

## MSG (*Schenker/Barden Acoustic Project*) - 'Gipsy Lady'

### THE BAND:

Michael Schenker - acoustic guitars, all lead guitars

Gary Barden - lead vocals

Michael Voss - acoustic guitars, bass, keyboards, orchestra arrangements & backing vocals

Kai Luennemann - percussion

*Additional backing vocals:*

Pearl – “Can’t Live On Love”

Andrea Beusker – “Hungry”

### TRACK FRAGMENTS:

- 1.) “Lost” – Kai Luenneman opens this intro up with a small snare fill that ends with a bass drum lick. Once you hear the lead guitar overdub of this track you will instantly know that the guitarist is Michal Schenker. There is a underling acoustic rhythm riff underneath Michael’s minor solo. It is very difficult to guess if this was being played by Schenker or Voss. There is a small music rest connecting the intro with the musical verse. Gary adds a huge vibrato vocal accent at the end of each vocal line. This is very subtle much like Michael’s playing is. Not only does Michael change the rhythm arrangement of the musical pre-chorus however, Gary also changes the vocal arrangement. Up to the chorus Gary’s vocals have a very David Coverdale sound to them. It’s not until the chorus where you actually hear that classic Barden vocal that all MSG fans love! There is a lead guitar solo connecting the first chorus with the second verse. Michael Voss incorporated a small keyboard arrangement for the second musical verse. Just like I expected Michael wrote the most perfect solo for the underling musical arrangements.
- 2.) “Dance Lady Gypsy” –This track opens with a wind chime percussion lick that leads underneath a female vocal accent. There is a small drum fill that leads into a full band musical intro. There is a small snare fill that connects the intro with the musical verse. Once again I am blown away by Gary’s vocals. The instrumental overdub that Michael Voss does on this track comes across as different people plying the different instruments. Kia plays a sixteenth-note hi-hat pattern that is opening and closing. This alone really accents Gary’s vocals. There is a second rhythm guitar underneath the musical verse. I loved the hook Gary wrote for the chorus. Underneath the musical arrangement there is a small hand clapping percussion section. There is a small wind chime connecting the first chorus with the second verse. After the wind chimes there is a female vocal accent over top of the second verse musical arrangement. After Schenker’s solo there is a small breakdown section that leads into a Gary Barden vocal line over the top of a hand clapping section. There was a small minor lead guitar solo over the top of the outro section.
- 3.) “All Of My Life” – The rhythm guitar riff that Schenker wrote for this intro is one only he could come up

with. There are small musical rests within the guitar riff that consist of tom-tom fills. There is a rhythm guitar change for the musical verse. In the way Gary arranged the lyrics around Schenker's rhythm gave the vocals of the verse a Pink Floyd/ELP feel. The musical pre-chorus Schenker reverts back to a similar rhythm as the intro. There is a strange musical arrangement change connecting the pre-chorus with the chorus. Michael's rhythm riffs underneath the vocal lines of the chorus were mind blowing!!!! Once you hear the way Gary's lyric lines match perfectly with Schenker's playing style you wonder why the two split to begin with!

4.) "Flight For Freedom" – This intro though short was non-the-less amazing! There is a small rhythm change for the musical verse. The band also picked the speed of the song up quite a bit. Kia overdubbed a small wood block percussion section over his drum line. There is a small horn arrangement underneath Gary's vocal accents of the pre-chorus. There also is a flute section underneath Gary's vocals of the chorus. The chorus musically and vocally was very reminiscent of ELP. There is a small musical build-up connecting the first chorus with the second verse. There is a chorus breakdown section after the lead guitar solo.

5.) "El Grande" – *Instrumental*

6.) "Starting Over" – For me, I felt this track was very reminiscent of Gary & Michael's early MSG material. Which, there is nothing they could have done to have ruined the track.

7.) "Can't Live On Love Alone" – This track opens with Pearl singing the title over the top of a very simple keyboard arrangement. After the Pearl vocal Schenker kicks in with a minor lead guitar solo. The main instrumentation of the musical verse was the keyboard. Gary's vocals have a David Coverdale feel. Schenker pulls way back on this track which I was not expecting at all. The chorus consisted of Pearl & Gary sing in a duet. The way they done the breakdown section was very mind boggling and cool as Hell!!!!

8.) "Another Melody" – The introit to this track consisted of Jim Voss playing a very simple keyboard arrangement. There is a keyboard arrangement change for the musical pre-verse that is underneath the vocal lines. There is an orchestration piece underneath the keyboard arrangement of the musical verse. The drum & bass line does not kick-in until the musical chorus it is also at this time Schenker's rhythm guitar arrangement kicks-in. There is a small Schenker/Voss guitar rhythm solo connecting the first chorus with the second verse. Schenker plays a small lead guitar fill underneath Gary's vocal lines of the second verse. Michael overdubbed two very short lead guitar solos for this track before going into a keyboard/acoustic guitar breakdown section.

9.) "Travelling So Far" – There are two different rhythm guitar arrangements over the top of this intro section. In the way Schenker/Voss arranged these two riffs complement each other. They used this same rhythm for the musical verse. From the third through the sixth lyric lines Schenker breaks away from his rhythm to play a rhythm that follows along with the lyrics. There is a rhythm arrangement change for the musical chorus. Michael plays a very simple minor solo underneath the vocal lines of the second chorus. Voss added a keyboard and orchestrated arrangement to give this chorus depth. Schenker wrote another very well written lead guitar solo. Gary sings several vocal accents over the top of the outro section.

10.) "Hungry" – The intro to this track opens with a keyboard effect. The main musical intro opened with a drum fill that lead into an acoustic guitar arrangement, bass & drum line. Schenker used the same rhythm riff for the verse as the intro. Gary's vocal accents of the lyrics are very reminiscent of Glenn Hughes. There is a rhythm change for the musical chorus. Andrea Beusker sings backing harmony with Gary on the chorus. This duet was perfect for this track! There is a small Schenker rhythm solo and Gary vocal accent connecting the first chorus with the second verse. You can hear a small woodblock section underneath the drum line of the second chorus. The outro consisted of the same arrangement as the opening intro section.

11.) "Night Of The Stare" – This track opens with a small cymbal rhythm that leads into a drum pattern. There are a couple lead guitar licks connecting the short intro with the musical verse. I felt the verses of this track where very reminiscent of early MSG material. There is a drastic arrangement change for the chorus. This arrangement change almost has a Waltz sound. In between Schenker's rhythm guitar arrangement there is a small violin section. The lead guitar solo leads into a strange little rhythm guitar effect.

12.) "The Journey" – *Instrumental*

Not wanting to go into details and turning this closing into a MSG biography. However after the release of the live MSG album titled, 'Rock Will Never Die' recorded at Hammersmith, London over two nights in October 1983 and released the following year. The two musicians will not be back into the same studio until last year when they stepped back into the studio last year to record, 'In The Midst Of Beauty'.

Much like Brad Hamilton (*Judge Reinhold*) of 'Fast Times At Ridgemont High' "who will serve no fries before their time", Michael Schenker will play no lick before it's perfect! Added to this is the playing ability of Michael Voss which in my opinion is the first guitarist that really compliments Michael's playing style.

After typing out the initial track fragments of 'Gypsy Lady' I went back and listened to the first couple of MSG albums (or now CD's) that Gary sang on. Because I did not want to make an untrue statement, Gary's vocals at around the age of 54 sounds better than he did back then. As I listened to this acoustic album I ask myself just image the catalog of work the two could have done if they never split and now their back together the quality of work the two will do in the future! Coming from a MSG fan since I first heard "Attack Of The Mad Axeman" this is the best CD the two musicians have recorded!