Complete, off-the-record guitar transcriptions in tab and standard notation of eight classic songs
mark's guitar style

sultans of swing

once upon a time in the west

expresso love

romeo and juliet

tunnel of love

love over gold

private investigations

telegraph road

notation & tablature explained
Mark’s guitar style...

“I’m left-handed but I play right-handed. They tried to teach me violin at school for two or three years - right-handed - so by the time I was 15 I was into the habit of playing that way round. It has some advantages - it obviously means my strong hand is on the neck for a good vibrato. I can pull or bend three strings quite easily.

“When I was learning the guitar I used to play with a pick a lot - a pick is the biggest amplifier there is and not using a pick is the main difference in my style.

“When the fingerpicking style 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 more 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.”
"I don't play all that much on the road apart from the gigs. In between tours I get the chance to sit down and play a bit - I intend to work out more of a structured routine. I spent some time a few years ago getting some books out and studying a bit because I was being asked to play sessions with proper musicians.

"Working with Chet (Atkins) and other fine musicians like him really helped my playing - you're always learning when you play with good musicians. I like the idea of change - I don't want to stay static. I like the way I play in my heart and I wouldn't want to be anyone else, but I'm conscious that there's a whole world of playing out there that I don't do - it's bottomless, really. If I get a book out I'll find something and make it my own either by adding my own style or because I couldn't play it properly in the first place.

"When I'm working on a solo I don't really know how it comes about. I think not being able to sing means that the guitar becomes like a voice and you make it do things that you wouldn't do otherwise. Perhaps if you can't sing you push a little harder with your instrument but I've never really thought about that.

"There are lots of guitarists and musicians with tremendous facility but they might not be musicians to me - 'musician' is a difficult term. There's a lot more to it than just technique. Van Morrison has great facility with his voice but not the same facility with piano or guitar but that doesn't matter. He understands what music is and his roots go very deep into Celtic music and the Blues. He is capable of great moments of fusion of the two - that's something that has very little to do with facility or book knowledge. Having good chops definitely helps but it's not the whole story.
"I haven't yet managed to get into a professional way of writing. I can see that it's essential for a novelist to do that. I can apply myself better than before but it's certainly something I could work on. I like to get into things where I don't think about music at all, like reading - it's very important to be able to get away from it so you can come back refreshed.

"I like to use dynamics in songs - in Tunnel Of Love the music drops down then builds up again. I'm not sure where I get that from but I must get it from somewhere. Most creative people are like sponges - they absorb things and then squeeze something different out. Some songs I like to be linear and stay on the same level like How Long and Calling Elvis.

"Dynamics are relatively easy to understand but other things I can't explain at all - like the outro of On Every Street where the riff repeats over and over. George Martin heard that and said it sounded like Puccini... Or was it Bartók? I can't remember.

"I remember speaking to Pat Metheny and Lyle Mays one day and they said 'Hey, man, How d'you write that Local Hero stuff? It sounds like it's a 1000 years old'. Well... I don't know. They're just tunes, you know? I can't even say whether songwriting is getting easier or harder for me but I do think my songs are getting simpler with fewer chords and less ambiguous lyrics. Although if there's a complicated way to do something then I'll probably find it."

(This article is continued in Volume II)
Ron Eve is Mark Knopfler's longtime guitar tech and Stephen Marchino is head of production at Pensa-Suhr. Dave Burrluck talks to them about Strait's guitar sounds.

Mark Knopfler may be synonymous with the Fender Stratocaster but any one who's seen or heard the Strads in the last couple of years won't have missed the Strat-shaped Pensa-Suhr guitar that is Mark's main working instrument. The guitar was hand built by John Suhr in the late '80s. However, John no longer works for the exclusive New York based company. According to Stephen Marchino, currently responsible for hand crafting these guitars with Mas Hino (John's apprentice for six years), he is no longer making guitars but working with electronics wizz Bob Bradshaw in California.

The guitar in question features a one piece quilted maple carved top. The body base is mahogany and it has a bolt-on maple neck with 22 frets bound Brazilian rosewood board.

"It's quite a departure from his previous guitars" explains Ron Eve, "the shape of the neck is more of an oval, more an early slim Gibson neck than a Fender. It's slightly wider too and the frets are very high. Mark was "persuaded" to go for a larger fret both in height and width. The action is set pretty much as low as you can go with the barest hint of buzz. Mark plays quite lightly, not heavy at all."
Stephen Marchino adds that “the guitars are fretted under tension so very little dressing is required, that’s why they play so well. The actual fretwire is Dunlop 6105, tall but not as wide as the 6100. We found the intonation wasn’t as good with the really wide wire. The guitar is finished with a special, very thin lacquer by Pat Wilkens.”

The double locking Floyd Rose is an unusual inclusion for Knopfler and although the trem is back routed “it’s actually screwed up to the body,” says Ron. “It’s fixed so it’s really a non-trem guitar. The main reason is because of the fine tuning at the bridge. The guitar’s tuning stability is remarkable.”

The guitar is fitted with EMG pick-ups, a full sized ’85 humbucker at bridge and the single coil sized SA humbuckers in middle and neck positions. “We use a special technique” (a combination of a capacitor and resistor) “to simulate a split coil on the bridge humbucker when it’s switched to position four (bridge and middle pick-up) on the five-way, lever type pick-up selector,” continues Stephen.

Apart from a master volume and master tone control, a mid-boost - the EMG SPC Presence control - is activated by pull/push switch in the tone pot. “Mark used that tone for the heavier sounds - like on Heavy Fuel and Calling Elvis - typically with the bridge humbucker and middle pick-up selected” adds Ron. It’s tuned standard with D’Addario .009” to .042” gauge strings.

Mark has a spare black Pensaa-Suhr, again Strat-shaped, this time with flat topped all mahogany bound body. According to Ron, “the neck has a flatter curve, but the fret set up is the same and the Floyd Rose is functional. He uses that for So Far Away.”
"Mark also has a ‘prototype’ Pensa-Suhr, tuned to open G (from low to high D-G-D-G-B-D) and used on *Two Young Lovers*. It was the first guitar John Suhr built under the Pensa-Suhr name and has a 001 serial number."

Another John Suhr guitar looks like a white Fender Strat. "I think we should come clean about that" says a sheepish sounding Ron. "It’s got all the Fender transfers and appears to be a Custom Shop guitar but it’s not really. Parts of it are Fender - some parts aren’t. John Suhr put it together so I’m not sure exactly what’s what. It’s a standard Strat format though with three single coils and vintage tremolo. Mark used that on *The Bug* on the last tour and album.

**Ramirez Spanish**

1990, s/n A2441
Used on the ‘On Every Street’ tour for ‘Private Investigations’. It has a built-in bridge pickup which is adjustable for individual string tone and volume.

**Gibson ‘Chet Atkins’**

Nylon Strung, Solid Body
s/n A687
‘Classical’ electric guitar. It has a piezo pick-up under the bridge. Used extensively live for ‘Private Investigations’ until the purchase of the Ramirez Spanish guitar.
Ron is keen to point out that although certain guitars were used for certain numbers in the studio, and it seems Mark has a lot of Strat-type guitars, each one has its own character.

"So we'll get a basic style of guitar through a basic amp set-up then play with them a bit. The two most important tools in a guitar tech's kit are a crystal ball and a magic wand - I have to predict what Mark will use. If I've heard the songs prior to the session I'll have a good idea of where he's heading. As for amps, I always take in the Soldanos as well as a range of things like old Fender amps.

**NATIONAL 'DUOLIAN', STYLE O, STEEL GUITAR**
c.1929, s/n 21944
Open tuning, D-G-D-G-B-D (low to high), with capo often on 2nd or 3rd fret. This guitar is the one on the front of the 'Brothers In Arms' album. As used on 'Romeo And Juliet' and 'Telegraph Road'.

**GIBSON 'SUPER 400', MODEL CES**
c.1955, s/n 16808
In Mark's words, 'A man's guitar'. Of the same type associated with Elvis Presley and very rare - ie. valuable. Used on 'Your Latest Trick' (for the live concert) and 'Fade To Black' ('On Every Street') for its 'plummy' jazz sound using a vintage Fender Vibroverb combo. The pick-ups used rare 'Alnicco' magnets.

"On the last album we mainly used Soldano, except, for example, *Fade to Black*, where we used his '53 Gibson Super 400 through one of the vintage Fenders, I believe a Vibroverb.

"That Gibson is worth around £20,000. I wasn't at all happy about taking that on the road I can assure you. Accidents do happen, not to mention theft, so it stayed in its flight case till about five minutes before the show, then put straight back again."
"Live, to an extent, we have duplicate guitars but others aren’t covered, like Mark’s National — we only have one of those. I’ve certainly had a couple of tense moments on tour — I took the Pensa-Suhr out of the guitar rack to pass it to Mark, I thought I felt something wrong but it was too late to check. I gave it to him but what had happened was that the top string had caught on the stand and stretched — the top E was down about a tone — but by then he was on stage.

“Mark is certainly a hard task master and has high expectations and is perhaps a little intolerant to things going wrong. Looking back over the number of shows and the number of guitar changes — there’s a change each song, sometimes two, then there’s amp and effects changes — we’re talking less than 1% when there may be a small problem. For example, once he walked on, put his foot on the Ernie Ball volume pedal and the string mechanism broke. Now I’d checked that before the show — I couldn’t predict it — and he got a bit upset.”

Of course strings are changed every show and Ron will do basic work on the guitars where necessary, a fact noted by Pensa-Suhr’s Stephen Marchino who remarked how well Ron looked after the guitars. “I’m not a guitar expert, I’ll do neck and fret adjustments but I wouldn’t dream of doing a re-fret. I haven’t needed to but I remember about three quarters of the way through a tour considering a re-fret on one guitar but it’s such a major thing and it really changes the feel of the guitar. Mark is extremely sensitive to the set-up so I try and avoid it. I had to dress the frets, due to wear, on the Pensa-Suhr and that was fairly tense for a week.”

(This article is continued in Volume II)
sultans of swing

Words & Music by Mark Knopfler

\( J \sim 146 \)

Dm

[Music notation page]
Shiver in the dark, it's raining in the park, but meantime,

South of the river you stop, and you hold everything.

A band is blowing Dixie double four time,
you feel all-right when you hear the music ring.

Well now you step inside but you don't see too many faces,

coming in out of the rain.
they hear the jazz go down.

Competition in other places,

er, but the horns, they blowing that sound,
way on down south, way on down south

London town

You check out
Guitar George, he knows all the chords.

mind, he's strictly rhythm, he doesn't want to make it cry or sing.

yes, and an old guitar is all he can afford.
when he gets up under the lights
to play his thing,

And Harry doesn’t mind if he doesn’t make the scene,
he's got a daytime job,  he's doing alright,

he can play the honky-tonk like anything,

saving it up,  Friday night
crowd of young boys, they're looking around in the corner.

drunk and dressed in their best brown bag-gies, and their platform soles.

They don't give a damn about any trumpet-playing band.
it ain't what they call rock and roll,

and the Sultans,

yeah, the Sultans are playing

Creole, baby,

Creole,
And then the man, he steps right up to the microphone,

and says at last... just as the time bell rings,
Vx.

'Good night, now it's time to go home.'

Gtr. 1

Then he makes it fast with one more thing.

Gtr. 2

Vx.

C

We are the Sultans, we are the Sultans of

B. Vx.

Gtr. 1

Gtr. 3

26
once upon a time in the west
Words & Music by Mark Knopfler

Free time (\( \text{j} = 48 \text{ approx.} \)  

\[
\begin{align*}
\text{Voice} & : \\
\text{Backing Vocals} & : \\
\text{Guitar 1 (Electr.)} & : \\
\text{Guitar 2 (Electr.)} & : \\
\text{Guitar 3 (Electr.)} & :
\end{align*}
\]

\[
\begin{align*}
\text{Am} & \quad \text{G} \quad \text{F} \quad \text{Am} \\
\text{Gn. 1} & : \\
\text{Gn. 2} & : \\
\text{Gn. 3} & :
\end{align*}
\]

rub pick against strings

A tempo (\( \text{j} = 72 \)  

\[
\begin{align*}
\text{Am} & \quad \text{G} \quad \text{F} \quad \text{Am} \\
\text{Gn. 1} & : \\
\text{Gn. 2} & : \\
\text{Gn. 3} & :
\end{align*}
\]

\( \text{C} \quad \text{U} \quad \text{C} \)
Vx.

D    C    Am

D    C

scaring the ped - tri - ans... for a min - ute,

Vx.

Am

G

cross - ing up pro - gress, driv - ing on the grass,
leaving just enough room to pass. Sunday driver, never took a

test... oh yeah... once upon a time in the

west. Yes, and it's no use saying that you don't know nothin'.
it's still gonna get you if you don't do something.

sitting on the fence, that's a dangerous course.

oh, you could
Vx:
D
Am
C

even catch a bullet from the preserving force.
even the hero gets a bullet in the

Grn.:

Grn.:

Grn.1:

Grn.2:

Grn.3:

Grn.3:

Grn.3:

Am
Dm
G
Am

chest,—
oh yeah,—

once upon a time in the west.
Mama Mary, your children are slaughtered,
some of you mothers ought to lock up your daughters.
heap big trouble in the land of plenty.

Tell me, how we gonna do what's best? A - you guess.
once upon a time in the west,
once up-on a time, oh yeah.

once up-on a time in the west,

Hey.

Guitar 3 repeats previous 4 bars to the end
once upon a time in the west.

once upon a time in the west.
expresso love

Words & Music by Mark Knopfler

(V = 138)

(Dominant)

Voice

Guitar 1 (Electric)

Guitar 2 (Electric)

Guitar 3 (Electric)

Guitar 4 (Electric)

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She gets the sun in the daytime,
per-fume in the dusk,
and she comes out in the night-time
with the hon-ey-suc-kle musk,
because she
smells just like a rose,
and she tastes just like a peach.

she got me walking where the wild life goes,
I'd do anything to reach her.

And she was made in heaven,
heaven's in the world.
oh. she was made in heaven,

heaven's in the world.

Is this just expression love? You know I'm crazy for the
girl. just a crazy for the girl.
Yeah, she call me just to talk — she's my lover, she's a friend of mine. She says,

‘Hey mister, d'ya wanna take a walk in the wild west end sometime?’ And I got

trouble with my breathing when she says, ‘Boys don't know anything.’ But
I know what I want. I want ~ ~ yes, I want every — — —
—
—
—

'Cos she was made in heaven,
and heaven's in the world, __
let ring

oh, she was made in heaven,
yes, heaven's in the world.
let ring
Is this just expression?
See I'm crazy for the

girl, just a crazy for the girl, yeah... you go on.
Feel so good, 'cos I feel so good, and I feel so good, 'cos I feel so... right.

I was made to go with my girl... just like a saxophone...
was made...
to go with the night...
Take it, take it.
She can raise one eye-brow,
put her hand on my hip,
and I
close one eye now, sweat on her lip, oh and I sur-
render to the fever, and I surrender to the will of the night. She

love me so tender, I got to believe her love, her express love's alright now.
Cos' she was made in heaven, heaven's in the world.

Oh, she was made in heaven, heaven's in the world, yeah.

Is this expresso love? You know I'm crazy for the
Guitar 3 repeats previous 4 bars to the end
wired up on it, all fired up on it. expresso touch, woh.

Guitar 4 repeats previous 4 bars to the end

woh.

hey maestro, expresso now.

Hey maestro, she said expresso now. Is this an fade

other one, just like the other one?

other one, just like the other, other one.

maestro, expresso ex-
*Alternatively, use G tuning and capo 3
A love-struck Ros-me-o,
sings a street-suss se-re-nade,
laying ev-er-ry-body low,
with a love song that he made,
C - b7 - C - F - b7

finds a street-light, steps out of the shade, says something like, 'You and me, babe, how a-

Vx.

C - Dm - C

...bout it?... Juliet says, 'Hey, it's Romeo, you nearly gimme a heart at tack.'

Ac. Gr. 2

Ac. Gr. 3

F - Dm - b7 - C - b7

He's underneath the window, she's singing 'Hey I... my boy-friend's back, you should'n't come a-round here,
sing-ing up at peo-ple like that.'

A-ny-way, what you gon-na do a-bout it?

Ju-li.

diet, the dice was load-ed from the start, and I ber, and you ex -

Electric Guitar 2 doubles ad lib.

-pox-ed in - to my heart, and I for-get, I for-get the movie song.
When you gonna real-ise it was just that the time was wrong, Juliet?
Came up on different streets,
they both were streets of shame,
both dirty, both mean.

yes, and the dream was just the same,
and I dreamed your dream for you,
and now your dream is real.

How can you look at me as if I was just another one of your deals?
When you can
fall for chains of silver,
for chains of gold,
for pretty strangers,

Electric Guitar 2 doubles

and the promises they hold,
you promised me everything,
you promised me thick and thin, yeah,

now you just say, 'Oh, Romeo, yeah, you know I used to have a song with him.'
-ct, when-a we made love you used to cry, you said, 'I love you like the stars above, I'll love-a you till I die.' There's a place for us, you know the mov-ie song.
When you gonna realise it was just that the time was wrong, Julian?
I can't do the talks like they talk on the T. and I can't do a love song

like the way it's meant to be,

I can't do everything, but I'll
do anything for you,

I can't do anything 'cept be in love, with you,
and all I do is miss you, and the way we used to be, all I do is keep the beat,

and bad company, and all I do is kiss you through the bars of a rhyme,

Julie, I'd do the stars with you any time. Ah, Juliet, when-a we made
love you used to cry...
you said, 'I love you like___ the stars a-bove,
I'll love you till I die.' And there's a

place for___ us,
you know the mov-ie song. When___ you gonna re-al-ise___ it was
just that the time was wrong
Juliet?...
And a love-struck Romeo sings a street-scss sere-nade, burying ev-ery-ly low,

with a love song that he made, finds a con-ve-nient street-light, steps out of the shade, he says some-thing like,
"You and me babe, how about it?"

with echo approx. 1.400ms, panned left
Acoustic Guitar 3 repeats previous two bars to the end
tunnel of love

Words & Music by Mark Knopfler
be tonight, but I'd always tell you where I am.

In a screaming ring of

I seen her standing in the light, she had a ticket for the

races, yeah, just like me, she was a victim of the night.

I put my hand up on the
le ver...

said let it rock and let it roll...

I had the one arm

hand fe ver,

there was an arrow through my heart and my soul

And the big wheel keep on
turning, neon burning up above, and I'm just high on the world, come on and take a low ride with me girl, on the
tunnel of love,...
yeah,...
love,...
love.

It's just the...
She said, 'Baby, let's keep it like this.'

It's just a
cakewalk twisting baby, yes, step right up and see.
'Hey mister, give me two, give me two now, 'cos any two can play.' And the big wheel keep on turn-ing, ne-en burn-ing up a-bove, and I'm just...
high on the world, come on and take a low ride with me, girl, on the 

...
money for muscle on a
another whirligig.
money for muscle, and an
another girl I dig.

an other hustle just to,
just to make it big, and rock-a-way, rock-a-way,
oh, rock-a-way, rock-a-way. And

F  C  Dm  gb

girl it looks so pretty to me, like it always did, oh, like
C  F  C
the Spanish City to me when we were kids.

Elec. Gr. 1

Elec. Gr. 2

Ac. Gr.

F  C  Dm  Gb
it looks so pretty to me, just like it always did, oh, like

Elec. Gr. 1

Elec. Gr. 2

Ac. Gr.
the Spanish City to me when we were kids, right.
She took off a silver locket. She said, 'Remember me by this.' She put her hand in my
pocket,

I got a keepsake and a kiss,

and in the roar of dust and
diesel,

I stood and watched her walk away,
I could have caught up with her easily enough, but something must have made me stay... And the big wheel keep on...

turning, neon burning up above, and I'm just
high on this world,
come on and take a low ride with me girl,
on the tunnel of love,
yeah, love, love, love,
on the
tunnel of love...
woh... love... love...
And now I'm

searching through these carousels, and the carnival arcades,
searching everywhere from steeple-chase to pali-sades, in

97
any shooting gallery where promiscuities are made, to rock-a-way, rock-a-way, rock-a-way, rock-a-way.

from Callan-coats and Whitley Bay, out to rock-a-way. And

girl it looks so pretty to me, like it always did.

like the Spanish City to me when we were kids.
girl, it looks so pretty to me, like it always did, like
the Spanish City to me when we were kids.
love over gold

Words & Music by Mark Knopfler

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You walk out on the high wire,
you're a dancer on thin ice,

you pay no heed
to the danger,
and less to advice,

your footsteps are forbidden,
but with knowledge of your sin,
you throw your love to all the strangers and caution to the wind.
And you go dancing through doorways just to see what you will find,
leaving nothing to interfere with the crazy balance of your
mind, and when you finally re-appear at the places where you came in, you’ve thrown your love to all the...
It takes love over gold, and mind over matter to do what you do that you must, when the things that you hold can fall and be shattered, or run through your fingers like dust.
private investigations
Words & Music by Mark Knopfler

(\( \frac{1}{2} = 84 \))

Voice

Electric Guitar 1

Electric Guitar 2

Acoustic Guitar

\( F/A \) \( B7/A \) \( Em/G \) \( Gdim \) \( F#m7/G \)

\( B7 \) \( Em \) \( fade in \) \( Bm/D \)

It's a mystery to me,
the game con-men - ces

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for the usual fee,

plus expenses,

confidential information,

it's in a diary,

this is my investigation,

it's not a public inquiry.
I go checking out the reports, digging up the dirt, you get to meet all sorts

in this line of work, treachery and treason, there's always an excuse for it

and when I find the reason I still can't get used to it.
And what have you got
at the end of the day,
what have you got
to take away?
A bottle of whisky,
and a new set of lies,
B7  Em  Gdim

Scarred for life,

no compensation, private investigations.
telegraph road
Words & Music by Mark Knopfler

Free time ($J = \text{c. 84}$)

Voice

Electric Guitar 1

Electric Guitar 2

Electric Guitar 3

Acoustic Guitar 1

Acoustic Guitar 2

*Alternatively, use G tuning and capo 3

a tempo ($J = 92$)

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Well a long time ago came a man on a track,
walking thirty miles with a sack on his back, and he put down his load where he thought it was the best,

made a home in the wilderness.

He built a cabin and a winter store, and he ploughed up the ground by the
cold lake shore. The other travelers came walking down the track, and they never went further, no they never went back.

Then came the churches, then came the schools, then came the lawyers, then came the rules.
then came the trains, and the trucks with their loads, and the dirty old track was the telegraph road.
then came the mines,
then came the ore,
then there was the hard times,
then there was a war,

telegraph sang about the world outside,
telegraph road goes so deep,

and so wide, like a rolling river.
Oh, I used to like to go to work, but they shut it down. I got a right to go to work, but there's no work here to be found, yes, and they say...
we're gon-na have to pay what's owed, we're gon-na have to reap from some seed.

that's been sowed, and the birds up on the wires, and the

telegraph poles... they can always fly away from this rain and this cold... you can
Well I’d sooner forget, but I re-
member those nights, yeah, life was just a bet on a race 'twixt the lights, you had your
head on my shoul-der, you had your hand in my hair, now you act a lit-tle cold-er, like you
don’t seem to care, but just be-lieve in me ba-by, and I’ll
take you away from out of this darkness and into the day, from these river of head-lights, these rivers of rain, from the anger that lives on the streets with their names, 'cos I've
run every red light on memory lane, I've seen des- pera-tion ex-plose in-to flames,

and I don't wanna see it a-again,
all of these signs saying, 'Sorry, but we're closed',

all the way...

down the telegraph road...

slide in
Acoustic Guitar 2 repeats previous 4 bars to the end
Electric Guitar 2 repeats previous 8 bars to end
notation & tablature explained

Open C chord

Scale of E major

Bent Notes:
The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol □. If you aren’t sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:

Example 1:
Play the D, bend up one tone (two half-steps) to E.

Example 2:
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.

Example 3:
Fast bend: Play the D, then bend up one tone to E as quickly as possible.

Example 4:
Pre-bend: fret the D, bend up one tone to E, then pick.

Example 5:
Play the A and D together, then bend the B-string up one tone to sound B.

Example 6:
Play the D and F sharp together, then bend the G-string up one tone to E, and the B-string up ¼ tone to G.

Additional guitaristic techniques have been notated as follows:

Tremolo Bar:
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to ‘divebomb’, i.e. drop the pitch as far as possible.

Hammer on and Pull off:
Play first note, sound next note by ‘hammering on’, the next by ‘pulling off’. Only the first note is picked.

Mutes:
a) Right hand mute:
Mute strings by resting the right hand on the strings just above the bridge.
b) Left hand mute:
Damp the strings by releasing left hand pressure just after the notes sound.
c) Unpitched mute:
Damp the strings with the left hand to produce a percussive sound.

Glistando:
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.
expresso love
love over gold
once upon a time in the west
private investigations
romeo and juliet
sultans of swing
telegraph road
tunnel of love

The book includes:

- In-depth interview with Mark Knopfler about his own playing style
- Details of Mark's guitars, effects and amplification by Ron Eve (longtime guitar technician) and Stephen Marchino (head of production at Pensa-Suhr)
- Comprehensive guide to tab
- Exclusive photographs of many of Mark's guitars

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