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David Gilmour

Player Studies







Practice summary



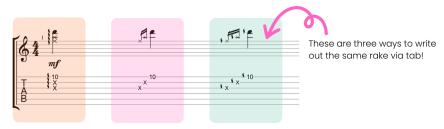
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Gilmour Arpeggios

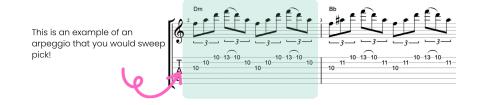
UNIT 2 • LESSON 6 《 PREVIOUS NEXT 》

Raking & Sweeping

Raking and sweeping are two techniques integral to the Gilmour sound. There is a big difference between the two, and we're going to utilise both techniques in the course. Let's start by taking a look at raking:



Raking is targeting a note on one of the higher strings and then literally 'raking' your plectrum across the lower strings to get there. The notes are all muted until you hit the target note. In the tab above you can see three ways you could potentially write a rake (and we've used and seen all of these, so it's unlikely to always be one way). Give this technique a try first!



Course navigation

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UNIT 2

Gilmour Arpeggios

David Gilmour isn't all about pentatonics; he uses a combination of scales and arpeggios in his soloing. To understand how you can do the same, we'll begin by learning the main three-string arpeggio shapes.

Lessons:

Tone

- 3 String Major Arpeggios
- 3 String Minor Arpeggios
- Arpeggio Madness 1
- Arpeggio Madness 2
- Raking & Sweeping
- Arpeggio Madness 3

The Layering

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UNIT 4

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Getting The

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Sweeping is simply dropping your plectrum through an arpeggio, rather than feeling like you are playing very individual notes or even alternate picking. It's subtly different to just normal picking, but should feel like the pick is dropping through the notes. We'll be putting these ideas into practice of course, so for now it's about getting the theory right!



In fact, both techniques require an identical movement with your right hand; the difference is in your left fretting hand. Sweeping requires you to fret each note as you move the pick, whilst raking requires you to mute each note until

you hit the target.

Dan



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