

Gloomy Divergence

Death/Doom Metal as Dark Leisure

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Overview

- Leisure and Dark Leisure
- Death/Doom and Style
- Death/Doom culture and dark leisure activity

Leisure

- Chris Rojek
 - Leisure as an end in itself
 - Escape
- Karl Spracklen
 - Habermas
 - Communicative and instrumental rationality

Dark Leisure

- DJ Williams

- ‘Mythical vampires, like people, are a complicated mixture of light and dark. Many people who self-identify as vampires believe that it is healthy to acknowledge and manage one’s darkness, rather than deny and avoid it.’ 2008, Contemporary vampires and (blood-red) leisure: Should we be afraid of the dark? *Leisure/Loisir*, 32, 513-539.

- Spracklen and Spracklen

- ‘Individuals in the Goth scene deliberately seek out Goth as a place to express themselves through dark leisure: something out-of-the-ordinary, something that plays with mainstream fears of unbridled sexuality, the carnivalesque, and the dark spiritualities of anti-Christian paganism and elitist Satanism.’ 2012, Pagans and Satan and Goths, oh my: dark leisure as communicative agency and communal identity on the fringes of the modern Goth scene. *World Leisure Journal*, 54 (4), 350-62.



Death/Doom

‘Doom metal has not received much media attention. It's been deemed a financial non-starter.’ Solstice in *Terrorizer* #14 (1994)

‘Doom is doomed never to be a commercial proposition.’ *Terrorizer* #143 (2006)

Death/Doom

[referring to doom/death music and listeners]

‘whiny goths’

‘ghey [sic]’

‘romantic bullshit’

‘[As a response to a complaint about doom/death’s place in the forum] This is like if a hippie complains about being discriminated in a neo-nazi forum.’

Doom-metal.com forums (2006-7)

‘Doom metal is not some band with a violin [referring to My Dying Bride].’ A ‘true’ doom (C.O.T.D) musician in interview (2005)

‘Talking about doom in strict sense my favourite bands are Black Sabbath, Trouble, Saint Vitus and Cathedral, whereas in a more wide [sic] sense My Dying Bride, old Anathema, Skepticism, Dolorian, Evoken, Shape of Despair and Woebegone Obscured.’ Atkinson (2016)

Death/Doom

'I saw Paradise Lost were slowing the riffs down in rehearsal, so I suggested Andrew [Craighan] and Calvin [Robertshaw] to keep their riffs but slow them down.' Aaron Stainthorpe from My Dying Bride (2016)

We certainly didn't want one of these boring gore/cadaveric membrane [sic] decapitation brainless CARCASS rip offs. We wanted something truly [sic] miserable and sad, morbid and dark, and My Dying Bride fits all of these. We're not a Doom band as such. Aaron Stainthorpe, *Slayer Fanzine* (1992)

Musically, we are not a Deth [sic] Metal band anymore (the vocals are), we're just Metal y'know! (With a few spooky bits!) That's what gets me about to Death Metal scene! There is fuckin' hundreds of bands and I never hear anything new coming [sic] at all. Nick 'No Phone' Holmes of Paradise Lost, *Slayer Fanzine* (1991)

MY DUNK RAOE

'She is the Dark' from *The Light at the End of the World* (1999)

Death/Doom

‘We used to have these “death metal” sections.’ Aaron Stainthorpe (2015)

‘In the earlier days, we did this [switching back and forth between styles] to make everyone [in the band] happy. But in the later albums we realised we can do a full doom song then a full death song.’ Aaron Stainthorpe (2016)

A rhythm feels infinitely more powerful and driving to me at 65bpm than at 220bpm. The inclusion of non-traditional metal instruments to create a powerful atmosphere was a big draw. It's very common in metal of all sorts nowadays, obviously, but back then it seemed almost unheard of to have an orchestration to accompany and fatten up a metal riff, or the eerie loneliness of a single wailing violin. Allsop (2016)



'The Words that Crawled' from *The Sullen Sulcus* (2002)

Lie in endless wait behind some cold shadow for a stream of stars that have long since died.
Their burnt cinders fall upon my heaped corpse and seep into my open pores.

With the deadened silence of my exiled mind shattered a torturous word crawled to the darkest cavern of my being where a dim glow resonated from the eyes of my dead dream and tore a hole in my lachrymal sleep. It was as if I had motioned the skies to part, and a piece of heaven to tumble past my hungry eyes when a single lonely drop fell to the inviting earth and buried unending furrows to carve me open.

Death/Doom

'I adore the weeping guitar lines, the slow rhythms... so slow that one can think and feel and stay away from the everyday life.' Auden (2016)

'Listening to music is a personal experience, I [wouldn't like to] be part of a community. I like talking with other guys about the music I love, but everyone of us feels the music, especially this kind of music, in a very personal way.' Auden (2016)

'These bands [My Dying Bride, Paradise Lost and Anathema] are mostly a private indulgence, although with my fiance we will listen together in the car, since it is also a private experience. It's not social music unless you're gathered specifically for that purpose, I feel.' Allsop (2016)

'I guess the constant feeling is one of "connection". I feel that they are either singing about me, or to me.' Armstrong (2016)

'My Dying Bride goes down to explore deeper and deeper human desolation.' Auden (2016)

Death/Doom

‘I could say [...] that the appeal in [death/]doom metal for me is about a feeling I get when listening to it. Despite being mournful in character, it brings me a sense of calm and ironic joy. A phrase I often joke with my fiancée about (who is also a fan) is how “delightfully depressing” a certain song is, for example. Again, it is a genre of contrasts.’ Allsop (2016)

‘[I listen to the three] mostly in leisure time. If I've got a few hours to kill, and nothing better to do, I'll queue up a couple of albums and play a computer game which requires no audio to play - typically a strategy game where I can set the pace and disconnect my mind from day-to-day reality.’ Allsop (2016)

‘I like and each and every album they've [My Dying Bride] ever done and I guess I will listen to them until the day I die.’ Acland (2016)

‘I can say that My Dying Bride has been creating my life [sic] since I was 15 and I think I won't [sic] be the same person if I will not [sic] found them in the past.’ Babbage (2016)

Dark Leisure and Music Symposium

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Leeds Beckett University, Leeds, UK

CfP Deadline: 15th May 2016

<http://darkleisureandmusic.mselimyavuz.com/>