RANDY RHOADS

MR. CROWLEY:

As heard on Blizzard of Ozz

10 Awesome Licks

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Randall William Rhoads (December 6, 1956 – March 19, 1982) was an American heavy metal guitarist who played with Quiet Riot and Ozzy Osbourne. A devoted student of classical guitar, Rhoads combined his classical music influences with his own heavy metal style. He died in a plane accident while on tour with Osbourne in Florida in 1982. Despite his short career, Rhoads, who was a major influence on neoclassical metal, is cited as an influence by many guitarists and is included in several "Greatest Guitarist" lists.

"**Mr. Crowley**" is a song by British heavy metal vocalist Ozzy Osbourne about English occultist Aleister Crowley. It was first released on Osbourne's debut solo album Blizzard of Ozz in September 1980 in the United Kingdom, and then a live version of the song was released as a single in November 1980. The song was written by Osbourne, guitarist Randy Rhoads, and bass guitarist/lyricist Bob Daisley.

The song starts with a keyboard solo by Don Airey. The guitar solo by Randy Rhoads after the second strophe became one of the most known in the rock music. It was ranked on 28th place in the list of the best guitar solos by the readers of Guitar World.

The song ranked on 23rd place in the list of the best heavy metal songs of all time, according to a readers preferences poll held by Gibson.

References cited:

"Randy Rhoads." Wikipedia. Wikipedia.org, https://en.wikipedia.org/wiki/Randy_Rhoads.
"Mr. Crowley." Wikipedia. Wikipedia.org, https://en.wikipedia.org/wiki/Mr._Crowley.

Introduction:

The purpose of this guide is to study the licks and motives found in “Mr. Crowley” as a means to expand personal vocabulary as a player. As such, there are certain goals to keep in mind:

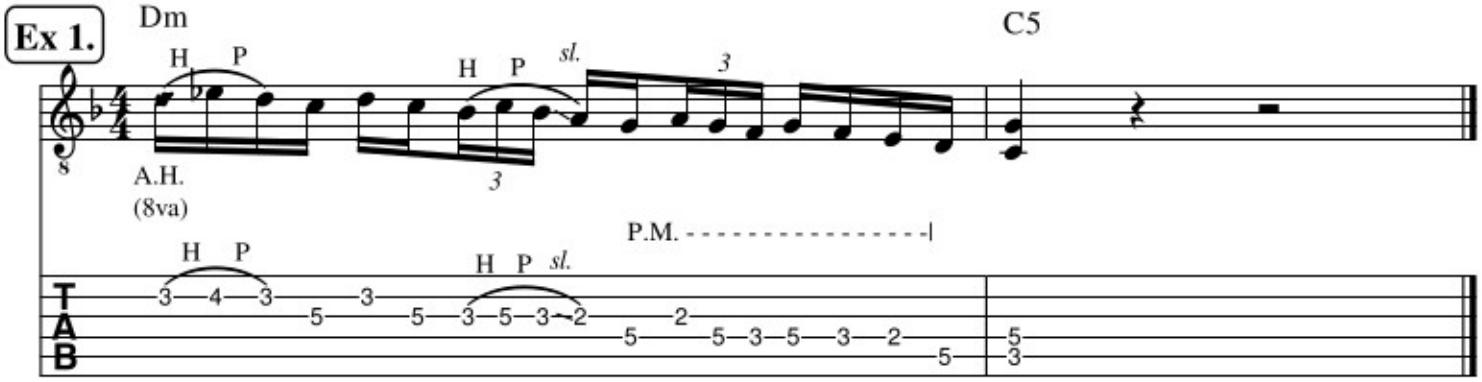
1. Be comfortable playing the example in isolation – ability to play the lick as written, as cleanly as possible.
2. Begin to practice transposing the example to various keys, eventually playing it in every key possible.
3. Experiment playing lines that either contain the example at the end, or in the beginning. Work towards pulling together your own vocabulary of licks and combining it into what you're learning now.
4. Experiment with changing the rhythmic content of the example, for instance, if the lick mainly contains 16^{th} notes, try to vary it by juxtaposing sextuplets, or even removing fragments of the material, starting later or sooner.
5. Experiment with using only portions of the material and combining it with new material, or the same material an octave lower or higher.
6. Experiment with speed, if the example is fast, how could you use it at a slow tempo, but still retain it's original “spirit”?
7. Practice using everything you learn in real life situations, and reflect on what worked, and what did not.

The main objective of this guide is to learn the 'big moments' of Mr. Crowley, yes, and as the examples will show, there are plenty to get at. The deeper study that will impact your playing the most is in the above stated goals. Simply learning the material will only take you so far. Same with learning a new language, repeating a new word by rote is just one step towards mastery.

On Guitar Tone:

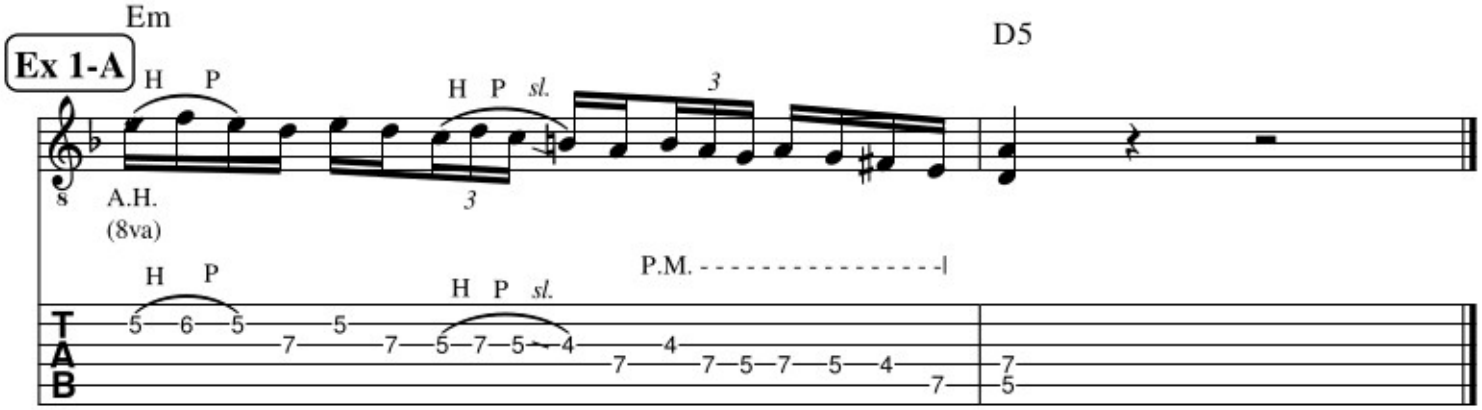
These examples were meticulously transcribed to show as much detail in the playing as possible. They should be followed exactly as written as a first step towards mastery. They should be practiced with 'real world' situations in mind. If you play using a lot of distortion, you should practice these examples the same way. That said, you should also make it a point to use a clean tone as well. Never rely on your own amp/pedal tone as a crutch for lack of technique. The examples can be played with any variety of tone settings. Delays and reverbs sound especially awesome, but the drawback is those same effects can mask certain issues with technique, whether picking, slides, or just muting noise.

With all that said, lets dive in!



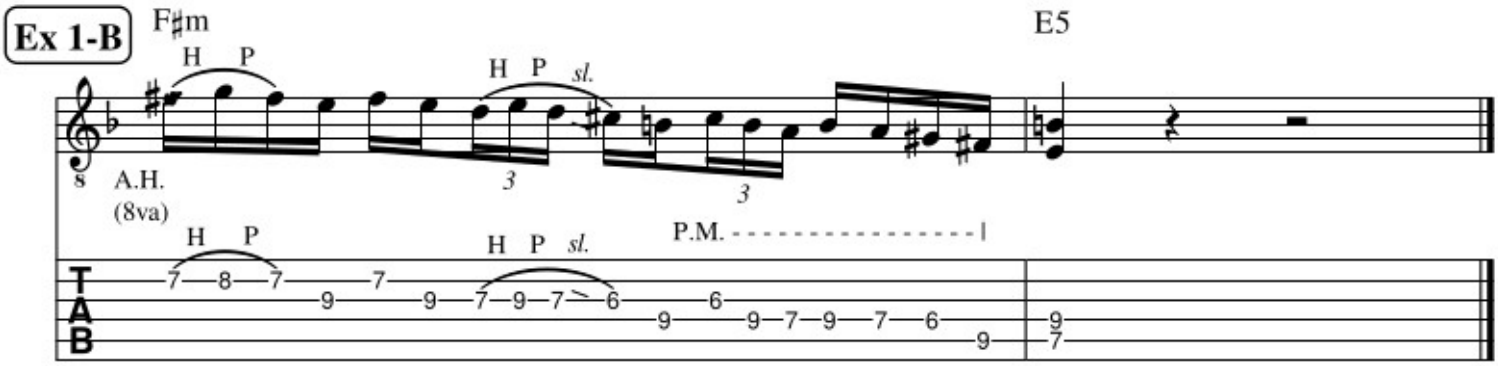
Example 1:

Used as a filler lick between D minor to C. Contains an Eb, giving it a Phrygian mode flavor.



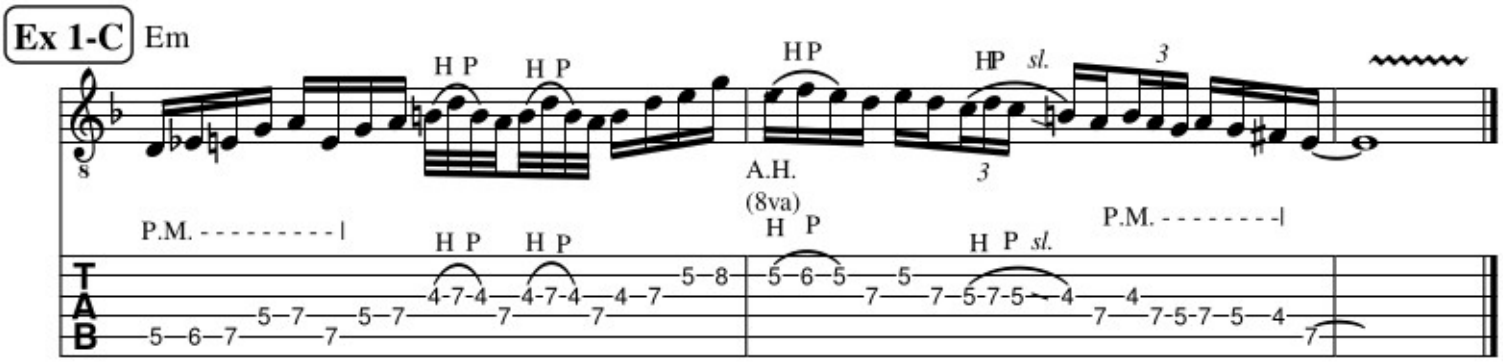
Example 1-A:

The same lick as example 1, but transposed to E minor. The starting note of the lick is on the B string, and is the root note of the chord. Try to experiment transposing the lick to as many chords as possible.



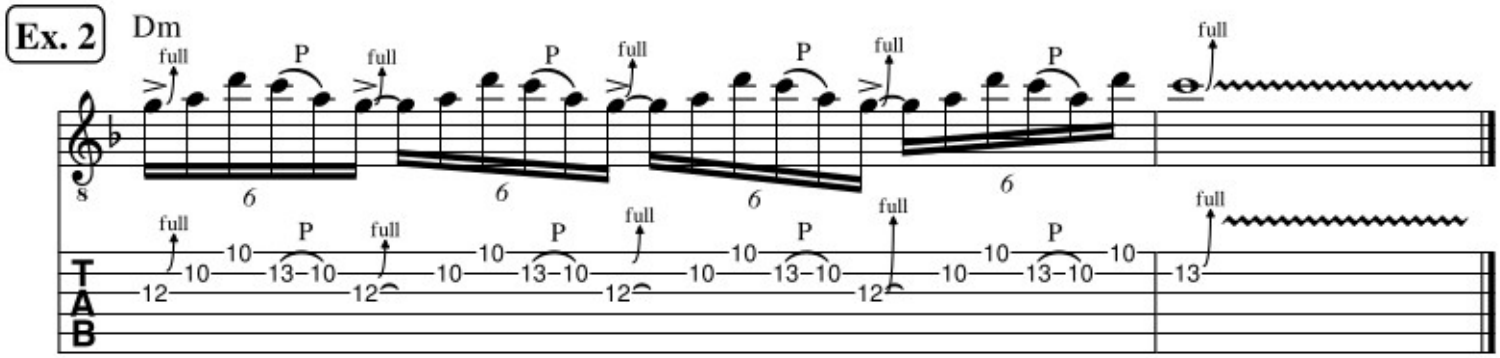
Example 1-B:

Example 1, but this time transposed for F# minor. This lick *could* also be used as a filler to get to any chord the next measure is leading into.



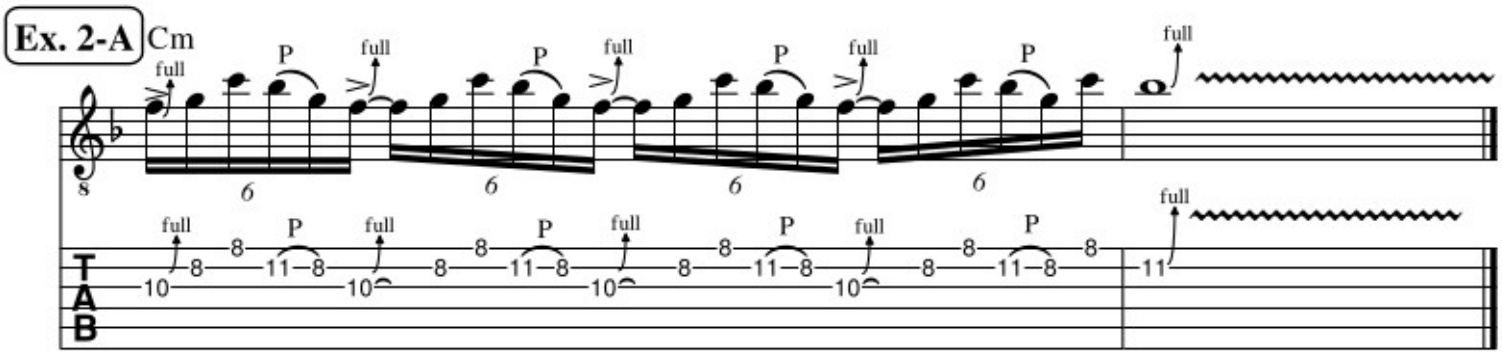
Example 1-C:

In this example, the lick is further expanded upon. A short improvised one bar lick sets up the original lick. This is a great way to practice new and old. Try to bolt an idea from your own vocabulary into the front of a lick you are studying.



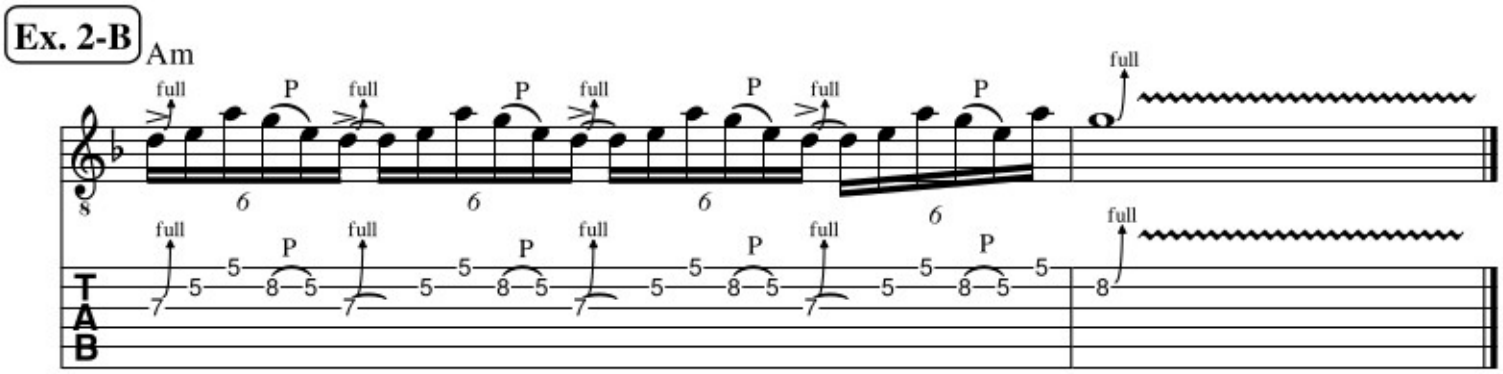
Example 2:

A D minor pentatonic “Chuck Berry” blues lick on steroids. Watch out for the repeating bend that happens *before* the next downbeat, repeating the pattern. Pick each bend hard.



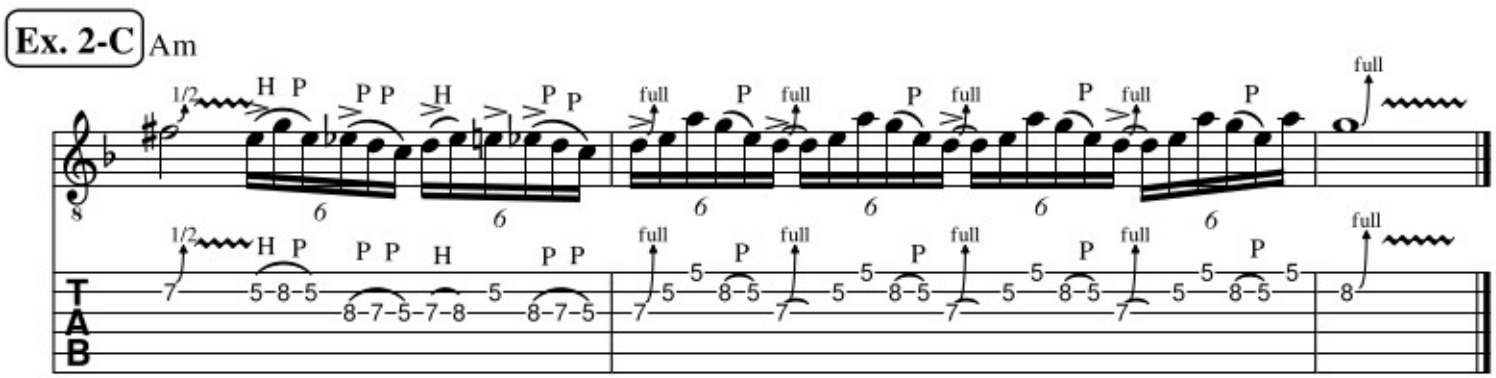
Example 2-A:

The same lick as example 2, only transposed to C minor. Since all the notes are contained in the 'blues box', this pattern is very easy to move all over the neck and use in a variety of contexts.



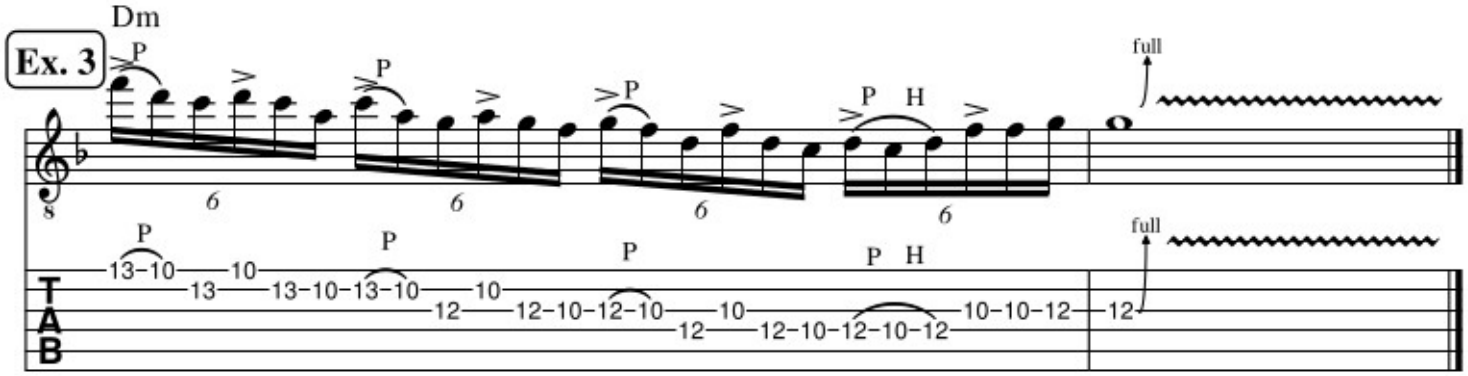
Example 2-B:

Example 2, this time transposed for A minor. It could also be moved up by an octave, into 15th position.



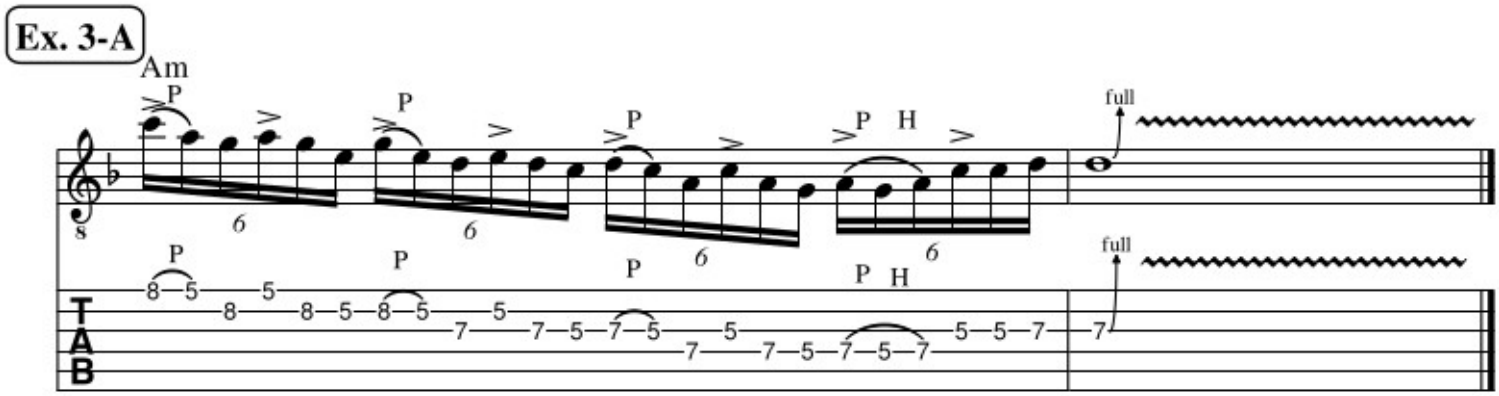
Example 2-C:

A new idea is inserted before moving to example 2. The lick starts with a half step bend, giving it some dorian mode flavor before moving with sextuplets around the pentatonic box, then moving forward to example 2.



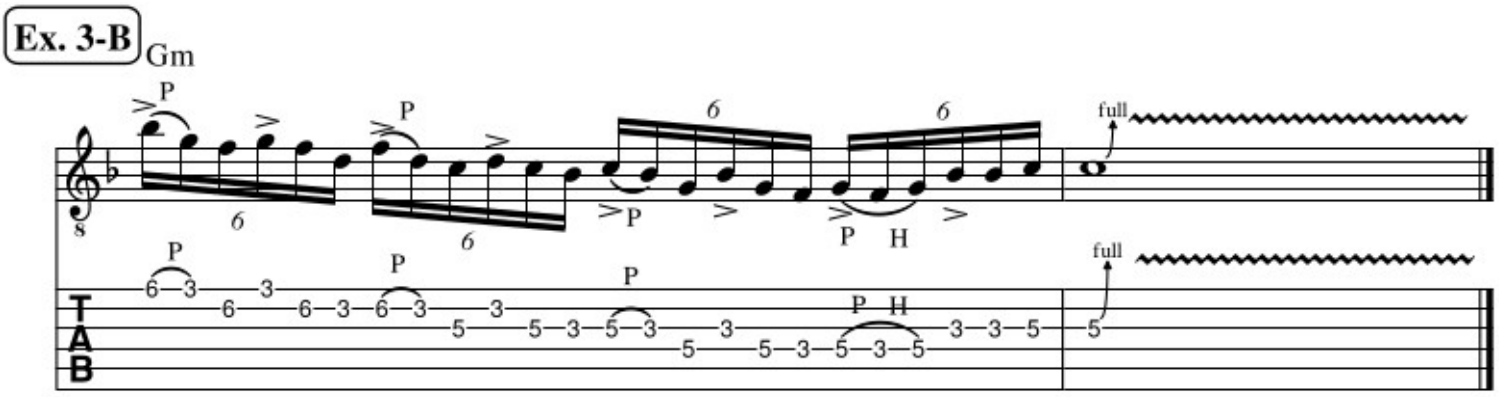
Example 3:

Another well known Randy Rhoads lick. Lightening fast sequence down the pentatonic scale. Pull-offs help with navigating ones way around it. There is a pull off on every down beat, and the hammer on mid way on the 4th beat is in place to ascend back to the bend.



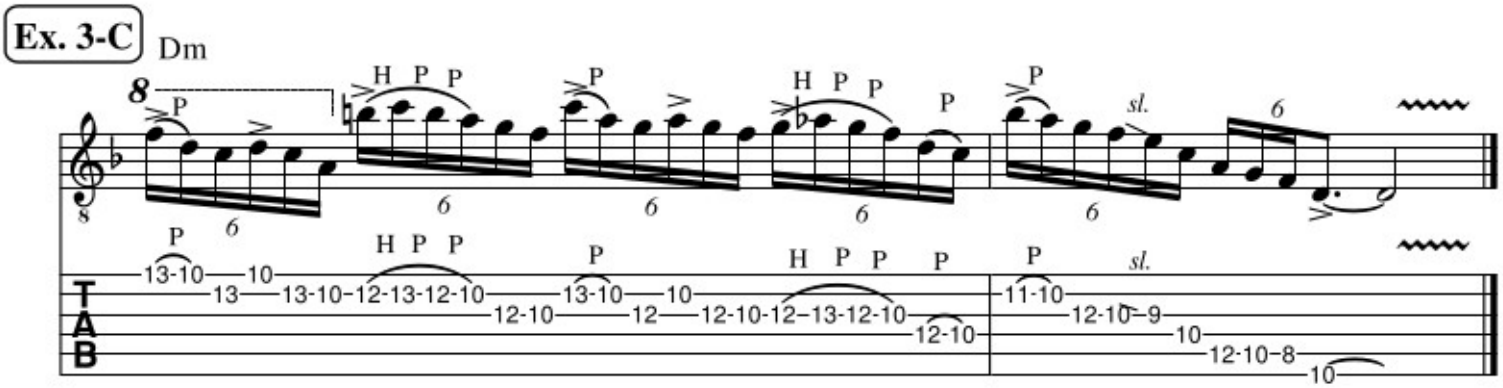
Example 3-A:

The same lick as example 3, transposed for A minor. In these examples, many will be transposed up and down the fretboard, as learning these in more than one place/key is very important.



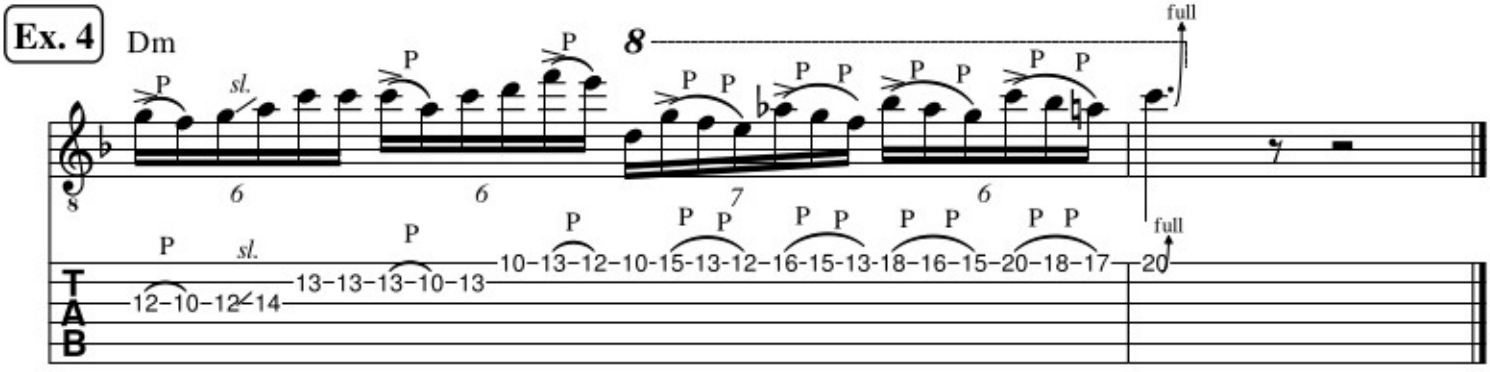
Example 3-B:

Example 3, this time transposed to G minor. If the stretch from Bb to G proves difficult, be sure to slow down and do not try to 'play through' any discomfort of pain.



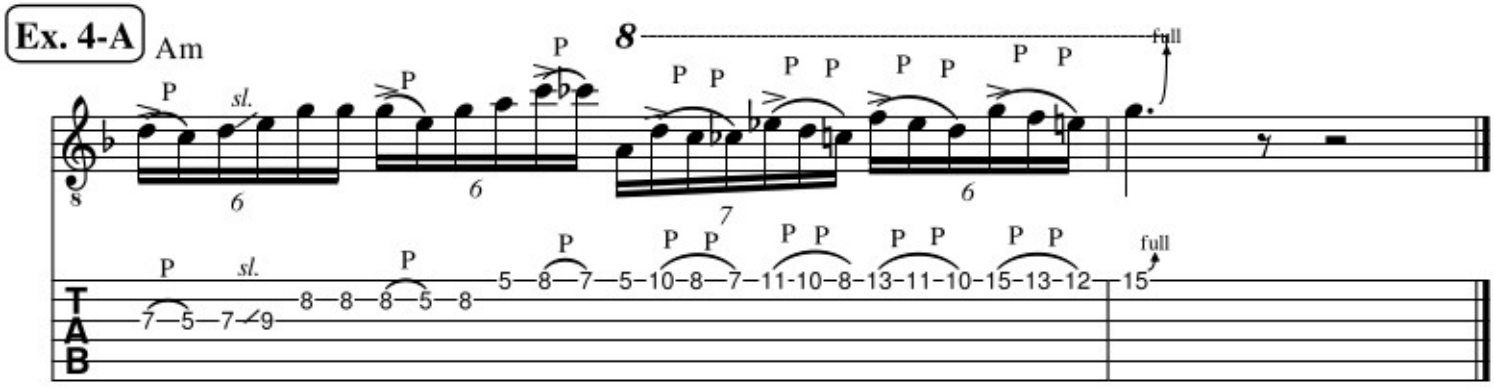
Example 3-C:

A slightly more complex variation than any from previous examples. Here, the descending sequence is split up, with a lick in between, prolonging it. Also, a descending scale run is added in at the end, slightly moving out of the pentatonic box.



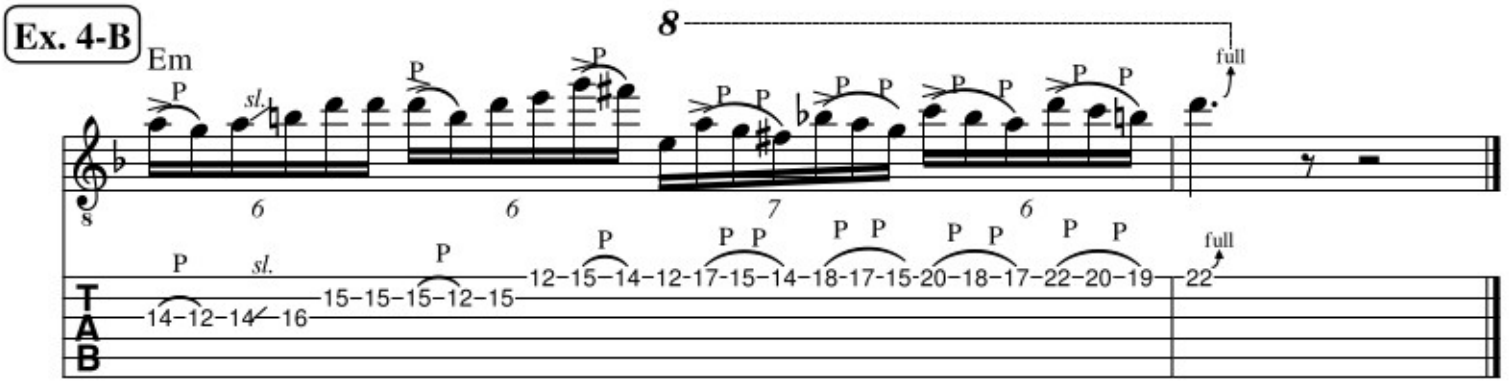
Example 4:

One of the hardest licks from Mr. Crowley. Position shifts, pull offs ascending on one string, and one beat that contains a grouping of 7 notes. Practicing this particular one can be tough, the best course of action being to land firmly on Bb on the downbeat of 4 (right after the 7 note grouping), as well as starting the that part of the lick right on beat 3.



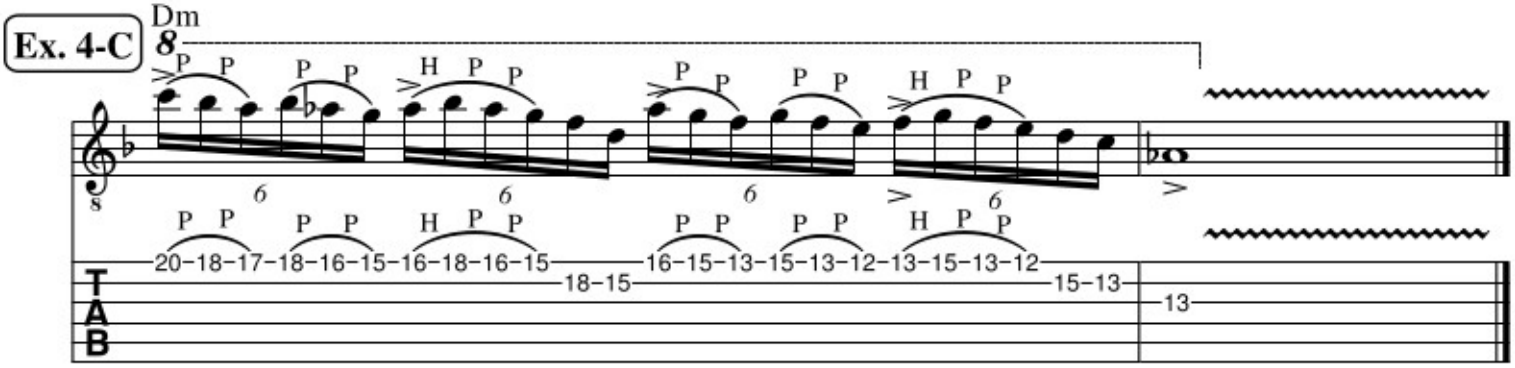
Example 4-A:

The same lick as 4, transposed to A minor. One thing to help you square off where the lick starts is locating it's starting position, which is inside the minor pentatonic box. It quickly veers outside of the box, but knowing where it is in relation to the key is helpful.



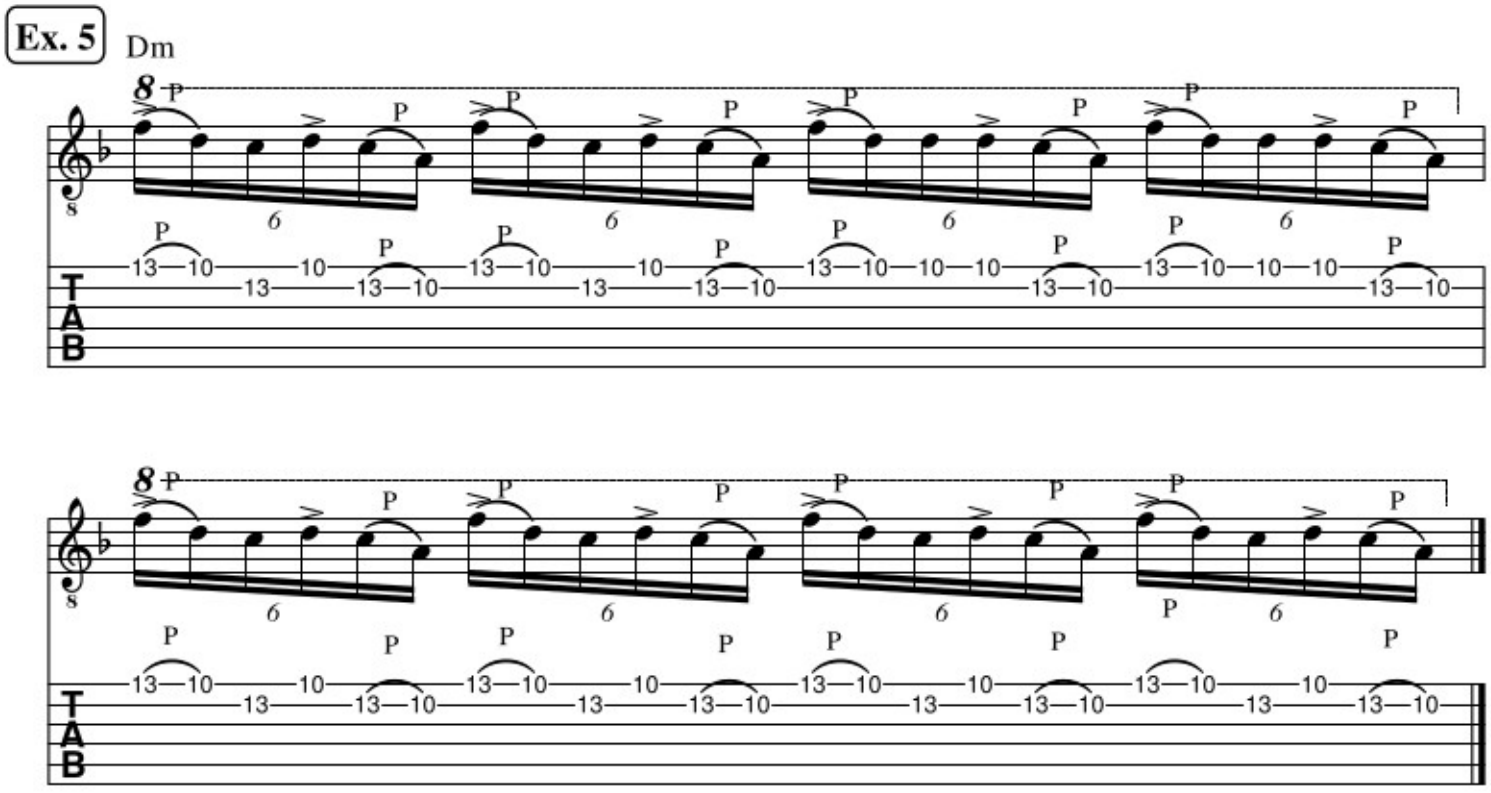
Example 4-B:

Another transposition of lick 4, this time in E minor. The scalar climb here goes all the way to the upper end of the fretboard.



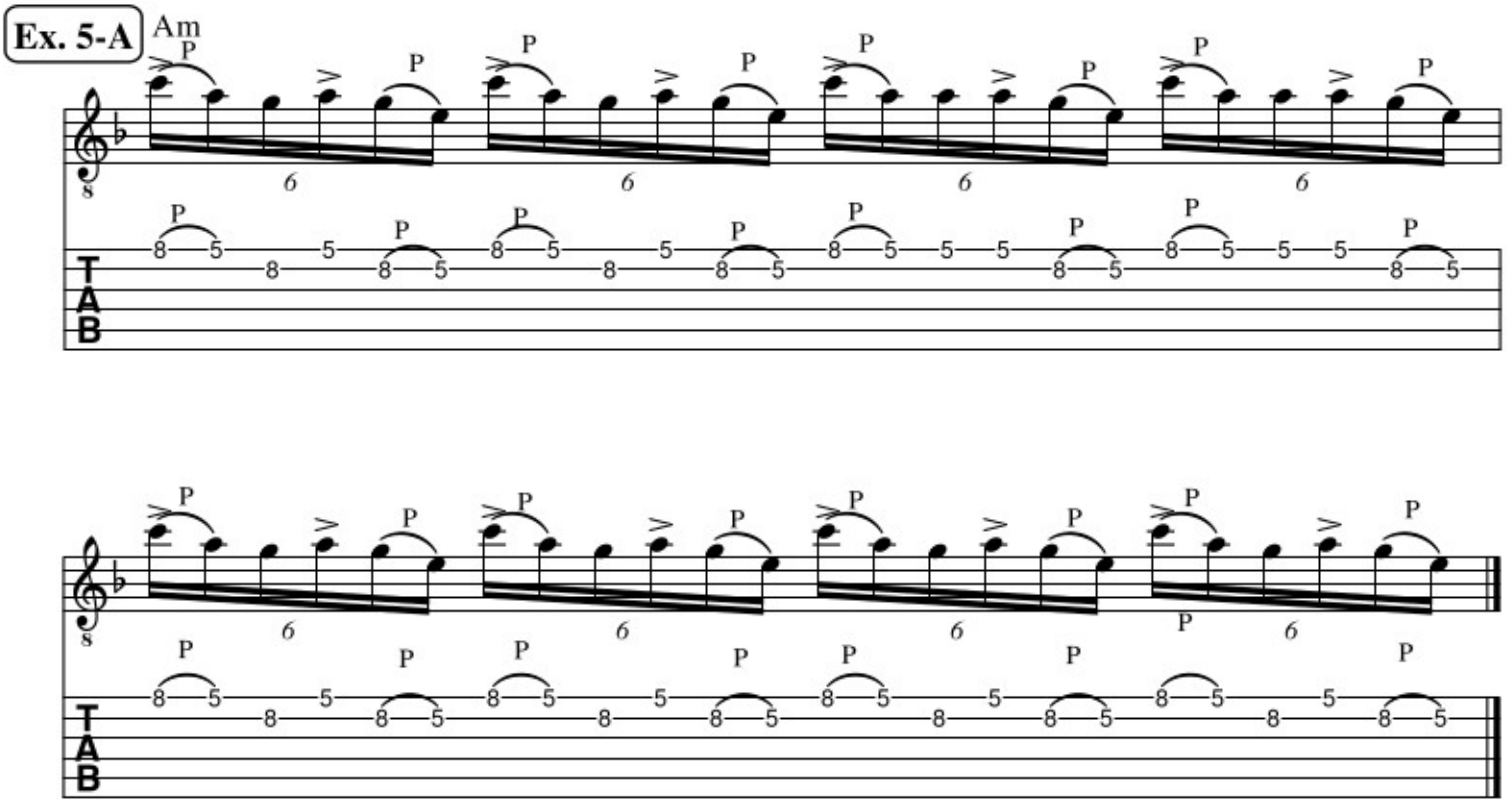
Example 4-C:

This lick is based around the reversing of example 4, with a dissonant note added at the end to great effect.



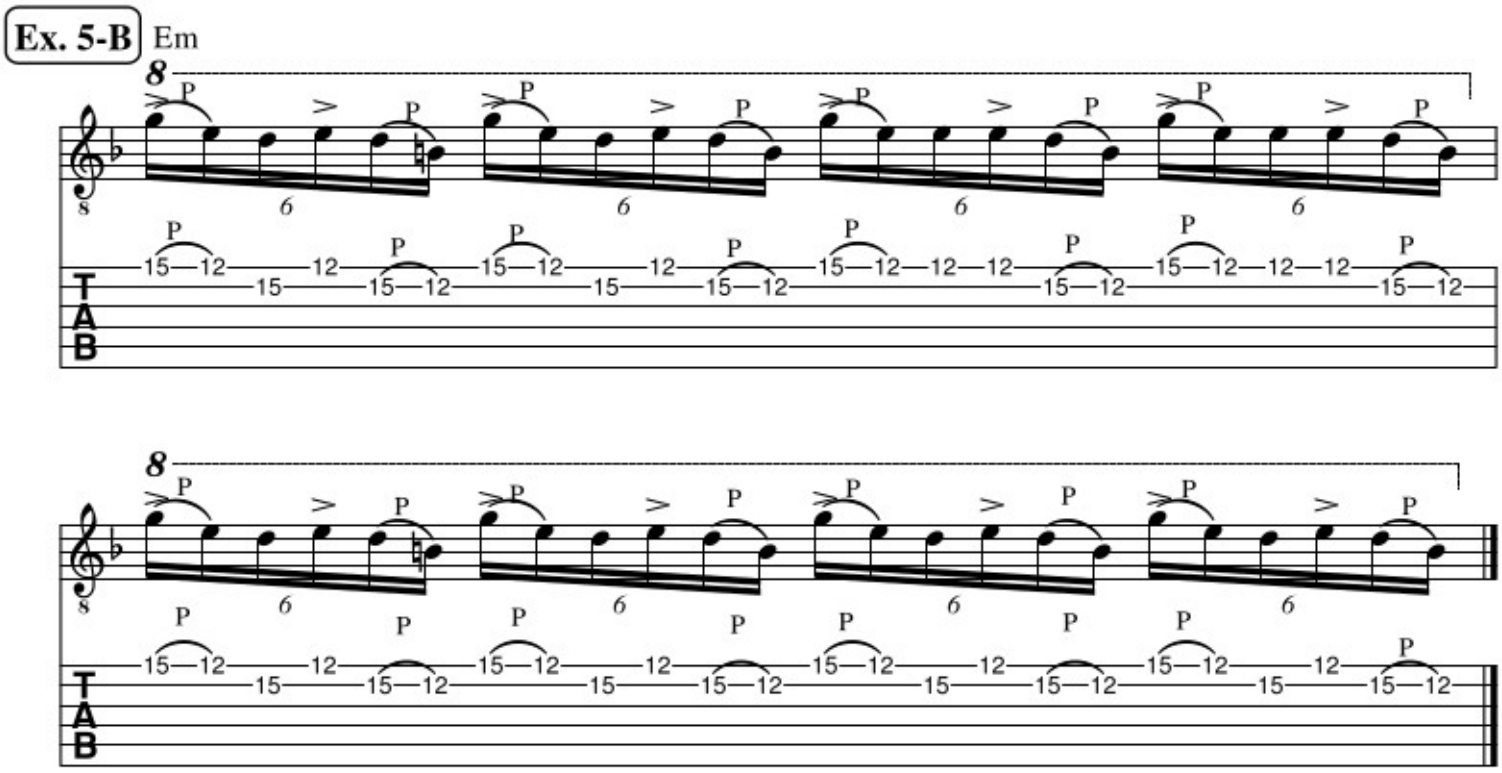
Example 5:

Example 5 is a lightening fast sextuplet run in D minor, using the minor pentatonic box shape. The lick here alternates between two smaller motives. One motive is a sequence repeated twice, the other motive has less movement and more repetition of D.



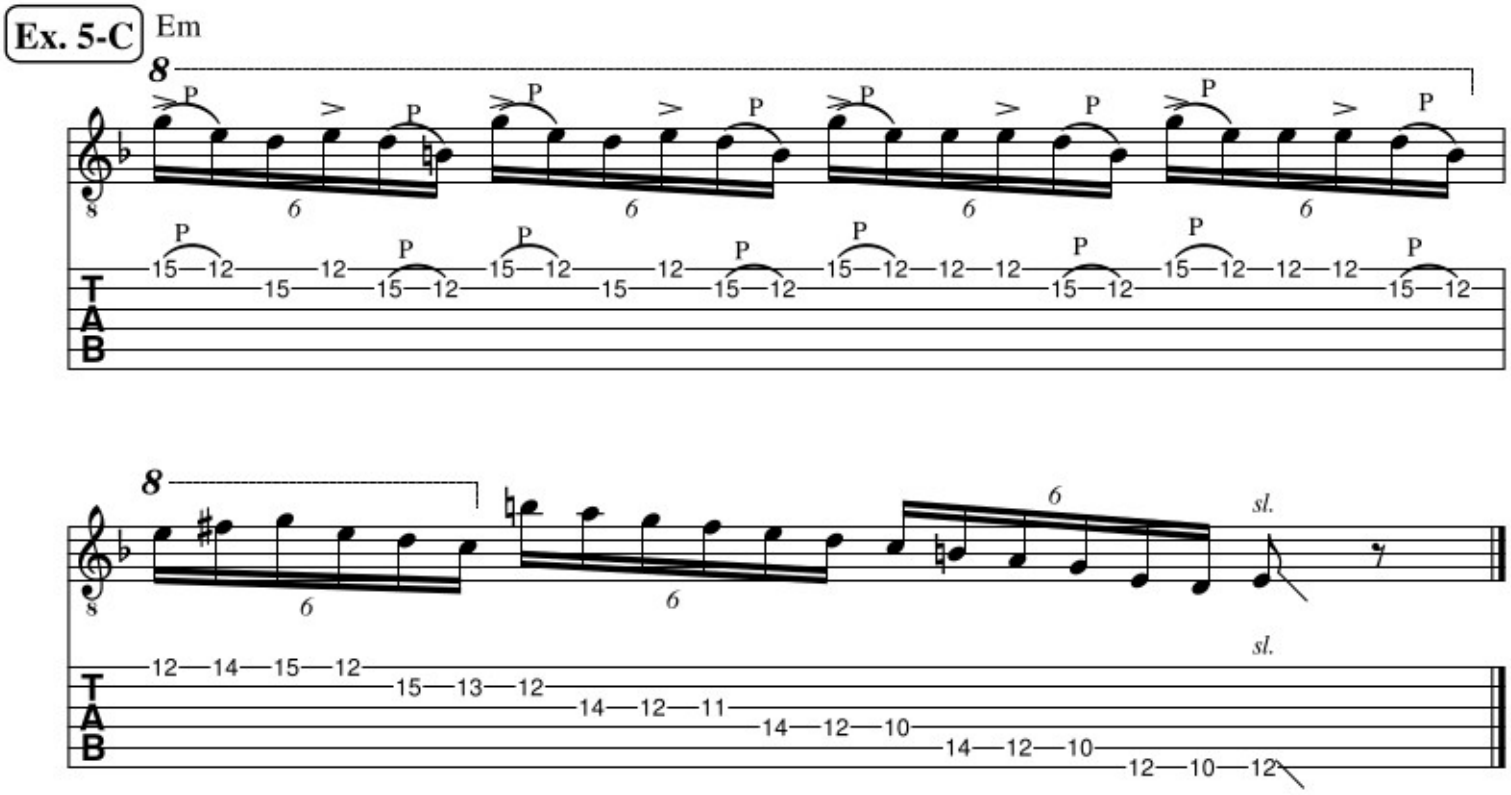
Example 5-A:

Example 5-A is a transposition of the original lick into A minor.



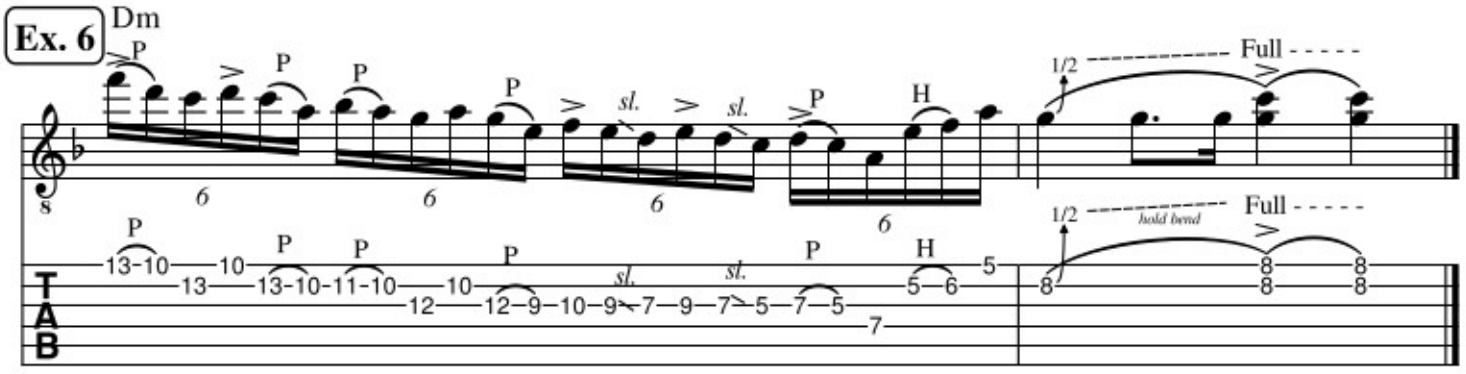
Example 5-B:

Example 5-B is the same as example 5, transposed for E minor. As with other examples, try this in as many keys as possible, if not, all keys.



Example 5-C:

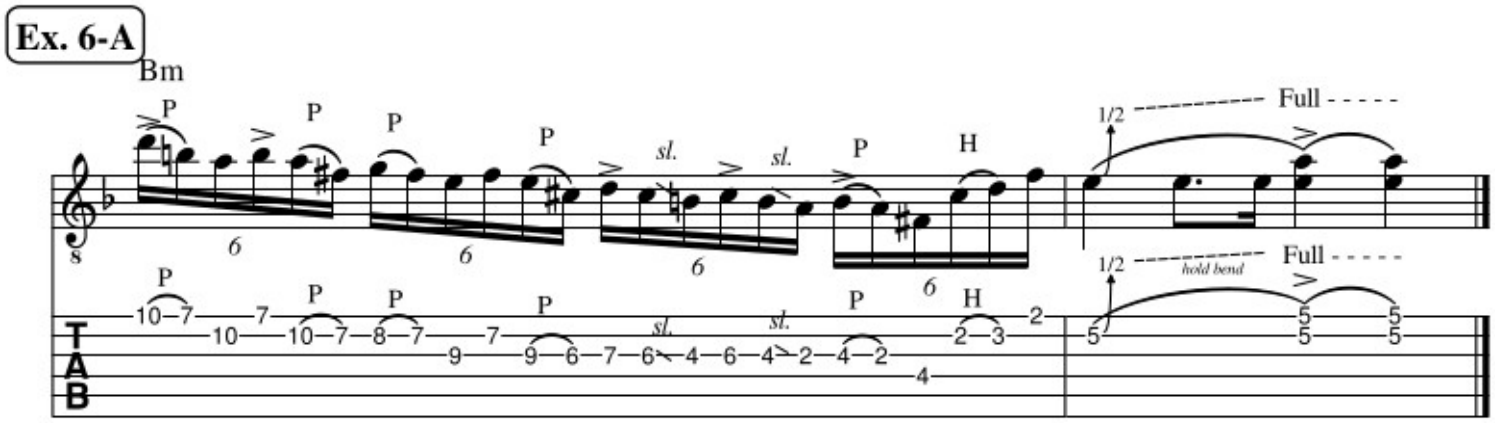
This example uses some of #5, only instead of repeating the whole idea twice, the second bar shows a descending scale run of 3 octaves, leaving the pentatonic box but not veering too far from it.



Example 6:

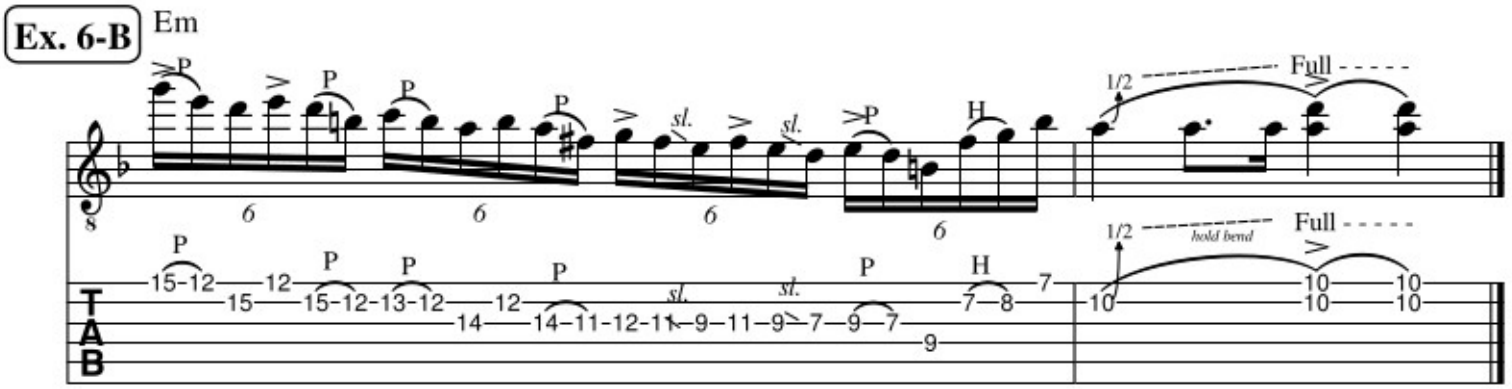
Example 6 shows has lots of little details you can start to incorporate into your playing. The first bar is a descending line, using the notes of the G string to backtrack into 5th position (another minor pentatonic box), then, in measure two, a bend is held out slowly, reaching it's intended

note (A) at the same time the double stop C is played.



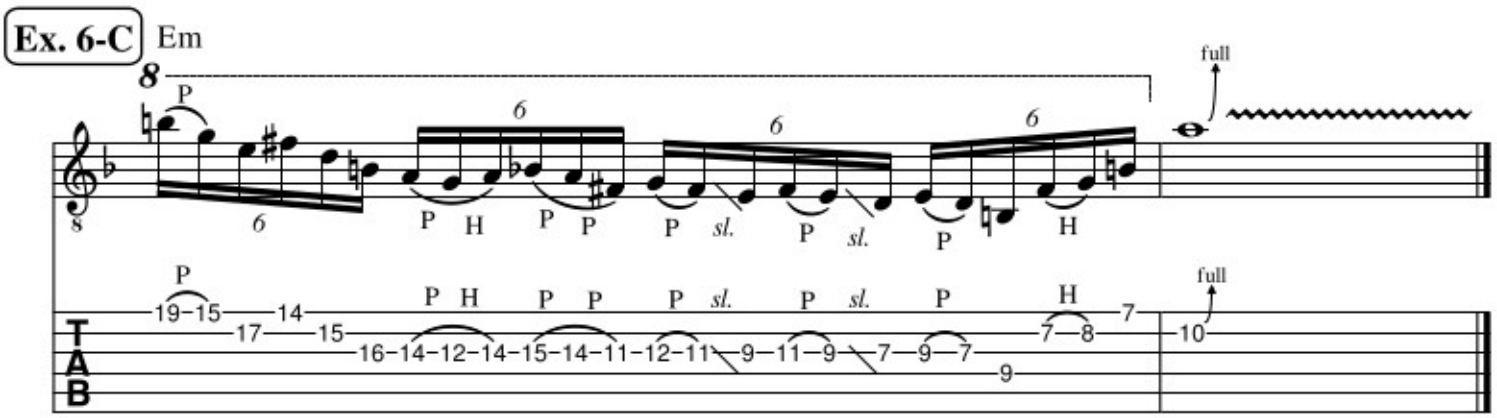
Example 6-A:

6-A is a transposition, to B minor. Traveling from 7th position down to 2nd. This proves to be difficult for people, as the size of the distance of the frets are larger. Practice slowly, and stop if you feel discomfort.



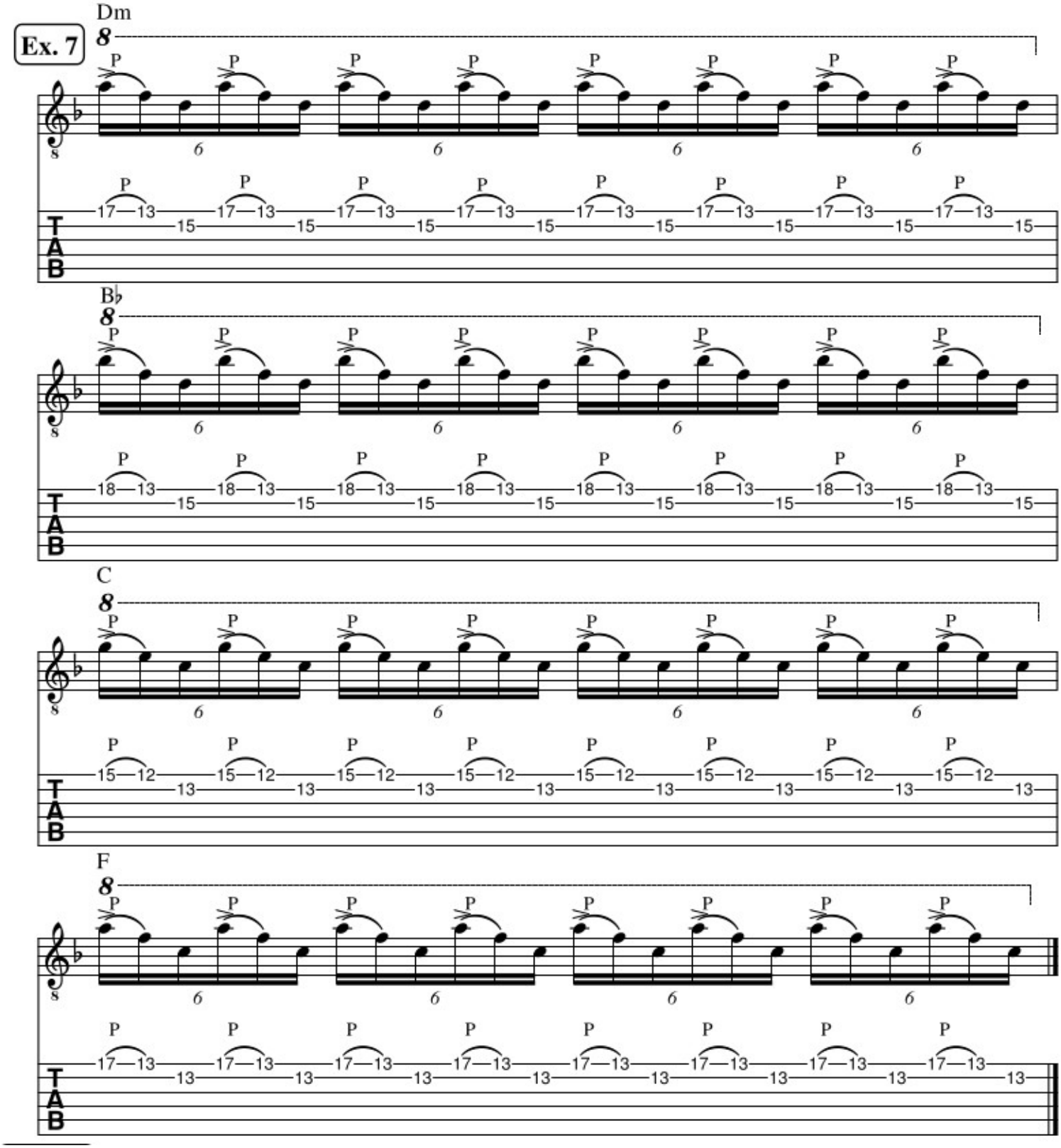
Example 6-B:

Transposed for E minor. Another common “rock guitar” key. Try to arrange and practice licks in keys you find your music rests is the most. Although, it should in the long run be the goal to play these licks in every key possible.



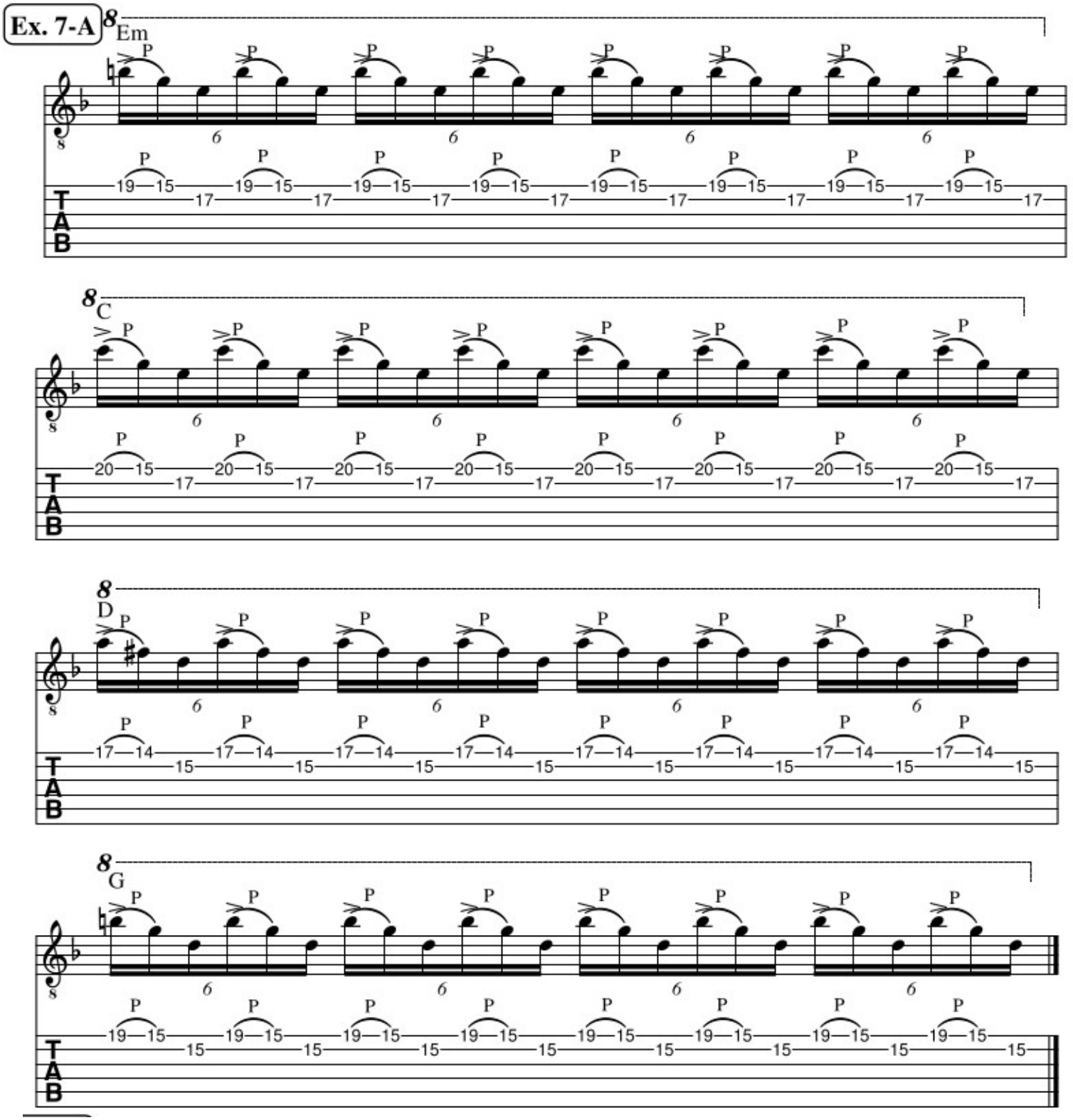
Example 6-C:

A variation on the original lick. The first note grouping is two arpeggios, E minor, quickly into B minor, ignoring the pentatonic run from the original. The rest of the lick is exactly the same as before, descending down to 7th position for E minor.



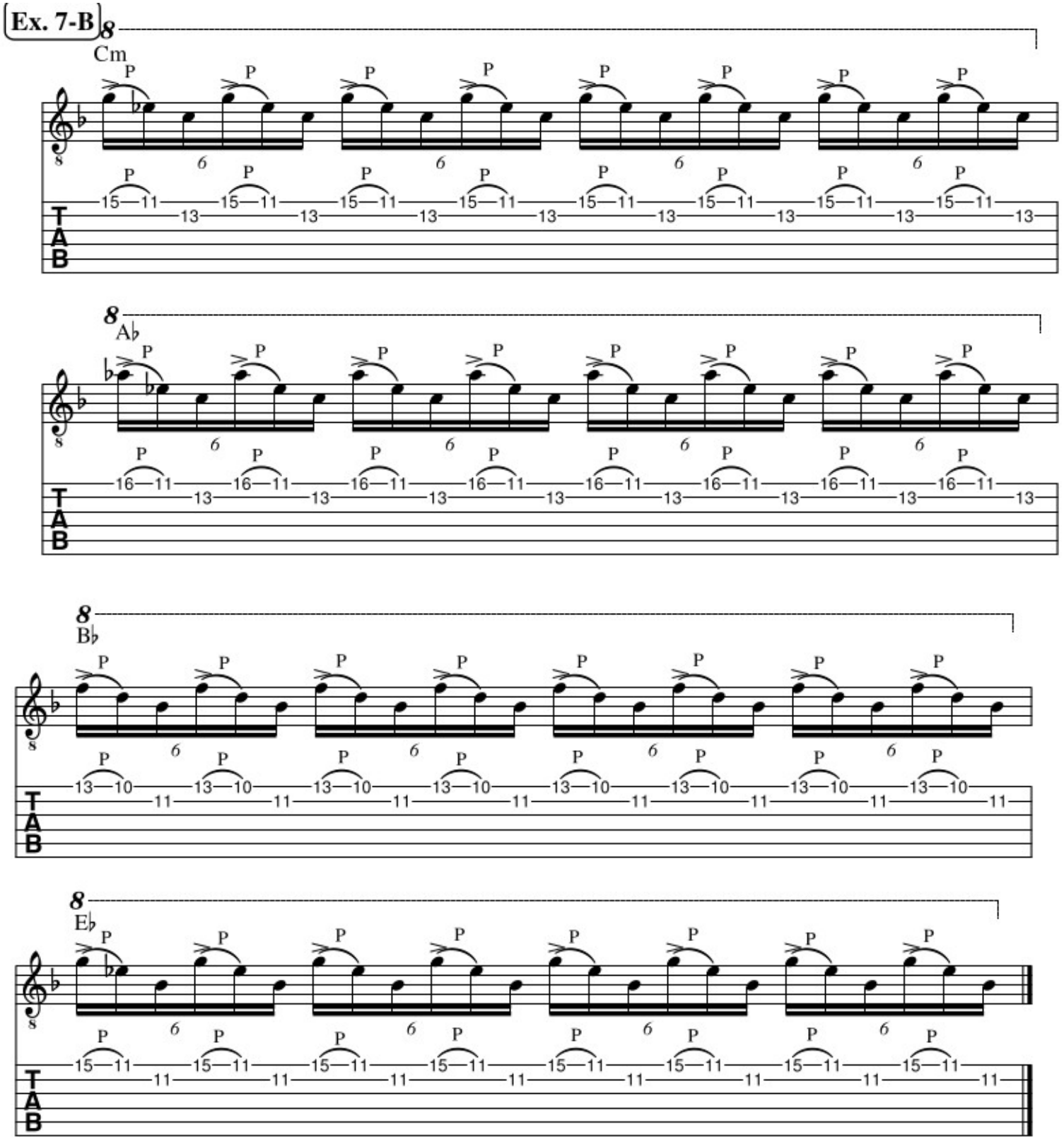
Example 7:

Example 7 is one of the most well known lines in Mr. Crowley. Arpeggios outlining D minor, Bb, C, and F major. Be aware that in order for this lick to sound as clean as possible, the note you play on the B string should be lifted up, or muted, otherwise it will ring out while playing the pull offs, and sound messy. Practice this motion of lifting your finger up slowly, and raise the bpm on the metronome when comfortable.



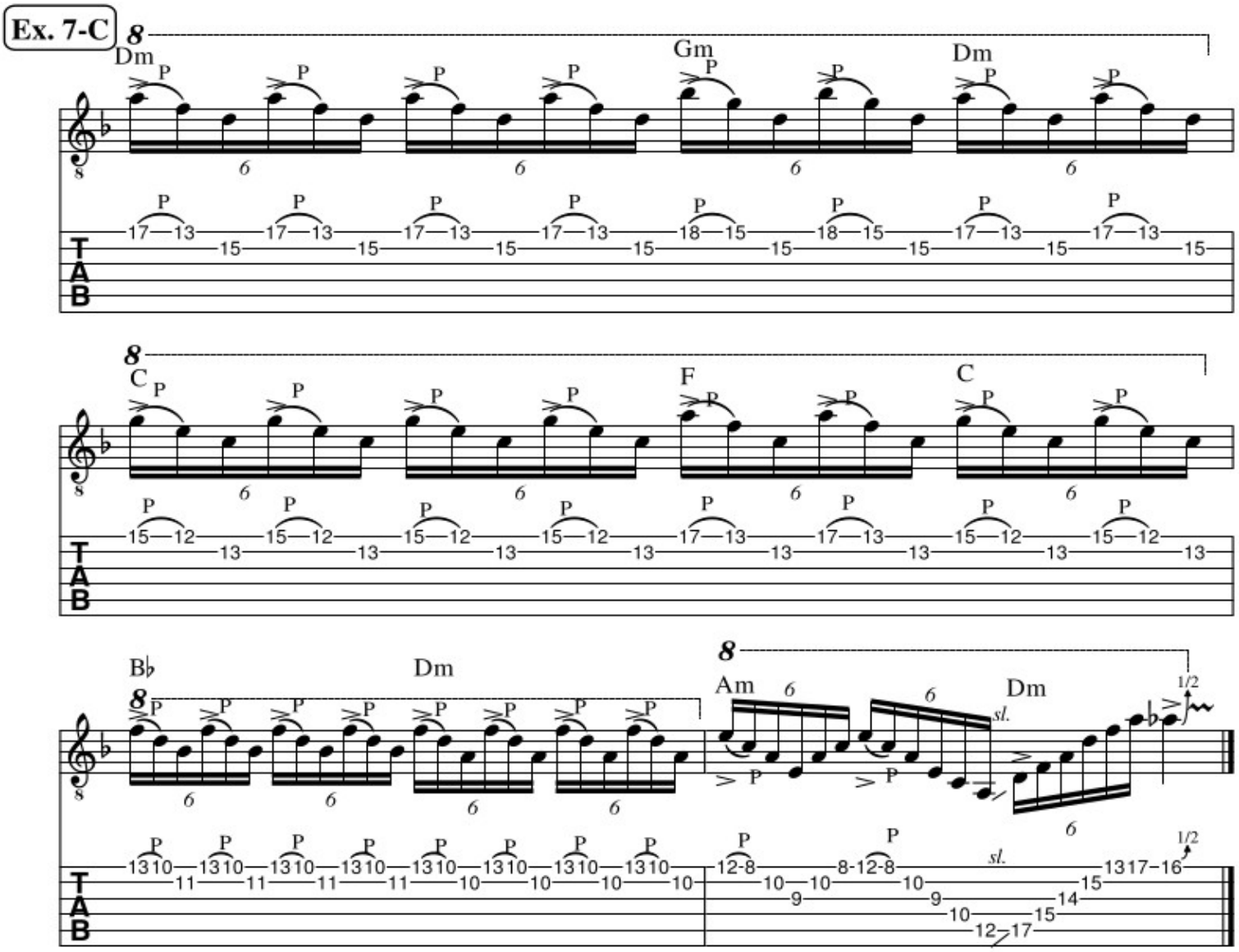
Example 7-A:

The same lick transposed for E minor. Moving through C major, D major, G major arpeggios. Try to use these shapes and come up with your own progressions where they can be useful. Although this particular lick is used to modulate to G major, you can use it to great effect over any progression of chords.



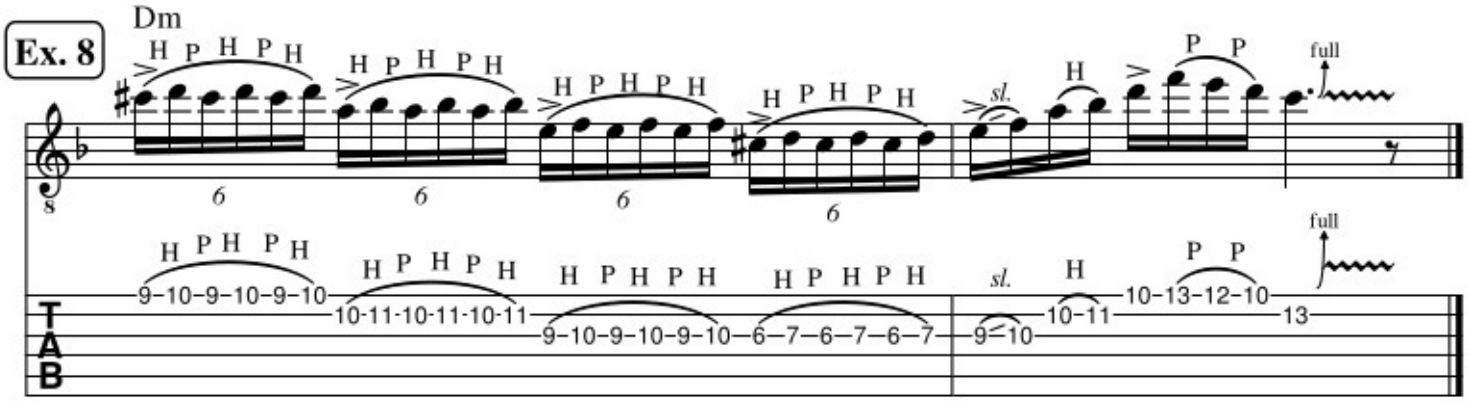
Example 7-B:

Transposed to C minor. Arpeggios outlining Ab major, Bb major, to Eb major. The lower down the fretboard this lick starts, the bigger the stretches. If the distance is too far, another alternative is to use your picking hand to tap the line.



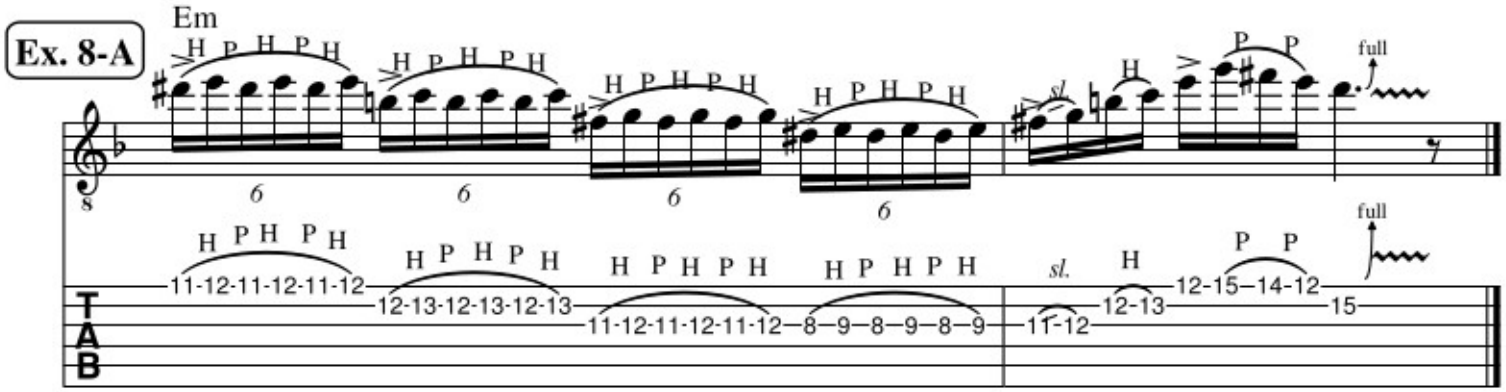
Example 7-C

This is a unique variation inspired by the original example. Play around with these patterns and find something you like, then add more of your own vocabulary to it so it really stands out!



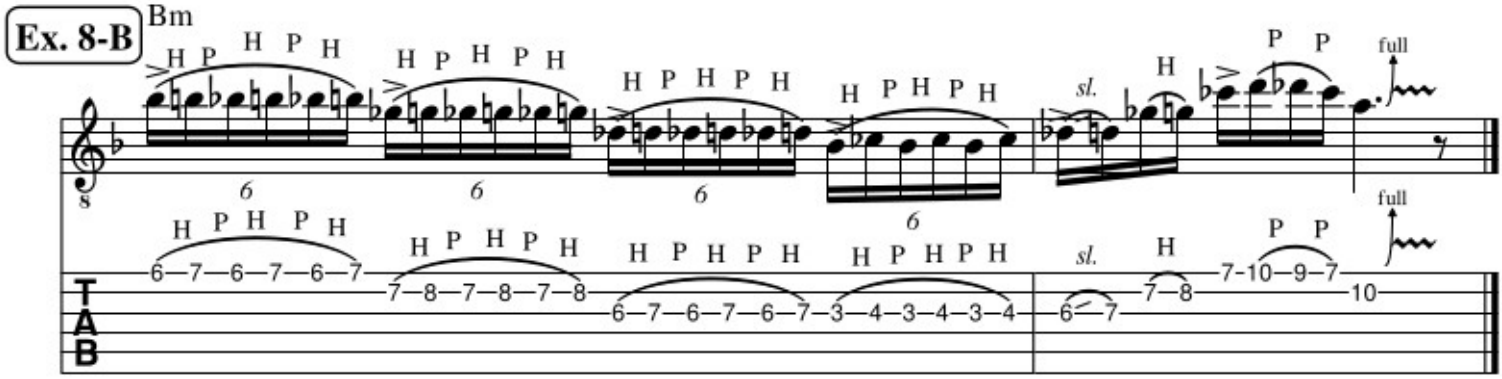
Example 8:

A cool neo-classical lick, very Yngwie Malmsteen like. Accented passing tones on each downbeat hammer into a chord tone for D minor. C# to D, E to F, then C# to D once more.



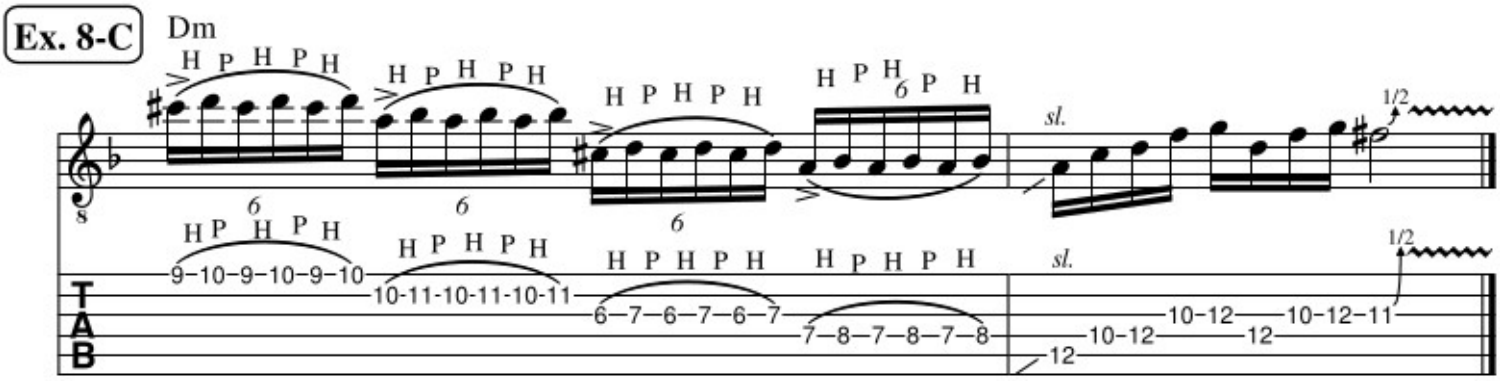
Example 8-A:

Transposed to E minor. Practice this lick in every key possible.



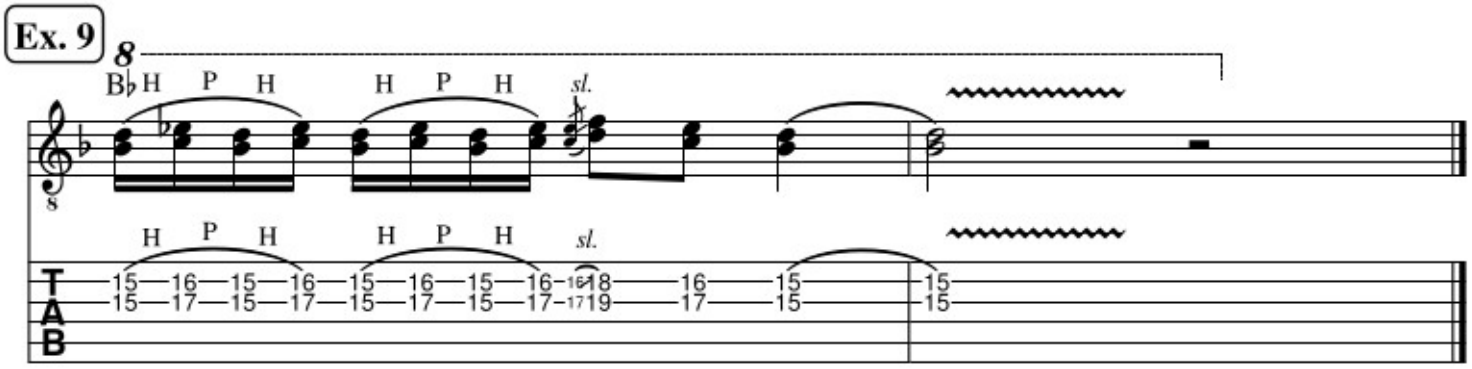
Example 8-B:

Transposed to B minor.



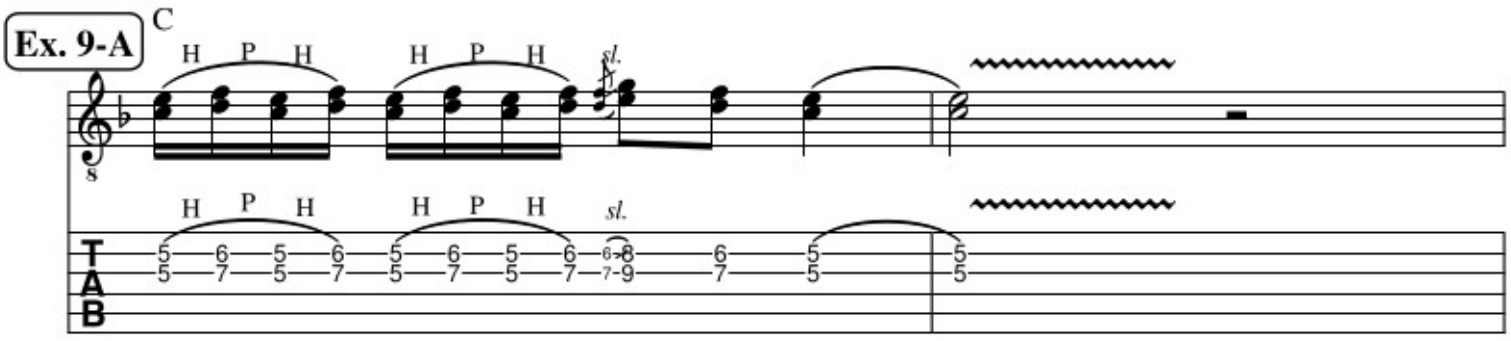
Example 8-C:

A variation on the lick. The material in the first two beats are repeated exactly only one octave lower. The second measure has a sound and feel more bluesy than the original, with an F# ½ step bend to G.



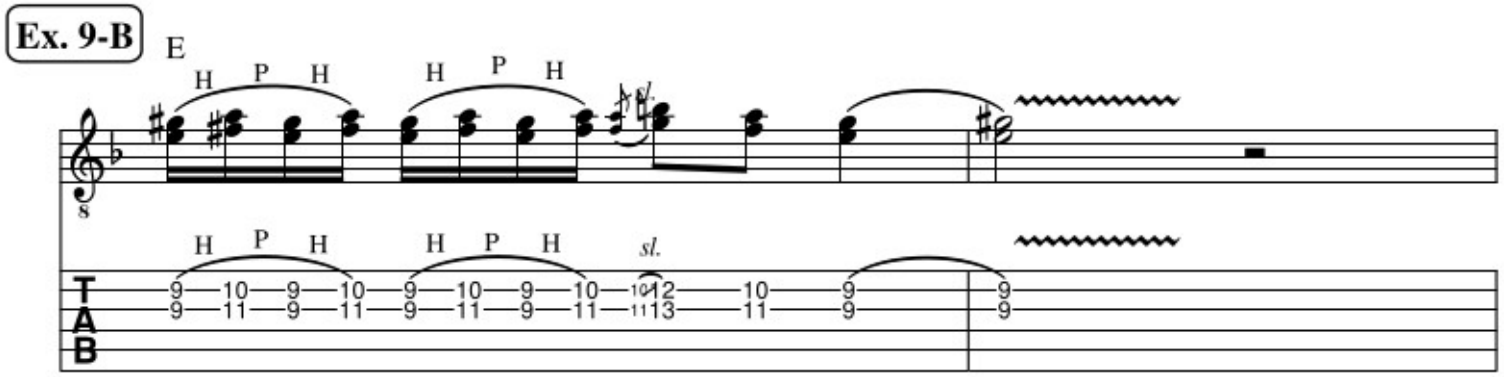
Example 9:

Example 9 is technically easier than the previous examples, and also more useful in places where you need to fill in the space but not completely take over. This lick has a Hendrix vibe, use it over any major chord.



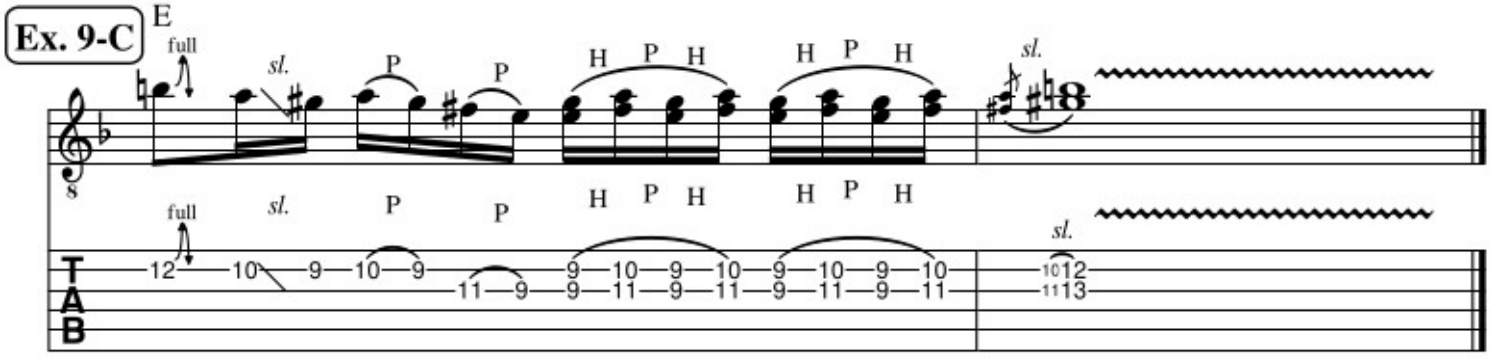
Example 9-A:

Transposed in the lower register for C major. Hammer ons and pull offs may prove trickier in 5th position than 15th.



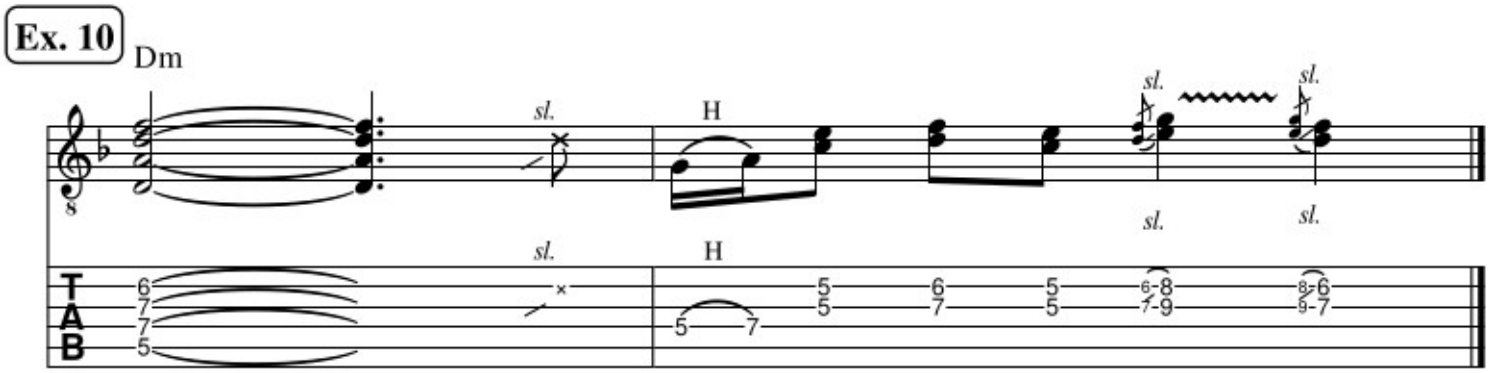
Example 9-B:

Transposed for E major



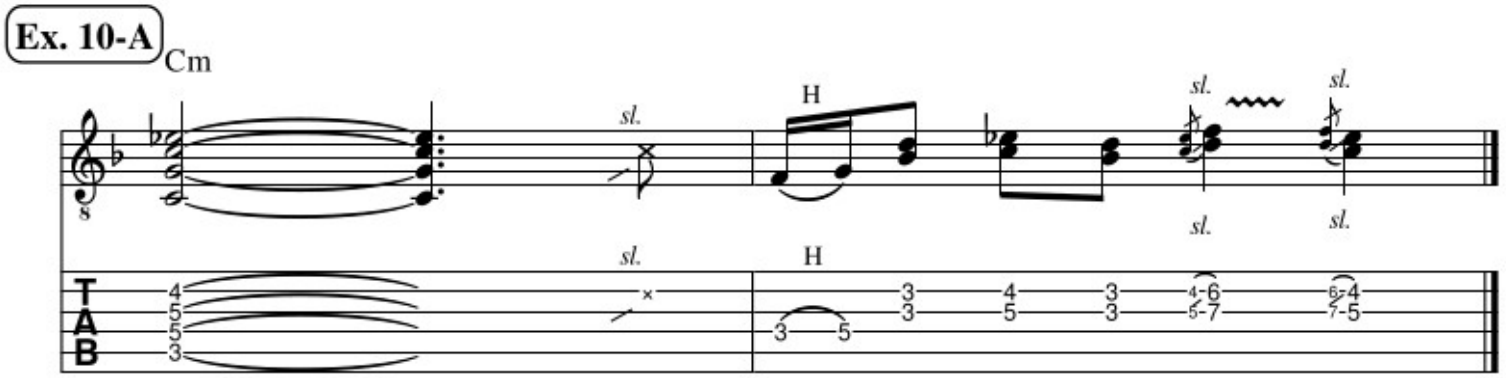
Example 9-C:

A variation starting with a “Slash-like” bend from B to C#, backtracking down into the stacked third hammer on pull off example, ending with the outline of E major.



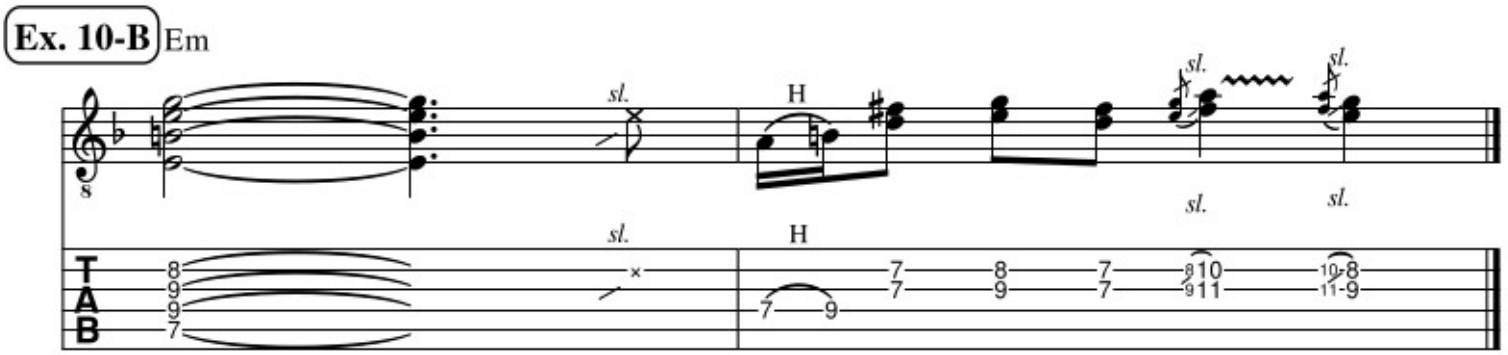
Ex. 10:

This lick has much in common with example 1, as well as example 9. More about taste than pure virtuoso speed. When you need to fill in a measure, something like this does the job very well. Example 9 outlined a major chord with hammer ons and pull offs in stacked thirds, this lick does the same thing, only for a *minor* chord.



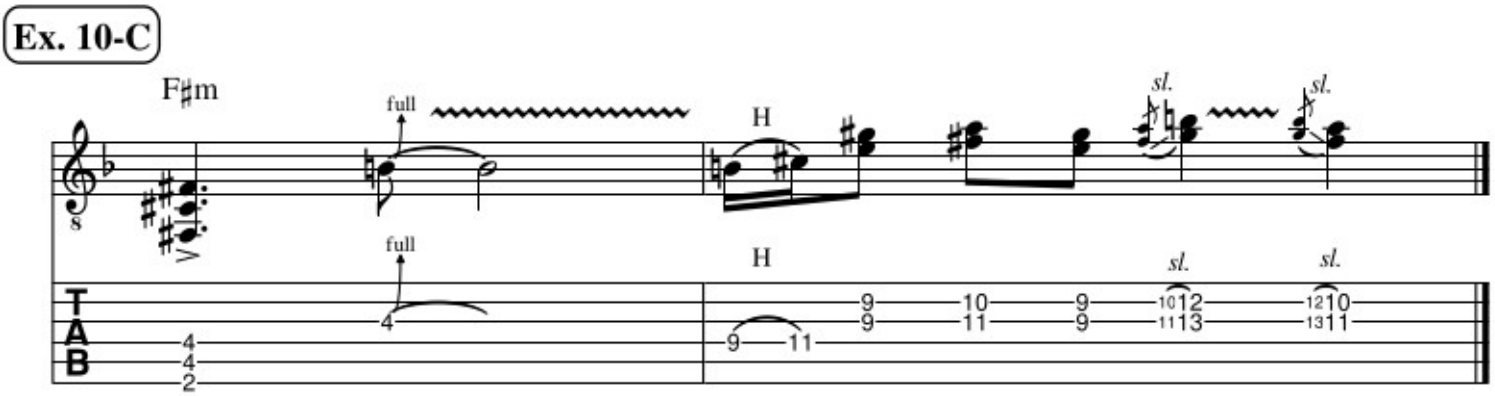
Ex 10-A:

Transposed for C minor. Useful in many applications.



Ex. 10-B:

Transposed to E minor. Spend some time practicing these, and try to combine them in unique ways! Chaining one into the other is a great way to start out, but your end goal should be to come up with hundreds of variations on each one.



Ex. 10-C:

An example of how to expand the example. In F# minor, a simple full step bend is added in, instead of holding out the power chord for 3+ beats. The rest of the lick is the same as before.

About the Author:

Michael Campanile

Michael Campanile is teaching and providimg lessons privately as well as with the Meridee Winters School of Music (www.mwschoolofmusic) for over 10 years. He is the owner of Delco Guitar Academy (http://www.delcoguitaracademy.com), which specializes in teaching guitar to groups of all ages. He performs live in multiple acts; Syberia, a Pennsylvania based metal band, Guitar Riot, a Stray Cats (rockabilly) cover band, and has recorded and performed with many acts locally as well as film scoring and production on the West Coast. Drawing from his education as a graduate of Temple University Ester Boyer College of Music and Dance, as well as his experiences performing and working with musicians of diverse backgrounds, Mike has cultivated long term working relationships with students, musicians, teachers, producers, and friends. He currently specializes in teaching beginner guitar, advanced guitar, songwriting, composition, improvisation, theory, lead guitar, as well as recording, production, and classical piano instruction. He currently has 10 recorded albums to his credit, ranging from punk rock, to ambient shoegaze, and his music can be heard via iTunes, songster, youtube, reverb nation, amazon, or locally in live venues.