

# LAZY

## Reinforced Bends

WHEN PLAYING Ritchie Blackmore's riffs and solo licks in "Lazy," you'll need to use *reinforced fingerings* to accurately perform the whole-step bends, especially those found in the lower positions of the guitar. This is because higher string tension near the nut makes bending these notes somewhat more difficult.

For those of you fairly new to string bending techniques, the term "reinforced bend" refers to when two or more fingers are employed on a single string in order to perform a potentially difficult note bend. While Blackmore frequently employs such reinforced fingerings throughout "Lazy," the most obvious example of this common bending technique can be found in the first half of the tune's main riff (rehearsal letter B), shown below in Figure 1. At the end of the 2nd measure in Figure 1, we can see that Blackmore bends an Eb note (4th fret, 2nd string) up a whole step to F and keeps the string bent for a full five beats. To execute this dramatic bend, you'll need to fret the Eb note (4th fret) with your ring finger, and then add your middle finger behind the note (at the 3rd fret) on the same string. The middle finger helps provide extra finger 'muscle' with which you can better control the rate and accuracy of your bend. This additional

support also helps preserve the bend's intonation, or pitch, for longer periods of time, as in Figure 1. Without the added digit, you'll probably find that the string tends to slip under the finger, and can even be somewhat painful to keep bent for more than a few, short seconds!

If you find that in some instances you prefer to bend a note with your middle or pinky finger, you can similarly reinforce the bend by simply adding an adjacent fret-hand finger behind the bent note. (You can't add fret-hand support behind the index finger unless you plan on playing "over-the-neck.") By performing reinforced bends with your *ring finger*, you will free-up your pinky for cool oblique bending licks like those in Figure 2 (meas. 210-211).

Another advantage to reinforcing your bends is that you can perform *bend vibrato* much more easily and accurately, as Blackmore does on the bent Eb note (2nd string, 4th fret) in Figure 3. Bend vibrato (represented by the squiggly lines over the staff and tablature systems) involves bending a note and then shaking it by repeatedly releasing and rebending it in a quick, even rhythm. While you needn't release the bend completely to achieve an expressive vibrato effect, returning the bend to the proper "target" note after each release is important. Reinforcing the bend will give you more control over the note's pitch and will help

prevent you from over- or under-shooting the bend when performing the vibrato.

After practicing Ritchie Blackmore's licks in "Lazy," you'll probably find that using reinforced bends is the only way to go! Reinforced fingerings not only provide for more accurate and easier string bending, but can also help give your bends the strong, confident-sounding quality commonly heard in the music of accomplished guitarists such as Ritchie Blackmore.

—Jeff Perrin

## BASS NOTES

Purple bassist Roger Glover demonstrates a solid grasp of the blues/r&b heritage in this 1972 classic, particularly the art of the 12-bar minor blues form. Glover's walking bass-lines swing hard. Notice how he maintains a slightly restrained, yet intense, feel during the quieter sections, choosing sometimes to ride out on one note before taking off on a walk.

Check out and compare Glover's note choices (arpeggios, scales, chromatic passing tones) from chorus to chorus, particularly the way he follows the organ's cue to play either a major or minor tonality for the IV chord of the progression.

This bass-line serves as an excellent study in walking through a minor blues in three different keys, Fm, Gm and Am.

—Jimmy Brown

FIG. 1

(meas. 37 - 40)

N.C. (F5)

let ring 1/4

let ring 1/4

full

TAB: 1/3 1 3 3 1 3 1 1 3 3 1 3 (0)

FIG. 2

(meas. 210 - 211)

C N.H. 8va

G

N.H. full full full full P.M.

let ring

TAB: 5 7 8 7 8 7 8 7 (7) 5 7 7 7 1 3 3 1 3

FIG. 3

(meas. 22 - 24)

\*(F5)

full

TAB: 1 3 3 1 3 (4) (4)

\* Chords implied by bass and organ

# LAZY Deep Purple

Words and Music by RITCHIE BLACKMORE,  
 IAN GILLAN, ROGER GLOVER, JON LORD, IAN PAICE  
 Guitar Transcription by Jeff Perrin  
 From Deep Purple's Warner Bros. recording MACHINE HEAD

**A** Intro  
 Free Time Fast Rock Shuffle ♩ = 188 (♩ =  $\overset{\frown}{\text{3}}$ )

(organ) (1:17) 1 (hi-hat on beats 2 and 4) 4

T  
A  
B

5 N.C.

Gr.1 *f* let ring ..... 1 slight P.H. 1 *p*

10

*f* *p* fret noise

15

fret noise *mf*

21 N.C. \*(F5)

*f* let ring 1/4 ..... 1 let ring ..... 1 full ..... 1 (4) (4)

\* Chords implied by bass and organ

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# LAZY Deep Purple

25

full let ring ..... 1 1/2

29 (Bb5)

full 3 1/2

33 (Fm7)

full 1/2 full

37 N.C. (F5)

let ring ..... 1/4 let ring ..... 1/4 full

\* play repeats simile

41 N.C. (F5)

full let ring ..... 1 full

**REJECTED**  
COMMEMORATIVE STAMPS OF  
MUSIC'S MOST  
EMBARASSING  
MOMENTS



**DEVO** wears Jello-mold hats and toilet seats.  
One small step for DEVO products  
one giant step backwards for  
rock n' roll dignity.

(3rd time) Coda II  $\oplus^2$

(2nd time) Coda I  $\oplus^1$

45

(C5)

Gtr. 2 (w/ dist.) *f*

**C** 1st Guitar Solo

49

Fm7

Gtr. 2 full full full full let ring - 4

Rhy. Fig. 1

Gtr. 1 *mf* light P.M. light P.M. light P.M. light P.M.

53

Bb

Fm

Gtr. 2 full let ring - 4

Gtr. 1 light P.M. 1/4 light P.M. P.M.

# LAZY Deep Purple

57 **Ab** **Eb** **Fm** **C7#9**

6 4 5 4 6 6 4 5 4 6 6 4 5 4 6 6 4 6 6 4 6 4 6 3 3

light P.M. ....

end Rhy. Fig. 1

61 **Fm7**  
w/Rhy. Fill 1 4 times simile

6 4 6 7 6 4 6 6 4 7 X 6 4 6 7 6 6 4 6 4 6 4 6 4 6

65 **Bb** **Fm7**  
w/Rhy. Fill 2 w/Rhy. Fill 1 2 times

4 6 7 1 6 4 4 6 7 1 6 4 6 6 6 4 6 4 5 3 1 3 1 3 1 3 1 3 1 1

Rhy. Fill 1 Rhy. Fill 2

Gtr. 1 Gtr. 1 light P.M. ....

TAB 3 1 3 TAB 1 3 1 3 1 1 3 3

Stars who have legally changed their names to symbols like ♀



SPIN D⊕C⊕RS

69 **A<sub>b</sub>** (Gtr. 1 plays last 4 bars of Rhy. Fig. 1) **E<sub>b</sub>** **Fm** **C7#9**

73 **Fm** **B<sub>b</sub>**  
w/ Rhy. Fill 1 4 times simile

76 **Fm7** **B<sub>b</sub>**  
w/ Rhy. Fill 3

79 **Fm7** **A<sub>b</sub>**

\* play slightly ahead of the beat

Rhy. Fill 3

Gtr. 1 light P.M.

T					
A		3	1	3	
B	1				

82  $E_b$   $Fm$   $C7\#9$   
 Gtr.1 plays Rhy. Fill 4

$\text{Coda I}$

**D** Organ Solo

85  $Fm7$   
 3rd time play Rhy. Fill 1  
 3rd time play Rhy. Fill 5  
 3rd time play Rhy. Fill 1 two times

89  $Bb$   $Fm7$   
 3rd time Play Rhy. Fill 6

1., 2. | 3.  $D.S. \text{Coda II}$

93  $A_b$   $E_b$   $Fm$   $C7\#9$   $C7\#9$   
 2nd and 3rd times play Rhy. Fill 4

Rhy. Fill 4 Rhy. Fill 5 Rhy. Fill 6

⊕<sup>2</sup> Coda II

You're lazy

98 N.C.

[E] 1st Verse

You just say in bed

You're lazy

102 \*Gm

\* chords implied by bass and organ

(You) just stay in bed

You don't

106 Cm7 Gm7

want no money

You don't want no bread

no

if you're

110 Bb F Gm D7#9

drownin'

you don't clutch no straw

no

no

if you're

114 Gm7



# LAZY Deep Purple

118 **C** drownin' you don't clutch no straw **Gm7** You don't

light P.M. P.M.

122 **Bb** want to live **F** don't want to cry **Gm** no more **D7#9**

P.M.

**F** Harmonica Solo

126 **Gm7**

light P.M. light P.M.

130 **Cm7** **Gm7**

light P.M. P.M.

134 **Bb** **F** **Gm** **D7#9**

138 Gm

142 Cm7 Gm7

146 Bb F Gm Well my D7#9

**G** \*2nd Verse

crying ain't done no good I said my  
 you just stay in bed Lazy

150 2nd time play Rhy. Fill 7 five times

\* play repeat simile

Rhy. Fill 7

Stars who have legally changed their names to symbols like ♀



GUNS & ROSES

# LAZY Deep Purple

crying

ain't done no good  
You just stay in bed

You don't  
You don't

154 C

2nd time play Rhy. Fill 8

2nd time play Rhy. Fill 7  
Gm7

1. make no effort no not like you should  
want no money You don't want no bread

Lazy

158 B $\flat$  F Gm D7#9

P.M.

2. bread

**H**

162 Gm N.C. (Am)

turn up vol. *mp* *mf*

1/4 full full full full

Rhy. Fill 8

Gtr. 1 light P.M. .... 4

T  
A  
B

167

full full full let ring ..... 4 full full

171 (E) w/ Fill 1

full full full 1/2 P.M. let ring ..... 4

I 2nd Guitar Solo

Am7

176

ff Gtr. 2 1/2 full full

Gtr. 1 light P.M. 1/4

Fill 1

Gtr. 2

T  
A  
B

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COMMEMORATIVE STAMPS OF  
MUSIC'S MOST  
EMBARRASSING  
MOMENTS



In 1993, Revlon's most famous customers, *Cindy Crawford* and *Little Richard* sing together in a commercial about *Charlie* and mascara

# LAZY Deep Purple

179

D

3 3 3 3 3

1/2 full full

3

P.M. light P.M. light P.M.

1/4

5 7 7 5 7 5 7 7 5 7 5 7 5 7 5 7

182 Am7

C

3 3 3 3 3 3

1/2 3 let ring... 1 full full

P.M. P.M. light P.M.

5 7 7 5 7 7 5 7 7 5 7 10 5 7

185 G Am7

full 3 3 3 3

full

P.M. P.M. P.M. P.M.

5 7 7 5 5 7 5 7 5 7 7 5 5 7 5

188

Dm7

Musical notation for exercise 188, Dm7 chord. The exercise consists of two systems. The first system has a treble clef staff with a melody line and a bass staff with a bass line. The melody line includes a triplet of eighth notes and a quarter note. The bass line includes a triplet of eighth notes and a quarter note. The second system has a treble clef staff with a melody line and a bass staff with a bass line. The melody line includes a triplet of eighth notes and a quarter note. The bass line includes a triplet of eighth notes and a quarter note. The exercise is marked with 'full' and 'P.M.' (Palm Mute).

192

Am

C

G

Musical notation for exercise 192, Am, C, G chords. The exercise consists of two systems. The first system has a treble clef staff with a melody line and a bass staff with a bass line. The melody line includes a triplet of eighth notes and a quarter note. The bass line includes a triplet of eighth notes and a quarter note. The second system has a treble clef staff with a melody line and a bass staff with a bass line. The melody line includes a triplet of eighth notes and a quarter note. The bass line includes a triplet of eighth notes and a quarter note. The exercise is marked with 'full', '1/2', and '1 1/2' (half note), and 'P.M.' (Palm Mute). A note in the bass line is marked with a circled 9, indicating the 9th fret.

\* 3rd string gets caught under finger

196

Am

E7#9

Am7

Musical notation for exercise 196, Am, E7#9, Am7 chords. The exercise consists of two systems. The first system has a treble clef staff with a melody line and a bass staff with a bass line. The melody line includes a triplet of eighth notes and a quarter note. The bass line includes a triplet of eighth notes and a quarter note. The second system has a treble clef staff with a melody line and a bass staff with a bass line. The melody line includes a triplet of eighth notes and a quarter note. The bass line includes a triplet of eighth notes and a quarter note. The exercise is marked with 'full' and 'let ring.', and 'P.M.' (Palm Mute).



212 *Am* *C* *G*

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

*N.H.*

5/7 5 X 5 7 5 7 7 5 7 7 10 9 7

**J** **Outro**  
Half-Time Feel ♩ = 94

216 *N.C.* *(Am7)* *(E7)* *(band in)*

Gtr. 1 *ff* *full* *full* *full*

9 5 5 8 7 5 7 5 7 5 8 7 5 8 7 5 8 7

218 *D7* *A* *A7* *D* *F7* *E7* *Bb7* *A7#9*

5 8 7 5 7 7 7 7 10 10 10 8 9 10 9 8 7 10 7 10 6 7 (7)

**Free Time**

221

5 8 5 8 7 5 7 5 7 5 7 5 5 5 5 3 4 5 3 5