

# Great Guitar Solos ...Slowed Down!

# slowhand

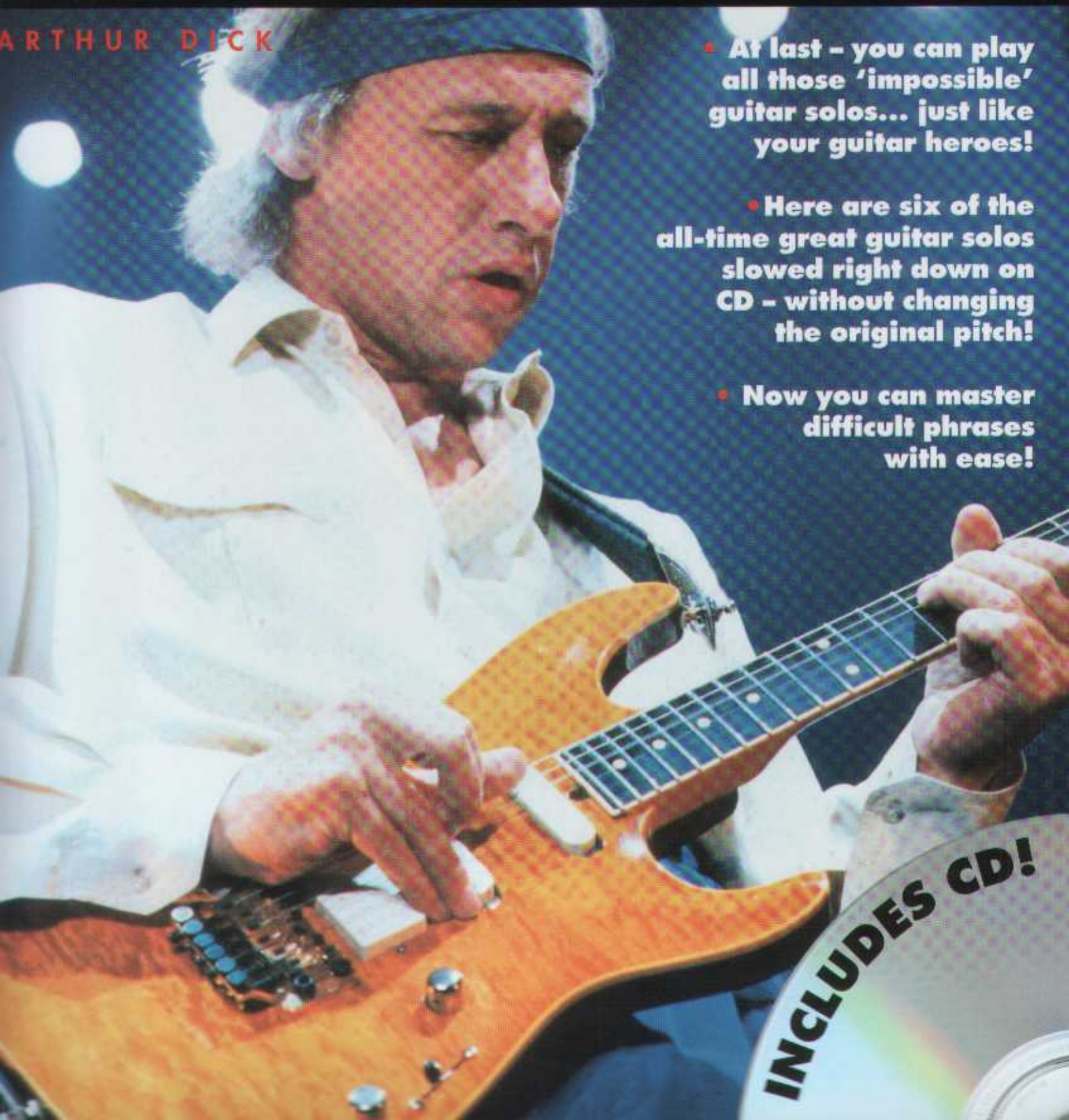
BOOK  
TWO

ARTHUR DICK

- At last – you can play all those ‘impossible’ guitar solos... just like your guitar heroes!

- Here are six of the all-time great guitar solos slowed right down on CD – without changing the original pitch!

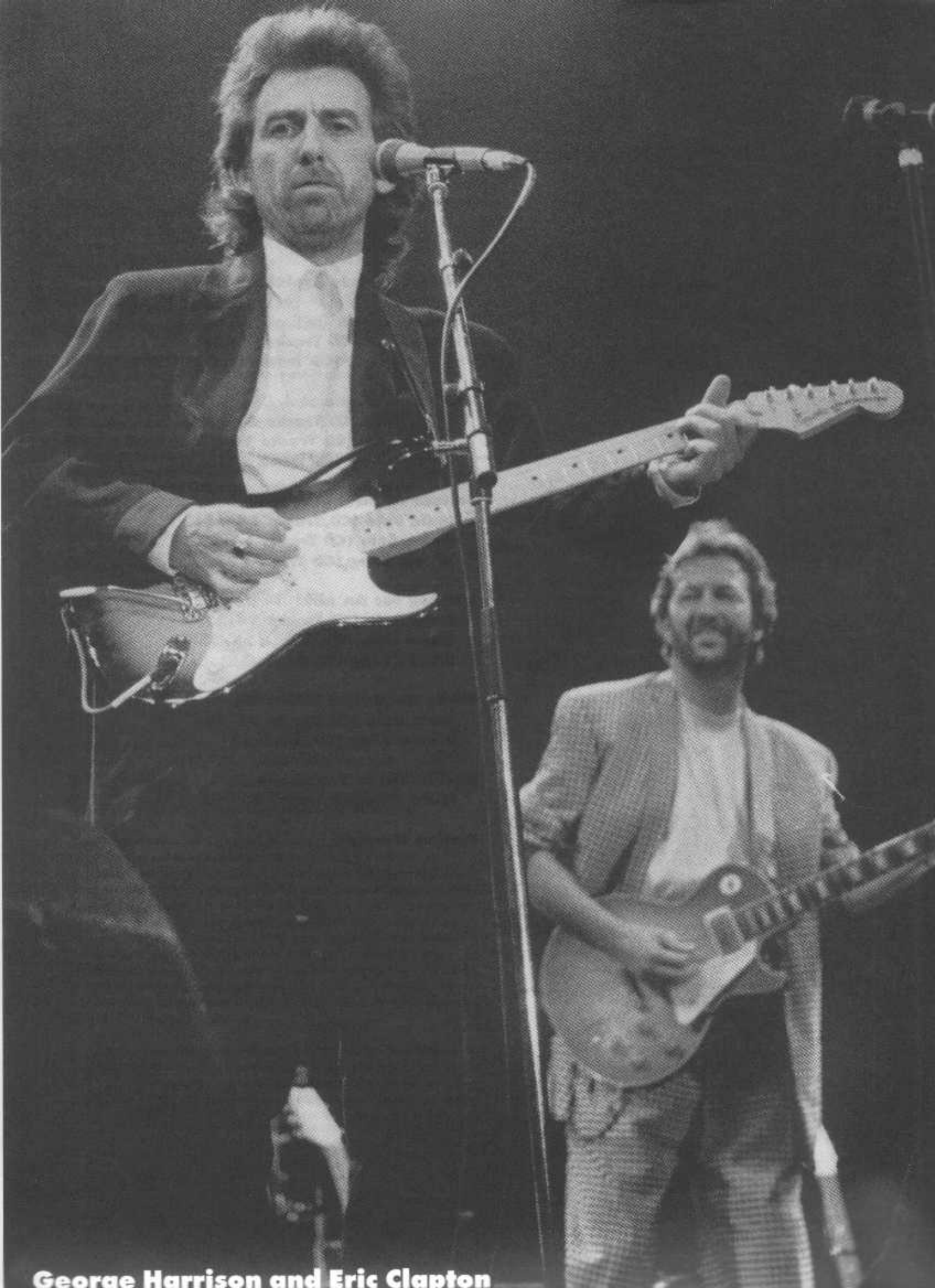
- Now you can master difficult phrases with ease!



INCLUDES CD!

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**George Harrison and Eric Clapton**

# Welcome To *Slowhand*!

**Anyone who learns to play guitar has probably been inspired by the playing of someone else.**

Most of us start trying to learn our favourite songs by playing and replaying a favourite track. However, listening to our guitar heroes play the music is one thing, but trying to work out what exactly they are playing is another! What you really want is to slow down a recorded solo until you can identify every individual element in it: you need to learn slowly in order to play fast.

In the past the nearest to this you could get was to play vinyl tracks at a slower speed – which had the unfortunate side effect of dropping the pitch to absurd levels. With regular CDs you can't even do that.

But at last, the answer is here! Welcome to *Slowhand* – every guitar player's dream come true!

*Slowhand* lets you listen to some of the world's great guitar solos at the correct pitch but at a much slower tempo. It also gives you matching, slowed-down backing tracks minus the solo for practice, then faster solos and faster backing tracks to take you up to speed. The CD lets you hear exactly what is happening while the book shows you what notes to play and where to put your fingers.

Finally, there's a full 'soundalike' version of the whole song without the vocals and guitar, notated in chords, lyrics and rhythm slashes, in case you just want to play rhythm. And when the solos come in, you'll be able to let rip along with your favourite guitarist!

There are also tips on each track along with performance notes, and information on how to duplicate the sound for yourself. We've shown all the settings we used on the Line6 POD effects unit, and which guitars and amps to use to really get that authentic sound.

With *Slowhand* it's simpler than ever before to learn those 'impossible' solos.

So what are you waiting for? Get started with *Slowhand*, the revolutionary way to listen and learn!

## TUNING

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Make sure you tune up before starting to play along with the CD. An electronic tuner is the easiest, and most accurate way, but you can also use a tuning fork or piano or keyboard.

## ABOUT THE AUTHOR

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**Arthur Dick** is a session guitarist, author and teacher with over 20 years' experience, working on TV, film, advertising promotions and sessions, with artists such as Chris Rea and Cliff Richard. He lectures on jazz and contemporary guitar

at University Of London Goldsmith's College, and has written and arranged over 50 books for Music Sales and Wise Publications, including the 'Play Guitar With...' and 'First Guitar' series, 'Absolute Beginners Guitar' and 'Chord Chemistry'.

# Guitar Tablature Explained

Guitar music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

**THE MUSICAL STAVE** shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G (open 3fr)

Strings: E B G D A E

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

## definitions for special guitar notation

**SEMI-TONE BEND:** Strike the note and bend up a semi-tone (1/2 step).

**WHOLE-TONE BEND:** Strike the note and bend up a whole-tone (whole step).

**GRACE NOTE BEND:** Strike the note and bend as indicated. Play the first note as quickly as possible.

**QUARTER-TONE BEND:** Strike the note and bend up a 1/4 step.

**BEND & RELEASE:** Strike the note and bend up as indicated, then release back to the original note.

**COMPOUND BEND & RELEASE:** Strike the note and bend as indicated then restrike the string where the symbol occurs.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND & RELEASE:** Bend the note as indicated. Strike it and release the note back to the original pitch.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

**BEND & RESTRIKE:** Strike the note and bend as indicated then restrike the string where the symbol occurs.

**BEND, HOLD AND RELEASE:** Same as bend and release but hold the bend for the duration of the tie.

**BEND AND TAP:** Bend the note as indicated and tap the higher fret while still holding the bend.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

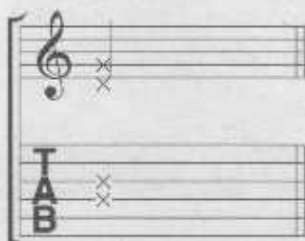
**LEGATO SLIDE (GLISS):** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



**SHIFT SLIDE (GLISS & RESTRIKE):** Same as legato slide, except the second note is struck.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



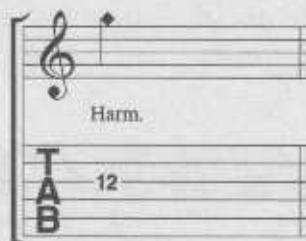
**SWEEP PICKING:** Rhythmic downstroke and/or upstroke motion across the strings.



**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



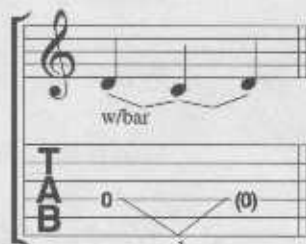
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



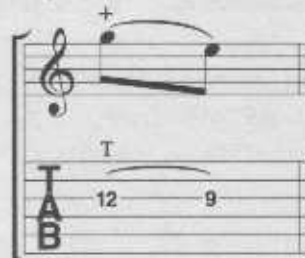
**RAKE:** Drag the pick across the strings indicated with a single motion.



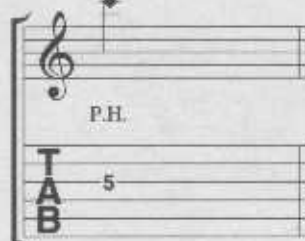
**VIBRATO DIVE BAR AND RETURN:** The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



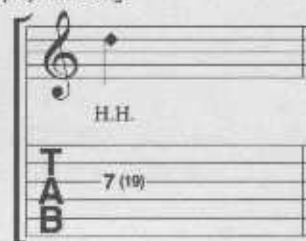
**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



## additional musical definitions



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Shorten time value of note.



- Downstroke



- Upstroke

### D.%. al Coda

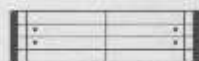
- Go back to the sign (%), then play until the bar marked *To Coda* then skip to the section marked *Coda*.

### D.C. al Fine

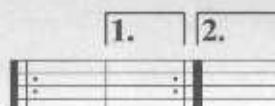
- Go back to the beginning of the song and play until the bar marked *Fine* (end).

tacet

- Instrument is silent (drops out).



- Repeat bars between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

# Hotel California

The Eagles

**This classic track features one of the most famous guitar solos of all time, and features Joe Walsh and Don Felder playing twin lead!**

'Hotel California' was the second of three singles (the other two were 'New Kid In Town' & 'Life In The Fast Lane') taken from the album of the same name which stormed the charts back in 1977.

The band still has the same line up with three guitarists up front – Glenn Frey, Don Felder and Joe Walsh. The solo guitars in the song are split between Joe and Don which answer each other before harmonising on the famous descending outro.

The solo written out here incorporates both Joe and Don's solo into a single part until the harmony section where the top part is to be played (Joe Walsh's line).

## TECHIE CORNER

**Here's how we got that sound:**

**Guitar:** Tom Anderson Custom (single coil pickups front and middle, humbucker for the back)

**Amp:** 1968 Marshall Plexi into a 4x12 vintage '30s cab

**Line6 POD settings:**



## PERFORMANCE NOTES:



\* If you have a guitar with humbuckers and single coil pickups try switching between them to distinguish the tone between the solo sections – using humbuckers for Joe Walsh's Gibson parts and single coils for Don Felder's Strat sounds.

\* It is a very considered solo – the string bends and phrasing are quite precise. E.g: bars 3 and 4 of Joe Walsh or bars 5 and 6 of Don Felder's solo.

## POP TRIVIA

Not only did 'Hotel California' win *Favourite Album* at the 1977 American Music awards, but the album went on to sell over nine million copies in the US alone.

## CD LISTING



### MAIN SOLO

**Track 1** – Slow demo

**Track 2** – Slow practice

**Track 3** – Fast demo

**Track 4** – Fast practice

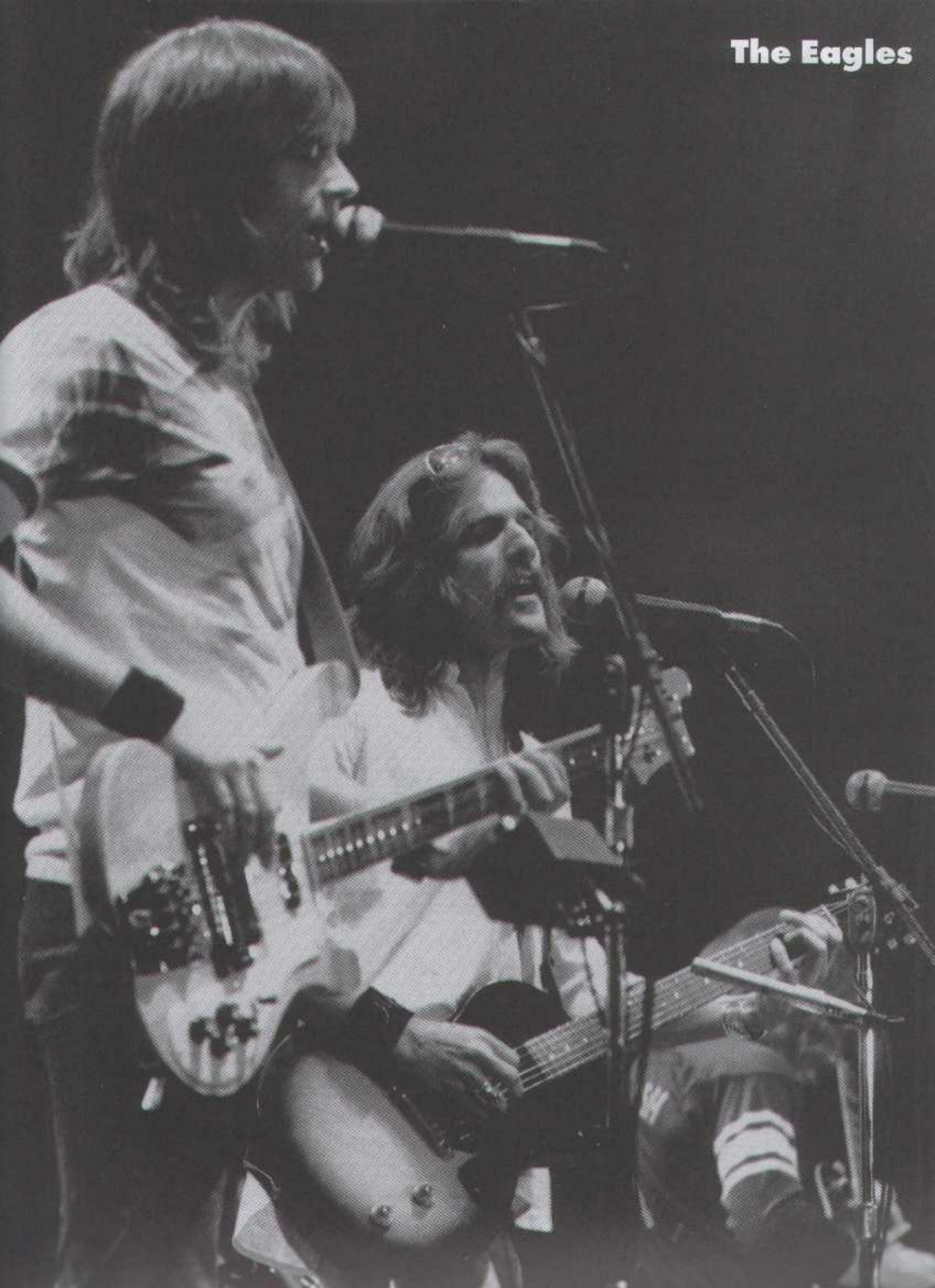


### WHOLE SONG

**Track 5** – Whole Song



**The Eagles**







### Joe Walsh solo

2 bar count in: 1

### Don Felder solo

The second system of the musical score for "The Sound of Silence" by Simon & Garfunkel. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a measure rest of 8 measures. The first measure is marked with a chord of F#7. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The second measure is marked with a chord of Bm. The melody continues with eighth and sixteenth notes, and some measures containing triplets. The system ends with a double bar line.

10 **F#7** **B** **A** **B** **E9** **B**

Full  $1\frac{1}{2}$  Full (Full)

TAB 9 (9) 11 9-11-7 9-7 10 7 10-7 10-12 10 10-12 11-10 9 (9) 14

13 **G** **B** **B** **8va** **B** **Pre** **B** **D** **B** **Pre**

Full  $\frac{1}{2}$  hold bend Full Full Full Full Full

TAB (14) 12 15 12 15-17 17 17 (17)-15-17-15 17 15-16-17-17 17 15 17 17-15

15 **Em7** **F#7** **Bm**

8va **B** **Pre** **B** **Pre** **B** **Pre**

hold bend Full Full  $\frac{1}{2}$  Full Full Full Full

TAB 17 17 17 17 (17) 15 17 17 17 17 (17) 15 17

18 **F#7** **A** **E9** **B**

8va **B** **loco**

Full  $\frac{1}{2}$   $\frac{1}{4}$  Full

TAB 12 12-12-12-12-12 10 12 12-10 12 10 11-9 7-9-11 10 (10) 10

21 **G** **D** **Em7**

**B**

Full

TAB 10 9 8 7 7-10 9-12 9-12 12-10-9-10-12 12 14-10-12-10 12 11 11 12 12 10 12





# Main Solo (continued)

Tracks  
1-4

22 **F#7** **Bm** **F#7**

TAB: 11 9 10 12 | 14 10 12 14 10 12 14 10 12 14 10 12 | 12 9 11 12 9 11 12 9 18

25 **A** **E9**

TAB: 12 9 10 12 9 10 12 9 10 12 9 10 12 9 10 | 10 7 9 10 7 9 10 7 16

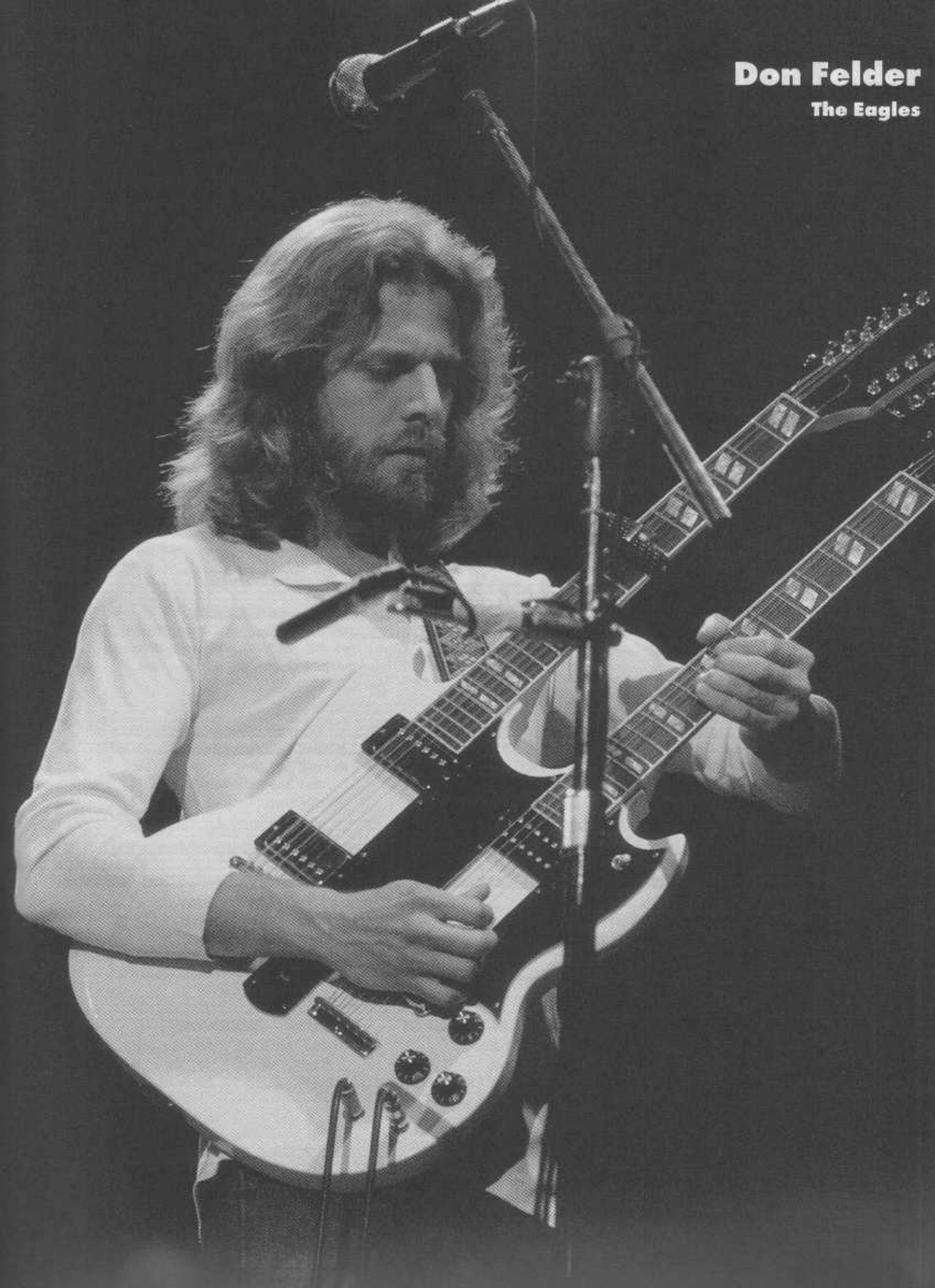
27 **G** **D**

TAB: 10 7 8 10 7 8 10 7 8 10 7 8 10 7 8 | 10 5 7 10 5 7 10 5 14

29 **Em7** **F#7** *Repeat to fade*

TAB: 7 3 5 7 3 5 7 3 5 7 3 5 7 3 5 | 9 6 7 9 6 7 9 6 14

**Don Felder**  
The Eagles







# Hotel California

Track 5

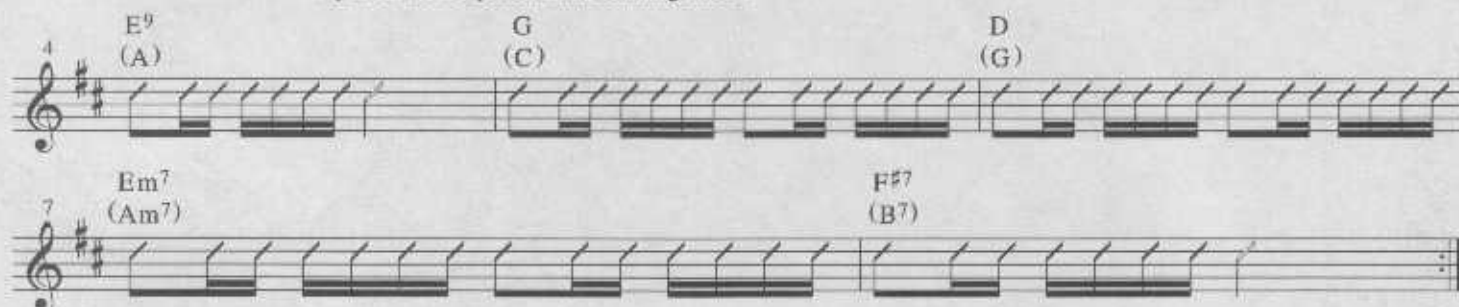
Words & Music by Don Felder, Glenn Frey & Don Henley



## Intro



\* Symbols in parentheses represent chord names with respect to capoed gtr. (Capo 7th fr=Tab 0)  
Symbols above represent actual sounding chords.



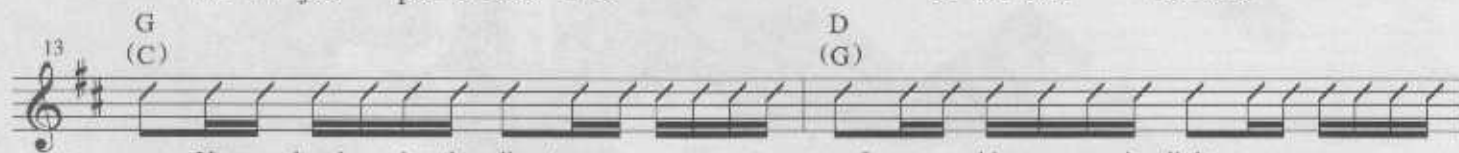
## Verse



1. On a dark des-ert high-way, cool wind in my hair,  
3. Her mind is Tif-fan-y twist-ed, she got the Mer-ced-es Benz.  
5. Mir-rors on the ceil-ing, the pink cham-pagne on ice,



warm smell of co-li-tas ris-ing up thro' the air.  
She got a-lot of pret-ty pret-ty boys that she calls friends.  
"We are just pris-on-ers here of our own de-vice."

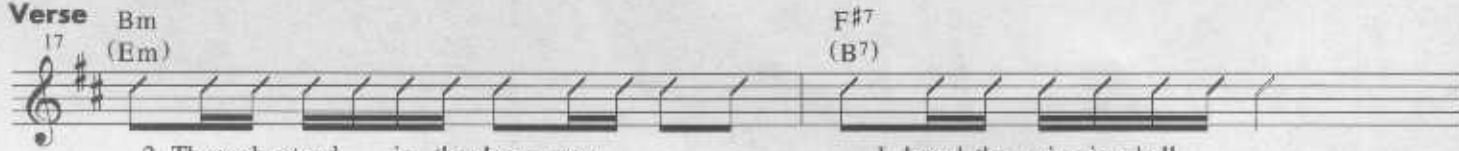


Up a-head in the dis-tance I saw a shim-mer-ing light.  
How they dance in the court-yard, sweet sum-mer sweat.  
And in the mas-ter's cham-bers they gath-ered for the feast.



My head grew hea-vy and my sight grew dim, I had to stop for the night.  
Some dance to re-mem-ber, some dance to for-get.  
They stab it with their steel-y knives but they just can't kill the beast.

## Verse




2. There she stood in the door-way, I heard the mis-sion bell.  
4. So I called up the cap-tain, "Please bring me my wine," He said  
6. Last thing I re-mem-ber I was run-ning for the door.

19 **Asus<sup>2</sup>**  
(Dsus<sup>2</sup>) **E<sup>9</sup>**  
(A)

An' I was think-in' to my-self this could be hea - ven or this could be hell.  
 "We have-n't had that spir - it here since nine - teen six - ty nine."  
 I had to find the pas - sage back to the place I was be-fore.

21 **G**  
(C) **D**  
(G)

Then she lit up a can - dle and she showed me the way.  
 And still those voices are call-ing from far away.  
 "Re-lax" said the night man "we are pro - grammed to re-ceive.

23 **Em<sup>7</sup>**  
(Am<sup>7</sup>) **F#<sup>7</sup>**  
(B<sup>7</sup>) **To Coda** 

There were voi - ces down the cor - ri - dor, I thought I heard them say:  
 Wake you up in the middle of the night just to hear them say:  
 You can check out an - y time you like but you can nev - er leave."

**Chorus** **G**  
(C) **D**  
(G)

Wel - come to the Ho - tel Cal - i - for - nia, such a

27 **F#<sup>7</sup>**  
(B<sup>7</sup>) **Bm**  
(Em)



love - ly place (such a love - ly place) such a love - ly face.

29 **G**  
(C) **D**  
(G)

Plen - ty of room at the Ho - tel Cal - i - for - nia. An - y  
 liv - in' it up at the Ho - tel Cal - i - for - nia. What a

31 **Em<sup>7</sup>**  
(Am<sup>7</sup>)

time of year (an - y time of year,) you can  
 nice sur - prise (what a nice sur - prise.) bring your

32 **1. F#<sup>7</sup>**  
(B<sup>7</sup>) **2. F#<sup>7</sup>**  
(B<sup>7</sup>) **D.  al Coda** 

find it here. al - i - bis.

**Coda** **Bm**  
(Em) **34 Solo**   etc. **F#<sup>7</sup>**  
(B<sup>7</sup>)

36 **Asus<sup>2</sup>**  
(Dsus<sup>2</sup>) **E<sup>9</sup>**  
(A<sup>9</sup>) **G**  
(C)

39 **D**  
(G) **Em<sup>7</sup>**  
(Am<sup>7</sup>) **F#<sup>7</sup>**  
(B<sup>7</sup>) **Repeat to fade**



# Kid Charlemagne

Steely Dan

**If 'The Royal Scam' was the definitive Steely Dan guitar album, then Larry Carlton is the reason why – according to Walter Becker.**

Becker quotes: "With Larry, every pass would be good. His disposition was so even that it always seemed fairly easy, even if it took a while to get what you finally wanted."

Certainly one of Carlton's best solos on the album (and possibly one of the best he has ever recorded) was on 'Kid Charlemagne', the opening title and first single from the album.

Carlton admits it was his claim to fame: "I did two hours' worth of solos that we didn't keep. Then I played the first half of the intro, which they loved, so they kept that. I punched in for the second half, so it was done in two parts."

Nicknamed "Mr 335" in those days, his main instrument was a Gibson ES335 generally plugged into a Fender or MESA/Boogie amp. His sound was unmistakable – a smooth, bass light sustain played with masterful touch and control.

## TECHIE CORNER

**Here's how we got that sound:**

**Guitar:** Gibson ES345 – lead pickup

**Amp:** '65 Fender Deluxe

**Line6 POD settings:**



## PERFORMANCE NOTES:



- Watch the accuracy of your string bends, especially the pre-bends – they need to be very controlled!

- Besides his tone and technique, Carlton's trademark is in his melodic approach which comes from understanding the underlying harmony he is playing over. Although he uses scale ideas, notice his use of arpeggio-like phrases that follow the chord changes e.g. bars 10, 12 and 13.

- In the last bar the phrase is played by tapping the E<sup>b</sup> (bent from a D) on the 3rd string at the 14th fret with your right-hand finger to produce a B<sup>b</sup>, removing it (sounding the E<sup>b</sup> again), and finally releasing back to the D.

## CD LISTING



### MAIN SOLO

**Track 6** – Slow demo

**Track 7** – Slow practice

**Track 8** – Fast demo

**Track 9** – Fast practice



### OUTRO SOLO

**Track 10** – Slow demo

**Track 11** – Slow practice

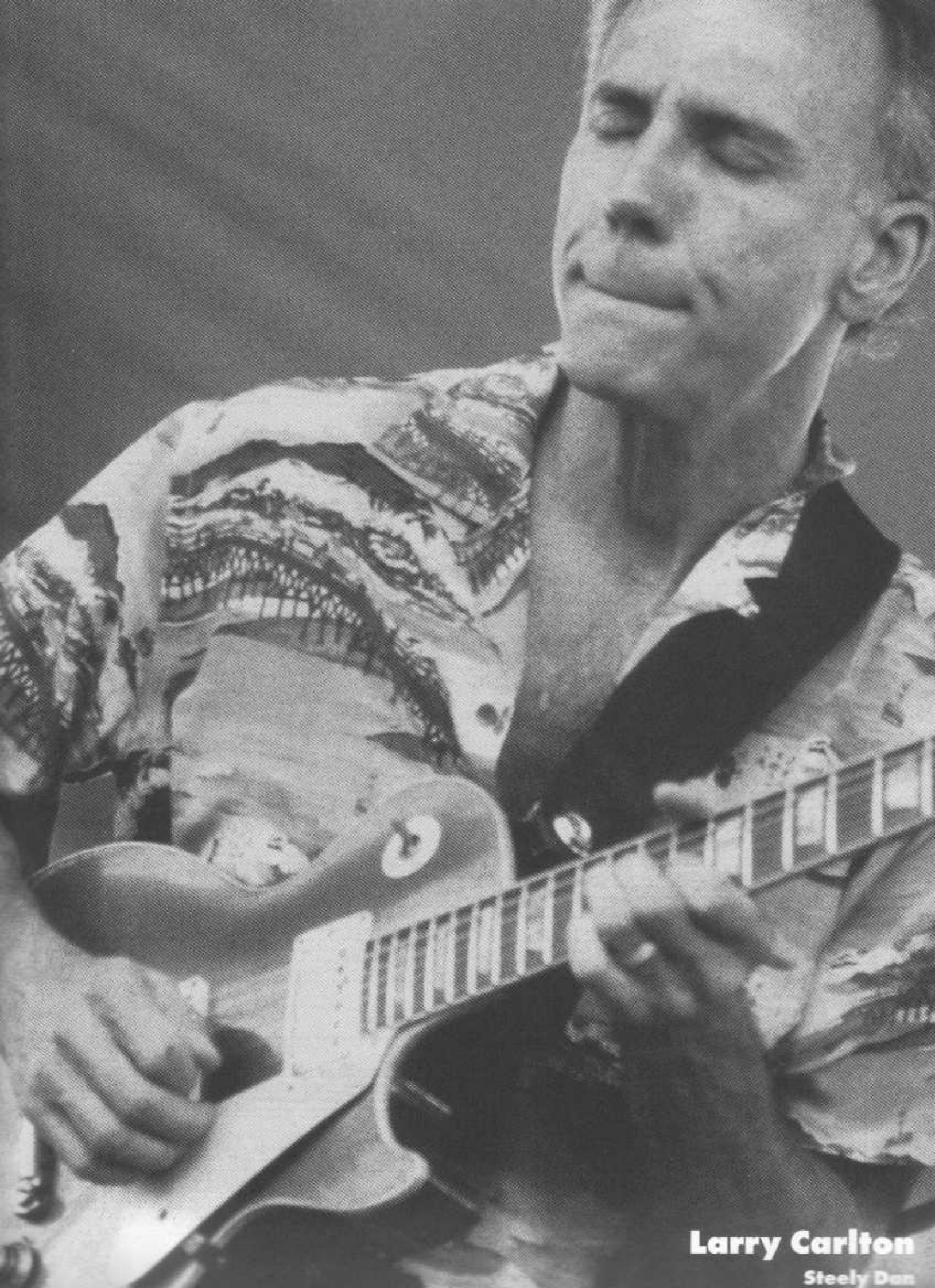
**Track 12** – Fast demo

**Track 13** – Fast practice



### WHOLE SONG

**Track 14** – Whole song



**Larry Carlton**

Steely Dan



Tracks  
6-9

# Main Solo

## Solo

(Em<sup>7b5</sup>) (A<sup>7</sup>)

2 bar count in:

Rhythm gtr cue:

TAB (10) 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9

Dm Dm/C Bm<sup>7b5</sup> E<sup>7</sup> Am G<sup>6</sup>

f Full Full Full

TAB 7 (7) 5 7 (7) 2 9 8 10 8 10 (10) 8 10 8 10

Fmaj<sup>7</sup> Em<sup>7b5</sup> Dm<sup>7</sup> B<sup>7b9</sup> B<sup>7</sup> Em<sup>7</sup>

8-10-8 9 10 10-13 10-11-14-11-14 14 14 12-15 12-14 (14) 12 12

D Cmaj<sup>7</sup>

8vo Pre Full

TAB 14 15 17 14 15 14 15 17 17 (17) 15 17 15 15 17 16 9



Em<sup>7</sup> D/E Am

10

TAB

G<sup>6</sup> F<sup>6/9</sup>

12

TAB

B<sup>b13</sup> Fadd<sup>9</sup> G Am G<sup>6</sup>

14

TAB

Dm<sup>7</sup> G<sup>6</sup> F<sup>6</sup> Em<sup>7</sup> C<sup>7</sup>

17

TAB

Verse Am

20

TAB



# Outro Solo

Tracks  
10-13

2 bar count in: Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Cmaj<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup>

1

*f* Full Full  $\frac{1}{2}$  Full Full

TAB

10 12 8 10 6 6 6 8 8 10 12 8 10 6

Cmaj<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Cmaj<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup>

4

$\frac{1}{2}$   $\frac{1}{2}$

TAB

6 6 8 8 9 8 10 8 11 8 10 8 10 10 10 10 8 10 8 10 8 8

Em<sup>7</sup> Dm<sup>7</sup> Cmaj<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup>

7

Full  $1\frac{1}{2}$   $\frac{1}{2}$

TAB

10 8 11 11 11 10 8 8 10 8 15 15 14 12 16 13 14 15 13 19 17 17 19

Cmaj<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Cmaj<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup>

8<sup>va</sup>

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

TAB

15 16 17 16 15 17 17 19 17 19 19 17 20 20 20 18 19 20 20 17 17 19 17 20 17 20

Em<sup>7</sup> Dm<sup>7</sup> Cmaj<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Cmaj<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup>

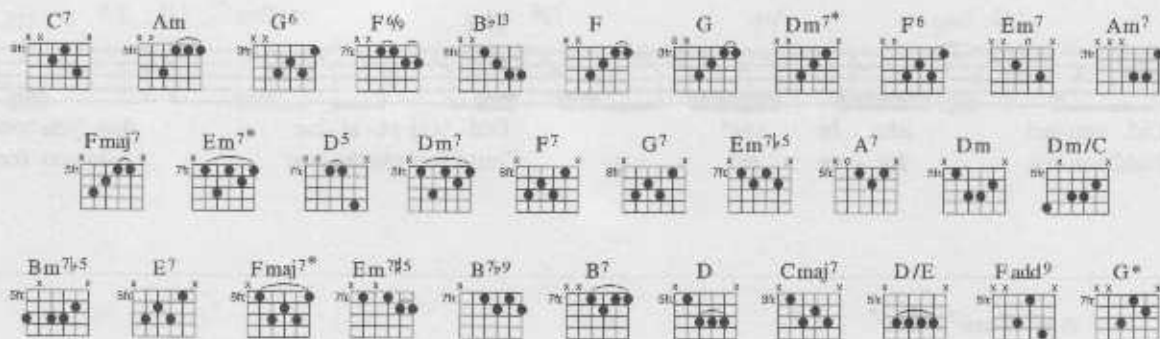
13

Pre *Repeat with ad lib solo to fade*

gradual release  $\frac{1}{2}$  Full Full

TAB

17 20 20 17 20 20 17 20 10 10 8 10 10 8 10 8 11 11 10 8 10 8 10 8 10 8 8 8



## Intro

C7



Piano cue:

## Verse

Am

G6



1. While the mus - ic played you worked by can - dle light, those  
 2. On the hill the stuff was laced with ker - o - sene, but  
 (Verses 3&4(%) see block lyric)



San Fran-cis-co nights you were the best in town. those  
 yours was kit-chen clean. Ev - ery-one stopped to stare at your tech-ni-col-our mo-torhome. but



Just by chance you cross the dia - mond with the pearl, you  
 Ev - 'ry A - frame had your num - ber on the wall, you



turned it on the world, that's when you turned the world a - round.  
 must 've had it all, you go to L. A. on a dare, and you do it alone.





Track 14

# Kid Charlemagne (continued)

13 F G Am G<sup>6</sup> Dm<sup>7\*</sup> G<sup>6</sup> F<sup>6</sup>

Did you feel like Je - sus?  
Could you last for - ev - er?

Did you re - al - ise  
Could you see the day

that you were a cham -  
could you feel your whole

1. 16 Em<sup>7</sup> Am<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7\*</sup> D<sup>5</sup> C<sup>7</sup>

- pion in their eyes?

2.3. 19 Em<sup>7</sup> Am<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7\*</sup> D<sup>5</sup> Dm<sup>7</sup> Em<sup>7\*</sup> Dm<sup>7</sup> Em<sup>7\*</sup>

world fall a-part and fade a-way? Get a - long, get a-long, Kid Char - le-magne,

22 Dm<sup>7</sup> Em<sup>7\*</sup> F<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

get a - long Kid Char-le - magne.

Solo

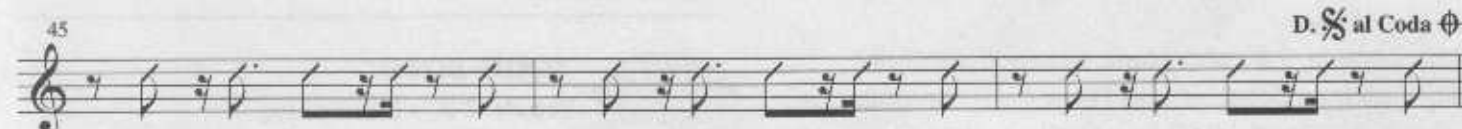
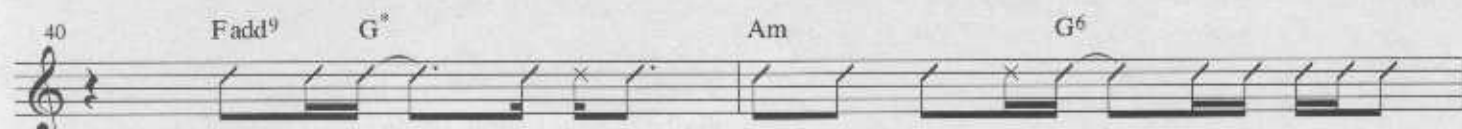
25 Coda (Em<sup>7b5</sup>) (A<sup>7</sup>) Dm Dm/C Bm<sup>7b5</sup> E<sup>7</sup>

29 Am G<sup>6</sup> Fmaj<sup>7\*</sup> Em<sup>7b5</sup> Dm<sup>7</sup> B<sup>7b9</sup> B<sup>7</sup> Em<sup>7\*</sup>

33 D Cmaj<sup>7</sup> Em<sup>7\*</sup> D/E Am

# Mark Knopfler

## One Strain



### Coda

#### Outro solo



### Verse 3

Now your patrons have all left you in the red  
Your low rent friends are dead  
This life can be very strange  
All those dayglow freaks who used to paint their face  
They've joined the human race  
Some things will never change

Son you were mistaken  
You are obsolete  
Look at all the white men on the street

### Chorus

### Verse 4

Clean this mess up else we'll all end up in jail  
Those test tubes and the scale  
Just get them all out of here  
Is there gas in the car  
Yes, there's gas in the car  
I think the people down the hall know who you are

Careful what you carry  
'Cause the man is wise  
You are still an outlaw in their eyes

### Chorus

# Sultans Of Swing

Dire Straits

**This song started a whole wave of clean Strat sounds and proved that guitar solos could exist without distortion.**

Dire Straits burst onto the music scene with this song – the opening title of their first album. Mark Knopfler's guitar sound is immediately identifiable; it's wonderfully expressive and subtle, and his control of dynamics and texture has become his trademark.

Mark originally learned the guitar using a pick but soon changed his mind: "When the fingerpicking and flatpick style were fusing together for me I realised I was doing things with my fingers that I used to do with a pick, but it was more comfortable and rhythmic with my fingers. This was well before Dire Straits – I remember being conscious of the style developing when I was sleeping on someone's floor in Turnpike Lane! They had a cheap copy of a Gibson Dove acoustic with very light strings and I realised the pick was becoming redundant."

Although over the years Mark has used specialist makes such as Schecter and Pensa-Suhr, the guitar on 'Sultans' is his red 1960 Fender Strat which he bought second-hand. It originally had a natural finish that was quickly replaced with red lacquer!

## TECHIE CORNER:

**Guitar:** 1972 Fender Strat with EMG pickups (with out of phase middle and bridge pickups selected)

**Amp:** Matchless Chieftain. Compression was added on the desk

**Line6 POD settings:**



## PERFORMANCE NOTES



- \* The dynamic markings are a guide – listen to the volume and tone of the original then create your own version. Notice how Mark contrasts the soft and quiet versus the snappy and percussive. For instance, bars 6 and 7 – it's all in the fingers!
- \* Notice the country-style bends (bars 9 and 20) – let the bent note sustain while playing another.
- \* The 'chicken-pickin' in bar 5 of the outro solo is achieved by plucking with the thumb and immediately with the index finger. Additional muting can come from releasing the fret hand pressure as well.
- \* For the fast passage (bar 13) try using two successive thumb strokes (downwards), followed by the index finger (upwards).

## CD LISTING



### MAIN SOLO

- Track 15** – Slow demo
- Track 16** – Slow practice
- Track 17** – Fast demo
- Track 18** – Fast practice



### OUTRO SOLO

- Track 19** – Slow demo
- Track 20** – Slow practice
- Track 21** – Fast demo
- Track 22** – Fast practice



### WHOLE SONG

- Track 23** – Whole song

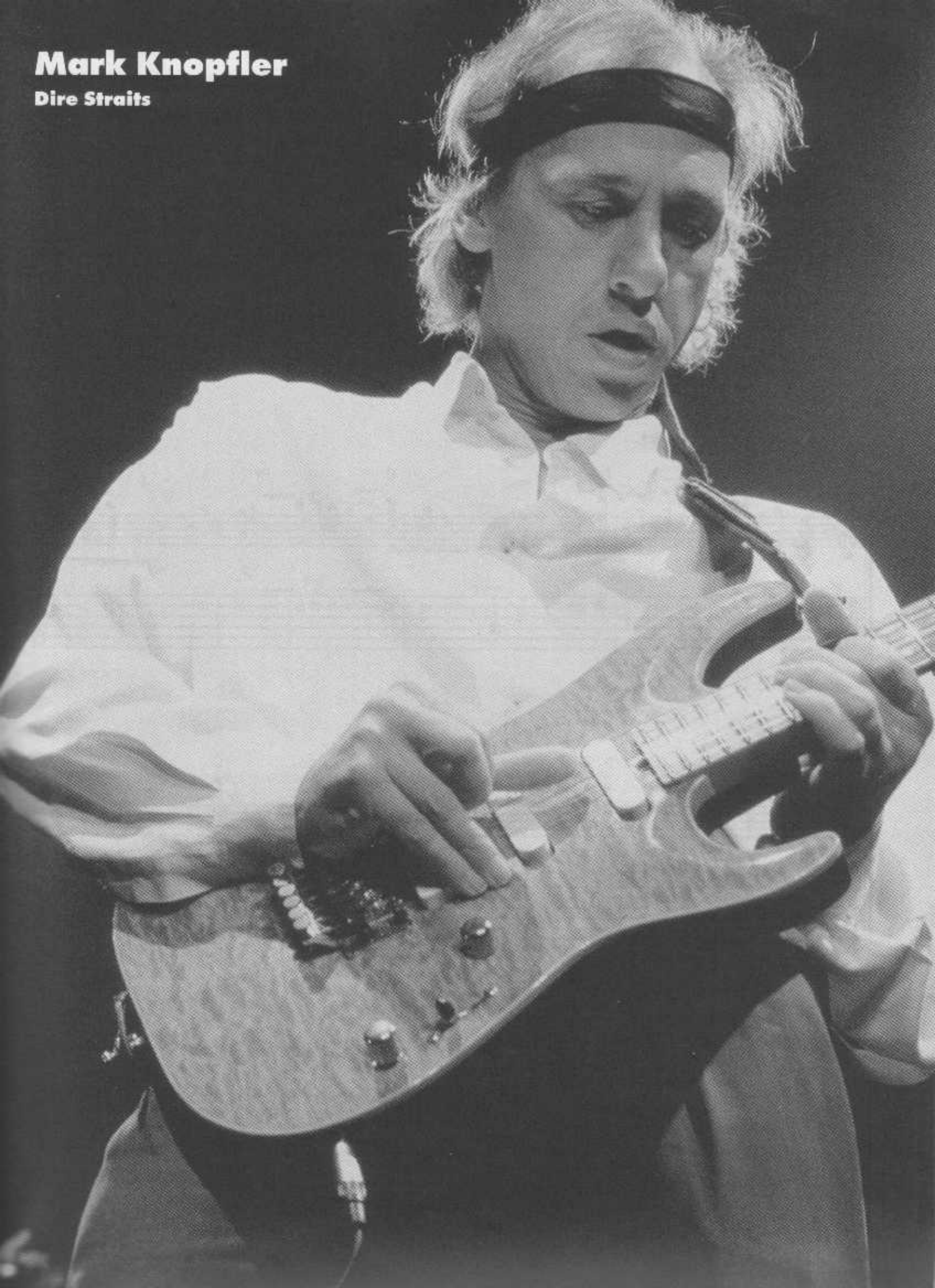
## FRIENDS AND INFLUENCES

Hank Marvin and James Burton both count among Mark's influences but probably the most influential relationship was with the late Chet Atkins – "Working with Chet and other fine musicians like him really helped my playing – you're always learning when you play with good players".



**Mark Knopfler**

**Dire Straits**





# Main Solo

Tracks  
15-18

Mark Knopfler

One Step

2 bar count in:

1

Dm B C B $\flat$  A

*mf* Full  $\frac{1}{2}$   $\frac{1}{2}$  Full P.M.

TAB

12 12 10 12 10 9 10 9 12 12 11

4

A $^7$  B Dm C B $\flat$  A

Full hold *p* *mf*

TAB

9 10 9 12 10 10 10 12 10 13 11 13 11 9 10 11

8

F B B Pre C

Full Full Full

TAB

9 10 10 10 12 13 12 13 13 12 10 10 12 13 12 13 10 12

12

B $\flat$  B B B Dm B

Full Full Full Full

TAB

13 13 13 13 13 13 10 13 10 10 13 10 10

16

B $\flat$  C B $\flat$

rake

TAB

12 10 3 3 3 6 3 5 5 5 6 8 6 5 6 8 5 3 3 3 6 3

19

C Dm C B $\flat$

Full

\* add chorus fx

\* optional

TAB

3 5 5 7 5 7 8 5 7 7 (2) 6 5 3 6 7 5 3 7

23

C Dm C B $\flat$

TAB

6 5 5 5 5 10 10 8 6 7 7 6 7 5 3 7 5 3

26

C

TAB

6 5 5 5 5 5 7 5 7 5 (5) 5 7 5





Tracks  
19-22

# Outro Solo

Musical notation for measures 1-3. Chords: Dm, B, B $\flat$ , B, C. Dynamics: *mf*, Full. TAB: 8 8 6 8 | 6 7 | 12 | 12 9 12 9 | 7 9 7 | 5 7

Musical notation for measures 4-5. Chord: Dm. Dynamics: *mf*. TAB: 5 5 7 5 | 5 7 5 | 3 5 3 | 10 8 10 8 | 10 8 10 7

Musical notation for measures 6-7. Chords: B $\flat$ , C. Dynamics: *pp*, *mf*. TAB: 7 | 9 | 8 10 8 | 9 8 10 8 | 9 8 10 8 | 9 8 10 8 | 9

Musical notation for measures 8-9. Chords: Dm, B, C, B $\flat$ . Dynamics: Full. TAB: 8 8 10 8 | 9 8 10 8 | 12 | 10 10 13 10 | 12 10 12 10 | 12 10 10 12 | 10 10

(B $\flat$ ) C B

10

Full

12 9 10 10 8 11 11 12 10

Dm C B $\flat$

13 8<sup>va</sup>

13-10 10 13-10 10 10-13-10 10 10-13-10 10 13-10 11 10 13-10 11 10-13-10 11 10-13 13 12

C

15 8<sup>va</sup>

1. 15-12 13 12-15-12 13 12-15-12 13 12-15-12 13 12 15-12 13 12-15-12 13 12-15-12 13 12-15 10 10

2. 8<sup>va</sup> Dm C B $\flat$

17

Full Full

15-12 13 12-15-12 13 12-15-12 13 12-15-12 13 12 15 15 13 15

C

19 8<sup>va</sup>

Full

Repeat ad lib to fade

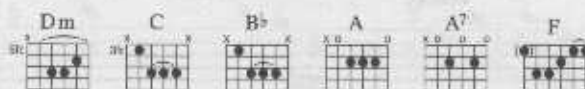
13 15 13 13 15 12-15-12 13 15 13 10-13 10 9-12-9 10 (10)



# Sultans Of Swing

Track 23

Words & Music by Mark Knopfler



## Intro

Dm



1.

## Verse



1. You get a shiv - er in the dark, it's a rain - ing in the park, but mean  
3. Gui - tar George, he knows



time all the chords, south of the riv - er you stop  
all the chords, mind he's strict - ly rhy - thm, he



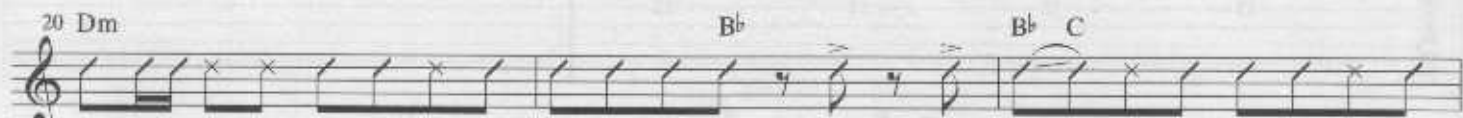
and you hold ev - 'ry-thing.  
does - n't want to make it cry or sing.



A band is blow - ing Dix - ie dou - ble four time,  
Yes, and an old gui - tar is all he can af - ford,



you feel al - right when you hear the mus - ic ring.  
when he gets up under the lights to play his thing.



## Verse



2. Well now you step in - side but you don't see too ma - ny fa -  
4. And Har - ry does - n't mind if he does - n't  
5. crowd of young boys they're fool - in' a - round in the cor -  
6. Solo 7. And then the man he steps right up to the mi -



26 A<sup>7</sup> Dm C

- ces make the scene, he's got a day time  
- ner, dance and dressed in their best  
- cro-phone and says at last

29 B<sup>b</sup> A F

they hear the jazz go down.  
job, he's doing al - right.  
brown bag - gies and their plat - form soles.  
just as the time bell rings:

32 C

Com - pe - ti - tion in oth - er pla - ces,  
He can play the hon - ky tonk like an - y - thing,  
They don't give a damn a - bout an - y, trum - pet play - ing band,  
"Good night, now it's time to go home."

35 B<sup>b</sup>

oh, but the horns they're blow - ing that  
sav - ing it up Fri - day night  
it ain't what they call rock and roll.  
Then he makes it fast with one more thing;

38 Dm B<sup>b</sup> C

sound, way on down  
with the Sul -  
And the Sul -  
"We are the

41 B<sup>b</sup> C

south, way on down south  
- tans, with the Sul - tans of  
- tans, yeah, the Sul - tans are play - ing Creole.  
Sul - tans, we are the Sul - tans of

44 Dm C B<sup>b</sup> C Dm C B<sup>b</sup>

Lon - don town.  
Swing.  
Swing."

49 C To Coda ⊕ 1. 2. & (S) D. (S) (Verse 7) al Coda ⊕

3. You check out 5. And a

⊕ Coda Outro solo

53 Dm C B<sup>b</sup> C Dm

D. S. for Verse 5,

D. S. for Solo (Verse 6) then

2. & (S) D. S. (Verse 7) al Coda ⊕

# Waiting For An Alibi

Thin Lizzy

**One of Phil Lynott's wishes was for Thin Lizzy to be remembered for the great guitarists in his band, much like The Yardbirds who spawned Clapton, Beck and Page.**

Phil Lynott met Gary Moore in Dublin, playing in the band Skid Row back in the '60s. With Moore and Scott Gorham at the helm there was no doubt that Lynott's wish had been granted.

The main solo and outro are both demonstrated here. Although Scott takes the first part in the main solo, the harmony part has Moore stamped all over it. Gary Moore: "I do a lot of hammer-on and pull-off playing, without picking so much. I can play either way, really. I think it's important to play cleanly. If someone's going to play fast they might as well ensure that everyone can hear what they're doing, or it's just a mess!"

Both Gary and Scott used Les Pauls to record this track; Gary his old Standard and Scott either his Deluxe or vintage Standard. Both were played through Marshall 50 heads into 4x12 cabs.

## TECHIE CORNER

**Guitar:** Les Paul – lead pickup

**Amp:** Marshall JCM 800 with 4X12 'Greenback' cab.

**Line6 POD settings:**



## PERFORMANCE NOTES:



- As on the original recording, all guitars are tuned down a semitone.
- The main feature of these solos are the guitars playing harmonies derived from the C#m pentatonic scale (see below).
- Scott takes the first 8 bars of the main solo – based on C#m pentatonic and C# natural minor before Gary joins in at the end of bar 8.
- The pull-off runs fall under the fingers but should be played evenly with alternate picking through out.

## CD LISTING

### MAIN SOLO



- Track 24** – Slow demo
- Track 25** – Slow practice
- Track 26** – Fast demo
- Track 27** – Fast practice

### OUTRO SOLO



- Track 28** – Slow demo
- Track 29** – Slow practice
- Track 30** – Fast demo
- Track 31** – Fast practice

### WHOLE SONG



- Track 32** – Whole song

## SCALES EXPLAINED

**C#m pentatonic** is: C# E F# G# B. In the intro they play in 6ths while in the other solos they play in 3rds or 4ths.

**C# natural minor** is C# D# E F# G# A B.

**Phil Lynott**  
Thin Lizzy







# Main Solo

Tracks  
24-27

Tune guitar down a semitone

2 bar count in: C<sup>#</sup>m E G<sup>#</sup>m B C<sup>#</sup>m E

First system of the Main Solo, measures 1-3. The guitar is tuned down a semitone. The key signature is C<sup>#</sup>m (three sharps). The first system contains measures 1, 2, and 3. Measure 1 has a 2-bar count in. The guitar tablature (TAB) shows fret numbers and techniques like 'Full' (full bend) and 'B' (bend).

Second system of the Main Solo, measures 4-5. The guitar is tuned down a semitone. The key signature is C<sup>#</sup>m (three sharps). The second system contains measures 4 and 5. The guitar tablature (TAB) shows fret numbers and techniques like 'Full' (full bend) and 'B' (bend).

Third system of the Main Solo, measures 6-8. The guitar is tuned down a semitone. The key signature is C<sup>#</sup>m (three sharps). The third system contains measures 6, 7, and 8. The guitar tablature (TAB) shows fret numbers and techniques like 'Full' (full bend) and 'B' (bend).

Fourth system of the Main Solo, measures 9-11. The guitar is tuned down a semitone. The key signature is C<sup>#</sup>m (three sharps). The fourth system contains measures 9, 10, and 11. The guitar tablature (TAB) shows fret numbers and techniques like 'Full' (full bend) and 'B' (bend).

F#m

C#m

G#m

12

B B

Full Full

12 9 12 9 12 9 12 9 11 9 11 9 11 9 11 9 12 9 12 9

TAB

A

B

15

8va

B B

Full Full

12 9 12 9 14 12 14 12 16 14 16 14 17 16 17 16 17 17 (17)

TAB



## Outro Solo

Tracks  
28-31

2 bar count in:

G#m

(A) (B)

E

G#m

1

13 13 14 12 14 12 14 12 14 13 14 12 14 12 14 13 14 12 14 12 14

TAB

1.

A

B

2.

A

B

E

4

12 14 13 11 14 13 12 14 12 14 13 11 14 12 14 12 14 12 14 12

TAB



# Outro Solo (continued)

Tracks  
28-31

1. A

G<sup>#</sup>m

10

Full

TAB

14 12-12 14 12 14 12 14 12-14 (14) 12-12 14 (14) 12 14-12 14-13 12

2. A

C<sup>#</sup>m E G<sup>#</sup>m B

16

TAB

(14) 12 14 12 14 13 12-11 14 (14) 14 14 14 12 11

C<sup>#</sup>m E G<sup>#</sup>m B C<sup>#</sup>m E

19

tr

TAB

14 (12 14) 12 (12) 16 14 17 (17)

G<sup>#</sup>m B C<sup>#</sup>5 B<sup>5</sup> G<sup>#</sup>5 F<sup>#</sup>5 E

22

rall

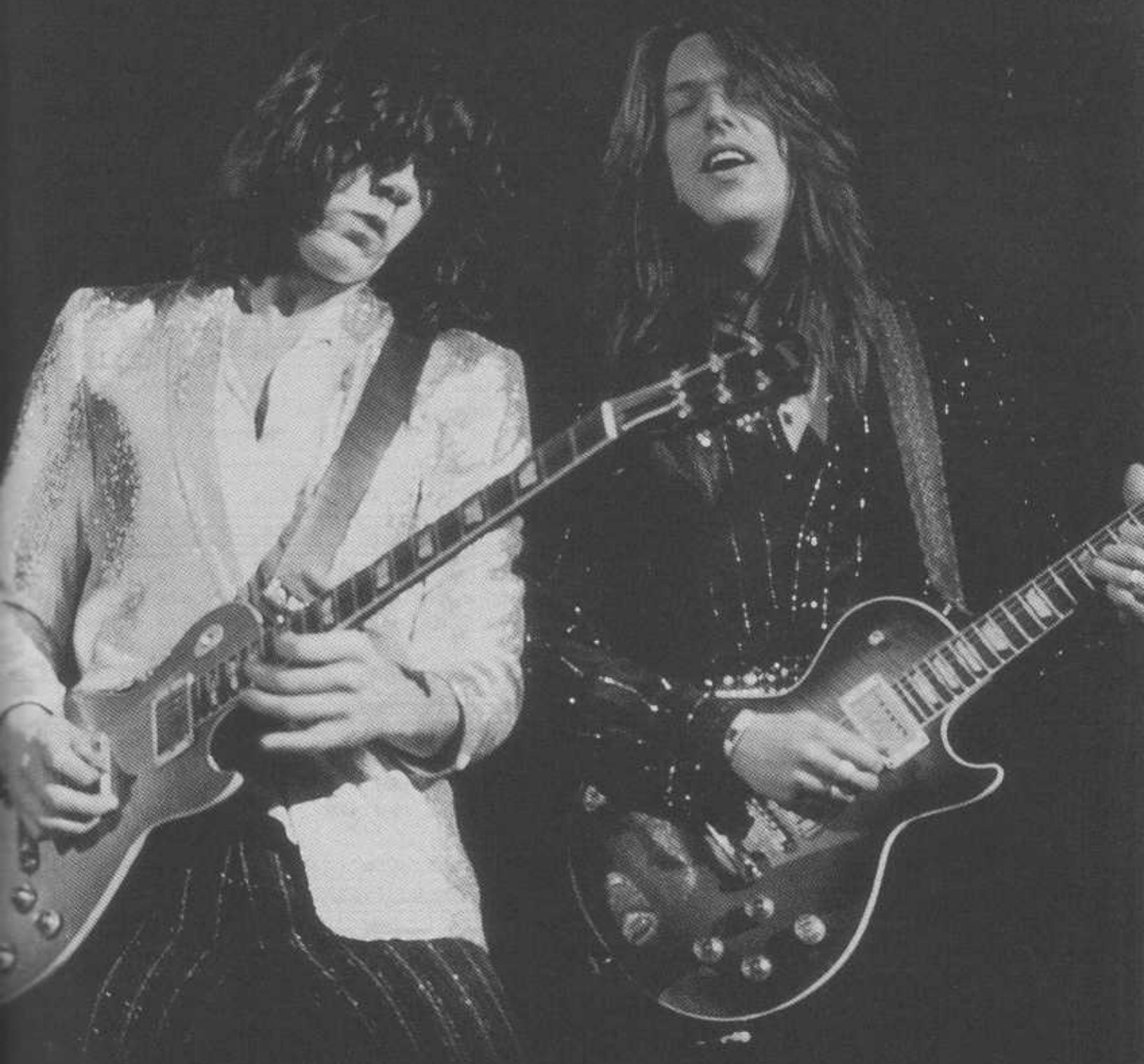
Full

TAB

17 17 17 14 17 16 14 12 11



**Gary Moore and Scott Gorham**  
**Thin Lizzy**

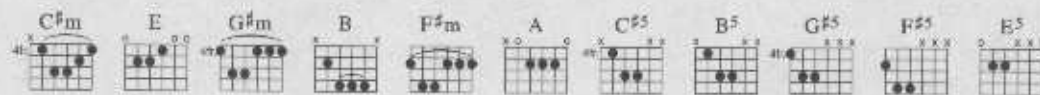




# Waiting For An Alibi

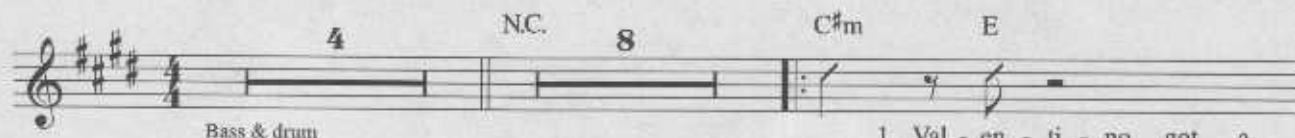
Track 32 Words & Music by Phil Lynott

tune guitar down a semitone

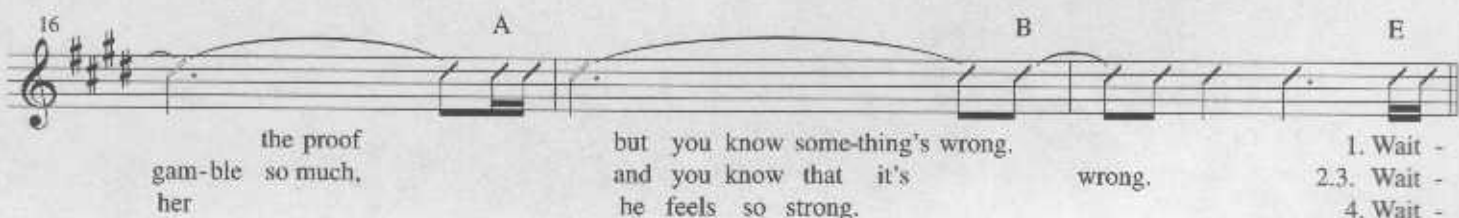
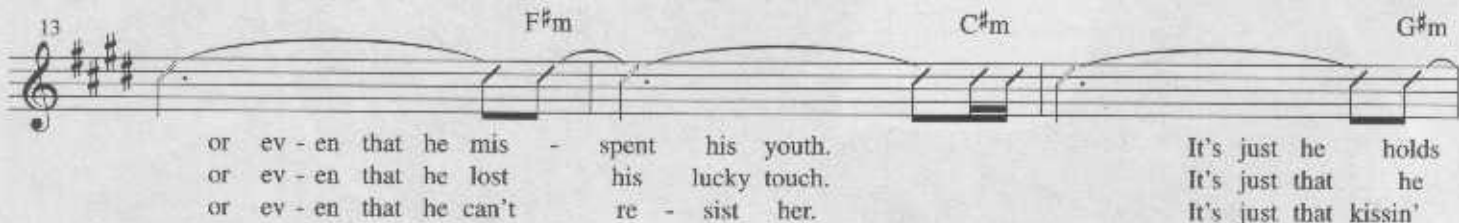
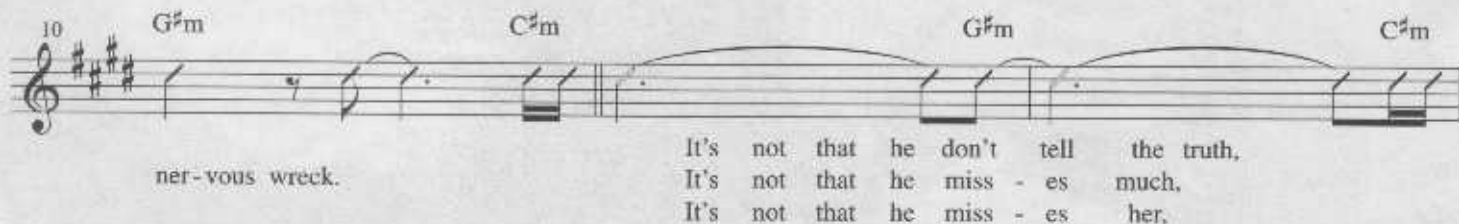
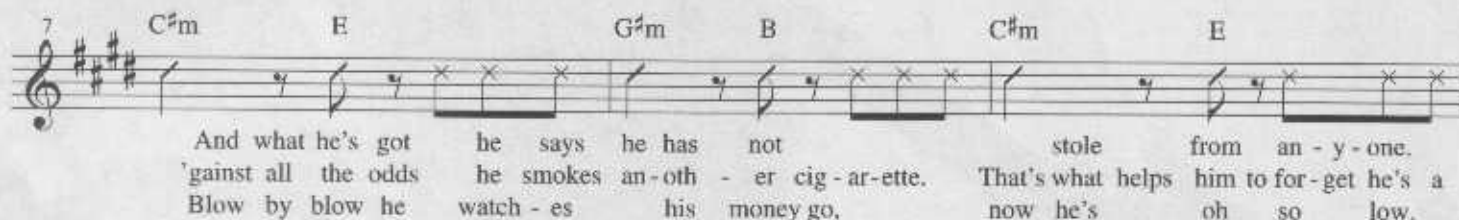
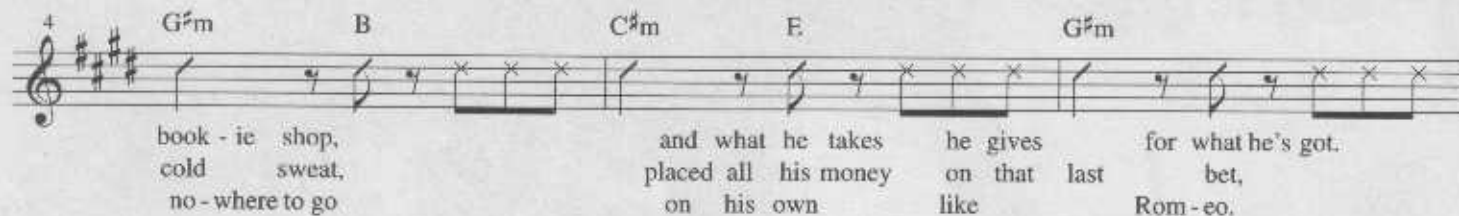


## Intro

## Verse



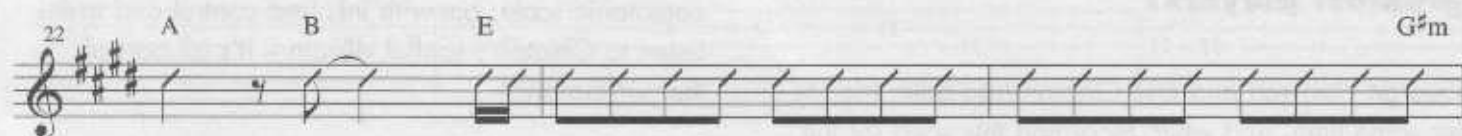
1. Val - en - ti - no got a
2. Val - en - ti - no's in a
3. **Main Solo**
4. Val - en - ti - no's got



# Chorus



- ing for an al - i - bi. (Wait-ing for an al - i - bi)  
 - ing for an al - i - bi. (Wait-ing for an al - i - bi) Wait - ing just to catch your eye.  
 - ing for an al - i - bi. (Wait-ing for an al - i - bi) Wait - ing just to hold you.



Wait - ing for an al - i - bi. (Wait-ing for an al - i - bi)  
 Wait - ing for an al - i - bi. (Wait-ing for an al - i - bi) Had  
 Wait - ing for an al - i - bi. (Wait-ing for an al - i - bi) Just

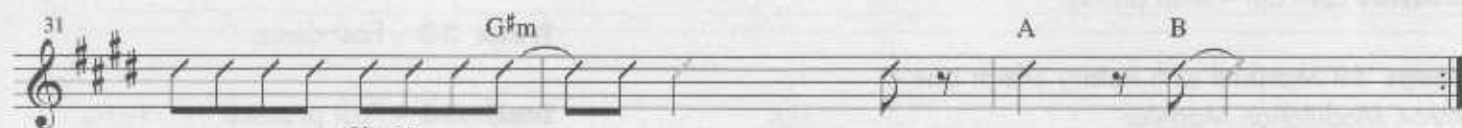


to say I told you.  
 to say I told you.



I told you.

1. Wait-ing for an al - i - bi.  
 2. Wait-ing for an al - i - bi.



(2°) Oh my my my my my my my my my my.

## Outro solo



rall.



# While My Guitar Gently Weeps

The Beatles

**When you are the greatest band in the world and you need a guitar solo, who else do you invite but one of the greatest players?**

George Harrison and Eric Clapton had been friends for some time, and while recording this song for the *White Album* George asked if Eric would help out on his track. George's previous attempts at achieving a weeping effect using backward guitar sounds hadn't been too successful, and he saw the opportunity of inviting Eric to the session as a way of solving his problem and at the same time encouraging the others to pay more attention to his song!

## TECHIE CORNER

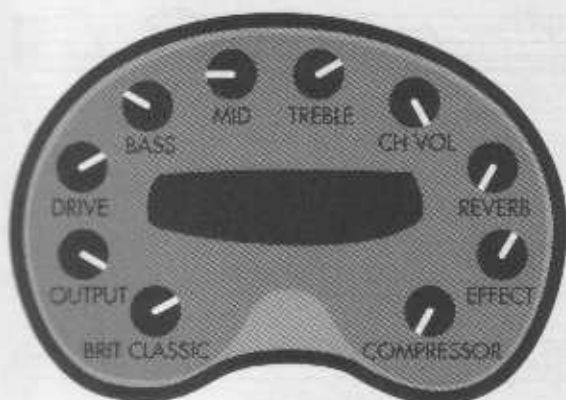
### Here's how to get that sound

The weeping sound was encouraged by adding a 'rotary' effect – using a modified Leslie speaker and overdrive through the amps – no simple effects units then!

**Guitar:** Les Paul – lead pickup

**Amp:** '68 Marshall with Rotary Effect: Line 6 MM4 Modulation Modeler

**Line6 POD settings:**



## PERFORMANCE NOTES:



- Eric's lead lines mostly centre around the Am pentatonic scale, but with inspired control and taste! Listen to Clapton's soulful vibrato – it's all part of the performance.
- Ensure the accuracy of the pre-bends and bends – notice the added vibrato with the slight release of the pitch in bars 4-7.
- Watch out for the bend in bar 6 (high D to E). It's held and re-struck in bar 7 and then released – similarly in bars 10-11. Use your 3rd finger for this bend, leaving your 4th free to play the high G on the 1st string.

## CD LISTING



### MAIN SOLO

**Track 33** – Slow demo

**Track 34** – Slow practice

**Track 35** – Fast demo

**Track 36** – Fast practice



### WHOLE SONG

**Track 37** – Whole song

## FASCINATING FACT

Eric played a late '50s cherry red Les Paul (apparently known as 'Lucy'), which he had previously given to George as a present. George went on to use it for the *Abbey Road* and *Let It Be* sessions.

## Solo

(E)

Am

Am/G

2 bar count in:

The Bridge section of the song is shown in musical notation. The treble clef staff contains the melody, and the bass clef staff contains the guitar tablature. The bridge begins with a C chord (8va) and an E chord. The melody consists of eighth notes and quarter notes, with a final measure containing a B note. The tablature shows the fret numbers for each note, with a 'Full' instruction indicating a full barre at the 19th fret. The bridge ends with a final B note and a full barre at the 20th fret.

## Bridge

A



# While My Guitar Gently Weeps

**Track 37** Words & Music by George Harrison



## Intro



*cont. sim.*

1. I look

## Verse



at you all see the love there that's sleep-ing,

## 2<sup>nd</sup> Main Solo



while my gui-tar gent - ly weeps.

I look



at the floor and I see it needs sweep-ing,



still my gui-tar gent - ly weeps.

## Bridge



I don't know why  
I don't know how

no - bo-dy told you  
you were di-ver - ted,



29 Bm E

how to un-fold your love.  
you were per-ver-ted too.

33 A C#m F#m Bm

I don't know how some-one con-trolled you,  
I don't know how you were in-ver-ted.

37 Bm E

they bought and sold you.  
no one a-ler-ted you. 2. 1 look  
3. 1 look

**Verse**  
41 Am Am/G D9/F# F

at the world and I no-tice it's turn-ing,  
at you all, see the love there that's sleep-ing.

**on (S) Outro solo**

45 Am G D E

while my gui-tar gent-ly weeps. With  
while my gui-tar gent-ly weeps. I

49 Am Am/G D9/F# F

ev-'ry mis-take we must sure-ly be learn-ing,  
look, look at you all.

53 Am G C

still my gui-tar gent-ly weeps. Main Solo pickup  
still my gui-tar gent-ly weeps.

Pre E B B# B

**Outro solo (contd.)**  
57 Am Am/G D9/F# F

Repeat then D. al fine

61 Am G C E

Repeat to fade

# You Shook Me (Bonus Solo)

Led Zeppelin

**Jimmy Page was not only one of the great guitarists, he was also a very talented producer.**

His creativity and manipulation of sounds in the studio are evident on this track from the album *Led Zeppelin 1*. The famous John Bonham ambient drum sound was down to Page's production skills, as were many of his guitar effects using echo delays and 'violin' bowing.

When 'You Shook Me' was recorded in October 1968, the band had only been together a few weeks. The group's first get together was in fact in a tiny room below a record store on London's Gerard Street. Page remembers: "The room was about 18x30, very small. We played one number, 'Train Kept A-Rolling' and it was there immediately. An indescribable feeling."

But even without a record deal, the band went ahead to record their first album at Olympic Studios in Barnes – all within 30 hours! Besides their own compositions, the material was drawn from many sources that had influenced them. 'You Shook Me' was written by bluesman Willie Dixon while Jimmy got the idea for 'Babe I'm Going To Leave You' from hearing a Joan Baez version.

## Jimmy's Guitar Sound

Although Jimmy is usually associated with playing Les Pauls, for most of *Led Zeppelin 1* he used a Fender Telecaster (a present from Jeff Beck) through a small Supro amp. The delay effects were probably tape delays created in the studio and added to the recording during the mix.

## FACT

Jimmy Page produced the digital re-mastering of Led Zeppelin's entire catalogue. He was not satisfied with the first releases, considering them unworthy of the original – so decided to do it himself!

## TECHIE CORNER

**Guitar:** PRS with single coil tap

**Amp:** Tube Preamp

**Line6 POD settings:**



## PERFORMANCE NOTES

\* Check out the counting – although the song is in 12/8, it is a lot easier to count in groups of 3 as if it were in 3/8.

\* Notice the bend from G to A at the end of bar 3 which is then released to G# and re-struck. Keep hold of your hand position to get the pinched harmonic in the next bar.

\* The fast phrases through bars 5 and 6 fall under the fingers, but need to be played slowly up to speed. Don't forget to use the delay pedal – which, incidentally, doesn't mean you can play any old thing!

## CD LISTING



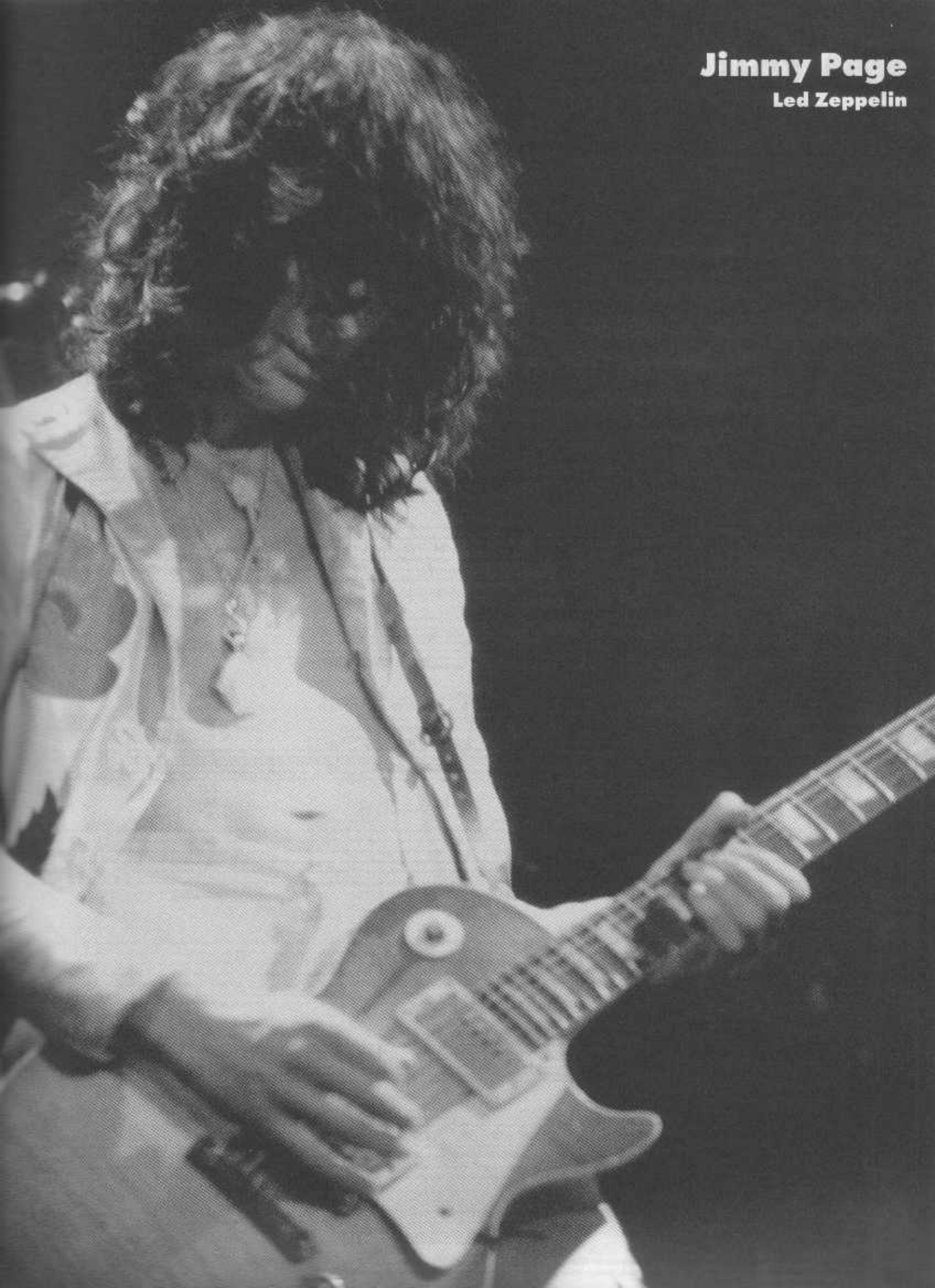
### BONUS SOLO

**Track 38** – Slow demo

**Track 39** – Slow practice

**Track 40** – Fast demo

**Jimmy Page**  
**Led Zeppelin**







Words & Music by Willie Dixon & J.B. Lenoir

1 bar count in:

1 bar count in.

**TAB**

14 13 14 13

The second system of musical notation continues the piece. The guitar part features a melodic line with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various musical symbols such as beamed eighth notes, quarter notes, and rests. The tablature below the staff shows fret numbers (14, 13, 15, 20) and techniques like 'Full' (full fret) and '1/2' (half fret). The system concludes with a double bar line and a repeat sign.

(8va)

6

1/2 1/2 1/2 3 Full 3

TAB

(8va) E

7

1/2 1/2 3 (+echo repeats)

TAB

(8va) B7

9

Full 3

TAB

A

10

Full 1/2 3 3 3 3

TAB

E B7

11

TAB

# Further Reading

If you have enjoyed this book, why not check out some of the great titles below. They are available from all good music and book retailers, or in case of difficulty you can contact Music Sales directly (see page 2). You

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