

A CLASSIFICATION OF THE DRESS OF  
HEAVY METAL MUSIC GROUPS USING CONTENT ANALYSIS

by

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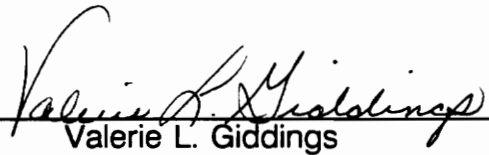
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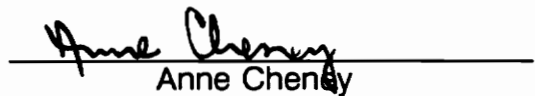
in

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## (ABSTRACT)

The research was a qualitative study of the dress of heavy metal (HM) music groups using content analysis. The purpose was to examine dress characteristics of a representative random sample of HM music groups. The objectives were (a) to develop a classification system for HM music groups based on time and subgenre, (b) to identify music groups within each cell (i.e., time and subgenre) of the classification system, and (c) to identify dress characteristics of a representative random sample of the music groups.

The subjects in the study were HM music groups as pictured on albums. The variables were the selected items of dress and the classification of the groups by time and subgenre. A classification system was developed and used for the selection of subjects. Using the HM Dress Classification Instrument developed by the researcher, specific dress characteristics of twenty-four HM music groups were identified. This data was compiled in tabular format.

Among the twenty-four HM groups, the predominant clothing was a black woven shirt and black leather/suede pants. Clothing trim included studs,

motifs/designs, words and fringe. No visible jewelry was predominant. The primary shoes observed were western boots. Straight, shoulder-length black or blond hair with no head covering was predominant. Beards, makeup, tattooing, and other forms of corporal adornment were observed. Although some dress categories were dominated by single items, changes were observed across time and subgenres. The data indicated rejection of the two null hypotheses.

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## CHAPTER ONE

### Introduction

#### Origin and Importance of the Study

Heavy metal (HM) music has been defined as "energetic, heavily amplified, guitar-based rock music with a hard beat and an element of extravagance" ("The Circus Magazine," 1992, p. 58). Although no exact musical formula can be used to define what constitutes HM music, most HM songs have several common attributes. A HM song is often guitar oriented, with metallic-sounding guitars, a hard, heavy beat, and lyrics that focus on topics that are relevant to today's youth (Gross, 1990).

Like most musical genres, for example rap and country, HM music has a distinctive "look." The clothing and adornment worn by the groups and their fans are unique to HM music. While some people can visualize a "typical" HM person, little specific information is known about the dress of HM music groups.

Since its inception in the 1960's, HM music has become widely popular and has developed a loyal following. The impact of HM music is evidenced through record sales, licensing of merchandise (including clothing), and the presence of a youth subculture. HM music has accounted for 20%-30% of all music sales in the past ten years (Gross, 1990; Ressler, 1989; Spahr, 1981).

Merchandise with group names and logos are not only available at concerts but also at retail outlets.

The youth subculture associated with HM music is comprised mainly of adolescent, Caucasian males (Gross, 1990). The influence of rock music on youth has been the subject of much research (Billard, 1990; Denisoff & Levine, 1972; Greenfield et al., 1987; Greeson & Williams, 1988; Richardson, 1991; Weinstein, 1991). Research has focused on areas such as the comprehension of lyrics and their effect on behavior (Greenfield et al., 1987; Greeson & Williams, 1988). HM music specifically has been linked in lawsuits with teenage suicides (Billard, 1990; Richardson, 1991; Weinstein, 1991).

Rock stars have become role models, not merely in fantasy but also in real life (Jones, 1987). Jones (1987) states that although few fans can copy what the groups do on stage, "all can emulate, to some degree, how they look" (p. 17). Although research has been conducted on other aspects of music, limited information about the dress of musicians is available. Vass (1989) conducted research to determine the clothing needs of female violinists, as related to an upper body garment for concert performances; however, there has been no academic research on the dress of HM music groups. Classifying HM dress is an important issue, as retailers, manufacturers, and academicians study this youth subculture. This study will provide information academicians,

retailers, and marketers can use to determine the influence that HM music groups can have on the purchasing behavior of the youth subculture.

### Background of the Problem

To address the needs of the youth subculture that is influenced by HM music groups, marketers, retailers, and academicians must analyze this segment of the population. The marketing management process consists of analyzing market opportunities, researching and selecting target markets, developing marketing strategies, planning marketing tactics, and implementing and controlling the marketing effort (Kotler, 1984). Market segments must be identified before they can be targeted for marketing; this is the purpose of market analysis (Assael, 1992). Through market analysis, a segment can be identified which has "similarities within the segment and differences from other segments" (Kincade & Cassill, 1993, p. 24). The major steps in market analysis as presented by Kincade and Cassill (1993) are (a) development of company objectives, (b) analysis of market situation, (c) identification of market opportunities, (d) segmentation of target markets, (e) market selection and production positioning, and (f) control and evaluation.

For the best results, market segmentation and product positioning must be developed together. Market segments must be identified by their common needs, and products must be positioned to meet those needs (Assael, 1992).

Market segmentation is a strategy designed to allocate marketing resources to defined segments. Product positioning is a strategy designed to communicate product benefits to meet consumer needs. Market segmentation identifies customers with similar needs and offers products to meet those needs. By using market segmentation, marketers and retailers meet consumer needs by developing products for specific segments rather than introducing a single product to a mass market (Assael, 1992).

Market segmentation recognizes that the market is not one single mass of consumers, but rather various submarkets, each composed of potential consumers with certain characteristics in common that make them better candidates for the particular product being marketed (Cohen, 1991). Markets may be segmented according to demographics (i.e., age, income, education), geographic locations, psychographics (i.e., people's responses and behavior), or life-style; however, there is no one best way to segment markets (Cohen, 1991).

Marketers and retailers use segmentation as a basis for their strategies. Marketing strategies must be based on the factors that influence consumer behavior (Assael, 1992). To segment and target specific markets, consumer information is needed. Consumer information permits marketing managers to define and segment markets, identify the needs of these segments, develop and evaluate marketing strategies, and assess future consumer behavior

(Assael, 1992). The consumer behavior model links consumer behavior to marketing strategies. Assael (1992) lists several reasons management should be interested in the consumer behavior model: (a) A model encourages a total and integrative view of consumer behavior; (b) A model provides a basis for developing marketing strategies; (c) A model helps identify areas of information necessary to evaluate marketing strategies; (d) A model encourages quantification of these variables; and (e) A model provides a basis for segmenting markets (p. 59).

The consumer behavior model describes a sequence of factors that lead to purchase behavior and hypothesizes the relationship of these factors to behavior and to each other (Assael, 1992). The central component of the consumer behavior model is consumer decision making. Three factors can influence the consumer's choice: the individual consumer, marketing strategies, and environmental influences which include reference groups (Assael, 1992).

A reference group serves as a basis for the formation of beliefs, attitudes, and behavior (Kaiser, 1985). A reference group can also provide consumers with a means of comparing and evaluating their own purchasing behavior (Assael, 1992). HM music groups can serve as reference groups for their fans. HM music groups can have an impact on what their fans wear, just as movie stars and professional athletes influence consumers' clothing choices. Since HM music groups can be reference groups and, therefore, influence the

purchasing behavior of their fans, information is needed about the dress of HM music groups. Before research can be done on the consumer behavior of youth subcultures and the dress of HM music groups, classification must be developed for the subgenres of HM music and associated dress characteristics.

### Conceptual Framework

Consumer information provides academicians, marketers, and retailers with an understanding of consumers' purchasing behavior and the factors that influence this behavior. Consumer knowledge is important to the market analysis process and in developing new products for a particular consumer segment. New products for market segments can come from previous products (i.e., improvements or modifications) or new products (Caldwell & Workman, 1993; Kotler, 1984). To be successful, the introduction of new products should be based on consumer needs and interests (Caldwell & Workman, 1993). The New Product Development Process as described by Kotler (1984) involves eight stages: (a) idea generation, (b) screening, (c) concept development and testing, (d) marketing strategy, (e) business analysis, (f) product development, (g) market testing, and (h) commercialization. To determine which product is appropriate, information is needed about consumers and about the products. From product analysis, marketers and retailers can

gain information about consumers from consumer behavior and information about products.

A tool that marketers and retailers can use to gain information about products is classification merchandising. Classification merchandising is a marketing technique used in analysis of prior sales for the development of new products and the prediction of product sales. Classification merchandising uses content analysis to identify consumer attracting features among groups of apparel items (Packard, Winters, & Axelrod, 1983).

Content analysis has been used in a variety of settings to classify a diversity of clothing items. Several clothing studies have used content analysis to examine historic costume (Kidwell, 1978; Noel, 1961; Turnbaugh, 1979). Content analysis has also been used to study clothing in consumer catalogs (Tatarka, 1990) and magazines (Jacob, 1989; Paoletti, 1980; Paoletti, 1981).

### Use of Content Analysis

According to Paoletti (1982), content analysis is "a procedure for producing quantitative data from verbal or nonverbal communication" (p. 14). Content analysis is particularly useful in situations where (a) documentary evidence is the principal source, (b) sources are especially numerous, and (c) the researcher wishes to study the covert or implicit meaning of communication. Content analysis provides a systematic procedure in situations where objectivity

might be difficult to maintain due to the number or nature of sources (Paoletti, 1982). Content analysis will be useful in studying the dress of HM music groups. Photographs of the groups are a primary source for gathering information about the dress of HM music groups, and there are numerous sources for these photographs (i.e., album covers, magazine pictures, posters). The steps in content analysis include the creation of an instrument designed to measure the relevant variables or sort them into predetermined categories, unbiased sampling of sources, systematic recording or measuring of variables used in the instrument, and appropriate analysis of the data (Paoletti, 1982).

According to Paoletti (1982), two problems are associated with content analysis: (a) the establishment of validity and (b) the determination of reliability. In establishing validity, Paoletti (1982) suggests gathering additional validating evidence from other sources. Pretesting of categories and necessary revision help determine reliability. Establishing interjudge agreement prior to the actual content analysis (i.e., having others analyze a small sample and comparing their results with the researcher's results) also determines reliability.

Content analysis has been used mostly for studying verbal communication, but the application of content analysis to nonverbal communication has become popular (Paoletti, 1982). Content analysis has been used in numerous research projects conducted in clothing and textiles.

The following research studies provide examples of the source materials used for content analysis, and the procedures used in content analysis.

A variety of source materials have been used to document the styles and changes occurring in clothing. Noel (1961) used clothing advertisements to trace the changing role of women. Kidwell (1978) used newspaper advertisements for runaways to study the dress of eighteenth-century slaves and servants. Paoletti (1980) conducted a comparative study of women's dress designs appearing in fashion magazines between 1875 and 1885. Paoletti (1981) conducted a study to interpret popular attitudes toward masculine fashions by comparing cartoons about men's and women's clothing from 1880 to 1910.

Jacob (1989) studied the stylistic change in men's business suits related to changes in masculine roles as represented in advertising imagery from 1950-1988. Typical business suits of the 1950's, 1960's, 1970's, and 1980's were compared to a classic suit appearance. Tatarka (1990) used seriation, a form of content analysis, to study fashion change related to men's boxer undershorts advertised in Sears catalogs from 1946-1988. Seriation is the chronological ordering of the frequency and life span of a specific characteristic or object. The availability of men's boxer undershorts from 1946-1988 was researched and garment characteristics were noted.

Turnbaugh (1979) developed the "seriation technique" (p. 242) to measure and interpret stylistic changes in fashion. According to Turnbaugh (1979), the "seriation technique" combines content analysis and seriation. Using this method, any object that changes stylistically through time may be defined chronologically and the stylistic development and evolution of the object can be determined.

### Purpose and General Objectives

The purpose of this research was to examine dress characteristics of HM music groups. The objectives were (a) to develop a classification system for HM music groups based on time and subgenre, (b) to identify music groups within each cell (i.e., time and subgenre) in the classification system, and (c) to identify dress characteristics of a representative random sample of HM music groups.

### Definitions

This research examined the dress of HM music groups. According to Roach-Higgins and Eicher (1992), dress is the best technical term to use in research, because other terms (i.e., appearance, adornment, ornament, clothing, apparel, costume, and fashion) do not identify all of the possible modifications and supplements to the body that the term dress includes. Dress

can be considered from two viewpoints simultaneously: "[1] as the total repertoire of body modifications and supplements that a particular social group makes available to its members ... or [2] as a particular display of body modifications and supplements that a specific individual assembles from an available repertoire for a particular time and place (Roach-Higgins & Eicher, 1992, p. 2)."

For the purpose of the research, the following definitions of dress and its subclassifications were used.

1. Dress - includes both body modifications (i.e., coiffed hair, colored skin, and ear piercing) and supplements to the body (i.e., garments, jewelry, and accessories) (Roach-Higgins & Eicher, 1992).
2. Clothing - any garment or body covering (Kaiser, 1985).
3. Adornment - any form of bodily decoration or alteration (Kaiser, 1985).
4. Corporal adornment - involving some molding or manipulation of the body (Flugel, 1930). Includes makeup, shaving, tattooing, ear piercing, and body piercing (Kaiser, 1985).
5. External adornment - any clothes or other ornaments or decorations that are attached to the body (Flugel, 1930). Includes clothing and jewelry (Kaiser, 1985).

HM is a broad category of music defined as "energetic, heavily amplified, guitar-based rock music with a hard beat and an element of extravagance"

("The Circus Magazine," 1992, p. 58). Within this broad category of HM music, there are many subgenres. Gross (1990) notes that generalization of HM music is difficult, because there are various subgenres and styles of HM.

For the purpose of the research, the following definitions for the subgenres of HM music from "The Circus Magazine" (1992, p. 58) were used.

**Alternative metal** - An adventurous form of rock combining the moods and sounds of the alternative genre with those of standard metal.... Today's purveyors include many of the Seattle bands (Nirvana, Soundgarden, etc.) as well as genre-benders 24-7 SPYZ, Primus, Mind Funk, and Jane's Addiction.

**Christian metal** - A form of rock music combining religious Christian beliefs with standard metal. Most popular advocates were Stryper.... Today's Christian metallers include King's X and Petra.

**Death metal** - A brutal form of metal characterized by morbid themes, demon-like vocals, fierce guitar sounds and a pulverizing rhythm section. Sometimes called black metal. Supporters include Obituary, Pestilence, and Sepultura.

**Funk metal** - A form of metal combining elements of funk with standard metal. Purveyors include the Red Hot Chili Peppers, Living Colour, Extreme, Atom Seed, Infectious Grooves, and Ugly Kid Joe.

**Industrial metal** - A harsh form of alternative metal with an uncompromising sound suggesting the rigid mechanics of a factory assembly line. Proponents include Ministry and Nitzer Ebb.

**New Wave of British Heavy Metal (NWOBHM)** - The renaissance, launched in 1980, of British heavy metal bands. The movement was led by Def Leppard, Iron Maiden, Saxon, Venom, and the Tygers of Pan Tang.

Pop metal - A form of rock combining the superficial qualities of standard pop songs with those of metal. Emphasis is placed on pretty vocal melodies and harmonies rather than heavy guitar riffs. Movement rose to prominence in the mid-80's, led by Def Leppard, Ratt, Poison, and Warrant.

Speed metal - Metal music in its fastest form. Also known as thrash. Proponents include Anthrax, Megadeth, and Slayer.

## CHAPTER TWO

### Review of Literature

#### Overview of Heavy Metal Music

##### Origins of Heavy Metal Music

Opinions on the origin of HM music vary, but most critics agree that HM music began between the years of 1967 and 1969 (Gross, 1990; Weinstein, 1991). Since HM music began, its content and popularity have constantly changed. The first bands to play in this style were Blue Cheer, formed in 1966, and Black Sabbath, Deep Purple, and Led Zeppelin, all of whom formed in 1968 (Brown, 1987; Harrigan & Dome, 1980; Obrecht, 1984; Szatmary, 1987; Weinstein, 1991). Although their music at the time was not called HM, it is considered to be the beginnings of HM music.

Most critics believe the use of the phrase HM to pertain to music was introduced in the 1959 William Burroughs' novel, Naked Lunch. Steppenwolf mentioned "heavy metal thunder" in their 1968 hit song "Born to be Wild" (Brown, 1987; Bashe, 1985; Bangs, 1992). The rock press began using HM as a descriptive adjective in the late 1960's. By the early 1970's, the term was being used as a noun, and HM had been recognized as a separate musical genre (Bashe, 1985).

## Sales of Heavy Metal Music

Even though HM music received virtually no airplay during its first decade of existence (Weinstein, 1991), HM music gained a loyal following. HM albums accounted for an estimated 20-30% of the record industry's sales in the past ten years (Gross, 1990; Ressler, 1989; Spahr, 1981), and HM albums frequently stay on the Billboard Top 100 chart for up to two years (Gross, 1990). This sales volume is an astounding percentage considering that until the 1980's, there was no radio format for HM music, HM music received virtually no airplay (Weinstein, 1991), and MTV did not appear until 1981 (Levy, 1987). Young (1984) states that the strong, underground subculture associated with HM music can place bands on sales charts without radio play.

Led Zeppelin displaced the Beatles in 1970 as the number one music group in England (Jones, 1987). In 1973, Led Zeppelin broke the U.S. concert attendance record previously held by the Beatles (Szatmary, 1987), and in 1975, had six albums on the UK top 100 chart at once (Jones 1987). Of Led Zeppelin's nine albums, six went to number one, two went to number two, and one went to number ten (Bashe, 1985). Bashe (1985) calls Led Zeppelin "heavy metal's most enduring act" (p. 20).

Grand Funk Railroad, a HM group who lasted from 1969-1976, had ten of its fifteen albums in the top twenty. Of those, eight albums were in the top ten, and the group had two number one singles (Bashe, 1985). The three-day U.S.

'83 Festival was a musical festival that showcased a variety of music groups, including HM acts. Heavy Metal Day drew an estimated 250,000 fans, more than the combined attendance of the other two days, which presented new music and more mainstream rock groups. Def Leppard's third album "Pyromania" sold more than six million copies and was the second best-selling album of 1983 after Michael Jackson's "Thriller" (Considine, 1990; Frost, 1985). In 1990, the boxed set "Led Zeppelin" sold more than one million copies a decade after the band's dissolution (Miller, 1992).

Jerry Jaffe, vice-president of A&R at Phonogram, explains about the loyalty of HM fans:

This is the only genre with big catalogue between albums. You don't see that in pop acts. With pop acts, when the life of a particular Linda Rondstadt album is over, it drops to nothing. And then the next album comes out and starts selling again. But the catalogue on hard rock is phenomenal. We were selling about 10,000 albums a week of "Blackout" by the Scorpions even when it was four years old (Frost, 1985, p. 47).

HM music provides many areas for marketing aside from the music industry. HM music and the accompanying subculture have had a strong impact on American culture and the mass media. Television, print media, and other industries all generate income from the subculture of HM music. Fans can call a 900 telephone number to get all of the latest information on HM music. A variety of fan magazines target HM music, and a nationally syndicated radio show and a weekly MTV show are dedicated to HM music (Gross, 1990).

Once banished from the traditional media, HM music has invaded radio play lists and MTV, and earned its own category in the Grammy Awards (Weinstein, 1991). HM songs are now appearing at the top of the pop charts, and some are even receiving heavy airplay on both Contemporary Hit Radio (CHR) and Adult-Oriented-Rock (AOR) stations (Gross, 1990).

### Influence of Music

The influence of rock music on youth has been the subject of much research (Billard, 1990; Denisoff & Levine, 1972; Greenfield et al., 1987; Greeson & Williams, 1988; Richardson, 1991; Weinstein, 1991). Denisoff and Levine (1972) found that the majority of young radio listeners do not understand the meanings to the lyrics of Top Forty songs. Greenfield et al. (1987) studied the comprehension and effects of rock music lyrics and music videos in four age groups: fourth, eighth, and twelfth grades, plus college students. Results indicated that almost sixty percent of the sample could not answer questions pertaining to song content, even after hearing the song in its entirety and seeing excerpts in a questionnaire. The results also showed that comprehension rose with age and maturity level.

Greeson and Williams (1988) studied the effects of music videos and MTV on parental influence, premarital sex, violence, and drug use on seventh- and tenth-graders. Results showed that significantly more adolescents tended

to agree that premarital sex was acceptable after viewing MTV. Seventh-graders were generally more likely than tenth-graders to respond violently when approached in a violent manner after viewing MTV.

The songs of HM music groups have also been linked to teenage suicides (Billard, 1990; Richardson, 1991; Weinstein, 1991). In a highly publicized court case in 1990, the HM music group Judas Priest was acquitted of charges that subliminal messages on their "Stained Class" album had caused the suicide of eighteen-year-old Ray Belknap five years earlier (Richardson, 1991; Weinstein, 1991). Ozzy Osbourne's song "Suicide Solution," which Osbourne claims is an anti-alcohol song, has been connected with the suicides of three teenagers, although none of the cases have ever come to trial (Billard, 1990; Weinstein, 1991).

### Consumer Behavior

The consumer behavior model describes a sequence of factors that lead to purchase behavior and hypothesizes the relationship of these factors to behavior and to each other (Assael, 1992). The central component of the consumer behavior model is consumer decision making. Consumer decision making can be explained in part by dramaturgy, reference groups, and subcultures.

## Dramaturgy

Erving Goffman (1959) was one of the first to use the theater as an analogy to illustrate the manner in which individuals assume roles. According to Goffman (1961), individuals use "identity kits" (p. 20) (i.e., clothing and accessories) to render credibility to their roles played in everyday life.

A role is a particular position occupied by an individual in a social situation (Horn & Gurel, 1981; Kaiser, 1990). There are two types of roles: ascribed and achieved (Horn & Gurel, 1981). Ascribed roles are those which are generally assigned at birth (i.e., gender). Achieved roles are those gained through choice (i.e., group membership) or training (i.e., occupational roles). Each role has a set of behavioral expectations, many of which are accomplished through the use of clothing (Horn & Gurel, 1981). Role enactment refers to the actual role performance that either validates or invalidates the expectations associated with the role.

Being cast in a role is facilitated by looking the part and dressing in a manner that others have come to expect of a person in that role (Kaiser, 1990). In social psychology, dramaturgy has been used to support the hypothesis that clothing is used to render credibility to our roles or performances in everyday life. Kaiser (1985) notes that rock stars on stage tend to present images that are consistent with their music and that will render credibility to their roles as

serious musicians. A politician's or business woman's clothing is another example of how clothing is used to enhance role credibility (Kaiser, 1990).

### Reference Groups

The social groups to which an individual orients himself, regardless of actual membership, are the reference groups to which the individual ascribes (Singer, 1981). HM music groups can serve as reference groups for their fans. A reference group serves as a reference point in the formation of beliefs, attitudes, and behavior (Kaiser, 1985). A reference group can also provide consumers with a means of comparing and evaluating their own brand attitudes and purchasing behavior (Assael, 1992). Individuals may or may not actually belong to the groups that supply reference group influence, but the groups provide a means for self evaluation as individuals compare their values and appearance to those of a reference group (Assael, 1992).

Individuals may either be members of a reference group or aspire to belong to a group. There are two types of aspiration groups: anticipatory and symbolic. An anticipatory group is one which the individual anticipates joining at a future time and with which the individual has direct contact. A symbolic group is one which the individual is not likely to belong to and with which the individual does not have contact (Assael, 1992).

Reference groups provide roles and standards of conduct that directly influence consumer needs and purchasing behavior (Assael, 1992). Reference groups are important to the marketer as sources of information and influence. Reference groups may exhibit positive or negative influence. Marketers tend to focus on positive reference groups, because consumers are generally motivated to buy things as a result of positive rather than negative beliefs and attitudes (Assael, 1992).

HM music groups can be considered positive, symbolic reference groups for their fans. HM music groups can influence the purchasing behavior of their fans and, therefore, have an impact on what their fans wear. Rock stars have now become role models, not merely in fantasy but also in real life (Jones, 1987). Where performers were once thought of only as entertainers, they are now heroes for youth, minorities, and women. Jones (1987) states that although few fans can copy what the groups do on stage, "all can emulate, to some degree, how they look" (p. 17); thus, rock stars' outfits have influenced the course of fashion (Jones, 1987).

### Subcultures

Subcultures are broad groups of people who have, within the group, similar norms and values that distinguish them from society as a whole (Assael, 1992). According to Assael (1992), individuals in a society do not all have the

same cultural values. Certain segments may be identified as subcultures, because they have homogeneous values and customs that distinguish them from society as a whole (Assael, 1992).

Subcultures tend to emerge when people who share common interests are in contact with one another (Kaiser, 1985). A subcultural system may be viewed as a series of small groups whose members interact with members of other groups as well. In this way, the clothing symbols created and used by group members spread to other groups within the subcultural network (Kaiser, 1985).

Subcultures are important to marketers because they represent groups with distinct values, customs, and purchasing habits (Assael, 1992). The members of a subculture frequently buy the same brands and products, read the same magazines and newspapers, and shop in the same types of stores. It is important for marketers to identify subcultures and determine whether to direct specific strategies to them (Assael, 1992).

Frith (1981) states that any music which is outside the mainstream and not likely to be classified as Top Forty can serve as an identity symbol of membership in a youth group implementing a unique lifestyle. As HM music's popularity increased, the growing number of fans evolved into a new youth subculture (Gross, 1990). Pielke (1986) notes that "allegiance to this kind of

music has resulted in a clearly definable subculture among the new youth" (p. 202).

The members of the HM subculture tend to share mode of dress, background, attitudes, shared symbols and slang, as well as musical taste. In examining the typical HM fan, one finds that they often wear assorted rings, earrings, and other forms of jewelry that indicate their favorite group (Gross, 1990). The performers and fans also share many characteristics, including clothing, styles of dress, and hair length (Coffman, 1971).

### Impression Management

Impression management, involving the creation and selling of an image, is an essential component of a musical group's success (DeCurtis, 1992). Music groups carefully plan their public images to coincide with their specific style of music (Green, 1988). Individuals, including music groups, tend to dress in accordance with their interpretation of the audience's expectations, especially when the individuals want their actions or words to be taken seriously (Kaiser, 1990). In role enactment, an actor's success in conveying a role's meaning to the audience is greatly enhanced by skillful costuming (Horn & Gurel, 1981).

Dramaturgy looks at clothing as a "prop" or costume used to manage our impressions when communicating with others (Kaiser, 1990). Dramaturgy developed as a subfield to the symbolic interactionist school of thought and

draws analogies between human behavior and the theater (Kaiser, 1985). The dramaturgic analyst perceives the individual

as a "performer" whose activities function to create the "appearance" of a character for an "audience." In the process of maintaining or changing his "character" for others, the individual manipulates things as "props" (Messinger, Sampson, & Towne, 1975, p. 36).

### Importance of Dress for Music Groups

Successful rock costume is a type of expressionistic caricature that eliminates all detail that does not contribute to a specific character (Jones, 1987). The costume not only visually reinforces the song content but also the character of the performer. Kaiser (1985) notes that rock stars on stage tend to present images that are consistent with their music and that will render credibility to their roles as serious musicians. The most dynamic rock stars have developed costumes that transform the performer into something other than his or her ordinary self and, thus, "help fans enter a realm of wonder and catharsis" (Jones, 1987, p. 9). Costumes also allow performers to be "someone else" on stage, therefore relieving stage anxiety. David Bowie, a successful pop star, often used dramatic costumes in his performances. Bowie claimed the costumes allowed him to perform in an uninhibited way (Jones, 1987).

Jones (1987) states that Alice Cooper, Kiss, and Judas Priest set the precedents for HM with costumes depicting the ghoul, the stylized "glam" artist, and the "sodomasochistic thrasher" (p. 119), respectively. Rob Halford, lead singer of the HM group Judas Priest, states in the foreword to Heavy Metal Thunder, "Heavy metal's look ... always has been and always will be very important. Heavy metal is larger than life, so we performers try to look larger than life ourselves, as a sort of visual representation of the music" (Bashe, 1985, p. ix).

#### Development of Heavy Metal Group Image

Because the look of HM is so important to the music groups, designers are often hired to insure that the desired look is created. Top fashion designers have designed for HM groups (Jones, 1987). In 1973, the original members of Kiss went into Larry LeGaspi's Greenwich Village store, Moonstone, looking for costumes to go with their already-designed Kabuki-style makeup and asked LeGaspi to design the costumes. LeGaspi said it was easy to design costumes for them since each member had a distinct look: Peter Criss was the cat, Ace Freeley the starchild, Paul Stanley the androgyne, and Gene Simmons the demon. Kiss wore LeGaspi's outfits for ten years onstage and for all public appearances. LeGaspi claims that performers can breathe life into the clothing. "At retail it's a dress, but this is an image" (Jones, 1987, p. 28). Kiss's image

became so popular that in 1977 the group was the subject of a television cartoon show and two Marvel comic books (Bashe, 1985).

In the early 1980's as a reaction to declining sales, Kiss removed their makeup, reformed with two new members, and commissioned designer Fleur Theimeyer to revamp the group's image (Jones, 1987). To involve the group in the process, Theimeyer gave the members of Kiss black and white costume sketches and asked them to fill in the color. In 1986, she again redesigned the Kiss costumes to add more color, glamour, and flowing fabric (Jones, 1987).

Kiss was such a popular group in the 1980's that they were the target customer for Apparel Design Studio I, a class at Virginia Tech. As part of a class project, students picked one member of the music group and designed a garment to fit that member's image. Although the members of Kiss did not take part in the project, local high school students selected the garments which they felt were the most appropriate for the music group (J.F. Boles, personal communication, May 27, 1993).

Theimeyer has also designed for Ozzy Osbourne and the group Motley Crue (Jones, 1987). Richard Tyler has designed for Osbourne and for Jon Bon Jovi, lead singer of the group Bon Jovi (Znaimer & Levine, 1993). In 1986, Ray Brown developed art-deco-influenced costumes for Judas Priest. His designs were appropriately christened "heavy deco" (Jones, 1987, p. 125).

### Factors Influencing Clothing Changes

Prior clothing research (Jacob, 1989; Tatarka, 1990) has indicated that clothing characteristics change over time. Jacob (1989) studied the stylistic change in men's business suits related to changes in masculine roles as represented in advertising imagery from 1950-1988. Typical business suits of the 1950's, 1960's, 1970's, and 1980's were compared to a classic suit appearance. Results indicated that the typical suits of the 1960's and 1970's had deviated stylistically from the classic suit appearance and that business suits had changed over time.

Tatarka (1990) used seriation, a form of content analysis, to study fashion change related to men's boxer undershorts advertised in Sears catalogs from 1946-1988. The availability of men's boxer undershorts from 1946-1988 was researched and garment characteristics were noted. The results indicated changes in the frequency of occurrence of fiber content, color, and style features of men's boxer undershorts among the years 1946-1988.

From personal observations, Jones (1987) notes that rock costumes in general have changed over time and vary among musical styles. During the 1950's, the rebel look was popular. The 1960's music groups were more conservative, while glam and glitter became popular with music groups during the 1970's. Costume specialization in rock outfits (e.g., HM as opposed to

country-and-western-influenced rockabilly) became common in the 1980's (Jones, 1987).

Jones (1987) claims that music video has changed the way music groups dress since the 1980's. Jones (1987) hypothesizes that with the advent of music videos, a group's image, more than their sound, has become their identity. Groups often choose a distinct look and stay with that look for a length of time, carefully changing certain aspects periodically while retaining the basic style.

According to Jones (1987), HM has two main visual categories, thrash metal and glam rock, along with other musical subdivisions such as death metal, speed metal, and a softened-up adult-oriented-rock (A.O.R.). Jones (1987) notes that the image and look that is presented varies from group to group. Specific images Jones (1987) mentions are the biker (Judas Priest), clown (David Lee Roth, formerly of Van Halen, and Twisted Sister), savage (Ted Nugent), fantasy (Ronnie James Dio of Black Sabbath), glam (Alice Cooper, Ozzy Osbourne, and Kiss), and humorous/gimmick (Angus Young of AC/DC). Glam metal, rooted in the 1970's glitter rock, is distinguished by "profuse adornment, elaborate coiffures, spandex, sequins, and colorful makeup" (Jones, 1987, p. 118). Jones' (1987) assumptions of difference are based on personal observation. These assumptions of variation across subgenres have not been empirically test.

## Summary

Since its inception in the 1960's, HM music has become widely popular. The clothing and adornment worn by HM music groups and their fans are unique to the genre of HM music. Even though HM music received virtually no airplay during its first decade of existence (Weinstein, 1991), a loyal following has ensued. HM music has now invaded sales charts, radio play lists, and MTV, and HM-influenced clothing is sold at concerts and in retail stores.

HM music groups are a reference group for their fans (i.e., the members of the HM subculture) and therefore, influence what their fans wear. Reference groups provide roles and standards of conduct that directly influence consumer needs and purchasing behavior (Assael, 1992). Members of a subculture frequently share the same purchasing behavior (i.e., store choice, brand choice). Consumer information provides academicians, marketers, and retailers with an understanding of consumers' purchasing behavior and the factors that influence this behavior. Knowledge of consumer behavior is used in the market analysis process in the market segmentation and product positioning.

Impression management, involving the creation and selling of an image, is an essential component of a musical group's success (DeCurtis, 1992). Music groups carefully plan their public images to coincide with their specific style of music (Green, 1988). HM music groups have often hired top fashion designers to create a distinct look.

Although research has been conducted on other aspects of the music, limited information about the dress of HM music groups is available. This study will provide information to academics, retailers, and marketers who wish to study further the influence that HM music groups have on the behavior of the youth subculture.

## CHAPTER THREE

### Statement of the Problem

The research was a qualitative study of the dress characteristics of a representative random sample of HM music groups using content analysis. This chapter includes the following: the problem statement and purpose, objectives, hypotheses, assumptions, and limitations.

#### Problem Statement

HM music is a major force in the music industry, accounting for approximately 30% of total sales (Ressner, 1989; Gross, 1990). A major reason for HM's success is the loyal following of fans that has developed into a distinct subculture. The music groups in HM serve as reference groups for this subculture and, therefore, influence what their fans wear. Since HM music groups can be reference groups and influence the purchasing behavior of their fans, more should be known about the dress of HM music groups. Limited information is known about the dress of HM music groups; therefore, further study is needed.

The purpose of this research was to examine dress characteristics of HM music groups. As defined by Roach-Higgins and Eicher (1992), dress includes both body modifications and supplements to the body; therefore, dress pertains

to clothing (i.e., what is worn on the body) as well as to adornment (i.e., what is done to the body). This research considered clothing as well as adornment.

### Objectives

The objectives of this study were (a) to develop a classification system for HM music groups based on time and subgenre, (b) to identify music groups within each cell (i.e., time and subgenre) of the classification system, and (c) to identify dress characteristics of a representative random sample of the music groups.

### Hypotheses

The two null hypotheses were:

1. The dress of HM music groups does not change over time.
2. The dress of HM music groups does not vary among the subgenres of HM music.

The rationale for the null hypotheses was provided by prior research. Research by Jacob (1989) and Tatarka (1990) has indicated that clothing characteristics change over time. Jones (1987) also indicated that the clothing of music groups changes over time and that the clothing of HM music groups specifically varies among musical styles. Green (1988) and Kaiser (1985)

support the concept that music groups develop images that are consistent with their specific style of music.

### Assumptions

The assumptions of this study were:

1. The music groups cannot be classified by more than one subgenre of HM music.
2. At least one music group will be identified for each cell (i.e., time and subgenre) in the classification system.
3. Pictures of the groups will be available on albums for each cell (i.e., time and subgenre) in the classification system.
4. HM music groups have a distinctive style of dress.
5. The lead singer of the group will be the most representative of the group's image.

### Limitations

The limitations to this research were:

1. No one comprehensive source exists for pictures of HM music groups.
2. The availability of albums can affect the groups included in the sample.

## CHAPTER FOUR

### Methods

The research was a qualitative study of the dress of HM music groups using content analysis. The purpose of this research was to examine dress characteristics of a representative random sample of HM music groups using pictures on albums. This chapter includes discussion of the following: subjects, variables, development of instrument, development of classification system, sample, data collection, and analysis of data.

#### Subjects

The subjects in this study were HM music groups as pictured on albums. The best source of visual information was pictures on albums, because albums contain pictures of the group which were current at the time of release. Other sources of pictures may not accurately reflect the group at a given time. Posters are usually not dated, and magazine pictures may not coincide with the date of publication. Albums are released on records (LPs) or compact discs (CDs), and pictures from these two sources were used. The picture could either be on the front of the album or contained inside, but only pictures with a full frontal view were used.

The lead singer of the group was examined. Because of the high visibility afforded the lead singer, this member is often in the foreground of the picture and is assumed to be the most representative of the group's image. If the lead singer of the group was not identifiable, the member who was in the foreground of the picture or the member who was the most visible was examined.

### Variables

The variables for the study were the selected items of dress and the cell classification (i.e., time and subgenre) of the groups.

### Development of Instrument

The following issues were of concern when developing the instrument: format, accurate dress terminology, and inclusion of items appropriate for HM music. Instruments from other clothing and textiles research (Jacob, 1989; Tatarka, 1990; Boles, 1991; Boles, 1992) were examined for format, level of detail, and terminology to aid in the development of the present instrument. Several definitions of dress, clothing, and adornment were examined, and operational definitions were developed for these items as noted in Chapter One.

Through prior knowledge and observation of HM music groups, the researcher developed an instrument to include appropriate items of dress (see Appendix A). The main categories included upper body clothing, lower body clothing, clothing trim (i.e., item and location), shoes, jewelry, other accessories, hair (i.e., style, length, and color), head coverings, and corporal adornment.

A pilot test was conducted to determine content validity of the instrument for accurate dress terminology. Content validity is the sampling adequacy or representativeness of the content of a measuring instrument (Kerlinger, 1973) and is judged by a panel of experts. A panel of four experts in the field of clothing and textiles examined the instrument for clarity of terminology and inclusion of appropriate items. The same instructions were given to each panel member (see Appendix B). From the results of this pilot test, revisions were made to the instrument.

A second pilot test was conducted to establish the content validity for the dress of HM music groups and the reliability of the instrument. The researcher and a panel of four experts completed the instrument using an album not included in the final sample. The panel included the HM music director and disc jockey (DJ) at a local radio station, a HM DJ at a local radio station, and two college students familiar with the groups of HM music. The same instructions were given to all panel members (see Appendix C).

All panel members agreed that the items included on the instrument were representative of the dress of HM music groups, and the instrument was considered to be valid. From the results of the pilot test, minor revisions were made to the instrument. The revisions included adding the option "none" in all categories for consistency, adding a place to notate the location of clothing trim, and adding facial hair (i.e., mustache and beard) to the corporal adornment category.

The face reliability of the instrument was also rated by the panel. Face reliability is the apparent reliability of a measuring instrument as rated by a panel of experts based on experience and knowledge of the area, and does not yield an actual statistical measure of reliability (M. Norton, personal communication, March 25, 1992). According to Kerlinger (1973), reliability can also be determined by answering the following question: "If we measure the same set of objects again and again with the same or comparable measuring instrument, will we get the same or similar results?" (p. 405). The panel agreed that the instrument was a reliable measure of the dress characteristics of HM music groups. The same or similar responses were given by the panel members regarding the dress characteristics of the selected music group; therefore, the instrument was considered to be reliable.

A third pilot test was used to establish interjudge agreement as suggested by Paoletti (1982). The researcher and an additional person

completed the instrument using six albums not included in the final sample. Pictures of HM music groups on the albums were investigated to identify dress characteristics of the groups. A 95 percent confidence interval on the true proportion of questions for which there was agreement was obtained. The results indicated that the true proportion of questions which resulted in agreement was not less than 81 percent and not more than 95 percent; therefore, interjudge agreement was established.

#### Development of Classification System

A list of 124 HM music groups and their dates of existence were compiled from various sources (Bashe, 1985; Brown, 1987; Clifford, 1992; Harrigan & Dome, 1980; Obrecht, 1984; Szatmary, 1987; "The headbanger's bible," 1992) for the years 1970 to 1989. Only groups for whom a date of formation was available were included. The groups were arranged in chronological order according to the date of formation (see Appendix D). If the group had disbanded, the date, if available, was noted. A "P" was used to indicate the group was still together at the time of the research. "NA" was used to indicate that no information was available about the status of the group. Out of the 124 groups, 97 groups were still together at the time of the research, 11 had disbanded, and no information was available about the current status of 16 groups.

To stratify this list for additional study, the HM Classification System was developed and used for the selection of subjects (See Table 1). Prior research (Jacob, 1989; Tatarka, 1990) indicated that clothing characteristics change over time. Jones (1987) indicated that the clothing of music groups changes over time and that the clothing of HM music groups specifically varies among musical styles. The two strata used for classification in this study were subgenre of HM music and time period. Eight subgenres were identified and defined in Chapter One from "The Circus Magazine" (1992): alternative metal, Christian metal, death metal, funk metal, industrial metal, NWOBHM, pop metal, and speed metal. The time period 1970-1989 was divided into four-year segments, making five smaller time periods: 1970-1973, 1974-1977, 1978-1981, 1982-1985, 1986-1989.

A panel of four experts plus the researcher classified the HM music groups according to subgenre using a Q sort. The same panel of experts that participated in the second pilot test was used to complete the Q sort. A Q sort uses a rank-order procedure of piles or groups of objects (Kerlinger, 1973). A set of objects is given to an individual to sort into a set of piles according to some criterion.

For this research, the names of the groups were printed on separate index cards, and the panel sorted the groups according to appropriate subgenre: alternative metal, Christian metal, death metal, funk metal, industrial

Table 1

HM Classification System

	1970-73	1974-77	1978-81	1982-85	1986-89
NWOBHM					
Death Metal					
Speed Metal					
Funk Metal					
Christian Metal					
Pop Metal					
Alternative Metal					
Industrial Metal					

metal, NWOBHM, pop metal, or speed metal. Definitions of the HM subgenres, but not examples of music groups associated with the subgenres, were available to the panel. The responses of the panel were recorded in chart form (see Table 2), using the first letter of each subgenre as an abbreviation. The respondents were identified by the numbers 1-5 on the chart. If a respondent did not know a group or could not confidently place the group into one of the categories, no response was noted and no letter was placed in the cell for that group.

To be classified, more than 50 percent agreement on subgenre had to be reached among the panel members (i.e., three out of five panel members had to agree). If 50 percent agreement on subgenre was not reached among the panel members for a group, the group was not to be included in the HM Classification System. After the sorting procedure, respondents were asked for comments and suggestions about the subgenres used for the Q sort.

Using the Q sort results and the respondents' suggestions, the subgenres were revised. The following subgenres were deleted: Christian metal, death metal, and industrial metal. The following subgenres were added: classic metal, glam metal, and hard rock. Classic metal is the style of music played by the pioneers of HM, such as Black Sabbath, Deep Purple, Led Zeppelin, and Steppenwolf ("The Circus Magazine, 1992). Glam metal, rooted in the 1970's glitter rock, is distinguished by "profuse adornment, elaborate



coiffures, spandex, sequins, and colorful makeup" (Jones, 1987, p. 118).

Examples include Kiss, Motley Crue, Ratt, and Quiet Riot. Hard rock is heavily guitar-oriented, combining elements of rock with those of metal and considered acceptable for radio play (K. Burch, personal communication, June 3, 1993).

After revision, the subgenres included alternative metal, classic metal, glam metal, funk metal, hard rock, pop metal, speed metal, and NWOBHM.

Some panel members were unable to classify a large number of the groups, because they lacked knowledge of the groups. Additional panel members were sought who had this knowledge and could complete the classification. The Q sort was repeated using the same panel plus two additional members (i.e., the music director of a local radio station and the HM music director and DJ of a local radio station). The Q sort was also repeated to reclassify the groups according to the revised subgenres.

The procedure used for the first Q sort was repeated for the second Q sort. A panel of six experts plus the researcher classified the HM music groups according to the revised subgenres. The names of the groups were printed on separate index cards, and the panel sorted the groups according to appropriate subgenre: alternative metal, classic metal, glam metal, funk metal, hard rock, pop metal, speed metal, or NWOBHM. The responses of the panel were recorded in chart form (see Table 3) using the first letter of each subgenre as an abbreviation. The respondents were identified by the numbers 1-7 on the



chart. If a respondent did not know a group or could not confidently place the group into one of the categories, no response was noted and no letter was placed in the cell for that group.

From the results of the Q sort and the chronological listing, the groups were assigned to an appropriate time period and subgenre of HM music. The groups were classified by only one subgenre of HM music but could be included in more than one of the time periods. If an ending date was not specified, the group was placed only in the time period appropriate to the date of formation.

### Sample

From the 77 HM music groups in the HM Classification System, a representative random sample of the groups was chosen. The names of the music groups corresponding to a cell (i.e., subgenre and time period) in the HM Classification System were placed in a box. One group from each cell (i.e., subgenre and time period) in the HM Classification System was selected by a random drawing. Since the groups could be included in more than one time period, a group could be chosen twice for selection in the sample; however, the album viewed would be different for each time period. If a group was chosen for which an album was not available, the drawing was repeated for that cell.

For the study, the selected album covers were obtained from two radio stations, WUVT at Virginia Tech and WVVV in Christiansburg, VA.

### Data Collection

Using the HM Dress Classification Instrument (see Appendix A) developed by the researcher, specific dress characteristics of HM music groups were identified. The main categories were upper body clothing, lower body clothing, clothing trim (i.e., item and location), shoes, jewelry, other accessories, hair (i.e., style, length, and color), head coverings, and corporal adornment. Color was determined using color chips from the Munsell Book of Color (1966). The Munsell System of Color Notation determines color by three attributes: hue, value, and chroma.

### Analysis of Data

According to Marshall and Rossman (1989), qualitative data analysis "is a search for general statements about relationships among categories of data" (p. 112). Data analysis can include (a) organizing the data, (b) generating categories, themes, and patterns, and (c) testing hypotheses against the data (Marshall & Rossman, 1989). Each step of the analysis involves data reduction, in which the data are compiled "into more manageable chunks" (Marshall & Rossman, 1989, p.114). Analysis of the data was performed using descriptive

statistics (i.e., frequencies), and the data were arranged in tabular format. The data were then reduced to tables showing items with 50% or more occurrence. Rejection of the two null hypotheses was determined using these tables.

The null hypotheses stated that the dress of HM music groups does not change over time or vary among subgenres. For the purpose of the research, no change was defined as agreement of three of the five time periods or five of the eight subgenres (i.e., more than 50% agreement). A comparison by classification (e.g., upper body clothing, upper body clothing fabric, shoes) across time periods and subgenres was made. For example, if the observations for upper body clothing were the same for three of the five time periods, no change in upper body clothing was assumed. However, if the observations in three of the five periods were not the same, change in upper body clothing across time periods was assumed. The number of classifications showing change were then compared to the number of classifications showing no change. If eight of the fifteen classifications showed change (i.e., more than 50% agreement), then the null hypotheses were rejected.

## CHAPTER FIVE

### Results and Discussion

This research was a qualitative study of the dress characteristics of HM music groups using content analysis. The objectives of the study were (a) to develop a classification system for HM music groups based on time and subgenre, (b) to identify music groups within each cell (i.e., time and subgenre) in the classification system, and (c) to identify dress characteristics of a representative random sample of the music groups. This chapter presents the results of the first and second Q sorts, classification system and sample selection, results by time and subgenre, and testing of Null Hypotheses 1 and 2.

#### Results of Q Sort

A chronological list of 124 HM music groups was compiled for the years 1970-1989 (see Appendix D). The date of formation and a date of dissolution, if available, were included. A "P" indicated the group was still together at the time of the research. "NA" indicated that no information was available about the status of the group. The list was stratified by the eight subgenres of HM music identified by HM music definitions from "The Circus Magazine" (1992) and time.

The time period 1970-1989 was divided into four-year segments, making five smaller time periods.

A panel of four experts plus the researcher classified the HM music groups using a Q sort (see Appendix E). Out of the 124 groups, the Q sort yielded 75 groups with over 50 percent agreement on subgenre by the panel members (i.e., three out of five panel members agreed). An asterisk (\*) was used to designate groups with over 50 percent agreement on subgenre. Groups that did not have at least 50 percent agreement on subgenre by the panel members were not included for further study. The results of the first Q sort are summarized in Table 4.

Only two HM groups were placed into the Christian metal subgenre. Most respondents agreed these could be better placed into the alternative and pop subgenres because of the style of music the groups played; therefore, the Christian metal subgenre was deleted. Only one respondent placed groups in the industrial metal subgenre, and other respondents indicated no HM groups belonged in this subgenre; therefore, this subgenre was deleted.

All respondents indicated that the speed and death metal subgenres had several crossover groups (i.e., groups that could fit into either category); therefore, it was difficult to place these groups in only one subgenre. All respondents felt that death metal could be considered to be a form of speed

Table 4

Percentage of HM Music Groups in Each HM Subgenre from First Q Sort

SUBGENRE	NUMBER	PERCENTAGE
Pop Metal	43	57.33%
Speed Metal	13	17.33%
Alternative Metal	9	12.00%
NWOBHM	4	5.33%
Christian Metal	2	2.67%
Death Metal	2	2.67%
Funk Metal	2	2.67%
Industrial Metal	0	0.00%
<b>TOTAL</b>	<b>75</b>	<b>100.00%</b>

metal; therefore, these two subgenres were collapsed into one and designated as the speed metal subgenre.

All respondents suggested that the pop metal subgenre could be subdivided. Out of the 75 groups with over 50 percent agreement by respondents, more than half (57.33%) were placed into this subgenre. Suggestions for subdividing this subgenre included classic metal, glam metal, and hard rock. Classic metal is the style of music played by the pioneers of HM, such as Black Sabbath, Deep Purple, Led Zeppelin, and Steppenwolf ("The Circus Magazine," 1992). Glam metal, rooted in the 1970's glitter rock, is distinguished by "profuse adornment, elaborate coiffures, spandex, sequins, and colorful makeup" (Jones, 1987, p. 118). Examples include Kiss, Motley Crue, Ratt, and Quiet Riot. Hard rock is heavily guitar-oriented, combining elements of rock with those of metal and considered acceptable for radio play (K. Burch, personal communication, June 3, 1993).

From the results of the first Q sort procedure, classic metal, glam metal, and hard rock were added as three new subgenres. Classic metal was added as a subgenre, because many of the HM groups of the early 1970's, even if they are still performing today, are considered to be classic metal. Glam metal was added as a subgenre, even though it is considered to be more of a look than a sound, because it was extremely popular in the mid to late 1980's. Hard rock is a widely accepted form of HM music played on Contemporary Hit Radio

(CHR) and Adult-Oriented-Rock (AOR) radio stations; therefore, hard rock was added as a subgenre.

For the remainder of the study, the following definitions were used for classic metal, glam metal, and hard rock. Classic metal is the style of music played by the pioneers of HM, such as Black Sabbath, Deep Purple, Led Zeppelin, and Steppenwolf ("The Circus Magazine," 1992). Glam metal, rooted in the 1970's glitter rock, is distinguished by "profuse adornment, elaborate coiffures, spandex, sequins, and colorful makeup" (Jones, 1987, p. 118). Examples include Kiss, Motley Crue, Ratt, and Quiet Riot. Hard rock is heavily guitar-oriented, combining elements of rock with those of metal and considered acceptable for radio play (K. Burch, personal communication, June 3, 1993). After revision, the subgenres included alternative metal, classic metal, glam metal, funk metal, hard rock, pop metal, speed metal, and NWOBHM.

### Results of Second Q Sort

A panel of six experts plus the researcher reclassified the HM music groups using a second Q sort. The responses of the panel for the second Q sort were recorded in a chart (see Appendix F). Out of the 124 groups, the Q sort yielded 72 groups with over 50 percent agreement on subgenre among panel members (i.e., four out of seven panel members agreed). An asterisk (\*) was used to designate groups with over 50 percent agreement on subgenre.

Groups that did not have at least 50 percent agreement on subgenre by the panel members were not included for further study. The results of the second Q sort are summarized in Table 5.

From the results of the Q sort, the groups were classified according to subgenre of HM music (see Table 6). If the panel agreed on a group's subgenre, but "The Circus Magazine" (1992) had placed the group into another subgenre, classification was determined by the panel and an explanation noted at the bottom of Appendix J. Agreement for five groups was not reached among panel members. "The Circus Magazine" (1992) placed the groups into a definite subgenre; therefore, these five groups were placed in the subgenre as defined. This information was also noted at the bottom of the appendix. A total of 77 groups were classified by subgenre of HM music, 72 by the panel and five by "The Circus Magazine" (1992).

#### Classification System and Sample Selection

From the chronological listing and the results of the Q sort, the 77 HM music groups were assigned to the appropriate time period and subgenre in the HM Classification System (see Table 7). A total of twenty-nine cells (i.e., time period and subgenre) in the HM Classification System contained groups for possible inclusion in the sample. The sample of one group per cell

Table 5

Percentage of HM Music Groups in Each HM Subgenre from Second Q Sort

SUBGENRE	NUMBER	PERCENTAGE
Speed Metal	15	20.83%
Hard Rock	14	19.44%
Classic Metal	13	18.06%
Glam Metal	10	13.89%
Pop Metal	9	12.50%
Alternative Metal	8	11.11%
Funk Metal	2	2.78%
NWOBHM	1	1.39%
TOTAL	72	100.00%

Table 6

Classification of HM Music Groups by Subgenre According to Q Sort Results

<p><b>CLASSIC METAL</b></p> <p>Aerosmith            Judas Priest            Status Quo            Thin Lizzy            UFO            Kiss            Queen            AC/DC            Bad Company            Rainbow            Ted Nugent            Ozzy Osbourne            Scorpions</p>	<p><b>HARD ROCK</b></p> <p>ZZ Top            Van Halen            Kix            Great White            Tesla            Black Crowes            Raging Slab            Babylon A.D.            Guns N' Roses            Tora Tora            Skid Row            Circus of Power            Four Horsemen            Damn Yankees</p>	<p><b>SPEED METAL</b></p> <p>Testament            Death Angel            Anthrax            Exodus            Metallica            Metal Church            Pantera            Armored Saint            Helloween            Overkill            Slayer            Suicidal Tendencies            Megadeth            Sepultura            King Diamond</p>
<p><b>ALTERNATIVE METAL</b></p> <p>King's X<sup>a</sup>            The Cult            Faith No More            Soundgarden            Jane's Addiction            Nirvana            24-7 SPYZ            Alice in Chains            Mind Funk<sup>b</sup></p>	<p><b>POP METAL</b></p> <p>Don Dokken            Whitesnake            Ratt            Europe            Trixter            Winger            Firehouse            Slaughter            Bulletboys</p>	<p><b>GLAM METAL</b></p> <p>Twisted Sister            Motley Crue            Wasp            Poison<sup>a</sup>            Enuff Z'Nuff            Stryper<sup>a</sup>            Shotgun Messiah            Faster Pussycat            Bon Jovi            Warrant<sup>a</sup></p>
<p><b>FUNK METAL</b></p> <p>Red Hot Chili Peppers            Primus<sup>a</sup>            Extreme<sup>b</sup>            Living Colour<sup>b</sup>            Ugly Kid Joe<sup>b</sup></p>	<p><b>NWOBHM</b></p> <p>Iron Maiden            Def Leppard<sup>b</sup></p>	

<sup>a</sup> Agreement among panel members placed the group in this subgenre, although "The Circus Magazine" (1992) places the group in another subgenre of HM music.

<sup>b</sup> Although agreement was not reached among panel members, "The Circus Magazine" (1992) places this group in this subgenre of HM music.

Table 7

HM Classification System

	1970-73	1974-77	1978-81	1982-85	1986-89
CLASSIC METAL	Aerosmith Judas Priest Status Quo Thin Lizzy UFO Kiss Scorpions Queen	Aerosmith Judas Priest UFO Thin Lizzy Kiss AC/DC Bad Company Rainbow Ted Nugent Scorpions Queen	Aerosmith Judas Priest UFO Thin Lizzy Kiss AC/DC Bad Company Rainbow Ted Nugent Ozzy Osbourne Queen Scorpions	Aerosmith Judas Priest Kiss Thin Lizzy AC/DC Bad Company Rainbow Ted Nugent Ozzy Osbourne Scorpions Queen	Aerosmith Judas Priest Kiss AC/DC Bad Company Ozzy Osbourne Scorpions Queen
HARD ROCK	ZZ Top	ZZ Top Van Halen	ZZ Top Van Halen Kix Great White	ZZ Top Van Halen Kix Great White Tesla Black Crowes Raging Slab Babylon A.D. Guns N' Roses Tora Tora	ZZ Top Van Halen Kix Great White Tesla Black Crowes Raging Slab Babylon A.D. Guns N' Roses Tora Tora Skid Row Circus of Power Four Horsemen Damn Yankees
NWOBHM		Iron Maiden Def Leppard	Iron Maiden Def Leppard	Iron Maiden Def Leppard	Iron Maiden Def Leppard
GLAM METAL		Twisted Sister	Twisted Sister Motley Crue Wasp	Twisted Sister Motley Crue Wasp Poison Enuff Z'Nuff Stryper Shotgun Messiah Bon Jovi	Motley Crue Wasp Poison Enuff Z'Nuff Stryper Shotgun Messiah Faster Pussycat Bon Jovi Warrant
POP METAL			Whitesnake Ratt	Whitesnake Ratt Europe Trixter	Whitesnake Ratt Europe Trixter Winger Firehouse Slaughter Bulletboys Don Dokken

Table 7 - Cont.

	1970-73	1974-77	1978-81	1982-85	1986-89
SPEED METAL			Testament Anthrax Exodus Pantera Metallica Metal Church	Testament Anthrax Exodus Pantera Metallica Metal Church Armored Saint Helloween Overkill Slayer Suicidal Tendencies Megadeth Sepultura King Diamond Death Angel	Testament Anthrax Exodus Pantera Metallica Metal Church Armored Saint Helloween Overkill Slayer Suicidal Tendencies Megadeth Sepultura Death Angel
ALTERNATIVE METAL			King's X The Cult	King's X The Cult Faith No More Soundgarden	King's X The Cult Faith No More Soundgarden Jane's Addiction Nirvana 24-7 SPYZ Alice in Chains Mind Funk
FUNK METAL				Red Hot Chili Peppers Primus Extreme	Red Hot Chili Peppers Primus Extreme

(i.e., time and subgenre) was selected by a random drawing. Albums for the specified cells (i.e., time and subgenre) were then located. For example, if a group was selected for the time period 1974-77, only an album released by the group during those years was used. The albums were obtained from two radio stations, WUVT and WVVV.

The chronological listing of the HM music groups (Appendix B) indicates the date of formation; however, sometimes a group did not release an album until later in their career. Information about the release dates of albums was obtained from DeCurtis and Henke (1992) and Robbins (1991). As a result, some cells in the HM Classification System yielded no albums for the study. When an album was not available (i.e., the group did not release an album), the random drawing was repeated for that cell and a new group selected. The drawing yielded twenty-four groups for the data collection (see Table 8). A list of the albums that were used for the data collection appears in Appendix G.

## Results by Time

### Upper Body

Clothing. For the entire time period (i.e., 1970-89), across all subgenres, the most frequently observed item of clothing for the upper body was a shirt (33.33%). A shirt appeared during every time period except 1974-77. The

Table 8

HM Music Groups Used for Data Collection

	1970-73	1974-77	1978-81	1982-85	1986-89
CLASSIC METAL	Aerosmith	Kiss	Queen	Judas Priest	Kiss
HARD ROCK	ZZ Top	ZZ Top	Van Halen	Van Halen	Skid Row
NWOBHM		N/A	Iron Maiden	Iron Maiden	Def Leppard
GLAM METAL		N/A	N/A	WASP	Faster Pussycat
POP METAL			Whitesnake	Ratt	Bulletboys
SPEED METAL			N/A	Armored Saint	Death Angel
ALTERNATIVE METAL			N/A	The Cult	Soundgarden
FUNK METAL				Red Hot Chili Peppers	Red Hot Chili Peppers

Note. N/A = No albums were available during this time period by any of the HM music groups placed in this cell in Appendix I.

second most frequent clothing item for the entire time period was a jacket with a frequency of 29.63% (see Appendix H).

At its highest frequency in 1970-73, a shirt appeared in 66.67% of all observations. It disappeared in 1974-77, reappeared in 1978-81 with a frequency of 50.00%, and decreased in frequency of occurrence for the remaining time periods. In 1974-77, a jacket appeared with the highest frequency (100.00%), but disappeared in 1978-81. A shirt or a jacket alternated with highest frequencies in the remaining time periods (i.e., 1982-85 and 1986-89). A vest, a t-shirt, and items in the other category (i.e., a tank top and a turtleneck) were also observed.

Clothing Fabric. For the entire time period (i.e., 1970-89), across all subgenres, the most frequently observed clothing fabric for the upper body was woven (not denim) with a frequency of 44.00%. Woven (not denim) fabric appeared in every time period. The second most frequent clothing fabric for the entire time period was leather/suede with a frequency of 32.00% (see Appendix H).

In 1970-73, woven (not denim) fabric appeared with the highest frequency (100.00%). In 1974-77, woven (not denim) and leather/suede each appeared with the same frequency. In 1978-81, woven (not denim) appeared with the highest frequency (66.67%). In 1982-85, leather/suede appeared with the highest frequency (44.44%). In 1986-89, leather/suede and knit each

appeared with the same frequency. Knit appeared in 1978-81, 1982-85, and 1986-89 with a frequency ranging from 22.00% to 37.50%.

Clothing Color. For the entire time period (i.e., 1970-89), across all subgenres, the most frequently observed clothing color for the upper body was black (76.00%). The color black appeared in every time period with a frequency ranging from 33.33% to 100.00%. White was the second most frequent color for the entire time period with a frequency of 12.00%. The color white appeared in the time periods 1970-73, 1974-77, and 1986-89 with a frequency ranging from 12.50% to 50.00% (see Appendix H).

In 1970-73, the color black, the color white, and a black and white print each appeared with a frequency of 33.33%. In 1974-77, the color black and the color white each appeared with a frequency of 50.00%. The color black appeared with the highest frequency in 1978-81 (100.00%), 1982-85 (77.78%), and 1986-89 (87.50%). A black and white print was observed only in 1970-73 and 1982-85. A multicolor print was observed only during 1982-85. Solid colors, other than black or white, did not appear in any time period.

### Lower Body

Clothing. For the entire time period (i.e., 1970-89), across all subgenres, the most frequently observed item of clothing for the lower body was pants (79.17%). Pants appeared with the highest frequency in each of the individual

time periods. The only other items of clothing observed for the lower body were jeans and shorts (see Appendix H).

Pants were the only item of clothing observed for the lower body during the first three time periods. Jeans appeared in 1982-85 and 1986-89 with a frequency of 12.50% and 37.50% respectively. Shorts were observed only during the 1986-89 time period.

Clothing Fabric. For the entire time period (i.e., 1970-89), across all subgenres, the most frequently observed fabric for lower body clothing was leather/suede (58.33%). Leather/suede appeared in every time period except 1970-73 with a frequency ranging from 50.00% to 75.00% (see Appendix H).

In 1970-73, woven (not denim) appeared with the highest frequency (100.00%). In 1974-77, woven (not denim) and leather/suede each had a 50.00% frequency of occurrence. Leather/suede appeared with the highest frequency in 1978-81 (75.00%), 1982-85 (75.00%), and 1986-89 (50.00%). A denim fabric appeared only in the time periods 1982-85 and 1986-89.

Clothing Color. For the entire time period (i.e., 1970-89), across all subgenres, the most frequently observed color for lower body clothing was black (83.33%). Black appeared in each of the five time periods with a frequency ranging from 50.00% to 100.00%. Black was also the most frequently observed color for upper body clothing. The color white and the color blue

each appeared with a frequency of 8.33% for the entire time period (see Appendix H).

In 1970-73, the color black appeared with the highest frequency (100.00%). The color black and the color white each had a frequency of occurrence of 50.00% during 1974-77. Black returned as the highest frequency in 1978-81 (100.00%), 1982-85 (87.50%), and 1986-89 (75.00%). The color white was observed in only two time periods, 1974-77 and 1982-85. The color blue (i.e., in blue jeans) appeared only during the 1986-89 time period. The Munsell color notations for blue from the Munsell Book of Color (1966) were 7.5 PB 6/6 and 5.0 PB 6/4.

### Clothing Trim

For the entire time period (i.e., 1970-89), across all subgenres, in the clothing trim classification, the none category (i.e., no clothing trim) had the highest frequency (44.44%). The second most frequent category of clothing trim was motifs/designs (22.22%). Motifs/designs were observed in all time periods except 1978-81 but often with minimal frequency. Studs, fringe, and words appeared periodically accounting for 50.00% or less of the observations in any time period. Other items observed included saw blades, feathers, and zippers (see Appendix H).

In 1970-73, motifs/designs appeared with the highest frequency (100.00%). In 1974-77, motifs/designs and studs each had a 50.00% frequency of occurrence. In 1978-81, the none category appeared with the highest frequency (100.00%) and was the single largest category for the remaining periods.

### Jewelry

For the entire time period (i.e., 1970-89), across all subgenres, the none category (i.e., no jewelry) had the highest frequency (29.73%). The none category appeared in all time periods with a frequency of 16.67% to 100.00%. The item with the second highest frequency for the entire time period was bracelets (18.92%). The category of other, in the jewelry classification, had the third highest frequency (16.22%) and included wristbands, armbands, watches, and a nose ring. Earrings, necklaces, and rings never appeared in more than 26.00% of the observations (see Appendix H).

In 1970-73, the none category, rings, bracelets, and the other category each had a 25.00% frequency of occurrence. In 1974-77, the none category had the highest frequency (100.00%). In 1978-81, the other category appeared with the highest frequency (33.33%). In 1982-85, the none category reappeared with the highest frequency (33.33%); the other category and earrings appeared

with frequencies of 25.00% and 16.67% respectively. In 1986-89, bracelets appeared with the highest frequency (76.67%).

### Other Accessories

For the entire time period (i.e., 1970-89), across all subgenres, hand-held objects were the most frequently observed other accessories (25.81%). Hand-held objects were observed in every time period except 1978-81 with a frequency ranging from 18.18% to 66.67%, and included guitars, a microphone, a torch, a flag, and a cigarette. The none category (i.e., no accessories) and the belts category each had a frequency of 22.58% for the entire time period. Other items observed included gloves, a leather jockstrap, and sweatbands (see Appendix H).

In 1970-73, the none category, sunglasses, and hand-held objects each appeared with a frequency of 33.33%. In 1974-77, hand-held objects appeared with the highest frequency (66.67%). Belts appeared with the highest frequency in 1978-81 (50.00%). In 1982-85, hand-held objects appeared with the highest frequency (30.00%). In 1986-89, no category of other accessories appeared with a frequency higher than 27.27%.

## Shoes

For the entire time period (1970-89) across all subgenres, the most frequently observed type of shoes were western boots (41.67%). Western boots were observed in each of the five time periods with a frequency ranging from 25.00% to 50.00%. The second most frequent type of shoes across the entire time period were sneakers with a frequency of 20.83% (see Appendix H).

In 1970-73, western boots and sneakers each appeared with a frequency of 50.00%. Western boots and the other category each appeared with a frequency of 50.00% during 1974-77. In 1978-81, the other category had the highest frequency (50.00%) and included platform boots, dress boots, leather booties, and moccasins. Motorcycle boots were the second highest category in 1978-81. Western boots appeared with the highest frequency during 1982-85 (37.50%) and 1986-89 (50.00%). Combat boots were present only during 1986-89, accounting for 25.00% of the observations.

## Hair

Hair Style. For the entire time period (i.e., 1970-89), across all subgenres, the most frequently observed hair style was straight (70.83%). A straight hair style appeared in every time period with increasing frequencies from 50.00% to 75.00%. A curly hair style was observed in every time period with decreasing frequencies of 50.00% to 25.00% (see Appendix H).

In 1970-73 and 1974-77, a curly hair style and a straight hair style each appeared with a frequency of 50.00%. For the remaining time periods, a straight hair style accounted for 75.00% of all observations.

Hair Length. For the entire time period (i.e., 1970-89), across all subgenres, the most frequently observed hair length was shoulder-length (54.17%). Shoulder-length hair appeared in every time period with a frequency ranging from 25.00 to 62.50%. The second most frequent hair length for the entire time period was below shoulder-length with a frequency of 29.17% (see Appendix H).

In 1970-73, above ear-length hair and shoulder-length hair each appeared with a frequency of 50.00%. In 1974-77, chin-length hair and shoulder-length hair each appeared with a frequency of 50.00%. Some form of long hair appeared with increasing frequency from 1978 to 1989. Below shoulder-length hair appeared with the highest frequency during 1978-81 (50.00%). Shoulder-length hair appeared with the highest frequency in 1982-85 (62.50%) and 1986-89 (62.50%).

Hair Color. For the entire time period (i.e., 1970-89), across all subgenres, black hair color and blond hair color each had a frequency of 41.67%. Black hair color was observed in each of the time periods with a frequency ranging from 25.00% to 50.00%. In one observation, black hair with white streaks was observed (see Appendix H).

In 1970-73 and 1974-77, black hair color and brown hair color each had a 50.00% frequency of occurrence. In 1978-81, blond hair color occurred with the highest frequency (75.00%). Black hair color and blond hair color each had the same frequency of occurrence during 1982-85 (37.50%) and 1986-89 (50.00%). No other hair color was observed.

### Head Coverings

For the entire time period (1970-89) across all subgenres, the none category (i.e., no head covering) had the highest frequency (79.17%). The none category appeared in every time period with a frequency of 50.00% to 100.00%. The second most frequent category across the entire time period was a hat with a frequency of 8.33% (see Appendix H).

During 1970-73, the none category and a cap each had a frequency of 50.00%. In 1974-77, the none category and a hat each had a frequency of 50.00%. The none category had the highest frequency during the last three time periods. A cap, head band, and a scarf/bandanna were each observed in only one time period.

### Corporal Adornment

For the entire time period (i.e., 1970-89), across all subgenres, the none category (i.e., no corporal adornment) had the highest frequency (55.56%).

The none category appeared in every time period except 1974-77 with a frequency ranging from 45.00% to 100.00%. The second most frequent category for the entire time period was makeup with a frequency of 18.52% (see Appendix H).

In 1970-73, the none category and a beard each appeared in 50.00% of all observations. A beard and makeup each appeared with a frequency of 50.00% in the 1974-77 time period. For the remaining time periods, the none category appeared with the highest frequency; however, tattooing, ear and body piercing, and makeup were also observed. Makeup worn included Kabuki-style total face makeup (i.e., Kiss), eyeliner, eyeshadow, and lipstick. Tattooing, ear piercing, and body piercing each appeared in only one time period.

### Testing Hypothesis 1

Null hypothesis 1 stated that the dress of HM music groups does not change over time.

Clothing. Upper body clothing changed from a shirt in 1970-73 to a jacket in 1974-77. From 1974-77 to 1978-81, upper body clothing changed from a jacket back to a shirt. For the last two time periods, there was no predominant upper body clothing item. For upper body clothing fabric, woven (not denim) fabric appeared with a frequency greater than 50.00% in the first

three time periods. For the remaining two time periods, there was no predominant upper body clothing fabric. For upper body clothing color, the colors black and white were observed in 1974-77 with a frequency of 50.00%. For the remaining time periods, black was the only color observed in high frequencies (see Table 9).

No change was observed for lower body clothing items. Pants appeared in every time period with a frequency greater than 50.00%. There was no change in lower body clothing fabric. Woven (not denim) was the primary fabric in 1970-73. Woven (not denim) and leather/suede were each observed with a frequency of 50.00% in 1974-77. For the remaining time periods, leather/suede was the predominant fabric. For lower body clothing color, black was observed with a frequency greater than or equal to 50.00% in all time periods. The only other color to appear with a frequency greater than or equal to 50.00% was white in 1974-77.

Clothing Trim, Jewelry, Other Accessories, and Shoes. For clothing trim, motifs/designs were observed in the first two time periods. Studs also appeared in 1974-77. For the remaining time periods, no item of clothing trim was predominant (see Table 10).

In the jewelry classification, only one time period had a category with a frequency greater than or equal to 50.00% (i.e., the none category). Change

Table 9

Clothing Items With 50.00% or More Occurrence by Time

	1970-73	1974-77	1978-81	1982-85	1986-89
UPPER BODY CLOTHING					
none					
t-shirt					
shirt	•		•		
vest					
sweatshirt					
sweater					
jacket		•			
other					
UPPER BODY CLOTHING FABRIC					
denim					
woven (not denim)	•	•	•		
leather/suede		•			
knit					
other					
UPPER BODY CLOTHING COLOR					
black		•	•	•	•
white		•			
black and white					
multicolor					
LOWER BODY CLOTHING					
none					
underwear					
shorts					
jeans					
pants	•	•	•	•	•
other					
LOWER BODY CLOTHING FABRIC					
denim					
woven (not denim)	•	•			
leather/suede		•	•	•	•
knit					
other					
LOWER BODY CLOTHING COLOR					
black	•	•	•	•	•
white		•			
blue					

Table 10

Clothing Trim, Jewelry, Other Accessories, and Shoes With 50.00% or More Occurrence by Time

	1970-73	1974-77	1978-81	1982-85	1986-89
<b>CLOTHING TRIM</b>					
none					
studs		•	•		•
fringe					
patches					
holes					
motifs/designs	•	•			
words					
other					
<b>JEWELRY</b>					
none		•			
earrings					
necklaces					
rings					
bracelets					
other					
<b>OTHER ACCESSORIES</b>					
none					
belts			•		
suspenders					
scarf (not head)					
sunglasses					
hand-held objects		•			
other					
<b>SHOES</b>					
none					
combat boots					
western boots	•	•			•
motorcycle boots					
sneakers	•				
other		•	•		

was observed between two time periods in the other accessories classification. Hand-held objects appeared with a frequency greater than or equal to 50.00% during 1974-77. In 1978-81, belts were observed with a frequency greater than or equal to 50.00%.

Changes were observed in the shoe classification. Western boots maintained a 50.00% or greater frequency in 1970-73 and 1974-77, were replaced by shoes in the other subclassification 1978-81, and reappeared with a 50.00% or greater frequency in 1986-89. Sneakers had a similar cyclic pattern in 1970-73, 1982-85, and 1986-89.

Hair, Head Coverings, and Corporal Adornment. No change was observed in hair style. Curly and straight hair styles both dominated the first two periods; however, the later periods were dominated by a straight hair style. Longer hair (i.e., shoulder-length and below shoulder-length) appeared with a frequency of 50.00% or more in every time period, with an enlarging frequency in the later time periods. For hair color, black and brown dominated the first two time periods. Blond hair color then became predominant; however, black reappeared in high frequencies in 1986-89 (see Table 11).

No change was observed in head coverings. The none category (i.e., no head covering) was predominant; however, a cap and a hat were observed in early time periods. For corporal adornment, change was observed. In 1970-73, 1978-81, and 1986-89, the none category (i.e., no corporal adornment) was

Table 11

Hair, Head Coverings, and Corporal Adornment Items With 50.00% or More

Occurrence by Time

	1970-73	1974-77	1978-81	1982-85	1986-89
<b>HAIR STYLE</b>					
curly	•	•			
straight	•	•	•	•	•
ponytail					
braided					
other					
<b>HAIR LENGTH</b>					
bald/shaved					
above ear	•				
chin-length		•			
shoulder-length	•	•		•	•
below shoulder-length			•		
other					
<b>HAIR COLOR</b>					
black	•	•			•
blond			•		•
brown	•	•			
<b>HEAD COVERINGS</b>					
none	•	•	•	•	•
hat		•			
cap	•				
head band					
scarf/bandanna					
other					
<b>CORPORAL ADORNMENT</b>					
none	•		•		•
tattooing					
ear piercing					
body piercing					
beard	•	•			
mustache					
makeup		•			
other					

predominant. In 1974-77, a beard and makeup were each observed in high frequencies. In 1982-85, no one category dominated.

Summary. Table 12 shows items occurring with the highest frequency in each of the time periods. For the purpose of this research, no change was assumed in a classification if the observations in three of the five time periods were the same. Change was observed in upper body clothing item (a shirt and a jacket) and fabric (woven and leather/suede) across time periods. No change was observed for lower body clothing and fabric or in upper and lower body clothing color. Changes were observed in clothing trim, jewelry, and other accessories. Shoes varied from western boots, sneakers, and other types of shoes. No change was observed in hair style. Shorter hair length was observed in earlier time periods, while longer hair dominated the later time periods. Change was observed in hair color; black, blond, and brown colors were all observed. No changes were observed in head coverings. Corporal adornment changed across time periods.

Null hypothesis 1 stated that the dress of HM music groups does not change over time. To be rejected, eight of the fifteen classifications had to show change across time periods. Nine of the fifteen classifications showed change across time; therefore, null hypothesis 1 was rejected.

Table 12

Items with Highest Frequency in each Time Period

Category	1970-73	1974-77	1978-81	1982-85	1986-89
UPPER BODY CLOTHING	shirt	jacket	shirt	shirt	jacket
UPPER BODY CLOTHING FABRIC	woven (not denim)	woven (not denim) or leather/suede	woven (not denim)	leather/suede	leather/suede or knit
UPPER BODY CLOTHING COLOR	-	black or white	black	black	black
LOWER BODY CLOTHING	pants	pants	pants	pants	pants
LOWER BODY CLOTHING FABRIC	woven (not denim)	woven (not denim) or leather/suede	leather/suede	leather/suede	leather/suede
LOWER BODY CLOTHING COLOR	black	black or white	black	black	black
CLOTHING TRIM	motifs/designs	studs or motifs/designs	none	none or studs	none
JEWELRY	-	none	other	none	bracelets
OTHER ACCESSORIES	-	hand-held objects	belts	hand-held objects	none or belts
SHOES	western boots or motorcycle boots	western boots or other	other	western boots	western boots
HAIR STYLE	curly or straight	curly or straight	straight	straight	straight
HAIR LENGTH	above ear or shoulder-length	chin-length or shoulder-length	below shoulder-length	shoulder-length	shoulder-length
HAIR COLOR	black or brown	black or brown	blond	black or blond	black or blond
HEAD COVERINGS	none or cap	none or hat	none	none	none
CORPORAL ADORNMENT	none or beard	beard or makeup	none	none	none

Note. A dash (-) indicates no dominant item; when two items are mentioned, each had a 50.00% frequency of occurrence.

## Results by Subgenre

### Upper Body

Clothing. For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the most frequently observed item of clothing for the upper body was a shirt (33.33%). A shirt appeared in every subgenre except speed metal. The second most frequent item across all subgenres was a jacket with a frequency of 29.63% (see Appendix I).

In the classic metal and hard rock subgenres, a jacket appeared with a frequency of 40.00% and 50.00% respectively. In the NWOBHM subgenre, a t-shirt appeared with the highest frequency (50.00%). In the alternative metal subgenre, a shirt appeared with the highest frequency (100.00%). In the remaining subgenres, no one item of upper body clothing dominated.

Clothing Fabric. For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the most frequently observed fabric for upper body clothing was woven (not denim) with a frequency of 44.00%. Woven (not denim) appeared in every subgenre except speed metal with a frequency ranging from 25.00% to 100.00%. The second most frequent fabric for all subgenres was leather/suede (32.00%). Leather/suede was observed in

each of the subgenres except alternative metal and funk metal with a frequency ranging from 16.67% to 75.00% (see Appendix I).

In the classic metal subgenre, leather/suede appeared with the highest frequency (75.00%). In the hard rock subgenre, woven (not denim) occurred with the highest frequency (66.67%). In the alternative metal and funk metal subgenres, woven (not denim) appeared in 100.00% of all observations. In the NWOBHM and pop metal subgenres, knit fabric appeared in 50.00% of all observations. In the speed metal subgenre, leather/suede and knit each appeared in 50.00% of all observations. In the glam metal subgenre, woven (not denim) and leather/suede were each observed with a frequency of 50.00%.

Clothing Color. For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the most frequently observed color for upper body clothing was black (44.00%). Black appeared in every subgenre except funk metal with a frequency range of 50.00% to 100.00% (see Appendix I).

The color black appeared in 100.00% of all observations in the speed metal, pop metal, glam metal, and alternative metal subgenres. Black was also the most frequently observed color in the classic metal, hard rock, and NWOBHM subgenres. The color white was observed only in two subgenres: hard rock and NWOBHM. A black and white print appeared in the classic metal

and NWOBHM subgenres. A multicolor print was observed only in the funk metal subgenre with a frequency of 100.00%.

### Lower Body

Clothing. For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the most frequently observed item of clothing for the lower body was pants (79.17%). Pants appeared in every subgenre with a frequency range of 50.00% to 100.00%. The only other clothing items observed were jeans and shorts (see Appendix I).

Pants appeared in 100.00% of all observations in the classic metal, hard rock, and glam metal subgenres, and with a frequency of 66.67% in the NWOBHM and pop metal subgenres. In the speed metal and alternative metal subgenres, pants and jeans each appeared in 50.00% of all observations. In the funk metal subgenre, pants and shorts were observed with a frequency of 50.00%. Shorts were observed only in the funk metal subgenre.

Clothing Fabric. For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the most frequently observed fabric for lower body clothing was leather/suede (58.33%). Leather/suede was represented in greater than 50.00% of all observations in all of the subgenres

except funk metal. The second most frequent fabric observed across all subgenres was woven (not denim) with a frequency of 25.00% (see Appendix I).

Leather/suede appeared with the highest frequency in the classic metal, hard rock, NWOBHM, pop metal, and glam metal subgenres. In the speed metal and alternative metal subgenres, denim and leather/suede each appeared in 50.00% of all observations. Woven (not denim) fabric appeared with the highest frequency in the funk metal subgenre (100.00%).

Clothing Color. For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the most frequently observed color for lower body clothing was black (79.17%). Black was observed in every subgenre with a frequency of 33.33% to 100.00% (see Appendix I).

The color black occurred in 100.00% of the observations in all subgenres except hard rock, speed metal, and pop metal, and appeared with the highest frequency in all subgenres except speed metal and pop metal. In the speed metal subgenre, the color black and the color blue each appeared in 50.00% of all observations. In the pop metal subgenre, the colors black, white, and blue each appeared with a frequency of 33.33%. The color blue was observed only in the speed metal and pop metal subgenres. The color white was observed only in the hard rock and pop metal subgenres.

### Clothing Trim

For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the none category (i.e., no clothing trim) had the highest frequency (44.44%). The none category appeared in every subgenre with a frequency of 20.00% to 100.00%. The second most frequently observed clothing trim category across all subgenres was motifs/designs with a frequency of 22.22% (see Appendix I).

In the hard rock and NWOBHM subgenres, the none category appeared with the highest frequency. In the glam metal subgenre, the other category appeared with the highest frequency (50.00%). The other subgenres were not characterized by any single clothing trim item; however, motifs/designs, fringe, and words appeared in some subgenres.

### Jewelry

For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the none category (i.e., no jewelry) had the highest frequency (29.73%). The none category appeared in every subgenre except pop metal and alternative metal with a frequency ranging from 25.00% to 100.00%. The

second most frequent category across all subgenres was bracelets (18.92%) (see Appendix I).

The none category appeared with the highest frequency in the classic metal, NWOBHM, and funk metal subgenres. Bracelets appeared with a frequency ranging from 16.67% to 33.33% in four subgenres: classic metal, NWOBHM, pop metal, and glam metal. Necklaces were observed with a frequency of 25.00% to 33.33% in the pop metal, glam metal, and alternative metal subgenres. Earrings and rings never appeared in more than 25.00% of the observations in any subgenre.

#### Other Accessories

For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the most frequently observed item for other accessories was hand-held objects (25.81%). Hand-held objects were observed with a frequency range of 33.33% to 66.67% in four subgenres: classic metal, hard rock, NWOBHM, and glam metal. The none category (i.e., no other accessories) and the belts category each had a frequency of 22.58% across all subgenres (see Appendix I).

In the classic metal, hard rock, and glam metal subgenres, hand-held objects appeared with the highest frequency. In the pop metal subgenre, belts

were observed with the highest frequency (60.00%). In the funk metal subgenre, no accessories were viewed in any subclassification. A scarf (not head) appeared in the hard rock, pop metal, and alternative metal subgenres. Sunglasses were observed only in the hard rock subgenre.

### Shoes

For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the most frequently observed type of shoes were western boots (41.67%). Western boots appeared in all subgenres except NWOBHM, speed metal, and funk metal with a frequency range of 40.00% to 100.00%. The second most frequent type of shoes across all subgenres were sneakers with a frequency of 20.83% (see Appendix I).

In the hard rock and pop metal subgenres, western boots appeared with the highest frequency. In the NWOBHM subgenre, sneakers appeared with the highest frequency (66.66%). Motorcycle boots were observed in the classic metal, NWOBHM, and speed metal subgenres with a frequency range of 20.00% to 50.00%. Combat boots were observed with a frequency of 50.00% in the alternative metal and funk metal subgenres. Except for the hard rock, pop metal, and the NWOBHM subgenres, individual subgenres were not dominated by a specific shoe type.

## Hair

Hair Style. For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the most frequently observed hair style was straight (70.83%). A straight style appeared in every subgenre (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal) with a frequency range of 33.33% to 100.00%. The second most frequent hair style across all subgenres was curly with a frequency of 29.17% (see Appendix I).

A straight hair style appeared in 100.00% of all observations in four subgenres (i.e., hard rock, NWOBHM, glam metal, and funk metal). A curly hair style was observed with the highest frequency in the classic metal subgenre (60.00%) and the pop metal subgenre (66.67%). In the speed metal and alternative metal subgenres, a curly hair style and a straight hair style each appeared in 50.00% of all observations. No other hair style was observed.

Hair Length. For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the most frequently observed hair length was shoulder-length (54.17%). Shoulder-length hair was observed in every subgenre with a frequency range of 20.00% to 100.00%. The second most frequent length across all subgenres was below shoulder-length (29.17%) (see Appendix I).

In the classic metal, NWOBHM, alternative metal, and funk metal subgenres, shoulder-length hair appeared with the highest frequency. In the hard rock and pop metal subgenres, below shoulder-length hair was the most frequent style. In the speed metal and glam metal subgenres, shoulder-length and below shoulder-length hair were each observed with a frequency of 50.00%. Shoulder-length hair and below shoulder-length hair accounted for more than 60.00% of all observations in all subgenres. Chin-length hair and above ear-length hair both appeared only in the classic metal and hard rock subgenres with frequencies of 20.00%.

Hair Color. For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the most frequently observed hair colors were black and blond, each with a frequency of 41.67%. Black hair color appeared in 33.33% to 100.00% of all observations in every subgenre except hard rock. The frequency of occurrence of black hair color never fell below 50.00% except for the pop metal subgenre (see Appendix I).

In the classic metal and alternative metal subgenres, black hair color was observed with the highest frequency. In the hard rock, NWOBHM, and pop metal subgenres, blond hair color appeared with the highest frequency. In the glam metal subgenre, black and blond hair color each were observed with a frequency of 50.00%. In the speed metal and funk metal subgenres, black and

brown hair color each had a frequency of 50.00%. Brown hair color was observed only in two subgenres.

### Head Coverings

For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the none category (i.e., no head coverings) had the highest frequency (79.17%). The none category appeared in every subgenre with a frequency of 50.00% to 100.00%. The category with the second highest frequency across all subgenres was a hat (8.33%) (see Appendix I).

The none category appeared with the highest frequency in all subgenres except glam metal and alternative metal, and accounted for 50.00% or more of all observations in all of the subgenres. Only the glam metal and alternative metal subgenres had additional subcategories with a 50.00% frequency. A hat appeared in the hard rock and glam metal subgenres, and a cap, a head band, and a scarf/bandanna each appeared in only one subgenre.

### Corporal Adornment

For all subgenres (i.e., classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal), across the entire time period, the none category (i.e., no corporal adornment) had the highest

frequency (55.56%). The none category appeared in every subgenre except glam metal. The category with the second highest frequency across all subgenres was makeup with a frequency of 18.52% (see Appendix I).

For the individual subgenres, the none category appeared with the highest frequency in the classic metal (80.00%), NWOBHM (100.00%), speed metal (100.00%), and pop metal (50.00%) subgenres. Makeup was observed with the highest frequency in the glam metal subgenre (100.00%) and accounted for 20.00% to 25.00% of all observations in the classic metal, pop metal, and alternative metal subgenres. Tattooing was observed only in the hard rock and funk metal subgenres. Ear piercing appeared with a frequency of 25.00% in the pop metal and alternative metal subgenres. Body piercing and a beard were each observed in only one subgenre.

### Testing Hypothesis 2

Null hypothesis 2 stated that the dress of HM music groups does not vary among the subgenres of HM music.

Clothing. Change was observed in upper body clothing items. A shirt was the primary clothing item for the upper body; however, a jacket, a t-shirt, and other items were observed with high frequencies in some subgenres. Change was observed in upper body clothing fabric. Knit fabric predominated the NWOBHM and pop metal subgenres. Leather/suede was observed in high

frequencies in the speed metal, classic metal, and glam metal subgenres.

Woven (not denim) was the primary fabric in the remaining subgenres. Black was the only color observed with a frequency greater than or equal to 50.00% for upper body clothing except in the funk metal subgenre where a multicolor print was predominant (see Table 13).

No change was observed in lower body clothing, fabric, and color.

Pants were observed with a frequency equal to or greater than 50.00% in all subgenres. Jeans were observed in the speed metal and alternative metal subgenres, and shorts appeared only in the funk metal subgenre.

Leather/suede appeared in every subgenre except funk metal with a frequency equal to or greater than 50.00%. Black was observed with a frequency of 50.00% or greater in every subgenre except pop metal. Blue appeared only in the speed metal subgenre with a frequency of 50.00%.

Clothing Trim, Jewelry, Other Accessories, and Shoes. Change was observed in clothing trim. The none category (i.e., no clothing trim) was observed with a frequency equal to or greater than 50.00% in the hard rock, NWOBHM, speed metal, alternative metal, and funk metal subgenres.

Motifs/designs also appeared in the alternative metal and funk metal subgenres with a frequency of 50.00% (see Table 14).

Table 13

Clothing Items With 50.00% or More Occurrence by Subgenre

	C	H	N	S	P	G	A	F
<b>UPPER BODY CLOTHING</b>								
none								•
t-shirt			•					
shirt				•			•	
vest						•		
sweatshirt								
sweater								
jacket		•						
other				•		•		
<b>UPPER BODY CLOTHING FABRIC</b>								
denim								
woven (not denim)		•				•	•	•
leather/suede	•			•		•		
knit			•	•				
other					•			
<b>UPPER BODY CLOTHING COLOR</b>								
black	•	•	•	•	•	•	•	
white								
black and white								
multicolor								•
<b>LOWER BODY CLOTHING</b>								
none								
underwear								
shorts								•
jeans				•			•	
pants	•	•	•	•	•	•	•	•
other								
<b>LOWER BODY CLOTHING FABRIC</b>								
denim				•			•	
woven (not denim)								•
leather/suede	•	•	•	•	•	•	•	
knit								
other								
<b>LOWER BODY CLOTHING COLOR</b>								
black	•	•	•	•		•	•	•
white								
blue				•				

Note. C=Christian metal, H=hard rock, N=NWOBHM, S=speed metal, P=pop metal, G=glam metal, A=alternative metal, F=funk metal.

Table 14

Clothing Trim, Jewelry, Other Accessories, and Shoes With 50.00% or More Occurrence by Subgenre

	C	H	N	S	P	G	A	F
<b>CLOTHING TRIM</b>								
none		•	•	•			•	•
studs								
fringe								
patches								
holes								
motifs/designs							•	•
words								
other						•		
<b>JEWELRY</b>								
none	•		•	•				•
earrings								
necklaces								
rings								
bracelets								
other				•				
<b>OTHER ACCESSORIES</b>								
none				•			•	•
belts					•			
suspenders								
scarf (not head)							•	
sunglasses								
hand-held objects						•		
other				•				
<b>SHOES</b>								
none								
combat boots		•					•	•
western boots					•	•	•	
motorcycle boots				•				
sneakers			•	•				•
other						•		

Note. C=Christian metal, H=hard rock, N=NWOBHM, S=speed metal, P=pop metal, G=glam metal, A=alternative metal, F=funk metal.

The use of jewelry varied across subgenres. The none category (i.e., no jewelry) was observed in high frequencies only in the classic metal, NWOBHM, speed metal, and funk metal subgenres. Other types of jewelry were observed in the speed metal subgenre. The remaining subgenres were not dominated by any one type of jewelry.

Change was observed in other accessories. The none category (i.e., no other accessories) appeared with a frequency equal to or greater than 50.00% in the speed metal, alternative metal, and funk metal subgenres. A scarf was also observed in the alternative metal subgenre. The pop metal and glam metal subgenres were dominated by belts and hand-held objects respectively. The remaining subgenres did not have a predominant type of other accessories.

Change was observed in shoes. Western boots dominated in hard rock and pop metal. Sneakers dominated in the funk metal subgenre. Other subgenres had either two dominate subcategories or no dominate subcategory.

Hair, Head Coverings, and Corporal Adornment. Change was observed in hair style and hair length over subgenre. A curly style appeared with a frequency greater than or equal to 50.00% in the classic metal, pop metal, speed metal, and alternative metal subgenres. A curly and a straight style dominated in the speed metal and alternative metal subgenres. Straight was the predominant style for the remaining subgenres. Shoulder-length hair appeared with high frequencies in all subgenres except pop metal. Below

shoulder-length was the predominant length in the pop metal subgenre (see Table 15).

Change was observed in hair color. Black hair color was observed in five subgenres (i.e., classic metal, alternative metal, funk metal, speed metal, and glam metal) with a frequency equal to or greater than 50.00%. Brown hair color and blond hair color were also observed in the speed metal and glam metal subgenres respectively. Blond was the predominant hair color in the remaining subgenres.

For head coverings, no change was observed. The none category (i.e., no head covering) appeared in all subgenres with a frequency greater than or equal to 50.00%. A hat also appeared in the glam metal subgenre. A scarf (not head) was also observed in the alternative metal subgenre.

Change occurred in the corporal adornment classification. The none category (i.e., no corporal adornment) appeared in five of the eight subgenres with a frequency greater than or equal to 50.00%. Tattooing was also observed in the funk metal subgenre. Makeup was the only form of corporal adornment observed in the glam metal subgenre.

Summary. Tables 16 and 17 show items occurring with the highest frequency in each subgenre. For the purpose of this research, no change was assumed in a classification if the observations in five of the eight subgenres

Table 15

Hair, Head Coverings, and Corporal Adornment Items With 50.00% or More

Occurrence by Subgenre

	C	H	N	S	P	G	A	F
<b>HAIR STYLE</b>								
curly	•			•	•		•	
straight		•	•	•		•	•	•
ponytail								
braided								
other								
<b>HAIR LENGTH</b>								
bald/shaved								
above ear								
chin-length								
shoulder-length	•		•	•		•	•	•
below shoulder-length				•	•	•		
other								
<b>HAIR COLOR</b>								
black	•			•		•	•	•
blond		•	•		•	•		
brown				•				•
<b>HEAD COVERINGS</b>								
none	•	•	•	•	•	•	•	•
hat						•		
cap						•		
head band								
scarf/bandanna							•	
other								
<b>CORPORAL ADORNMENT</b>								
none	•		•	•	•			•
tattooing								•
ear piercing								
body piercing								
beard								
mustache								
makeup						•		
other								

Note. C=Christian metal, H=hard rock, N=NWOBHM, S=speed metal, P=pop metal, G=glam metal, A=alternative metal, F=funk metal.

Table 16

Items with Highest Frequency in the Classic Metal, Hard Rock, NWOBHM, and Speed Metal Subgenres

Category	Classic Metal	Hard Rock	NWOBHM	Speed Metal
UPPER BODY CLOTHING	jacket	jacket	shirt	vest or jacket
UPPER BODY CLOTHING FABRIC	leather/ suede	woven (not denim)	knit	leather/ suede or knit
UPPER BODY CLOTHING COLOR	black	black	black	black
LOWER BODY CLOTHING	pants	pants	pants	pants or jeans
LOWER BODY CLOTHING FABRIC	leather/ suede	leather/ suede	leather/ suede	leather/ suede or denim
LOWER BODY CLOTHING COLOR	black	black	black	black or blue
CLOTHING TRIM	studs or motifs/ designs	none	none	none or studs
JEWELRY	none	none or bracelets	none	none or other
OTHER ACCESSORIES	hand-held objects	hand-held objects	-	none or other
SHOES	western boots or other	western boots	sneakers	motorcycle boots or sneakers
HAIR STYLE	curly	straight	straight	curly or straight
HAIR LENGTH	shoulder-length	below shoulder- length	shoulder-length	shoulder-length or below shoulder- length
HAIR COLOR	black	blond	blond	black or brown
HEAD COVERINGS	none	none	none	none
CORPORAL ADORNMENT	none	none or beard	none	none

Note. A dash indicated no dominant item; when two items are mentioned, each had a 50.00% frequency of occurrence.

Table 17

Items with Highest Frequency in the Pop Metal, Glam Metal, Alternative Metal, and Funk Metal Subgenres

Category	Pop Metal	Glam Metal	Alternative Metal	Funk Metal
UPPER BODY CLOTHING	-	shirt or jacket	shirt	none or shirt
UPPER BODY CLOTHING FABRIC	knit	woven (not denim) or leather/suede	woven (not denim)	woven (not denim)
UPPER BODY CLOTHING COLOR	black	black	black	multicolor
LOWER BODY CLOTHING	pants	pants	pants or jeans	pants or shorts
LOWER BODY CLOTHING FABRIC	leather/suede	leather/suede	leather/suede or denim	leather/suede
LOWER BODY CLOTHING COLOR	-	black	black	black
CLOTHING TRIM	-	other	none or motifs/designs	none or motifs/designs
JEWELRY	necklaces or bracelets	-	-	none
OTHER ACCESSORIES	belts	hand-held objects	none or scarf (not head)	none
SHOES	western boots	western boots or other	western boots or combat boots	combat boots or sneakers
HAIR STYLE	curly	straight	curly or straight	straight
HAIR LENGTH	below shoulder-length	shoulder-length or below shoulder-length	shoulder-length	shoulder-length
HAIR COLOR	blond	black or blond	black	black or brown
HEAD COVERINGS	none	none or hat	none or scarf/bandanna	none
CORPORAL ADORNMENT	none	makeup	-	none or tattooing

Note. A dash (-) indicates no dominant item; when two items are mentioned, each had a 50.00% frequency of occurrence.

were the same. Change was observed in upper body clothing and fabric. A shirt appeared in the most subgenres; however, a t-shirt, a jacket, and no clothing item were also observed. Woven (not denim), leather/suede, and knit fabrics were observed across subgenres. No change was observed in lower body clothing and fabric or in upper and lower body clothing color. Leather/suede pants were predominant across all subgenres and black was the primary clothing color. No change was observed in clothing trim. Change was observed in jewelry. Other accessories did change across subgenres. Belts, hand-held objects, a scarf, and no other accessories were viewed in different subgenres. Change occurred in shoes. Western boots appeared in the most subgenres; however, motorcycle boots, sneakers, and combat boots were also observed. Hair styles changed across subgenres from curly to straight. Change occurred in hair length. Longer hair (i.e., shoulder-length or below shoulder-length) was observed in all subgenres. Change occurred in hair color. Black and blond hair color was predominant across subgenres; however, brown hair color was also observed. No changes were observed in head coverings across subgenres. While no form of corporal adornment was observed in most subgenres, the glam metal subgenre was dominated by the use of makeup.

Null hypothesis 2 stated that the dress of HM music groups does not vary among the subgenres of HM music. To be rejected, eight of the fifteen classifications had to show change across subgenre. Ten of the fifteen

classifications showed change across subgenre; therefore, null hypothesis 2 was rejected.

## CHAPTER SIX

### Summary, Conclusions, Limitations, and Suggestions for Future Research

The research was a qualitative study of the dress of HM music groups using content analysis. The purpose of the research was to examine dress characteristics of a representative random sample of HM music groups. The objectives were (a) to develop a classification system for HM music groups based on time and subgenre, (b) to identify music groups within each cell (i.e., time and subgenre) of the classification system, and (c) to identify dress characteristics of a representative random sample of the music groups.

#### Summary

HM music is a major force in the music industry, accounting for approximately 30% of total sales (Ressner, 1989; Gross, 1990). A major reason for HM's success is the loyal following of fans that has developed into a distinct subculture. The music groups in HM serve as reference groups for this subculture, and therefore, influence what their fans wear.

The subjects in the study were HM music groups as pictured on albums. Specifically, only the lead singer of the group was examined. The variables

were the selected items of dress and the classification of the groups by time and subgenre.

A HM Classification System was developed and used for the selection of subjects. The two strata used for classification were time and subgenre of HM music. The time period 1970-89 was divided into four-year segments, making five smaller time periods: 1970-73, 1974-77, 1978-81, 1982-85, 1986-89. The eight subgenres used for classification were classic metal, hard rock, NWOBHM, speed metal, pop metal, glam metal, alternative metal, and funk metal.

A panel of experts plus the researcher classified the HM music groups according to subgenre using a Q sort. From the results of the Q sort and a chronological listing of group formation, the HM music groups were assigned to an appropriate cell (i.e., time period and subgenre) in the HM Classification System. A representative random sample of the groups in the HM Classification System was chosen for inclusion in the study.

Instruments from other clothing and textiles research and prior knowledge of HM music groups served as the guidelines in the development of The HM Dress Classification Instrument. The main categories of the instrument were upper body clothing, lower body clothing, clothing trim, shoes, jewelry, other accessories, hair, head coverings, and corporal adornment. The reliability and validity of the instrument were established through a series of pilot tests.

Using the HM Dress Classification Instrument, specific dress characteristics of twenty-four HM music groups were identified. The data were compiled in tabular format.

Among the twenty-four HM music groups in the sample, across time periods and subgenres, the predominant clothing was a black woven shirt and black leather/suede pants; however, jackets and jeans were also observed. Clothing trim was varied and included studs, motifs/designs, words, and fringe. No visible jewelry was predominant; however, bracelets, earrings, and rings were observed. For other accessories, hand-held objects, belts, and the none category were the most frequently observed. The predominant shoes were western boots; however, sneakers, combat and motorcycle boots were also observed. Straight, shoulder-length black or blond hair with no head covering was predominant. Beards, makeup, tattooing, and other forms of corporal adornment were observed.

Certain time periods were characterized by specific dress categories. A jacket was the only upper body clothing item observed in 1974-77. Black was the only color for upper body clothing observed in 1978-81; a multicolor print appeared only in 1982-85. Pants were the only lower body clothing item observed in the first three time periods. Jeans appeared in the last two time periods; however, blue jeans were observed only in 1986-89. Fringe and words were observed only in 1982-85, and this time period had the most types of

clothing trim observed. No jewelry was observed in 1974-77. In the other accessories classification, sunglasses were observed only in 1970-73. Combat boots were observed only in 1986-89, and motorcycle boots were observed only in 1978-81 and 1982-85. A cap appeared only in the first time period; a head band and a scarf/bandanna were observed only in 1982-85. There was no predominant form of corporal adornment over time; however, beards were the only form of corporal adornment observed in 1970-73 and 1974-77, and tattooing was the only form of corporal adornment observed in 1986-89.

Some subgenres were characterized by specific dress categories. Funk metal was the only subgenre in which shorts and a multicolor shirt were observed. Groups in the pop metal subgenre wore the most types of jewelry, including earrings, necklaces, rings, bracelets, and a watch. Combat boots were the only type of shoe worn in the funk metal and alternative metal subgenres. Makeup was the only form of corporal adornment in the glam metal subgenre. Tattooing was observed only in the funk metal and alternative subgenres.

## Conclusions

To address the needs of the youth subculture associated with HM music, retailers and marketers must first analyze this segment of the population. Market segmentation identifies customers with similar needs and offers products

to meet those needs (Assael, 1992). Market segmentation recognizes that the market is not one single mass of consumers, but rather various submarkets, each composed of potential consumers with certain characteristics in common (Cohen, 1991). By using market segmentation, marketers and retailers meet consumer needs by developing products for specific segments rather than introducing a single product to a mass market (Assael, 1992).

Subcultures are broad groups of people who have, within the group, similar norms and values that distinguish them from society as a whole (Assael, 1992). Subcultures are important to marketers because they represent groups with distinct values, customs, and purchasing habits (Assael, 1992). The members of a subculture frequently buy the same brands and products, read the same magazines and newspapers, and shop in the same types of stores. It is important for marketers to identify subcultures and determine whether to direct specific strategies to them (Assael, 1992). The members of the HM subculture tend to share mode of dress, background, attitudes, shared symbols and slang, as well as musical taste (Gross, 1990).

The purpose of this research was to examine dress characteristics of a representative random sample of HM music groups. For the twenty-four HM music groups in the sample, the predominant upper body clothing over time and subgenres was a black woven shirt. For the lower body, black leather pants were predominant over time and subgenres. The use of black clothing

may fit the image of a "typical" HM person; however, changes were observed over time and among subgenres. Changes were observed in the clothing trim, jewelry, other accessories, shoes, hair, and corporal adornment classifications. These results support the conclusions of Jacob (1989), Tatarka (1990), and Jones (1987) that clothing characteristics of specific groups change over time. The findings of this study also provide empirical evidence to support the theories of Green (1988) and Kaiser (1985) that music groups develop images that are consistent with their specific style of music.

The information provided from this study will assist retailers and marketers in determining the influence that HM music groups have on the purchasing behavior of the youth subculture associated with HM music. The consumer behavior model describes a sequence of factors that lead to purchase behavior, and the central component of this model is consumer decision making (Assael, 1992). Three factors influence consumer decision making: the individual consumer, marketing strategies, and environmental influences which include reference groups (Assael, 1992).

HM music groups serve as reference groups for their fans, the HM youth subculture. Reference groups provide roles and standards of conduct that directly influence consumer needs and purchasing behavior (Assael, 1992) and reference groups are important to marketers as sources of information and influence. HM music groups influence the purchasing behavior of their fans

and, therefore, have an impact on what their fans wear. Using the information from this study, marketers and retailers can determine the best products to offer to a growing segment of consumers, the HM youth subculture.

### Limitations

The purpose of the research was to examine dress characteristics of a representative random sample of HM music groups. Limitations to the research were:

1. The structure of the time periods limited the comparisons which could be made. Changes were not evaluated within time periods.
2. The sample was limited because albums were not available for every cell (i.e., time and subgenre) in the HM Classification System.
3. No statistical data analysis could be performed because of the small sample size.

### Suggestions for Future Research

1. Construct sample selection process to result in larger sample size. More time periods would increase sample size. and additional samples could be drawn from each time period.
2. Compare the dress of HM music groups to the dress of groups in another musical genre.

3. Compare the dress of HM music groups to fashion trends among the mass population.
4. Compare changes in the dress of HM music groups to cultural and social events of a specific time period.
5. Compare the dress of HM music groups to the dress of their fans.
6. Conduct similar research on other musical genres (i.e., rap, jazz, country, etc.).

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## APPENDIX A

## HM DRESS CLASSIFICATION INSTRUMENT

Group: \_\_\_\_\_ Subgenre: \_\_\_\_\_ Date of Album: \_\_\_\_\_

UPPER BODY		LOWER BODY		HAIR
<b>CLOTHING</b> <input type="checkbox"/> none <input type="checkbox"/> t-shirt (T) <input type="checkbox"/> shirt (S) <input type="checkbox"/> vest (V) <input type="checkbox"/> sweatshirt (SS) <input type="checkbox"/> sweater (SW) <input type="checkbox"/> jacket (J) <input type="checkbox"/> other _____	<b>COLOR</b> _____ _____ _____ _____ _____ _____	<b>CLOTHING</b> <input type="checkbox"/> none <input type="checkbox"/> underwear <input type="checkbox"/> shorts <input type="checkbox"/> jeans <input type="checkbox"/> pants <input type="checkbox"/> other _____	<b>COLOR</b> _____ _____ _____ _____	<b>STYLE</b> <input type="checkbox"/> curly <input type="checkbox"/> straight <input type="checkbox"/> ponytail <input type="checkbox"/> braided <input type="checkbox"/> other _____  <b>LENGTH</b> <input type="checkbox"/> bald/shaved <input type="checkbox"/> above ear <input type="checkbox"/> chin-length <input type="checkbox"/> shoulder-length <input type="checkbox"/> below shoulder-length <input type="checkbox"/> other _____  <b>COLOR</b> _____
<b>FABRIC</b> <input type="checkbox"/> denim <input type="checkbox"/> woven (not denim) <input type="checkbox"/> leather/suede <input type="checkbox"/> knit <input type="checkbox"/> other _____	<b>FABRIC</b> <input type="checkbox"/> denim <input type="checkbox"/> woven (not denim) <input type="checkbox"/> leather/suede <input type="checkbox"/> knit <input type="checkbox"/> other _____			
<b>JEWELRY</b> <input type="checkbox"/> none <input type="checkbox"/> earrings <input type="checkbox"/> necklaces <input type="checkbox"/> rings <input type="checkbox"/> bracelets <input type="checkbox"/> other _____	<b>SHOES</b> <input type="checkbox"/> none <input type="checkbox"/> combat boots <input type="checkbox"/> western boots <input type="checkbox"/> motorcycle boots <input type="checkbox"/> sneakers <input type="checkbox"/> other _____		<b>HEAD COVERINGS</b> <input type="checkbox"/> none <input type="checkbox"/> hat <input type="checkbox"/> cap <input type="checkbox"/> head band <input type="checkbox"/> scarf/bandanna <input type="checkbox"/> other _____	
<b>OTHER ACCESSORIES</b> <input type="checkbox"/> none <input type="checkbox"/> belts <input type="checkbox"/> suspenders <input type="checkbox"/> scarf (not head) <input type="checkbox"/> sunglasses <input type="checkbox"/> hand-held objects <input type="checkbox"/> other _____	<b>CLOTHING TRIM &amp; LOCATION</b> <input type="checkbox"/> none <input type="checkbox"/> studs _____ <input type="checkbox"/> fringe _____ <input type="checkbox"/> patches _____ <input type="checkbox"/> holes _____ <input type="checkbox"/> motifs/designs _____ <input type="checkbox"/> words _____ <input type="checkbox"/> other _____		<b>CORPORAL ADORNMENT</b> <input type="checkbox"/> none <input type="checkbox"/> tattooing <input type="checkbox"/> ear piercing <input type="checkbox"/> body piercing <input type="checkbox"/> beard <input type="checkbox"/> mustache <input type="checkbox"/> makeup <input type="checkbox"/> other _____	

## APPENDIX B

## INSTRUCTIONS FOR PILOT TEST #1

I will be evaluating the dress of heavy metal music groups using the following instrument. The data collection procedure will involve looking at album covers and completing the instrument. Please look over this list and indicate if the items included are appropriate or if there should be any additions or deletions.

Thank you.

## APPENDIX C

**INSTRUCTIONS FOR Q SORTS  
AND PILOT TEST #2**

Thank you for volunteering your time. I need for you to complete two tasks:

- 1) You will be given a set of index cards on which the names of heavy metal music groups are printed. In front of you will be index cards with subgenres of heavy metal music. Please sort the cards by placing the groups into the appropriate subgenre. Please take your time and use your own judgment, but do not guess if you do not know. Definitions of the subgenres are available. If you are not sure in which subgenre a group belongs, or if you have not heard of a group, set the card aside.
  
- 2) Please complete the research instrument using the album picture provided. I will be evaluating the dress of heavy metal music groups using this instrument. Check the appropriate items as you examine the lead singer of the group in the picture. Do not use any other members when completing the instrument. More than one item under a heading may be checked if necessary.

In the box for upper torso and lower torso, please indicate color beside the clothing item checked. In the box for upper torso, if you check more than one clothing item, use the abbreviations when indicating fabric. If you check "other," please specify what the item is in the blank provided.

THANK YOU.

## APPENDIX D

## TIMELINE - HEAVY METAL MUSIC

<u>Beg.</u>	<u>End</u>	<u>Group</u>	
1970	P	Aerosmith	
	P	Judas Priest	
	NA	Status Quo	
	1983	Thin Lizzy	
	P	ZZ Top	
1971	P	Scorpions	
	1981	UFO	
1972	P	KISS	
	1991	Queen	
1974	P	AC/DC	
	P	Bad Company	
	P	Riot	
	P	Van Halen	
	1975	P	Motorhead
1976	P	Quiet Riot	
	1983	Rainbow	
	1989	Ted Nugent	
	P	Iron Maiden	
	1985	Twisted Sister	
1977	P	Bad Brains	
	P	Def Leppard	
1978	1991	Whitesnake	
1979	P	Ozzy Osbourne	
1980	P	King's X	
	P	Kix	
	P	Testament	
	1981	P	Anthrax
		P	The Cult
P		Exodus	
P		Great White	
P		Joan Jett & the Blackhearts	
P		Metallica	
P		Motley Crue	
P		Metal Church	
P		Pantera	
P		Ratt	

TIMELINE - HEAVY METAL MUSIC (cont.)

<u>Beg.</u>	<u>End</u>	<u>Group</u>
1981	P	Steelheart
	P	WASP
1982	P	Armored Saint
	P	Death Angel
	P	Europe
	P	Faith No More
	1992	Helloween
	P	Overkill
	P	Slayer
	P	Suicidal Tendencies
	P	Queensryche
	P	Voivod
1983	P	Bon Jovi
	P	Child's Play
	P	Cinderella
	P	Crimson Glory
	1990	Hurricane
	P	Kings of the Sun
	P	Megadeth
	P	Poison
	P	Red Hot Chili Peppers
	P	Tesla
1984	P	Savatage
	P	Black Crowes
	P	Enuff Z'Nuff
	P	Primus
	P	Raging Slab
	P	Scatterbrain
	P	Sepultura
	P	Soundgarden
	1991	Stryper
	P	Trixter
1985	P	Babylon A.D.
	P	Extreme
	P	Guns N' Roses
	NA	King Diamond
	NA	R-U Ready

TIMELINE - HEAVY METAL MUSIC (cont.)

<u>Beg.</u>	<u>End</u>	<u>Group</u>
1985	P	Shotgun Messiah
	P	Tora Tora
	P	XYZ
1986	P	Faster Pussycat
	NA	Jetboy
	P	Living Colour
	NA	London Quireboys
	P	Love/Hate
	P	Prong
	P	Skid Row
	NA	Tuff
	NA	Valentine
	P	Warrant
	NA	Wolfsbane
1987	P	Circus of Power
	P	Danger Danger
	P	Dangerous Toys
	NA	Electric Angels
	P	Four Horsemen
	1991	Jane's Addiction
	P	L.A. Guns
	P	Law and Order
	P	Nirvana
	P	24-7 SPYZ
	P	Tyketto
P	Warrior Soul	
P	Winger	
1988	P	Alice in Chains
	NA	Badlands
	P	Bonham
	P	Bulletboys
	P	Cycle Sluts from Hell
	P	Electric Boys
	P	Firehouse
	NA	House of Lords
	NA	Jailhouse
	P	Kik Tracee

TIMELINE - HEAVY METAL MUSIC (cont.)

<u>Beg.</u>	<u>End</u>	<u>Group</u>
1988	P	Lynch Mob
	P	Mr. Big
	NA	Nelson
	NA	Riverdog
	NA	Saraya
	P	Southgang
	P	Sweet F.A.
	1989	P
P		Damn Yankees
NA		Don Dokken
P		Every Mother's Nightmare
P		Mind Funk
P		Slaughter
P		Ugly Kid Joe

Note. P = Present; NA = Not Available

Groups compiled from Bashe (1985), Brown (1987), Clifford (1992), Harrigan and Dome (1980), Obrecht (1984), Szatmary (1987), and "The headbanger's bible" (1992).

## APPENDIX E

Q SORT RESULTS (1st time)

PANEL MEMBERS

GROUP	1	2	3	4	5
AEROSMITH*	N	P	P		P
JUDAS PRIEST*	N	N	I		N
STATUS QUO	N			N	
THIN LIZZY	N	N			
ZZ TOP*	P	P	I		P
SCORPIONS	N	N	I		S
UFO	N	N			
KISS	N	P	A		P
QUEEN	N	N	P		A
AC/DC	N	N	I		P
BAD COMPANY*	N	P	P		P
RIOT	N	N			
VAN HALEN*	N	P	P	P	P
MOTORHEAD*	N	N	N	S	S
QUIET RIOT*	P	P	P	P	N
RAINBOW	N	N	P		
TED NUGENT	N		I		
IRON MAIDEN*	N	N	I	N	N
TWISTED SISTER*	P	P	P	P	P
BAD BRAINS	S	S			
DEF LEPPARD*	N	N	P	N	P
WHITESNAKE*	P	P	P	P	P

GROUP	1	2	3	4	5
OZZY OSBOURNE	N	N	I		D
KING'S X*	A	C	C	C	A
KIX*	P	P	I	P	N
TESTAMENT*	S	S	D	S	S
ANTHRAX*	S	S	S	S	D
THE CULT*	A	A	A	P	S
EXODUS*	S	S	S	S	S
GREAT WHITE*	P	P	P	P	P
JOAN JETT / BLACKHEARTS*	P	P	P		A
METALLICA*	S	S	I	S	D
MOTLEY CRUE*	P	P	P	P	P
METAL CHURCH*	S	S	D		S
PANTERA*	S	S	S	S	S
RATT*	P	P	P	P	P
STEELHEART	P	P			
WASP	N	N	S		S
ARMORED SAINT*	S	S	S		
DEATH ANGEL	S	S		D	D
EUROPE*	P	P	P	P	
FAITH NO MORE*	A	F	A	A	A
HELLOWEEN*	S	S	S		
OVERKILL*	S	S	S	P	S
SLAYER*	D	D	D	S	D
SUICIDAL TENDENCIES*	S	S	S	F	A
QUEENSRYCHE	A	A	I		P

GROUP	1	2	3	4	5
VOIVOD*	A	S	S	S	S
BON JOVI*	P	P	P	P	P
CHILD'S PLAY*	P	P		P	
CINDERELLA*	P	P	P	P	P
CRIMSON GLORY	A				
HURRICANE	P				
KINGS OF THE SUN	P				
MEGADETH*	S	S	S	S	D
POISON*	P	P	P	P	P
RED HOT CHILI PEPPERS*	F	F	P	F	A
TESLA*	P	P	P	P	P
SAVATAGE	S	S			
BLACK CROWES*	P	P	P		A
ENUFF Z'NUFF*	P	P		P	
PRIMUS	F	A		A	
RAGING SLAB	P	P			
SCATTERBRAIN	F				P
SEPULTURA*	D	D	D	S	
SOUNDGARDEN*	A	A	A	A	A
STRYPER*	C	C	C	C	P
TRIXTER*	P	P	P	P	
BABYLON A.D.*	P	P		P	
EXTREME	P	F	P	F	
GUNS N' ROSES*	P	P	P		P
KING DIAMOND	D		S		

GROUP	1	2	3	4	5
R-U READY	P				
SHOTGUN MESSIAH*	P	P		P	
TORA TORA*	P	P		P	
XYZ	P				
FASTER PUSSYCAT*	P	P	P	P	
JETBOY	P	P			
LIVING COLOUR*	A	F	F	A	A
LONDON QUIREBOYS	P	P	N		
LOVE/HATE	P			P	
PRONG*	S	S		S	
SKID ROW*	P	P	P	P	P
TUFF	P	P			
VALENTINE	P	P			
WARRANT*	P	P	P	P	P
WOLFSBANE	S	S			
CIRCUS OF POWER	A	A			
DANGER DANGER*	P	P		P	
DANGEROUS TOYS*	P	P		P	
ELECTRIC ANGELS	P				
FOUR HORSEMEN	P	P	S		
JANE'S ADDICTION*	A	A	A	A	A
L.A. GUNS*	P	P	P		
LAW AND ORDER	P				
NIRVANA*	A	A	A	A	A
24-7 SPYZ*	A	A		A	

GROUP	1	2	3	4	5
TYKETTO	P	P			
WARRIOR SOUL*	A	A		A	
WINGER*	P	P	P	P	P
ALICE IN CHAINS*	A	A	A	A	D
BADLANDS	P		A	P	
BONHAM*	P	P	N	P	
BULLETBOYS*	P	P	A	P	P
CYCLE SLUTS FROM HELL	S				
ELECTRIC BOYS*	F	F		F	
FIREHOUSE*	P	P	P	P	P
HOUSE OF LORDS*	P	P	P	P	
JAILHOUSE	P	P			
KIK TRACEE	P	P			
LYNCH MOB*	P	P	P	P	
MR. BIG*	P	P		P	
NELSON*	P	P	P	P	
RIVERDOG	P	P			
SARAYA*	P	P		P	
SOUTHGANG	P	P			
SWEET F.A.	P				
BANG TANGO	F	P	A		
DAMN YANKEES*	P	P	P	P	P
DON DOKKEN*	P	P	P	P	S
EVERY MOTHER'S NIGHTMARE	P	P			

GROUP	1	2	3	4	5
MIND FUNK	A	A		F	F
SLAUGHTER*	P	P	P	P	P
UGLY KID JOE	P	F	P	F	A

Note. \* = Over 50 percent agreement on subgenre by panel members. An empty cell notates no response for that group by panel member. C=Christian metal; N=NWOBHM; S=speed metal; D=death metal; P=pop metal; I=industrial metal; A=alternative metal; F=funk metal.

## APPENDIX F

Q SORT RESULTS (2nd time)

PANEL MEMBERS

GROUP	1	2	3	4	5	6	7
AEROSMITH*	C	H	H	C	P	C	C
JUDAS PRIEST*	C	C	H	C	C	C	H
STATUS QUO*	C	C		C		C	C
THIN LIZZY*	C	C		C		C	C
ZZ TOP*	H	H	H	H	H	C	P
SCORPIONS*	N	H	H	C	C	C	C
UFO*	C	C		C		C	
KISS*	C	C	C	C	G	C	G
QUEEN*	H	H	C	C	H	C	C
AC/DC*	C	C	H	C	H	C	C
BAD COMPANY*	C	H	C	H	P	C	C
RIOT	H	C				P	
VAN HALEN*	C	H	H	H	P	C	H
MOTORHEAD	S	S	C	C	S	C	H
QUIET RIOT	C	P	P	C	N	P	C
RAINBOW*	C	C	C	C		C	C
TED NUGENT*	C	C	C	C		C	H
IRON MAIDEN*	N	N	H	N	N	C	C
TWISTED SISTER*	G	G	P	G	C	G	G
BAD BRAINS	A	S		H		A	A
DEF LEPPARD	N	N	P	N	P	P	H
WHITESNAKE*	P	P	H	P	P	P	H

GROUP	1	2	3	4	5	6	7
OZZY OSBOURNE*	C	C	C	C	S	C	C
KING'S X*	A	A	H	A	A	A	F
KIX*	H	P	H	H	N	P	H
TESTAMENT*	S	S	S	S	S	S	H
ANTHRAX*	S	S	S	S	S	S	S
THE CULT*	A	A	A	H	S	A	A
EXODUS*	S	S	S	S	S	S	
GREAT WHITE*	P	P	H	H	P	H	H
JOAN JETT / BLACKHEARTS	P	H	P	H		H	P
METALLICA*	S	S	C	S	S	S	S
MOTLEY CRUE*	V	G	P	G	G	G	G
METAL CHURCH*	S	S	S		S	S	
PANTERA*	S	S	S	S	S	S	S
RATT*	P	P	H	P	P	P	H
STEELHEART	P	P		P		G	H
WASP*	G	S	S	G	S	G	H
ARMORED SAINT*	S	S	S	S		P	
DEATH ANGEL*	S	S			S	S	
EUROPE*	P	P	G	P	H	G	P
FAITH NO MORE*	A	A	A	A	A	A	A
HELLOWEEN*	S	S	S	H		S	H
OVERKILL*	S	S	S	H	S	S	
SLAYER*	S	S	S	S	S	S	H
SUICIDAL TENDENCIES*	S	S	S	F	A	S	S
QUEENSRYCHE	A	H	C	H	H	P	A

GROUP	1	2	3	4	5	6	7
VOIVOD	A	S		S	S	A	
BON JOVI*	P	P	G	P	G	G	G
CHILD'S PLAY	H	P		H		P	
CINDERELLA	P	G	G	P	P	G	H
CRIMSON GLORY	A					S	
HURRICANE	P					H	H
KINGS OF THE SUN	H					P	H
MEGADETH*	S	S	S	S	S	S	S
POISON*	G	G	G	G	G	G	G
RED HOT CHILI PEPPERS*	F	F	A	F	A	F	F
TESLA*	H	H	H	P	P	P	H
SAVATAGE	H	H		P		P	A
BLACK CROWES*	H	H	P	H	A	H	H
ENUFF Z'NUFF*	G	G		G		G	G
PRIMUS*	F	F		F		F	F
RAGING SLAB*	H	H				H	H
SCATTERBRAIN	A					S	A
SEPULTURA*	S	S				S	S
SOUNDGARDEN*	A	A	H	A	A	A	A
STRYPER*	G	G	H	G	P	G	G
TRIXTER*	P	P	P	P		G	P
BABYLON A.D.*	H	H		H		H	
EXTREME	H	F	A	F		H	A
GUNS N' ROSES*	H	H	H	H	P	P	H
KING DIAMOND*	S	S	C	G		S	S

GROUP	1	2	3	4	5	6	7
R-U READY	H						
SHOTGUN MESSIAH*	G	G		G		G	
TORA TORA*	H	H		H		G	H
XYZ	P					G	A
FASTER PUSSYCAT*	G	G	G	G		G	S
JETBOY	H	P				G	
LIVING COLOUR	A	F	F	A	A	H	F
LONDON QUIREBOYS	P	P		H		H	A
LOVE/HATE	H			H		G	
PRONG	A	S		S		F	
SKID ROW*	H	H	G	H	P	P	H
TUFF	G	G					P
VALENTINE	P	P				G	
WARRANT*	G	G	G	P	P	G	G
WOLFSBANE	H	S					
CIRCUS OF POWER*	H	H		H		H	
DANGER DANGER	P	P		H		G	H
DANGEROUS TOYS	H	P		H		G	H
ELECTRIC ANGELS	P						
FOUR HORSEMEN*	H	H				H	H
JANE'S ADDICTION*	A	A	A	A	A	A	A
L.A. GUNS	H	P	P	H	P	G	H
LAW AND ORDER	H					P	
NIRVANA*	A	A	A	A	A	A	A
24-7 SPYZ*	A	A		A		F	A

GROUP	1	2	3	4	5	6	7
TYKETTO	P	P				P	
WARRIOR SOUL	A	A		A		P	
WINGER*	P	P	P	P	P	P	H
ALICE IN CHAINS*	A	A	A	A	C	A	A
BADLANDS	H			H		P	H
BONHAM	P	P	H	H		G	H
BULLETBOYS*	P	P	H	H	P	P	H
CYCLE SLUTS FROM HELL	S			G		A	G
ELECTRIC BOYS	H					P	A
FIREHOUSE*	P	P	G	P	P	G	P
HOUSE OF LORDS	P	P		H		A	H
JAILHOUSE	P	P				P	
KIK TRACEE	P	P				P	H
LYNCH MOB	H	P		H		P	H
MR. BIG	P	P		P		G	H
NELSON	P	G	G	P		G	P
RIVERDOG	P	P				P	
SARAYA	P	P		G		H	H
SOUTHGANG	P	P				G	H
SWEET F.A.	P					P	
BANG TANGO	H	H		H		G	A
DAMN YANKEES*	P	H	P	H	P	H	H
DON DOKKEN*	H	P	H	P	P	P	H
EVERY MOTHER'S NIGHTMARE	G	P		H		H	H

GROUP	1	2	3	4	5	6	7
MIND FUNK	A	A		F	F	F	A
SLAUGHTER*	P	P	P	P	P	G	H
UGLY KID JOE	P	F	P	F	A	G	H

Note. \* = Over 50 percent agreement on subgenre by panel members. An empty cell notates no response for that group by panel member. C=Christian metal; H=hard rock; N=NWOBHM; S=speed metal; P=pop metal; G=glam metal; A=alternative metal; F=funk metal.

## APPENDIX G

## ALBUMS USED FOR DATA COLLECTION

SUBGENRE	TIME PERIOD	GROUP	ALBUM TITLE
Classic	1970-73 1974-77 1978-81 1982-85 1986-89	Aerosmith Kiss Queen Judas Priest Kiss	Aerosmith (1973) Alive (1975) Jazz (1978) Defenders of the Faith (1984) Crazy Nights (1987)
Hard Rock	1970-73 1974-77 1978-81 1982-85 1986-89	ZZ Top ZZ Top Van Halen Van Halen Skid Row	Tres Hombres (1973) Fandango!(1974) Women and Children First (1980) 1984 (1984) Skid Row (1989)
NWOBHM	1978-81 1982-85 1986-89	Iron Maiden Iron Maiden Def Leppard	Killers (1981) The Number of the Beast (1982) Hysteria (1987)
Glam	1982-85 1986-89	WASP Faster Pussycat	The Last Command (1985) Faster Pussycat (1987)
Pop	1978-81 1982-85 1986-89	Whitesnake Ratt Bulletboys	Trouble (1978) Out of the Cellar (1984) Bulletboys (1988)
Speed	1982-85 1986-89	Armored Saint Death Angel	March of the Saint (1984) Frolic through the Park (1988)
Alternative	1982-85 1986-89	The Cult Soundgarden	Dreamtime (1984) Louder than Love (1989)
Funk	1982-85  1986-89	Red Hot Chili Peppers Red Hot Chili Peppers	Freaky Styley (1985)  Mother's Milk (1989)

## APPENDIX H

**FREQUENCY OF OCCURRENCE OF DRESS  
CHARACTERISTICS OF HM MUSIC GROUPS BY TIME**

	1970-73		1974-77		1978-81		1982-85		1986-89		TOTAL	
	#	%	#	%	#	%	#	%	#	%	#	%
<b>UPPER BODY CLOTHING</b>												
none					1	25.00			1	11.11	2	7.41
t-shirt							1	11.11	2	22.22	3	11.11
shirt	2	66.67			2	50.00	3	33.33	2	22.22	9	33.33
vest							2	22.22			2	7.41
sweatshirt												
sweater												
jacket	1	33.33	2	100.00			2	22.22	3	33.33	8	29.63
other					1	25.00	1	11.11	1	11.11	3	11.11
<b>TOTAL</b>	<b>3</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>4</b>	<b>100.00</b>	<b>9</b>	<b>100.00</b>	<b>9</b>	<b>100.00</b>	<b>27</b>	<b>100.00</b>
<b>UPPER BODY CLOTHING FABRIC</b>												
denim												
woven (not denim)	3	100.00	1	50.00	2	66.67	3	33.33	2	25.00	11	44.00
leather/suede			1	50.00			4	44.44	3	37.50	8	32.00
knit					1	33.33	2	22.22	3	37.50	6	24.00
other												
<b>TOTAL</b>	<b>3</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>3</b>	<b>100.00</b>	<b>9</b>	<b>100.00</b>	<b>8</b>	<b>100.00</b>	<b>25</b>	<b>100.00</b>
<b>UPPER BODY CLOTHING COLOR</b>												
black	1	33.33	1	50.00	3	100.00	7	77.78	7	87.50	19	76.00
white	1	33.33	1	50.00					1	12.50	3	12.00
black & white	1	33.33					1	11.11			2	8.00
multicolor							1	11.11			1	4.00
<b>TOTAL</b>	<b>3</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>3</b>	<b>100.00</b>	<b>9</b>	<b>100.00</b>	<b>8</b>	<b>100.00</b>	<b>25</b>	<b>100.00</b>
<b>LOWER BODY CLOTHING</b>												
none												
underwear												
shorts									1	12.50	1	4.17
jeans							1	12.50	3	37.50	4	16.67
pants	2	100.00	2	100.00	4	100.00	7	87.50	4	50.00	19	79.17
other												
<b>TOTAL</b>	<b>2</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>4</b>	<b>100.00</b>	<b>8</b>	<b>100.00</b>	<b>8</b>	<b>100.00</b>	<b>24</b>	<b>100.00</b>

	1970-73		1974-77		1978-81		1982-85		1986-89		TOTAL	
	#	%	#	%	#	%	#	%	#	%	#	%
<b>LOWER BODY CLOTHING FABRIC</b>												
denim							1	12.50	3	37.50	4	16.67
woven (not denim)	2	100.00	1	50.00	1	25.00	1	12.50	1	12.50	6	25.00
leather/suede			1	50.00	3	75.00	6	75.00	4	50.00	14	58.33
knit												
other												
TOTAL	2	100.00	2	100.00	4	100.00	8	100.00	8	100.00	24	100.00
<b>LOWER BODY CLOTHING COLOR</b>												
black	2	100.00	1	50.00	4	100.00	7	87.50	6	75.00	20	83.33
white			1	50.00			1	12.50			2	8.33
blue									2	25.00	2	8.33
TOTAL	2	100.00	2	100.00	4	100.00	8	100.00	8	100.00	24	100.00
<b>JEWELRY</b>												
none	1	25.00	2	100.00	1	16.67	4	33.33	3	23.08	11	29.73
earrings					1	16.67	2	16.67			3	8.11
necklaces					1	16.67	1	8.33	3	23.08	5	13.51
rings	1	25.00					1	8.33	3	23.08	5	13.51
bracelets	1	25.00			1	16.67	1	8.33	4	30.78	7	18.92
other	1	25.00			2	33.33	3	25.00			6	16.22
TOTAL	4	100.00	2	100.00	6	100.00	12	100.00	13	100.00	37	100.00
<b>OTHER ACCESSORIES</b>												
none	1	33.33			1	25.00	2	20.00	3	27.27	7	22.58
belts					2	50.00	2	20.00	3	27.27	7	22.58
suspenders												
scarf (not head)					1	25.00	2	20.00	1	9.09	4	12.90
sunglasses	1	33.33									1	3.23
hand-held objects	1	33.33	2	66.67			3	30.00	2	18.18	8	25.81
other			1	33.33			1	10.00	2	18.18	4	12.90
TOTAL	3	100.00	3	100.00	4	100.00	10	100.00	11	100.00	31	100.00
<b>SHOES</b>												
none									2	25.00	2	8.33
combat boots									4	50.00	10	41.67
western boots	1	50.00	1	50.00	1	25.00	3	37.50			3	12.50
motorcycle boots					1	25.00	2	25.00			5	20.83
sneakers	1	50.00					2	25.00	2	25.00	4	16.67
other			1	50.00	2	50.00	1	12.50				
TOTAL	2	100.00	2	100.00	4	100.00	8	100.00	8	100.00	24	100.00

	1970-73		1974-77		1978-81		1982-85		1986-89		TOTAL	
	#	%	#	%	#	%	#	%	#	%	#	%
<b>CLOTHING TRIM</b>												
none					4	100.00	3	27.27	5	62.50	12	44.44
studs			1	50.00			3	27.27			4	14.81
fringe							1	9.09			1	3.70
patches												
holes												
motifs/designs	2	100.00	1	50.00			1	9.09	2	25.00	6	22.22
words							1	9.09			1	3.70
other							2	18.18	1	12.50	3	11.11
TOTAL	2	100.00	2	100.00	4	100.00	11	100.00	8	100.00	27	100.00
<b>HAIR STYLE</b>												
curly	1	50.00	1	50.00	1	25.00	2	25.00	2	25.00	7	29.17
straight	1	50.00	1	50.00	3	75.00	6	75.00	6	75.00	17	70.83
ponytail												
braided												
other												
TOTAL	2	100.00	2	100.00	4	100.00	8	100.00	8	100.00	24	100.00
<b>HAIR LENGTH</b>												
bald/shaved												
above ear	1	50.00					1	12.50			2	8.33
chin-length			1	50.00	1	25.00					2	8.33
shoulder-length	1	50.00	1	50.00	1	25.00	5	62.50	5	62.50	13	43.17
below shoulder-length					2	50.00	2	25.00	3	37.50	7	29.17
other												
TOTAL	2	100.00	2	100.00	4	100.00	8	100.00	8	100.00	24	100.00
<b>HAIR COLOR</b>												
black	1	50.00	1	50.00	1	25.00	3	37.50	4	50.00	10	41.67
blond					3	75.00	3	37.50	4	50.00	10	41.67
brown	1	50.00	1	50.00			2	25.00			4	16.67
TOTAL	2	100.00	2	100.00	4	100.00	8	100.00	8	100.00	24	100.00
<b>HEAD COVERINGS</b>												
none	1	50.00	1	50.00	4	100.00	6	75.00	7	87.50	19	79.17
hat			1	50.00					1	12.50	2	8.33
cap	1	50.00									1	4.17
head band							1	12.50			1	4.17
scarf/bandanna							1	12.50			1	4.17
other												
TOTAL	2	100.00	2	100.00	4	100.00	8	100.00	8	100.00	24	100.00

	1970-73		1974-77		1978-81		1982-85		1986-89		TOTAL	
	#	%	#	%	#	%	#	%	#	%	#	%
CORPORAL ADORNMENT												
none	1	50.00			4	100.00	5	45.45	5	62.50	15	55.56
tattooing									2	25.00	2	7.41
ear piercing							2	18.18			2	7.41
body piercing							1	9.09			1	3.70
beard	1	50.00	1	50.00							2	7.41
mustache			1	50.00			3	27.27	1	12.50	5	18.52
makeup												
other												
TOTAL	2	100.00	2	100.00	4	100.00	11	100.00	8	100.00	27	100.00

Note: Totals may not add to 100.00% due to rounding

## APPENDIX I

**FREQUENCY OF OCCURRENCE OF DRESS  
CHARACTERISTICS OF HM MUSIC GROUPS BY SUBGENRE**

	C		H		N		S		P		G		A		F		TOTAL	
	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%
<b>UPPER BODY CLOTHING</b>																		
none	1	20.00			2	50.00			1	25.00					1	50.00	2	7.41
t-shirt																	3	11.11
shirt	1	20.00	2	33.33	1	25.00			1	25.00	1	50.00	2	100.00	1	50.00	9	33.33
vest	1	20.00					1	50.00									2	7.41
sweatshirt																		
sweater																		
jacket	2	40.00	3	50.00	1	25.00			1	25.00	1	50.00					8	29.63
other			1	16.67			1	50.00	1	25.00							3	11.11
<b>TOTAL</b>	<b>5</b>	<b>100.00</b>	<b>5</b>	<b>100.00</b>	<b>4</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>4</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>27</b>	<b>100.00</b>
<b>UPPER BODY CLOTHING FABRIC</b>																		
denim					1	25.00			1	25.00	1	50.00	2	100.00	1	100.00	11	44.00
woven	1	25.00	4	66.67	1	25.00											8	32.00
leather/suede	3	75.00	1	16.67	1	25.00	1	50.00	1	25.00	1	50.00						
knit			1	16.67	2	50.00	1	50.00	2	50.00							6	24.00
other																		
<b>TOTAL</b>	<b>4</b>	<b>100.00</b>	<b>6</b>	<b>100.00</b>	<b>4</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>4</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>1</b>	<b>100.00</b>	<b>25</b>	<b>100.00</b>
<b>UPPER BODY CLOTHING COLOR</b>																		
black	3	75.00	4	66.67	2	50.00	2	100.00	4	100.00	2	100.00	2	100.00			19	44.00
white			2	33.33	1	25.00											3	12.00
black & white	1	25.00			1	25.00											2	8.00
multicolor															1	100.00	1	4.00
<b>TOTAL</b>	<b>4</b>	<b>100.00</b>	<b>6</b>	<b>100.00</b>	<b>4</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>4</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>1</b>	<b>100.00</b>	<b>25</b>	<b>100.00</b>
<b>LOWER BODY CLOTHING</b>																		
none																		
underwear																		
shorts																		
jeans					1	33.33	1	50.00	1	33.33			1	50.00	1	50.00	4	16.67
pants	5	100.00	5	100.00	2	66.67	1	50.00	2	66.67	2	100.00	1	50.00	1	50.00	19	79.17
other																		
<b>TOTAL</b>	<b>5</b>	<b>100.00</b>	<b>5</b>	<b>100.00</b>	<b>3</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>3</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>24</b>	<b>100.00</b>
<b>LOWER BODY CLOTHING FABRIC</b>																		
denim					1	33.33	1	50.00	1	33.33			1	50.00			4	16.67
woven	2	40.00	2	40.00													6	25.00
leather/suede	3	60.00	3	60.00	2	66.67	1	50.00	2	66.67	2	100.00	1	50.00			14	58.33
knit																		
other																		
<b>TOTAL</b>	<b>5</b>	<b>100.00</b>	<b>5</b>	<b>100.00</b>	<b>3</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>3</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>2</b>	<b>100.00</b>	<b>24</b>	<b>100.00</b>

	C		H		N		S		P		G		A		F		TOTAL	
	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%
<b>LOWER BODY CLOTHING COLOR</b>																		
black	5	100.00	4	80.00	3	100.00	1	50.00	1	33.33	2	100.00	2	100.00	2	100.00	19	79.17
white			1	20.00					1	33.33							2	8.33
blue							1	50.00	1	33.33							3	12.50
TOTAL	5	100.00	5	100.00	3	100.00	2	100.00	3	100.00	2	100.00	2	100.00	2	100.00	24	100.00
<b>JEWELRY</b>																		
none	3	50.00	2	28.57	2	66.67	1	50.00			1	25.00			2	100.00	11	29.73
earrings			1	14.29					1	11.11			1	25.00			3	8.11
necklaces									3	33.33	1	25.00	1	25.00			5	13.51
rings	1	16.67	1	14.29					1	11.11	1	25.00	1	25.00			5	13.51
bracelets	1	16.67	2	28.57					3	33.33	1	25.00					7	18.92
other	1	16.67	1	14.29	1	33.33	1	50.00	1	11.11			1	25.00			6	16.22
TOTAL	6	100.00	7	100.00	3	100.00	2	100.00	9	100.00	4	100.00	4	100.00	2	100.00	37	100.00
<b>OTHER ACCESSORIES</b>																		
none	2	25.00	1	16.67			1	50.00					1	50.00	2	100.00	7	22.58
belts	1	12.50	1	16.67	1	33.33			3	60.00	1	33.33					7	22.58
suspenders																		
scarf (not head)			1	16.67					2	40.00			1	50.00			4	12.90
sunglasses			1	16.67													1	3.23
hand-held obj.	3	37.50	2	33.33	1	33.33					2	66.67					8	25.81
other	2	25.00			1	33.33	1	50.00									4	12.90
TOTAL	8	100.00	6	100.00	3	100.00	2	100.00	5	100.00	3	100.00	2	100.00	2	100.00	31	100.00
<b>SHOES</b>																		
none																		
combat boots													1	50.00	1	50.00	2	8.33
western boots	2	40.00	3	60.00					3	100.00	1	50.00	1	50.00			10	41.67
mot. boots	1	20.00			1	33.33	1	50.00									3	12.50
sneakers			1	20.00	2	66.67	1	50.00							1	50.00	5	20.83
other	2	40.00	1	20.00							1	50.00					4	16.67
TOTAL	5	100.00	4	100.00	3	100.00	2	100.00	3	100.00	2	100.00	2	100.00	2	100.00	24	100.00
<b>CLOTHING TRIM</b>																		
none	1	20.00	3	60.00	3	100.00	1	50.00	1	25.00	1	25.00	1	50.00	1	50.00	12	44.44
studs	2	40.00					1	50.00			1	25.00					4	14.81
fringe									1	25.00							1	3.70
patches																		
holes																		
motif/design	2	40.00	2	40.00									1	50.00	1	50.00	6	22.22
words									1	25.00							1	3.70
other									1	25.00	2	50.00					3	11.11
TOTAL	5	100.00	5	100.00	3	100.00	2	100.00	4	100.00	4	100.00	2	100.00	2	100.00	27	100.00
<b>HAIR STYLE</b>																		
curly	3	60.00					1	50.00	2	66.67			1	50.00			7	29.17
straight	2	40.00	5	100.00	3	100.00	1	50.00	1	33.33	2	100.00	1	50.00	2	100.00	17	70.83
ponytail																		
braided																		
other																		
TOTAL	5	100.00	5	100.00	3	100.00	2	100.00	3	100.00	2	100.00	2	100.00	2	100.00	24	100.00

	C		H		N		S		P		G		A		F		TOTAL	
	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%
<b>HAIR LENGTH</b>																		
bald/shaved																	2	8.33
above ear	1	20.00	1	20.00													2	8.33
chin-length	1	20.00	1	20.00														
shoulder-length	3	60.00	1	20.00	2	66.67	1	50.00	1	33.33	1	50.00	2	100.00	2	100.00	13	54.17
below should.			2	40.00	1	33.33	1	50.00	2	66.67	1	50.00					7	29.17
other																		
<b>TOTAL</b>	5	100.00	5	100.00	3	100.00	2	100.00	3	100.00	2	100.00	2	100.00	2	100.00	25	100.00
<b>HAIR COLOR</b>																		
black	4	80.00					1	50.00	1	33.33	1	50.00	2	100.00	1	50.00	10	41.67
blond	1	20.00	3	60.00	3	100.00			2	66.67	1	50.00					10	41.67
brown			2	40.00			1	50.00							1	50.00	4	16.67
<b>TOTAL</b>	5	100.00	5	100.00	3	100.00	2	100.00	3	100.00	2	100.00	2	100.00	2	100.00	24	100.00
<b>HEAD COVERINGS</b>																		
none	5	100.00	3	60.00	3	100.00	2	100.00	2	66.67	1	50.00	1	50.00	2	100.00	19	79.17
hat			1	20.00							1	50.00					2	8.33
cap			1	20.00													1	4.17
head band									1	33.33							1	4.17
scarf/bandanna													1	50.00			1	4.17
other																		
<b>TOTAL</b>	5	100.00	5	100.00	3	100.00	2	100.00	3	100.00	2	100.00	2	100.00	2	100.00	24	100.00
<b>CORPORAL ADORNMENT</b>																		
none	4	80.00	2	40.00	3	100.00	2	100.00	2	50.00			1	25.00	1	50.00	15	55.56
tattooing			1	20.00											1	50.00	2	7.41
ear piercing									1	25.00			1	25.00			2	7.41
body piercing													1	25.00			1	3.70
beard																	2	7.41
mustache			2	40.00														
makeup	1	20.00							1	25.00	2	100.00	1	25.00			5	18.52
other																		
<b>TOTAL</b>	5	100.00	5	100.00	3	100.00	2	100.00	4	100.00	2	100.00	4	100.00	2	100.00	27	100.00

Note: Totals may not add to 100.00% due to rounding. C=Christian metal;  
H=hard rock; N=NWOBHM; S=speed metal; P=pop metal; G=glam metal;  
A=alternative metal; F=funk metal.

## APPENDIX J

DESCRIPTION OF ITEMS IN  
"OTHER" CATEGORY

SUBGENRE	TIME PERIOD	CLASSIFICATION	ITEM DESCRIPTION
Classic Metal	1974-77 1974-77 1976-77 1978-81 1982-85 1986-89	other accessories other accessories shoes shoes jewelry other accessories	fingerless black leather gloves black leather studded jockstrap knee-high platform boots dress boots black leather studded wristbands black leather gloves
Hard Rock	1970-73 1978-81 1978-81	jewelry upper body clothing shoes	watch tank top white leather booties
NWOBHM	1978-81 1986-89	jewelry other accessories	leather studded wristbands white terrycloth wristbands
Glam Metal	1982-85 1982-85	shoes clothing trim clothing trim	knee-high suede moccasins; fringe at top saw blades on sleeves feathers on pants
Pop Metal	1978-81 1982-85 1986-89	jewelry upper body clothing clothing trim	watch tank top zippers on jacket
Speed Metal	1982-85 1982-85 1986-89	jewelry other accessories upper body clothing	black leather armbands leather gloves turtleneck
Alternative Metal	1982-85	jewelry	nose ring

## APPENDIX K

TYPE AND LOCATION OF CATEGORIES  
OF CLOTHING TRIM

SUBGENRE	TIME PERIOD	TRIM TYPE	LOCATION OF TRIM
Classic Metal	1970-73 1974-77 1982-85 1986-89	motif/design studs studs motif/design	shirt pants and jacket vest back of jacket
Hard Rock	1970-73 1974-77	motif/design motif/design	jacket jacket and pants
Glam Metal	1982-85 1982-85 1982-85	studs other (saw blades) other (feathers)	pants sleeves pants
Pop Metal	1982-85 1982-85 1986-89	fringe words other (zippers)	pants tank top jacket
Speed Metal	1982-85	studs	vest
Alternative Metal	1986-89	motif/design	shirt
Funk Metal	1982-85	motif/design	shirt

## VITA

Tammy R. Allen was born in Columbus, Georgia on December 6, 1967. She attended Berry College in Rome, Georgia. She graduated *Magna Cum Laude* in December, 1989, receiving a Bachelor of Science degree in Fashion Merchandising. Upon graduation, she was employed by The Ormond Shops as Assistant Manager until August, 1991. She attended Virginia Tech from August, 1991, through September, 1993, specializing in the business and economics aspects of Clothing and Textiles. While at Virginia Tech, she hosted a weekly heavy metal show on WUVT, the campus radio station.

A handwritten signature in black ink that reads "Tammy R. Allen". The signature is written in a cursive, flowing style with a large, prominent initial 'T'.