

History of Rock
Chapter 18
Hard Rock and Heavy Metal

Hard rock and heavy metal are loud, powerful, and aggressive styles that develop from the sounds of blues revival bands like the Rolling stones, Cream, and the Yardbirds. Other influences included Jimi Hendrix and the Who. While the two styles do overlap to some degree, there are some significant differences between the two with hard rock maintaining a closer connection to its blues and folk-rock roots. Hard rock singers were as capable of singing ballads as they were of singing loud, heavy rock songs. Heavy metal singers, on the other hand, focused on screaming lyrics to audiences more caught up in the power of the sound than in the meaning of the lyrics. Hard rock bands frequently included acoustic guitars playing patterns used in folk music in addition to synthesizers and other rock instrumentation. Heavy metal bands relied on electric guitars, bass, and drums. Heavy metal sometimes used highly amplified and seemingly uncontrolled sound. It was aggressive and macho, frequently stressing the rebellious attitudes of young men who felt caught between boyhood freedoms and society's expectations of manhood, to the point of employing symbols of death and destruction to appeal to their aggressions as well as to upset their parents and other authority figures. Hard rock bands, on the other hand, usually sang songs that often expressed the themes about love and relationships.

Distortion and feedback were characteristic of both hard rock and heavy metal. Distorted amplification was probably first recorded by Link Wray in *Rumble* in 1958. To do this, Link Wray poked a pencil through his amplifier speaker to get the effect. Later, the Kinks copied that sound by cutting a speaker cone with a razor blade for their recording of *You Really Got Me* (1964). Not long after that, devices that created electronic distortion were created. These were used by several groups in the 60's, including the Beatles, the Who, and the Yardbirds.

***Listen to The Kinks---You Really Got Me* (1:1)**

Distortion and feedback were enhanced by the use of power chords by some guitarists. These included just two bass notes that are a perfect 4th or 5th apart (G-C or D). When these notes are played or distorted, the sound of another note much lower than the guitar can normally play is created.

Early Influences on Hard Rock and Heavy Metal

The powerful British blues revival group, Cream, formed to play Chicago blues classics but changed their style to include distortion and extended improvisations. In their recording of *Sunshine of Your Love*, Cream organizes the piece around a blues-derived bass riff---a low repeated melody. This device became a basic characteristic in both hard rock and heavy metal. Cream and other psychedelic-influenced blues revival bands of the late 60's were essential links between the blues and hard rock and heavy metal.

Listen to Cream---Sunshine of Your Love (1:2)

Hard Rock

The pubs in London were the birthplace of British hard rock sound, beginning with Free, which was formed in 1968. Members of Free had come from blues-revival groups. One of their most popular recordings clearly shows their blues roots with the use of a riff at the beginning. The guitar used heavy distortion and the drums maintain a strong backbeat.

Listen to Free---All Right Now (1:3)

Many American hard rock groups formed during the late 60's and early 70's as the style became popular with fans who wanted a harder style of music but who found heavy metal too hostile and theatrical. Steppenwolf was formed in 1967 by musicians with backgrounds in blues, country, and folk rock---all of which influenced hard rock. Steppenwolf's recording of *Born to be Wild* (1968) contained the words "heavy metal" with reference to a motorcycle. Although Steppenwolf's music didn't quite fit into the mold of the music that was beginning to take shape, it did give the style a name.

Listen to Steppenwolf---Born to be Wild (1:4)

Boston was formed in Boston, Massachusetts by Tom Scholz, a musician and engineering whiz. Scholz had a master's degree in mechanical engineering and had experimented with multi-track overdubbing. Scholz recorded instrumental parts in his home studio and his friend, Brad Delp did the vocals. Scholz and Delp put together a band to do live performances. Characteristic of their music were folk influences with a heavy backbeat right alongside the distorted guitar sound.

Listen to Boston---More Than a Feeling (1:5)

Scholz released a second album two years after the first, but felt he really needed more time to do the things he wanted to with the recording. His third album came out six years later. On that album, *Third Stage* (1986), Scholz replaced the synthesizers and stacks of amplifiers with a variety of organs. The result was a thick, modern production. By the time Scholz was ready to produce a fourth album, his former band had gone on to solo careers, leaving him as the only original member of Boston.

Patricia Andrzejewski was an important female hard rock singer of the 80's. She was the daughter of an opera singer and studied opera, herself, at the Julliard School of Music until she quit to marry a GI, Dennis Benatar. She worked as a singing waitress and then a lounge singer, but when she tried to get a recording contract, she was rejected because she projected too feminine an image. Once she adopted a hard and aggressive style, Chrysalis Records gave her a contract. Her image was never as hateful or angry as women in the punk movement. Rather, she screamed about pained love relationships in songs like *Heartbreaker* (1979) or *Love is a Battlefield* (1983). Benatar divorced her first husband and married guitarist, Neil Giraldo. By the mid-80's Benatar was moving away from the hard-edged sound. Her 1991 album received a luke-warm reception.

Listen to Pat Benatar---Heartbreaker (1:6)

Hard rock was still very much alive during the 80's and 90's, in only as an aggressive style that had more commercial appeal than the power of the heavy metal bands of the time. Bon Jovi first toured as an opening act for the scorpions and for Judas Priest. The members of Bon Jovi commented that they could not identify with the tough attitude of those groups or of most other heavy metal bands. Their songs were intended to be positive messages for their fans and they wanted to promote their own philosophy of "be all you can be." This is evident in their song, *Livin' on a Prayer* (1986).

Listen to Bon Jovi---Livin' on a Prayer (1:8)

British Heavy Metal

Most British heavy metal tended to use riffs as the basic structural element of the music. Riffs were usually played on the bass and often started on high notes and ended on low notes. As in Cream's *Sunshine of Your Love*, the riffs would drop off somewhere during the instrumental improvisation and then return to reintroduce the vocals. British heavy metal was less concerned with interesting vocal lines or complicated chord progressions, both being more characteristic of American heavy metal. The central concern of the British was power.

Since most British heavy metal fans lived in a country studded with medieval castles with dark, foreboding chambers of torture and execution, their favorite fantasies of power often related to that type of image. Some torture chambers still had the *iron maidens* and other instruments of death left from the time when they were actually used. British school children would visit these places (field trips) and likely would later imagine the horrible deaths that took place so long ago so near their homes. Images portrayed by American heavy metal groups were more like scenes from horror movies while images portrayed by British heavy metal bands stressed demonic images and medieval rituals.

Group names like Black Sabbath and Judas Priest, and album covers with symbols of witchcraft and death shocked parents into believing the music was satanic and would be the end of anything positive in their children's lives. Young fans, of course, enjoyed their parents' aversion to the music. The fans could enjoy the power of the music, horrify their

parents, and indulge themselves in fantasies that represented an aggressive confrontation of things people fear most---evil and death!

Led Zeppelin was of great importance to the development of heavy metal. The group was formed by musicians who had been part of the British blues revival and they continued to play covers of songs by blues artists. In their early music, they used bass riffs not unlike those used by Cream in *Sunshine of Your Love*. One example is their cover of Jake Holmes' piece, *I'm Confused*.

Listen to Jake Holmes/Yardbirds---I'm Confused (1:11)

Listen to Led Zeppelin---Dazed and Confused (1:10)

The long instrumental improvisation section was an outgrowth of psychedelic rock's efforts to simulate a drug induced state. The return of the bass riff was intended to bring the listener back into a state of reality.

Led Zeppelin's most popular recording ever was never released as a single. Rather, it was on their untitled 1971 album, sometimes called Led Zeppelin IV or Zoso. The piece begins with a melody similar to that of English renaissance music and included a guitar and a group of recorders. Later the song developed the strength and power of blues-based heavy metal.

The lyrics to the song, *Stairway to Heaven*, were inspired by a reading of the book by Lewis Spence, *Magic Arts in Celtic Britain*. The group encouraged the spread of rumors that they had included messages to Satan in their records that could be heard if you played the piece backwards. The resultant publicity only drew more fans who wanted to identify with something their parents hated.

Listen to Led Zeppelin---Stairway to Heaven (1:12)

Listen to Led Zeppelin---Stairway to Heaven backwards (1:13)

Jimmy Page, member and writer, for Led Zeppelin bought and lived in the home of Aleister Crowley, the legendary British occultist who was believed to be a Satanist. Page left fans to fantasize about the castle's use for evil and magic. Led Zeppelin's drummer, John Bonham died in this setting in 1980. But, the doctor who signed the death certificate did not suspect that any forces other than a very large amount of alcohol and an upset stomach were to blame.

Black Sabbath took the repetitious riff lines from Cream and Led Zeppelin and mixed it with Zeppelin's occult image and led British heavy metal into the 70's. Like Cream and Led Zeppelin, Black Sabbath had a lead guitarist, a bassist, and a drummer to back their lead attraction, Ozzy Osborne. Some of their characteristics can be heard in Black Sabbath's only top ten hit in Britain, *Paranoid* (1970).

Listen to Black Sabbath---Paranoid (1:14)

After Osborne left Black Sabbath, he organized his own group, called **The Blizzard of Ozz**. While on tour, the group's guitarist and writer, Randy Rhoads was killed in an airplane crash along with members of the road crew in 1982. Rhoads was replaced and the tour continued, but Osborne missed Rhoads' writing partnership.

Osborne had a wild madman image that only improved his image with his young, rebellious fans. Many parents were disgusted by his biting off the head of a dove and urinating on the Alamo while on tour in Texas. Osborne paid for his wild image when he bit off the head of a bat a fan had thrown on stage in 1982. As a result of this antic, he had to undergo a series of very painful rabies shots.

The band, Deep Purple, almost seemed to be schizophrenic as it related to their style. They were pulled toward art rock by their classically trained keyboardist, Jon Lord. They were pulled toward heavy metal by the vocals of Ian Gillan and the guitar style of Ritchie Blackmore. Lord wrote a concerto for the band to play with the Royal Philharmonic Orchestra in London's Royal Albert Hall. They received great acclaim from that performance, but moved away from art rock and more toward heavy metal. Their music was blues influenced and riff based. Their recording of *Smoke on the Water* (1972) a low guitar riff that was paralleled by the bass an octave below.

***Listen to Deep Purple---Smoke on the Water* (1:15)**

Ritchie Blackmore left Deep Purple in 1975 and was joined by American musicians to form Rainbow. The group explored exotic cultures with their music in works such as *16th Century Greensleeves* (1975) and *Gates of Babylon* (1978). Rainbow's version of *Greensleeves* was much different from the original. The music of *Gates of Babylon* was based on melodic themes styled after modern Middle-Eastern scales which, to Western ears, had an ancient and foreign sound.

***Listen to Rainbow---Gates of Babylon* (2:2)**

Judas Priest was a band that came to symbolize British heavy metal during the 80's. The group did not tour the United States until the late 70's even though they had existed since 1971. When they began, the group used the standard heavy metal instrumentation of a singer, guitarist, bassist, and a drummer. In 1974, they added a second lead guitarist, expanding their power with two leads playing parallel lines, much like that of the Allman Brothers. This made Judas Priest sound noticeably different from other heavy metal groups.

The power of their sound suited the image Judas Priest sought to present. They favored the black leather jacket biker look with members of the band occasionally roaring onto stage on a Harley-Davidson. While Marlon Brando had popularized leather jackets with his image in the 50's, Judas Priest added chains and metal to give a metallic twist to their rebellious image.

Judas Priest was another of the metal bands to have controversy surrounding them based on charges that they placed subliminal messages on their albums. They claimed nothing of the sort and even said that, if they believed these messages could work, they would choose messages that encouraged record sales and concert attendance rather than messages of death and destruction.

Listen to Judas Priest---You've Got Another Thing Comin' (2:3)

American Heavy Metal

Heavy Metal was not solely a British invention. It developed out of the playing styles of many late 60's groups, both American and British. One of the first American groups to use heavy metal's distorted guitar sound was Iron Butterfly, from Sandiego. Their recording of *In-A-Godda-Da-Vida* (1968) was based on a strong descending bass riff, similar to that of British heavy metal. Unlike the British, however, Iron Butterfly used an electric organ as their main instrument and added distorted guitar sounds. The group breaks away from the bass riff for more than two minutes of drum solo after which the guitar and organ played back and forth in an instrumental call/response pattern.

Listen to Iron Butterfly---In-A-Godda-Da-Vida (2:4)

From the northeastern part of the United States, Aerosmith formed in 1970 and spent several years imitating the post-blues-revival style of the Rolling Stones and the Yardbirds. While they patterned their style after these groups, they did not cover their recordings. Their singer, Steven Tyler and guitarist, Joe Perry co-wrote their songs. Like the Rolling Stones, Aerosmith added folk and country to their rhythm and blues style. The introduction to *Dream On* (1973) was played on electric instruments but was modeled after the types of picking that would be heard by folk musicians on an acoustic guitar.

Listen to Aerosmith---Dream On (2:5)

Aerosmith's music was introduced to younger audiences when they performed with rappers Run-D.M.C. in 1986.

The occult was central to Led Zeppelin's image and it was central to Vincent Furnier who reportedly used a Ouija board to find the name he would use for himself and his band. The name chosen by the board was Alice Cooper. Furnier was from Detroit but moved to Phoenix and then to Los Angeles to find audiences who would accept the group's unconventional routines which included live snakes and staged executions. Alice Cooper became one of the first American heavy metal groups to score hit singles. Their music was loud and aggressive and used riffs, but their music was not based on the riff as was the music of their British counterpart. The music was often quite melodic and contained lyrics that were much more understandable than music by British heavy metal groups. Also, their themes were not full of death and destruction, but were based on subjects

close to their young fans' experiences such as *School's Out* (1972) or *No More Mr. Nice Guy* (1973).

***Listen to Alice Cooper---No More Mr. Nice Guy* (2:6)**

Alice Cooper ended the 80's by recording his first top twenty single, *Poison* (1989). He also made it into the movies with *Freddy's Dead: The Final Nightmare* (1991) and *Wayne's World* (1992), in addition to a few others.

Another American heavy metal group to be formed in the late 60's in New York was Blue Oyster Cult. They sometimes performed in smaller clubs with the name, Soft White Underbelly. They spent the early 70's touring with Alice Cooper, using mythological characters to create their appropriately hair-raising stage act. One such act included the Ancient Greek god, Cronos, who devoured his own children. Some of their recordings displayed a high degree of musical refinement with harmonized vocals and interesting melodies that were sometimes accompanied by folk-rock style 12-string electric guitar. Not all American heavy metal displayed the interest in melody seen in this recording by Blue Oyster Cult. They were in the extreme. But, unlike British heavy metal which was focused on the bass riff, American heavy metal did focus on melody.

***Listen to Blue Oyster Cult---Don't Fear the Reaper* (2:8)**

Some of the music from their album, *Cult Classic* (1994) was included in the televised Stephen King mini-series, *The Stand*.

The band, Kiss, maintained American heavy metal interest in melody. Their heavily made-up stage image was laughed at by critics, but became very popular with young heavy metal fans. None of the members allowed themselves to be photographed without their makeup the first 12 years of their existence. The powerful, distorted guitar sound on *Rock and Roll All Nite* was commercialized by heavy studio production. Because Kiss played to some younger audiences, they produced a lighter version of the heavy metal genre. *Beth* (1976), for example was a ballad.

***Listen to Kiss---Beth* (2:9)**

***Listen to Kiss---Rock and Roll All Nite* (4:)**

Kiss still recorded into the 90's and members of the group got together to tour in 1996.

Not all American heavy metal revolved around ghoulish, horror-movie stage acts. The band, Van Halen, was formed in 1974 by brothers Edward and Alex Van Halen. Their father was a musician who insisted that his sons receive early classical training in piano. The family had moved from the Netherlands to Pasadena, California in 1968 and the brothers formed a band they called Mammoth. They played at every school dance or backyard party they could. While playing these gigs, the group performed music by Cream and Black Sabbath as well as soul and funk by James Brown. For an early album,

they received assistance from Gene Simmons, of Kiss. This album was bought and released by Warner Brothers records of Los Angeles.

Van Halen made full use of Eddie Van Halen's musical training although most of that training was as a pianist. Van Halen found ways to pull and hit the guitar strings rather than plucking or strumming them. Both hands would be placed on the neck of the guitar and Van Halen created sound effects that were new to rock guitar.

Their first top 40 hit was a cover of the Kinks hit, *You Really Got Me*.

Listen to Van Halen---You Really Got Me (2:10)

Eddie Van Halen used his keyboard skills with their recording of *Jump* (1984). Their fans stood by their use of the synthesizer as a primary instrument. *Jump* became a hit single.

Listen to Van Halen---Jump (2:11)

Heavy Metal fans wanted to hear their bands *say it like it is* with no holding back. Guns N' Roses, from Los Angeles fit that bill. The lead singer for Guns N' Roses was Axl Rose. Axl Rose followed a sense of carefree personal freedom which became part of his band's appeal. His frequent fits of foul language kept the band's name alive through news coverage of the event. Guns N' Roses fit the old hard rock definition as much as it did heavy metal because its lead guitarist, Slash, sometimes used an acoustic guitar for a folk-influenced effect. Sometimes the band added horns, vocal choirs, or synthesized sounds to their recordings.

Listen to Guns N' Roses---I Used to Love Her (2:12)

Listen to Axle Rose of Guns N' Roses---White Christmas (2:14)

Expansions of the Heavy Metal Style

As the 80's progressed, the terms hard rock and heavy metal became almost interchangeable. Many bands and promoters chose to use glam, thrash, speed metal, or any number of other names to identify the newer versions. To counter the violent and destructive themes by many heavy metal bands, bands playing heavy metal with Christian lyrics became popular in the 90's. These included King's X and Stryper, among others.

Listen to Stryper---Honestly (4☺)

Rush was a group that spent much of its career exploring sounds outside its Led Zeppelin based roots. They began as a trio that played covers of Cream and Led Zeppelin and began to separate from their heavy metal roots with their 1975 album, *Fly by Night*. Here, they began to use extended classical forms in multi-movement works. The lyrics

were still about the power of evil, but the idea of connecting with the classical art was not common to heavy metal.

Rush became known for theme albums but they did wind up with one top 40 single in the United States, *New World Man* (1983).

Listen to Rush---New World Man (3:1)

Speed Metal and Thrash

Speed metal combined heavy metal vocals and fuzztone guitar sounds with the intense, throbbing beat of punk. As the term *speed* suggests, the music often included instrumental solos played at breakneck speed. Thrash metal shared many characteristics of speed metal but was angrier and stressed the demonic themes of earlier British heavy metal. As these newer styles developed, distinctions between British and American styles, for the most part, dissolved.

Metallica was one of three important California-based bands. While raw power was an important element, their lyrics sometimes portrayed death and destruction as the evils of drug use and war. Metallica's title track to their album, *Master of Puppets* (1986), served as a powerful statement about the dangers of drug use.

Listen to Metallica---Master of Puppets (3:2)

Thrash metal, rooted in both punk and heavy metal was played by bands like Anthrax, from New York. The lyrics of original songs by speed metal or thrash metal bands were generally directed at an audience of very angry and aggressive fans who felt a sense of alienation from society. While this kind of theme was not uncommon for rock music in general, the anger here was more intense than in pre-punk times.

With the EP *I'm the Man* (1987), Anthrax became the first metal band to add rap vocals to their sound. They continued to develop that style, eventually touring with Public Enemy and then rerecording Public Enemy's *Don't Believe the Hype* with the rappers themselves.

Listen to Anthrax---Remember Tomorrow, cover of Iron Maiden (3:3)

Death Metal

Early heavy metal bands painted images of death and the power of Satan or other demons. But, these images were not sufficient for some fans who felt the images stopped just short of creating an image that could really horrify. Modern audiences did not want images that were merely reminiscent of death and evil. Some became obsessed to the point that they wanted lyrics about real-life murders and a sense of the real presence of Satan. The death metal movement began as an underground movement. Albums by groups such as Death, Obituary, or Cancer circulated in small circles. By the mid-80's,

the death metal following had grown to the point that albums began to be distributed nationally in record stores that were willing to sell them.

One of the most influential of the death metal bands is Slayer, formed in Huntington Beach, California in 1982. Their 1986 album, *Reign in Blood*, was not released by the distributor, Columbia Records. It was finally released by Geffen Records and reached the top 100 on the pop charts, showing that death metal had come up from the underground. The song from this album, *Death Angel*, is cited as a good example of death metal because of its graphic portrayal of death at Auschwitz during the holocaust.

Listen to Slayer---Death Angel (3:4)

Addendum

There have been several attempts to blame terrible acts of violence on heavy metal music or on later forms that are equally as negative. This is inappropriate. Every person makes a choice regarding what they will do with their life. We cannot blame each other for our actions. A cause/effect relationship cannot be proven to exist between some of these terrible acts and the music listened to by the persons who carried them out. There are, however, some connections that cannot be avoided.

If a person habitually eats the wrong types of food, they will begin to have physical difficulties, all of which endanger quality of life and some may even endanger life, itself. Consequently, the adage, *garbage in---garbage out* has merit. The same is true with the mind. Whatever a person ingests mentally will have an impact on they way that person thinks. If the preponderance of thoughts are positive, the person will tend to think positively. If the preponderance of thoughts ingested are negative, the person will tend to think negatively. This cannot be avoided.

The preponderance of lyrics produced by heavy metal bands are negative and they tend to be about death and destruction. If a person ingests these thoughts as a significant part of their musical diet, it is quite likely that the person will begin to become dark and withdrawn and full of these dangerous thoughts. This is especially true if that person feels particularly alienated. A person who already feels alienated will feed on the lyrics of this music and will move toward greater feelings of alienation.

But, the lyrics are not the only cause for concern. Numerous studies have been carried out that demonstrate the impact various types of music have on the body and the brain. Various kinds of music have been proven to cause a person to shop. As a result, that type of music is sometimes used in department stores to encourage the unaware shopper to make more purchases. Some types of music are being used as an anesthetic in some types of medical procedures, particularly dental.

The most well-known recent study showed that students who listened to music by Mozart while preparing for a math test did better on that test than did other students who listened to other types of music or who listened to no music when preparing for that test. The

result of that study is called the *Mozart Effect* and has been the focus of books and other programs to encourage the use of classical music in schools and pre-schools. One state even passed a bill that was to present every expectant parent with a collection of classical music to be played to their very young children.

In another study carried out in the 1960's, plants were placed in soundproof chambers and provided all the necessary moisture and sunlight to insure proper growth. A speaker was placed in each chamber and different kinds of music was played through each speaker. One set of plants *listened* to the current pop/rock music. Another set of plants *listened* to Palestrina. Another set of plants *listened* to Bach. The set of plants that was exposed to Bach grew and flourished. The set of plants that was exposed to Palestrina wrapped themselves around the speaker. The set of plants that was exposed to the current pop/rock music died.

In one study involving plants, the researcher tried placing the speaker at different locations around the chamber. In every case, the plants exposed to rock music grew away from the speaker rather than toward it.

Another study was performed by a David Merrell, a high school student in Virginia just a few years ago. This study was completed twice and involved mice running a maze at the end of which was some food. The 72 male mice were identical in every way that could be determined. The mice were tested on the maze before the treatment was to begin. All mice ran the maze in approximately the same time, about 10 minutes. He divided the 72 mice into three groups and gave each group the same amount of light, food, and water. The only difference in the treatment was the music they heard. One group hear no music. A second group was exposed to 10 hours per day of Mozart and a third group was exposed to 10 hours per day of Anthrax. Each group ran the maze three times per week for one month and achieved very different averages by the end of the month. The control group ran the maze in five minutes at the end of one month. The Mozart group ran the maze in one minute, thirty seconds. The Anthrax group ran the maze in 30 minutes! David had to cut his experiment short because the Anthrax group killed each other. The other mice didn't do that.

Another similar study included voodoo music along with rock. Also, the volume was kept low so it would not be a factor. After a couple of weeks of exposure to the music, the mice received no auditory input. They were then retested on the maze. The classical and no-music groups made it back through the maze with no difficulty. Their memory was working just fine. The voodoo music and rock music groups continued to have difficulty. At the end of this experiment, the brains of the mice were examined. It was found that the rock/voodoo music mice had abnormalities. Basically, there was just wild growth of the neurons.

If heavy metal can have this effect on mice, what's to say it can't have a similar effect on us. Also, this has nothing to do with the lyrics, which have already been discussed. Why might this be the case? Here is one possible explanation.

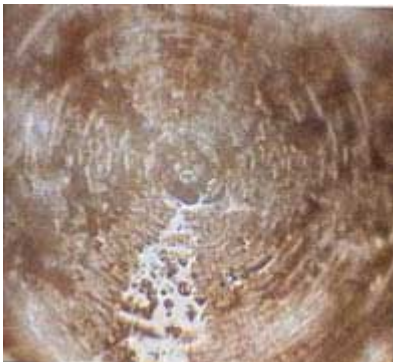
The ancient Greeks believed that the universe was held together in a sort of giant chord. That seems a little far-fetched and we would argue “what did they know?” Actually, there is some indication they may have been right. Scientists have discovered that the largest mass in the universe emits a tone inaudible to the ear. They have also discovered that the smallest particle, the atom, emits a tone. One may then conclude that, if the largest and smallest masses emit a tone, we may all be held together in a giant chord. Assuming that, what happens when dissonance is introduced into that chord? Basically, we become uncomfortable until that dissonance is resolved. Apparently, there is something about some types of music that work with the giant chord and there is something about other types of music that work against the giant chord. How it happens, we can't say. Why it happens, we can't say. But, if we exist in a giant chord, something clearly happens.

Another possible reason was illustrated by a researcher who placed speakers on either side of distilled water and photographed the crystals that formed when the water froze while different music was being played through the speakers.

Following is the crystal formed while Bach was being played.



Following is the crystal formed while heavy metal was being played.



Remember that the human body is made up of a very high percentage of water!

The bottom line is that music does have an effect on the way our brains work. We all think the music doesn't have that effect on me. But, it does. Is there a direct cause/effect relationship? Probably not. But, there certainly is a correlation. It would seem there ought to be careful consideration of what kinds of music we listen to. Or, perhaps there should be some sort of limit we place on ourselves with regard to certain types of music.