

Diploma Programme subject in which this extended essay is registered: MUSIC

(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: The Influence of Northern ~~India~~
Classical Indian Percussion in Progressive Metal Music

SAMPLE A

Candidate's declaration

If this declaration is not signed by the candidate the extended essay will not be assessed.

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

This is the final version of my extended essay.

Candidate's signature: _____ Date: Jan 19 2008

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A: 4-731 B: U

Supervisor's report

The supervisor must complete the report below and then give the final version of the extended essay, with this cover attached, to the Diploma Programme coordinator. The supervisor must sign this report; otherwise the extended essay will not be assessed and may be returned to the school.

Name of supervisor (CAPITAL letters) _____

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Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

This student worked on the EE with enthusiasm and passion.

I have read the final version of the extended essay that will be submitted to the examiner.

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I spent hours with the candidate discussing the progress of the extended essay.

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Assessment form (for examiner use only)

Candidate session number	0	0	
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Assessment criteria		Achievement level		Second examiner
		First examiner	maximum	
A	research question	2	2	<input type="checkbox"/>
B	introduction	1	2	<input type="checkbox"/>
C	investigation	3	4	<input type="checkbox"/>
D	knowledge and understanding	3	4	<input type="checkbox"/>
E	reasoned argument	2	4	<input type="checkbox"/>
F	analysis and evaluation	3	4	<input type="checkbox"/>
G	use of subject language	3	4	<input type="checkbox"/>
H	conclusion	2	2	<input type="checkbox"/>
I	formal presentation	3	4	<input type="checkbox"/>
J	abstract	2	2	<input type="checkbox"/>
K	holistic judgment	3	4	<input type="checkbox"/>
Total out of 36		27		<input type="checkbox"/>

Name of first examiner: _____
(CAPITAL letters)

Examiner number: _____

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(CAPITAL letters)

Examiner number: _____

The Influence of Northern Classical Indian Percussion in Progressive Metal Music



Candidate #

Word Count: 3410

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Introduction

Northern Classical Indian music and modern progressive metal are rarely thought of as synonymous, and it is hard to imagine that they would ever be brought together in a coherent way. Classical Indian music has a blurred, mysterious history filled with rich religious tradition, and the percussion within this music has had an equally peculiar, unclear history, though it is certain that this percussion music has been through drastic transformations over centuries, leaving us today with a traceable history of numerous styles and techniques used, especially since the early twentieth century (Broughton 209). This contrasts completely with modern progressive metal's history, which can be traced back, step-by-step to specific groups, people, and movements within twentieth and twenty-first century rock music. Nevertheless, each has its own specific place in the world of music today, and each is open to scrutiny and analysis. In this essay I will attempt to show the influence of classical northern Indian percussion in the music of modern progressive metal band, Tool. In order to accomplish this, I will examine the direct use of classical northern Indian percussion within Tool's music.

For the purposes of this essay, I will focus on two of Tool's songs, "The Grudge," and "Right in Two" due to their abundant integration of Classical Northern Indian and other non-western percussion. For samples of classical Northern Indian music, particularly the percussion used in it, I will be referring to Indian classical music veteran Ravi Shankar, Classical Flutist Hariprasad Chaurasia, and tabla player Alok Dutta. Alok Dutta will be a crucial reference in this investigation because he is the personal tabla instructor to Danny Carey, the percussionist for Tool (Micallef 66). Alok Dutta began teaching Danny Carey tabla in 1997, four years before "The Grudge" was released, and nine years before "Right in Two" was released in 2006, allowing ample time for serious influence on the percussionist by his tabla instructor to emerge (Camella). Given the complexity of the percussion parts in Tool's compositions, as well as those of Ravi Shankar, Hariprasad Chaurasia, and Alok Dutta, I will not attempt a critical analysis of the percussion samples used. Rather, this will be an investigation of the largest themes used in both styles, with multiple examples found in the music. For reference of Tool's compositions, I primarily used my own analysis, but as a reference, I referred to scores created in the public domain through the software "Powertab." However, I use this reference sparingly, and I disagree with the visual representation of the music in many cases, and I note this when referencing these scores.

Significa
writing
invest

Direct use of classical northern Indian percussion in the music of Tool

To the untrained, uneducated listener, such as myself when I began listening to Tool at the age of thirteen, the sounds prevalent throughout Tool's suggest a mystical or occult nature. However, to the listener trained in instrumental music of many cultures, there is no dispute that these mystical sounds are recognizable forms of non-western percussion, the most frequently used being tabla drums, the most common percussion instruments used in Northern Indian classical music.

"The Grudge"

In the percussion section, the introduction to "The Grudge," beginning at 0:08, consists of an intense, complex 5/4 pattern played entirely on drumset toms and bass drum, creating a heavy, tribal sound. However, because this piece is primarily in a 5/4 time signature, the pulse and overall feeling associated with traditional African tribal drumming is lost. Intellectually, the listener is able to hear the downbeat of every measure, but unlike tribal music, in which there is an even, constant pulse that is used partially for purposes of dancing, the odd time signature of "The Grudge" disallows that feel or that use of the music. Tool has, instead, taken the concepts and sounds of African tribal music and fused them into a highly modernized setting of vastly more sophisticated percussive equipment and a radically different musical setting of odd time signatures. This will prove to be the same phenomenon that occurs with the use of tabla drums and similar percussive sounds which will be encountered shortly. Whereas in the introduction, modern drumset toms were used to mimic the sounds of a non-western style of music, we will now find non-western percussive sounds whose original style and use have been manipulated and recreated to be used within a western musical setting.

After a short pause at 0:32, this concept of a pseudo-tribal drumming sound continues by introducing tabla-like percussive instruments to take the place of the drumset toms of the introduction. Initially, at 0:35, constant sixteenth notes are played on two tabla-like instruments at piano (*p*). Then, two sixteenth notes overlap the original sixteenth notes using a low tabla sound at 0:48, then two sixteenth notes using the high tabla sound at 0:50. By consolidating the original pseudo-tribal drumming sound into constant sixteenth notes on one drum, this appears as follows:

African
Indian
should
be the
forms
were

is this N. India?

High Tabla
Consolidated Track
Low Tabla

sparse cymbal work to Carey's tom patterns, which creates further deviation from the previous rhythms.

After twelve measures, the rhythm returns to a pattern similar to the one used between 2:10 and 2:34. Now, instead of simply presenting a rhythmic deviation from the original tabla pattern, then returning to the exact original pattern in a new section, the entire sections deviate in their presentation of the original tabla pattern at all. This variation shows an overall progression and movement of the song, similar to a Classical theme and variations composition.

This theme and variation theory is further supported by the following sections. From this newest section, in which the rhythm returns to heavy tom work similar to the section between 2:10 and 2:34, we find a transitory area in which the 5/4 measure is segmented in a 3/4+1/4+1/4 fashion, after which we again reach a section with a completely new rhythm at 3:52. This section contains the closest resemblance to any standard rock or metal patterns in the percussion section we have seen thus far. It accomplishes this through segmentation of the measure in a 4/4+1/4 fashion, in which the 4/4 segment contains various semblances of a standard drumset rock beat, which appears as follows:

Hi Hats
Snare Drum
Bass Drum

The notation shows a 4/4+1/4 measure. The first four measures are in 4/4, and the fifth is a half-measure in 1/4. The notation shows Hi Hats (x), Snare Drum (o), and Bass Drum (●) patterns.

Again we see the variation between a semblance of the original tabla pattern and an entirely new pattern when, at 4:13, this rock pattern transitions into multiple hybrid patterns of both, the standard rock pattern and the previous tom work, first by four measures of tom work with much greater involvement of cymbals, then seven measures of rock beat-styled drumming, except now accenting vastly different beats than before.

This now brings the listener to 4:48. From this point until the end of the song, no new musical concepts are seen, and over 1/3 of the composition, from 4:48 to 8:36, is used as a large recap and thematic increase in tension until the end of the song. Briefly, here is the layout of the remainder of "The Grudge":

5:00- The original tabla rhythm, on a synthesized, electronic drum, repeats for four measures:

Open Low Tabla

The notation shows an Open Low Tabla rhythm in 5/4 time. The staff is in bass clef with a 5/4 time signature. The notation shows a repeating rhythmic pattern of eighth and sixteenth notes.

5:12- The separate rhythm, originally from 2:40 to 3:17, repeats for twelve measures:

Hi Hats
Snare Drum
Bass Drum

6:00- The original tabla rhythm, again on low drumset toms, repeats for eight measures:

Open Low Tabla

6:25- A two-measure interjection, as seen from 1:13 to 1:20, repeats.

6:44- A synthesized, layered percussion pattern, similar to those played between 0:35 and 1:15, acts as a thematic buildup for four measures.

6:59- The same drumset pattern played in the first section of the composition is repeated, accompanying much more aggressive vocals and guitar parts. While the melody and harmonic relationships vary somewhat, the rhythmic structure remains the same for the remainder of the song, until 8:36.

“The Grudge” proves itself to be a monumental work by standards of modern progressive metal. In 2001, Tool was at the forefront of utilizing non-western musical aspects, especially through percussion, in its genre. However, once one analyzes this piece, it is evident that it is actually relatively simple in compositional and rhythmic structure. However, in Tool’s next album, “10,000 Days,” the embedding of non-western percussion, especially tabla drums, is done with a much greater sense of professionalism and seamlessness, creating for an intriguing composition.

Nothing yet to look
to the reel - just analysis

electric guitar enter with an 11/4 "raga," in which nine notes are played in a particular progression, allowing room for variation and expansion. This variation occurs by means of adding sparse bass guitar, slight cymbal work, and vocals. Even with the interesting relationship between the cymbals and the guitar, the introduction to this song is relatively simple compared to numerous other compositions of theirs. Thus, with this calm, quiet introduction that listeners of their music are not particularly used to, it is natural that Tool introduces a new element, the tabla, to build the composition. Similarly to Northern Classical Indian music, no drastic changes occur within the piece simply because the tabla is introduced.

isn't this more of an melodic/rhythmic ostinato (not with ra)

The next, and possibly most important aspect to be noted regarding the direct use of tabla drums in "Right in Two" is that during this initial section in which tabla is used, from 1:40 to 2:27, the tabla patterns injected into Tool's music is believable. By this, I am referring to the fact that similar tabla rhythms and patterns found here could be found in Northern Classical Indian music. One way this is achieved is by Carey using only one layer of percussion track. In "the Grudge," the tabla patterns present could not physically be played by even the most experienced tabla player without recording in layers. However, in "Right in Two," the tabla part could be played by one player without layering the recording, thus also making it possible to play in a live setting. Furthermore, the patterns played within each measure sound far less rehearsed than those of "The Grudge." On beats one and eleven of each measure, the notes played repeat, but aside from this, every measure has its own unique feel. In Northern Classical Indian music, there are a myriad of rules and specifications regarding solo performance and accompaniment with tabla drums, and one crucial aspect is improvisation (Dutta 19-22). To me, the eight measures of tabla accompaniment near the beginning of "Right in Two" display this intrinsic characteristic of improvisation.

From 2:50 to 4:00, only drumset percussion is used, and there is a distinctive separation between the feel and power of the music between sections that are virtually identical except for the percussion used. In the section between 2:50 and 3:39, the drumset creates a much more definite pulse, largely because of the size of drums used. A 22" bass drum is unable to compare with a set of tabla drums in influence on the pulse of a composition. Between 3:39 and 4:00, we reach the four-measure refrain of the song, the section which contains most elements of heavy metal and rock music in "Right in Two," primarily through the increased dynamics, heavy distortion in the guitar and bass guitar, and increased presence of cymbal crashes.

Immediately after the refrain, Carey reintroduces the tabla drums, and it becomes extremely evident that this composition is of the metal genre when, at 4:06, a massive, sustained chord is struck on the distorted guitar, interrupting the light tabla work and ambient mood. The tabla slowly become the primary instrument of the section as the distortion fades away, and it remains so until it is eventually overtaken by distorted instruments and heavy drumset sounds. During this time, the tabla solo plays the crucial role of variation between heavy, powerful sections of the song and more musically delicate and intricate sections by playing a solo, accompanied lightly by clean electric guitar. In the tabla playing, this solo is very similar to the

other appearance of tabla from 1:40 to 2:27, except for slightly more intricate patterns than before. We now may conclude another difference between the use of tabla and non-western percussion in “The Grudge” and “Right in Two”: In “The Grudge” tabla were used as a foundation and fundamental component in developing the composition, whereas here we find tabla to be used as an instrument of separation between sections of the song, creating a more interesting-sounding piece because of the variety in dynamics and mood.

From the refrain, Tool continues with the heavy feel associated with its genre for the majority of the song’s remainder, from 5:25 until 7:53. At this point, the song has passed its climax and begins an extended decline, in which the tabla and other non-western percussion instruments make a final appearance, carrying the composition to its concluding notes. Initially, this section is similar to what we have seen before, from 1:40 to 2:27. Here, however, cymbal sounds similar to those found in the introduction are reintroduced. Eventually, the song concludes with a synthesized sound, a mixture between a bass guitar and a Jew’s harp. Again we see the distinction between heavy and lighter, more ambient sections of this composition reinforced by presence of tabla drums and other percussive instruments of non-western origin.



Conclusion

My goal of this essay was to analyze and better understand the direct use of Northern Classical Indian music within the music of modern progressive metal band Tool, and my findings are summarized below.

Source:

Findings:

“The Grudge”

Non-western sounds embedded into progressive metal structure create a foundation upon which the song is built.

“Right in Two”

Non-western sounds used in specific sections separate from those with metal characteristics create large variety within the song.

By conducting this research, I attempted to understand the most significant musical purposes and uses of integrating non-western percussion, especially tabla drumming, into Tool’s compositions. Inevitably, because Danny Carey, the percussionist for Tool, studies tabla drumming with expert tabla soloist Alope Dutta, he clearly influenced. Thus, I believe that the effects of this studying and apprenticeship transcend the direct use of tabla drums and other non-western percussion in Tool’s music.

In the future I would like to analyze and discuss various fundamental techniques present in original tabla drumming and how they have affected Danny Carey’s musicianship and impact on Tool’s music within other settings, such as his playing on the drumset. This is a much more complex subject than presented in this essay, and it is worth discussing and researching in greater depth by musicians in the future.

This is well written, but does not really attempt to answer the RQ, as there are no direct comparisons with N. India classic music examples. The question is confused further by the use of ‘Africa’ on p. 3, and it is a weak link to Shankar on p. 8, which is not really convincing. It was not possible to verify the analysis (which seems thorough & well done) as the ‘Tool’ pieces were not on hand and the other not in the order on p. 13. This was an interesting comparison of drumming techniques between 2 answers to the RQ.

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Appendix 1. Northern Classical Indian samples and Tool's Recordings

Example order
On disk:

Song Information:

- | | | |
|---|--|----------|
| 1 | <i>The Grudge</i> -Tool, Lateralus (Album)
(2001) | — not on |
| 2 | <i>Right in Two</i> -Tool, 10,000 Days (Album)
(2006) | not on c |
| 3 | <i>Alap</i> -Ravi Shankar
(2000) | Track ①? |
| 4 | <i>Gat I</i> -Ravi Shankar
(2000) | Track ③ |
| 5 | <i>Raga Bhoopali</i> -Hariprasad Chaurasia
(2005) | Track ② |

Tool-Right in Two (Guitar)

♩ = 255

1

delay Gtrs I, II
let ring

T A B

0 5 7 8 8 10 | 5 5 7 10 12

sl.

3

let ring

T A B

0 5 7 8 8 10 | 5 5 7 10 12 13

sl. H

6

let ring
P.M.

T A B

0 7 8 0 7 8 0 7 8 10 10

8

let ring

N.H. N.H. N.H.

T A B

0 [7] 8 | 5 [7] 10 12

10

let ring

N.H. N.H. N.H.

T A B

0 [7] 8 | 5 [7] 10 12 13

Musical staff with notes and N.H. markings.

Guitar fretboard diagram with fret numbers [7], 8, 5, 10, 12.

Musical staff with notes and "let ring N.H." marking.

Guitar fretboard diagram with fret numbers 0, 1, 3, 5, 10, 12.

Musical staff with notes and N.H. markings.

Guitar fretboard diagram with fret numbers [7], 8, 5, 10, 12, 13.

Musical staff with notes and a slur.

Guitar fretboard diagram with fret numbers 0, 1, 3, 5, 6.

Musical staff with notes and a 7x bar line.

Guitar fretboard diagram with fret numbers 7, 8, 0, 7, 8, 0, 8, 10, 10.

Musical staff with notes and a slur.

Guitar fretboard diagram with fret numbers 7, 8, 0, 7, 10, 7, 10, 7, 12, 12, 10, 7.

26

T
A
B

0 0 7 8 10 8 5 10 0 14 12

28

let ring

T
A
B

0 5 7 8 10 5 5 7 sl. 10 12 13 H

30

T
A
B

0 0 7 8 10 8 5 10 0 14 12

32

let ring Gtrs II, IV

T
A
B

0 5 7 8 10 3 3 3 7 5 sl. (7) (6) (5)

35

Gtrs II, IV

T
A
B

0 5 7 7 10 10 10 10 12 7 3x

0 0 0 8 8 8 8 8 10 5

37

T
A
B

0 5 7 7 10 10 10 10 12 7 (7) (6) (5) (7) (6) (5)

0 0 0 8 8 8 8 8 10 5

70

T
A
B

0 10 12 10 0 10 12 10 0 10 12 10 0 10

Gtrs II, IV

T
A
B

0 3 5 3 0 3 5 3 0 5 6

72

T
A
B

10

73

T
A
B

77

T
A
B

10 12

79

P.M.-----| P.M.-----| P.M.-----|

T
A
B

0 10 10 0 0 10 10 0 10 10 0 10 10 0 10 10 0 10 10 0

A musical staff with notes and rests. Below the staff is a wavy line representing a wah pedal effect.

0 10 12 10 0 10 12 10 0 10 12 10 0 10

A musical staff with notes and rests. Below the staff is a wavy line representing a wah pedal effect.

10 12 10 0 10 12 10 0 10 12 10 0 10

A musical staff with notes and rests.

3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0

A musical staff with notes and rests.

3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5

guess he would be rocking a wah pedal back and forth really slowly, but I don't really know

A musical staff with notes and rests.

0 3 5 0 6 0 3 5 0 8 5 0 3 5 0 6 0 3 5 0 8 5

A musical staff with notes and rests.

0 3 5 0 6 0 3 5 0 8 5 0 3 5 0 6 0 3 5 0 8 5

A musical staff containing several measures of music. It features a mix of eighth and sixteenth notes, some beamed together, and chordal structures. The notation is in a standard staff format with a treble clef.

let ring

A guitar fretboard diagram showing fingerings for the first five frets. The strings are numbered 1 to 6 from top to bottom. Fingerings are indicated by numbers 1-4. For example, the 7th fret has a 1 on the 1st string, 2 on the 2nd, 3 on the 3rd, 4 on the 4th, and 5 on the 5th string.

A musical staff with notes and chords, continuing the piece. It includes various rhythmic values and chordal patterns.

II
g

A guitar fretboard diagram with fingerings and techniques. It shows a sequence of notes with fingerings like 5, 7, 8, 10, 3, 3, 5, 10, 12, 13. A 'sl.' (slide) is indicated over the 10th fret, and an 'H' (harmonic) is marked at the 12th fret.

A musical staff with notes and chords, including a 4x (four times) repeat sign at the end of the staff.

let ring
P.M.

A guitar fretboard diagram with fingerings and techniques. It shows a sequence of notes with fingerings like 7, 8, 8, 0, 8, 0, 8, 8, 10, 10. A double bar line is present at the end of the staff.

Four empty musical staves, likely for additional notation or a different part of the piece.

(Bassline)

Tool- Right in Two (Bass Guitar)

♩ = 255

4

1

Gtr II

T	
A	
B	

5

T	14
A	(14)
B	

7

T	14
A	(14) 19-21 19
B	12-14

sl. *sl.*

9

T	14
A	(14) 19-21 19
B	12-14

sl. *sl.*

11

T	14
A	(14)
B	

13

T	14
A	(14) 19-21 19
B	12-14

sl. *sl.*

14 (14) 19 21 19 12 14
sl. sl.

14 (14)

plus delay (what my likely also)

0 7 8 7 5 7 10 7

6

... I added some slap bass to the sound to mimic it a little more.

0 (0)

0 7 8 10 5 7 5 10 10 12 12
sl.

7 8 10 3 3 3 5 (5) 5 7 5 7

34

let ring

T 7 7 | 10 10
A
B 0 8 8 | 8 5 5 5 5

36

let ring

T 7 7 | 10 10
A
B 0 8 8 | 8 5 (5) (5)

chorus plus wharmmy

Gtr II *mf*

T 7 7 | 7 7 | 7 7 | 7 7 | 7 7 | 7 7 | 7 7
A
B

42

Gtrs I, III

T 7 7 | 7 7 | 7 7 | 7 7 | 7 5 7 5 7 5
A
B

44

standard

fff

T
A
B 0 10 0 10 0 | 10 0 | 10 0 | 10 0 10 0 | 10

46

T
A
B 0 10 0 10 0 | 10 0 | 10 0 | 0 10 0 10 0 | 10

48

T
A
B 0 0 10 12 10 0 | 0 10 12 | 10 0 0 10 12 10 0 | 10

Musical staff with notes and dynamics. The notes are mostly eighth and sixteenth notes, with some accents. Dynamics include *v* (piano) and *mf* (mezzo-forte).

0 0 10 10 12 12 10 10 0 0 10 10 12 12 10 10 0 0 10 10 12 12 10 10 0 10

Musical staff with notes and dynamics. The notes are mostly eighth and sixteenth notes, with some accents. Dynamics include *v* (piano) and *mf* (mezzo-forte).

0 10 10 12 12 10 10 0 0 10 12 10 0 0 0 0 10 10 12 10 0 10

Musical staff with notes and dynamics. The notes are mostly eighth and sixteenth notes, with some accents. Dynamics include *v* (piano) and *mf* (mezzo-forte).

0 10 12 10 0 0 10 12 10 0 0 10 12 10 0 10

Musical staff with notes and dynamics. The notes are mostly eighth and sixteenth notes, with some accents. Dynamics include *v* (piano) and *mf* (mezzo-forte).

x 0 0 10 10 12 10 0 x 0 0 10 10 12 10 0 0 10 12 10 0 10

Musical staff with notes and dynamics. The notes are mostly eighth and sixteenth notes, with some accents. Dynamics include *v* (piano) and *mf* (mezzo-forte).

0 10 12 10 0 0 10 12 10 0 0 10 12 10 0 10

Musical staff with notes and dynamics. The notes are mostly eighth and sixteenth notes, with some accents. Dynamics include *v* (piano) and *mf* (mezzo-forte).

0 0 0 10 12 10 0 0 0 10 12 10 0 0 0 10 12 10 0 10

Musical staff with notes and dynamics. The notes are mostly eighth and sixteenth notes, with some accents. Dynamics include *v* (piano) and *mf* (mezzo-forte).

et ring
7 10 8 5 5 7 12 11 P

Musical staff with notes and dynamics. The notes are mostly eighth and sixteenth notes, with some accents. Dynamics include *v* (piano) and *mf* (mezzo-forte).

ing
7 10 8 5 5 7 10 7 P

69

69

T
A
B

5 5 5 5 | 5 5 5 5

Detailed description: This system shows the musical notation for measure 69. The top staff is a bass clef with a key signature of one flat (B-flat). The melody consists of eighth notes: B2, A2, G2, F2, E2, D2, C2, B1. The bottom staff shows the guitar fretboard with strings T, A, and B. The fret numbers are 5 for strings T and A, and 0 for strings B and the low E string.

71

71

T
A
B

5 5 5 5 | 5 5 5 5

Detailed description: This system shows the musical notation for measure 71. The notation is identical to measure 69, with the same eighth-note melody and fret numbers (5, 5, 5, 5).

73

73

T
A
B

7 0 7 8 | 8 0 8 5 | 5 10 10 12 14

let ring-----| let ring-----|

Detailed description: This system shows the musical notation for measure 73. The melody starts with a quarter note G2, followed by eighth notes F2, E2, D2, C2, B1. The bottom staff shows fret numbers: 7, 0, 7, 8 for the first half, and 8, 0, 8, 5 for the second half. The final part of the measure has fret numbers 5, 10, 10, 12, 14. There are 'let ring' markings above the first two halves. A 'P' (piano) dynamic marking is at the end.

75

75

T
A
B

7 10 | 3 3 3 5 | (5) 5 0 0 0

Detailed description: This system shows the musical notation for measure 75. The melody starts with a quarter note G2, followed by eighth notes F2, E2, D2, C2, B1. The bottom staff shows fret numbers: 7, 10 for the first half, and 3, 3, 3, 5 for the second half. The final part of the measure has fret numbers (5), 5, 0, 0, 0.

78

78

T
A
B

7 7 | 10 10 | 8 5 5 5 5 5

let ring-----|

Detailed description: This system shows the musical notation for measure 78. The melody starts with a quarter note G2, followed by eighth notes F2, E2, D2, C2, B1. The bottom staff shows fret numbers: 7, 7 for the first half, and 10, 10 for the second half. The final part of the measure has fret numbers 8, 5, 5, 5, 5, 5. There is a 'let ring' marking above the first half.

80

80

T
A
B

7 7 | 10 10 | 8 5 7 5 7

let ring-----|

Detailed description: This system shows the musical notation for measure 80. The notation is identical to measure 78, with the same melody and fret numbers.

82

82

T
A
B

7 7 | 10 10

let ring-----|

Detailed description: This system shows the musical notation for measure 82. The notation is identical to measure 78, with the same melody and fret numbers.

84

84

T
A
B

0 (0)

Detailed description: This system shows the musical notation for measure 84. The melody consists of a single quarter note G2. The bottom staff shows fret numbers 0 for strings T, A, and B, and (0) for the low E string.

same as beginning

A musical staff showing guitar chord diagrams. The first measure contains a chord diagram with a 7x bar line. The second measure contains a chord diagram. The third measure contains a chord diagram with a sharp sign. The fourth measure contains a chord diagram with a sharp sign. The fifth measure contains a chord diagram with a sharp sign. The sixth measure contains a chord diagram with a sharp sign. The staff ends with a double bar line and a 7x bar line.

Gtr II

A guitar staff labeled "Gtr II" showing fret numbers and slurs. The first measure has a fret number of 14. The second measure has a slur over frets (14), 19, and 21. The third measure has a fret number of 19. The fourth measure has a slur over frets 12 and 14. The staff ends with a double bar line.

A musical staff showing guitar chord diagrams. The first measure contains a chord diagram. The second measure contains a chord diagram. The third measure contains a chord diagram. The fourth measure contains a chord diagram. The staff ends with a double bar line.

A musical staff showing fret numbers. The first measure has a fret number of 14. The second measure has a fret number of (14). The staff ends with a double bar line.

THE GRUDGE

As recorded by Tool

(From the 2001 Album LATERALUS)

Transcribed by Tim Chambers and Daniel Macklin

Words and Music by

A Intro

$\text{♩} = 95$

N.C.

Dropped-D tuning
(D A D G B F)

1

(approx 7 secs.)

Gtrs I, II
P.M.

0 1 0 0 5 0 1 0 0 3 0 1 0 0 5 0 1 0 0 3

5

dist. tone

P.M.

* light P.M. (next two bars)

0 1 0 0 5 0 1 0 0 3 0 1 0 0 5 0 1 0 0 3

B 1st Verse

N.C.

D5

8

P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C.

11

Gtr II
P.M. P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

sl.

Musical notation for the first system. The top staff is a treble clef staff with a slash, indicating a melodic line. The bottom staff is a guitar staff with power chords (P.M.) and open strings (0). The notation is divided into four measures.

verse

N.C.

Musical notation for the second system. The top staff is a treble clef staff with a 3x triplet. The bottom staff is a guitar staff with power chords (P.M.) and open strings (0). The notation is divided into four measures.

Gtrs I, II

P.M. P.M. P.M. P.M.

D Guitar Solo

N.C.

Musical notation for the third system. The top staff is a treble clef staff with a 4x triplet. The bottom staff is a guitar staff with power chords (P.M.) and fret numbers (12, 13, 12, 12, 12). The notation is divided into four measures.

Musical notation for the fourth system. The top staff is a treble clef staff. The bottom staff is a guitar staff with fret numbers (12, 13, 12, 12, 12, 10, 12, 13, 12, 12, 12). The notation is divided into four measures.

Musical notation for the fifth system. The top staff is a treble clef staff. The bottom staff is a guitar staff with fret numbers (12, 13, 12, 12, 12, 10, 10, 5, 5). The notation is divided into four measures.

E 3rd Verse

$\text{♩} = 99$
D5 F5 C5 F5

38

T
A
B

(5) (5) (5)

P.M. P.M. P.M.

D5 F5 C5 F5 G5 D5 C5 D5 E♭5

39

T
A
B

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

D5 C5 D5 E♭5 D5 C5 D5 E♭5

41

T
A
B

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

C5 D5 C5 D5 E♭5 C5 D5

43

T
A
B

P.M. P.M. P.M. P.M.

sl. sl. sl.

N.C. D5

4x

N.C. D5 C5 N.C. D5 G5

N.C. D5 Bb5 F5 N.C. D5

C5 N.C. D5 G5 D5

Bb5sus2 F5 N.C. D5 C5

65 N.C. D5 G5 N.C. D5 B \flat B

T
A
B

Gtr III
dist. tone w/wah

69 C5 D5 F5 D5 G5 N.C. N.C. D5

T
A
B

Gtr III
dist. tone w/wah

73 N.C. D5 N.C. D5

T
A
B

Gtr III
dist. tone w/wah

77 C5 N.C. D5 G5 N.C. D5

T
A
B

Gtr III
dist. tone w/wah

98

T
A
B

0 10 12 *sl.* 3 5 *sl.* 13 12 (12) *sl.* 10 12 13 12 (12) *sl.* 15 *sl.* 10 12

101

T
A
B

13 12 12 13 12 13 12 10 12 13 12 (12) 15 10 12

D5

104

T
A
B

107

T
A
B

0 10 (10) *sl.* 5 3 5 0 10 12 3 5

N.C. D5

♩ = 96
N.C.

110

T
A
B

0 1 0 0 0 1 0 0 0 1 0 0 0 1 0 0

P.M.

4x D5

* P.M.-----|

* light P.M.

$\text{♩} = 99$

D5 E \flat 5 D5 E \flat 5 D5 F5 D5 E \flat 5 D5 E \flat 5 D5 F5 D5 E \flat 5 D5 E \flat 5 D5 F5

1., 2., 3. 4.

D5 E \flat 5 D5 E \flat 5 D5 F5 D5 F5 D5 E \flat 5 D5 E \flat 5 D5 F5 D5 D5

w/delay

N.C.

4x

M.-----|

sl. sl.

131

D5 E♭5 D5 E♭5 D5 C5

T
A 5 10 10 10 10 (10)
B

sl. *sl.*

F5 D5 E♭5 D5 G5

135

T
A 10 15 15 15 15 15 15
B 10 15 15 15 15 15 15

sl. *sl.*

D5 F5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

139

T
A 0 0 (3) (3)
B 0 0 (3) (3)

1/2

H P H P H P H P

4x



THE GRUDGE (Bassline)

As recorded by Tool

(From the 2001 Album LATERALUS)

Transcribed by Tim Chambers and Daniel Macklin

Words and Music by

A Intro

$\text{♩} = 95$

N.C.

Dropped-D tuning
(D A D G)

(approx 7secs.)

Gtr I *

T 0 13 0 14 (14) 13 0 12 (12) 13 0 17 (17) 13 0 14

A

B

H P H P H P H P

w/delay

* notes in parentheses are as a result of the delays

1., 2.

3.

T (14) 13 0 14 (14) 13 0 12 (12) 13 0 17 (17) 13 0 14 (12) 13 0 17 (17)

A

B

H P H P H P H P H P H P

T 0 1 0 7 0 1 0 3 0 1 0 7 0 1 0 3 0 1 0 0 0 1 0

A

B

H P H P H P H P H P H P

T 0 1 0 0 0 1 0 0 0 13 0 14 (14) 13 0 12 (12) 13 0 17 (17) 13 0 14 13 0

A

B

H P H P H P H P H P H P

B 1st Verse

N.C.

T (14) 13 0 14 (14) 13 0 12 (12) 13 0 17 (17) 13 0 14 (14) 13 0 14 (14) 13 0 14

A

B

H P H P H P H P H P H P

38

T
A
B

10 10 10 10 10 (10) *sl.* 3 3 3 3 5 0 (0) (0)

E 3rd Verse

$\text{♩} = 99$

D5 F5 C5 F5 G5 D5 F5 C5 F5 G5

43

T
A
B

5 0 0 8 0 0 3 0 0 8 5 0 0 8 0 0 3 0 0 8 3 5

D5 C5 D5 Eb5 D5 C5 D5 Eb5

46

T
A
B

5 5 5 5 5 3 3 3 3 3 5 5 5 6 6 6 5 5 5 5 5 3 3 3 3 3 5 5 5 6 6

D5 C5 D5 Eb5 C5 D5 C5 D5 Eb5

48

T
A
B

5 5 5 5 5 3 3 3 3 3 3 5 5 5 5 6 6 6 3 5 5 5 5 5 3 3 3 3 3 5 5 5 6 6

C5 D5 *sl.* *sl.* *sl.* N.C. D5

50

T
A
B

3 3 12 *sl.* 0 0 0 0 0 0 0 0 0 0 0 0 3 0 3 5 3 0 0 0

N.C. D5 C5 N.C. D5

54

T
A
B

0 0 0 0 0 0 3 0 3 5 3 0 0 0 10 10 3 0 3 5 3 0 0 0

G5 N.C. D5 Eb5 F5

58

T
A
B

5 5 3 0 3 5 3 0 0 0 8 8 3 3

D5 Eb5 F5

86

F5 D5

1., 2., 3.

let ring

T A B

3 3 9 10 5 0 7 9 7 10 10 7

89

D5

4.

let ring

T A B

0 7 7 5 8 7 0 3 0 0 7 5 3 5 3 5 0 3 0 8 7 5 3 5 3 5

sl. H sl. H

92

N.C. D5

4x

T A B

0 3 0 8 7 5 3 5 3 5 0 3 0 8 7 5 3 5 3 5 0 0 0 0 0 0

sl. H sl. H

95

♩ = 96

N.C.

T A B

0 0 0 0 0 0 0 13 0 14 (14) 13 0 12 (12) 13 0 17 (17) 13 0 4

H P H P H P H P

98

w/delay

1., 2.

3.

T A B

(14) 13 0 14 (14) 13 0 12 (12) 13 0 17 (17) 13 0 14 (12) 13 0 17 (17) 13 0

H P H P H P H P H P H P

101

4x

T A B

0 1 0 7 0 1 0 3 0 1 0 7 0 1 0 3 0 1 0 0 0 1 0

H P H P H P H P H P H P

