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Metal-ish: An Analysis of Heavy Metal and Jazz Fusion by Guitarist Adam Rogers

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AN ANALYSIS OF HEAVY METAL AND JAZZ FUSION

BY GUITARIST ADAM ROGERS

by

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METAL-ISH:

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Adam Rogers is a critically recognized guitarist known for his exceptional performances in jazz and other musical styles. Rogers has enjoyed a substantial career as a jazz ensemble leader, a sideman for other jazz ensembles, and a studio musician for jazz and non-jazz albums. Rogers's discography includes five albums as a leader, four as co-leader, and over two hundred as a sideman. Rogers's most recent album as leader, *DICE* (2017), is focused on music written for an ensemble of electric guitar, bass guitar, and drums that blends jazz with other styles such as funk, rock, R&B, blues, country, and heavy metal. One piece from the album that fuses heavy metal and jazz is "FLAVA," noted by reviewers and the composer himself as possessing heavy metal attributes.

This document exams "FLAVA" through transcriptions, analysis, and comparisons of examples from heavy metal, jazz, and Rogers's own original jazz compositions to demonstrate how the guitarist combines elements from each style to create a balanced fusion. Contrasting "FLAVA" to examples from heavy metal and jazz will show multiple connections to both styles at various levels of the composition, both musical and extra-musical. Comparing "FLAVA" to other compositions from Rogers's

jazz catalogue will show how his musical voice comes through regardless of what style of music he is performing.

While it might be tempting to associate one musical practice heard in “FLAVA” with either heavy metal or jazz exclusively, performance and compositional practices in music are not so clearly delineated. While analyzing “FLAVA” for its fusion of heavy metal and jazz, this research will also demonstrate multiple instances of shared musical practices between both styles. The overall goal is to demonstrate Rogers’s approach to heavy metal and jazz fusion while also bringing recognition to a distinct style of music.

TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION

Both heavy metal and jazz have been perceived to be diametrically opposed to one another.[1] Alex Skolnik, jazz musician and guitarist for thrash metal band Testament says the two styles "are in general radically different from each other…there is very little overlap, particularly when it comes to timbre, dynamics, syncopation, instrumentation and other elements…they almost always exist in very different sonic territory."[2] Evan Haga in his article about heavy metal and jazz for *JazzTimes* makes similar claims about the distinct differences between the two styles:

> Jazz is at its essence an acoustic, improvised art form with an African-American heritage. It can be elegant and orchestral or fiery and stripped-bare, but it's generally high art and its constituency is, on average, wealthier and more intellectual than any musical demographic this side of the Met Opera's subscriber base. Heavy metal, on the other hand, is a series of crude excesses created by British and American boy-men: impossibly loud, full of macho adolescent posturing, and sinister in its message—possibly even Satanic. If a great jazz improvisation attempts to open hidden corridors of the human heart, the electric guitar solo in metal is an overlong exercise in self-gratification. Jazz is bliss, metal is just boorish.[3]

Keyboardist and composer Jamie Saft claims both styles differ fundamentally due to jazz's focus on improvisation, claiming that jazz is "about the process" and that heavy metal is "about the result…not about the process of developing the tune right before your

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[1] Ben Ratliff claims that "the aesthetic ideals" of jazz and heavy metal "couldn't be more different: jazz is about subtlety and, one wants to say, beauty; metal is about intimidation, alienation and assault." Ben Ratliff, "Jazz and Metal, Riffs in Arms," last modified December 30, 2009, https://www.nytimes.com/2010/01/03/arts/music/03merge.html. Hank Shteamer explains that "in a broad sense, jazz and metal couldn't have less in common: one is an African-American art form hinging on virtuosic, moment-to-moment interplay; the other is a predominantly white music built around paradigms of volume and density." Hank Shteamer, "Black Magic: Jazz and Metal's Unholy Union," last modified May 1, 2013, https://daily.redbullmusicacademy.com/2013/05/black-magic-jazz-and-metal.

[2] Catherine Fearns, "Guitarist Unbound: In Conversation with Alex Skolnick on Metal and Jazz," last modified May 19, 2017, http://brokenamp.com/guitarist-unbound-interview-alex-skolnick-metal-jazz/

[3] Evan Haga, "Night and Day: Jazz Meets Heavy Metal," last modified January 10, 2020, https://jazztimes.com/features/profiles/night-and-day-jazz-meets-heavy-metal/.

eyes, it's about something immutable."[4] It may seem that heavy metal and jazz are polar opposites based on these statements, but there is more in common between the two styles than may appear.[5]

Skolnick claims that jazz and heavy metal do have similarities in their unconventional melodic patterns, intensity, and expressiveness.[6] Robert Trujillo, bassist for Metallica, believes that both heavy metal and jazz have no artistic boundaries and that musicians of both styles must practice to meet the proficiency requirements.[7] Ben Ratliff asserts that experimentation, virtuosity, unconventional harmony, varying tempos, influence of folk music, fast melodic lines, groove oriented rhythms, and incorporation of polyrhythms are present in both styles.[8] Hank Shteamer, a senior editor at *Rolling Stones* who has written extensively about heavy metal and jazz, points out that both require "human-centric technique" to execute a capable performance, precise ensemble interplay coupled with speed and vigor, and both "encourage artist…to stretch and explore."[9] Shteamer also claims that jazz and metal are "thriving," and what "once seemed like distant cousins" now looks "more like blood brothers."[10] Whether thought of as "distant cousins" or "blood brothers," heavy metal and jazz have a history of not only being juxtaposed but also fused together.

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[4] Haga, "Night and Day."
[5] Skolnick also claims that jazz and heavy metal "have more in common than people realize." Haga, "Night and Day."
[6] Eric Sandler, "Alex Skolnick on Miles: The Metal/Jazz Connection," last modified December 7, 2010, http://www.revive-music.com/2010/12/07/alex-skolnick-thrashes-to-miles/.
[7] Sandler, "Alex Skolnick on Miles."
[8] Ratliff, "Jazz and Metal."
[9] Shteamer, "Black Magic."
[10] Ratliff, "Jazz and Metal."

The fusion of heavy metal and jazz traces its roots in jazz-rock, notably in Tony Williams Lifetime and The Mahavishnu Orchestra led by John McLaughlin.[11] Both Williams and McLaughlin were inspired by guitarist Jimi Hendrix to create their jazz-rock ensembles.[12] Shteamer cites Tony Williams Lifetime and The Mahavishnu Orchestra for having "a real noise…aggression and edginess to it."[13] In an interview with pianist Craig Taborn, Shteamer describes Tony Williams Lifetime as "very brutal," with Taborn claiming to have talked to people that attended performances by the group who described it as "loud in the way that metal shows now are loud."[14] Bassist Trevor Dunn describes Tony Williams Lifetime recordings as "seriously heavy," with Williams "beating the shit out of the drums; it almost makes you think of [John] Bonham (drummer for Led Zeppelin)."[15] In a discussion about heavy metal and jazz fusion, bassist and producer Bill Laswell believes that Tony Williams Lifetime is the group that really established jazz-rock.[16] Shteamer describes The Mahavishnu Orchestra as fusing "the

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[11] Hank Shteamer notes Tony Williams Lifetime *Emergency!* (1969) and The Mahavishnu Orchestra's album *The Inner Mounting Flame* (1971) as one of the earliest "intersection points between jazz and metal." Hank Shteamer, "Heavy Metal Bebop #9: Greg Ginn," *Heavy Metal Bebop* (blog), January 29, 2013, https://heavymetalbebop.tumblr.com/post/41782901627/9-greg-ginn.

[12] Williams states that he was "heavily influenced by Jimi Hendrix." Stuart Nicholson, *Jazz Rock A History* (New York: Schirmer Books, 1998), 140.

[13] Hank Shteamer, "Heavy Metal Be-Bop #4: Interview with Melvin Gibbs," last modified June 24, 2011, https://www.invisibleoranges.com/heavy-metal-be-bop-4-interview-with-melvin-gibbs/.

[14] Hank Shteamer, "Heavy Metal Be-bop #2: Interview with Craig Taborn," last modified April 2, 2011, http://www.invisibleoranges.com/heavy-metal-be-bop-2-interview-with-craig-taborn/.

[15] Hank Shteamer, "HMB Outtake: Trevor Dunn on Starebaby and more," *Heavy Metal Bebop* (blog), accessed on January 1, 2021, https://heavymetalbebop.tumblr.com/post/173196756338/hmb-outtake-trevor-dunn-on-starebaby-and-more.

[16] In Haga's article on jazz and heavy metal, Laswell is quoted as saying Tony Williams Lifetime "was the beginning of this idea of improvising rock music and creating an electric language." Haga, "Night and Day." In an interview with Shteamer, Laswell immediately though of Tony Williams Lifetime when the topic of jazz and metal was brought up, believing that they were "the first band that utilized rock elements: distortion, volume, repetition and exaggerated improv, but aggressively done, in a band context, with people who had the skill to be jazz musicians but also had the volume and the distortion and all these elements that would go along with rock." Hank Shteamer, "#6: Bill Laswell," *Heavy Metal Bebop* (blog), last modified January 13, 2012, https://heavymetalbebop.tumblr.com/post/15774647110/6-bill-laswell.

aggression of proto-metal with the improvisational excitement of jazz."[17] Jan Hammer, keyboardist for The Mahavishnu Orchestra, described the sound of their music as being "on such a large rock 'n' roll scale" that grew to the point of becoming "like an early speed metal thing," specifically referencing the album *Birds of Fire* (1973).[18] It wouldn't be until the mid 1980s that heavy metal and jazz would interact more prominently.[19]

In the 1980s, jazz musicians John Zorn and Bill Laswell led groups that derived influence from multiple styles, but displayed heavy metal significantly enough to be noted by listeners.[20] Haga describes the "hardcore miniatures" by John Zorn's group Naked City as reminiscent of grindcore bands Napalm Death and Die Kreuzen.[21] Haga includes Bill Laswell's group Last Exit as one of the "most radical fusions of heavy music and jazz."[22] Both Zorn and Laswell were also part of the group Painkiller with Napalm Death drummer Mick Harris, a group that Haga describes as "improvising avant-garde and experimental heavy music."[23] Other examples of jazz musicians taking heavy metal influence from around this period include guitarists Scott Henderson and Mike Stern, both of who, have been noted for the heavy metal influence in their playing.[24]

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[17] Hank Shteamer, "Heavy Metal Be-Bop #1: Interview with Dan Weiss," last modified February 25, 2011, https://www.invisibleoranges.com/heavy-metal-be-bop-1-interview-with-dan-weiss/.
[18] Bill Milkowski, "The Genres: Bill Milkowski on Fusion," last modified January 11, 2020, https://jazztimes.com/features/the-genres-bill-milkowski-on-fusion/.
[19] Shteamer claims that after *Emergency!* and *The Inner Mounting Flame* that "it's almost like you have to come to the mid-'80s, with your instrumental stuff and Last Exit" before jazz and heavy metal have more interactions. Shteamer, "Heavy Metal Bebop #9."
[20] Stuart Nicholson describes John Zorn's work with the band Naked City as including "the whole jazz tradition and heavy metal thrash like Napalm Death and the speed metal group Blind Idiot God." Nicholson, *Jazz Rock*, 324. Nicholson also notes Bill Laswell's group Last Exit containing references to heavy metal in the groups "merger of the crude and complex in jazz." Nicholson, *Jazz Rock,* 309.
[21] Haga, "Night and Day."
[22] Haga, "Night and Day."
[23] Haga, "Night and Day."
[24] Nicholson describes Henderson as having an "aggressive, hard-core approach" to fusion, with Henderson quoted as saying his "love of heavy metal" will be present in "no matter what kind of music" he plays. Nicholson, *Jazz Rock,* 246. Nicholson describes Stern's playing as "heavy-handed" with "heavy metal excursions." Nicholson, *Jazz Rock*, 235.

This combination of heavy metal and jazz continued into the nineties with groups such as Lost Tribe heard on albums such as *Soulfish* (1994).[25] Lost Tribe was part of larger movement developing in the 1990s that composed music using quintessential elements of jazz such as improvisation blues, swing, or groove that was fused with other styles such as hip-hop, rock, and/or heavy metal.[26] Other groups and musicians that fused jazz and heavy metal during this period include Arcana, Niacin, Trevor Dunn's Trio-Convulsant, and Sonny Sharrock's album *Ask the Ages* (1991).[27]

More recent jazz musicians and groups that have taken elements from different substyles of heavy metal and fused them with jazz include Brandon Seabrook (extreme metal), Tigran Hamasyan (progressive heavy metal), Dan Weiss (doom metal), and Hedvig Mollestad (traditional heavy metal).[28] All of these previous mentioned musicians, from jazz-rock to the more contemporary examples, incorporated different heavy metal musical practices and fused them with jazz in distinct ways. Guitarist Adam Rogers's piece "FLAVA" from his album *DICE* (2017) is included in this group of recent examples of heavy metal and jazz fusion.[29] Based on Rogers's more recent output of standard jazz recordings, this piece seems out of character with its loud, heavily distorted guitar tone and lack of standard jazz elements such as swing.[30] The piece, on the surface,

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[25] Lost Tribe, *Soulfish*, High Street Records 1994, mp3
[26] Joachim-Ernst Berendt and Gunther Huesmann, *The Jazz Book: From Ragtime to the 21st Century*, (Chicago: Lawrence Hill Books, 2009), xiii.
[27] Arcana, *Arc of the Testimony*, Axiom 314-524 431-2 1997; Niacin, *High Bias*, Stretch Records SCD-9017-2 1998; Trevor Dunn's Trio-Convulsant, *Debutantes & Centipedes*, Buzz Recordings ZZ76003 1998; Sonny Sharrock, *Ask The Ages*, Axiom 422-848 957-2 1991.
[28] Brandon Seabrook, *Needle Driver*, Nefarious Industries 2017; Tigran Hamasyan, *Mockroot*, Nonesuch 79525-4 2015; Hedvig Mollestad Trio, *Black Stabat Mater*, Rune Grammofon RCD 2183 2016.
[29] Adam Rogers, "FLAVA," from *DICE*, ADRAJ Records 2017.
[30] John Kelman in his review of Rogers's *Sight* (2009) notes that Roger is "largely" defined by a "dark, warm, and woody tone." John Kelman, "Adam Rogers: Sight," last modified December 17, 2009, https://www.allaboutjazz.com/sight-adam-rogers-criss-cross-review-by-john-kelman.php.

might appear to be exclusively heavy metal, but analysis will show that Rogers has taken heavy metal and fused it with jazz in a way that does not favor one style over the other.

CHAPTER 2: BIOGRAPHY OF ADAM ROGERS

Adam Rogers was born and raised in New York City into a musical household of two Broadway-performers who nurtured a love for music in Rogers by exposing him to show tunes, jazz standards, pop songs, and opera.[31] Rogers's early music studies began between the age of five and six with his father showing him "little things" on the piano and drums, and Rogers remembering that his younger self "was really into it."[32] Rogers's appreciation of and exposure to a wide variety of music was enhanced by New York City in the 1970s: a hub of intermixed musical styles heard coming from homes throughout the neighborhood.[33] Rogers claims "radios were always playing everywhere, right out on the street" in New York during this period, and that he "was profoundly affected by what he heard."[34]

Listening to music from the 1960s, 1970s, and 1980s, styles and artists that inspired Rogers included: rock (The Beatles); R&B (The Temptations, The Four Tops, Curtis Mayfield and Isaac Hayes);[35] funk (James Brown, George Clinton and Parliament-Funkadelic); hard rock (Hendrix and Led Zeppelin);[36] and other sub-styles such as loft jazz, post-punk, and no wave.[37] This love of listening to and discovery new music

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[31] "Adam Rogers – DICE (2017)" *Republic of Jazz*," last modified June 19, 2017, https://republicofjazz.blogspot.com/search?q=dice.
[32] *On the roof w/Scott*, "ON THE ROOF w/Adam Rogers…full interview," January 22, 2015, video, 36:43, https://youtu.be/6s8pyKY5WZM.
[33] *Republic of Jazz*, "Adam Rogers – Dice (2017)."
[34] *Republic of Jazz*, "Adam Rogers – Dice (2017)."
[35] Adam Rogers, *Adam Rogers's Dice*, https://6c7335a1-3832-4cde-be62-bcace895f50f.filesusr.com/archives/de35ca_d7b5a6dd252947a89fdcfe467be0ebb5.zip?dn=DICE%20press%20kit%202020.zip.
[36] During his childhood, Rogers says that "a friend of mine who showed me how to play some Led Zeppelin licks on guitar. I was thrilled that somebody could play these notes on this string instrument and make it sound like the stuff I was hearing on records. And then at some point somebody played me a Hendrix record and I just went bananas. I said, Well, I gotta do this." Brian Zimmerman, "Q&A with Adam Rogers: The Spectrum of Influences," last modified October 29, 2018, https://www.jazziz.com/qa-with-adam-rogers-the-spectrum-of-influences/.
[37] Zimmerman, "Q&A with Adam Rogers."

continues for Rogers into the present.[38] The high quality of musicianship in the different styles of music that Rogers discovered led him to an interest in guitar, and eventually jazz.[39]

Rogers became inspired to play guitar after discovering Jimi Hendrix, seeing his "life's direction really powerfully."[40] Rogers was so captivated by Hendrix that he got rid of his existing record collection and only listened to Hendrix for a period of time to better help him mimic Hendrix's playing.[41] Rogers's interest in jazz did not peak until hearing fusion bands such as Weather Report and Herbie Hancock's Headhunters, which would lead him to discover important jazz innovators Charlie Parker, John Coltrane, and Miles Davis.[42] Parker, Coltrane, Davis, Hendrix,[43] and guitarist, Wes Montgomery,[44] are the primary influences in Rogers's playing.

Rogers studied jazz guitar privately with Barry Galbraith, Howard Collins, and John Scofield, but gained most of his jazz knowledge through self-study.[45] After feeling

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[38] In an interview with *Jazzweekly.com*, Rogers said "I'm just really obsessed with music. I listen to music constantly; I think I'm always looking to have the experience that I had when I was young, hearing Hendrix, Weather Report or John Coltrane for the first time. Or Beethoven, Stravinsky…and by that I mean hearing some music that elicits a strong reaction from me emotionally and musically, and sort of mystifies me." George W. Harris, "Adam Rogers: A Good Roll of the Dice," last modified October 1, 2017, https://www.jazzweekly.com/2017/10/adam-rogers-a-good-roll-of-the-dice/.

[39] Rogers explains that "coming up through the music of the 60s and 70s, there was a lot of overt musical instrumental musicianship, even in pop music. So, it wasn't such a stretch to start to listen to "fusion" and also grasp bebop. I was motivated because all of the music that I became interested in had this musical/emotional impetus, something that I would hear. Even if I didn't understand it, it would inspire me to try and figure out how through music these incredible musicians were conveying feeling." Harris, "Adam Rogers: A Good Roll." Rogers also said that "There was so much instrumental musicianship evident in all of that era's popular music, which, combined with what I heard at home, ultimately created the musical groundwork for me to start to appreciate jazz." *Republic of Jazz*, "Adam Rogers – Dice (2017)."

[40] "Lost Tribe Interview" *Steelydanreader.com*, originally published in *Metal Leg* 22, August 1993, https://steelydanreader.com/1993/08/01/metal-leg-22/.

[41] *Josh Smith*, "Live From Flat V – Adam Rogers Interview," October 31, 2020. Video, 1:14:48, https://youtu.be/Hx_rEX21XQY.

[42] *Republic of Jazz*, "Adam Rogers – Dice (2017)."

[43] Rogers, *Adam Rogers's Dice*.

[44] *Steelydanreader.com*, "Lost Tribe Interview."

[45] *Josh Smith*, "Live From Flat V."

that attending a jazz school would not benefit him any further than private lessons and self-study had, Rogers decided to attend the Mannes Conservatory of Music to study classical guitar with Robert Secrist and Frederic Hand.[46] While attending Mannes and continuing his private jazz studies, Rogers played popular music styles on the street to earn a living.[47]

Rogers gained recognition in the early 1990s with the band Lost Tribe[48] where his inspiration from Hendrix and Coltrane was recognized along with his fondness of using distortion.[49] Rogers co-led three albums with Lost Tribe: *Lost Tribe* (1993), *Soulfish* (1994), and *Many Lifetimes* (1998).[50] Lost Tribe was known for their mixture of jazz, rock, hip-hop, and funk-metal.[51] Mike Stern described their music as "chromatic-dance-hip-hop-hardcore-jazz."[52] Walter Becker of Steely Dan, of whom Rogers, Ephron, and Perowsky were sidemen on his solo album *11 Tracks of Whack* (1994), described the group as "shredacious punk-boppers."[53]

It was during this Lost Tribe period that Rogers began his work as a studio musician, of which he has appeared on over two hundred recordings for both popular music and jazz. Additionally, he has been a sideman for some prominent musicians in

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[46] Adam Rogers, *Biography*, https://6c7335a1-3832-4cde-be62-bcace895f50f.filesusr.com/archives/de35ca_189fd1cab7a8448d84897d6d50d8bcd2.zip?dn=AR%20Press%20Kit%202020.zip.
[47] *EveryoneLovesGuitar*, "Adam Rogers Interview: "It's how you define yourself AND how you get the Universe behind you…","July 23, 2020, video, 2:43:15, https://youtu.be/7nVltXMXm0A.
[48] Bill Milkowski, "Before & After with Guitarist Adam Rogers," last modified April 26, 2019, https://jazztimes.com/features/lists/before-after-with-guitarist-adam-rogers/.
[49] Bill Milkowski describes Rogers as a "classical guitarist from New York with a predilection for Hendrix, Coltrane, and distortion." Bill Milkowski, "Lost Tribe's Odd Couple," Guitar Player, January 1994, 14.
[50] "Adam Rogers: Credits" *Allmusic.com*, https://www.allmusic.com/artist/adam-rogers-mn0000928480/credits.
[51] Geoffrey Himes, "Lost Tribe Needs Inspiration," *The Washington Post*, December 16, 1994, accessed from https://www.washingtonpost.com/archive/lifestyle/1994/12/16/lost-tribe-needs-inspiration/e9d73702-d28f-4f84-8240-789d509444af/.
[52] Milkowski, "Lost Tribe's Odd Couple."
[53] Milkowski, "Lost Tribe's Odd Couple."

live performance, including Michael Brecker, Walter Becker, Paul Simon, John Zorn, Randy Brecker, Marcus Miller, Terence Blanchard, John Pattitucci, Ravi Coltrane, Bill Evans (saxophonist), and Chris Potter.[54] Rogers began leading more straight-ahead jazz groups starting in the early 2000s and recorded four albums as a leader for the Criss Cross Jazz label—*Art of the Invisible* (2002), *Allegory* (2003), *Apparitions* (2007), *Sight* (2009)—and one as co-leader with saxophonist David Binney, *R&B* (2015).[55] Rogers's work with Lost Tribe, as a leader and co-leader, and as a sideman has earned him recognition as an exceptional guitarist.[56]

Rogers's familiarity with and ability to perform in different styles of music is a result of his exposure to a wide variety of music as a child.[57] Discussing his ability to play different styles Rogers says:

> Nothing from my own musical world is that unusual for me. Based on the household that I grew up in, I never really thought that playing lots of different styles of music was any kind of stretch. I don't think technically it really is, either. If you go back earlier than the mid-1960s, jazz musicians played pretty regularly on pop studio records. Growing up in the musical petri dish that I grew up in, it just seemed natural to listen to as many different types of music as possible. I could have also just been a product of New York in my youth, which was a scene were people played all kinds of different music. If you look at the musical history of New York during the '70s — with Mike and Randy Brecker and their scene, with the loft jazz scene — it was a big time for hybridization.[58]

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[54] Rogers, *Biography*.
[55] Rogers, *Biography*.
[56] *Republic of Jazz* recognizes Rogers as "one of the most acclaimed and inventive guitarists in modern jazz." *Republic of Jazz*, "Adam Rogers – Dice (2017)." Mark Turner in a review for *Apparitions* (2007) included Rogers in a group of "notable modern-day guitarist who are making [their own] marks in technique and ability." Mark F. Turner, "Adam Rogers: Apparitions," last modified July 26, 2005, https://www.allaboutjazz.com/apparitions-adam-rogers-criss-cross-review-by-mark-f-turner.php. Bill Milkowski writes that Rogers is "acknowledged as one of the best jazz guitarists to emerge in the past 20 years." Milkowski, "Before & After." Huesmann and Berendt describe Rogers as an "important guitarist in the neoclassical mainstream jazz" and claim that "his energetic, intense playing brings the flow of Pat Martino and George Benson to neoclassicism, with fluent, round, soft lines full of pointed equilibrium." Berendt and Huesmann, *The Jazz Book,* 795.
[57] While touring Thailand, Rogers claimed "I have a lot of exposure to music that others don't have." *OVERDRIVE LIVE*, "OverdriveLive | Season 2 | EP28 | Adam Rogers jazz guitarist from New York," August, 8, 2018, video, 24:51, https://youtu.be/PivylhMxww8.
[58] Zimmerman, "Q&A with Adam Rogers."

Rogers points out that the objective for any improvising musician when performing different styles is not only to be present in the style but to ensure that one's musical personality, one's voice, comes through.[59] Rogers's experience, knowledge, and ability to let his voice be heard regardless of style is noted by fellow jazz musicians such as Chris Potter, who claims that Rogers's technical ability and distinct discipline allow him to "fit into any musical situation yet always sound like himself."[60] Randy Brecker makes similar remarks, saying Rogers can play "anything; any style, any idiom, and sound" and that "he has his own thing going in whatever style or idiom he's in."[61] Rogers's versatility is also recognized in reviews of his albums as leader and co-leader.[62]

This receptivity to diverse music is a significant part of Rogers's musical ethos, believing that musicians benefit from listening to a broad range of music[63] and that a

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[59] Arturo Mora, "Adam Rogers: Guitars and the Infinite," last modified February 5, 2008, https://www.tomajazz.com/web/?p=10299.
[60] Bill Milkowski, "Adam Rogers: For the Love of Jimi," *DownBeat*, September 2017, 24.
[61] Milkowski, "Adam Rogers."
[62] John Kelman in a review of *Lost Tribe* (1993) says Rogers is "a frighteningly diverse player as comfortable with a nylon-string instrument as he is the more densely overdriven electric." John Kelman, "Lost Tribe: Lost Tribe," last modified January 14, 2015, https://www.allaboutjazz.com/lost-tribe-lost-tribe-by-john-kelman.php. Phil Dipietro in a review of *Art of the Invisible* (2002) notes that "Adam's been developing his incredible gifts in a variety of genres throughout his career, and clearly finds fascination and inspiration in all musical places; from fusion to pop to mainstream to ethnic to avant-garde." Phil Dipietro, "Adam Rogers: Art of the Invisible," last modified October 4, 2002, https://www.allaboutjazz.com/art-of-the-invisible-adam-rogers-criss-cross-review-by-phil-dipietro.php. Britt Robson in their review of *R&B* (2015) for *JazzTimes* claims that "both Adam Rogers and David Binney are known for composing and playing ambitious originals that spring from postbop into a wealth of other genres and cultural hybrids." Britt Robson, "Adam Rogers/David Binney: R&B," last modified April 25, 2019, https://jazztimes.com/reviews/albums/adam-rogersdavid-binney-rb/. Brian Charette in *The New York City Jazz Record* says, "Rogers' mastery of different guitar styles is compelling." Brian Charette, "Dice," *The New York City Jazz Record* 187, November 2017, 18. Milkowski says that "in every setting the New York native exhibits exquisite control and taste as an accompanist and a scorching, postbop-meets-Hendrix single-note attack as a soloist." Milkowski, "Before & After."
[63] Rogers advises musicians to "listen to tons and tons of music, whatever your particular interest is in whatever style you should have a broad listening pallet so that you understand music from a lot of different angles. Music is a very complex pursuit the more ways you can look at it from the different perspectives you have to approach it I think the better equipped you'll be to make music that has some expansiveness." *OVERDRIVE LIVE*, "OverdriveLive | Season 2."

openness to different styles of music will manifest in composition and improvisation.[64] Intense studying and practicing of different styles of music by composers such as Mozart, to American blues guitarists such as Charlie Patton, with focus given to specific stylistic traits "beyond just the notes and rhythms" has impacted Rogers's playing as a guitarist.[65] This idea of open mindedness and authentic performance was a key component in Lost Tribe, where Rogers and his fellow bandmates listened to and studied multiple styles of music such as funk or rock in an effort to perform them methodically and authentically.[66] Rogers claims that "you can understand music on a lot of different levels…music is a very, very complex thing, there is no limit, the combination of all the variables available to composers and instrumentalists are infinite."[67] These different music styles are a part of Rogers's musical vocabulary used for creation and inspiration.[68] Rogers's ability to perform in a wide variety of styles can be heard on his many albums as a leader and sideman, including *DICE* (2017).

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[64] In an interview with *All About Jazz*, Rogers says "if you listen to a lot of stuff and you're open to it and you really listen to it, it's bound to get into you information storage area and come back out as part of your being…there are things where I write stuff where I go wow such and such was an influence while writing this composition." David Miller, "Adam Rogers: Tonal Beauty," last modified September 12, 2005, https://www.allaboutjazz.com/adam-rogers-tonal-beauty-adam-rogers-by-david-miller.php.
[65] *The Guitar Channel*, "Adam Rogers Interview, Guitar Player For Ravi Coltrane (Yes, John's Son)," September 20, 2017, video, https://theguitarchannel.biz/2017/09/adam-rogers-interview-guitar-player-ravi-coltrane-yes-johns-son/.
[66] *Steelydanreader.com,* "Lost Tribe Interview."
[67] *On the roof w/Scott*, "ON THE ROOF w/Adam Rogers."
[68] Miller, "Adam Rogers: Tonal Beauty."

CHAPTER 3: BACKGROUND OF *DICE* AND "FLAVA"

In an interview in 2007, Rogers explained that when preparing to record an album in a more traditional jazz setting, he naturally groups pieces together that "fall under the same category," creating a more cohesive record that "from beginning to end is one thing."[69] Rogers explained that he does not want his traditional jazz records to jump between different genres such as funk and classical and claimed that if he wanted to do that he would create "another kind of record."[70] Towards the end of the interview, Rogers alluded to a future "textural electric record," implying that it would have similarities to Lost Tribe and debating whether to self-release it.[71] I believe that this record became *DICE* (2017).

Around 2008 Rogers was inspired to write music for a "power trio," a rock band with the instrumentation of electric guitar, electric bass guitar, and drums.[72] Influenced by Hendrix's *Band of Gypsys* (1970),[73] music for Rogers's power trio was formed to focus on styles from his formative years, primarily funk, blues, and rock.[74] Rogers quickly wrote ten pieces for this group, with electric bassist Fema Ephron and drummer Nate Smith specifically in mind.[75] Rogers refined the pieces over the years by performing them at the 55 Bar in New York, a venue he claims is ideal for working on music through performance without the pressure of having to present a finished product.[76] It would be

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[69] Mora, "Adam Rogers: Guitars and the Infinite."
[70] Mora, "Adam Rogers: Guitars and the Infinite."
[71] Mora, "Adam Rogers: Guitars and the Infinite."
[72] *GuitarThaiOnline*, "Adam Rogers : Systemetic jazz style," July 16, 2018, video, 19:31, https://youtu.be/9RQBDldA32M.
[73] Milkowski, "Before & After."
[74] Rob Garratt, "Adam Rogers' Dice Trio At Hong Kong Arts Center," last modified May 30, 2018, https://www.allaboutjazz.com/adam-rogers-dice-trio-at-hong-kong-arts-center-adam-rogers-by-rob-garratt.php.
[75] *JazzTimesVideos*, "Speakin' My Piece with Dekel Bor Ep 15 | Adam Rogers," December 10, 2020, video, 1:13:50, https://youtu.be/WddVnP3auQ4.
[76] *GuitarThaiOnline*, "Adam Rogers : Systemetic jazz style."

some time before Rogers would record the music, claiming that he "wanted to give it time to marinate."[77] *DICE* was recorded on October 17 and 18, 2014 and engineered by Roy Hendrickson at Avatar Studios in New York City.[78] For the next two and a half years, Rogers spent time mixing the recordings himself, focusing on the guitar tone,[79] before having it finally mixed by Dave Darlington at Bass Hit Studios in New York City.[80] The album was released on June 16, 2017 through Rogers own label ADRAJ Records.[81]

DICE presents the power trio performing a variety of styles combined with jazz including funk, rock, R&B, blues, country, and heavy metal.[82] Rogers, along with Ephron and Smith, are praised for their performances on the album, especially their ability to execute different styles.[83] Rogers doesn't see *DICE* as a departure from his more traditional jazz playing, but that the music he wrote and performed is "something [he

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[77] Michael Ross, "Adam Rogers Explores Hendrix-style Grooves and Textures," last modified November 15, 2017, https://www.guitarplayer.com/players/adam-rogers-explores-hendrixstyle-grooves-and-textures.
[78] "DICE by Adam Rogers DICE," *Bandcamp*, accessed February 1, 2020, https://adamrogersdice.bandcamp.com/album/dice.
[79] *EveryoneLovesGuitar*, "Adam Rogers Interview."
[80] *Bandcamp*, "DICE by Adam Rogers DICE."
[81] *Bandcamp*, "DICE by Adam Rogers DICE."
[82] *Republic of Jazz*,"Adam Rogers – Dice (2017)."
[83] *Republic of Jazz* claims *DICE* is "rock, it's funk, it's blues, it's country, it's throat-throttling jazz as only these three innovative artists can create." *Republic of Jazz*,"Adam Rogers – Dice (2017)." Sylvannia Garutch for describes *DICE* as "a visceral musical invention that finds its base in the influences of Jazz, Funk, Rock and experimental music of the 60's and 70's. The music has tones of rock, funk, blues, country, and jazz as only these three innovative artists can create it." Later claiming that *DICE* is "a body of work…that sonically reflects these influences into a cohesive, groove laden musical concept that is instantly heard in the opening title track." Sylvannia Garutch, "Adam Rogers, DICE," last modified July 23, 2017, https://thejazzword.com/2017/07/adam-rogers-dice/. *JazzMonthly.com* explains that Rogers, Ephron, and Smith have "created a uniquely electrifying sound that merges danger-skirting experimentalism with blistering, genre-defying tunes and spontaneous grooves…It's a singular concoction, one that could only come from a musician with Rogers' distinctive background and gift for uniting six-string wizardry with gut-churning propulsion." "Adam Rogers' DICE Conjures Electrifying Debut with Eponymous Album," *Jazzmonthly.com*, accessed on Februrary 1, 2020, https://www.jazzmonthly.com/adam-rogers-dice/. Icrom Bigrad for *Jazz Sensibilities* describes the power trio's work as "creating a sound that brings influences of: Jazz, Funk, Rock, heavy metal, country and experimental music together to form an innovative sound palate as a musical vehicle." Icrom Bigrad, "Adam Rogers | Adam Rogers' DICE.," last modified August 14, 2017, https://jazzsensibilities.com/fusion/adam-rogers-adam-rogers-dice/.

had] been doing since [he] started playing the guitar" that had "been going on full steam" alongside his traditional jazz playing.[84] Rogers describes the different styles in his musical repertoire as "percolating inside [his] musical salad."[85] When speaking specifically about the emphasis on more rock in *DICE* instead of his usually post-bop style, Rogers explains:

> When I first started playing guitar, all I did was try to learn Hendrix solos. And when I started studying and learning how to play bebop and classical music, I didn't stop loving Hendrix's music. Since I was in my teens, all of this music has been co-existing, but at different times I've wanted to focus on certain things. Five records I released as a leader, that's what I was compelled to focus on at that point.[86]

DICE reflects Rogers's multi-styled approach to composing and performing, such as fusing heavy metal and jazz in "FLAVA" to create a piece that still allows his musical voice to come through.

"FLAVA" was named in tribute to rapper Flavor Flav, "hype man" for the rap group Public Enemy.[87] Several reviewers have recognized the track for its use of heavy metal attributes, each noting the use of distortion and syncopation [88] "FLAVA" is one of

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[84] Harris, "Adam Rogers: A Good Roll."
[85] Harris, "Adam Rogers: A Good Roll."
[86] Milkowski, "Adam Rogers: For the Love of Jimi," 24.
[87] Garratt, "Adam Rogers' Dice Trio At Hong Kong."
[88] Garutch says that ""Flava" has a more 'metal' edge to it, with a darker distortion and more rock sounding voicings. Rogers still favors a slightly frantic rhythmic style that is very effective in building energy. The gritty street sounds can be heard as the trio re-establishes the pulse and creates a swirling sound of effects that leads to another rhythmical repetitive motif. Rogers' solo is a study in modern jazz influenced rock/blues, blending the rock sounds of bends, and patterned pentatonic licks with the chromatic and wide interval leaps of jazz. Ephron and Smith keep a rock steady pulse and fill the space around Rogers with cohesion." Garutch, "Adam Rogers, DICE." *Republic of Jazz* describes "FLAVA" as "searing, syncopated thrash." *Republic of Jazz*, "Adam Rogers – Dice (2017)." Will Layman describes "Flava" as starting "with a super-crunching distorted sound and a clipped, metal-ish theme that develops a tricky stutter in Rogers's hands, a syncopated chordal line that turns the groove around. A third of the way in, however, the groove is interrupted by a wave of synthesized whooshing that ushers in a new splashing groove, with multiple guitars rocking hard until one spins out a solo of great imagination. Ephron is brilliant underneath the improvising, providing a hopping bass line that ripples and provokes." Will Layman, "Adam Rogers: DICE," last modified September 8, 2017, https://www.popmatters.com/adam-rogers-dice-2495380833.html.

two metal sounding pieces from the album, the other being "Seven," both of which described as "grunge" in two separate album reviews.[89] While "FLAVA" and "Seven" are similar sounding pieces, the former was chosen as the focus of this study due to the latter lacking improvisation from Rogers.[90] "Seven" shares similarities with "FLAVA," such as the use of power chords, distortion, and syncopated ensemble hits, all of which will be explored later in this study.[91]

The fusion of heavy metal and jazz in "FLAVA" bears similarities to Rogers's work with Lost Tribe, specifically on *Lost Tribe* (1992) and *Soulfish* (1993). The group was described as performing "heavy metallic fusion" that had elements similar to The Mahavishnu Orchestra,[92] a comparison Rogers claims as being one of the reasons that they were signed by their record company Windham Hill.[93] John Kelman for *All About Jazz* claims that Lost Tribe "is as hardcore as it gets," performing "aggressive, pedal-to-the-metal fusion."[94] *Met Leg*, a Steely Dan fanzine from the early 1990s, described Lost Tribe's wide variety of styles as including "the ferocious guitar blasts of Jimi Hendrix, Led Zeppelin and contemporary thrash, to the harmonic inventiveness and

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[89] Republic of Jazz described "Seven" as a "grungy, steamroller." *Republic of Jazz*, "Adam Rogers – Dice (2017).". Rob Garratt described "FLAVA" as a "staccato grunge-metal stomper." Garratt, "Adam Rogers' Dice Trio At Hong Kong."

[90] Bigrad explains that "Seven" has "Rogers playing a repeated figure in the style and tone that you would find on a heavy metal song. Rogers layers in melodies that are subtle, but never solos or plays anything that would resemble a strong melodic theme. Instead, the rhythm and sound of the distorted guitars voicings is the focus. Putting his own unique inflection on the tradition of jazz with this heavy metal closing track is a nice touch. Smith's stick work is just as aggressive and infused in the two styles as Rogers. "Seven" is all about a feeling and not solos or complex melodies and that is a nice closing statement for DICE." Bigrad, "Adam Rogers | Adam Rogers' DICE."

[91] Charette, "Dice."

[92] John W. Patterson, "Lost Tribe Many Lifetimes," accessed on March 12, 2021, https://www.allmusic.com/album/many-lifetimes-mw0000231822.

[93] "Windham Hill sees a market for our music in the gap left by the Mahavishnu Orchestra," Rogers tells Milkowski. Milkowski, "Lost Tribe's Odd Couple."

[94] John Kelman, "Lost Tribe: Lost Tribe," last modified January 14, 2015, https://www.allaboutjazz.com/lost-tribe-lost-tribe-by-john-kelman.php.

improvisational spirit of Miles Davis and Ornette Coleman."[95] Their sophomore album, *Soulfish*, is especially noted for being "harder-edged" than their previous album.[96] Analysis later on in this study will show that comparisons can be made between Lost Tribe and "FLAVA."

The point of this research is to present how Rogers combined heavy metal and jazz to create "FLAVA" without favoring one style over the other. On first listen the piece may appear to be primarily heavy metal due to its loud dynamics and distortion, but further examination will suggest that a significant portion of the music can be attributed to jazz. Rogers does similarly balanced fusions with multiple styles on *DICE*, through combinations of jazz with funk, rock, R&B, blues, and country.[97] While ensuing analysis will show that certain musical practices in "FLAVA" can be associated with one style more than the other, arguments could be made for their connection to a plethora of styles. It is almost impossible to associate musical practices exclusively with just one style because music does not develop in a vacuum, including heavy metal and jazz, with musicians in different musical styles being influenced by each other.[98] As mentioned in Chapter 1, it may appear that heavy metal and jazz are antitheses of each other, but they share similar influences in the history of their development, mirroring Rogers's own

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[95] *Steelydanreader.com*, "Lost Tribe Interview."
[96] "Lost Tribe," *Arabesque Records*, accessed February 1, 2021, http://arabesquerecords.com/losttribe/.
[97] *Republic of Jazz*,"Adam Rogers – Dice (2017)."
[98] David Ake in his book *Jazz Cultures* claims that "jazz musicians have always looked to other genres for source material." David Ake, *Jazz Cultures*, (Berkeley: University of California Press, 2002) 148. Robert Walser in his book *Running with the Devil: Power, Gender, and Madness In Heavy Metal Music*, makes a similar remark that "heavy metal musicians, too, draw upon the resources of the past that have been made available to them through mass mediation and their own historical study." Robert Walser, *Running with the Devil: Power, Gender, and Madness In Heavy Metal Music,* (Middletown: Wesleyan University Press, 2014), 105.

history and the music of “FLAVA.” These shared influences allow for one to note similar compositional and performance practices.

CHAPTER 4: OVERVIEW OF SIMLAR INFLUENCES IN HEAVY METAL AND JAZZ

Jazz has a polarizing effect on audiences, spurring debates about the merit of the well-established style.[99] Jazz in its pursuit for musical freedom has taken inspiration from several styles of music to develop and create new sub-styles.[100] Throughout its history musicians have been fusing other styles with jazz to create new sub-styles, e.g., Hard Bop (gospel/R&B with jazz), Third-Stream (Western European classical music with jazz), Latin Jazz (Latin American music with jazz)[101], and jazz-rock fusion (rock and jazz).[102] Bill Frisell in an interview for *The Los Angeles View* remarked that:

> When you say something is jazz, it's supposed to fit into some classic idea. But jazz is not just Miles Davis in 1956; it's a whole attitude about feeling and ideas and what's going on around you. Charlie Parker used all the information around him, every scrap of it, from Stravinsky to pop. [Sonny] Rollins did too.[103]

Frisell possesses firsthand experience in the combination of various musical styles, being part of the "downtown scene," which was a jazz substyle in the eighties that combined conflicting musical practices that caused the music to sound uneasy, done in an effort to advocate for equality of all musical styles and promotion of their fusion with jazz.[104]

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[99] An example of the debate on jazz can be read in two articles published by *The Washington Post*: Justin Wm. Moyer, "All that jazz isn't all that great," last modified August 8, 2014, https://www.washingtonpost.com/news/opinions/wp/2014/08/08/all-that-jazz-isnt-all-that-great/. Chris Richards, "All what jazz? Or: How to declare something dead without listening to it," last modified August 11, 2014, https://www.washingtonpost.com/news/arts-and-entertainment/wp/2014/08/11/all-what-jazz-or-how-to-declare-something-dead-without-listening-to-it/.

[100] Ake notes that "the shared jazz repertoire carries an evolving "effective history" influenced by past musicians, styles, eras, places, recordings, and discourse. Of course, these principles apply equally to compositions from outside the genre. Jazz musicians and their audiences do not limit their listening to those musics called "jazz." In a time when music is virtually ubiquitous in public spaces, it is almost impossible not to acquaint oneself with a wide range of musical styles." Ake, *Jazz Cultures*, 151.

[101] Scott Knowles DeVeaux and Gary Giddins, *Jazz* (New York: W.W. Norton, 2009), 324, 321-322, 462.

[102] DeVeaux and Giddins, *Jazz*, 439.

[103] Ake, *Jazz Cultures*, 164-165

[104] Berendt and Huesmann, *The Jazz Book,* 2/61.

Composer and saxophonist John Zorn, one of the pioneers of this downtown scene, comments about being exposed to multiple styles of music:

> Because of the explosion of recordings, people of our generation have been exposed to more music than any other in the history of the world because of the recording boom. As a kid I listened to my father's jazz 78s, blues, pop, and rock on the radio—I was really into surf music—and at eighteen or nineteen, I started studying jazz saxophone. All of these musics made me who I am…. In a sense my music is rootless since I draw from all these traditions; I don't hold to any one camp.[105]

In the 1990s, during Lost Tribe's peak of musical production, the combination of different elements from various styles was customary for jazz musicians, creating hybrids of performance and composition.[106] Zorn's and Frisell's statements, along with the jazz practices of the nineteen-nineties parallel Rogers's musical history, showing that Rogers's openness to and study of a variety of musical styles is a characteristic seen in other jazz musicians throughout history.[107] Gunther Huesmann and Joachim-Ernst Berendt in their book *The Jazz Book: From Ragtime to the 21st Century*, ask the question: "What other art form has developed such contrasting, yet clearly interrelated, styles within a span of only fifty years?"[108] I would argue that heavy metal has had a similar history of contrasting and interrelated styles, spanning fifty years.

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[105] Berendt and Huesmann, *The Jazz Book,* 43-44.
[106] Berendt and Huesmann, *The Jazz Book,* 22/44.
[107] Berendt and Huesmann say "In the early forms of jazz, a musician spent a lifetime mastering a single style. At least since the eighties, young musicians master several styles and ways of playing simultaneously, often with such sovereign virtuosity that it's scarcely possible to assign them to a single category…. the freedom of eighties jazz was freedom of choice—the possibility…The message of eighties jazz was "Anything goes."" They continue by pointing out that "postmodern jazz musicians are primarily multistylists because they believe that stylistic purism is a fraud," and that "musicians are constantly exposed to the greatest possible diversity of sounds, melodies, and stimuli. They're absolutely bombarded with musical information." Berendt and Huesmann, *The Jazz Book,* 43.
[108] Berendt and Huesmann, *The Jazz Book,* 2.

"Loved or hated" is how Deena Weinstein describes the public reception of heavy metal in her book *Heavy Metal: The Music And Its Culture*.[109] Robert Walser defines heavy metal as a style of music developed from rock that was characterized by heavy distortion, riffs composed of power chords, and virtuosic solos by guitarists and drummers.[110] Weinstein describes heavy metal as possessing "high volume, a wailing guitar, a booming bass drum," and "a heavy bass guitar line."[111]

Since its inception heavy metal as a term has been used to describe a wide variety of substyles with differing practices.[112] Weinstein claims that "heavy metal does not have a single meaning or even a single description, it is a compound of different elements."[113] In fact, the term heavy metal is occasionally used to designate "classic" heavy metal bands such as Black Sabbath while the term "metal" is used to encompass all the different substyles that have developed.[114] While heavy metal began establishing itself as a legitimate style of music in the late 1960s, it was in the 1980s, after becoming more popular and seeing commercial success, that heavy metal began to see more variety.[115] A more recent term "extreme metal" is used to designate heavy metal subgenres such as death metal, black metal, and grindcore.[116] Extreme metal styles are more diverse when compared to traditional styles of heavy metal due to their musical experimentation, causing the music of this substyle to be continually evolving.[117]

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[109] Deena Weinstein, *Heavy Metal: The Music and Its Culture* (New York: Da Capo Press, 2000), 173.
[110] Robert Walser, "Heavy metal," *Grove Music Online*, 2001; Accessed 11 May, 2020, https://www-oxfordmusiconline-com.libproxy.unl.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000049140.
[111] Weinstein, *Heavy Metal*, 27.
[112] Weinstein, *Heavy Metal* 40/80.
[113] Weinstein, *Heavy Metal*, 5.
[114] Weinstein, *Heavy Metal*, 8.
[115] Walser, *Running*, 32-33.
[116] Keith Harris, *Extreme Metal: Music and Culture on the Edge*, (New York: Berg, 2007), 29.
[117] Harris, *Extreme Metal*, 6.

These substyles exhibit distinctive features but convey characteristics that are part of heavy metal's foundation.[118] Esa Lilja in his work *Theory and Analysis of Classic Heavy Metal Harmony* states that "Heavy metal has not developed in isolation. From the very beginning, heavy metal has featured qualities identified with other traditions. Through various borrowings, which are shown on different levels of musical construction, heavy metal is here seen as a part of the continuum of Western music."[119] Lilja goes on later to explain that the influence of other styles fused into heavy metal can be heard in the melodic and harmonic practices.[120] Lilja also notes that most of the prominent creators of heavy metal had histories performing in other musical styles.[121] Similar to Rogers, pioneering heavy metal musicians, Tony Iommi of Black Sabbath and Jimmy Page of Led Zeppelin, were experienced in multiple styles of music, and it is possible that their musical past in other styles influenced their compositions and performance in heavy metal. When talking about rock's influence on jazz, Gary Burton is quoted as saying "there is no rock influence" on jazz musicians, but that both styles "have the same roots."[122] I argue that the styles from which heavy metal musicians have and continue to borrow are similar to those of jazz.

Jazz and heavy metal have both used compositional and performance practices from classical music.[123] For heavy metal, the influence of classical music is appropriated

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[118] Weinstein, *Heavy Metal*, 55.
[119] Esa Lilja, *Theory and Analysis of Classic Heavy Metal Harmony* (Vantaa: IAML, 2009), 14.
[120] Lilja, *Theory and Analysis*, 153.
[121] Lilja explains that "most of the early heavy metal musicians were skilled professionals in a variety of styles of popular music well before they formed the groups in which they came to be known. For instance, Jimmy Page, John Paul Jones, Ritchie Blackmore and Tony Iommi were accustomed to playing Motown as well as rock 'n' roll classics." Lilja, *Theory and Analysis*, 154.
[122] Quoated in Berendt and Huesmann, *The Jazz Book*, 90.
[123] Walser notes that "appropriations of classical music were increasingly important throughout the history of heavy metal and even helped define the genre." Walser, *Running*, 66. Berendt and Huesmann say that "jazz developed within a dialectic—the meeting of black and white. In the first sixty years of jazz history, the counterpart of jazz was European music. Interaction with the European musical tradition was by no

from composers of the Eighteenth and Nineteenth centuries,[124] with heavy metal giving special focus to Bach, Paganini, and Vivaldi.[125] Heavy metal guitarists that have studied classical music, such as Randy Rhoads and Eddie Van Halen, have been some of the most distinguished musicians of the style, influencing the level of virtuosity associated with heavy metal while also impacting the harmonic and melodic practices.[126]

Jazz's chromatic language is indebted to 19th century European concert music.[127] Composer and jazz theorist Ron Miller claims that jazz's influence from classical music was focused on romantic composers such as Rachmaninoff and Tchaikovsky, impacting jazz's harmony and melody.[128] Many prominent jazz musicians have studied and/or incorporated classical music practices from different periods into jazz to bring innovation to the style.[129] Rogers is included in this group, noted earlier for studying classical music and claiming to be influenced by prominent composers. This classical influence, filtered through heavy metal and jazz, will be seen in the harmony of "FLAVA."

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means a marginal activity. Nearly all styles of jazz came into being in and through this dialectical interaction." Berendt and Huesmann, *The Jazz Book*, 60.

[124] Walser, *Running*, 57.

[125] Richard Middleton claims that heavy metal borrowed "conventional harmonic progressions, melodic patterns and structural frameworks" from Baroque music. Quoted in Walser, *Running*, 62. Mark Mynett claims contemporary heavy metal continues appropriate, assimilate, and adapt the "rich counterpoint and distinct melodic lines" of Baroque composers like Bach and Vivaldi. Mark Mynett, "Defining contemporary metal music: Performance, sounds and practices," *Metal Music Studies* 5, no. 3 (2019), 307.

[126] Walser, *Running*, 58.

[127] Joe Mulholland and Tom Hojnacki, *The Berklee Book of Jazz* (Boston: Berklee Press, 2013), 132.

[128] Ron Miller, *Modal Jazz Composition and Harmony Volume 2* (Mainz: Advance Music, 2002), 10-11.

[129] Berendt and Huesmann note that "Bix Beiderbecke brought certain Debussy-like chords and whole-tone effects into jazz." Berendt and Huesmann, *The Jazz Book*, 408. DeVeaux and Giddins say that "[John] Lewis was in charge of the music; his arrangements reflected a lifelong fascination with polyphony and counterpoint, and the conviction that J. S. Bach and blues were compatible." DeVeaux and Giddins, *Jazz*, 318. "But the Miles Davis, liberated from the jazz past by bop, also looked to classical music for chamber-like sonorities that favored the introspective middle range over rousing high notes. DeVeaux and Giddins, *Jazz*, 313. They continue by observing that "Parker had an extraordinary musical memory. Through brief snippets quoted in his solos (such as the piccolo line from "High Society" in "Ko-Ko"), we can get a sense of how much music he processed and stored. He also loved classical composers, especially Stravinsky, whose early modernist pieces (Petrushka, The Firebird) deeply impressed the young saxophonist." DeVeaux and Giddins, *Jazz*, 291.

Blues is another style that greatly impacted both jazz and heavy metal.[130] The blues permeates jazz harmony, influencing composition and improvisation[131] and its impact on jazz music can be heard throughout all eras, substyles, and musicians.[132] Ernest Borneman believes that jazz is "nothing but the application of the blues to European music, or vice versa."[133] The "blue notes—the use of major and minor thirds, flatted sevenths, and flatted fifths—are an intentional dissonance that jazz musicians appropriated from the blues into their music.[134] Additionally, the blues form has been a source of creativity for jazz musicians since its beginning and is still part of its musical landscape.[135]

The blues, carried over through blues-rock, serves as one of heavy metal's primary sources from which it was created, with heavy metal musicians emphasizing and deemphasizing different blues practices based on preference.[136] Heavy metal guitarists were especially influenced by the blues,[137] and Walser notes that "the harmonic progressions" and "guitar improvisations of metal all rely heavily on the pentatonic scales derived from the blues music" with "the moans and screams of metal guitar playing" being a descendent of "bottleneck playing of Delta blues musicians."[138] Weinstein points

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[130] Mark Gridley claims that "No one source of jazz was more important than the blues…the single biggest part pf the jazz tradition." Mark Gridley, *The Jazz Theory Book*, (Petaluma: Sher Music Co., 1995), 219. Walser says, "Heavy metal, like all forms of rock and soul, owes its biggest debt to African American blues." Walser, *Running*, 57.
[131] Mulholland and Hojnacki, *The Berklee Book of Jazz,* 132/125.
[132] Berendt and Huesmann, *The Jazz Book*, 12.
[133] Berendt and Huesmann, *The Jazz Book*, 12.
[134] Berendt and Huesmann, *The Jazz Book*, 208.
[135] DeVeaux and Giddins, *Jazz*, 37.
[136] Weinstein, *Heavy Metal,* 16, 22.
[137] Walser notes that guitarist Angus Young was influenced by blues musicians B.B. King, Buddy Guy, and Muddy Waters. And claims that even if guitarists did not directly listen to traditional blues musicians, learned it second hand from rock guitarists such as Jimi Hendrix and Eric Clapton. Walser, *Running*, 58. Lilja makes a similar claim that heavy metal guitarists incorporated blues features "willingly or not." Lilja, *Theory and Analysis*, 153.
[138] Walser, *Running*, 57-58.

out that heavy metal's chord progressions, song structure, and riffs were derived from the blues and filtered through blues-rock.[139] It was mentioned earlier that Rogers studied the blues tradition, and that it is evident in different pieces on *DICE*, helping to again show the parallels not only to jazz but also heavy metal. The blues influence, heard in heavy metal and jazz, is heard primarily in the solo section and improvisation of "FLAVA."

While heavy metal was derived from rock and naturally adopted numerous traditions,[140] jazz musicians incorporated rock music practices to create jazz-rock fusion.[141] Weinstein claims that rock, or psychedelic rock, is the other primary source from which heavy metal originates, specifically adopting high volume and distortion.[142] Heavy metal's emphasis on instrumental virtuosity can also be linked to rock.[143] Extreme metal, with its more experimental style, still has connections to its predecessor rock.[144]

The rock influence was manifested in jazz-rock through the use of electric instruments, straighter rhythms, with more focus on arrangement, composition, and group improvisation.[145] Pioneer jazz-rock musicians include Tony Williams with Lifetime, John McLaughlin with The Mahavishnu Orchestra, and Miles Davis's electric groups.[146] This rock influence on jazz continued into the 1990s with groups such as Ask the Ages,

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[139] Weinstein, *Heavy Metal,* 16.
[140] Will Straw in his article "Characterizing Rock Music Cultures: The Case of Heavy Metal" asserts that "heavy metal has genealogical links with psychedelic rock and can be said to have emerged as the hard edge of the latter." Will Straw, "Characterizing Rock Music Cultures: The Case of Heavy Metal," *Canadian University Music Review 5*, (1984) 106. Walser states that "heavy metal began to attain stylistic identity in the late 1960s as a "harder" sort of hard rock." Walser, *Running*, 3.
[141] Berendt and Huesmann define "fusion or jazz-rock: the combination of jazz improvisation with rock rhythms and electronics." Berendt and Huesmann, *The Jazz Book*, 32.
[142] Weinstein, *Heavy Metal,* 16-18.
[143] Straw, "Characterizing Rock Music Cultures," 106.
[144] Matthew P. Unger, *Sound, Symbol, Sociality: The Aesthetic Experience of Extreme Metal Music* (London: Palgrave Macmillan, 2016), 21.
[145] Berendt and Huesmann, *The Jazz Book*, 82.
[146] Nicholson, *Jazz Rock*, 253.

Arcana, and Niacin.[147] Jazz composers continue to look to rock for inspiration in their works for large ensemble.[148] The pioneers of jazz-rock were influenced by Hendrix, similar to Rogers, and combined elements to their compositions gleaned from the innovative guitarist.[149] It is also interesting to note that Hendrix is connected with both heavy metal and jazz-rock, being a primary source of inspiration and influence on both.[150] Rogers's work with Lost Tribe and solo work is noted as displaying rock tendencies with jazz as a foundation.[151] Similar to heavy metal and jazz-rock, rock is heard in "FLAVA" by way of electric instruments, high volume, and distortion.

Punk and hardcore punk have both inspired heavy metal and jazz to create distinct pieces of music.[152] Heavy metal and hardcore punk have continually been fused together

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[147] Milkowski, "The Genres."

[148] Charles Tyler Dennis, "Inside the score in the 21st Century: Techniques for Contemporary Large Jazz Ensemble Composition," Bachelor Thesis, Honors College, The University of Southern Mississippi, 2012, 89.

[149] Stuart Nicholas explains that Lifetime on their album *Emergency* (1969) "inhabited the same terrifying electronic spaces Hendrix had opened up," with Williams stating that he was "heavily influenced by Jimi Hendrix." *Jazz Rock A History*, 140. John Covach in his study of American progressive rock and jazz-rock describes John McLaughlin's work on "Dance of the Maya" as having more in common with Jimi Hendrix and Eric Clapton due to the use of distortion and wah-wah pedal. John Covach, "Jazz-Rock? Rock-Jazz? Stylistic Crossover in Late-1970's American Progressive Rock," in *Rock Music: Critical Essays on Composition, Performance, Analysis, and Reception*, ed. W. Everett, (New York: Garland Publishing, 1999), 98. Milkowski observes that Hendrix's "Machine Gun" and "Power To Love" was just as important to Rogers's musical background as Charlie Parker's "Dexterity" or Thelonious Monk's "Epistrophy." Milkowski, "Adam Rogers: For the Love."

[150] Lilja describes Hendrix as pre-heavy metal. Lilja, *Theory and Analysis*, 25. Nicholas includes Hendrix in "the first wave of jazz-rock innovators" alongside Willaims, Davis, and McLaughlin. Nicholson, *Jazz Rock*, 253.

[151] Josef Woodard for the *Los Angeles Times* recognizes that Lost Tribe uses "jazz is the base" in their music but that they were "not afraid to dig into rock 'n' roll flavored riffs amid the jazz-derived, ethereal chord patterns." Josef Woodard, "Tribal Funk: Ventura's own David Binney and his New York-based jazz band Lost Tribe stopped at Joseppi's to make the brick walls sweat," last modified November 5, 1992, https://www.latimes.com/archives/la-xpm-1992-11-05-vl-1259-story.html. Lane Halley attests to Rogers's reference to "the rock idiom" on the piece "Tyranny of Fixed Numbers, from *Apparitions* (2005), where effects are used to achieve "rock-like intensity," but notes that although the piece has jazz-rock tendencies, it would not necessarily be considered jazz-rock itself. Lane Halley, *Early 21st Century Jazz Composition*, Master's thesis, York University, 2013, 3-4.

[152] Lewis Kennedy describes hardcore as a more aggressive, faster version of punk, and similar to heavy metal, began as a sub-style before evolving into its own style with it's own stub-styles. Lewis Kennedy, "The Symbiotic Relationship Between Metal and Hardcore in the 21st Century," in *Modern Heavy Metal: Markets, Practices and Cultures International Academic Conference*, 2015, 426, https://www.academia.edu/13169229/The_Symbiotic_Relationship_Between_Metal_and_Hardcore_in_the

throughout their histories to create different sub-styles of each, with prominent sub-styles being thrash, crossover, and metalcore.[153] Described as hardcore bands "playing more intense hardcore that sounded like a stripped-down amateur take on speed metal," crossover fuses heavy metal and hardcore punk.[154] Directly influenced by crossover, metalcore fuses the two styles along with other sub-styles without favoring either.[155] This continual relationship between heavy metal and hardcore punk is observable by the creation of sub-styles in the "core" tradition such as deathcore and mathcore.[156] Hardcore punk has also been pivotal in the development of extreme metal.[157]

Jazz has not witnessed the same types of interactions with punk that heavy metal has, but fusions are very evident in some of the works of John Zorn, specifically on *Spy vs Spy: The Music of Ornette Coleman* (1989) and *Naked City* (1990).[158] Much of what the harder-edge jazz-rock groups of the 1970s performed has been compared to punk music.[159] Last Exit, a jazz supergroup of sorts featuring Sonny Sharrock, Don Cherry,

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_21st_Century. David B. Easley says "bands like Bad Brains, Black Flag, Dead Kennedys, and Minor Threat drew upon the fast tempos and concise song forms of the Ramones and Wire and the dense textures and riff-driven songs of Black Sabbath and Deep Purple," creating a music that contains "intensity, energy, and aggression." David B. Easley, "Riff Schemes, Form, and the Genre of Early American Hardcore Punk (1978-83)," *Music Theory Online* 21, no. 1, 2015, https://mtosmt.org/issues/mto.15.21.1/mto.15.21.1.easley.html. Kennedy claims that heavy metal and hardcore punk "have found sustenance, support, and inspiration in one another," asserting that they have "crossed into one another as often as they have been starkly differentiated." Kennedy, "The Symbiotic Relationship," 424, 426.

[153] Weinstein says that thrash is a combination of heavy metal and punk/hardcore." Weinstein, *Heavy Metal,* 52. Kennedy explains that "the term 'crossover' was coined to describe the multifaceted mixing of hardcore and metal, though the term later became synonymous with hardcore and, perhaps to a lesser extent, thrash metal," presenting its punk influence more openly. – Kennedy, "The Symbiotic Relationship," 427.

[154] Kennedy, "The Symbiotic Relationship," 427.

[155] Kennedy, "The Symbiotic Relationship," 428.

[156] Kennedy, "The Symbiotic Relationship," 428.

[157] Harris, *Extreme Metal,* 23.

[158] John Zorn, *Spy vs Spy: The Music of Ornette Coleman*, Elektra Musician 9 60844-1, 1989, streaming. John Zorn, *Naked City*, Elektra Nonesuch 9 79238-1, 1990.

[159] Milkowski says compares John McLaughlin's playing with Miles Davis as "sledgehammer, proto-punk guitar work." Milkowski, "The Genres." Vernon Reid, guitarist for funk-metal band Living Colour, describes "the sound of *The Inner Mounting Flame* was just incredibly edgy and raw…and if anything I've always referred to that album as a kind of punk-jazz. … The attitude of it, the intensity of it, was really

and Pharoah Sanders was described as "punk jazz."[160] Free jazz pioneer Ornette Coleman's work has even been equated with punk rock due to its intensity and discord.[161] While not equal, both heavy metal and jazz have interacted with punk. Rogers claims to admire punk from the 1970s and 1980s,[162] and with his receptiveness to a different variety of music it would not be unreasonable to assume that just like heavy metal and jazz, that he too might have taken inspiration from punk. Similarities to hardcore punk in "FLAVA" will be seen in the structures of the riff.

Both heavy metal and jazz musicians are able to successfully combine new styles with their primary style due to their understanding of their respective musical traditions, a common practice that is only understood by the aural submersion into that world.[163] Weinstein points to Black Sabbath and Led Zeppelin as the foundation of the heavy metal tradition, the bases on which "the sonic, visual, and verbal code," would be built upon.[164] Weinstein dates the heavy metal tradition as taking shape in the mid-to-late 70s, seeing this period as being a point between the formation of the "code," where clear "precursors and initiators" can be identified, and the beginning of fragmentation, the creation of new substyles.[165] Weinstein explains that the "code…is not systematic but coherent to

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redolent of punk." Haga, "Night and Day." Kevin Fellezs described Tony Williams drumming Right On as "protopunk" – Kevin Fellezs, *Birds of Fire: Jazz, Rock, Funk, and the Creation of Fusion* (Durham: Duke University Press, 2011).

[160] Berendt and Huesmann, *The Jazz Book*, 433.

[161] Nicholson, *Jazz Rock*, 307.

[162] *On the roof w/Scott*, "ON THE ROOF w/Adam Rogers.

[163] Weinstein claims that "understanding the heavy metal genre requires comprehending its sound." Weinstein, *Heavy Metal*, 23. Jazz guitarist John Mclaughlin claims that "nothing is contemporary unless you feel the tradition behind it." Berendt and Huesmann, *The Jazz Book*, 47. Eddie Henderson says, "You can't be in the present if you haven't been in the past." Berendt and Huesmann, *The Jazz Book*, xii. Alex Skolnick when discussing similarities in jazz and metal claims "it requires a certain understanding of history. In metal you have to understand Black Sabbath; in jazz you have to understand Miles." Haga, "Night and Day."

[164] Weinstein, *Heavy Metal*, 15.

[165] Weinstein, *Heavy Metal*, 8.

demarcate a core of music that is undeniably heavy metal," with substyles "that [violate] parts of the code or develops new codes."[166] Weinstein also asserts that new heavy metal substyles have come into being through "intensification and hybridization."[167] Lewis Kennedy says heavy metal musicians have "a propensity for continuously referencing and reiterating the influences of the past on the present…to be simultaneously innovative and reverent to previous innovations."[168]

Berendt and Huesmann describe the jazz tradition as a "mighty stream" that is heard in all iterations of jazz, with no substyle taking precedence over the other and each new substyle incorporating "what went before it"[169] and with jazz musicians "building on the innovations" of the initiators. They go on to claim that jazz innovation, an essential component of the jazz tradition, cannot exist if it lacks a connection to the jazz tradition.[170] Although it is important to hold the jazz tradition in high esteem, an unreasonable admiration can be inhibiting in the development of personal musical identity.[171] Berendt and Huesmann go on to say "jazz is the sound of change, of transformation, expansion, and development. In this music, nothing stays the same."[172] Pianist Uri Caine states that "the real tradition of jazz is permanent innovation."[173] David Ake describes the jazz tradition with his own term "traditioning": the idea that jazz musicians "continually appropriate, modify, or reject aspects of previous styles" in different ways and from different sources, resulting in multiple jazz traditions with no

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[166] Weinstein, *Heavy Metal*, 6.
[167] Weinstein, *Heavy Metal*, 287.
[168] Lewis F. Kennedy, "Functions of Genre in Metal and Hardcore Music," PhD thesis, The University of Hull, 2018, 40.
[169] Berendt and Huesmann, *The Jazz Book*, xii/2.
[170] Berendt and Huesmann, *The Jazz Book*, xii.
[171] Berendt and Huesmann, *The Jazz Book*, xii.
[172] Berendt and Huesmann, *The Jazz Book*, xii.
[173] Berendt and Huesmann, *The Jazz Book*, 14.

one being the correct and only way.[174] Ake also adds that "traditioning begins anew every time someone picks up an instrument."[175]

Rogers is more tied to jazz with his own catalog and history as a sideman, and it is expected that he has a deeper understanding of the jazz tradition than the heavy metal "code." With the exception of Led Zeppelin, who are debatably not heavy metal,[176] Rogers does not name a heavy metal artist that he is a listener of the same way with classical music, blues, or jazz. But with Rogers's receptiveness to new music, his desire to play different styles of music authentically as well as his history in performing them convincingly, it is not unreasonable to assume that Rogers found heavy metal that interested him and just as Ake suggests, appropriated, modified, and rejected different aspects to combine with jazz to create "FLAVA." This innovative piece helps continue the jazz tradition, and arguably heavy metal's as well, with Rogers not favoring either style over the other.

[174] Ake, *Jazz Cultures*, 175.
[175] Ake, *Jazz Cultures*, 175.
[176] Lilja says that when considered to be heavy metal, opinions on Led Zeppelin "vary much." Lilja, Theory and Analysis, 22.

CHAPTER 5: INSTRUMENTATION

DICE is written for a power trio: electric guitar, electric bass, and drums. The power trio, along with emphasis on lead guitar virtuosity and extended solo playing, was adopted from rock groups in the late 1960s such as The Jimi Hendrix Experience and Cream.[177] Power trios have spanned the entire history of metal, heard in groups such as Motörhead, Venom, Primus, Sleep, and Russian Circles.[178] For the sake of argument, if one were to ignore the singer and focus only on instrumentalists, one could include significant groups such as Black Sabbath, Pantera, Tool, and Converge.[179] Regardless, the instrumentation of the power trio is a staple to the heavy metal sound.[180]

Weinstein claims that the guitar is a lead instrument in the heavy metal band, requiring musicians to possess a technique with "great manual dexterity" along with knowledge of about gear such as pedals, and "the ability to treat sounds not merely as notes of discrete duration and pitch, but as tones that can be bent into each other."[181] Weinstein continues by stating that that the "heavy" in heavy metal is provided by the electric bass guitar, which she claims "performs a more important role in heavy metal than in any other genre of rock music."[182] The drums in heavy metal have particularly helped sub-styles develop by way of different tempos and grooves incorporated, with

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[177] Straw, "Characterizing Rock Music Cultures," 107.
[178] Motörhead, *Motörhead*, Chiswick Records WIK 2 1977. Venom, *Welcome to Hell*, Neat Records NEAT 1002 1981. Primus, *Frizzle Fry*, Caroline Records CAROL CD 1619 1990. Sleep, *Volume One*, Very Small Records Number 34 1991. Russian Circles, *Enter*, Flameshovel DIG035 2006.
[179] Black Sabbath, *Black Sabbath*, Vertigo VO 6 1970. Pantera, *Cowboys From Hell*, ATCO Records 91372-2 1990. Tool, *Ænima*, Zoo Entertainment 61422-31087-2 1996. Converge, *Jane Doe*, Equal Vision Records EVR61 2001.
[180] Walser says heavy metal is "heavy drums and bass," and "virtuosic distorted guitars." Weinstein similarly says heavy metal is "a wailing guitar, a booming bass drum," and "a heavy bass guitar line."
[181] Weinstein, *Heavy Metal*, 23.
[182] Weinstein, *Heavy Metal*, 24.

drummers' abilities developing technically demonstrated in double kick drum playing.[183] The instrumentation on "FLAVA" shares similarities with heavy metal power trios: Rogers providing the only lead melodic lines in the improvisation; Ephron's performance in the lower range of the bass causing the music to be heavier; and while not performed with a double bass pedal, Smith's technical abilities demonstrated in the kick drum are impressive, especially with the groove simultaneously being held throughout the piece.

Similarly, guitar trios, the ensemble of guitar (electric or acoustic), bass (upright or electric), and drums have been part of jazz, heard in groups led by Joe Pass, Jim Hall, Pat Metheny, John Scofield, and Rogers himself.[184] Berendt and Huesmann say that the guitar in jazz before Charlie Christian was "essentially an instrument of rhythm and harmonic accompaniment" and then was drastically altered due to Christian's innovative ability to play more horn like with single-note lines.[185] The bass in jazz traditionally is the glue of the rhythm section, helping to establish tempo while providing harmonic foundation.[186] Berendt and Huesmann claim that the drummer is "the navigators of jazz" with the responsibility of holding the tempo and helping to "create and to define the quality of the improvising."[187] Just as with power trios, the instrumentation of "FLAVA" shares similarities with guitar trios: Rogers's use of single-note lines incorporating jazz improvisational techniques; Ephron providing harmonic foundation during the solo section; and Smith's interplay with Rogers to improve the quality of the solo. While the

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[183] Jan-Peter Herbst, '"My setup is pushing about 500 watts – it's all distortion": Emergence, development, aesthetics and intentions of the rock guitar sound," *Vox Popular* 2018, 7.
[184] The Joe Pass Trio, *Live at Donte's*, Pablo Live 2620-114 1981. Jim Hall, Jim Hall Live!, A&M Records SP-705 1975. Pat Metheny, *Bright Size Life*, ECM Records ECM 1073 1976. John Scofield Trio, *Out Like A Light*, Enja Records ENJA 4038 1983. Adam Rogers, *Sight*, Criss Cross Jazz Criss 1313 2009.
[185] Berendt and Huesmann, *The Jazz Book*, 416/420.
[186] DeVeaux and Giddins, *Jazz*, 266.
[187] Berendt and Huesmann, *The Jazz Book*, 468.

styles of music performed on the instruments are different, the ensemble of guitar, bass, and drums has history in and connection to both jazz and heavy metal.

There has been no mention of Ephron or Smith changing their usual jazz instrumental setup for the recording or performance of the music of *DICE*, whereas Rogers's has the most drastic change compared to his traditional jazz setup. As previously mentioned, Rogers is particular about his guitar tone and used three guitars to attain the various tones on *DICE*: a Fender Stratocaster, a Fender Telecaster, and a Gibson Les Paul (see Figure 5.1).[188] Both Fender guitars have single coil pick-ups, causing the tone to be brighter and crisper.[189] The Gibson has humbucker pickups, producing a thicker, warmer sound that is preferred by jazz and heavy metal guitarists.[190] Rogers's main jazz guitar, a Gibson ES-335 semi-hollow body has humbucker pickups, helping to produce his signature jazz tone for which he is known.[191] The difference between the two Gibson guitars would be the bodies, with the ES-335 being a semi-hollow and the Les Paul being a solid body. When compared to semi-hollows, solid bodies have more sustain, are less prone to feedback from the amp, and have tight low end making it ideal for heavy styles of music.[192] Rogers used the Gibson on two tracks on *DICE*: "FLAVA" and "Seven," the two metal sounding pieces on the record, as described

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[188] Aidan Levy, "Adam Rogers: Rhythm, Guitar," last modified April 25, 2019, https://jazztimes.com/features/profiles/adam-rogers-rhythm-guitar/https://jazztimes.com/features/profiles/adam-rogers-rhythm-guitar/.

[189] "Humbucker Pickups vs. Single-Coil Pickups: Key Differences Explained," *Musician's Friend*, last modified April 9, 2019, https://www.musiciansfriend.com/thehub/humbucker-pickups-vs-single-coil-pickups-key-differences-explained.

[190] "Humbucker Pickups vs. Single-Coil Pickups: Key Differences Explained."

[191] Milkwoski states that Rogers has "crafted a clean, warm-toned, straight-ahead sound on his trusty Gibson ES-335." Milkowski, "Adam Rogers: For the Love." Dipietro says Rogers has "a tone from a Gibson ES-335 so phat and warm it could be coming from a jazz box three times the width." Dipietro, "Adam Rogers: Art of the Invisible."

[192] "Electric Guitar Bodies: The Sonic Differences Between Solid, Semi-hollow, and Hollow Bodies," *Sweetwater*, last modified August 29, 2018, https://www.sweetwater.com/insync/electric-guitar-bodies-sonic-differences-solid-semi-hollow-hollow-bodies/.

by Rogers himself.[193] It seems clear that the use of a solid-body electric guitar with humbucker pickups helped to create a sound more akin to heavy metal on "FLAVA."

Figure 5.1. Guitars used by Rogers. From left to right: Gibson ES-335, Fender Stratocaster, Fender Telecaster, Gibson Les Paul.

This guitar was paired with a very specific amp setup that is unique to the two metal sounding pieces on *DICE*: a 50-watt Marshall bass head with a Divided by 13 FTR 37 cabinet (see Figure 5.2).[194] To achieve distortion without the use of effects pedal, Rogers turns the amp volume very high to cause the power tubes and circuitry in the amp head to overdrive, creating what he describes as a "very natural sound."[195] When recording the metal sounding tracks, Rogers states that the amp was "cranked to 10"

[193] Ross, "Adam Rogers Explores Hendrix."
[194] Levy, "Adam Rogers: Rhythm."
[195] Levy, "Adam Rogers: Rhythm."

resulting in feedback that the guitarist incorporated into the music."[196] This setup, the Les Paul and the Marshall amp, was essential in creating "FLAVA," as Rogers claims that "volume and amps" are "important to the sound."[197]

Figure 5.2. 50-watt Marshall bass head and Divided by 13 FTR 37 cabinet used by Rogers for "FLAVA" recording.

The guitar and amp used on "FLAVA" share similarities with other heavy metal musicians. Prominent heavy metal guitarists that have used similar Les Paul guitars

[196] Ross, "Adam Rogers Explores Hendrix."
[197] *Live From Our Living Rooms*, "Adam Rogers Masterclass: Guitar," April 4, 2020, video, 2:39:48, https://www.crowdcast.io/e/adam_rogers?utm_campaign=profile&utm_medium=profile_web&utm_source=profile.

include Randy Rhoads, Zakk Wylde, Matt Heafy, Bill Kelliher, and Adam Jones.[198] Marshall amps have been a part of heavy metal since the beginning, used by heavy metal groups such as Judas Priest, Iron Maiden, Slayer, Mötley Crüe, and Death.[199] This is not to say that either piece of musical equipment has never been used in jazz settings. While Marshall amps have typically not been used by traditional jazz guitarists, they have been utilized by jazz-rock guitarists such as John McLaughlin.[200] The Les Paul has become synonymous with more rock-oriented styles of music but jazz guitarists such as Jim Hall have used them for more traditional jazz.[201]

DICE is not the only instance of Rogers using distortion either as a leader or a sideman in jazz or jazz-rock. For more jazz-rock oriented music, Rogers has used distortion extensively with Lost Tribe, especially on the group's first two albums, and can also be heard using it as a sideman with saxophonist Bill Evans's group Push on the tune "Push" from the album *Live in Europe* (1994).[202] For jazz in the post-bop strain, Rogers has used it on his tune "Tyranny of Fixed Numbers" from his album *Apparitions* (2005) as well as on "Trip" from bassist Scott Colley's album *Initial Wisdom* (2002).[203] Rogers's distortion and the darker tone of "FLAVA" have more similarities to that used on Lost

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[198] Richard Blenkinsop, "5 of the Best Guitars For Metal," last modified February 16th, 2020, https://www.reidys.com/blog/5-of-the-best-guitars-for-metal/.
[199] Paul Kobylensky, "7 Essential Metal Amps and the Subgenres They Define," last modified July 10, 2019, https://reverb.com/news/metal-subgenres-and-the-7-amps-that-rule-them-all.
[200] Shawn Persinger, "Electric Etudes: John McLaughlin," last modified December 5, 2015, https://www.premierguitar.com/lessons/electric-etudes-john-mclaughlin.
[201] Jason Shadrick, "Remembering Jim Hall (1930-2013)," last modified December 12, 2013, https://www.premierguitar.com/artists/remembering-jim-hall-1930-2013.
[202] Lost Tribe, *Soulfish*, High Street Records 1994. Lost Tribe, *Lost Tribe*, High Street Records 1992. Bill Evans & Push, "Push," from *Live in Europe*, Lipstick Records LIP 8929-2 1995.
[203] Adam Rogers, "Tyranny of Fixed Numbers," from *Apparitions*, Criss Cross Jazz CRISS 1263 2005. Scott Colley, "Trip," from *Initial Wisdom*, Palmetto Records PM-2080 2002.

Tribe than the other previously mentioned tracks, aligning with his statement to make a record that would have similarities to his old group.[204]

Rogers's use of specific musical equipment is not only for desired tone but also selected to help inspire him in the performance of the style. Rogers claims that when performing with his Stratocaster he is inspired to play different ideas than those typically played on his ES-335.[205] Rogers explains that "each instrument elicits a different kind of musical inspiration," saying: "when I plug a Strat into a Marshall that's cranked, it's…such a rewarding and inspiring sound…that I feel like I have to respond to that sound."[206] Not only are Rogers's melodic ideas affected but his articulation changes as well as when performing on a distorted guitar, claiming that he does not "play with the same kind of attack" on his ES-335 that he does on other electric guitars.[207] Rogers views the distortion almost as a different instrument, claiming that he works with the sound as "an improvisational tool…almost working with the sound instead of the guitar."[208]

Rogers has a large collection of guitars and amplifiers that he has used on different recordings as a sideman, to elicit different sounds from his playing.[209] Rogers explains that using different equipment challenges him musically and prevents him from reverting to ideas that he is more "comfortable" performing.[210] Rogers attributes his approach to playing differently on different guitars along with his attempt to always have his voice come out in the music to his study of classical music.[211] Especially when

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[204] Mora, "Adam Rogers: Guitars and the Infinite."
[205] Milkowski, "Adam Rogers: For the Love."
[206] Milkowski, "Adam Rogers: For the Love."
[207] *JazzTimesVideos*, "Speakin' My Piece."
[208] *JazzTimesVideos*, "Speakin' My Piece."
[209] Mora, "Adam Rogers: Guitars."
[210] Mora, "Adam Rogers: Guitars."
[211] Rogers says "I think maybe partially from studying classical music, when you play baroque music you play very differently than when you play romantic music, or 20th Century music, so I think maybe the

concerning improvisation Rogers claims that he is "always looking for something that sort of shocks me…into maybe being able to come up with something I didn't know I could do," and that hearing different sounds from various instrumentation helps in this endeavor.[212] Ross notes hearing this attempt to perform something new as he claims Rogers explores "the edgier possibilities" on the Fender Stratocaster.[213] I argue that Rogers used the specific equipment on "FLAVA" to achieve a more heavy metal sound and to elicit a different style of playing than the other tracks on *DICE*.

Although Rogers does not play the same guitar that he typically does in a traditional jazz setting or executes the performances the same, his approach to improvisation is informed by and similar to that of jazz and vice versa. Rogers explains that regardless of the ensemble or style setting, both his approach to jazz and his approach to playing more blues/rock styles influence one another, stating that even if he is not playing rock on his Stratocaster "that sound and approach informs" his jazz performance on his ES-335.[214] When specifically asked about his approach to improvising over the one chord vamps heard on *DICE*, Rogers states: "the techniques I use to play over one chord are [the] same techniques I would use playing straight-ahead jazz," and that "those techniques are many different things."[215] Analysis of the solo later in this study will show the jazz influence in the improvisation on "FLAVA." It is clear from Rogers's statement that while he changes guitars and amps to elicit different sounds

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study of classical guitar taught me to really listen to the music around you when you're playing, and on guitar that frequently involves using different guitars, and different sounds, and to me that's really interesting, I love that challenge to bring my personality out in a context that's ever shifting, because I think if you have a strong identity that will come through no matter what you're doing." Mora, "Adam Rogers: Guitars."

[212] *The Guitar Channel*, "Adam Rogers Interview."

[213] Ross, "Adam Rogers Explores Hendrix."

[214] *The Guitar Channel*, "Adam Rogers Interview."

[215] *GuitarThaiOnline*, "Adam Rogers."

from his performance, and that his articulation may change when performing with distortion, jazz is still present in his playing.

CHAPTER 6: FORM

The recorded version of "FLAVA" is arranged in four sections: The main themes (which will be referred to as riffs); an electronic interlude; the solo section; and a return to the main riffs, resulting in a large ABCA form (see Table 6.1 and Figure A.2 in Appendix - A for a full transcription of "FLAVA"). The main riffs of the large form "A" are separated into a binary, thirty-three-measure aabb form. Riff "a" is nine measures long repeated with first and second endings. The first ending of riff "a" is a measure of 3/4 followed by a measure of 7/16, essentially a sixteenth note difference from one measure of 5/4. Riff "b" is eight measures repeated but with different beginning chords between repeats. The electronic interlude in "FLAVA," occurring from 1:40-2:05,[216] is a soundscape comprised of samples from a theater piece by Rogers and various guitar lines played in reverse.[217] The solo section is a four-measure ostinato that is vamped eight times before Rogers's improvisation. The clarification of "recorded version" is made because the group does not perform this piece entirely the same as what is heard on *DICE*, one of the differences being the omission of the electronic interlude.[218] Likewise on the same performances, the solo section was in an entirely key and/or groove, more akin to the rock or funk tracks from the album.[219]

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[216] Adam Rogers, "FLAVA," recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.
[217] *Republic of Jazz*, "Adam Rogers – Dice (2017)."
[218] In 2012, the group performed "FLAVA" at 92Y Tribeca that was broadcast on NPR, where they did not have the same electronic interlude from the recording but used a recording of a groove Rogers played from his phone, through the pickups of his guitar. Patrick Jarenwattananon, "Adam Rogers' DICE: Live at 92Y Tribeca," last modified March 1, 2012, https://www.npr.org/2012/03/01/147691212/adam-rogers-dice-live-at-92y-tribeca. On the record release show for *DICE*, the group moves from the repeat of the main riff directly into the solo section groove. Adam Rogers, "Some more footage from the DICE release show. The tune FLAVA from the new record. w/ Nate Smith & Fima Ephron DICE on adraj records," Facebook video, 6:43, https://www.facebook.com/adam.rogers.9634/videos/1546313755443367.
[219] On the NPR broadcast, the groove that the ensemble vamps is more funk in style, in an entirely different key, and does not feature an individual but rather is a moment of group vamping. [219] Jarenwattananon, "Adam Rogers' DICE: Live at 92Y Tribeca." On the record release performance, the groove for the solo section is in a different time, and a rock groove similar to Hendrix. Rogers, "Some more footage."

Section	Sub-section	Measure	Description
A Section is repeated 2x	a	mm 1-9	Riff a with first ending
	a	mm 1-7, 10	Riff a with second ending
	b	mm 11-18	Riff b with begining C#5 chord
	b	mm 19-26	Riff b with beginning D5 power
B	a	n/a	unmetered electronic soundscapes
C	c	mm 26-33	Ostinato vamp
	c	mm 34-97	Rogers's Solo
A	a	mm 1-9	Riff a with first ending
	a	mm 1-7, 10	Riff a with second ending
	b	mm 11-18	Riff b with begining C#5 chord
	b	mm 19-26	Riff b with beginning D5 power

Table 6.1. Song form outline for "FLAVA." Adam Rogers, “FLAVA,” recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

The form of “FLAVA” compares favorably with two of Rogers’s post-bop jazz tunes. “Confluence” from his album *Allegory* (2003) is in a large ABA form: A being the main theme; B the solo section; and then a return to the main theme (see Table 6.2 and see Figure A.2 in Appendix - A for full score). The first A section is divided into a smaller form of aaba’: the “a” sections are twenty-nine measures, the “b” section is fourteen measures, and “a’” is thirty-one measures. The solo section is a sixty-four-measure form divided into two, thirty-two-measure modal progressions that are each repeated for the three soloists. The return to “A” at the end is “ab’,” with “b’” adding a coda ending. The tune contains two separate codas, and a solo lead-in and tag that proceeds a return to the introduction vamp.

Section	Sub-section	Measure	Description
A	Introduction (repeated 4x)	mm. 1-3	Ostinato
	a (repeated 2x)	mm. 4-29	Main theme
	b	mm. 30-46	Secondary theme
	Introduction (repeated 2x)	mm. 1-3	Ostinato
	a'	mm. 4-29, (47-48)	Main theme with added coda
B (section is repeated 3x)	c (repeated 2x)	mm. 49-80	32 measures
	d (repeated 2x)	mm. 81-112, (113-114)	32 measures (additonal 2 measures last time only)
A	Introduction (repeated 2x)	mm. 1-3	Ostinato
	a	mm. 4-29	Main theme
	b'	mm. 30-46, (115-119)	Secondary theme with coda ending

Table 6.2. Song form outline for "Confluence." Adam Rogers, "Confluence," track 1 from *Allegory*, Criss Cross Jazz (Criss 1242), 2003.

"The Maya" from Rogers's album *Apparitions* (2005) exhibits a similar structure to "Confluence," with a large ABA form: A being the melody; B the solo section; and a return to A to end with the melody (see Table 6.3 and Figure A.2 in Appendix - A for full score). The "A" sections similarly are divided into aaba' with a four-measure ostinato vamp played twice before the "a" section (comprising twenty-three measures the first playthrough and nineteen on the repeat), with the second ending being elided with "b," which is thirty-six measures, and a return to the ostinato vamp before the twenty-two-measure "a'," section. The "B" section is a thirty-two-measure modal progression repeated twice for each of the three soloists. The return of "A" is "aba'." Just like "Confluence," "The Maya" opens with an introduction that features an ostinato that returns throughout.

Section	Sub-section	Measure	Description
A	Introduction	mm. 1-4	Ostinato repeated 2x
	a (repeated 2x)	mm. 5-27, (28)	main theme (harmony 2x)
	b	mm. 29-64	secondary theme
	Introduction	mm. 65-68	Ostinato
	a'	mm. 69-90	main theme (harmony 2x)
B	c (repeated 6x)	mm. 91-122	32 measures modal progression
A	a	mm. 5-28	main theme
	b	mm. 30-46	secondary theme
	Introduction	mm. 65-68	Ostinato
	a'	mm. 69-90	main theme (harmony 2x)

Table 6.3. Song form outline for "The Maya." Adam Rogers, "The Maya" track 5 from *Apparitions*, Criss Cross Jazz (Criss 1263), 2005.

Compared to "Confluence" and "The Maya," "FLAVA" has a similar large form but simpler smaller forms. Both jazz tunes stick with the traditional ABA, "head-solo-head," larger form that is prevalent in many jazz tunes. Without the electronic interlude in "FLAVA," the large form would be the same and is comparable to a "macro" outline of sonata form, with "A" being the exposition, "B" the development, and "A" the recapitulation.[220] The themes of the two jazz tunes are more complex, with long melodies and smaller melodic ideas used as transitional material encompassing uneven groupings of measures. Rogers's complex compositions are noted in reviews of his post-bop albums, described as "heady" and "knotty."[221] "FLAVA" displays groupings of eight and

[220] Ted Pease, *Jazz Composition: Theory and Practice*, (Boston: Berklee Press, 2003), 111.
[221] Sean Fitzell describes *Allegory* has displaying Rogers's "quirky, syncopated melodies and clean, fluid guitar style over driving (often odd-time) rhythms." Sean Fitzell, "Allegory Adam Rogers (Criss Cross)," last modified December 19, 2003, https://www.allaboutjazz.com/allegory-adam-rogers-criss-cross-review-by-sean-patrick-fitzell. John Kelman describes Rogers's *Sight* as "decidedly cerebral, with knotty and unpredictable compositions and arrangements." John Kelman, "Adam Rogers: Sight," last modified

sixteen measures, with direct transitions into sections and no extra material between sections. All three pieces abbreviate the final "A" section, whether taking second endings or skipping repeats. While the riffs in "FLAVA" occupy a shorter, simpler form compared to the melodies of "Confluence" and "The Maya," all three arguably have the same large form as well as incorporate abbreviated themes to end.

The large and small form of the main riffs from "FLAVA" shares similarities with most jazz standards, most notably that the large form is ABA and the smaller form of a sections essentially encompass thirty-two measures. The typical form for a non-blues jazz tune before the 1960s was thirty-two measures in length, with the melody being separated into ab, aaba, abac, abca, or abcd sections.[222] In the common thirty-two-measure AABA form, the a section is represented by an eight-measure main theme that is repeated, followed by the "b" section with a differing eight measure melodic idea, typically referred to as the bridge, and concluded with a final statement of the a theme.[223] The a riff of "FLAVA" is extremely similar in form to the traditional a section of a jazz tune. Jazz tunes with forms that similarly do not return to the opening theme can be heard Horace Silver's "Song For My Father" (see Table 6.4) which has a twenty-four measure aab form, and "JC on the Land" by Ron Miller, a fifty-six-measure aab form (see Table 6.5).

December 17, 2009, https://www.allaboutjazz.com/sight-adam-rogers-criss-cross-review-by-john-kelman. Jim Ferguson describes *Art of the Invisible* as on the "heady side of the spectrum in that they sometimes employ mixed meter and/or odd time signatures." Jim Ferguson, "Adam Rogers Quartet: Art of the Invisible," last modified April 25, 2019, https://jazztimes.com/archives/adam-rogers-quartet-art-of-the-invisible/. David Miller explains that Rogers's "compositions are oftentimes complex." David Miller, "Adam Rogers: Tonal Beauty," last modified September 12, 2005, https://www.allaboutjazz.com/adam-rogers-tonal-beauty-adam-rogers-by-david-miller. Mark Turner believes Rogers "stands out the most compositionally with detailed, complex, and interesting ideas." Turner, "Adam Rogers: Apparitions."

[222] Pease, *Jazz Composition,* 111-112.

[223] Berendt and Huesmann, *The Jazz Book*, 198.

Section	Sub-section	Measure	Description
A section is repeated	Introduction	mm 1-4	onstinato repeated under melody
	a	mm 5-12	a section melody with first ending
	a	mm 5-11, 13	a section melody with second ending
	b	mm 14-21	b section melody
B	Solos	Solos over aab	2 soloists
A	Intro	mm 1-4	a with first ending
	a	mm 5-12	a section melody with first ending
	a	mm 5-11, 13	a section melody with second ending
	b	mm 14-19	b section melody, ending elided with outro
	Ending	mm 22-25	Introduction ostinato used for ending. Repeated 6x

Table 3.4. Song form outline for “Song For My Father.” Horace Silver, “Song For My Father,” track 1 from *Song For My Father*, Blue Note BST 84185, 1965.

Section	Sub-section	Measure	Description
A	Intro (repeated 2x)	mm 1-4	vamp on Absus13 chord
	a (repeated 2x)	mm 5-24	a section melody
	b	mm 25-40	b section melody
B	Solos	Solos over aab	3 soloists
A	Intro	mm 1-4	vamp on Absus13 chord
	a (repeated 2x)	mm 5-24	a section melody
	b	mm 25-40	b section melody

Table 6.5. Song form outline for “JC On The Land” by Ron Miller. Based on recording from Gary Keller, “JC On The Land,” track 5 from *Blues For An Old New Age*, Double-Time Records DTRCD-147, 1999.

Song forms in heavy metal are typically divided into "complex" or "simple."[224] Concerning complex song forms, Lilja notes that early heavy metal bands such as Black Sabbath had complex forms that were composed of sections that used contrasting time or key signatures.[225] Lilja points out that this complexity in song form exhibited an influence from art music.[226] Walser describes music from bands like Iron Maiden as complex with forms that are "disjunct" and "bound together by regular phrases and precise execution."[227] Lilja explains that some bands in the 1970s limited improvisation, incorporated simpler, shorter song forms with catchier melodies but had more technically demanding music in an attempt to be more aesthetically pleasing to a general listening audience.[228] Lilja and Walser note Motörhead as a band that incorporated simpler song forms.[229]

"War Pigs" from Black Sabbath's *Paranoid* (1970) has an ABCA form, arguably built on just three riffs which are embellished and developed throughout (see Table 6.6). An introduction consists of a riff hat leads into the "A" sections. The "A" section contains one riff for the opening verse. The B section contains a complimentary riff, not acting as a chorus but comparable to a bridge. The C section is a guitar solo over a riff

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[224] Lilja explains that heavy metal bands such as Iron Maiden and Judas Priest used both complex and simple song forms. Lilja, *Theory and Analysis*, 41. He later that the simple formal structure of the music continued from the 1980s to the present. Lilja, *Theory and Analysis*, 213. Walser points out that thrash metal as complicated song forms. Walser, *Running*, 14. Brad Osborn in his study of post-millennial experimental rock genres, which includes Math-metal or mathcore from bands such like The Dillinger Escape Plan, states that they use unusual, thorough composed song forms that do not use formal song structures such as ABA or ABACA. Brad Osborn, "Understanding Through-Composition on Post-Rock, Math-Metal, and other Post-Millennial Rock Genres," *Music Theory Online* 17, 2011, https://www.mtosmt.org/issues/mto.11.17.3/mto.11.17.3.osborn.html.

[225] Lilja, *Theory and Analysis*, 38.

[226] Lilja, *Theory and Analysis*, 39.

[227] Walser, *Running*, 157.

[228] Walser, *Running*, 40.

[229] Lilja says "Motörhead…used rather simple verse/refrain song structures." Lilja, *Theory and Analysis*, 41. Walser claims that "Motorhead featured shorter, catchier songs." Walser, *Running*, 12.

developed from the B section and the introduction, used as a transition back into the final A. What seemingly causes this to be complex are the variations on riffs and transitional material consisting of smaller melodic ideas and riffs.

Section	Sub-section	Measure	Description
Introduction	riff a	mm. 1-6	Introductory vamp riff
	riff a'	mm. 7-8	Introductory vamp riff varied
A	riff b	mm. 9-28	Main riff and melodic theme
	riff b'	mm. 29-32 (33)	Main riff eleaborated
B	riff c	mm. 34-37	Secondary riff
	riff c'	mm. 38-45	Variation of secondary riff and secondary melodic theme
	riff b'	mm. 46-49 (50)	return of eleborated main riff
C	riff c''	mm. 51-68	Guitar solo over varied b riff
	riff a'	mm. 69-72	return of varied intro riff
A	riff b	mm. 9-28	Main riff and melodic theme
	riff b'	mm. 29-32 (33)	Main riff eleaborated

Table 6.6. Song form outline for “War Pigs.” Black Sabbath, “War Pigs,” track 1 from *Paranoid*, Vertigo 6360 011, 1970.

Lilja claims that substyles such as thrash metal, created by bands like Metallica, added to the heavy metal song form tradition of complexity with longer songs based on riffs.[230] Aaron VanValkenburg in his study of Metallica corroborates this formal expansion by stating the band’s song forms are entirely built on riffs and variations on those riffs.[231] VanValkenburg also observes that Metallica uses traditional song forms such as AABA’ and AAB’ elaborated with introductions, transitions, and lead breaks.[232]

[230] Lilja, *Theory and Analysis*, 44.
[231] Aaron VanValkenburg, “Musical Process and the Structuring of Riffs in Metallica,” Master’s Thesis, Baylor University, 2010, 36.
[232] VanValkenburg, “Musical Process,” 29-30.

Metallica's "Master of Puppets" from *Master of Puppets* (1986) demonstrates a very complicated song form due to the multitude and variation of riffs, but VanValkenburg groups larger sections together, such as verse with pre-chorus and chorus in to a larger A section, and then other riffs and progressions occurring outside of that as the B section (see Table 6.7).[233] The introduction contains two different riffs, with the second one reoccurring parodically throughout, used as transitional material. The A sections contain three different riffs, divided into verse, pre-chorus, and chorus. The B section contains a chord progression, reoccurring verse riffs for the guitar solo, and three additional riffs for development. The A section returns with the verse riff used as an ending.

[233] VanValkenburg, "Musical Process," 33.

Section	Sub-section	Measure	Description
Introduction	riff a	mm. 1-3	Opening riff
	riff a' (repeated 4x)	mm. 4-7	Variation on opening riff
	riff b (repeated 2x)	mm. 8-11	Second opening riff
	riff b' (repeated 2x)	mm. 12-19, (20-22)	Variation on 2nd opening riff. Additional measures on repeat
A	riff c (repeated 6x)	mm. 23-42	Riff accompanying verse
	riff c'	mm. 43-51	Traspotition of riff c with transitional material
	riff d (repeated 4x)	mm. 52-59, (60-62)	Prechorus with first and second endings
	riff e	mm. 63-85	Chorus riff
	riff b' (repeated 2x)	mm. 86-89, (90-91)	Variation on 2nd opening riff. Additional measures on repeat
A	riff c (repeated 6x)	mm. 23-42	Riff accompanying verse
	riff c'	mm. 43-51	Traspotition of riff c with transitional material
	riff d (repeated 4x)	mm. 52-59, (60-62)	Prechorus with first and second endings
	riff e	mm. 63-84, (92-93)	Chorus riff (additonal measures used as transitional material
B	progression a	mm. 94-130	Bridge riff various lead lines/solos occuring, various lines repeated
	riff f	mm. 131-146	2nd bridge riff
	riff c (repeated 4x)	mm. 147-163	Guitar solo over riff c from verse
	riff c' (repeated 2x)	mm. 164-172	Guitar solo continues over riff c' from verse
	riff g (repeated 2x)	mm. 173-176, (177)	Riff based on fragment of riff c
	riff h (repeated 4x)	mm. 178-190	Scalar riff
	riff b	mm. 191-194, (195-196)	Riff b used to transition back to verse, first and second endings
A	riff c (repeated 6x)	mm. 23-42	Riff accompanying verse
	riff c'	mm. 43-51	traspotition of riff c with transitional material
	riff d (repeated 4x)	mm. 52-59, (60-62)	Prechorus with first and second endings
	riff e	mm. 63-84, (92-93)	Chorus riff (additonal measures used as transitional material
	riff c (repeated 4x)	mm. 197-200, (201-203)	Riff accompanying verse used as outro, additonal measures at end

Table 6.7. Song form outline for "Master of Puppets." Metallica, "Master of Puppets," track 2 from *Master of Puppets*, Elektra 60439-1, 1986.

Similar to thrash, extreme metal subgenres such as death metal are based entirely on varying riffs that are separated by changing tempos and rhythms. Keith Kahn Harris in his study of extreme metal claims that "extreme metal music frequently teeters on the edge of formless noise," especially when compared to older styles of heavy metal.[234] Death metal separates itself from thrash and older styles of heavy metal by avoiding the use of verse-chorus structures and using contrasting riffs in sudden sequences, causing the music to sound jarring.

Mathcore, sometimes referred to as math metal, has complex forms akin to death metal with songs that have limited repeated material.[235] An example of this can be heard from The Dillinger Escape Plan's "Sugar Coated Sour" from their album *Calculating Infinity* (1999). The form is ABCDE, abandoning the traditional song forms heard in older heavy metal examples (see Table 6.8). Each large section has riffs that complement or are developed from each other but are limited in similarities when compared across larger sections. A two-measure legato, tapped introduction leads into the "A" section that contains two riffs that act as antecedent and consequent phrases and are slightly altered on each alternating repeat. The B section contains long chromatic, scale-type runs that act more like a larger transition between the A and C section. The C section contains a chord progression over which the lead guitar solos, with a variation of the consequent phrase from the "A" section used as transitional material. The D section contains a riff that is the most repeated in the entire piece, with layers added on each repeat. The E section

[234] Harris, *Extreme Metal,* 5.
[235] Osborn, "Understanding Through-Composition."

contains three riffs that are developed from the previous before reaching an ending with similarities to the legato, tapped introduction.

Section	Sub-section	Measure	Description
Introduction	Introduction	mm. 1-2	Leggato tapping riff
A	riff a	mm. 3-9	Opening riff
	riff b	mm. 10-14	Consequential riff to riff a
	riff a	mm. 15-16	Fragment of rif a
	riff b	mm. 17-19	Fragment of rif b
	riff a	mm. 20-27, (28-29)	Riff a, additonal measures used as transitional material
B	riff c	mm. 30-37	Chromatic scalular runs.
C	progression a	mm. 38-49, (50-51)	Guitar lead/solo, similar transitinal material from A section used
D	riff d	mm. 52-74	Riff based on similar chords from riff a
E	riff e	mm. 75-78	Riff shares rhytmic and harmonic similarities to riff b
	riff f	mm. 79-83	Tremelo riff developed from riff e
	riff f'	mm. 84-88	Riff f embellished
	riff g	mm. 89-117	Riff based on fragment of riff f
	Ending	mm. 118-122	Similar legato tapping from introduction with use of riff h chord

Table 6.8. Song form outline for "Sugar Coated Sour." The Dillinger Escape Plan, "Sugar Coated Sour," track 1 from *Calculating Infinity*, Relapse Records RR 6427-2, 1999.

One specific section from "FLAVA" that sounds especially related to heavy metal would be the C section, specifically measures 33-48. This ostinato vamp that occurs before the solo is highlighted the same as a "breakdown" is in heavy metal. In heavy metal, a breakdown is an ostinato comprised of a repeated rhythmic riff performed by the entire ensemble. Lewis F. Kennedy defines a breakdown as "a compositional device particular to metal/hardcore that connotes relatively specific combinations of guitar riffs

and drumbeats."[236] The breakdown has been found in heavy metal music since death metal in the 1990s, heard in bands such as Suffocation.[237] Breakdowns heard in substyles like metalcore and deathcore were influenced by hardcore punk of the 1990s.[238]

Eric T. Smialek in his study of extreme metal describes the breakdown as being a "sectional climax," functioning as a "bridge section" that presents contrasting material, typically heard only once in the middle of the song form. Smialek continues to explain that newer substyles such as deathcore employ breakdowns more frequently when compared to thrash or death metal, and utilize them in a similar fashion to choruses, becoming a "defining marker" of the music.[239] Kennedy similarly notes breakdowns have been used to avoid traditional song forms while also incorporating them into songs to incite excitement in the listener.[240] The breakdown in "FLAVA" is only heard once before the solo, used to set up the groove for the solo, but also functions as a bridge section that could arguably induce excitement in the listener.

Breakdowns also create moments of stability in music that can be perceived as jarring or disjunct.[241] Brad Osborn in his study of through-composition in post-millennial genres notes that breakdowns such as the one heard in "Sugar Coated Sour" in section D function as stable passages that counteract the more frantic, sporadic riffs in the song, providing "the same memorability that listeners identify with a chorus," especially when the breakdown is in common time.[242] I believe that the breakdown in "FLAVA" not only

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[236] Kennedy, "Functions of Genr*e*," 88.
[237] Eric T. Smialek, "Genre and Expression in Extreme Metal Music, ca. 1990-2015" PhD dissertation, Schulich School of Music, McGill University, 2015, 230.
[238] Smialek, "Genre and Expression," 230.
[239] Smialek, "Genre and Expression," 93/230.
[240] Kennedy, "Functions of Genr*e*," 229.
[241] Phillipov notes that breakdowns, "headbanging moments" as she refers to them, offer stable listening positions in Cannable Corpse's music. Phillipov, *Death Metal and Music Criticism*, 122.
[242] Osborn, "Understanding Through-Composition."

sets up the groove for the solo section, but additionally gives the listener stability from the frantic "A" sections similar to breakdowns in heavy metal.

The solo section of "FLAVA" featuring a guitar solo creates another connection to heavy metal. While there are exceptions to the rule, a formal section that features a guitar solo in a heavy metal song is a tradition since the style's inception.[243] Bruce K. Friesen and Jonathon S. Epstein in their study of conventions in heavy metal claim the guitar solo in heavy metal is "the ultimate musical expression."[244] VanValkenburg refers to the guitar solo as a "lead break," and states that it grants guitarists the opportunity to showcase speed and technical phrases in the upper register of the guitar."[245] The three previous examples of heavy metal all include a section for a guitar solo. While the inclusion of a guitar solo is most likely because Rogers is the leader and the featured musician of the piece, a section featuring a guitar solo, especially being the only solo,[246] does have similarities to heavy metal.

Overall, when compared to heavy metal and jazz, "FLAVA" arguably has more in common formally with traditional jazz and Rogers's own jazz tunes than heavy metal. "FLAVA" is performed more like a traditional jazz tune, especially with the clearer statement of the main riffs in the "A" sections at the beginning and end, along with a focus on improvisation in the C section (recorded version) or B section (live). Rogers's

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[243] Weinstein says that "Guitar solos are an essential element of the heavy metal code." Weinstein, *Heavy Metal*, 24. Wasler claims that "every heavy metal song features at least one guitar solo." Walser, *Running*, 127. Bejamin Hillier in his study of melodic death metal claims that guitar solos are "ubiquitous" and "another way in which the guitar can fill the melodic," mentioning "New Wave of European Heavy Metal" as an example. Benjamin Hillier, "The Aesthetic-Sonic Shift of Melodic Death Metal," *Metal Music Studies* vol. 4, no. 1, 6.

[244] Bruce K. Freisen and Jonathon S. Epstein, "Rock 'n' Roll Ain't Noise Pollution: Artistic Conventions and Tensions in the Major Subgenres of Heavy Metal Music," *Popular Music Society*, 1994, 6.

[245] VanValkenburg, "Musical Process," 14.

[246] Walser notes that few metal songs "contain solos by any other instrument" besides the guitar. Walser, *Running*, 127.

other two tunes “Confluence” and “The Maya,” are performed similarly with distinct statements of the melody and defined solo sections.[247] “FLAVA” and “Sugar Coated Sour” share similarities in aggression, articulation, and use of dissonance (which will be explored later in this study) but have no similarities in form due to the later having a lack reoccurring melodic ideas. While the heavy metal examples have sections for guitar solos, the “A” sections are much more convoluted with the use of verses and choruses and the B section is equally as convoluted as the “A” sections. I maintain that the two main riffs in the “A” sections of “FLAVA” are arranged more prominently in the form, causing them to sound similar to melodies or heads of a jazz tune.

[247] Sean Fitzell similarly notes this in his review of *Allegory* (2003) that the tunes contain “straight ahead” arrangements with “pronounced heads and solo sections” and that the “interplay between the musicians and their improvisatory abilities keeps things unpredictable.” Sean Fitzell, “Allegory Adam rogers (Criss Cross),” *Allaboutjazz*, 2003.

CHAPTER 7: HARMONY

The main riff of the "A" section is a binary phrase with the first melodic figure alternating between the chords D5 and E-flat7sus11 and the second phrase incorporating F5, F#5, E5, and E-flat5 chords (see Figure 7.1). D is the implied tonic of the piece, with the phrase beginning and ending D, as well as chromatic lines leading to D. The "B" section riff is composed from power chords that are built from eleven chromatic notes starting from D (see Figure 7.2). The harmony of the solo section is built from a D13#9 chord (see Figure 7.3).

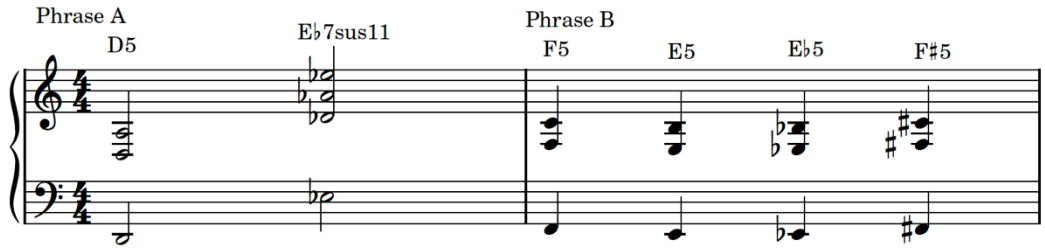

Figure 7.1. Harmonic reduction of the "a" section in "FLAVA," Chords arranged by appearance in section. Adam Rogers, "FLAVA," recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

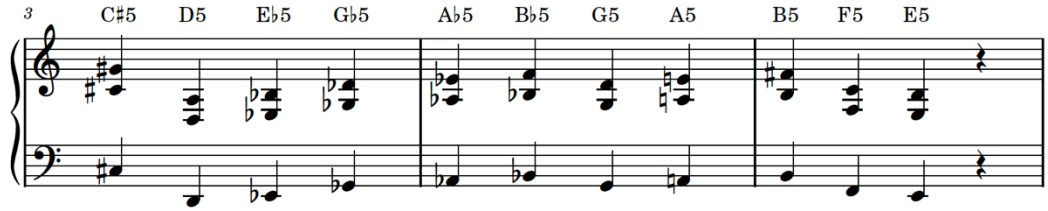

Figure 7.2. Harmonic reduction of the "b" section in "FLAVA," Chords arranged by their appearance in the section. Adam Rogers, "FLAVA," recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

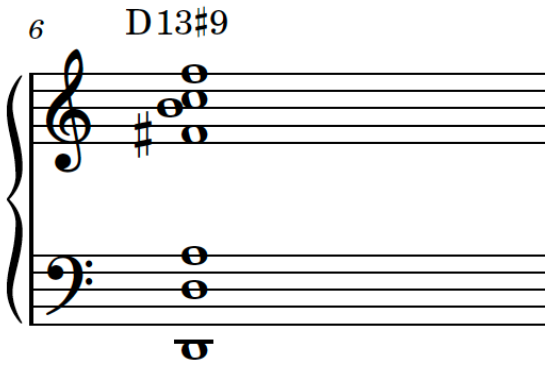

Figure 7.3. Harmonic reduction of the solo section in “FLAVA.” Adam Rogers, “FLAVA,” recorded October 2014, track 6 on DICE, ADRAJ Records 2017.

The one chord vamp of the solo section implies a tonic dominant, like that heard in the blues, with the added sharp ninth to emphasize the blue note of a minor third. The addition of the thirteenth, most likely added for color and/or dissonance, could imply a mixture of both D major and minor blues scales. Rogers’s frequent use of blues vocabulary during his solo (which will be examined later in this research) supports this interpretation. Rogers has been incorporating vamps into his compositions since Lost Tribe, heard in songs like “Whodunit.”[248] Rogers explains that most of the music for DICE is one-chord vamps that allow the power trio to “explore sound and rhythm in a simple context” and “go deeper into a sound.”[249]

This use of a dominant chord with an added sharp ninth draws strong connections to Jimi Hendrix and early heavy metal musicians, who similarly derived the chord from the blues and used it in a tonic function and not a dominant function.[250] An example of this can be heard in “Purple Haze” from *Are You Experienced?* (1967) where the main

[248] Himes describes “Whodunit” as a “shapeless” vamp created for jamming. Himes, “Lost Tribe Needs Inspiration.”
[249] *JazzTimesVideos*, “Speakin’ My Piece.”
[250] Lilja, *Theory and Analysis*, 149.

riff begins with an E7#9 chord (see Figure 7.4). This use of blues harmony falls in line with traditional heavy metal, heard in the music of Led Zeppelin, AC/DC, and Motörhead, who incorporated blues harmony and/or the blues form in their solo sections.[251]

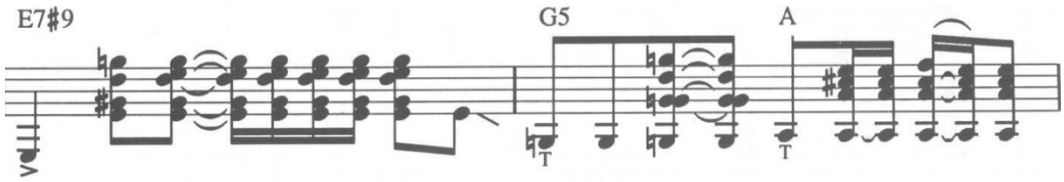

Figure 7.4. Main riff from "Purple Haze." Taken from *Jimi Hendrix – Are You Experienced?* (Milwaukee: Hal Leonard, 1989) 7.

Jazz musicians similarly use tonic dominants, referred to as special function dominants.[252] Barrie Nettles and Richard Graf explain that the I7#9 chord is derived from blues melody pitches and is a tonic dominant chord without dominant function.[253] In their explanation of special function dominants, Joe Mulholland and Tom Hojnacki state, "Certain contexts or patterns create an environment in which these chords do not resolve or do not have an expectation of resolution."[254] An example of jazz musicians using the 7#9 chord in a tonic function would be John Coltrane's "Blue Train" from *Blue Train* (1958) (see Figure 7.5) and Kenny Burrell's "Chitlins Con Carne" from *Midnight Blue* (1963) (see Figure 7.6). Rogers's inclusion of the 7#9 helps to draw similarities to both early heavy metal and jazz and their use of similar, blues influenced harmony.

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[251] Lilja, *Theory and Analysis*, 191-192.
[252] Dick Lowell and Ken Pullig include the 7#9 in their list of special function dominants, explaining that it is a "color chord" "found in a blues context. They also include the 7(#9, 13) chord but believe it implies diminished harmony. Dick Lowell and Ken Pullig, *Arranging for Large Jazz Ensemble*, (Boston: Berklee Press, 2003), 21.
[253] Barrie Nettles and Richard Graf, *The Chord Scale Theory & Jazz Harmony* (Mainz: Advance Music, 1997), 100.
[254] Mulholland and Hojnacki, *The Berklee Book of Jazz,* 236.

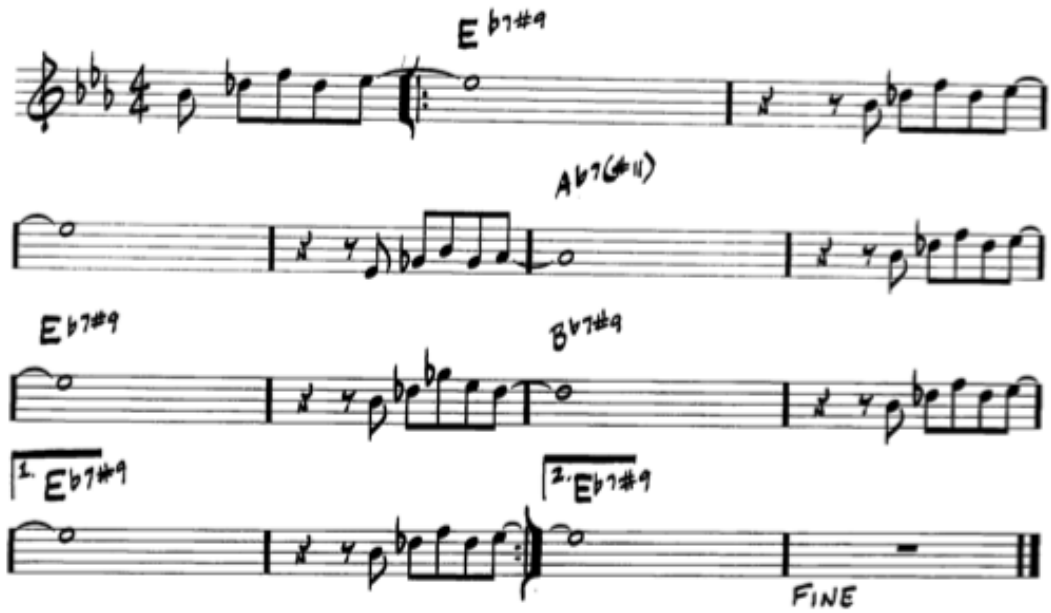

Figure 7.4. Lead sheet of "Blue Train" from *Blue Train* (1958) by John Coltrane. Take from *The Real Book* 6th Edition (Milwaukee: Hal Leonard Corporation, 2004), 54.

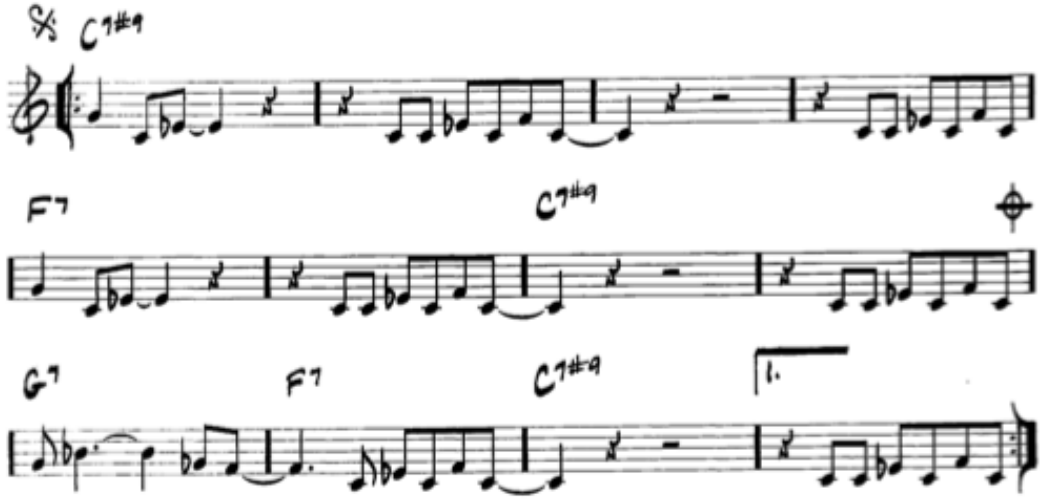

Figure 7.5. Lead sheet of "Chitlins Con Carne" from *Midnight Blue* (1963) by Kenny Burrell. Take from *The Real Book* 6th Edition (Milwaukee: Hal Leonard Corporation, 2004), 81.

The harmony of the "A" section in "FLAVA" is ambiguous and can be interpreted in multiple ways, but there are arguments for connections to both heavy metal

and jazz. Arguments could be made for interpreting the harmony of the "A" section of "FLAVA" based on three types of harmony: Modal, Tonal Center or Pitch Axis, and Atonality. Before delving into the possible interpretations of the "A" section, it should be noted that riffs constructed of power chords are not always analyzed the same way other chords are in different styles of music. Brett Clement in his study of tonicization for harmonic progressions in rock and heavy metal notes that the music often "confronts the listener with unique challenges for position finding" in "its use of diatonically ambiguous chord types such as power chords."[255] Clement continues by stating that "it is not always possible…to determine with certainty the precise diatonic location of every chord in a passage," adding that "relationship between position finding and tonic finding is somewhat unclear."[256]

The harmonic structure of a power chord is constructed in such a way that it strengthens the root, causing it to be heard as a single unit and can be thought of as a single melodic line and not as traditional chord with harmonic function."[257] Lilja explains interpreting power chords in heavy metal:

> Voicings in heavy metal are usually conducted in such a way that root progressions are… emphasized. Especially when dealing with power chords, chord progressions may be regarded in rather a similar way to that of the continuo bass part in the Baroque; only this time the bass melody is doubled in fifths and octaves. In this line of thinking, harmonic function is mostly dependent on chord root progressions, and far less dependent on the voicing and melodic construction of the upper parts…harmonic function in heavy metal tends to be based on root relations rather than voice leading.

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[255] Brett Clement, "Diatonic and Chromatic Tonicization in Rock Music," *Journal of Music Theory* vol. 63, no. 1, 2019, 3.
[256] Clement, "Diatonic and Chromatic," 3.
[257] Lilja, *Theory and Analysis*, 168. VanValkenburg explains that "the addition of a fifth above any melodic gesture naturally adds more volume, and it helps produce resultant tones that are amplified by the distortion of the guitar. These tones strengthen the root of the power chord." VanValkenburg, "Musical Process," 14.

An example that Lilja uses is the main riff from Black Sabbath's "Iron Man" from *Paranoid* (1970), which is composed in the key of E-flat Aeolian but includes the C natural in the F5 chord (see Figure 7.7). Lilja notes that most Black Sabbath riffs are chromatic or real parallel fifths and not diatonic or tonal, explaining that the "exact intervallic structure is applied regardless of the mode in use."[258]

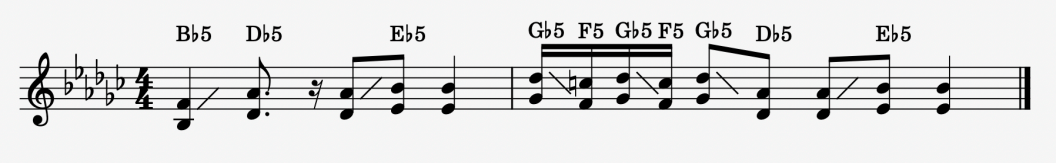

Figure 7.6. Main riff from "Iron Man." Black Sabbath, "Iron Man," track 4 from *Paranoid*, Vertigo 6360 011, 1970.

Chromatic parallelism or constant structure progressions in jazz could be seen as comparable to the use of power chords in heavy metal but the analysis of the chords typically would not ignore the notes above the bass and would instead argue the chord implies a new harmony.[259] One could argue that the notes outside of the harmony in the heavy metal examples are either passing-tones or neighbor-tones, but it is not clear whether the composers of these pieces thought in those terms. Furthermore, it could be surmised that power chords are used not only to bolster the root but for their ability to be moved across the fretboard easily, as if thought of as just a shape or grip and not a chord at all.[260]An additional argument for interpreting the harmony in "FLAVA" solely on the

[258] Lilja, *Theory and Analysis*, 94.
[259] Bill Dobbins notes chromatic parallelism as the voicings of a chord moving in a "chromatic parallel manner." Bill Dobbins, *Jazz Arranging and Composing: A Linear Approach*, (Mainz: Advance Music, 1986), 11. Mulholland and Hojnacki define constant structures progressions as "organized, non-functional harmonic phrases employing a single chord quality." Mulholland and Hojnacki, *The Berklee Book of Jazz,* 204.
[260] David B. Easley in their study of riffs in hardcore punk states that "in playing a power chord, a guitarist is able to maintain the same basic shape in the fretting hand while sliding up and down the fretboard and moving from string to string." Easley, "Riff Schemes."

root of all the power chords is based on Rogers's score, which includes only the root of all the chords for the entire large "A" section (see Figure 7.8). To summarize, harmonic analysis of the entire large "A" section will be based on the roots of each power chord.

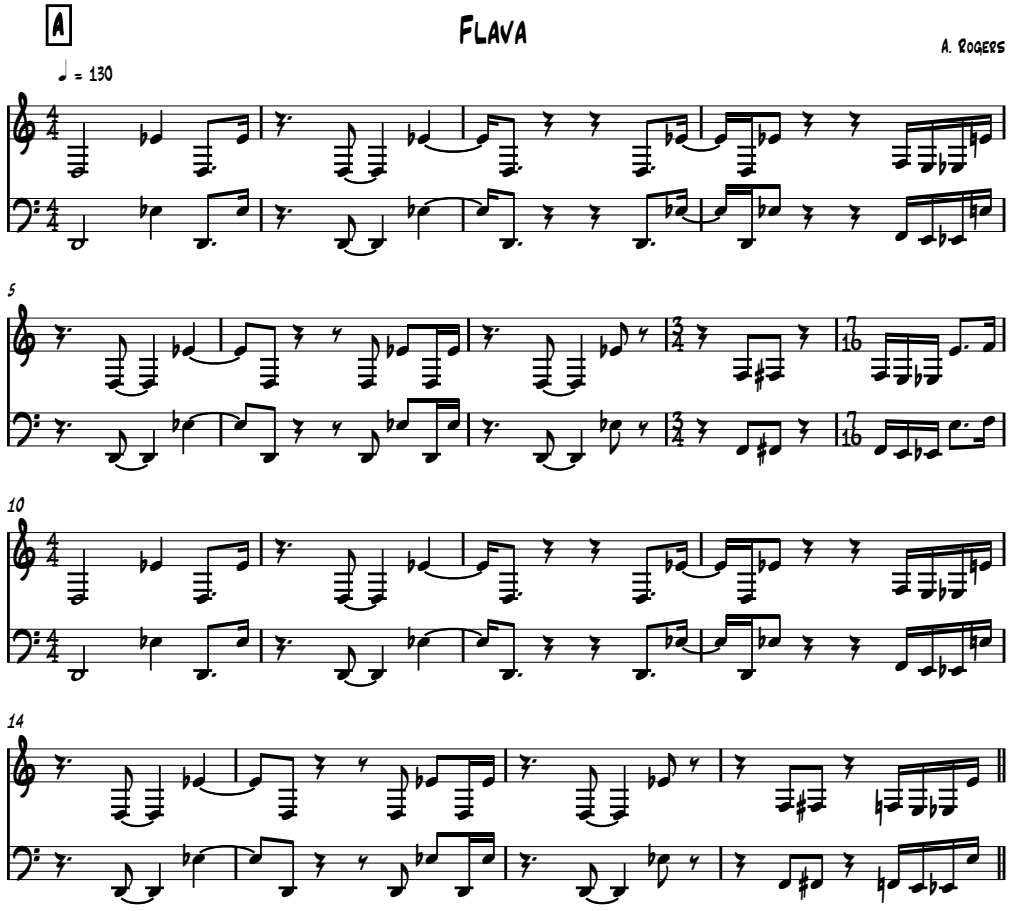

Figure 7.8. "A" section from page one of the score for "FLAVA." See Figure A.2 in Appendix - A for full score. Adam Rogers, "FLAVA," (New York, NY).

Because the solo section implies blues harmony, it is possible that the "A" section is also based in blues harmony. If one considers the E-flat to be an upper neighbor tone or passing tone, the use of F, F#, and E would all fit into the D major blues scale, with the use of the minor third as a blue note. The influence of the blues in jazz, heavy metal, and Rogers's own playing has been mentioned earlier in this study and makes this

interpretation of the "A" sections being based in blues harmony more plausible. For classic heavy metal, it is common for the harmony to be constructed from the minor pentatonic or blues scale.[261] For jazz, the use of melodies based in blues harmony is overwhelmingly pervasive.

The opening riffs in the "A" section of "FLAVA" could be interpreted as being modal, more specifically a fragment from any of the following modes: Phyrgian or Locrian from the major scale; Phrygian b2 or Super Locrian of the melodic Minor scale; Locrian natural 6, Phrygian Dominant, or Altered diminished 7 mode of harmonic minor; or Locrian diminished 7 of harmonic major (see Figure 7.9). If the F#'s and E naturals on the end of the phrases considered here as non-harmonic tones, the D, E-flat, and F would coincide with any of the previously mentioned modes.

[261] Lilja explains that "blues derived pentatonicism is especially important in early heavy metal, although some of its influence has remained in later metal. Minor forms are especially important in the use of pentatonic structures." Lilja, *Theory and Analysis*, 160. Clement claims that some heavy metal substyles are "built around pentatonic structures." Clement, "Diatonic and Chromatic," 2. Nicole Biamonte in their study of modal function in rock and heavy metal notes the "prevalence of pentatonic…and blues-based structures" in heavy metal. Nicole Biamonte, "Modal Function in Rock and Heavy Metal Music," *Musical Analysis Today* 2015, 2.

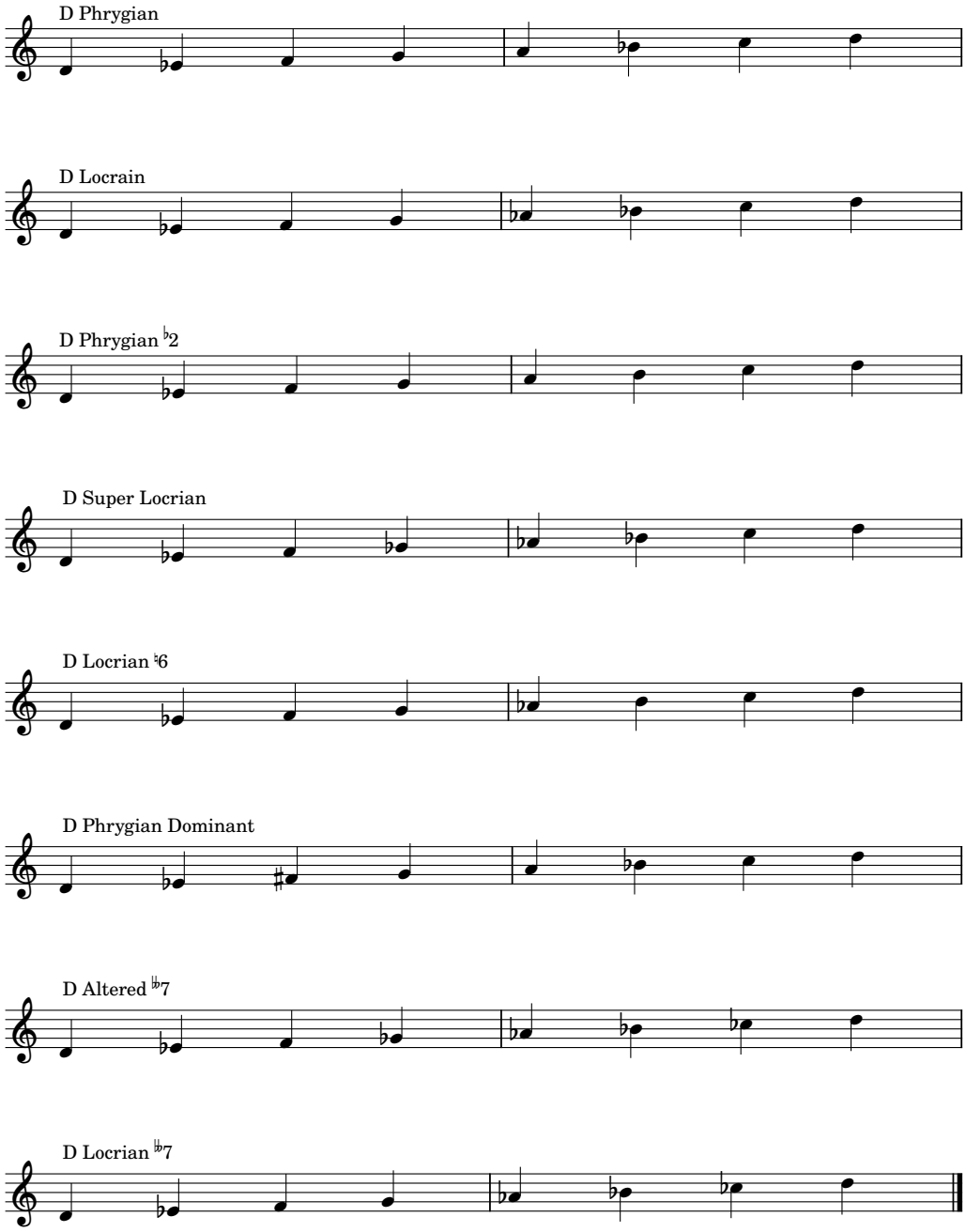

Figure 7.9. Modal possibilities for the opening riff of the “a” section in “FLAVA.”

Phyrgian and Locrian are both used in heavy metal frequently and contribute to the darker sound of heavy metal.[262] The inclusion of the flattened second scale degree in both modes help to create the essential dark affect heard in heavy metal.[263] Walser had this to say of the Phrygian mode:

> The Phrygian mode is distinctive…this mode has a second degree only a half-step away from the tonic instead of a whole step. Phenomenologically, this closeness means that the second degree hangs precariously over the tonic, making the mode seem claustrophobic and unstable. Hedged in by its upper neighbor, even the tonic, normally the point of rest, acquires an uncomfortable inflection in this mode."[264]

Lilja notes heavy metal bands Metallica and Mercyful Fate for their extensive use of Locrian, citing Black Sabbath as an influence on both bands and the song "Symptom of the Universe" from *Sabotage* (1975) as an example (see Figure 7.10).[265] Walser notes Phrygian and Locrian as common modes in heavy metal, specifically speed metal (another name for thrash metal) and that the choice of mode is "a crucial part" of the composition.[266]

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[262] Biamonte claims that "the positions of phrygian and locrian as the flat-most modes of major, as well as their semitones and tritone above the tonic, serve in these songs to enhance the characteristically dark effect of heavy metal." Biamonte, "Modal Function," 9. Harris states that "extreme metal, of which speed or thrash metal is a constituent part, is also dominated by the Phrygian and Locrian modes. The significance of this is that certain modes have long had particular associations and connotations, with the Phrygian and Locrian seen to have the 'darkest' sounds." Harris, *Extreme Metal*, 31.
[263] Biamonte, "Modal Function," 9.
[264] Walser, *Running*, 122.
[265] Lilja, *Theory and Analysis*, 170.
[266] Walser, *Running*, 124.

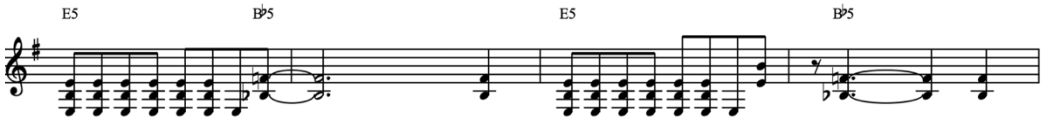

Figure 7.10. Main riff from " Symptom of the Universe" from *Sabotage* (1975) by Black Sabbath. Taken from ""Symptom Of The Universe" by Black Sabbath" *Guitar Alliance*, accessed on September 1, 2021, https://guitaralliance.com/riff-o-matic/private/private/riff-a-day/march_05/symptom_of_the_universe/black_sabbath-symptom_of_the_un.pdf.

Modality rose to prominence in jazz during the 1960s.[267] Prominent composers who championed this type of harmony in jazz include George Russell and Miles Davis, who created works that would influence the rest of jazz.[268] Ted Pease notes that jazz-rock "relies heavily" on modal harmony.[269] Phrygian and Locrian are both used in jazz and have dark descriptors similar to heavy metal.[270] Ron Miller in his texts on modal jazz describes Phrygian as dark, exotic, and haunting and Locrian as angry, tense, ugly, mean, enraged, and possibly being "too dark and tense," going so far as to advise the reader to use the mode with "caution."[271] Miller continues by explaining that the dark quality of a diatonic mode is dependent on "the shifting of semitones" within the modes "from right to left" and that "the increase of darkness is a realization of the effects of alteration by "flatting"."[272] Mulholland and Hojnacki claim that Locrian does not exist in the jazz repertoire in tunes or phrases, and advise composers to "experiment if you must."[273] Nettles and Graf explain that modal melodies typically can contain chromatic passing

[267] DeVeaux and Giddins, *Jazz*, 365.
[268] DeVeaux and Giddins, *Jazz*, 51.
[269] Pease, *Jazz Composition*, 186.
[270] Mulholland and Hojnacki describe Phyrgian as "pungient" and "stark, somber, brooding," and Locrian as "unbalanced" and "super-dark." Mulholland and Hojnacki, *The Berklee Book of Jazz,* 195, 197.
[271] Ron Miller, *Modal Jazz Composition and Harmony Volume 1* (Mainz: Advance Music, 1996), 24, 29.
[272] Miller, *Modal Jazz Vol. 1*, 28.
[273] Mulholland and Hojnacki, *The Berklee Book of Jazz,* 197.

tones, resolution to the tonic by step, and the character note of the mode is emphasized.[274] If the riff of "FLAVA" is to be analyzed like a single note melody that is just embellished with notes a fifth above, then the "A" sections falls in line with Nettles's and Graf's description with its use of chromatic passing tones at the end of phrases, resolution to the tonic by step, and the emphasis of the character Phyrgian character note E-flat.[275]

The riff from the "A" section of "FLAVA" could also be derived from a symmetrical scale like the diminished scale, more specifically the D half-whole diminished scale given the emphasis of the flat 9, E-flat, instead of the natural 9, E natural. A D half-whole diminished scale could account for every note besides the E natural, which could be argued to be a non-harmonic tone. Smialek notes death metal bands such as Cannibal Corpse who use the diminished scale to construct riffs, in order to create a "disorienting effect" or elicit a sense of "horror" in their music.[276] An example of this can be heard in "Devoured by Vermin" from *Vile* (1996) where the riff is built from a F# diminished seventh chord (see Figure 7.11). While diminished scales are used in jazz during improvisation, or used for phrases in melodies, to use it in a tonic function does not seem to be typical.[277] An example of diminished scale used in a melody can be heard in "Killer Joe" by Benny Golson from *Meet the Jazztet* (1960) where the "B" section of the melody uses an ascending G whole-half diminished scale over the harmony (see Figure 7.12).

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[274] Nettles and Graf, *The Chord Scale Theory,* 158.
[275] Nettles and Graf explain that the flattened second scale degree is the character note of Phyrgian, and not Locrian, which has the character note of the flattened fifth. Nettles and Graf, *The Chord Scale Theory,* 153.
[276] Smialek, "Genre and Expression," 166.
[277] Nettles and Graf describe the diminished seventh chords as "mostly functioning as primary and secondary dominants." Nettles and Graf, *The Chord Scale Theory,* 111.

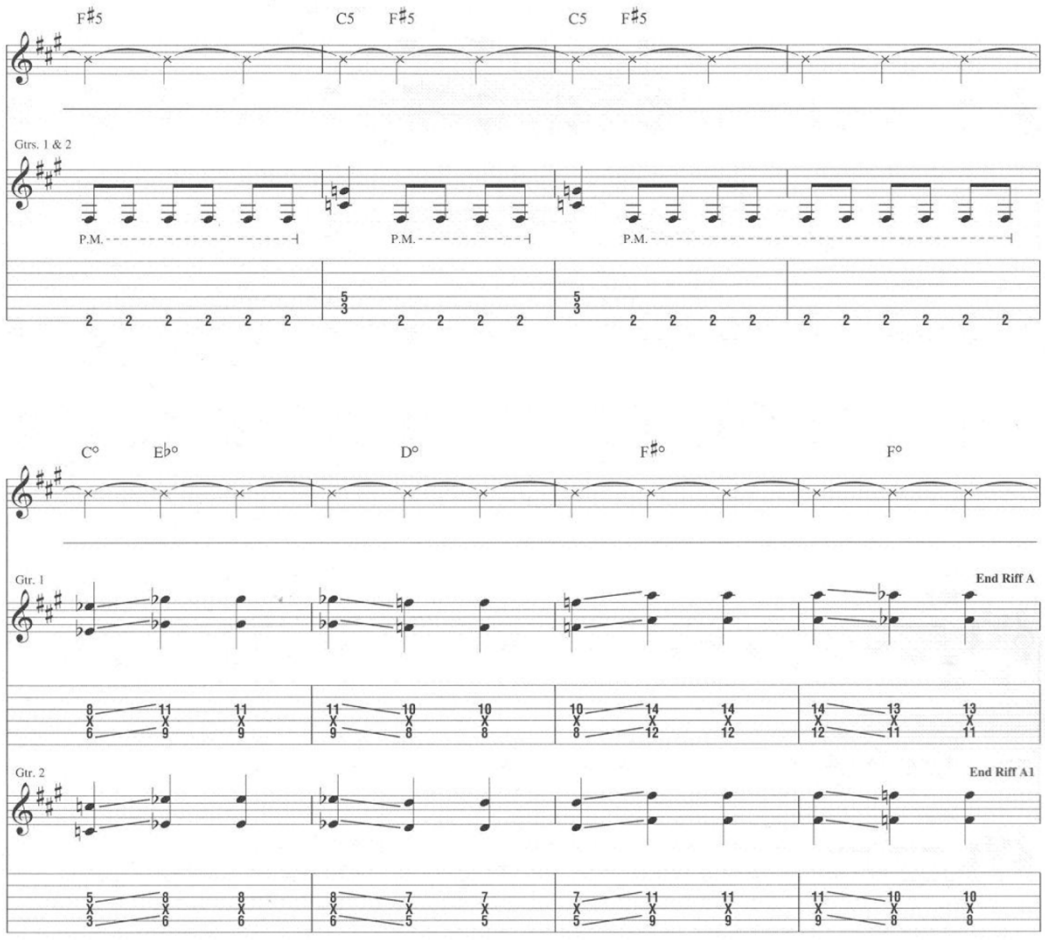

Figure 7.11. Opening riff from "Devoured by Vermin" from *Vile* (1996). Taken from *Best of Cannibal Corpse*. Pete Billmann, et al, *Best of Cannibal Corpse*, (Milwaukee: Hal Leonard, 2010), 4.

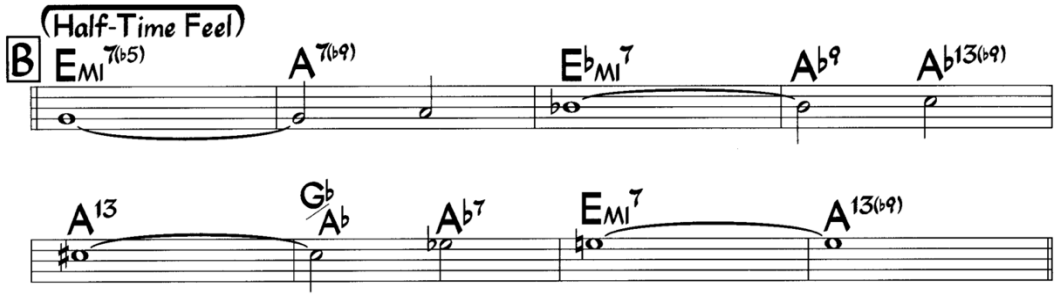

Figure 7.12. "B" section from "Killer Joe" by Benny Golson. Chuck Sher, *The New Real Book Volume 2* (Petaluma: Sher Music Co., 1991), 179.

An argument could be made for the music of "A" section being constructed around a pitch axis or tonal center, especially given the emphasis of the pitch D.[278] The chromatic movement from F to E-flat at the end of phrases in the "A" section give a feeling of resolution toward the tonic (see Figure 7.8). The end phrase in the "B" section also gives the impression of a movement towards tonic, specifically on the first time through the form (see Figure 7.13).

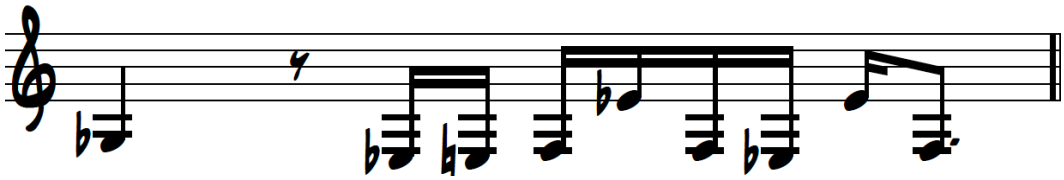

Figure 7.13. Final measure of the "B" section in "FLAVA." Adam Rogers, "FLAVA," (New York, NY).

The use of a pitch axis or pitch center does occur in heavy metal with the tonic pitch typically coinciding with the lowest note playable on the guitar, more specifically the pitch of the lowest open string.[279] Riffs that progress back to the tonic note, played on the lowest string, gives a feeling of resolution and better enables the riff to be repeated on the guitar and bass guitar.[280] Harris M. Berger in his study of the death metal band Sin Eater concluded that some of their music could be understood as being composed on a

[278] A melody based on a pitch axis is defined by Harris M. Berger as a melody that "establishes one note as a tonal center; unlike diatonic melodies, all eleven other pitches are treated as equal" and can defy "the listener's tonal expectations." Harris M. Berger, *Metal, Rock, and Jazz: Perception and the Phenomenology of Musical Experience*, (Hanover: The University Press of New England, 1999), 113.
[279] Lilja states that "in most heavy metal there generally is a clear tonic or central/focal point, against which other harmonic constructions are perceived." Lilja, *Theory and Analysis*, 73. VanValkenburg points out that "thrash metal's riffs are centered on the low-E string as tonic in order to provide the heaviest sound possible." VanValkenburg, "Musical Process," 22. Mynett states that contemporary heavy metal "riffs frequently use the lowest open string as the pitch from which other notes, or chords, alternate, often in the form of pedal points." Mynett, "Defining contemporary metal music," 306.
[280] Smialek, "Genre and Expression," 174.

pitch axis.[281] Erin M. Vaughn in her study of harmony in heavy metal of the 1980s explains that Metallica's "Master of Puppets" has E as the tonal center and has "almost nothing" in terms of functional harmony but is composed in a way that all phrases resolve to the "open low E."[282] An example of this can be heard in death metal band Entombed's "Left Hand Path" from *Left Hand Path* (1990) where the ensemble uses B as the tonal center (see Figure 7.14). The ending phrases in the "A" and "B" sections of "FLAVA" follow a similar practice that in heavy metal, with the movement towards the tonic note D, the lowest open string.

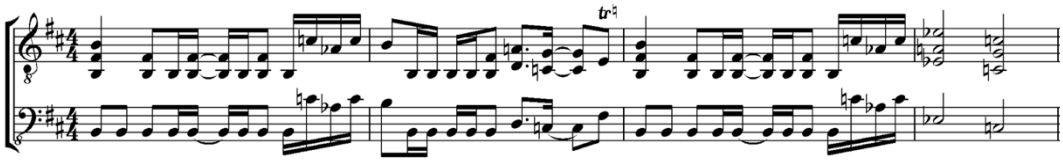

Figure 7.14. Riff from "Left Hand Path" by Entombed. Taken from Benjamin Hillier, "The Aesthetic-Sonic Shift of Melodic Death Metal," *Metal Music Studies vol. 4*, no. 1, 5.

Pitch axis or pitch centers are also used in jazz.[283] The idea of a tonal center could arguably be applied to all of tonal music based on Mulholland and Hojnacki's definition of tonic, which states: "tonic expresses the idea that one note or tone serves as the fundamental reference and central point."[284] Dave Liebman defines the tonicization of a single pitch as "tonal anchor," a temporary point of tonality within a melodic line

[281] It should be noted the composer and lead guitarist of the group Dan Saladin did not hear the music as being constructed around a pitch axis, but rather just alterations to the Phrygian mode, more specifically a flattened fifth and sixth. Berger, *Metal, Rock, and Jazz*, 373.
[282] Vaughn, "Harmonic Resources," 38.
[283] Pease defines pitch axis as "the line or space on the staff upon which an inverted melody rotates." Pease, *Jazz Composition*, 152. Berendt and Huesmann explain that explain that free jazz can incorporate tonal centers, "certain crucial points, centers of gravity, from which the musicians tale off, and to which they find their way back." Berendt and Huesmann, *The Jazz Book,* 414.
[284] Mulholland and Hojnacki, *The Berklee Book*, 3.

implying that "tonality is flexible and in continuous flux as a line evolves."[285] Liebman continues by explaining tonal anchors can "result from several musical developments: the emphasis of one pitch or pitch cluster, leading tone activity (half or whole step pull), rhythmical stress on a pitch, or how intervallic shape seems to lead to a tonal center."[286] The functional explanation of each note in melodic lines built on tonal anchors is not necessary with priority given to melodic contour, ambiguous tonality, and timbre.[287] "FLAVA" aligns with a lot of the characteristics in Liebman's tonal anchors, especially with the emphasis of one pitch with rhythmical stress, and leading tone activity by the E-Flat.

One interpretation could be that the riffs are atonal.[288] This interpretation of atonality might be the best fit for the "B" section where eleven chromatic notes are incorporated. Atonality is used in heavy metal in a variety of different substyles, most of those in the extreme metal.[289] Keith Harris clams that the use of atonality in some sub-styles of heavy metal can cause the music to sound like "a collection of riffs."[290] The use of atonality coupled with other practice such as loud dynamics and the use of distortion

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[285] Dave Liebman, *A Chromatic Approach to Jazz Harmony and Melody*, (Mainz: Advance Music, 1991), 48.
[286] Liebman, *A Chromatic Approach*, 48.
[287] Liebman, *A Chromatic Approach*, 48.
[288] The definition of atonal is based on that by Headlam et alwhich states that atonal is "that in which there is no such contextual definition with reference to triads, diatonic scales or keys, but in which there are, nonetheless, hierarchical distinctions among pitches." Dave Headlam, et al. "Atonality," *Grove Music Online*, 2001, accessed August 24, 2021, https://www-oxfordmusiconline-com.libproxy.unl.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000047354.
[289] Mynett asserts that contemporary heavy metal "frequently displays a tendency towards atonality and dissonance (the lack of a fixed-scale intervals or note harmony respectively) frequently through the use of chromatic progressions." Mynett, "Defining contemporary metal music," 307. Smialek explains while it is not always accurate to describe music by extreme metal bands as being completely atonal, the use of the term atonal conveys the "strangeness" or "not tonal, not normative" quality of the music." Smialek, "Genre and Expression," 167.
[290] Harris, *Extreme Metal*, 33.

may be a factor in why heavy metal, specifically extreme metal, is considered strange, appalling, and unintelligible to heavy metal critics.[291] Atonality, when joined with distortion and fast tempi, creates dissonance, which contributes to the perceived heaviness of that a song in heavy metal.[292] Osborn believes that the use of atonality in heavy metal, manifested through riffs that incorporate chords built on a root with an added perfect or diminished fifth and/or a doubled octave of the root, is one way that the genre separates itself from rock.[293] An example of this can be heard in The Dillinger Escape Plan's song "Sugar Coated Sour," section D, where the riff alternates "5" chords with diminished fifths built on E-flat, C, and B-flat (see Figure 7.15).

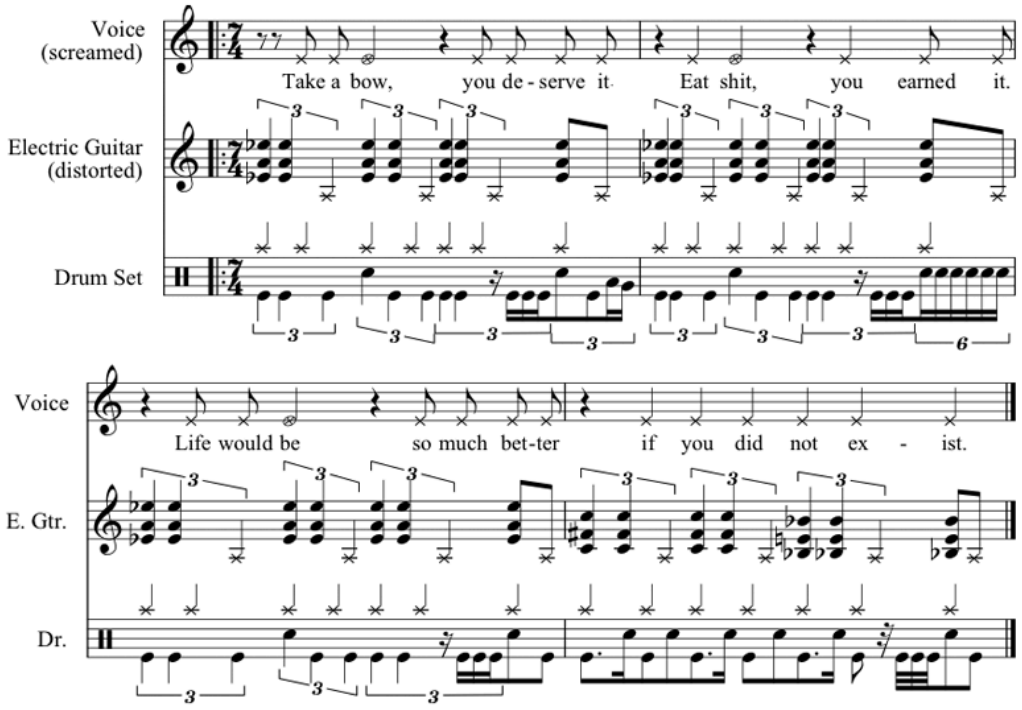

Figure 7.15. Riff from section D of "Sugar Coated Sour." Transcribed by Brad Osborn. Brad Osborn, "Understanding Through-Composition on Post-Rock, Math-Metal, and other Post-Millennial Rock Genres," *Music Theory Online* 17, 2011, https://www.mtosmt.org/issues/mto.11.17.3/mto.11.17.3.osborn.html.

[291] Harris, *Extreme Metal*, 5.
[292] Jan-Peter Herbst, "Heaviness and the electric guitar: Considering the interaction between distortion and harmonic structures," *Metal Music Studies* vol. 4, no. 1, 2018, 3.
[293] Osborn, "Understanding Through-Composition."

Meshuggah is another group that uses atonality in their music, utilizing pitch collections to structure their riffs,[294] which can be heard in the song “Lethargica” from *obZen* (2008) with the pitch collection of A, F, G#, F#, D#, E, B, C over an F pedal (see Figure 7.16). Meshuggah’s use of pitch collection is similar the riffs of “FLAVA,” with the “A” section using D, F, E, E-flat, and F#, and the B section using eleven chromatic notes excluding C.

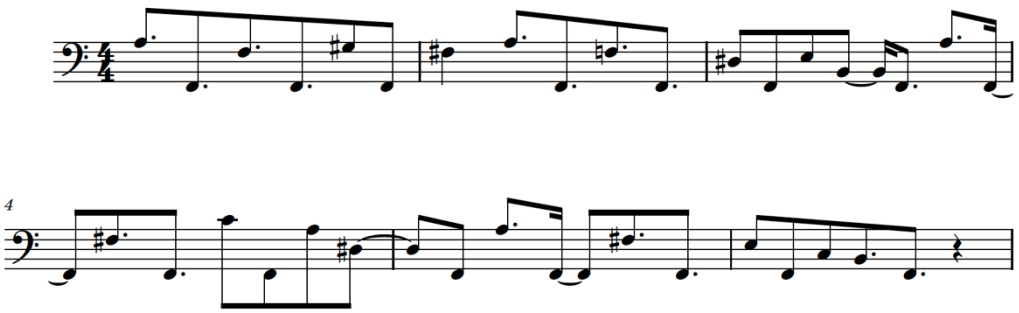

Figure 7.16. Opening riff from "Lethargica." Transcription taken and adapted from Olivia R. Lucas, ““So Complete in Beautiful Deformity”: Unexpected Beginnings and Rotated Riffs in Meshuggah’s obZen,” *Society for Music Theory* vol. 24, no. 3, 2018, https://mtosmt.org/issues/mto.18.24.3/lucas_examples.pdf.

Jazz musicians and composers have a history of using harmony similar to atonality, called “free tonality.”[295] Free tonality in jazz was heard in the music of free jazz that relied on “shock value” coming into prominence in the sixties but was alluded to in the music of Lennie Tristano, heard in the tunes “Intuition” and “Digression.”.[296] Berendt and Huesmann explain that “free tonality” included “intimated tonal centers” and

[294] Olivia R. Lucas claims that in the music of Meshuggah’s *obZen*, the “pitch content is often minimal, seemingly arbitrary and rarely melodic in any conventional sense.” Olivia R. Lucas, ““So Complete in Beautiful Deformity”: Unexpected Beginnings and Rotated Riffs in Meshuggah’s obZen,” *Society for Music Theory* vol. 24, no. 3, 2018, https://mtosmt.org/issues/mto.18.24.3/mto.18.24.3.lucas.html.
[295] Berendt and Huesmann claim that “there is a tradition of atonality, or of harmonic freedom, in the whole history of jazz.” Berendt and Huesmann, *The Jazz Book,* 94/125.
[296] Berendt and Huesmann, *The Jazz Book*, 21.

"complete harmonic freedom" and was more "spontaneous and nonacademic" compared to the atonality of the Second Viennese School.[297] The prominent proponents of free jazz such as Ornette Coleman, Archie Shepp, Pharoah Sanders, and Albert Ayler were connected to more African-American musical traditions such as field cries and blues than to the atonality like that heard in Schoenberg.[298] Berendt and Huesmann also note that bebop was heard as atonal to some unexperienced listeners, unable to "hear the harmonic centers of gravity" due to their unfamiliarity to the harmonies being used.[299]

Tyler Dennis in his study of Twenty-First Century jazz harmony explains that harmonized lines in jazz have advanced from previous practices into what he has termed "ambiguous harmony," harmony that is dense, occasionally abandoning harmonic function, having no specific motion or even connection to a tonal center.[300] Dennis notes Maria Schneider as a jazz composer that uses unconventional chord voicings to create ambiguous harmony, an example being the use of second inversion major triads paired with unrelated bass notes.[301] Ambiguous harmony was also incorporated into the music of Wayne Shorter and Herbie Hancock in the 1960s, with tonal clarity being nonessential and chord progressions on the verge of being random.[302] Ambiguous harmony is common in contemporary jazz and is comparable to the harmony in "FLAVA," specifically the "B" section where there is seemingly no functional progression or tonal centers.[303]

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[297] Berendt and Huesmann, *The Jazz Book,* 58.
[298] Berendt and Huesmann, *The Jazz Book*, 58.
[299] Berendt and Huesmann, *The Jazz Book*, 413.
[300] Dennis, "Inside the score in the 21st Century," 8-9, 50.
[301] Dennis, "Inside the score in the 21st Century," 63-65.
[302] Pease, *Jazz Composition*, 52.
[303] Dennis defines "Non-resolving harmony" as "Harmonic changes that move between different key centers, and never resolve to a tonic chord." Dennis, "Inside the score in the 21st Century," 91. Coker explains that contemporary jazz harmony focuses on "the discovery of newer chord relationships, often obscuring a sense of key altogether, much less crafting modulations to other keys." Jerry Coker, *A Guide to Jazz Composition & Arranging*, (Mainz: Advance Music, 1998), 24/37. Pease describes the practice as "random" and explains that "contemporary jazz composers delight in moving rapidly through different

Regardless of the harmonic approach Rogers used in "FLAVA" there is a specific scale degree that is emphasized that is used in both jazz and heavy metal, the bII.[304] Besides D, the other note greatly highlighted in "A" section is the E-flat (see Figure 7.8). While the E-flat is an octave higher than a normal bII would be, I would argue that Rogers could have used octave displacement on this specific pitch.[305] Rogers also incorporates the use of the bII in his other "metal-sounding" piece "Seven," which sees the return of the lowest open note tonic D and the E-flat, the bII in relation to the tonic (see Figure 7.17).

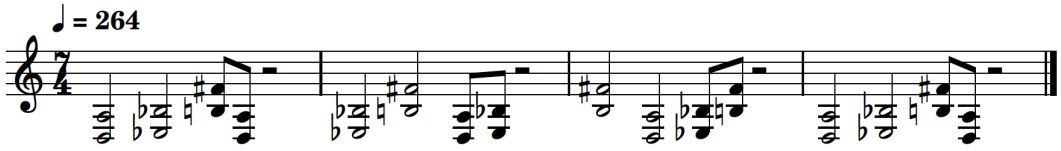

Figure 7.17. First riff from "Seven" from *DICE* (2017). Adapted from score from Adam Rogers. Adam Rogers, "FLAVA," (New York, NY).

The use of the bII in heavy metal is due to its existence in the modes Phrygian and Locrian.[306] The movement from bII to tonic is heard in the bass notes especially, incorporated in ostinatos paired with loud dynamics.[307] Lilja explains that in the bII or as

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tonal areas without stopping to smell the flowers" which he believes "can result in either tortured chord progressions or harmonic incoherence." Pease, *Jazz Composition*, 83, 85, 97. Dave Liebman defines this as "non-tonal chromaticism" where "melodic lines and harmonies…have no discernible key or root orientation." Liebman, *A Chromatic* Approach, 30.

[304] Sarha Moore in his study of the flattened supertonic in heavy metal states that "Tension and dissonance are vital elements in metal music and musical tension is frequently created by the use of the flattened supertonic (referred to below as the flat second), that is a note a semitone higher than the tonic." Sarha Moore, "Dissonance and Dissidents: The Flattened Supertonic Within and Without Heavy Metal Music," in *Heavy Fundamentalisms: Music, Metal & Politics* (Oxford: Inter-Disciplinary Press, 2010), 127. Nettles and Graf explain that bII could be a modal chord derived from Phrygian and service as a cadential chord. Nettles and Graf, *The Chord Scale Theory*, 89. The bII could be interpreted as a tritone substitution, replacing the dominant to create a root motion a half step above the tonic. Pease, *Jazz Composition*, 53.

[305] Bert Ligon defines octave displacement as "one or more tones of a simple line" that "can be transposed to another octave," and explains that "the leaps disrupt the smooth line and can add a dramatic element. Bert Ligon, *Jazz Theory Resources: Volume 1* (Milwaukee: Hal Leonard, 2001), 79.

[306] Biamonte claims the bII is used in heavy metal because of the frequent use of Phrygian and Locrian. Biamonte, "Modal Function," 8.

[307] Moore, "Dissonance and Dissidents," 130.

he termed it "Phrygian II" in classic heavy metal could be interpreted as an altered chord due to the more frequently used harmony from the Aeolian and Dorian modes, with the root of the bII being the only note specifically altered.[308] Moore claims that the bII is used due to its association with non-Western harmony, heard in the music of Asia, the Mediterranean, and the Middle East, helping to create an exotic otherness in the music.[309] This use of the bII has caused some listeners to believe heavy metal music to be atonal, most likely due to its infrequent use in more popular styles of music.[310]

The bII in heavy metal can have a subdominant function or a dominant function depending on context.[311] Lilja notes that the use of the bII is the same as the Neapolitan chord, and terms the progression from bII to tonic as the "Phrygian cadence."[312] Biamonte agrees with bII having predominant function but adds that it could also have dominant function due to the flattened second degree having an upper leading tone function.[313] Biamonte continues by stating that the flattened second scale degree, along with the flattened fifth from Locrian, "function as opposing poles to the tonic because of their tonal distance from it."[314] Clement believes that in heavy metal music, a chord's specific location within the pitch collection determines "the tonicizing potential" and that this "tonicization" occurs during a progression when one chord is heard as the tonic and another as the "tonicizer."[315] It should also be noted that the flattened second scale degree

[308] Lilja, *Theory and Analysis*, 141,149.
[309] Moore, "Dissonance and Dissidents," 129.
[310] Mynett, "Defining contemporary metal music," 307.
[311] Biamonte states that "the function of bII is primarily subdominant, because of the presence of scale degrees 4 and 6, but it also has aspects of dominant function, since scale degree b2 acts as an upper leading tone to the tonic." Biamonte, "Modal Function," 8.
[312] Lilja, *Theory and Analysis*, 141.
[313] Biamonte, "Modal Function," 8.
[314] Biamonte, "Modal Function," 9.
[315] Clement, "Diatonic and Chromatic," 2.

is also included in all previously mentioned modes (see Figure 7.9) as well as the whole-half diminished scale. It's not clear what, if any, harmony Rogers had in mind when composing "FLAVA" but the bII can be included in all the previously mentioned harmonic approaches.

Examples of bII can be heard in a variety of heavy metal, including Black Sabbath's "Hand of Doom" from *Paranoid* (1970), where the bridge riff begins with a D-flat5 moving to a C5 (see Figure 7.18). Iron Maiden uses the bII in their song "Powerslave" with the main riff alternating first between A5 to C5 then A5 to B-flat5, with the melodic line ending on a B-flat, implying in the bII resolving back to tonic (see Figure 7.19). Metallica uses the bII in the verse riff of "…And Justice For All" where E5 moves to F5 in the second measure of the riff (see Figure 20). Metalcore band Drowningman incorporates the bII in the opening riff of "Black Tie Knife Fight," with E5 moving down to the tonic D#5 (see Figure 21).

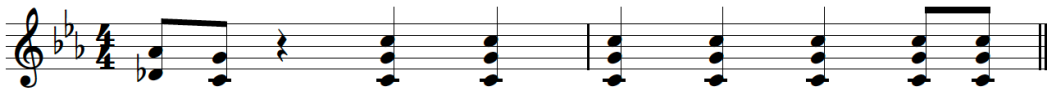

Figure 7.18. Bridge riff from "Hand of Doom" by Black Sabbath. Black Sabbath, "Hand of Doom" track 6 from *Paranoid*, Vertigo 6360 011, 1970.

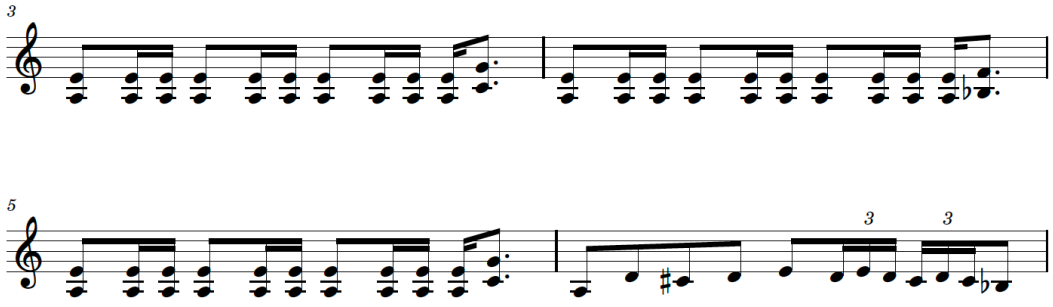

Figure 7.19. Opening riff from Iron Maiden's "Poweslave." Iron Maiden, "Powerslave" track 7 from *Powerslave*, EMI – EJ 2402001, 1984.

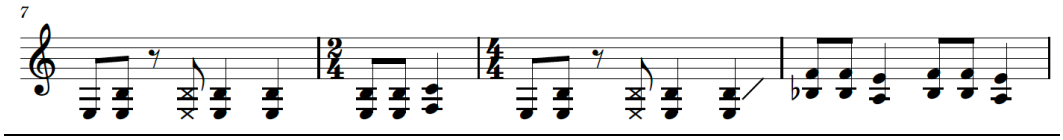

Figure 7.20. Verse riff from "…And Justice For All.” Adapted from *Metallica…And Justice For All*, (New York: Cherry Lane Music 1989), 16.

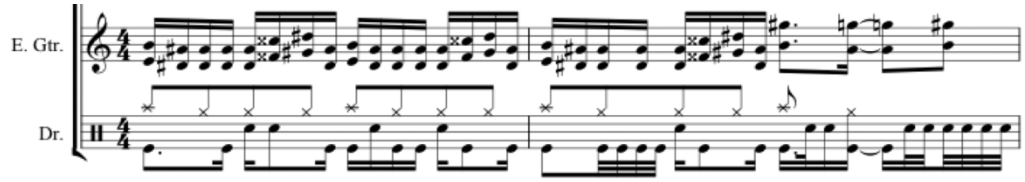

Figure 7.21. Opening riff of "Black Tie Knife Fight” from *How They Light Cigarettes in Prison* (2000) Drowningman. Transcribed by Brad Osborn. Brad Osborn, “Understanding Through-Composition on Post-Rock, Math-Metal, and other Post-Millennial Rock Genres,” *Music Theory Online* 17, 2011, https://www.mtosmt.org/issues/mto.11.17.3/mto.11.17.3.osborn.html.

I believe that the E-flat in “FLAVA” could be heard as the “tonicizer,” especially in the riff of the “A” section when alternating with the tonic D. The final phrase of the “A” section does have the chromatically moving power chords, from F5 to E-flat5, that would imply a final resolution of the bII to tonic, but the leaps into E and F an octave higher does slightly disrupt this resolution. As such one could argue that the E-flat has more of a subdominant role. With either a dominant or subdominant function, the bII’s inclusion draws comparisons to heavy metal.

The bII is also used in jazz and is primarily seen as a cadential chord being derived from Phrygian.[316] Mulholland and Hojnacki explain that the bII, typically

[316] Nettles and Graf also explain that the bII, or bIIMaj7, while included in the Locrian mode is not typically seen as being derived from this mode, partially due to the min7b5 not typically having tonic function. Nettles and Graf, *The Chord Scale Theory*, 89, 134.

composed/performed as a bIIMaj7, is a "character" chord of the Phrygian mode and acts as a subdominant chord that "evokes the sound of Spanish flamenco music."[317] They also add that it is incorporated into music that desires to elicit "a dark mood."[318] The bIIMaj7 is also used as a modal interchange chord, with the flattened second and sixth in the chord wanting to resolved down to the tonic and fifth respectively.[319] It can be used to darken the sound of the iiMin7b5 by lowering the root or as substitute for the tritones-substitute, creating a softer sound.[320] Examples of the use of the bIIMaj7 include Wayne Shorter's "Deluge" (see Figure 7.22), Miles Davis's "Nardis" (see Figure 7.23), and "On Green Dolphin Street" by Kaper and Washington (see Figure 7.24).

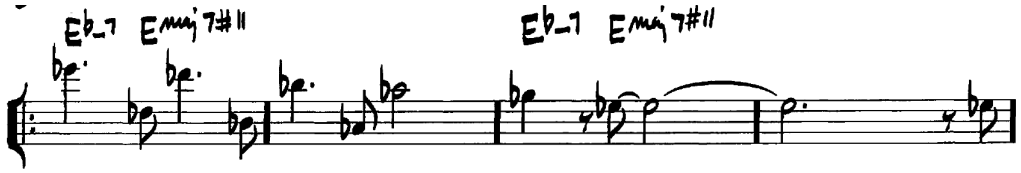

Figure 7.7. First four measures of the melody of Wayne Shorter's "Deluge" from *JuJu* (1965). The Haarmony alternates between the tonic IMin7 and the bIIMaj7. Taken from *The Real Book 6th Edition* (Milwaukee: Hal Leonard Corporation, 2004), 106.

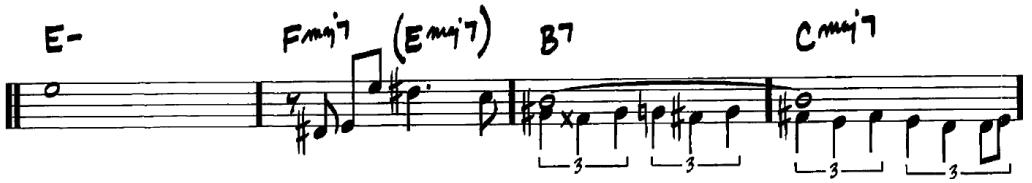

Figure 8. First four measures of the melody of Miles Davis's "Nardis" from *Portrait of Cannonball* (1958). Harmony begins on the Imin7 tonic and then moves to the bIIMaj7. Taken from *The Real Book 6th Edition* (Milwaukee: Hal Leonard Corporation, 2004), 296.

[317] Mulholland and Hojnacki, *The Berklee Book of Jazz,* 91-92/186.
[318] Mulholland and Hojnacki, *The Berklee Book of Jazz,* 92.
[319] Mulholland and Hojnacki, *The Berklee Book of Jazz,* 126.
[320] Mulholland and Hojnacki, *The Berklee Book of Jazz,* 127.

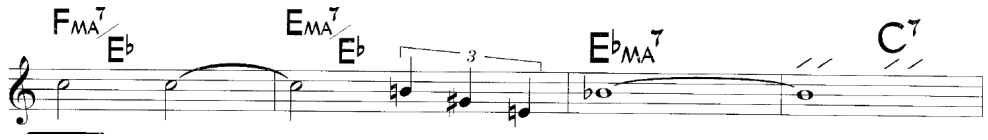

Figure 9. Measures 5-8 of the melody from "Green Dolphin Street." The harmony progresses from a IIMaj7 down to bIIMaj7 before resolving to IMaj7. The bIIMaj7 can be interpreted as borrowed harmony from E-flat Phrygian or substitute of the tritone substitute. Chuck Sher, *The New Real Book Volume 3* (Petaluma: Sher Music Co., 2005), 273.

While I have argued that the riff of "FLAVA" should be analyzed as a single note melody due to the score by Rogers and the typical analysis of power chords, the exception could be the E-flat chord, which is performed differently than what is written. In performance, Rogers plays a three-note chord of D-flat, A-flat, and E-flat, over the bassist playing an E-flat an octave lower. It is essentially a D-flat power chord with an added fifth above the fifth of the root. Rogers explained that when writing for *DICE* he composed on the guitar and assigned the bass the lowest note of the chord.[321] I would argue that this specific chord should be analyzed as an E-flat7sus11 chord (see Figure 7.25). With E-flat being the root, D-flat would be the flattened seventh and the A-flat would be the eleventh. This specific chord draws new comparisons to another chord used in jazz that involves the flattened second, the tritone substitute. Attention to this specific chord is made now due to the tritone substitutes use in jazz.[322]

[321] *GuitarThaiOnline*, "Adam Rogers : Systemetic jazz style."
[322] During my research, I was unable to find any mention of a similar chord function to the tritone substitute in heavy metal. While the bII shares similarities in root and typical movement to tonic of the tritone substitute, the use of a dominant seventh is never mentioned, and it is almost always regarded as being a chord diatonic to the mode or borrowed from a parallel minor mode.

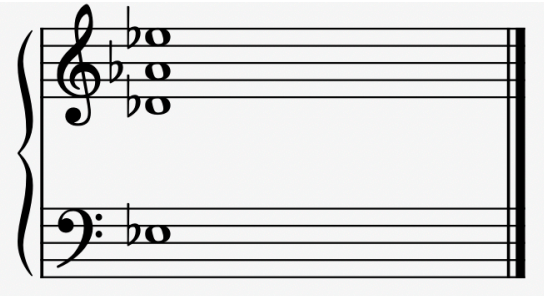

Figure 7.25. Reduction of the E-flat7sus11 from “FLAVA.” Adam Rogers, “FLAVA,” recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

The tritone substitution is essentially the French augmented sixth chord and follows the rule that any dominant chord in a progression can be replaced with a substitute dominant that shares the same tritone, with the root of the substitute being a half-step above the tonic.[323] Liebman claims that the tritone substitute is the “language of bebop and post-bop.[324] Bert Ligon believes that the tritone substitution may be implied in a piece’s bass line by just approaching the root note of a chord by the chromatic upper neighbor tone.[325] If the E-flat7sus11 is to be interpreted as a tritone substitution, it would imply that it is substituting the A7 chord, the V7 of some form of D tonality. This would also mean that the implied chord is borrowed from a D tonality where A7 is present, of which none of the previously mentioned tonalities are included. It is not certain if Rogers thought of the E-flat7sus11 in these terms but with his extensive experience in jazz it is still a possible interpretation.

The E-flat7sus11 chord could possibly be chosen due to the relation the collection of notes has the tonic D. In relation to D, the D-flat is a major seventh, the A-flat is a tritone, and the E-flat is a minor ninth. These notes together are not displeasing, but

[323] Mulholland and Hojnacki, *The Berklee Book of Jazz,* 64.
[324] Liebman, *A Chromatic Approach*, 17.
[325] Ligon, *Jazz Theory Resources*, 168.

against D are some of the most dissonant.[326] This choice to move from tonic to a chord containing three dissonant intervals and then return falls in line with jazz music's use of tension and release.[327] Ron Miller explains that melodies need to have balance of tension and release, with tension created by a change in "direction, intervallic quality, melodic rhythm, or any of the elements of a melody that have been implemented for a length of time.[328] Tension and release is utilized in every style of music and is not exclusive to jazz.[329] What is unique to jazz is the frequency with which tension and release occurs in the music, drawing ties to the history of call-and-response from African music.[330] Liebman describes it as the "balance of excitement and quiescence, action and relaxation," explaining that in Western music this act of tension and release is manifested in the "dominant-tonic axis."[331] Liebman believes that chromaticism is comparable to a melody's movement from tonic to dominant or subdominant and then a return to the tonic, describing it as a movement to activity (dominant) or repose (subdominant), and then finally reaching a point of rest (tonic).[332] Liebman summarizes by stating "cadence means the use of relative consonance, called a tonal anchor, to offset the more dissonant

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[326] Nettles and Garf explain that the major seventh and minor ninth intervals are dissonant. Nettles and Graf, *The Chord Scale Theory*, 89, 141. Pease similarly notes that major sevenths and minor ninths are dissonant, claiming that they are more frequent in jazz compositions due to the dissonance the intervals produce. Pease, *Jazz Composition*, 90. Coker describes the major seventh and tritone as "potent." Coker, *A Guide to Jazz Composition*, 30. The use of the tritone began with bebop musicians, who used the dissonant interval in their harmonies and melodies. DeVeaux and Giddins, *Jazz*, 283. Liebman describes sevenths and minor seconds are "the most characteristic of twentieth century contemporary music." Liebman, *A Chromatic Approach*, 60.

[327] Pease states that "since the advent of bebop in the mid-1940s, melodic tensions have played an increasingly important role in jazz performance and composition." Pease, *Jazz Composition*, 44. Mulholland and Hojnacki describe it as the "alternation of stable and unstable harmonies," which gives the music a feeling of forward motion, comparable to jazz improvisation. Mulholland and Hojnacki, *The Berklee Book of Jazz,* 16.

[328] Ron Miller, *Modal Jazz Volume 2*, 18.

[329] Berendt and Huesmann, *The Jazz Book*, 410.

[330] Berendt and Huesmann, *The Jazz Book*, 410, 426.

[331] Liebman, *A Chromatic Approach*, 13.

[332] Liebman, *A Chromatic Approach*, 13.

chromaticism,"[333] which means that the E-flat7sus11 chord by just being chromatic, with intervals that are particularly dissonant when juxtaposed against the tonic D, provides tension and a sense of harmonic resolution similar to a dominant chord.

It cannot be determined definitively what harmonic approach Rogers used to compose "FLAVA." What is clear is that whether composing with modes such as Phrygian or Locrian, the diminished half-whole scale, blues harmony, or atonality, and the inclusion of the bII in a modal function, dominant function, or a chromatic function, one can make explicit connections to both heavy metal and jazz. This commonality helps to solidify the assertion that "FLAVA" is not more jazz or more heavy metal but a balanced fusion of the two styles.

[333] Liebman, *A Chromatic Approach*, 13.

CHAPTER 8: MELODY

Rogers explained that most of the pieces on *DICE* did not contain a lot of "melodic content," but he felt that there were enough interesting musical ideas in the pieces to consider calling them "tunes."[334] This lack of melodic content draws a strong connection to heavy metal where the music has a history of not being focused on melody.[335] Heavy metal's avoidance of any conventional sense of melody has increased in more contemporary styles of metal.[336] Stephen Hudson, in his study of riffs in the music of contemporary metal band Meshuggah, claims the band "does not always have much melodic shape" and that pitches aren't clearly perceived due to the loud volume of the instruments.[337] Extreme metal has taken this evasion of melody to abnormal stages, to the point where the music is heard as merely aggressive noise to unfamiliar listeners.[338] Matthew Unger explains that extreme metal music can be a complete "obfuscation" of melody in order to achieve "chaos, dissonance, and aggression."[339]

Throughout its history, heavy metal's carefully crafted sound has been described as "noise."[340] Walser notes "deliberate transgressive, violent, and noisy" characteristics

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[334] *Live From Our Living Rooms*, "Adam Rogers Masterclass: Guitar."
[335] Wasler claims that "melody is relatively less important in metal than in many other kinds of music, just as timbre is much more significant." Walser, *Running*, 131. Weinstein points out that thrash metal occasionally removed melody altogether from their music and focused instead on rhythm. Weinstein, *Heavy Metal*, 55.
[336] Mynett explains that "the focus on rhythm, rather than vocals or melody contributes to the fundamental lack of any explicitly melodic components" in contemporary heavy metal. Mynett, "Defining contemporary metal music," 301.
[337] Stephan Hudson, "Fragments of Riffs and Small Alterations in Meshuggah's "OBZEN"," last modified June 30, 2014, http://metalintheory.com/meshuggah-obzen/.
[338] Harris notes that "in extreme metal, any conventional sense of melody is jettisoned," to a point where the music sounds aggressive and inhuman. Harris, *Extreme Metal*, 30, 33.
[339] Unger, *Sound, Symbol, Sociality*, 19.
[340] Keith Harris claims that extreme metal's "aestheticization of sounds" causes the music to be difficult, which many people find "repellent." Harris, *Extreme* Metal, 5. Zachary Wallmark in his study of death metal notes that the music is meticulously and purposeful "ugly and abject" with "noise and chaos" being necessary to create a "harsh sound" that "the population at large has antipathy toward." Zachary Wallmark, "The Sound of Evil: Timbre, Body, and Sacred Violence in Death Metal," in *The Relentless Pursuit of Tone: Timbre in Popular Music* (Oxford: Oxford University Press, 2018), 7-8.

present in earlier heavy metal substyles such as thrash metal.[341] Harris points out that heavy metal and/or extreme metal is "far from being a chaotic noise," and is a style that "offers transgressive alternatives to the principal elements of Western music."[342] Weinstein states that heavy metal "has a distinctive sound" that "some hear [as] noise" but "has a code, a set of rules, not systematic but coherent to demarcate a core of music that is undeniably heavy metal."[343] Heavy metal listeners prefer the way in which the complicated and disorienting compositions create aggressive music.[344]

Jazz similarly been considered noisy throughout its history, such as Lester Young describing the music of the Basie band as "loud noise."[345] Berendt and Huesmann describe free jazz music as "the opening of musical sounds into the realm of noise," claiming the ensemble roars "like mythical, howling primeval creatures."[346] Nicholas described the music of jazz-rock band Last Exit as "a modernist's vision of angst as meaning and ugliness as an aspect of authenticity."[347] Although perceived as noisy by unfamiliar listeners, free jazz is not created or performed with the intent of being noise or aggressive but composed and improvised in a way that is thought of as being musical.[348] Berendt and Huesmann explain that free jazz is "having to do not so much with ugliness, unrest, aggression, or violence as with a sheer enjoyment of sound for its own sake."[349]

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[341] Walser, *Running*, 14.
[342] Harris, *Extreme Metal*, 31.
[343] Weinstein, *Heavy Metal*, 6-7.
[344] Unger, *Sound, Symbol, Sociality*, 192.
[345] DeVeaux and Giddins, *Jazz*, 236.
[346] Berendt and Huesmann, *The Jazz Book,* 26.
[347] Nicholson, *Jazz Rock*, 309.
[348] Free jazz musician Susie Ibarra explains that "People often misinterpret this music and think 'free jazz' or 'free anything' is loud noise or coming from anger…but the music I play has emerged from forty years of studied development. True 'freedom' can only come from discipline." She also describes her playing as "tuneful" and "a different sound with every stroke." Quoted in Berendt and Huesmann, *The Jazz Book,* 881.
[349] Berendt and Huesmann, *The Jazz Book,* 21.

It is not certain whether Rogers used a lack of "melodic content" to create aggressive or noisy music in "FLAVA" but compared to other pieces from his catalogue as a solo leader and other tracks from *DICE*, "FLAVA" along with the other metal-sounding piece "Seven" come across as more aggressive and noisier. Lost Tribe offers similarly noisy, aggressive moments in certain pieces such as "Whodunit" and "H" from *Soulfish* (1994) but both have clearly stated melodies above the harmony.[350] The noisy or aggressive aspects of "FLAVA" could be connected to jazz or heavy metal.

The main themes of "FLAVA" are composed entirely out of riffs, a practice used for most of the music on *DICE*.[351] Jazz musicians frequently improvised two-to-four measure rhythmically focused ostinato riffs that served as accompaniment to soloists, adding intensity to the music by creating tension against the melody of the solo.[352] A renowned riff in jazz can be heard in the accompaniment of Miles Davis's "So What" from *Kind of Blue* (1959), a response to the bass melody, first played by the piano and then later by the trio of horns (see Figure 8.1).

[350] Lost Tribe, "Whodunit" and "H," tracks 2 and 11 from *Soulfish*, High Street Records 72902 10327, 1994.
[351] Rogers explained that he composed based on riffs and patterns on he performed on the guitar. He explains that some pieces from the album are essentially rhythm guitar figures that he orchestrated by giving the bass the lowest note and then created a drum beat to accompany the riff. *GuitarThaiOnline*, "Adam Rogers : Systemetic jazz style."
[352] Berendt and Huesmann, *The Jazz Book,* 13/231.

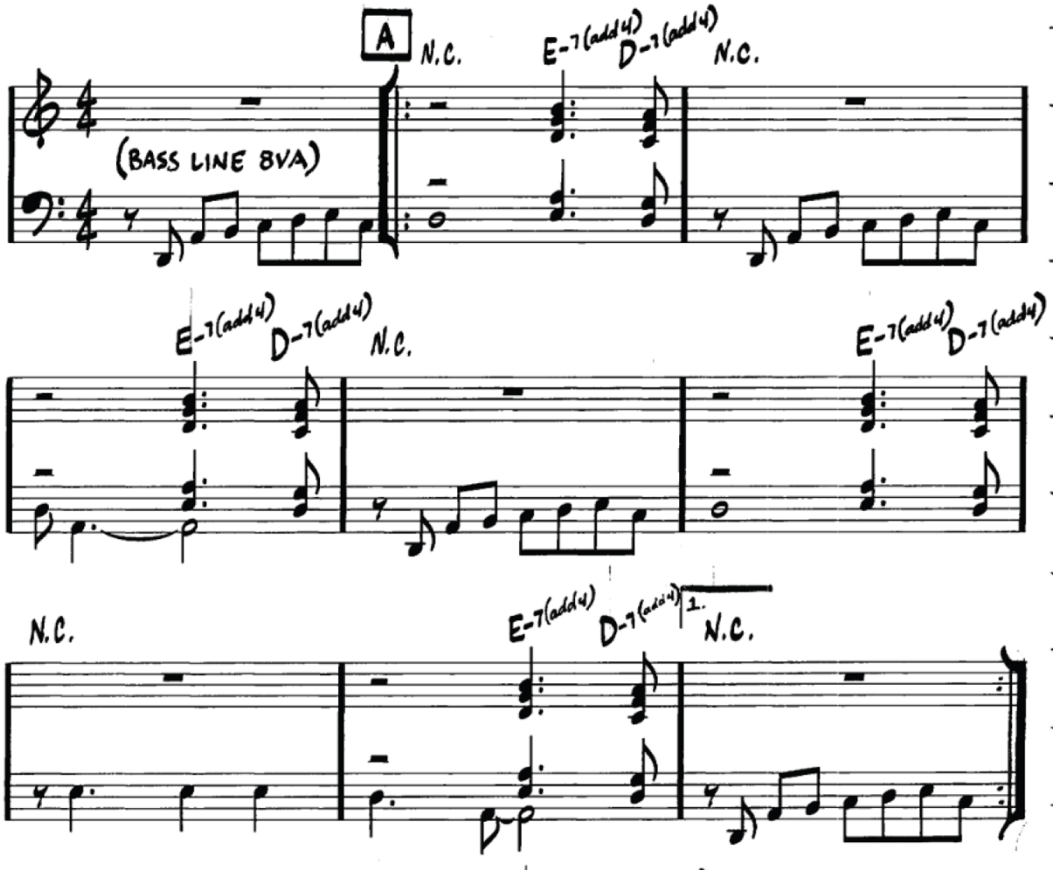

Figure 8.1. Accompanying riff (treble clef) from "So What" by Miles Davis. Taken from *The Real Book 6th Edition* (Milwaukee: Hal Leonard Corporation, 2004), 364.

Riffs are a staple of heavy metal that has spanned the entire history of the genre.[353] Like jazz, these riffs have their origin in African music, later incorporated into blues music, that then influenced rock musicians.[354] Lilja explains that rock bands like Cream took riffs and melodic ideas from blues musicians and arranged them for the rock ensemble to perform in a "simplified and regularized harmonic and metric

[353] Stephen Hudson for the website Metal in Theory notes that "most metal music…is based on the repetition of a distinctive rhythmic/melodic unit called a "riff." Riffs are often either repeated exactly, or varied slightly in a few ways." Stephen Hudson, "Turnarounds and Tonality in Ozzy Osbourne's "Crazy Train," last modified March 11, 2017, http://metalintheory.com/turnarounds-and-tonality-in-ozzy-osbournes-crazy-train/.

[354] Wasler writes that "Their songs were often built around thematic hooks called riffs, a practice derived from urban blues music." Walser, *Running*, 10. Weinstein notes that heavy metal riffs are derived from "the blues-rock tradition." Weinstein, *Heavy Metal*, 16.

framework."[355] Riffs were adopted by heavy metal musicians from rock, where the riffs were frequently repeated throughout, demonstrated by The Kinks's song "You Really Got Me" from *Kinks* (1964) (see Figure 8.2).[356] Riffs in later substyles became more complex compared to traditional heavy metal, with complexity given priority in the music.[357] Michelle Phillipov in her study of death metal notes the use of "unusual and complex" riffs in death metal and that a lack of formal structure such as verses and choruses makes it difficult for listeners to anticipate the subsequent riffs.[358]

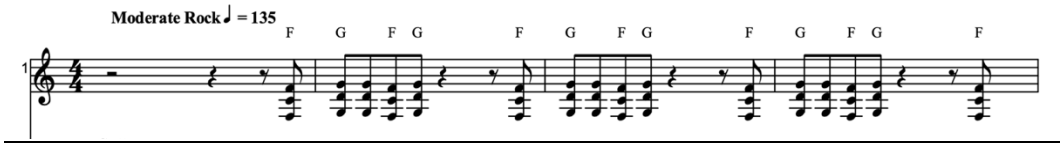

Figure 8.2. Main riff from "You Really Got Me." Taken from ""You Really Got Me" As recorded by The Kinks," *Guitar Alliance*, accessed on September 27, 2021, https://guitaralliance.com/instant-song-library-download/Instant%20Song%20Library%20PDF/G-L/K/Kinks%20-%20You%20Really%20Got%20Me.pdf.

The riffs in "FLAVA" are primarily composed in power chords, a dyad of a root and fifth performed with distortion. The power chord is an essential element in heavy metal music that has continued into more recent substyles.[359] The power chord is adopted

[355] Lilja, *Theory and Analysis*, 154-155.
[356] Lilja, *Theory and Analysis*, 154, 33.
[357] Harris asserts that death metal "became more complex and guitar 'riffs' (chord sequences) sounded increasingly austere and 'dark'." Harris, *Extreme Metal*, 3. Smialek notes that some death metal "prioritize musical complexity and difficulty as much as metal's more general aesthetics of power and aggression" and that the sub style "technical death metal" has the "aesthetics of complexity and difficulty" that "create passages of music that disrupt the usual expectations one might have from other genres of metal." Smialek, "Genre and Expression," 164.
[358] Phillipov, *Death Metal and Music* Criticism, 82, 131.
[359] Kennedy states that "one of the most commonly utilized and recognized guitar techniques in metal/hardcore is the power chord." Kennedy, "Functions of Genre," 83. Herbst claims that "the power chord has frequently been identified as one of the most relevant chords in rock and related subgenres of heavy metal." Jan-Peter Herbst, "Distortion and Rock Guitar Harmony: The Influence of Distortion Level and Structural Complexity on Acoustic Features and Perceived Pleasantness of Guitar Chords," *Music Perception vol. 36*, no. 4, 336.

from rock music, which in turn took it from the blues.[360] Walser describes the power chord in heavy metal:

> If there is one feature that underpins the coherence of heavy metal as a genre, it is the power chord. Produced by playing the musical interval of a perfect fourth or fifth on a heavily amplified and distorted electric guitar, the power chord is used by all of the bands that are ever called heavy metal and, until heavy metal's enormous influence on other musical genres in the late 1980s, by comparatively few musicians outside the genre. The power chord can be percussive and rhythmic or indefinitely sustained; it is used both to articulate and to suspend time. It is a complex sound, made up of resultant tones and overtones, constantly renewed and energized by feedback. It is at once the musical basis of heavy metal and an apt metaphor for it, for musical articulation of power is the most important single factor in the experience of heavy metal. The power chord seems simple and crude, but it is dependent upon sophisticated technology, precise tuning, and skillful control. Its overdriven sound evokes excess and transgression but also stability, permanence, and harmony.[361]

The practice of tuning the sixth string down a whole step, resulting in drop-tuning, to make performing power chords easier is also common in heavy metal.[362] Mynett points out that the use of drop-tuning "provides an enhanced level of mobility for the guitarist's fretting hand," which explains its frequent use in heavy metal music as well as its function as tonic.[363] Rogers also tunes the lowest string down from E to D, which allows most of the power chords to be performed with just one finger barred over the sixth and fifth strings.

The exceptions to the use of only dyads in "FLAVA" is the E-flat7sus11 chord in the "A" section riff and the D13#9 in the breakdown/solo section. Heavy metal musicians rarely use chords of three notes or more as the additional pitches cause the heavily

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[360] Lilja, *Theory and Analysis*, 162.
[361] Walser, *Running*, 2.
[362] Kennedy, "Functions of Genr*e*," 84.
[363] Mynett, "Defining contemporary metal music," 306.

distorted harmony to become unclear.[364] Jan-Peter Herbst explains that the distortion used by heavy metal guitarists "extends the harmonic content of the guitar signal" and that these "spectral characteristics" cause chords besides power chords to become undesirably dissonant.[365] The unclearness of heavily distorted chords beyond dyads is especially apparent in the lower register, where VanValkenburg describes it as audibly "unintelligible."[366] Mynett claims that more contemporary styles of heavy metal do incorporate triads but avoid using chords with any additional notes beyond that.[367]

These claims of unwanted dissonance from chords of more than two or three notes may seem counterintuitive to the previous statement of some substyles of heavy metal being described as "noisy." I would argue that it shows that the noisy perception is entirely subjective and that in a style of music such as extreme heavy metal where "noise" is being created it is crafted deliberately and is not uncalculated cacophony. Dennis in his study of Twenty-First century jazz music points out that jazz composers, including Avant-garde composers, also give priority to the clarity of chord voicings, methodically arranging the chord voicings to realize "a very clear portrait of the composer's intentions.[368] Dennis continues by stating that "seemingly random, "cacophonous," and "chaotic moods" have their place in the jazz tradition but "must be carefully placed and coordinated."[369] Essentially, the sound created by either heavy metal or jazz composers should be assumed to be deliberately created.

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[364] Herbst claims that heavy metal relies on power chords. Herbst, ""My setup is pushing"," 6. Herbst also states that "greater levels of guitar distortion relate to simpler harmonic structures played on the instrument." Herbst "Distortion and Rock Guitar," 336. Lilja claims that the use of "dissonant structures in distorted chords is rather rare." Lilja, *Theory and Analysis*, 137.
[365] Jan-Peter Herbst, "Heaviness and the electric guitar," 3.
[366] VanValkenburg, "Musical Process," 12.
[367] Mynett, "Defining contemporary metal music," 306.
[368] Dennis, "Inside the score in the 21st Century," 11.
[369] Dennis, "Inside the score in the 21st Century," 12.

As mentioned previously in this study, riffs constructed from power chords are typically analyzed based solely on the root note, which can cause riffs to be interpreted as a single-note melodic line.[370] VanValkenburg notes that power chords in Metallica's music can either function melodically and harmonically or just melodically without implying a harmonic function.[371] VanValkenburg notes the chorus riff in "Harvester of Sorrow" from *...And Justice For All* (1988) as an example, with the first part of the riff acting in a harmonic function and the second part functioning melodically (see Figure 8.3). Harris M. Berger in his study of the death metal band Sin Eater found that the group similarly composed "a melody harmonized in power chords" and that the "fifths of the chords simply acted as a harmonic embellishment that thickened the sound but in no way disturbed the primacy of the roots."[372]

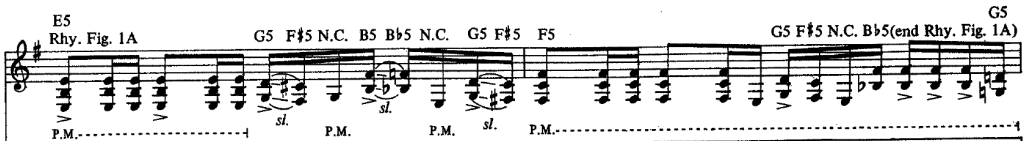

Figure 10.3. Chorus riff from "Harvester of Sorrow." Taken from *Metallica…And Justice For All*, (New York: Cherry Lane Music) 1989, 55.

As previously mentioned, constant chord structures—the practices of using chords of the same quality—could be a comparable practice to the use of power chords. Robert Rawlins and Nor Eddine Bahha in *Jazzology* claim that constant structures create "a cohesive combination of functional and non-functional sounds that produce the effect of a free and shifting tonal center."[373] An example of this can be heard in Joe Henderson's

[370] When discussing "Smoke on the Water" by Deep Purple," Lilja states that "the riff may be considered as a single melodic line intensified by parallel fourths." Lilja, *Theory and Analysis*, 143.
[371] VanValkenburg, "Musical Process," 37.
[372] Berger, *Metal, Rock, and Jazz*, 357.
[373] Robert Rawlins and Nor Eddine Bahha, *Jazzology*, (Milwaukee: Hal Leonard, 2005), 131.

"Inner Urge" from *Inner Urge* (1966) where Henderson uses Maj7 chords over most of the music, first in four measure groupings and then switching each measure (see Figure 8.4). Constant structures of chords voiced in fourths and fifths were especially common in jazz-rock harmony, where the practice was to move through tonalities or modalities quickly to produce sudden movements in the harmony.[374] Dennis claims that contemporary jazz composers have continued this practice of using chords of one quality that have "no particular tendencies or resolution" in progressions.[375] The use of power chords may be traditionally connected to heavy metal more than jazz, but the practice of using parallelism with one chord quality is connected to both styles. With the riff being the only melodic material in "FLAVA," acting as the main theme of the piece, and not supporting a melody, I would argue that it is more akin to heavy metal than jazz.

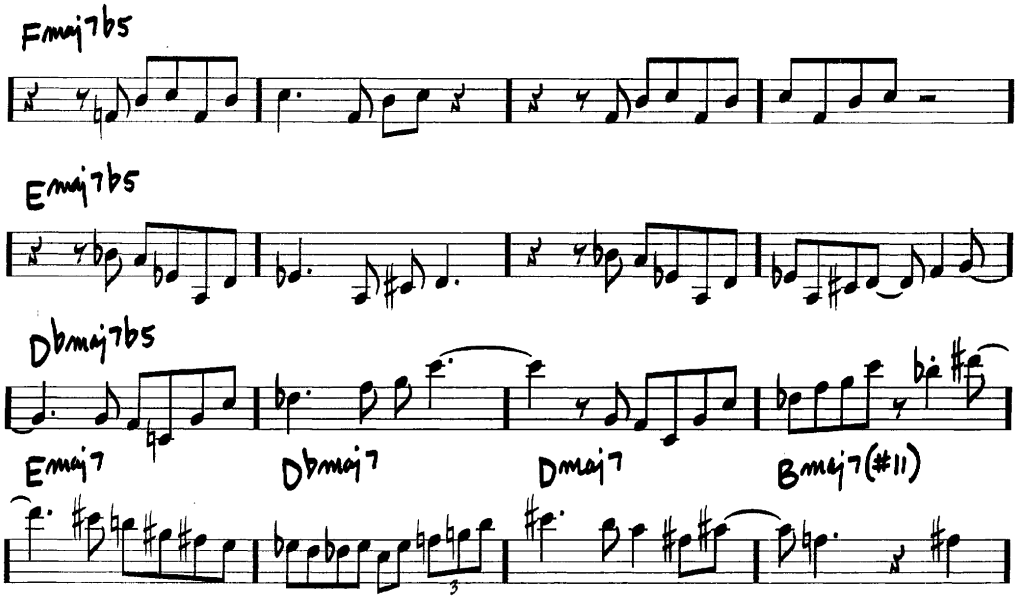

Figure 8.4. Use of constant structures in "Inner Urge" by Joe Henderson. Taken from *The Real Book 6th Edition* (Milwaukee: Hal Leonard Corporation) 2004, 214.

[374] Pease, *Jazz Composition,* 186.
[375] Dennis, "Inside the score in the 21st Century," 11.

The “A” section riff is divided into two melodic figures. Melodic figure a in measure one is used as a theme for five different variations, occurring in measures two through four and then measures five through seven (see Figure 8.5). The five different variations include the use of augmentation, diminution, rhythmic displacement, and paraphrasing. Melodic figure b is rather small compared to melodic figure a, occurring in just beat four of measure four, expanded upon in measures eight through nine in the first ending, and then measure ten of the second ending (see Figure 8.6). Melodic figure b encompasses over a measure of 3/4 and then 7/16 in the first ending and then a measure 4/4 on the second ending. Additional material is added to interpolate melodic figures a and b as well as create an elision with the beginning of the riff and the following riff in the “B” section.

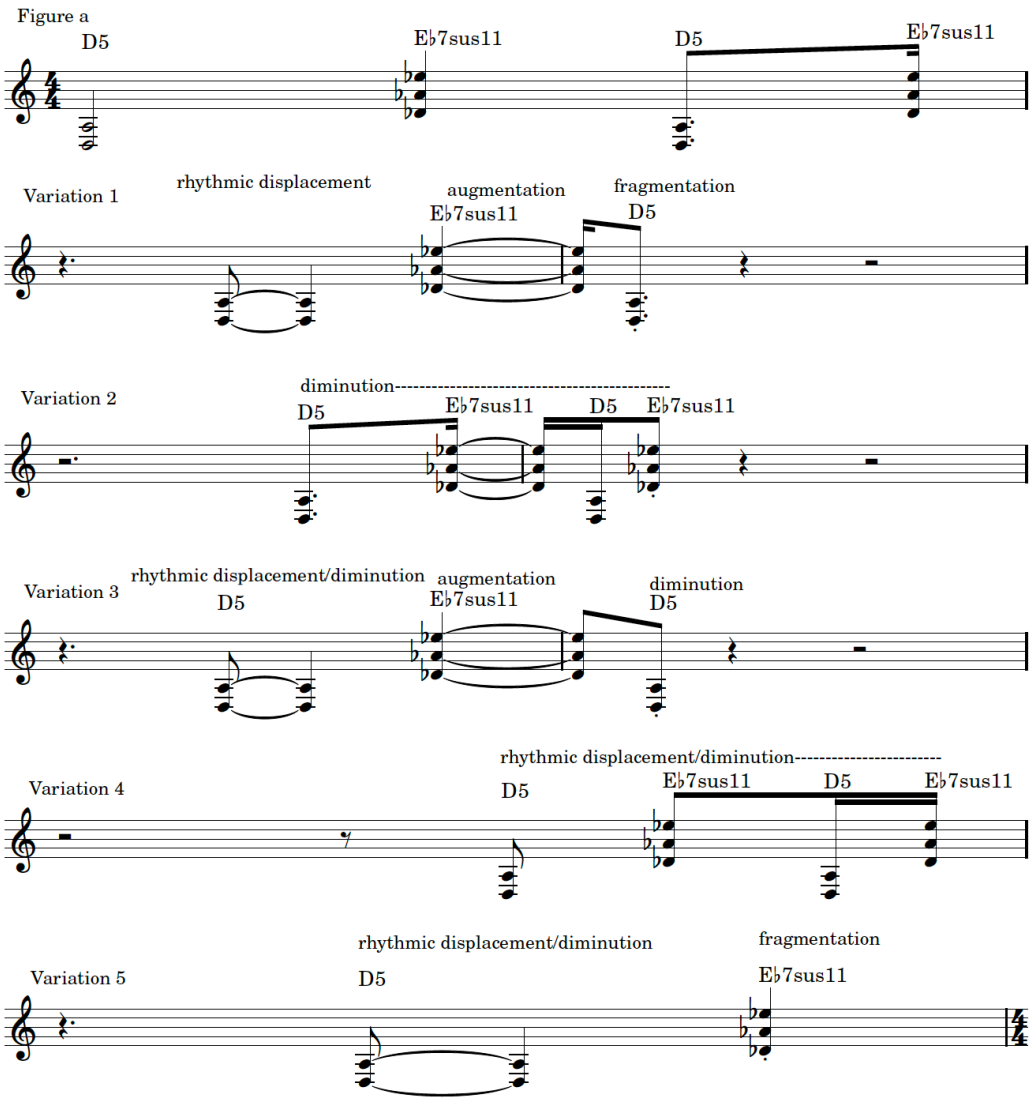

Figure 8.5. Melodic figure a and subsequent variations from “A” section riff. Adam Rogers, “FLAVA,” (New York, NY).

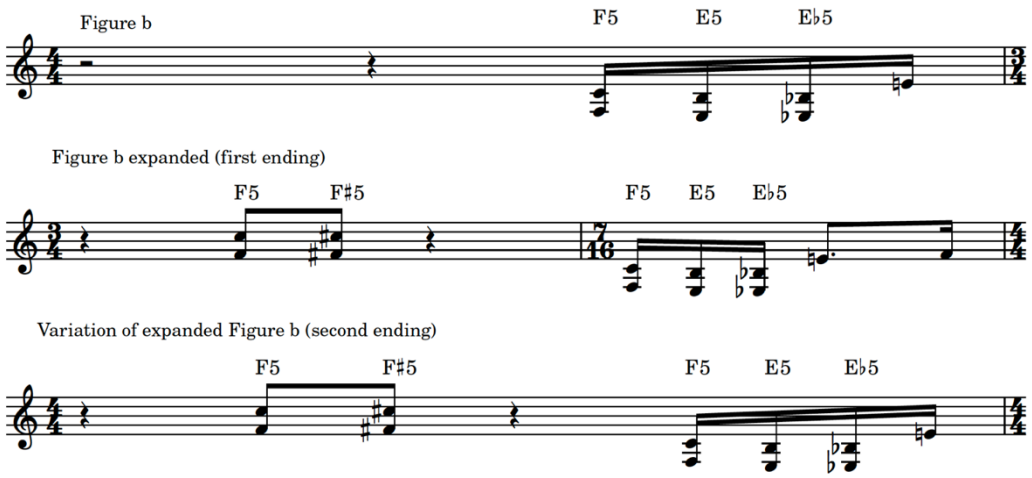

Figure 8.6. Melodic figure b and subsequent variations from the "A" section riff. Adam Rogers, "FLAVA," (New York, NY).

The "B" section riff is constructed primarily from specific rhythmic figures instead of pitches. Melodic figure c is a five-beat phrase rhythmically based in three groupings of five sixteenth notes on the initial statement and on variations two and four (see Figure 8.7). Two groupings of five 16th notes are used on the third variation. Melodic figure c is varied through different pitches, with fragmentation used additionally on the third variation. Melodic figure d is varied through interpolation with some substitutes of different pitches (see Figure 8.8). Melodic phrases e and f do share some of the same pitches and rhythms but are too dissimilar to be considered thematically related. Melodic figure f creates an elision with the repeat of the riff in the B section and the beginning of the riff in the "A" section.

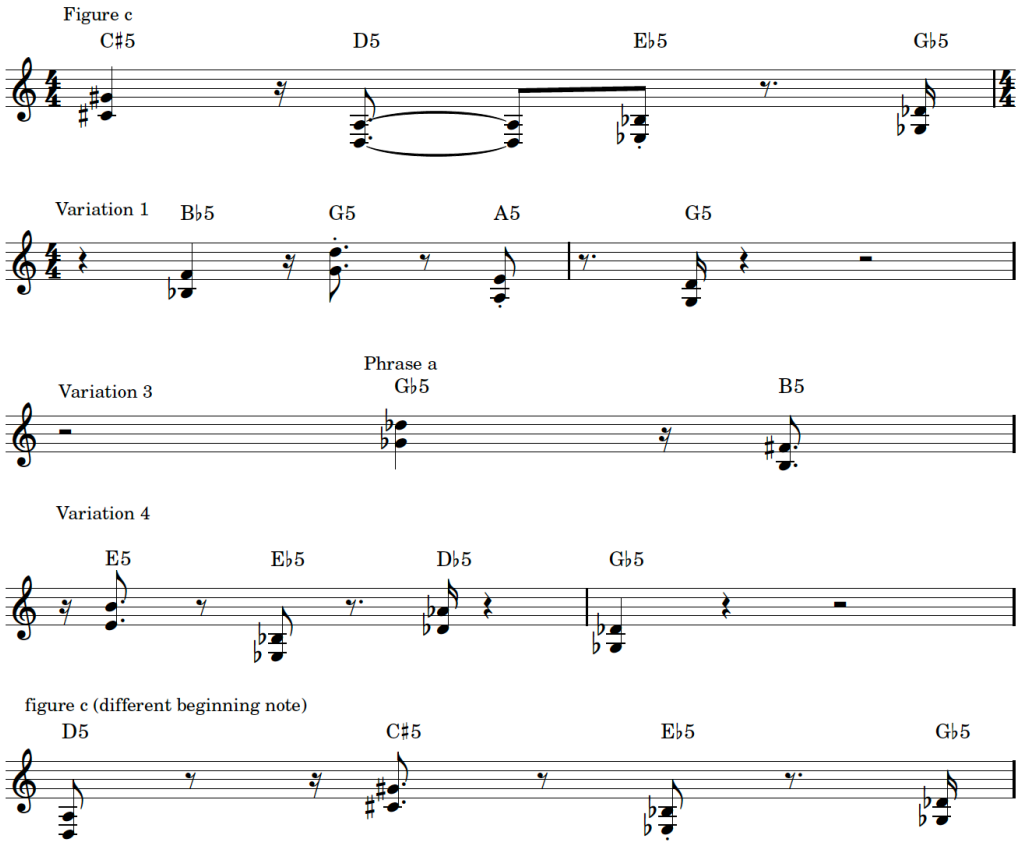

Figure 8.7. Melodic figure c and subsequent variations from the B section riff. Adam Rogers, “FLAVA,” (New York, NY).

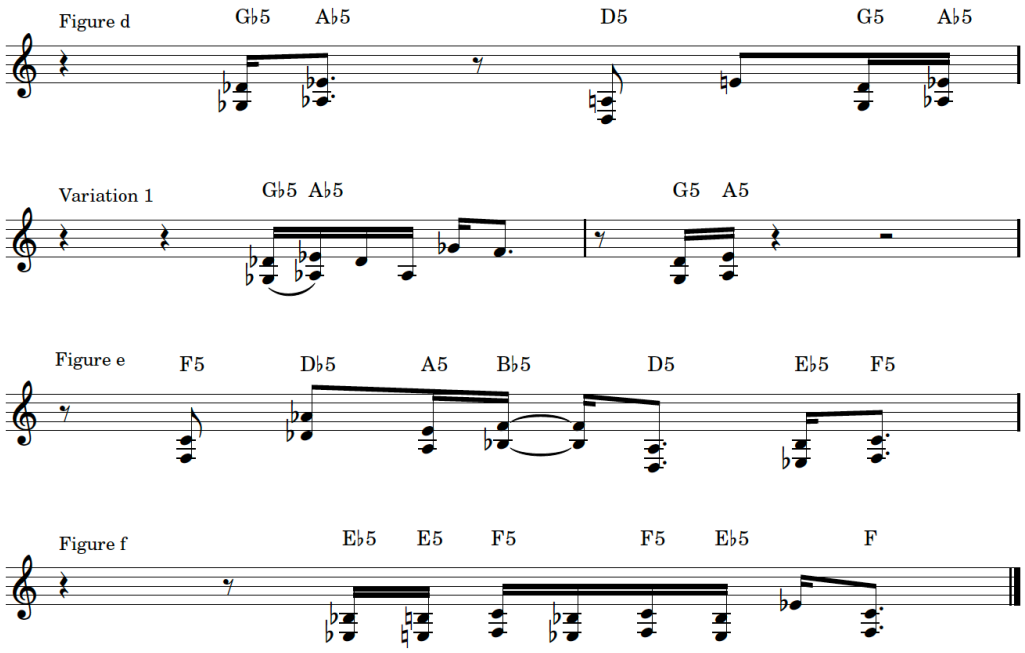

Figure 8.8. Melodic figures d, e, f, and subsequent variations from the B section riff. Adam Rogers, "FLAVA," (New York, NY).

Variation or "motivic manipulation," taking a melodic figure and modifying it throughout a piece, is a common practice in jazz compositions.[376] Andy Jaffe notes how common interpolated harmonies are in jazz, used to help differentiate between first and second endings (first "A" and second "A"), typically resolving to the tonic on the second and last A but with the possibility of added turnarounds.[377] Pease explains that a composition that employs motivic manipulation allows the motif to "still be recognizable

[376] Pease defines motive manipulation as a composition that "develops from one or more small musical fragments or "cells" instead of an integrated melody and chord progression, or "head," that is based on song form. A motif usually consists of between two and eight notes, although circumstances may dictate something more extensive. It may be an interval, a broken chord, or some other short musical gesture lasting for a measure or two. A motivic composition is concerned with the manipulation and development of motifs. This manipulation and development is accomplished through the application of repetition, sequence, inversion, retrograde, retrograde inversion, displacement, harmonization, reharmonization, augmentation, diminution, truncation, modulation, and so forth." Pease, *Jazz Composition,* 202. Dennis explains that motivic manipulation "has many options including manipulation of note values, pitches, intervals, interval directions, and any other number of traits of a particular motive. These same things can also be applied to a fixed cell of pitches that are then manipulated in various ways." Dennis, "Inside the score in the 21st Century," 25-26.

[377] Andy Jaffe, *Jazz Harmony* (Mainz: Advance Music, 1996), 50.

even when partially disguised" as well as adds "the variety necessary to sustain interest" in the piece.[378] Dennis notes that "composing with a single motive or cell" and varying it through a piece creates unity and if done properly "can make even the most dense and angular musical ideas much more accessible despite their seemingly unpredictable nature."[379] Pease adds that "motivic manipulation is the key to success in a through-composed tune."[380] This style of composition is more contemporary, as it draws similarities to 20th century composers of serial music that used pitch class set theory and tone rows to separate themselves from the use of tonal or key centers.[381]

Riffs are typically not varied in heavy metal, especially in more traditional styles which adopted its repetitiveness from the blues and psychedelic rock.[382] Lilja considers repetition to be an essential element of earlier heavy metal, similar to repetitive patterns in rondo song form of classical music.[383] Styles like thrash metal, heavily influenced by hardcore punk, focused on speed and simplicity and would use reptation to familiarize listeners to it the riffs.[384] Melodic manipulation does occur in heavy metal, such as contemporary metal band Meshuggah who has used variations in their riffs including inversion, symmetry, and retrograde.[385] Phillipov notes that extreme metal band Carcass vary each repetition of their riffs.[386] Rogers's incorporation of motivic manipulation

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[378] Pease, *Jazz Composition,* 166.
[379] Dennis, "Inside the score in the 21st Century," 26.
[380] Pease, *Jazz Composition,* 202
[381] Dennis, "Inside the score in the 21st Century," 25-26.
[382] Lilja, *Theory and Analysis*, 157.
[383] Lilja, *Theory and Analysis*, 156.
[384] Harris, *Extreme Metal*, 2-3.
[385] Eric T. Smialek, "Rethinking Metal Aesthetics: Complexity, Authenticity, and Audience in Meshuggah's *I* and *Catch Thirtythr33*," Master's Thesis, Schulich School of Music, McGill University, 2008, 64.
[386] Phillipov, *Death Metal and Music Criticism*, 116.

throughout “FLAVA” is most likely due to his extensive knowledge of jazz and its compositional practices, but connections can be made to both to heavy metal and jazz.

When the riffs of “FLAVA” are analyzed through a jazz composition lens, various techniques appear to be used to heighten the intensity and dramatic nature of the music. These techniques specifically are large leaps, chromaticism, and the jagged shape of the lines. Large leaps are used frequently in “FLAVA” in all the riffs. The most prominent leap is in the riff of the “A” section, a minor ninth in the electric bass and a major seventh in the guitar. Large leaps occur in the B section but are not as protrusive as the leap in the opening riff of the “A” section due to the erratic sound of the riff and the frequency of the leaps. The breakdown riff in the solo section also uses a large leap between the open D power chord and the implied D13#9 chord. Ron Miller claims that melodies that incorporate skips larger than a major third are “very active” while being “very dramatic” and tense, with the possibility of their modality being obscured due to the leaps.[387] Pease claims that large leaps are “used for dramatic purposes” and are typically “followed by a move in the opposite direction.” [388] The entirety of “FLAVA” is active and the large leaps are a contributor.

Chromaticism is also used in “FLAVA,” heard in musical phrase b in the “A” section and phrases e and f in the B section. Miller claims that chromaticism adds tension and causes the melody to become darker, obscuring the modality.[389] Pease notes that jazz-rock has a history of utilizing brief “intensely chromatic” melodies.[390] Rogers also add intensity to the riffs by avoiding smooth lines, instead using very irregular, jagged

[387] Ron Miller, *Modal Jazz Volume 2*, 17.
[388] Pease, *Jazz Composition,* 12.
[389] Ron Miller, *Modal Jazz Volume 2*, 17.
[390] Pease, *Jazz Composition,* 186.

lines. Pease claims that "rough or jagged" lines that span a larger range add intensity to the music.[391] The riffs of the B section particularly follow this concept of jagged lines in a large range. All these different characteristics, large leaps, chromaticism, and irregular lines help add intensity to "FLAVA."

The two contrasting figures in the riff of the "A" section are differentiated through intervallic space, rhythms, and brevity. The first melodic figure of the riff is constructed from large leaps, grouped in longer rhythms with a groove being kept underneath. The second contrasting figures are primarily chromatic, in quicker rhythms compared to the first figure, less groove oriented with a more jagged feel, and occupy smaller space in the one or two measures they occupy.

The phrase structure in the "A" section shares similarities with hardcore punk, specifically with the grouping of two contrasting ideas in musical figures a and b. David B. Easley in his study of riff schemes and forms in hardcore punk defines one scheme as "initial repetition and contrast," in which a riff scheme contains one musical figure that repeats two to three times before concluding with a second figure that contrasts the initial figure.[392] An example that demonstrates this is the Dead Kennedys's "Nazi Punks Fuck Off," where the main riff begins with a one measure figure that is repeated three times before a contrasting idea in the fourth measure is used to conclude it (see Figure 8.9). As previously mentioned in this study, hardcore punk and heavy metal have impacted one another and this type of riff scheme is one element shared between them. "Initial repetition and contrast" is demonstrated in the previously mentioned examples from Iron Maiden's "Powerslave" (see Figure 7.19), The Dillinger Escape Plan's "Sugar Coated

[391] Pease, *Jazz Composition,* 47.
[392] Easley, "Riff Schemes."

Sour" (see Figure 7.15), and Drowningman's "Black Tie Knife Fight (see Figure 7.21) where the riff repeats the first figure three times before concluding with a contrasting figure for one measure.

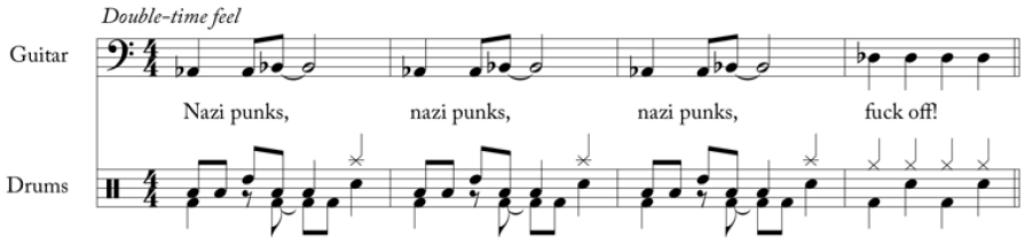

Figure 8.9. Chorus riff of "Nazi Punks Fuck Off" by Dead Kennedys. Taken from David B. Easley, "Riff Schemes, Form, and the Genre of Early American Hardcore Punk (1978-83)," *Music Theory Online* 21, no. 1, 2015, https://mtosmt.org/issues/mto.15.21.1/easley_examples.pdf.

Easley explains that most riffs that use "initial repetition and contrast" differentiate the figures through "change in pitch content and fretboard motion, rhythmic grouping," or texture."[393] Easley makes special note of the drum's contribution to differentiating the two contrasting musical figures, framing the scheme with "cymbal crashes on the downbeat" of the first figure and setting up the entrance of the second contrasting figure.[394] Drummer's contributions to differentiating musical figures is evident in "Nazis Punks Fuck Off" (see Figure 8.9), "Sugar Coated Sour" (see Figure 7.15), and "Black Tie Knife Fight" (see Figure 7.21), where the drummers change the beat used on the contrasting phrase. "FLAVA" similarly differentiates the two figures through rhythm and pitch content, with the drums similarly contributing to the

[393] Easley, "Riff Schemes."
[394] Easley, "Riff Schemes."

differentiation with small cymbal fills and groove abandonment (see Figures 8.14 and 8.15).

Similar phrase structures in jazz can be heard in the previously mentioned “So What?” where the bass melody plays the first melodic figure three times and then a contrasting figure (see Figure 8.1). The opening phrase of “Well You Needn’t” by Thelonious Monk is similarly in an initial repetition and contrast structure with the first melodic figure repeating three times and the followed by a contrasting second figure (see Figure 8.10). Both jazz tunes do have slight variations on the middle or second repeat of the initial figure, but not enough to designate it as a different figure.

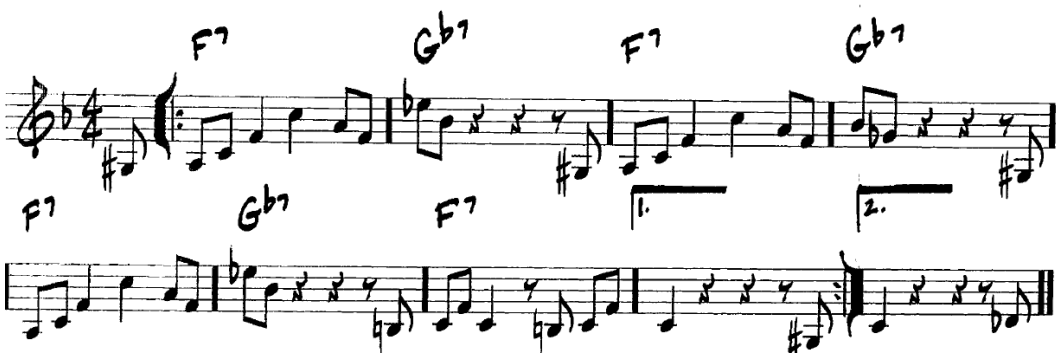

Figure 8.10. Opening phrase of “Well You Needn’t” by Thelonious Monk. Taken from *The Real Book 6th Edition* (Milwaukee: Hal Leonard Corporation, 2004), 435.

The previous examples from hardcore punk and heavy metal saw exact repetitions of the first figure in the initial repetition and contrast schemes, differing from “FLAVA” where the first figure is varied heavily, and the second figure is varied on the repeats. I would argue that even though the first figure in the riff is not repeated three times exactly it is similar enough to be the same and is presented in some form three times before the contrasting figure concludes the phrase. I believe Rogers used motivic manipulation to keep the phrase interesting.

The riff of the B section is in a two-part structure, with the first melodic figure followed by a contrasting second melodic figure, heavily varied on each repeat. The two-part structure of the riff is similar to the example by Entombed (see Figure 7.14) and in one of the opening riffs from "Master of Puppets" by Metallica (see Figure 8.11). The B section has been analyzed to show how rhythms are used as the bases for manipulation and variation. Although the eight-measure section is repeated twice, I would argue that this section does not have the same sense of thematic unity aurally that the "A" section had due to its heavy use of alteration, complex rhythmic groupings, and avoidance of repeated pitches.

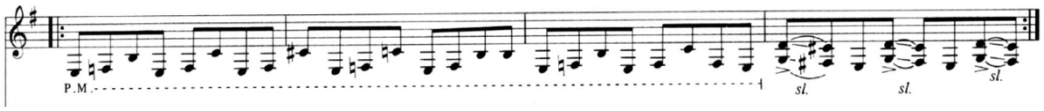

Figure 8.11. Riff from "Master of Puppets" by Metallica. Taken from *Master of Puppets (*New York: Cherry Lane Music 1988), 9.

The chaotic nature of the B section shares similarities to extreme metal, where the use of multiple riffs or sections containing multiple riffs creates sounds that can appear to sound arbitrary and disorienting.[395] A demonstration of this is seen in the Cannibal Corpse example (see Figure 7.11). Phillipov describes the music of Cannibal Corpse as sections of intricate riffs inserted between "more straight forward 'headbangining' sections" that "emphasizes the complexity and technicality of the songwriting."[396] Lucas says the music of Meshuggah "lurches and rolls, grooves and hiccups" and is

[395] Smialek claims that "a thrash metal band would most likely repeat" a "riff to acclimatize a listener to it," but that a "technical death metal" band would move "on to something else entirely before a listener would be able to get used to the riff." Smialek, "Genre and Expression," 185. Harris describes extreme metal songs as "generally built around successions of riffs" that are "tenuously connected to each other harmonically or modally" Harris, *Extreme Metal*, 33/84.
[396] Phillipov, *Death Metal and Music Criticism*, 130.

"unpredictable yet paradoxically organized…a controlled tumult."[397] Osborn describes the "aesthetic" of some heavy metal as sounding like "loosely organized successions of rhythmically interesting riffs with an apparent disregard for compositional unity" resulting "in a form that revels…fragmented disunity instead of thematic coherence."[398] It is important to remind the reader that although it may appear to be arbitrary, heavy metal music is as Harris describes "the product carefully made sonic choices" by musicians who take "songwriting very seriously."[399] I argue that the B section shares similarities to examples in metal that convey this disoriented feeling, but are meticulously composed.

Regarding the length of the riffs of "FLAVA," there are similarities to both jazz and heavy metal. The riff of the "A" section spans four measures on the initial statement and then five measures on the first repeat and then four on the second, resulting in nine and eight measures all together, respectively. The riffs in the B section are similarly composed in an eight-measure structure. It was explained earlier in this study the similarities of "FLAVA" to traditional song forms in jazz such as AABA, where the sections are typically eight measures long. Heavy metal artists frequently compose riffs in two- or four-bar measures with the riffs typically repeated four times.[400] With the exception of Meshuggah, all the previously mentioned heavy metal, hardcore punk, or rock riffs are all divided into two and four measures, with many of them repeated two to four times. Phrase length could be comparable to both styles, but with the formal design

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[397] Lucas, "So Complete."
[398] Osborn, "Understanding Through-Composition."
[399] Harris, *Extreme Metal*, 31/33.
[400] Easley notes that "most two-part riffs in hardcore follow a similar structure of statement and contrast. In constructing a complete module, bands take such a pattern and repeat it over and over again, most typically four times." Easley, "Riff Schemes." Lilja explains that "melodic/harmonic patterns or riffs, which usually measure two or four bars, are of fundamental importance to heavy metal." Lilja, *Theory and Analysis*, 155.

being similar to a traditional jazz piece I would argue that there is more similarity to traditional jazz melody.

With no functional harmony being used, Rogers's riffs create implied cadences through elided phrases that lead back to the tonic pitch with heavy emphasis on the downbeat of the beginning of phrases. Melodic figure b of the "A" section moves chromatically from F down to E-flat, creating motion down to the tonic D (see Figure 8.6). Although the figure is interrupted by the leaps into a single note or notes depending on endings, I would argue the motion or feeling of moving down chromatically to the tonic is not disrupted, ultimately giving a sense of resolution. A similar sense of resolution could be argued for figure f in the "B" section, where a similar pitch collection and rhythm to figure b is used before moving to tonic D to begin the riff again (see Figure 8.8). The lack of true chromatic movement in figure f causes the implied resolution to sound weaker compared to figure b, but the movement of the riff downward toward the tonic D does help figure f feel more cadential compared to the others of the riff.

Similar examples of this type of cadence can be heard in heavy metal. Stephen Hudson in his study of "turnarounds" in heavy metal explains that they function similarly to cadences in classical music, in that they "often point towards key like cadences."[401] Hudson notes the use of the D and E chords as the turnaround in the Bridge of "Crazy Train" by Ozzy Osbourne (see Figure 8.12). Hudson explains that while they may function similar to a cadence in a return to the tonic, that heavy metal "figures do not usually have a sense of "stopping" and do not provide "harmonic closure or ending" like a traditional cadence but "propel the music onwards."[402] Additionally, the riff structure of

[401] Hudson, "Turnarounds and Tonality."
[402] Hudson, "Turnarounds and Tonality."

"Crazy Train" is in initial repetition and contrast, with the first two-measure riff being repeated three times before the contrasting two measure phrase. With Hudson's explanation of turnarounds in heavy metal, the previously mentioned heavy metal examples that incorporate initial repetition and contrast could also be said to use turnarounds in a similar function to a cadence.

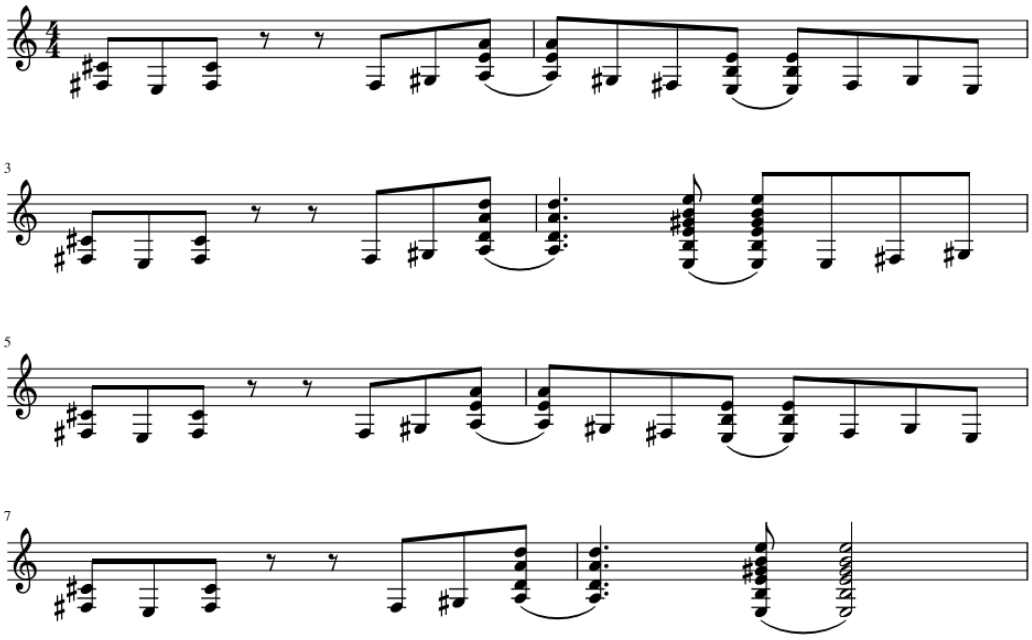

Figure 8.12. Chorus riff from "Crazy Train" by Ozzy Osbourne Taken from Stephen Hudson, "Turnarounds and Tonality in Ozzy Osbourne's "Crazy Train"," last modified March 11, 2017, http://metalintheory.com/turnarounds-and-tonality-in-ozzy-osbournes-crazy-train/.

It was mentioned earlier in this study that heavy metal riffs are frequently constructed around the lowest open string. Smialek notes that it is common for heavy metal riffs to resolve to "the tonic played on the open low string" and progress "in a cyclic manner, descending back towards the pitch with which they began" creating a "sense of 'looped' closure."[403] Smialek notes "Cowboys from Hell" by Pantera as an

[403] Smialek, "Genre and Expression," 176.

example of a riff with "cyclic closure," with the lowest open note E being the tonic of the riff, with the final section of the phrase moving upward to the subtonic D before ending on the supertonic F before resolving to tonic E (see Figure 8.13). Easley points out that riffs on guitar that begin with lower pitches with "constant rising" to higher pitches has "fretboard gravity" that "creates the need for release via the return to the lower position."[404] Rogers's riff construction is similar to the "fretboard gravity" described by Easley and the "cyclic closure" by Smialek, with phrase b of the "A" section in "FLAVA" moving away from the open string D tonic, creating tension that needs to resolve down without implying a traditional dominant to tonic function.

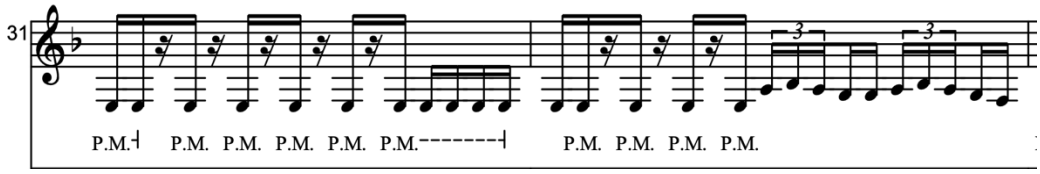

Figure 8.13. Measures 3-4 of verse riff from "Cowboys from Hell" by Pantera. Taken from "Cowboys from Hell As Recorded by Pantera," *Guitar Alliance*, accessed on February 6, 2021, https://guitaralliance.com/instant-song-library-download/Instant%20Song%20Library%20PDF/M-R/P/Pantera%20-%20Cowboys%20From%20Hell.pdf.

The looping sensation of the riffs in "FLAVA" results in the cadences not resolving in a typically fashion. Commonly in a four-measure phrase acting as a cadence, the cadential process begins in the third measure and ends in the fourth,[405] which is apparent in many American Songbook standards and jazz standards and includes the previously mentioned "Nardis" (see Figure 7.23), "On Green Dolphin Street" (see Figure 7.24), "Well You Needn't" (see Figure 8.10), and "Inner Urge" (see Figure 8.4). All the riffs in "FLAVA" do not have this typical resolution but elide the ending of the phrase

[404] Easley, "Riff Schemes."
[405] VanValkenburg, "Musical Process," 89-90.

with the beginning of the phrase. Figure b in the "A" section and figure f in the "B" section both elide with measure one beat one of the proceeding riff.

Elision is common in heavy metal riffs and can be heard in the previous examples by Iron Maiden (see Figure 7.19), Entombed (see Figure 7.14), Ozzy Osbourne (see Figure 8.12), and Pantera (see Figure 8.13). VanValkenburg claims Metallica frequently uses elision in their riffs to initiate the looping of a riff or to progress to a new riff, beginning the resolution process in the final measure of a four-measure phrase with the "structural goal" being beat one of the following measure.[406] Lucas also notes the use of elision in Meshuggah, describing it as blending "the ending of one song segment with the beginning of the next."[407] Calder Hannan in his study of "rhythmic difficulty" in the music of Meshuggah notes that development in the band's music isn't done harmonically but with metric dissonance created between the heavy syncopation against the steady rhythm of the drums.[408] The polymetric nature of Meshuggah's music creates dissonance that provides a sense of progression but a pull to the downbeat of the beginning of the repeated riff or new riff, thus giving a sense of resolution similar to traditional cadences.[409] Rogers creates riffs that share similarities to the elision created in heavy metal, specifically with the cadential process moving toward the downbeat of the beginning of the riff.

VanValkenburg also notes the special emphasis given to the first downbeat of the beginning of phrases by the drummer in the music of Metallica. VanValkenburg notes

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[406] VanValkenburg, "Musical Process," 84.
[407] Lucas, "So Complete."
[408] Calder Hannan, "Difficulty as heaviness: Links between rhythmic difficulty and perceived heaviness in the music of Meshuggah and The Dillinger Escape Plan," *Metal Music Studies* vol. 4, no. 3, 442.
[409] Hannan, "Difficulty as heaviness," 443

that the crash cymbal specifically "serves as a dynamic accent" that is typically placed "on the downbeat of some structural unit such as the beginning of a riff or the onset of its repetition."[410] VanValkenburg draws special attention to the way in which drum fills with their "brief and noticeable change from the relative stability" of the initial drumbeat are used to set up the return of the repeated riff.[411] Easley similarly hears the crash cymbal being used to "articulate" the downbeats of riffs in hardcore punk music.[412] Nate Smith does smaller fills that help to lead to the repetition of the main riff in the "A" section, primarily on the cymbals and snare (see Figure 8.14). The biggest abandonment of the drum beat to perform a fill is at the end of the eight-measure phrase of the "B" section, which leads to a repetition of the riff in that section and to the riff of the "A" section (see Figure 8.15).

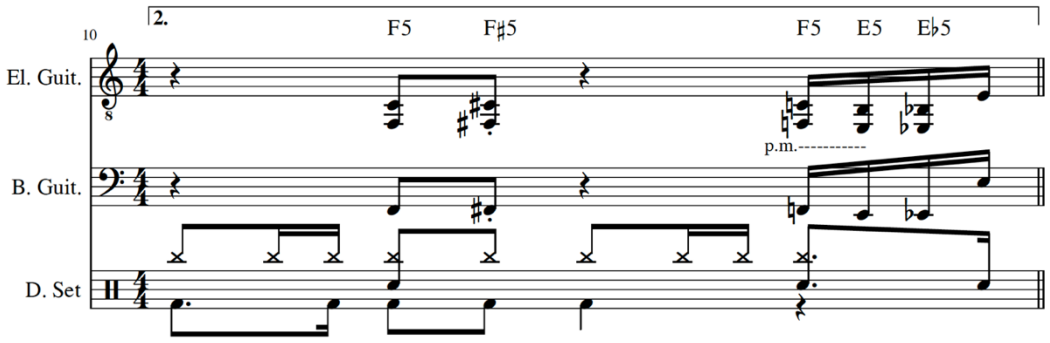

Figure 8.14. First ending of "A" section riff. Transcribed from Adam Rogers, "FLAVA," recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

[410] VanValkenburg, "Musical Process," 73.
[411] VanValkenburg, "Musical Process," 75.
[412] Easley, "Riff Schemes."

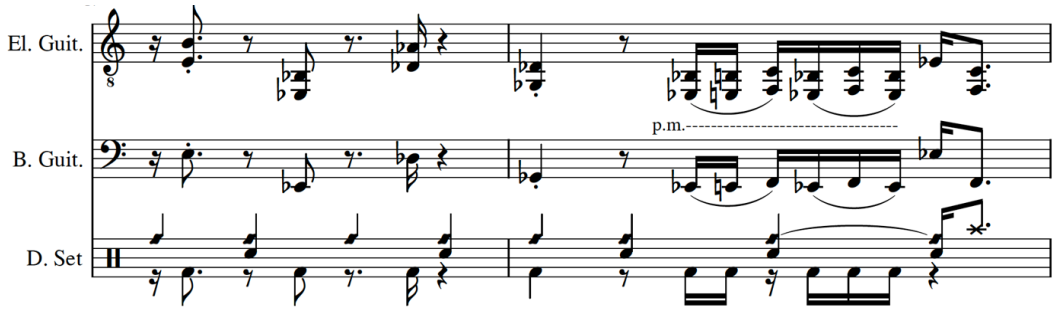

Figure 8.15. Final two measures of eight-measure phrase in the B section. Transcribed from Adam Rogers, "FLAVA," recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

Turnarounds, elisions, looping or repeating of melodic figures or riffs, and special emphasis of downbeat one have been connected to heavy metal but are also present in jazz. Turnarounds have had a long history in jazz, being used in improvisation and composition to keep the song form cycling or looping.[413] Looping or cycling musical figures is also a staple of jazz, as many refrains from great American songbook tunes have been used to create cycles for improvisation.[414] David Baker explains that turnarounds or "turnbacks" help "define the form of a composition," provide "a link from one chorus to another," and prevent "staticness."[415] Jaffe explains that turnarounds typically contain the tonic, vi, ii, V, or any of the available substitutes for each chord, of which there are many.[416] It was explained earlier in this study that the use of E-flat in "FLAVA," could possibly be interpreted as a tritone substitute.

[413] DeVeaux and Giddins define a turnaround or "turnback" as "a faster, more complex series of chords used in the last two bars of a blues or the last "A" section of an AABA form, leading back to the beginning of the chorus." DeVeaux and Giddins, *Jazz*, A19. David Baker claims that "the combination of the turnback with the II V7 progression compromises on of the most important formulae in jazz." David Baker, *Arranging & Composing For The Small Ensemble: Jazz/R&B/Jazz-Rock* (Van Nuys: Alfred Music, 1988), 90.
[414] DeVeaux and Giddins, *Jazz*, 37.
[415] Bake, *Arranging & Composing*, 90.
[416] Jaffe, *Jazz Harmony*, 105.

These turnarounds also create elisions, heard in the harmony or melody of the composition or the solo section. And while it is common for jazz standards to have a more traditional cadences on the fourth measure of a phrase or earlier, resolving on beat one of the first measure is done. An example of turnarounds resolving to beat one, measure one in a jazz composition can be heard in Miles Davis's "Solar," where the tune ends on measure one of the form (see Figure 8.16). Another example would be Keith Jarrett's "Coral," an eight-measure tune that ends with a turnaround to measure one of the form (see Figure 8.17).

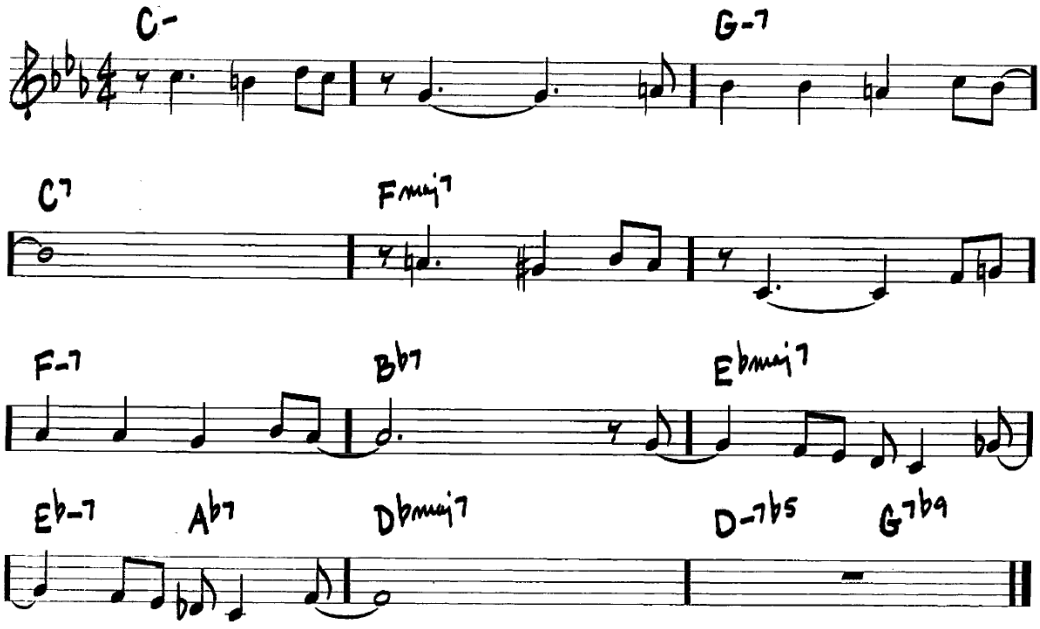

Figure 8.16. The Lead Sheet for Miles Davis's "Solar." Taken from *The Real Book 6th Edition* (Milwaukee: Hal Leonard Corporation, 2004), 363.

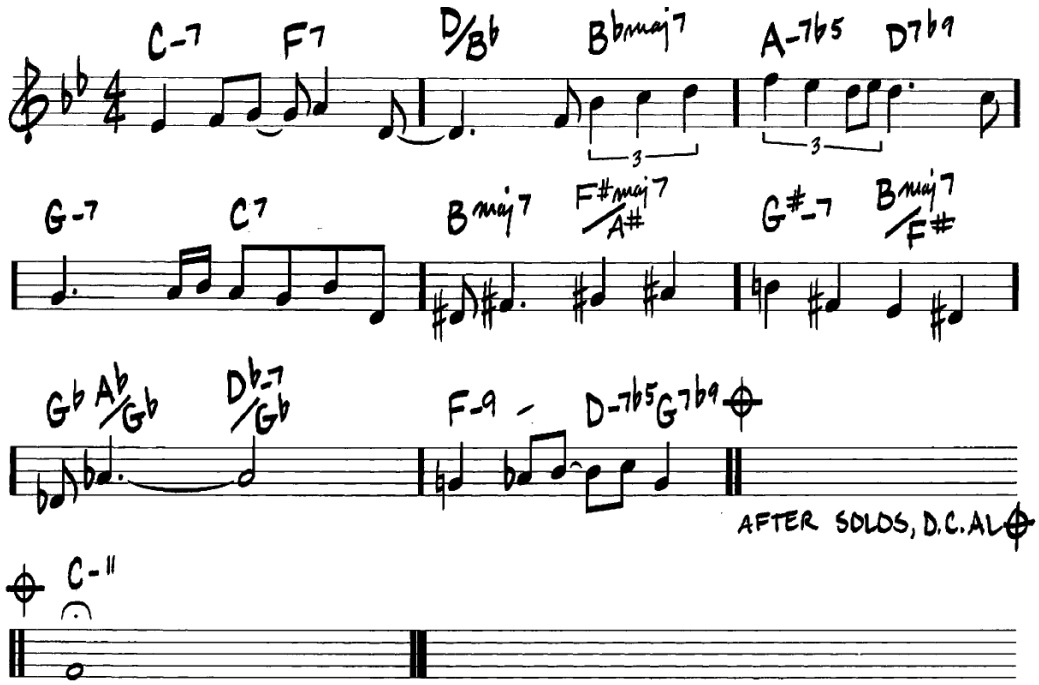

Figure 8.17. Lead sheet for "Coral" by Keith Jarrett. Take from *The Real Book 6th Edition* (Milwaukee: Hal Leonard Corporation, 2004), 89.

Drummers have been creating fills in jazz since Louis Armstrong's Hot Seven, where Baby Dodds performed fills in breaks to connect the conclusion and beginning of phrases or soloists.[417] Paul Berliner explains that drummers can "mark the boundaries between" segments such as the ending of a chorus at the final measure of the form by adding "rhythmic density" in the final measure of four, eight, or sixteen bar phrases.[418] The rhythmic density is created by fills containing triplet figures, press rolls, syncopated hits, or any other technique to differentiate from the normal groove being performed for a majority of the time.[419] The arrival to a new segment or beginning of the new chorus of the form is emphasized with downbeat accents on beat one or the "and" of beat one.[420]

[417] Berendt and Huesmann, *The Jazz Book,* 468.
[418] Paul Berliner, *Thinking In Jazz: The Infinite Art of Improvisation* (Chicago: The University of Chicago Press, 1994) 819-820.
[419] Berliner, *Thinking In Jazz*, 819-820.
[420] Berliner, *Thinking In Jazz*, 819.

Smith does perform fills during the main riffs of “FLAVA” but displays improvised, reactionary riffs more akin to jazz during the solo section, where he creates “rhythmic density” to respond to what Rogers is playing. Smith’s playing and more specifically fills fall perfectly in line with the jazz tradition of drumming.

The noisy or non-traditional melodic content of “FLAVA” can be connected to be heavy metal and jazz. The use of riffs has connections to the history and current practices of both styles. The riffs being constructed of power chords increase the piece’s connection to heavy metal. The use of variation or melodic manipulation shows Rogers’s understanding of common compositional practices in jazz, especially for thoroughly composed pieces. Phrase structure, length, and repetition have been shown to be associated to both styles. Melodically, Rogers has created a fusion of heavy metal and jazz that does well to showcase both styles but not favor one over the other.

CHAPTER 9: RHYTHM

The rhythm of "FLAVA" is heavily syncopated with a prominent backbeat groove that features a steady pulse of cymbal hits and snare on beats two and four held underneath throughout each section. Syncopation is featured in the riffs performed by guitar, bass, and kick drums especially (see Figure 9.1). Musical figure a from the "A" section and the ostinato from the solo section provide more of a sense of groove than compared to the entire "B" section, where the riffs seemingly abandon the groove due to the jarring, staccato rhythms in uneven note groupings and lack of repetition. Rogers commends Ephron and Smith for their ability to maintain a salient groove on *DICE* despite the technical demands of the music.[421] Rogers claims that both sidemen "have composer's ears" and that they "hear the big picture of the tune" giving it the "essential vibe" it needs.[422] Rogers notes the difficulty in performing the music of *DICE*, claiming that the compositions "push the envelope in terms of what's playable or you can comfortably play and really groove."[423]

[421] *Jazzmonthly.com*, "Adam Rogers' DICE,"
[422] Milkowski, "Adam Rogers: For the Love of Jimi," 24.
[423] *Live From Our Living Rooms*, "Adam Rogers Masterclass."

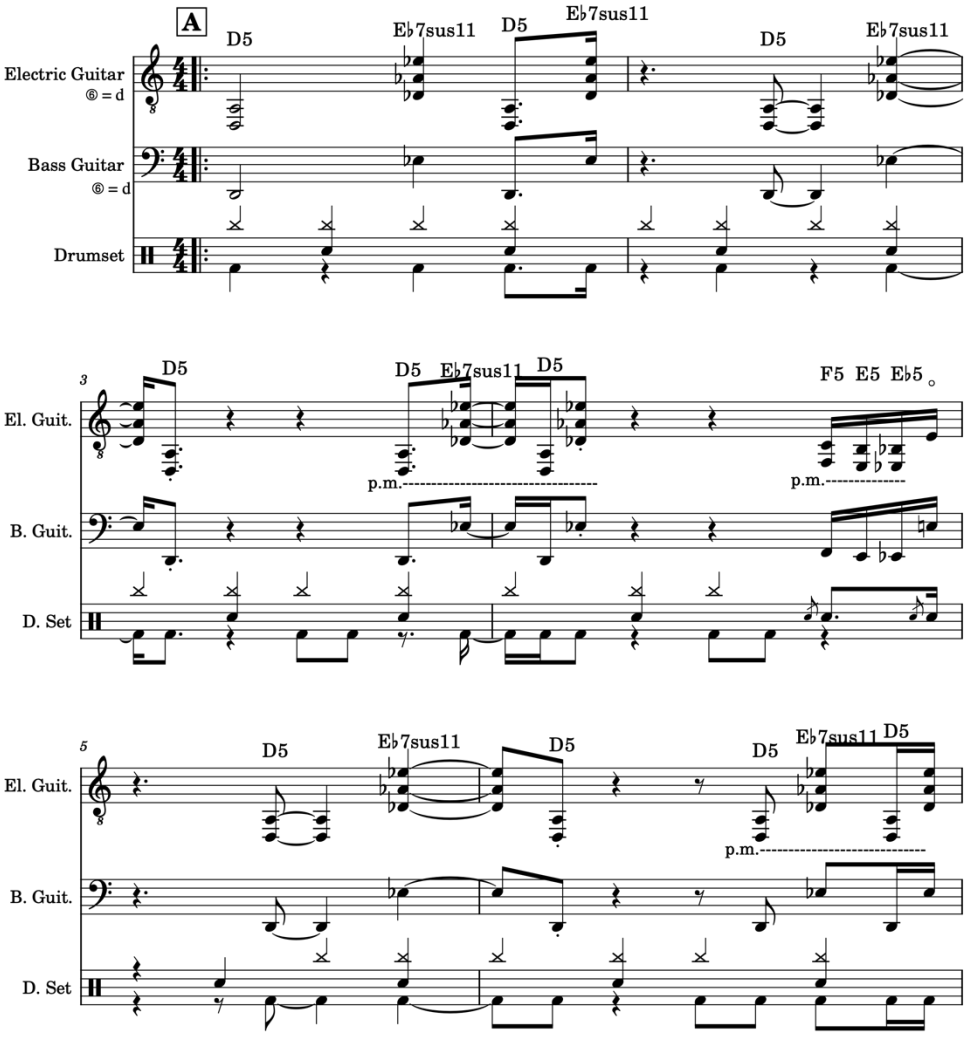

Figure 9.1. First six measures of full ensemble transcription of "FLAVA." See Figure A.2 in Appendix – A for full transcription. Transcribed from Adam Rogers, "FLAVA," recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

With Rogers's comments about there not being a lot of "melodic content" noted in Chapter 8, one could argue that rhythm, and more specifically groove, was given priority over harmony in the compositions for *DICE*. Levy describes the album as "a paean to the dynamic strength of groove" and notes the album's focus on rhythm rather than harmony.[424] This focus on rhythm helps to create an overarching cohesiveness to the

[424] Levy, "Adam Rogers: Rhythm, Guitar."

album, as Garutch describes the "rhythmically jagged and shifting" quality of the music that is "always moving in a united direction."[425] The significance of rhythm in "FLAVA" can be connected to both jazz and heavy metal.

Berliner explains that finding a groove or "striking a groove" is a "fundamental" part of an ensemble's "travels."[426] DeVeaux and Giddins define groove as "a general term for the overall rhythmic framework of a performance."[427] Berendt and Huesmann explain that groove happens when "overlapping rhythmic patterns mesh with one another until an effect of self-propulsion arises, creating an impression of inexorability that is at the same time completely unforced."[428] The groove in jazz acts as a foundation for everything in jazz through its "stability, intensity, and swing."[429] Yet, groove is not exclusive to jazz, as Berendt and Huesmann explain:

> Groove is a more general, more comprehensive concept…almost all pop music grooves. Many of the works of Johann Sebastian Bach groove as well, as does the music of the Balkans, Balinese *ketchak* dance, or South Indian mridanga music, even though the explicit concept of groove certainly did not exist during the baroque period, or in many traditional non-Western cultures today.[430]

This quote not only helps to affiliate the concept of groove to all styles of music but also the subjectivity of groove. Similar to how unfamiliar listeners believe heavy metal is noise, some would argue that the music is lacking in groove.

One could also suggest that heavy metal ascribes priority to rhythm over harmony.[431] Weinstein notes thrash metal bands for stressing "the rhythmic component"

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[425] Garutch, "Adam Rogers, DICE."
[426] Berliner, *Thinking In Jazz*, 869.
[427] DeVeaux and Giddins, *Jazz*, A15.
[428] Berendt and Huesmann, *The Jazz Book,* 241.
[429] Berliner, *Thinking In Jazz*, 869.
[430] Berendt and Huesmann, *The Jazz Book,* 241.
[431] Weinstein claims heavy metal is "strong rhythmic music." Weinstein, *Heavy Metal*, 215. VanValkenburg notes the rhythmic emphasis over melody in NWOBHM bands Iron Maiden, Motorhead,

in their music.[432] Mynett notes contemporary heavy metal focuses on rhythm more than traditional heavy metal, prioritizing "rhythm and ensemble rhythmic complexity."[433] Although rhythm has been a priority in heavy metal, it has been noted to be rather stiff, with no focus on groove.[434] Mynett claims that contemporary metal is "performed with minimal, or no, swing, groove or expressive timing discrepancies."[435]

This idea of stiffness in heavy metal is most likely due to more extreme or contemporary substyles. Traditional heavy metal and even various substyles of heavy metal such as nu metal and funk metal have been considered groovy.[436] Walser describes "Seventh Son of a Seventh Son" by Iron Maiden as containing an "absolutely steady, relentless rhythmic groove."[437] Ultimately groove is a subjective term. There are examples of researchers claiming heavy metal either is or is not groovy but there is no way to quantify it. What I may deem groovy in "FLAVA" may not be the same for the reader and vice versa.

Diamond Head, and Venom. VanValkenburg, "Musical Process," 15. Phillipov notes the music of Cannible Corpse and Carcass as being "largely percussive" and not offering "a sense of melody." Phillipov, *Death Metal and Music Criticism*, 131.

[432] Weinstein, *Heavy Metal*, 55.

[433] Mynett, "Defining contemporary metal music," 299/301.

[434] Harris claims that "Not only is there virtually no detectable blues element in the music, there is a near-total absence of syncopation and other rhythms common in forms of funk, soul and other African American influenced dance music." Harris, *Extreme Metal*, 33. Berger notes heavy metal musicians claim a "stiff rhythmic feel is heavy and aggressive." Berger, *Metal, Rock, and Jazz*, 59. Mark Gridley notes that that rock, a direct predecessor to heavy metal, "seems to sit on each beat" with a sense of time being "straight up and down." Mark C. Gridley, "Clarifying Labels: Jazz, Rock, Funk, and Jazz-Rock," *Popular Music Society*, vol. 9, no, 2, 1983, 28.

[435] Mynett, "Defining contemporary metal music," 298.

[436] William Phillips and Brian Cogan believe John Bonham created "a sense of swing derived from his jazz influences that would give Zeppelin a groove that transcended their seemingly bombastic style. William Phillips and Brian Cogan, *Encyclopedia of Heavy Metal Music* (Westport: Greenwood Press, 2009), 258. Phillips and Cogan also note the band Extreme for having "funk grooves." Phillips and Brian Cogan, *Encyclopedia of Heavy Metal Music*, 88. Harris notes nu metal bands like Korn and Limp Bizkit as drawing from the sounds rap and funk. Harris, *Extreme Metal*, 133.

[437] Walser, *Running*, 156.

Jazz scholars make special note of the rhythm section's importance in helping to create and maintain a groove.[438] Berendt and Huesmann explain that the rhythm section, specifically drummers and bassists, are the "heart" and "anchor" of the ensemble.[439] Berliner similarly notes the bassist and drummers as "being the most critical" for groove.[440] The fact that the ensemble for *DICE* comprises a conventional jazz rhythm section supports this idea that rhythm is a priority in the music. Rogers's use of and praise for Ephron and Smith and their contributions in creating compelling grooves on *DICE* shows the groups similarity to a jazz rhythm section.

The drum groove in "FLAVA" features a heavy backbeat with cymbal hits on every beat and snare on beats two and four. Exceptions are made for fills at the end of four- and eight-measure phrases (see Figure 9.2). The bass drum follows the riff in the guitar and electric bass with small call-and-response type hits in-between. Rogers has composed multiple tunes in his career with this same type of backbeat, heard on "Rumples" from *Ultrahang* (2009) by Chris Potter Underground (see Figure 9.3), "Mofungo" from *Lost Tribe* (1993), as well as "Fuzzy Logic" and "Whodunit" from *Soulfish* (1994). Rogers's use of this backbeat helps substantiate his claim that the music for *DICE* would be similar to that of Lost Tribe.

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[438] Berendt and Huesmann explain that "the term groove regularly comes up as a way of describing a particular relationship within the rhythm section." Berendt and Huesmann, *The Jazz Book,* 242. Berliner claims "the groove depends especially on the rhythm section's precise coordination." Berliner, *Thinking In Jazz*, 870.
[439] Berendt and Huesmann, *The Jazz Book,* 242.
[440] Berliner, *Thinking In Jazz*, 870.

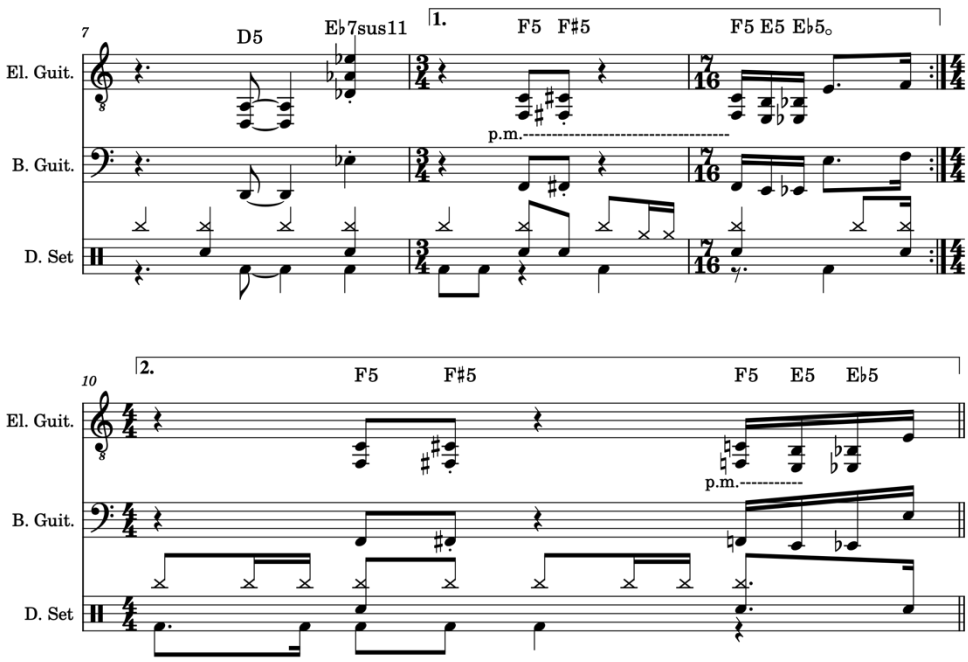

Figure 9.2. First and second ending of the “A” sections of “FLAVA.” Transcribed from Adam Rogers, “FLAVA,” recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

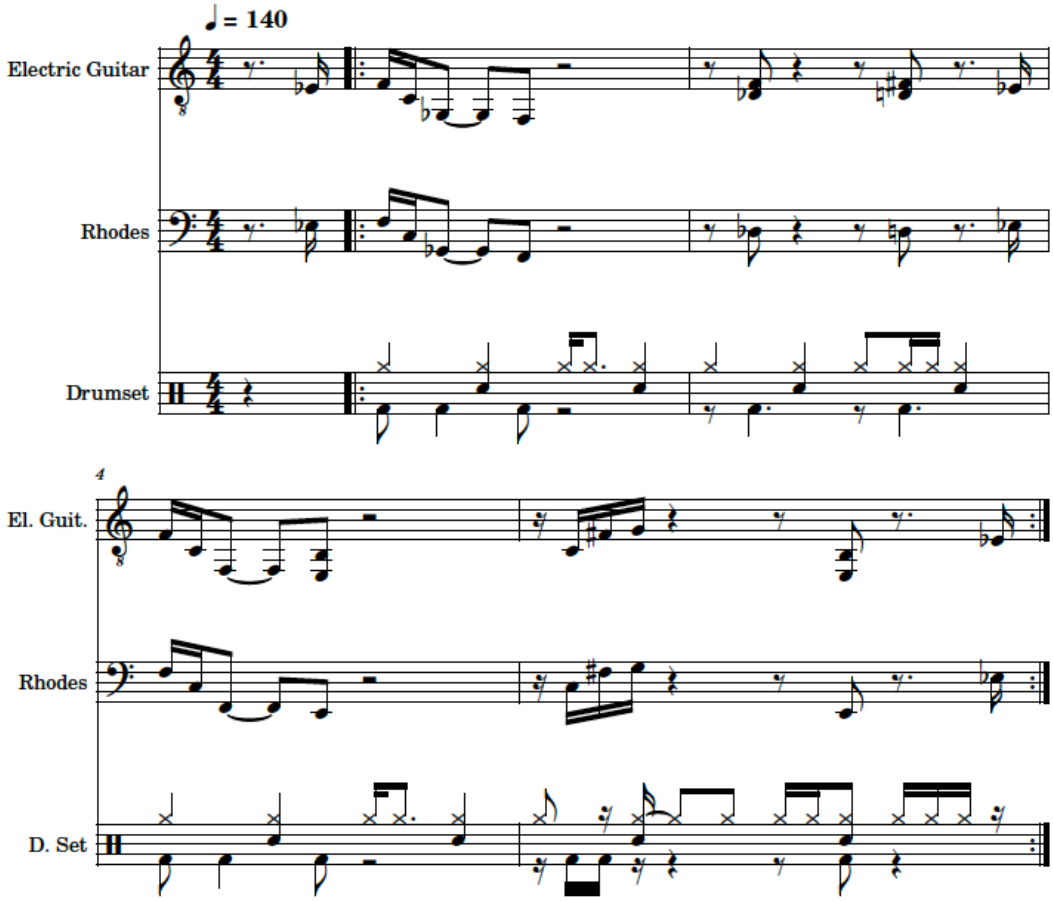

Figure 9.3. Intro vamp from "Rumples." Transcribed from Chris Potter Underground, "Rumples," track 3 from *Ultrahang*, ArtistShare 167281226-2, 2009.

The backbeat has been an important feature in jazz-rock.[441] Berendt and Huesmann explain that jazz-rock is built on binary rhythms, more specifically "based on steady eights," which contrasts traditional jazz "based on a triplet structure" or ternary rhythms.[442] They also explain that with rock rhythms not being "flexible" it was the responsibility of jazz drummers to "merge the emotionalism and communicative power

[441] Pease says "most fusion is in duple meter (e.g., 4/4 or possibly 2/2) and features a persistent backbeat (this from its rock origins). Pease, *Jazz Composition*, 187. Steven F. Pond explains that jazz-rock musicians "looked beyond jazz's normal, swing-based, rhythmic approach. They tended to favor straight eighth-note (duple) beat subdivisions that were common to rock, soul, and funk." Steven F. Pond, "Jazz Rock" *Grove Music Online*, 2013, https://doi.org/10.1093/gmo/9781561592630.article.A2241830.
[442] Berendt and Huesmann, *The Jazz Book*, 236.

of rock with the flexibility and complexity of jazz."[443] Pease makes specific mention of jazz-rock's use of fragmented melodies against a steady beat in the rhythm section.[444] An example of this type of backbeat drumming in jazz-rock can be heard in "Awakening" on *The Inner Mounting Flame* (1971) by The Mahavishnu Orchestra, where Billy Cobham plays the hi-hat on the eighth-note pulse, snare on beats two and four, and uses the bass drum to accent the bass ostinato and small call-and-response type hits (see Figure 9.4). Smith's drumming is similar to Cobham's, with the bass drum following the rhythm of the electric bass, cymbal keeping the pulse, and snare on beats two and four.

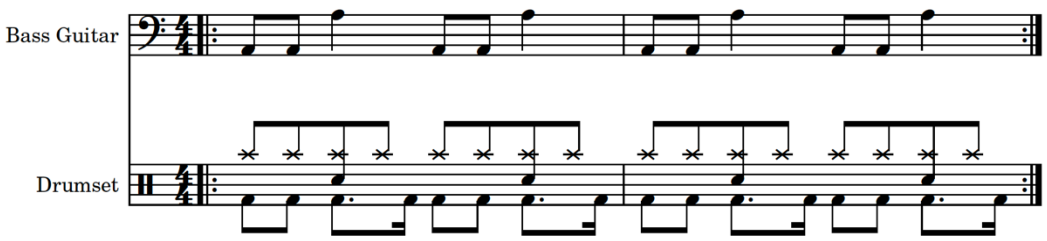

Figure 9.4. Bass (top staff) and drums (bottom staff) from the solo section of "Awakening" from *The Inner Mounting Flame*. Adapted from *John McLaughlin & the Mahavishnu Orchestra: Full Scores* (Van Nuys: Alfred Publishing Co, 1976), 51.

Heavy metal, being a descendent of rock, also has history with the backbeat.[445] Just like jazz-rock, heavy metal is typically in 4/4 time, based in eighth and sixteenth notes in two and three note groupings.[446] Walser notes that the pulse is especially important in heavy metal, acting as the base for which "accents and rhythmic deviations" are made more notable, claiming the pulse "utterly dominates the rhythmic dimension" of

[443] Berendt and Huesmann, *The Jazz Book*, 481.
[444] Pease, *Jazz Composition*, 6.
[445] Bruce K. Friesen and Jonathon s. Epstein explain that the "bass and snare drum simultaneously emphasize the predominant and subliminal beats," and that heavy metal's focus on rhythm "creates a strong emphasis on drumming." Friesen and Epstein, "Rock 'n' roll Ain't Noise Pollution," 4. Vanvalkenburg explains that "thrash metal drumming is rooted in basic rock drum patterns." VanValkenburg, "Musical Process," 68.
[446] Mynett, "Defining contemporary metal music," 299.

the music.[447] VanValkenburg explains that thrash metal drummers bases their drum patterns on the basic backbeat but creates variation through syncopation between the snare and bass drum, typically keeping the snare on beats two and four and using the bass drum to "fall between the beats."[448] An example of this is heard in the opening riff of "Creeping Death" from *Ride The Lightning* (1984) by Metallica (see Figure 9.5).

VanValkenburg also makes special mention of thrash metal's use of the hi-hat and its articulating of the quarter-note or eighth-note pulse in the music.[449] Capuzzo explains that contemporary metal band Meshuggah have continued this same practice of having a cymbal articulate the quarter-note pulse against the heavily syncopated riffs performed by guitars and bass.[450] An example of this is heard in Meshuggah's "Dancers to a Discordant System" from *obZen* (2008) (see Figure 9.6). Smith's drumming shares similarities with both examples in heavy metal, specifically the snare drum being on beats two and four from the Metallica example and the bass drum articulating the syncopated hits from the riff in the Meshuggah example.

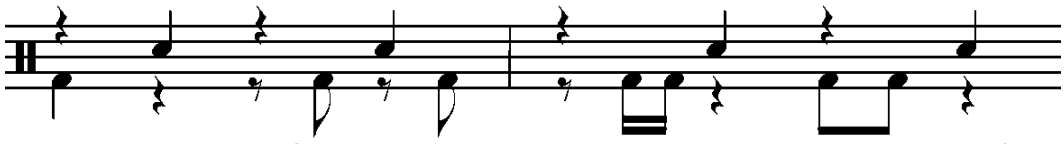

Figure 9.5. Snare (top note) and bass drum (bottom note) pattern from "Creeping Death" from *Ride The Lightning*. Taken from VanValkenburg, "Musical Process," 69.

[447] Walser, *Running*, 129-130.
[448] VanValkenburg, "Musical Process," 68.
[449] VanValkenburg, "Musical Process," 72.
[450] Guy Capuzzo, "Rhythmic Deviance in the Music of Meshuggah," *Music Theory Spectrum* vol. 40, 2018, 122.

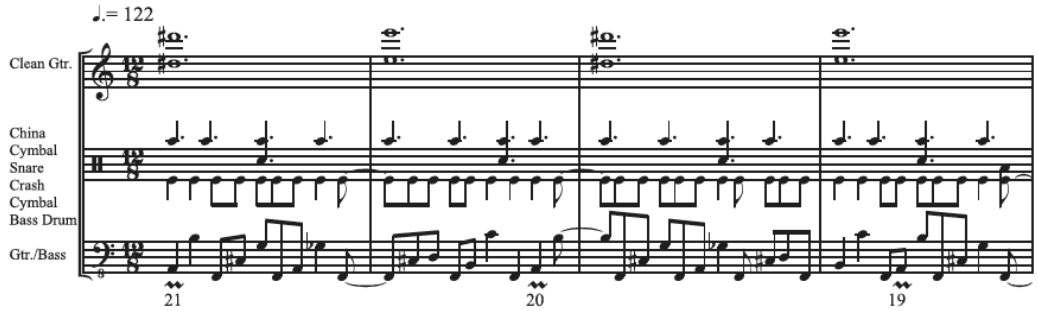

Figure 9.6. Main riff from "Dancers to a Discordant System" from *obZen*. Taken from Guy Capuzzo, "Rhythmic Deviance in the Music of Meshuggah," *Music Theory Spectrum 40*, 2018, 124.

All the riffs in "FLAVA" feature syncopation, made more apparent against the steady groove of the drums. Syncopation is synonymous with jazz, manifested in phrases like "jazz up," which means to incorporate syncopation in order to make it swing.[451] Syncopation in jazz is different than what is heard in European music, syncopation does not need to be exactly between the beats but can be placed at any point between the downbeats, based entirely on the performer's preference.[452] All the previously mentioned examples of jazz have syncopation incorporated into the music, either in the melody or in the accompaniment.

Heavy metal riffs often employ syncopation, most notably in the rhythm guitar riffs.[453] Mynett claims contemporary heavy metal "has a propensity towards syncopation."[454] Many of the previously mentioned examples of heavy metal do feature syncopation, albeit not as heavily as the jazz examples. Meshuggah is especially known for their rhythmic complexity, so their previously mentioned examples are heavily

[451] Pease, *Jazz Composition,* 4.
[452] Berendt and Huesmann, *The Jazz Book*, 238-239.
[453] Freisen and Epstein explain that the rhythm guitar produces "most of the syncopation" in heavy metal. Freisen and Epstein, "Rock 'n' Roll," 4. Lilja and Ari Poutiainen note that "heavy metal riffs frequently employ syncopation." Ari Poutiainen and Esa Lilja, "Heavy Metal and Music Education," *Procedia – Social and Behavioral Sciences 45* 2012, 519.
[454] Mynett, "Defining contemporary metal music," 300.

syncopated against the steady groove of the drums (see Figure 9.6).[455] The main riff from the "A" section of "FLAVA" is similar to that Meshuggah's "Transfixion" from *Destroy Erase Improve* (1996) at the 1:43 mark, which features a syncopated riff over a similar backbeat groove (see Figure 9.7). Both styles feature syncopation, once again showing that "FLAVA" has equal connections to both.

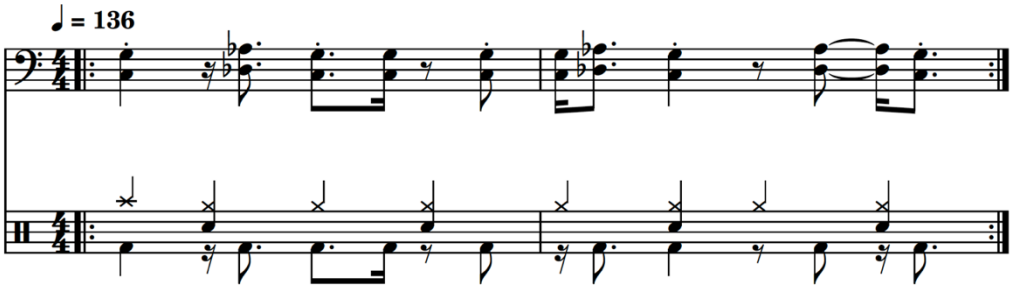

Figure 9.7. Riff from 1:43 of "Transfixion" by Meshuggah. Transcribed from Meshuggah, "Transfixion" track 4 from *Destroy Erase Improve*, Nuclear Blast America NBA 6874-2, 1995.

One section that is seemingly rhythmically focused, not melodically focused, and features syncopation would be the breakdown of the solo section. Previously mentioned in this study, a breakdown is an ostinato comprised of a repeated rhythmic riff performed by the entire ensemble typically designated in its own section like a chorus. Breakdowns have existed since death metal, going by different names like "slams," or "slowdowns," but with slams and slowdowns typically featuring more chromaticism.[456] Breakdowns traditionally use one chord or note for the bases of their rhythmic variation against a

[455] Jonathan Pieslak explains Meshuggah's music as follows: "This type of metric superimposition, or overlay, characterizes many Meshuggah songs and is articulated typically through the instrumental texture, where the guitars, bass, and pedal bass drum are based on a large-scale odd time signature and mixed meter while the cymbals (or some other instrument of the drum set, usually a hi-hat) maintain a steady quarter-note pulse that expresses a symmetrical hypermetric structure." Jonathan Pieslak, "Re-casting Metal: Rhythm and Meter in the Music of Meshuggah, *Music Theory Spectrum vol. 29*, No. 2 2007, 220.
[456] Smialek, "Genre and Expression," 230.

steady beat in the drums that stresses beats one and three.[457] An example of a traditional breakdown can be heard in “Firestorm” from *Firestorm* (1993) by the band Earth Crisis (see Figure 9.10). Contemporary breakdowns can be more complex compared to older styles, featuring rhythmic and melodic variations of the ostinato.[458] Emmure’s “Word of Intulo” from *Speaker Of The Dead* (2011) presents an example rhythmic variation in a breakdown (see Figure 9.11).

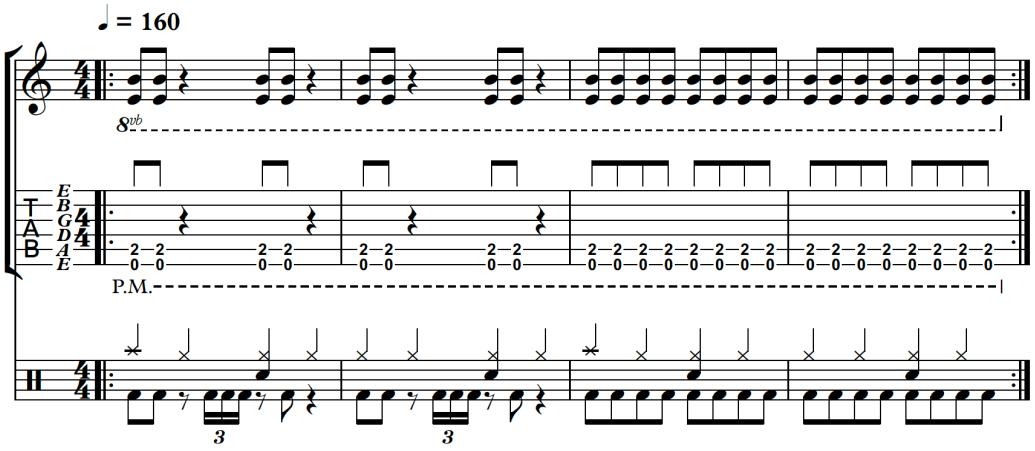

Figure 9.10. Breakdown from Earth Crisis’s “Firestorm” from *Firestorm* (1995). Taken from Kennedy, “Functions of Genre,” 92.

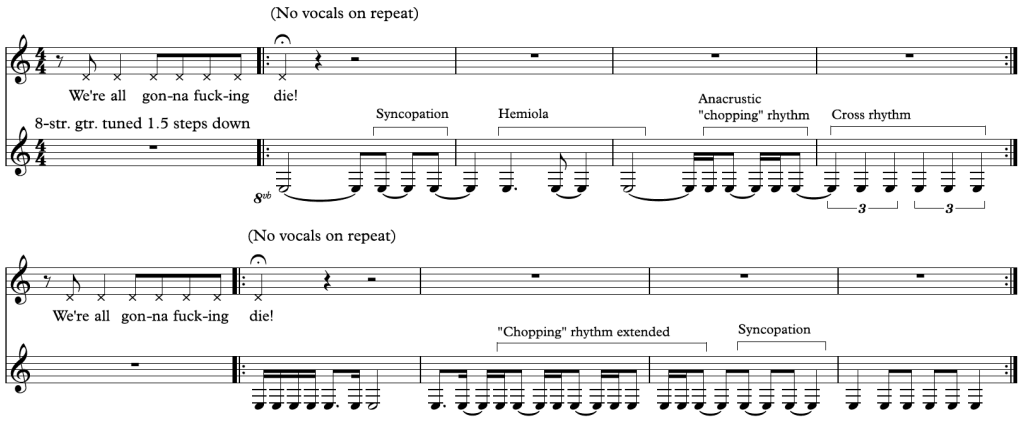

Figure 9.11. Breakdown from Emmure’s “Word of Intulo” from *Speaker of the Dead* (2011). Taken from Smialek, “Genre and Expression,” 97.

[457] Kennedy, “Functions of Genre,” 89.
[458] Kennedy, “Functions of Genre,” 93.

The breakdown used in "FLAVA" is more akin to a traditional breakdown, as it features a simpler two-measure riff (see Figure 9.12). Essentially the first musical figure, the dotted eighth-note beamed with the sixteenth note followed by the quarter note on beat two, is the basis used for small variations. As mentioned earlier in this study, I believe that the breakdown in "FLAVA" serves as a moment of stability from the jarring main riffs.

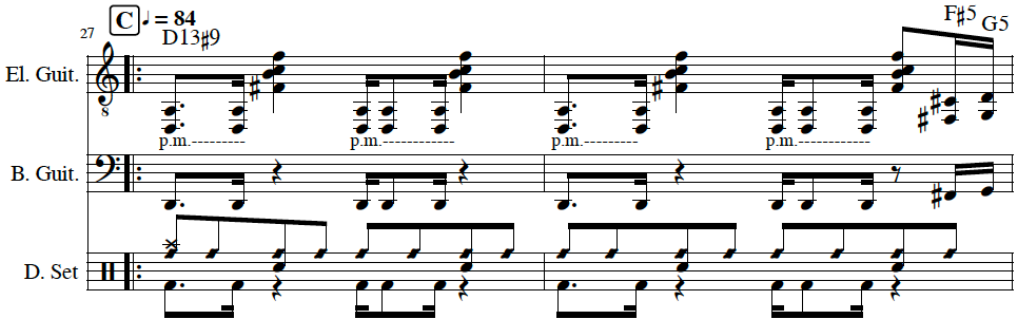

Figure 9.12. Breakdown from the C section of "FLAVA." Adam Rogers, "FLAVA," recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

Ostinatos have had a long history in jazz, being used in the left-hand patterns of boogie pianists like Meade Lewis up to jazz-rock like Herbie Hancock.[459] Miles Davis's "So What" is a prominent example of an ostinato being the main theme of a jazz composition (see Figure 8.1), sounding distinct from the jazz being performed during that period.[460] Latin and jazz-rock are especially recognized for their use of ostinatos, making them a primary component of their compositions.[461] Pease makes special mention of

[459] Pease, *Jazz Composition*, 88.
[460] Pease, *Jazz Composition*, 51.
[461] Pease, *Jazz Composition*, 178.

Miles Davis's jazz-rock and how it "offered up an improvisational music based on ostinatos and rhythmic grooves."[462]

Fellezs notes Mahavishnu Orchestra peforms "meticulous ostinato patterns in polyrhythmically and contrapuntally rich sequences providing improvising band members with complex yet supportive fields."[463] These patterns can be heard in "Birds of Fire" from *Birds of Fire* (1973) where an arpeggiated ostinato in the guitar and keyboards is set against an ostinato in the bass and violin happening over an independent drum groove, later being used as accompaniment for improvisation (see Figure 9.13). Reuben Jackson in a review for the album *Lost Tribe* for *JazzTimes* recognized the group for their use of ostinatos, as well as extensive use of backbeats, over which Rogers would provide "terse urgent solos."[464] Ostinatos can either be altered to adapt to the underlying harmony or can repeat unaltered.[465]

[462] Pease, *Jazz Composition*, 185.
[463] Fellezs, *Birds of Fire*, 135.
[464] Reuben Jackson, "CD reviews: Lost Tribe," *JazzTimes vol. 23, no. 8*, 1993, 76.
[465] Nettles and Graf, *The Chord Scale Theory,* 144.

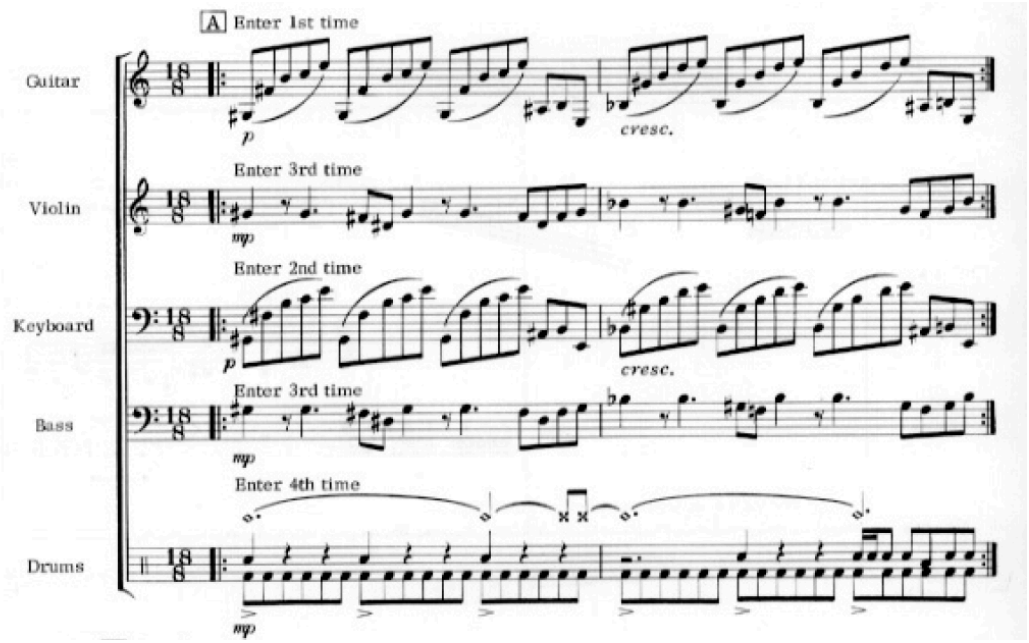

Figure 9.13. Beginning section of "Birds of Fire" from *Birds of Fire* (1973) by Mahavishnu Orchestra. Taken from *John McLaughlin & the Mahavishnu Orchestra: Full Scores* (Van Nuys: Alfred Publishing Co, 1976), 58.

The previous jazz examples all featured ostinatos more melodically complex compared to the simple breakdowns of heavy metal. They all featured more individual independence as well, not having each member perform the ostinato together in unison. Ostinatos played by the entire ensemble has and does occur in jazz, such as John Coltrane's "Equinox," which begins the form of the tune with an ostinato of a C# pedal played by piano and bass, with bass drum accenting the hits of the ostinato and the ride cymbal keeping the quarter note pulse (see Figure 9.14). A more contemporary example is heard in Dan Weiss's "Depredation" from *Starebaby* (2018) where the piece ends with an ostinato of a cluster chord performed by the entire ensemble (see Figure 9.15). I would argue that with the breakdown given its own section, it draws more similarities to heavy metal, but similar ostinatos performed in ensemble unison have and are performed in jazz.

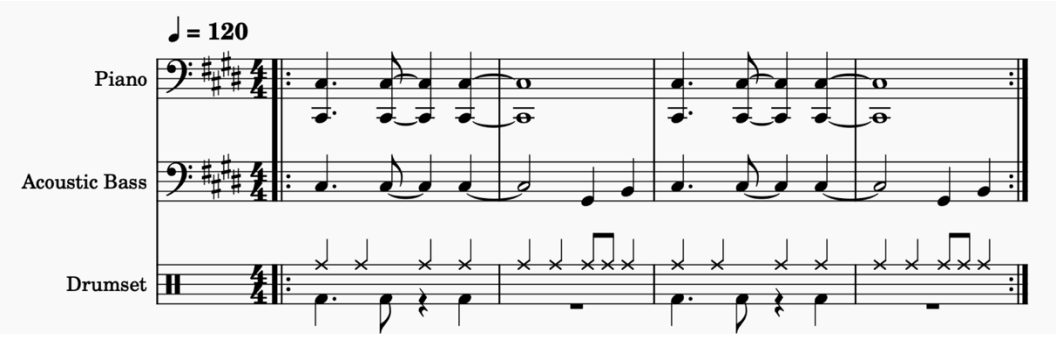

Figure 9.14. Introductory ostinato from “Equinox” by John Coltrane. Transcribed from John Coltrane, “Equinox,” track 5 from *Coltrane’s Sound*, Atlantic SD 1419, 1960.

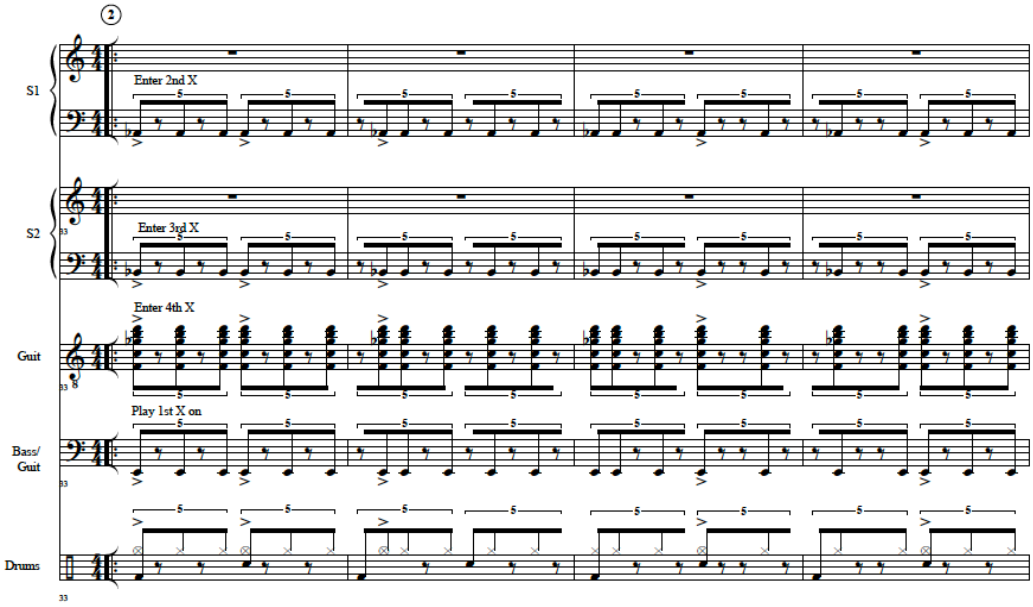

Figure 9.15. Ending ostinato of “Depredation” from *Starebaby* (2018). Dan Weiss, “Depredation,” New York, NY.

This section discussed the use of rhythm in “FLAVA” featured in groove, backbeats, syncopation, and ostinatos. Groove is a subjective element of music and while groove is essential for jazz, it is not exclusive to it. Backbeats are fundamental to heavy metal drumming and have been featured in jazz-rock. Syncopation is a vital characteristic to jazz but is also heard in heavy metal riffs. Ostinatos, whether complex or simple, are

heard in both jazz and heavy metal. Each element could be associated with either jazz or heavy metal and is not exclusively performed by either style. I would argue that this supports the argument that Rogers created a balanced fusion of heavy metal and jazz in "FLAVA."

CHAPTER 10: TIMBRE, DYNAMICS, TEMPO, AND ARTICULATION

The most apparent timbre in "FLAVA" is guitar distortion. It was discussed earlier related to how Rogers made specific amp and guitar choices to achieve the desired tone for the two heavy metal-sounding pieces and how they not only differed from his normal jazz setup but other setups for other tracks on *DICE*. From his Lost Tribe days where Rogers claims to have played with "a more distorted, sustained sound" compared to fellow guitarist David Gilmore, he admits to frequently wanting "to turn on the distortion pedal."[466] Rogers's desire to use distortion is not limited to jazz-rock or heavy metal fusions, as it was noted in Chapter 5 of his use of distortion in more traditional jazz settings on his own as albums and others as a sideman. I argue that the distortion used in "FLAVA" is more akin to music used in the Lost Tribe due to the higher gain and darker timbre of the guitar tone, affirming Rogers's previous statements of writing music similar to his old group.

Guitar distortion is essential to the heavy metal sound.[467] The quality of distortion has increased over time from classic heavy metal, to thrash metal, to extreme metal.[468] Walser claims that it is the "most important aural sign" of the music, arguing that any piece that prominently incorporates the effect is "arguably heavy metal" and that "any

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[466] Milkowski, "Lost Tribe's Odd Couple."

[467] Ciro Scotto says "rock musicians acknowledge the importance of timbre, particularly guitar distortion, as an essential component of their music." Circo Scotto, "The Structural Role of Distortion in Rock and Heavy Metal," *Music Theory Spectrum vol. 38*, no. 2, 2016, 179. VanValkenburg says "the specific tone colors desired in heavy metal" is only achievable with "guitar distortion." VanValkenburg, "Musical Process," 11.

[468] Dr. Dietmar Elflein, professor of musicology and popular music at The Technical University of Braunschweig, claims that "the development from hard rock to classic metal and extreme metal is marked by increasing distortion levels for guitar…between extreme metal and hard rock is the number of inharmonic overtones that is greater in extreme metal." Herbst, ""My setup is pushing"," 7. Walser notes that "thrash guitar is even more distorted than in other kinds of heavy metal." Walser, *Running*, 157. Zachary Wallmark concurs that distortion in extreme metal "has quantifiably increased over time." Wallmark, "The Sound of Evil," 68.

performance that lacks it is not heavy metal."[469] Walser continues by pointing out that the use of distortion is imperative not only to properly execute power chords but adds to the virtuosic aspects of heavy metal guitar soloing.[470]

An argument based on Walser's claims could be made that "FLAVA" is heavy metal merely by using high gain distortion. I would argue that Rogers's own discography is evidence enough that distortion alone does not make a piece heavy metal but is just one vital element in the overall sound. A similar argument could be that any piece of music that incorporates swing rhythm is jazz, which is not the case.[471] In summary, Rogers's use of distortion does not singlehandedly make "FLAVA" heavy metal. Heavy metal's use of distortion could debatably be gleaned from jazz, with pioneer Tony Iommi of Black Sabbath explaining that he attempted to match the sound of a jazz big band through his distortion.[472]

David Ake notes that it was more common practice for a jazz guitarist to use the amp exclusively to amplify the natural sound of the guitar, usually a hollow-body, to match the tones of pioneers Charlie Christian, Wes Montgomery, and Joe Pass.[473] Although Ake describes Christian as possessing a natural sound, jazz guitarist Mary Osbourne claims Christian's sound was "like a tenor saxophone strangely distorted" by the amplifier.[474] Ake continues by pointing out the experimentation done by guitarists after World War II, who engineered their equipment not only to increase volume but

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[469] Walser, *Running*, 41.
[470] Walser, *Running*, 50.
[471] Berendt and Huesmann rightly state "in countless "commercial" groups…they often even swing, and yet their music is not jazz." Berendt and Huesmann, *The Jazz Book*, 664.
[472] Herbst, ""My setup is pushing"," 4.
[473] Ake, *Jazz Cultures*, 169.
[474] Herbst, ""My setup is pushing"," 3.

create a "distorted, edgier," sustained sound.[475] Ake mentions McLaughlin, Sam Brown, and Larry Coryell as examples of recognized jazz guitarists that were influenced by traditional jazz but believed distortion was "a viable option for guitarists playing in jazz."[476] Steven F. Pond mentions that jazz-rock "mirrored" heavy metal in its development and borrowing of other styles of music, especially incorporating "sound distortion."[477] Similar to heavy metal, Ake believes that distortion used in jazz-rock by guitarists such as Al DiMeloa and Alan Holdsworth helped to create "highly animated displays of virtuosity."[478] Rogers's improvisation, which will be analyzed later in this study, does show displays of virtuosity through fast lines and advanced harmonic concepts. Rogers is also a recognized jazz guitarist and through his solo and sideman work displays how he sees distortion as a viable option for jazz guitarists.

Difficulty that comes from focusing on distortion is the subjectivity on its sound.[479] There are a plethora of descriptors for hundreds of different distortions and just like with the topic of groove, what I may perceive as sounding one way may not be the same for the reader and vice versa.[480] Ciro Scotto in his article "The Structural Role of Distortion in Hard Rock and Heavy Metal" explains that "the plethora of descriptive terms and the multitude of signature amplifiers, stomp boxes, and digital modelers

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[475] Ake, *Jazz Cultures*, 169.
[476] Ake, *Jazz Cultures*, 169.
[477] Pond, "Jazz Rock"
[478] Ake, *Jazz Cultures*, 170.
[479] Scotto says "musicians informally categorize distortion sounds by assigning their distinct aural properties qualitative descriptors, such as crunch, overdrive, grind, warm, fat, and dirt." Scotto, "The Structural Role of Distortion," 179.
[480] Kennedy explains that "language used to refer to guitar distortion can range dramatically from highly technical (noting the kinds of distortion pedal used and even supposing the equipment brands and EQ settings) to the general and metaphorical (a 'sludgy' or 'grimy' tone, for instance). Like vocals and other aspects of metal/hardcore
music culture, descriptive language may be linked to (and therefore affect) notions of genre, style, and scene." Kennedy, "Functions of Genr*e*," 79.

purporting to capture the distortion tone of an individual guitarist or recording suggest that distortion in rock music is a complex phenomenon that resists simple categorization."[481] The variety of descriptors for distortion was evidenced in the reviews for "FLAVA" when some writers described the music as "grungy" or having a "darker distortion."[482] Regardless of what descriptor is used, distortion is one component of achieving the "heavy" timbre in heavy metal.[483]

Berger explains that "heavy refers to a variety of textural, structural, and affective aspects of musical sound and is crucial for any understanding of metal."[484] Berger goes on to claim that "metal history is most often summed up by metalheads as a progressive quest for ever-heavier music."[485] Weinstein claims that "due to the prominence of the heavy bottom sound, heavy metal has a tactile dimension…the music can be felt, not only metaphorically, but literally."[486] I would argue that "FLAVA" and the similar track "Seven" are heavier when compared to other tracks on DICE. But just like groove or distortion, heaviness is subjective, including in heavy metal.[487]

The pursuit of heaviness in heavy metal has resulted in additional steps taken to achieve the desired tone beyond distortion. Guitarists and bassists achieve lower

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[481] Scotto, "The Structural Role of Distortion," 180.
[482] Republic of Jazz described "Seven" as a "grungy, steamroller" *Republic of Jazz*, "Adam Rogers – Dice (2017)." Garutch says that "Flava" has a more 'metal' edge to it, with a darker distortion and more rock sounding voicings. Garutch, "Adam Rogers, DICE."
[483] Herbst claims that distortion adds to "the guitar's heaviness." Herbst, ""My setup is pushing"," 11. Wallmark says "Brutal guitar tone" (brutal is synonymous with heavy when discussing heavy metal) is achieved with distortion." Wallmark, "The Sound of Evil," 67. VanValkenburg says "the effect of distortion adds weight to the sound by amplifying resultant tones created by the combination of these pitches." VanValkenburg, "Musical Process," 12.
[484] Berger, *Metal, Rock, and Jazz*, 58.
[485] Berger, *Metal, Rock, and Jazz*, 59.
[486] Weinstein, *Heavy Metal*, 25.
[487] Herbst claims that "guitar sounds perceived as "heavy" in the 1970s..generally not considered especially heavy in later decades." Herbst "Distortion and Rock Guitar," 338. Lilja concurs that extreme metal "claimed to be heavier and heavier metal than anyone before." Lilja, *Theory and Analysis*, 154.

frequencies by way of extended range guitars and/or alternate tunings.[488] It has already been mentioned that Rogers uses drop D tuning to perform "FLAVA." Ephron in live performances uses the same bass when performing all the music from *DICE* but does incorporate drop D tuning for "FLAVA." Heavy metal drummers have contributed to the heaviness by hitting drums harder, giving emphasis to the bass drum.[489] It is apparent that Smith hit the drums with significant force on "FLAVA" and the precision in the bass drum demands special attentiveness from the listener. The power trio on *DICE* seemingly follows similar steps of heavy metal musicians to achieve a heavier sound on "FLAVA."

With the exception of the electronic interlude, "FLAVA" is performed with loud dynamics throughout. The volume of the performance also draws strong connections to heavy metal, where the staple of heaviness is always paired with loud dynamics.[490] Colin A. Mckinnon claims that "the sheer loudness of metal is one of its defining characteristics and, unlike some other aspects, is also one of the most recognizable both to metalheads and to those outside the metal scene."[491] Wallmark believes loudness is the "defining attribute" of heavy metal and adds that the music, especially from extreme metal substyles, "transmits excessive loudness regardless of actual decibel level."[492] Weinstein claims that "the essential sonic element in heavy metal is power, expressed as sheer

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[488] Mynett states that "In CMM, the pursuit of heavier guitar and bass timbres is normally facilitated by the now widespread use of scordatura, which refers, in this instance, to the open strings of the guitar, and bass, being provided with an alternative tuning." Mynett, "Defining contemporary metal music," 307. Unger says "the musicians usually detune their guitars and basses lower than standard guitar tunings or use 7 or 8 string guitars." Unger, *Sound, Symbol,* Sociality, 20.

[489] VanValkenberg notes that "heavy metal musicians exploited the possibilities of the low register, adding more importance to the bass drum." VanValkenburg, "Musical Process," 10. Wasler notes that drummers "hit their drums very hard, resulting in a sound that was not only louder but heavier." Walser, *Running*, 10.

[490] Walser claims heavy metal is "dependent on volume" to be heavy. Walser, *Running*, 44-45. VanValkenburg believers that "Heavy metal's musical code begins with an extra emphasis on loudness," which "emphasizes "lowness" - a metaphor for "heaviness." VanValkenburg, "Musical Process," 9-10.

[491] Colin A. McKinnon, "Louder Than Hell: Power, Volume and the Brain," in *Heavy Fundamentalisms: Music, metal and Politics* (Oxford: Inter-Disciplinary Press, 2010), 113.

[492] Wallmark, "The Sound of Evil," 67.

volume…loudness is meant to overwhelm, to sweep the listener into the sound, and then to lend the listener the sense of power that the sound provides," adding that "it is not just a "wall of sound" but "an often complicated sonic pattern played out in high volume."[493] "FLAVA" does transmit loudness compared to the other tracks on DICE and this volume is likely one of the more obvious connections to heavy metal.

Jazz-rock is one of the more apparent styles to have been characterized by louder volumes, especially from Tony Williams and The Mahavishnu Orchestra.[494] Stuart Nicholson claims that "power and volume" were vital to McLaughlin's sound in The Mahavishnu Orchestra.[495] Lifetime believed that volume played a crucial part in their music, going as far as to print "PLAY IT LOUD…PLAY IT VERY LOUD" in the liner notes of their album *Turn It Over* (1970).[496] Ornette Coleman's free funk band Prime Time were known for performing at extremely loud volumes that allowed the group to explore different harmonic regions and be more imaginative with tonality.[497] Lost Tribe's music, and more specifically "H" from *Soulfish* (1994), is comparable dynamically to "FLAVA."[498] It is not certain if Rogers used volume in a way to express power similar to heavy metal or even jazz-rock but an argument could be made that power is being expressed through the music. And while loudness is a prominent element of heavy metal, it is heard and used in jazz. The loud volume of "FLAVA" could be connected to both heavy metal and jazz.

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[493] Weinstein, *Heavy Metal*, 25.
[494] Fellezs says "Tony Williams and John McLaughlin, were attracted to the higher volumes of rock as an aesthetic." Fellezs, *Bird of Fire*, 86.
[495] Fellezs, *Bird of Fire*, 128.
[496] Fellezs, *Bird of Fire*, 111.
[497] Berendt and Huesmann, *The Jazz Book*, 151.
[498] Lost Tribe, "H," track 11 from *Soulfish*, High Street Records 1994.

The tempo of "FLAVA" is approximately quarter-note at 155bpm for the main riffs and approximately half-note at 85 bpm for solo section.[499] This tempo is similar to other pieces by Rogers such as "Rumples" (approximately quarter-note at 140bpm) and "Whodunit" (approximately quarter-note at 160bpm).[500] Jazz is performed in varying tempos, heard in slow ballads and more up-tempo tunes.[501] Heavy metal similarly is performed in slow and fast speeds depending on substyle.[502] Tempo cannot be connected to either style more than the other.

One significant connection to heavy metal can be the drop in tempo or the feeling of a drop in tempo in the breakdown of "FLAVA." This feeling of moving towards an almost half-time feel is common in heavy metal breakdowns.[503] More recent breakdowns especially incorporate slower tempo grooves coupled with syncopated patterns.[504] Breakdowns were also incorporated in early hardcore punk, where music shifted to a half-time feel toward the end of the song.[505] The examples from Earth Crisis (see Figure 9.10) and Emmure (see Figure 9.11) are examples of breakdowns using slower, groove focused tempos. An example of a breakdown that occurs in a slower tempo after a faster tempo has been established for a majority of the music can be heard in Parkway Drive's "Boneyards" from *Horizons* (2007), where the riff before the breakdown is approximately quarter-note at 200bpm (see Figure 10.1) and the breakdown is

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[499] Adam Rogers, "FLAVA," recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.
[500] Chris Potter Underground, "Rumples," track 3 from *Ultrahang*, ArtistShare 167281226-2, 2009. Lost Tribe, "Whodunit," tracks 2 from *Soulfish*, High Street Records 72902 10327, 1994.
[501] Examples of these can be heard from Charlie Parker, specifically on the 1945 recording of "Ko-Ko," described by Deveaux and Giddins as "extremely fast," and the 1947 recording of "Embraceable You," described by the same writers as "extremely slow." DeVeaux and Giddins, *Jazz*, 289/291.
[502] Phillips and Cogan describe tempo in heavy metal as "both slow as a dinosaur trudging its way across the tundra, and as fast as an explosion spreading quickly outwards in a fireball." Phillips and Cogan, *Encyclopedia*, 110.
[503] Unger, *Sound, Symbol, Sociality*, 75.
[504] Smialek, "Genre and Expression," 230.
[505] Easley, "Riff Schemes."

approximately quarter-note at 134bpm (see Figure 10.2). The breakdown in “FLAVA” follows a similar tempo change to others heard in heavy metal.

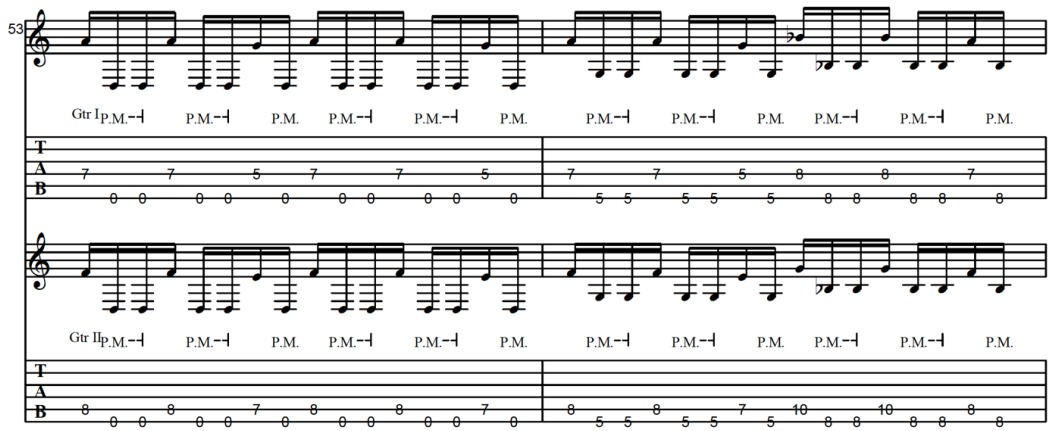

Figure 10.1. Riff preceding breakdown in “Boneyards.” Taken from ““Boneyards” As Recorded by Parkway Drive (From the 2007 Album HORIZONS),” *LessonsThatRock.com*, accessed on March 14, 2022, https://lessonsthatrock.com/pdf-show?pdf=true&filename=https://lessonsthatrock.com/downloads/P/Parkway%20Drive/Parkway%20Drive%20-%20Boneyards.pdf.

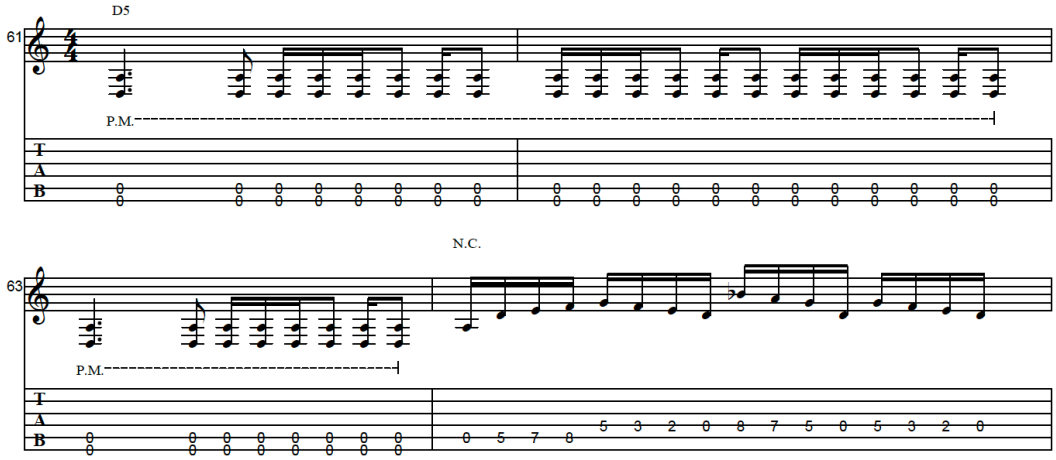

Figure 10.2. Ending breakdown in “Boneyards.” Taken from ““Boneyards” As Recorded by Parkway Drive (From the 2007 Album HORIZONS),” *LessonsThatRock.com*, accessed on March 14, 2022, https://lessonsthatrock.com/pdf-show?pdf=true&filename=https://lessonsthatrock.com/downloads/P/Parkway%20Drive/Parkway%20Drive%20-%20Boneyards.pdf.

It has been discussed how the guitar, bass, and bass drum are essentially in unison for a majority of the music in "FLAVA." This type of synchronicity requires the group to be exact in their articulations. The group is similarly unified in the other metal-sounding track "Seven" on the album.[506] There are other moments of solidarity on *DICE*, heard in the beginning of the title track "DICE," but are briefer in comparison to "FLAVA."[507] This type of group synchronization is common in heavy metal, especially from the 1980s onward.[508] Walser claims heavy metal "musicians' precision contributes crucially to the experience of their music."[509] Phillipov notes that "death metal riff sections have drums, guitars, and bass interlocking as a single unit of sound," adding that deviating from the unison precision would cause unwanted dissonance in the music.[510]

Mynett explains that the precise interplay in contemporary heavy metal has influenced "the style's ethos," essentially causing the "frequently high level of synchronization" to be "viewed as a significant stylistic marker."[511] The previously mentioned examples from Parkway Drive (see Figures 10.1 and 10.2) and Meshuggah (see Figure 9.7) demonstrate this the high level of synchronization in contemporary heavy metal. I would argue that the power trio's precision on "FLAVA" adds to the experience of the music and does stylistically demarcate it from the other tracks on *DICE*.

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[506] Adam Rogers, "DICE," recorded October 2014, track 1 on *DICE*, ADRAJ Records 2017.
[507] Adam Rogers, "SEVEN" recorded October 2014, track 10 on *DICE*, ADRAJ Records 2017.
[508] Walser says thrash metal has "precise ensemble coordination." Walser, *Running*, 14. Weinstein claims heavy metal's "proficient guitar work, backed by a powerful bass and drum sound, cannot be achieved by one person. The total sound is all-important, and it can only be created through disciplined cooperation. Weinstein, *Heavy Metal*, 69. Lilja explains that bass independence "was dropped in the 1980s, when its role was reduced merely to the lowest note in the harmony." Lilja, *Theory and Analysis*, 37.
[509] Walser, *Running*, 156.
[510] Weinstein, *Heavy Metal*, 82-83.
[511] Mynett, "Defining contemporary metal music," 300.

Unisons are common in jazz, especially when the theme of piece is being presented.[512] Berendt and Huesmann claim that jazz's use of two instruments, typically trumpet and saxophone, playing the melody in unison "introduced a new sound and a new attitude."[513] Some of the most famous trumpet and saxophone duos in jazz would perform their themes in unison such as Lee Morgan and Benny Golson with the Jazz Messengers, John Coltrane and Miles Davis, and Dizzy Gillespie and Charlie Parker.[514] A common practice in bebop, Charlie Parker frequently applied unison statements of the theme to bookend the form of his tunes.[515] While the melodic instruments may be in unison for the theme of a tune, it is rare for the entire ensemble to be performing in synchronicity. "Sonnymoon For Two" by Sonny Rollins is a rare example where the entire ensemble is essentially in rhythmic and harmonic unison during the statement of the theme at the beginning and ending of the tune.[516] I would argue that the unison performance from the ensemble on "Sonnymoon For Two" is more relaxed compared to the heavy metal examples.

Fellezs describes Tony Williams's Lifetime performance of "angular, intensely abstract, abrasive yet technical and virtuosic" lines akin to a "single multiheaded organism similar to Parker and Gillespie."[517] Fellezs similarly describes The Mahavishnu Orchestra as performing with "frenetic energy" in "precise unison band technique."[518] An example of this type of precision can be heard in "Awakening" from *The Inner Mounting*

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[512] Berendt and Huesmann, *The Jazz Book*, 15.
[513] Berendt and Huesmann, *The Jazz Book*, 15.
[514] Berliner, *Thinking In Jazz*, 297.
[515] Berendt and Huesmann, *The Jazz Book*, 116.
[516] Sonny Rollins, "Sonnymoon For Two," recorded December 24, 1956, track 1 on *Sonny Rollins Play*s, Period Records SPL 1204, 1958.
[517] Fellezs, *Bird of Fire*, 105.
[518] Fellezs, *Bird of Fire*, 135.

Flame (1971) where almost the entire ensemble plays the line in unison (see Figure 10.3). "FLAVA" follows the jazz tradition of stating the theme at the beginning and ending of the piece, bookending the improvisation taking place in-between. The use of intensity paired with the unison riff can also be seen as following the jazz-rock tradition. I would argue that the use synchronicity in "FLAVA" is more akin to heavy metal due to it being used for a majority of the music and the lack of independence the musicians have, with exception of the solo section. But the use of unison on a melodic line is historically significant in jazz.

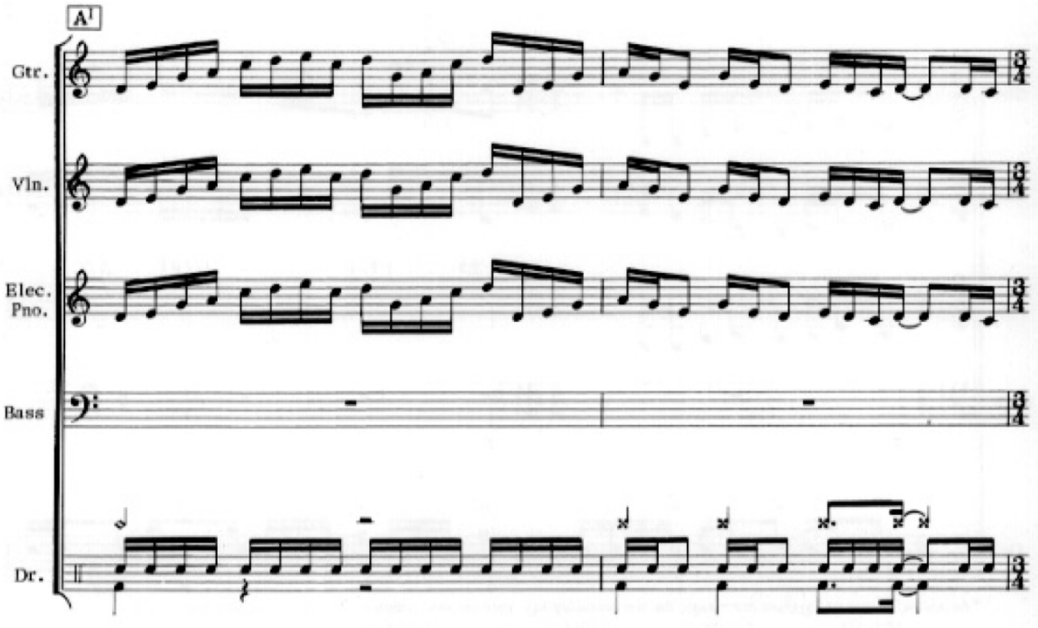

Figure 10.3. Opening unison theme from "Awakening" from *The Inner Mounting Flame.* Taken from *John McLaughlin & the Mahavishnu Orchestra: Full Scores*, (Van Nuys: Alfred Publishing Co, 1976), 51.

One specific type of articulation that Rogers uses extensively in the B section riff and the breakdown before the solo section is palm-muting (see Figure A.2 in Appendix - A). Guitarists palm-mute by placing their picking hand towards the bridge of the

instrument, deadening the strings to create a dampened, percussive timbre.[519] Palm-muting is used extensively in heavy metal substyles in order to emphasis the rhythmic aspects of the sound.[520] Wallmark describes the sound as a "precise rhythmic thudding."[521] VanValkenburg state's that palm-muting enables the guitar to connect to the timbre of the lower-pitched drums, further emphasizing percussive quality and the heaviness of the sound.[522] Kennedy similarly notes the "tighter," "precise," and "heavier sound" that is produced through palm-muting.[523] Kennedy's description could be applied to the B section riff, where the riff moves through precise, complex rhythms. Mynett notes that contemporary heavy metal alternates between palm-muted "rhythmic patterns in the guitar's lower register, and non-palm-muted notes, or chords, played elsewhere on the fretboard" to "accentuate the rhythmic characteristics" of riffs.[524] The example from The Dillinger Escape Plan (see Figure 7.15) demonstrates this, with the guitarists alternating between power chords of diminished 5ths and palm-muted open E strings. Mynett's description falls perfectly in line with the breakdown in "FLAVA," where Rogers alternates between the palm-muted, open D power chord and the unmuted D13#9 chord (see Figure 9.12). Palm-muting is used in "FLAVA" similar to heavy metal.

This section examined the use of distortion in "FLAVA" and how it is vital to the heavy metal sound but could also be connected to jazz-rock. Distortion adds to the

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[519] Jan-Peter Herbst, "Shredding, tapping and sweeping: Effects of guitar distortion on playability and expressiveness in rock and metal solos," *Metal Music Studies*, vol. 3, no. 2, 2017, 6.
[520] Walser describes Iron Maiden's use of "heavily distorted guitars muted with the picking hand to make them more percussive." Walser, *Running*, 156. Kennedy explains that palm-muting is as common in heavy metal as using power chords. Kennedy, "Functions of Genr*e*," 85. Mynett notes palm-muting "has become an essential playing technique" in contemporary heavy metal. Mynett, "Defining contemporary metal music," 307.
[521] Wallmark, "The Sound of Evil," 78.
[522] VanValkenburg, "Musical Process," 22-23.
[523] Kennedy, "Functions of Genr*e*," 85.
[524] Mynett, "Defining contemporary metal music," 307.

perceived heaviness of the music similar to heavy metal. The use of loud dynamics could be connected both to jazz and heavy metal. Rogers uses palm-muting to accentuate the heaviness of the riffs, create a percussive quality, and keep the rhythms precise. This section examined some qualities that are more connected to heavy metal than jazz, specifically palm-muting and perceived heaviness. But I believe Rogers's personal ability to allow his own sound to come through in his music was able to take these elements and blend them with others more exclusive elements from jazz, like song form, to create a balanced fusion.

CHAPTER 11: IMPROVISATION

After the electronic interlude in "FLAVA," a breakdown establishes the groove for Rogers's solo. The harmony of the solo section is a one chord vamp of D13#9 (see Figure 7.3). As mentioned earlier, the groove for the solo section was entirely different in other live performances. This difference is due to the solo section groove being improvised with each performance. It is not certain if the breakdown-oriented groove on the recording was improvised or precomposed, but it is apparent the groove is unique with each live performance.

Smith remarks that "every time I play with [Rogers] I have no idea what to expect…we'll start the tune, we've played it many times before, but there's always some other thing he does…that creates an environment…that we have to adapt to very quickly."[525] For *JazzTimes*, Smith similarly claims that Rogers "is a very rhythmic player…I kind of just watch and try to see where he's feeling it, and try to find a place where we can land together."[526] Ephron similarly concurs that "there are sections in the music that are open, and every time we play it can be a different groove, a different idea."[527] Aidan Levy when describing a performance of the power trio at the 55 Bar in New York writes that "Rogers hung on a repeating rhythmic motif until bassist Fima Ephron and drummer Nate Smith seamlessly recalibrated the tempo, fashioning the syncopated riff into a new beat."[528] Levy also adds that the group has performed at the 55 bar "countless times" but doesn't perform the music "the same way twice."[529]

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[525] Jmcg418, "Adam Rogers DiCE," October 26, 2017, YouTube video, 7:07, https://www.youtube.com/watch?v=u258rckko78.
[526] Levy, "Adam Rogers: Rhythm."
[527] Levy, "Adam Rogers: Rhythm."
[528] Levy, "Adam Rogers: Rhythm."
[529] Levy, "Adam Rogers: Rhythm."

One performance was part of a broadcast for WBGO, a public radio station in Newark, New Jersey on February 29, 2012.[530] Interestingly, an audience member described the song as "the altered tuning of doom."[531] This performance does not feature a single soloist, but rather, having the entire ensemble improves collectively around the groove for an extended period of time before returning to the main riff of the piece. For the solo portion there are two major sections: before the pre-recorded loop and after. Rogers incorporates a pre-recorded loop made the night before, played from his phone while using the pick-up of his guitar as a microphone.[532] The group begins jamming in an implied groove of a B-flat13sus11 (see Figure 11.1). Rogers uses a tremolo pedal while holding out sustained chords over an improvised groove in the bass and drums. Rogers later incorporates the pre-recorded loop, which speeds up the tempo changing the harmony to an implied A7#9 (see Figure 11.2). Guitar and bass play a repeated riff with drums in a similar groove from before but now incorporate a shaker in place of a hi-hat cymbal. Rogers improvises more riffs before leading directly into the beginning of the main riffs.

[530] Jarenwattananon, "Adam Rogers' DICE: Live at 92Y Tribeca."
[531] Jarenwattananon, "Adam Rogers' DICE: Live at 92Y Tribeca."
[532] Jarenwattananon, "Adam Rogers' DICE: Live at 92Y Tribeca."

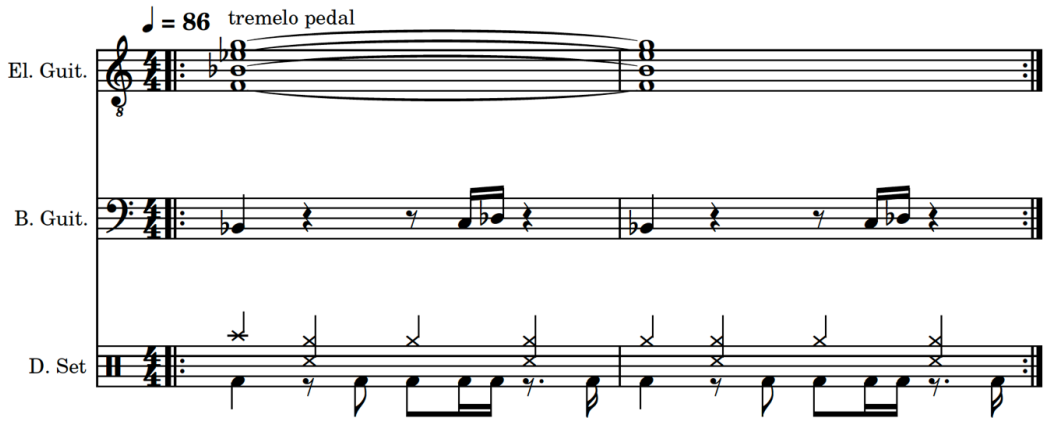


Figure 11.1. Beginning of the solo section on the 2012 performance. Transcribed from Jarenwattananon, "Adam Rogers' DICE: Live at 92Y Tribeca."

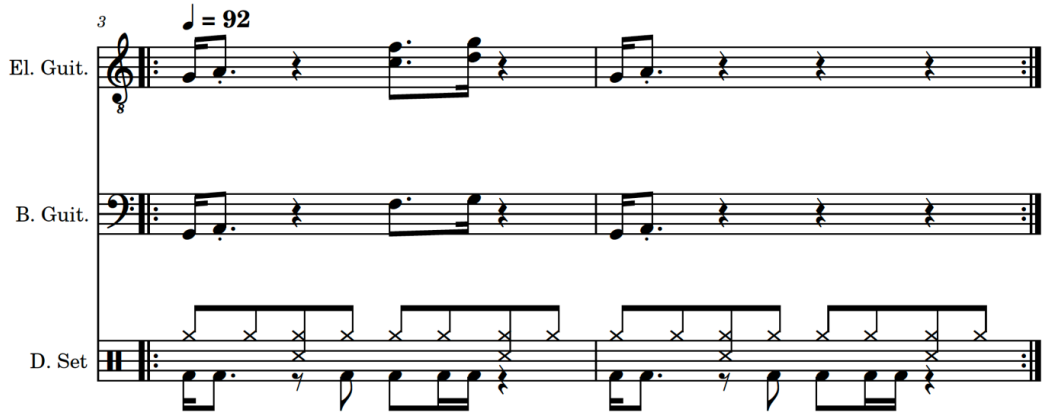


Figure 11.2. Midway point of the solo section on the 2012 performance. Transcribed from Jarenwattananon, "Adam Rogers' DICE: Live at 92Y Tribeca."

A second performance is from the record release concert on June 16, 2017 at (Le) Poisson Rouge in New York City.[533] The tuning of this performance is different than the recording, sounding in the key of D-flat instead of D, which is either due to the video possibly altering the sound, the group using an alternate tuning, or some other external reason on the performance. Before the solo, the group participates in a period of free

[533] Adam Rogers, "Some more footage from the DICE release show. The tune FLAVA from the new record. w/ Nate Smith & Fima Ephron DICE on adraj records," Facebook video, 6:43, https://www.facebook.com/adam.rogers.9634/videos/1546313755443367.

improvisation, seemingly replacing the electronic interlude. Rogers plays a riff implying some form of an E dominant chord in 3/4 time, with the bass joining halfway through, followed by drums at the beginning of the repeat (see Figure 11.3). Rogers varies the repeat of the riff by playing it in single notes, up an octave, and adding palm-muting. Rogers is the only soloist and repeats the opening riff to lead back into the main riff of the piece.

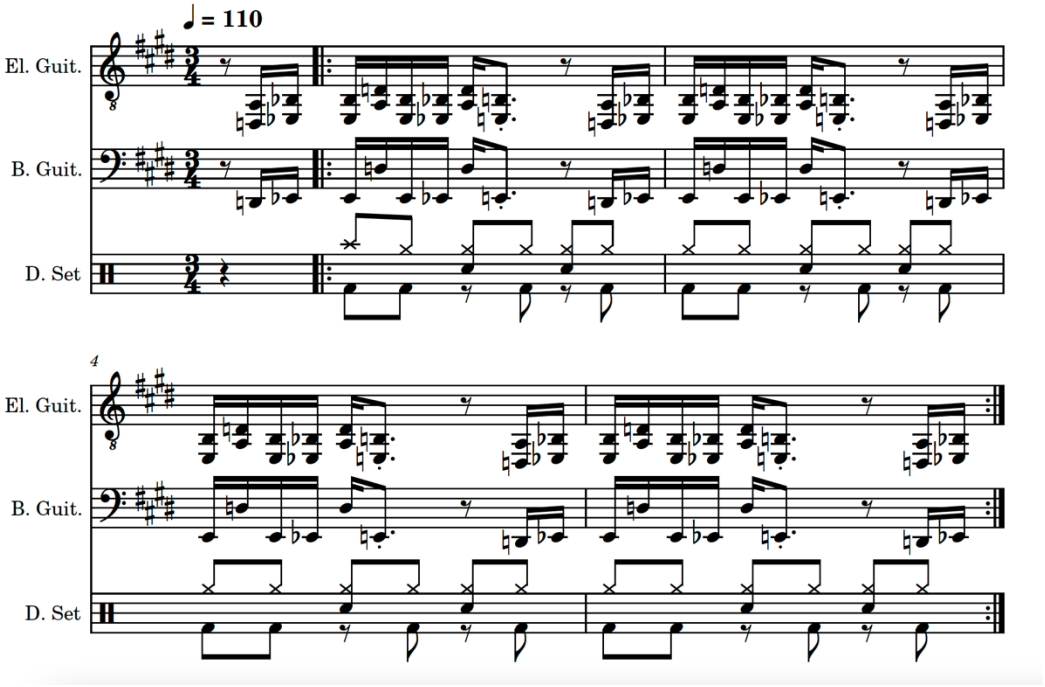


Figure 11.3. Solo vamp from the 2017 performance. Transcribed from Adam Rogers, "Some more footage from the DICE release show. The tune FLAVA from the new record. w/ Nate Smith & Fima Ephron DICE on adraj records," Facebook video, 6:43, https://www.facebook.com/adam.rogers.9634/videos/1546313755443367.

A third performance was on June 1, 2018 at the Cotton Club in Tokyo, Japan.[534] The video of this performance does not contain the entire song, but shows Smith taking a solo that then leads back into the main riff. It is not certain what type of groove was

[534] Cotton Club, ""ADAM ROGERS "DICE" featuring FIMA EPHRON & NATE SMITH : LIVE @ COTTON CLUB JAPAN (Jun.1,2018),"June 6, 2018, YouTube video, 9:41, https://www.youtube.com/watch?v=0Tiy8CkNAu0.

established for the solo section but the implied groove by Smith during his solo is similar to that from the 2017 performance. This performance is noteworthy due to Smith's improvisation, being the only time out of all five performances a soloist other than Rogers performs.

A fourth live performance takes place in at the 55 Bar in New York City.[535] This solo section is more akin to the 2012 performance, with the group essentially just improvising together on a repeated E9 riff started by Rogers (see Figure 11.4). Rogers then improvises different variations of the riff, eventually leading the trio to slow the tempo, dynamically fade to nothing, and then eventually come to a complete halt. Rogers verbally counts the group back into the main riff of the piece.

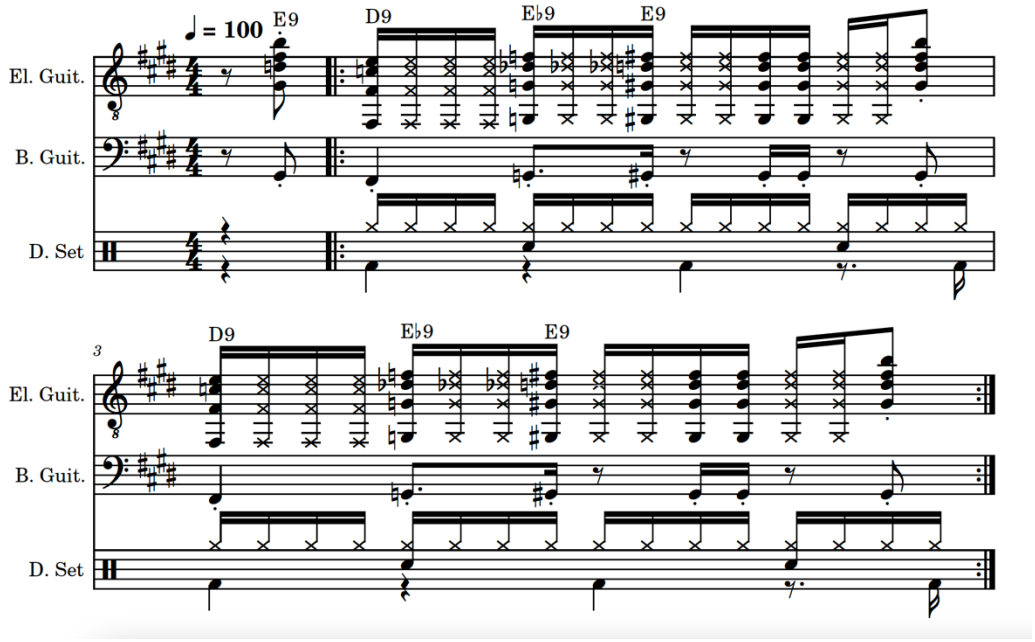


Figure 11.4. Solo vamp from the 2020 performance. Transcribed from *Samuel Jazz*, "Adam rogers Dice Trio 55 Bar10."

[535] Samuel Jazz, "Adam rogers Dice Trio 55 Bar10," November 26, 2020, YouTube video, 6:14, https://www.youtube.com/watch?v=TqpqFsvw5oc.

These four live performances demonstrate how improvisation is fundamentally intergraded into the composition of the piece. The solo section is not pre-composed with a reoccurring harmony or groove that the group repeats with each performance, featuring a single soloist. It should also be noted that each groove is varied throughout the performance and Figures 11.1 through 11.4 are just transcriptions of the basic part each musicians plays and varies throughout the performance. These examples validate Levy's claims that Smith and Ephron fashion each groove introduced by Rogers. Smith and Ephron are essential in shaping the overall sound of the groove being improvised with each performance.

This type of group improvisation was more common in early heavy metal of the 1970s, with the entire band improvising together on extended solo sections.[536] Improvisation in later styles of heavy metal was limited almost exclusively to the guitar solo, with ensembles performing their music virtually identical to the recordings.[537] This type of interaction between instruments, especially those in a rhythm section, is common in jazz, with each instrument working in conjunction with one another.[538] DeVeaux and Giddins claim "a good rhythm section makes the music move in countless ways."[539] The type of spontaneous improvised groove performed on the live performances in "FLAVA" has connections to jazz-rock, specifically Miles Davis's electronic bands, who took recorded improvised grooves and edited them to create new compositions.[540] These

[536] Lilja, *Theory and Analysis*, 33.
[537] Lilja, *Theory and Analysis*, 41.
[538] DeVeaux and Giddins, *Jazz*, 43.
[539] DeVeaux and Giddins, *Jazz*, 43.
[540] DeVeaux and Giddins, *Jazz*, 128-129.

improvised grooves in the live performances of "FLAVA" display Rogers's desire to incorporate improvisation in his music, a trait strongly connected to jazz.

When asked about his approach to improvising on the music of *DICE*, Rogers stated that the "techniques" he used to improvise "over one chord are similar…techniques [he] would use playing straight-ahead jazz," adding that "those techniques are many different things."[541] Rogers states in a different interview that the specific techniques that he uses to improvise on static harmony is incorporating chromaticism and superimposition of key centers.[542] Comparing Rogers improvisations from the previously mentioned originals "Confluence, "The Maya," and other examples will support his claim to the approaches being similar in a more traditional jazz setting and in "FLAVA."

Rogers incorporates chromaticism in the solo through side-slips. A side-slip occurs when a melodic line begins in the underlying key center, shifting either up or down to a neighboring key center, and then returning.[543] The line can also begin in a key other than the implied tonic and then resolve to the tonic key.[544] An example of jazz musicians incorporating side-slips can be heard in Michael Brecker's solo on Cole Porter's "What Is This Thing Called Love" from Jack Wilkin's *You Can't Live Without It* (1977), where the saxophonist moves between G minor to Ab major (see Figure 11.5).

[541] *GuitarThaiOnline*, "Adam Rogers : Systematic jazz style,"
[542] Ross, "Adam Rogers Explores Hendrix."
[543] Ligon, *Jazz Theory Resources*, 396.
[544] Ligon, *Jazz Theory Resources*, 396.

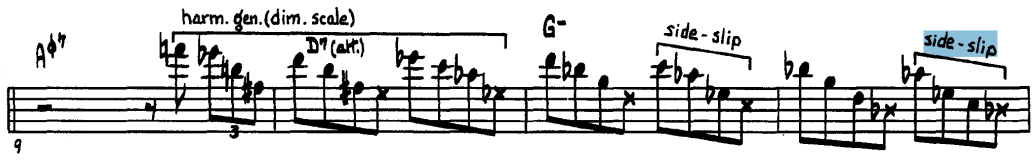


Figure 11.5. Measure 10 shows Michael Brecker incorporating slide-slipping. Taken from Jerry Coker, *Elements of the Jazz Language For The Developing Improvisor* (Van Nuys: Alfred Music, 1991), 90.

An example of Rogers using side-slipping in "FLAVA" is heard in measures 17 through 27, where the line begins with blues vocabulary that combines D major and minor blues harmony, then shifts to outlining a D-flat major triad, followed by a return to the D blues vocabulary (see Figure 11.6). A similar approach is heard in measure 21 to 24 of Rogers's solo in "The Maya," where the line begins in C# Dorian, shifts up D Dorian, and then returns (see Figure 11.7). John J. Anthony in his analysis of Rogers's improvisation on Thelonious Monk's "Let's Cool One" from the album *Sight* (2009) notes that the guitarist uses side-slips to anticipate a change in harmony a measure before it happens.[545] This is seen in measure 48 to 49 of the transcription, where Rogers anticipates the B-flatMin7 harmony by implying B minor harmony a measure before occurring (see Figure 11.8).

[545] John J. Anthony, "Improvisational Devices of Jazz Guitarist Adam Rogers on the Thelonious Monk Composition "Let's Cool One," Master's Thesis, Youngstown State University, 2012, 42.

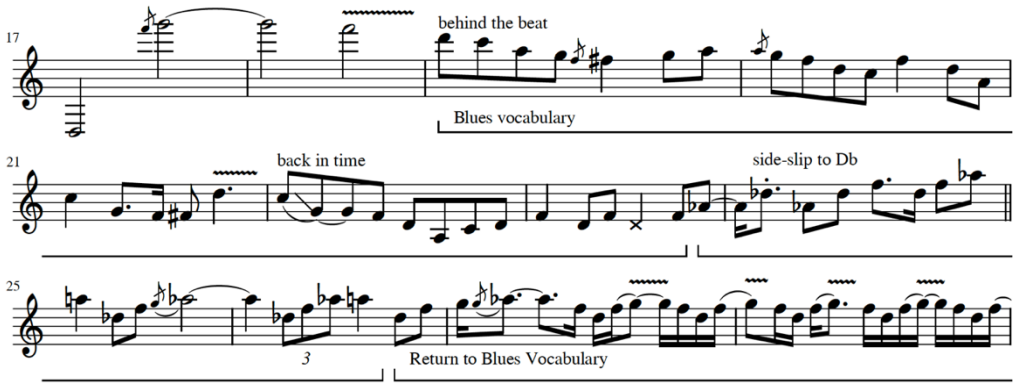


Figure 11.6. Rogers incorporating side-slipping in "FLAVA." Transcribed from Adam Rogers, "FLAVA," recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

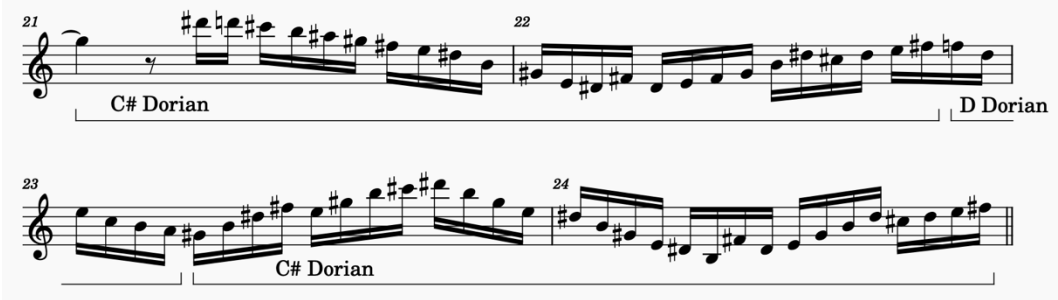


Figure 11.7. Rogers's use of side-slipping in "The Maya." Transcribed from Adam Rogers, "The Maya" track 5 from *Apparitions*, Criss Cross Jazz (Criss 1263), 2005.

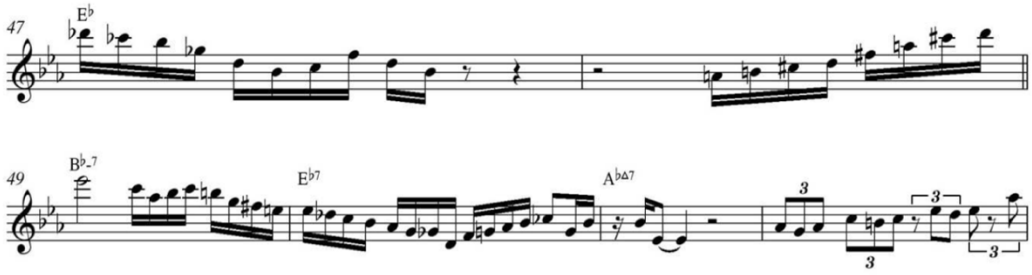


Figure 11.8. Example of side-slipping from Rogers's solo on "Let's Cool One." Taken from John J. Anthony, "Improvisational Devices of Jazz Guitarist Adam Rogers on the Thelonious Monk Composition "Let's Cool One," Master's Thesis, (Youngstown State University, 2012).

A second approach to adding chromaticism is through motivic planing. Bert Ligon explains that "motivic planing" is when a motive moves to other keys, not just

neighboring ones, outside the tonic.[546] Ligon continues by explaining that jazz improvisors use motivic planing paired with different "symmetrical divisions of the octave" or by various intervallic combinations such as major thirds.[547] A prominent example of this from jazz history is John Coltrane's use of a four note motive moved through all twelve keys in his solo on "Part 1: Acknowledgement" from *A Love Supreme* (1964) (see Figure 11.9).

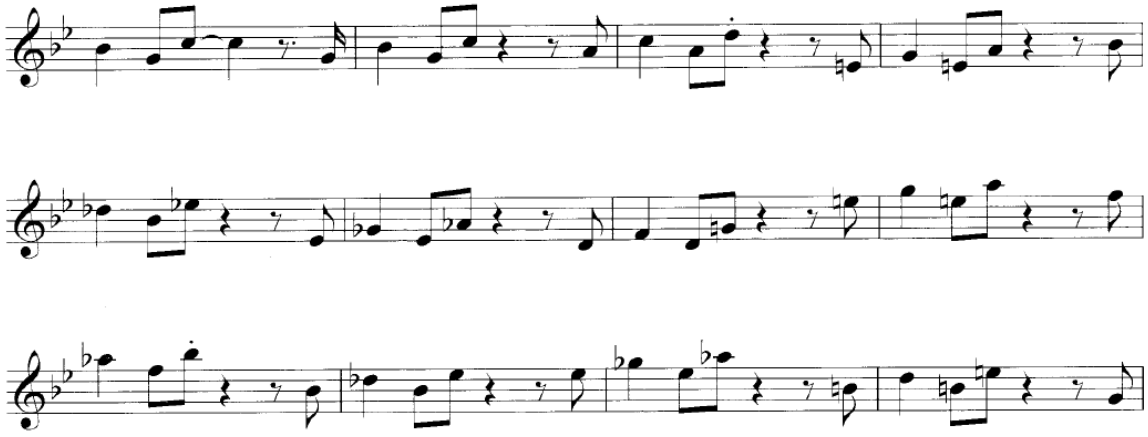


Figure 11.9. Section of John Coltrane transposing the "love supreme" motive from G minor to E, B-flat, E-flat, D, F, and B minor. Taken from *John Coltrane – A Love Supreme: Tenor Saxophone (Artist Transcriptions)* (Milwaukee: Hal Leonard, 2003), 8.

A reoccurring motivic planning example in "FLAVA" is a melodic figure that combines a descending triad, a chromatic enclosure, and an ascending third to move through different tonalities and shift down the fretboard to resolve to a primary note in the implied D13#9 harmony. The descending triad is based on the shape or grip of notes one fret apart and not based on quality, causing the triads to shift from minor, major, and augmented depending on its position on the fretboard. Starting on beat three of measure 7 Rogers descends a C major triad, chromatically encloses the B that moves up a major

[546] Ligon, *Jazz Theory Resources*, 396.
[547] Ligon, *Jazz Theory Resources*, 396.

third to D# (E-flat) and then step down to D natural to begin the motive again, repeating it two more times before finally resolving to tonic D on beat one of measure 9 (see Figure 11.10). This same idea returns in measures 31 to 32, 33, 39 to 41, 43 to 45, 48 to 49, 53 to 55, 61, and 64 with some variations (see Figure A.3 in Appendix – A for full transcription).

It should be noted at this time that Rogers improvises as if his guitar is in standard tuning for a majority of the lines that incorporate faster rhythms. Beat three and four of measure 8 in Figure 11.10 demonstrates this, where the line keeping with the motive should imply a descending C augmented triad but due to the lowest E string being tuned down to D results in the eighth fret being a B-flat and not a C natural. This will occur in other instances throughout Rogers's solo.

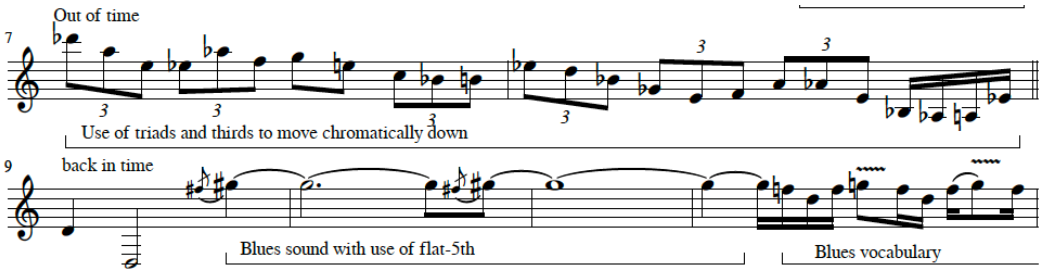


Figure 11.10. Rogers incorporating motivic planning in "FLAVA." Transcribed from Adam Rogers, "FLAVA," recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

Mark McKnight in analysis of Rogers's solo on Youmans/Rose/Eliscu's "Without A Song" from *Time And The Infinite* (2007) notes Rogers's use of motivic planning, McKnight labels "constant structures."[548] The specific example is from beat two of

[548] Mark McKnight, "Adam Rogers – 'Without A Song'," accessed March 23, 2022, http://mmckmusic.com/lessons/adam-rogers-without-a-song/.

measure 79 of the transcription, where Rogers moves through B-flat, A-flat, and G-flat major triads over the A-flatMaj7 and D-flat7 harmony (see Figure 11.11).

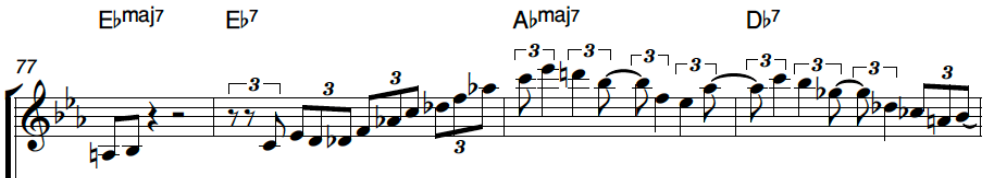


Figure 11.11. Rogers's use of motivic planning in traditional jazz setting. Taken from Mark McKnight, "Adam Rogers – 'Without A Song'," accessed March 23, 2022, http://mmckmusic.com/lessons/adam-rogers-without-a-song/#products3.

One of Rogers's approaches to superimposing key centers is through polytonality. Dave Liebman defines superimposition as "the placement of one musical element over another to be sounded simultaneously with the original."[549] Ligon explains that one approach to superimposition can be done by inserting "functional harmony" such as a chain of secondary dominants that resolves over the underlying harmony as a way of creating interest over static harmony but adds that "any number of assorted chords may be inserted randomly into a progression."[550] It should not be mistaken as an arbitrary practice though, as Liebman explains "this is a trained ability developed through experience and repeated practice."[551]

Rogers explains one approach he uses to move to different tonal areas is by chromatically altering notes within the implied harmony and then arpeggiating the superimposed chord.[552] The example Rogers gives is lowering the fifth of D minor harmony, A, to A-flat and then arpeggiating a chord with A-flat being one of the primary

[549] Liebman, *A Chromatic Approach*, 14.
[550] Ligon, *Jazz Theory Resources*, 395.
[551] Liebman, *A Chromatic Approach*, 14.
[552] Ross, "Adam Rogers Explores Hendrix."

chord tones such as A-flat major, D-flat major, or F minor.[553] Rogers may also approach it as a polychord, the example he gives is thinking of playing an E major triad over a D minor triad, again giving special emphasis to the flatted fifth, A-flat.[554] Rogers may also think in scales or modes when superimposing, playing fragments of the scale and possibly adding notes to it to go further outside of the underlying harmony.[555]

In the last four measures of the solo, Rogers moves through six different tonal centers (see Figure 11.12). Rogers creates a line starting on the "and" of beat three in measure 61 that moves through E-flat major, C-flat/B major, G melodic minor, A#/B-flat half-diminished, and B Lydian. The D natural in measure 61 that is part of the enclosure of the E-flat could be seen as being a pivot note into E-flat major harmony. In measure 62, Rogers descends a G min trade that resolves to the fifth D, he then chromatically alters that to move into C-flat/B major harmony. The same half-step chromatic approach is used at the end of measure 62 to 63, where the D-flat/C# is raised to D, that then becomes the 7th of a E-Min7b5 arpeggio, a part of the implied G melodic minor harmony. Rogers playing as if in standard tuning is again demonstrated starting in the "and" of beat 2 in measure 63, where he arpeggiates what would be an A#minr7b5 but due to the lowered D string changes the pitches. Rogers then continues by implying B Lydian harmony in measures 63 to 64. This same type of superimposition happens in measures

[553] Ross, "Adam Rogers Explores Hendrix."
[554] *Live From Our Living Rooms*, "Adam Rogers Masterclass: Guitar."
[555] *GuitarThaiOnline*, "Adam Rogers : Systemetic jazz style."

31, 34, 35-38, 46, 47-48, 52, 55, and 57-58 (see Figure A.3 in Appendix – A for full transcription).

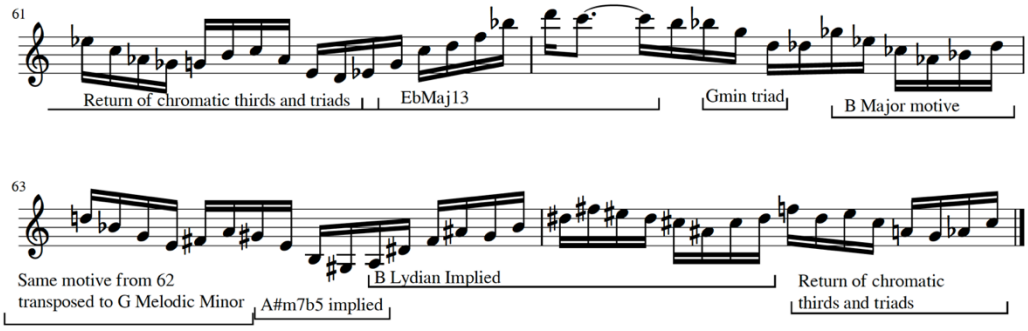


Figure 11.12. Superimposing key centers in Rogers's solo on "FLAVA." Transcribed from Adam Rogers, "FLAVA," recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

Rogers performs a similar type of superimposition in the solo of "Confluence" in measures 92 to 95 when he plays C# Dorian over a Amin7 and CMaj7#5, then G# Phrygian over the remaining CMaj7#5 harmony (see Figure 11.13). The use of A# in measure 92 and the clearly outlined C#min7 chord on beat three of measure 93 gives strong indications of C# Dorian. The scale-type run beginning on the and of beat 2 in measure 94 that includes an A natural that returns in measure 95 implies a change from C# Dorian to G# Phrygian. Rogers approach to using C# Dorian and G# Phrygian could be due to the inclusion of G# in both modes, using the sharp fifth of the CMaj7#5 harmony to pivot to new modes. A similar superimposition occurs in Rogers's solo from "Without A Song," where he plays F major harmony over an E-flatMaj7, using the C in as a pivot note (see Figure 11.14).

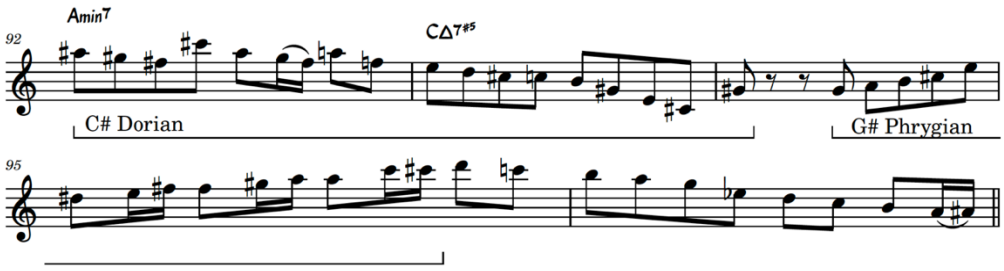


Figure 11.13. Superimposition in Rogers solo on "Confluence." Transcribed from Adam Rogers, "Confluence," track 1 from *Allegory*, Criss Cross Jazz (Criss 1242), 2003.

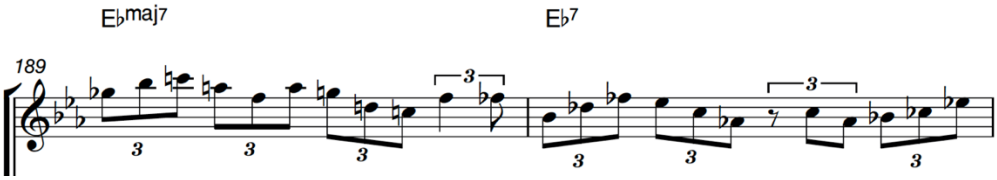


Figure 11.14. Rogers's use of superimposition in traditional jazz setting. Taken from Mark McKnight, "Adam Rogers – 'Without A Song'," accessed March 23, 2022, http://mmckmusic.com/lessons/adam-rogers-without-a-song/#products3.

Another approach Rogers uses to superimpose is by implying a different harmony with the same tonic. Liebman labels this "scale quality substitution" and defines it as "substituting the normally associated scale (or mode) for a given chord by another type of scale built on the same root."[556] Rogers gives the example of being in D Dorian and possibly incorporating the major seventh, or using both major and minor thirds, or using a D diminished or altered scale, explaining that he assimilated "these things to the point where it's second nature."[557] Similar to Rogers's approach in superimposing distant keys, he may alter one note in the implied harmony and use that as a way to pivot to another harmony that is D based, he describes this as "thinking about D things."[558] This means

[556] Liebman, *A Chromatic Approach*, 23.
[557] Ross, "Adam Rogers Explores Hendrix."
[558] *Live From Our Living Rooms*, "Adam Rogers Masterclass: Guitar."

that another possible interpretation for E-flat major and G melodic minor in Figure 11.12 is D Locrian and D mixolydian flat 6, since D natural is present in both harmonies.

An example of scale quality change in “FLAVA” occurs in measure 59, where Rogers implies D Ionian over the D13#9 harmony (see Figure 11.15). Rogers briefly outlines D Ionian again in measures 46 to 47 (see Figure A.3 in Appendix – A for full transcription). Another example is from measure 56 to 58, where the line consists of a motive that begins with a side-slip of an outlined D-flat major then implies harmony from D Super-Locrian, the seventh mode of E-flat Melodic Minor (see Figure 11.16). Although the repeated line outlines a Cmin7b5, first seen in beat three of 56, it resolves and pauses on D with every repeat, giving special emphasis to the tonic, thus the designation of D Super-Locrian.

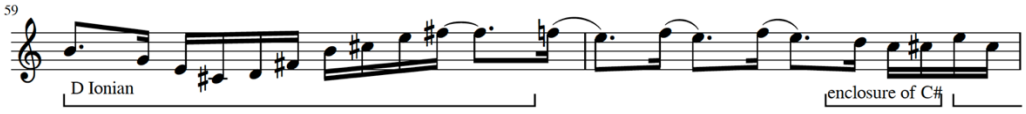


Figure 11.15. Rogers incorporating scale quality substitution on “FLAVA.” Transcribed from Adam Rogers, “FLAVA,” recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

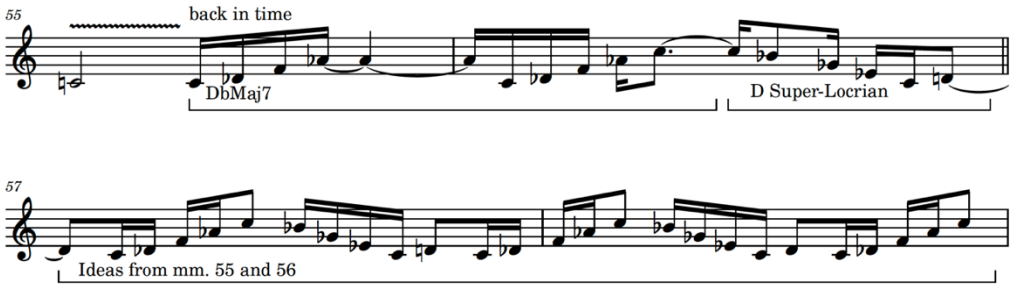


Figure 11.16. Rogers incorporating scale quality substitution paired with side-slipping on “FLAVA.” Transcribed from Adam Rogers, “FLAVA,” recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

Rogers uses this type of superimposition in measures 49 to 54 of "Confluence" where the line begins in E Dorian over an EminMaj7 harmony, then switches to E Ionian, briefly to some form of E minor with a flattened 6th, a side-slip to some form of F minor, and then ending with a descending Emin7 arpeggio (see Figure 11.17). A similar example in measures 86 to 88 the same solo shows Rogers implying G Dorian over the GminMaj7 harmony (see Figure 11.18). Similar to Figure 11.12, a possible interpretation for G Dorian is F Ionian, with the FMaj7 harmony being outlined, but with G being in the harmony it is not certain.

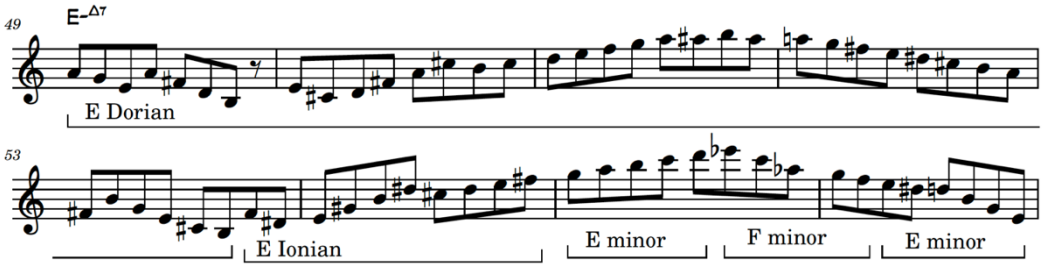


Figure 11.17. Scale quality substitution paired with side-slipping in Rogers solo on "Confluence." Transcribed from Adam Rogers, "Confluence," track 1 from *Allegory*, Criss Cross Jazz (Criss 1242), 2003.

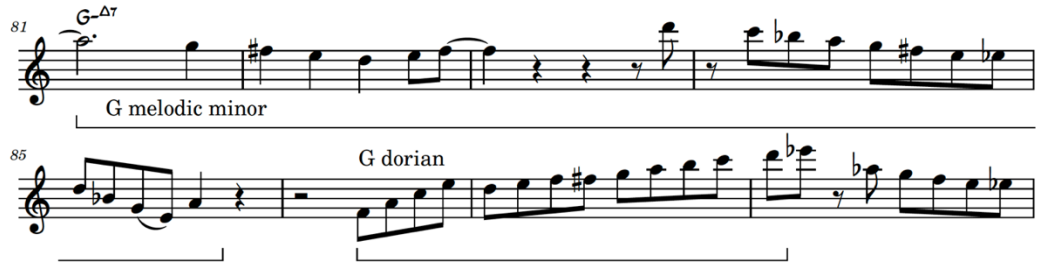


Figure 11.18. Scale quality substitution in Rogers's solo on "Confluence." Transcribed from Adam Rogers, "Confluence," track 1 from *Allegory*, Criss Cross Jazz (Criss 1242), 2003.

The first half of Rogers's solo on "FLAVA" also contains a noticeable amount of blues vocabulary. It was already mentioned earlier that the blues has had a significant impact on jazz in all facets. An example of blues vocabulary in jazz can be heard in

Clifford Brown's solo on Horace Silver's piece "Split Kick," where the trumpet player uses F blues lines to create harmonic generalization over B-flat, E-flat7, and Dmin harmony (see Figure 11.19). Rogers's blues lines give special emphasis to the major and minor thirds, as well as flatted 5th. An example occurs in measure 9 to 16, where a blues line begins a cyclical reptation of G, F, and D than in measure 16 descends through a D blues scale to the lower register and eventually resolves to the open D string (see Figure 11.20). Blues vocabulary was also demonstrated earlier in measures 17 to 23 and then 27 to 28 in the Figure 11.6. Rogers uses blues vocabulary in "Confluence," seen over an Emin7 using E minor pentatonic, shifting to D minor pentatonic, then shifting to an E minor blues scale (see Figure 11.21).

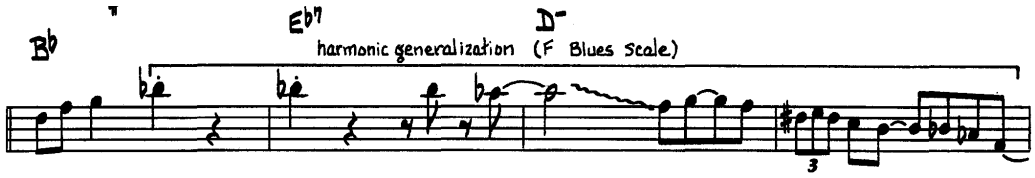


Figure 11.19. Clifford Brown incorporating blues vocabulary. Taken from Jerry Coker, *Elements of the Jazz Language For The Developing Improvisor* (Van Nuys: Alfred Music, 1991), 87.

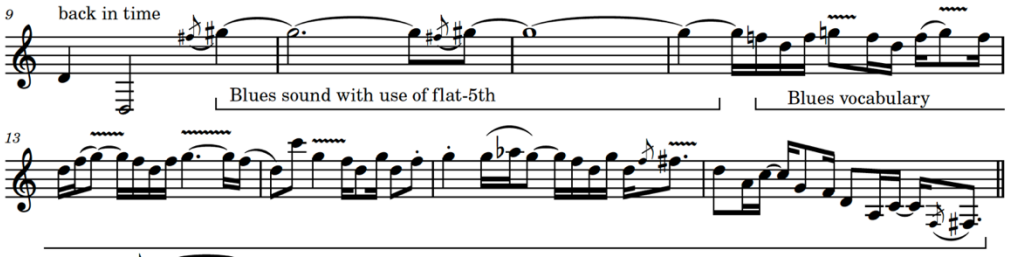


Figure 11.20. Rogers incorporating blues vocabulary on "FLAVA." Transcribed from Adam Rogers, "FLAVA," recorded October 2014, track 6 on *DICE*, ADRAJ Records 2017.

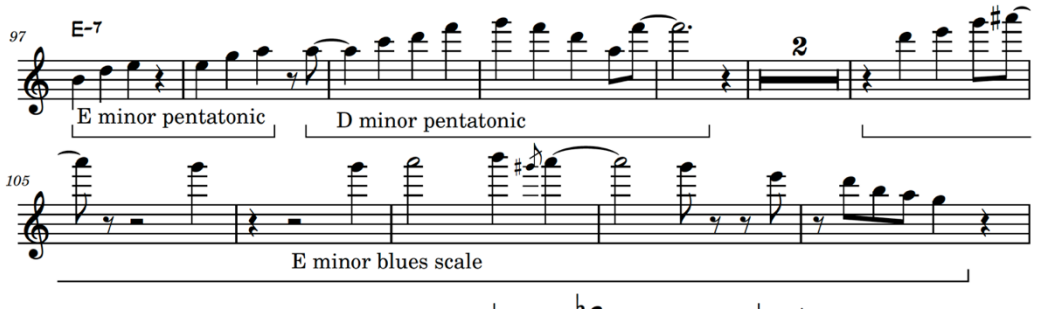


Figure 11.21. Rogers using minor pentatonic and minor blues scales in "Confluence." Transcribed from Adam Rogers, "Confluence," track 1 from *Allegory*, Criss Cross Jazz (Criss 1242), 2003.

The inclusion of blues vocabulary is where a strong connection can be made to heavy metal.[559] Lilja explains that blues scales were used significantly by heavy metal guitarists following the tradition of Hendrix and Clapton.[560] Tony Iommi's solo on "Iron Man" from *Paranoid* (1970) is based on a C# minor blues scale (see Figure 11.22). Kirk Hammett's solo on "Master of Puppets" from *Master of Puppets* (1986) is based E Aeolian but does incorporate blues vocabulary, shown over the B7/D# resolving to EMin (see Figure 11.23). And while it was mentioned that extreme metal has historically moved away from the blues influence, it is still present in the solo by Rob Barrett on "Devoured by Vermin" from *Vile* (1996) where B blues vocabulary is used over the atonal riff (see Figure 11.24). Mynett claims that more recent styles of heavy metal have almost entirely moved away from using blues scales.[561] While the other techniques give more credence to Rogers approaching the improvisation more as a jazz musician, the use of blues vocabulary does connect him to a tradition heard in heavy metal.

[559] Walser notes that "guitar improvisations of metal all rely heavily on the pentatonic scales derived from blues music." Walser, *Running*, 57.
[560] Lilja, *Theory and Analysis*, 37.
[561] Mynett, "Defining contemporary metal music," 307.

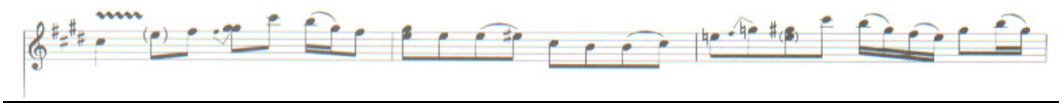


Figure 11.22. Blues vocabulary from Tony Iommi's solo on "Iron Man." Taken from *Black Sabbath – Paranoid (Guitar Recorded Versions)* (Milwaukee: Hal Leonard, 1997), 27.

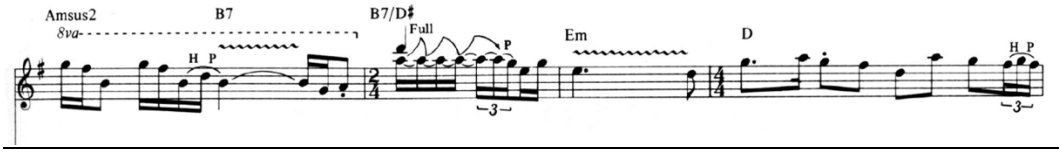


Figure 11.23. Blues vocabulary from Kirk Hammett's solo on "Master of Puppets." Taken from *Master of Puppets* (New York: Cherry Lane Music 1988), 15.

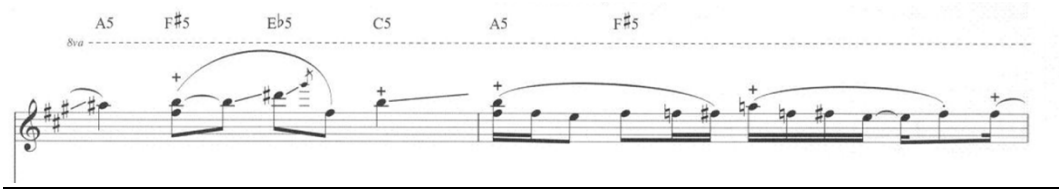


Figure 11.24. Blues vocabulary from Rob Berett's solo on "Devoured by Vermin." Taken from Pete Billmann, et al, *Best of Cannibal Corpse* (Milwaukee: Hal Leonard, 2010), 13.

This chapter showed that improvisation is a foundational element of "FLAVA" with the solo section being improvised with each performance and having each member of the ensemble contributing to the overall sound and groove. Although not entirely exhaustive, this chapter also demonstrated that Rogers's approach to improvisation on "FLAVA" exhibited similarities to his other improvisations in more traditional jazz settings and that the techniques that he incorporates are established in jazz practice and used by other musicians. Rogers creates chromaticism in his solos through side-slips and motivic planning. Rogers superimposes different harmony byway of chromatic alteration, thinking polytonality, and with scale quality substitution. Rogers uses techniques that he

has firmly established in his playing to create a vocabulary that he is able to express regardless of the style, especially in piece that is a fusion of heavy metal and jazz.

CHAPTER 12: CONCLUSION

Analysis has shown the diverse components that make up the heavy metal and jazz fusion of "FLAVA." The intent of this study was to demonstrate that Rogers took an unbiased approach as he, consciously or not, combined specific elements or shared characteristics from each style and adjusted them in a way that allowed his musical voice to be heard.

This study showed that certain elements, from instrumentation choice to improvisational technique, leaned towards one style over the other. Notable elements associated most closely with heavy metal include: the instrumentation, specifically with the guitar equipment and the timbre created by it; the use of power chords; the timbre of the ensemble; the ensemble articulation used throughout the riffs of the piece; the use of palm-muting; and the incorporation of and attention given to a breakdown paired with a slowing of tempo. Notable aspects that are more connected with jazz include: the form of the piece, the larger overall form and the structure of the riffs; the use of motivic variation in the riffs; improvisation, both within the ensemble and from Rogers; the integration of improvisation into the composition through the solo section groove; and the improvisational techniques used during the solo.

While there are certain characteristics and/or musical practices in "FLAVA" that are more akin to one style over the other, an argument can be made for a significant number them being connected to both heavy metal and jazz. And I believe this difficulty to definitively say several of the components from the music are more connected to one style over the other asserts that Rogers did in fact create a balanced fusion of heavy metal and jazz.

APPENDIX - A

Figure A.1. Composer's score of "FLAVA" by Adam Rogers, page 1.

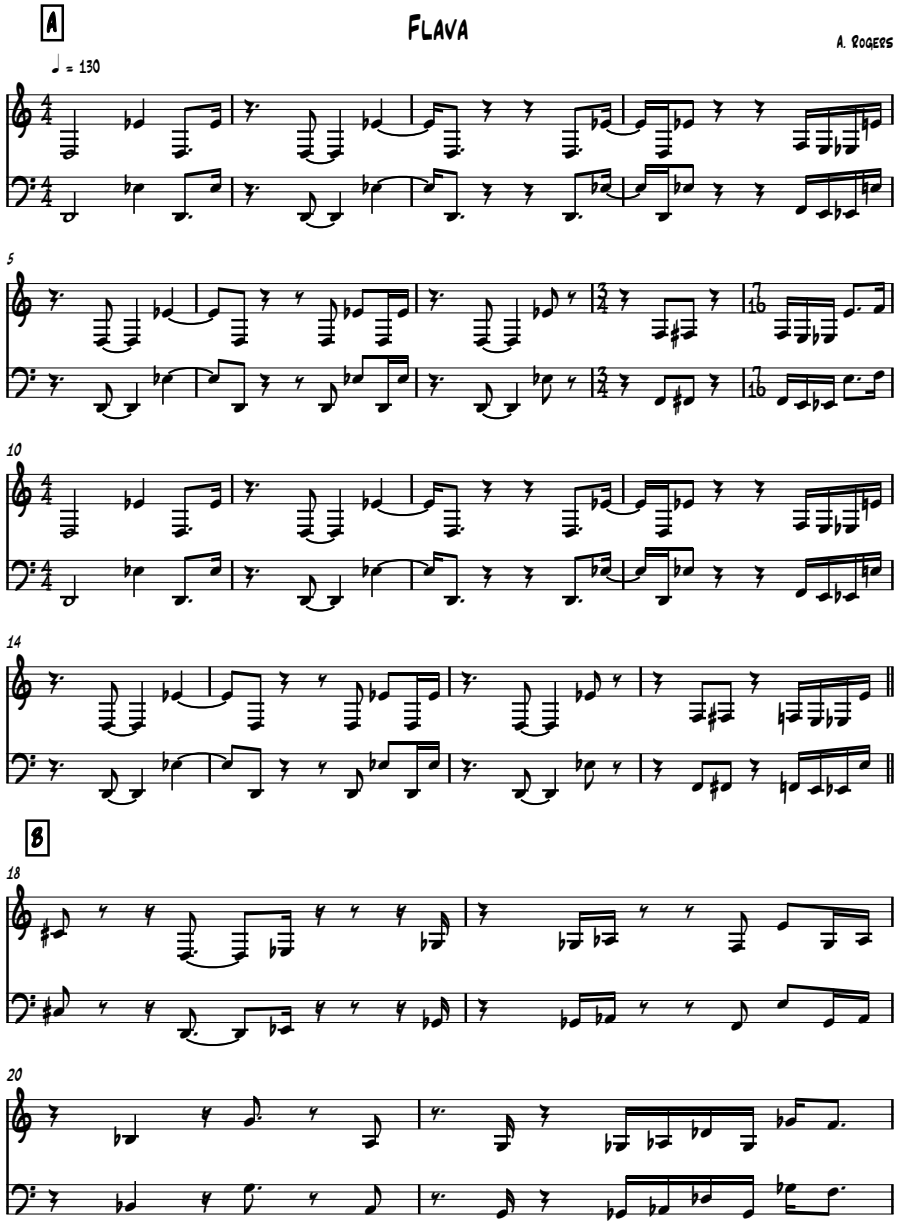


Figure A.1. Composer's score of "FLAVA" by Adam Rogers, page 2.

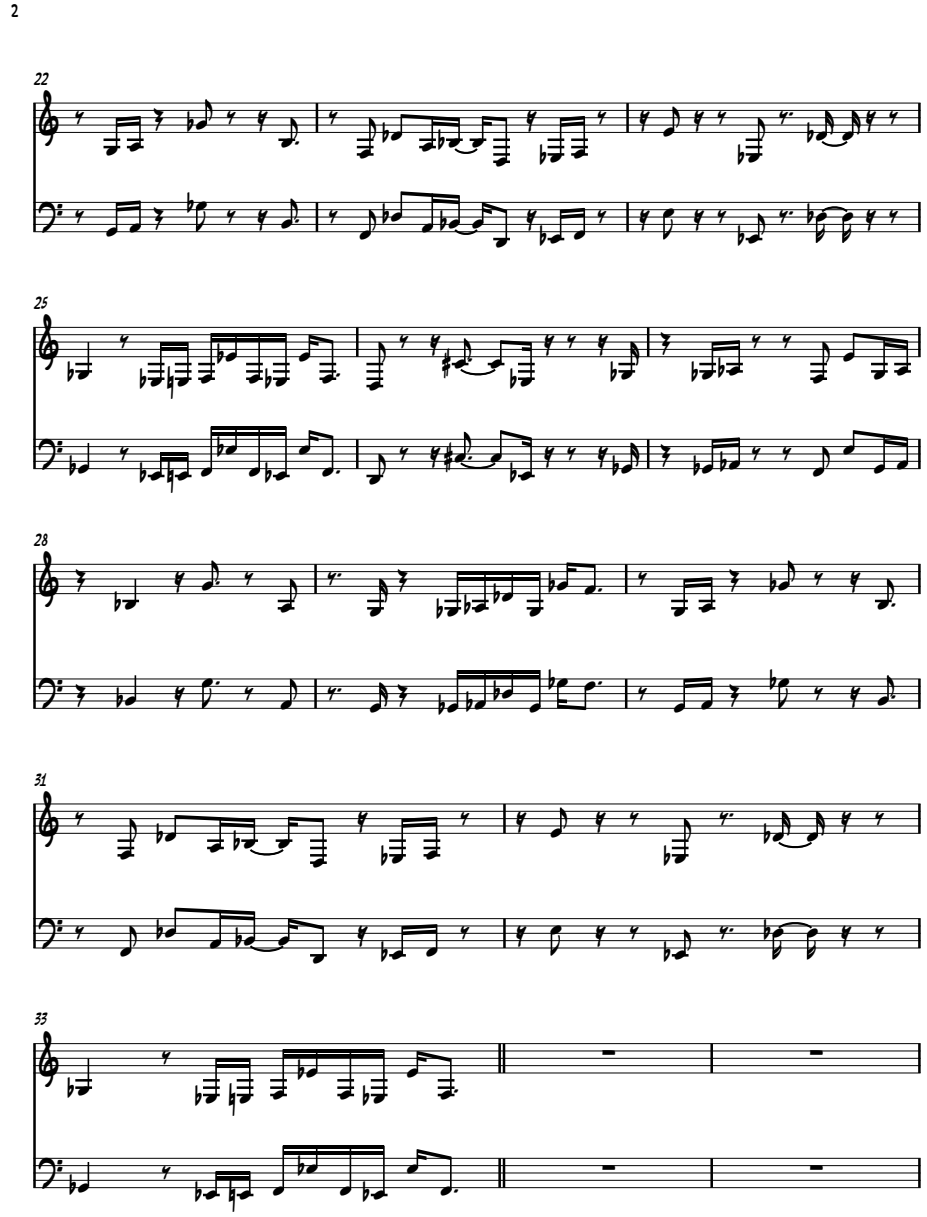


Figure A.2. Transcription of main riffs in “FLAVA,” page 1.

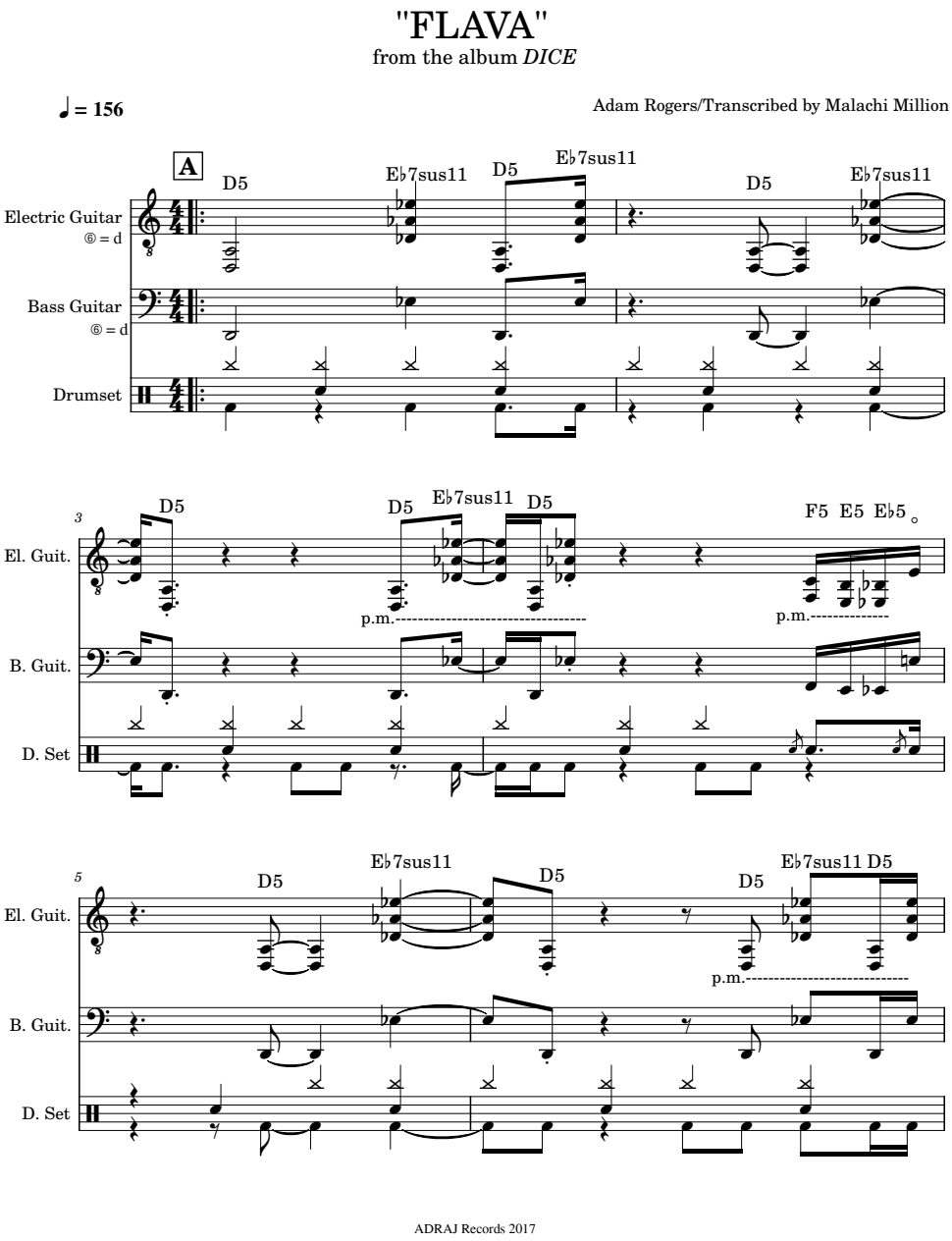


Figure A.2. Transcription of main riffs in “FLAVA,” page 2.

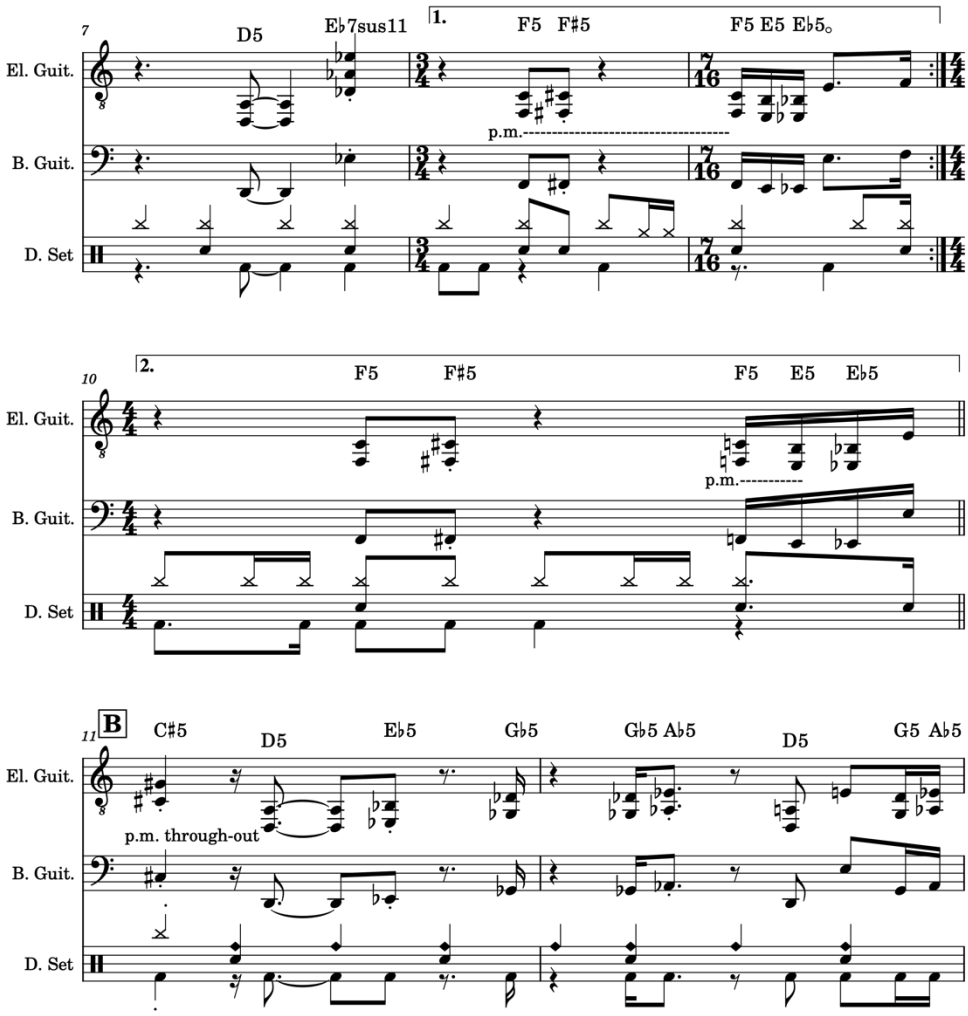


Figure A.2. Transcription of main riffs in “FLAVA,” page 3.

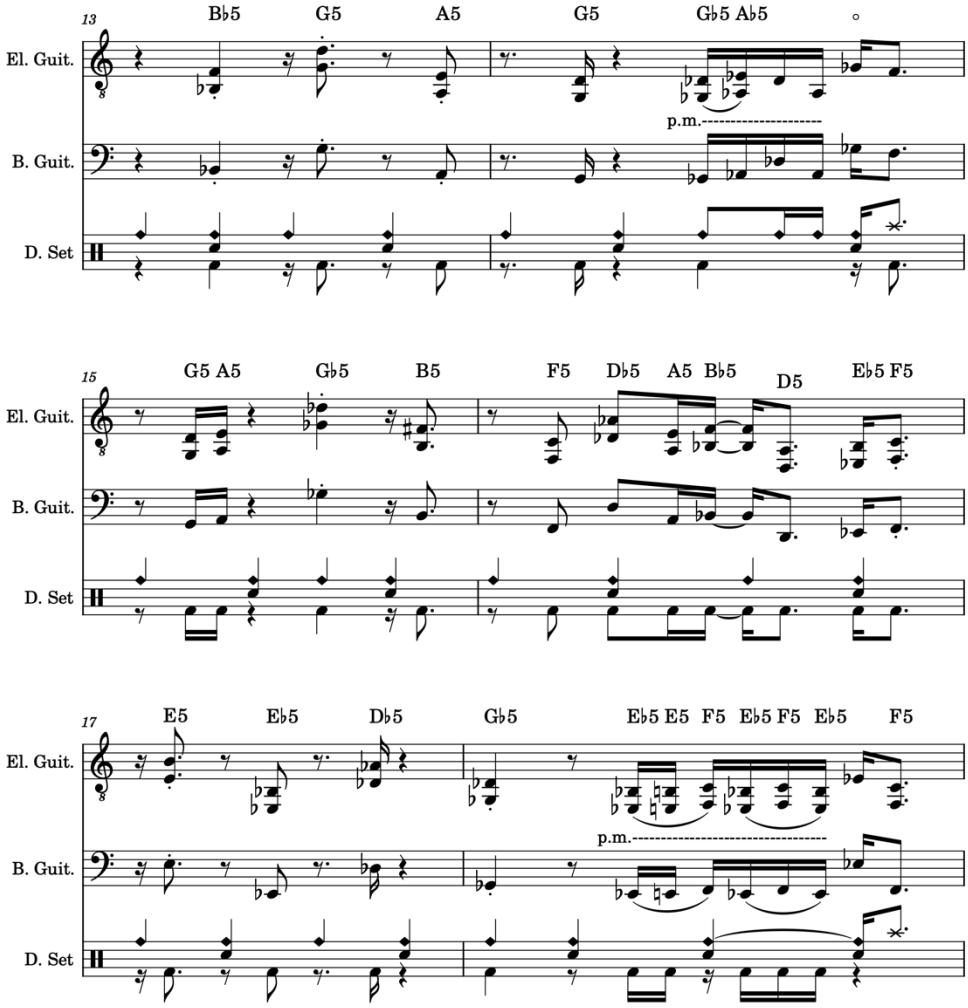


Figure A.2. Transcription of main riffs in “FLAVA,” page 4.

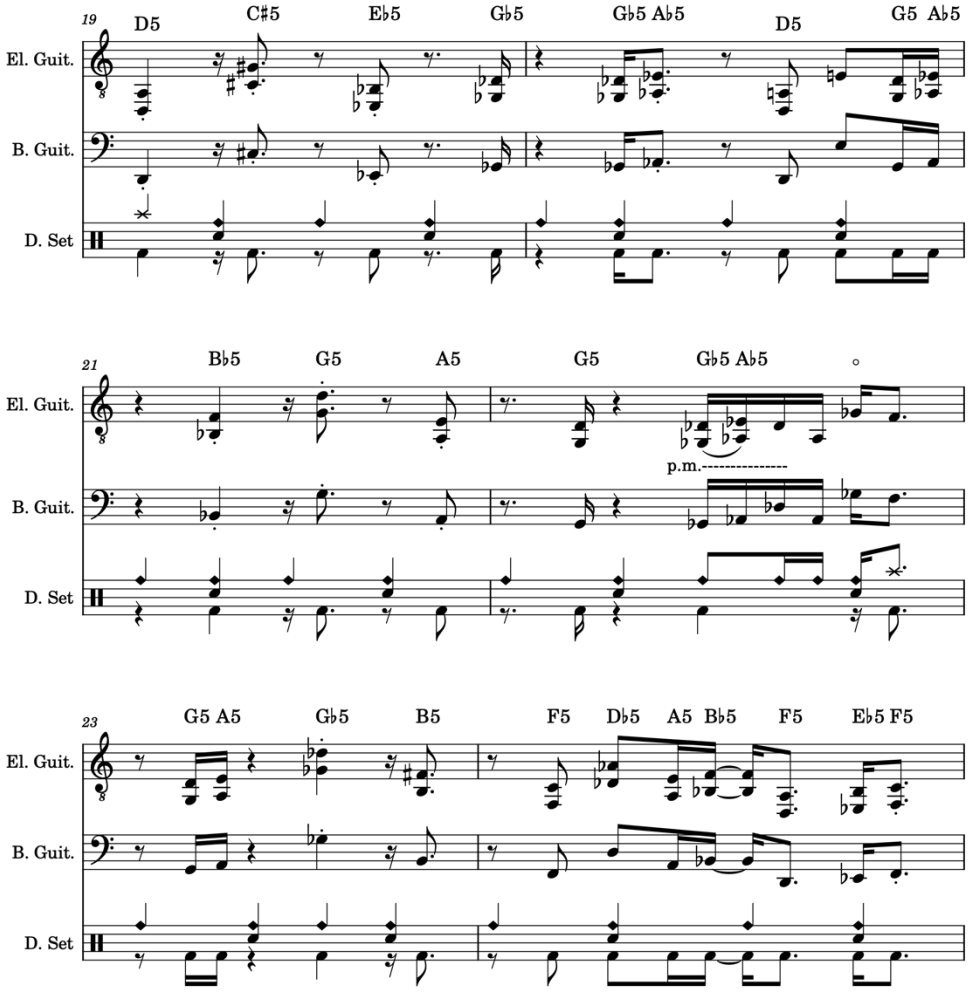


Figure A.2. Transcription of main riffs in “FLAVA,” page 5.

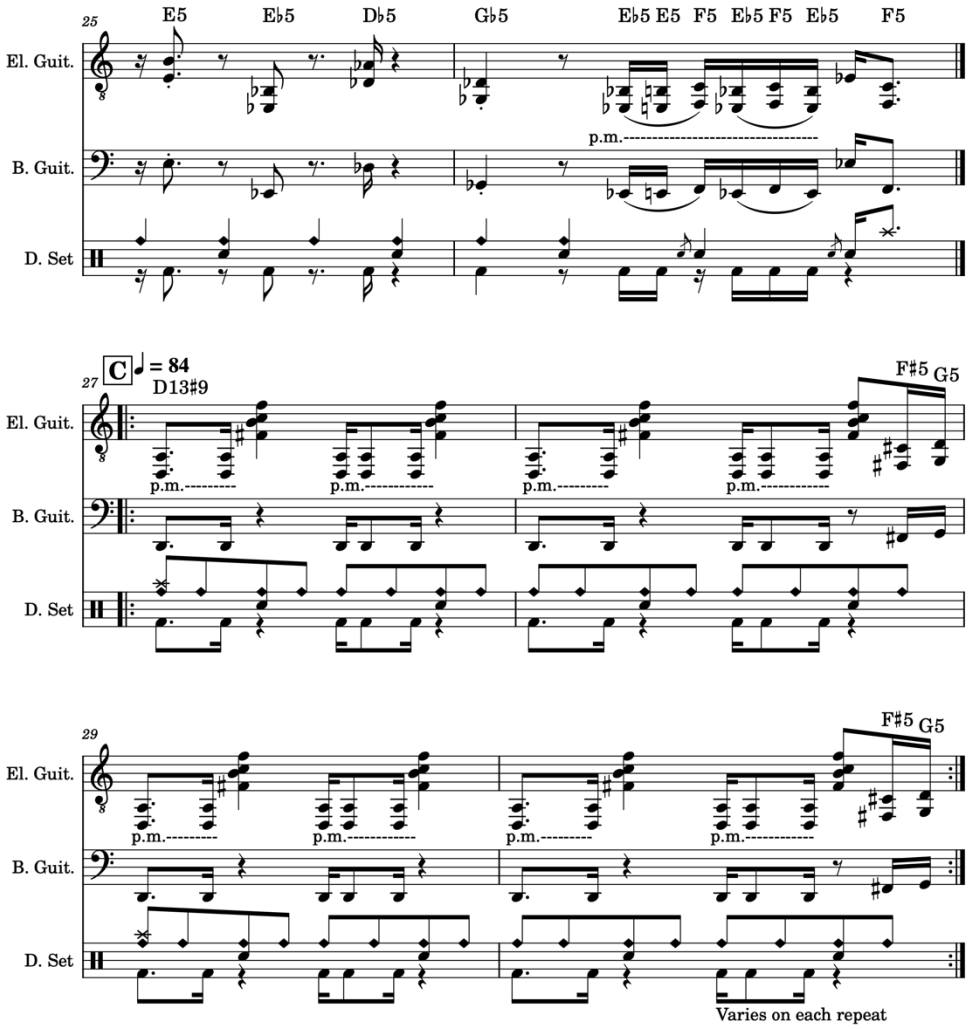


Figure A.3. Transcription of Rogers's solo on "FLAVA," page 1.

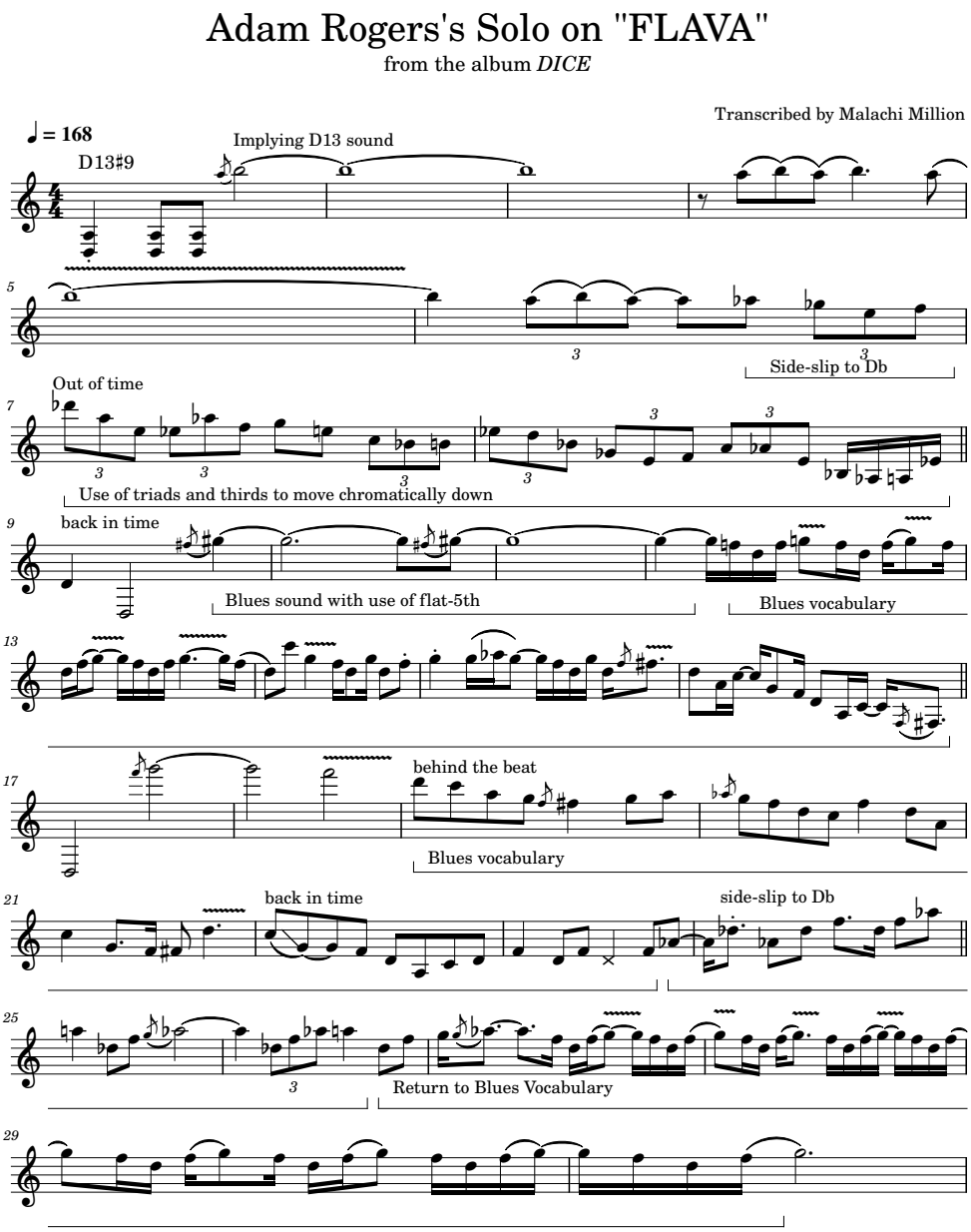


Figure A.3. Transcription of Rogers's solo on "FLAVA," page 2.

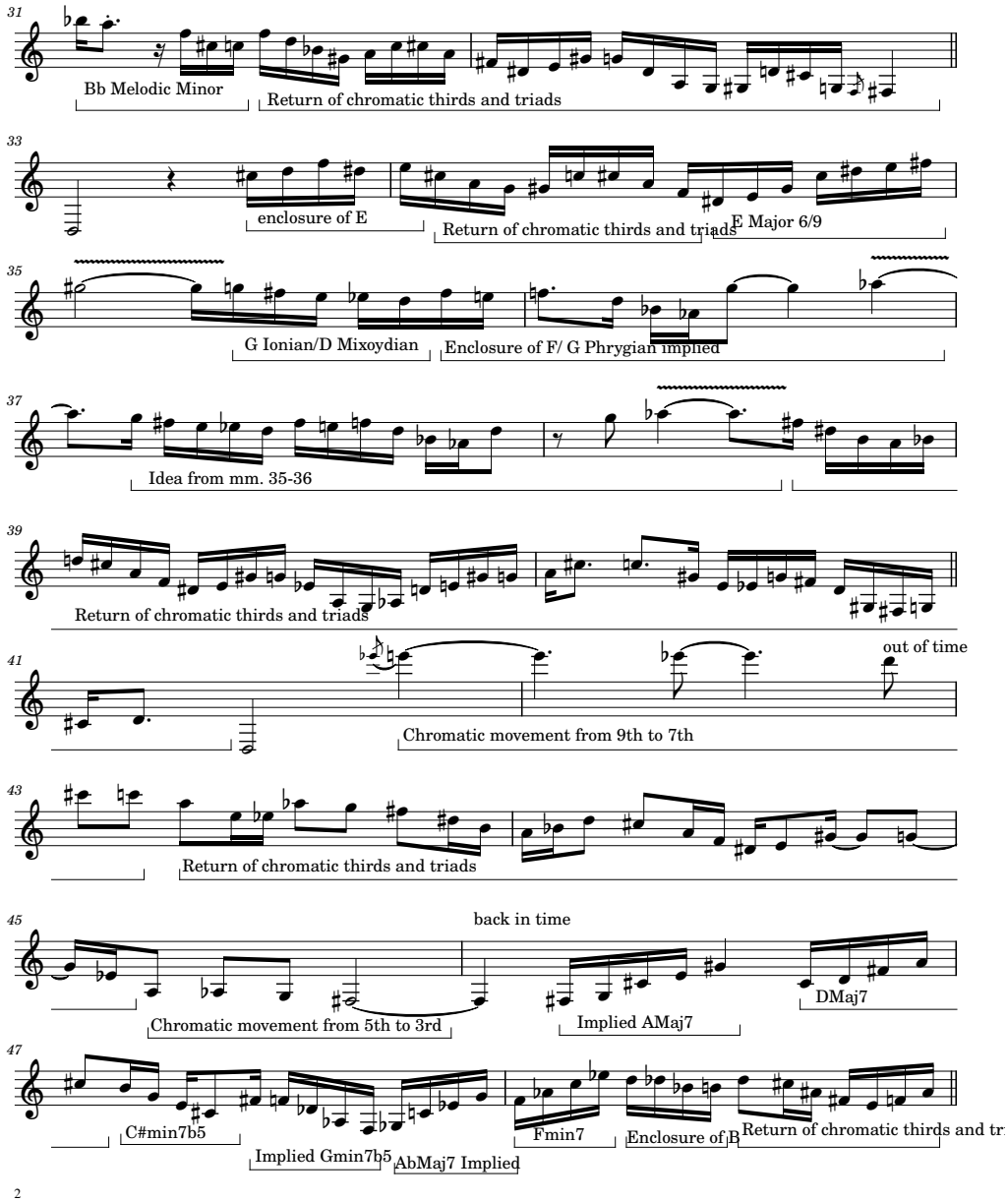


Figure A.3. Transcription of Rogers's solo on "FLAVA," page 3.

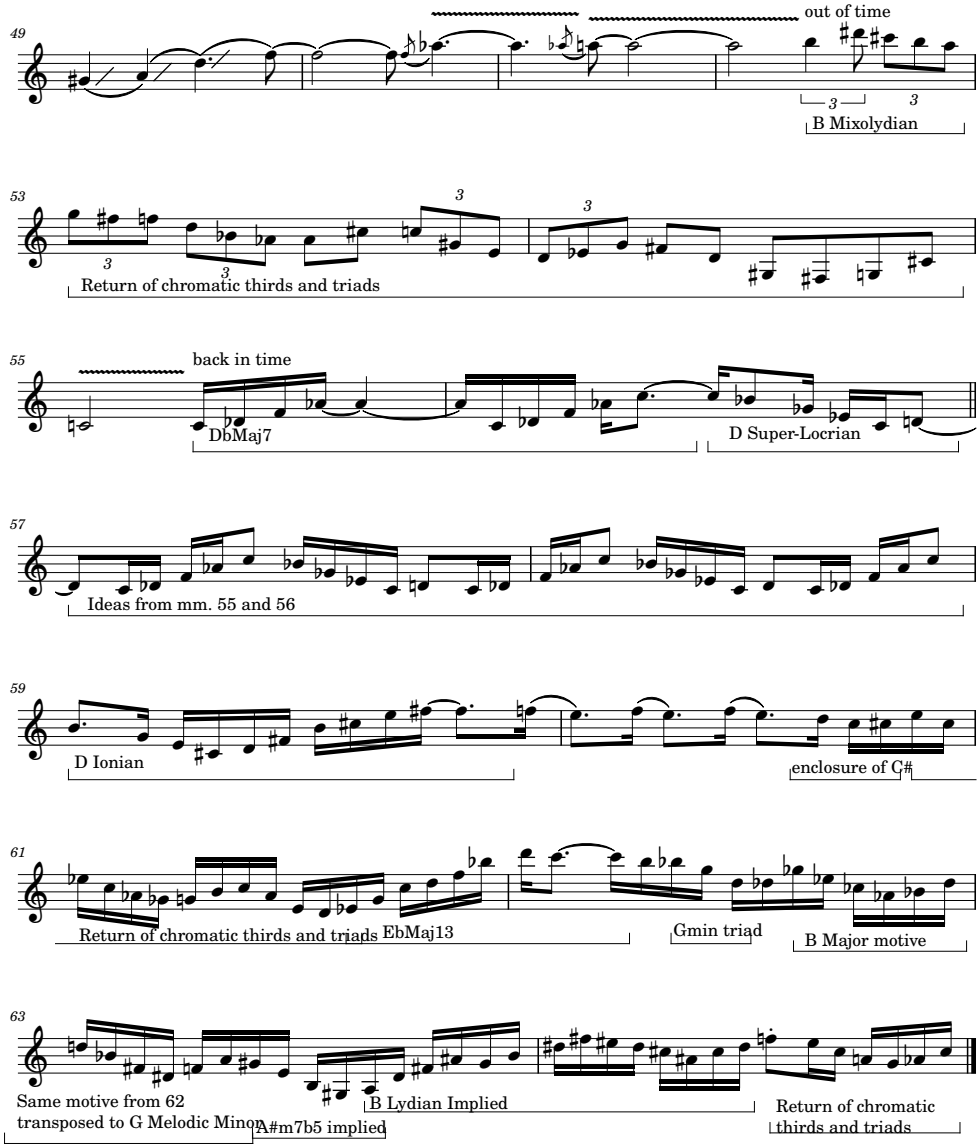


Figure A.4. Composer's score of "Confluence" by Adam Rogers, page 1.

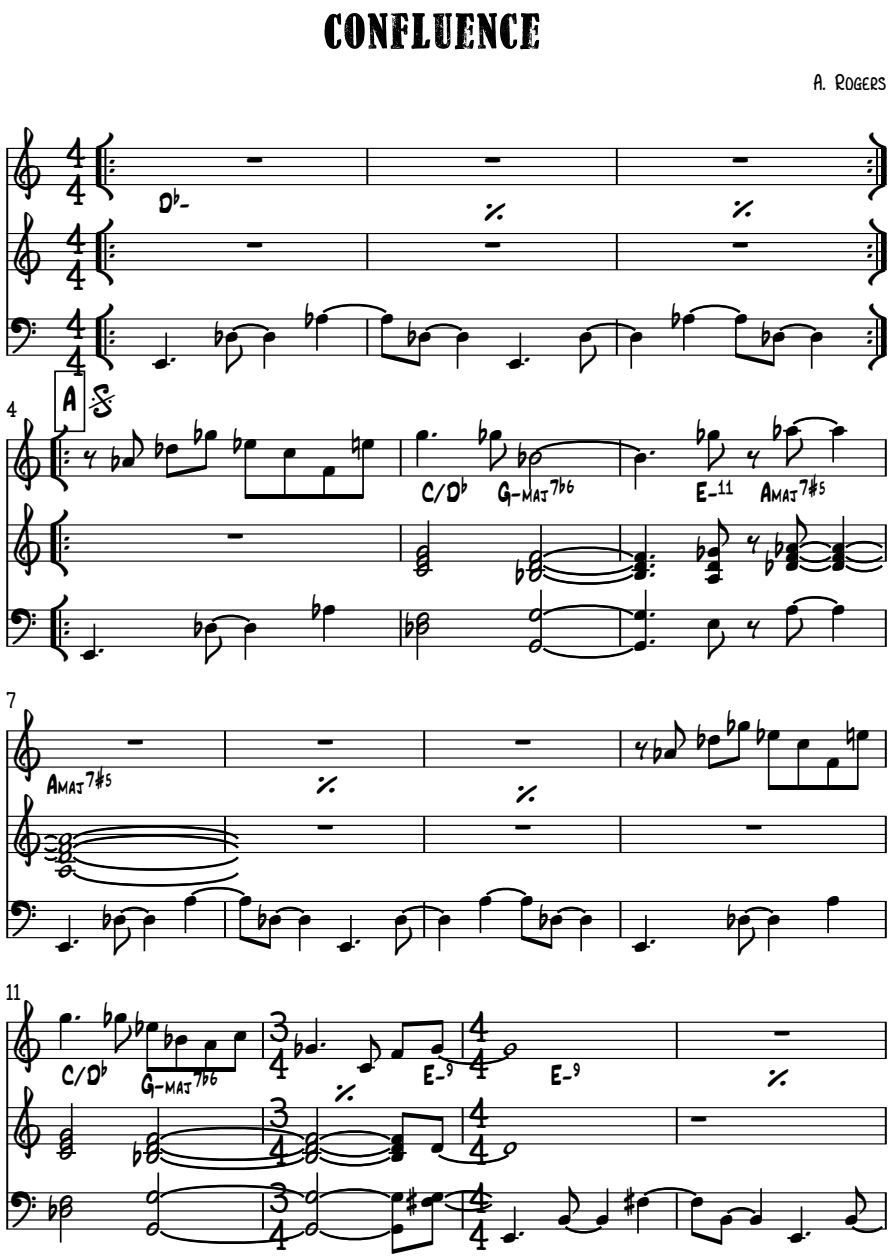
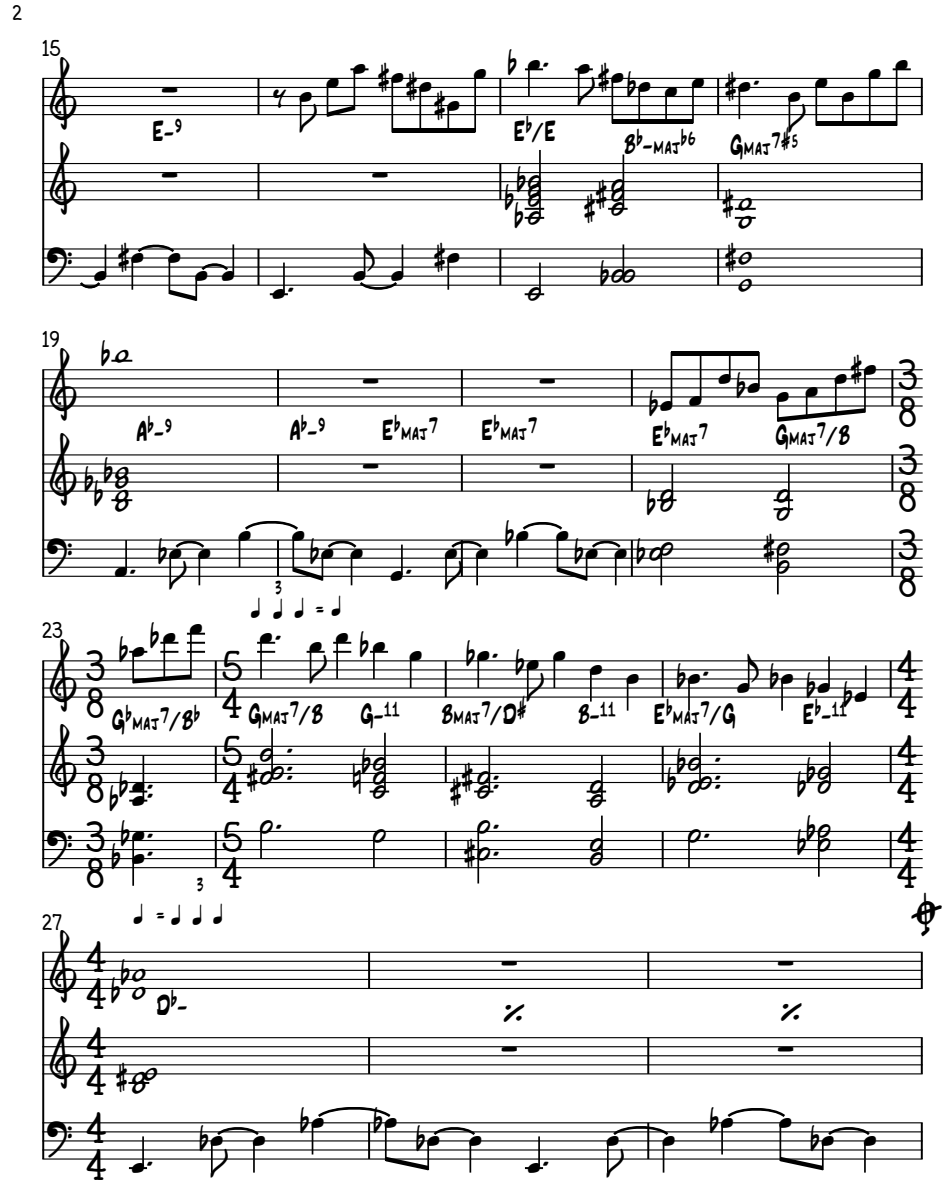


Figure A.4. Composer's score of "Confluence" by Adam Rogers, page 2.



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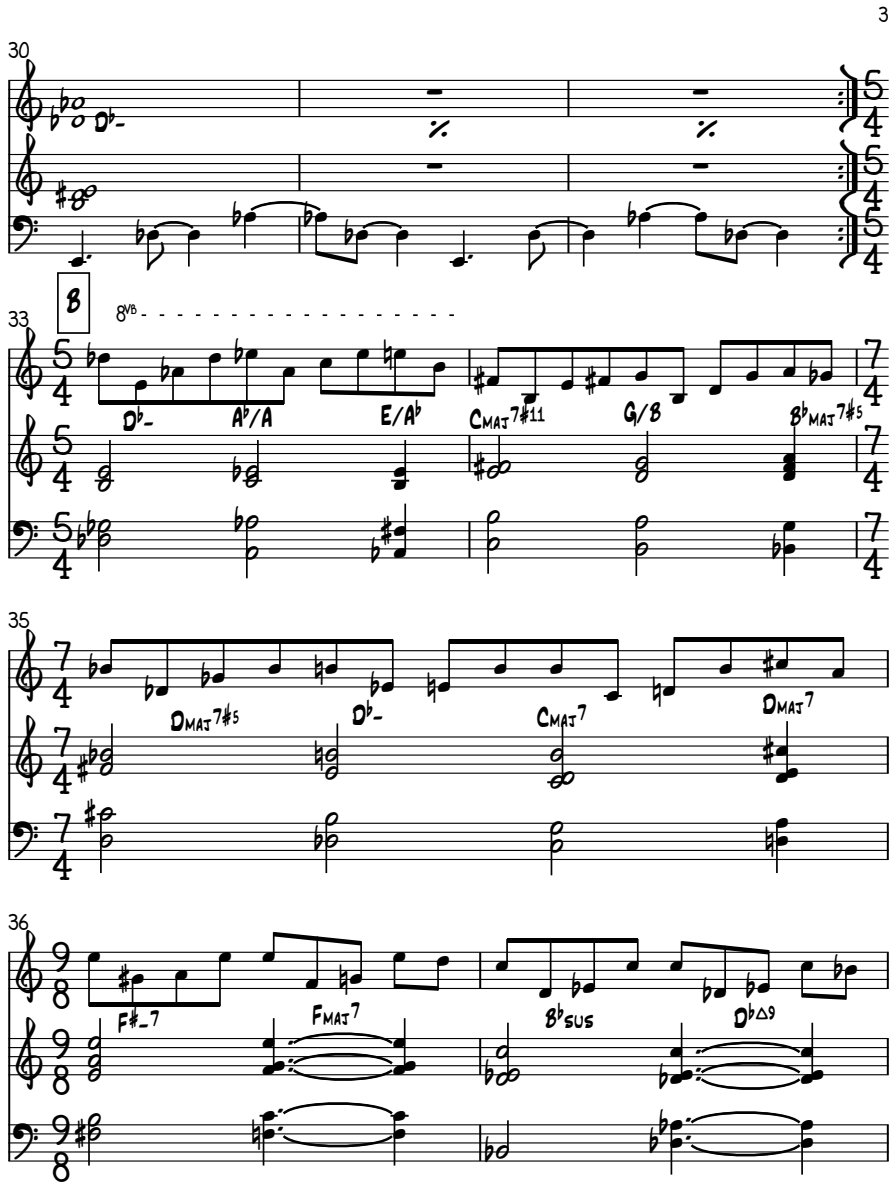

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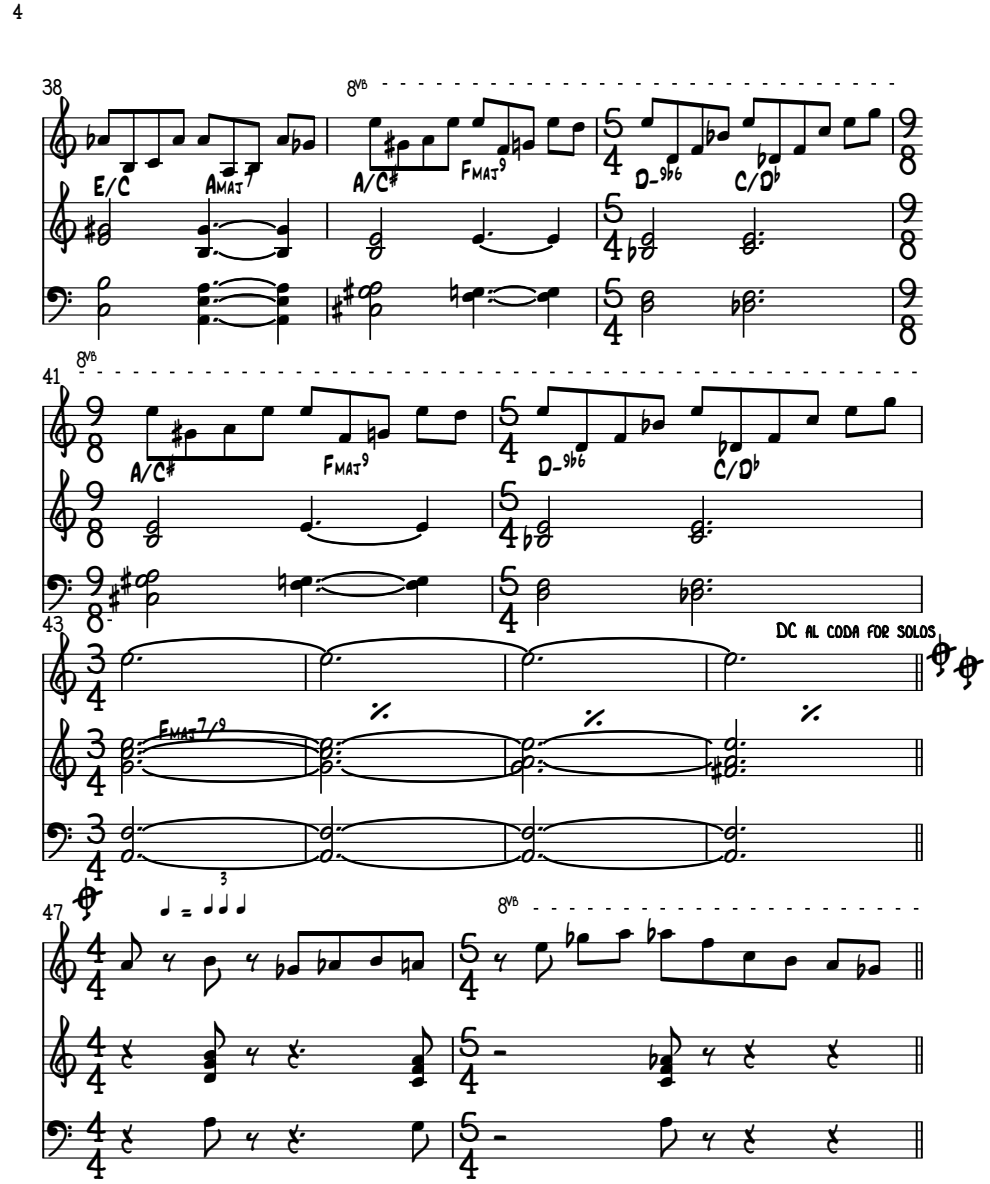


Figure A.4. Composer's score of "Confluence" by Adam Rogers, page 5.

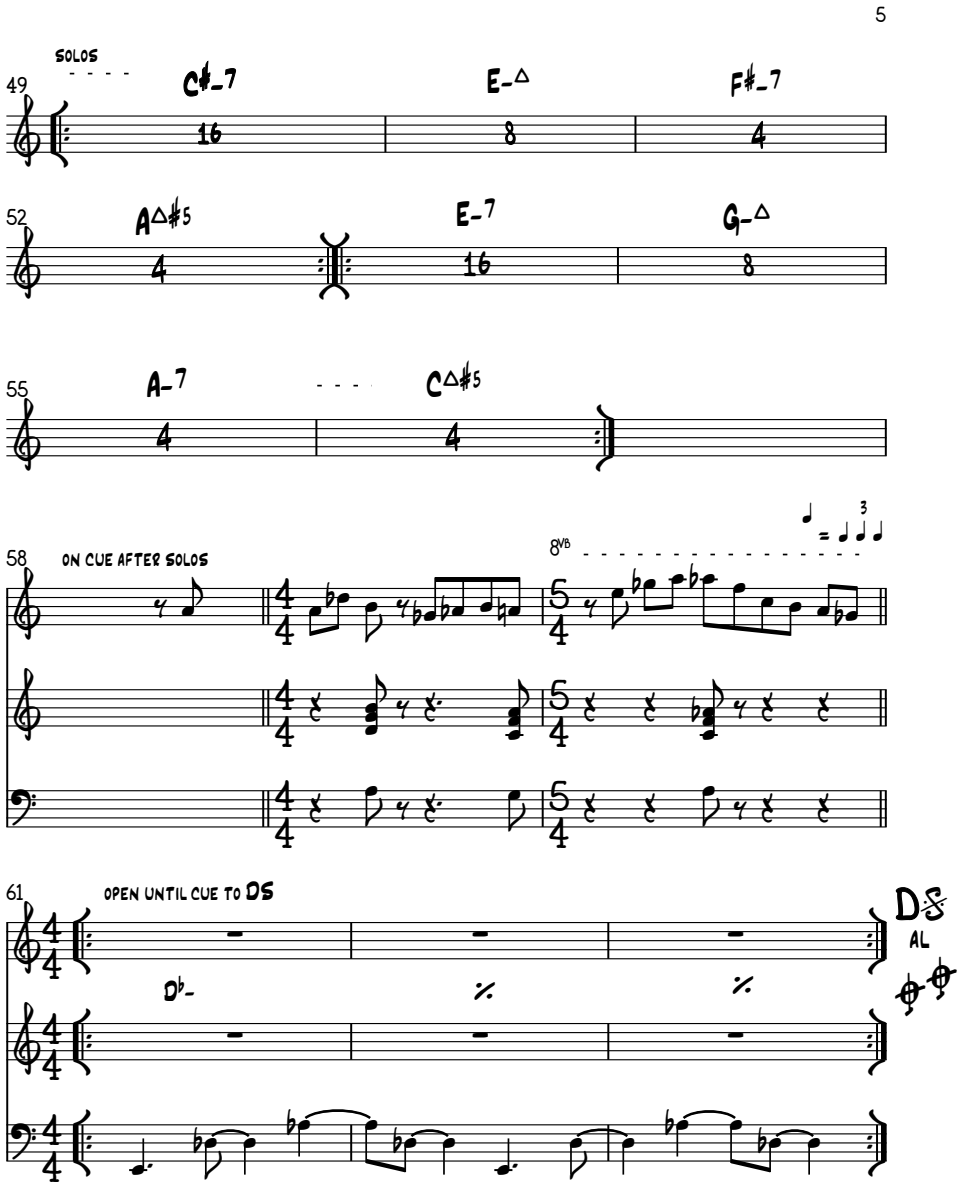


Figure A.4. Composer's score of "Confluence" by Adam Rogers, page 6.

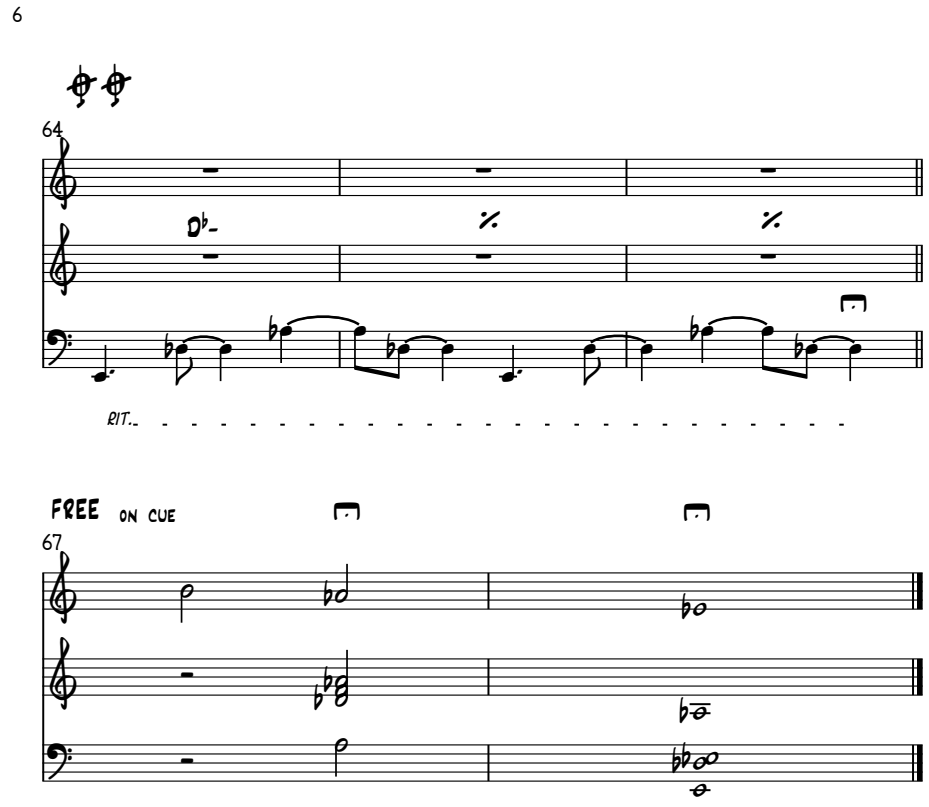


Figure A.5. Transcription of Rogers's solo on "Confluence," page 1.

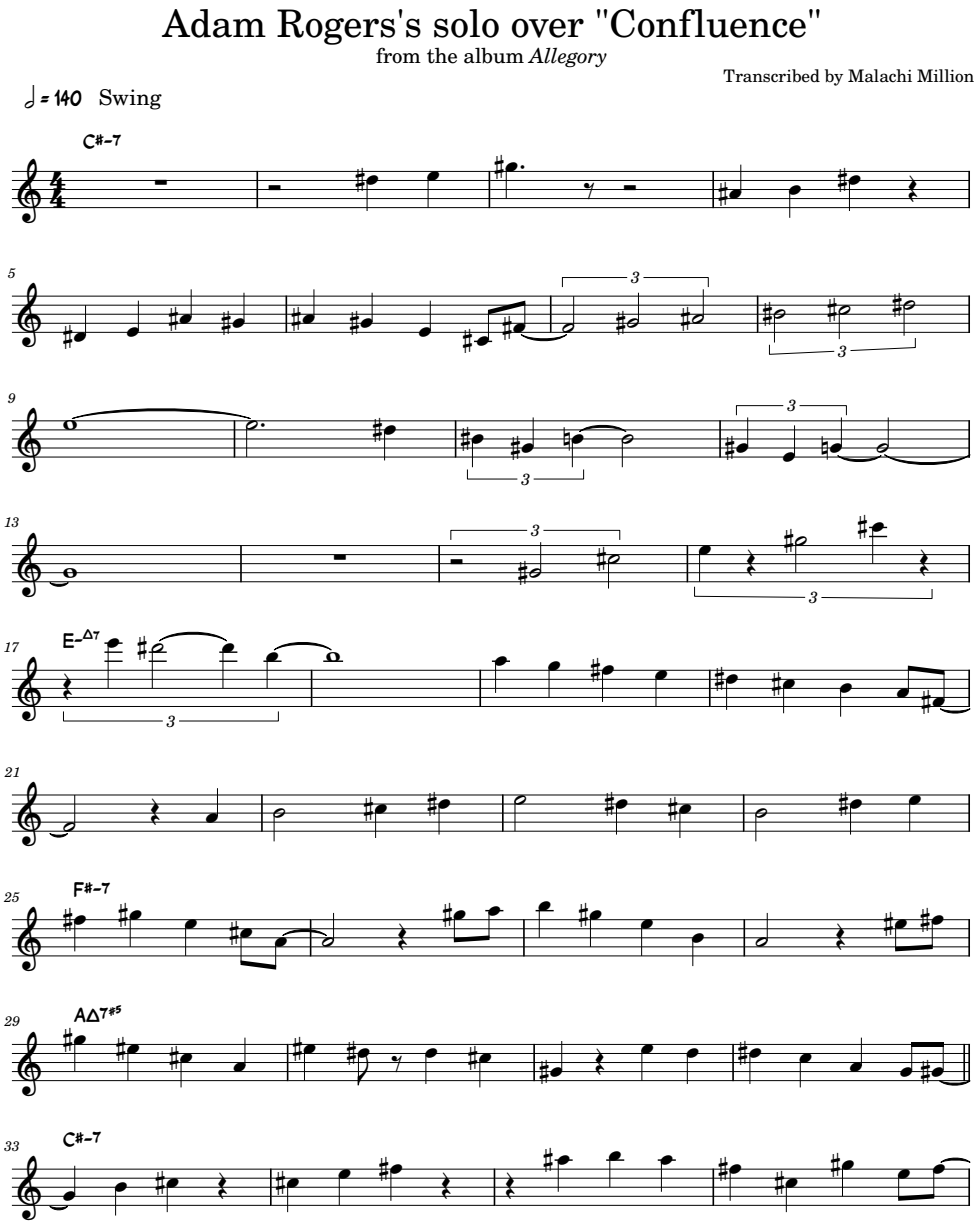


Figure A.5. Transcription of Rogers's solo on "Confluence," page 2.

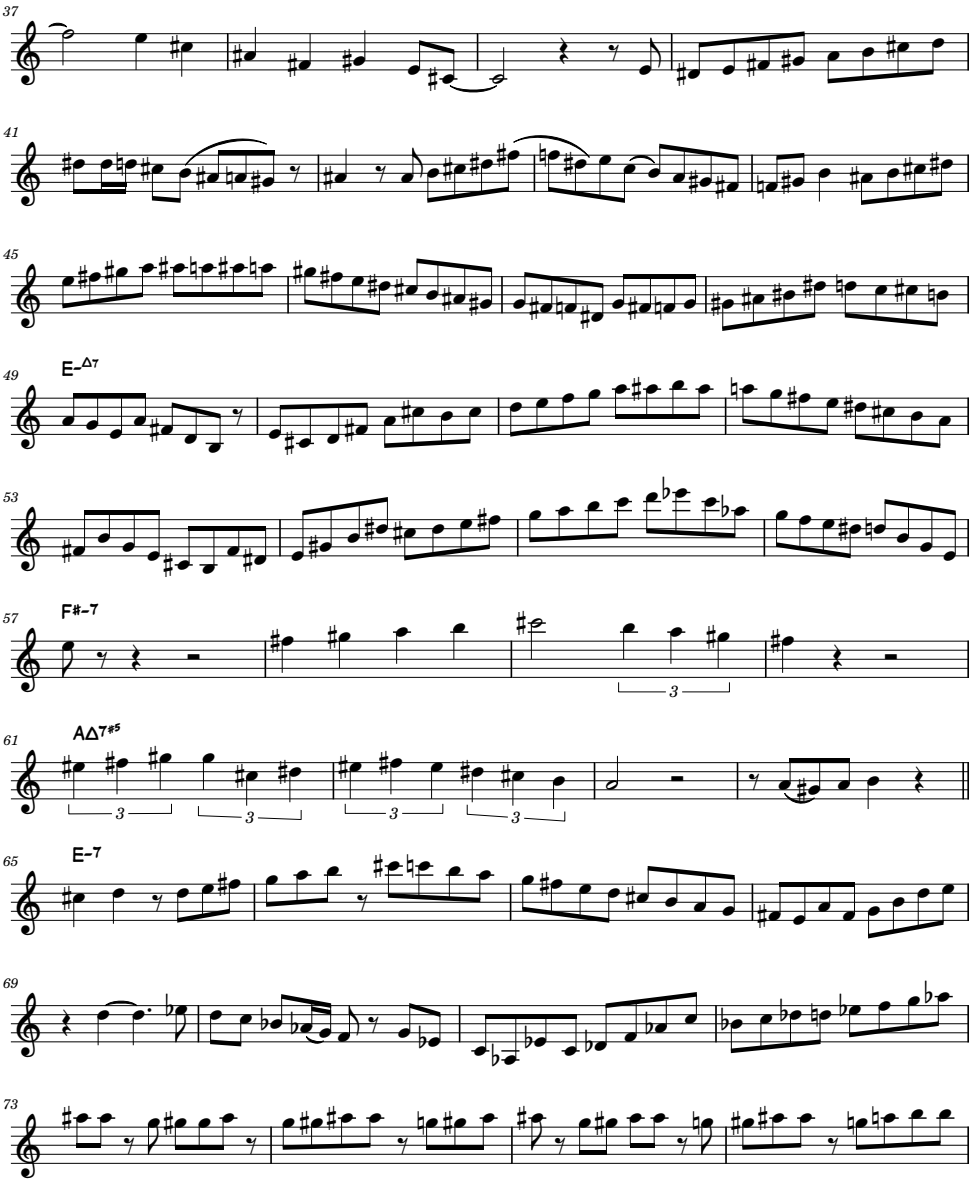


Figure A.5. Transcription of Rogers's solo on "Confluence," page 3.

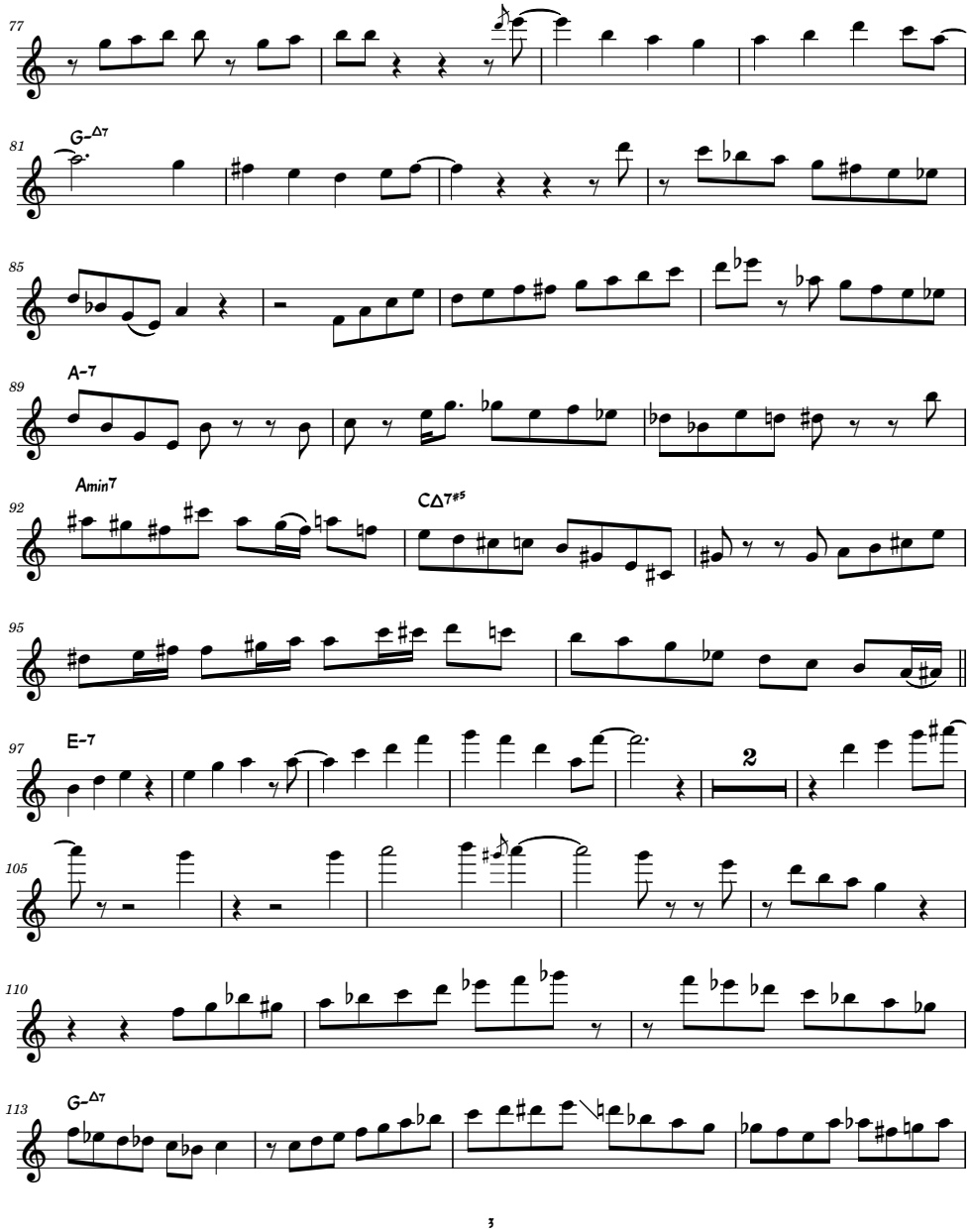


Figure A.5. Transcription of Rogers's solo on "Confluence," page 4.

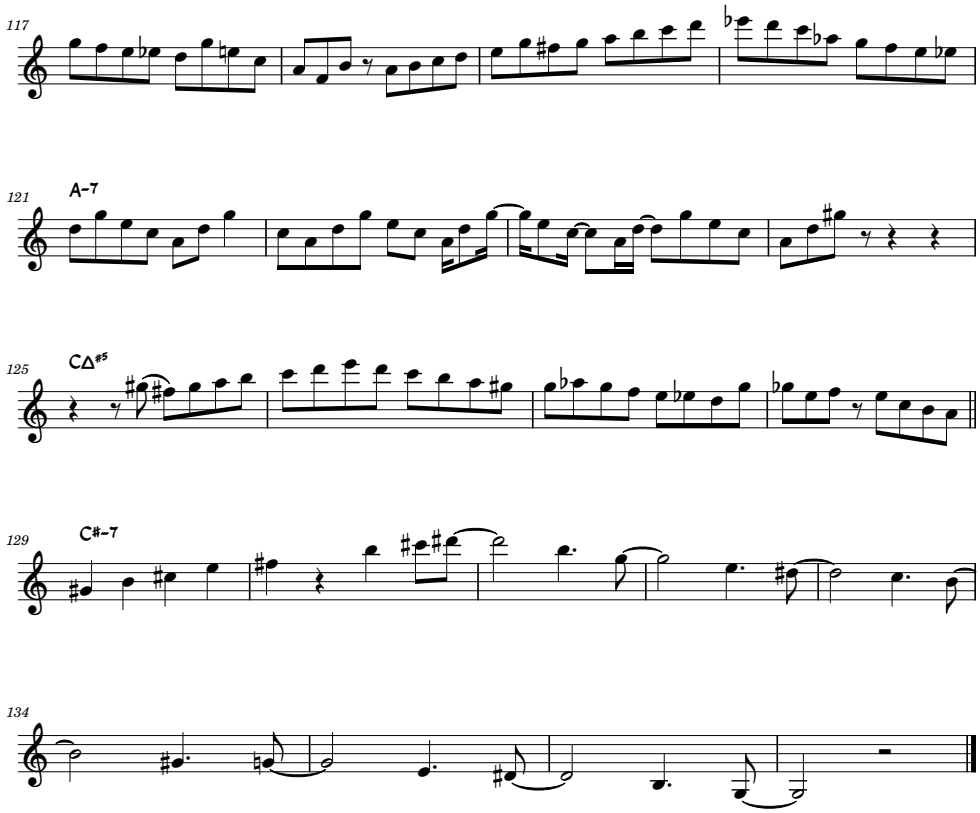


Figure A.6. Composer's score of "The Maya" by Adam Rogers, page 1.

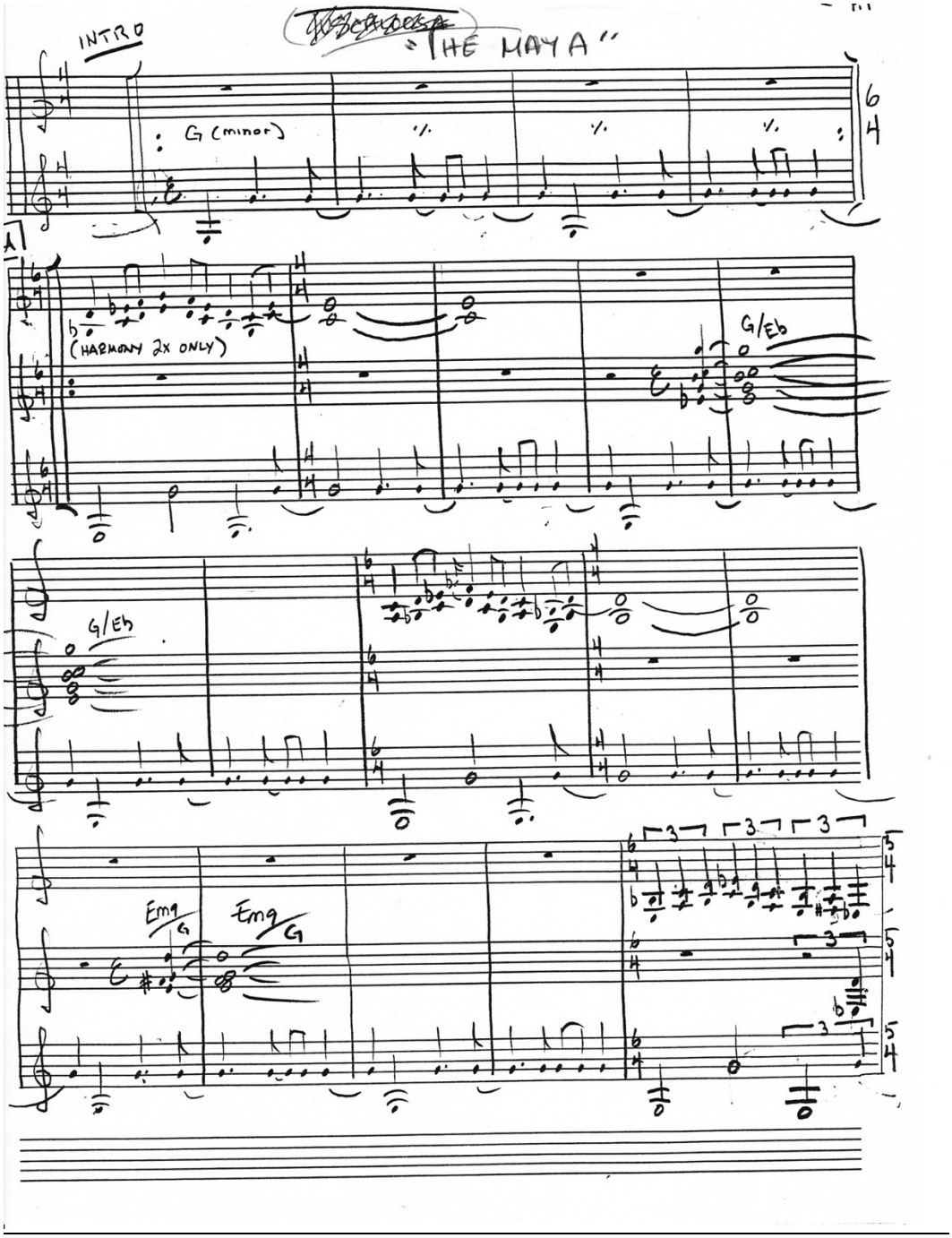


Figure A.6. Composer's score of "The Maya" by Adam Rogers, page 2.

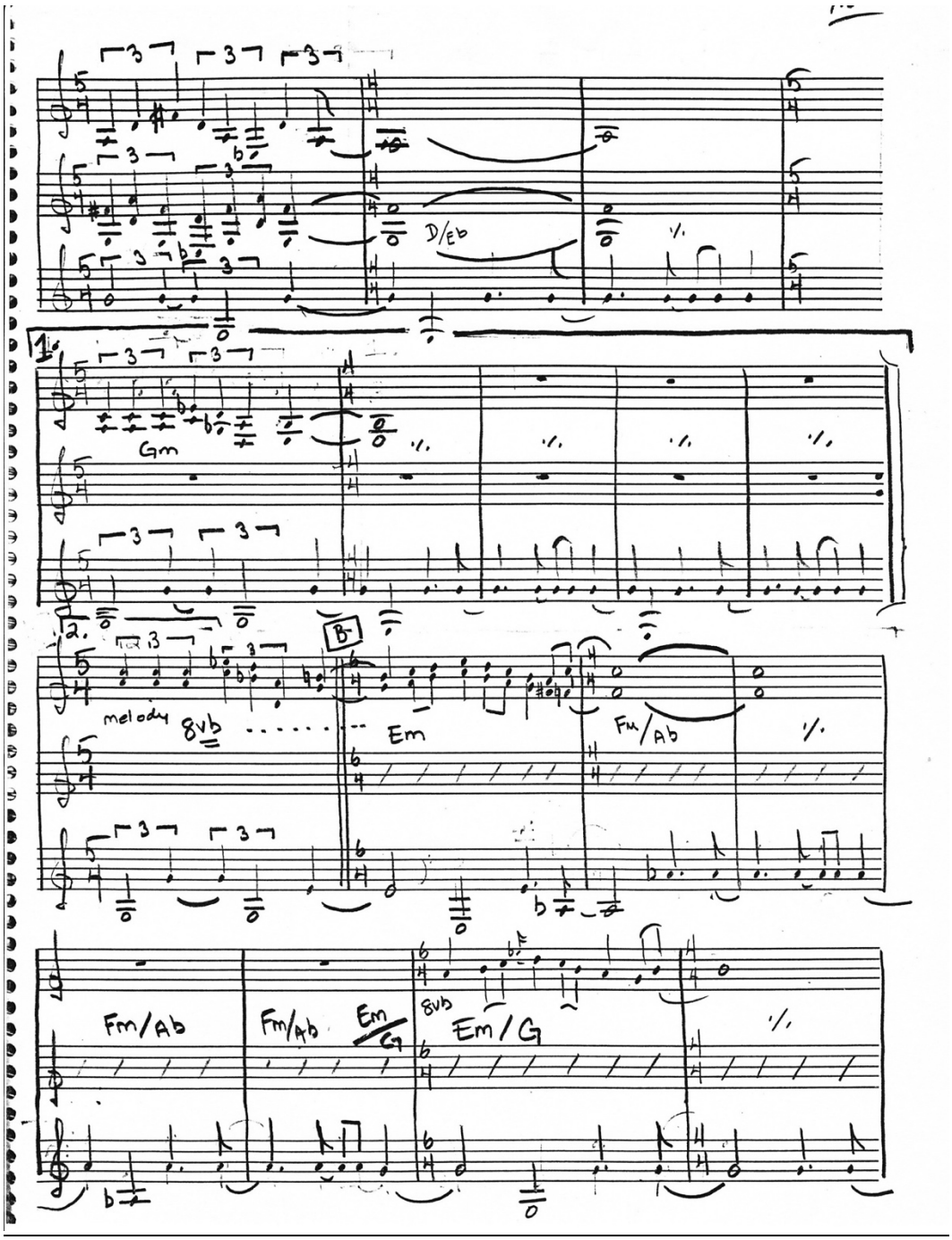


Figure A.6. Composer's score of "The Maya" by Adam Rogers, page 3.

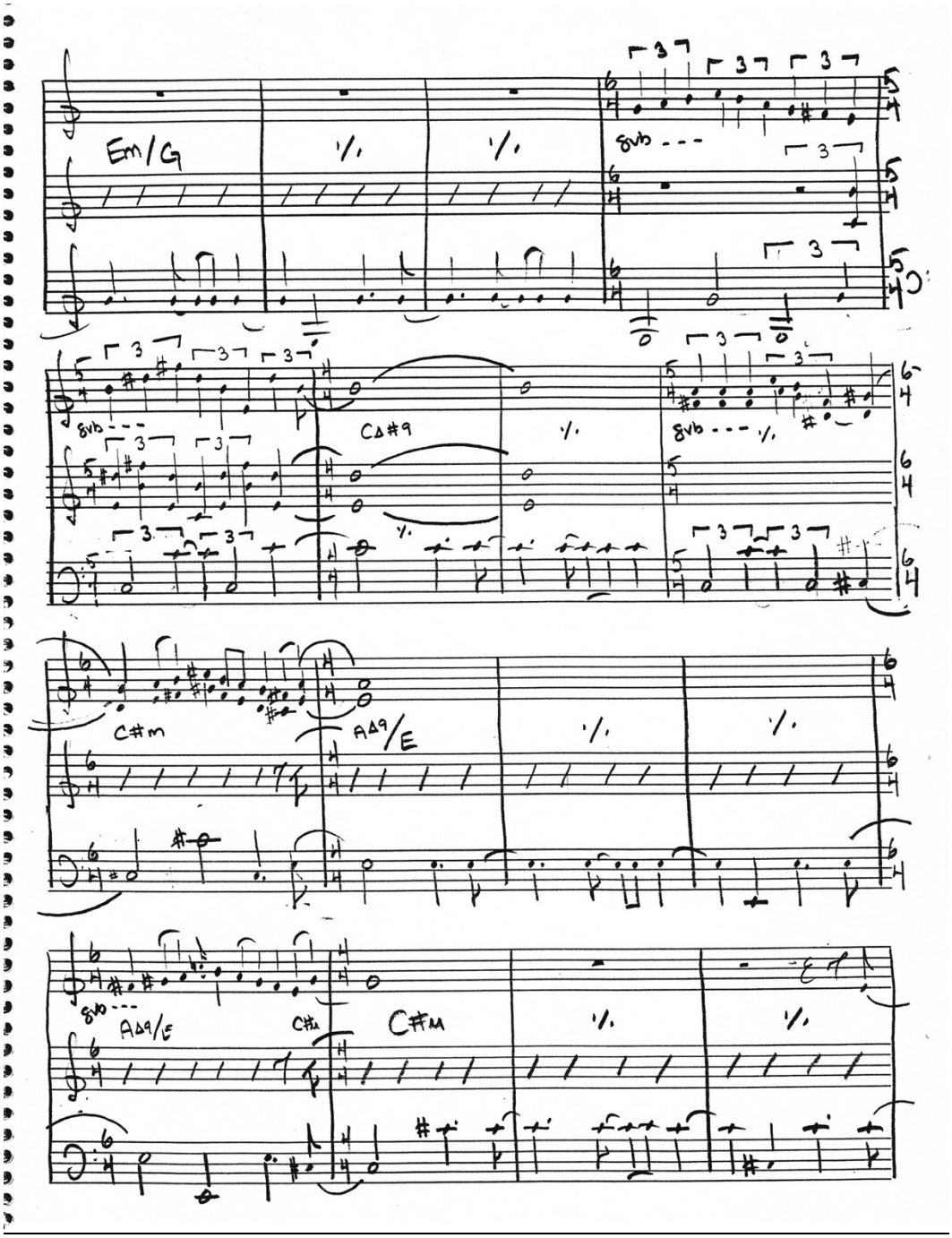


Figure A.6. Composer's score of "The Maya" by Adam Rogers, page 4.

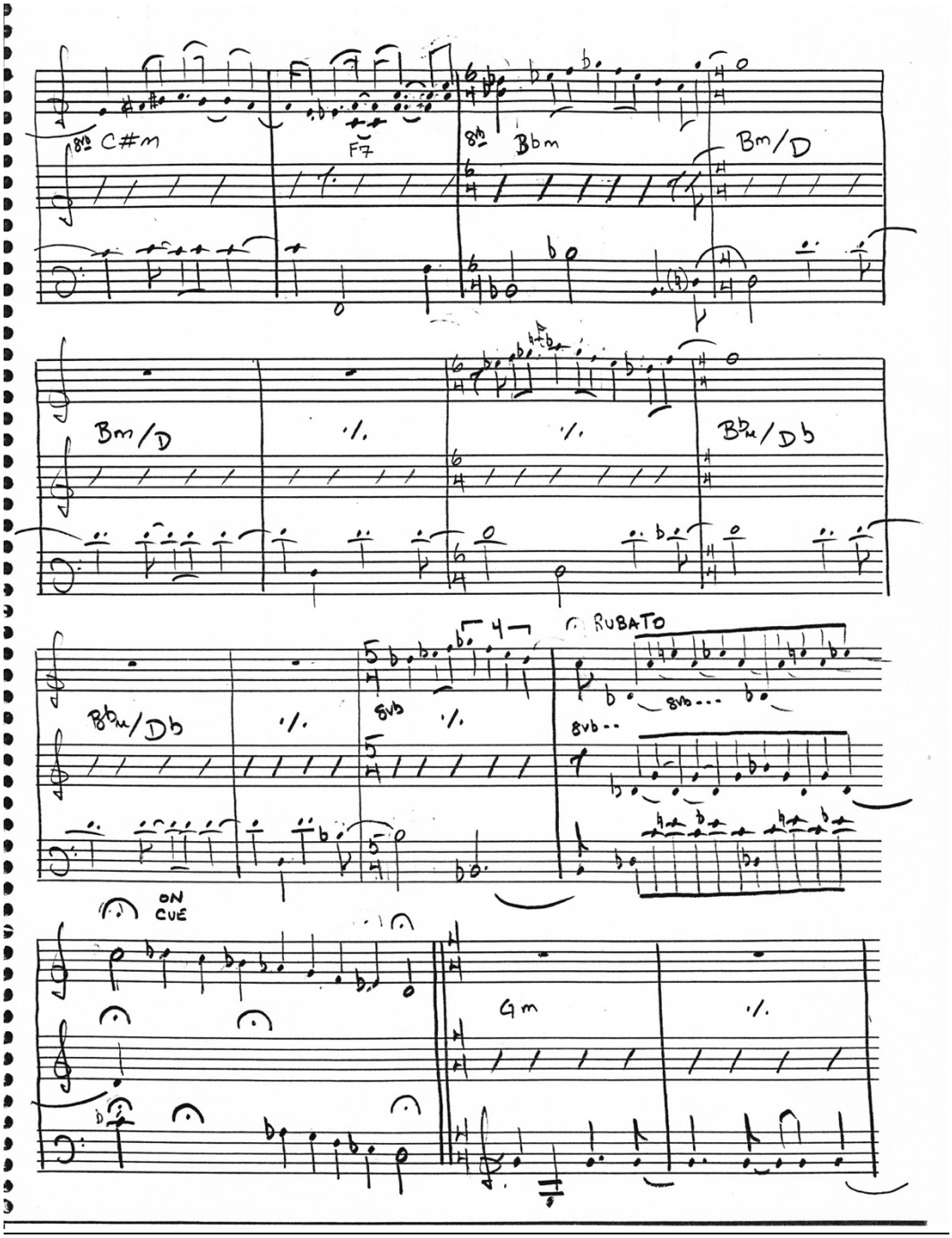


Figure A.6. Composer's score of "The Maya" by Adam Rogers, page 5.

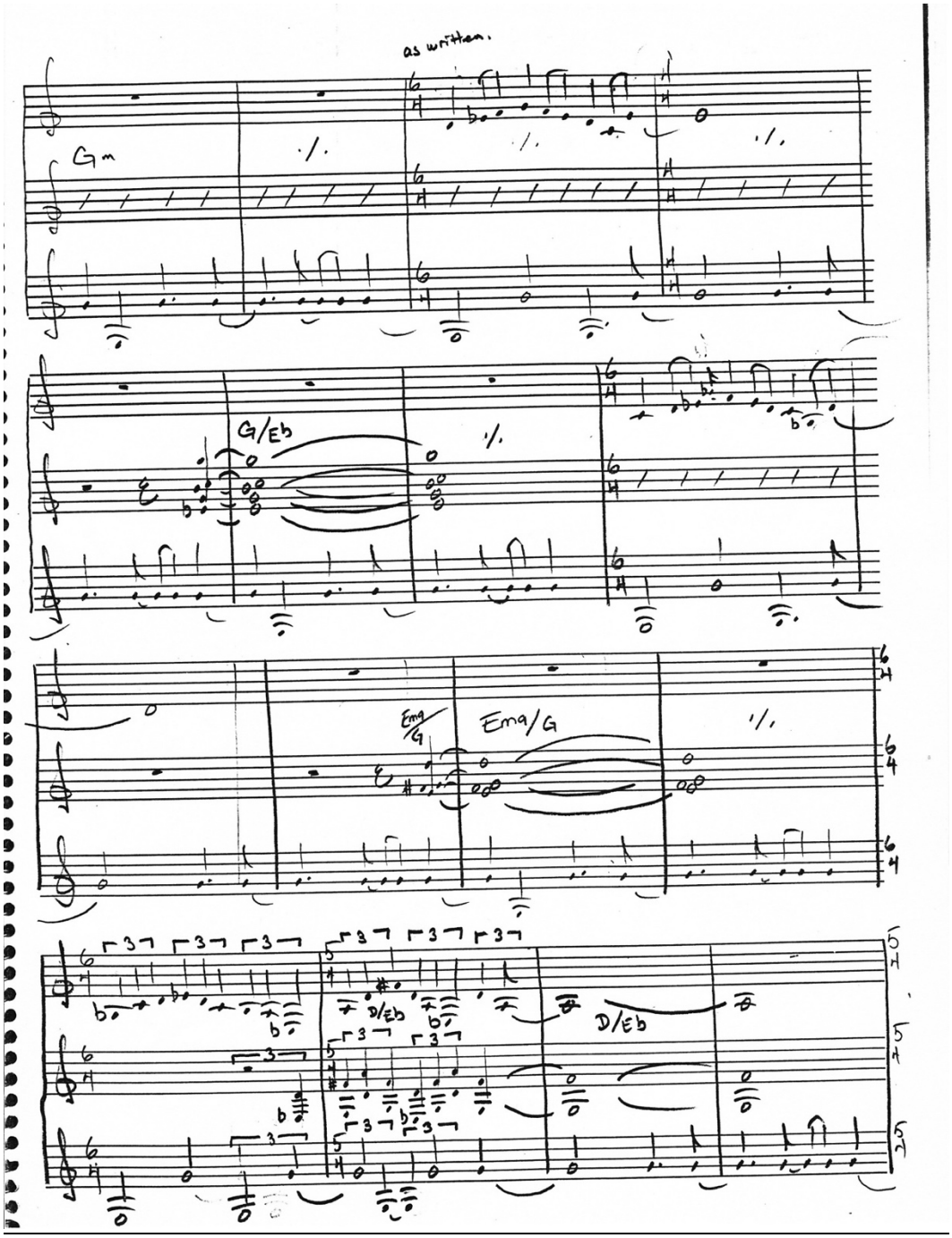


Figure A.6. Composer's score of "The Maya" by Adam Rogers, page 6.

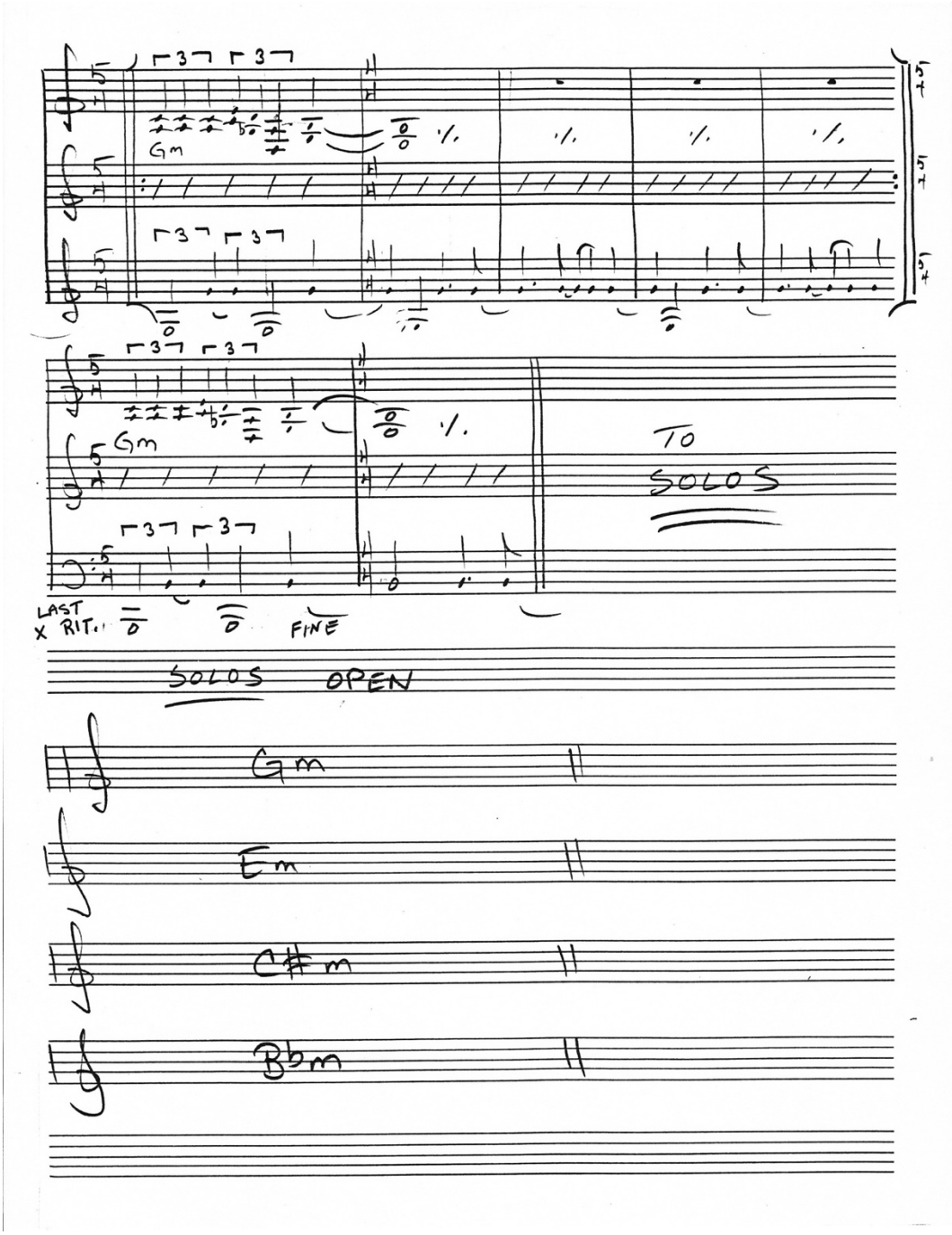


Figure A.7. Transcription of Rogers's solo on "The Maya," page 1.

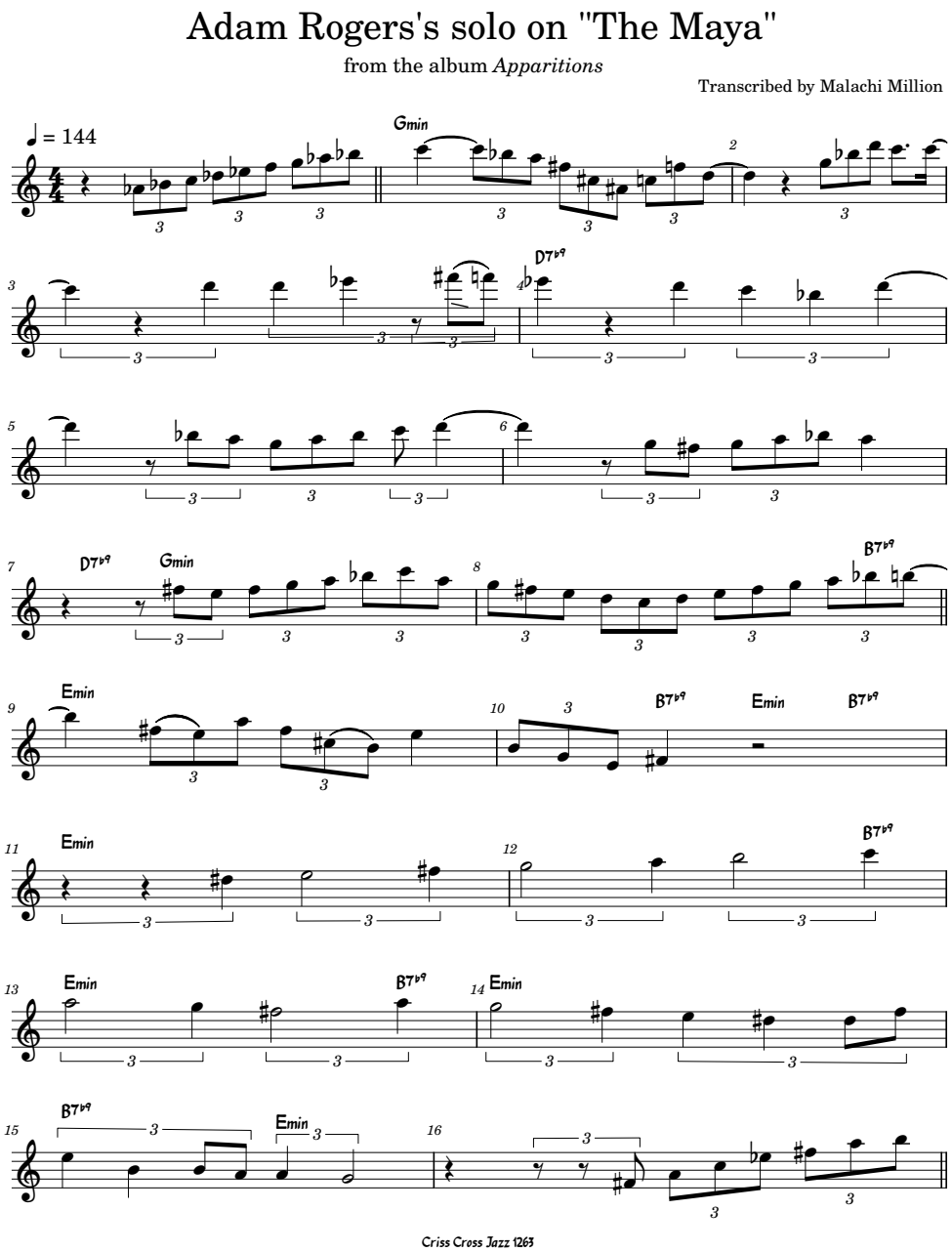


Figure A.7. Transcription of Rogers's solo on "The Maya," page 2.

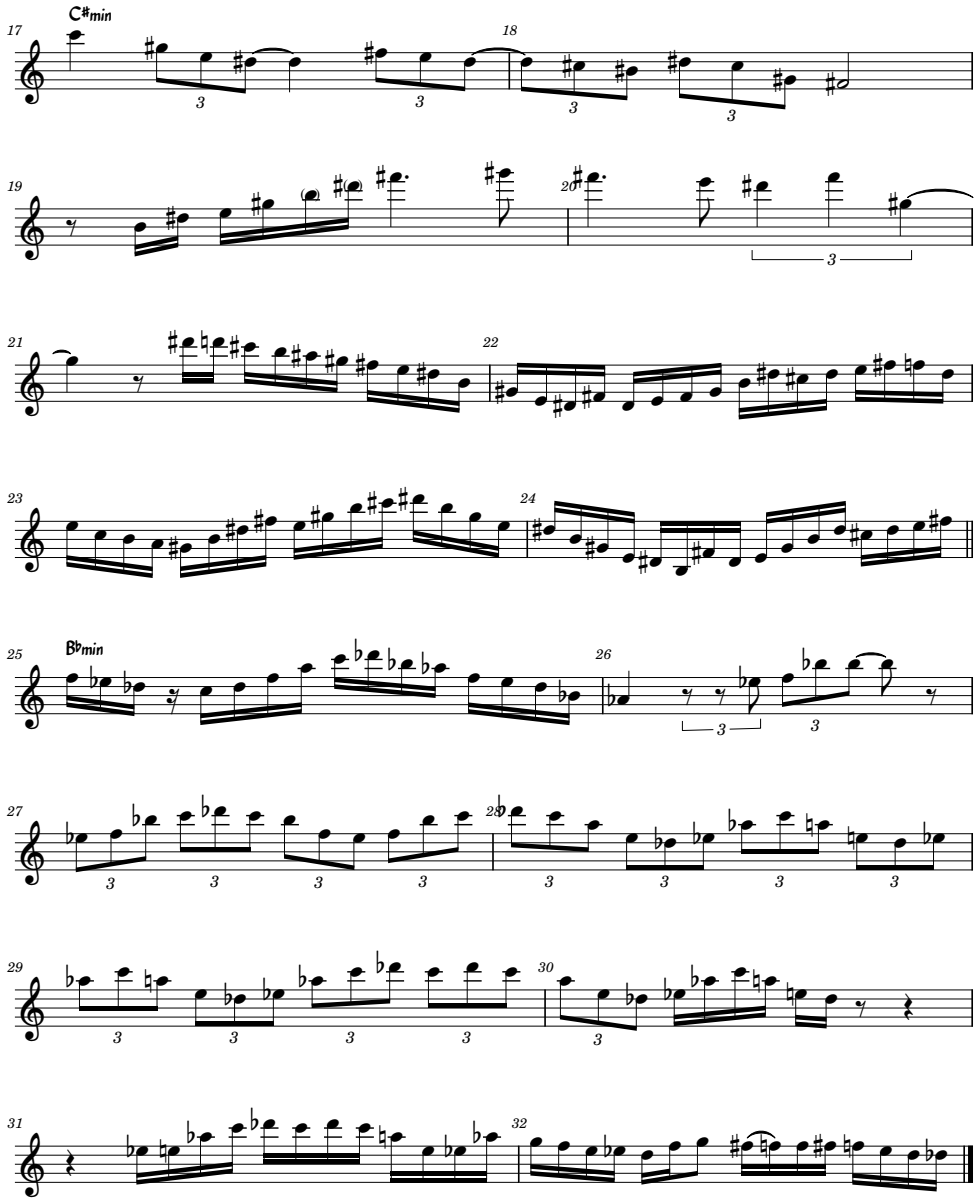
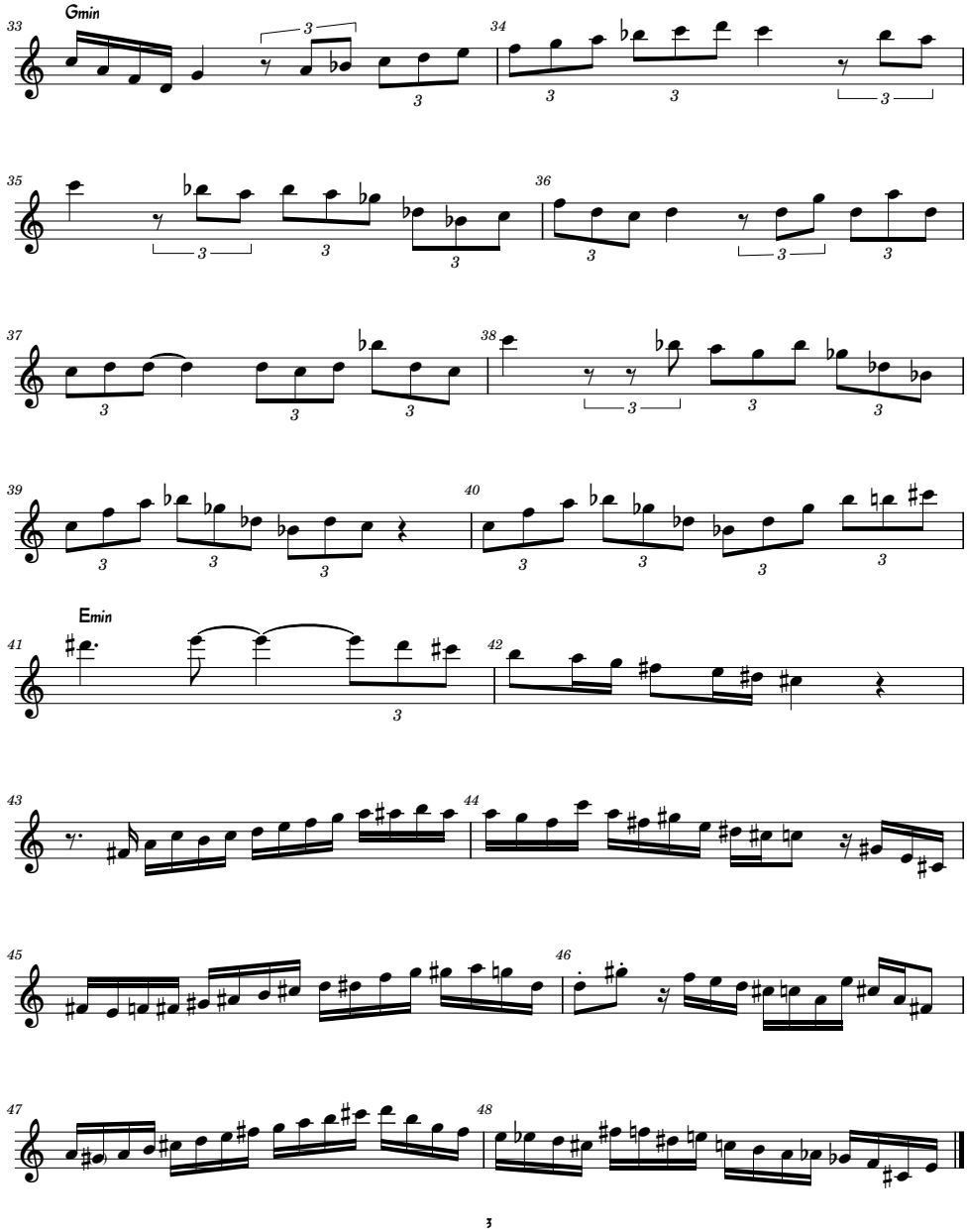


Figure A.7. Transcription of Rogers's solo on "The Maya," page 3.



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