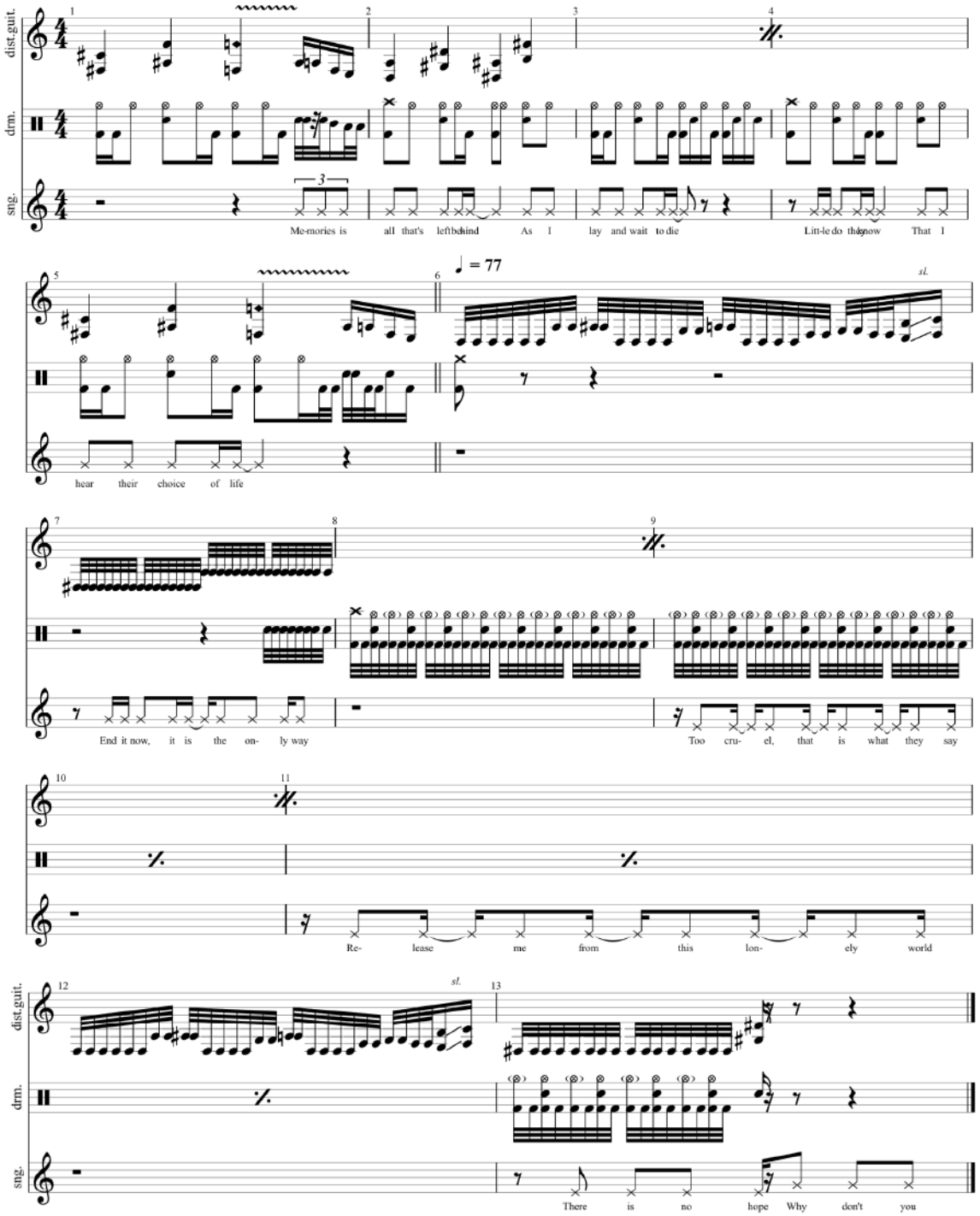


Figure 3. Death, "Pull the Plug," Verse 1, (.13-.52), *Leprosy* (1988).

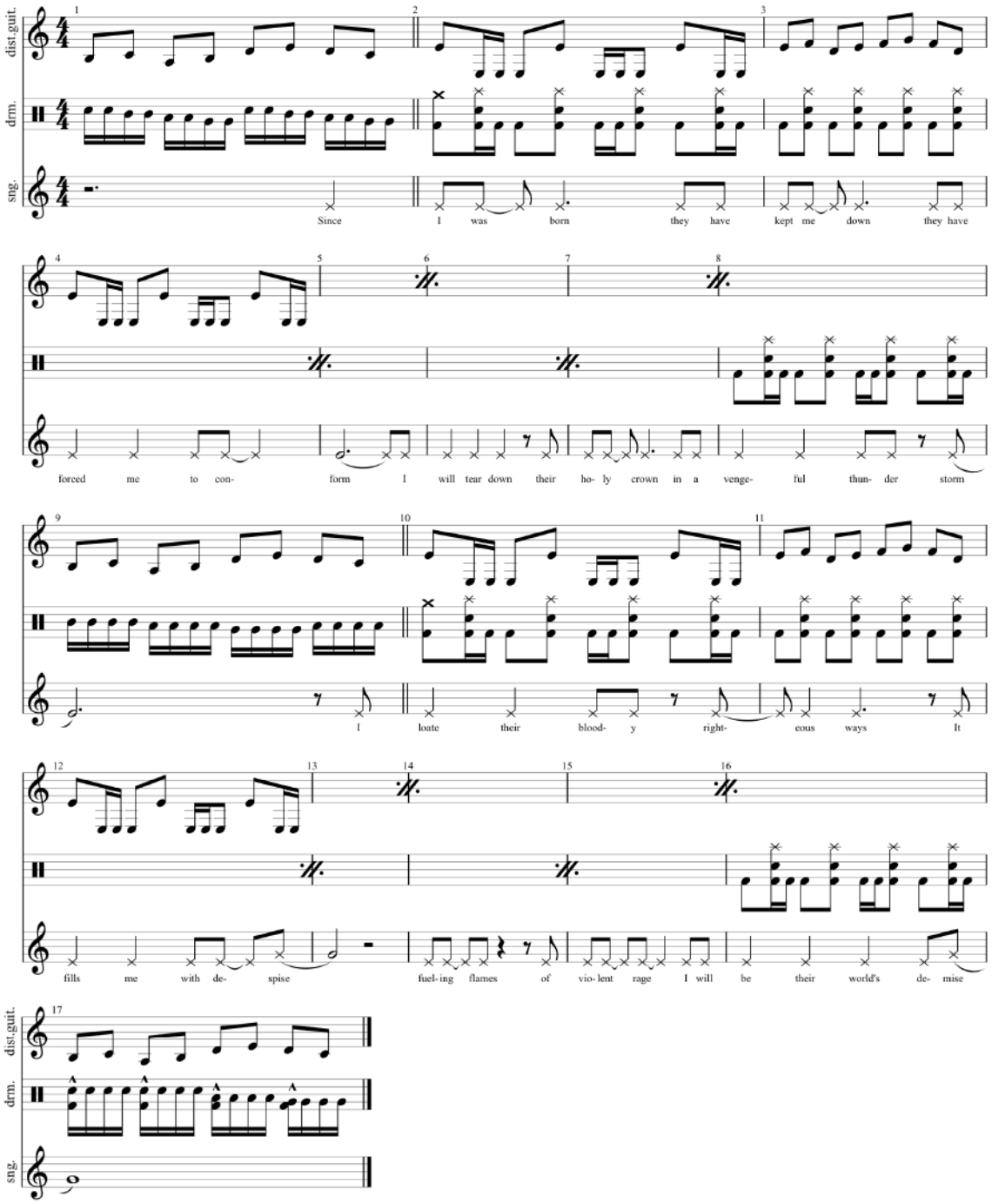


Figure 4. Amon Amarth, "Deceiver of the Gods," Verse 1, (.45-1.05), *Deceiver of the Gods* (2013).

Metal music often employs polyrhythms. In order to compete with the underlying dense rhythmic texture, the vocal line must feature either rapid syllabic delivery or build

anticipation for the next phrase entrance through rests. Another aid in bringing the vocal line to the forefront of perception is internal repetition. As in the previous examples, the guitar and drums of the examples below contain enough repetition to constitute an ostinato.

For polyrhythmic excerpts I will examine repertory by Cannibal Corpse, a band regarded by many as the most influential in death metal.[30] A marker of their early works is consistent use of the vocalist's lowest range, transcribed on the lowest staff line. Figure 5, "Sarcophagic Frenzy," presents a simple vocal rhythm in the context of steady triplets in both the guitar and the drums. In fact, rhythmic interest comes from the occasional sixteenth-note triplets in the drums (mm. 4 and 8). M. 6 contains a duple rhythm in the vocal line against triplets in the remaining parts, which provides a brief polyrhythm.

In "Edible Autopsy" (Figure 6), the guitar line contains straight eighth notes while the drums perform a polyrhythmic pattern of sixteenth notes against triplet eighths. The pitch and rhythm content of m. 1 repeats seven times in the ensuing measures, after which m. 9 serves as a transition to the next section. The guttural vocal line is the only rhythmic variation in the excerpt. The vocals' rapid syllabic delivery and frequent use of a sixteenth-eighth rhythm draws attention to the line, despite the complexity of rhythms that occur beneath it.

"Sadistic Embodiment" (Figure 7) begins with a simple vocal rhythm of eighth notes in conjunction with eighth notes in the percussion line (mm. 1-7). Mm. 3-4 vary

[30] Sarah Chaker, "What is 'male' about black and death metal music?" in *Heavy Metal, Gender and Sexuality: Interdisciplinary Approaches,* ed. Florian Heesch and Niall Scott. Ashgate Popular and Folk Music Series (New York: Routledge, 2016), 153.

mm. 1-2 in the guitar line, while another partial repetition occurs in m. 7. From mm. 9-18, however, the triplet eighths of the guitar line create a polyrhythm with the straight eighths of the percussion. The guitar motive in mm. 9-10 repeats three times in mm. 11-16, while quarter notes and extended rests in the guttural vocal line disturb the polyrhythmic line (mm. 9-16).

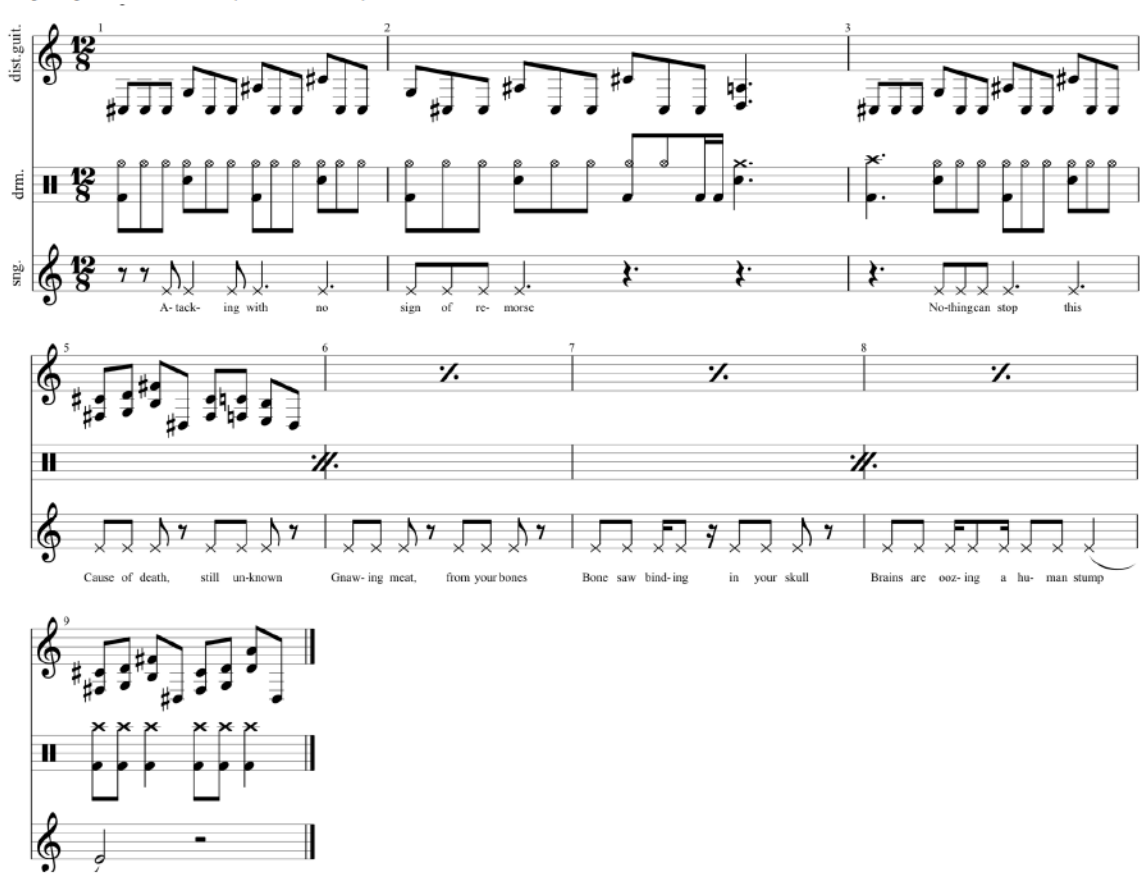


Figure 5. Cannibal Corpse, "Sarcophagic Frenzy," Chorus, (3.08-3.20), *Torture* (2012).

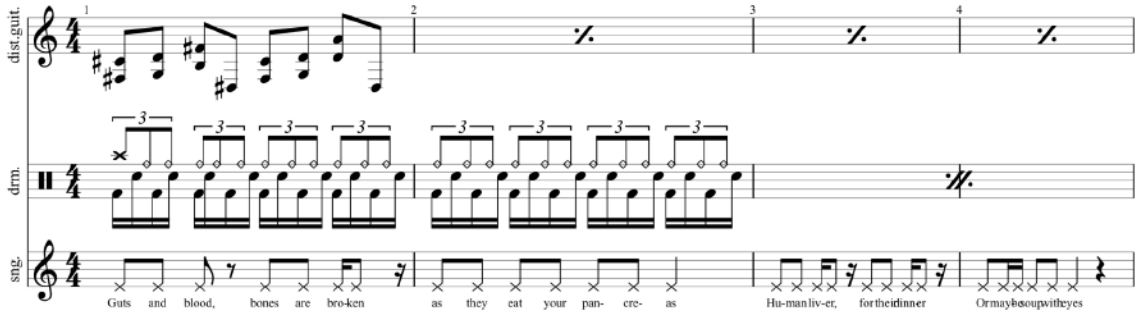


Figure 6. Cannibal Corpse, "Edible Autopsy," Verse 1, (2:15-2:34), *Eaten Back to Life* (1990).

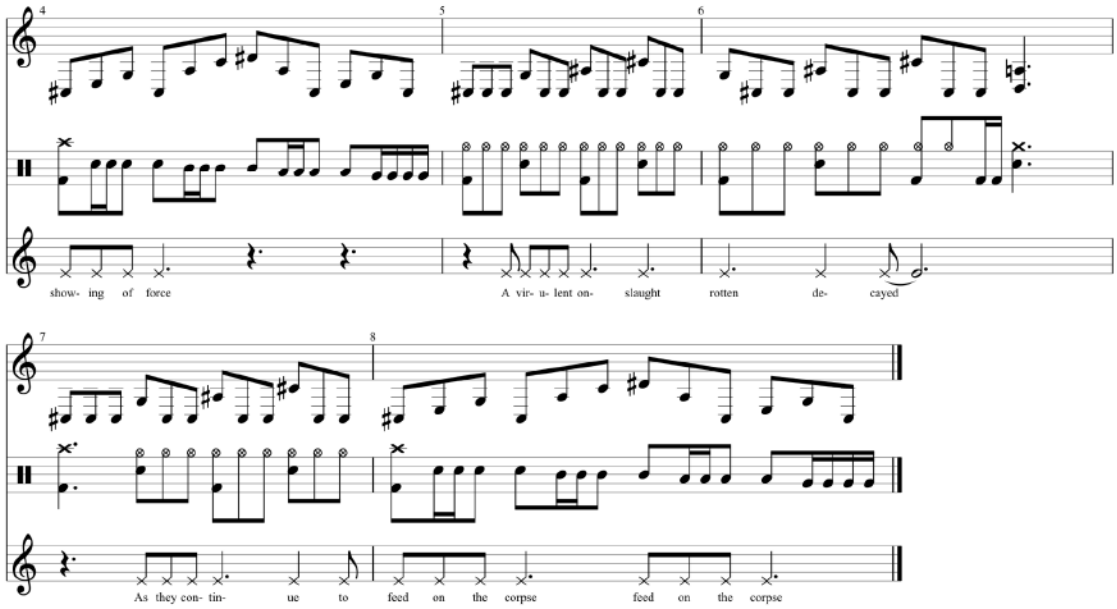


Figure 6. Continued.

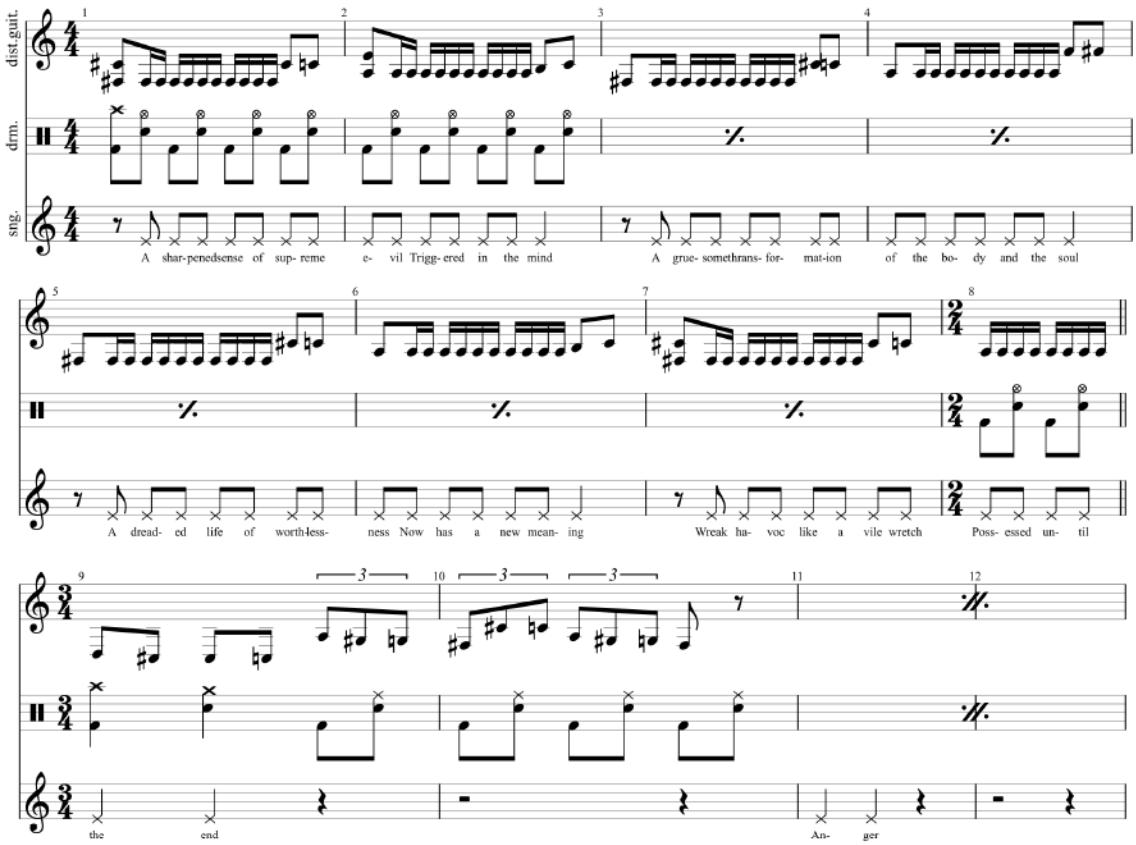


Figure 7. Cannibal Corpse, "Sadistic Embodiment," Verse 1, (.15-.33), *A Skeletal Domain* (2014).

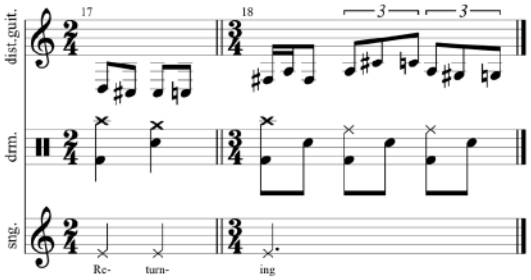


Figure 7. Continued.

Frequency Filler

"That's where it lays in, it hits rhythmic things and it hits certain frequencies that fill out the music as a whole… You're definitely hitting certain frequencies. I think it's always been like a frequency filler for sure."[31]

"Frequency filler" is a texture technique in guttural vocal composition. The guttural vocal line may change range or have multiple lines to "fill in" the music, thus creating a dense or sparse orchestration depending on the compositional preference. As a frequency filler, the different ranges of guttural vocals create interest in a relatively fixed ensemble of guitars, bass, and percussion. Horizontally, frequency filler achieves the operations of text painting, highlighting section changes, variation, and contour mirroring of the guitar or bass lines, which links the technique to LaRue's category of melody. The topic of text painting will be addressed in its own section later in this chapter. Vertically, frequency filler creates density of orchestration by using multiple ranges from more than one performer or, in the case of recordings, multiple tracks. In a sense, guttural vocals are always involved in some type of vertical frequency filling, as all guttural vocals have a fundamental pitch as well as a secondary pitch above it that creates the distorted, growl

[31] Lamoreux.

like quality.[32] As a timbre, guttural vocals play a role in the aural experience, even if not a traditionally functional one. In this way, vertical frequency filling is associated with LaRue's category of harmony, in which all vertical aspects of music are considered.

"Everything Went Black" (Figure 8) utilizes a register shift downward in the last line of the stanza (mm. 13-16). This shift punctuates the end of the phrase, while also highlighting the weight of the text "running just prolongs the end inevitably it strides." The downward shift in mm. 9-10 will be addressed in the text painting section to follow.

In contrast to most excerpts from the rhythm section above, "In Hell is Where She Waits for Me" (Figure 9) features a guttural vocal line with a simple rhythm of primarily quarter notes. The first twelve measures feature a guitar range of an eleventh (C3-F4), and in m. 15 the guitar range shrinks to a sixth (E3-C4). Though the lowest guitar note, C3, appeared in the preceding measures, the consistent use of lower pitches does not occur until the final four measures. Thus, the descending register change in both the vocals and the guitar provides an instance of contour mirroring that punctuates the end of the phrase.

As occurs in Figure 9, the vocal rhythm is simple in "Into the Everblack" (Figure 10). The vocal rhythmic material of mm. 2-5 repeats in mm. 6-9, but the second occurrence features a shift to the middle range on the final syllable (m. 6). The vocal and guitar ranges both ascend (mm. 10-11) in another example of contour mirroring.

Amon Amarth's "Deceiver of the Gods" (Figure 4) reveals another use of frequency filler. For sixteen bars, all parts contribute to an ostinato accompanying the vocals (as previously explored in the above discussion on rhythm). Not only has Amon

[32] Smialek, labelled in his graphs as F1 and F2 from which he took measurements.

Amarth provided complexity in the vocal line with syncopation, but also via multiple register shifts. The last word of the last two phrases leaps to the vocalist's mid-range, which highlights the rhyming scheme. The final word of the first two lines rhyme (conform/storm), as do the final words of lines three and four (despise/demise). Although rhyming is a common occurrence in death metal, it is subservient to the preference for colorful language.

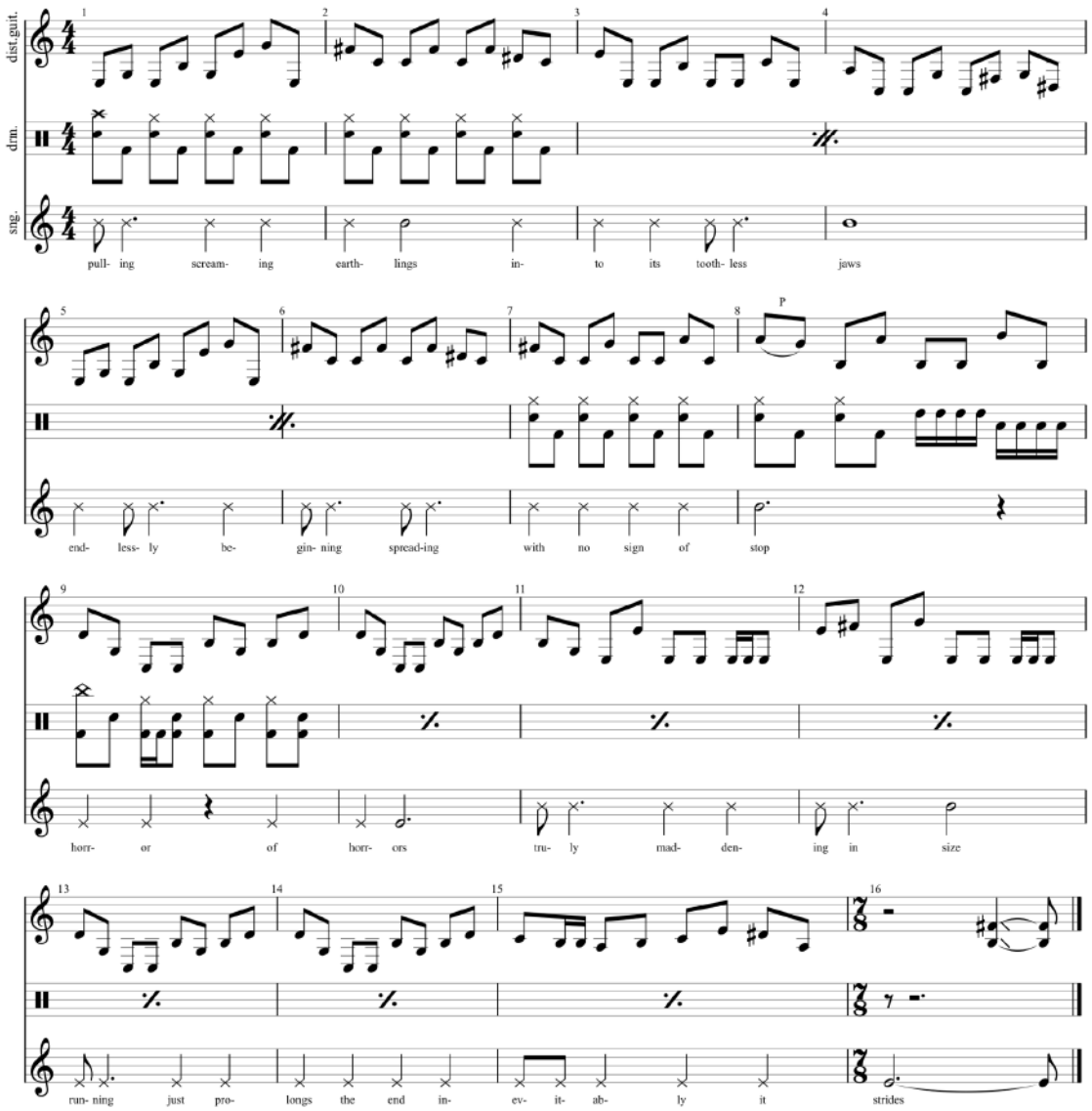


Figure 8. The Black Dahlia Murder, "Everything Went Black," Verse 2, (.40-1.00), *Nocturnal* (2007).

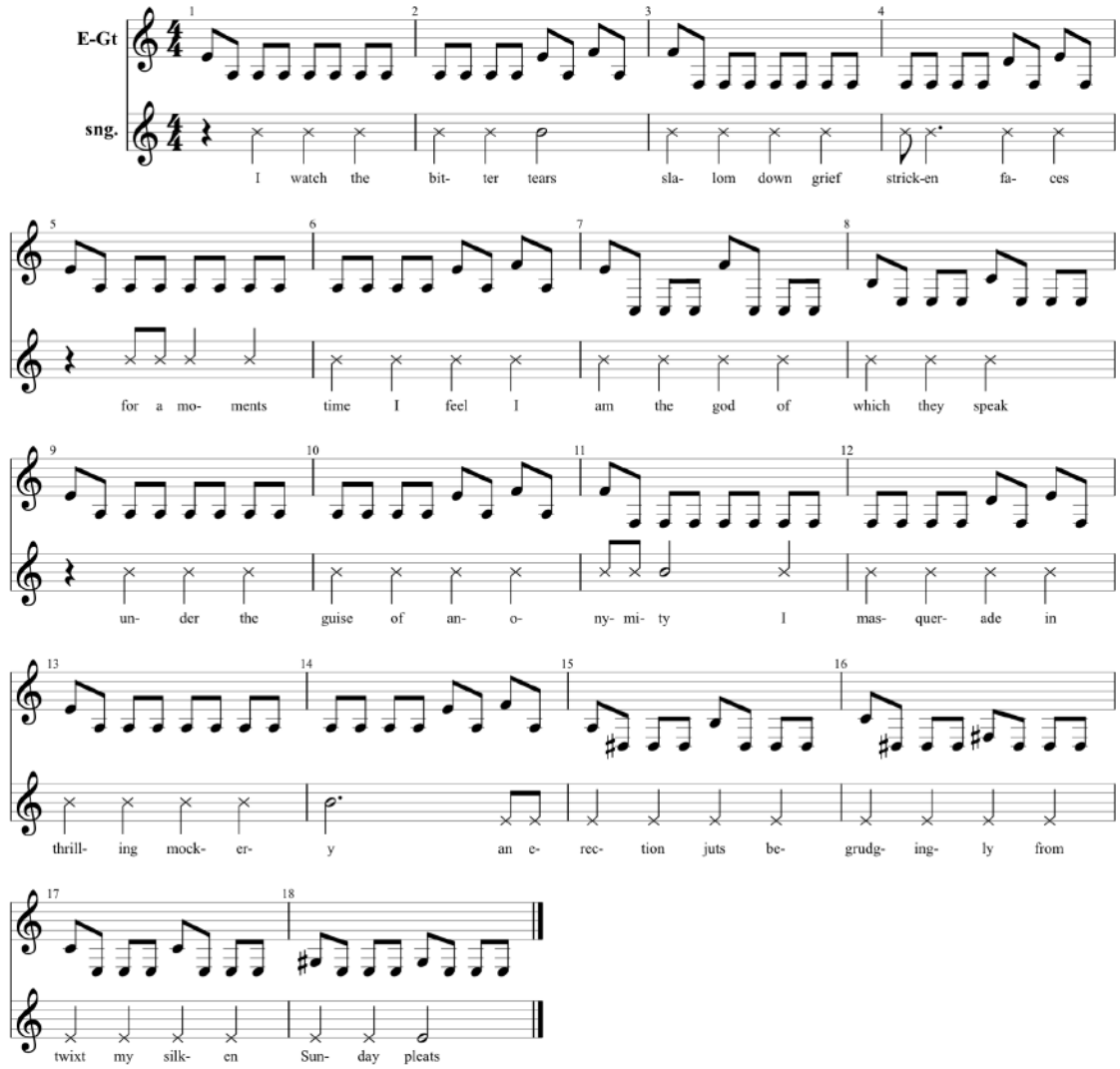


Figure 9. The Black Dahlia Murder, "In Hell is Where She Waits for Me", Verse 1, (1.22-1.40), *Everblack* (2013).

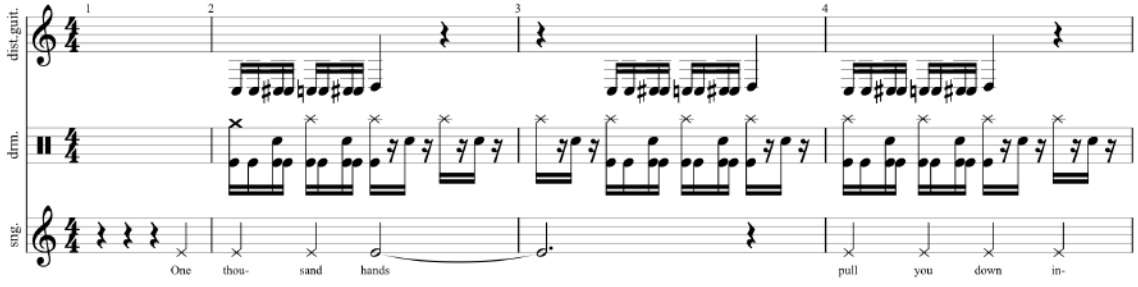


Figure 10. The Black Dahlia Murder, "Into the Everblack," Verse 1, (.20-.40), *Everblack* (2013).

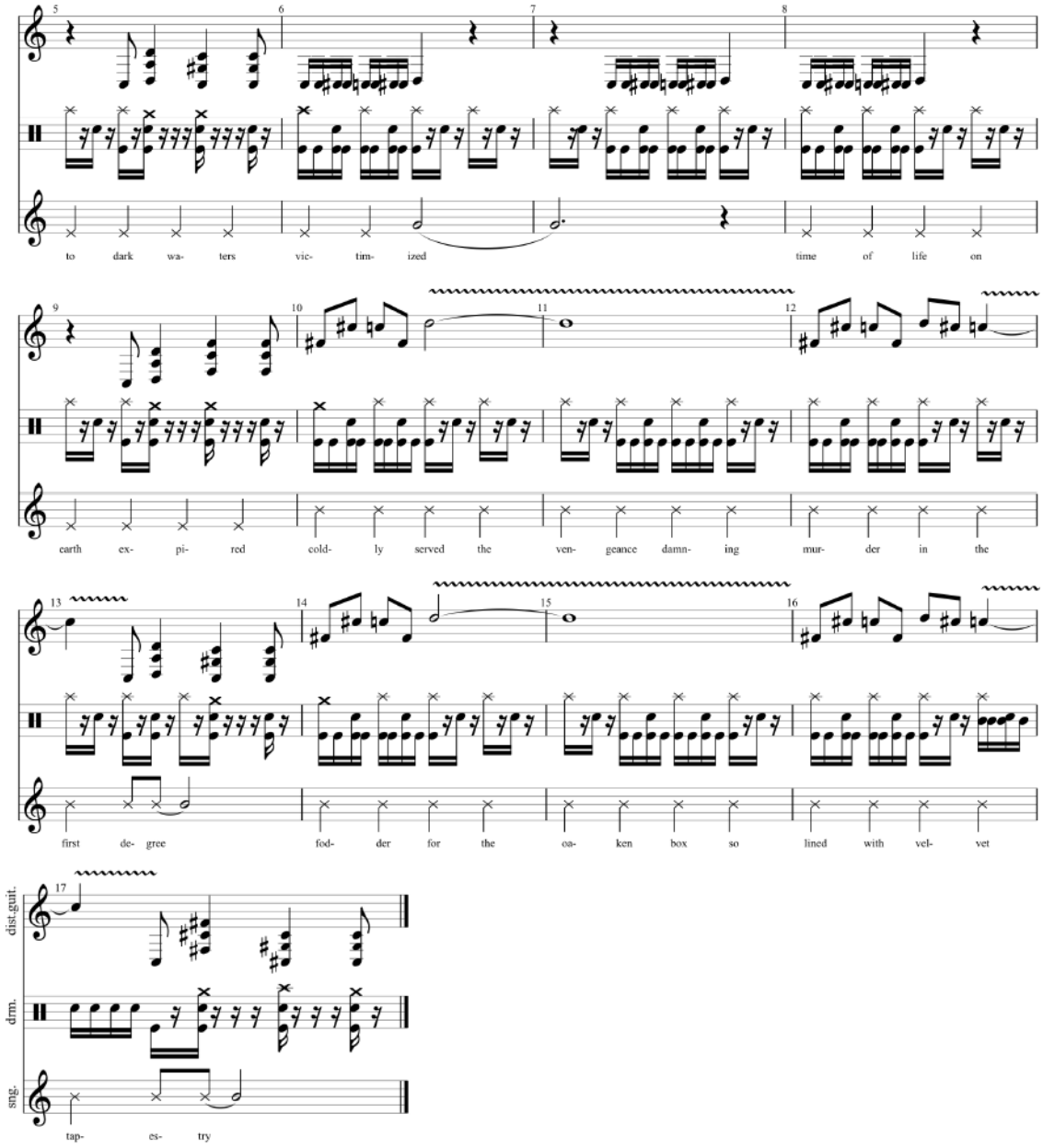


Figure 10. Continued.

Text Painting

Text painting in death metal occurs through register change. One method is to change the register of one line in a stanza to highlight its impact. Another is to enact the direction specified in the text. For example, on the word “down” the voice moves

descends in register, and the word rise ascends.

In "In Hell is Where She Waits for Me" (Figure 9), the first three lines of the first stanza[33] describe a man at a funeral, feeling as if he is the God being mentioned and struggling to disguise the emotion (mm. 1-14). The darkness of the final line "an erection juts begrudgingly from twixt my silken Sunday pleats" drops to a lower vocal register (mm. 14-18). In this situation, the drop also punctuates a phrase ending.

The second stanza[34] of "Everything Went Black" (Figure 8) opens with the first three lines of text setting death as an enormous and surrounding occurrence, devouring humans. The exclamation "Horror of Horrors!" in mm. 9-10 occurs in the lowest register, but the vocal line returns to the higher range in the following measures. The final line of the stanza drops again in register and is retained to the end of the line: "running just prolongs the end inevitably it strides" (mm. 13-16). This is once again a dual-purpose register change, punctuating the end of the phrase and highlighting the importance of text content.

Melodic Affiliation

The Oxford English Dictionary defines "affiliate" as "to attribute the origin of (something) to a specified person or thing."[35] In death metal, the origin of the guttural

---

[33] "I watch the bitter tears slalom down grief stricken faces
For a moment's time I feel I am the god of which they speak
Under the guise of anonymity I masquerade in thrilling mockery
An erection juts begrudgingly from twixt my silken Sunday pleats"

[34] "Pulling screaming earthlings into its toothless jaws
Endlessly beginning spreading with no sign of stop
Horror of horrors truly maddening in size
Running just prolongs the end inevitably it strides"

[35] *Oxford English Dictionary*, 2nd ed, (Oxford: Oxford University Press, 1989).

vocal rhythm can be attributed to guitar pitch onsets, creating the linear perception of a single line. My term for this relationship between guttural vocals and guitar is "melodic affiliation." A contributing factor to melodic affiliation is that the vocal line is added to fit a complete instrumental composition. To represent the similarity between the guitar and the guttural vocals, I annotate my transcriptions with symbols that depict characteristics of melodic affiliation.

In "Guardians of Asgaard" by Amon Amarth (Figure 11) an arrow indicates alignment of guitar pitch onsets with guttural vocal syllables, as is present on beat one of m.1. Dashes show a new syllable in the vocal line without a change in guitar pitch, the first of which occurs on beat four of m. 1. An empty circle signifies a new syllable in the vocal line, preceded by a rest, that enters on a repeated pitch in the guitar. The first occurrence of an empty circle in this example is on the upbeat of four in m. 6 on the word "our." This syllable, however, is most likely perceived to align with the repeated G# of the melodic line. The more arrows and dashes present in an excerpt, the more easily the origin of the perceived single line (affiliation) is to trace. Aside from the notation complexities of the guitar line's compound melody, this is a clear display of melodic affiliation with all 21 guitar pitch onsets met with parallel syllabic onsets. The guitar plays the same motive presented in this stanza before the guttural vocal line enters, which prepares the listener and contributes to melodic affiliation.

Figure 12 is the Chorus from Amon Amarth's "Twilight of the Thunder God." The guitar presents an eight-measure melodic phrase that is immediately repeated. The guttural vocal rhythm is exact in repetition with one exception: the word "your" (m. 6) does not have a corresponding syllable in the second stanza. The word "Ragnarok,"

therefore, aligns with "destiny." The guitar melody has been previously introduced in the opening measures of the piece. There are nineteen guitar pitch onsets in each repetition of this example. Twelve syllables align with these nineteen onsets. Six syllables occur on repeated pitches in the guitar line, one of which is a pitch that when presented in the guitar line was not met with a new syllable (mm. 2, 3, 5, 7). Finally, there are only five pitch onsets without parallel syllabic onsets, indicated in this example with X's (mm. 2, 4, 6, 8). These missed pitches can often be heard as an embellishment. For example, the missed D# (m. 2), and the missed F# (m. 4) are passing tones. The E and D# in m. 6 are a passing tone and anticipation, respectively, while the D# in m. 8 is a neighbor tone.

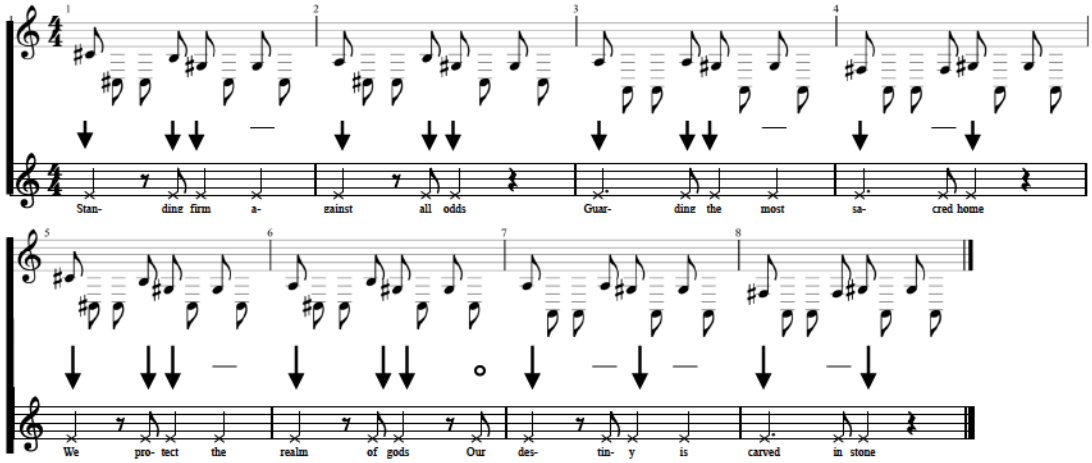
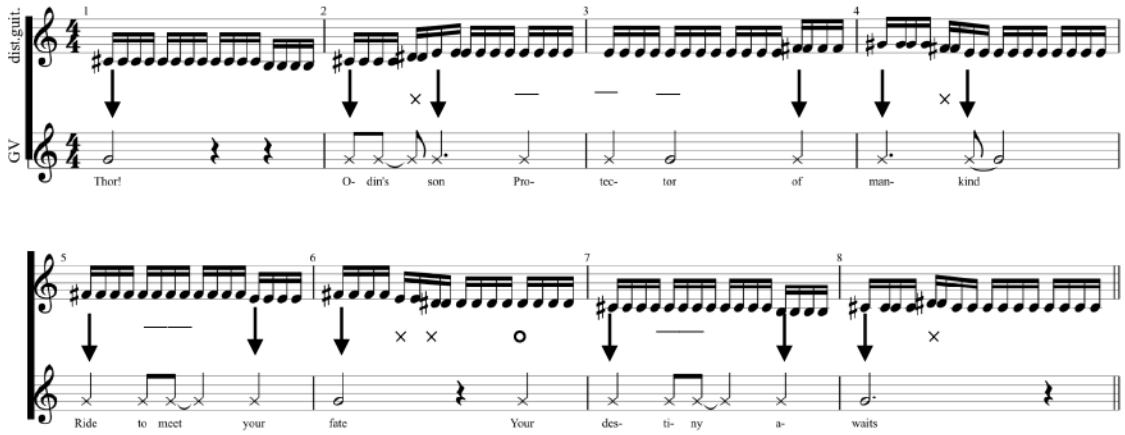


Figure 11. Amon Amarth, "Guardians of Asgaard," Verse 3, (0:28-0:53), *Twilight of the Thunder God* (2008).

The chorus from "Deceiver of the Gods," also by Amon Amarth, is another clear example of melodic affiliation (Figure 13). The guitar's melodic line in this section was previously presented without vocals. This excerpt contains twenty-six pitch onsets in the guitar, of which fifteen syllables correspond (arrow). Fourteen syllables occur on repeated guitar pitches (dash) or are preceded by a missed onset (empty circle). Only six times does the guitar change pitch without a syllable presented in the vocal line (X).



Stanza 2: Thor! Hlodyn's son, Protector of mankind, Ride to meet your fate, Ragnarok awaits

Figure 12. Amon Amarth, "Twilight of the Thunder God," Chorus, (1:00-1:20), *Twilight of the Thunder God* (2008).

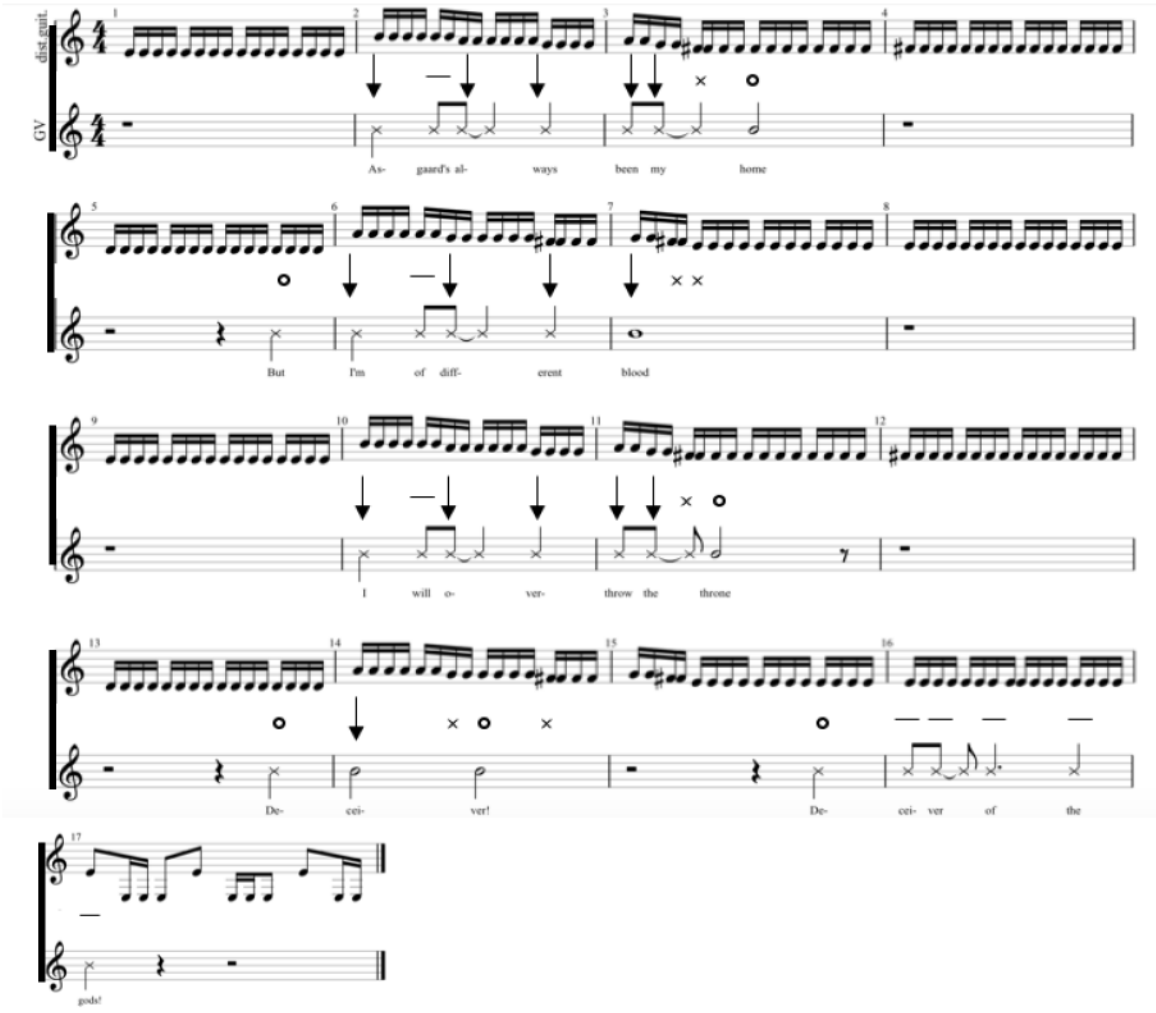


Figure 13. Amon Amarth, "Deceiver of the Gods," Chorus, (1:05-1:25), *Deceiver of the Gods* (2013).

As with the previous example, many of the missed pitches can be perceived as embellishments. The missed F# in m. 3 is an anticipation, as is the same pitch in m. 11 and the G in m. 14. In m. 7, the missed F# is a passing tone, while the E is a chord member held for the remaining duration of the vocal syllable.

Melodic affiliation is not always easy to trace. The Black Dahlia Murder presents another, more complex example of melodic affiliation in "Deathmask Divine" (Figure 14). The performance tempo for the piece is quarter note equals 234, three to four times the average heart rate. The simplicity of the notated line deceives the syncopated feel in the extremely fast tempo.

Often this passage contains multiple measures between aligned pitch onsets and vocal syllables. Between beat two of m. 2 and beat one of m. 6, for example, there are no arrows present, which also occurs between m. 6 and m. 9, m. 9 and m. 12, and m. 25 and m. 29. Somehow, the melodic affiliation is still felt with ease. At such a tempo, anticipation becomes almost nonexistent. By the time the vocalist can produce the consonant on beat 4 of m. 9 for example, the guitar has already changed pitch on beat one of the next measure. The alignment of vowel sounds in the vocal line with pitch onsets of the guitar is likely the contributor to melodic affiliation, especially in such extremely fast tempos. That being said, mm. 1-4 and 16-19 contain alignment, but the guitar line is not melodic in nature.

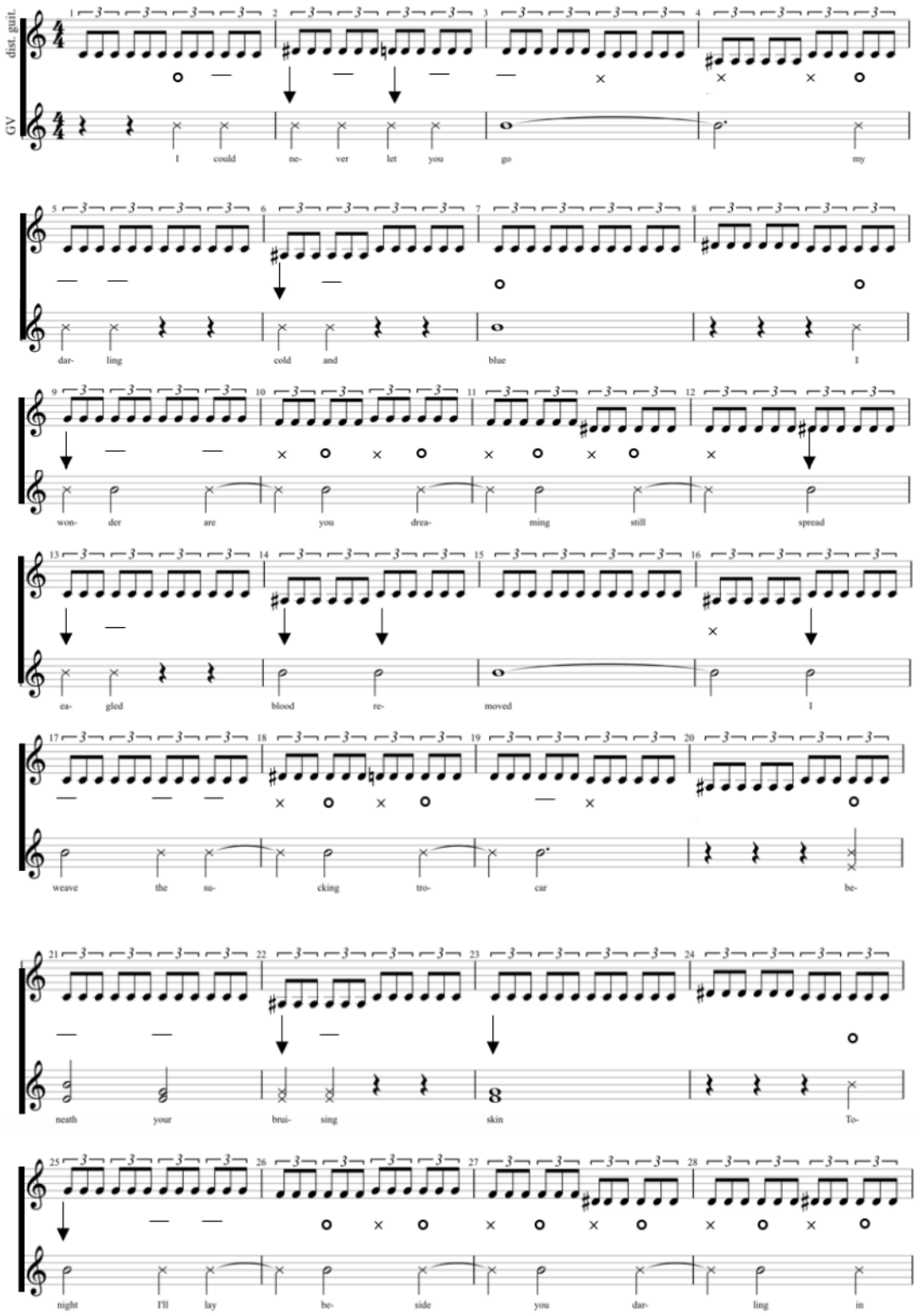


Figure 14. The Black Dahlia Murder, "Deathmask Divine," Verse 3, (1:19-1:53), *Nocturnal* (2007).

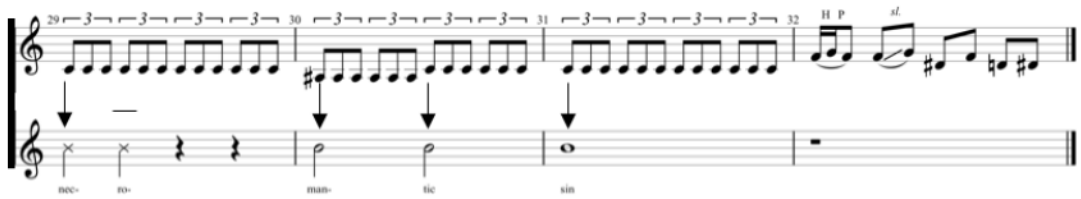


Figure 14. Continued.

Bringing it All Together

"The Violation" by Fleshgod Apocalypse produces many of the above mentioned musical operations in a short time span (Figure 2.15). This example contains a two-measure unit that repeats. The second measure begins the same in each repetition but ends differently. The first three measures repeat (mm. 5-7), creating an ostinato. "The Violation" also features a shift to a higher register for "The sacrifice is on its way" (mm. 6-7). Mm. 10-11 utilize the lower register for the directional painting of the words "She's drowning down." Five of the final seven measures (mm. 8-9, 12-14) have two vocal lines, one in the mid-range and one in the high. The orchestra, a trademark of Fleshgod Apocalypse's symphonic style, also enters during these seven measures. This results in a thick texture in which the guttural vocals need more than one line to be heard with the same effectiveness as in the preceding measures (vertical frequency filler). These measures are at the end of a stanza, serving a punctuating purpose as well.

The chorus of "Raped in Hatred by Vines of Thorn," (Figure 2.16) is a model example of complexity in the guttural vocal line presenting many of the aforementioned compositional techniques in a short time span. Each time the primary line "raped in hatred by vines of thorn" repeats, two vocal lines are present, one in the high register and one in the low register. This simultaneous occurrence of multiple vocal lines is a vertical utilization of frequency filler. The interjecting lines alternate between the high register

(mm. 4-8, 20-24) and low (mm. 12-16, 28-32), a linear approach to the technique of frequency filling. The melodic content of the guitar is the same for both occurrences of the high range vocals (mm. 4-8; 20-24). In these measures, the guitar range also shifts upward by a fifth from the preceding measures, and therefore the vocals are mirroring the contour of the guitar. The Chorus is characterized by melodic affiliation. Mm. 13-16 and 29-32 feature alignment between low guttural vocals and guitar pitch onsets for thirteen of the nineteen onsets in this example.

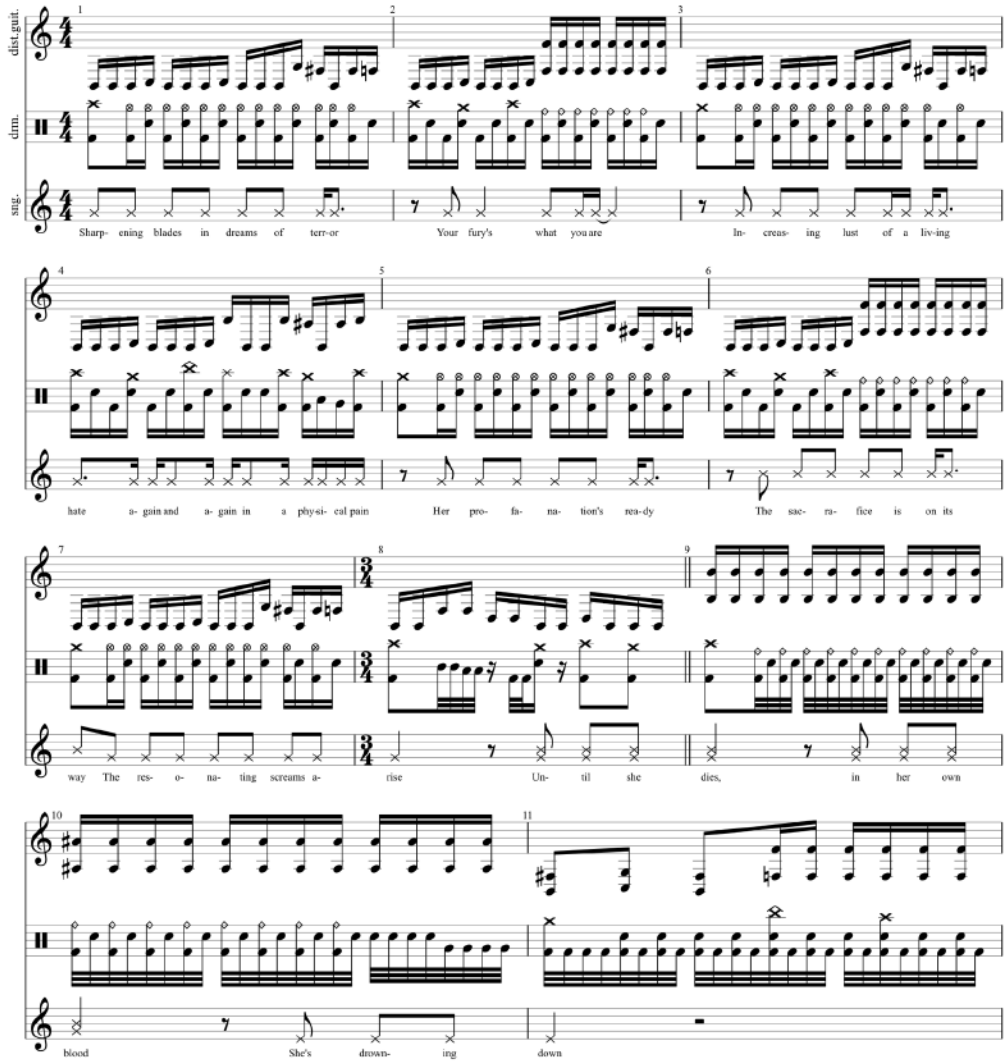


Figure 15. Fleshgod Apocalypse, "The Violation," Verse 1, (.35-1.00), *Agony*, (2011).

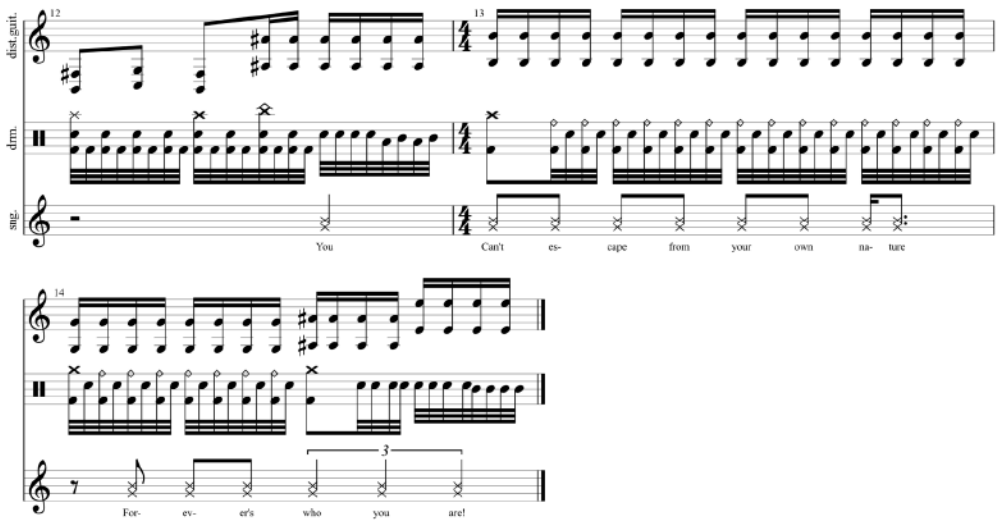


Figure 15. Continued.

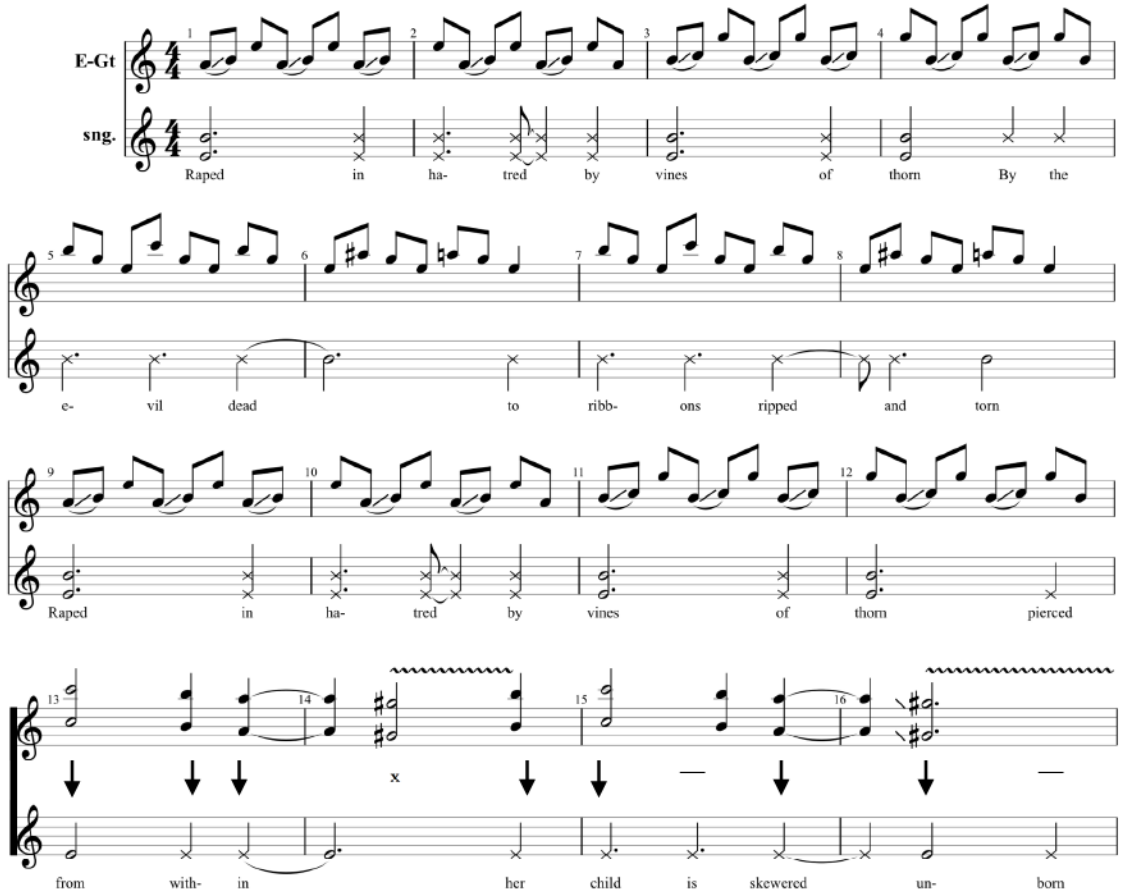


Figure 16. The Black Dahlia Murder, "Raped in Hatred by Vines of Thorn," Chorus, (.43-1.28), *Everblack* (2013).

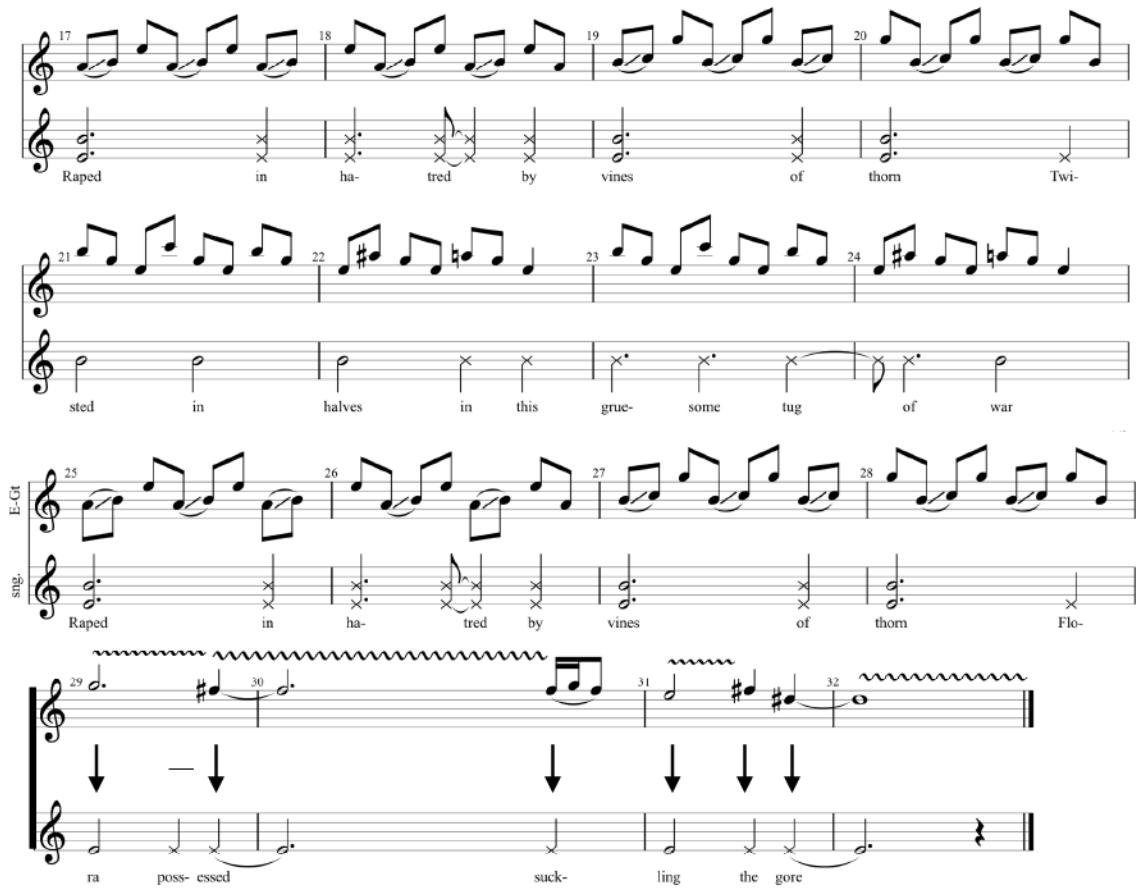


Figure 16. Continued.

Using four guidelines from Jan LaRue's *Guidelines for Style Analysis* (harmony, melody, rhythm, and text influences), I have identified, defined, and notated musical operations of guttural vocals beyond the commonly held belief that rhythm is its solitary purpose. Text impacts guttural vocal composition through directional painting of lyrics, range variation that highlights a rhyming scheme, range variation for phrase endings and, range variation for statement impact. LaRue's category of rhythm is most regularly fulfilled with the guttural vocal line providing an active syncopated line over an ostinato, which may or may not be polyrhythmic. The role of guttural vocals in harmony is realized through vertical frequency filling. Finally, the category of melody is surprisingly

completed with the listeners' perception of a single line as melodic affiliation and through horizontal frequency filling. In the next chapter of this thesis I will address growth, which LaRue describes as organization of a piece over time, in a case study of "Virally Yours" by The Black Dahlia Murder.

III. A CASE STUDY OF "VIRALLY YOURS" BY THE BLACK DAHLIA MURDER

The isolated compositional techniques presented in Chapter 2—syncopation with an ostinato, frequency filler, text painting, and melodic affiliation—occur interchangeably throughout death metal works to create a distinctive aural experience. "Virally Yours" by The Black Dahlia Murder is an impeccable example of musical operations in the guttural vocal line. In this chapter, I will analyze the compositional techniques in "Virally Yours" as well as apply LaRue's growth guideline.

Figure 17 provides an overview of "Virally Yours," distributed over three four-line systems. The top line indicates the measure number, the second line motivic instrumental material, the third line describes vocal content, and the final line is the formal unit. As indicated on the second line of the diagram, the "a" instrumental material occurs in the first verse and returns in verses three and five. The instrumental material of verse two ("b") returns in varied form at verse four. Instrumental material "c" first appears halfway through the third verse and returns three times. Like its first instance, it usually enters midway through a stanza. The "d" instrumental material is unique to the chorus (and its repetition), "f" only appears in verse six, and the solo's "e" material occurs once. This piece is variation of verse-chorus form.

The text, indicated on the third line of the diagram, contains seven stanzas. Stanzas 1-3 correspond with Verses 1-3. Stanza 4 is the only stanza that gets repeated during this piece and is thus labeled the chorus. In some instances, the instrumental material changes halfway through a stanza of text (verse three and both chorus sections). Therefore, the large section label of "verse" is primarily dependent on the completion of a stanza of text. To be discussed presently are the details of instrumental content and

guttural vocals, as well as how the return of guitar material does or does not impact the vocal line.

Measure Number:	1	2	10	18	26	34
Instrumental Material:		a	a^1	b	a^1	c
Vocals:	absent	absent	Stanza 1	Stanza 2	Stanza 3----------	
Label:	Intro		Verse 1	Verse 2	Verse 3	

Measure Number:	42	46	50	58	66
Instrumental Material:	d	c^1	b^1	e	a
Vocals:	Chorus (Stanza 4)----------		Stanza 5	absent	Stanza 6
Label:	Chorus		Verse 4	Solo	Verse 5

Measure Number:	77	89	93	97	101-102
Instrumental Material:	f	d	c	c	
Vocals:	Stanza 7	Chorus (Stanza 4)----------		line 1 & 2 of chorus	neutral syllable
Label:	Verse 6	Chorus		Outro	

Figure 17. Form Diagram of "Virally Yours" by The Black Dahlia Murder.

This piece can be interpreted in 4/4 or 12/8, but due to consistent triplets, I have transcribed the music in 12/8. The introduction to "Virally Yours" (Figure 18), as labeled in Figure 17, begins with a one-measure drum fill. The instrumental parts then present a four-measure phrase (mm. 2-5) that contains repetition. In the percussion, the cymbal hits vary slightly in the first three measures (mm. 2-4), but steady sixteenth notes alternating between ride/snare and kick drum are always present. The second half of m. 5 is the only percussion texture variation, in which the alternating ride/snare and kick drum sixteenths are traded for one beat of snare sixteenths followed by one beat of kick sixteenths. In the guitar, m. 2 repeats in m. 4, while mm. 3 and 5 are varied repetitions of m. 2. Mm. 6-8 bring a return of both the percussion and guitar material present in mm. 2-4. The texture becomes thinner in m. 9; the percussion loses the steady sixteenth notes of the preceding measures to move in rhythmic unison with the guitar line.

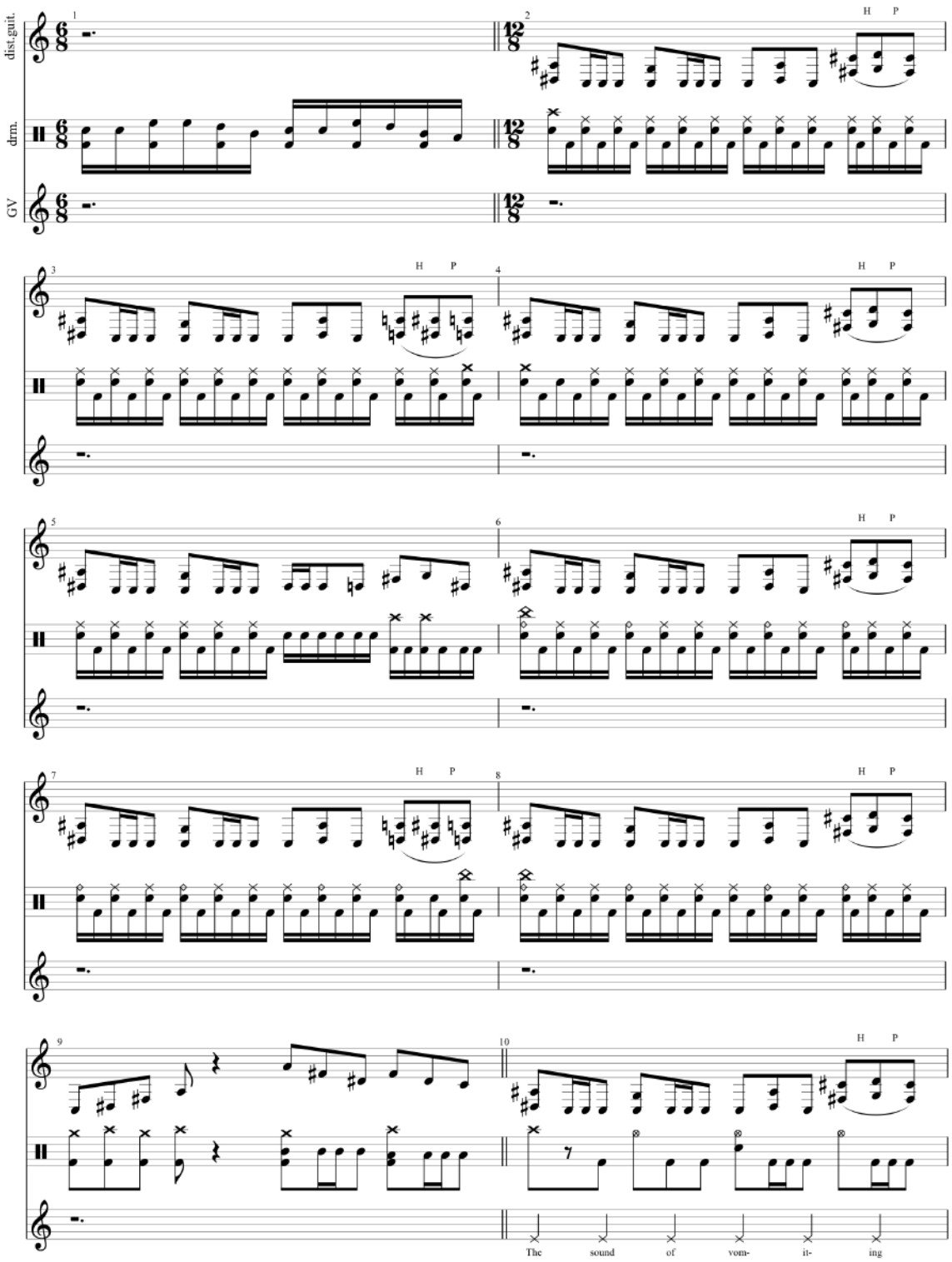


Figure 18. The Black Dahlia Murder, "Virally Yours," Introduction, *Nocturnal* (2007).

Verse 1 (Figure 19) is accompanied by instrumental material similar to the introduction. For example, mm. 2-9 in the guitar repeats in mm. 10-16. The drum set takes on a less active rhythm in this repetition (mm. 10-16), creating space for the guttural vocal line. Thus, I have labelled this instrumental material as a^1 in the diagram (Figure 3.1). The guttural vocals enter in the lowest register with steady quarter notes projecting a simple meter (mm. 10-13). In combination with the compound meter of the guitar and drums, this vocal line actually creates a polyrhythm. At the pickup to m. 14, the vocal line shifts to its highest register and fulfills the operation of horizontal frequency filler. Instead of participating in the polyrhythm, the vocal line asserts a compound eighth-note rhythm for two measures (mm. 14-15). Quickly, the guttural vocals shift again to the low and polyrhythmic motive (mm. 16-17). On the final eighth note of m. 16, a second vocal track in the low register elides to create a brief vertical frequency filling operation. With all of the instrumental repetition in this verse, these compositional method changes draw the listener's attention to the vocal line.

Verse 2 (Figure 20) begins in m. 18 with new material in the guitar line (labelled "b" in the diagram). Both the guitar and drum set play steady sixteenth notes. This verse elides with verse 1. The vocal line is the only rhythmic variation in this section, which primarily emulates a simple meter (quarter notes) and creates polyrhythm not unlike Verse 1 (mm. 18-23). Vertical frequency filler is present with the use of dual low and high vocal lines in this section (mm. 18-22 and 24-25).

Mm. 18-22 also feature melodic affiliation, indicated in the score by arrows, dashes, circles, and x's as defined in Chapter 2. The percussion line has been removed from the score in these measures to illustrate the affiliation. Eight of eleven guitar pitch

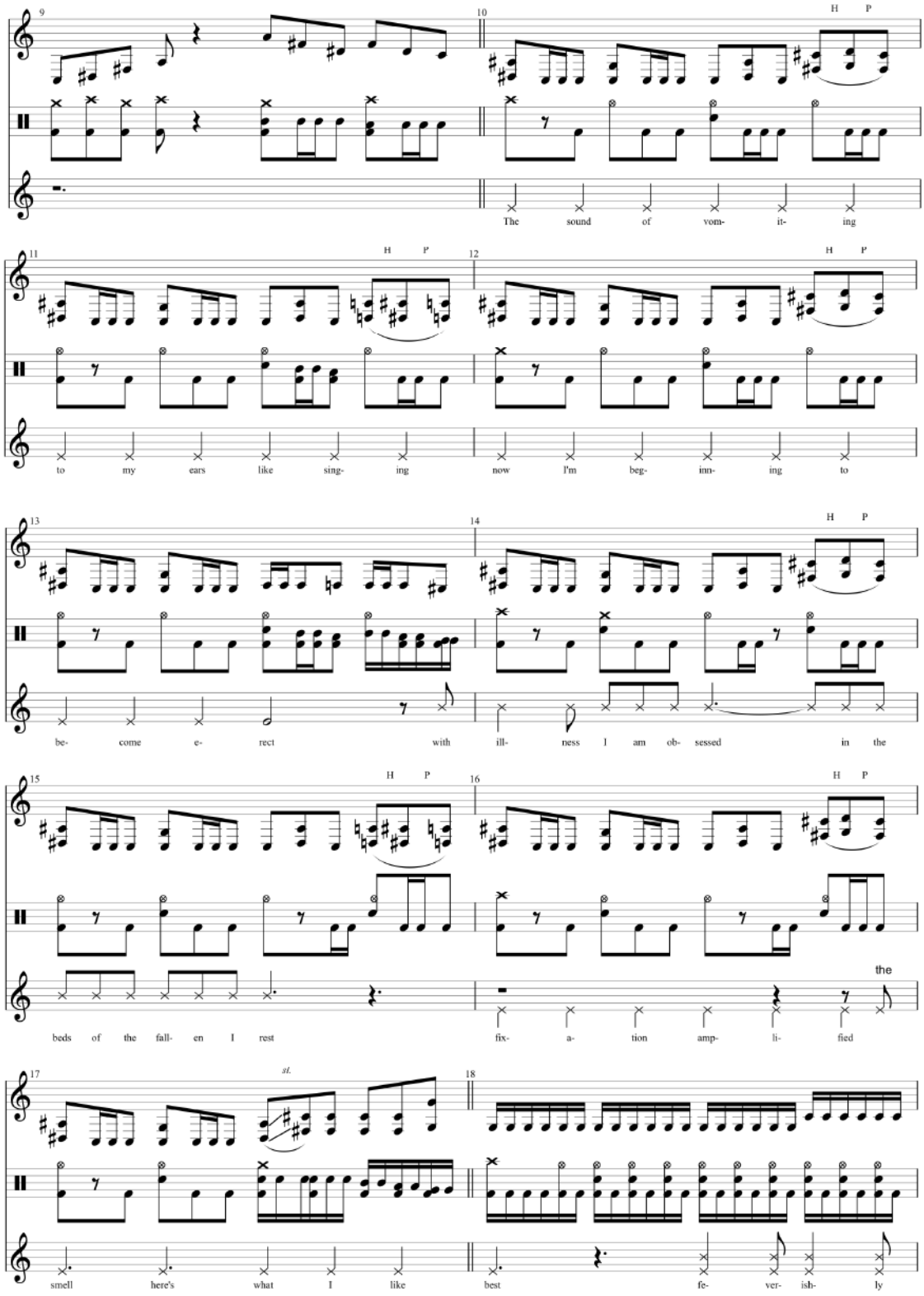


Figure 19. The Black Dahlia Murder, "Virally Yours," Verse 1, *Nocturnal* (2007).

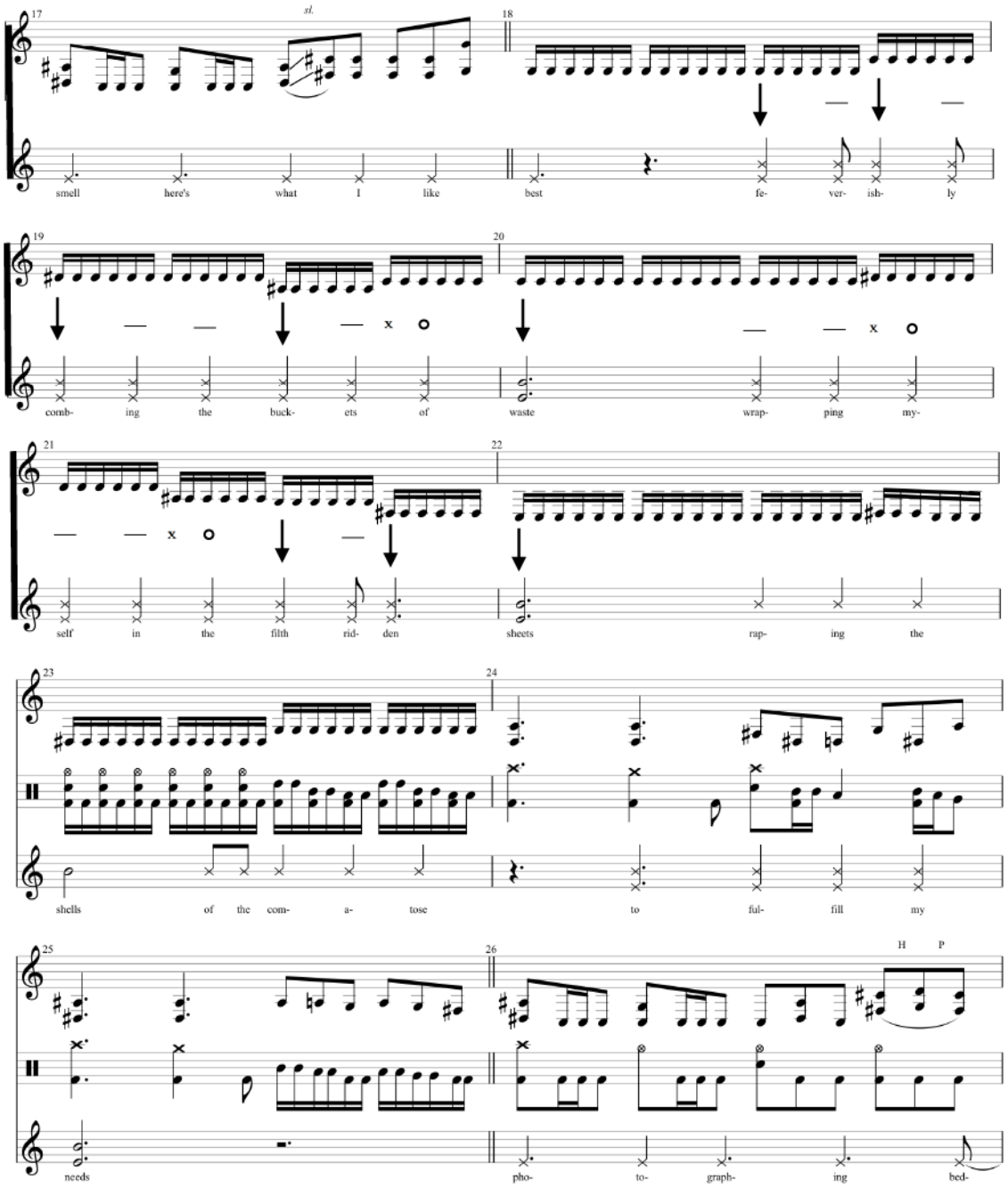


Figure 20. The Black Dahlia Murder, "Virally Yours," Verse 2, *Nocturnal* (2007).

onsets are met with a syllable in the vocal line, as indicated by arrows. Nine syllables occur on repeated pitches in the guitar (dash). Three missed guitar pitch onsets (x) are followed by a syllabic entrance (empty circle) only an eighth-note later (m. 19-21). Each of these entrances is perceived to align with the guitar pitch onsets of the previous eighth

note. For example, the final quarter note of m. 19 aligns with the C on beat four.

In the second half of m. 22 the low vocal line exits, which creates a thinner texture which paints emptiness that the text "raping the *shells* of the comatose" suggests. The final two measures of the verse (mm. 24-25) contain both low and high vocals in a punctuating function that would not occur without the previous elimination of the low vocal range in mm. 22-23. Aiding in the punctuation, the guitar and drums move in a similar rhythm that results in a powerful texture (mm. 24-25).

Most popular song verses feature differing lyrics, but the melodic and rhythmic content of the vocal line are either an exact or varied repetition. In death metal, however, the return of a "verse" in the instrumental lines does not necessarily bring a return of vocal material. For example, Verse 3 (Figure 21) repeats a^1 instrumental material. In the vocal line, mm. 26-29 does feature the low range alone as occurred in mm. 10-13, but the characteristic polyrhythmic quarter notes of the first verse have been eliminated. Instead, the line features a slower rhythm of quarters and dotted quarters in m. 26-27, since the number of syllables is fewer than Verse 1. Mm. 28-29 then delete this syncopation. In mm. 30-31 the high register enters as occurred in mm. 10-13 of Verse 1. Here, the horizontal frequency filler operation is still present. The syllabic content of these two measures is significantly less active than mm. 10-11. Where the original mm. 12-13 utilized the low guttural vocal line, mm. 32-33 contains vertical frequency filler via dual high and low vocals. This sudden addition of the low vocal line is a text painting

operation for the first appearance of the word “death.”

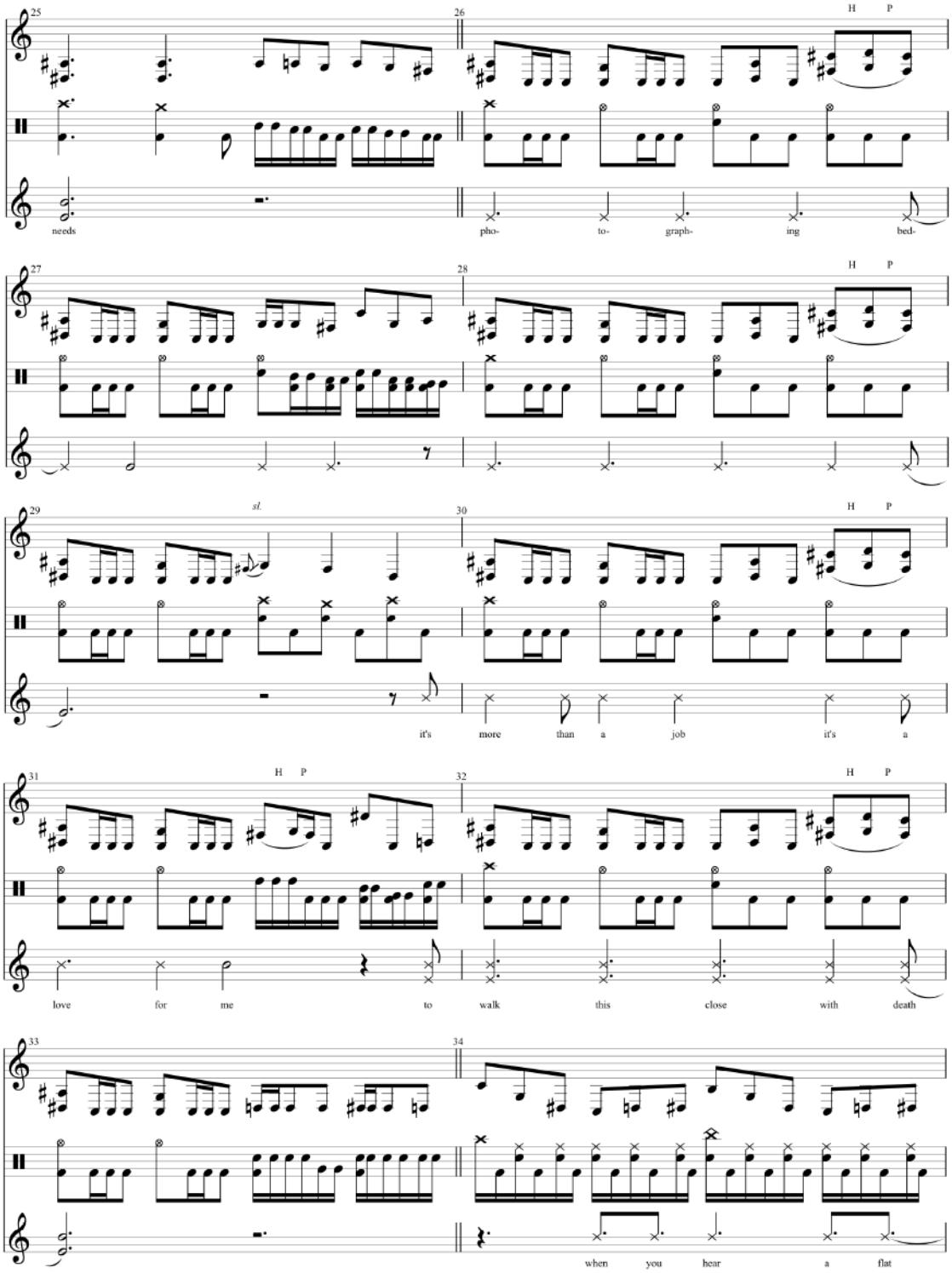


Figure 21. The Black Dahlia Murder, “Virally Yours,” Verse 3, *Nocturnal* (2007).

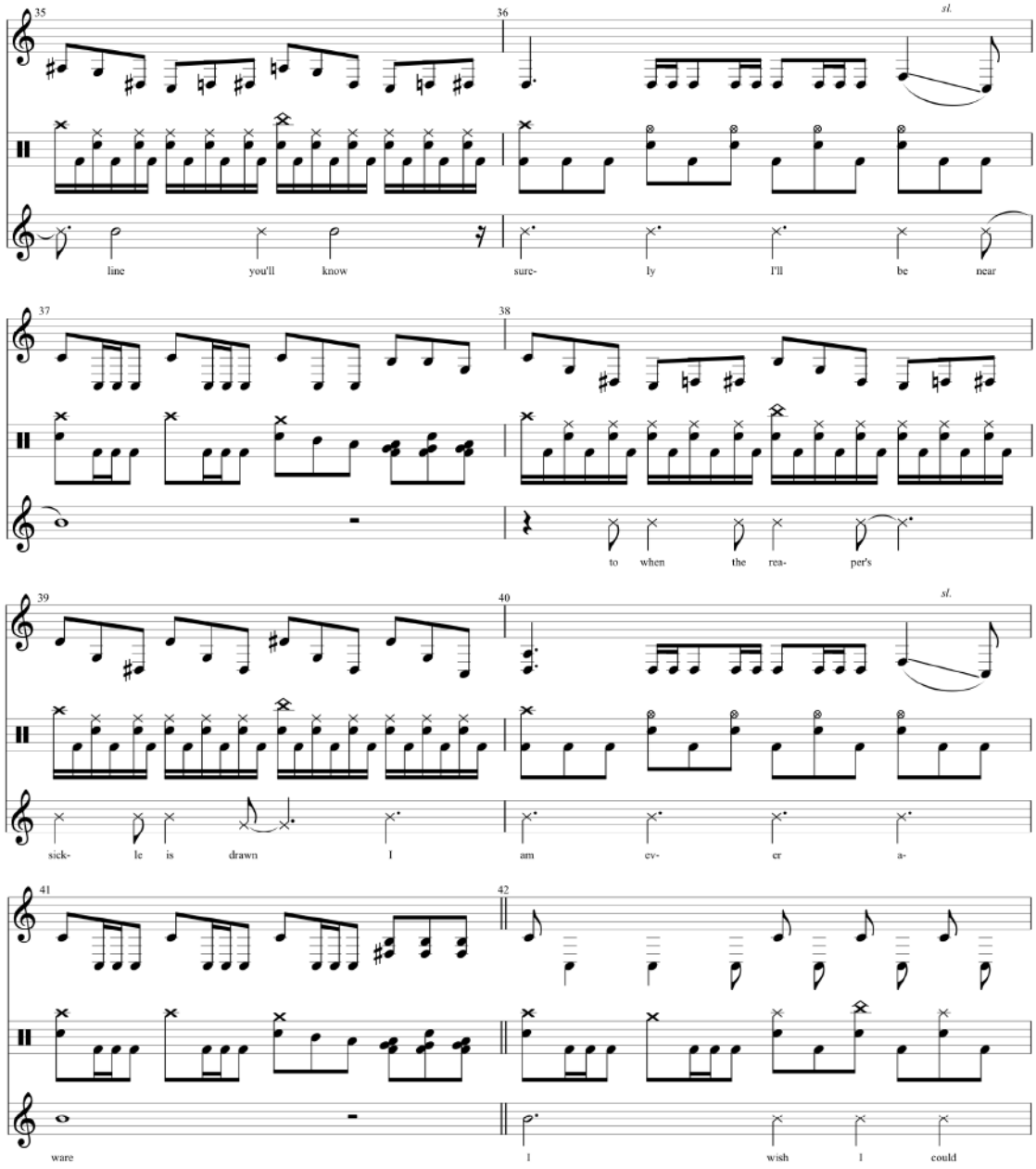


Figure 21. Continued.

M. 34 introduces new guitar material, indicated in the diagram as "c." Instrumentally, this is a new section, while the vocal line completes the unfinished stanza that began in m. 26. The new guitar material primarily consists of eighth-notes and occasional sixteenths, accompanied by steady sixteenths in the drums (mm. 34-37). High

vocals provide rhythmic interest through syncopation in mm. 34-35. The guitar and drums are less active in mm. 36-37, which is mirrored by the straightforward vocal rhythm. Mm. 39-42 is a varied repetition of mm. 34-37 in all parts. A brief shift to the middle register in m. 39 adds horizontal frequency filler to this section.

The Chorus (Figure 22) begins in m. 42 with melodic affiliation. Often the chorus of popular songs is the most recognizable section, and melodic affiliation is arguably death metal's answer to the same recognition principle. The guitar features a compound melody, so although there are notes in the lower register, the higher range is more aurally perceptible line. The upward stems in the guitar indicate melodic pitches, while downward stems are harmonic ones. The vocals are also now in the high register (mm. 42-45), which is a contour mirroring of the upward shift in the guitar range.

To highlight melodic affiliation in mm. 41-46, the score omits the drums. These measures contain nine instances in which a guitar pitch onset is met with a syllabic entrance (arrow) or the vocal syllable occurs on a repeated note (dash). In mm. 44-45, the vocal and guitar lines sound coordinated but are not. The final dotted quarter in the vocal line enters before the change in guitar pitch occurs an eighth note later. These syllabic entrances are perceived to align with the guitar pitch (pitches C and D respectively) as occurred in Verse 2. As presented in Chapter 2, this type of anticipation is hardly perceivable to the listener, and the alignment of the vowel sound is likely the contributor to melodic affiliation. Though brief, this is an impactful affiliation that helps the listener to identify the return of the Chorus later in the piece.

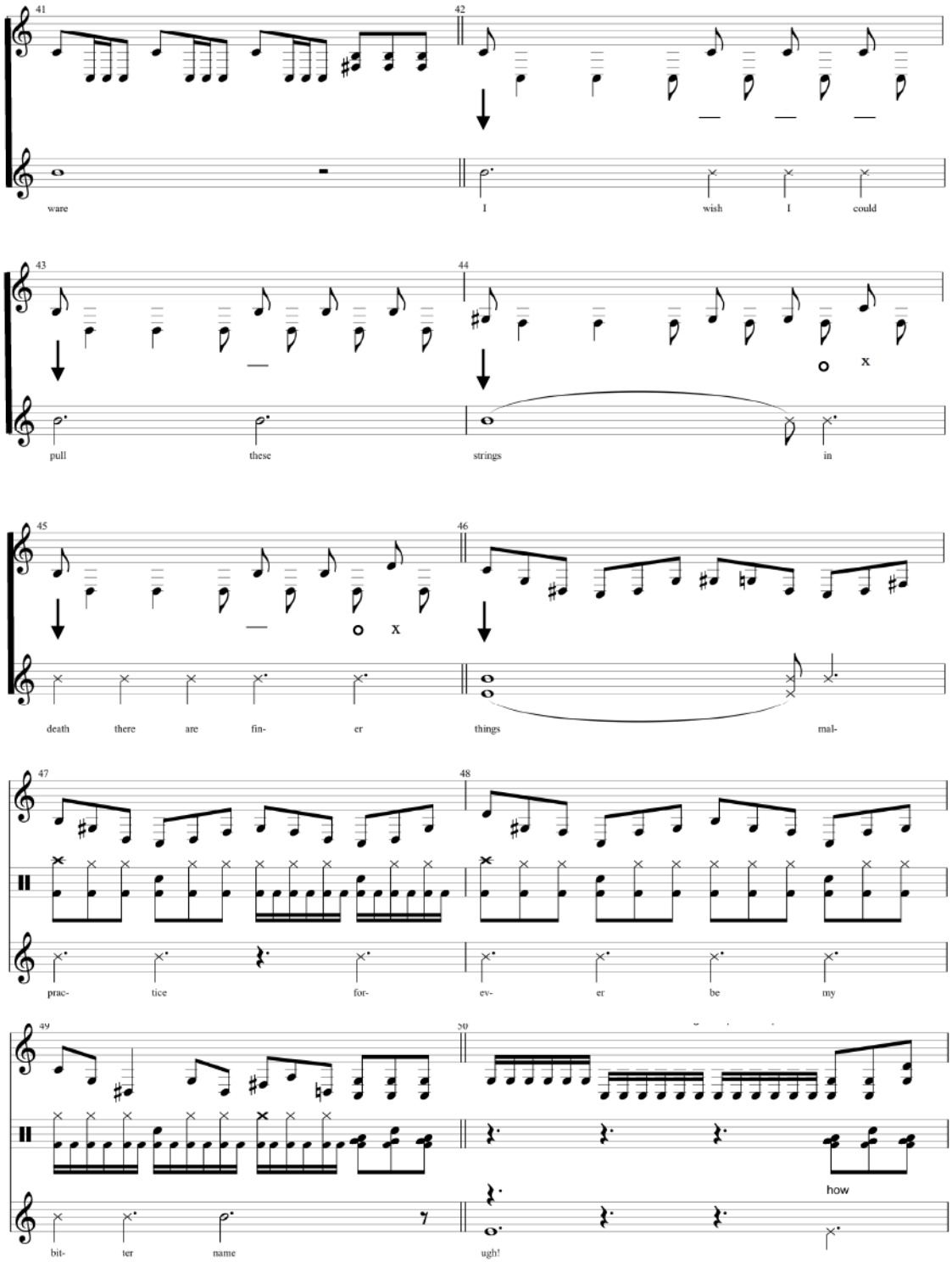


Figure 22. The Black Dahlia Murder, "Virally Yours," Chorus, *Nocturnal* (2007).

In m. 46, the low vocal register operates as a vertical frequency filler that highlights elision; the guitar line begins a new phrase, but the vocal line presents the final word of the previous phrase. Mm. 46-49 repeats the guitar and drum material of mm. 34-35 labeled as c^1 in the diagram. The high vocal line of mm. 46-49 contains mainly dotted quarters on downbeats.

Verse 4 (Figure 23) begins in m. 50 with "b" material in the guitar and drums. This is not an exact repetition (labeled as b^1), but both lines produce the characteristic steady sixteenths of the "b" section. In the vocals, mm. 50-53 contain dotted quarters and therefore no syncopation. To create interest, a second vocal track occurs on the last beat of m. 50, indicated with lyrics above the staff. This is a brief vertical frequency filler. The repetitious material of the guitar and drums (mm. 54-57) become an ostinato, and the vocal line adds syncopation with a mixture of polyrhythmic simple meter quarter notes and compound dotted notes. In this situation, the return of instrumental material has brought a return of similar vocal material. The final word of this stanza elides with the onset of the Solo guitar section, also included in Figure 23.

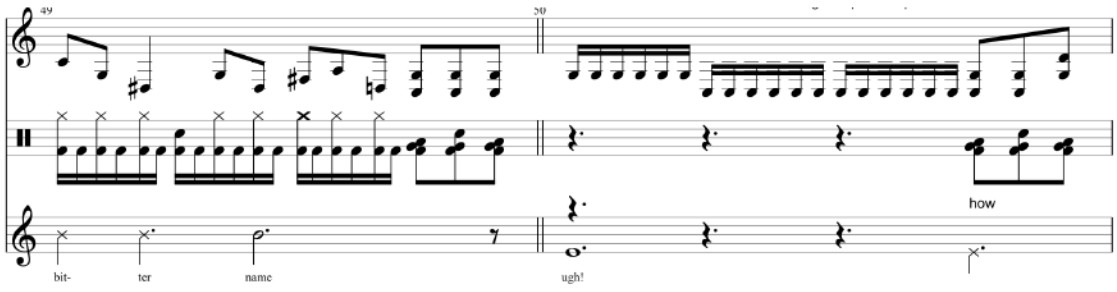


Figure 23. The Black Dahlia Murder, "Virally Yours," Verse 4/ Solo, *Nocturnal* (2007).

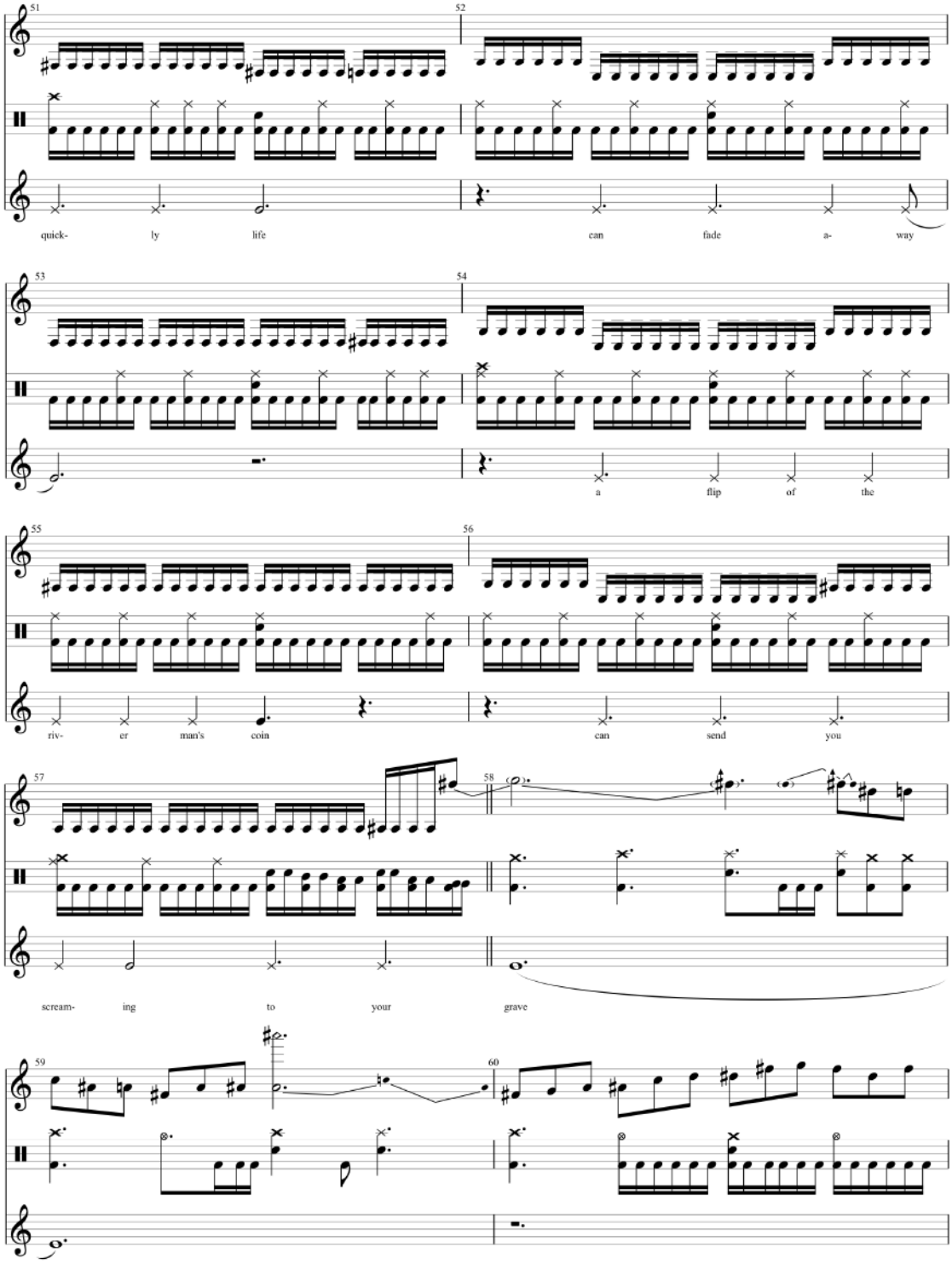


Figure 23. Continued.

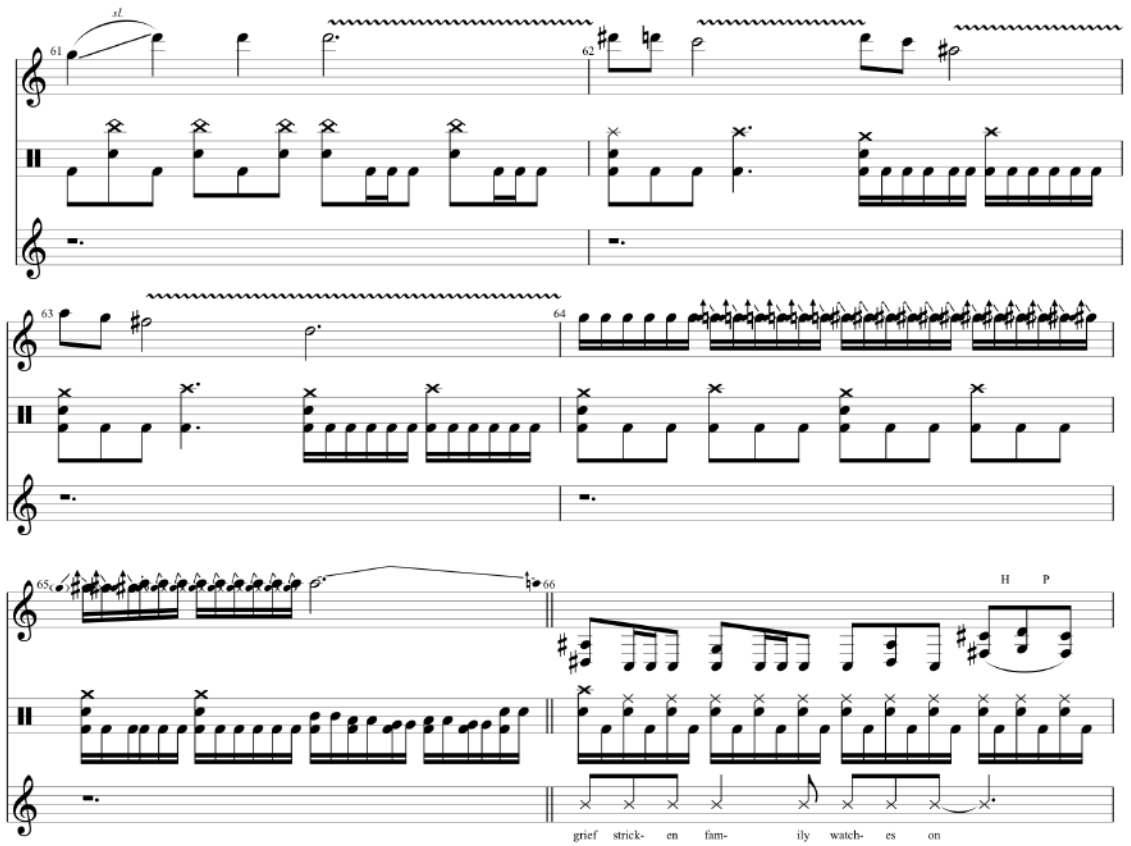


Figure 23. Continued.

Verse 5 (Figure 24) contains the same guitar motive present in the Introduction, Verse 1, and Verse 3 (mm. 66-73). This material appears as "a" in the diagram instead of "a^1" due to the drums' sixteenth-note pattern. In verses 1 and 3, this drum line was less active to make room for the vocals. In this verse, the active drum line creates a dense texture. Unlike the third verse, this stanza of text concludes in the vocal line in the same amount of time as the instrumental phrase. Variation between vocal phrase length and instrumental phrase length is another indication that vocals are added to a fully composed instrumental piece. This verse's vocal line primarily utilizes compound eighth notes, which results in a more rapid syllabic delivery than is present in either of the other verses with this material. One common aspect to each repetition of this material is the use of horizontal frequency filler.

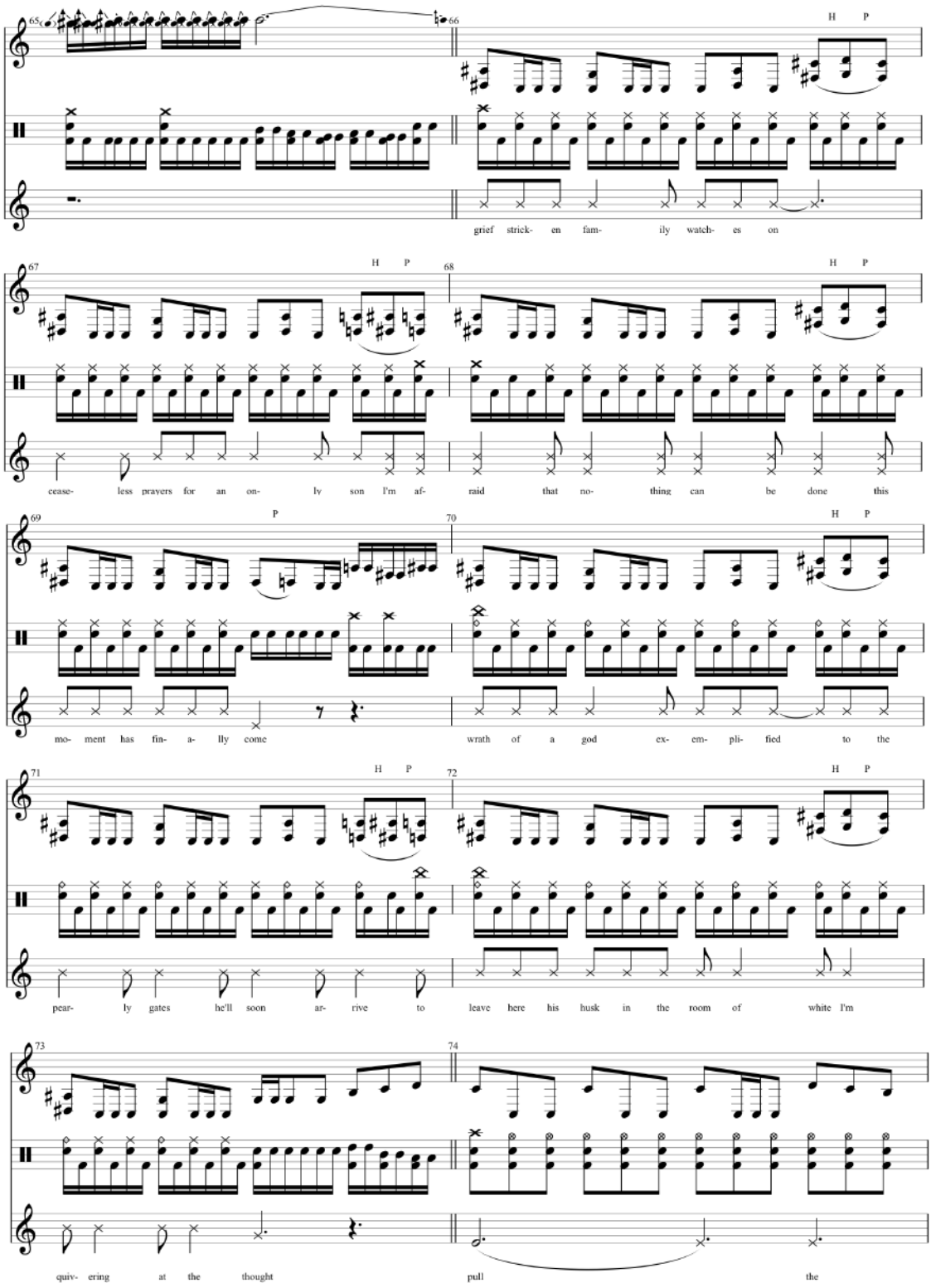


Figure 24. The Black Dahlia Murder, "Virally Yours," Verse 5, *Nocturnal* (2007).

As the instrumental parts create an ostinato through repetition, the guttural vocals add variation and are therefore the primarily perceived line aurally. Mm. 67-68 include two vocal lines in the high and low range: a brief vertical frequency filler. The seriousness of the line "I'm afraid that nothing can be done" is also portrayed by the thick vocal texture. M. 69 features a return of the high vocals, with a drop to the low register for the final word. Mm. 71-72 in the vocals is a varied repetition of mm. 66-67, and the high register remains (mm. 73-74) until the final word "thought," which is in the middle range.

Verse 6 (Figure 25) features the first and only appearance of material "f" (mm. 74-88). The eighth-note guitar motive is accompanied by the same rhythm in the drums until m. 81. From mm. 82-85, however, the drums become more active with sixteenth notes, and the unity returns in mm. 86-88. Though unique, this material is "a" derived with a similar contour and rhythm.

Vertical and horizontal frequency filler dominate the vocal line in this section. The guttural vocals begin with long durations (a slow syllabic delivery) in the low register (m. 74). In m. 75 a second, polyrhythmic vocal track enters above the sustained low line, creating a dense vocal texture and providing a distinctive vertical frequency filling approach. A similar texture build occurs in mm. 76-77, but this time with three vocal tracks. The second voice again outlines a simple meter (m. 77). Notice that the word "the" on beat four of m. 77 is in parenthesis. This is the third voice, also in the high register, that begins the new phrase and continues in m. 78, a vocal elision.

Mm. 78-81 feature high vocals with a syncopated rhythm of quarters and dotted quarters primarily. As the guitar and drum material is a repetition of the previous four

measures, this change in range and rhythm of the vocal line plays the largest role in variation. Shifting registers once again, the low vocals that enter on the last beat of m. 81 take on a fast syllabic delivery with compound quarters and eighths mirroring the accompanying rhythmic increase in the drums. The vocal rhythm changes to polyrhythmic simple quarters with extended rests that create an imbalanced feeling (mm. 83-84). Finally, the vocal rhythm in mm. 86-88 highlights downbeats, accentuating the unity of the guitar and drums to punctuate the end of the section. The final word "needs" continues into m. 89, an elision with the onset of the next section.

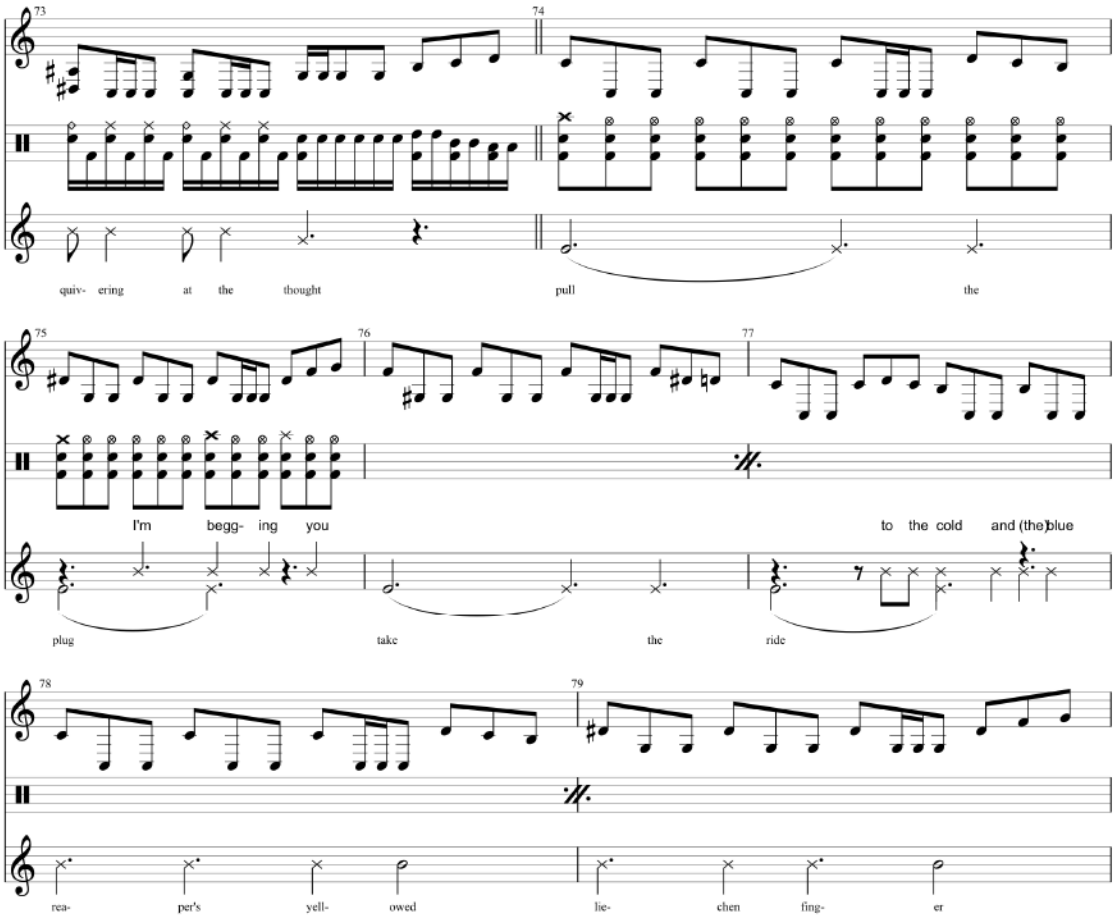


Figure 25. The Black Dahlia Murder, "Virally Yours," Verse 6, *Nocturnal* (2007).

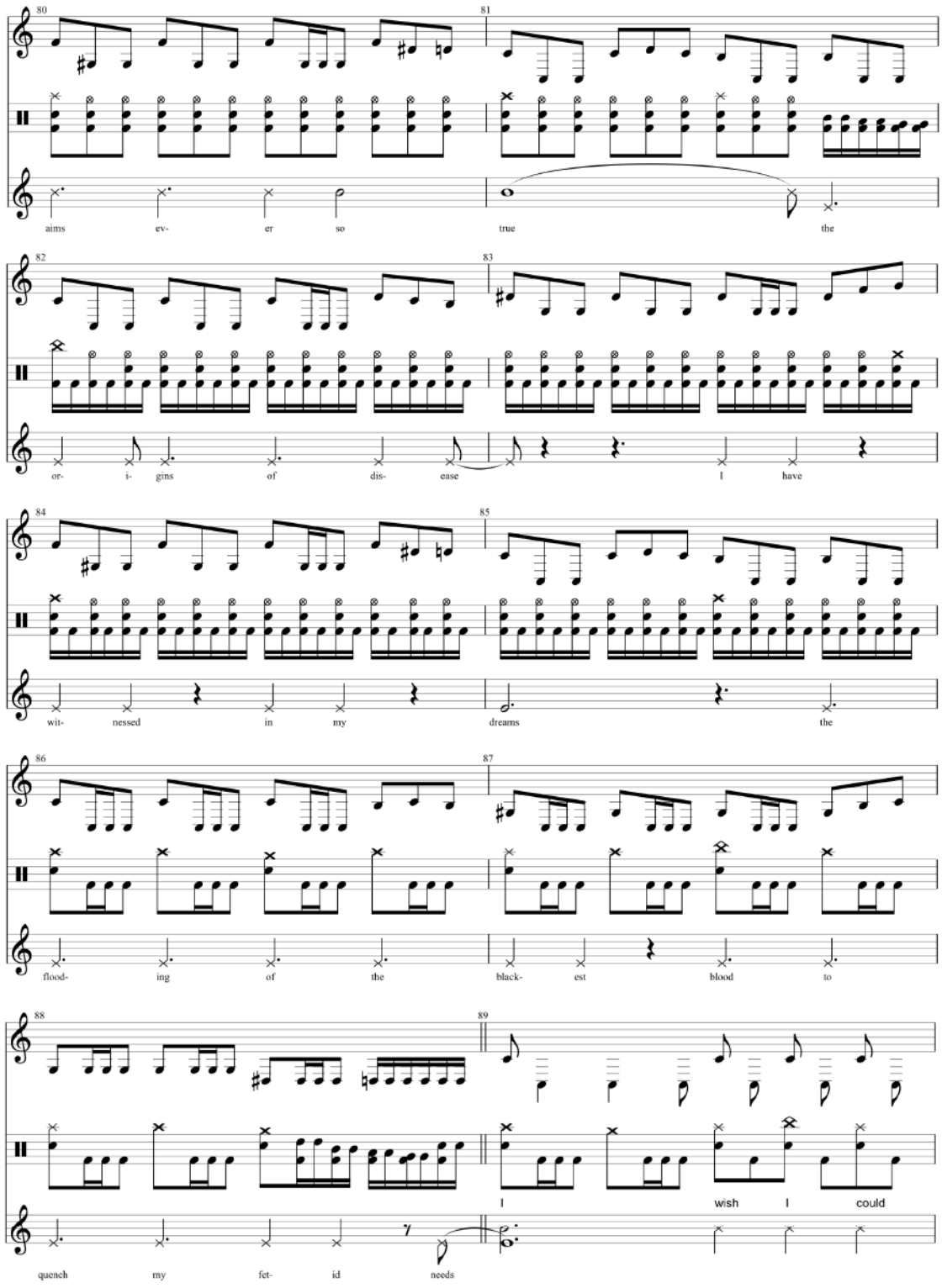


Figure 25. Continued.

The Chorus (Figure 26) returns with the same melodic affiliation and rhythmic interest over ostinato properties outlined in its first appearance (mm. 89-96). This is the only section of the piece that is an exact repetition of both vocal and instrumental material, a practice common to chorus sections across genres.

Mm. 97-102 serves as the Outro (Figure 26) to the piece, and the guitar material is the same as that featured in the second half of chorus appearances ("c" in the diagram). Interestingly, the text of the vocal line is the first two lines of the chorus, instead of the last half typically associated with this instrumental material. With different instrumental material, the melodic affiliation disappears. The use of both vocal registers in mm. 101-103 serves as a punctuation for the end of the piece.

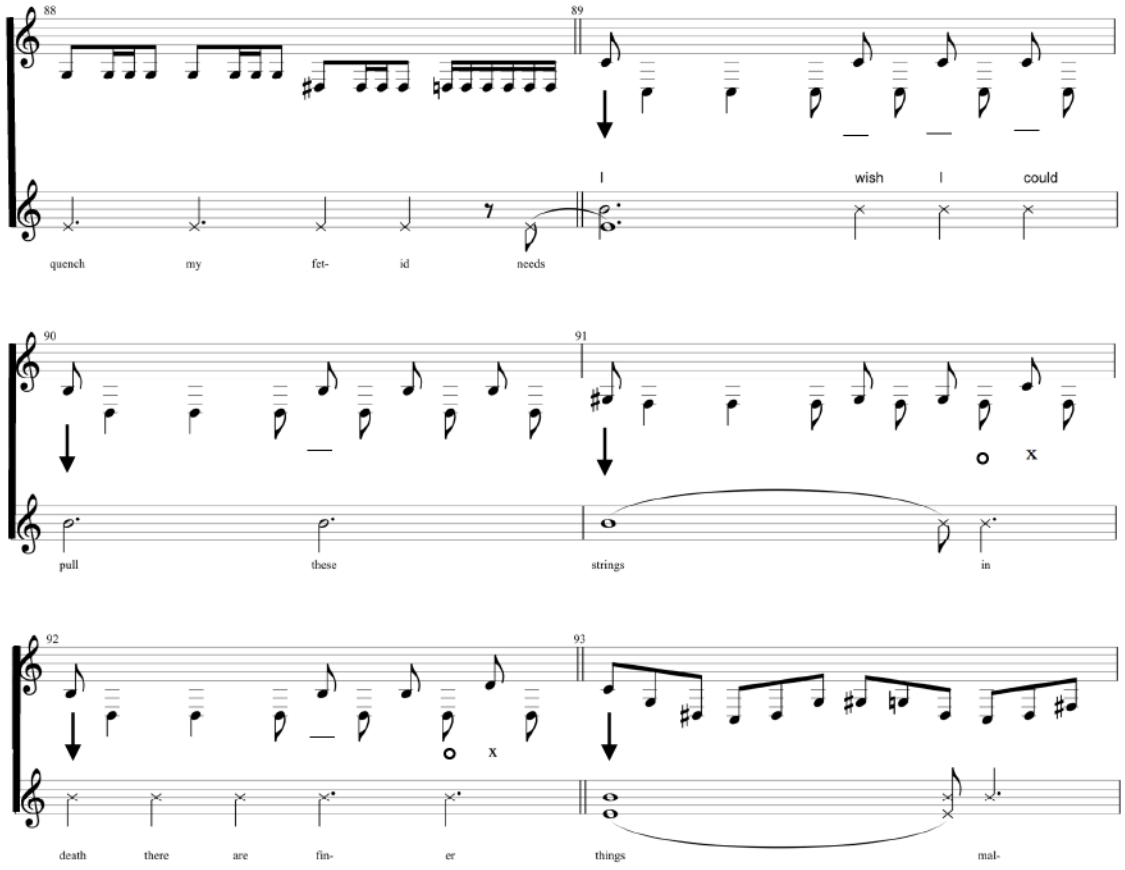


Figure 26. The Black Dahlia Murder, "Virally Yours," Chorus/ Outro, *Nocturnal* (2007).

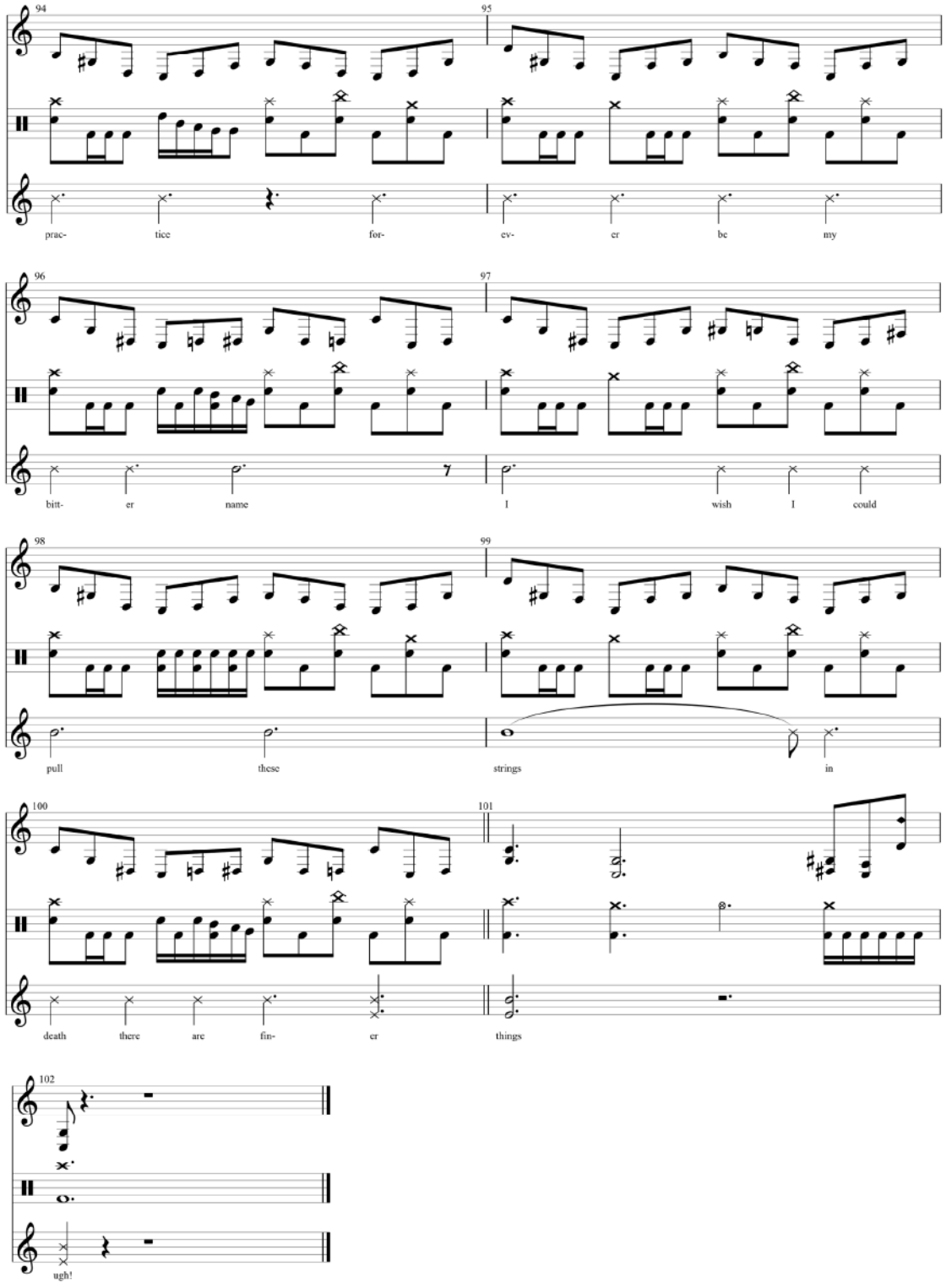


Figure 26. Continued.

Over the course of this piece, guttural vocals are used to fulfill musical operations in each of LaRue's guidelines, which suggests musical intent in the compositional process. In the category of sound, the characteristic distorted vocal quality is among the most recognizable markers of the genre. Regarding harmony, multiple ranges sound simultaneously to fill out frequencies and create interest in a relatively fixed ensemble (vertical frequency filler). Changes in vocal range from line to line in a stanza (horizontal frequency filler), and the alignment of vocal rhythms with guitar pitch onsets generates a linear perception of a single line (melodic affiliation) belong to the melody guideline. Rhythmically, syncopation provides rhythmic variation or polyrhythm with ostinato in the instrumental line. For growth, melodic affiliation occurs in the chorus, and vocal compositional techniques in verses may or may not be affected by the return of guitar material. Finally, the text influences compositional choice through change of register that highlights impact or punctuates a stanza ending. "Virally Yours" by The Black Dahlia Murder certainly encompasses many of the compositional techniques presented in Chapter 2 and is a clear example of the multitudinous musical operations of guttural vocals in death metal.

IV. CONCLUSION

Over the course of this thesis, I have analyzed guttural vocals using Jan LaRue's guidelines to reveal compositional techniques and musical operations. Many of the works in this thesis are by Amon Amarth and The Black Dahlia Murder, both of which belong to the sub-subgenre "melodic death metal." Though a few examples have been extracted from pieces by Death, Fleshgod Apocalypse, and Cannibal Corpse, the application of the concepts presented in this thesis to a wider variety of bands and works is a necessary next step in research concerning guttural vocals' musical utilities.

The phenomenon that I have named melodic affiliation deserves more attention. One way forward is to compare the produced frequency in the vocal line and the guitar line's pitch content, as some guttural vocalists come closer to producing defined pitch than others. If the produced pitches align with guitar pitches, then the affiliation would be strong and the musical operation closer to that of melodic singing. This comparison will likely require spectrograms, an analytical method used by Smialek in his study of expressiveness. I believe melodic affiliation is much more prominent in melodic death metal and may even be unique to that sub-subgenre. As previously mentioned, a more comprehensive look at the subgenre of death metal would reveal whether or not this is true.

Another way to further pursue melodic affiliation as a phenomenon is to engage with listeners at concerts. In my own experience, I have heard crowds begin to sing along melodically with a guttural vocalist. This was my original inspiration to examine the music and define how and why the urge to sing occurs. An examination in this context would also require comparing vocal rhythm and range produced in recordings and live

performances. Some bands utilize a separate guttural vocalist, while others have vocalists that also play an instrument on stage. A look into how vocal styles differ depending on what other roles the vocalist plays on stage would be a fruitful avenue.

A future consideration is how guttural vocals operate similarly or dissimilarly to other speech-based vocal styles. *Sprechstimme*, Arnold Schoënberg's speech-song, should serve as a point of comparison going forward. Though defined pitches appear in Schoënberg's notation, sources have reinforced his intent as a "heightened speech" without defined pitch and not diminished singing.[36]

Recitative is another speech inspired vocal style relatable to guttural vocals. In recitative, the vocalist is certainly singing defined pitches, but not a melodic-motivic line. The goal of recitative is text delivery while being able to engage in stage drama, not unlike guttural vocals.[37] The guttural vocalist acts as a front man, often running around the stage, raising the "horns," or even engaging in mosh pits.[38] To be kept in mind, however, is that "clear" delivery of the text is absent in death metal.

Guttural vocals serve more than a rhythmic operation in death metal and should be studied for the musical events that transpire upon listening. There has been a gap among what metal musicians hope to convey through guttural vocals, what metal fans experience aurally, and what the academic musical world addresses. This thesis is a step forward in uniting the three vantage points by providing a shared lexicon valuable to each

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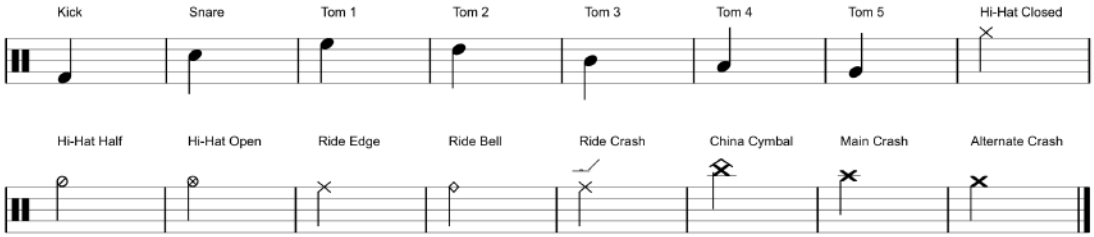
[36] Phyllis Bryn-Julson and Paul Mathews, *Inside Pierrot lunaire: Performing the Sprechstimme in Schoenberg's Masterpiece*, (Lanham: Scarecrow Press, 2009), 81-102.

[37] Barbara Russano Hanning, *Concise History of Western Music 5th Ed.,* (New York: Norton, 2014), 189-196.

[38] Lamoreux.

group and should serve as a springboard for the future exploration of guttural vocals' musical and social operations.

APPENDIX SECTION



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