

TERMINALLY CLIMACTIC FORMS IN HEAVY METAL MUSIC

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Abstract

This paper examines and prevalence of terminally climactic forms (“TCFs”) in heavy metal songs released between 1970 and 1990. Because this structural trope has, heretofore, mostly been studied in terms of rock music, this paper uses analysis to theorize a definition for TCFs that most accurately fits the way this structure is used in heavy metal songs. Finally, the paper generalizes its focus to discuss what the presence and persistence of TCFs in heavy metal’s history may suggest about the genre’s common practice.

“Black Sabbath” and beyond

Theorist Brad Osborn coined the term “Terminally Climactic Form” in 2013. As Osborn (2013) explains, songs with terminally climactic forms (henceforth, “TCFs”), contradict the dominant verse-chorus tropes of pop and rock music by, “[seeming] to be directed towards a single moment of new material at the end,” (p. 23). Osborn observes, “conventional rock songs rely on recapitulation to bring about closure,” while songs with TCFs conclude with, “thematically independent sections,” (p. 26). He also explains terminal climaxes, “come about through amplitudinal climax, harmonic modulation, and changing meter,” (p. 26). Osborn nominates the Beatles’ 1968 hit “Hey Jude” as the model for rock TCFs, noting, “[t]he song’s first half can be heard as a traditional AA-BA structure (with an added BA),” and, “[f]ollowing this traditional structure we hear a terminally climactic second half,” (p. 23-24). Similarly to “Hey Jude”, the song “Black Sabbath” (1970), from Black Sabbath’s eponymous debut album, begins with a conventional verse-chorus structure, which ultimately gives way to new, climactic material.

The verse and chorus in “Black Sabbath” essentially spend four and a half minutes opposing two versions of the same melodic idea (Figure 1), before a new guitar line enters (Melodic Idea B), cuing a change in the song’s tempo and meter. Just as Osborn observes in “Hey Jude”, the final section of “Black Sabbath” does not recapitulate material from an earlier point in the song, nor does it return to an earlier section of the song. Additionally, the rhythmic and textural intensity of MI B, along with new modal inflections of G minor introduced in the bass line of Melodic Idea C, seemingly collaborate to signal this final section’s climactic function. These structural characteristics seem to fulfill Osborn’s (2013) requirements for TCFs as closely as what he observes in “Hey Jude”, and “Black Sabbath” is not the only metal song with a structure that does so.

Appendix A contains 110 heavy metal songs released between 1970 and 1990 that contain TCFs, or a related structure. I originally drafted this list in a response letter to Brad Osborn’s 2013 article (Schumann, 2014), in which I argue these songs indicate TCFs stayed present in rock music at a time when Osborn

asserted they did not. I collected my data from a broad survey of metal songs released between 1970 and 1990, which means Appendix A is far from encyclopedic.

Figure 1: Melodic Ideas in “Black Sabbath”



Moreover, this research does little to speak to the presence of TCFs in other rock or pop genres at this time. In fact, I actively omitted some non-metal TCFs released between 1970 and 1990 – such as Lynyrd Skynyrd’s “Free Bird” (1974), Parliament’s “Night of the Thumpasorous Peoples” (1975), AC/DC’s “For Those About To Rock (We Salute You)” (1981), Prince’s “The Beautiful Ones” (1984), and Guns N’ Roses’ acoustic ballad “Patience” (1989) – from Appendix A in order to preserve its stylistic integrity.

With this said, Appendix A’s most important implication may be what it indicates about heavy metal’s common practice. For example, other scholars have remarked on the structure in the song “Black Sabbath”, concluding it represents a turning point Black Sabbath’s output, if not heavy metal’s overall development. Andrew Cope (2010), notes the song, “[draws] on a unique synthesis of multi-sectional design, unresolved tritones and Aeolian riffs,” and further asserts these qualities constitute a, “radical break from traditional devices,” (p. 19). Because Appendix A demonstrates the song “Black Sabbath” is not the only heavy metal track to approach structure unconventionally, it seems we should not view its TCF as a singular act of rebellion against the conventions of mainstream rock music. Instead, it may be more accurate to consider “Black Sabbath” as establishing a precedent for metal group’s relatively regular use of terminal structures from 1970-1990, and beyond.

Appendix A contains three categories of song – Type A, Type B, and Type C – which differ in how they preserve Osborn’s original conception of TCFs. As Osborn (2014) writes, “[terminal climaxes] essentially act like a hyperchorus, and thus TCFs merely amplify the sense of contrast so essential to the verse-chorus forms from which they stem,” (p. 177). Thus, Osborn seems to assert TCFs depend on the juxtaposition of two basic components: a conventional verse-chorus section and a climactic terminal section. The Type A songs I have identified reflect this paradigm and unfold in a similar manner to what I have observed in “Black Sabbath”. The substantial presence of Type A songs in Appendix A appears to be evidence of terminal structures’ matriculation into the fundamental compositional practices of heavy metal. In other words, these songs seem to represent the establishment of TCFs as a structural trope in the genre, but do not reveal much as to how metal artists transformed and experimented with this model.

Contrastingly, the Type B songs included in Appendix A evince an incredible variety of approaches to terminal forms. As I will soon discuss, Type B songs operate very freely in how they lead into their climactic closing material, which

poses numerous challenges to Osborn's initial definition of TCFs. Comparing stricter Type A songs with more loosely constructed Type B songs can lead us to discover these songs' common structural goals, and speak to the larger place TCFs may hold in the fabric of heavy metal's compositional practices. Along these lines, I included the handful of Type C songs in Appendix A because they impinge upon the basic identity of heavy metal TCFs. In the way they violate the acceptable criteria for what constitutes of TCF, Type C songs can help strengthen our definition of this structural trope.

Subverting the verse-chorus

If we look at Type A songs more closely, we may observe these songs seem to depend on pre-terminal verse-choruses to create the meaningful contrast that enables their terminal material to function climactically. I have already noted Osborn (2014) declares as much, noting terminal climaxes, "merely amplify the sense of contrast so essential to the verse-chorus forms," (p. 177). Thus, if we see the Type A data in Appendix A in support of Osborn's argument, it appears TCFs' identity is co-constructed alongside the presence of a preceding verse-chorus. Moreover, it seems terminal structures devise their meaning not only from the way they introduce new material at the end of a song, but also because they subvert the listener's expectation for how the song's verse-chorus material will be used over the course of the song's duration. TCFs, therefore, can be seen as a kind of variation on conventional verse-chorus forms.

The Type B songs in Appendix A, however, strain this assessment of the role pre-terminal verse-chorus structures play in heavy metal TCFs. More specifically, Type B songs tend to disrupt the structural balance between verse-chorus and terminal material typical to Type A TCFs. For example, Metal Church's song "Beyond The Black" (1984) bears a long terminal section with its own verse and chorus. This obscures the primacy of the pre-terminal verse-chorus as we have seen it function in Type A songs by making the terminal climax equally as stable as the music that leads to it. Many of the other Type B songs in Appendix A are similar to "Beyond The Black", inasmuch as they either fail to clearly present a verse-chorus before moving to the terminal climax, or do not establish a pre-terminal verse-chorus at all. To this end, the absence of a strong pre-terminal structure, like a verse-chorus, seemingly enhances the structural significance of a song's terminal section.

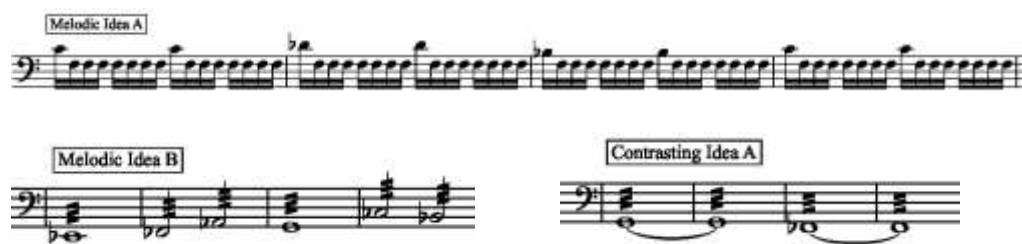
Slayer's "Necrophiliac" (1985), for example, expresses twelve distinct sections prior to initiating its terminal climax. These establish of a kind of verse-chorus structure, based on the juxtaposition of Melodic Ideas A and B (Figure 2), but this relationship is not clearly reinforced. As Table 1 illustrates, MI B is only once paired with vocals, suggesting that only one chorus takes place, as opposed to three verses. Furthermore, MI A and MI B do not represent the only reprised material in the song's pre-terminal portion. A third melodic figure, dubbed Contrasting Idea A (Figure 2), appears twice, and plays an important role in the transitions between Verse 2 and a series of instrumental interludes, as well as between Verse 3 and the terminal climax. Table 2 also demonstrates the somewhat chaotic harmonic rhythm that prevails in the pre-terminal section of "Necrophiliac". While F is favored over E-flat in the song's first twelve sections, no key predominates for more than twenty seconds at a time. The song's terminal climax, contrastingly, stays rooted in E-flat for its first three sections (lasting over a minute altogether) before the song's fifth melodic idea, MI E, enters and roots the harmony on F-sharp for the final thirty-two seconds of music.

Table 1: Structural Outline of Slayer's "Necrophiliac"

Section Number	Beginning	End	Duration	Key	Notes
1	0:00	0:02	0:02	F	Brief instrumental introduction
2	0:02	0:20	0:18	F	Instrumental statement of MI A
3	0:20	0:29	0:09	E-flat	Instrumental statement of MI B
4	0:29	0:47	0:18	F	Verse 1 (accompanied by MI A)
5	0:47	0:56	0:09	E-flat	Chorus 1 (accompanied by MI B)
6	0:56	1:10	0:14	F	Verse 2 (accompanied by MI A)
7	1:10	1:14	0:04	Unclear	Brief instrumental interlude with CI A
8	1:14	1:24	0:10	E-flat	Second brief instrumental interlude with new melodic material and less frenetic texture
9	1:24	1:42	0:18	D-flat	Third instrumental interlude with guitar solo
10	1:42	1:51	0:09	E-flat	Instrumental statement of MI B (possibly an instrumental chorus?)
11	1:51	2:05	0:14	F	Verse 3 (accompanied by MI A)
12	2:05	2:10	0:05	Unclear	Reprise of CI A
13	2:10	2:32	0:22	E-flat	Terminal Section 1: Instrumental statement of MI C
14	2:32	3:02	0:30	E-flat	Terminal Section 2: MI D with vocals
15	3:02	3:14	0:12	E-flat	Terminal Section 3: Instrumental statement of MI C
16	3:14	3:46	0:31	F-sharp	Terminal Section 4: Instrumental statement of MI E with guitar solo

If we accept that the verse-chorus elements in the pre-terminal section of “Necrophiliac” are, at best, weakly stated, then it seems reasonable to say the difference in harmonic rhythm between the song’s terminal climax and the material that precedes it becomes important to the song’s overall form. After all, a verse-chorus is a kind of a structural pattern, which a song’s TCF breaks by introducing previously unheard material. “Necrophiliac” works similarly, insofar as its pre-terminal section normalizes a particular harmonic rhythm, which the terminal climax noticeably ignores. Thus, the structural clarity of “Necrophiliac” seems unharmed by its weak pre-terminal verse-chorus. In addition to differences in melodic material, the song’s pre-terminal and terminal sections distinguish themselves not by the respective presence and absence of a verse-chorus, but, rather, by a salient change in harmonic rhythm.

Figure 2: Pre-terminal Melodic Ideas in Slayer’s “Necrophiliac”



Harmony seems to function similarly in Megadeth’s “Wake Up Dead” (1986). As Table 2 shows, this song bears a pre-terminal section that, notably, makes no efforts to establish a verse-chorus relationship. Rather, “Wake Up Dead” appears to precede its terminal climax with a circular harmonic process that first asserts F-sharp as a key center, moves away from F-sharp and through numerous other keys, and then returns to F-sharp before shifting, once more, to a new harmonic area in the terminal section. This scheme becomes clearer with the reprisal of Melodic Idea A (Figure 3) in sections 1 and 6, as well as the more subtle development of MI A’s primary motive in section 4. The terminal section in “Wake Up Dead” features all-new melodic material (Figure 5) and emphasizes a different key area than the song’s first section. The terminal climax’s melodic consistency is particularly meaningful because the song’s preceding material, though based on MI A and its motives, is typified by rapidly shifting ideas. Moreover, like “Necrophiliac”, the harmonic rhythm in the terminal section of “Wake Up Dead” is significantly more stable than that of the song’s first section. The terminal climax in “Wake Up Dead”, like that in “Necrophiliac”, appears to gain meaning through the contrast between their general melodic and harmonic characteristics and those of their respective pre-terminal sections.

Table 2: Structural Outline of Megadeth’s “Wake Up Dead”

Section Number	Beginning	End	Duration	Key	Notes
1	0:00	0:48	0:48	F#	Spoken vocals with titular lyrics followed by a guitar solo (accompanied by MI A)
2	0:48	1:01	0:13	F#	New repeating instrumental idea
3	1:01	1:44	0:43	E	New repeating instrumental idea

4	1:44	2:02	0:18	G#, A#	Guitar solo (accompaniment uses primary motive from MI A)
5	2:02	2:26	0:24	G#, F#	New repeated instrumental idea
6	2:26	2:36	0:10	F#	Vocals enter (accompaniment uses primary motive from MI A)
7	2:36	3:37	1:01	E	Terminal Section 1: Repeating titular vocals and guitar solos over a new melodic idea

Figure 4: Melodic idea A in Megadeth’s “Wake Up Dead”



Figure 5: Melodic content of terminal climax in Megadeth’s “Wake Up Dead”



With this said, “Wake Up Dead” displays an important difference from “Necrophiliac”: its pre-terminal section has a clear harmonic center. If we recall, F and E-flat compete for primacy as “Necrophiliac” leads into its terminal climax, with E-flat winning out, so to speak, as the predominant key area of the song’s final section. “Wake Up Dead” differs in that F-sharp dominates the song’s pre-terminal music, which first establishes F-sharp’s tonal primacy, departs to other key areas, and then returns to F-sharp. The cyclical character of this harmonic process helps delineate the song’s pre-terminal material and terminal climax. In a functional sense, the pre-terminal section of “Wake Up Dead” resembles the pre-terminal verse-chorus of a Type A song, such as “Black Sabbath”. Despite these songs’ obvious differences, each precedes their respective terminal climaxes with relatively simple and self-contained sub-structure.

The apparent similarity here seems to persuasively show TCFs’ identities do not necessarily rely on the presence of pre-terminal verse-chorus structures. Rather, it is evident these forms can operate just as clearly if a similarly stable design, such as the circular harmonic scheme in “Wake Up Dead”, is present in its pre-terminal section. Other Type B songs contribute in a different way to the argument that TCFs do not rely on verse-chorus formulations. It appears some songs use terminally climactic sections to achieve structural stability not expressed by its pre-terminal material. “Necrophiliac”, for example, bears a terminal climax that seemingly balances out the instability of its pre-terminal

section by presenting the most clear and consistent melodic and harmonic material of the whole song.

If we view “Black Sabbath” alongside “Wake Up Dead”, and “Necrophiliac”, we may see their TCFs, although very different, achieve the same basic goal. Each song’s terminal climax resolves an incompleteness evident in its pre-terminal material. In “Black Sabbath”, and other Type A songs, the terminal section delivers a sense of climax lacking from the preceding verse-chorus structure. The same is true for Type B songs like “Wake Up Dead” and “Necrophiliac”, but the content of these songs’ terminal climaxes may also respond to various weaknesses in their attendant pre-terminal sections. It appears heavy metal TCFs center on a basic set of composition goals, which are manifested with great variation. To this end, the similarities between the Type B and Type A songs in Appendix A seem to indicate the most important element of heavy metal TCFs is the closing, climactic section of new material, and that the music preceding these passages can be composed more freely than previously considered.

Interpreting TCFs and heavy metal’s common practice

If my evidence suggests leniency in the way we define how TCFs may be composed, it also points to one quintessential characteristic of the structure: the distinctiveness of the terminal section. Along these lines, we have already seen in “Black Sabbath”, “Necrophiliac”, and “Wake Up Dead”, how important it is to TCFs’ identity for a song’s terminal climax to accomplish something musically that has yet to be done in the course of the song. Along these lines, a Type C song like “Poison Was The Cure” from Megadeth’s album *Rust In Peace* (1990) fails to qualify as a TCF because its final section is not different enough. As Figure 6 shows, the melody at 2:06 – the point when the song’s closing section begins – is very similar to Melodic Idea A, which enters a minute into the song. For example, this second melody is in the same key as MI A (A minor), seems to preserve MI A’s primary motive, and uses the blues scale inflections of D-sharp/E-flat in a similar way to MI A. Therefore, the closing section of “Poison Was The Cure” is not distinct enough to qualify as a terminal climax. Rather, the song’s structure seems more like what Mark Spicer (2004) calls, “cumulative form”, than a TCF. Though, as Spicer argues, cumulative forms also, “[aim] toward a certain moment of culmination,” (p. 30) they tend to do so with more thematic continuity than TCFs.

The issues of definition in “Poison Was The Cure” suggest heavy metal TCFs are more persuasive than prescriptive. In other words, these structures seem to use contrast and climax – and not a durable inventory of components – to convince the listener that a TCF is, indeed, taking place. Along these lines, many songs seem to include specific markers, such as lyrics, or salient musical cues – like the pause preceding the terminal climax in Revocation’s “Existence Is Futile” (2012), or the second iteration of CI A in “Necrophiliac” – to insure their TCFs are communicated clearly. For example, the terminal section in Slayer’s “Altar of Sacrifice” is ushered in by the vocal command, “Enter to the realm of Satan!” (Slayer, 1986), and many other examples – from Black Sabbath’s “Sabbath Bloody Sabbath” (1973) to Megadeth’s “Rust In Peace...Polaris” (1990) – feature titular lyrics in their terminal climaxes. These prominent pieces of text audibly signal the beginning of the terminal section. A number of other songs in Appendix A appear to achieve the same end with terminal climaxes that are solely instrumental or lack substantive lyrics (i.e. wordless vocals). The structural significance of these songs’ terminal climaxes

is made especially distinct by a stark contrast in orchestration and instrumental texture, in addition to new melodic ideas. The frequency of such instances in Appendix A should not surprise because instrumental songs appear commonly in heavy metal and, as scholars like Philip Tagg (1994) and Robert Walser (1992) argue, guitarists have played a deeply influential role in the formation of the genre’s aesthetics.

Figure 6: Melodic/Harmonic Continuity in Megadeth’s “Poison Was The Cure”



Metal songs with TCFs, therefore, seem to convey their structures through a variety of signals ranging from subtle intra-structural contrasts to explicit lyrical and orchestrational cues. These elements cooperate with other compositional devices to prepare the arrival of new, closing, and climactic material, and these elements appear to be the most definitive characteristics of TCFs. That we can define these structures so flexibly may help explain how this compositional trope has persisted in heavy metal from 1970 to the present. Though more research is needed to fully gauge the prevalence of TCFs in the metal songs released over the last twenty-five years, Table 4 suggests compellingly that this structure has persisted as compositional trope in recent metal music.

Table 4: Sample of More Recent Heavy Metal TCFs

Band	Song	Album	Year Released	Re-	TCF Type
Guns 'N' Roses	"November Rain"	<i>Use Your Illusion I</i>	1991		A
Megadeth	"This Was My Life"	<i>Countdown To Extinction</i>	1992		A
Pantera	"Hollow"	<i>Vulgar Display Of Power</i>	1992		A
Pantera	"Shedding Skin"	<i>Far Beyond Driven</i>	1994		B
Pantera	"The Great Southern Trendkill"	<i>The Great Southern Trendkill</i>	1996		A*
Pantera	"Suicide Note Pt. II"	<i>The Great Southern Trendkill</i>	1996		A*
Slayer	"Scrum"	<i>Diabolus In Musica</i>	1998		B
Meshuggah	"New Millennium Cyanide Christ"	<i>Chaosphere</i>	1998		B
Slayer	"Disciple"	<i>God Hates Us All</i>	2001		A
Amon Amarth	"As Long As The Raven Flies"	<i>The Crusher</i>	2001		A*

Gojira	"The Link"	<i>The Link</i>	2003	C*
Gojira	"Rememberance"	<i>The Link</i>	2003	B
Lamb Of God	"Vigil"	<i>As The Palaces Burn</i>	2003	B
Mastodon	"Island"	<i>Leviathan</i>	2004	B
Gojira	"Where Dragons Dwell"	<i>From Mars To Sirius</i>	2005	A
Megadeth	"Burnt Ice"	<i>United Abominations</i>	2007	B
Meshuggah	"Bleed"	<i>Obzen</i>	2008	C
Meshuggah	"Pravus"	<i>Obzen</i>	2008	B*
Megadeth	"Endgame"	<i>Endgame</i>	2009	A
Megadeth	"Head Crusher"	<i>Endgame</i>	2009	B
Revocation	"Enter The Hall"	<i>Existence Is Futile</i>	2009	B*
Revocation	"Existence Is Futile"	<i>Existence Is Futile</i>	2009	B
Revocation	"Leviathan Awakes"	<i>Existence Is Futile</i>	2009	B
Meshuggah	"Sum"	<i>Catch33</i>	2010	B
Meshuggah	"Marrow"	<i>Koloss</i>	2012	A*
Black Fast	"Colonies Collapse"	<i>Starving Out The Light</i>	2013	A*

*These songs have instrumental terminal sections

There are likely many reasons that TCFs have lasted so long as part of heavy metal music's compositional practices. For example, this structure clearly provides metal artists with an opportunity to experiment with instrumental ideas, which complements the importance of guitar playing in this genre and its culture. As Deena Weinstein argues, instrumental virtuosity is a cornerstone of heavy metal's, "code of admission," (1991, p. 61). Furthermore, Weinstein observes that skill in composition is part of heavy metal's, "ideology of the autonomous and authentic artist," (1991, p. 62). This seems crucial to the prevalence of TCFs in heavy metal, because these structures are predicated on nuanced compositional decisions. Additionally, as the songs I have analyzed suggest, this structural trope is not highly formalistic.

From the Type A to Type B songs in Appendix A, individual examples of heavy metal TCFs vary greatly, and it seems reasonable to argue the trope's compositional fluidity contributes to why heavy metal's songwriters find it so attractive. To this end, TCFs may appear so persistently in heavy metal not simply because they complement the genre's aesthetics, but also because they are not as musically prescriptive as rock music's conventional structures. To the artists of this musically demanding genre, TCFs may represent a relatively free expressive arena that permits a broad range of experimentation and individual variation, so long as a few basic requirements are met. TCFs, therefore, may not only represent part of heavy metal's aesthetic break from broader rock music, but also seem to afford metal musicians an opportunity to confront, study, and contribute to the genre's defining musical principles.

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Appendix: Heavy Metal Songs with TCFs from 1970 to 1990

Artist	Song	Album	Year Released	TCF Type
Black Sabbath	"Black Sabbath"	<i>Black Sabbath</i>	1970	A
Black Sabbath	"War Pigs/Luke's Wall"	<i>Paranoid</i>	1970	B*
Black Sabbath	"Iron Man"	<i>Paranoid</i>	1970	A*
Black Sabbath	"Fairies Wear Boots/Jack The Stripper"	<i>Paranoid</i>	1970	B*
Led Zeppelin	"Out On The Tiles"	<i>Led Zeppelin III</i>	1970	A
Black Sabbath	"Into The Void"	<i>Master Of Reality</i>	1971	B*
Black Sabbath	"Children Of The Grave"	<i>Master Of Reality</i>	1971	C
Led Zeppelin	"Black Dog"	<i>Led Zeppelin IV</i>	1971	A*
Led Zeppelin	"Stairway To Heaven"	<i>Led Zeppelin IV</i>	1971	C
Black Sabbath	"Wheels Of Confusion/The Straightener"	<i>Black Sabbath Vol. 4</i>	1972	A*
Black Sabbath	"Under The Sun/Every Day Comes And Goes"	<i>Black Sabbath Vol. 4</i>	1972	A*
Black Sabbath	"Sabbath Bloody Sabbath"	<i>Sabbath Bloody Sabbath</i>	1973	B
Black Sabbath	"Killing Yourself To Live"	<i>Sabbath Bloody Sabbath</i>	1973	B
Black Sabbath	"A National Acrobat"	<i>Sabbath Bloody Sabbath</i>	1973	B*
Black Sabbath	"Symptom Of The Universe"	<i>Sabotage</i>	1975	B
Black Sabbath	"Thrill Of It All"	<i>Sabotage</i>	1975	B
Black Sabbath	"The Writ"	<i>Sabotage</i>	1975	B
Black Sabbath	"Dirty Women"	<i>Technical Ecstasy</i>	1976	A
Judas Priest	"Genocide"	<i>Sad Wings Of Destiny</i>	1976	B
Judas Priest	"Raw Deal"	<i>Sin After Sin</i>	1977	A
Quartz	"Mainline Riders"	<i>Quartz</i>	1977	A
Quartz	"Sugar Rain"	<i>Quartz</i>	1977	B
Quartz	"Hustler"	<i>Quartz</i>	1977	B
Quartz	"Devil's Brew"	<i>Quartz</i>	1977	A
Quartz	"Around And Around"	<i>Quartz</i>	1977	B
Quartz	"Little Old Lady"	<i>Quartz</i>	1977	A
Black Sabbath	"Air Dance"	<i>Never Say Die!</i>	1978	B
Black Sabbath	"Swinging The Chain"	<i>Never Say Die!</i>	1978	B
Saxon	"Judgment Day"	<i>Saxon</i>	1979	B
Saxon	"Militia Guard"	<i>Saxon</i>	1979	B*
Black Sabbath	"Heaven And Hell"	<i>Heaven And Hell</i>	1980	A
Judas Priest	"Steeler"	<i>British Steel</i>	1980	A*
Ozzy Osbourne	"Mr. Crowley"	<i>Blizzard Of Ozz</i>	1980	C
Ozzy Osbourne	"Revelation (Mother Earth)"	<i>Blizzard Of Ozz</i>	1980	B*
Quartz	"Can't Say No To You"	<i>Stand Up And Fight</i>	1980	A
Quartz	"Revenge"	<i>Stand Up And Fight</i>	1980	C*
Quartz	"Wildfire"	<i>Stand Up And Fight</i>	1980	A
Saxon	"See The Light Shining"	<i>Wheels Of Steel</i>	1980	A
Saxon	"Taking Your Chances"	<i>Strong Arm Of The Law</i>	1980	A*
Holocaust	"The Nightcomers"	<i>The Nightcomers</i>	1981	C*
Loudness	"To Be Demon"	<i>The Birthday Eve</i>	1981	B
Riot	"Flashbacks"	<i>Fire Down Under</i>	1981	A
Diamond Head	"To Heaven From Hell"	<i>Borrowed Time</i>	1982	B
Iron Maiden	"Children Of The Damned"	<i>Number Of The Beast</i>	1982	B
Iron Maiden	"Hallowed Be Thy Name"	<i>Number Of The Beast</i>	1982	B
Loudness	"Lonely Prayer"	<i>Devil Soldier</i>	1982	B
Manowar	"Dark Avenger"	<i>Battle Hymns</i>	1982	B
Witchfinder General	"Invisible Hate"	<i>Death Penalty</i>	1982	A
Witchfinder General	"Death Penalty"	<i>Death Penalty</i>	1982	A
Dio	"Shame On The Night"	<i>Holy Diver</i>	1983	A
Exciter	"Black Witch"	<i>Heavy Metal Maniac</i>	1983	A*
Manowar	"March For Revenge (By The Soldiers Of Death)"	<i>Into Glory Ride</i>	1983	B
Mercyful Fate	"Evil"	<i>Melissa</i>	1983	B*
Metallica	"No Remorse"	<i>Kill 'Em All</i>	1983	B
Witchfinder General	"Quietus Reprise"	<i>Friends Of Hell</i>	1983	A*
Van Halen	"Drop Dead Legs"	<i>1984</i>	1984	A*
Van Halen	"House Of Pain"	<i>1984</i>	1984	B
Cirith Ungol	"Master Of The Pit"	<i>King Of The Dead</i>	1984	B*
Fates Warning	"Night On Bröcken"	<i>Night On Bröcken</i>	1984	B
Helstar	"Run With The Pack"	<i>Burning Star</i>	1984	A
Mercyful Fate	"Nightmare"	<i>Don't Break The Oath</i>	1984	B

Metal Church	"Beyond The Black"	<i>Metal Church</i>	1984	B
Metallica	"Fade To Black"	<i>Ride The Lightning</i>	1984	A
Voivod	"Nuclear War"	<i>War And Pain</i>	1984	B
Kreator	"Dying Victims"	<i>Endless Pain</i>	1985	A*
Megadeth	"Looking Down The Cross"	<i>Killing Is My Business...And Business Is Good</i>	1985	A
Megadeth	"Killing Is My Business...And Business Is Good"	<i>Killing Is My Business...And Business Is Good</i>	1985	A
Slayer	"Necrophiliac"	<i>Hell Awaits</i>	1985	B
Slayer	"Hardening Of The Arteries"	<i>Hell Awaits</i>	1985	A*
Warrior	"Defenders Of Creation"	<i>Fighting For The Earth</i>	1985	C
Helstar	"Destroyer"	<i>Remnants Of War</i>	1986	B
King Diamond	"Charon"	<i>Fatal Portrait</i>	1986	A*
Megadeth	"Wake Up Dead"	<i>Peace Sells...But Who's Buying?</i>	1986	B
Megadeth	"Good Mourning/Black Friday"	<i>Peace Sells...But Who's Buying?</i>	1986	B
Megadeth	"My Last Words"	<i>Peace Sells...But Who's Buying?</i>	1986	A
Megadeth	"Bad Omen"	<i>Peace Sells...But Who's Buying?</i>	1986	B
Metallica	"Welcome Home (Sanitarium)"	<i>Master Of Puppets</i>	1986	A
Slayer	"Altar Of Sacrifice"	<i>Reign In Blood</i>	1986	B
Slayer	"Epidemic"	<i>Reign In Blood</i>	1986	B
Slayer	"Postmortem"	<i>Reign In Blood</i>	1986	B
Slayer	"Necrophobic"	<i>Reign In Blood</i>	1986	C
Slayer	"Raining Blood"	<i>Reign In Blood</i>	1986	B
Cacophony	"Where My Fortune Lies"	<i>Speed Metal Symphony</i>	1987	B*
Guns 'N' Roses	"Rocket Queen"	<i>Appetite For Destruction</i>	1987	A
Motley Crüe	"Wild Side"	<i>Girls, Girls, Girls</i>	1987	A
Voivod	"Killing Technology"	<i>Killing Technology</i>	1987	B
Iron Maiden	"Seventh Son Of A Seventh Son"	<i>Seventh Son Of A Seventh Son</i>	1988	B
Metallica	"One"	<i>...And Justice For All</i>	1988	A
Sanctuary	"Veil Of Disguise"	<i>Refuge Denied</i>	1988	B
Slayer	"Live Undead"	<i>South Of Heaven</i>	1988	A
Slayer	"Ghosts Of War"	<i>South Of Heaven</i>	1988	B
Slayer	"Mandatory Suicide"	<i>South Of Heaven</i>	1988	C
Sodom	"Magic Dragon"	<i>Agent Orange</i>	1988	B*
Voivod	"Tribal Convictions"	<i>Dimension Hatröss</i>	1988	B
Sepultura	"Stronger Than Hate"	<i>Beneath The Remains</i>	1989	B
Skid Row	"Midnight/Tornado"	<i>Skid Row</i>	1989	A*
W.A.S.P.	"The Headless Children"	<i>The Headless Children</i>	1989	A*
W.A.S.P.	"Lake Of Fools"	<i>The Headless Children</i>	1989	A*
Watchtower	"Mayday in Kiev"	<i>Control And Resistance</i>	1989	B*
Testament	"Blessed In Contempt"	<i>Practice What You Preach</i>	1990	B*
Entombed	"Left Hand Path"	<i>Left Hand Path</i>	1990	B*
Entombed	"When Life Has Ceased"	<i>Left Hand Path</i>	1990	B
Entombed	"The Truth Beyond"	<i>Left Hand Path</i>	1990	B
Kreator	"Material World Paranoia"	<i>Coma Of Souls</i>	1990	A
Megadeth	"Hangar 18"	<i>Rust In Peace</i>	1990	A*
Megadeth	"Tornado Of Souls"	<i>Rust In Peace</i>	1990	C
Megadeth	"Take No Prisoners"	<i>Rust In Peace</i>	1990	C
Megadeth	"Poison Was The Cure"	<i>Rust In Peace</i>	1990	C*
Megadeth	"Rust In Peace...Polaris"	<i>Rust In Peace</i>	1990	A
Pantera	"Domination"	<i>Cowboys From Hell</i>	1990	A*

*These songs have instrumental terminal sections