

HOW TO PLAY NEIL YOUNG • VAN HALEN UNPLUGGED

GUITAR WORLD[®] Acoustic

NO. 27

6 SONGS!

JIMMY BUFFETT
MARGARITAVILLE

**SARAH
McLACHLAN**
BUILDING A
MYSTERY

**THE DOOBIE
BROTHERS**
BLACK WATER

ROD STEWART
OOH LA LA

JETHRO TULL
SKATING AWAY

**THE ALLMAN
BROS. BAND**
LITTLE MARTHA

PLUS!
E-Z GUITAR
ARRANGEMENTS

LOU REED

**JOHN
FOGERTY**

**GORDON
LIGHTFOOT**

**DWIGHT
YOAKAM**

Dave Matthews

EXCLUSIVE LESSON! Includes "Crash Into Me" "Ants Marching"
"Satellite" "What Would You Say?" "Spoon" "So Much To Say" and More!

\$4.95
\$6.95 Can.



27 >

INSIDE THE LILITH FAIR: Indigo Girls, Sarah McLachlan, Liz Phair

page
36**profiles**

19 Eddie Van Halen The man who revolutionized electric guitar playing looks at the unplugged highlights of his career.

23 Gordon Lightfoot The Canadian folk legend returns with his first album in five years, *A Painter Passing Through*.

features

26 Lilith Fair The hugely successful all-female festival has not been without controversy. Lilith founder Sarah McLachlan, Garbage's Shirley Manson, Björk, and others offer their views.
PLUS: Liz Phair and the Indigo Girls' Amy Ray sing Lilith's praises.

30 Lou Reed The New York rock legend talks about feedback, pickups and the trials of getting good acoustic guitar tone.

36 Dave Matthews Lesson Learn to play "Crash into Me," "Satellite," "Ants Marching," "What Would You Say?" and many others in this exclusive GWA lesson.

42 Dwight Yoakam Honky-tonk man Yoakam discusses the merits of solitude and the making of his latest album, *The Long Way Home*.

46 Neil Young Lesson How to play "Heart of Gold," "My My Hey Hey," "Rockin' in the Free World" and many others.

departments

6 Letters

10 First Stringers
Dan Bern, Joe Ely, Dakota Moon, Billy Bragg, Lucinda Williams, The Mavericks and more.

91 Record Reviews
New albums from Van Morrison, Ralph Stanley, Dave Alvin and Patty Griffin, plus noteworthy independent-label releases.

94 Gear Reviews
CFox, Dana Bourgeois and Martin guitars, Collings D2H dreadnought, and EMG's ACS active pickup system.

97 New Equipment
The best and nicest in the acoustic world.

98 Hit Parade
John Fogerty celebrates the Dobro and talks about the making of his hit song "Lookin' Out My Back Door."

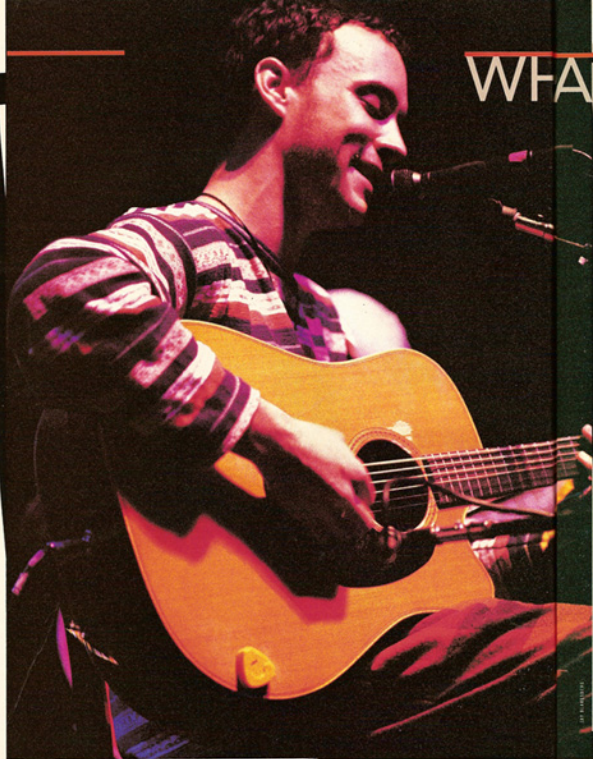
contents**transcriptions**

57 E-Z MUSIC simple chord arrangements of this issue's transcribed songs:

58 Rod Stewart "Ooh La La" **62 Sarah McLachlan** "Building a Mystery"

72 Jimmy Buffett "Margaritaville" **75 Jethro Tull** "Skating Away (on the Thin Ice of a New Day)"

78 The Doobie Bros. "Black Water" **83 The Allman Bros. Band** "Little Martha"



WHAT WOULD YOU

Play?

A lesson in the funky,
percussive guitar styles of
DAVE MATTHEWS.

By Darrell Townner

SINCE 1991, THE DAVE MATTHEWS BAND HAS BEEN PUSHING THE ENVELOPE of improvisational pop with their unique brand of eclectic music. The band's three major-label studio albums, *Under the Table and Dreaming*, *Crush and Behave*, and *These Crowded Streets*, feature sophisticated arrangements and clever song structures that are both catchy and challenging to the ear—a rare combination in any style of music.

Combining elements from a diverse array of genres, including rock, jazz, funk, soul, classical and folk, Matthews and his unorthodox ensemble (Carter Beauford, drums; Stefan Lessard, electric bass; Leroy Moore, saxophone, and Boyd Tinsley, violin) possess both a high degree of musicianship and a strong pop sensibility. At the heart of the quintet's sound is Matthews' songwriting and acoustic guitar playing. He favors percussive and highly syncopated, "electric"-style riff figures that are often comprised of muted single notes and double-stops. In this lesson we'll look at some examples of his most memorable and inventive guitar parts and identify the key elements that comprise his soulful, earthy riff-writing and playing style.

Since he began playing at age nine, Matthews has always preferred the acoustic guitar. His main axes these days are a Lakewood M-32, a Gibson Chet Atkins and a Gibson Every Brothers. "The reason I stick with the acoustic," he told *GWR* in 1996, "is that I have an obsession with its percussive qualities. It has more of a drum quality to it than the electric." True to his words, Matthews attacks his acoustic guitar with the intensity of Keith Moon, with his aggressive picking hand functioning as a rhythmic tom-tom. "The most important thing I focus on is my right hand—that it should never lose the time," he added. "Then my left hand can sort of eagerly do its best to keep up."

To develop his innovative guitar style, Matthews practiced all sorts of funky exercises—one of which developed into a hit song. "The riff to 'Satellite' (*Under the Table and Dreaming*) began as an exercise for my fingers," he recalled. "It was played on three frets adjacent to each other and was really ugly sounding, but it was a good technical exercise. When I spread it out over the scale, though, it became quite pretty." **FIGURE 1** illustrates the two-bar, single-note riff that propels the song's intro and verse sections. The line begins with an Ab, played on the 6th string at the

the bass note is on the right side. As this example demonstrates, using inverted chords can help make a progression sound more interesting, melodic and warmer.

Matthews' strong sense of melody and groove developed out of necessity when he was a solo performer. His style, he has said, is the result of needing to have a drum sound when he was playing solo.

His commitment to rhythm is clearly evident in songs like "Anda Marching," one of the band's hits from *Under the Table and Dreaming*, in which his percussively muted string smacks sound like snare drum hits. In that song, Matthews plays a funky two-

bar intra/verse riff using open chords and single notes (see FIGURE 4). This excerpt illustrates another one of his signatures—the scratchy, percussive sound of muted strings. In this example, the strings are muted by the fretting hand (this type of muting is indicated by 'x' in the staff and tablature). To correctly mute your guitar's strings with your fretting hand, lay your fingers across the indicated strings lightly enough so that when you strum them, the open strings don't ring



out and no discernible pitch is produced. The only sound you should hear is a pitchless, percussive click. Immediately following each open chord and muted strum, Matthews plays a catchy single-note melody, using notes from the D major scale (D E F# G A B C#) in the 4th position.

Some of Matthews' most effective riffs involve a combination of funky strums and two- or three-note chords. His strumming in "Stay (Wasting Time)" (see FIGURE 5) is confined to strings 2-4, an which he strums Bb, Gm, Eb and Ab triads in synopacted 16th-note rhythms. Between most of his accented chord strabs, Matthews keeps his right hand moving, brushing his pick across muted strings, filling in the cracks with more of his percussive strumming. Midway through the song, he dramatically contrasts the happy funk riff with a sinister, single-note interlude riff (see FIGURE 6). He punctuates this passage with a chromatically ascending sequence of four-note power chords, each with the fifth on the bottom.

"What Would You Say?" (under the Table and Dreaming) is a fine example of Matthews' riff-writing approach. In the two-

bar barrage that functions as the tune's intro and verse riff (see FIGURE 7), he incorporates several of his favorite devices—legato slides, unison licks, double-stops, open strings, muted notes, string bending and vibrato—all within the parameters of a Mixolydian (A B C# D E F# G). Tim Reynolds, who plays electric guitar on several other Dave Matthews Band studio tracks, doubled all of Matthews' acoustic parts throughout this song. If you listen closely, however, you'll notice that this riff is not doubled exactly. The slight variation in the way Matthews and Reynolds play the same figure adds depth to the recording, particularly since each guitarist is panned hard left and hard right in the stereo mix.

The band's hit "So Much to Say" (see FIGURE 8), features a verse riff that is juiced up with more than a few slippery finger slides. These occur on the downbeat of each measure, on the "and" of beat two in measures 1, 3 and 4, as well as on beat four in measures 3 and 4. Matthews also uses a pair of sus2 chord shapes—Fus2 and sus2—similar to the opening bar in "Satellite" (Aerosmith). Like "What Would You Say," this riff features a hearty handful of incidental open-string notes, or "happy accidents," as Matthews refers to them. "If you're in the key of A," said Matthews, "it's not going to sound too bad if you screw up and hit one of the open strings."

When the spirit moves him, Matthews also dishes out tunes tinged with an ethnic flavor. "The Last Stop" (see FIGURE 9) conveys an exotic, Middle Eastern vibe, courtesy of an introductory melody that is rooted firmly in F# Phrygian Dominant (F# G A# B C# D E). The bulk of this melodic passage is played by Gtr. 1 along its 6th string, while Gtr. 2 (depicted in slashes) performs most of the accompaniment parts.

FIGURE 7 "What Would You Say"

Moderately 4 = 112

FIGURE 8 "So Much to Say"

Moderately 4 = 112

FIGURE 9 "The Last Stop"

Moderately 4 = 118

"What Would You Say" (David J. Matthews) Copyright © 1994 Golden Grey, Ltd. (ASCAP), International Copyright Secured. All Rights Reserved

"Satellite" (David J. Matthews) Copyright © 1994 Golden Grey, Ltd. (ASCAP), International Copyright Secured. All Rights Reserved

"Anda Marching" (David J. Matthews) Copyright © 1994 Golden Grey, Ltd. (ASCAP), International Copyright Secured. All Rights Reserved

"So Much to Say" (David J. Matthews, Boyd Tinsley and Peter Dinklage) Copyright © 1994 Golden Grey, Ltd. (ASCAP), Boyd Tinsley (ASCAP), and Peter Dinklage (BMI)

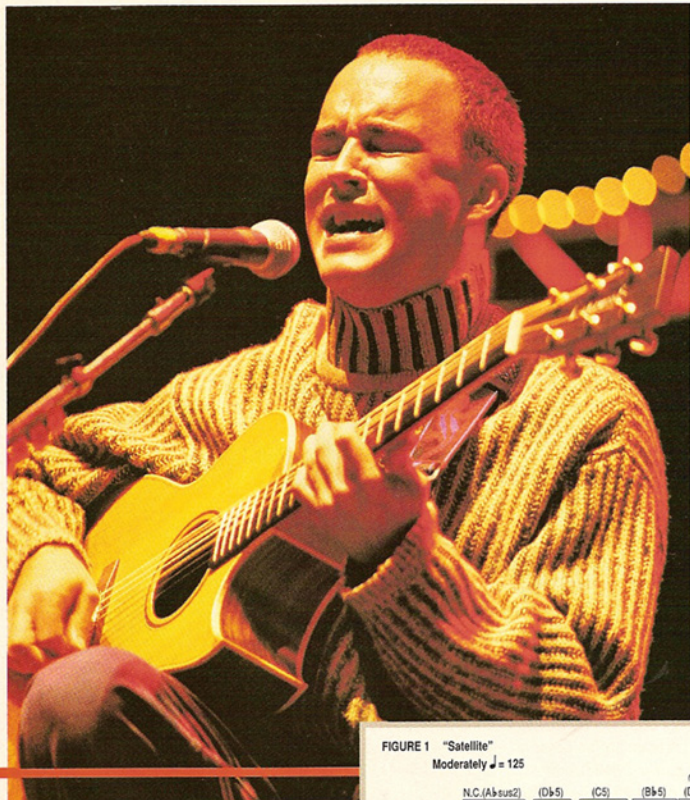
International Copyright Secured. All Rights Reserved

"Crash Into Me" (Marj (David J. Matthews) Copyright © 1994 Golden Grey, Ltd. (ASCAP), International Copyright Secured. All Rights Reserved

"Rawhide" (David J. Matthews, Stefan Lessard and Carter Beauford) Copyright © 1994 Golden Grey, Ltd. (ASCAP), International Copyright Secured. All Rights Reserved

"Stay (Wasting Time)" (David J. Matthews) Copyright © 1987 Golden Grey, Ltd. (ASCAP), International Copyright Secured. All Rights Reserved

"Spinn" (David J. Matthews) Copyright © 1987 Golden Grey, Ltd. (ASCAP), International Copyright Secured. All Rights Reserved



4th fret, and is based on a sequence of arpeggiated root-fifth power chords in the key of Ab major (Ab major scale: Ab Bb C Db Eb F G). Matthews moves this perfect-fifth interval shape along the 4th and 5th strings from the 6th fret, down to the 1st fret and back up again. As this figure consists of steady eighth notes played at a moderate tempo, it will serve as a good training ground to start learning Matthews' unique style.

Many of Matthews' guitar parts convey a strong sense of melody, harmony and rhythm and include a bassline, all at the same time. It is for this reason that a lot of his riffs are able to stand alone, without a vocal line or rhythm section accompaniment. A great example of such a part is the intro/verse riff to "Crash Into Me," from *Crash* (see FIGURE 2). Underneath a drone-like E5 played on the top four strings, Matthews plays a bass counterpoint on the A and low E strings to create what sounds like two different instruments. To keep the bassline and chords ringing together, he fingers the chord shapes in this riff in an atyp-

ical way, as illustrated in the chord frames above the staff. After striking each successive bass note on a lower string, Matthews strums the same four-note chord on the higher strings. After Matthews rehearsed "Crash Into Me" with the band, this riff started to evolve from a very straight guitar line to a country-style tune. Once he started changing the rhythm of where the bass notes were landing, it changed the song considerably. This type of combination of single notes (the bassline, in this case) and chords within an accompaniment riff is one of Matthews' trademarks.

As is the case with "Crash Into Me," many of Matthews' riffs are played in the lower fretboard positions. "Spoon" (see FIGURE 3), one of his mellow offerings from *Before These Crowded Streets*, revolves around a peculiar chord progression: Em-D5-C-E/E#-Am-D-G-D/F#. Matthews loosely arpeggiates this passage in the 1st and 2nd positions, playing it similarly at each repetition. Notice that four of the chords he uses in this figure are *inversions* (chords in which the root is not the bottom note). In the harmonic analysis (i.e., chord symbols) written above the staff, these chords appear as D5/A, C/G, E/G# and D/F#. In this nomenclature, the chord is indicated on the left side of the slash and

JAY BLANKENBERG

FIGURE 1 "Satellite"
Moderately ♩ = 125

(play 3 times)

N.C. (Ab sus2) (D♭5) (C5) (B♭5) (D♭5) (Ab sus2) (D♭5) (C5)

FIGURE 2 "Crash Into Me"
Moderately ♩ = 102

C#m7 Asus2 E5/B E5 E/G#

C#m7 Asus2 E5/B E5

E/G# Asus2 E5/B E5