



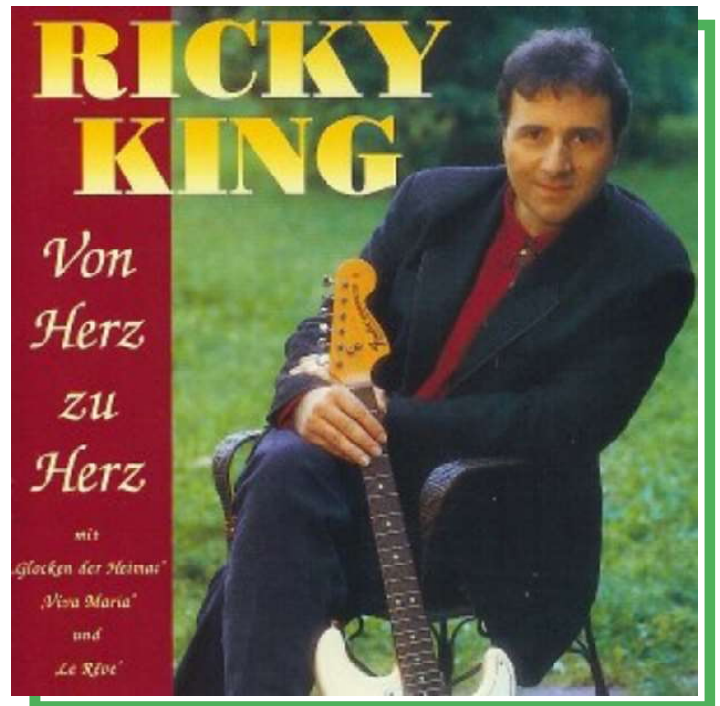
1559. Bravissimo!

Backgrounds Of S. Radic

Ricky King (*1946 in Rastatt; actually Hans Lingenfelder) is a German guitarist. He learned to play the guitar self-taught. After completing his schooling, he completed an apprenticeship as a radio and television technician. In addition to his professional work, he studied music at the Karlsruhe University of Music and passed the exam to become a state-certified music teacher in 1971.

From 1960 he played in various local bands, from 1973 Lingenfelder was a member of the band "Hit Kids" and worked as a studio musician for German Schlager artists such as Paola, Roberto Blanco and Costa Cordalis. Lingenfelder began his career as a solo artist in 1976, first under the stage name Cliff King, which he changed to Ricky King for reasons of naming rights. His first title was the instrumental Verde, originally the opening melody of an Italian television documentary. The song reached number 3 in Germany and number 4 in Austria and was even a number 1 hit in Switzerland. In addition, it reached number 5 in Belgium and number 10 in the Netherlands. His debut album Ricky King Plays Fantastic Guitar Hits landed at number 10 in Germany. The success was enough to convince Roland Kaiser with his sung version Frei, that means alone den to bring first sales success and to reach number 14 in the German single charts.

As the second song for a single release, Ricky King chose a 19th-century Spanish guitar tune known among other things as Romance Anónimo. Under the title Le rêve, the single reached the top 10 in German-speaking countries, and its version Liebe auf Zeit, sung by Bernhard Brink, reached number 13. 20 World Hits in Guitar Sound took 2nd place in Germany and achieved platinum status. The gold album Magic of the Guitar also reached the Top 10 in Austria. In 1982, Ricky King had another single hit with Dieter Bohlen's piece Halé, hey Louise with choral accompaniment. The associated album Happy Guitar Dancing once again reached number 3 in Germany and gold status. Among other things, he and his dancers performed with Ahoi, Ay Ay Captain also in



the music store. From 1976 to 1983, Ricky King had an album in the top 25 of the German album charts every year. Ricky King's guitar instrumentals are inspired by the style of the 1950s and 1960s. His role models for this are Hank Marvin (guitarist in the band The Shadows), Ventures and The Spotnicks. Like Marvin, Ricky King mostly used a Fender Stratocaster on stage. In addition to some new compositions, Ricky King's albums mainly contain newly arranged guitar classics. His success is closely linked to the producers Gerd Köthe and Roland Heck, with whom more than 30 albums were created together.[8] In total, Ricky King has sold over six million records.

In the present title "Bravissimo!" Ricky King plays with a special guitar rock technique, which is called "alternating picking" - on keyboard instruments one speaks of "tone repetitions" and means the lining up of prime intervals - here, however, at a hellish tempo of 160. That's going to happen introduce some fingering problems. Ricky King has it much easier: he plays every repetition note from above and below with a plectrum - and he masters it splendidly! I made a special sound mix of clean guitar + bells with echo, the notes are only hinted at and should be heard throughout the title. The King Orig. as KEY2 in A major - and a musically identical KEY1 version in C major - for the keyboard fans:



SHADOWS-Guitar-Solo - mit Wechselschlag (Tonrepetition)

Toms-Inuro

D A D E7

8va

Fast-Disco-Beat, T=165

The musical score is arranged in five systems. The first system is for Bells (treble clef, 4/4 time), with notes C4 and D4. The second system is for Adv. Strings (bass clef, 4/4 time), with a sequence of chords: A2-B2, A2-B2, A2-B2, A2-B2, A2-B2, A2-B2, A2-B2, A2-B2, A2-B2, A2-B2. The third system is for Guitar (bass clef, 4/4 time), with a sequence of chords: A2-B2, A2-B2, A2-B2, A2-B2, A2-B2, A2-B2, A2-B2, A2-B2, A2-B2, A2-B2. The fourth system is for Bass (bass clef, 4/4 time), with notes: G2, B1, G2, B1, G2, B1, G2, B1, G2, B1, G2, B1, G2, B1, G2, B1, G2, B1, G2, B1, G2, B1. The fifth system is for Drums (percussion clef, 4/4 time), with notes: Small-Crashes (1+2), DBD, DSD, and a sequence of notes: G2, B1, G2, B1, G2, B1, G2, B1, G2, B1, G2, B1, G2, B1, G2, B1, G2, B1, G2, B1, G2, B1.

Programming instruction

Ricky King set himself a really "hellish" tempo of 160 - but that's nothing special for guitar playing with a plectrum! It could lead to fingering problems for the keyboard instrumentalists - so more practice and sound experimentation is called for! The type of programming also depends on the tempo: both mains form a 2-bar combination, with an orchestral fill-in sounding at the end of the second bar. The ADV track with the strings has a bit more reverberation - the accompanying guitar playing the identical playing 8th note throughout. Dito also with the bass: first only the simple fifth alternating bass and then a transition via the triad to the beginning. In the drum area, the "small crash" cymbal stands out again - with my Wersi Pegasus this is only announced when the "weak" hi-hat noises are not enough - so if you own a "reasonable" instrument, you should can also stay with the HH-open/closed. Whether you use the DBD (disco bass drum) or the normal BD (bass drum) is up to you - but the DSD (disco snare drum) must sound!