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The Guitar Voice Of Randy Rhoads

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THE GUITAR VOICE OF RANDY RHOADS

by

FRANCIS CAREW

THESIS

Submitted to the Graduate School

of Wayne State University,

Detroit, Michigan

in partial fulfillment of the requirements

for the degree of

MASTER OF ARTS

2018

MAJOR: MUSIC

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Advisor



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Date

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Chapter 1

Music is a cyclical art in which the traditions of the past lend themselves to new interpretations and applications.¹ Composers of classical music looked to the past for inspiration. They followed the path of Humanist scholars of the Renaissance, who investigated music of antiquity to recapture its essence.² From the beginning of hard rock in the 1960s and 1970s, rock guitarists have looked to the past too, finding inspiration in music of the Baroque period and adapting elements of its music to fit their playing styles. Their adaptations inspired new developments in the guitar's melodic and harmonic language, consequently creating new modes of expression, pedagogy, and analysis for the instrument.³

Guitarists who play, compose, and teach hard rock and heavy metal followed in the footsteps of early hard rock guitarists. Their explorations expanded the development of rock guitar's theoretical self-consciousness, compositional technique, and virtuosic capabilities.⁴ The music of Johann Sebastian Bach, Antonio Vivaldi, and Niccolò Paganini had a major impact on hard rock in the 1970s. Their music became models and was paramount in the transition of hard rock into heavy metal in the 1980s.⁵

Randy Rhoads followed in the footsteps of pioneer guitarists Ritchie Blackmore, Uli Jon Roth, and Eddie Van Halen. They were the first hard rock guitarists to adapt and develop virtuosic techniques borrowed from music from the Baroque, Classic, Romantic, and Modern periods.

¹ Wolf Marshall, "The Classical Influence," *Guitar Player* (March 1988): 98.

² Craig Wright and Bryan Simms, *Music in Western Civilization* (Belmont: Thomson Schirmer, 2006), 148-149.

³ Robert Walser, "Eruptions: Heavy Metal Appropriations of Classical Virtuosity," *Popular Music* 11, no. 3 (October 1992): 263-264, accessed January 9, 2014, <http://www.jstor.org/stable/931311>.

⁴ *Ibid.*, 264.

⁵ Charles Hamm, "Popular music," *Grove Music Online*, <http://www.grovemusiconline.com> (accessed April 3, 2014).

Rhoads carried on the traditions they established. He adapted and integrated not only classical music's virtuosic style, but also its advanced harmonic and melodic vocabulary. His integrations influenced heavy metal guitarists to study and emulate the works of classical composers to expand their own musical knowledge.⁶

Rhoads received training in the fundamentals of music and classical, jazz, rock, and blues guitar. Classical guitar affected his electric guitar style and influenced his work on the *Blizzard of Ozz* (1980) and *Diary of a Madman* (1981) albums. His classically influenced style defined the Ozzy Osbourne sound and the sound of heavy metal in the 1980s.⁷ The seeds he planted laid the foundation for generations of metal guitarists.⁸ The technical developments in heavy metal guitar can be traced directly to the foundation he set.⁹ His innovative techniques and musical approaches created an influence that continues today.¹⁰

Problem statement

Randy Rhoads was an influential rock guitarist whose synthesis of musical influences had an impact on heavy metal. He developed a classically influenced guitar style that inspired new developments in the guitar's virtuosic technique and harmonic and melodic language. The sound of heavy metal can be traced directly to his guitar style. Yet no definitive studies have been

⁶ Walser, "Eruptions," 280.

⁷ Joel McIver, *Crazy Train: The High Life and Tragic Death of Randy Rhoads* (London: Jawbone Press, 2011), 23-24. The term "classical guitar" refers to classical music played on the instrument that ranges from the Renaissance to Modern (Renaissance, Baroque, Classical, Romantic, and Modern).

⁸ Esa Lilja, *The Theory and Analysis of Classic Heavy Metal Harmony* (Ph.D. diss., University of Helsinki, 2009), 30; Rudy Sarzo, *Off the Rails: Aboard the Crazy Train in the Blizzard of Ozz* (New York: Too Smart Publishing, 2008), 25.

⁹ McIver, 226-227.

¹⁰ Wolf Marshall, *Ozzy Osbourne/Randy Rhoads Tribute* (New York: Cherry Lane Music, 1987), 5.

conducted on his guitar voice, synthesis of musical influences, or contribution to heavy metal music. This thesis examines Rhoads's synthesis of classical, jazz, rock, and blues on *Blizzard of Ozz* and *Diary of a Madman* in order to better understand his guitar voice through his technical approach to playing, composing, and arranging music.

Sub Problems

The intention of this study is to provide a look at Rhoads's guitar voice through his adaptation, synthesis, and implementation of musical influences by conducting a detailed musical analysis of songs on *Blizzard of Ozz* and *Diary of a Madman*. They are two albums that best represent his musical voice. This study also examines his early childhood, formal training, and influences, honing his skills in Quiet Riot, mastering his skills on *Blizzard of Ozz*, and mastering his skills on *Diary of a Madman*.

Definition of Terms

The term “composer’s voice” denotes musical characteristics that are indicative of the composer’s artistic self. Essentially, it is how a composer brings musical elements together in their own way, creating a sound unique to that composer’s personal music voice.¹¹ Therefore, the term “guitar voice” in this thesis denotes Randy Rhoads’s personal musical voice (artistic self).

The term “the Blizzard of Ozz” was the original group name for what became the solo act Ozzy Osbourne. The band consisted of Ozzy Osbourne, Randy Rhoads, Bob Daisley, and Lee Kerslake.¹²

¹¹ (*The Harvard Dictionary of Music*, s.v. “Composer’s Voice”)

¹² Bob Daisley, *For Facts Sake*, ed. Troy Jackson (Moonee Ponds: Thompson Music, 2013), 115-116.

The term “classical,” along with its related forms, classical music, classical-style, classically influenced, and classically trained refers to a wide variety of music from the different periods of Western Art music (Renaissance, Baroque, Classic, Romantic, and Modern).¹³

The Roots of heavy metal lie in the 1960s and 1970s when blues-based bands like Black Sabbath, Led Zeppelin, Deep Purple, Cream, and Jimi Hendrix made popular a loud and guitar-heavy kind of rock music called “hard rock” or “heavy rock.” Hard rock music characteristically used keyboards, deep-tuned drums, guitar riffs, power chords, and boogie patterns.¹⁴

The term “heavy metal” designates a subgenre of hard rock music. The British hard rock bands Cream and the Jimi Hendrix Experience developed a distorted guitar sound accompanied by heavy drums and bass. Albums by Black Sabbath and Deep Purple released in the 1970s codified the new genre marked by distorted power chords, heavy riffs, wailing vocals, and virtuosic solos. The early 1980s ushered in a new wave of British heavy metal with Judas Priest, Iron Maiden, Ozzy Osbourne, Saxon, and Def Leppard. Heavy metal became the most popular genre of music worldwide in the mid 1980s.¹⁵

The term “glam rock” is a highly theatrical style of rock and pop music that developed in the United Kingdom in the early 1970s performed by musicians who wore outrageous costumes, makeup, hairstyles, platform shoes, and glitter. The term is associated with bands like T. Rex, Slade, Sweet, Gary Glitter, Roxy Music, and David Bowie.¹⁶

¹³ “Classical,” *Grove Music Online*, <http://www.grovemusic.com> (accessed April 21, 2018); (The Harvard Dictionary of Music, s.v. “Classical”).

¹⁴ Bettina Roccor, “Heavy Metal: Forces of Unification and Fragmentation within a Musical Subculture,” *The World of Music* 42, no. 1 (2000): 85, accessed March 04, 2017, <http://www.jstor.org/stable/41699315>; Allan F. Moore, “Hard rock,” *Grove Music Online*, <http://www.grovemusic.com> (accessed April 16, 2014).

¹⁵ Robert Walser, “Heavy metal,” *Grove Music Online*, <http://www.grovemusic.com> (accessed April 16, 2014).

¹⁶ Allan F. Moore, “Glam rock,” *Grove Music Online*, <http://www.grovemusic.com> (accessed July 22, 2017); Peter Wilton, “Glam rock,” *Grove Music Online*, <http://www.grovemusic.com> (accessed July 22, 2017).

The term “riff” refers to a short melodic ostinato pattern repeated intact or in variation. Riffs appear prominently in African American jazz, blues, and popular music. They were firmly established by the middle of the 1920s in New Orleans big band, jazz, and early blues. By the 1940s riffs were adapted by horn sections in rhythm and blues and rock and roll bands. In the 1960s and 1970s hard rock bands adapted them, which influenced their use in heavy metal since the 1980s.¹⁷ The term “lick” is used in jazz, blues, rock, and pop music to describe a short recognizable motif, formula, or phrase consisting of a short series of notes.¹⁸ A *fill* is short musical passage, riff, or rhythmic sound played in popular music such as rock, funk, and soul. Fills embellish breaks in melodic activity at cadence points, between melodic phrases, or during sustained notes.¹⁹

The term “trill” is a musical ornament consisting of the rapid alternation of a note with the one above in the prevailing key or harmony.²⁰ On the song, “Mr. Crowley,” Rhoads used a “turn,” a short ornamental figure that encircles the main note with a pair of upper and lower auxiliary pitches. A turn can be accented or unaccented and often starts on either the upper auxiliary (standard turn), or the lower auxiliary (inverted turn). Unaccented turns are more common than accented turns, while standard turns are more common than inverted turns.²¹ The term “hammer-on” is a technique on guitar whereby the player plucks or picks the lower of two notes then

¹⁷ Robinson J. Bradford, “Riff,” *Grove Music Online*, <http://www.grovemusic.com> (accessed April 16, 2014).

¹⁸ Robert Witmer, “Lick,” *Grove Music Online*, <http://www.grovemusic.com> (accessed August 4, 2017); Richard Middleton, *Studying Popular Music* (Philadelphia: Open University Press, 2002), 137.

¹⁹ Robert Witmer, “Fill,” *Grove Music Online*, <http://www.grovemusiconline.com>, accessed September 13, 2016.

²⁰ (The Harvard Dictionary of Music, s.v. “Trill”)

²¹ Robert Donington, *Baroque Music: Style and Performance* (New York: W. W. Norton and Company, 1982), 141-142.

hammers down on the higher pitch with another finger of the same hand to create the sound.²² The term “pull-off” is a technique on guitar whereby the player plucks or picks the higher of two notes then pulls the higher pitch with another finger of the same hand to create the sound.²³

The term “palm-muting” describes a note or notes that are dampened with the palm of the picking hand by lightly touching the string(s) near the bridge creating a percussive sound.²⁴ The term “string bend” means to play a note on the guitar and bend (push) the string up to the desired pitch. The term “half-bend” means to play a note on the guitar and bend the string up a half-step (one fret) The term “full-bend” means to play a note on a guitar string and bend the string up one whole step (two frets). String bending adds expression and emotion to guitar playing.²⁵

On the song, “Goodbye to Romance,” Rhoads used an A major “slash chord,” a first inversion chord (A/C#). The note on the left is the root of the chord and the one on the right is the third. In pop, jazz, rock, and blues music slash chords indicate that a musician plays a chord with a specific note in the bass. The note is usually a chord tone (root, third, fifth), but can also be a non-chord tone (second, fourth, or sixth).²⁶

The term “power chord” is a two or three note chord that consists of the intervals of a fifth, fourth, or octave above the root of the chord (Root-Fifth, Root-Fifth-Octave). The chords are

²² John Curry, “Hammer-on,” *Grove Music Online*, <http://www.grovemusic.com> (accessed July 14, 2017).

²³ John Curry, “Pull-off,” *Grove Music Online*, <http://www.grovemusic.com> (accessed July 14, 2017).

²⁴ Glenn Riley, *Serious Shred: Essential Techniques* (Van Nuys: Alfred Music, 2012), 47.

²⁵ *Ibid.*, 46.

²⁶ Robert Rawlins, *How to Play from a Real Book* (Milwaukee: Hal Leonard, 2012), 13.

indicated by the Arabic numeral five placed next to the chord. For example, E5, F5, A5, Bb5, etc. They are the most normative structure played on heavy metal guitar.²⁷

The term “secondary dominant” is a chord based on a scale degree other than the tonic: 2, 3, 4, 5, 6, and 7. It is indicated by the symbol V/, pronounced five of.²⁸ Secondary dominants can occur on any triad, major or minor, built on any of the seven scale degrees in a given key: V/I, V/II, V/III, V/IV, V/V, V/VI, and V/VII.²⁹ The term “cadence” in Western musical theory is a melodic or harmonic configuration that creates a sense of repose or resolution.³⁰ Therefore, the term “harmonic cadence” is a musical progression of two or more chords that conclude a phrase, section, or conclusion of a piece of music.³¹

The term “Syncopation” means to shift the accent from the strong part of the beat to a weaker part.³² The term “Homorhythmic” means having similar rhythmic material in all parts. It is often referred to as “hymn style,” “chordal homophony,” or “chordal texture,” depending on the presence or absence of melodic material.³³

The term “*Scordatura*” means to retune a stringed instrument. The purpose of retuning the guitar is to extend the range of the instrument and make possible sonorities and gestures that would

²⁷ Esa Lilja, “The Theory and Analysis of Classic Heavy Metal Harmony,” (Ph. D. diss., University of Helsinki, 2009).

²⁸ Julian Rushton, “Secondary dominant,” *Grove Music Online*, <http://www.grovemusic.com> (accessed January 16, 2017).

²⁹ William H. Reynolds and Gerald Warfield, *Common-Practice Harmony* (New York: Longman, 1985), 130-131.

³⁰ (*The Harvard Dictionary of Music*, s.v. “Cadence”)

³¹ Bruce Benward and Marilyn Saker, *Music: In Theory and Practice Vol. I*, 8th ed. (New York: McGraw-Hill 2009), 97.

³² Lee Dyament, September 7, 2017.

³³ Bruce Benward and Marilyn Saker, 150.

be impossible in standard tuning. In classical guitar playing scordatura frequently portrays a composer's distinctiveness in their approach to harmony and the guitar idiom.³⁴ On *Diary of a Madman* Rhoads retuned all songs a half step down (Eb-Ab-Db-Gb-Bb-Eb) from standard tuning except on the track S.A.T.O. For the purpose of this study all harmonies will be shown in standard tuning (E-A-D-G-B-E).

The term "Tremolo" is the guitarists device for portraying a legato melodic line to exploit the guitar's singing voice.³⁵ It refers to a repeated melody note with an added bass line, giving the illusion of two instruments playing together. In the technique, the thumb (p) plays a bass line or arpeggio followed by the ring finger (a), middle finger (m), and the index finger (i) playing the single melodic note (see Example 5. 10).³⁶

A "tritone" is an interval composed of three whole steps, most significantly occurring between the third and seventh of a Dominant chord.³⁷ A whole-step on guitar is the distance of two adjacent frets. Tritones are also known as a diminished 5 with a flat (b) or an augmented fourth with a sharp (#). A "tritone substitution" means substituting one chord for another a tritone away.³⁸

³⁴ Jonathan Godfrey, "Principles of Idiomatic Guitar Writing" (DM diss., Indiana University, 2013).

³⁵ Shaun F. Miller, "The Development of the Solo Classical Guitar Repertoire 1800-1950" (master's thesis, Emporia State University, 1994), 47.

³⁶ David Schramm, "Diary of a Madman: A Classical Guitar Influence," <http://mauimusicschool.com/diary-madman-classical-guitar-influence/>, 6; Sue McCreadie, *Classical Guitar Companion* (Dorset: Musical New Services, 1982), 92; Paul Sparks, "Guitar Performance in the Nineteenth Centuries and Twentieth Centuries," *Performance Practice Review*: Vol.10: No.1, Article7.DOI:10.5642/perfpr.199710.01.07, [http://scholarship.claremont.edu/ppr/vol10/iss1/7](http://scholarship.claremont.edu/ppr/vol10/iss1/7;);

³⁷ Mark Levine, *Jazz Theory Book* (Petaluma: Sher Music Company, 1995), xiv, 222.

³⁸Mark Watkins, "Substitutions and Turnarounds," Brigham Young University accessed January 26, 2018, [http://www.emp.byui.edu/Watkins M/applied/13%20Substitutionz%20and%20Turnarounds.pdf](http://www.emp.byui.edu/Watkins%20M/applied/13%20Substitutionz%20and%20Turnarounds.pdf).

Scope of the Study

This study only discusses materials and people related to Randy Rhoads. It discusses the significance of his guitar voice, his adaptation of musical influences, and his influence on heavy metal guitar. This study conducts a detailed musical analysis of the formal, harmonic, and rhythmic aspects of the songs: “I Don’t Know,” “Crazy Train,” “Goodbye to Romance,” and “Dee” from the album, *Blizzard of Ozz*; and “You Can’t Kill Rock and Roll,” and “Diary of a Madman,” from *Diary of a Madman*.

Methodology

This study provides a historical overview of Rhoads’s life and provides insight into his musical influences. It examines Rhoads’s approach to synthesizing his influences on *Blizzard of Ozz* and *Diary of a Madman* by analyzing the formal, harmonic, rhythmic, and melodic aspects of these albums. The examination of his guitar voice and playing style is provided by the following materials: CDs, DVDs, books, scholarly journals, master’s theses and doctoral dissertations, and transcriptions of songs on *Blizzard of Ozz* and *Diary of a Madman*. From these materials this study defines the musical influences that make up Rhoads’s innovative guitar voice.

Review of the Literature

Esa Liljia wrote the Ph.D. dissertation, “The Theory and Analysis of Classic Heavy Metal Harmony,” which is conducted from a music theory and analysis point of view.³⁹ Its main focal point is the era of “classic” or “traditional” heavy metal (late 1960s to the mid-1980s) and discusses

³⁹ Esa Liljia, “The Theory and Analysis of Classic Heavy Metal Harmony,” (Ph. D. diss., University of Helsinki, 2009).

its harmonic characteristics-from the elementary to the complex. It provided this study with information on the history of hard rock and heavy metal, heavy metal harmony, and defined “classic” or “traditional” metal. This source raises the question, what is heavy metal harmony? And explains it in detail. It also answers the question of the influence of Baroque music on Rhoads’s music, but does not answer how he honed his skills in Quiet Riot or mastered them in the *Blizzard of Ozz*. Liljia is a researcher, a musician, and composer in the fields of euro classical and popular music. His academic background is in musicology (MA 2002, Ph.D. 2009, University of Helsinki).

Jonathan Godfrey’s dissertation, “Principles of Idiomatic Guitar Writing,” was written to accommodate the non-guitarist composers in writing for the classical guitar.⁴⁰ It provides the study with information on the guitar arpeggio, trills, harmonics, and scordatura. This source only provides information regarding the classical guitar and does not deal with Rhoads’s childhood, musical training, influences, or honing his skills in Quiet Riot. It does allow the study to connect the arpeggios, trills, harmonics, and scordatura to mastering his skill on *Blizzard of Ozz* and *Diary of a Madman*. Godfrey holds a Doctor of Music degree from Indiana University and is an award-winning guitarist, composer, and arranger. He is currently on the faculty at State College of Florida.

Robert Walser’s article, “Eruptions: Heavy Metal Appropriations of Classical Virtuosity,” discusses the influence of classical music on hard rock and heavy metal music. It provides the study with information that the most influential musicians have been guitar players who have studied classical music. It highlights that hard rock musicians borrowed heavily from Baroque

⁴⁰ Jonathan Godfrey, “Principles of Idiomatic Guitar Writing” (DMus diss., Indiana University, 2013).

music since the late 1960s. It also highlights that Rhoads was a trained musician, a classical guitarist, and adapted classical music to his playing and composing style. This source partially answers the questions: what musical elements make up Rhoads's guitar voice? where he received his musical training? and who were his musical influences?⁴¹ Dr. Walser is an American musicologist and author of *Running with The Devil: Power, Gender, and Madness in Heavy Metal Music* and *Keeping Time: Readings in Jazz History*.⁴²

The book and accompanying DVD, *Mastering the Modes for the Rock Guitarist*, by Dave Celentano and Steve Gorenberg gives a tutorial on each of the modes and how they can be used to create interesting solos, rhythms, and riffs. Each mode is given its own chapter that follows along with the DVD and contains beginner, intermediate, and advanced solos, as well as a rhythm tracks to solo over. This source provides information on modes, but not on Rhoads's use of them in his music. It provides the study with knowledge of modes to better understand and identify Rhoads's use of them on *Blizzard of Ozz* and *Diary of a Madman*.⁴³

Aaron Rosenbaum's book, *Ozzy Osbourne: The Randy Rhoads Years*, contains songs from *Blizzard of Ozz* and *Diary of a Madman*.⁴⁴ It provides musical analysis of Rhoads's guitar style and referenced the influence of classical guitar on: "Dee," "Mr. Crowley," "Diary of a Madman," "You Can't Kill Rock-and-Roll," and "Revelation Mother Earth." It provided the study with

⁴¹ Robert Walser, "Eruptions: Heavy Metal Appropriations of Classical Virtuosity," *Popular Music* 11, no. 3 (October 1992), <http://www.jstor.org/stable/931311> (accessed January 9, 2014).

⁴² Robert Walser, *Running with The Devil: Power, Gender, and Madness in Heavy Metal Music* (Hanover: University Press of New England, 1993); Robert Walser, *Keeping Time: Readings in Jazz History* (Oxford: Oxford University Press, 2014).

⁴³ Dave Celentano and Steve Gorenberg, *Mastering the Modes for the Rock Guitarist* (New York: Cherry Lane Music, 2014).

⁴⁴ Arron Rosenbaum, *Ozzy Osbourne: The Randy Rhoads Years* (New York: Cherry Lane Music, 2002).

information on Rhoads's life history, guitar style, influences, and his use of classical music. It also provided information on Rhoads's use of modes, complex jazz and classical harmonies, virtuosic solo runs, and pedal point and aided the transcriptions of *Blizzard of Ozz* and *Diary of a Madman*. This source answers the question of what is Rhoads's guitar voice and highlights that it is a mixture of classical, jazz, rock, and blues music.

Joel McIver's book, *Crazy Train: The High Life and Tragic Death of Randy Rhoads*, discusses the life and death of Rhoads. It is chronologically arranged and covers the birth of Rhoads's parents, the founding of Musonia Music, Rhoads's childhood, his Quiet Riot and Ozzy Osbourne years, and his tragic death. It provides evidence that Rhoads knew music theory and modes, wrote music in the classical style, and wanted to pursue a degree in classical guitar at UCLA. This source further answers the questions of Rhoads's family background, his childhood, and training at Musonia Music. It also answers the questions of how he honed his skills in Quiet Riot then mastered them in the *Blizzard of Ozz*.⁴⁵

Garry Sharpe-Young's book, *Ozzy Osbourne: The Story of the Ozzy Osbourne Band*, is about the music of Ozzy Osbourne and the stories of those who made it.⁴⁶ It portrays the sequence of events of the band from the view point of the musicians who aided Osbourne, including Rhoads. It provides the study with information on the making of *Blizzard of Ozz* and *Diary of a Madman*. It also provides information on Rhoads's family life and musical training, including evidence that he read music, worked on classical modes, and composed all the guitar parts in the *Blizzard of Ozz*. This source answers the questions of Rhoads honing his skill in Quiet Riot and mastering his

⁴⁵ Joel McIver, *Crazy Train: The High Life and Tragic Death of Randy Rhoads* (London: Jawbone Press, 2011).

⁴⁶ Gary Sharpe-Young, *Ozzy Osbourne: The Story of the Ozzy Osbourne Band* (London: Cherry Red Books, 2002).

skills on *Blizzard of Ozz* and *Diary of a Madman*. It supports the information contained in McIver's book and on the CD's and transcriptions of *Blizzard of Ozz* and *Diary of a Madman*.

The book *Off the Rails*, by Rudy Sarzo, is Sarzo's first-hand account of playing music with Rhoads in Quiet Riot and the Blizzard of Ozz.⁴⁷ It is based on a journal that he kept while touring with the Blizzard of Ozz and highlights show dates, activities on the road, and Rhoads's death. It provides evidence that Rhoads played classical guitar, studied music theory, and wanted to pursue a career as a classical guitarist. It documents that he thought like a classical musician and incorporated classical guitar technique into heavy metal music. This source answers how Rhoads grew as a musician, composer, arranger, and mastered his skills in the Blizzard of Ozz.

Kelly Garni, one of Rhoads's childhood friends, former bandmate, and cofounder of Quiet Riot, wrote the book, *Angels with Dirty Faces*.⁴⁸ His book provides the study with a look at Rhoads's life from Junior High to his Quiet Riot days, including evidence that Rhoads played classical guitar and took electric guitar lessons from Scott Shelly. It also provides insight into Rhoads's musical influences and abilities in the recording studio. This source answers the questions of Rhoads's childhood, musical training, rock influences, and honing his skills in Quiet Riot, but does not answer the questions of mastering his skills on *Blizzard of Ozz* and *Diary of a Madman*.

Carol Clerk's book, *Diary of a Madman: Ozzy Osbourne: The Stories Behind the Songs*, charts the recorded highlights of Ozzy Osbourne's career in Black Sabbath and as a solo artist. It includes information about his changing line-ups as a solo artist, anecdotes from the studio sessions

⁴⁷ Rudy Sarzo, *Off the Rails: Aboard the Crazy Train in the Blizzard of Ozz* (New York: Too Smart Publishing, 2008).

⁴⁸ Kelly Garni, *Angels with Dirty Faces* (Las Vegas: Create Space Self-Publishing, 2012).

and insight into the song lyrics, cover art, and musical directions. It provides this study with information on songs on *Blizzard of Ozz* and *Diary of a Madman* and explains the stories behind them. It also provides information that his songs “Dee,” “Mr. Crowley,” and “Diary of a Madman,” incorporate musical elements borrowed from classical music.⁴⁹ This source aides the *Blizzard of Ozz* and *Diary of a Madman* transcription books by providing insight into what each song represents and that Rhoads’s guitar voice is classically influenced.

The book, *Rhoadsscholar.com: Memoirs and Memories of an Aspiring Rhoads Scholar: A Year of Guitar Study with Randy Rhoads*, by Robert La Fond Jr. is La Fond’s first-hand account of a year of guitar studies with Rhoads. It provides the study with actual guitar lessons and contains chord theory, chords and chord progressions, scale diagrams, and melodic exercises. It provides the study with information that Rhoads had knowledge of music theory and used it in his compositions.⁵⁰ This source gives a glimpse of the jazz, rock, and blues elements Rhoads taught his students while raising the question why he did not teach them about classical music since it was a major part of his musical voice.

The book, *Ozzy Osbourne Blizzard of Ozz*, from the Play It Like Is series, provided the study with guitar transcriptions of *Blizzard of Ozz*, which assisted in the musical analysis of the songs “I Don’t Know,” “Crazy Train,” “Goodbye to Romance,” and “Dee” for elements such as formal structures, keys, modes, chord progressions, and solos.⁵¹ This source highlights that Rhoads’s guitar voice is a fusion of classical, rock, jazz, and blues music and shows how he mastered his skills on *Blizzard of Ozz*.

⁴⁹ Carol Clerk, *Ozzy Osbourne: Diary of a Madman: The Stories Behind the Songs* (New York: Thunder’s Mouth Press, 2002).

⁵⁰ Robert La Fond Jr., *Rhoads Scholar* (Charleston: Book Surge Publishing, 2008).

⁵¹ Ozzy Osbourne, *Ozzy Osbourne: Blizzard of Ozz* (New York: Cherry Lane Music, 2001).

The book, *Ozzy Osbourne Diary of a Madman*, from the Play It Like It Is series, provided the study with guitar transcriptions of *Diary of a Madman*, which assisted in the musical analysis of the songs “You Can’t Kill Rock and Roll,” and “Diary of a Madman” for elements such as formal structures, keys, modes, chord progressions, and solos.⁵² This source also highlights that Rhoads’s guitar voice is a fusion of classical, rock, jazz, and blues music and shows how he mastered his skills on *Diary of a Madman*.

The *Ozzy Osbourne Songbook* contains guitar transcriptions of four songs on *Blizzard of Ozz*: “I Don’t Know,” “Crazy Train,” “Mr. Crowley,” and “Revelation Mother Earth.” It also contains transcriptions of the complete *Diary of a Madman* album: “Over the Mountain,” “Flying High Again,” “You Can’t Kill Rock and Roll,” “Believer,” “Little Dolls,” “Tonight,” “S.A.T.O.,” and “Diary of a Madman.”⁵³ The book provides the study with transcriptions for analysis of the songs “You Can’t Kill Rock and Roll,” “Diary of a Madman” for musical elements such as formal structures, keys, chord progressions, etc. It also provides performance notes on each song. All transcriptions and performance notes are by Wolf Marshall. This source highlights that Rhoads’s guitar voice is a fusion of classical, rock, jazz, and blues music and showcases how he mastered his skills on *Blizzard of Ozz* and *Diary of a Madman*.

Leo Brouwer’s “*Estudio Sencillos* No. 6” is a classical guitar study from his *Estudios Sencillos* (20 Simple Studies).⁵⁴ Rhoads borrowed a portion of the etude’s chord progression for his introduction to “Diary of a Madman.” The etude provided the study with an original score for analysis and comparison to Rhoads’s Introduction. This source along with the transcriptions of

⁵² Ozzy Osbourne, *Ozzy Osbourne: Diary of a Madman* (New York: Cherry Lane Music Company, 1996).

⁵³ Wolf Marshall, *Ozzy Osbourne Songbook*, ed. Milton Okun (New York: Cherry Lane Music, 1985).

⁵⁴ Leo Brouwer, *Estudio Sencillos* No. 6. (Paris: Editions Max Eschig), 1972.

“Diary of a Madman” establishes that a major part of Rhoads’s guitar voice is classically influenced.

The CD *Blizzard of Ozz* provides the study with nine studio tracks that showcase Rhoads’s skills as a guitarist, composer, and arranger. It also provides evidence that classical music and the classical guitar influenced his playing and composing style.⁵⁵ The CD *Diary of a Madman* contains eight studio tracks that showcase Rhoads’s skills as a guitarist, composer, and arranger and provides the study with evidence that classical music and the classical guitar influenced his playing and composing style.⁵⁶ The CD *Quiet Riot: The Randy Rhoads Years* is a compilation album that consists of ten tracks.⁵⁷ The tracks are re-mastered versions of Quiet Riots songs from the albums *Quite Riot* and *Quiet Riot II*. The CD provides evidence that riffs from Quiet Riot songs were repurposed and used by Rhoads on songs he wrote for the *Blizzard of Ozz*. These sources provide an aural perception of what Rhoads’s guitar voice is and highlights that classical music is a major part of his voice.

Robert Donington’s book, *Baroque Music Style and Performance*, draws on the encyclopedic wealth of material in the author’s classic studies *The Interpretation of Early Music* and *A Performer’s Guide to Baroque Music*. It summarizes the principles of authentic interpretation of Baroque music and its practical application in performance, and supplies a basic grounding for students, performers, and early music enthusiasts. It provides the study with information on terms like *turns* and *trills* and aids in defining the Baroque musical elements found

⁵⁵ Ozzy Osbourne, *Blizzard of Ozz*, Bob Daisley, Lee Kerslake, Ozzy Osbourne, and Randy Rhoads, CD, Sony, EK 85247, © 1980.

⁵⁶ Ozzy Osbourne, *Diary of a Madman*, Bob Daisley, Lee Kerslake, Ozzy Osbourne and Randy Rhoads, CD, Sony, EK 67236, © 1981.

⁵⁷ Quiet Riot, *Quiet Riot: The Randy Rhoads Years*, Kevin Dubrow, Kelly Garni, Drew Forsyth, and Randy Rhoads, CD, Rhino, R2 7144, © 1993.

on *Blizzard of Ozz* and *Diary of a Madman*.⁵⁸ This source helps answer the question of the influence of Baroque music elements in Rhoads's music and compliments the transcriptions and CD's of the albums but does not provide information on his childhood, musical training, and influences. It complements the information contained in Schulenberg's book and in the transcriptions and CD's of *Blizzard of Ozz* and *Diary of a Madman*.

David Schulenberg's book, *Music of the Baroque*, explores the music history and style of the Baroque.⁵⁹ The book provides the study with information on music of the period, including definitions of the terms Renaissance and Baroque, *conciato* style, rhetorical devices, and recitative. It also discusses how Baroque composers like J. S. Bach and Sylvius Leopold Weiss employed elements of Renaissance style in their compositions. This source provided insight into the stylistic elements of the Baroque so that when found in Rhoads's music they were easily identified.

Organization of the Study

This study looks at Randall William Rhoads's guitar voice, his synthesis of musical influences, and his influence on heavy metal guitar in the following chapters.

Chapter 2. Randy Rhoads: Early Childhood, Musical Training, and Influences: This chapter examines Rhoads's biography and family background to detail his family's musical heritage and the musical environment he grew up in. It examines his formal music training at Musonia School of Music, including the musical influences he acquired during his formative years. It also gives an

⁵⁸ Robert Donington, *Baroque Music: Style and Performance* (New York: W. W. Norton & Company, 1982).

⁵⁹ David Schulenberg, *Music of the Baroque*, 2nd ed. (New York: Oxford University Press, 2008).

overview of the classical, jazz, and rock influences that contributed to Rhoads's innovative guitar style, including the works of Mick Ronson, Glen Buxton, Ritchie Blackmore, Michael Schenker, Earl Klugh, Lee Ritenour, J.S. Bach and Antonio Vivaldi.

Chapter 3. Honing His Skills: The Quiet Riot Years: This chapter looks at how Rhoads honed his skills as a guitar player, performer, and studio musician in Quiet Riot. It discusses how he became a studio musician and came to know the recording studio well. It also highlights that a lot of his musical skill was cultivated during this period. The skills Rhoads acquired in Quiet Riot came to full fruition during his Blizzard of Ozz Years.

Chapter 4. Mastering His Skill on *Blizzard of Ozz*: This chapter looks at how Rhoads mastered his skills as a guitarist, composers, arranger, and studio musician in the Blizzard of Ozz. It discusses his synthesis of musical influences on *Blizzard of Ozz*. It gives a detailed analysis of the album's songs that best represent Rhoads's synthesis of rock, classical, jazz, and blues influences.

Chapter 5. Mastering His Skills on *Diary of a Madman*: This chapter looks at how Rhoads further mastered his skills as a guitarist, composers, arranger, and studio musician in the Blizzard of Ozz. It discusses his synthesis of musical influences on *Diary of a Madman*. It gives a detailed analysis of the songs on the album that best represent Rhoads's synthesis of rock, classical, jazz, and blues influences.

Chapter 6. Conclusion: Randy Rhoads's Guitar Voice: This chapter concludes the study, summing up the conclusions found in this thesis. It defines the musical influences that make up Rhoads's innovative guitar voice.

Chapter 2. Randy Rhoads: Early Childhood, Musical Training, and Influences

Introduction

Randall William Rhoads was born into a musical family on December 6, 1956 in Santa Monica, California. He was born during the post-WWII period of great optimism in the 1950s.¹ Rhoads excelled in music and developed his ability at a young age under the guidance of his mother, Delores Rhoads.² He was one of the most innovative rock guitarists of the 1980s, known for his precise playing, sophisticated classical style licks, and lightning speed. He is also known for extending the harmonic language of rock guitar.³

Rhoads was the son of music teachers and grew up in a family with a longstanding musical tradition. His mother recognized his talent and enrolled him in her music school, Musonia Music, where he studied acoustic and electric guitar, piano, and music theory. He was first introduced to classical guitar at Musonia and studied it off and on throughout his lifetime.

From the mid-to-late-1970s, Rhoads built a regional reputation in the band Quiet Riot as one of Los Angeles's top guitarists. His big international break came in October 1979 when he was hired as Ozzy Osbourne's guitarist.⁴ He journeyed to England and recorded two of the most influential heavy metal albums of the late twentieth-century, *Blizzard of Ozz* (1980) and *Diary of a Madman* (1981).⁵ Today, Rhoads is known for being the first rock guitarist of the 1980s to

¹ Steven Rosen and Andrew Klein, *Randy Rhoads* (Oak Park: Velocity Publishing, 2012), 7.

² Kelly Garni, *Angels with Dirty Faces* (Las Vegas: Create Space Publishing, 2012), 48.

³ Aaron Rosenbaum, *Ozzy Osbourne: The Randy Rhoads Years* (New York: Cherry Lane Music, 2002), 5.

⁴ Robert Walser, "Eruptions: Heavy Metal Appropriations of Classical Virtuosity," *Popular Music* 11, no. 3 (October 1992): 280, accessed January 9, 2014, <http://www.jstor.org/stable/931311>.

⁵ Rosenbaum, 5-6.

expand the parameters of rock guitar playing.⁶ His classical and rock integrations are found on *Blizzard of Ozz* and *Diary of a Madman* in tracks like “Dee,” “Revelation Mother Earth,” “Mr. Crowley,” “Goodbye to Romance,” “You Can’t Kill Rock and Roll,” and “Diary of a Madman.” These songs embody the same dark moods and contrasts as many of the works of J. S. Bach, Vivaldi, and Beethoven.⁷

Rhoads cited the dark drama of Alice Cooper (whose original guitarist was Glenn Buxton), David Bowie’s unorthodox guitar sounds (including those of Bowie’s guitarist, Mick Ronson), and Ritchie Blackmore’s fusion of rock with classical music as early influences. He liked how their guitar sounds (minor tonalities, wide bends, overdriven guitars, and toggling) enhanced Cooper and Bowie’s music.⁸ He also cited his favorite composers, Vivaldi and Pachelbel.⁹

Early Childhood

Rhoads’s family music heritage dates back to the brass band era and the John Philip Sousa-style orchestras popular at the end of the nineteenth century and beginning of the twentieth. Rhoads’s grandparents were born during the period and his grandfather, Fred Kelle, was a doctor before the Great Depression. He played guitar for entertainment and relaxation and was often accompanied by his wife on piano. Their daughter, Delores Kelle, was only a child at the time, but

⁶ Walser, “Eruptions,” 280.

⁷ Bach’s Violin Sonata No. 1 in G minor, BWV 1001 (1720); Vivaldi’s L’Estro Armonico, Op. 3 No. 11 in D minor (1711); Beethoven’s Piano Sonata No. 14 in C# minor, Op. 27 No. 2 (1802).

⁸ Rosenbaum, 6-8.

⁹ Walser, “Eruptions,” 280.

contributed when she could. She was inspired by her family's musical heritage and later carried on the tradition by passing it on to her children.¹⁰

The United States emerged from World War II in the 1940s and entered the 1950s with powerful changes that swept over the country. The era signaled a newfound optimism and with President Dwight Eisenhower at the helm, prosperity and good fortune prevailed. As life improved, the remnants of the Great Depression, World War II, and the Korean War faded into the past.

The year 1956 ushered in significant political, social, and cultural changes. It was the year of the "Big Bang" of rock and roll, which was initiated by Elvis Presley, whose arrival on the music scene signaled significant social change with the release of his hit song, "Heartbreak Hotel."¹¹ Presley's track revolutionized pop music and made rock and roll popular. His music and stage antics were highly controversial for embodying the dangerous and rebellious spirit of rock music. He challenged the social and moral values of the time and set in motion a style of music that dominated the world for the rest of the century. He changed music and left a legacy, which positively influenced American society.¹²

¹⁰ Kelle Rhoads, Interview by Carrie Magalski, "Kelle Rhoads Interview (5 of 5): Randy Rhoads and Ozzy Osbourne" (video), Saint Gabriel Catholic Radio, June 7, 2010, accessed May 5, 2015, <http://www.youtube.com.html>.

¹¹ Rosen and Klein, 3.

¹² Joel Williamson, *Elvis Presley: A Southern Life* (New York: Oxford University Press, 2015), 51; John Crosby, "Elvis Presley and the Craze," in *The Rock History Reader*, ed. Theo Cateforis (New York: Routledge, 2013), 13; David Shumway, "Where Have all the Rock Stars Gone," in *The Rock History Reader*, ed. Theo Cateforis (New York: Routledge, 2013), 351; Marci Wallace, "Elvis Presley: A Revolutionist," 100, accessed July 20, 2017, <https://www.lagrange.edu/resources/pdf/citations/2012/11>.

Delores Kelle

Delores Violet Kelle was born in San Bernardino, California on March 30, 1920 and started learning music from a young age. At seven she started playing piano, then took up the trumpet in junior high school. At nine Kelle started teaching, which became her lifelong calling. All in all, she taught music for about 78 years. In an interview her son Kelle Rhoads stated, “She was a real, true dyed-in-the-wool musician of the old school and is a direct link to people who learned their craft in the nineteenth-century.” One of her professors at UCLA was the renowned music theorist Arnold Schoenberg. Her coronet teacher was Herbert Lincoln Clarke, John Philip Sousa’s first cornetist.¹³

Kelle played various instruments including piano, violin, flute, and flugelhorn, though her main instruments were coronet and trumpet. As a student at UCLA she challenged the University’s policy that a woman could not sit first-chair in the brass section when the music department held a contest to see who would hold the position and Kelle won. In 1944 she graduated with honors as one of UCLA’s top musicians. Kelle met William Arthur Rhoads at UCLA. They were married in 1945 while Rhoads was on active military duty during World War II. Upon his return from the war effort he taught the UCLA band, finished his music degree, and became a teacher in the Los Angeles public school system.

¹³ Kelle Rhoads, interview by Paul Zollo, “Inside Musonia: School and Shrine to Rock God Guitarist Randy Rhoads,” Patch, February 28, 2012, accessed March, 17, 2015, <http://www.Patch.com/california/northhollywood/inside-musonia.html>.

Musonia School of Music

In 1947 William and Delores Rhoads broke ground for Musonia School of Music. In 1948 the facility opened its doors to the public and is still in operation today.¹⁴ When Musonia Music first opened, Mrs. Rhoads was a public schoolteacher at Los Angeles' Mount Vernon Junior High School. Within a year she was able to stop teaching public school and devote her time to Musonia. She was also a professional musician at the time and appeared in the movie "People Will Talk" (1951), starring Cary Grant. She was on the score as a musician and onscreen as the French horn player. Mrs. Rhoads wanted a family and rather than concertize or do more film work, she devoted herself to her family and teaching.¹⁵ Mr. and Mrs. Rhoads divorced in 1958 when their children were quite young. Mrs. Rhoads became the sole owner and operator of Musonia Music.¹⁶

Randy Rhoads

The Rhoads family was a close-knit unit that supported each other. Randy Rhoads's sister, Kathy Rhoads, was instrumental in helping him develop his talent as a young guitarist. She took guitar lessons alongside Rhoads, which helped him develop at a fast pace.¹⁷ When he first started playing he found his grandfather's old guitar and played around with it. About a year later his mother realized he was serious and signed him up for acoustic guitar lessons, which was the

¹⁴ Rosen and Klein, 5.

¹⁵ Kelle Rhoads, "Inside Musonia: School and Shrine to Rock God Guitarist Randy Rhoads."

¹⁶ Martin Popoff, *Steal Away the Night: An Ozzy Osbourne Day-by-Day* (Milwaukee: Backbone Books, 2014), 7.

¹⁷ Gary Sharpe-Young, *Ozzy Osbourne: The Story of the Ozzy Osbourne Band* (London: Cherry Red Books, 2002). 27.

beginning of his lifelong musical journey.¹⁸ His earliest musical memories were strumming the flamenco song “Malguena” and playing rock songs like “Gloria” and “Louie-Louie.”¹⁹

Rhoads and his siblings grew up in a Religious, Christian, environment, the same as their mother was reared in. She gave them a Christian education, and the church became a focal point in the family’s life. Kelle, Kathy, and Randy Rhoads all attended First Lutheran Day School where Delores Rhoads was the music director and choir instructor.²⁰ They participated in musical activities at school and Musonia Music, as the photos below illustrate (see Figures 1 and 2), including, Kathy and Randy Rhoads playing guitar in the Musonia Orchestra.²¹ Mrs. Rhoads created a big band-style setting based on the public-school orchestra model. She wanted to prepare students for future endeavors in the public-school system. In order to participate, each musician had to read music.²² Therefore, Rhoads was able to read music at a young age, which allowed him to easily absorb music theory. Playing in the orchestra also gave him valuable performing experience in an ensemble setting.

¹⁸ Kelle Rhoads, “Inside Musonia: School and Shrine to Rock God Guitarist Randy Rhoads.”

¹⁹ Garni, 43.

²⁰ Jas Obrecht, “Randy Rhoads: The 1982 Kelle Rhoads Interview,” *Jas Obrecht Music Archives*, accessed March 14, 2017, <http://jasobrecht.com/randy-rhoads-kelle-rhoads-interview/>. Jasobrecht.com.

²¹ Kelle Rhoads, “Kelle Rhoads Interview (5 of 5): Randy Rhoads and Ozzy Osbourne,” Jas Obrecht, “Randy Rhoads: The 1982 Delores Rhoads Interview,” *Jas Obrecht Music Archives*, accessed March 14, 2017, <http://jasobrecht.com/randy-rhoads-delores-rhoads-interview/>.

²² Delores Rhoads, “William Randal (Randy) Rhoads, 1956-1982,” *Oviatt Library Special Collections & Archives*, accessed March 14, 2017, <http://library.csun.edu/SCA/OnlineExhibits/Rhoads>.



Figure 1. Delores Rhoads conducting the Musonia Music Orchestra. Randy Rhoads is the last performer in the front row seated next to the piano. The photo is from the Jas Obrecht Archive-photographer unknown.



Figure 2. The Musonia Music Orchestra with Delores Rhoads posing for a photo. Kathy and Randy Rhoads are seated to the far left. The photo is from the Jas Obrecht Archive-photographer unknown.

Musical Training

Randy Rhoads's formal music training began at Musonia Music. Delores Rhoads recalled: "Randy grew up right here in my school and when he picked up the guitar that was it from then on. That was his life."¹ Rhoads studied guitar, piano, and music theory at the school. The knowledge he accumulated there helped him develop his innovative guitar voice and playing style. Over time Rhoads studied rock, blues, jazz, and classical music.² Bonnie Shiekhan and Scott Shelly were crucial in Rhoads's early guitar education. When Rhoads first began studying guitar, Shiekhan introduced him to classical and acoustic folk guitar, while several years later he studied electric guitar with Shelly. Later he took it upon himself to do further research and development. Over time he absorbed different musical influences and incorporated them into his own musical identity.³

A pivotal event in Rhoads's music education occurred the summer of 1971 when Kelle took him to see Alice Cooper's "Love It to Death" concert tour. For the first time he caught a glimpse of what could be done with his talent. From that moment on he wanted to play rock guitar.⁴ Glen Buxton was Cooper's guitarist at the time and had a major influence on Rhoads.⁵ After seeing the show he became fascinated with bands that played hard rock or a prototype of heavy metal. He

¹ Gerard Ganaden, Interview with Delores Rhoads, "Randy Rhoads: Taking Care of the Legend and Legacy," accessed February 24, 2016, <http://www.jacksoncharvelworld.net/delores.html>.

² Ganaden.

³ Kelle Rhoads, "Inside Musonia: School and Shrine to Rock God Guitarist Randy Rhoads."

⁴ Joel McIver, *Crazy Train: The High Life and Tragic Death of Randy Rhoads* (London: Jawbone Press, 2011), 34.

⁵ Rosenbaum, 6.

was drawn to bands that looked flashy and had theatrical shows such as, Queen, Mountain, Deep Purple, and Black Oak Arkansas.⁶

Scott Shelly

Shelly was raised in Los Angeles and learned the importance of being a well-rounded musician. He played guitar with top studio session players Jeff Porcaro (drums) and David Paich (keyboards), who instilled in him the value of being able to play different styles of music, a lesson Shelly taught to Rhoads.⁷ At age twelve, Shelly started playing music with Jeff Porcaro, who years later went on to form the band Toto. Porcaro and Shelly played together at weddings, casual events, and in a four-piece jazz combo. The combo consisted of Porcaro (drums), Shelly (guitar), Gary Sherwood (bass), Steve Leeds (sax), and David Paich (keyboards).⁸

Shelly took guitar lessons from Duke Miller and studied jazz and traditional styles with Al Carness. He taught at Valley Arts Music, which was owned by Carness before teaching at Musonia Music.⁹ He was only sixteen when he started teaching Rhoads but played an important role in his development. Rhoads practiced persistently, consuming every chord, lick, riff, and pull-off shown to him.¹⁰ By age fifteen he could solo fluidly over I-IV-V chord progressions and blues changes and transition through classical modes and arpeggios.¹¹ About a year after he started studying

⁶ McIver, 35.

⁷ Rosen and Klein, 20.

⁸ Ibid., 22.

⁹ Ibid.

¹⁰ Rosen and Klein, 18-20.

¹¹ Ibid., 20-21.

electric guitar, Shelly told Delores Rhoads, “I can’t teach him anything anymore. He’s gone beyond me and already knows everything I know.”¹²

After studying with Shelly, Rhoads took his training into his own hands. Without records to listen to, he created his own sound.¹³ He grew up in a single-parent household and his family did not have a television or stereo until he was a teenager. Therefore, he developed his musical skill without ready access to the popular music world. This forced him to find his own voice on guitar.¹⁴

Musicianship

Through Musonia Delores Rhoads introduced Rhoads to various genres of music like classical and jazz. She encouraged his musical development and instilled in him a practical knowledge of musicianship. She taught him to play piano, read music, and work out harmonies and scales on the instrument.¹⁵ Mrs. Rhoads impressed on him the need to understand the fundamentals of music such as, rhythm, melody, and harmony. She encouraged him to learn songs by ear and play them on his guitar to work out their key and time signatures.¹⁶

Rhoads gained valuable musicianship skills playing guitar in the Musonians, an in-house ensemble of Musonia Music students that played big band music in the vein of Tommy Dorsey and Benny Goodman such as “Chattanooga Shoeshine Boy” and “Boogie Woogie Bugle Boy.”¹⁷

¹² Jas Obrecht, “Randy Rhoads: The 1982 Delores Rhoads Interview,” *Guitar Player* (November 1982): 67.

¹³ McIver, 26.

¹⁴ Garni, 95.

¹⁵ Sharpe-Young, 27.

¹⁶ McIver, 22-24.

¹⁷ Garni, 93-95.

Mrs. Rhoads required students to play in the group and its recitals as part of their education.¹⁸ In order to participate in the weekly recitals students had to read music from charts, count accurately, and play correctly. Studying in this type of environment, Rhoads learned to read music, count rhythms, and play with feeling, all of which are important as a musician, especially in a group setting.¹⁹

Teaching at Musonia Music

Much of Rhoads's musical expertise came to fruition as a guitar teacher, rather than as a student. In an interview he stated, "I tried lessons off and on, but I couldn't stick with it. I didn't have the patience. When I went back to taking lessons in my teens, I studied classical and it did wonders for me."²⁰ After Rhoads graduated High School at sixteen, he started teaching at Musonia Music. As a teacher he developed his guitar style by combining the songs students wanted to learn with technique.²¹ Many of his students wanted to learn the music of popular guitarists like Eddie Van Halen and Al DiMelo. He learned their licks and riffs then taught them to his students.²² According to Rhoads's former student, Larry LaFond, "It is interesting to note how Randy taught the guitar and how he distilled the theory he knew into a viable approach to teaching."²³ His teaching method focused on:

¹⁸ McIver, 27.

¹⁹ Ibid., 27.

²⁰ Ibid., 26.

²¹ Ibid., 44.

²² Rosenbaum, 4.

²³ Larry LaFond, *RhoadsScholar.com: Memoirs and Memories of an Aspiring Rhoads Scholar: A Year of Guitar Study with Randy Rhoads* (Charleston: Book Surge Publishing, 2008), 6.

1. Playing slower because tone is more important than speed.
2. The importance of finding your own voice on guitar by learning patterns, riffs, and chords based on blues and rock progressions.
3. The minor pentatonic scale, blues riffs, and chords with extensions, which can be used to create songs.
4. Alternate picking (down-up-down-up on a single string).
5. Twelve bar blues to get students comfortable playing rhythm and lead.²⁴

Rhoads knew the ins and outs of music well and had a command of music theory and how to play over chord changes. According to another former student, Frank Santorolla, “He would show me all the little tricks he used in his leads like scales and barre-chords and how the chords were derived from scales. We worked on Foreigner’s Hot Blooded. He deconstructed it and showed me the chords, the rhythm, and how the leads fit the song.”²⁵

Rhoads’s success as a teacher was the reason he excelled as a young rock guitarist. He taught eight hours a day, six days a week, and every half hour he had a different student. “If you sit and play all day long,” he said, “you’re going to develop a lot of speed. Half of your sound comes in the way you play and a lot of it is in your hands.”²⁶ Rhoads also succeeded as a teacher because he enjoyed helping others become better guitar players. He taught his students to make the guitar a part of themselves and to use it to express how they feel. He emphasized that phrasing is the most important aspect of one’s playing and worked hard to get students to develop their own

²⁴ Ibid., 18-26.

²⁵ McIver, 47.

²⁶ Ibid., 45.

style on the instrument.²⁷ Rhoads's teaching approach was a direct reflection of the knowledge he learned from Sheikan, Shelly, his mother, and his students.

Influences

Rhoads developed an affinity for varied musical tastes during his lifetime. He had musical influences that ranged from 1970s Glam rock to classical, jazz, and blues. These styles influenced his playing and helped shape his guitar voice. His guitar style was a mixture of rock and classical music with shadings of pop and jazz. It was influenced by the Baroque music of Antonio Vivaldi (1678-1741), Johann Pachelbel (1653-1706), and Johann Sebastian Bach (1685-1750). It was also influenced by the rock music of Glenn Buxton, Mick Ronson, Leslie West, and Ritchie Blackmore. Rhoads drew from these influences and created a guitar style that relied heavily on classical music for its shape and form. His style can be heard on Quiet Riot's, *Quiet Riot* (1977) and *Quiet Riot II* (1978). It can also be heard in greater detail on the Blizzard of Ozz's, *Blizzard of Ozz* (1980) and *Diary of a Madman* (1981).

Baroque

Rhoads had a life-long attraction to the technical, theoretical, and dramatic syntax of Baroque music.²⁸ Just as Vivaldi's music influenced the music of Bach and became the model in which he found great inspiration, the music of Vivaldi, Bach, and Pachelbel also had a profound influence on Rhoads and became models of inspiration for his musical creativity.²⁹ Rhoads studied,

²⁷ Jas Obrecht, "Randy Rhoads: The 1982 Delores Rhoads Interview," 76.

²⁸ Walser, "Eruptions," 280.

²⁹ Marc Pincherle, *Vivaldi*, trans. Christopher Hatch, (New York: W.W. Norton and Company, 1962), 224.

borrowed, and absorbed some of their compositional techniques. He especially liked the modal sound quality of their music. He liked how they composed music in layers, which gave it a complex sound, and he utilized this layered texture on just about every song he wrote in the Blizzard of Ozz, especially on the tracks “I Don’t Know,” “Goodbye to Romance,” “Revelation Mother Earth,” “You Can’t Kill Rock and Roll,” and “Diary of a Madman.”³⁰

In the seventeenth and eighteenth centuries, Baroque ideals gave rise to elaborately ornamented forms of art, architecture, literature, and music.³¹ In Baroque architecture, such as St. Peter’s Square in Rome or the palace of Versailles outside of Paris, the buildings and grounds are enormous and marked by strong contrasts. The art and architecture of Baroque buildings of enormous scale are usually adorned by ornamental detail. Artists filled the long lines and vast spaces of the palaces and churches with abundant decoration. In creating his Throne of St. Peter for the interior of that basilica in Rome, the sculptor Gian Lorenzo Bernini (1598-1680) filled the expanse with twisting forms that energize the otherwise static architecture.³²

The same approach to artistic expression is found in Baroque music. Baroque Composers too created large-scale compositions and filled them with energetic figures. In both vocal and instrumental music, strong chordal blocks support highly ornamental melodic lines. The ornate melodies add energy and excitement to what would otherwise be a purely static harmonic

³⁰ Jas Obrecht, “Randy Rhoads: The 1982 Delores Rhoads Interview,” *Guitar Player*, 98.

³¹ David Schulenberg, *Music of the Baroque*, 2nd ed. (New York: Oxford University Press, 2008), 1.

³² Craig Wright and Bryan Simms, *Music in Western Civilization* (Belmont, CA: Thomson Schirmer, 2006), 234.

background.³³ Notice in the following excerpt from J. S. Bach's Sonata No. 1 in G minor (BWV 1001, 1720) how the energetic melodic line is supported by simple chords (Example 2. 1).³⁴

Example 2. 1. J. S. Bach, Sonata No. 1 in G minor, BWV 1001, Adagio, mm. 1-5.



The Baroque ideology came from the ideals of classical Greece and Rome. It was a spirit in art that brought about the revival of interest in the ancient civilizations of Greece and Rome. The philosophic and creative minds of the time looked to these civilizations for principles to guide their creativity.³⁵ In the late 1970s and early 1980s Rhoads sought ways to be more dramatic and expressive and looked to composers of classical music for inspiration. He was the first American rock guitarist in the early 1980s to use the Ideal of Classicism, paving the way for Yngwie Malmsteen and other neoclassical heavy metal guitarists such as Tony MacAlpine, Vinnie Moore, and Paul Gilbert.³⁶

³³ Ibid., 235-236.

³⁴ Ivan Galamian, J.S. Bach Six Sonatas and Partitas 1001-1006 BWV, 1720 (New York: International Music Company, 1971).

³⁵ David Schulenberg, *Music of the Baroque*, 2nd ed. (New York: Oxford University Press, 2008), 1.

³⁶ Steve Waksman, "Contesting Virtuosity: rock guitar since 1976," in *The Cambridge Companion to the Guitar*, ed. Victor Anand Coelho (Cambridge: Cambridge University Press, 2003), 126.

Rhoads borrowed heavily from the Baroque era's extensive harmonic, melodic, and modal vocabulary. His adaptations and application of Baroque elements created a new way of thinking and a new approach to playing rock guitar. He was especially fond of the music of Vivaldi and J. S. Bach. He harmonically modeled the song "Mr. Crowley" on a standard chord progression called the falling-circle of fifths (Dm, Gm7, C, F, Bb, Em7b5, and A) borrowed from Vivaldi's *L'Estro Armonico*, Op. 3 "No. 11" in D minor (1711).³⁷ Rhoads also quoted a fragment from Bach's famous "Bourée" in E minor (BWV 996, 1712-1717) in his solo guitar piece "Dee." Being a classical guitarist Rhoads was also drawn to music of the Modern period and harmonically modelled the Introduction and Verse sections of "Diary of a Madman," on Leo Brouwer's guitar etude, "*Estudio Sencillos* No. 6" (1973).

Rock: Alice Cooper, David Bowie, Leslie West, Ritchie Blackmore, and Michael Schenker

According to musicologist Robert Walser the first truly virtuosic hard rock guitarist was Jimi Hendrix in the late 1960s.³⁸ He made techniques such as power chords, feedback, tremolo bar dives, and blues scales part of the virtuoso's vocabulary. In the 1970s Blackmore, Roth, and Van Halen all borrowed these devices from his vocabulary. Their precision and consistency began a new benchmark in rock guitar virtuosity. Heavy metal guitarists in the 1980s followed in their footsteps as a means of making music, including Rhoads.³⁹

³⁷ Walser, "Eruptions," 281.

³⁸ Ibid.

³⁹ Ibid., 279.

Alice Cooper became the biggest band in rock music in the early 1970s and their live show had an immense influence on Rhoads.⁴⁰ Rhoads liked the odd noises and feedback Buxton created live in concert and on the albums *Love it to Death* (1971), *Killer* (1971), *School's Out* (1972), and *Welcome to My Nightmare* (1975). He had an unorthodox sound that inspired Rhoads. It was his dark minor and diminished harmonies on songs such as "I'm Eighteen" and "Welcome to my Nightmare," that stayed with him. Rhoads crafted his own strange guitar sounds such as pick squeals, controlled feedback, and atonal tremolo bar dive-bombs, all of which became the foundation of his guitar style. These devices can be heard on songs such as "Crazy Train," "Over the Mountain," and "You Can't Kill Rock and Roll." His flair for the dramatic came from Alice Cooper and David Bowie.⁴¹

From the middle to late 1970s Rhoads was into Glam rock bands such as Mott the Hoople, T-Rex, and David Bowie. Quiet Riot played their songs and a large portion of the band's repertoire was in the Glam style.⁴² The sound of Glam had a profound effect on Rhoads's early guitar sound. Mick Ronson played guitar in David Bowie's band from the early to middle 1970s and helped propel Rhoads further in the direction of exploring the unusual side of guitar sounds. Rhoads became an expert at combining effects in non-traditional ways to create original sounds. He applied echo to only one side of his stereo chorus output on the songs "I Don't Know," "Believer" and "Flying High Again," wah-wah pedal as a filter on "I Don't Know," "Believer," and "Little Dolls," and tremolo bar on "Over the Mountain," "Little Dolls," "Believer," and "S.A.T.O."⁴³

⁴⁰ Rosenbaum, 6-8.

⁴¹ Ibid.

⁴² Sharpe-Young, 29.

⁴³ Rosenbaum, 8.

David Bowie performed the *Ziggy Stardust and the Spiders from Mars* show at the Santa Monica Civic Auditorium in 1972. This was the first time that Rhoads had seen Ronson and his pearl white Gibson Les Paul Custom. Seeing him on tour influenced Rhoads just as Alice Cooper's tour had done the year before. Rhoads idolized Ronson to such a degree that he looked and dressed exactly like him. In the movie *Ziggy Stardust*, you can see that Rhoads was a direct reflection of Ronson's image in every facet. Rhoads wore a polka dot vest and bowtie and played a white Gibson Les Paul Custom just like Ronson. He also emulated his facial expressions, stage presence, and unusual guitar sounds.⁴⁴

Leslie West also had a profound influence on Rhoads's guitar style. West was the guitarist for the 1970s rock band Mountain. He had a blues-based sound that was heavy and melodic. Rhoads loved his harmonies, classical-style melodies, distorted sound, and sustain. He also loved that West's guitar sound had a lot of emotion and feeling.⁴⁵ In an interview with *Guitar Player* he stated: "Leslie West was one of my all-time favorite guitar players. I love his feel. He used a lot of classical lines, but he was really into it when he did it. He does classical lines that are melodic but mean."⁴⁶ West's guitar sound was important to Rhoads because it was powerful, moody, and emotional.⁴⁷ His sound can be heard on songs such as "Mississippi Queen" (1970), "Boys in the Band" (1970), and "Dreams of Milk and Honey" (1969).

⁴⁴ McIver, 35-36. The movie *Ziggy Stardust and the Spiders from Mars* is documentary and concert film by D. A. Pennebaker. It features David Bowie and his backing group, The Spiders from Mars. It was recorded at the Hammersmith Odeon in London, England on July 3, 1973.

⁴⁵ Ibid., 52.

⁴⁶ Jas Obrecht, "Randy Rhoads: The 1982 Delores Rhoads Interview," *Guitar Player*, 72, 87.

⁴⁷ Ibid.

Keyboardist Don Airey (Deep Purple, Rainbow, and Gary Moore) had the privilege to play with Rhoads in the Blizzard of Ozz in the early 1980s. Airey believes that West was one of Rhoads's main influences, saying, "West's guitar style reveals itself in Rhoads's sense of expression and warmth."⁴⁸

During the 1970s Blackmore built a reputation based on his technical expertise and distinct solos that sound remarkably free. He was the guitarist for the bands Deep Purple and Rainbow. He experimented with two-handed-tapping, wide string bends, and fast flurries on songs such as "Highway Star" (1972), "Burn" (1974), and "Gates of Babylon" (1978). His hard rock guitar style opened the door to a wider range of guitar techniques. He also inspired the use of classical music elements like modes, harmonies, and trills. Rhoads incorporated Blackmore's ideas into his guitar style on the songs "Mr. Crowley," "Goodbye to Romance," and Diary of a Madman."⁴⁹

Blackmore was one of the most influential guitar players of the 1970s. At the time, he was the most important guitarist in the fusion of classical and hard rock music. He was not the first rock guitarist to employ classical music, but he was the first to significantly affect other players to. Blackmore's guitar style was the first to convincingly blend rock and classical music. He took classical guitar lessons for a year as a teenager, which affected his fingering picking technique. It also influenced him to further explore classical music as a viable resource for new ways of creating rock music.⁵⁰

Rhoads was a fan of how Blackmore and keyboardist John Lord introduced classical elements into Deep Purple's music. One of his favorite interpretations was the guitar solo

⁴⁸ Rosen and Klein, 217.

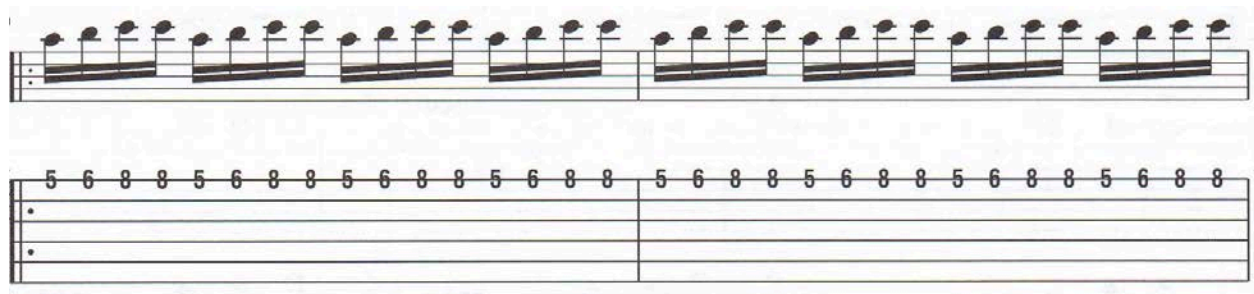
⁴⁹ Rosenbaum, 9.

⁵⁰ Walser, "Eruptions," 268.

Blackmore played on the song “Highway Star,” released on *Machine Head* (1972).⁵¹ The chord progression for the solo is based on a Vivaldi-style progression: A major, D minor, G minor, and C major from the first movement (mm. 87-97) of Vivaldi’s Violin Concerto in D minor (RV 248, c. 1742). Blackmore wanted a very definitive sound for the solo so he planned, wrote out, and played rigid arpeggios in the style of Vivaldi.⁵²

Blackmore’s solo is relatively complex and meanders through several chord changes. Much of his soloing is made up of a series figuration in the style of Vivaldi and Bach (Example 2. 2).⁵³ He adapted a particular set of features: repetitive melodic patterns (mm. 1-6), square phrase structures (mm. 1-8), virtuoso soloing (mm. 1-12), and harmonic progressions that ascends through a tetra-chord by half steps (mm. 8-10) or cycle through the circle of fifths (solo chord progression).

Example 2. 2. Dee Purple, Highway Star, Guitar Solo, mm. 33-49.



⁵¹ Bob Daisley, *For Facts Sake*, ed. Troy Jackson, (Monee Ponds: Thompson Music, 2013), 134.

⁵² Walser, “Eruptions,” 268.

⁵³ Deep Purple, *Deep Purple: Machine Head* (Milwaukee: Hal Leonard Corporation, 2009), 8-10.

The musical score consists of six systems, each with a musical staff and a fretboard diagram below it. The fretboard diagrams use numbers 0-12 to indicate fret positions. The first system shows a sequence of eighth notes across two measures. The second system continues this pattern with a key signature change to one sharp (F#). The third system introduces a key signature change to one flat (Bb) and includes a repeat sign. The fourth system features a key signature change to two flats (Bb and Eb) and includes a 'full' dynamic marking. The fifth system includes a 'full' dynamic marking and a 'w/ bar' instruction. The sixth system concludes with a key signature change to C major and a 'Bb' instruction.

Blackmore's harmonic progressions and patterns are characteristically Baroque and organize the solo symmetrically through repetition and phrase balance. He drew upon these and other Baroque materials in order to construct a new and effective style of rock virtuosity and creativity.⁵⁴

⁵⁴ Ibid., 268.

Another guitarist who influenced Rhoads was Michael Schenker. Rhoads admired Schenker's driving rhythms, wailing solos, and classically influenced music, which characterize his guitar sound in the bands UFO (1970s) and the Michael Schenker Group (1980s). Rhoads liked the classical elements of Schenker's music and his use of harmonies other than I-IV-V such as I-III-bVII-IV, II-V-I, and others. His solos on the songs "Rock Bottom" (1974) and "On and On" (1981) include scales, arpeggios, and unpredictable modulations played with speed and precision. He had no formal music training, no exposure to academic music theory, and taught himself to play guitar, learning Eric Clapton and Beatles songs by ear. His virtuosic guitar style is primarily blues based and is grounded in pentatonic timbres with flashes of classicism, which can be heard on songs such as "Armed and Ready" (1980), "Cry for the Nations" (1980), and "On and On" (1981).⁵⁵

Michael Schenker is good at wide strings bends, which made his solos scream with emotion. They can be heard on songs like "Cry for the Nations," "Looking Out from Nowhere" (1980), "Lost Horizons" (1980), and "Attack of the Mad Axeman" (1981). Schenker's song "Cry for the Nations" begins with a classically influenced keyboard melody in the Introduction played over the circle of fifths progression C, G, and D (mm. 1-2). The song also contains a I-III-bVII-IV chord progression (Am, C, G, and D) in the Interlude and Chorus (mm. 1-2). The Verse has a Baroque-style pedal point on the pitch A that runs throughout the section (mm. 1-3). And the guitar solo is based in A pentatonic minor (A, C, D, E, G) and A Dorian (A, B, C, D, E, F#, G) with hints of A minor blues (A, C, D, Eb, E, G). It also contains wide string bends that rhetorically simulate the emotion of wailing or crying (mm. 9-10, 1-2) (Example 2. 3a, b, c, d).⁵⁶

⁵⁵ Walser, "Eruptions," 270.

⁵⁶ Michael Schenker, *Very Best of Michael Schenker* (Milwaukee: Hal Leonard, 2005), 41-43, 48.

Intro

C^{III} G D

8va

mp

Keyboard: synthesizer (harpsichord tone)

T 8 8 8 7 5 8 5 7 5 7

A 7 5 7

B

[illegible]

Verse

Am(7)

1. A time of fear so long a go a - lived a man in sa -
2. A flash of light fills the night and chills the blood in his -

Muted →

Muted →

d. Guitar Solo, mm. 9-10, 1-2. A minor Pentatonic, A Dorian, and A minor Blues licks and Wide String Bends.

The image displays two musical staves for guitar solo. The top staff shows a sequence of notes with bends marked as 1/2 and Full. The bottom staff shows a sequence of notes with bends marked as Full and 1/2, and a 'Slow portamento bend' section.

Staff 1 (Top): The first staff contains a sequence of notes with bends marked as 1/2 and Full. The notes are: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, 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Jazz

Rhoads liked the lite-jazz style of guitar that became popular in the middle 1970s. He especially enjoyed the music of Lee Ritenour, Earl Klugh, Carlos Jobim, and others. Klugh was one of his favorite guitarists and Klugh's "Heart String" (1979) was one of his favorite songs.⁵⁸ He preferred music that was melodic and found it in these guitarists, who became, for Rhoads, individual portholes into the world of jazz guitar.⁵⁹ An example of just how much Rhoads liked lite-jazz guitar comes from his former student, Larry LaFond. In LaFond's first guitar lesson Rhoads wanted to know who his favorite guitarist was. He replied, "Al Di Meola." Rhoads smiled and played a tune (name not given) from Di Meola's *Elegant Gypsy*.⁶⁰ From LaFond's comments it is obvious that Rhoads was a fan of Di Meola and could play jazz.

Earl Klugh and Lee Ritenour played jazz on nylon string classical guitars. Rhoads was a fan of theirs because of his love for the classical guitar sound. Like Rhoads, in the 1970s Ritenour lived in the Los Angeles area, teaching at the University of Southern California. He was also a highly sought-after session guitarist, experimenting with different styles. He incorporated pop, rock, blues, funk, and Brazilian styles of music into his guitar playing.⁶¹

Ritenour's career began in 1975 and his first album was *First Course* (1976). On his *Captain's Journey* (1978) he included classical and steel string acoustic guitars. He may have influenced Rhoads's blending of classical and steel string acoustic guitars on the songs like "Revelation Mother Earth," "Goodbye to Romance," and "You Can't Kill Rock and Roll." On his

⁵⁸ Rosen and Klein, 121.

⁵⁹ Walser, "Eruptions," 9.

⁶⁰ LaFond, 17; Al Di Meola, *Elegant Gypsy* Columbia PC 34461 (1977).

⁶¹ Lee Dyament, directed study, September 10, 2014.

Feel the Night (1979) Ritenour used a Gibson L5 and classical guitars. On *Rio* (1979) he played almost exclusively on a classical guitar, which may have also influenced Rhoads. Throughout the decade Ritenour used effects like wah-wah, phaser, chorus, and flanger on his electric guitars sounds-the same effects Rhoads used throughout his career.⁶²

⁶² Ibid., September 24, 2014.

Chapter 3. Honing His Skills: The Quiet Riot Years

Quiet Riot and Musonia Music

Quiet Riot was an American heavy metal band in the 1980s, best known for their hit singles “Metal Health” (1983) and “Cum on Feel the Noise” (1983). The singles were played in regular rotation on American radio and MTV from 1983 to 1985, which made the band and heavy metal music popular worldwide. They were the first heavy metal band to reach number one on the pop charts.¹

Quiet Riot’s lineup during this period was not the original incarnation of the band. They first established themselves on the Los Angeles music scene in the mid-to late-1970s. Randy Rhoads and original bassist, Kelly Garni, had aspirations of being rock stars. In 1975 they enlisted singer Kevin Dubrow and jazz drummer Drew Forsyth. The band thrived on the West Coast music scene and achieved substantial cult status by building a following and developing a reputation as one of L. A.’s premiere rock bands.²

Quiet Riot rehearsed constantly, played cover songs, and wrote original material. Rhoads wrote the music and Dubrow the lyrics. The first originals were “Look in Any Window” (1975), “Suicidal Show” (1975), “West Coast Tryouts” (1975) and “Force of Habit” (1975). Some of the cover songs they played were Humble Pie’s “Stone Cold Fever,” “Small Faces’s Tin Soldier,” and Dave Clark Five’s “Glad All Over.”³

¹ Ron Sobol and Andrew Klein, “Randy Rhoads: The Quiet Riot Years,” DVD R2 71445, © 2012, Red Match Productions; Mark Hale, *Head Bangers: The Worldwide Megabook of Heavy Metal Bands* (Ann Arbor: Popular Culture Ink, 1993), 273.

² Mick Wall, *Ozzy Osbourne: Diary of a Madman* (London: Zumba Books, 1985), 71.

³ Ron Sobol and Andrew Klein, *Randy Rhoads: The Quiet Riot Years*, ed. Peter M. Margolis (Sherman Oaks: Red Match Productions, 2012), 10. “Stone Cold Fever” from *Rock On*, A&M SP 4301 (1971); “Tin Soldier” from *Small Faces*, Immediate IM 062 (1967); “Glad All Over” from *The Dave Clark Five*, Epic BN 26093 (1964).

Dubrow was inspired by British rock bands of the 1970s like The Who, Cream, Mott the Hoople, and Humble Pie.⁴ His musical tastes in turn influenced Rhoads's. He would often say, "Hey Randy, you gotta listen to this. Let's go here, let's do this."⁵ Whatever Dubrow was into at the time was how the band sounded. They imitated bands like Queen, Slade, Alice Cooper, and David Bowie. Dubrow liked the way David Bowie's guitarist, Mick Ronson, played guitar. He said that, "Rhoads was a great guitar player and sounded like Ronson." He discussed with Rhoads how Ronson's guitar style and other rock guitarist could be articulated in his playing.⁶

Dennis Wageman was Quiet Riot's first manager. He owned an independent record label and management company named Magic Wand.⁷ Wageman helped the band get established on the L. A. music scene, booking them into the Starwood, a Hollywood venue where most L. A. rock bands played. There, Quiet Riot built up a following by playing three nights a week, two shows per night. They became regulars on the Hollywood music scene.⁸ Wageman backed the band financially, booked them into the recording studio, and sent out press releases. He booked them into Sound City Recording Studios to record three original songs: "Suicidal Show," "West Coast Tryout," and "Just How You Want It."⁹ Recording at Sound City gave Rhoads his first glimpse into the inner workings of a professional studio.

Quiet Riot played their first big show at the Machinists International Hall on October 31, 1975, followed by venues like the ninth annual Chili Society World Championship (November 2,

⁴ Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, DVD.

⁵ Ibid.

⁶ Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, 9-21.

⁷ Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, DVD.

⁸ Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, 27-28, 86-89.

⁹ Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, 28, 42, 44.

1975), the Los Angeles Valley College (November, 4 1975), the Speak Easy (Hollywood, December, 31, 1975), and the Starwood club (Hollywood, February, 1976).¹⁰ Playing this many shows over a short period of time helped Rhoads grow as a guitarist. They gave him experience playing live, which allowed him to hone his guitar skills. He was able to develop his technical proficiency as a rhythm and lead guitarist on songs such as “Hide Me Away,” “Pistol,” “Riot Reunion,” “Suicidal Show,” and “West Coast Tryout” and work on his stage presence.¹¹

Another way Rhoads gained technical proficiency was by teaching at Musonia Music. He had been teaching guitar there for a year by the time Quiet Riot started out. He taught during the day and performed at night.¹² He acknowledged that the discipline benefited his playing. He stated, “When I started teaching, people wanted to learn everybody’s licks. So, I started coming up with the things they wanted to learn with a little bit of technique.”¹³ Rhoads learned songs by Van Halen, Mountain, Montrose, Al Di Meola, and others. He taught them to his students which provided both the teacher and student, insight into the inner workings of the music of popular bands of the day such as chords, scales, riffs, and techniques.¹⁴

¹⁰ Ibid., 55, 61, 72, 75, 83.

¹¹ Ibid., 72; “Glossary of Guitar Terms,” Mel Bay, accessed August 30, 2017, https://www.melbay.com/Pages/About/Glossary_Of_Guitar_Terms.aspx. Rhythm guitar is the rhythmic strumming of chord backup for a lead player, singer, or ensemble. Lead guitar is the part played by a guitar soloist in a rock, heavy metal, or blues band.

¹² Jas Obrecht, “Randy Rhoads: The 1982 Delores Rhoads Interview,” *Guitar Player* (November 1982), 72, 76.

¹³ Joel McIver, *Crazy Train: The High Life and Tragic Death of Randy Rhoads* (London: Jawbone Press, 2011), 36.

¹⁴ Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, DVD.

Quest for a Record Deal

By 1979 Quiet Riot had invested more than four years in the band, with several different managers, yet still did not have a record deal. The alternative bands that played punk, disco, and new wave were signed instead. Quiet Riot set up showcases throughout L. A., but record companies rejected them.¹⁵ Thirty-two companies passed on the band before Buddha Records signed them to a deal. Unfortunately, the label went bankrupt before anything happened.¹⁶

Quiet Riot recorded at Wally Heider Studios in Hollywood before their label went bankrupt. In recording sessions, they learned the process of laying down basic tracks: drums, bass, rhythm guitar, lead guitar, and vocals. This gave them further experience in the inner workings of the recording studio. At Wally Heider Rhoads recognized that he had the ability to overdub his solos exactly the same, every time, a technique called double-tracking. He exploited this ability and double-or triple-tracked every lead.¹⁷ Doubling provides a basic thickness, a sense of size and enhanced presence and textural density to a single musical part.¹⁸ Today, it is an industry standard.

Quiet Riot and Van Halen were the two top bands on L. A.'s Sunset Strip in the late 1970s.¹⁹ Rhoads and Eddie Van Halen were at the forefront of the American music scene and paved the way for American heavy metal in the 1980s. Before them it was European bands like Black Sabbath, Deep Purple, Led Zeppelin, and UFO.²⁰ Rock journalist Alan Di Perna writes that

¹⁵ Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, 178, 192.

¹⁶ Kelly Garni, *Angels with Dirty Faces* (Las Vegas: Create Space Self-Publishing, 2012), 276.

¹⁷ Garni, 278-279.

¹⁸ Albin Zak, *The Poetics of Rock: Cutting Tracks, Making Records* (Berkeley: University of California Press, 2001), 86.

¹⁹ Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, 121, 126.

²⁰ Martin Popoff, *Steal Away the Night: An Ozzy Osbourne Day-by-Day* (Milwaukee: Backbone Books, 2014), 18.

“Randy Rhoads and Eddie Van Halen were the two main originators of the pyrotechnic guitar style that dominated 1980s heavy metal. They brought a new level of technical expertise to rock guitar that had never been seen before.”²¹ At base level their approach is rooted in traditional blues-rock aesthetics. Yet both had a classical foundation acquired through formal music training.

Rhoads broke from rock’s long-standing tradition of spontaneously improvised solos and brought the rock guitar solo closer to the spirit of the classical cadenza, which were specifically designed to display technical virtuosity. They were originally improvised until the nineteenth century then composers-including Beethoven, Brahms, Liszt, and Chopin-started to write them out. Rhoads often mixed blues-based pentatonic scales with classical modes such as Aeolian, Phrygian, or Hungarian minor to create interesting solos and cadenzas.²²

Rhoads’s solo on the live version of “Suicide Solution” (from *Tribute*, 1987) is a prime example of a classical-style cadenza. Rhetorically, it follows Bach’s harpsichord cadenza in the first movement of his Brandenburg Concerto No. 5. Rhoads’s solo invokes the toccata, a virtuoso solo instrumental genre of the late-sixteenth to middle-eighteenth-centuries. It relies on musical tactics that characterized the toccata, including quasi-improvisatory disjunct harmonies (mm. 36-48), sweeping scales (mm. 16-18), broken-chord figuration (mm. 30-31), and roulades (vocal ornaments, mm. 24-25).²³ On the live version of “Suicide Solution” (Example 3. 1a, b, c, d) and other Rhoads solos (“Crazy Train,” “Mr. Crowley,” “Over the Mountain,” and “S.A.T.O.”), Rhoads explores an impressive array of virtuosic figuration.²⁴

²¹ Alan Di Perna, “Crazy Train,” *Guitar Legends*, no. 103 (2008): 14.

²² Ibid.

²³ Walser, “Eruptions,” 284.

²⁴ Ibid; Wolf Marshal, *Ozzy Osbourne/Randy Rhoads Tribute*, (New York: Cherry Lane Music, 1987), 86-88.

The musical score for "The Bird Song" by John Cage is presented in two systems. The first system features a vocal line with lyrics and a piano accompaniment. The vocal line begins with the lyrics "The bird song" and continues with "The bird song" and "The bird song". The piano accompaniment includes a treble clef and a key signature of one sharp (F#). The score is marked with various musical notations, including slurs, accents, and fingerings. The second system continues the vocal line with lyrics and the piano accompaniment. The vocal line includes the lyrics "The bird song" and "The bird song". The piano accompaniment includes a treble clef and a key signature of one sharp (F#). The score is marked with various musical notations, including slurs, accents, and fingerings.

d. Roulade-Trill, mm. 31-32.

CBS Sony Record Deal

After years of hard work, Quiet Riot finally signed a two-album record deal with Sony in 1976.²⁵ The Toby Organization, a Los Angeles management company brokered the deal.²⁶ When Quiet Riot did not get anywhere in America their management company went to Japan to get a deal signed. On June 29, 1976, Quiet Riot entered Wally Heider Studios in L. A. and began recording their debut record, *Quiet Riot*.²⁷ The album included “It’s Not So Funny,” “Mammas Little Angels,” Humble Pie’s “Tin Soldier,” “Ravers,” “Back to the Coast,” Dave Clark Five’s “Glad All Over,” “Get Your Kicks,” “Look In Any Window,” “Just How You Want It,” “Riot Reunion,” “Fit to Be Tied,” and “Demolition Derby.”²⁸ The album was released exclusively in Japan in March 1977.²⁹

While recording the album Rhoads used his ability to overdub guitar parts, double-and triple-tracking every rhythm and lead solo on the songs “Back to the Coast,” “Riot Reunion,” and

²⁵ Popoff, 12.

²⁶ Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, 93-4.

²⁷ Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, 97.

²⁸ Ibid., 101. “Tin Soldier” (1967), “Glad All Over” (1964).

²⁹ Ibid., 138.

“Look in Any Window.”³⁰ After honing his overdubbing abilities on *Quiet Riot*, he mastered them while recording Quiet Riot’s second album, *Quiet Riot II* (1978).

Recording for *Quiet Riot II* began in June 1978 at Record Plant, a Hollywood recording studio. The album included “Slick Black Cadillac,” “You Drive Me Crazy,” Small Faces’s “Afterglow,” “Eye for and Eye,” “Trouble,” “Killer Girls,” “Face to Face,” “Inside You,” and “We’ve Got the Magic.”³¹ Rhoads was held back on this album because the producer wanted pop or radio-friendly songs.³² Therefore, Quiet Riot recorded pop-oriented material, although, they did gain more experience in overdubbing and microphone placement and working the soundboard. The knowledge Rhoads gained became a valuable asset while recording the *Blizzard of Ozz* and *Diary of a Madman* albums in the Blizzard of Ozz.

Quiet Riot Material on Ozzy Osbourne Songs

Quiet Riot’s original songs are anchored in Rhoads’s technical abilities as can be heard in his classical style riffs, rhythms, and solos. For example, “Laughing Gas,” which was recorded live at the Starwood club on July 6, 1977, demonstrates Rhoads’s talents as a lead and rhythm guitarist.³³ On the track you can hear how forwarding thinking his guitar sound was at the time as it contains many of the stylistic traits he later used on *Blizzard of Ozz* and *Diary of a Madman*, as well as on the live album, *Randy Rhoads Tribute* (1987). Traits such as classical-style acoustic guitar sections, fast scalar runs, trills, pentatonic licks, palm-muted rhythm guitar, classically

³⁰ Garni, 279.

³¹ Popoff, 17. “Afterglow” (1969).

³² Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, 155.

³³ “Laughing Gas” was never recorded in the studio for an album. It was a solo spotlight tune that Quiet Riot used to highlight Rhoads’s musical abilities. It was later released on the compilation album, *Quiet Riot: The Randy Rhoads Years* (1993).

influenced melodies, and chromatic runs. It thus foreshadowed the sound of heavy metal guitar of the 1980s and became the highlight of Quiet Riot performances at the Starwood.

Rhoads's solo on "Laughing Gas" demonstrates that he honed his skills and cultivated his technical proficiency, as well as his interest in classical music, long before he joined the Blizzard of Ozz. The solo starts at the two-minute mark and lasts for about six minutes. It contains a wide variety of Rhoadisms, including wide string bends (2:16), fast legato scalar runs (3:40), tapping with the guitar pick (4:30), and trills (5:20). He also used a chromatic run (4:07) on the outro solo of "Mr. Crowley" (4:36, *Blizzard of Ozz*) and a fragment of Rossini's 1829 "William Tell Overture" (4:41). At another point in the solo (4:55) he sounds like the prototypical 1980s heavy metal solo: fast, articulate, and melodic.³⁴ Other parts of the solo contain material that Rhoads adapted for the songs "Dee" (7:00-7:41) and "Goodbye to Romance" (7:43-8:00).³⁵

Rhoads also borrowed the opening riff (0:20) of Quiet Riot's "Force of Habit" to be the main riff (0:31) on the track "Believer," from *Diary of a Madman*, where it is slower, darker and moodier. "Force of Habit" was not released on any studio albums, but was later released on the compilation album, *Quiet Riot: The Randy Rhoads Years* (1993), which features previously unreleased material and some remixes from Quiet Riot's first two albums.³⁶

Rhoads's musical creativity was held back playing pop music in Quiet Riot. As a group the band wrote two albums worth of songs, recorded in the studio, and played many gigs together, all of which helped Rhoads gain musical experience. These experiences contributed to his overall

³⁴ Quiet Riot, *Quiet Riot: The Randy Rhoads Years*, Kevin Dubrow, Kelly Garni, Drew Forsyth, and Randy Rhoads, CD, Rhino, R2 7144, © 1993.

³⁵ Ibid.

³⁶ Ibid.

development and technical proficiency, which led to the development of his innovative guitar voice and sound.

Auditioning for Ozzy Osbourne

In the spring of 1979 the band Black Sabbath fired its original singer, Ozzy Osbourne. Don Arden, Osbourne's manager and owner of Jet Records, wanted him to form another band immediately. Word spread throughout the L. A. area that Osbourne was auditioning guitarists.³⁷ Bassist Dana Strum was hired by Osbourne to help him find a guitarist. At the time Strum was a key participant in the machinations of the Hollywood music scene and was ultimately responsible for introducing Osbourne and Rhoads, setting in motion what would become their collaborative efforts on *Blizzard of Ozz* and *Diary of a Madman*.

Strum saw Rhoads play many times at the Starwood and knew that he was the man for the job. He told Osbourne, "I know the guitar player that you need to see. Oh, believe me, I know the guy. He's definitely the Guy."³⁸ Strum phoned Rhoads and said, "Ozzy still hasn't found anybody, so why don't you come down and meet him." Rhoads initially turned down the offer as he was content playing in Quiet Riot.³⁹ He spoke to his mother about his reluctance to audition. She expressed to him, "even if you don't want to audition, it would be good to drive down there and talk to Ozzy. It would be good for you to network with people who have been in the music business

³⁷ Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, 185.

³⁸ Steven Rosen and Andrew Klein, "Cross Rhoads," *Guitar World* (April 2012): 48.

³⁹ *Ibid.*, 48-49.

for a long time.” He was still hesitant, but knew she was right. He looked up to her and had confidence in her wisdom because she had been a professional musician for many years.⁴⁰

During this period Quiet Riot hit rock bottom on the L. A. music scene. After five years of trying to get a record deal on a major label in America they went nowhere despite their popularity. Rhoads knew it was time for a change and accepted Strum’s invitation.

His initial audition for Osbourne was at Dirk Dalton Recording Studios in Santa Monica.⁴¹ He arrived with a small amp, a distortion box, an echoplex, and a white Gibson Les Paul Custom. After setting up his gear he picked up a classical guitar that was in the studio and started playing it to relax. Strum was amazed that a hard-rocker of Rhoads’s caliber played classical guitar, remarking, “Wow, you are great at that,” to which Rhoads replied, “Yeah, I really like it a lot.” It was at that moment that Strum realized that there was more to Rhoads than meets the eye.⁴²

Rhoads was nervous because he had never auditioned for anyone before. He asked Strum, “What do you think I should play?” Strum replied, “Just do the solo from Laughing Gas.”⁴³ Rhoads started warming up as Strum went into the studio control room to turn on the speakers and wake Osbourne, who was intoxicated and passed out on the couch. Osbourne opened his eyes long enough to realize what was going on and was sold on Rhoads’s abilities. Rhoads did not actually get to play long before the audition was over.⁴⁴ He was not sure what happened at it because he did not meet or see Osbourne. He later stated: “I’m not sure why I got in Ozzy’s band. Possibly he

⁴⁰ Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, 193.

⁴¹ Ibid., 192.

⁴² Rosen and Klein, “Cross Rhoads,” 166.

⁴³ Ibid.

⁴⁴ Garry Sharpe-Young, *Ozzy Osbourne: The Story of the Ozzy Osbourne Band* (London: Cherry Red Books, 2002), 33.

knew a certain sound he was looking for and all of these other players tried to show off too much. Perhaps it was my personality because I was real quiet. I still don't know."⁴⁵

Rhoads first formal audition with Osbourne was at Mars Rehearsal Studios in North Hollywood. It was more the typical rock audition, where the person auditioning plays along with other musicians, in this case Osbourne on vocals, Strum on bass, and Frankie Banali on drums.⁴⁶ Osbourne was in much better shape for this meeting and was able to assess what Rhoads truly sounded like.⁴⁷ "As we began to play," Strum recalled, "I could see the boyish excitement in Ozzy's eyes as he realized something very special was happening." He had never seen Rhoads play like he did that day.⁴⁸ Rhoads's was hired.

Rhoads journeyed to London, England on November 27, where he began his best and last musical excursion.⁴⁹ He traveled to Stafford, England on November 29 to see if he could work creatively with Osbourne and bassist Bob Daisley. Nine days later (December 8, 1979) the trio traveled to Monmouth, South Wales and began writing music for what became *Blizzard of Ozz*.⁵⁰ Rhoads did not suddenly develop his musical voice when he moved to England. He had already developed as a guitarist, composer, and arranger by the time he recorded with the Blizzard of Ozz.⁵¹ What he did get was a higher caliber of musicians in bassist Daisley, drummer Lee Kerslake,

⁴⁵ Jas Obrecht, "Randy Rhoads: The 1982 Delores Rhoads Interview," 80.

⁴⁶ Sharpe-Young, 35

⁴⁷ Ibid.

⁴⁸ Rosen and Klein, "Cross Rhoads," 166.

⁴⁹ Ibid., 6.

⁵⁰ Bob Daisley, *For Facts Sake*, ed. Troy Jackson (Moonee Ponds: Thompson Music, 2013), 115-116. The Blizzard of Ozz was the original group name for what became the solo act Ozzy Osbourne.

⁵¹ Sobol and Klein, *Randy Rhoads: The Quiet Riot Years*, 208.

singer Ozzy Osbourne, and recording engineer Max Norman who were all instrumental in bringing out the best in him musically.

Chapter 4. Mastering His Skill on *Blizzard of Ozz*

Introduction

Randy Rhoads was the architect of the Ozzy Osbourne sound and the sound of heavy metal in the early 1980s. His innovative guitar style became the foundation of both sounds, one that is still imitated today.¹ He brought a classical approach to playing rock guitar, which expanded hard rock and heavy metal music.² He introduced a new generation of guitarists to a harmonic language beyond rock's blues-based tradition and incorporated harmonic minor and modal sonorities into songs such as "Mr. Crowley," and "Revelation Mother Earth."³ This chapter proves that Rhoads's guitar voice is classically influenced and a synthesis of different musical influences from classical, jazz, rock, and blues. It proves that his harmonic language on *Blizzard of Ozz* is beyond rock's blues-based tradition.

Bob Daisley

Bob Daisley is an Australian bass player and songwriter.⁴ Before joining Osbourne, he played in two of the biggest rock bands in the world, Uriah Heep and Rainbow. He also played in Chicken Shack, Mungo Jerry, and Widowmaker.⁵ Daisley and Rhoads worked well with each other and wrote all the music on *Blizzard of Ozz*. They were the only instrumentalists in the band at the

¹ Steven Rosen and Andrew Klein, *Randy Rhoads* (Oak Park: Velocity Publishing, 2012) 290.

² Ibid., 283.

³ Erin M. Vaughn, "Harmonic Resources in 1980s Heavy Metal," (master's thesis, Kent State, 2015), 47; Ibid.

⁴ Garry Sharpe-Young, *Ozzy Osbourne: The Story of the Ozzy Osbourne Band* (London: Cherry Red Books, 2002), 38.

⁵ Mick Wall, *Ozzy Osbourne: Diary of a Madman* (London: Zomba Books, 1985), 72.

time with writing experience. Daisley stated, “A lot of the time Randy and I sat on two chairs facing each other and worked out parts. A lot of the riffs were preconceived by Randy, but musically putting the songs together. Much of that we did it together.”⁶ Daisley’s forte was music and lyrics, Rhoads’s was music and riffs, and Osbourne’s was vocal melodies.⁷

Blizzard of Ozz

Blizzard of Ozz was recorded at Ridge Farm Studios in Surrey, England with Max Norman as the engineer. On March 23, 1980 official recording began.⁸ The band chopped, changed, and rearranged the tracks to get them right.⁹ It was released September 15, 1980, reaching 7 on the USA charts and 21 on the UK charts. The album set the template for 1980s heavy metal and Rhoads’s innovative guitar sound was the catalyst. “Crazy Train” was the first single released, with “You Looking at Me Looking at You” as the B-side and became the signature track of Osbourne’s entire solo canon. It reached 49 on the UK pop charts and 9 on the USA Billboard charts.¹⁰

Blizzard of Ozz consists of nine original tracks that range in mood and influences from hard rock to classical to jazz to blues. The track listing for the album when it was release is found below in Figure 3.¹¹

⁶ Joel McIver, *Crazy Train: The High Life and Tragic Death of Randy Rhoads* (London: Jawbone Press, 2011). 82-83.

⁷ *ibid.*

⁸ Bob Daisley, *For Facts Sake*, ed. Troy Jackson (Moonee Ponds: Thompson Music, 2013), 129.

⁹ Sharpe-Young, 52.

¹⁰ Daisley, 150. The UK is the United Kingdom (England).

¹¹ Ozzy Osbourne, *Blizzard of Ozz*, Bob Daisley, Lee Kerslake, Ozzy Osbourne, and Randy Rhoads, CD, Sony, EK 85247, © 1980.

Figure 3. Track List for *Blizzard of Ozz*.

Side One

1. “I Don’t Know”
2. “Crazy Train”
3. “Goodbye to Romance”
4. “Dee”
5. “Suicide Solution”

Side Two

6. “Mr. Crowley”
7. “No Bone Movies”
8. “Revelation (Mother Earth)”
9. “Steal Away (The Night)”

Rhoads’s adaptation and synthesis of musical influences (classical, rock, jazz, and blues) on *Blizzard of Ozz* can be seen in the following detailed analyses of the formal, rhythmic, and harmonic properties of the tracks “I Don’t Know,” “Crazy Train,” “Goodbye to Romance,” and “Dee.” Ultimately, these songs will show that Rhoads’s guitar playing was simultaneously innovative and influential, and inspired by earlier genres like classical, jazz, rock, and blues.

“I Don’t Know”

“I Don’t Know” is a driving hard rock song with a modal quality, many mood changes, a driving ensemble section, and a melodic solo. The song’s form is: Introduction, Verse, Chorus, Transition, Bridge, Solo, and Coda. Its main rhythm guitar track is comprised of two slightly varied tracks heard as one guitar. The song displays Rhoads’s alternating of a fast Verse with a strumming-textured Chorus and a half-time Bridge. There are also several overdubbed classical-style guitar tracks that give the song a layered sound like in Baroque music.¹²

Introduction

The Introduction sets the formal, rhythmic, and harmonic stage for Verse sections. Formally, it consists of an eight-bar phrase made up of two smaller four-bar phrases that carry a pedal point on the pitch A and the superimposed harmonies A5, B5, and C5 that move above the pedal (Example 4. 1).¹³

Example 4. 1. Ozzy Osbourne, I Don’t Know, Introduction, mm. 1-8. Guitar II.

Moderate Rock ♩ = 135

Intro

Gtr. I

A5

B5/A

f *sl.* *steady gliss.* *dist. tone*

P.M.-----

P.M.-----

17 *sl.*

¹² Aaron Rosenbaum, *Ozzy Osbourne: The Randy Rhoads Years* (New York: Cherry Lane Music, 2002), 12.

¹³ Ozzy Osbourne, *Ozzy Osbourne: Blizzard of Ozz* (New York: Cherry Lane Music Company, 2001), 3. Guitar Two.

The image displays two musical staves for guitar. The top staff shows a rising circle of fifths progression: C5/A, G5, D5/A, N.C.(G5), and A5. It includes a P.M. (pedal point) section with a 12-fret slide (sl.) and a 9-fret slide (sl.). The bottom staff shows a descending A minor pentatonic lick with hammer-ons and pull-offs, marked with P.M., sl., and a 12-fret slide (sl.).

Each of the four-bar phrases contain harmonic cadences that provide variety to the Intro's overall eight-bar phrase structure. The first cadence appears near the end of the first four-bar phrase and incorporates a rising circle of fifths progression: C5, G5, D5, and A5 (mm. 3-5). Chords in this type of progression move clockwise from one chord to another by the interval of a fifth.¹⁴

The second cadence occurs in the last measure of the second four-bar phrase. It incorporates a descending A minor pentatonic lick that combines open and fretted notes in a series of hammer-ons and pull-offs (m. 8). The lick is essentially a rock fill that leads to the entrance of the track's first Verse. Rhoads liked the sound of open string licks and incorporated them on the songs "Crazy Train," "Dee," "Flying High Again," "You Can't Kill Rock and Roll," and "S.A.T.O." He had a fondness for varying phrase endings and borrowed the idea from Baroque and jazz music, where it is customary to do so. Works such as J.S. Bach's "Gavotte I and II" in A minor from Lute Suite No. 3 (BWV 995, 1727-1731) and Duke Ellington's "In a Sentimental

¹⁴ (*The Harvard Dictionary of Music*, s.v. "circle of fifths").

Mood” (1935). Varying harmonic cadences is one of the many skills that Rhoads honed in Quiet Riot then mastered in the Blizzard of Ozz.

Rhythmically, the track and Introduction are in 4/4-time, and feature a driving, sixteenth-note rhythm guitar track that is heard as one guitar but is actually two varied tracks. Guitar I, is more prominent in the mix than Guitar II and carries the varied rhythm (Example 4. 2).¹⁵ Guitar II provides rhythmic support to the overall phrase by carrying the sixteenth-note pedal (see Example 4. 1). The two guitar parts are slightly different in rhythm in the first four-bar phrase then in the second four-bar phrase they are the same. When the two phrases are heard as one in the mix they make a compelling rhythmic statement. In the studio Rhoads multi-tracked the two different rhythm guitar parts for the Intro, Verse, and Transitions sections to give them a fuller sound. The parts make up the main rhythm guitar track heard throughout these sections.

Example. 4. 2. Ozzy Osbourne, I Don’t Know, mm. 1-4. Guitar I.

¹⁵ Wolf Marshall, *Ozzy Osbourne Songbook*, ed. Milton Okun (New York: Cherry Lane Music, 1985), 7.

The Intro's eight-bar phrase is rhythmically diverse (half notes, quarter notes, eighth notes, and sixteenth notes), which adds variety to the overall phrase. The phrase begins with a half-note glissando, which is a prominent feature of the Intro and Verse sections. After its initial statement the glissando functions as both a melodic and rhythmic lead-in to cadence points. It is played with the middle finger of the fret hand and occurs on the fourth beat of the third measure of each four-bar phrase (see Example 4. 1) Glissandos were used extensively by hard rock guitarists and can be found on Jimi Hendrix's "Purple Haze" (1967), Mick Ronson's "Schools Out" (1972), and Led Zeppelin's "Whole Lotta of Love" (1969).

After the glissando enters the quarter-and sixteenth-note rhythms at the heart of the Intro drive it along while the half-and-eighth-note rhythms are used to vary the phrase endings. The rhythms set the stage for the song's Verse sections, providing rhythmic variety that contrasts with the Chorus and Bridge sections.

Harmonically, the Intro is in the key of A Dorian (A-B-C-D-E-F#-G), which is the second mode of the G major scale (G-A-B-C-D-E-F#) and built on G major's second scale degree. Although, based on a major scale, it has a minor-sounding tonal quality that complements minor chords. It is similar to the A natural minor scale (A-B-C-D-E-F-G) but has a raised sixth scale degree. It is an ideal choice for creating interesting riffs and solos.¹⁶

Another interesting harmonic feature is the palm-muted pedal point played on the guitar's fifth string in Guitars I and II (see Examples 4. 1 and 4. 2). A pedal point is a sustained or recurring tone in the lower register that has changing harmonies in the upper parts.¹⁷ Pedal points were

¹⁶ Dave Celentano and Steve Gorenberg, *Mastering the Modes for Rock Guitarists* (Milwaukee: Cherry Lane Music Company, 2014), 27.

¹⁷ (*The Harvard Dictionary of Music*, s.v. "pedal point").

popular in the music of Baroque composers such as J. S. Bach and Vivaldi on pieces such as Bach's "Prelude" in A minor from Lute Suite No. 3 (BWV 995, 1727-1731) and the "Allegro" from Vivaldi's *L'Estro Armonico*, Op. 3 No. 11 in D minor (1711). They were also popular in the Romantic guitar repertoire, especially in the music of Mauro Giuliani (1781-1829) and Dionisio Aguado (1784-1849), on works such as Giuliani's *Grand Overture* Op. 61 (1809, Example 4. 3) and Aguado's *Le Fandango* Op. 16 (1849, Example 4. 4):¹⁸

Example 4. 3. Mauro Giuliani, *Grand Overture* Op. 61, *Andante sostenuto*, mm. 8-9.



Example 4. 4. Dionisio Aguado, *Le Fandango* Op. 16, *Adagio*, mm. 24-27.



The pedal is important because just as Vivaldi deployed pedal points in his music for the purposes of expression and sonority, so did Rhoads. He adapted Vivaldi's *stile concitato* (excited or agitated) style of throbbing bass just like Vivaldi did with Claudio Monteverdi's version of the

¹⁸ Julian Bream, ed., "Mauro Giuliani, *Grand Overture* Op. 61: *Andante sostenuto*," in *The Julian Bream Library Volume Two: The Classical Era* (London: Faber Music Limited, 1981), 17; Brian Jeffery, ed., *Dionisio Aguado: Selected Concert Works for Guitar* (Heidelberg: Chanterelle Verlag, 1990), 56.

concept.¹⁹ Monteverdi first defined and codified the *concitato* style in the seventeenth century, a style in which dramatic expression and excitement were paramount. Music of this nature depicted anger, agitation, changing emotional states, and warlike action. It incorporated musical items like tremolo, rapid repetition of notes (pedal tones), and pizzicato to portray excitement or agitation.²⁰ Monteverdi used *concitato* style in his *Il combattimento di Tancredi e Clorinda* (1624).²¹

1970s hard rock tracks such as Led Zeppelin's "Communication Breakdown," "Whole Lotta Love," and the "Immigrant Song"; Deep Purple's "Highway Star," "Space Truckin," "Picture of Home," and "Fireball"; and UFO's "Lights out" and "Rock Bottom" all incorporated *stile concitato* pedals. The guitarists from these bands-Ritchie Blackmore, Michael Schenker, and Jimmy Page-all influenced Rhoads in this respect, as he incorporated bass pedals into the Intro and Verse sections of "I Don't Know" as well as various sections of "Crazy Train," "Mr. Crowley," and "Revelation Mother Earth," from *Blizzard of Ozz*; and "Over the Mountain," "Believer," and "Diary of a Madman" from *Diary of a Madman*.

Rhoads adapted the Baroque-style pedal point to express emotion in the Intro and Verse sections of "I Don't Know." It foreshadows the emotional drive, dramatic expression, and agitation depicted in the lyrics: "People look to me and say. Is the end near? When is the final day? What's the future of mankind? How do I know, I got left behind?" The drama of the lyrics is heightened by the addition of two note chords voiced in fourths (A5, B5, C5, D5). Chords of this type are also known as inverted power chords in rock music (see Example 4. 1. mm. 1-3, 5-7). They have their

¹⁹ Bella Brover-Lubovsky, *Tonal Space in the Music of Antonio Vivaldi* (Bloomington: Indiana University Press, 2008), 176, 190.

²⁰ David Schulenberg, *Music of the Baroque*, 2nd ed. (New York: Oxford University Press, 2008), 79.

²¹ "Il combattimento di Tancredi e Clorinda," *Grove Music Online*, <http://www.grovemusiconline.com>, accessed September 7, 2016.

root in the top voice and their fourth in the bottom voice. They are also an example of quartal harmony, a harmonic system with a preference for the intervals of a fourth: perfect fourth, augmented fourth, or diminished fourth.²²

Rhoads applied quartal harmony on the tracks “Steal Away the Night,” “Suicide Solution,” “Flying High Again,” and “Tonight.” He may have come across the idea from studying pieces like Claude Debussy’s “Clair de Lune” (1890-1905), Heitor Villa-Lobos’s *Choro No. 1* (1920), Schoenberg’s Chamber Symphony Op. 9 (1906), or Bela Bartók’s Mikrokosmos V, No. 131 (1926-1939), all of which are popular classical works that incorporate the concept.

The last outstanding feature of the Introduction is the rising circle of fifths sequence, which occurs toward the end of the Introduction’s first four-bar phrase on the chords C5, G5, D5, and A5 (see Example 4. 1. mm. 3-5). Rhoads liked the archaic sound of the progression and incorporated it at cadence points throughout the Intro. He also applied the progression in the middle of the Verse, although he changed its phrase ending by applying open string natural harmonics on G5 and D5 chords (Example 4. 5. m. 2):²³

²² “Quartal harmony,” *Grove Music Online*, <http://www.grovemusiconline.com>, accessed September 3, 2016.

²³ Ozzy Osbourne, *Ozzy Osbourne: Blizzard of Ozz*, 4.

Example 4. 5. Ozzy Osbourne, I Don't Know, Verse 1, mm. 7-9. Natural Harmonics.

The image shows a musical score for the guitar part of Ozzy Osbourne's "I Don't Know". It features three systems of staves. The top staff is a treble clef with notes and chords labeled C5/A, G5, D5, and A5. The middle staff is a treble clef with a melodic line and lyrics: "What's the fu - ture of the Fools and proph - ets from". The bottom staff is a bass clef with a melodic line. The guitar part is indicated by "P.M." (pick) and "Harm." (harmonic) markings. The fretboard diagram at the bottom shows the positions of the harmonics: 12th fret (G5), 7th fret (D5), and 2nd fret (A5).

The harmonics are struck at the twelfth and seventh frets, the best for producing loud, resonant, natural harmonics on the guitar. They consist of two notes stacked in fourths (G5= D to G and C5= A to D), which is another example of quartal harmony.

Italian musicians in the eighteenth century recognized the difference between the falling (counterclockwise) and rising (clockwise) circle of fifths progression. Over time they preferred the falling version, which they saw as the stronger and smoother of the two species. German composers considered both progressions to be of equal value and used them quite extensively in their music.²⁴ Rhoads likely adapted the rising version from the German and rock music literature he became acquainted with. As a child he attended the First Lutheran School, where his mother was the director of the band and choir, participating in musical activities at the school and at church functions. In these settings, he was likely introduced to German music and the circle of fifths, which would have been reinforced by his exposure to rock guitarists such as Blackmore, Schenker, and Uli Jon Roth who incorporated both in their music.²⁵ Whatever the origin of his knowledge of

²⁴ Brover-Lubovsky, 173.

²⁵ Uli Jon Roth, "Uli Jon Roth Biography," accessed July 11, 2017, <http://www.Uljonroth.com>. Uli Jon Roth is a German guitarist who became famous as the Scorpions lead guitarist and is an early contributor to the neoclassical metal genre. His early influences were the Beatles, Cream, and Jimi Hendrix. He was also influenced by Andrés

the progression, Rhoads incorporated both versions on “No bone Movies,” “Crazy Train,” “Mr. Crowley,” “Dee,” and “Flying High Again.”

Chorus

Formally and rhythmically, the Chorus is eight measures long and adds a change of texture and mood to the song. Rhoads replaced the sixteenth-note rhythm of the Intro and Verse with a quarter note, followed by a dotted half note, followed by eighth notes to end the first two-bar phrase (Example 4. 6. mm. 2-3).²⁶

Example 4. 6. Ozzy Osbourne, I Don’t Know, Chorus, mm. 1-2.

The musical score for the Chorus of "I Don't Know" by Ozzy Osbourne, measures 1-2, is presented in three staves. The top staff is for guitar, showing chords G5, D5/A, D/F#, and G5, followed by a melodic line with a trill (T) and a pull-off (P.M.). The middle staff is for vocal, with lyrics: "Ev - 'ry - one goes through chang - es, You got - ta be - lieve in some - one, 1/2". The bottom staff is for bass, showing a simple line with a trill (T) and a pull-off (P.M.).

The Chorus’ eight-bar phrase is made up of four, two-bar phrases that contrast with the repeated four-bar structure of the Verse. The phrases offer rhythmic variety between the sections and allow the vocal line room to breathe.

Harmonically, at the end of the Verse section Rhoads modulates from A Dorian to G Dorian (G-A-Bb-C-D-E-F), the second mode of F major (F-G-A-Bb-C-D-E). He modulates through an F,

Segovia and Julian Bream and studied classical and flamenco guitar; Greg Prato, *German Metal Machine: Scorpions in the '70s* (Long Island: Greg Prato Writer Corp, 2016).

²⁶ Ozzy Osbourne, *Ozzy Osbourne: Blizzard of Ozz*, 5.

which is the third of the D major chord. In the new key he assigns the harmonies G5 and F_{sus2} to the two-bar phrase structure (see Example 4. 6. mm. 1, 2-3). F_{sus2} is a suspension chord, in which a dissonant tone is tied over from the previous beat and usually resolves down by step.²⁷ Here, that note is a G in the top voice of the lick, which temporarily resolves to F on beat four then reappears at the end of the lick before resolving to F on beat one of the next measure (Example 4. 7. mm. 1-2).²⁸

Example 4. 7. Ozzy Osbourne, I Don't Know, Chorus, mm. 6-8. F_{sus2} Suspension and Cadence.

The musical score for Ozzy Osbourne's "I Don't Know" Chorus, measures 6-8, is shown. The key signature is one sharp (F#), indicating A Dorian. The score includes a vocal line, a guitar line, and a bass line. The vocal line has lyrics: "for to an - swers, } Don't ask me, I don't". The guitar line has a suspension chord (F5/G) in measure 6, followed by F5, E5, D5, C5, and G5 in measures 7 and 8. The bass line has a suspension chord (F5/G) in measure 6, followed by F5, E5, D5, C5, and G5 in measures 7 and 8. A box with the number 4 is in the first measure of the guitar line.

Once the suspension is resolved, the phrase cadences on the chords F5, E5, D5, C5, and G5 on the text "Don't ask me, I don't know" (see Example 4. 7. mm. 2-3). The last two chords of the phrase allow for a smooth modulation from the Chorus to Interludes one and two and the Coda.

Rhoads's use of the F_{sus2} suspension in heavy metal is interesting because they were used quite extensively in classical music. For example, they appear in the second movement of Arcangelo Corelli's Concerto grosso Op. 6 No. 8. (1714), the "fuge" of J. S. Bach's Toccata in E

²⁷ Julian Rushton, "suspension," *Grove Music Online*, <http://www.grovemusiconline.com>, accessed October 3, 2016.

²⁸ Marshall, *Ozzy Osbourne Songbook*, 10. The F-sharp in the key signature indicates the key of A Dorian.

minor (BWV 914, 1710), and Franz Schubert's "Du bist die Ruh" (mm. 3-5, 1823). In classical music, suspensions usually have three parts: the preparation (P) note before the suspension, which is consonant and metrically weak; the suspension (S) itself, which is dissonant and metrically strong; the resolution (R) note, which is consonant and always metrically weak.

Rhoads's suspension does not adhere strictly to these voice-leading rules. He does not prepare the suspension in his guitar part, although it does appear in Osbourne's vocal line (see Example 4. 6, m. 2), nor does he place it on a strong beat. After its initial appearance (m. 2) he delays the suspension's resolution for several measures until beat four (see Example 4. 7, m. 6), a weak beat, which adheres to the rules. When the suspension appears the final time, he resolves it on a strong beat, which again does not follow the rules. Rhoads often used classical music's harmonic and melodic material as he saw fit, which is what many hard rock and heavy metal guitarists of the period did.

Transitional Interludes

There are four Transitional Interludes in A Dorian that connect the main sections of the track (the Verse, Chorus, Bridge and Solo). Interludes are short passages of music played between the sections of a composition or song that connect its various parts.²⁹ Transitional Interludes are an important feature of the track because they bind its different sections into a cohesive unit. Each Interlude leads to a different section, which are in different modal keys: the Chorus in G Dorian, the Bridge in D Dorian, the Solo in G minor pentatonic, and the Verse in A Dorian. Musically, the most interesting Interludes are one and four.

²⁹ Michael Tilmouth, "interlude" *Grove Music Online*, <http://www.grovemusiconline.com>, accessed September 26, 2016.

The first Interlude appears after the Chorus and links it to Verse two. It is an exact repetition of the Intro except for the descending sextuplet lick in the last measure, which outlines the chords C5, G5, and A7 (Example 4. 8. m. 4):³⁰

Example 4. 8. Ozzy Osbourne, I Don't Know, Interlude 1, m. 5-8. Descending Sextuplet Lick.

The lick is executed by tapping the twelfth fret of the third string with the edge of the guitar pick while fretting with the left hand the melodic notes C, B, and A at the fifth, fourth, and second frets. Rhoads bends the string while tapping the lick.

Interlude four is the most diverse of all the Interludes and links the Solo to the final statement of the Verse. It contains three licks, which add variety to previous material heard in Interludes two and three. Rhoads slightly varies the licks to keep them sounding fresh each time they reappear (Example 4. 9a, b, c).³¹ The first lick is an A minor pentatonic, played at the first fret. It is a fragmented repetition of the cadential lick Rhoads executes at the end of the Introduction:

³⁰ Marshall, *Ozzy Osbourne Songbook*, 11.

³¹ Ozzy Osbourne, *Ozzy Osbourne: Blizzard of Ozz*, 14.

Example 4. 9a. Ozzy Osbourne, I Don't Know, Interlude 4, mm. 1-2. First Lick.

Interlude
Dsus4/A D/A G5/D C5/G N.C.

Gtr. I
P.M.

P P P P

P P P

0 0 7 7 0 5 1 0 1 0 2 0 2 0 3

P

The second is an A minor pentatonic-blues lick played at the fifth fret:

Example 4. 9b. Ozzy Osbourne, I Don't Know, Interlude 4, mm. 3-4. Second Lick.

Dsus4/A D/A G5/D N.C.

P.M.

Full

P P P P

Full

P P P P

0 7 7 7 0 0 7 5 5 8 5 6 5 8 5 8 7 5

P P P P

The third is a Mannheim rocket, a swiftly rising melodic or harmonic figure (scale or triadic theme) and a device that was used extensively in classical music since the late eighteenth century.³² It appears frequently in works such as Wolfgang Amadeus Mozart's Piano Sonata No. 14 in C minor, K. 457 (1784) and Ludwig von Beethoven's Piano Sonata No. 1 in F minor, Op. 2, No. 1 (1793-1795). In this interlude, the lick outlines the notes of an A7 chord (A-C#-G):

³² Craig Wright and Bryan Simms, *Music in Western Civilization* (Belmont, CA: Thomson Schirmer, 2006), 392.

Example 4. 9c. Ozzy Osbourne, I Don't Know, Interlude 4, mm. 5-6. Third Lick.

The image displays a musical score for a guitar lick. The top staff is in treble clef, showing a sequence of chords: Dsus4/A, D/A, G5/D, and C5/G. The notation includes a 'P.M.' (power move) symbol and a 'N.C.' (natural chord) symbol. A 'sl.' (slide) instruction is present, along with a 'Full' (full bend) instruction. The bottom staff is a fretboard diagram showing the fret numbers for each note: 0, 7, 7, 7, 9, 5, 6, 18, 17, 20. The diagram illustrates the physical movement of the fingers on the fretboard, including a slide from fret 6 to 18 and a full bend at fret 20.

Harmonically, Interludes two, three, and four have a suspension in the top voice of the chord, just like the Chorus, but this time Rhoads incorporates a Dsus4 (see Example 4. 9a. m. 1). The suspension occurs on the note G, which is the fourth scale degree of the D major scale (D-E-F#-G-A-B-C#), and resolves to F-sharp, the third scale degree of the same key. Suspensions like this and the one in the Chorus establish that Rhoads had a thorough working knowledge of music theory and how to apply it in compositions.

Bridge

The Bridge section has a halftime rhythm, which adds a strong contrast to the intense drive of the Intro and Verse sections. It is in the key of D Dorian (D-E-F-G-A-B-C) and is twenty-six measures long. Harmonically, it is based on a repeated four-bar phrase that utilizes the chords D, G, C, and F. It is a string quartet-like section in the classical style that uses multi-tracking to give it a layered sound by incorporating four distinctively orchestrated guitar parts (Example 4. 10).³³ Guitar I, fades out after four measures and Rhoads's three remaining guitar parts are supported by Daisley's bass line, which functions as the fourth member of the quartet.

³³ Osbourne, *Ozzy Osbourne: Blizzard of Ozz*, 7.

The resulting delicate tapestry resembles the polyphony of much Baroque music in that no one voice is more important than another, melodically and harmonically. This adds complexity and sophistication to the overall sound of the work and is reminiscent of works by J. S. Bach, Vivaldi, and Pachelbel: works such as Bach's Brandenburg Concerto No. 5 in D major (BWV 1050, 1720-1721), Vivaldi's Violin Concerto in F major, Op. 8 (RV 293, 1725), and Pachelbel's Canon and Gigue in D major (P. 37, 1680).

Example 4. 10. Ozzy Osbourne, I Don't Know, Bridge, mm. 1-4. String Quartet-style Section.

Bridge
D C G/B F
Gtr. IV
Harm.-----4

mp
w/clean tone

Pitch: G Pitch: G

Gtr. III
mp
w/clean tone

sl.

Gtr. II
mp
w/pick & fingers
let ring throughout

sl.

Gtr. I (Gtr. I out)

One of the most interesting facets of the Bridge is Rhoads's integration of harmonics in the top voice of Guitar IV. They add a delicate, airy quality to the track (see Example. 4. 10). On acoustic string instruments like the guitar there are two types of harmonics, natural and artificial. Natural harmonics are produced on open strings while artificial harmonics are produced on fretted

strings. Artificial harmonics are played on the guitar by placing a fret-hand finger on a fret and string. Then plucking that string twelve frets higher (one octave).³⁴

Natural Harmonics occur in the classical guitar repertoire on pieces such as “Capricho Árabe” (1892), “Vals Op. 8 No. 3” (1923), “Prelude 4” (1940), and “Venezuelan Waltz No. 3” (1938-40). Rhoads may have become familiar with harmonics from studying and playing these pieces. They were popular works recorded in the 1970s by famous classical guitarists Andrés Segovia, Christopher Parkening, John Williams, and Julian Bream.³⁵

Another source that may have influenced his use of natural harmonics are the 1970s hard rock songs “Roundabout” (1972), “Barracuda” (1977), and “Women in Love” (1979), all of which were popular and incorporate the technique. Whatever the source, it is obvious that Rhoads liked the sound of harmonics.³⁶ He included them on the songs “Crazy Train,” “Dee,” “Revelation Mother Earth,” “You Can’t Kill Rock and Roll,” and “Believer.”

Guitar Solo

The guitar Solo is an achievement in melodic virtuosity. It showcases Rhoads’s ability to create solos that fit well within the overall structure of a song (Example 4. 11a, b).³⁷ It is in the key of G minor pentatonic-blues (G-Bb-C-C#-D-F), which fits well with music in G Dorian. When the Solo enters, it begins on two string bends from F up to G. The notes are sustained until the

³⁴ (The Harvard Dictionary of Music s.v. “artificial harmonics”). On the guitar natural harmonics are best played on the seventh and twelfth frets but may also be played on the fifth and ninth frets, especially with an overdriven guitar.

³⁵ Andrés Segovia, *Recuerdos De La Alhambra*, MCA Records 65 98 865 (1977); John Williams, *The Virtuoso Guitar*, Everest 3195 (1972); Christopher Parkening, *In the Spanish Style*, Angel Records S-36020 (1968); and Julian Bream, *Julian Bream Plays Villa-Lobos*, RCA LSC-3231 (1971).

³⁶ Yes, *Fragile*, Atlantic Records SD-7211 (1971); Heart, *Little Queen*, Portrait Records JR 34799 (1977); Van Halen, *Van Halen II*, Warner Brothers Records HS 3312 (1979).

³⁷ Marshall, *Ozzy Osbourne Songbook*, 18.

descending G minor blues run enters (mm. 1-2). At the end of the run Rhoads executes a slow string bend on the pitch A. It is sustained then gradually released to execute a Baroque-style trill (m. 4), which leads to a tapped section executed on the guitar's second string, played with the edge of the guitar pick while gradually bending the string upward (mm. 5-6).

Example 4. 11a. Ozzy Osbourne, I Don't Know, Guitar Solo, mm. 1-8.

Guitar solo
G5
8va

The musical notation is presented in two systems, each with a treble clef staff and a bass clef staff. The first system (measures 1-4) features a descending G5 blues run. The treble staff shows a series of notes with 'Full' bends indicated by upward arrows. The bass staff shows the corresponding fret numbers: 18, 16, 15, 17, 15, 18, 15, 15, 18, 15, 17, 15, 17, 15. The second system (measures 5-8) features a tapped section. The treble staff shows a series of notes with '1/2' bends, 'Slow bend', and 'Full' bends indicated by upward arrows. The bass staff shows the corresponding fret numbers: 17, 15, 17, 15, 17, 15, 17, 15, 13, 13. The notation includes fingerings, bends, and a trill.

At the end of the tapped portion Rhoads manipulates a controlled dive with the tremolo bar. At the same time, he trills the pitches B-flat and G on the guitar's third string (mm. 7-8). After the dive he executes a palm-muted G minor pentatonic scalar run that gives the Solo a different texture (Example 4. 13.b. mm. 9-10).³⁸ In the second bar of the run he executes a G-diminished arpeggio (m.10). The notes of a diminished chord occur naturally within the blues scale. Rhoads's execution of it is an interesting way to break up the pentatonic quality of the Solo.

Rhoads ends the run with wide string bends in the style of Schenker (mm. 11-12). He executes them on the pitches G and D, which leads to a palm-muted, chromatic sequence (mm. 13-14) based on the G-minor blues scale. This type of sequence was a typical soloing technique in

³⁸ Ibid.

1970s blues-based rock music.³⁹ After the sequence he ends the Solo on another G minor blues lick, then slides up to close out the section on another Mannheim rocket-style run, which ends on a string bend on the note E (mm. 15-16).

Example 4. 11b. Ozzy Osbourne, I Don't Know, Guitar Solo, mm. 9-16.

Guitar solo

*9

G5

8va

muted

P P

8va

loco

Muted

³⁹ Lee Dyament checked thesis excerpts for accuracy to make sure analysis is correct, St. Clair Shores, MI, September 19, 2016.

This Solo, as do all of Rhoads's solos, sounds like those found in the Baroque violin concertos of Vivaldi and Bach such as Bach's Brandenburg Concerto No. 5 in D major (BWV 1050, 1720-1721) and Vivaldi's Violin Concerto in G minor, Op. 8 (RV 315, 1723). It is both melodic and harmonic and makes use of sequence, pizzicato (palm muting), violin-style runs, and trills. The solo is an example of Rhoads's innovative guitar playing, inspired by Baroque music.

"Crazy Train"

"Crazy Train," the second track on *Blizzard of Ozz*, has a modal flavor like "I Don't Know" and features a guitar riff that is dark and classical in nature.⁴⁰ The track also features a driving trio ensemble, inventive licks and fills, pedal point, and a solo that is logically laid out. The solo develops several interesting ideas: double-handed tapping, scalar runs, trills, and wide string

⁴⁰ Wolf Marshal, *Original Randy Rhoads* (New York: Amsco Publication, 1986), 20.

bends, all of which displays Rhoads's soloing abilities. The track's main riff, music, and chord structure came from Rhoads, Daisley wrote the lyrics and the musical section for Rhoads's solo, and Osbourne wrote the vocal melody.⁴¹ The track's overall formal layout is Introduction, Verse, Chorus, Bridge, Solo, and Coda/Outro.

Introduction

"Crazy Train" has an instantly recognizable Introduction. It begins with the rhythm section playing an eighth-note pattern and chord progression in stop-time. Stop-time is a rhythmic device borrowed from jazz whereby chords or accents are played on the first beat of every bar or every other bar and is separated by silence or solos.⁴² Stop-time rhythms add vitality to music. They were played on tracks such as "Moanin" (1958) by Art Blakey and the Jazz Messengers and "Potato Head Blues" (1927) by Louis Armstrong's Hot Sevens. In this case, two accented eighth notes, separated by rests, are played on the first beat of each bar and on the third beat of every other bar (Example 4. 12. mm. 1, 3 and 2, 4).⁴³ Their use here exemplifies a synthesis of jazz and heavy metal to create an attention-grabbing Introduction.

⁴¹ Bob Daisley, *For Facts Sake*, ed. Troy Jackson (Moonee Ponds: Thompson Music, 2013), 119.

⁴² Ted Goia, *The History of Jazz* (New York: Oxford University Press, 1997), 62.

⁴³ Jeff Kits, ed., "The Meteoric Rise and Tragic Fall of Randy Rhoads," *Guitar Legends* No. 103 (2008), 72.

Example 4. 12. Ozzy Osbourne, Crazy Train, Introduction, mm. 1-8. Stop-Time Bass line.

The musical score for the introduction of 'Crazy Train' by Ozzy Osbourne, measures 1-8, is presented in two staves. The top staff is for guitar (T, A, B) and the bottom staff is for bass (B). The guitar part is in 4/4 time and features a key signature of one sharp (F#). The bass part is in 4/4 time. The guitar part includes a 'Gtr. 1 (elec. w/dist.)' instruction and a '2nd time only' section. The bass part includes a 'Bass Fig. 1' instruction and an 'end Bass Fig. 1' instruction. The score includes various musical notations such as notes, rests, and accidentals, as well as performance instructions like 'pick scrape' and 'fdbk'.

The rhythm section's introductory phrase sets the formal, rhythmic, and harmonic stage for Rhoads's opening guitar riff. The Introduction consists of a four-bar phrase made up of two smaller two-bar phrases. The phrases carry not only the stop-time rhythms and harmonies of the rhythm section, but also Rhoads's F-sharp Aeolian minor guitar riff, which begins toward the end of the rhythm section's second repeat of the four-bar phrase. It starts with a pick scrape, which creates a feedback effect by isolating the bridge pickup, then flipping the guitar's toggle switch while sliding the pick along the strings (Example 4. 13. mm. 1-6).⁴⁴

⁴⁴ Ozzy Osbourne, *Best Rock Guitar Songs Ever*, 2nd ed. (Milwaukee: Hal Leonard, 2000), 42.

note (m. 4).⁴⁵ They were used extensively in the Baroque and Classic eras and had a melodic and harmonic function. They appear in J.S. Bach's Inventions (BWV 774) "No. 3" (mm. 39-40) (1720-1723) and "No. 9" (mm. 16, 33) (1720-1723) and in the "Allegro" of C.P.E. Bach's Sonatina in F major (Wq. 64/1, H7, revised 1744). Rhoads included turns on the songs "Mr. Crowley," "Goodbye to Romance," "Believer," "You Can't Kill Rock and Roll," "Tonight," and "Diary of a Madman."

Over the E5 chord Rhoads plays the four-note descending pattern B-A-G#-E (m. 4) to close out the opening two-bar phrase. The riff repeats three times then ends with a two-bar harmonic cadence on the chords F#5, D5, and E (mm. 5-6). In the last bar of the cadence Rhoads modulates from F-sharp Aeolian to A major through the pivot chords D5 and E. The modulation closes out the Intro and leads to Rhythm Figure 1 (see Example 4. 13. mm. 7-8), which serves as the main rhythm track for the Verse sections of the song.

Verse Rhythm Track

The main rhythm track occurs before the Verse enters. Formally, it is four bars long and adds a change of texture with its rhythmic and melodic pedal tone (see Example 4. 13. mm. 7-10). The sixteenth-note pedal contrasts rhythmically with the eighth notes of the opening riff. Rhythmically, the pedal consists of eighth notes and sixteenth notes, while the chords above it are in quarter notes, adding breadth to the song further driving it along. And harmonically, the main rhythm track is in the key of A major. It contains the superimposed chords E, D, and A above the pedal.⁴⁶ The track not only serves as the Verse track, it also functions as a Transitional Interlude

⁴⁵ Turns circle around the main note a tone or semitone away. See Donington, 141-142.

⁴⁶ Marshall, *Ozzy Osbourne Songbook*, 23.

linking the different sections of the song. It links the Introduction to Verse 1, the Chorus to Verse 2, and the return of the opening riff to Verse 3. The Interludes appear just before each Verse enters.

At the end of the track Rhoads ends the phrase with a descending sixteenth-note triplet run in A Mixolydian (A-B-C#-D-E-F#-G), built on the fifth scale degree of D major (D-E-F#-G-A-B-C#, m. 10).⁴⁷ Mixolydian is used extensively in jazz music on songs such as Freddie Hubbard's "Philly Mignon" (1962) and Sonny Rollins's "Pent-Up House" (1956). It adds a different sound than the typical blues-based scales played by hard rock and heavy metal guitarists. Rhoads constructed the run out of open and fretted notes, assigning three notes per string, which give it a legato sound.

The run functions as a lead-in to the Verse sections of the track. The Verse section carries the same traits as the main rhythm track, except for the cadence at the end of the phrase, which adds harmonic and rhythmic variety (Example 4. 14. mm. 3-4), differentiating it from the cadential run of the main rhythm track.⁴⁸ Rhythmically, Rhoads applies eighth notes on the last two-bars of the section on beats three and four (m. 3) and on beats one and two (m. 4). He also applies the chords D, E, D5, and A to these same rhythmic changes. The last two bars close out the Verse and set up the Chorus harmonically. They modulate from A major back to F-sharp Aeolian through the chords D5 and A.

⁴⁷ Celentano and Gorenberg, *Mastering the Modes for Rock Guitarists*, 61. The Mixolydian mode is basically a major scale with a lowered seventh scale degree (1-2-3-4-5-6-b7).

⁴⁸ Ozzy Osbourne, *Best Rock Guitar Songs Ever*, 2nd ed. (Milwaukee: Hal Leonard 2000), 43.

⁴⁹ Ibid.

Rhoads therefore sculpted his guitar parts on *Blizzard of Ozz*, to fit the rhetoric of Daisley's lyrics. He had a penchant for creating music that reflected the overall emotion portrayed in lyrics.

Example 4. 15. Ozzy Osbourne, Crazy Train, Chorus, mm. 1-4.

Chorus

Gtr. 1: w/ Fill 2, 3rd time

F#5 D5 F#5 D5

Men-tal wounds not heal - ing, life's a bit - ter shame. _ }
 Men-tal wounds still scream - ing, driv-ing me ____ in - sane. _ } I'm
 Men-tal wounds not heal - ing, who and what's to blame? _ }

8va loco

Harm. w/ bar

4 0 4 2 0 7 7 7 (7) 3 2 0 0 0 4 2

-1/2

An interesting feature of the Chorus are the cadential runs Rhoads plays, which are as intense as the solo. Each time they reappear he alters them to keep them fresh (Example 4. 16a, b, c).⁵⁰ The first run is a descending sixteenth-note blues lick in F-sharp minor, laden with pull-offs (F#-A-B-C-C#-E):

⁵⁰ Marshal, *Ozzy Osbourne: Blizzard of Ozz*, 18.

Example 4. 16a. Ozzy Osbourne, Crazy Train, mm. 7-8. Chorus Run 1.

The second is a chromatic pull-off that ascends sequentially up the fret-board, outlining the minor and major chords F#m, Gm, G#m, G#, A, Bb, B, C, C#, D:

Example 4. 16b. Ozzy Osbourne, Crazy Train, mm. 7-8. Chorus Run 2.

And the third displays a blues-style pull-off lick that moves chromatically up the guitar neck outlining the chords F-sharp, G, G-sharp, A, and Bb:

Example 4. 16c. Ozzy Osbourne, Crazy Train, mm. 7-8. Chorus Run 3.

The runs are licks in the vein of Niccoló Paganini's Caprice "No. 10" (24 Caprices, Op. 1) (1802-1817) and Grand Sonata (1864). Paganini was one of the most astounding violinists of the nineteenth century, when professional musicians were trained in improvisation, embellishment, and variation.⁵¹ He was also a virtuoso guitarist and a prolific composer for the instrument. Rhoads's flair and technical skill recalls those of Paganini, as he wowed people with his guitar just as Paganini did with the violin and guitar.⁵² All of Rhoads's licks and solos on *Blizzard of Ozz* and *Diary of a Madman* are of an improvisatory nature and in Paganini's virtuosic style, which consist of fast runs (scales and arpeggios), leaps from note to note, pizzicato, natural and artificial harmonics, and single-string playing.⁵³

⁵¹ Sudip Bose, "On Virtuosity: A Mastery of Technique Ought to be Exalted, not Disdained," *The American Scholar* 74, no. 3 (Summer 2005): 115, accessed 5-7-2017, <http://www.jstor/stable/41222497.html>.

⁵² Maurice J Summerfield, *The Classical Guitar: Its Evolution, Players, and Personalities Since 1800* (Newcastle-upon-Tyne: Ashley Mark Publishing, 1996), 174.

⁵³ Bose, 115; Leon Platinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (New York: W.W. Norton and Company, 1984), 174.

The last feature of the Chorus is Rhoads's use of harmonics in the last three measures (Example 4. 17).⁵⁴ They differentiate the Chorus's closing phrase from its opening phrase. The harmonics are artificial but are performed like natural harmonics by lightly touching the fret with the fret-hand, halfway between frets one and two. The first set descends from C-sharp to G-sharp and the second ascends from G-sharp to D-sharp.

Example 4. 17. Ozzy Osbourne, *Crazy Train*, Chorus, mm. 11-13. Artificial Harmonics.

The musical score for the Chorus of 'Crazy Train' by Ozzy Osbourne, measures 11-13, is presented in three staves. The top staff shows the harmonic notes: F#5, A5, E5, F#5, and To Coda D5. The middle staff shows the guitar melody with '15ma..... loco' markings and 'Harm.' symbols. The bottom staff shows the fretboard with fret numbers and a note: '*Located between 1st and 2nd frets.'

Guitar Solo

The guitar Solo is highly virtuosic, with an improvised quality that resemble cadenzas used in classical music. A cadenza is an improvised or written out passage played by a soloist or soloists in a “free” rhythmic style.⁵⁵ Solos of this type have an array of rhythmic freedom like the toccata, which was an improvisatory composition featuring sections of brilliant passagework that often

⁵⁴ Osbourne, *Best Rock Guitar Songs Ever*, 44.

⁵⁵ (The Harvard Dictionary of Music s.v. “cadenza”).

range over the entire instrument, mainly performed on fretted and keyboards instruments like the guitar, lute, organ, and harpsichord.⁵⁶

Rhoads's solo has an abundance of musical elements, including wide strings bends, tapped arpeggios that follow the chord changes, fast scalar runs, Baroque-style trills, and more.⁵⁷ When "Crazy Train" was released as a single its classically influenced solo gave a nod toward the guitar sound of the future, heavy metal of the 1980s and today, just like Toni Iommi and Ritchie Blackmore's sound had done for hard rock in the early 1970s.

Harmonically, the Solo is in the key of F-sharp Aeolian minor (F#-G#-A-B-C#-D-E) and follows the chord changes outlined by Daisley's bass line: F-sharp minor, E5, D5, C#5, B5, A5, and G#5. It is logically laid out and develops several themes that display Rhoads's concept of melody (Example 4. 18): A series of double-handed tapping with bent and released notes that outline the chords F-sharp minor, D5, and B5 (mm. 1-4); a melodic scalar run in F-sharp minor pentatonic (mm. 7-8); a unifying motive of trills in thirds (mm. 9-11); a rapid F-sharp minor pentatonic riff, (mm. 9-14); and a final flourish that concludes the proceedings with an ascending scale made up of two modes: E Ionian and E Mixolydian (mm. 15-16).⁵⁸ Rhoads executes the Solo so exact that the parts sound like echoes of each other.

⁵⁶ Walser, "Eruptions," 284; (The Harvard Dictionary of Music s.v. "toccata").

⁵⁷ Osbourne, *Ozzy Osbourne: Blizzard of Ozz*, 2.

⁵⁸ Marshal, *Ozzy Osbourne Songbook*, 26-27; *ibid.*, 21.

E F#m E5 D5 C#5

6 6 3

Hold bend

T P T P H

14 10 14 10 7 10

T P T P H

15 10 15 10 7 10

T P P

15 10 7 11

Full

*8

B5 Trill tapped bends A5 G#5 F#5(m)

T P T P T P T P T P T P Full

Hold — (Release) — (Bend) — Hold — (Release) (Hold) — (Release) (Bend)

T P T P T P T P Full P T P T P P Full T P Full

14 11 14 11 14 11 14 11 14 11 14 11 9 9 12 9

Hold bend — Release — Hold bend — Release Release Bend

8va -

F#5(m) 3 Full E5 D5 3 Full C#5

Gliss pick

17 16 14 17 14 16 17 17

Gliss pick (rake)

8va -----

B5 P A5 P G#5 P F#5(m) Full T T P H H

Tapped bends (maintain pick hand contact)

14 17 14 17 15 14 15 14 17 14 17 16 14 16 19 19 14 14 16 17 14

Hold bend (R)

3

*10 8va -----

F#5(m) E5 D5 C#5

P H P H P H → S S S

P H → P H → P H →

17 14 17 14 17 14 17 14 17 14 17 14 19 16 19 16 21 17 21 17 21 17 21 17 21 17 19 16 19 16

8va -----

B5 A5 G#5 F#5(m) Full loco

P H S H P Full Full

19 16 19 16 19 16 19 16 19 16 19 16 14 16 14 17 17 15 14 16

F#5(m) E5 D5 C#5

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

14 16 14 16 16 14 16 16 14 16 16 14 16 13 14 13 14 13 14 13 16

A highlight of the Solo is a segment that features the interjection of slower melodic lines amidst a flurry of high-powered playing (mm. 5-6, 8, 12, and 16). Rhoads was more concerned with playing along with the chord changes than using the same pentatonic key.⁵⁹ Meanwhile, he incorporates diverse rhythmic textures by employing sextuplets (mm. 1-3), quarter-note triplets (mm. 5-6), quintuplets (mm. 9-10), eighth notes (m. 12), and triplet sixteenth notes (m. 13).⁶⁰

“Crazy Train” demonstrates that Rhoads’s knew the concepts of music theory and composition well and is indicative of the type of complex compositions he later created on *Diary of a Madman*. Rock historian and author Brad Tolinski stated: “I think Randy Rhoads really created the vocabulary of heavy metal that most guitar players adopted from then on. Like Jimi Hendrix, he was a great synthesizer of different things that were floating in the air and brought them into his own unique sound.”⁶¹ His guitar style and advanced tonal and rhythmic language can still be heard in heavy metal music today on Holy Grail’s “The Crystal King” (2016), Iced Earth’s “Anthem” (2011), Kobra and the Lotus’s “You Don’t know” (2017), and Megadeth’s “Poisonous Shadows” (2016).

⁵⁹ Aaron Rosenbaum, *Ozzy Osbourne: Randy Rhoads Years* (New York: Cherry Lane Music, 2002), 26.

⁶⁰ *Ibid.*, 26-28.

⁶¹ Brad Tolinski, interview by Mitch LaFon, Talking Metal, (Internet Radio), December 26, 2016, accessed June 8, 2016, <http://www.talkingmetal.com/.../play-it-loud-authors-say-randy-rhoads-created-the-vocabulary-of>.

“Goodbye to Romance”

“Goodbye to Romance,” the third track on *Blizzard of Ozz*, is a Beatlesque ballad in the key of D major developed from a simple melody by Osbourne. Osbourne loved the music of the Beatles and grew up in the era of Beatlemania.⁶² While working on *Blizzard of Ozz* he walked around humming a Beatles-style melody. Rhoads said, “I have a chord progression that will go with that.”⁶³ The chord sequence he provided was borrowed from a portion of Quiet Riot’s “Laughing Gas.” Daisley provided the lyrics.⁶⁴

The atmosphere on “Goodbye to Romance” is subdued, sentimental, and stately. The guitar parts float leisurely in and out of its sections, lending a smoothness and grace to the composition as a whole. There are six overdubbed guitar parts that can be heard at different points throughout the song. They blend clean tone guitars to produce an intricate sound, resulting in a lute like tonal quality. Rhoads recorded the overdubs on acoustic guitars, a steel string and a classical guitar, and an electric guitar, providing texture, color, and depth. There is a classical approach to the track that is upheld through techniques such as motivic development, counterpoint, and ornamentation.⁶⁵

The track features a melodic introductory guitar melody, Verse and Intro sections that include jazz harmonies, and a melodic solo that combines the Ionian, Aeolian, Lydian, and Mixolydian modes. It also possesses an energy that stems from the layered guitar parts, creating a

⁶² Rosenbaum, 29.

⁶³ Jas Obrecht, “Randy Rhoads: The 1982 Delores Rhoads Interview,” *Jas Obrecht Music Archives*, accessed March 14, 2017, <http://jasobrecht.com/randy-rhoads-delores-rhoads-interview/>.

⁶⁴ Daisley, 116.

⁶⁵ Marshal, *Original Randy Rhoads*, 9.

chorus effect that produces a classical guitar type sound.⁶⁶ Rhoads synthesized jazz harmonies, idiomatic classical guitar playing, and rock music in the ballad-style, creating a melancholic work that is musically complex and sophisticated. The song's form is Introduction, Verse, Chorus, Guitar Solo, Bridge 1 and 2, and Coda.

Introduction

The Introduction is a short, two-bar phrase that begins with a pickup, which indicates one or more notes preceding the first metrically strong beat of a phrase or section of a composition.⁶⁷ The two-bar phrase begins with Rhoads's single melody guitar line played over the harmonies D, A/C-sharp, B minor, and A7 outlined by Daisley's bass line (Example 4. 19).⁶⁸ Daisley's line creates a countermelody, an accompanying part with a distinct, though subordinate, melodic interest that adds harmonic support to the main melody of a piece.⁶⁹ Here, the two melodies provide the introductory phrase with a two-voiced, contrapuntal sound, similar to Baroque music.⁷⁰

⁶⁶ Rosenbaum, 29.

⁶⁷ (The Harvard Dictionary of Music s.v. "pickup"), 660.

⁶⁸ Rosenbaum, 29.

⁶⁹ (The Harvard Dictionary of Music s.v. "countermelody"), 216.

⁷⁰ (The Harvard Dictionary of Music s.v. "contrapuntal"), 212-216. Contrapuntal pertains to counterpoint, which is the combination of two or more melodic lines.

Example 4. 19. Ozzy Osbourne, Goodbye to Romance, Introduction, mm. 1-2. Guitar Melody.

Rhythmically, the Intro is in 4/4-time. It features an eighth note melody that contrasts with Daisley's bass line. Rhoads's opening melody is an instrumental representation of simple recitative, which was the usual type of recitative in Baroque works scored for solo voice and basso continuo. The term is applied to vocal music of the later Baroque, when the type of recitatives for dialogue and action became simpler in style.⁷¹ In general, recitative is an accompanied vocal or instrumental melody that imitates the natural inflections, rhythms, and syntax of speech.⁷² Harmonically, Rhoads utilized four harmonies in the Intro: D major, A/C-sharp, B minor, and A7 (see Example 4. 19). The A major chord (A/C#) is a first inversion chord (slash chord) with the third, C-sharp, in the bass, played by the bass guitar.

Verse

Formally, the Verse is an eight-bar phrase made up of two smaller four-bar phrases. The harmonies represent Rhoads's jazzier side, which he began to develop through his studies with Scott Shelly. Here he incorporates a wide range of jazz harmonies in the Verse: Dmaj7, D6/9, Bm9, F-sharp minor 7, G6, A7sus4, A7, and A7sus2 (Example 4. 20):⁷³

⁷¹ Schulenberg, 70.

⁷² (The Harvard Dictionary of Music s.v. "recitative").

⁷³ Rosenbaum, 30.

Example 4. 20. Ozzy Osbourne, Goodbye to Romance, Verse, mm. 1-4. Jazz Harmonies.

Chord progression: Dmaj7, D₉⁶, Bm9, F#m7, G6, A7sus4, A7, A7sus2, A7

Gtr. 2: w/ clean tone

Gtr. 1: let ring

Rhoads had such a fondness for jazz harmonies that he also included them on the Intro and Verse of “S.A.T.O.,” from *Diary of a Madman*, using Emadd2, Cmaj7#11/E, Aadd2/E, and Dadd2/E.⁷⁴ These are extended chords that became popular in jazz in the 1960s and 1970s. In jazz compositions of the time it was not uncommon to include added seconds and ninths, elevenths and thirteenth, or altered variants such as sharp ninths, sharp elevenths, and flat thirteenth to triads.⁷⁵ Songs like Duke Ellington’s “Sound of Love” (1974), Wayne Shorter’s “Ana Maria” (1974), and Keith Jarrett’s “Lucky Southern” (1972) all incorporate chord extensions. Jazz guitarists Earl Klugh, Lee Ritenour, and Carlos Jobim also integrated similar chord voicings into their music on songs such as Klugh’s “Acoustic Lady Part 1” (1979), Ritenour’s “Etude” (1978), and Jobim’s “Look to the Sky” (1967).⁷⁶ Rhoads was a fan of theirs and may have picked up the concept from them, other jazz guitarists he revered, or the jazz literature itself.

⁷⁴ Marshal, *Ozzy Osbourne Songbook*, 152.

⁷⁵ Lee Dyament, directed study, September 10, 2014.

⁷⁶ Ibid.

The Verse and Chorus contain two overdubbed guitar parts that sound like one in the mix. The parts are so well integrated that they create contrapuntal lines that stand out against Daisley's melodic base line. All three parts have a delicate, melodious, quality that provide an appealing accompaniment. They support Osbourne's vocal melody in a manner that does not impede his phrases (Example 4. 21):⁷⁷

Example 4. 21. Ozzy Osbourne, Goodbye to Romance, Pre-Chorus and Chorus, Overdubbed Guitar Parts.

The musical score for 'Goodbye to Romance' by Ozzy Osbourne shows the overdubbed guitar parts. The top staff is the vocal line with lyrics: 'live in shame. / love in vain. / I said, hey, good - bye to ro -'. The second staff is the guitar line, featuring a staccato eighth-note rhythm in the verse and a more complex, syncopated rhythm in the chorus. The third staff is the bass line, providing a steady accompaniment with fingerings indicated below the staff. Chords are indicated above the staff: G6, A7sus4, A7, A7sus2, A7, Chorus 3rd time w/Fill 1, and A/C#. The guitar part features a staccato eighth-note rhythm in the verse and a more complex, syncopated rhythm in the chorus. The bass line provides a steady accompaniment with fingerings indicated below the staff.

Rhythmically, Rhoads's Verse accompaniment is simple, but becomes more complex between each line of text. When the vocal melody first enters he plays a Dmaj7 arpeggio in eighth notes, followed by the chords D6/9, Bm9, and F-sharp minor 7 (see Example 4. 20, Guitar I). On the D6/9 he plays a staccato eight-note rhythm, which leads to half notes on the chords Bm9 and

⁷⁷ Osbourne, *Ozzy Osbourne: Blizzard of Ozz*, 24.

F#m7. He then executes a G6 arpeggio in eighth notes, followed by two harmonized sixteenth-note runs in thirds in Guitar I and II. In the last measure of the first four-bar phrase he arpeggiates different versions of an A7 chord in Guitar I-A7sus4, A7, A7sus2-to end the phrase. At the same time, in Guitar II he executes a descending melodic line on the notes F-sharp, E, D, and C-sharp (see Example 4. 20. mm. 1-4).

In the Verse's second four-bar phrase he repeats the same harmonies, this time combining eighth-and sixteenth-note rhythms on the Dmaj7 chord to provide rhythmic variety. He also changes the melody in Guitar II, playing the notes F-sharp, E, D, and E, which leads back up to F-sharp on beat one of the Chorus to end the Verse (see Example 4. 21. m. 3).

Chorus

The Chorus is an eight-bar phrase made up of two smaller four-bar phrases that carry the harmonic and rhythmic diversity of the section. These phrases continue the same two-voiced structure established in the Verse yet they are much more active rhythmically and melodically. The Chorus also includes a two-bar tag that brings back the opening guitar melody, but in slight variation (Example 4. 22).⁷⁸ The tag functions as a melodic turnaround and provides a smooth transition back to the Verse and Bridge sections.⁷⁹

⁷⁸ Rosenbaum, 30.

⁷⁹ Ibid.,

Example 4. 22. Ozzy Osbourne, Goodbye to Romance, Chorus, mm. 9-10. Melodic Turnaround.

Harmonically, the Chorus utilizes the same chord progression as the Introduction. However, this time Rhoads adds Bmadd4, G6, and A7sus4 to create harmonic variety. In Guitar I he executes classical guitar style arpeggios that outline these harmonies. In Guitar II, he plays a melodic, contrapuntal line in thirds and fifths (Example 4. 23).⁸⁰ A classical guitar arpeggio is a series of notes played in a successive uniform order, which when united, form chords. They are exceedingly idiomatic to the guitar, have many possible finger combinations, and are one of the most organic and musically effective techniques possible on the instrument.⁸¹ Playing arpeggios is an easy way to prolong a chord by spreading it over the beat or several beats.

⁸⁰ Osbourne, *Ozzy Osbourne: Blizzard of Ozz*, 25.

⁸¹ Matteo Carcassi, *The Complete Carcassi Guitar Method* (Pacific: Mel Bay Publications, 1994), 15; Jonathan Godfrey, "Principles of Idiomatic Guitar Writing" (DM diss., Indiana University, 2013), 35-44.

Example 4. 23. Ozzy Osbourne, Goodbye to Romance, Chorus, mm. 2-4. Chorus Harmonies.

Chorus Harmonies musical score for measures 2-4 of "Goodbye to Romance" by Ozzy Osbourne. The score is written for three staves: vocal melody, guitar harmonies, and guitar arpeggios. The key signature is one sharp (F#). The vocal melody is in treble clef. The guitar harmonies are in treble clef. The guitar arpeggios are in bass clef. The lyrics are: "mance, yeah, good-bye to friends, I tell ya." The guitar harmonies include chords Bm, Bmadd4/A, G6, A7sus4, and A7. The guitar arpeggios include a "let ring" section and a "Rhy. Fill 1" section. The score ends with a "Rhy. Fig. 1" section.

An important aspect of the Chorus is its rhythmic diversity. The arpeggios in Guitar I features sixteenth-and eighth-note rhythms that complement the quarter-eighth-and-sixteenth-note rhythms of Guitar II. The parts together make a compelling statement, especially against the melancholic mood of the lyrics. They are so well orchestrated and have such a wide range that you almost need two guitarists to play them.⁸² Rhoads did in fact convert them into a suitable rendition for live performance, which can be heard on *Randy Rhoads Tribute* (1987). He combined, reedited, and condensed the parts to convey the impression of the original multi-track format.

Guitar Solo

The Solo is moody and melodic and displays Rhoads's soloing capabilities in the ballad style. It utilizes classical-style melody, blues scales, string bends, and pyrotechnic passagework. The Solo alternates between smooth simple-time and intricate double-time rhythmic textures

⁸² Rosenbaum, 31.

(Example 4. 24).⁸³ The fast- technical sections are classical in their sequential approaches: the first is an ascending trill in the Baroque-style on the notes F-sharp, G, and A (m. 3); the second is a set of descending, scalar sextuplets (m. 6); and the last is a rapid arching scale in sextuplets (m. 8). Rhoads also explores sequential melody in descending thirds (m. 7), which outline a Dmaj7 chord (D-F#-A-C#).⁸⁴ The tempo is slow and stately, guided by the use of various modes in D major: D Ionian (m. 1), B Aeolian (m. 2), G Lydian (m. 3), B Pentatonic (m. 5) and A Mixolydian (m. 8). The different modes enhance the harmonic and melodic content.⁸⁵

Example 4. 24. Ozzy Osbourne, Goodbye to Romance, Modal Guitar Solo, mm. 1-8.

Guitar Solo

D A/C# Bm Bmadd4/A

8va

rake

TAB 12 14/16 14 15 14 17 14 15 14 17 14 17 15 14 17 14 17 14 15

G6 A7sus4 A7

8va

tr tr tr

10 3

17 15 14 14 17 15 14 14 15 14 17 14 15 14 15 17 17 19 19 21 19 21 19 21 22 21 21

The image displays two staves of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with various chords indicated above: D, A/C#, Bm, and Bmadd4/A. The bottom staff is in bass clef and contains a complex sequence of fret numbers (9, 7, 10, 7, 8, 7, 9, 9, 10, 7, 10, 8, 7, 9, 9, 7, 6, 7, 9, 7) with some notes marked with '1' and '1/2'. There are also wavy lines and a 'P.M.' marking.

Rhoads's use of jazz chords signifies that he had a working knowledge of jazz harmony and the sensibilities of a musician that knew the art of composition. On "Goodbye to Romance" he took the subtlety of classical guitar shadings and combined them with jazz harmonies, creating a nuanced hard rock ballad that is musically clever. His synthesis of musical ideas, here and on the rest of *Blizzard of Ozz*, reveals that he had become the consummate musician that mastered his skills as a composer and arranger.

"Dee"

"Dee," the fourth track on *Blizzard of Ozz*, is a solo guitar piece written for and dedicated to Rhoads's mother, Delores. Dee was the Rhoads family nickname for her and Rhoads wrote the piece to honor his close relationship with her.⁸⁶ It is an intimate work that resulted from his

⁸⁶ Joel McIver, *Crazy Train: The High Life and Tragic Death of Randy Rhoads* (London: Jawbone Press, 2011), 93.

fascination and familiarity with the classical guitar.⁸⁷ The track contains a host of traditional guitar sounds that allude to Renaissance Lute music, Baroque court music, and the solo guitar music of Fernando Sor (1778-1839), Matteo Carcassi (1792-1853), Dionisio Aguado, and Francisco Tárrega (1852-1909).⁸⁸ It is a dynamic track and as with many classical guitar pieces, its melody was created using chord shapes as its basis (Example 4. 25).⁸⁹ The track incorporates homophony and homo-rhythmic textures.

“Dee” is a character piece like the Romantic era pieces for piano, such as Robert Schumann’s “*Dichterliebe*” (Op. 48, 1840) and Franz Schubert’s “*Impromptus*” (Op. 90, 1827). It is a short colorful work in the style of classical guitar preludes like Aguado’s “Prelude” in E minor (1820) and Tárrega’s “Adelita” (1902-1903), which are played with an ebb and flow (*rubato*). The track contains classical-style figures pervasive in Rhoads’s rock repertoire, such as open string harmonics that outline Bm7, A11, and D6 chords (mm. 3, 21, and 33), overdubbed trills (m. 15), duple and triple rhythms (m. 22), and bass lines that outline harmonic movement.⁹⁰

Example 4. 25. Randy Rhoads, Dee, Classical Guitar Solo, mm. 1-33.

Slowly, in 1 ♩ = 48

G D6 Harm. Bm G/B A/C#

mp H Harm. Let ring sl.

7 3 5 7 5 6 7 10 8 7 8 9 10 12

⁸⁷ Marshall, *Original Randy Rhoads*, 26.

⁸⁸ *Ibid.*, 9.

⁸⁹ Osbourne, *Ozzy Osbourne: Blizzard of Ozz*, 30.

⁹⁰ Rosenbaum, 33.

G(maj7) 3H D/F# A7/E D A/C# Bm G6 *sl.*
 A *p* D/F# D add2/F# (overdub) B7/D# B7
 Em E7 *p* A7 H P P *sl.* Harm. 3 3
 D G/B D A7 *p* D P P *r* *r* *r* *r* *p* *p* *p* *p* *p*
 A/C# Bm Bm/A *sl.* A7 D/F# A7 (overdub) A7/C# D6 Harm.
p *sl.* *p* *sl.* *p* *rit. - 4* *p* Harm.

There are embellishments throughout the work such as slides (mm. 6, 20, 28-29), hammer-ons and pull-offs (mm. 22-23, 25-28), arpeggios (mm. 4-6), and an open string lick (m. 22), all of which are idiomatic to the classical guitar. The interaction of the bass line and melody is also

noteworthy because of the tenths they outline (mm. 1, 4-5, 8, 10-11).⁹¹ Tenths were used extensively in the late Baroque, Classic, and Romantic periods on pieces such as Silviu Leopold Weiss's "Fantasia" (1719) and Aguado's "Prelude" in E minor (1820). Rhoads also employs different kinds of motion such as oblique (mm. 4-5, 10, 12-15, 31), parallel (mm. 11), and contrary (mm. 17, 19). Oblique motion occurs when one voice moves while the other remains fixed or stationary. Parallel motion occurs when the parts move in the same direction. Contrary motion occurs when one part moves up and the other down.⁹²

Formally, "Dee" is a one-movement, two-voiced work that contains three distinct sections that cadence on harmonics (mm. 3, 21, 33). Its overall tonality is D major, yet there is some ambiguity in the first two sections because of the D6 and Bm7 chords (mm. 2-3) and the secondary dominants B7 to E minor and E7 to A7 (mm. 16-20). The D6 and Bm7 chords share the notes B, D, F#, and A, but voice them differently: D6 is D, B, A, while Bm7 is A, D, F#, and B, which create instability. Secondary dominants prolong the resolution back to the original tonic, which also creates instability.

An important fact to note here is that secondary dominants must contain a leading tone, the third of a triad (1-3-5). In most cases the leading tone is easy to identify because it is chromatically raised a half step. In the case of the B7 and E7, the leading tones are D-sharp and G-sharp and occur in the bass (mm. 16, 19). In each secondary dominant the leading tone is momentarily that of the key of the chord to which it is moving or resolving to. Thus, each secondary dominant

⁹¹ Marshall, *Original Randy Rhoads*, 9.

⁹² (The Harvard Dictionary of Music s.v. "oblique motion," "contrary motion," and "parallel motion").

resolve to its own tonic in the same way that any ordinary dominant (V) resolves to its tonic (I): B7 to E minor and E7 to A7 (V/ii-I and V/V-I).⁹³

The secondary dominant portion also comprises a jazz-style VI7-ii-V7-I (B7-Em-A7-D) chord progression, which can be heard on songs such as George Gershwin's "I've Got Rhythm" (1930) and Jimmy Van Heusen's "Polka Dots and Moonbeams" (1940). The progression incorporates a major VI chord instead of the minor version. The minor VI chord (vi) was typical in early jazz, but today the dominant seventh chord (VI7) is utilized.⁹⁴ There is also a Bach-style, two-voiced passage (mm. 9-21), and a fragment quoted from Bach's Bourrée in E minor (1712-1717) (Example 4. 26).⁹⁵ The fragment begins on beat three and ends on beat one of the next measure (mm. 17-18):⁹⁶

Example 4. 26. J. S. Bach, Bourrée in E Minor, mm. 1-2. Guitar Arrangement.



⁹³ Ibid., "Secondary dominant."

⁹⁴ Mark Levine, *Jazz Theory Book* (Petaluma: Sher Music Company, 1995), 25.

⁹⁵ Karl Scheit, *J. S. Bach Lute Suite in E minor BWV 996: Bourrée*, (Vienna: Universal Edition, 14473), 14.

⁹⁶ Marshall, *Original Randy Rhoads*, 26.

Chapter 5. Mastering His Skills on *Diary of a Madman*

Introduction

Diary of a Madman has a more mystical and atmospheric mood than *Blizzard of Ozz*. Its sound is darker due to *scordatura* and fully melds Rhoads's fusion of classical, jazz, blues, and rock influences. The album characterizes the sound of classic heavy metal and is a step forward from *Blizzard of Ozz*. It is steeped in the hard rock sound of the late 1970s and points toward the newer, more classical, sound of heavy metal that emerged in the mid 1980s. *Diary of a Madman* is sonically heavier than *Blizzard of Ozz* and is complicated, gentle, and melodic. Rhoads's trademark guitar playing on the album: Driving sixteenth-note rhythms, baroque-style trills, classical-style melodies, modal scales, advanced harmonies, and classical-style acoustic guitar can still be heard in heavy metal today.¹

Diary of a Madman features Randy Rhoads, Bob Daisley, Ozzy Osbourne, and Lee Kerslake. Kerslake played a bigger role on the album than he did on *Blizzard of Ozz*. By the time he joined the band most of the first album had already been written. However, he did contribute his drumming skills on recording sessions for it. On *Diary of a Madman* he contributed his drumming, arranging, and melody skills.² Kerslake was the veteran drummer for the popular 1970s hard rock band Uriah Heep before joining the *Blizzard of Ozz* and Rhoads was a fan.³

¹ Carol Clerk, *Diary of a Madman-Ozzy Osbourne: The Stories Behind the Songs* (New York: Thunder's Mouth Press, 2002), 81.

² Gary Sharpe-Young, *Ozzy Osbourne: The Story of the Ozzy Osbourne Band* (London: Cherry Red Books, 2002), 61.

³ Martin Popoff, *Steal Away the Night: An Ozzy Osbourne Day-by-Day* (Milwaukee: Backbone Books, 2014), 27.

This chapter argues that on *Diary of a Madman* Rhoads's guitar voice is classically influenced and a synthesis of his musical influences from classical, jazz, rock, and blues. His harmonic language thus goes beyond rock's blues-based tradition.

Diary of A Madman

The Blizzard of Ozz returned to Monmouth, South Wales on November 28, 1980 and began writing material for *Diary of a Madman*.⁴ By the close of 1980 the band was back at Ridge Farms Studios with Max Norman as their engineer.⁵ Recording for *Diary of a Madman* began on February 9, 1981. The band had grown as a cohesive unit over the year since recording *Blizzard of Ozz*, which helped the recording process, band camaraderie, and communication on the new album.⁶ The album was released on November 7, 1981 reaching 14 on the UK charts and 16 on the USA charts.⁷ It expanded the classical infused template Rhoads set on *Blizzard of Ozz* and brought hard rock music of the-late 1970s to its next stage, heavy metal music of the 1980s.

Three singles released from the album charted well for heavy metal songs in an early 1980s pop-oriented music world. "Flying High Again" was the first single released (1981) with "I Don't Know (Live)," as the B-side and reached 2 on the USA Billboard singles chart. "Over the Mountain" was the second single released (1982) with "I Don't Know (Live)," as the B-side. It

⁴ Bob Daisley, *For Facts Sake* (Moonee Ponds: Thompson Music, 2013), 154.

⁵ Sharpe-Young, 61.

⁶ Daisley, 157.

⁷ Popoff, 45-50.

reached 38 on the USA singles chart after debuting at 42, while that same year “You Can’t Kill Rock and Roll,” the third single released, reached 42.⁸

Diary of a Madman consists of eight original tracks that range in different moods and musical styles from classic heavy metal to classical, jazz, pop, and blues. The track listing for the album when it was released is found below in figure 4.⁹

Figure 4. *Diary of a Madman* Track listing.

Side One

1. “Over the Mountain”
2. “Flying High Again”
3. “You Can’t Kill Rock and Roll”
4. “Believer”

Side Two

5. “Little Dolls”
6. “Tonight”
7. “S.A.T.O.”
8. “Diary of a Madman”

⁸ Popoff, 45-50. Some of this information can also be found on www.musicvf.com, which is a Database of 120,000 plus USA and UK music hits since 1900.

⁹ Ozzy Osbourne, *Diary of a Madman*, Bob Daisley, Lee Kerslake, Ozzy Osbourne and Randy Rhoads, CD, Sony, EK 67236, © 1981.

Musical Analysis of Tracks on *Diary of a Madman*

This portion of the study highlights Rhoads's adaptation and synthesis of musical influences (classical, jazz, rock, and blues) on *Diary of a Madman*. It offers a detailed analysis of the formal, rhythmic, and harmonic properties on the tracks "You Can't Kill Rock and Roll" and "Diary of a Madman." These songs show that Rhoads's guitar playing was innovative and inspired by earlier genres such as classical, jazz, rock, and blues music.

"You Can't Kill Rock and Roll"

"You Can't Kill Rock and Roll," the third track on *Diary of a Madman*, is a classically inspired power ballad that is subtle and dynamic. It has light classical and steel string acoustic guitars that slowly build toward heavy metal rhythm and lead guitars creating textural, harmonic, and melodic development throughout the song.¹⁰ The track is a prime example of Rhoads's synthesis of classical and rock music and highlights his ability to compose complex musical sections. It is a textbook example of his transition in timbre and texture from acoustic guitars and fills in the Introduction and Verse to acoustic and electric rhythm guitars in the Pre-Chorus to heavy metal rhythm guitar in the Chorus to intense lead guitar in the Solo and Outro.

Introduction

"You Can't Kill Rock and Roll" begins with a classical guitar-style arpeggio that sets the formal, rhythmic, and harmonic stage for the Introduction and Verse 1 and 2.

¹⁰ Wolf Marshall, *Ozzy Osbourne Songbook*, ed. Milton Okun (New York: Cherry Lane Music Company, 1985), 63. This was Rhoads's favorite arranging approach during the Blizzard of Ozz recording sessions.

The Introduction consists of a repeated four-bar phrase that carries the harmonies Badd4 and Aadd2 plus upper pedal tones on the pitches E and B, played on the guitar's first and second strings, and A and B on the sixth-string. The harmonies, pedals, and guitar parts are in composite form with all the voices combined on one staff (Example 5. 1).¹¹

Example 5. 1. Ozzy Osbourne, You Can't Kill Rock and Roll, Introduction, mm. 1-4.

Medium tempo
Tune Guitar to E \flat : (6) = E \flat , (5) = A \flat , (4) = D \flat , (3) = G \flat , (2) = B \flat , (1) = E \flat

Intro [A] Guitar Pattern 1
B(add4)

[*1] (composite chords)

A(add 2)

Repeat for intro & verse

Harmonically, the Introduction is in the key of B Mixolydian (B-C#-D#-E-F#-G#-A). The Mixolydian mode is similar to the major scale but has a flattened seventh scale degree making it ideal for soloing over dominant seventh chords and creating interesting riffs and harmonies.¹² Rhoads's use of it here creates colorful add harmonies that function as a one chord (I) and a

¹¹ Marshall, *Ozzy Osbourne Songbook*, 63, 90.

¹² Dave Celentano and Steve Gorenberg, *Mastering the Modes for the Rock Guitarist* (New York: Cherry Lane Music Company, 2014), 61.

flattened seventh chord (bVII).¹³ They occur on hard rock tracks such as Mountain's "Mississippi Queen" (1970), Deep Purple's "Smoke on the Water" (1972), and Black Sabbath's Planet Caravan (1970). Examples 5. 2a and 5. 2b show hard rock's use of the flattened sevenths.¹⁴

Example 5. 2a. Mountain, Mississippi Queen, Chorus, mm. 1-4.

The musical score for the chorus of "Mississippi Queen" by Mountain, measures 1-4, is presented in three staves. The top staff is the vocal line, with lyrics "Mis - sis - sip - pi Queen, — do you know - what I mean?". The middle staff is the guitar line (Gtr. 1), featuring a rhythmic figure (Rhy. Fig. 1) and a slide from D5 to E5. The bottom staff is the guitar line (Gtr. 2: w/ Fill 1), showing a D5 chord followed by an E5 chord. The bottom staff also includes fret numbers for the guitar parts.

In this example Lesley West plays a D5 chord (bVII) followed by E5 (I) (mm 1, 3). He slides from the D5 at the fifth fret up to E5 on the seventh fret then restates the E5 chord three more times.

¹³ Walter Everett, *The Foundations of Rock: From Blues Suede Shoes to Suite: Judy Blue Eyes* (New York: Oxford University Press, 2008), 471-472. Flattened seventh chords can also be seen as major triads built on the seventh scale degree. They often ornament the one chord (I) as a lower-neighbor substitute for the Dominant chord (V): I-bVII-I.

¹⁴ Mountain, *Best Rock Guitar Songs Ever*, 2nd ed. (Milwaukee: Hal Leonard 2000), 116; Deep Purple, *Deep Purple: Machine Head* (Milwaukee: Hal Leonard, 2000), 37.

Example 5. 2b. Deep Purple, Smoke on the Water, Verse, mm. 3-4.

The musical score for 'Smoke on the Water' by Deep Purple, measures 3-4, is shown. The vocal line (top staff) has lyrics: 'Lake died with it, Gene an aw-ful va shore sound, cold and bare. But with the'. The guitar line (bottom staff) features arpeggios on F5 and G5 chords. The guitar line is labeled 'slight P.M.' and 'End Riff B'.

In this example Ritchie Blackmore plays arpeggios on the chords F5 (bVII) and G5 (I). He slightly palm-mutes them while playing eighth notes, followed by eighth-note rests.

Flattened seventh chords are also used in jazz as a substitute for the dominant seventh (V7) of a ii-V7-I chord progression (ii-bVII-I) and can precede the tonic (I), dominant (V), and pre-dominant chords (IV, VI, II, bIII) in progressions. They can be heard on tracks such as Charlie Parker's "Au Privave" (1956), Luiz Bonfa's "Black Orpheus" (1968), and Duke Ellington's "Don't Get Around Much Anymore" (1942) (Example 5. 3).¹⁵

Example 5. 3. Luiz Bonfa, Black Orpheus, mm. 5-8. Flattened Sevenths.

The musical score for 'Black Orpheus' by Luiz Bonfa, measures 5-8, is shown. The score features a single staff with chords A-, D-7, G7, Cmaj7, and C#o7. The notes are: A- (A), D-7 (D), G7 (G), Cmaj7 (C), and C#o7 (C#).

In this example Luiz Bonfa plays a flattened seventh chord (G7) as a substitute for the dominant (V7) of the ii-V-I progression: Dm7-G7-Cmaj7 (mm. 6-7).

¹⁵ Luiz Bonfa, *The Real Book* (Milwaukee: Hal Leonard, 2004), 49.

Rhoads's Add harmonies include major and minor seconds, a perfect fourth, and perfect fifths (see Example 5. 1). Notice the minor second melodic movement from D# to E in the top-voice of the Badd4 chord (mm. 1-2) and the major second movement from C# to B in the middle-voice of the Aadd2 (mm. 3, 4). There are also major seconds from B to A and F# to E in the bass voices (mm. 3, 4) and D# to C# in the middle voice when moving from one chord to the next (mm. 1, 3). Add chords appear on hard rock tracks such as Led Zeppelin's "Stairway to Heaven" (1971), Black Sabbath's "Planet Caravan" (1970), and Jimi Hendrix's "May This Be Love" (1967).

The perfect fourth occurs as open string pedal tones on the pitches B and E, which sound throughout the chord changes. The B pedal is the add2 of the A major triad and the E pedal the add4 of the B major triad. The perfect fifths occur in the bass voices on the pitches B to F# and A to E (m. 1, 3). Perfect fourths and fifths are a prominent feature of hard rock and heavy metal music and appear on tracks such as Rainbow's "Man on the Silver Mountain" (1975), Scorpions' "Sails of Charon" (1977), and Black Sabbath's "Heaven and Hell" (1980). Examples 5. 4a. and 5. 4b shows perfect fourth and fifths:¹⁶

Example 5. 4a. Rainbow, Man on the Silver Mountain, Introduction, mm. 1-4. Perfect Fourths.

The musical score for Example 5. 4a shows the introduction of "Man on the Silver Mountain" by Rainbow. It is written for guitar (Gtr. 1 (dist.)) and bass (TAB) in 4/4 time, key of B minor. The guitar part begins with a forte (f) dynamic and features a "Riff A" section. The bass part includes a triple (3) marking. The score concludes with "End Riff A" and a final measure marked "15".

¹⁶ Mark Philips, *Best of Ronnie James Dio* (New York: Cherry Lane Music Company, 2010), 59; Black Sabbath, *Black Sabbath Heaven and Hell* (Milwaukee: Hal Leonard, 2010), 34.

Example 5. 4b. Black Sabbath, Heaven and Hell, Introduction, mm. 1-4. Perfect Fifths.

Notice the rhythmic interplay between the Introduction's different voices: whole-eighth-and-quarter notes (mm. 1-4). The voices are played *campanela* as indicated by the curved articulation markings (See Example 5. 1), creating a sustained, full-bodied, sound similar to Romantic guitar pieces such as Carcassi's study "No. 3," Op. 60 (1852) and Sor's study "No. 22," Op. 35 (1828) and Brouwer's Modern guitar piece "*La Huida de los Amantes por el Valle de los Ecos*" (1981). Example 5. 5. shows Brouwer's legato articulation markings:¹⁷

Example 5. 5. Leo Brouwer, *La Huida de los Amantes por el Valle de los Ecos*, mm. 1-3.

Articulation Markings.

Campanela was first used by Baroque guitarist and composer Gaspar Sanz to describe the effect created by playing a group of stepwise notes across different strings so that they momentarily overlap.¹⁸ Today, it means to play scales and arpeggios across several strings of the classical guitar

¹⁷ Leo Brouwer, *El Decameron Negro* (Paris: Éditions Musicales Transatlantiques, 1983), 6.

¹⁸ Frank Koonce, *The Baroque Guitar in Spain and the New World* (Pacific: Mel Bay Publications, 2006), 19.

so that they over-ring from one string to another. The technique was idiomatic to the guitar and lute of the Baroque period and is still in use today.¹⁹

The Introduction incorporates subtle acoustic guitar fills that highlight Rhoads's sense of melodic and rhythmic embellishment. The fills appear on the Aadd2 chord on the last measure of each restatement of the four-bar phrase. Effects such as arpeggios, trilled hammer-ons and pull-offs, glissandos, and natural harmonics are heard. On fill one, Rhoads incorporates eighth notes, trilled sixteenth notes, and a quarter-note. On fill two, eighth and quarter notes. And on fill three, eighth notes and a half-note harmonic played at the twelfth fret (Example 5. 6).²⁰

Example 5. 6. Ozzy Osbourne, *You Can't Kill Rock and Roll*, Introduction and Verse, Fills 1, 2, and 3.

The image displays three guitar fills, numbered 1, 2, and 3, written in musical notation. The notation is in treble clef with a key signature of three sharps (F#, C#, G#). Fill 1 consists of a sequence of eighth notes with trills (H P H P) and a quarter note. Fill 2 consists of eighth and quarter notes with a slide (sl.) and a trill. Fill 3 consists of eighth notes and a half-note harmonic at the twelfth fret (Harm.). The bottom staff shows the fret positions for each note: 0, 7, 6, 0, 7, 0, 7, 0 for Fill 1; 0, 7, 6, 0, 7, 6, 10, 9 for Fill 2; and 0, 7, 6, 12, 12 for Fill 3.

Pre-Chorus

The Pre-Chorus is a dynamic section that combines classical and heavy metal music styles, which set up the Chorus. It has three distinct guitar parts that combine both acoustic and electric guitars to support the vocal melody. Guitar I, continues the subtle setting of the Introduction and

¹⁹ Frederick Noad, *The Baroque Guitar* (New York: Ariel Publications, 1974), 118.

²⁰ Ozzy Osbourne, *Diary of a Madman* (New York: Cherry Lane Music Company, 1996), 21.

Verse 1. Guitar II plays a single melodic line while Guitar III plays power chords based on the harmonies indicated above the staff (Example 5. 7).²¹ All three parts weave a subtle tapestry of melodicism, harmony, and counterpoint similar the Bridge on Rhoads's track "I Don't Know" and throughout his track "Dee."

Example. 5. 7. Ozzy Osbourne, You Can't Kill Rock and Roll, Pre-Chorus, mm. 1-5.

The musical score for the Pre-chorus of "You Can't Kill Rock and Roll" by Ozzy Osbourne, measures 1-5, is presented in three systems. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Vocal Line: The lyrics are "And they don't real - ly know — e - ven what they're". Above the staff, a "Pre-chorus" section is marked with a "G" chord and an "A" chord with a triplet of eighth notes.

Guitar I (Gtr. I): The part begins with a double bar line and a brace, followed by a melodic line. It includes a "sl." (slide) instruction and a "dist. tone" (distorted tone) instruction. The fretboard diagram below shows the following fret numbers: 12, 14, 15, (15), 15, 14, 12, 12, (12), 12, 14.

Guitar II (*Gtr. II): The part begins with a double bar line and a brace, followed by a melodic line. It includes a "dist. tone" (distorted tone) instruction and a "sl." (slide) instruction. The fretboard diagram below shows the following fret numbers: 10, 3, 3, 2, 3, 5.

²¹ Ibid., 23.

musical score for a song, featuring vocal lines and guitar accompaniment. The score is in G major (one sharp) and 4/4 time. The vocal line includes the lyrics: "talk - ing a - bout, — And I can't i - mag - ine what". The guitar accompaniment includes a melodic line with fret numbers (16, 14, 12, 15, 14, 12, 14) and a bass line with fret numbers (2, 2, 2, 5, 3, 3, 2, 3).

Chorus

The Chorus is a heavy metal section with distorted electric guitar that contrasts with the acoustic guitars of the Introduction, Verse 1 and 2, and Pre-Chorus. It has as a classical-style melodic line, made up of single notes, power chords, and four-note melodic lines. The overall melodic line showcases Rhoads's ability to apply chords and melodic notes in a cohesive unit that functions as a melody highlighting his ability to play melodically within the rock context (Example 5. 8).²² Hard rock tracks such as Black Sabbath's "Heaven and Hell" (see, Example 5. 4b), Deep Purple's "Space Truckin'" (1972), and Judas Priest's "Living After Midnight" (1980) set the precedent for Rhoads.

²²Ibid., 24.

Example 5. 8. Ozzy Osbourne, You Can't Kill Rock and Roll, Chorus, mm. 1-12.

Chorus

B5 D5 E5 N.C. B5 N.C. Asus2

Leave me a - lone. Don't want your prom - is - es no more.

Rhy. Fig. 3 (Gtr. II)

A5 N.C. B5 D5 E5 N.C.

'cause rock - and - roll is my re -

B5 N.C. Asus2 A5 Dsus2 D5 A5

li - gion and my law. Won't ev - er change.

P.M. 4

Chorus

B5 D5 E5 N.C. B5 N.C. Asus2

Leave me a - lone. Don't want your prom - is - es no more.

Rhy. Fig. 3 (Gtr. II)

A5 N.C. B5 D5 E5 N.C.

'cause rock - and - roll is my re -

B5 N.C. Asus2 A5 Dsus2 D5 A5

li - gion and my law. Won't ev - er change.

P.M. 4

The image shows a musical score for guitar. The top staff is the melodic line in treble clef, key of D major. It includes the lyrics "May think it's strange." and is accompanied by chords Dsus2, D5, and A5. The bottom staff is the bass line in bass clef, featuring a "P.M." (Pedal Point) section. The bass line includes a sequence of notes and chords, with a final section marked with a double bar line and a key signature change to D minor.

Formally, Rhoads's melodic line is made up of two eight-bar and nine-bar phrases. The eight-bar phrase is made up of two smaller four-bar phrases. In the first four-bar phrase Rhoads plays the pitch B, followed by the chords B5, D5, E5, and the melodic line E-F#-C#-F#, followed by another B pitch, a B5 chord, a G-sharp pitch, an Asus2 chord, and the melodic line E-F#-D-C# (mm. 1-4). In the second four-bar phrase he restates the first three and a half measures of the first phrase then plays the melodic line A-C#-E-C# to close out the section (mm. 5-8). The nine-bar phrase is made up of two smaller phrases—a four-bar phrase and a five-bar phrase. In the first two bars of the four-bar phrase Rhoads plays two pitches on D, followed by the chords Dsus2, D5, and A5 then restates the melodic line A-C#-E-C#. In the next two bars he restates the previous material then plays a turn on the melodic line E-D-C#-D to close out the phrase (mm. 9-12).

Rhythmically, Rhoads employs syncopation on beat two (mm. 1, 3-5, 7-13, 15) and the up-beat of beat three and four (mm. 1, 3, 5, 7, 9, 11), followed by straight eighth notes on beat three and four of the next measure (mm. 2, 4, 6, 8, 10, 12, see Example 5. 8). He also creates syncopation by tying chords over the bar line (mm. 1-2, 3-4, 5-6, 7-8, 9-10, 11-12). Ties are used extensively in jazz on songs like Duke Ellington's "It Don't Mean a Thing" (1931), Johnny Mercer's "Autumn Leaves" (1949), Consuelo Velazquez's "Besame Mucho" (1941), and Carlos Jobim's "The Girl from Ipanema" (1962). Jobim's use of ties can be seen in Example 5. 9.

Example 5. 9. Carlo Jobim, Girl from Ipanema, mm. 1-4. Ties Over the Barline.



In this example Jobim places ties on the last eighth-note of each measure creating syncopation over the bar-line giving the music a jazzier rhythmic texture. They are held over to the first beat of the next measure.

Transitional Interludes

There are three Transitional Interludes that lead to different sections of the song. Interlude I to Verse 1 and 2. Interlude II to the Guitar Solo. And Interlude III to Verse 3. Interlude I and II highlight more of Rhoads's melodic, harmonic, and rhythmic sensibilities in the classical style. Interlude I, is a restatement of the Introduction and incorporates its first and third fills, but slightly changes the third fill by applying natural harmonics on the pitches F-sharp and B on the guitar's seventh fret (m. 8, Example 5. 10):²³

²³ Ibid., 26.

Example 5. 10. Ozzy Osbourne, You Can't Kill Rock and Roll, Interlude I, mm. 1-8.

Interlude II sets up the guitar solo and contains two multi-tracked guitar parts, Guitar II and III (Example 5. 11).²⁴ Guitar II plays the melodic line E-F#-F#-E, followed by a F#5 chord and the melodic line F#-E-F#-G#, followed by A5 and E5 chords. At the same time Guitar III plays the melodic line F#-E-A-G#-F#, followed by the pitches A and G in octaves (mm. 1-2) then restates the F#-E-A-G#-F# line then cadences on the chords D5 and E5 (mm. 3-4).

²⁴ Ibid., 26-27.

Example 5. 11. Ozzy Osbourne, You Can't Kill Rock and Roll, Interlude II, mm. 1-4.

Half time feel
Guitar solo
N.C.

2. G5 D/F#

it's here to stay.

*Gtr. III
dist. tone
w/wah as filter

(Gtr. II)

Rhy. Fig. 4

N.C. F#5 N.C. D5 E5 N.C. F#5

steady gliss.

pick slide

8va..... P

P

(end Rhy. Fig. 4)

Interlude II employs homorhythmic textures in eighth notes, half notes, and quarter notes (mm.1-4). Homorhythms appear extensively in the Baroque concerto and choral music of J. S. Bach, Vivaldi, and George Frideric Handel (1685-1759) on works such as Bach's Violin Concerto in A minor (BWV 1041, 1730), Vivaldi's "Gloria" in D major (RV 589, 1716), Handel's

“Hallelujah,” *Messiah* (HWV 56, 1741). They also appear on Modern composer Carl Orff’s (1895-1982) “O Fortuna,” *Carmina Burana* (1936). Bach and Orff’s use of homorhythm can be seen in Examples 5. 12a. and 5. 12b.²⁵

Example 5. 12a. J. S. Bach, Violin Concerto in A minor BWV 1041, first movement, mm. 1-6.

Violino concertato.
Violino I.
Violino II.
Viola.
Continuo.

Example 5. 12b. Carmina Burana, Fortuna Imperatrix Mundi O Fortuna, mm. 1-4.

1. O Fortuna
Pesante
3/8 ♩ = 60
poco stringendo
Carl Orff
1895 - 1982

Soprani
Contralti
Coro
Tenori
Bassi

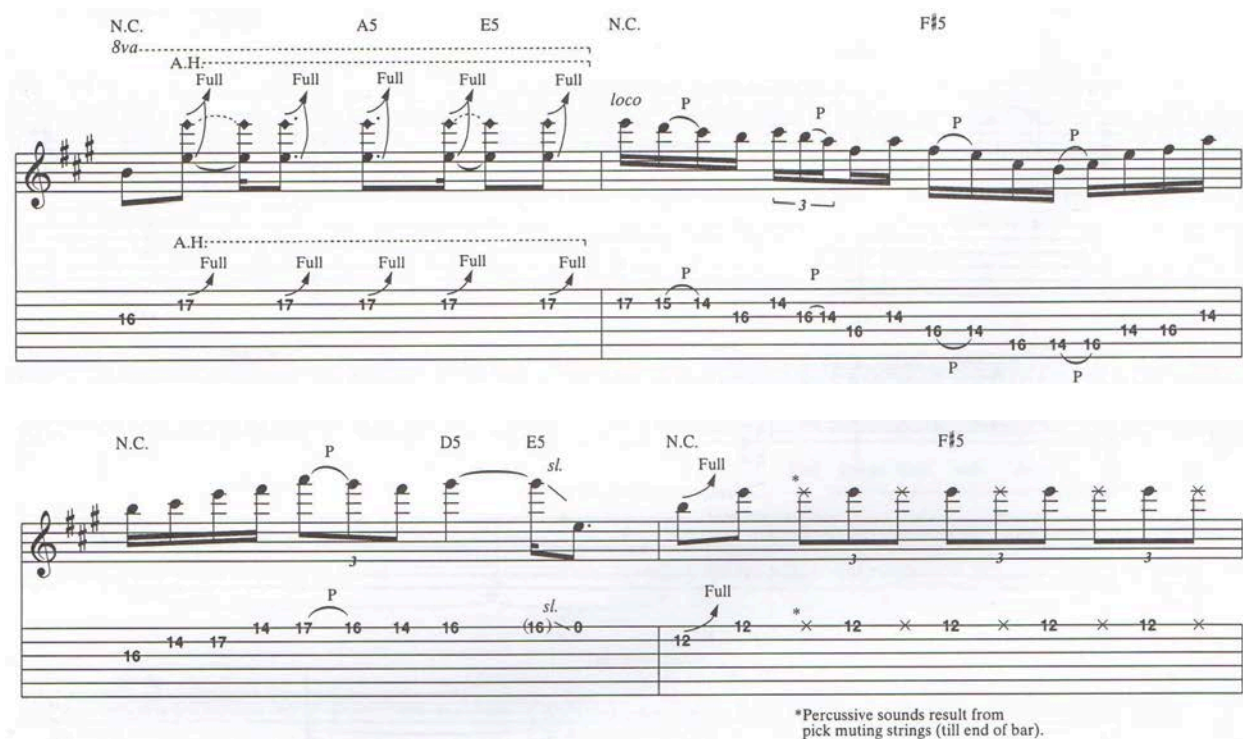
O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis,
O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis,
O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis,
O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis,

²⁵petrucci.mus.auth.gr/imglnks/usimg/b3/IMSLP02298-Bach_-_BGA_-_BWV_1041.pdf. accessed January 28, 2018; Carl Orff, *Carmina Burana: Cantiones Profane* (Mainz: Schott, 1996), 5.

Guitar Solo

The Guitar Solo consists of a wide variety of rock guitar techniques: wide string bends, pinch harmonics, wah-wah pedal for sustain and effect, and fast descending and ascending F-sharp minor pentatonic licks (Example 5. 13).²⁶ The tone is colored with the wah-wah pedal on, which acts as a filter that combined with heavy distortion form a long sustain and voice-like phrasing.²⁷ Rhoads adapted the idea from Mick Ronson who used it on the track “Moonage “Daydream” (1972).

Example 5. 13. Ozzy Osbourne, You Can’t Kill Rock and Roll, Guitar Solo, mm. 2-12.



*Percussive sounds result from pick muting strings (till end of bar).

²⁶ Ozzy Osbourne, *Diary of a Madman*, 27-28.

²⁷ Marshall, *Ozzy Osbourne Songbook*, 63.

N.C. A5 E5 N.C. F#5 N.C. D5 E5

A.H. (8va) 1/2

Full Full Full Full Full

3

Full sl.

A.H. 1/2

Full Full Full Full Full

Full sl.

A.H. pitch F#

A.H. pitches: C# C# C# C#

N.C. F#5 N.C. A5 E5

8va

1 1/2 1 1/2 1 1/2

H P H

sl. H P

19 19 19

(19) 19 16 17 16 17 17-19 21 19

8va

H P P

Full sl. H P Full

H P P P

Full sl. H P Full

14 17 14 17 14 16 14 16 14 16 14 16 14 14 19 17 19 17 19

*Let last note fade over next 2 bars (Gtrs. III is then out.)

The Solo carries the same key, harmonies, and four-bar phrase of Interlude II, played by Guitar II and Daisley's bass line, which imitates Rhoads's guitar part two octaves below (See Example 5. 6). It has wide string bends reminiscent of those by Michael Schenker, Mick Ronson, Jimi Hendrix, Uli Jon Roth, and Leslie West. They occur on tracks such as Schenker's "Cry for the Nations" (1980), Ronson's "Moonage Daydream" (3:17-2:25, 3:35-3:57) (1972), Hendrix's "Fire" (1967), Roth's "Sails of Charon" (1:15-1:20) (1975), and West's "Mississippi Queen"

(1:41-2:08) (1970). Schenker and Hendrix's use of wide string bends can be seen in Examples 5.

14a. and 5. 14b:²⁸

Example 5. 14a. Michael Schenker, *Cry for the Nations*, mm. 1-2.

The image displays musical notation for a guitar solo from Michael Schenker's 'Cry for the Nations'. The notation is presented on a grand staff with a treble clef and a bass clef. The guitar solo is written on the treble clef staff, and the string bends are indicated on the bass clef staff. The notation includes various musical symbols such as notes, rests, and bends, with annotations like 'Full', '1/2', and 'Slow portamento bend'.

The notation is divided into two systems. The first system covers measures 1 and 2, and the second system covers measures 3 and 4. The guitar solo is written on the treble clef staff, and the string bends are indicated on the bass clef staff. The notation includes various musical symbols such as notes, rests, and bends, with annotations like 'Full', '1/2', and 'Slow portamento bend'.

The first system (measures 1 and 2) shows a guitar solo starting with a 'Full' bend, followed by a 'Full' bend, and then a '1/2' bend. The second system (measures 3 and 4) shows a guitar solo starting with a 'Full' bend, followed by a 'Full' bend, and then a 'Full' bend. The notation also includes a 'Slow portamento bend' annotation.

²⁸ Michael Schenker, *Very Best of Michael Schenker* (Milwaukee: Hal Leonard, 2005), 47; Jimi Hendrix, *The Jimi Hendrix Experience: Are You Experienced* (Milwaukee: Hal Leonard, 1997), 99.

Example 5. 14b. Jimi Hendrix, Fire, Guitar Solo, mm. 1-4.

Guitar Solo
N.C.(E)

Gtr. 1

full full full full full full full

15 15 15 (15) 12 15 15 15 12 14 (14) (14)

Gtr. 2

w/ Fuzz Face fdbk.

full full full full full full full

15 15 15 15 15 12 12 15 (15) 15 15 15 12 14 (14) (14)

The solo's fast and articulate sixteenth-note F-sharp pentatonic licks are similar to those by Michael Schenker, Jimmy Page, and Ritchie Blackmore's solos on tracks such as Schenker's "Lights Out" (1977), Page's "Communication Breakdown" (1969), and Blackmore's "Burn" (1974). Schenker's fast and articulate solo can be seen in Example 5. 15.²⁹

Example 5. 15. Michael Schenker, Lights Out, Guitar Solo, m. 3.

8va-

5 5 5

P H P P P P P P P

14 17 14 14 17 14 14 17 14 14 17 14 14 17 14 14 17 14

²⁹ Michael Schenker, *Very Best of Michael Schenker* (Milwaukee: Hal Leonard, 2005), 91.

In this example Schenker plays a F-Sharp minor pentatonic solo in sixteenth notes using hammer-ons and pull-offs. It appears after he plays wide string bends at the beginning of the solo (mm. 1-2).

“Diary of a Madman”

“Diary of A Madman,” the final track on *Diary of a Madman*, is a musical picture of confusion, frustration, and manic depression. Its lyrical content is dark and agonized and the arrangement is strewn with dissonance and tension portrayed in the lyrics, “Manic depression befriends me, Hear his voice. Sanity now it’s beyond me. There’s no choice.” The song combines diverse effects such as odd time signatures, classical-style harmonic vocabulary, classical and steel string guitars, neo-Gothic-and-Medieval choir moods, a string section, and powerful heavy metal segments.³⁰ Rhoads came up with the rough idea for the song and Daisley the lyrics and title.³¹ Rhoads’s inspiration came from a holocaust documentary that had a melancholic soundtrack with an odd meter motive running through it.³² He borrowed the odd meter and chords from Leo Brouwer’s classical guitar study “*Estudio Sencillos*” No. 6 (1972) and combined them with his own ideas creating this epic fusion of classical and heavy metal music styles.³³

³⁰ Marshall, *Ozzy Osbourne Songbook*, 139.

³¹ Carol Clerk, 89.

³² Rudy Sarzo, *Off the Rails: Aboard the Crazy Train in the Blizzard of Ozz* (New York: Too Smart Publishing, 2008), 85. The title of the documentary is not listed in this source.

³³ Marshall, *Ozzy Osbourne Songbook*, 139.

Introduction

“Diary of a Madman” begins with a classical guitar arpeggio played on overdubbed acoustic and electric guitars (classical, steel string, and clean tone electric). Formally, the Intro consists of a nine-bar phrase that carries the harmonies Aadd#11, A7#11, A diminished, Bm7b5/A, Aadd2, Am9, Am9/G, Dm9/F, and Eadd2, a bass pedal on the pitch A, and an inverted pedal on the pitch E (Example 5. 16):³⁴

Example 5. 16. Ozzy Osbourne, Diary of a Madman, Introduction, mm. 1-9.

***1** Acoustic & electric guitars
 * Tune guitar to Eb
 Rubato

A(add#11) A7(#11) Adim

mp
(Arpeggiate)

Bm7-5/A A(add2) Am9

³⁴ Ibid., 164. An inverted pedal is a pedal played at a high pitch.

Am9/G Dm9/F E(add2)

* (6) = Eb, (5) = Ab, (4) = Db, (3) = Gb, (2) = Bb, (1) = Eb

Rhoads tuned his guitars down a half step (Eb-Ab-Db-Gb-Bb-Eb) from standard tuning to give the music a heavier sound.³⁵ Retuning extends the range of the instrument making it possible to play sonorities and gestures that would be impossible in standard tuning (E-A-D-G-B-E).³⁶ He was not the first rock guitarist to retune, that distinction lays with Jimi Hendrix, Jimmy Page, and Toni Iommi on tracks such as Hendrix's "Red House" (1967), Page's "Kashmir" (1975), and Iommi's "Children of the Grave" (1971).

Harmonically, the Introduction is in the key of A minor (A-B-C-D-E-F-G#) but has an ambiguous tonality from the dissonant chord voicings A7add#11, A diminished, and Bm7b5/A, (mm. 2-4).³⁷ Rhoads modeled the Introduction on the first seven chords of Brouwer's study and the p-p-i-m-a-m-i-p portion of the study's alternate picking pattern: p-p-i-m-a-m-i-p-a-m-i-p. Example 5. 17 shows Brouwer's alternate picking pattern with a description above it stating, "This study may admit new formulas," meaning that the alternate pattern may be used in place of the original and other patterns are possible.³⁸

³⁵ Daisley, 157.

³⁶ Godfrey, Jonathan. "Principles of Idiomatic Guitar Writing." (DM diss., Indiana University, 2013), 75.

³⁷ Marshall, *Ozzy Osbourne Songbook*, 139.

³⁸ Leo Brouwer, *Estudio Sencillos* no. 6 (Paris: Editions Max Eschig), 972.

Example 5. 17. Leo Brouwer, Estudio Sencillos #6. Alternate Picking Pattern.



Heeding Brouwer's direction Rhoads adapted the patterns that best fit his needs then applied them to his version of Brouwer's harmonies, playing them classical-style with the fingers and rock-style with a pick. He plays the first two harmonies just as Brouwer intended, but on the next two he changes the Amadd#11#13 and Bm7b5add11/A to A diminished and Bm7b5/A (See Example 5. 7). He places the pitch A in the top voice of the chords creating more dissonance than in the original chords (mm. 3-4). He releases the tension by resolving the dissonant chords on Aadd2, another of Brouwer's harmonies, followed by Amadd9 where the first hint of the key of A minor appears (mm. 5, 6). From there he plays Am9/G, the last of the borrowed chords, followed by Dm9/F and Eadd2 to close out the section (mm. 7, 8-9).³⁹ The similarities and difference of Rhoads and Brouwer's harmonies can be seen in Figure 5:⁴⁰

Figure 5. Rhoads and Brouwer's Harmonies.

1. Rhoads: Aadd#11, A7#11, A diminished, Bm7b5, Aadd2, Am9 (Amadd2), Am9G (Amadd2/G), Dm9/F (Dmadd2/F), and Eadd2.

³⁹ The Am9, Am9/G, and Dm9/F can also be called Amadd2, Amadd2/G, and Dmadd2/F.

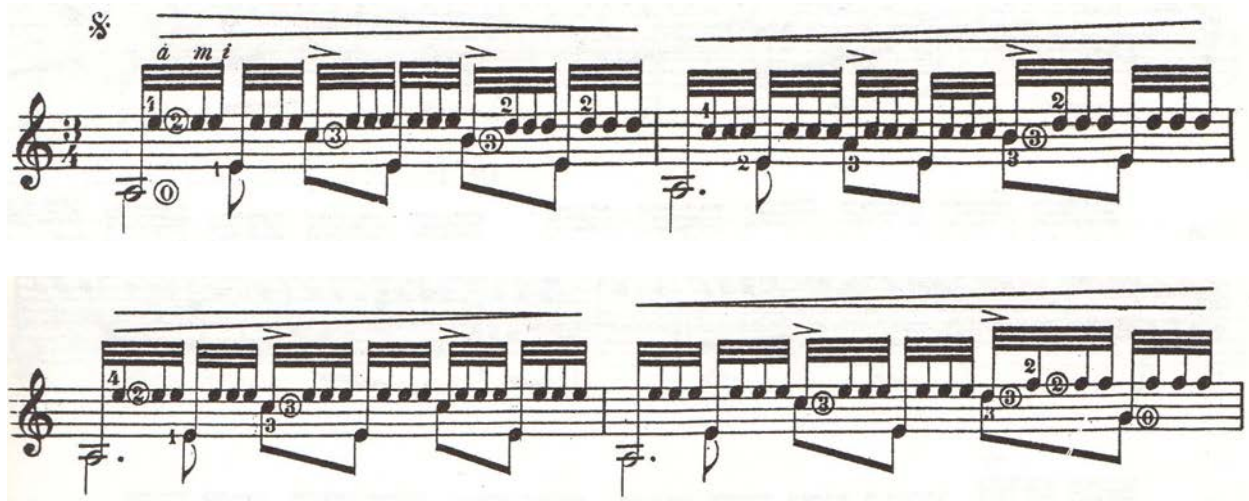
⁴⁰ Chords in parenthesis are alternate names of Rhoads's harmonies.



The Interlude is solidly in the key of A minor and has the classical-style melodic line C-B-A-B-C-B-A in the top voice, which functions as the main theme. Rhoads modelled the theme on the first three bars of Tárrega's piece (mm. 1-3, Example 5. 19).⁴² Adapting its A bass pedal, E inner pedal, and melodic theme C-B-A-B-C, he transformed them into his own musical vision.

⁴² Francisco Tárrega, *Collected Guitar Works: The Early Spanish Editions* (Dornbusch: Edition Chanterelle im Allegra Musikverlag, 2014), 99. The pitches Rhoads adapted are shown with their note-stems pointing down.

Example 5. 19. Francisco Tárrega, *Recuerdos de la Alhambra*, mm. 1-4. Fragment.



The classical guitar was in a state of neglect in the mid-nineteenth-century. Francisco Tárrega initiated the process of reviving the instrument's popularity. He produced new techniques such as tremolo and rest-stroke that further explored the possibilities of the guitar and created a new repertoire of original music and transcriptions that has served on concerts programs for many years.⁴³ Tárrega's techniques and repertoire are still played today by professional and amateur guitarists. "Recuerdos de la Alhambra" is one of his most popular works and focuses on classical guitar tremolo technique.⁴⁴ As a classical guitarist Rhoads would have been familiar with Tárrega's music, especially since Andres Segovia (1893-1987), Christopher Parkening (1947), and John

⁴³ Marcelo Kayath, liner notes to *Guitar Favorites*, CD, Innovation Music Production, PCD 1036, © 1993; Shaun F. Miller, "The Development of the Solo Classical Guitar Repertoire 1800-1950" (master's thesis, Emporia State University, 1994), 47; Maurice J. Summerfield, *The Classical Guitar: Its Evolution, Players, and Personalities Since 1800* (Newcastle-upon-Tyne: Ashley Mark Publishing, 1996), 237-238.

⁴⁴ Júlio Ribeiro Alves, "The History of the Guitar: Its Origins and Evolution," *Marshall Digital Scholar* (Fall 2015): 104-108, accessed February 17, 2018, http://mds.marshall.edu/music_faculty; Marcelo Kayath, liner notes to *Guitar Classics from Spain*, CD, Innovation Music Production, PCD 876, © 1987. Tárrega became the most distinguished guitarists of his day and is considered the founder of the Modern School of Guitar Playing. His role as the founding father came from the friendship he established with luthier Antonio Torres (1817-1892). It was through Torres's improvements in guitar construction that Tárrega made lasting technical improvements in guitar technique. Their innovations went hand in hand impacting the guitar's popularity in the late-nineteenth and early twentieth centuries.

Williams (1941), three popular guitarists of the 1960s and 1970s, made recordings of it. “Recuerdos de la Alhambra” appears on Segovia’s *Recuerdos De La Alhambra* (1977), William’s *John Williams Greatest Hits* (1974), and Parkening’s *In the Spanish Style* (1968).

Adapting Tárrega’s melodic theme and pedals Rhoads creates a dynamic classical and rock interlude. He expands the melody creating theme and variation, a common musical structure in classical music. He borrows Tárrega’s theme and varies it by playing C-B-A-B-C-B-A in first half of the phrase (m. 1), followed by C-B-A-B-C-B-E in the second half to cadence the two-bar phrase (m. 2). The section is played on classical and steel string guitars in the first half (mm. 1-4), followed by heavy metal electric guitar in the second half creating a more intense texture with a thick, heavily distorted, and pronounced midrange tone (mm. 5-10).⁴⁵ Below the theme Rhoads incorporates bass pedals on the pitches A and E for harmonic support with E, the fifth scale degree of A minor, restated more than A, the root (mm. 1-8).

The main theme is based on an Amadd2 chord. At the end of the theme the harmonies E5, F5, F#5, C5, and B5 cadence the section (mm. 9-10). Notice that in the progression F5, F#5, and C5, we expect to hear a G5 rather than an F#5. Rhoads did not want to be predictable so he plays a tritone substitution from F#5 to C5 to create tension (m. 10).⁴⁶ From there he ends the phrase on B5, which resolves to A7#11, the first chord in Verse 1. During the Middle Ages and Renaissance, musicians sought to avoid the dissonant tritone, *diabolus in musica* (Devil in music).⁴⁷ It started to be used more in the Baroque (c. 1600-1750) and Classic (c. 1730-1820) periods, but in the

⁴⁵ Marshall, *Ozzy Osbourne Songbook*, 139.

⁴⁶ Rosenbaum, 76.

⁴⁷ Craig Wright and Bryan Simms, *Music in Western Civilization* (Belmont: Thomson Schirmer, 2006), 39; Howard Mayer Brown and Stanley Sadie, *Performance Practice: Music before 1600* (New York: W. W. Norton and Company), 112.

This example is a jazz song that consists of two tritone substitutions: Db7 for G7 and B7b5 for F7 (mm. 2, 4). The B7b5 also contains a tritone from B to F, the flattened fifth.

Example 5. 20c. Black Sabbath, Black Sabbath, Introduction, mm. 1-5. Tritone.

The image shows a musical score for the introduction of Black Sabbath's 'Black Sabbath'. It is in 4/4 time, marked 'Slow Rock' with a tempo of 68 bpm. The score is for guitar (Gtr. 1) and includes a bass line. The guitar part starts with a G5 chord (distorted), followed by a single note G, then a trilled tritone from C-sharp to D (mm. 1, 2). This is followed by a restatement of the first measure, then a tritone with vibrato (m. 3, 4), represented by a squiggly line above the staff. The bass line follows a similar pattern, with notes 0, 5, (+5)4, (4), 0, 5, 4, (4), 0, 5. The score includes dynamic markings like 'mf' and 'simile on repeats'.

This example is a blues-based hard rock track that features a tritone. It begins with Toni Iommi playing a G5 chord, followed by a single note G, followed by a trilled tritone from C-sharp to D (mm. 1, 2). He restates the first measure then plays only the tritone with vibrato (m. 3, 4), which is represented by the squiggly line above the staff (m. 4).

Interlude II

Interlude II has a full on heavy metal mood that contrasts with the acoustic sound of the Intro, Verse, and first half of Interlude I. It begins with the restatement of the main theme (see Example 5. 9) after the close of the second repeat of the Chorus and combines classical-style harmony and heavy metal texture (Example 5. 21).⁴⁹

⁴⁹ Ozzy Osbourne, *Diary of a Madman*, 75.

Example 5. 21. Ozzy Osbourne, *Diary of a Madman*, Interlude II, mm. 1-9.

The musical score for Interlude II of Ozzy Osbourne's *Diary of a Madman* is presented in three systems. The first system (mm. 1-4) shows a guitar II part (N.C.) and a guitar I & II part (G5, Dadd4). The second system (mm. 5-8) shows a guitar II part (N.C.(Em)) and a guitar I & II part (E7/Bb, A7(no3rd)). The third system (mm. 9-12) shows a guitar II part (N.C.(Em)) and a guitar I & II part (G5, D, E7/Bb, A7(no3rd)). The score includes various musical notations such as notes, rests, and fingerings, as well as performance instructions like 'let ring w/slight PM' and 'sim.'

Interlude II carries the harmonies Eadd2, G5, Dadd4, E diminished/B, and A7 and a fragment of the main theme. After restating the main theme, Rhoads transposes it to E minor playing a one-bar fragment (mm. 2, 4, 6, 8), which creates motivic development.⁵⁰ J. S. Bach and Ludwig van Beethoven (1770-1827) include motivic development in works such as Bach's Two-Part "Invention" No. 1 in C major (BWV 772, 1720-1723) and Beethoven's Symphony No. 5 in C minor, Op. 61 (1807-08). In Bach's Invention he plays a motive in C major in the treble clef, restates it at the same pitch level in the bass clef (m. 1), then transposes it up a fifth to G major (m.

⁵⁰ Marshall, *Ozzy Osbourne Songbook*, 139. Fragmenting means to play a segment or portion of a piece of music.

2). He plays the transposed motive in the treble clef then repeats it at the same pitch level in the bass clef (Example 5. 22):⁵¹

Example 5. 22. J. S. Bach, Two-Part Invention No. 1 in C major BWV 772, Piano, mm. 1-2.



In the “Allegro con brio” movement of Beethoven’s Symphony, Beethoven introduces the motive G-G-G-Eb in Violin I (mm. 1-2) then transposes it down a second to F playing F-F-F-D (mm. 3-5). He restates the opening motive at the original pitch level in Violin II (mm. 6-7) then transposes it up a second to Ab in the Viola playing Ab-Ab-Ab-G (mm. 7-8), followed by another transposition up a fifth to Eb-Eb-Eb-C (mm. 8-9, Example 5. 23):⁵²

Example 5. 23. Ludwig Beethoven, Symphony No. 5, Allegro con brio, mm. 1-10.



In both examples the motives are transposed and reconfigured in various ways throughout the works as they progress. Rhoads does the same here in Interlude II, but on a basic level, further highlighting his knowledge of classical compositional devices.

⁵¹ Hans Bischoff, ed., *Johann Sebastian Bach Two Part Inventions* (New York: Edwin F. Kalmus, 1943), 6.

⁵² ks.petrucimusiclibrary.org/files/imglnks/usimg/d/df/IMSLP19899-PMLP01586-Beethoven_Symphony_5_V1.pdf. Accessed January 22, 2018.

Interlude III

Interlude III has the heaviest mood and texture of the three interludes. It is the zenith of the song and is full on heavy metal in hyper-drive.⁵³ Formally, it is six bars in length, carries the harmonies E5, D5 C5, B5, F#m7 and C and D major, and a repeated two-bar phrase restated three times (Example 5. 24).⁵⁴

Example 5. 24. Ozzy Osbourne, *Diary of a Madman*, Interlude III, mm. 1-6.

Interlude III is in the key of E minor though at times it sounds like E Aeolian minor. Rhoads begins the section with two pitches on E, followed by the chords E5 and D5, followed by C and B major chords (mm. 1-2). The movement from E5 to D5 has a D natural in the top voice of the D5

⁵³ Ibid., 78.

⁵⁴ Marhsall, *Ozzy Osbourne Songbook*, 174.

Example 5. 25. Jimi Hendrix, Foxy Lady, Introduction, mm. 1-4.

Gtr. 1 $\frac{4}{4}$

vol. off ff
w/ Fuzz Face fdbk.

sim.

f

TAB

(0)
11 11

(11) 11

5 5 X X 5 5

4 4

2 2

4 4 4 4 4 4 4 4

0 2 2 2 2

⁵⁵ Rosenbaum, 78; Daisley, 134. Bob Daisley thought that Rhoads's guitar playing may have been influenced by Hendrix and asked him about it. Rhoads replied, "I love Hendrix's playing, but Blackmore is more of an influence." Hendrix heavily influenced Blackmore, so the two virtuosos seem to be apparent in Rhoads's playing.

⁵⁶ Hendrix, *The Jimi Hendrix Experience: Are You Experienced*, 118.

Verse

Three of the opening chord forms of the Introduction are recalled as accompaniment for the Verse sections. They are played on overdubbed classical and steel string acoustic guitars and clean toned electric guitars. The guitars play dissonant arpeggios in an odd time signature, which lend a mysterious quality to the music and compliments the rhetoric of the verses.⁵⁷

The Verse consists of a repeated two-bar phrase that carries the dissonant harmonies A7#11, A diminished, Bm7b5/A, and Bm7b5add4/A. The harmonies are a shortened version of the Introduction and incorporate two of the seven chords borrowed from Brouwer's study: A7#11 and Bm7b5add4/A. Example 15. 26 shows the Verses's harmonies and two-bar phrase.⁵⁸

Example 15. 26. Ozzy Osbourne, *Diary of a Madman*, Verse, mm. 1-2. Two-Bar Phrase.

The musical score for Example 15. 26 is written in 7/4 time. It consists of three staves. The top staff is for Gtr. II (A5), the middle for Rhy. Fig. 1 (Gtr. I), and the bottom for a bass line. The lyrics are: "1. Scream - ing at the win - dow. Watch me die an - oth - er day. let ring". The score includes a "dim." marking and a "(Gtr. II out)" instruction. The bottom staff shows a complex bass line with many accidentals and a "let ring" instruction.

Rhythmically, the Verse is in 7/4 time, an unusual time signature for 1980s heavy metal music. Modern composers Igor Stravinsky (1882-1971) and Leo Brouwer included them in their music on pieces such as Stravinsky's "The Chosen One," *The Right of Spring* (1913) (Example 5.

⁵⁷ Marshall, *Ozzy Osbourne Songbook*, 139.

⁵⁸ Ozzy Osbourne, *Diary of a Madman*, 73.

27) and Brouwer's "La Huida de los Amantes por el Valle de los Ecos," *El Decameron Negro* (1981) (See Example 5. 5).⁵⁹

Example 5. 27. Igor Stravinsky, *The Chosen One*, mm. 13-15. Unusual Time Signatures.



This is an example of irregular beat and changing meter where Stravinsky is in 7/4 time then transitions to 6/8, followed by 5/8. His ballet, *The Rite of Spring*, has many odd divisions of the beat and changing meter throughout the work. An emancipation of rhythm occurred in the late-nineteenth-and early-twentieth-centuries accompanied by a freeing of regular beat and the unsettling of stable metric organization in music. Stravinsky was at the forefront of the movement in the early twentieth century and his music became the model for composers of the time.⁶⁰ He may have also influenced Rhoads and the composer of the Holocaust documentary he borrowed the Verse's 7/4 time from.

⁵⁹ Petrucilibrary.us/scores/Stravinsky.../Stravinsky_-_RiteOfSpring_Piano4hands.pdf. Accessed January 28, 2018.

⁶⁰ Bryan R. Simms, *Music of the Twentieth Century: Style and Structure* (New York: Schirmer Books, 1996), 81, 87, 95.

Chorus

“Diary of a Madman” does not have the typical Chorus. It has a Chorus-like heavy metal section at the end of each verse that create a different texture from Rhoads’s blending the classical-style acoustic sound of the Verse with overdubbed power chords. All of which complement the rhetoric of the lyrics. For the purpose of the study these sections will be titled Chorus.

Formally, the first time the Chorus occurs it is three-bars in length and carries the harmonies Am9, Am9/G, F and G major, Gadd4, plus the power chords A5, G5, and F5. The next two times it is seven-bars in length, includes all previous harmonies except Gadd4, plus Fmaj7 and Am.⁶¹ All parts and harmonies are played by Guitars I and II (Example 5. 28a, b).

Example 5. 28a. Ozzy Osbourne, Diary of a Madman, Chorus, mm. 1-3. Guitars I and II.

The musical score for the Chorus of "Diary of a Madman" by Ozzy Osbourne, measures 1-3, is presented in 6/8 time. It features two staves for Guitars I and II. The lyrics are "San - i - ty, now it's be - yond me, there's no". The chord labels above the staff are Am9, Am9/G, F, G, F, and G(add4). The bottom staff shows fret numbers for both guitars.

⁶¹ Marshall, *Ozzy Osbourne Songbook*, 166; Ibid., 168.

Example 5. 28b. Ozzy Osbourne, Diary of a Madman, Chorus 2, mm. 1-4. Guitars I and II.

Am9 Am9/G Fmaj7 G F G Am Fmaj7 G

Man - ic de - pres - sion be - friends me, hear his voice.
En - e - mies fill up the pag - es, are they me?

Sl.

The Chorus sections begin with Guitar I continuing the arpeggio of the Verse while Guitar II enters playing power chords founded on the bass pitches of the harmonies. Chorus 1 creates the melodic line A-G-F-G-F-G in power chords (mm. 1-3) while Chorus 2 creates the line A-G-F-G-F-G-A-F-G in the first half (mm. 1-4) then restates the melodic line of Chorus 1 in the second half. The only difference between the two choruses is that Chorus 2 includes the chords Fmaj7 (m. 2, 4) and Am (m. 4) and is longer.

Rhythmically, the choruses are simple, but effective. Their 6/8-time contrasts with the 7/4 time of the Verse creating rhythmic variety similar to Stravinsky's "The Chosen One." Chorus 1 consists of dotted-quarter notes and eighth-note rhythms. Guitar I, plays dotted-quarter notes on beats one and four, followed by eighth notes on beats two and three and five and six (m. 1), followed by eighth notes on beats one through six (mm. 2-3). Chorus 2 and 3 restate the rhythms of Chorus 1 (mm. 1-3), but place a quarter-note on beat four, followed by an eighth-note on beat six to end the phrase (m. 4).

Guitar Solo

“Diary of a Madman” is one of Rhoads’s most colorful solos. It is replete with his signature techniques: slurs, alternate picking, modal scalar licks, arpeggios, and wide string bends. What stands out the most is its tonal quality, the result of unusual modal scalar combinations rather than the employment of one particular scale, which create an abundance of minor thirds, minor seconds, and tritones. Notice the various scale sources: A Hungarian minor (A-B-C-D#-E-F-G#), A Lydian (A-B-C#-D#-E-F#-G#), A Aeolian minor, and A pentatonic minor (A-C-D-E-G). The ultimate effect is a dark mood that fits well with the various textures of the track.⁶² Example 5. 29 shows how Rhoads’s uses the various scale patterns and nuances in the solo.⁶³

Example 5. 29. Ozzy Osbourne, Diary of a Madman, Guitar Solo, mm. 1-4.

⁶² Rosenbaum, 78; Marshall, *Ozzy Osbourne Songbook*, 139.

⁶³ Ibid., 174-175.

The image displays three staves of guitar tablature for the song "The Sound of Silence" by Simon & Garfunkel. The first staff shows the main melody with chords A7(#11), Am6, and Bm7-5add4/A. The second staff continues the melody with a glissando pick and the same chords. The third staff shows a more complex melody with triplets and a "Full" instruction, ending with a "D.S. al Coda" marking.

In the 1970s and early-to-mid-1980s combining different scale sources was rare. Most rock guitarists of the period played Dorian, pentatonic, and blues scales. Rhoads, Blackmore, and Roth were the first to think outside the box setting the precedent for Rhoads and the mid-1980s neoclassical heavy metal movement.⁶⁴

The solo has the same ambiguous tonal quality as the Verse and consists mostly of linear sixteenth-note licks played in four phrases. The first phrase begins on a descending lick that

⁶⁴ Lee Dyament, telephone conversation, January 23, 2018.

combines minor scales. Rhoads begins the lick in A pentatonic minor playing the pitches A-G-F-E-F-E then shifts to A Hungarian minor playing the pitches D \sharp -E-D \sharp -C-A-G \sharp -F-D \sharp -E-A to end the phrase (m. 1).⁶⁵ The Hungarian minor scale has a tonal center that is slightly ambiguous due to the large number of half steps. Melodies, riffs, licks, and solos based on the scale have an exotic flavor, which can be heard on hard rock and jazz tracks such as Rainbow's "Gates of Babylon" (1978) and "Stargazer" (1976) and Al Di Meola's "Egyptian Danza" (1978). Uli Jon Roth also used an exotic sounding riff, B Phrygian minor (B-C-D-E-F \sharp -G-A), on the Introduction of "Sails of Charon" (1977).

In phrase two, Rhoads briefly shifts to an A Lydian lick, which contains an E diminished arpeggio (Eb-G-Bbb-Db), enharmonically spelled as D \sharp diminished (D \sharp -F \sharp -A-C \sharp).⁶⁶ He then plays an ascending Mannheim Rocket-style arpeggio in A minor to end the phrase (m. 2). In phrase three he plays a quick A minor arpeggio, followed by another Hungarian minor lick that contains an Am7b5 arpeggio (A-C-Eb-G) with an F passing tone between the Eb and G pitches (m. 3). The final phrase is a Jimmy Page-style lick in A pentatonic minor where Rhoads performs a rapid ascending pentatonic pattern similar to Page's solo on "Good Times, Bad Times" (1969) (m. 5. Example 5. 30):⁶⁷

⁶⁵ The Hungarian minor scale is the same as the harmonic minor scale except with a raised fourth scale degree (tritone). It is also called as the Double harmonic, Gypsy, and Phrygian dominant scales. Ritchie Blackmore incorporates the scale on Rainbow's "Gates of Babylon" (1978).

⁶⁶ Eb diminished is a tritone substitution for the chord A7b5b9, which has four possible diminished substitutions: C \sharp , Eb, G, and Bb. Diminished arpeggios and licks were rare in the early 1980s. Uli Jon Roth was one of the first hard rock guitarists to use them in the 1970s applying them on the Scorpions' "Sails of Charon" (1977). He set the precedent for their use in the 80s.

⁶⁷ Marhsall, *Ozzy Osbourne Songbook*, 139; Rosenbaum, 78; Led Zeppelin, *Early Days: The Best of Led Zeppelin Volume One* (London: International Music Publications, 2000), 8.

Example 5. 30. Led Zeppelin, Good Times Bad Times, Guitar Solo, mm. 4-5. Pentatonic Lick.

Pentatonic licks are popular in blues-based hard rock music on tracks such as Mountain's "Mississippi Queen" (1970), Jimi Hendrix's "Red House" (1967), Deep Purple's "Smoke on the Water" (1972) and Led Zeppelin's "Since I've Been Loving You" (1970).

Conclusion

The influence of classical music, especially guitar music, on Rhoads's guitar voice is quite obvious on "You Can't Kill Rock and Roll" and "Diary of a Madman." The tracks feature his skills as a guitarist, composer, arranger, and studio musician. They showcase his synthesis of diverse musical influences, especially classical and blues-based hard rock music, and highlight his classically influenced rock guitar voice. Heavy metal guitarist Andy LaRoque of King Diamond states: "He had amazing riffs and leads. His technique was amazing and combined classical-style with speed and melody. He was able to draw things out of scales that ordinary guitar people could not." ⁶⁸

Hard Rock bands of the 1970s like Triumph, Scorpions, and Judas Priest set the precedent for Rhoads. They incorporated classical-style acoustic and acoustic guitar in their introductions or in various sections of their music. Tracks such as the Scorpions' "They need a Million" (1974) and

⁶⁸ Joel McIver, *Crazy Train: The High Life and Tragic Death of Randy Rhoads* (London: Jawbone Press, 2011), 229.

“Fly to the Rainbow” (1974) and Judas Priests “Before the Dawn” (1979) have classical-style intros while the Scorpions’ “We’ll Burn the Sky” (1977), Judas Priest’s “Beyond the Realms of Death” (1978), and Triumph’s “Hold On” (1979) have acoustic guitar intros. Triumph’s “The Blind Light Show” (1976) and “The City: War March/El Duende Agonizante/Minstrel’s Lament” (1977) incorporate classical-style guitar in various sections. “The Blind Light Show” has acoustic guitar in Verse 1 and 2 (0:49-2:12, 7:30-7:50) and in the Outro (7:51-8:20) and classical guitar in the Bridge (3:23-5:43). The “El Duende Agonizante” portion of “The City” has a classical guitar quote from Isaac Albéniz’s (1860-1909) “Leyenda” (1891) (2:19-2:34).

Rhoads followed in these guitarists’ footsteps. His classical approach to guitar playing set the precedent for 1980s and 1990s heavy metal influencing the use of classical-style acoustic guitar in the music of Queensrÿche, Metallica, Testament, Pantera, and Megadeth. It is heard on Queensrÿche’s “The Lady Wore Black” (1983), Metallica’s “Fade to Black” (1984) and “Welcome Home (Sanitarium)” (1986), Testament’s “Trial by Fire” (1988) and “The Ballad” (1989), Pantera’s “Cemetery Gates” (1990), and Megadeth’s “Foreclosure of a Dream” (1992). Example 5. 31 shows Metallica’s use of classical-style acoustic guitar.⁶⁹

⁶⁹ Metallica, *Master of Puppets* (New York: Cherry Lane Music Company, 1988), 24.

Example 5. 31. Metallica, Welcome Home Sanitarium, Introduction, mm. 1-9.

The musical score for the introduction of "Welcome Home Sanitarium" by Metallica, measures 1-9, is presented in two systems. The first system shows measures 1-6, and the second system shows measures 7-9. The guitar part (Gtr. I) is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass part (T, A, B) is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part features a melodic line with harmonics and a bass line with a constant E pedal point at the 12th fret. The bass line includes natural harmonics and a "Let ring" instruction. The guitar part includes a "Harm. - 1" instruction and a "H P P" (Harmonic Pedal Point) instruction. The bass line includes a "sim." (sustained) instruction. The score ends with a double bar line and a repeat sign.

In this example James Hetfield plays an E bass pedal along with natural harmonics at the twelfth fret (mm. 1-6), followed by classical-style acoustic guitar (mm. 7-9). Notice the extended harmonies Emadd2, Em+5, Em7add4, and Aadd4 and the change of meter from 4/4 to 2/4, followed by 4/4, which also highlight Rhoads's influence (mm. 8-9).

Rhoads's guitar playing on *Diary of a Madman* also foreshadowed the modern tradition of heavy metal guitar heard in bands such as Holy Grail, Symphony X, Iced Earth, and others. On songs such as Holy Grail's "Ride the Void" (2013), Symphony X's "Without You" (2015), and Iced Earth's "In Sacred Flames" (2008). It is a departure from *Blizzard Ozz* because of its complex arrangements and classical-style melodicism and harmonies. It is a seminal album and much more a statement of what heavy metal was going to sound like in the 1980s and today.

Chapter 6. Randy Rhoads's Guitar Voice

Introduction

Randy Rhoads left his mark on heavy metal music through his classically influenced guitar voice, virtuosic technique, composing and arranging skills, and harmonic and melodic language. Although he left behind a slender body of work the music he created on *Blizzard of Ozz* and *Diary of a Madman* altered the sound of hard rock. His guitar playing on these albums forged new grounds in the early 1980s and helped transform hard rock music into heavy metal. His classically influenced guitar style was the sound of the future and changed the way generations of heavy metal guitarists think and play about music. The final remarks here reflect these notions and the general theses introduced in Chapter 1 and sum up the findings of this thesis.

Conclusions

Chapter two examined Rhoads's biography and rich family music heritage, his musical training and teaching career at Musonia Music, and musical influences, all of which were essential in the early development of his guitar voice and playing style. The chapter concentrated on his development as a musician and proved that the guitar skills he acquired early on came from formal and informal training, teaching, and playing in Quiet Riot. It also proved that though his guitar style drew from a mixture of musical influences (classical, rock, jazz, and blues) it relied heavily on classical and rock music for its shape and form. It demonstrated that J. S. Bach and Vivaldi along with guitarists Glenn Buxton, Mick Ronson, and Ritchie Blackmore had a profound effect on Rhoads's music and playing style. It confirmed that he borrowed from classical music's extensive harmonic and melodic vocabulary, especially from the Baroque period, creating a new approach to playing hard rock guitar that was more refined.

Chapter three addressed how Rhoads honed his skills in Quiet Riot as a guitar player, performer, studio musician, and guitar instructor. These were looked at from the perspective of how he became a studio musician, performed throughout L. A. in Quiet Riot, and taught at Musonia Music. The chapter helped prove that Rhoads was one of the founding pioneers of 1980s American heavy metal and broke from rock's standing tradition of improvisation by bringing classical-style virtuosity to heavy metal music. It emphasizes how forward-thinking Rhoads's guitar sound was in the mid-to-late 1970s with its classical-style acoustic sections, fast scalar licks and runs, palm-muted rhythm guitar, and classically influenced melodies, harmonies, and cadenzas. All of which show up in 1980s heavy metal music. The chapter also confirmed that Rhoads cultivated much of his guitar talents and compositional and arranging skills during this period of his life, which contributed to his guitar voice (musical voice).

Chapter 4 examined how Rhoads mastered his composing, arranging, recording, and guitar skills. These were looked at through an analysis of his songs on *Blizzard of Ozz*, which prove that his guitar voice is classically influenced and a synthesis of influences from classical, jazz, rock, and blues music. His adaptations on "I don't Know," "Crazy Train," "Goodbye to Romance," and "Dee" highlight these influences. The chapter established that Rhoads's guitar style became the foundation of heavy metal in the early 1980s. That he brought a classical approach to the genre and introduced metal guitarists to the harmonic and melodic language of classical music, especially from the Baroque period: modes, secondary dominants, circle of fifths, pedal point, and counterpoint. The chapter also proves that Rhoads's solos, licks, and runs on *Blizzard of Ozz* and *Diary of a Madman* are similar to those in J. S. Bach, Vivaldi, and Paganini's violin music: fast scalar runs, arpeggios, single-string playing, and harmonics.

Chapter 5 addressed how Rhoads further mastered his skills as a guitarist, composer, arranger, and studio musician on *Diary of a Madman*. These were looked at from the view point of Rhoads's synthesis of diverse musical influences on "You Can't Kill Rock and Roll" and "Diary of a Madman," which proved that Rhoads's guitar voice is inspired by previous genres of music (classical, jazz, rock, and blue). The influence of classical guitar on Rhoads's guitar voice is clear on these tracks, especially on "Diary of a Madman," which demonstrates the influence of Francisco Tárrega and Leo Brouwer. Hard rock guitarists of the 1970s were also influenced by classical guitar and helped set the precedent for Rhoads's use of classical-style acoustic guitar. The chapter proves he followed in their footsteps and set the precedent for heavy metal music in the 1980s. The chapter also demonstrates that he was the first heavy metal guitarist of the 1980s to step outside the blues-based scale model and use various scale sources in his solos.

The aim of this thesis has been to demonstrate that Rhoads's guitar voice and playing style on *Blizzard of Ozz* and *Diary of a Madman* are classically influenced and a synthesis of different musical styles from classical, jazz, rock, and blues. These were demonstrated through his adaptation, synthesis, and implementation of these musics into his innovative musical voice. The musical analysis and examples presented here seem to support this view as well as demonstrate how to better understand Rhoads's guitar voice and musical mindset. They serve as a basic framework for describing the musical elements that make up his musical voice. Thus, the work conducted here explains why Rhoads's guitar voice and playing style are unique.

This study demonstrates that Rhoads cultivated his musical skills and compositional and arranging abilities throughout his life, which contributed to the development of his highly sophisticated guitar voice (musical voice). It advocates that his playing style pushed the hard rock music envelope and helped create a new approach to guitar playing that led to a more refined

version of the music. Thus, it suggests that Rhoads's musical approach and mindset in the 1980s--classical-style virtuosity, harmony and melody, and acoustic guitar--was important to the development of the heavy metal sound.

It also suggests that Rhoads's musical voice and guitar skills were ahead of their time and technically beyond the capabilities of most rock guitarist of the period. It suggests that his guitar voice is inspired by J. S. Bach and Antonio Vivaldi, Francisco Tárrega and Leo Brouwer and hard rock guitarists Ritchie Blackmore, Leslie West, Mick Ronson, Uli Jon Roth, and Michael Schenker. Therefore, with the precedence these musicians established and their influence, Rhoads was able to create two highly influential heavy metal albums in *Blizzard of Ozz* and *Diary of a Madman*, which have stood the test of time for nearly four decades.

Implications

This thesis is the first definitive study to define the musical influences that make up Rhoads's innovative guitar voice and playing style. It sheds new light on an academically neglected music providing much needed research on heavy metal. Heavy metal is classified popular music and a core part of it is tied to musical practices that resemble blues-based hard rock and classical music (Renaissance, Baroque, Classic, and Modern). There have been more scholarly studies conducted on heavy metal in the past decade but more need to ensue to fully understand the genre and its contribution to popular music.

Studies such as Esa Lilja's dissertation "Theory and Analysis of Classical Heavy Metal Harmony" (2009); Erin M. Vaughn's master's thesis "Harmonic Resources in 1980s Hard Rock and Heavy Metal" (2015); D. G. J. Mulder's master's thesis "Automatic Classification of Heavy Metal Music" (2014); Sudip Bose's article "On Virtuosity: A Mastery of Technique Ought to be

Exalted, not Disdained” (2005); Bettina Roccor’s article “Heavy Metal: Forces of Unification and Fragmentation within a Musical Subculture” (2000); Steve Waksman’s article “Contesting Virtuosity: Rock Guitar Since 1976.” (2003); Robert Walser’s article “Eruptions: Heavy Metal Appropriations of Classical Virtuosity” (1992) and his book *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (1993); and Wolf Marshall’s article “The Classical Influence” (1988) have brought heavy metal into the scholarly realm.

This study is an important addition to the literature because it too brings Rhoads’s music into academia. It invites readers into a continuing conversation intended to lead to a fuller understanding of Rhoads’s music and heavy metal in general. As well as the relationship between popular music and its historical, sociological, and cultural contexts.

In defining Rhoads’s synthesis of different musical influences on *Blizzard of Ozz* and *Diary of a Madman* this study raises the questions: How much more did classical, jazz, rock, and blues music influence Rhoads’s guitar voice and what other songs on these albums reflects the findings of this study? The study shows a greater connection to classical music than originally thought, which raises the questions, how much deeper is Rhoads’s connection to classical music, especially guitar, and how much more did it influence his music. The study also raises the questions about, what influence Rhoads’s guitar style had on the heavy metal bands Megadeth, Testament, Pantera, and Metallica. In what ways did his musical adaptations influence their music and how did they integrate those influences into their music?

Future Research

This study focused on Rhoads's musical influences on the tracks "I Don't Know," "Crazy Train," "Goodbye to Romance," "Dee," "You Can't Kill Rock and Roll," and "Diary of a Madman." It left out the rest of the tracks on *Blizzard of Ozz* and *Diary of a Madman*, which show potential for future research. Future research could be conducted as a PhD. dissertation on Rhoads's synthesis of classical, jazz, rock, and blues to better understand his guitar voice. It can continue the research initiated in this thesis. Research could also be conducted on Rhoads's deep connection to classical music to better understand its influence on *Blizzard of Ozz* and *Diary of a Madman*. A third possibility for study could be conducted on the influence of Rhoads's playing style on the heavy metal bands Megadeth, Testament, Pantera, and Metallica. It could cite the musical elements these bands adapted from his music and how they applied those elements to their music.

Any of these possibilities would make an ideal subject for future study, which would help fill the academic void on Rhoads's music, heavy metal music in general, and the influence of classical music on heavy metal guitar. They would further bring Rhoads's music and heavy metal into academia.

Conclusion

Rhoads had his greatest impact on the heavy metal guitar world when he recorded *Blizzard of Ozz* and *Diary of a Madman*. Throughout his life he kept his ears open to the world around him musically. What he heard made its way into his guitar voice effecting his composing, arranging, and guitar playing. He was a pioneer of using classical music elements in heavy metal and his music is the result of cultural fusion, drawing characteristics from various sources from classical,

jazz, rock, and blues, which these albums bear. Highlighting Rhoads's importance in the historical annals of heavy metal and popular music.

Rhoads passed away March 19, 1982 in an airplane crash in Leesburg Florida while on the Diary of a Madman tour. After his passing, his legacy grew throughout the 1980s.¹ His picture appeared on covers of guitar magazines, which promoted articles that discussed his practicing and teaching methods and analyzed his music.² He was one of heavy metal's most acclaimed guitarists at the time of his death and quickly became a hero to multitudes of guitar players.³ Today, his legacy is kept alive through the Randy Rhoads Endowed Memorial Scholarships established by Delores Rhoads in 1993 in the classical guitar departments at UCLA and California State University Northridge.⁴ It has also been kept alive through his induction into the Hollywood Walk of Fame on March 18, 2004 and his music being played on the radio and at sporting events worldwide.⁵

¹ Mark Hale, *Head Bangers: The Worldwide Megabook of Heavy Metal Bands* (Ann Arbor: Popular Culture Ink, 1993), 251-253.

² Robert Walser, "Eruptions: Heavy Metal Appropriations of Classical Virtuosity," *Popular Music* 11, no. 3 (October 1992): 290, accessed January 9, 2014, <http://www.jstor.org/stable/931311>.

³ Jas Obrecht, "Randy Rhoads: The 1982 Delores Rhoads Interview," *Guitar Player*, 66.

⁴ Joel McIver, *Crazy Train: The High Life and Tragic Death of Randy Rhoads* (London: Jawbone Press, 2011), 218.

⁵ Rudy Sarzo, *Off the Rails: Aboard the Crazy Train in the Blizzard of Ozz* (New York: Too Smart Publishing, 2008), 262.

APPENDIX

ETUDES SIMPLES
(ESTUDIOS SENCILLOS)*Durée totale: 5'20**Cette étude peut admettre de nouvelles formules, par ex. :*

VI

p a m i a m i p a m i p p a m i a m i p a m i p

Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

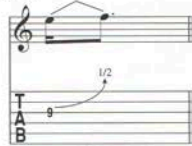
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

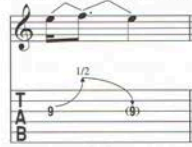
Strings: high E, B, G, D, A, low E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.



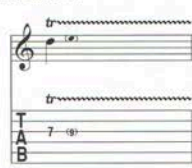
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



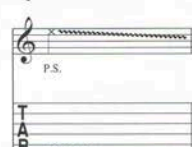
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



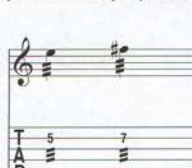
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



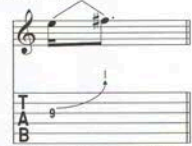
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



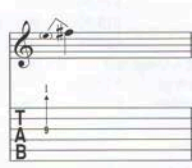
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



WHOLE-STEP BEND: Strike the note and bend up one step.



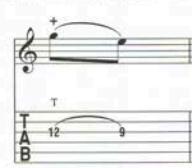
PRE-BEND: Bend the note as indicated, then strike it.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



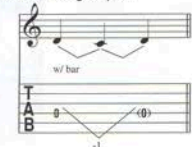
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



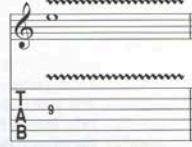
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



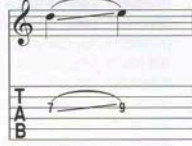
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



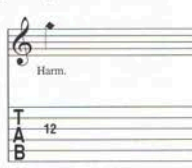
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



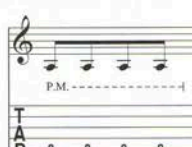
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



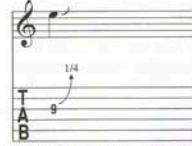
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



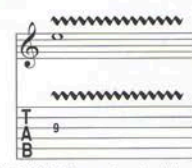
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



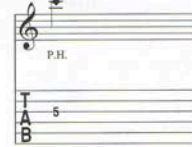
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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ABSTRACT**THE GUITAR VOICE OF RANDY RHOADS**

by

FRANCIS CAREW**May 2018****Advisor:** Dr. Joshua Duchan**Major:** Music**Degree:** Master of Arts

Randy Rhoads was an influential rock guitarist whose synthesis of musical influences had an impact on heavy metal. He developed a classically influenced guitar style that inspired new developments in the guitar's virtuosic technique and harmonic and melodic language. The sound of heavy metal can be traced directly to his guitar style. Yet no definitive studies have been conducted on his guitar voice, synthesis of musical influences, or contribution to heavy metal music. This thesis is the first study to define the musical influences that make up Rhoads's innovative guitar voice and playing style. It examines his early childhood, formal training, and influences, honing his skills in Quiet Riot, mastering his skills on *Blizzard of Ozz*, and mastering his skills on *Diary of a Madman*. It provides a look at his guitar voice through his adaptation, synthesis, and implementation of musical influences by conducting a detailed musical analysis of the formal, harmonic, rhythmic, and melodic aspects of the songs on *Blizzard of Ozz* and *Diary of a Madman*. The examination of his guitar voice and playing style is provided by the following materials: CDs, DVDs, books, scholarly journals, master's theses and doctoral dissertations, and transcriptions of songs on *Blizzard of Ozz* and *Diary of a Madman*. The aim of this thesis is to demonstrate that Rhoads's guitar voice and playing style are classically influenced and a synthesis

of different musical styles. It advocates that his playing style pushed the hard rock music envelope create a new approach to guitar playing that led to a more refined version of the music. It suggests that Rhoads's musical approach and mindset in the 1980s: classical-style virtuosity, harmony and melody, and acoustic guitar was important to the development of the heavy metal sound, therefore placing him in the historical annals of popular music.

AUTOBIOGRAPHICAL STATEMENT

My interest in music, especially the guitar, began as a child from watching Hee-Haw and Grand Ole Opry with my grandmother, Elsie Raphael, and seeing footage of Jimi Hendrix playing at Woodstock. At fourteen I heard Randy Rhoads playing guitar on *Diary of a Madman* and became fixated with his classical-style heavy metal guitar playing. From that moment on, I knew that I wanted to be a guitarist and at sixteen began playing rock guitar then at twenty classical. Today, I am a classically trained guitarist with a Bachelor of Music in Performance and a Master of Arts in Music from Wayne State University, Detroit (2011, 2018). I am a music instructor (guitar, bass, piano, and vocals), a professional guitarist, and have been a faculty member at the Interlochen Arts Academy Guitar Festival (2009-2011) where I taught beginning rock, folk, and Tai Chi for guitarists.

My musical interests are many. I play and teach classical, flamenco, finger style jazz/blues, Latin-American, rock, and heavy metal guitar styles. I have studied privately with Paul Vondiziano, John Wunsch, Alex Kommodore, and Lee Dyament and performed in master classes with renowned guitarists Nicholas Goluses, Christopher Parkening, Fabio Zanon, William Kanengiser, and Jason Vieaux. In addition to musical activities, I study and teach Yang style Tai Chi and Woo Fai Ching Wing Chun Kung Fu. Music and martial arts have been passions from a young age and are intertwined in my teaching methods.