

ly self taught."

GM: Do you think it's an advantage to be self taught?

Yngwie: "I don't really know if it's an advantage or not. I just think it will give you a better chance to have your stamp, own brand of playing which I feel I do have."

GM: What kind of things did you practice and how long did you practice for?

Yngwie: "I never really practised. That's the funny thing. I just played. I always played along with record or whatever."

GM: Did you sit down and learn solos off records and that kind of thing?

Yngwie: "In the beginning yeah, BLACKMORE stuff. But that's when I was 10 years old."

GM: When were your first gigs?

Yngwie: "I started playing in bands when I was 10. The songs were mostly covers in the beginning, but when I got my first serious band which was when I was around

13, even though we were very young, they were really serious."

Playing Style

GM: One aspect of your playing is the sweep picking. Is the sweep with the pick a very hard one or more like a soft stroke?

Yngwie: "Gee, I don't know!" (plays example 1) "Well, it's soft." (See note accompanying example 1.)

GM: Did you put a lot of effort into working on your picking or was it more intuitive?

Yngwie: "No, I never really sat down and did that, I just had this attitude and approach to my music that if I couldn't play it clean, I don't play it. And I won't mention no names but it seems very common that guitar players where they want to play fast they just moved this hand (holds up left hand) very fast, and this hand (holds up right hand) very fast and they have no coordination."

GM: Where did your desire to improvise come from?

Yngwie: "Bad memory! It's just something that came naturally to me because I always improvised when I

at the time. It was all improvised."

GM: You mentioned Pagannini. How has he influenced your soloing ideas?

Yngwie: "The 24 caprices I listened to a lot, especially arpeggios, (plays example 2) that shit it's very Pagannini, (plays example 3) and just like how to hold the right note like... (plays example 4) it's very violin like."

GM: Which of the caprices do you think would help anybody reading this?

Yngwie: "The 5th. That's the hardest one. I don't think there are any easy ones, there's the 24th, (plays example 5) that's not too hard to play. But that's not really what I think Pagannini stands for. He stands for the really fast arpeggios, five octave chromatic runs and that sort of shit. He was a sick man."

GM: Yeah, I've heard. A Rock and Roller.

Yngwie: "Yeah, he was a Rock and Roll star."

GM: When you do two-handed tapping, are there specific scales you think out of?

Yngwie: "It's all the same scales (plays exam-ple 6). Sometimes I'll just

hit the high note (with a tap) because it's easier than..." (Plays example 7.)

GM: So, has your general technique come about as a result of what you're hearing in your head rather than sheer mechanics?

Yngwie: "I consider very little of flesh against metal. To me it's just sounds. I guess I'm more spiritual about it than technical believe it or not."

GM: How do you feel about the neo-classical scene, do you think it's healthy?

Yngwie: "It's non-healthy, mainly because it's undermined by importance a bit and made it not so interesting and not so fresh as it actually was, and that's bad, but other

played my own stuff and I still do. I never the play the same solo ever. I don't think there was any special reason for it."

GM: The funny thing is that up until a couple of hundred years ago most Classical music was improvised. Those guys used to have jam session around the pianos...

Yngwie: "Now people don't realise that. They think that Classical is all non-improvised but it was