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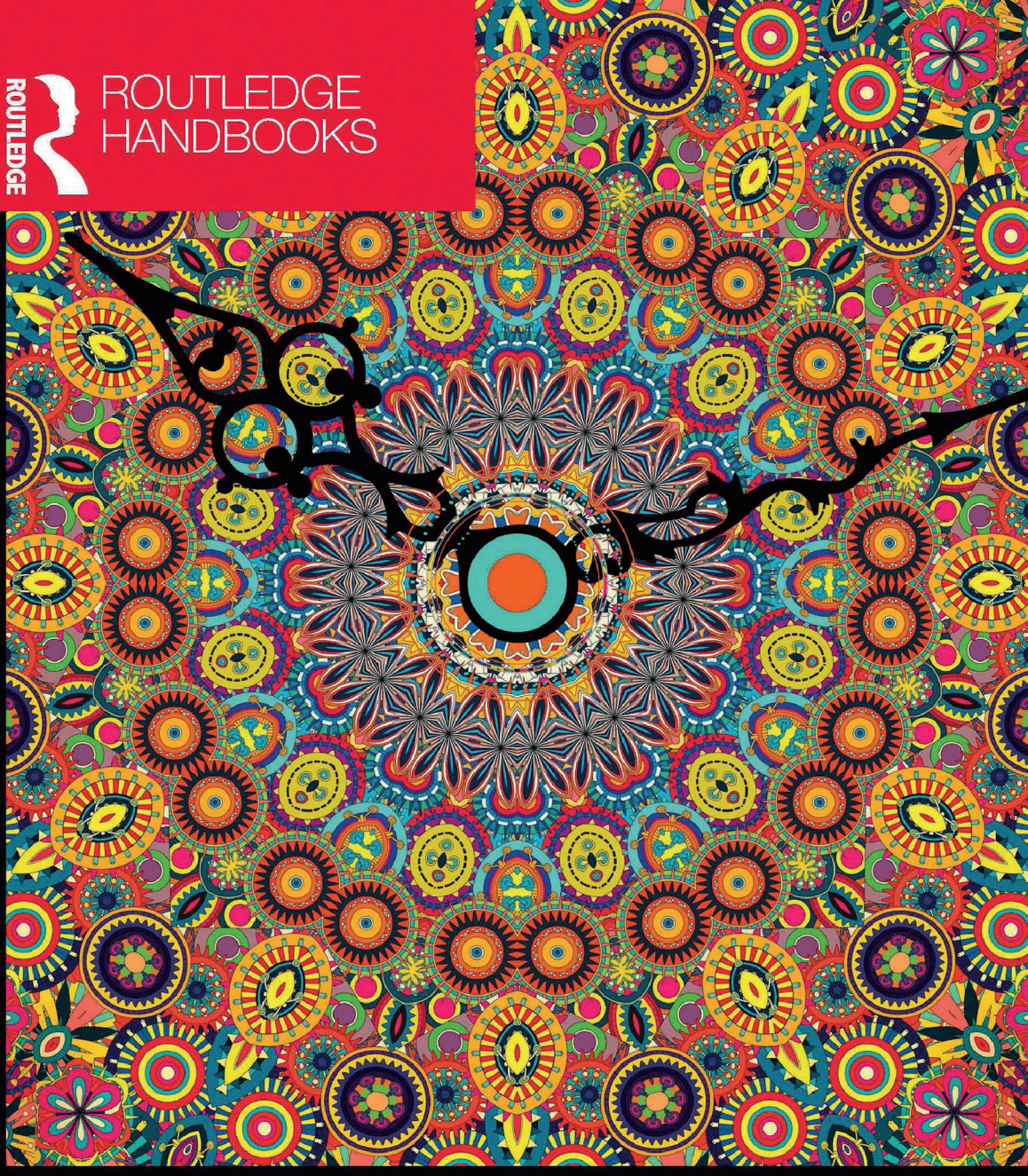

The Routledge Handbook of Pink Floyd

Edited by Chris Hart and Simon A. Morrison

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DAVID GILMOUR

Defining the 'melodic' guitarist

Richard Perks

Introduction

David Gilmour is frequently referred to by fans, journalists and musicians alike as the quintessential 'melodic' guitarist. He has been the subject of countless guitar magazine interviews, television documentaries and tuition materials,[1] addressing both his approach as a guitarist and his role within Pink Floyd. In a column entitled 'The Greatest Guitarists of All Time,' *The Telegraph* asserts that 'Gilmour's elegant solos, by turns dreamy and melodic, buoyed Pink Floyd's music.'[2] This is a bold statement; nonetheless, it indicates that Gilmour's guitar contributions are considered by many a central aspect of the band's identity. *Rolling Stone* echoes this sentiment, claiming 'his sprawling, elegant, relentlessly melodic solos were as bracing a wake-up call as those alarm clocks on *The Dark Side of the Moon*,'[3] and *Total Guitar* magazine once hailed him as 'the godfather of melodic lead guitar playing.'[4] In an interview with *Guitar Interactive* magazine,[5] Jamie Humphries – former guitarist with *The Australian Pink Floyd* and tutor behind multiple instructional DVDs on Gilmour's playing – comments,[6][7] 'what set Gilmour head and shoulders above other guitarists for me were his melodies. His solos were extensions of the songs; melody lines in their own right.'[8] Gilmour also acknowledges this trait in his playing himself; when previously asked to list his strengths as a guitarist, he answered, 'Oh, I'd say my sense of melody.'[9] Each of these positions infer that this 'sense of melody' forms a substantial and distinguishable attribute of Gilmour's playing style; there is little doubt of the consensus amongst guitar aficionados, and furthermore, we know it is a quality valued from his emic perspective as performer. But what exactly do we mean by describing him as a 'melodic' guitarist?[10]

Gilmour's output with Pink Floyd – comprising over 15 studio albums and live releases – has, over the years, encompassed and combined multiple idioms (including rock, blues, folk, funk, ambient soundscape and so forth), each carrying their own style-specific conventions, to form the band's eclectic, progressive sound/s. Furthermore, Gilmour's function as guitarist in Pink Floyd is manifold, ranging from the provision of foundational rhythm guitars and textural augmentation to contrapuntal lead-lines, prominent solos and exploratory improvisations. What, therefore, does 'melodic' symbolise in relation to Gilmour's clearly varied role as guitarist in Pink Floyd? Are his guitar solos the primary source of consideration? Or is there a significance to the many underpinning and connecting guitar parts? Do we identify 'melodic' passages purely in terms of isolated successions of pitch? Or do the rhythmic properties determine each

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phrase's efficaciousness? Are we moved by the nuanced inflections which embellish individual lines? Or instead do we respond more to their physical placement within the framework of the song? Do we favour the inclusion of repeated, recognisable – 'singable' – motifs? Or does the manipulation of tension and release play an equally crucial role? The list goes on. When pondering these questions, and those they subsequently evoke, one can quickly appreciate that the meaning of 'melodic' in this context becomes ambiguous. More pertinently, the answers to them are almost certainly subjective, depending on the combined musical preferences, expectations and responses of the listener.[11] The purpose of this investigation, of course, is not to establish a universal definition of melody (such a task would warrant its own – somewhat large – academic study) but rather to determine the contributing factors which led to Gilmour's playing being considered 'melodic' – encompassing both the musical aesthetic as well as his performative approach as a guitarist – and explore the extent to which his 'melodic functionality' impacts the music of Pink Floyd.

This chapter will consider Gilmour's guitar playing from his initial musical influences through to his prominent position within Pink Floyd, contemplating how his highly individual style manifests itself within the milieu of the band. Comprising a musicological and aesthetic discussion, a detailed examination of Gilmour's use of sound/s and equipment, phrasing, note choice, playing technique and compositional strategies will be presented to unpack the notion of the 'melodic' guitarist and draw conclusions as to why Gilmour is considered by so many – particularly within the guitar community – the paragon example.

Influences and learning to play

Gilmour has been described as 'a fiery, blues-based soloist in a band that hardly ever played the blues.'[12] On listening to his extensive output with Pink Floyd, however, this seems somewhat simplistic, as there clearly appear to be other sources of inspiration inhabiting his guitar work. To formulate a deeper understanding of Gilmour's playing style, therefore, we must first consider his musical influences, as well as his approach/es to learning – and advancing on – the instrument.

Gilmour is predominantly a self-taught guitarist and cites *The Folksinger's Guitar Guide* by Pete Seeger – an instructional record with accompanying booklet – as his 'only actual instruction,'[13] from which he learnt to tune the guitar, play basic chord shapes and sing. His early affinity for blues is made clear when he states, 'When I was young I actually sat down and learned many of the classic blues solos by Eric Clapton and Jimi Hendrix as well as studying old Howlin' Wolf records.'[14] He reiterates the impact of this idiom on his playing later in an interview with Guitar World, where he openly exclaims 'all my guitar playing is rooted in the blues.'[15] Interestingly however, when asked by *Billboard* if there is 'something of a blues guitarist' in him, he replies:

> I am a lover of all sorts of different music. I love blues and every piece of music that I have listened to has become an influence. But you're right, there's a distinct blues influence within what I do but at the same time I am not frightened to step out of that. I don't even think whether I play the blues or not, I just play whatever feels right at the moment.[16]

Gilmour's response implies that he does not reduce his musical identity to that of a single label – 'a blues guitarist' – rather, his playing has been shaped by a broader range of influences, and he readily embraces them all. He suggests that *what* he plays is determined by the musical

context – drawing from whatever aspects of various musical language/s are at his disposal that he 'feels' are appropriate to the situation – rather than by a commitment to adhere to any sense of stylistic authenticity. This is confirmed in a later interview, when he says:

> I think the same sources are there that have always been there at the heart of everything I do. . . . Bill Haley's 'Rock Around the Clock' was the first single that I bought and Elvis Presley's 'Heartbreak Hotel' was a major thing as well. . . . But there are a thousand other influences that have sort of gone together – folk music, Pete Seeger, Woody Guthrie, Big Bill Broonzy, John Fahey, Joni Mitchell – there are thousands of players and singers who have directly influenced the music that I make and who have sort of created the bedrock of what you might call my style.[17]

In addition to his obvious attraction to the guitar-centric styles of blues and rock 'n' roll, the fact that Gilmour emphasises the influence of folk music here provides an inkling of his deep-rooted appreciation of *song*. He also lists Bob Dylan amongst his early musical influences, about whom he says 'the melodies and the words just shoot out like an arrow,'[18] highlighting the effect that powerful songwriting had on him in his formative years. This idea is reaffirmed once again when he claims, 'from the beginning of learning the guitar, I was learning singing as well . . . erm . . . and singing is just as important to me.'[19]

When asked specifically about other guitarists he admires, he reveals, 'I do like Eddie Van Halen's playing a lot. Of course, I can't do that at all. I don't have the fingers for it.'[20] He also cites Jeff Beck as his 'sort of guitar hero,'[21] before continuing:

> He's the one that I think pushes the boundaries. He's consistently exciting. Jeff can play damn fast, he can do speed, but he chooses not to most of the time and that's what impresses me. It's what he chooses to leave out rather than what he chooses to stick in.[22]

On his personal approach to practise, he confesses 'I don't have a very disciplined approach to practicing or anything . . . about once a year I have sort of an attack of a guilty conscience about my abilities, so then I'll sit and run through a couple of scales. But generally, I'm not too ambitious about that sort of thing.'[23] He reiterates this point some years later, adding 'I can practice for months, and I don't get any quicker. I've given that up years ago. And I can't be bothered with too much practicing, I'm afraid. I should, but I'm terribly lazy about it.'[24] His musical priorities become even clearer when considering his declaration:

> I like to approach every track and every solo I do with an open mind. I don't really have any kind of general philosophy of playing, I don't think . . . I don't really approach anything with any great plan, except that I work on the sound until it sounds right to me.[25]

From these remarks, it appears that Gilmour is profoundly more concerned with exploring the sonorities the guitar has to offer – and how they might feed into a specific track, or guitar part, within the overall musical space – than with realising his 'virtuosic' potential. Gilmour's eclectic perspective, his negation of technical virtuosity as a personal goal and the notion that guitar playing is somehow inseparable from song therefore collectively provide a significant insight into his approach to the instrument and perhaps together form the 'genome' of his ingrained 'sense of melody.'

Sound

Gilmour's 'sound' is the envy of many a guitarist.[26] It is perhaps the quality most admired by his peers and successors, elevating him to the rank of 'guitarist's guitarist' – a guitar hero amongst guitar heroes. In a discussion of his 'top 10 guitarists,' Dweezil Zappa describes Gilmour as 'one of those guitarists whose tone can be easily recognized,' later adding, 'Gilmour's tone is one of the most relaxing guitar tones ever.'[27] Dave Mustaine, lead guitarist of Megadeth, further claims 'David Gilmour can do more with one note than most players can do with the whole fretboard,'[28] and *Guitar Player Magazine* once praised him as 'Tone God' on the front cover of a special edition.[29] So, what makes Gilmour's sound so distinguishable? How does he achieve it? And to what extent does it relate to the conception of his 'melodic' guitar playing?

Whilst predominantly famous for playing Fender Stratocasters,[30] Gilmour's selection of guitar to suit each track – and even each part – has seen him use of an array of instruments in the studio, spanning everything from the legendary 'Black Strat'[31] to a 1955 Les Paul, a Martin D-35 to a Gibson J-200 Celebrity acoustic and nylon-sting Classical guitars to Weissenborn and Fender lap steels. In an interview with *Guitar World*, on preparing to record lead-guitar parts, he asserts, 'I try to live with the track for quite a long time before I even touch a guitar that's going to play a solo on it . . . when I go for a solo, I try to make sure the sound is really together and well thought out, because very often the first take is the best take.'[32] His choice of guitar in a live setting is equally considered, and his arsenal of touring instruments has evolved substantially over time. *The Dark Side of the Moon* touring rig (1974) included multiple Fender Stratocasters, a Fender Telecaster, a Bill Lewis custom model and two Fender 1000 twin-neck pedal steels; by the time of *The Wall* tour (1980–81), the rig had seen the addition of a Fender Esquire, Gibson Les Paul Goldtop, Fender Baritone VI, Jedson lap steel, an Ovation 1619–4 acoustic, Ovation 1613–4 nylon-string, a Martin 12-string acoustic and numerous extra Stratocasters.[33]

Although this indicates a conscious contemplation of which guitar to use in advance of recording and performing live, in an interview with *Rolling Stone* – discussing the auctioning of 120 pieces from his guitar collection for charity in 2019 – Gilmour rejects the notion of needing the 'right guitar' to perform a certain song:

> If I need a particular guitar, I'll go out and buy another one. They are the tools of my trade. They have given me music, but in the end, they are the tools that I use. . . . Guitars are special in what they give you, but I'm not overly sentimental about the qualities that some people think become imbued in one particular instrument itself. The guitars that I play on a lot tend to be the ones that are closest.[34]

He later adds, 'I've got one or two of my own more recent Fender-issue Black Strats, which are brilliantly good, and I'm happy when they hop into my fingers. Sometimes I can't even tell whether I'm playing the first original one or these other ones.'[35] This outlook suggests that, for Gilmour, whilst the type and/or model of guitar might be important to inject a certain guitar-specific character – for example, the use of a Stratocaster on a track for the 'tone of a Strat' – he doesn't believe in individual instruments possessing overtly 'definitive' timbral properties.

In addition to choice of guitar is that of the periphery equipment used for augmentation,[36] more specifically amplifiers and effects pedals. Phil Taylor – Gilmour's guitar technician for over 20 years – stresses the importance of direct amplification to Gilmour when he remarks, 'He likes to start with a very clean, undistorted guitar sound. All distortion, delays, compression, choruses

and so on are added via various effect pedals.'[37] Studio engineer Alan Parsons corroborates this when discussing the recording of *The Dark Side of the Moon*:

> David was very much in control of his sound system. We rarely added effects to his guitar in the control room. Generally speaking, the sound on the album is pretty much what came out of his amp. As I recall, he used a Hiwatt stack, a Fuzz Face and Italian-made delay unit called a Binson Echorec.[38]

A notable quality of Gilmour's electric guitar sound, both live and recorded, stems from the fact that he works at high volume. His standard live setup for many years with Pink Floyd used colossal amplification, combining: a mid-seventies Alembic F2-B bass preamp, the power stage of six 100-watt Hiwatt heads, two WEM and two Marshall 4x12 cabs and three custom-built rotating speaker cabinets. He confirms this when reflecting on the live performances with Pink Floyd: 'You know, once you've had that guitar amp up so loud on the stage, where you can lean back and the volume will stop you from falling backward, that's a hard drug to kick.'[39] Likewise, in the recording studio, he often used 1970s Hiwatt combos – renowned for being especially loud and having high 'headroom.'[40] In a discussion about the recording of *The Dark Side of the Moon*, Gilmour stresses, 'to get that kind of singing sustain, you really need to play loud – at or near the threshold.'[41] Using highly powered valve amplification dramatically affects the responsiveness of the instrument, directly informing the player's touch, which in turn impacts the aesthetic character and tone generated. By playing at high volume, therefore, Gilmour actively alters the ecological affordance of his guitar setup to achieve his desired 'sound.'[42]

Gilmour is also celebrated for his use of effects pedals to create different timbres, enriching the soundscape/s and textural aspects of the band. This can be clearly heard across Pink Floyd's studio output, from the ambient tremolo and reverbs of 'Echoes,'[43] to the psychedelic phasing of the opening guitars to 'Have a Cigar,'[44] the talk box emulation of animal squeals in 'Pigs,'[45] to the strong rhythmic delays in 'Run Like Hell.'[46] His 'standard' live effects setup initially comprised a Dunlop Fuzz Face, a Dunlop 'Cry Baby' Wah-Wah, a Univox Uni-Vibe and a Binson Echorec II but over time expanded to incorporate many more.[47] The 1977 *Animals* tour saw the first addition of the famous Pete Cornish effects-board to Gilmour's live rig.[48] This provided him with an interface to negotiate a larger assortment of effects more easily, giving him greater control over sound-transitions on stage; he subsequently used Cornish effects-boards on many Pink Floyd recording sessions and live tours.[49] His effects setup has been through a multitude of substantial modifications and/or re-designs over the years and has included the use of multiple pedalboards, large rack-mounted units and sophisticated routing systems. It can be safely assumed therefore, that experimentation with effects has – to some degree – informed Gilmour's 'sound.'

On incorporating effects into his sound, Gilmour comments:

> I don't have a very precise method of doing anything. . . . I don't have any magical effects or anything that helps me to get my particular sound. . . . I just keep fiddling with the little knobs on different boxes until it sounds right to me.[50]

He reaffirms this far from alembicated, 'trial-and-error'–based approach when he admits 'I also will use any gadget or device that I find that helps me achieve the sort of sound on the guitar that I want to get.'[51] On a discussion of his use of a DigiTech Whammy pedal in later Pink Floyd tracks, such as 'Marooned,'[52] Gilmour claims it creates a 'whole extra dimension'[53] and

confesses 'I love driving people crazy. They come and say "How the fuck did you do that? I've been working for months trying to get that" and I say, "It's just a pedal".'[54] Further examples of his experimentation can be found in: 'Take It Back,'[55] where he uses what he describes as the 'pretty bizarre configuration' of an EBow on an acoustic guitar – processed through a Zoom effects pedal – to create a textural loop of ambient volume swells;[56] and 'Keep Talking,'[57] where he includes a talk box effect towards the end of the track. Table 3.1 illustrates his appetite for varied guitar timbres, providing a basic overview of the guitars and effects used on Pink Floyd's 1994 album, *The Division Bell*.

Each guitar type in Table 3.1 has a designated symbol;[58] the combination of effects used in conjunction with each guitar are listed under each track title; if a similar guitar type is used on the same track with a different combination of effects, it is shown in another shade. Whilst the precise settings of each of the effects pedals, guitar pickups and so forth cannot be determined from this diagram, it can be seen clearly that Gilmour uses an array of timbres across the album, as well as within individual songs, and it is evident that he does not favour any one 'fixed' guitar timbre, comprising a specific combination of guitar and effects.

Another variable which affects guitar tone, though comparatively minor, is choice of string gauge. Since the recording of *The Wall*, Gilmour has exclusively used a customised string-set on his Stratocasters (*GHS Boomers*, gauge 0.010–0.048),[59] in which the bottom three (wound) strings are notably heavier than those found in a regular pack. This provides more 'warmth' in lower registers (i.e. greater bass and low-mid frequency response) whilst still allowing comfortable bending on the top three (plain) strings. Furthermore, the second and third strings are slightly lighter than those found in a regular gauge – perhaps to help facilitate his penchant for wider string bends (see 'Playing Technique') – thus increasing the overall 'brightness' in higher registers.[60]

Despite his unquestionable interest in advancing his sonic palette, encompassing a wide-ranging selection of guitars and amplifiers, an experimental use of effects and so forth, Phil Taylor maintains that the primary source of Gilmour's distinctive sound is Gilmour himself:

> I think it's just pretty much him. He is obviously using a couple of effects, like a Big Muff and a delay, but it really is just his fingers, his vibrato, his choice of notes and how he sets his effects. I find it extraordinary when people think they can copy his sound by duplicating his gear. In reality, no matter how well you duplicate the equipment, you will never be able to duplicate the personality.[61]

Gilmour also adopts this position, asserting:

> One thing about my guitar sounds – I think I could walk into any music shop anywhere and with a guitar off the rack, a couple of basic pedals and an amp I could sound just like me. There's no devices, customized or otherwise, that give me my sound. It comes off my fingers.[62]

He reiterates this view in an interview with *Guitarist* magazine, affirming, 'My sound is what it is because of the way my hands and fingers are made, and due to my musical taste as well. I can't sound like anything else. That's just how I sound.'[63] He offers further insight in an interview with the BBC (speaking whilst demonstrating minute string bends), when he explains:

> It's the tiniest little things, which is what makes the guitar . . . sort of . . . so personal, that you can add a hundred different tiny inflections to . . . to what you're doing all the time. And that, I guess is what gives people their individual tone, sound.[64]

Table 3.1 Timbral variation of guitar tracks throughout *The Division Bell*

		1 *Cluster One*	2 *What Do You Want from Me*	3 *Poles Apart*	4 *Marooned*	5 *A Great Day for Freedom*	6 *Wearing the Inside Out*	7 *Take it Back*	8 *Coming Back to Life*	9 *Keep Talking*	10 *Lost for Words*	11 *High Hopes*
Type of Guitar	**Electric**	♦	♦		♦	♦	♦	♦	♦	♦	♦	
	Steel String Acoustic		♠	♠		♠		♠	♠	♠	♠	
	Nylon String Acoustic					♥						♥
	Lap/Pedal Steel			♣								♣
Effects/Trimbers (as applied to each guitar type)	Clean	♦	♠	♠ ♣	♢	♥ ♠		♠	♢ ♠	♢ ♠	♢ ♠	♥
	Reverb*	♦		♣	♦ ♢		♢	♠	♦ ♢ ♠	♠		♥ ♣
	Chorus		♦ ♢	♦		♦	♦ ♢	♦		♦ ♢ ◇		
	Delay(s)/Echo		♦	♦	♦	♦		♦	♦ ♢ ♠	♦ ♢ ◇	♦	♣
	Phaser/Flanger					♦		♢				
	Gain(crunch)		♢			♢	♢	♦ ♢	♦			
	Gain(Fuzz/Distortion)		♦	♦	♦	♦	♦			♦ ◇	♦	♣
	Tremolo										♢ ♠	
	Whammy				♦		♦					
	Talk Box									◇		
	Slide†			♣								♣
	EBow							♠		♠		

* Reverb is added to most individual track, as well as globally, in mixing and mastering stages; what is indicated here is the use of reverb on the guitar sound as an obvious textural addition.

† Whilst the slide and EBow are devices used for articulation, rather than effects, their impact on the timbre is significant so have been included here.

It is clear then that Gilmour deliberately employs multiple 'tools,' utilising whatever 'device' is necessary, to tailor his guitar timbre/s to suit each song, album, or tour, and he exerts 'artistic licence' over his setup when establishing the sonic environment he requires in each case. He maintains, however, that, regardless of whichever configuration of equipment he uses, his 'sound' remains tangible and perceptible throughout. Evidently, therefore, for Gilmour, 'sound' defines something more than the mere sonic qualities of the guitars, amplifiers and/or effects used; it signifies the product of a combination of elements from a more complex 'performance ecosystem,'[65] comprising instrumental tone, peripheral equipment, volume, string-gauge, technique, inflection, nuance, micro-timing and so forth – at the heart of which lies physical touch. Furthermore, if we assume the delineation of a player's sound as the gestalt of various subjective material, corporeal and 'micro-musical' properties, it follows that it must form an integral subcomponent of their broader musical vernacular, informing all facets of their performance on that instrument. Thus, one may rationally deduce that it is in fact Gilmour's individual sound that forms the basis – the essence even – of his 'melodic' playing style.

Lead-lines and solos: characteristics and content

Gilmour's lead guitar work stands out to most listeners – almost certainly to fellow guitarists – as one of Pink Floyd's primary 'calling cards.' His seamless interweaving of lyrical lines juxtaposed against edgy, raw, powerful outbursts provides an assortment to satisfy the most ardent guitar critic. This section will examine various aspects of his lead guitar playing in terms of musical substance, and consider how each may contribute to his 'melodic' embodiment.

Phrasing

Gilmour consistently constructs musical phrasing that resonates with the listener. The origins of such phrasing lay in the blues and rock 'n' roll conventions of his early musical influences, which he has subsequently mapped into the more eclectic and transformative context of Pink Floyd; aspects such as 'call and response' and the inclusion of pre-learned motifs – 'licks' – are clearly discernible in many of Gilmour's lead guitar contributions to the band. A suitable reference is the guitar solo to 'Money' (3'06"),[66] where the chord structure comprises an altered and expanded (24-bar) blues in B Aeolian. The opening passage is notated in Figure 3.1.[67]

This solo continues to explore blues-infused phrases, with the notion of call and response present throughout. In every pass of the 24-bar chord progression, the band perform a 2-bar phrase in unison (bars 19–20), which is emphasised by Gilmour via his solo – each time in different registers, using various articulations – suggesting a more holistic awareness of melodic

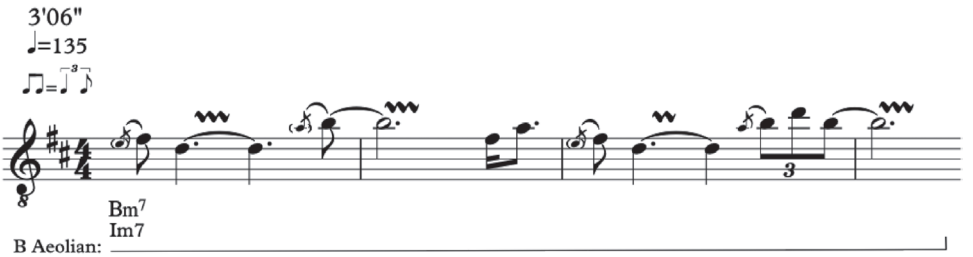

Figure 3.1 Opening of guitar solo to 'Money,' illustrating 'call and response'

interaction. An alternate form of call and response, native to older blues styles, is one where each vocal line is 'answered' by an improvised guitar fill. Gilmour applies this device to various Pink Floyd songs, even when the overall style of the track is not of an overtly blues nature. A standout example can be heard throughout the verse sections of 'What Do You Want from Me,'[68] where over the slow funk-oriented groove in E minor, he replies to each vocal phrase with a markedly blues-infused guitar lick.

Gilmour's lead guitar phrasing, however, encompasses more than a simple re-hash of blues vernacular; in an interview with *Guitar World Magazine*, he stresses:

> Blues lines as such are fairly specific. It's like, you've got a series of things that you can put together in different combinations but there aren't that many moves you can make. Instead, I try to approach things . . . from a more melodic standpoint and just work on it until it sounds . . . nice. . . . I try not to be too tied down by rules and regulations. So the blues influence may come out at times but I like to think that I come at it from a different angle.[69]

This reaffirms the idea that, for Gilmour, the creative focus when constructing guitar parts is on the global musical effect relative to the song or performance context rather than pertaining to stylistic conventions. Furthermore, Gilmour takes advantage of motivic development within certain solos, where a fragment of musical information (for example, a rhythmic cell, pre-learned lick, entire phrase etc.) reappears, expands and/or evolves throughout – notable examples include: 'Time,'[70] 'Dogs'[71] and 'Another Brick in the Wall, Part 2.'[72] This exhibits a diversity in his approach to phrasing and again suggests a wider pool of idiomatic influence.

In addition, there is frequently a vocal-esque (or 'lyrical') quality to his lead-line contributions, a conscious aspect to his approach, about which he says, 'I just try and make nice, sort of, melodies with it, like try to make it sing, I try to imagine that the guitar's kind of singing.'[73] The lead guitar phrasing in 'Speak to Me/Breathe' typifies this idea,[74] in keeping with the nature of the title; see Figure 3.2 from the opening section (1'31").

Created via an overdubbed combination of guitar (with Uni-Vibe and volume pedals) and a pedal steel, the net effect is that of ambient, vocal-esque melodies, which reinforce the underlying harmony. The main guitar lines continue throughout the track and, after the vocal enters, create contrapuntal complementation (again resembling a type of call and response) which interlaces with the structural fabric of the song. A similar approach can be heard over two decades later in the lap steel solo to 'High Hopes' (5'07") where, again reflecting the title of the track, he adds tension and thematic development by playing in an increasingly high register whilst continually signalling – 'calling back' – to previous phrases.[75] Though somewhat stylistically removed when compared to 'Speak to Me/Breathe' – and providing a very different musical function – it demonstrates Gilmour's lasting commitment to making the guitar 'sing'

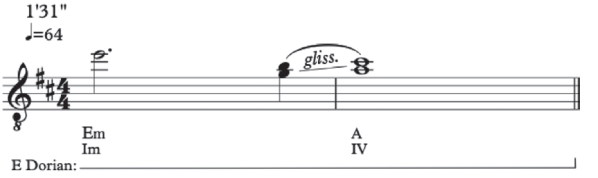

Figure 3.2 Excerpt from 'Speak to Me/Breathe,' illustrating 'vocal-esque' phrasing

when formulating his lead-guitar parts and his affinity to an overriding 'lyrical' playing style. His attraction to vocal-esque phrasing is further revealed by his use of the guitar to underpin main vocal lines, playing in unison (for example, the verse sections to 'Another Brick in the Wall, Part 2')[76] and, conversely, on occasion in live settings, when he concurrently vocalises the guitar solo melody (for example, 'Wish You Were Here').[77]

Note choice

Considering the influence from blues and rock'n'roll guitarists mentioned previously, it is not surprising that many of Gilmour's solos gravitate primarily around the minor pentatonic scale. Interestingly, however, in accordance with the band's ostensible preference towards Dorian and/or Aeolian harmony, Gilmour routinely adds the second/ninth scale degree to phrases played over the tonic chord (Im), generating a hexatonic note-pool. The following excerpts illustrate his use of minor pentatonic to 'blanket-cover' the harmonic sequence, with the addition of the ninth when playing over the tonic.

The guitar solo from 'Another Brick in the Wall, Part 2' provides a suitable point to start (see Figure 3.3).[78] Three bars after the entry (2'10"), the ninth (E) is emphasised as part of a two-tone bend, which is gradually released back to the seventh (C) and is referenced again as part of the scalic run in bar 5.

The outro section of 'Pigs (Three Different Ones)' (10'21"),[79] provides a further example. In this excerpt the ninth (F#) is emphasised either side of the minor third (G), before resolving to the root note (E) – The E♭ at the end of the phrase acts as a chromatic passing note and again reflects his blues-esque influence (see Figure 3.4).

Incidentally, Gilmour rarely ratifies the sixth scale degree over minor tonic chords, advocating an air of ambiguity between Dorian and Aeolian sensibilities, perhaps to allow for more fluid transitions when modal interchange between the two key centres occurs. His penchant for adding the ninth most likely stems from aural absorption; the fact that this interval is

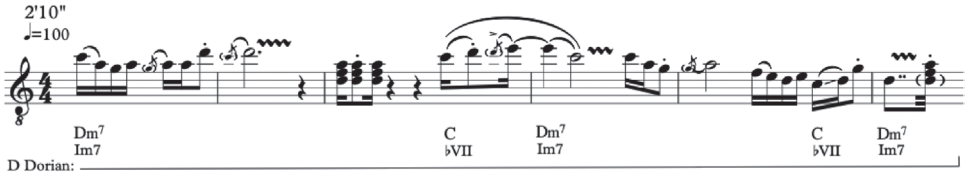

Figure 3.3 Opening section of guitar solo in 'Another Brick in the Wall, Part 2,' illustrating use of 9th over tonic minor chord

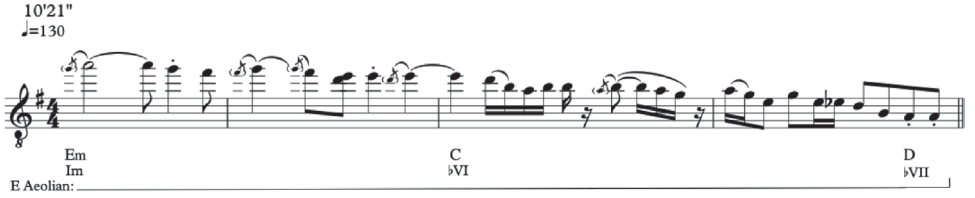

Figure 3.4 Excerpt from outro guitar solo in 'Pigs (Three Different Ones),' illustrating use of 9th on tonic minor chord

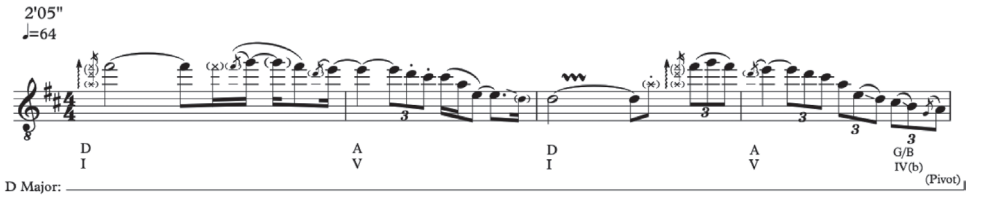

Figure 3.5 Opening four bars of first guitar solo in 'Comfortably Numb,' illustrating use of arpeggiated triads

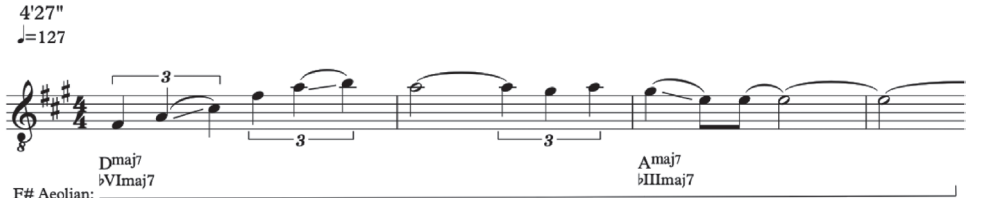

Figure 3.6 Excerpt from guitar solo in 'Time,' illustrating an alternative use of arpeggiated triads

accommodated within both Dorian *and* Aeolian key centres, and that it yields a similar degree of melodic tension in either case, provides him with a relatively 'safe' – aurally instinctive – option to complement minor pentatonic based phrases over the Im chord.

Another illustrious trait of Gilmour's soloing is his use of arpeggiated triads. Their incorporation in his phraseology creates more pronounced vertical movement, which is often straddled by scalic embellishment. This approach is epitomised in the opening to the first guitar solo in 'Comfortably Numb' (2'05"),[80] see Figure 3.5.

This solo is performed over an abridged version of the chorus chord sequence in D major (a modulation from the relative minor, B Aeolian, used for the verse sections). Gilmour opens with a 'raked' tonic triad, landing boldly on the major third (F#) on the first beat of bar 1, and after a brief departure via the fourth (G), pre-empts chord V in bar 2, over which he plays a decorated descending A major arpeggio. This phrase is echoed in bars 3 and 4, with slight rhythmic variation and further scalic embellishment of the splayed arpeggio over the V chord. The IV(b) chord towards the end of bar 4 acts as a suitable pivot to the ♭VII chord which follows in bar 5 (C major – effecting modal interchange to D Mixolydian), over which the lead line again emphasises a chord tone (G). Gilmour continues in a similar vein throughout, incorporating arpeggiated triads and chord tones which correspond directly to the underlying harmonic structure. Melodic tension is created by the inclusion of diatonic fourths, sixths and ninths – which act as temporary suspensions, invariably resolving a single scale degree down to a chord tone – as well as through the continual rhythmic interplay created by switching between triplets and semiquavers.

An alternative use of arpeggiated triads can be found in the second half of the guitar solo to 'Time' (at 4'27") (see Figure 3.6).

In this instance the Im triad (from the parent key of F# Aeolian) is played over the ♭VImaj^7 chord. By spelling out the tonic triad over a different diatonic tetrad, Gilmour accentuates a *subset* of the underlying chord tones (in this case: the 3rd, 5th and 7th of D major7 – not the root) whilst simultaneously preserving a sense of F# Aeolian as the 'global' scale. The Im triad is once again decorated by the fourth (B) and ninth (G#) – which together yield the upper extensions

of D major13$^{\#11}$ – creating a harmonically 'richer' overall tonality; the inclusion of the G# also anticipates the subsequent repose to the A major7.

The regular insertion of arpeggiated triads – and emphasis of chord tones – illustrates Gilmour's proclivity for reinforcing the harmonic structure of the piece within his solos. It also demonstrates a marked stylistic difference when compared to the minor-pentatonic-based phrasing described earlier;[81] this is perhaps again reflective of his wider-ranging musical tastes and influences.

Dissonance

When decoding Gilmour's 'melodic' features as a guitarist, it is important to also mention his use of 'organised dissonance' as a means to create tension, release and textural juxtaposition. A suitable example of this can be found in the opening to the final guitar solo of 'Dogs' (13'28"),[82] where Gilmour's playing precariously interweaves the harmonic progression (based loosely around D Aeolian/Harmonic minor),[83] until he arrives at the abruptly positioned, overtly non-diatonic, A♭ (sus2/sus#4) chord. He accentuates this jarring tonality by playing a faster descending three-note sequence (13'58") – overdubbed and harmonised in three parts – such that 'the tonal fog of a whole-tone scale immerses everything,'[84] before assertively resolving back to the tonic triad (14'02") – where the effect on the listener is one of elation and relief. At this point the pulse changes to half-time-feel, which Gilmour also salutes by playing a standout flourish of bends and legato in a lower register before moving on to the next section.[85]

He says of the irregular chord progression to 'Dogs,'

> for guitar solos they [chords] were great because you could play nearly any note. So you can zoom around anywhere and not worry about what frets you hit or anything because almost anything you do hit if you do it deliberately enough will sound alright.[86]

Figure 3.7 outlines the trajectory of this solo passage, comparing pitch against time; the grey and white vertical segments indicate four-bar sections.[87] It is interesting to note how Gilmour

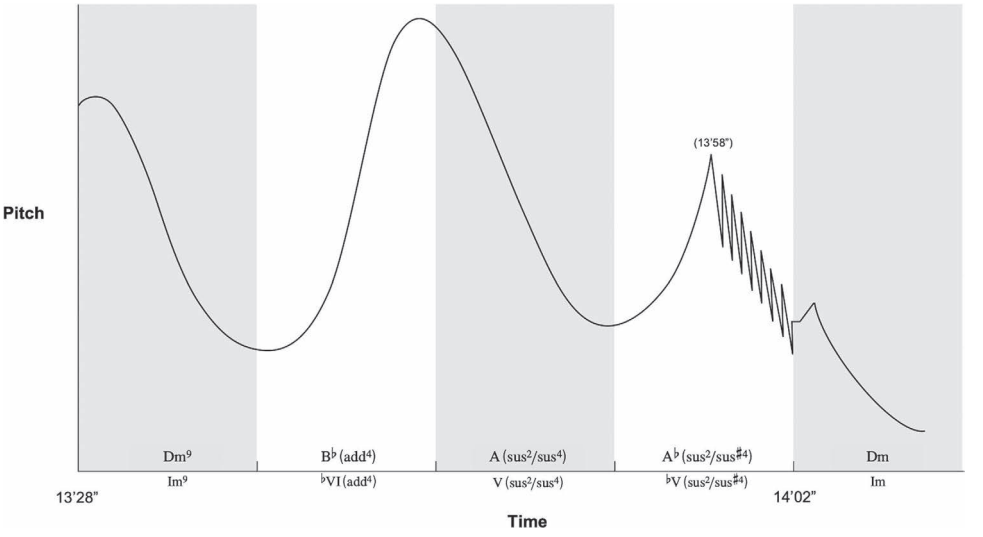

Figure 3.7 Graphic representation of pitch against time for first 20 bars of final guitar solo in 'Dogs'

seemingly changes the direction of travel as he traverses each chord, producing an almost consistent sinewave contour, only interrupted by the climactic whole-tone decent (depicted by the jagged line). In this instance, Gilmour's aural navigation of each chord demonstrates his ability to construct a guitar solo which compliments the overall dynamic of the piece without studiously acknowledging its more complex harmonic properties. This 'freer' approach contrasts with the previous examples – where the underlying chord sequence is explicitly referenced by his note choice – nevertheless, his empathetic emphasis of dissonance and its timely resolution here, coupled with an innate aptitude for crafting *shape*, reaffirms his global appreciation of musical form and structure; one may even go so far as to argue that the 'melodious' nature of this solo is enhanced by these 'rougher' aesthetic qualities.

Playing technique

> It's a magical thing, the guitar . . . as an instrument for solos, you can bend notes, draw emotional content out of tiny movements, vibratos and tonal things which even a piano can't do.[88]

The apparent simplicity of Gilmour's work – in technical or conventional virtuosic terms – is counterweighed by his tasteful musical expression. Gilmour has clearly spent time perfecting certain expressive techniques which themselves contribute to his distinctive voice on the instrument. His use of vibrato, bends, slides, tremolo-bar work, rakes, volume swells and so forth assists the creation of discernibly fluid lines, laying the foundations to his 'melodic' soloing style. A detailed account of every type of articulation or ornamentation used by Gilmour would be vast and therefore lies outside the scope of this work; however, for completeness, several of his more characteristic playing techniques should be mentioned.

Gilmour's vibrato comes from both finger movement and tremolo-bar work, depending on the track or passage. A particularly sublime example of the latter can be found in the introduction to the 1994 live version of 'Shine On You Crazy Diamond,'[89] where he plays the iconic four-note phrase – allowing the notes time to layer amongst the ambient delay and reverb – then subtly 'nudges' the tremolo-bar, resulting in vibrato being applied to the entire chord.[90] About his vibrato technique, Gilmour asserts 'I've tried to approach my vibrato in the same way a classically trained singer does: you bend a note, hold it for a couple of seconds, then shake it.'[91] Though discussing a technique, this once more reinforces the premise that he consciously adopts the performative qualities of vocalists in his guitar soloing, which in turn informs his phrasing.

His intonation is exceptionally accurate when performing string bends, where he draws upon a range of intervallic negotiation, combining semi-tone bends (see Figure 3.4 and 3.5); tone-wide bends (see Figures 3.3 and 3.5), minor third bends (e.g., outro solo to 'Comfortably Numb': 4'41") and even two-tone bends (often performed as a pronounced 'extension' of a tone-wide bend; see Figure 3.3).[92] The speed, attack and release of his bends vary, depending on whether they are employed to create smoother articulation within lines, to accent the opening or resolution of key phrases or to provide subtle grace-note embellishments. A similar consideration of pitch-based nuance can be observed in his pedal/lap steel work, about which he claims: 'There are places between the notes where I like to go. And you can really go there on slide instruments.'[93]

Gilmour also frequently accentuates notes using 'rakes' (see Figure 3.5) – a technique where the plectrum is scraped vertically across multiple strings immediately prior to the execution of

a note. The pitches of the notes/strings hit en route vary in clarity, depending on the amount of pressure applied by the fretting hand, and it often results in a more aggressive – or 'noisy' – sounding attack. This technique has its origins in the blues; however, Gilmour employs it indiscriminately between both 'edgy' blues-rock style solos and clean ambient passages. Its function is essentially to draw attention to a specific note, highlighting its importance within the phrase. Interestingly, this 'clumsy' sounding embellishment is often juxtaposed alongside his meticulous approach to string bending.

In sum, we have seen that Gilmour's lead guitar work combines elements of various idiomatic vocabularies with nuanced articulation to form vocal-esque phrasing. His note choice invariably reflects the harmonic structure of the piece, either explicitly or aesthetically, and his solos are frequently well-shaped and form a clear trajectory, all of which contribute to his eminent 'sense of melody.'

Approaches to composition

As one of the primary writing forces in Pink Floyd, it is necessary to include some observations about Gilmour's compositional approaches, strengths and preferences and, more specifically, their relation to his guitar contributions. Discussing Gilmour's joining of Pink Floyd in 1967, Nick Mason reflects that 'alongside his inventiveness he also added a more thoughtful, structured approach, with the patience to develop a musical idea to its full potential.'[94] Mason also claims that 'he was absolutely into form and shape, and he introduced that into the wilder numbers we created.'[95] In the works which followed,[96] Gilmour's guitar solos increasingly functioned as structural 'markers,' contributing to the overarching shape of the songs. Gilad Cohen asserts that 'More than the sung sections, the guitar solos provide an overall sense of direction by outlining the contour in energy level of the song, articulating its structure, and leading it to its peak.'[97] This idea is typified by the incorporation of 'pre-composed' guitar solos, which invariably introduce new (or expand existing) *thematic* material, vital to the song's structure and identity. In such instances, when performing live, Gilmour faithfully replicates the recorded version, thus highlighting the significance of the solo as a compositional feature. The first solo from 'Comfortably Numb' (2'05"), once again, serves as a suitable case in point;[98] as Gilmour verifies, 'the solo in the middle of "Comfortably Numb" is worked-out, so I always do that the same.'[99] This section introduces new thematic material which not only reflects the narrative but is resolutely recognised by listeners as a critical moment in the song in and of itself. Comparable examples include the opening guitar solos to 'Shine On You Crazy Diamond (Part 1)' (2'14"),[100] 'Wish You Were Here' (0'59")[101] and 'Coming Back to Life' (0'18").[102,103] A further illustration of a guitar solo contributing to a song's structural development can be found towards the end of the outro solo of 'High Hopes' (6'33"),[104] where the lap steel guitar phrasing is echoed by the piano and strings, then repeated once again by the lap steel, establishing compositionally embedded interaction. When performed live, this call-and-response section is emphasised, confirming its necessity as a compositional signifier.[105]

Another important consideration is the use of the recording studio by Pink Floyd as a compositional tool. This enabled the band to engage and indulge in cutting-edge techniques of the time, such as unlimited overdubbing, the layering of tracks, the splicing together of multiple takes to form a cohesive part and so forth. This approach to creating music – which Brian Eno terms 'in-studio composition' – allowed musicians to revise, edit, physically relocate and remove recorded material, having listened to it in context first.[106] On this subject,

Gilmour explains how the 'main' solo from 'Comfortably Numb' (4'32") was put together in the studio:

> I just went out into the studio and banged out five or six solos. From there I just followed my usual procedure, which is to listen back to each solo and mark out bar lines, saying which bits are good. In other words, I make a chart, putting ticks and crosses on different bars as I count through: two ticks if it's really good, one tick if it's good and cross if it's no go. Then I just follow the chart, whipping one fader up, then another fader, jumping from phrase to phrase and trying to make a really nice solo all the way through.[107]

Gilmour describes compiling this post-extemporisation 'collage' of takes as his 'usual procedure,' thus providing us with greater insight into the creative process behind (a noteworthy portion of) his guitar solos. He claims to have used the same technique to record the lead guitar part to the instrumental track 'Marooned.'[108] When asked how much of the track was improvised, he answers: 'Pretty much all of it. I probably took three or four passes at it and took the best bits out of each.'[109] These examples demonstrate how Gilmour's use of improvisation in the studio functions as a *generative* compositional device through which he assembles a single cohesive passage by amalgamating his 'preferred' fragments of multiple guitar solos. Interestingly, when these solos are performed live, Gilmour tends to adopt a more 'open' improvisatory approach – compared with the pre-composed material discussed previously, that is – though he still often references the recorded version by reproducing various 'key' motifs to guide and shape the solo. He confirms this when he states,

> I never play live solos exactly the same way they appeared on the record. I tend to start with the same thing that's on the album and take off from there. Every once in a while I'll remember a bit from the record and fall back on that.[110]

He reaffirms and elaborates upon this approach in a much later interview:

> my tendency is to start off pretty much like the record and then see how I'm feeling. If I move off it and it feels good, inspired and original, then I'll stay off the beaten track. But sometimes I realize, I'm off the beaten track but it's just dull. Then I'll go back into the safety net of playing pretty much the original solo.[111]

This suggests that when playing live, Gilmour has an approximate, subconscious, awareness of what was performed on the recorded version and, whilst not governed by it, is able to recall certain phrases and thus preserve the original feel, dynamic and intention behind the solo. This type of guitar solo might be referred to therefore as 'part-pre-composed' – in that what starts as a series of improvised takes in the recording studio gets collated into a 'definitive product' as the album version, which, when subsequently performed live, is on the one hand disregarded yet on the other used as an indispensable yoke back to the original. Here Gilmour is able to take advantage of the various improvisatory freedoms a live performance environment affords whilst simultaneously anchoring himself – and the listener – to familiar territory. Steve Howe – lead guitarist with Yes – echoes this sentiment when discussing his own reproductions of studio-based improvisations at a later stage (i.e. live), where 'it turns into a piece of music, a tune. It's now a melody. It changes from the idea of being an improvisation to playing a melody.'[112]

Examples of 'extended' live solos – where Gilmour notably expands the form beyond that of the album version – do exist (for example, live versions of 'Mother,'[113] 'Any Colour You Like' and 'Comfortably Numb'),[114] though they occur far less often than those which adhere to a relatively predetermined structure.

It seems therefore that guitar solos are included by Gilmour not only as an opportunity to explore instrument-based expression but also to enhance and navigate compositional exposition and development within the music. Furthermore, he appears to favour the formation of well-cogitated guitar parts, including the pre-composition of identifiable 'thematic' solos. Where improvisation occurs, it does so either in the recording studio at the 'input' stage, generating material which is later amassed to create the final album edit, or, in a live setting, forming an organic transmutation of various distinguishable – 'quasi-thematic' – fragments. Each of these approaches again highlights Gilmour's commitment to the song as the 'bigger picture' and reveals the reflexive relationship between his compositional perspective and his guitar playing. By pre-composing or part-pre-composing guitar solos in this manner, Gilmour advocates a *consistency* in Pink Floyd's live performances and thus injects a further facet of 'melodic' gravitation.

Conclusion

We have seen that Gilmour's guitar contributions to Pink Floyd are substantially varied; they navigate idioms, combine an array of timbres and appear tailored to serve different purposes appropriate to each song. It has been suggested that his 'sense of melody' has likely developed from an amalgam of his musical influences, consideration to sound, eclectic approach to phraseology and global appreciation of musical form and shape. This final section shall review the interrelationship between these qualities to provide further insight into the true meaning behind Gilmour's 'melodic' playing style.

To form a suitable model for comparison and analysis, I have divided the properties of Gilmour's guitar playing into multiple sub-categories based upon the *melodic function* they perform within the context of a song/piece. These melodic functions have then been arranged into three primary categories reflecting the *level of impact* they typically exert upon a work's overall identity, termed 'micro-melodic,' 'meso-melodic' and 'macro-melodic.'

Figure 3.8 illustrates a system for categorisation of the properties found in Gilmour's guitar playing in terms of 'melodic function' and their corresponding 'level of impact' on a song/piece's identity. At its core is the micro-melodic level, where the 'primordial' melodic functions and associated properties reside. It is made up of sound (this has already been examined in detail and comprises instrumental timbre, touch, ecology and so forth), expression (this includes aspects of phrasing and articulation as well as the use of certain expressive techniques or devices, for example: legato, slides, bends, vibrato, volume swells, tremolo-bar, metal-slide/tone bar, Whammy pedal, EBow, talk box and so on) and ornamentation (that is, the embellishment of melodies using grace-notes, trills, rakes and so forth). Whilst the melodic functions found at this level may not often impact a song/piece's identity in an obvious way, they consistently provide a qualitative bedrock which informs and underpins those located in the two levels above.

The meso-melodic level contains the more 'conventional' melodic functions, as regularly ascribed to guitar playing within a band setting: melodic shape or contour may be injected throughout the course of a solo (which either develops independently as a stand-alone guitar part or enhances the dynamic of piece); 'non-solo' lead guitar lines may provide unison or counterpoint within certain passages (forming compositional support and/or emphasis); tension and release may exist in either the top-line (main guitar melodies/solos), secondary lead-lines or rhythm guitar parts; reflection of idiom (for instance, the inclusion of stylistically relevant

Figure 3.8 'Melodic functions' and 'levels of impact' assumed by Gilmour

vocabulary or improvisatory conventions) or of the overall sonic aesthetic (for example, textural augmentation, development of 'soundscape' and so on) may enrich that particular aspect of the song/piece; 'complementary' solos or interludes (these consist of non-thematic material and often serve as a temporary departure from the narrative and/or a special lead-guitar showcase/feature);[115] and finally, guitar phrases which provide interconnectivity and interaction (for instance, call and response, reactive improvisations, rhythmic interplay, motivic development and so forth).

The melodic functions at the macro-melodic level envelop those from both the micro and meso levels but have metamorphosed so as to govern the identity of the song/piece. We have repeatedly seen that, more than providing surface-level additions to the songs/pieces, Gilmour's lead guitar contributions are deeply ingrained in the material, forming a vital aspect of its compositional fabric. His authoritative playing style can result in the solos not merely enriching but dictating the overriding dynamic or trajectory of the music. Also, his frequent reference to the underlying harmony or structure allows his playing to emphasise, enhance and develop these

compositional aspects on a global scale, in real time. With the assistance of the recording studio as a tool, he produces part-pre-composed solos – where his improvisations initially function as part of the generative process behind the piece's composition – yielding 'quasi-thematic' material, which he later re-quotes in a live context to evoke the sentiment of the original. Last, we find the regular inclusion of pre-composed, well-thought-out, 'thematic' guitar solos which ultimately become inseparable from the song's identity.

Whilst the melodic functions and properties outlined are used by many guitar players across a variety of sub-idioms, it seems that what separates Gilmour – particularly though his work with Pink Floyd – is that he frequently traverses *all three* levels of impact within the confines of a single song. Of course, I am not suggesting he encompasses every single melodic function, nor each individual musical characteristic, within every piece of music; more that he consistently draws aspects from each level – whether in real-time performance or as part of the generative compositional process before a piece is 'finalised' – in a substantial portion of his outputs with the band. Furthermore, these melodic functionalities appear to have been nurtured, developed and honed over time, manifesting as well considered, measured and (likely) employed with intent. In addition, his frequent use of the guitar – primarily lead guitar – in a macro-melodic capacity arguably further differentiates him from other guitarists working in similar territories. At this level, he creates abundant guitar-oriented material which becomes regarded by the listener as equally important as any other key aspect of the song/piece (for example vocal, narrative, structure, groove or aesthetic), if not more so. The role of guitar performance is flexible, therefore, serving as often as a compositional device as a textural augmentation or instrumental extension. Thus, more than simply 'serving the song' – where a performer might aptly reflect the nature of the music – I contend that Gilmour's guitar contributions to Pink Floyd in many cases go one step further, inducing the creative direction and thus *determining* the nature of the music.

In conclusion, in his work with Pink Floyd, Gilmour's guitar playing is consistently and inextricably linked to the identity of the music from a foundational level. It encapsulates multifarious melodic functions, from his considered sound through to his refined compositional approach, and frequently traverses different 'levels of impact.' Gilmour, therefore, exhibits a kind of 'melodic density' which enables him to transcend subjective definitions of 'melodic,' allowing him to appeal to a wider range of listeners' musical preferences and expectations – thus elucidating the rationale behind him being revered by so many as *the* melodic guitarist.

Sources for the music excerpts

Figure 3.1 'Money' (1973), from the album *The Dark Side of the Moon*.

Composed by Roger Waters; excerpt transcription by R. Perks.

Figure 3.2 'Speak To Me/Breathe' (1973), from the album *The Dark Side of the Moon*.

Composed by Nick Mason/composed by David Gilmour, Roger Waters, & Richard Wright; excerpt transcription by R. Perks.

Figure 3.3 'Another Brick in the Wall, Part 2' (1979), from the album *The Wall*.

Composed by Roger Waters; excerpt transcription by R. Perks.

Figure 3.4 'Pigs (Three Different Ones)' (1977), from the album *Animals*.

Composed by Roger Waters; excerpt transcription by R. Perks.

Figure 3.5 'Comfortably Numb' (1979), from the album *The Wall*.

Composed by David Gilmour & Roger Waters; excerpt transcription by R. Perks.

Figure 3.6 'Time' (1973), from the album *The Dark Side of the Moon*.

Composed by David Gilmour, Nick Mason, Roger Waters, & Richard Wright; excerpt transcription by R. Perks.

Notes

1 These include guitar tablature books, 'in the style of' publications, guitar tuition DVDs, online guitar lessons and so forth.
2 *The Telegraph*. (2015). 'The Greatest Guitarists of All Time, in Pictures', *The Telegraph*. www.telegraph.co.uk.
3 *Rolling Stone*. (2015). '100 Greatest Guitarists', *Rolling Stone*. Retrieved from www.rollingstone.com/music/music-lists/100-greatest-guitarists-153675/david-gilmour-2-158663/.
4 *Total Guitar*. (2018). 'Melodic Masters – 05 David Gilmour', *Total Guitar, November,* pages 50–66. Retrieved from www.pressreader.com.
5 This David Gilmour 'Special Issue' also provides detailed transcriptions of songs from his solo project work as well as a comprehensive guide to his equipment and setup.
6 The Australian Pink Floyd Show is regarded as one of the world's top tribute acts. For more information, see: Green, T. H. (2009). 'The Australian Pink Floyd Show: Shine On, You Crazy Aussies', *The Telegraph*. Retrieved from www.telegraph.co.uk.
7 See *Lick Library* instructional DVD series, by Jamie Humphries: 'Learn to Play Pink Floyd vol. 1' (2006); 'Learn to Play Pink Floyd vol. 2' (2007); 'Learn to Play Gilmour – The Solos' (2011).
8 Humphries, J. (2017). 'Unpicking the Legend', *Guitar Interactive*, issue 47 (David Gilmour Special Tribute Issue). Retrieved from www.guitarinteractivemagazine.com. See page 19.
9 Gilmour, D. (1988, July). 'David Gilmour: Absolute Sound'. Interview by Bill Milkowski. *Guitar World*. Reprinted in Di Perna, A., Kitts, J. and Tolinski, B. (eds.). (2002). *Guitar World Presents Pink Floyd*. Milwaukee: Hal Leonard Corporation, pages 48–52, reference is on page 50.
10 The term *'melodic' guitarist* is considered here specifically in the context of mainstream popular music and does not refer to guitar practices based upon alternative aesthetic conventions, such as classical, flamenco, jazz and so forth.
11 See, for example: Hargreaves, D. J., Messerschmidt, P. and Rubert, C. (1980). 'Musical Preference and Evaluation', *Psychology of Music,* 8(1):13–18; Huron, D. B. (2006). *Sweet Anticipation: Music and the Psychology of Expectation*. Boston: MIT Press, amongst others.
12 *Op. cit*. *Rolling Stone* (2015).
13 Gilmour, D. (2015a, 14 November). *David Gilmour: Wider Horizons*. [Television Broadcast]. London: BBC. Executive Producers (Lesley Douglas and Alan Yentob). Retrieved from www.bbc.co.uk/programmes/b06pyrbs; see Seeger, P. (1961). *The Folksinger's Guitar Guide*. [Record and Booklet]. New York City. Folkways Records and Service Corp.
14 *Op. cit*. Gilmour (1988: 2002):50.
15 Gilmour, D. (2006a, May). 'Interview by Guitar World', *Guitar World,* 27(5):56–60, 92–94. References is on page 94.
16 Gilmour, D. (2006b, 21 February). 'Q&A: David Gilmour'. Interview by Billboard. *Billboard*. Retrieved from www.billboard.com/articles/news/59640/qa-david-gilmour-continued.
17 Gilmour, D. (2015b, October 7). '"Such a Perfect Fit": David Gilmour and Polly Samson on 20 Years of Collaboration'. Interview by Jonathan Dick. *The Record*. Retrieved from www.npr.org/sections/therecord/2015/10/07/446578761/such-a-perfect-fit-david-gilmour-and-polly-samson-on-20-years-of-collaboration.
18 Gilmour, D. (2006c, 3 March). Interview by Emma Brockes. *The Guardian*.
19 *Op. cit*. Gilmour (2015a).
20 *Op. cit*. Gilmour (1988: 2002):51.
21 Gilmour, D. (1995, September). 'Inside the Mind of Pink Floyd: David Gilmour'. Interview by Guitar Magazine. *Guitar*. 12(11). Retrieved from www.pink-floyd.org/artint/guisep95.htm.
22 *Ibid*.

23 *Op. cit*. Gilmour (1988: 2002):50.
24 *Op. cit*. Gilmour (1995).
25 *Op. cit*. Gilmour (1988: 2002):50–51.
26 It is important to note that in discussions about guitarists' distinct musical voice, the terms 'tone' and 'sound' are often used interchangeably. I have favoured the use of *sound* here, where possible, as to avoid confusion with either: 1) the 'tone' commonly ascribed to a particular make or model of guitar/amplifier or 2) the various 'tone controls' on guitars, amplifiers and effects pedals used to alter/filter frequency output.
27 Zappa, D. (2011). 'My Top 10 Guitarists'. Retrieved from www.dweezilzappa.com. Accessed 2016.
28 Dave Mustaine in Kitts, J. and Tolinski, B. (eds.). (2002). *Guitar World Presents the 100 Greatest Guitarists of All Time*. Milwaukee: Hal Leonard Corporation, page 190.
29 See front cover of *Guitar Player* (January 2009).
30 The Fender Stratocaster first became commercially available in 1954 and went on to become one of the most popular and iconic guitars of the twentieth century. It has been played by many influential blues and blues-rock guitarists, including Jeff Beck, Eric Clapton and Jimi Hendrix, to name just a few. For more information about this guitar, see: Hunter, D. (2013). *The Fender Stratocaster: The Life & Times of the World's Greatest Guitar & Its Players*. Cambridge, MA: Voyageur Press.
31 See Taylor, P. (2008). *Pink Floyd: The Black Strat: A History of David Gilmour's Black Fender Stratocaster*. London: self-published.
32 *Op. cit*. Gilmour (2006a):93.
33 Visit Bjorn Riis' comprehensive fan website www.gilmourish.com for extensive details of Gilmour's live equipment rigs.
34 Gilmour, D. (2019, 29 January). 'David Gilmour on Why He's Selling 120 Guitars: "Everything Has Got to Go"', *Rolling Stone*. Retrieved from www.rollingstone.com/music/music-features/pink-floyd-david-gilmour-interview-guitar-charity-auction-779721/.
35 *Ibid*.
36 Lähdeoja, O., Navarret, B., Quintans, S. and Sedes, A. (2010). 'The Electric Guitar: An Augmented Instrument and a Tool for Musical Composition', *Journal of Interdisciplinary Music Studies,* 4(2):37–54.
37 Taylor, P. (1994, September). 'Welcome to the Machines'. Interview by Brad Tolinski. *Guitar World*. Retrieved from web.archive.org/web/20110724013318/www.pinkfloydfan.net/t11634-phil-taylor-welcome-machines-guitar.html.
38 Alan Parsons in *Op. cit*. Kitts and Tolinski (eds.). (2002):143.
39 Gilmour, D. (2011, October 13). 'Pink Floyd: Journey to the Dark Side'. Interview by Brian Hiatt. *Rolling Stone*. Retrieved from www.rollingstone.com/music/music-news/pink-floyd-journey-to-the-dark-side-106349/.
40 'Headroom' is the amount of power an amplifier can provide before the signal starts to distort.
41 David Gilmour in *Op. cit*. Kitts and Tolinski (eds.). (2002):143.
42 See Gibson, J. J. (1979). *The Ecological Approach to Visual Perception*. Boston: Houghton Mifflin.
43 See Pink Floyd, *Meddle*, Harvest Records SHVL 795 (1971).
44 See Pink Floyd, *Wish You Were Here*, Harvest Records SHVL 814 (1975).
45 See Pink Floyd, *Animals*, Harvest Records – Columbia SHVL 815 (1977).
46 See Pink Floyd, *The Wall*, Harvest Records – Columbia SHDW 411 (1979).
47 Visit www.gilmourish.com for more details regarding Gilmour's equipment usage on various studio recordings and live tours.
48 Gilmour had previously used the Pete Cornish effects-board to record the *Animals* studio album in 1976; following several minor tweaks, it was used immediately after on the corresponding 1977 *Animals* live tour.
49 Visit www.petecornish.co.uk and www.gilmourish.com for further details regarding Gilmour's use of Pete Cornish effects-boards and their development.
50 *Op. cit*. Gilmour (1988: 2002):50.
51 *Op. cit*. Gilmour (2006b).
52 'Marooned' won the 1995 Grammy for Best Rock Instrumental Performance; see Pink Floyd, *Division Bell*, EMI Records 7243 8 28984 1 2 (1994).
53 *Op. cit*. Gilmour (2006a):93.
54 *Ibid*.
55 See Pink Floyd, *Division Bell*, EMI Records 7243 8 28984 1 2 (1994).

56 Gilmour, D. (1994, September). 'David Gilmour Discusses Guitars, Blues and "The Division Bell"'. Interview by B. Tolinski. *Guitar World*. Retrieved from www.guitarworld.com/gw-archive/david-gilmour-discusses-guitars-blues-and-division-bell-1994-guitar-world-interview.
57 See Pink Floyd, *Division Bell*, EMI Records 7243 8 28984 1 2 (1994).
58 For the purposes of this table, guitars have been reduced to 'type' (i.e. electric, steel-string acoustic etc.), rather than providing a complex list including exact makes and models for each track; the same approach has been applied to the use of effects pedals.
59 See *Op. cit*. Taylor (1994).
60 A regular set of '10-gauge' strings have diameters: 0.010, 0.013, 0.017, 0.026, 0.036, 0.046 (inches); Gilmour's custom *GHS Boomers* set has: 0.010, 0.012, 0.016, 0.028, 0.038, 0.048 (inches). See www.ghsstrings.com for more information.
61 See *Op. cit*. Taylor (1994).
62 *Op. cit*. Gilmour (1988: 2002):51.
63 *Op. cit*. Gilmour (1995).
64 Gilmour, D. (2014). *BBC Imagine: The Story of the Guitar*. [Television Broadcast]. London: BBC. Executive Producer (Janet Lee).
65 As considered by Waters, S. (2007). 'Performance Ecosystems: Ecological Approaches to Musical Interaction'. Paper presented at the Electroacoustic Music Studies Network EMS-07 Proceedings, Leicester. Retrieved from www.ems-network.org/spip.php?article278.
66 See Pink Floyd, *Dark Side of the Moon*, Harvest Records SHVL 804 (1973).
67 For clarity in harmonic analysis, due to the frequent occurrences of modal interchange and borrowed chords in Pink Floyd works, all chords in the examples presented here are labelled using capital Roman numerals; their scale-positioning is indicated in relation to the major scale; and 'm' is added to distinguish minor chords. For example, in the key of D Aeolian, the sequence: | Dm7 | B♭ | C | Dm | would be labelled: | Im7 |♭VI | ♭VII | Im | and so forth.
68 See Pink Floyd, *Division Bell*, EMI Records 7243 8 28984 1 2 (1994).
69 *Op. cit*. Gilmour (1988: 2002):50.
70 See Pink Floyd, *The Dark Side of the Moon*, Harvest Records SHVL 804 (1973); see Brown, J. (2006, May). 'Sorcerer Full of Secrets', *Guitar World*. San Francisco, V27(5):62–66.
71 See Pink Floyd, *Animals*, Harvest Records – Colombia SHVL 815 (1977); see Cohen, G. (2015, June). 'Expansive Form in Pink Floyd's Dogs', *Music Theory Online: Journal of the Society for Music Theory,* 21(2).
72 See Pink Floyd, *The Wall*, Harvest Records – Colombia SHDW 411 (1979); in this solo – at 2'51" – a key motif from the opening section is repeated but articulated in a different manner (refer to Example 3).
73 *Op. cit*. Gilmour, D. (1984, 6–8 April). 'About Face'. Interview by Charlie Kendall. *The Source*. NBC, New York. Executive Producer (Denny Somach), Producer (Sean McKay), www.pink-floyd.org/artint/28.htm.
74 See Pink Floyd, *The Dark Side of the Moon*, Harvest Records SHVL 804 (1973).
75 See Pink Floyd, *Division Bell*, EMI Records 7243 8 28984 1 2 (1994).
76 See Pink Floyd, *The Wall*, Harvest Records – Columbia SHDW 411 (1979).
77 See Pink Floyd, *Pulse*, EMI Records (1995).
78 See Pink Floyd, *The Wall*, Harvest Records – Columbia SHDW 411 (1979).
79 See Pink Floyd, *Animals*, Harvest Records – Columbia SHVL 815 (1977).
80 See Pink Floyd, *The Wall*, Harvest Records – Columbia SHDW 411 (1979).
81 Incidentally, for the second solo in 'Comfortably Numb', Gilmour revisits his minor pentatonic blues-based vocabulary (performed over B Aeolian/natural minor).
82 See Pink Floyd, *Animals*, Harvest Records – Colombia SHVL 815 (1977).
83 Note: The ♭VI ($B^{♭}$) chord includes an added natural 4 ($E^{♭}$), which implies it is borrowed from the parallel mode of D Phrygian; adding to this chord progression's inherent harmonic instability.
84 *Op. cit*. Cohen (2015):Paragraph 1.
85 *Ibid*:Paragraph 37.
86 *Op. cit*. Gilmour (1984)
87 This figure is included for illustrative purposes and depicts an approximation of pitch against time; the jagged line represents the lowest pitch-line (voice) of the three-part harmonised whole-tone run. For a complete transcription of this guitar solo, see *Op. cit*. Cohen (2015).
88 Gilmour, D. (2015c, 17 September). 'A Pink Floyd Reunion? Impossible'. Interview by Neil McCormick. *The Telegraph*. Retrieved from www.telegraph.co.uk/music/artists/david-gilmour-interview-ahead-of-uk-tour/.

89 See Pink Floyd, *PULSE*, EMI Records (1995).
90 From the 1984 *About Face* tour onwards, Gilmour has primarily used custom tremolo-bars in his Fender Stratocasters. Gilmour's custom tremolo-bars are approximately 4.25 inches in length (notably shorter than the standard 6 inches). This allows him to maintain his preferred right hand position whilst accessing the tremolo-bar. See www.gilmourish.com for more information.
91 David Gilmour in *Op. cit*. Kitts and Tolinski (eds.). (2002):75.
92 Two-tone bends require greater finger strength and accuracy, and as such feature less often in the lexicon of many guitarists. Gilmour, however, is renowned for using them frequently.
93 *Op. cit*. Gilmour (2006):94.
94 Mason, N. (2004). *Inside Out: A Personal History of Pink Floyd*. London: Weidenfeld & Nicolson, page 115.
95 Nick Mason in Harris, J. (2006). *The Dark Side of the Moon: The Making of the Pink Floyd Masterpiece*. New York: Harper Perennial, page 48.
96 Particularly from *The Dark Side of the Moon* onwards.
97 *Op. cit*. Cohen (2015):Paragraph 31.
98 See Pink Floyd, *The Wall*, Harvest Records – Colombia SHDW 411 (1979).
99 Gilmour, D. (1993). 111 ('Interview') *Guitar World* by DiPerna, A. np.
100 See Pink Floyd, *Wish You Were Here*, Harvest Records SHVL 814 (1975).
101 *Ibid*.
102 See Pink Floyd, *Division Bell*, EMI Records 7243 8 28984 1 2 (1994).
103 Live performances of these examples occasionally contain slight interpretive differences and/or additional embellishments, but in each case the vast majority of the solo remains true to the album version.
104 See Pink Floyd, *Division Bell*, EMI Records 7243 8 28984 1 2 (1994).
105 See, for example: Pink Floyd, *PULSE*, EMI Records (1995).
106 Eno, B. (2006). 'The Studio as a Compositional Tool', in Cox, C. and Warner, D. (eds.), *Audio Culture: Readings in Modern Music*. New York: Continuum, pages 127–130. Quotation is on page 129.
107 *Op. cit*. Gilmour (1993).
108 See Pink Floyd, *Division Bell*, EMI Records 7243 8 28984 1 2 (1994).
109 *Op. cit*. Gilmour (1994); studio technology would have been digitalised by this point, but the underlying method of recording, editing and splicing of various takes remains almost identical.
110 *Op. cit*. Gilmour (1993).
111 *Op. cit*. Gilmour (2006a):92.
112 Howe in Bailey, D. (1993). *Improvisation: Its Nature and Practice in Music*. Cambridge, MA: Da Capo Press, Inc., page 41.
113 See Pink Floyd, *Is Anybody Out There? The Wall Live 1980–81*, EMI Records (2000).
114 See Pink Floyd, *Pulse*, EMI Records (1995).
115 This is standard practice in much rock-influenced music, and Pink Floyd also incorporate guitar solos to this end.