

1. INTRODUCTION

The main reason, why I am writing about heavy-metal music in my thesis is that I would like to use the abilities I have in English language, which I have gained during my studies on the university, to research foreign language sources. I will use it to investigate the topic I like, which according to my opinion deserves attention of the public and academic audience. Only few people listen to heavy metal in Czech Republic nowadays, especially from the younger generations. I think it is important to look back, to know what we came from. Students of history investigate the past events and they believe it can help the humankind to even predict the future tendencies in the society. I think a study of the past developments in the musical industry can teach us to appreciate contemporary music. Furthermore, in the history, the artists were able to express rebellion against political regimes and other authorities.

I want to share some information about the style and to be able to lead meaningful conversations about the topic. I would like to broaden my own horizons and motivate myself for a further work concentrated on this subject matter. I hope to broaden my colleagues' knowledge in the musical and cultural field. Culture on the whole is a very pleasing contribution for our lives. As well as for example travelling, it provides new insights, which usually help people to achieve more creative ways of living. Listening to music can make our free time more relaxing. It often brings people together, too. People of all ages attend musical concerts to socialize and find new acquaintances with somebody, who is interested in the similar cultural areas. A person always finds new music for listening through other people's advice or sharing, and I think heavy-metal music deserves promotion, especially when a prominent number of the biggest stars is still active and there is a chance to visit one of their last concerts. My intentions are also to translate the thesis in the future.

The era of the 1960s and 70s was so different from the recent one, but some of its features are still alive today and retro style becomes fashionable again. Popular music has a huge impact nowadays but people hardly consider its roots. It is important, when one wants to appreciate contemporary music, to be able to confront it with the older one, which was often an inspiration for the now popular musicians. People see Ozzy Osbourne as a crazy figure now, but they do not recognize him as a skilful musician

important for many people, who care about expressing themselves despite the conservative society, anymore. Today, being rebellious, for a musician, is considered something necessary for him to become famous. It is not easy to be different anymore. In our time, it is even almost impossible to compose music without copying an already existing material. It is important to always be aware of what was here before. The era of the 60s and 70s is almost legendary, at least for people who are able to look around and think about their parents' and grandparents' lives. Moreover, for the not so many authors, who write about music from the late 60s and early 70s, the conclusions about the beginnings of the style and its members are never outright, and it is an open field for further research and one's own contribution to the already existing results.

The thesis will be oriented on description of the first tendencies in the society, as well as in the music industry, which led to the creation of heavy-metal music. At the beginning, a chapter will focus on the definition of heavy-metal music, which will also be called heavy metal, metal or the style throughout the thesis. This will help the reader to understand the topic and prepare him for further reading.

For better understanding and introduction of the research, the preceding tendencies in the society, especially among the youth, will be described, as well as the tendencies in music. The relevant chapters will provide remarks on the counter culture in the United States and some similar movements in the United Kingdom.

The work aims on a portrayal of the first steps toward fame of the British bands Black Sabbath, Deep Purple and Led Zeppelin. The last chapter will cover analysis of chosen song lyrics from three albums by each group. It is intended to compare the themes of the lyrics and find some features of the work of the groups, which are similar and some which are different.

As the sources for my work, I am going to use literature such as musical encyclopaedias, monographs about metal music and the bands' biographies. I will also use film documentaries, which include statements of the relevant artists and music experts. The primary method I will use is a comparison of the different sources and development of arguments leading from the comparison. I will also include Internet sources like the archives of LIFE magazine and the official websites of the three main bands and other sites, which contain song lyrics of different artists. Towards the end of the thesis, after collecting the details on the history of the beginnings of the bands'

careers, I will compare some of their most characteristic songs' lyrics to find the features, which are common for them and the ones, which defer them.

2. WHAT IS HEAVY METAL

Heavy metal is nowadays a kind of a forgotten musical style. The teenagers of our decade are interested in electronic music and new evolving styles rather than the predecessors of the melodies we now hear in TV advertisements and radios. It is understandable from the point of view of a young soul which needs to conform but not as much from the point of view of a music lover and explorer, especially when some members of the contemporary legendary bands are still alive, together with the remains of the music they once produced. It is possible to visit one of their last concerts, which is a unique chance. At least for the remembrance and respect for the past era, it will always be useful to revise and research.

The style is difficult to define, and music critics' and authors' analyses collide. In the similar way, they collide when trying to define the beginnings of the style and the key bands. An opinion about the phenomenon is easy to say but difficult to support by relevant sources and many of the writers are aware of the fact, same as Deena Weinstein: "There is no consensus on its precursors, basic influences, first full-fledged songs and bands, or developmental stages."¹ Moreover, sometimes this feature functions as a motivator to come up with new ideas and observations. Important criteria for defining a musical genre should always be taken into account. Such criteria can be which musical instruments are involved and how, how many members does a band have, thematic content, visual appearance and chronological persistence. Frank Zappa, in his essay on new music of the late 1960s emphasizes the role of emotions and loss of control experienced by the fans, based on their participation on creating the image of the new music. According to him, the deep connection between the artists and the audience is very important. He also thinks about what part of the creation of music actually has the significant value which makes the piece so impressive.

"Which is more important: the timbre (color-texture) of a sound, the succession of intervals which make up the melody, the harmonic support (chords) which tells your ear 'what the melody means' (Is it major or minor or neutral or what), the volume at which the sound is produced, the distance from source to ear, the density of the sound, the

¹ Deena Weinstein, *Heavy Metal: the music and its culture* (Cambridge: Da Capo Press, 2000), 14.

number of sounds per second or fraction thereof... and so on?”² This is why it is always a little bit difficult to write about music.

There is a wide range of aspects, which can be covered up and at the same time, it would be very difficult to do that because of the great variety. Equally, such characteristics appear with many other topics too and therefore the research in the culturally-musical field is appreciated as academic work.

According to Josef Vlček, heavy-metal is “A derivative of hard-rock, which arose at the beginning of the 1970s and evolved partially directly from the Anglo-American hard-rock school, partially from the second generation of Detroit punk.”³ As the style is a derivative of hard rock, some of its features are individual and original but a big part of the music belongs to the hard rock box. Vlček also names the most important albums of each genre and recommends them for listening. In his text, he places the first and the second album by Led Zeppelin to the hard-rock column and their fourth album and *Physical Graffiti* into the other one. Same phenomenon repeats with some other bands too. Because such division can be too detailed and difficult, describing a band as a member of one style is more practical, especially in case someone wants to discuss bands and not only their individual records or albums. On the other hand, because hard-rock is a kind of superior to heavy metal, describing a band as heavy-metal is a little more precise. Of course, each rock group goes through a certain evolution of style, which can be slight or vehement, so it can be useful to include a practical research of each song and comparison of two or more songs from albums, which tend to belong to same or diverse genres.

Another source, The Hippie Dictionary states, that hard rock is “usually equated to heavy metal”⁴ and heavy metal is further defined as “a form of rock and roll music that relies on extreme volume, high-intensity electric guitar, flashy costumes, and dramatic stage performances.”⁵ The three bands, whose beginnings will be covered in this thesis, all have a name, which consists of two words, an adjective and a substantive, which can be also understood as a kind of a descriptive feature of the early stages of the style.

² Frank Zappa, „Psyched Out,“ *LIFE*, June 28, 1968.

http://books.google.cz/books?id=xIQEAAAAMBAJ&hl=cs&source=gbs_all_issues_r&cad=1

³ Josef Vlček: *Rockové směry a styly* (Praha: Ústav pro kulturně výchovnou činnost, 1988), 27.

⁴ John B. McCleary: *The Hippie Dictionary, a cultural encyclopedia of the 1960s and 1970s* (New York: Ten Speed Press, 2004), 232.

⁵ McCleary, *The Hippie Dictionary*, 240.

Heavy metal fans usually have shoulder-length or longer hair; try to model after their favourite musicians in the style of clothing they wear and respond to the music played by head banging.

Furthermore, in the documentary *Heavy Metal Britannia*, the interviewed artists stress the importance of the guitar riff, which means the “progression of notes or definable portion of music played”⁶ on a guitar. Probably, every famous heavy-metal song can be recognized from only hearing the riff. The groups usually have a vocalist, a lead guitarist, a bass guitarist and a drummer, at least.

⁶ John B. McCleary: *The Hippie Dictionary, a cultural encyclopedia of the 1960s and 1970s* (New York: Ten Speed Press, 2004), 435.

3. WHAT PRECEDED IN THE SOCIETY

Because a part of the career of the bands this thesis deals with takes place in the United States, it is important to investigate the main social topics of the preceding time. At the time, same as today, the whole world was influenced by what was popular in America. The media have always possessed the biggest trend-setting ability. “Although the ideology of rock, inherited by heavy metal, denounces business, seeing it as at best a necessary evil, metal arose within a cultural environment that was already coconstituted by the commercial media.”⁷ It is important to understand not only what was trendy but also what were the greatest concerns of the young generation and what were the everyday talked about social themes and habits.

To determine to which generation the fathers of heavy metal belonged to and describe it, we can state that they were all born approximately in the mid-forties. At the beginnings of the sixties, they were of the age to go to universities. In a text by Theodore Roszak, we can learn that they belonged to the key conventions-changing generation in the United States or at least to the British contemporaries. “They had been taught that their parents’ way of life was laughingstock. [...] By the late fifties, bolder members of this generation in identity crisis had already decided that Beatnik poets and Greenwich Village folksingers were better role models than fathers who had sold their souls to General Motors or mothers who racked their brains all day to bake a better biscuit.”⁸

In the text, the generation and its concerns and protests against the conventional ways of living is called the counter culture. The Hippies Dictionary defines the term counterculture as “a group of people who are opposed to some aspects of the established culture in which they live. Historically, they are members of a society who, through education or moral enlightenment, find fault with the government under which they live.”⁹

⁷ Deena Weinstein, *Heavy Metal: the music and its culture* (Cambridge: Da Capo Press, 2000), 147.

⁸ Theodore Roszak: *The Making of a Counter Culture* (Los Angeles: University of California Press, 1969), xxiii-xxiv.

⁹ John B. McCleary: *The Hippie Dictionary, a cultural encyclopedia of the 1960s and 1970s* (New York: Ten Speed Press, 2004), 114.

The decades of 1950s and 1960s were an affluent time in the United States. It was a time when the picture of an American family was just perfect. Everyone's father drove an expensive car, everyone's mother performed ideal household skills, and it was important for such parents to have their children studying at a prestigious university. A similar image can be seen in the film *The Graduate*. Such presentation of the social values must have had an impact on the growing youth, especially when put into contrast with people suffering and dying in the Vietnam war, which came on the scene later, or living in poverty in the developing countries. When the government and the people who represent the country pretend everything is flawless and ideal even when there are some serious problems hiding underneath the mask, it is never right. It was the role of the counter culture to clear things up and say what had to be said. They were actually a breath of fresh air for the country and an important critical aspect, even though today, the hippies and other similar movements are perceived as people of lack of morals. On the other hand, such evaluation has a justification in the way of upbringing by the youth's parents. When everybody could afford anything, why would the children not be able to enjoy personal freedom?

“More consequentially, affluence made it affordable for parents to buy off the demands of troublesome children. If the kids could be given rooms of their own, why not cars of their own, money of their own, a culture of their own? [...] The result was a uniquely pampered generation of children - the baby boomers – who grew up to believe that every finger painting they brought home from kindergarten ought to be admired and every problem of high-school life ought to be a family obsession.”¹⁰ Of course such behaviour and beliefs aroused protest and contempt. An example of rejection of a similar mechanism and values is the book *Walden* or the film *Into the Wild*, although they both come from a different time.

When the news about the Vietnam War spread among the public, the manifestation of superior power aroused negative reactions all over the world. Every display of violence is wrong, especially when people are starting to believe in a better, more peaceful future. “ ‘Make love, not war’: the picture of the anti-war demonstrations is created more and more by the young, who replaced the clothes of the society of affluence with rags. They wear flowers, holy smokes and cow bells and sing songs by

¹⁰ Theodore Roszak: *The Making of a Counter Culture* (Los Angeles: University of California Press, 1969), xix.

Bob Dylan or proclaim Hare Krishna.”¹¹ The idols of their beliefs were freedom, peace and love. They concentrated their power on every negative energy signals they saw around themselves. Such intentions could seem a little naive but they still brought at least some success in form of attention of the society. The main themes of the time were civil rights, concretely for example rights of Black people, defended by Martin Luther King Jr.’s activities. The pro-African-American believers and their actions were called Black Power. A big percentage of hippies sympathised with the Blacks too. According to the Hippie Dictionary, a hippie was “a member of a counterculture that began to appear in the early 1960s and expressed a moral rejection of the established society.”¹² Such definition, even though it is short, gives a perfect account of what it meant to be a hippie and how wide was their affect. They also concentrated on women rights, free speech defence, environmental condition and more. During the hippie era, many groups and organisations were established and some of them still function.

Even some celebrities, authors and musicians took part in the counter culture activity and defence and the new social approaches became quite popular among people. Events of the years 1968 and 1969 could have directly influenced the initial work of the bands, which are the topic of this thesis, therefore they deserve mentioning.

In connection with the anti-war protests, there were organised two Mobilization Committee meetings, one in New York and one in Washington, D. C. and in Washington, more than two hundred people were arrested. In April 1969, almost three hundred student representatives took part in signing of a petition for the Vietnam Moratorium, which then took place in October. As listed in the Hippie Dictionary, many similar events were organised, smaller or more attended. In the same years, many students of American universities participated in free speech and student rights demonstrations.

In the United Kingdom, the social situation of the time was improving. One could speak about a kind of affluence too. Even the working-class families possessed enough money to travel and enjoy free time activities. The young generation began to evolve in the same direction as the American youth, although the British version seemed to be a

¹¹ Ingrid Gilcher-Holteyová: *Hnutí 68' na západě: studentské bouře v USA a západní Evropě* (Praha: Vyšehrad, 2004),50.

¹² John B. McCleary: *The Hippie Dictionary, a cultural encyclopedia of the 1960s and 1970s* (New York: Ten Speed Press, 2004), 246.

little rougher. This fact probably came from the more noticeable lack of comfort. Young people's idols were people like the members of the famous band the Beatles or a footballer George Best, quite a wild looking sportsman with his long hair and cheeky smile. People were getting used to loose morals, going through the sexual revolution and abusing alcohol and other drugs. There is no doubt that the British youth was influenced by the American manners. "The youth cult seemed for a time to be sweeping the land, allegedly fostered by President Kennedy's 'New Frontier' in America. In particular, a variety of cultures mingled in British universities. Here a growing number of uprooted working-class students merged with more aggressive middle-class contemporaries to fortify the appeal to youth with the protection of mere numbers."¹³

¹³ Kenneth O. Morgan: *The Oxford Illustrated History of Britain* (Oxford: Oxford University Press, 1994), 576-577.

4. WHAT PRECEDED THE NEW STYLE IN MUSIC

From the beginning of the 50s, every decade, a new kind of music became alive and popular. The new style was always a response to the youth's mood. Together with music, the social approach to sexuality evolved too. The two made their appearance as brother and sister. No doubt there was a close relation between them. It is possible to express musical, as well as passionate feeling in the same way, through dancing. The tendency in the development of music was towards more expressive manifestation of one's feelings and less repression. The society was concerned about the actual behaviour showed during a live concert or during a TV appearance. These were the media, which spread the trend and put up the children to behave in a wild manner. Idols were and always will be a strong motivation for young people's aspirations and played a big role in the formation of one's character. The best way to recognize the key influences for the birth of heavy metal is to map the most popular musicians of the time and to take into account what the artists themselves say or write about their inspirations.

Same as every musical style, heavy metal, too, was caused by a fusion and cultivation of the previous styles in a specific way. Every musician has his own models, which inspire his music or inspire him to start making music. When there is more than one person in a formation, their visions join together and form a unique product; therefore to research previous tendencies in the industry means to discover a big part of the new style's mentality.

Frank Zappa in his essay on musical progress contemplates the evolution from black R&B to classic rock 'n' roll to rock music and mentions stars like Johnny Otis, Bill Haley, Elvis Presley, The Beatles and Jimi Hendrix. The future pioneers of heavy metal are often said to be based on blues. Many of the metal song melodies came from blues songs and only changed slightly. He also describes the new ways which appeared in the way the production studios worked. They began to concentrate on profits and promotion and tried to influence the way the artists presented themselves in front of the public. The industry became more and more commercial.

A new wind for the international scene was the “British invasion in the middle of the 60s.”¹⁴ Although The Beatles were quite distant from what we know as heavy metal, one of their albums was a favourite one of Jon Lord from Deep Purple and they were a phenomenon. On the example of the second main British invader, the Rolling Stones, the starting trend of drugs becoming an inseparable part of rock, can be seen. Even until today, the band is famous not only for its extravagant music but also for its wild history and the ability to survive all of the members’ excesses and remain an active group. The Who added a punch of luxury with their stylish clothing.

It is important to state, what was the thing everybody longed for in music, that was still missing. Deena Weinstein puts an impact on the volume. According to her study of the song Let There Be Rock by AC/DC, volume was “a key emergent characteristic”¹⁵ of rock and presumably, it was exactly the ingredient, which blues or pop lacked. Although the song was published in the late 70s, it provides a definition of rock from the point of view of valued authors.

Zappa, in his article, emphasizes the importance of the growing loudness too, when he states, that the louder the music plays, the more intense is its impact on a person’s state of mind.¹⁶

From the rock ‘n’ roll of the 50s and rock music of the 60s, the young generation wanted to move on to something else, something new and interesting. Such opportunity offered the so called “new rock”, bands like Cream, Jefferson Airplane, The Doors, Mothers of Invention and Janis Joplin.¹⁷

It was a mixture of hard sounds, singing very similar to screaming and groaning, unforeseen on-stage behaviour. Progressive rock and psychedelic rock were the middle stages, which separated the history from the following new era, the metal era. Rock

¹⁴ Josef Vlček: *Rockové směry a styly* (Praha: Ústav pro kulturně výchovnou činnost, 1988), 16.

¹⁵ Deena Weinstein, *Heavy Metal: the music and its culture* (Cambridge: Da Capo Press, 2000), 12.

¹⁶ Frank Zappa, „Psyched Out,” *LIFE*, June 28, 1968.

http://books.google.cz/books?id=xIQEAAAAMBAJ&hl=cs&source=gbs_all_issues_r&cad=1

¹⁷ Frank Zappa, „Psyched Out,” *LIFE*, June 28, 1968.

http://books.google.cz/books?id=xIQEAAAAMBAJ&hl=cs&source=gbs_all_issues_r&cad=1

enthusiasts “were waiting for that first little box on the floor with a button on it, to go ‘rrrrrrgh’”¹⁸ and Hendrix, Cream and The Kinks were the perfect starters.

A big figure of the contemporary music scene was Jimi Hendrix. He was an African-American, which was not as usual in the industry anymore, as it would be in the typical rhythm and blues time two decades ago. He was stylish and made friends among the other musicians. He seemed to have a friendly personality and on stage, he always gave his soul into what he created. He was handsome and his sound was very special for the time, one of a kind. In every text and every documentary, he is often pictured as a skilful and mystical guitarist. He seemed to be out of this world. He looked like a black fairy-tale prince with a twist of Native American way of clothing. His short life did not let his fame fade away. Hendrix’s lyrics were simple but deep and with a clear message. Hard rock experts define his music in different ways but what they agree on is that he was everybody’s idol. According to Judas Priest guitarist KK Downing, Hendrix started a wave of a tendency among other groups, to be more progressive.¹⁹ His own skill was original, because he found out how to improve the guitar sound technically and how to use all the abilities that the strings offered. The Hippy Dictionary even embodied Hendrix into its last note: “In your automobile, always have a Jimi Hendrix tape or CD poised to play when radio advertising or life itself becomes just too much to handle.”²⁰ This is how appreciated he was in his time.

Woodstock was a historical milestone for the industry. The festival was short but intense and the more people took part and expressed their feelings about what they liked and did not like, the faster did the music evolve. In The Hippy Dictionary, the festival is defined as “3 Days of Peace and Music, August 15, 16 and 17, 1969. A music and art festival on a 600-acre dairy farm outside Woodstock, New York, owned by Max Yasgur.”²¹

¹⁸ Rafael Rocks: Heavy Metal Britannia (Legendado PT-BR). In: YouTube (online). 03.07.2013. Published on Oct. 15, 2012. Available from: <http://www.youtube.com/watch?v=-MG7hfd3jxY>

¹⁹ KLOWNN: Heavy.Metal.Louder.Than.Life.2007.VOSE ½. In: YouTube (online). 25.06.2013. Published on Apr 9.,2011. Available from: <http://www.youtube.com/watch?v=hr1cqumQYkw>

²⁰ John B. McCleary: *The Hippy Dictionary, a cultural encyclopedia of the 1960s and 1970s* (New York: Ten Speed Press, 2004), 704.

²¹ McCleary, *The Hippy Dictionary*, 571.

According to the same source, the happening was attended by at least 400 000 people and organised by Michael Lang.²²(572) It was a meeting of people with similar interests and their aim was probably to enjoy themselves, to belong together and to celebrate life and have a special memory for the rest of their lives. The music, which was a beautiful accompany of it all, was not the purpose, the purpose was less concrete and more surreal. Woodstock presented artists like Jefferson Airplane, The Who, Nash & Young, Grand Funk Railroad, Jimi Hendrix and Janis Joplin. Video recordings of some of the performances can be found on the internet, as well as press references of then existing magazines and newspapers.

Grand Funk Railroad was, opposite to most of the other Woodstock entertainers, really heavy and at least they were different and they had prominent guitars and the vocal was screaming and quite similar to Cream. Their appearance was wild and unkempt and they knew exactly what they wanted to say. On the festival, they had a really wide audience.

What is popular and good is always decided by the audience. No one can predict what the fans will like and sometimes an artist, who is on top of the hit parades at one moment, is forgotten until the next season. Everything depends on the ability to observe the audience and sense what will happen next. Every artist cares about the feedback, even the toughest one. In the case of heavy metal, the tendency was clearly to extravagate and find a more powerful and aggressive way to share music. Last but not least, heavy metal was also an answer to the hippie movement, flower power attitude. “We thought to ourselves, we need to get a new angle. There was all this flower power and wishful thinking, that the world was so great. If you were in the sunshine with flowers in your hair, smoking pot, that was great, but the world isn’t all sunny.”²³

²² John B. McCleary: *The Hippie Dictionary, a cultural encyclopedia of the 1960s and 1970s* (New York: Ten Speed Press, 2004), 572.

²³ Martin Popoff: *Black Sabbath, Doom Let Loose* (Toronto: ECW Press, 2006), 24.

5. CHARACTERISTICS AND HISTORY OF THE BANDS

The aim of this thesis is to state, which were the bands responsible for the birth, creation and promotion of the new style. The important criteria for finding such band or group of bands will be the presence of a remarkable guitar riff, the complex image of the members and the lyrical conception. The thesis concentrates on the three big names in the industry, who arouse the discussion about whether they belong to the heavy metal category and whether any of them was the first heavy metal band. The following parts of the chapter will provide the results of the investigation of the biographical history of the bands, Black Sabbath, Deep Purple and Led Zeppelin, mainly from years between 1968 and 1971. The individual parts will always aim on three albums by each ensemble. The practical part of the chapter will compare some of their most famous songs, which will be chosen according to the similarity of their topics, dates of release and the impact on the hearer. In metal, the biggest competition can be seen among the lead guitarists and the singers, the so-called front men. The vocalists are usually the most outstanding figures from the point of view of the audience and the fans. For being objective, the bands and musicians will be listed alphabetically.

5.1. BLACK SABBATH

Black Sabbath was not the band's first and only name. Before Black Sabbath, they called themselves Earth, which is a well-known fact but their first name is less known. They briefly adopted the name Polka Tulk Blues Company. Surprisingly, all of the founding members are still alive and despite a few break ups and Ozzy's long and successful solo career, they are back together and active. (They are on tour now and will concert in Prague in December.) In the documentary produced by BBC, Heavy Metal Britannia and also in the biography, Doom Let Loose, Ozzy is mentioned to be the author of the song "Black Sabbath".²⁴

The name of the band is also supposed to be taken from the film by Boris Karloff, Black Sabbath and then used as the title of the recording. This opinion is also more authentic, because it comes directly from an interview with Bill Ward, their drummer.²⁵

"The name came from the Boris Karloff movie. Terry ('Geezer' Butler) had brought that to us and we all thought it was great, because it sounded scary."²⁶ (Bill Ward, HM Britannia) And Geezer Butler adds his own memory: "I always loved that name, Black Sabbath and it stuck with me and I always said if I was in a band that is what I will call the band, Black Sabbath."²⁷ So clearly, the band members were inspired by horror films and they implied the fact to their music and wanted their songs to have similar impact on people. Ozzy Osbourne definitely has a voice, which can simulate such effect. The band's sign of recognition were crosses and crucifixes. They hung around their necks and sometimes they appeared on their album covers. Each member had long or medium length hair and wore black and dark clothes, often blazers and leather jackets. All of the men came from Birmingham, which was a metal industry area with a great percentage of working class inhabitants and Ozzy and his group came from "ultra working class" background, as Geezer calls it. The tough conditions they grew in must have shown

²⁴ Rafael Rocks: Heavy Metal Britannia (Legendado PT-BR). In: YouTube (online). 03.07.2013. Published on Oct. 15, 2012. Available from: <http://www.youtube.com/watch?v=-MG7hfd3jxY>

²⁵ Rafael Rocks: Heavy Metal Britannia (Legendado PT-BR). In: YouTube (online). 03.07.2013. Published on Oct. 15, 2012. Available from: <http://www.youtube.com/watch?v=-MG7hfd3jxY>

²⁶ Rafael Rocks: Heavy Metal Britannia (Legendado PT-BR). In: YouTube (online). 03.07.2013. Published on Oct. 15, 2012. Available from: <http://www.youtube.com/watch?v=-MG7hfd3jxY>

²⁷ Rafael Rocks: Heavy Metal Britannia (Legendado PT-BR). In: YouTube (online). 03.07.2013. Published on Oct. 15, 2012. Available from: <http://www.youtube.com/watch?v=-MG7hfd3jxY>

somewhere in their performance. Such environment also “gives you the right determination to get out of there.”²⁸ (Glen Tipton, HM Britannia) It seems to be an interesting coincidence that the three famous bands, the triumvirate, which became also popular in the United States, were born approximately at a same time and place. For them, the future music career was the best thing that could happen. It can be seen especially on Ozzy’s early performance, how happy he is to be able to perform and have friends and even earn money and fame for it.

Tony Iommi was an experienced band member even before he joined Black Sabbath. Until now, he remained one of the best guitar players in the world. His riffs built the ground for each Black Sabbath song.

Their debut album came together with a song of the same name, “Black Sabbath”, which became one of their most remarkable ones. They officially started their path with a new name on August 30, 1969²⁹ The album did not receive very positive reviews, which may had been caused by the fact, that the production was fast and spontaneous and the vocal, guitars and drums were not synchronised enough yet. On the other hand, the piece of music was original and unconventional and had made a big step forward. “‘Black Sabbath’, ‘The Wizard’, ‘N.I.B.’ and ‘Wicked World’... this was about as much as Led Zeppelin had accomplished for the heavy metal cause, through double the work.” Another famous album came next, Paranoid in 1970. Sabbaths worked hard to promote themselves and toured the whole United Kingdom and also went to Germany. The album contained a little bit politically set record ‘War Pigs’ but also another pearl: “Black Sabbath’s biggest (yet arguably tiniest) song of all time, “Paranoid”, followed up the grand gestures of “War Pigs”. Beyond being Sabbath’s signature track, “Paranoid” won top heavy metal song of all time, in a worldwide poll conducted for this writer’s The Top 500 Heavy Metal Songs of All Time.”³⁰ After publishing the third album, Master of Reality, they were already experienced matadors with large numbers of fans from all around the world. “I think Paranoid represents the late 60s and where we were in the late 60s. Because a good portion of the material on Paranoid was actually starting

²⁸ Rafael Rocks: Heavy Metal Britannia (Legendado PT-BR). In: YouTube (online). 03.07.2013. Published on Oct. 15, 2012. Available from: <http://www.youtube.com/watch?v=-MG7hfd3jxY>

²⁹ Martin Popoff: *Black Sabbath, Doom Let Loose* (Toronto: ECW Press, 2006), 12.

³⁰ Martin Popoff, *Black Sabbath*, 34.

to be written, or was written, in 68 or 69, maybe even 67. But Master of Reality, you're hearing a band that are already pretty much veterans," says Bill Ward.³¹

³¹ Martin Popoff, *Black Sabbath*, 55.

5.2. DEEP PURPLE

From the beginning, the group was mainly inspired by Vanilla Fudge, and American psychedelic group, Cream and similar artists. Also in Purple's music played the organ an important role, mastered by Jon Lord. Lord had as well a big decisive power for which direction would the band go. The second founding member was Richie Blackmore, who already had a history of playing with several other bands. His instrument was the guitar. Lord and Blackmore put greatest expectations in the ensemble's future. Together with Ian Pace, a drummer, Rod Evans on vocals and Nick Simper as a bass player, they started the new band.³² Their first collaboration was on the album *Shades of Deep Purple* released in April 1968. From the beginning, a big part of their work was concentrated in cover versions of other groups' and single artists' songs. Examples of such work were 'Hush', originally a Billy Joe Royal song, 'Help' by The Beatles and 'Hey Joe', linked with Jimi Hendrix. During the years, the composition of the band slightly changed. Rod Evans and Nick Simper had to leave the group in 1969. The situation is described in the biography *The Complete Deep Purple*, written by Michael Heatley. Jon Lord remembers: "Richie, Ian and I began to get more into the sort of heavy thing, what we were playing was basically rock 'n' roll and we were as interested in the visual as the audio aspect, but to us Rod and Nick weren't doing what we wanted and we had to ask them to leave."³³ Rod Evans was replaced by Ian Gillan, who was recommended by Mick Underwood. Gillan was already an experienced singer and looked good, so the band had accepted two new members. The place of Nick Simper was taken by Roger Glover. It was a new beginning of a better future. After the change, Deep Purple became most successful they had ever been.

A first proper and consistent album, which represented a milestone in their work and about which everybody talks was *Deep Purple In Rock*. Until 1970, another two albums were recorded (*The Book of Taliesyn* and *Deep Purple*) but were not very successful. Only their single 'Hush' had an effect in the United States. "Jon Lord saw the band as searching for a group identity. 'Our previous LPs had been a mess of different styles. It was the first one we made with a strong direction. *In Rock* was recorded within very

³² Michael Heatley: *The Complete Deep Purple* (Richmond: Reynolds and Hearn, 2005), 17.

³³ Michael Heatley, *The Complete Deep Purple*, 23.

narrow limits - we wanted to make a definite statement – and we threw an enormous amount of material out.”³⁴ In *Rock* also contained a big hit, *Child in Time*. Another big hit was released two years later, on the album *Machine Head*. There is probably not a single person in the world over 15, who would not know the leading guitar riff of the song.

An interesting enterprise of Deep Purple, concretely Jon Lord, was to organise a concert with a classical orchestra and even write the music. After the hard work, they succeeded at the Royal Albert Hall, which was quite a surprise. Then came *Fireball*, which was released in September 1971. Supposedly, it was difficult for *Fireball* to equal *In Rock*. Gillan said about the album: “I was delighted with the album but because it was lyrically and melodically more adventurous, instead of being hard-rock, it confused a lot of people.”³⁵ The following disc, *Machine Head*, was influenced by the fact that it was planned to be recorded in Switzerland. Unfortunately, there was a fire in the casino, so the group members and roadies had to improvise but with luck, the results were great, including one of the most popular rock songs of all time, *Smoke on the Water*. The album was released a few months later, in April 1972.³⁶

³⁴ Michael Heatley: *The Complete Deep Purple* (Richmond: Reynolds and Hearn, 2005), 198.

³⁵ Michael Heatley, *The Complete Deep Purple*, 203.

³⁶ Michael Heatley, *The Complete Deep Purple*, 17.

5.3. LED ZEPPELIN

Jimmy Page was previously member of The Yardbirds but then the band parted and he wanted to establish a new group, which would follow in the steps of Yardbirds. From young age, Jimmy was an excellent musician and by the time Led Zeppelin started their career, he was already admired by many people of the industry. At first, he chose Peter Grant to participate on the new project and help with the management, because Page had a clear vision. Later John Paul Jones joined them too. John's beloved instrument was bass. The beginnings of the band are described in their biography *Hammer of the Gods* as if it was a kind of a magic fairy tale, especially in case of the singer, Robert Plant. "One day Jimmy and Peter ran into Reid on Oxford Street. Reid told them about an unknown singer with a band called Hobbstweedle up in Birmingham, a great tall blond geezer who looked like a fairy prince with this caterwauling voice, who was heavy into blues and the West Coast bands. He was called 'The Wild Man of Blues from the Black Country.' His name was Robert Plant, and Terry Reid recommended him highly, having gigged with Robert's previous group, the Band of Joy."³⁷ The role of the drummer took John Bonham. As well as Deep Purple, Led Zeppelin was also inspired by groups like Vanilla Fudge or Iron Butterfly. Already their first album, Led Zeppelin, contained some of their future very popular songs but the biggest hits were still to come. The band became mature in sound because of their constant improvements. "The initial reaction to the band from Britain's acerbic, often loutish music press was good. Later it would deteriorate into open hostilities. One paper described Led Zeppelin 'as the most exciting sound to be heard since the early days of Hendrix or the Cream.'"³⁸ Led Zeppelin did not bother with a creation of any special names for their initiatory four discs. They were simply called Led Zeppelin, Led Zeppelin II, Led Zeppelin III and Led Zeppelin IV. The second disc included at least three or four big hits. When a fan listens to the discography, songs like "Whole Lotta Love", "Heartbreaker", "Moby Dick" are always the ones he or she will remember, because they are strong and beautiful.

³⁷ Stephen Davis: *Led Zeppelin, Hammer of the Gods* (London: Pan Books, 2008), 45.

³⁸ Stephen Davis, *Led Zeppelin*, 61.

Led Zeppelin had many of such hits, opposite to other triumvirate bands. In the number three, they were “Stairway to Heaven”, “Going to California” and “When the Levee Breaks.” All of these pearls only by the end of the 1970. This is probably one of the arguments why Led Zeppelin should be considered the first heavy-metal band. The fourth album became famous also because of secret symbols it contained, meaning the members’ nicknames and runic characteristics.

6. SONG ANALYSES

6.1. Black Sabbath

6.1.1. “Black Sabbath”

The album was released in February 1970 and Black Sabbath was the first track on side 1. In the first stanza, there stands a human or animal being in front of the speaker and the figure is interested in him. Because the person is covered in darkness, with dark clothes on, there is an open field for the interpretation of who it is. The speaker then addresses the hearer and advises him to run away, like if he knew something bad was about to come.

What is this that stands before me?
Figure in black which points at me
Turn around quick, and start to run
Find out I'm the chosen one – Oh no!³⁹

The black colour is associated with the dark side, with something mystical and unknown and lots of people are afraid of darkness. The eyes of fire provide a satanic image, which tells people their desire. That could mean, that when people have negative desires, which can hurt someone or sinful desires, they are told to await Nemesis, which is also a theme in the Bible and possibly in this song. When the Satan appears in the scene, people are more and more scared and Satan is pleased by the scene, therefore he is smiling. Then the speaker addresses God and that is a common situation in Sabbath's lyrics. People often call for God when it is already too late and they will be punished for their sins instead of leading a good life, preventing sins.

Big black shape with eyes of fire
Telling people their desire
Satan's sitting there, he's smiling
Watch those flames get higher and higher
Oh no, no, please God help me!

³⁹ <http://www.metrolyrics.com/black-sabbath-lyrics-black-sabbath.html> (Accessed July 20, 2013).

When the speaker sees Satan how pleased he is, going crazy, he knows that this is his end and Satan will have his sacrifice. In the last stanza, there is a warning for people, regarding their future actions.

This is the end my friend
Satan's coming 'round the bend
people running 'cause they're scared
You people better go and beware!
No! No! Please! No!

6.1.2. "Paranoid"

The text seems to be a testimony about a depression or some similarly sad state of mind. The speaker is haunted by an idea that no one understands him, which destroyed the relationship he had. He notices that people in his environment keep distance from him because of how he appeals to them.

Finished with my woman
'Cause she couldn't help me with my mind
People think I'm insane
Because I am frowning all the time⁴⁰

The whole day, thoughts appear in his mind without any control. The speaker presumably wants to calm his mind but he is practically not able to. He feels that the conditions have to come to an end or he will go crazy.

All day long I think of things
But nothing seems to satisfy
Think I'll lose my mind
If I don't find something to pacify

In following stanza it seems like the speaker assumes that another person could help him by making him think about positive matters and by simply talking to him. It is generally well known, that people need emotionally intimate relationships to keep healthy.

Can you help me
Occupy my brain?
Oh yeah

I need someone to show me
The things in life that I can't find
I can't see the things that make true happiness
I must be blind

The narrator analysed his situation. In the following part, he considers his state to be different from other people. He sees things in a completely different light. The speaker

⁴⁰ <http://www.metrolyrics.com/paranoid-lyrics-black-sabbath.html> (Accessed July 27, 2013).

thinks he cannot change his own stereotypes and loses hope to find love. In the end, there is an encouragement for the audience, to be more satisfied with their lives and find happiness.

Make a joke and I will sigh
And you will laugh and I will cry
Happiness I cannot feel
And love to me is so unreal

And so as you hear these words
Telling you now of my state
I tell you to enjoy life
I wish I could but it's too late

It is interesting, how such a sad song gripped wide audiences. It is part of the definition of heavy metal music. It addresses and amazes people, who are prone to hide a little bit behind the tough metal image they show the world. The music is very hard and accentuates the negative sides of humankind and the fact that sometimes life is hard and it is difficult to find one's path. Still, the lyrics often describe observations of vulnerable authors.

6.2. DEEP PURPLE

6.2.1. "Child in Time"

The record clearly has a military subject matter. During the time the song was released, the Vietnam War was a big social theme. Still, in the lyrics, there is no direct reference to Vietnam, so it can be about war in general. The allusion to bullets and bombs is clear, so the song is about violence caused by people to other people.

The author probably speaks to a grown-up person, someone like people from his audience, but uses the term child. Every person is a child of some parents, therefore can be called a child but it is not a common phenomenon. The author maybe wanted to create an impression of a vulnerable human being, which we all are, compared with the war weapons.

Sweet child in time, you'll see the line
The line that's drawn between, good and the bad
See the blind man, he's shooting at the world
The bullets flying and they're taking toll⁴¹

The blind man could be someone, who is not able to see the unnecessary basis of violence. A person, when seeing the natures of war, becomes more aware of how much negativity there is in the world. People then appreciate more the good situations life offers them.

If you've been bad, Lord I bet you have
And you've not been hit by flying lead
You'd better close your eyes, you bow your head
Wait for the ricochet, yeah

The preceding stanza was probably meant to address the blind man, because why would the speaker want something bad to happen to the child, when the child is presumably a good person. (Children are perceived as innocent.) There is a hint of an application of the karmic law of cause and effect in the text. When someone has been bad, he should await revenge, here in form of the ricochet.

⁴¹ <http://www.metrolyrics.com/child-in-time-lyrics-deep-purple.html> (Accessed August 5, 2013).

There is an interesting note and a memory about the song in the band's biography book. "Years later, Gillan learned that it had been adopted as an anthem by resistance groups in Eastern Europe under Communism, but found it less fulfilling to sing after the fall of the Berlin Wall 'when it became lyrically irrelevant. Many people have told me about Radio Free Europe playing that song and people in the Warsaw Pact countries hearing it and knowing there were people on the 'other side' who understood."⁴²

⁴² Michael Heatley: *The Complete Deep Purple* (Richmond: Reynolds and Hearn, 2005), 200 .

6.2.2. “Smoke on the water”

The song’s fame is definitely based on the guitar riff, which is short, simple but it is easy to remember and strong. The lyrics are based on a real event, when Deep Purple was supposed to play in a casino house in Montreaux. It was a big complex at Lake Geneva in Switzerland. Of course, at every concert, the artists want to be content with their performance and satisfy the audience. Simply work on their brand.

The lyrics are simple and they describe the band’s plan to realize a gig in the Swiss town. There were also other bands like for example the Mothers of Invention with Frank Zappa. They call the person, who caused a fire in the building “some stupid”. They were obviously mad at the person but on the other hand, the incident was the cause of their future success with the record.

We all came out to Montreux
On the Lake Geneva shoreline
To make records with a mobile
We didn't have much time
Frank Zappa and the Mothers
Were at the best place around
But some stupid with a flare gun
Burned the place to the ground⁴³

“Smoke on the water” is a beautiful description of the scene. Apparently, from the reflection on the water, it seemed like if the fire was coming right out of the lake and even touching the sky.

Smoke on the water
A fire in the sky
Smoke on the water
They burned down the gambling house
It died with an awful sound...

In the preceding verse, there is a personification of the casino house. They then had to chose a different place, where to perform the gig.

⁴³ <http://www.metrolyrics.com/smoke-on-the-water-lyrics-deep-purple.html> (Accessed August 7, 2013).

We ended up at the Grand Hotel
It was empty cold and bare
With the Rolling truck Stones thing just outside
Making our music there
With a few red lights and a few old beds
We made a place to sweat
No matter what we get out of this
I know, I know we'll never forget
Smoke on the water
A fire in the sky
Smoke on the water

6.3. Led Zeppelin

6.3.1. Whole Lotta Love

The song comes from the second album, Led Zeppelin II and appears first in the line up. It is also a typical love-oriented Zeppelin song. The text characterizes the reputation Zeppelin earned with time. One can imagine that their songs are obscene, based on Robert Plants performance and rage, which he radiates during the live concerts but it can be shocking to find out they really are obscene and still so popular...

The speaker addresses a girl and at the beginning, he tries to play a role of a mentor. Then he possibly refers to the physical love, although in metaphors.

You need coolin', baby, I'm not foolin'
I'm gonna send ya back to schoolin'
Way down inside, honey you need it
I'm gonna give you my love
I'm gonna give you my love, oh⁴⁴

Wanna whole lotta love
Wanna whole lotta love
Wanna whole lotta love
Wanna whole lotta love

He then probably speaks of the time before the intercourse, when he had to long for the girl. Maybe by “learnin’” he means studies, or something similar.

You've been learnin', baby, I been learnin'
All them good times, baby baby, I've been yearnin'
Way, way down inside, honey, you need ah
I'm gonna give you my love, ah
I'm gonna give you my love, ah, oh

Whole lotta love (repeated)

The following lines hint that he may be referring to a virgin. Later he talks about misusing of the times when he was not with her. For him, it could have been a time of

⁴⁴ <http://www.metrolyrics.com/whole-lotta-love-lyrics-led-zeppelin.html> (Accessed August 10, 2013).

self-abandonment. The inches are probably supposed to mean actual inches but metaphorically expressed again.

You've got to bleed on me

Ah, ah, ah

No, no, no

Love, love

You've been coolin', baby, I've been droolin'

All the good times, baby, I've been misusin'

A-way, way down inside, I'm gonna give you my love

I'm gonna give you every inch of my love

Gonna give you my love, hey ah, alright, let's go

Wanna whole lotta love

Way down inside, woman

You need, yeah, love

According to The Hippie Dictionary, back door man means “a woman’s secret lover.” (34) A question is why a secret lover but from the text it results, that the girl may be too young for having a proper boyfriend yet.

My my my my, my my my my, oh

Shake for me, girl, I wanna be your back door man

Hey, oh, hey, oh, hey, oh, ooh, oh

Oh, oh, oh, oh, woman, hey

Keep a-coolin', baby (repeated)

6.3.2. Immigrant Song

This song is quite an inspirational anthem. From the beginning, the speaker talks in a patriotic voice. He describes his home land and it seems dreamy. When he talks about “us”, he probably means the band, because as an ensemble, they fight for their fame and a place in the sun. They are sometimes called the hammer of the gods. He may be talking about the future plans of the band to tour some foreigner countries and win their audience. Because he mentions the western shore, it could refer to the United States. He then speaks of his land, as well as of his band. He thinks of their future success and in the end, there is an encouragement and a note about the silver linings.

Ah, ah

We come from the land of the ice and snow
From the midnight sun where the hot springs flow
The hammer of the gods
Will drive our ships to new lands
To fight the horde, singing and crying
Valhalla, I am coming!

On we sweep with threshing oar
Our only goal will be the western shore

Ah, ah

We come from the land of the ice and snow
From the midnight sun where the hot springs flow
How soft your fields so green
Can whisper tales of gore
Of how we calmed the tides of war
We are your overlords
On we sweep with threshing oar
Our only goal will be the western shore
So now you'd better stop and rebuild all your ruins
For peace and trust can win the day
Despite of all your losing⁴⁵

⁴⁵ <http://songmeanings.com/songs/view/7755/> (Accessed August 13, 2013).

From the different song analyses results, that the topics chosen by each band were quite different. Well, more precisely, the topics or themes were very similar but the processing of the material was different. The atmosphere of Sabbath's records is gloom. When Ozzy sings about a loved one, he expresses pain from his depths and the loneliness, which follows a loss of the woman, and so on. Usually, they represent characters, which are not very good at socializing with other people and making new relationships. Their psychological profile would be introvert. They concentrate on the music they made and on the comradeship they had between each other.

A perfect definition of the nature of some of the biggest hits ever. "If 'Paranoid' is Sabbath's 'Communication Breakdown,' then 'Iron Man' is undoubtedly the band's 'Smoke on the Water,' both tracks living on the big, dumb riff no self-respecting guitarist would dare be so audacious, so devoid of sense, as to write. Of course, sometimes the simplest ideas are the most timeless (ask AC/DC)."⁴⁶

Purple's songs were often taken over from other bands. They were a great original group but their songs did not have the depth of Black Sabbath songs, nor the sexual drive of the Led Zeppelin songs but with a strong appeal on people and of unique composition. The Zeppelin lyrics were often girls-oriented, sometimes frivolous and sometimes they were beautiful ballads taken from the heart of a soul.

It is true that Led Zeppelin were already quite famous before Black Sabbath started playing properly. They belonged, together with Cream and Jimi Hendrix to one of their idols. Still, the definitive aspect is also the kind of music Zeppelin played. From the beginning, it was not so hard. It became harder with time and with the tough competition of Black Sabbath and Deep Purple.

In case of Deep Purple, the music experts include first their fourth album in the heavy metal ones. First Deep Purple in Rock was hard and consistent in style although still, Deep Purple was more of a classic rock band. In the late 60s, the audience, not the musicians concentrated on dividing rock into styles and exact definitions. Such division is a product of the managers and production studios, whose duty was promotion and money making. They wanted to give the bands vibrant attributes to allure fans. When the stars are asked today, what kind of music they played at the time, none of them

⁴⁶ Martin Popoff: *Black Sabbath, Doom Let Loose* (Toronto: ECW Press, 2006), 39.

answers directly “heavy metal.” Their opinion is not definite, because they never needed it to be. It was not necessary for them, to label what they did. It was something, which they loved and that came naturally.

7. CONCLUSION

The thesis has provided a complex definition of the beginnings of heavy-metal music. First, it concentrated on different accounts of the definitive features of the style from various sources and included supporting ideas for the theories and necessary supplemental information.

In the following chapters, the important characteristics of the history of the counter culture era were provided. The part included definitions of the youth movements and an account of significant events, which formed the future political and social image and could have influenced the prospective musicians and topics of their lyrics. The chapter was also important to understand the background the artists grew up in. Such investigation was aimed on the regions of the USA and the United Kingdom during the second half of the 1960s.

The thesis also aimed on the research of the musical scene of the same time, which was definitive for the evolution of the rock music and classification of the future genres. Furthermore, this part introduced some of the most influential musicians of the years, which preceded the birth of heavy-metal.

The main purpose of the thesis was to characterize the three British heavy-metal groups, Black Sabbath, Deep Purple and Led Zeppelin and provide information about the bands' creation and its members, which was realized in the last two chapters. An important part of the work was the analysis of selected song lyrics, which were added to the previously mentioned sections.

The subject of heavy-metal music is wide enough for further research, but the thesis has made a fair basis for such purposes and has introduced the desired matters; therefore, it could make a fundamental material for future translation.

8. RESUMÉ

Má bakalářská práce nese název O počátcích heavy metalu. Tuto práci lze rozdělit do tří jednotlivých částí. V první části jsem se zabývala především, obecně, samotným vznikem tohoto hudebního žánru. Zabývala jsem se tedy otázkou kdy a jak vznikl heavy metal, respektive zaměřila jsem se hlavně na kapely Black Sabbath, Deep Purple a Led Zeppelin a určila jsem, které jiné světové kapely jim byly inspirací. Upozaděny nezůstaly ani kapitoly týkající se historického a hudebního kontextu šedesátých a sedmdesátých let minulého století, především ve Spojených státech amerických a Velké Británii. V druhé části jsem vytvořila jakýsi reprezentativní prvek tří kapel – Black Sabbath, Led Zeppelin a Deep Purple, které jsou známé v hudebním průmyslu jako zakladatelé a průkopníci heavy metalu. V jednotlivých kapitolách jsem se pak těmto kapelám věnovala, popsala jsem hlavně období vzniku jejich prvních tří alb, kromě Deep Purple, u kterých jsem vybrala pozdější tři alba. V následující části jsem rozebrala textovou stránku šesti vybraných písní. Třetí část mé bakalářské práce pak tvoří výběr šesti skladeb těchto kapel a rozbor jejich textové stránky. V první řadě jsem se ve své práci zaměřila na vytyčení důležitých aspektů heavy metalové hudby a na nejvýraznější představitele jejich počátků.

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10. Annotation

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