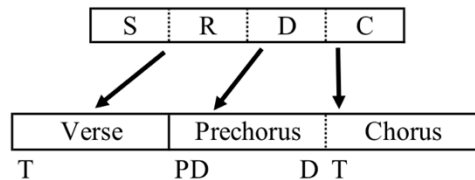


**Bridges to Free-Standing Bridges**  
 – or –  
**The Mutable Modular Model of Metal Music**  
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**Figure 1.** Expanded SRDC cleaved into VPC module, mapped onto T–PD–D–T circuit



**Table 1.** Compound AABA (verse-chorus-bridge) form with normative section labels (Covach 2005) and modular functions. The concept of the modular bridge contrasts traditional sectional definition of the bridge.

| Compound Section | Section     | Description  | Module        | Description   |
|------------------|-------------|--|---------------|---|
| A                | Verse       | Initiates formal circuit                                 | V(P)C Module  | Normative thematic rotation                             |
|                  | (Prechorus) | Optional; gains energy in preparation of chorus          |               |   |
|                  | Chorus      | Teleological goal of formal circuit                      |               |   |
| A                | Verse       |  | V(P)C Module  | 2 <sup>nd</sup> rotation optional but normative         |
|                  | (Prechorus) |  |               |   |
|                  | Chorus      |  |               |   |
| B                | Bridge      | <b>Provides formal contrast; connects rotations of A</b> | Bridge Module | <b>Non-Recapitulatory Material</b>                      |
| A                | (Verse)     | May be omitted   | V(P)C Module  | Thematic return; reminds listener of chorus; conclusion |
|                  | (Prechorus) | May be omitted if present in initial VPC module          |               |   |
|                  | Chorus      | Expected thematic return                                 |               |   |

**Table 2.** Death, “Out of Touch” (*Individual Thought Patterns*, 1993). Through-composed until second A rotation (through-composed ⇒ rotational). The monumental bridge itself is through-composed with progressive repetition.

| Compound Section         | Time        | Section   | Description     |
|--------------------------|-------------|-----------|-----------------|
| Introduction             | 0:00        | Intro     |                 |
| A                        | 0:41        | Verse     |                 |
|                          | 1:05        | Prechorus |                 |
|                          | 1:25        | Chorus    |                 |
| B<br>(Monumental Bridge) | 1:44        | Bridge a  | Bridge intro    |
|                          | 2:12        | Bridge a' | Texted bridge   |
|                          | 2:20        | Bridge b  | Guitar solo     |
|                          | 2:49        | Bridge c  | Melodic break ⇒ |
|                          | 2:58        | Bridge c' | Texted bridge   |
|                          | 3:08        | Bridge d  | Retransition    |
| A                        | 3:12        | Verse     |                 |
|                          | 3:36        | Prechorus |                 |
|                          | 3:56 – 4:23 | Chorus    |                 |

**Figure 2.** Several songs containing framing functions.

The Black Dahlia Murder, “I Will Return” (*Deflorate*, 2009)

|         |     |                       |     |          |
|---------|-----|-----------------------|-----|----------|
| Intro   | A   | B (Monumental Bridge) | A   | Coda     |
| Frame a | VPC | Solo a/Solo b/Solo c  | VPC | Frame a' |

Iron Maiden, “Aces High” (*Powerslave*, 1984)

|         |     |                               |     |         |
|---------|-----|-------------------------------|-----|---------|
| Intro   | A   | B (Monumental Bridge)         | A   | Coda    |
| Frame a | VPC | Frame b/Solo a/Solo b/Frame b | VPC | Frame c |

Death, “Voice of the Soul” (*The Sound of Perseverance*, 1998)

|                             |  |                                |  |  |
|-----------------------------|--|--------------------------------|--|--|
| A (Monumental Bridge)       |  | B (Monumental Bridge)          |  |  |
| Duet a/Duet b/Duet c/Duet d |  | Frame a/Duet e/Duet e'/Frame a |  |  |

Opeth, “The Drapery Falls” (*Blackwater Park*, 2001)

|         |                         |  |  |         |
|---------|-------------------------|--|--|---------|
| Intro   | A (Monumental Bridge)   |  |  | Coda    |
| Frame a | A/B/B/C/C'/D/D'/E/F/G/H |  |  | Frame a |

**Table 3.** Metallica, “Fade to Black” (*Ride the Lightning*, 1984). Monumental bridge is not followed by a terminal VC module (A), as monumental bridges can support their own telos. The second A rotation demonstrates mutability by the insertion of a guitar solo over the verse riff, imitating the behavior of an interlude or bridge.

| Compound Section         | Time        | Section                           | Description        | Length in measures   |
|--------------------------|-------------|-----------------------------------|--------------------|----------------------|
| Introduction             | 0:00        | Intro a                           | Guitar solo        | (2+)4+8+8+2          |
| A                        | <b>0:54</b> | <b>a (Intro b ⇒ Verse Vamp)</b>   | <b>Verse riff</b>  | 8+8                  |
|                          | 1:28        | a' (Verse)                        |                    | 8+8                  |
|                          | 2:02        | b (Chorus)                        | Untexted           | 8+8                  |
| A'                       | <b>2:34</b> | <b>a'' (Interlude/Verse Vamp)</b> | <b>Guitar solo</b> | 8+8                  |
|                          | 2:50        | a' (Verse)                        |                    | 8+8                  |
|                          | 3:25        | b (Chorus)                        | Untexted           | 8+7                  |
| B<br>(Monumental Bridge) | 3:55        | Bridge a                          | Texted bridge      | 8+8                  |
|                          | 4:37        | Bridge a                          | Texted bridge      | 8+8                  |
|                          | 4:51        | Bridge a'                         | Guitar solo        | 8+8                  |
|                          | 5:04        | Bridge b                          | Guitar solo        | 8+8+8                |
|                          | 5:45 – 6:57 | Bridge b'                         | Guitar solo        | 8+8+8+8(+8 fade out) |

**Table 4.** Death, “Cosmic Sea” (*Human*, 1991). Through-composed instrumental conforming to Osborn’s (2011) Multi-Part Polythematic Form. Resembles the form of a monumental bridge module.

| Hypercompound Section    | Compound Section         | Time | Section | Description |                      |                  |
|--------------------------|--------------------------|------|---------|-------------|----------------------|------------------|
| Introduction             | Introduction             | 0:00 | Intro   |             |                      |                  |
| A<br>(Monumental Bridge) | A<br>(Monumental Bridge) | 0:10 | A       |             |                      |                  |
|                          |                          | 0:29 | A'      | Guitar solo |                      |                  |
|                          |                          | 1:05 | B       | Guitar solo |                      |                  |
|                          |                          | 1:23 | C       | Guitar duet |                      |                  |
|                          |                          | 1:41 | C'      | Guitar duet |                      |                  |
|                          | Interlude                |      | 2:03    | D           | Synthesizer ambience |                  |
|                          | B<br>(Monumental Bridge) |      |         | 2:32        | E                    | Bass solo        |
|                          |                          |      |         | 2:49        | E'                   | Guitar solo      |
|                          |                          |      |         | 3:19        | F                    | Guitar solo      |
|                          |                          |      |         | 3:40 – 4:28 | F'                   | Synthesizer solo |

**Table 5.** Adagio, “Seven Lands of Sin” (*Sanctus Ignis*, 2001). Second A rotation contains a different verse in a new key. No verse in final A rotation. Final chorus uses different instrumentation and dynamics and is also in a different key compared to rotations 1 and 2.

| Compound Section          | Time          | Section          | Description                  | Pitch Collection      |
|---------------------------|---------------|------------------|------------------------------|-----------------------|
| Introduction              | 0:00          | Intro a          | Accumulative                 | E minor               |
|                           | 0:52          | Intro b          |                              |                       |
|                           | 1:06          | Intro c          |                              |                       |
|                           | 1:17          | Intro d          |                              |                       |
| A                         | 1:32          | Verse a          | Full band                    | D minor               |
|                           | 2:02          | Chorus           | Full band                    |                       |
| Interlude                 | 2:32          | Interlude a      | Guitar solo                  |                       |
| A'                        | 3:05          | Verse b          | Full band                    | F# phrygian dominant* |
|                           | 3:31          | Chorus           | Full band                    | D minor               |
| B<br>(Monumental Bridge)  | 4:00          | Bridge a         | Bridge intro                 | E phrygian dominant   |
|                           | 4:20          | Bridge b         | Accumulative                 | E $\flat$ nikriz**    |
|                           | 4:59          | Bridge c         |                              |                       |
|                           | 5:29          | Bridge d         |                              | G hijazkar***         |
|                           | 5:43          | Bridge d'        |                              |                       |
|                           | 5:58          | Bridge e         | Synthesizer solo             | G phrygian dominant   |
|                           | 6:27          | Bridge f         | Guitar solo                  | A# phrygian dominant  |
|                           | 6:43          | Bridge g         | Guitar solo                  | F# minor              |
|                           | 6:58          | Bridge h         | Guitar solo                  | G# nikriz             |
|                           | 7:13          | Bridge i         | Guitar solo                  | G# phrygian dominant  |
|                           | 7:20          | Bridge j         | Guitar duet                  | A lydian              |
|                           | 7:26          | Bridge k         | Vamp                         | A $\flat$ lydian      |
|                           | 7:54          | Bridge l         | Texted bridge                | G minor               |
| 8:24                      | Bridge m      | Codetta          | E-F octatonic → E whole tone |                       |
| A''                       | 8:42          | Chorus'          | Voice + piano                | C minor               |
|                           | 9:12          | Chorus extension |                              |                       |
|                           | 9:32          | Postchorus       |                              | C phrygian dominant   |
| Coda<br>(Monumental Coda) | 9:50          | Coda a           |                              | B minor → F# minor    |
|                           | 10:05         | Coda b           | Guitar duet                  | F# minor              |
|                           | 10:19         | Coda c           | Texted coda                  |                       |
|                           | 11:04 – 11:42 | Coda d           | Synthesizer solo             |                       |

\* F# G A# B C# D E

\*\* E $\flat$  F G $\flat$  A B $\flat$  C D $\flat$

\*\*\* G A $\flat$  B C D E $\flat$  F#

**Example 1a.** Adagio, “Seven Lands of Sin.” First rotation of VC module (A) containing *verse a* (in D minor).

Verse a – 1:32

Gold - en tears form from my eyes. The blast of sand on my face marks the be-gin - ning of my pun - ish - ment, but now it's too late to re-gret. Wand'-ring the la - byr-inth of tears, sca-ling the pyr - a - mids of de - spair. The gods have now de - cid - ed my fate, I have to go through the sev - en lands of sin.

Chorus – 2:02

Interlude – 2:32

**Example 1b.** Adagio, “Seven Lands of Sin.” Second rotation of VC module (A') containing *verse b* (in F# phrygian dominant), constituting a form-functional substitution.

Verse b – 3:05

The breath of air gets heav-i - er and heav-i - er, my bo - dy and soul are torn a - part in turn. Whoa, Be-hol - ding the in - fer - nal bal-let of the roar - ing el - e - ments, I'm left fa - cing my fate like a help - less slave. Wand'-ring the la - byr-inth of tears,

Chorus – 3:31

**Table 6.** Car Bomb, “Sets” (*Meta*, 2016). Verse substitution, coupled with multi-sectional monumental bridge, ambiguating rotational form.

| Compound Section         | Time        | Section           | Description                |
|--------------------------|-------------|-------------------|----------------------------|
| Introduction             | 0:00        | Intro a           | Wedge (w) motive           |
|                          | 0:11        | Intro b           | ⇒                          |
| A                        | 0:41        | Verse a           |                            |
|                          | 1:15        | Chorus            | Contains w                 |
| B<br>(Monumental Bridge) | 1:50        | Bridge a          | Texted bridge              |
|                          | 2:43        | Bridge b          | Clean instrumental section |
| A'                       | <b>3:08</b> | <b>Verse b?</b>   | <b>Possibly bridge c</b>   |
|                          | <b>3:27</b> | <b>Prechorus?</b> | <b>Possibly verse b</b>    |
|                          | 3:43 – 4:08 | Chorus            | Contains w                 |

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