FUSION

DON MOCK

PHILOSOPHY

The philosophy of the REH HOTLINE SERIES is to give you a larger and varied vocabulary of licks and melodic ideas. Many guitarists want to have their own original style and feel they shouldn't copy licks from other players. In reality, it is a proven fact by most top 'original' players that it is very beneficial, if not necessary, to study other players, learn their ideas, phrasing, etc. Some of the benefits of learning such lines are: Developing the ear – by playing and singing these lines you will soon 'hear' and understand melodies and how they relate to chords; Building technique and confidence – the Hotlines are great for building chops and will also give you an arsenal of ideas to fall back on; Music theory – an understanding of improvising theory can be gained by learning and analyzing the lines which are built from scales, arpeggios and intervals.

Here are some suggestions to help you get the most out of the Hotlines:

- Play them in all keys and, if possible, in different octaves.
- Since many of the lines are written in simple 16th notes for quick learning, experiment by breaking them up rhythmically (syncopating) or phrasing them in different parts of the bar, etc.
- Feel free to add effects like: Hammer-ons, Pull-offs, slurs and bends.
- Experiment with the lines over chords different from the ones suggested.
- Although the author's fingerings and positions are shown for each of the Hotlines, you may want to make some adjustments to make them more comfortable.
- The last and most important thing is to work the lines, in whole or in part, into your playing right away.

Each Fusion Hotline has a few suggested chords that it can be played over. The chords are usually shown as basic seventh chords (i.e., A7, Bm7, Cmaj7, etc.). The following list shows extended and substituted possibilities that the lines will also work over.

C7 = C9, C11, C7sus, C13, Bb/C, C/Bb
Cm7 = Cm9, Cm11, Cm7sus, Cm6, Eb/C
Cmaj7 = Cmaj6, Cmaj9, Cmaj13, Cadd9, C6/9, G/C

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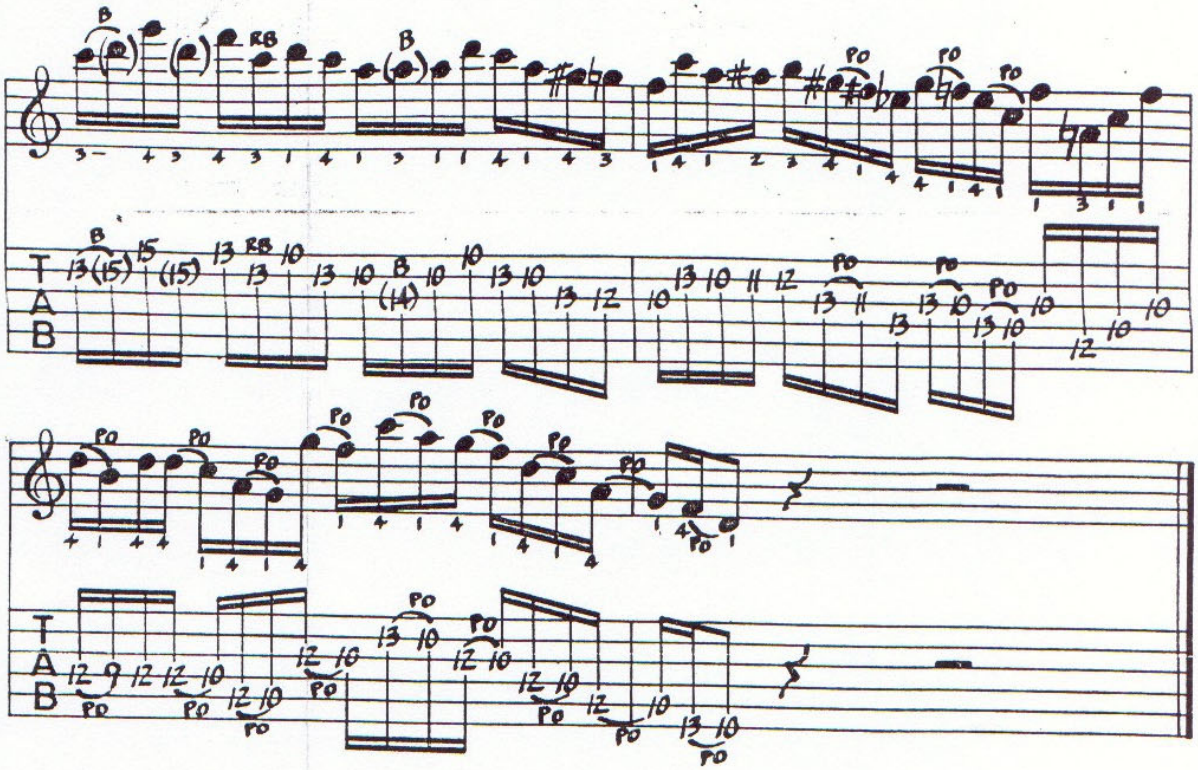
HOTLINE # 1

The fusing of Rock and Jazz is really demonstrated in this line. It begins with an almost "Hendrix" lick through the first bar then suddenly the line jumps "outside" the key into a sequence made up of B, Ab, then F Pentatonic scales.

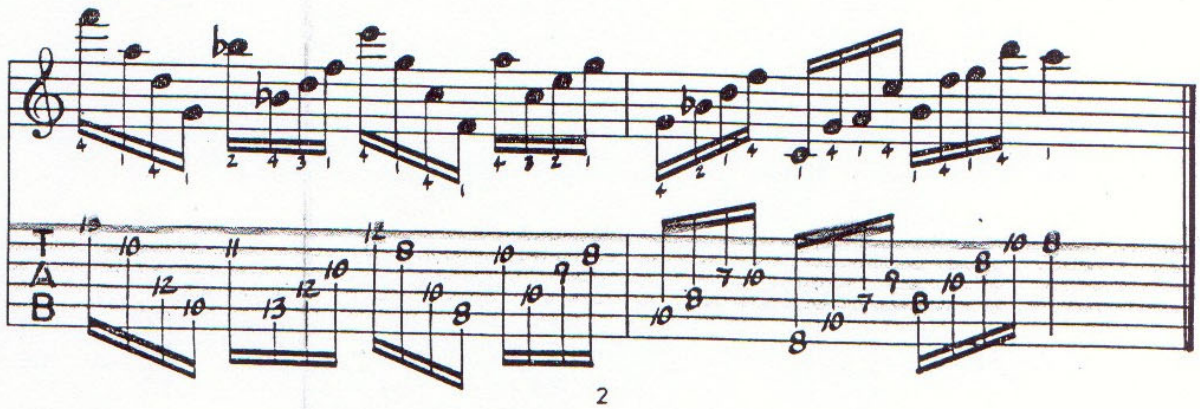
D7#9



HOTLINE # 2

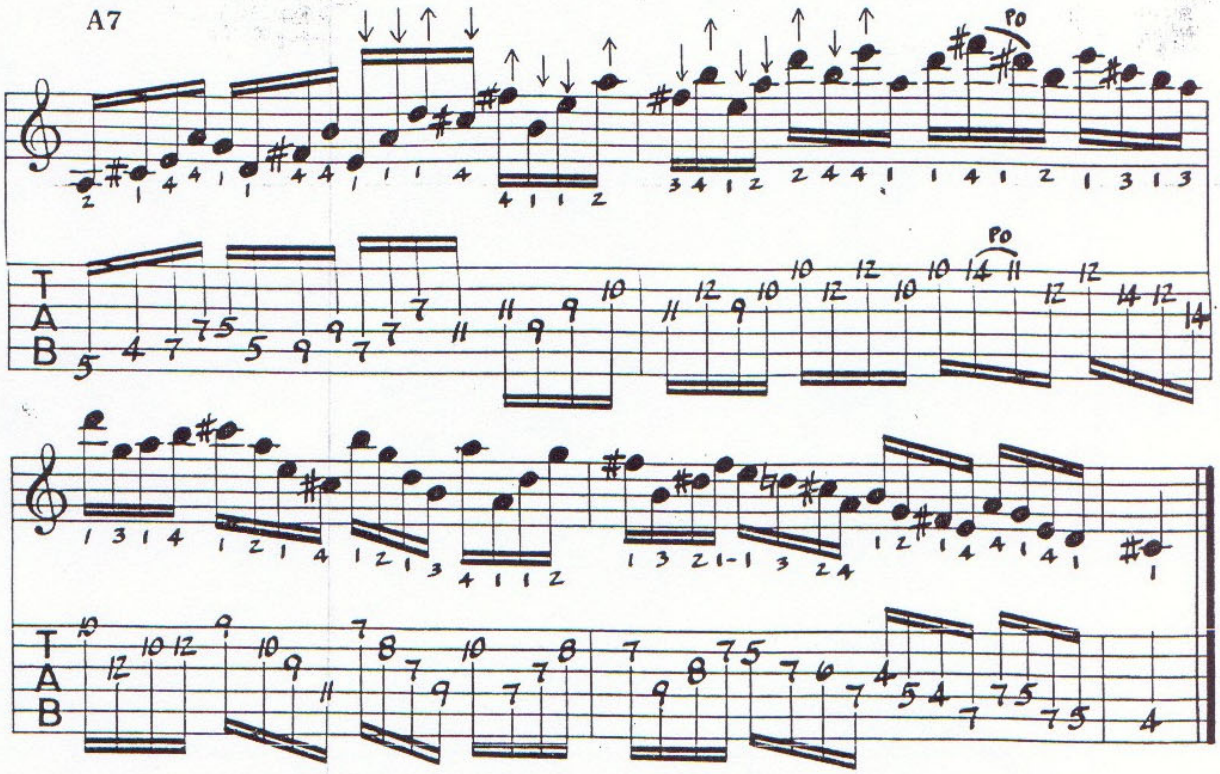
This dominant type line uses a variety of 5th and 6th intervals and triad shapes. I alternate pick the whole line but you may find some places where you might prefer brush strokes (two or more consecutive down or up strokes). Experiment playing this line over C7, Gm7 and Bbmaj7b5. After you have learned it try this: lower all the 'E' notes to Eb. Now we have a new dominant type line that will work over F7, Cm7 etc.

C7, Gm7



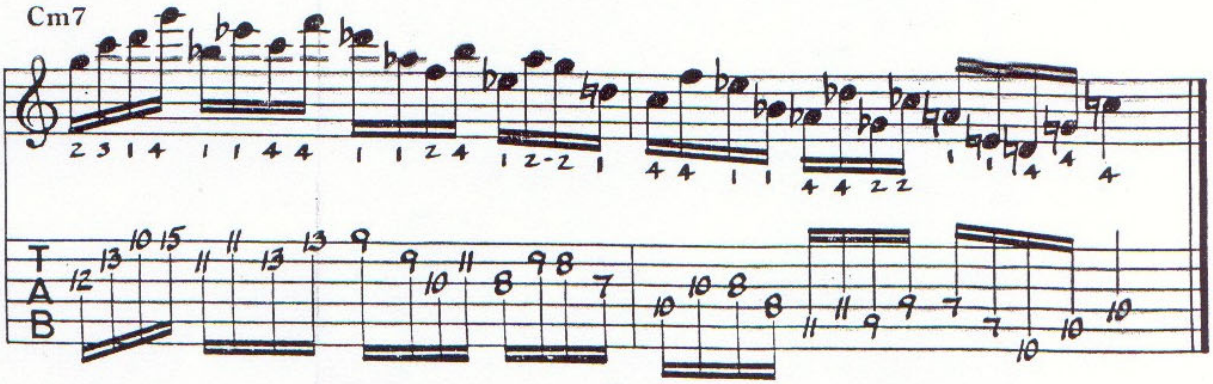
HOTLINE # 3

The harmonies (chords) used in many fusion tunes are often Poly, Bitonal and Triad over bass note chords. It's nice to have a vocabulary of single note ideas that reflect these sounds. This line uses the notes of the G, A, B and D major triads along with some 4th interval shapes to create a bitonal effect. It sounds good over A7, G/A, B/A Em7 etc. Try the picking directions I've shown over the music.



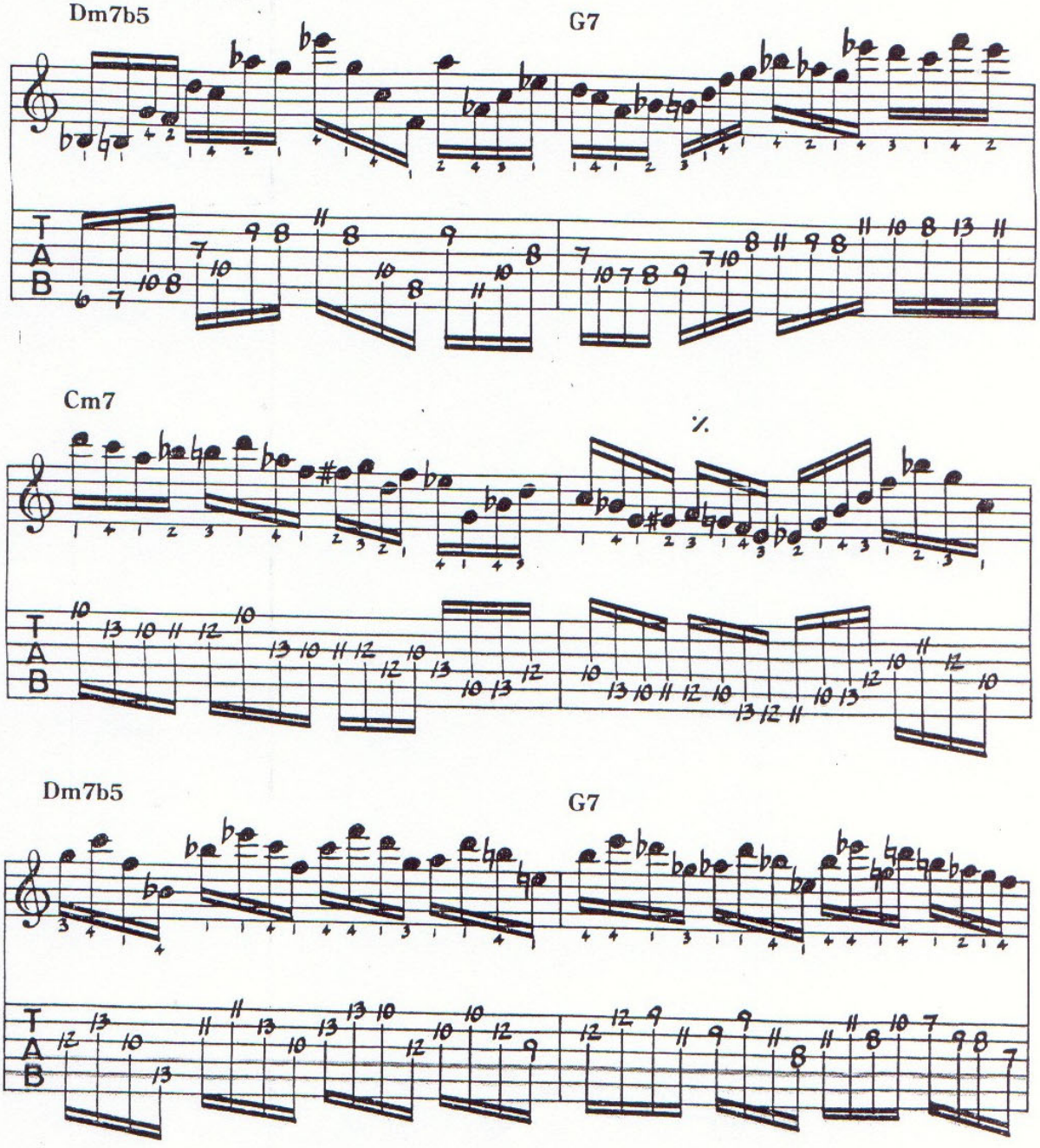
HOTLINE # 4

The term "outside" is usually used to define notes in a melodic line that actually leave the key center or bar harmony that it is played against. Hopefully the listener will accept these "wrong" notes as a tension effect when resolved back "inside". This line, which is primarily a series of 4th intervals, weaves in and out of the Cm7 tonality and finally makes a strong resolution back to the "C" note. It also works over C7.

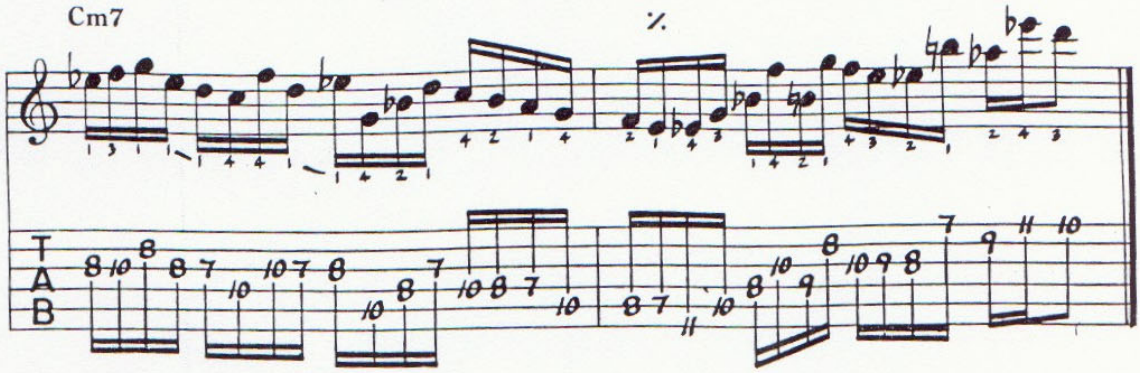


HOTLINE # 5

A traditional progression that is used in some fusion compositions is the minor II V I (in this case Dm7b5, G7, Cm7). The best common scale to use for the Dm7b5 and G7 is the C Harmonic minor scale. This line uses intervals, arpeggios and scale ideas from the C Harmonic minor scale resolving to a more C Dorian (Bbmaj) sound for the Cm7 chords. Experiment with other uses of the descending interval lick which starts in the second half of bar 4 through bar 6.

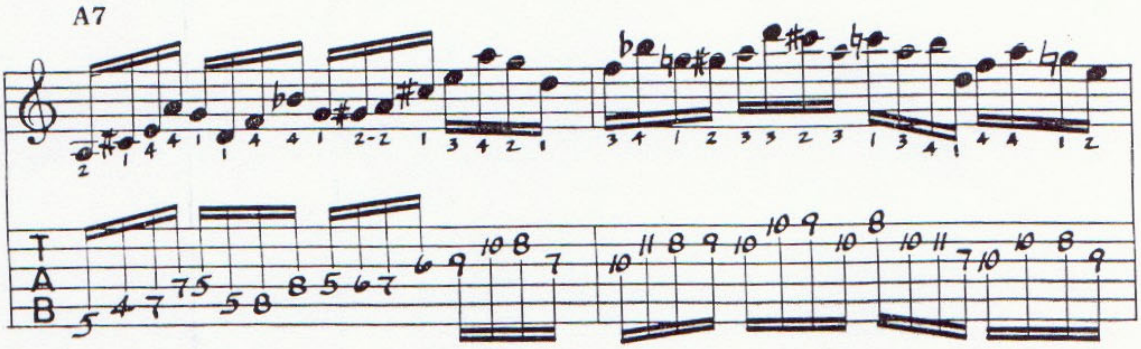


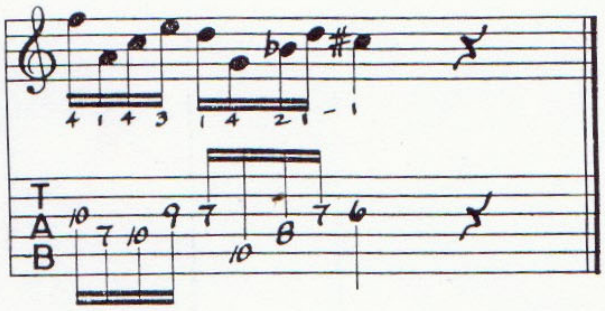
HOTLINE # 5 (cont.)



HOTLINE # 6

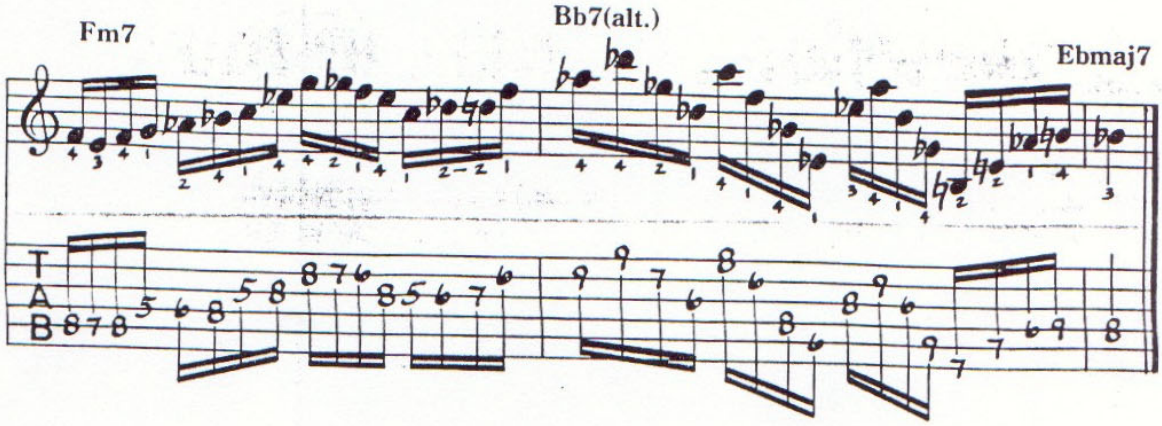
Here is a line from the D Harmonic minor scale. It is mostly built from a melodic shape (first 10 notes) repeated again an octave higher. This is a great trick to extend a line. Play this line over an A7 or an Em7b5 to A7b9 chord change.





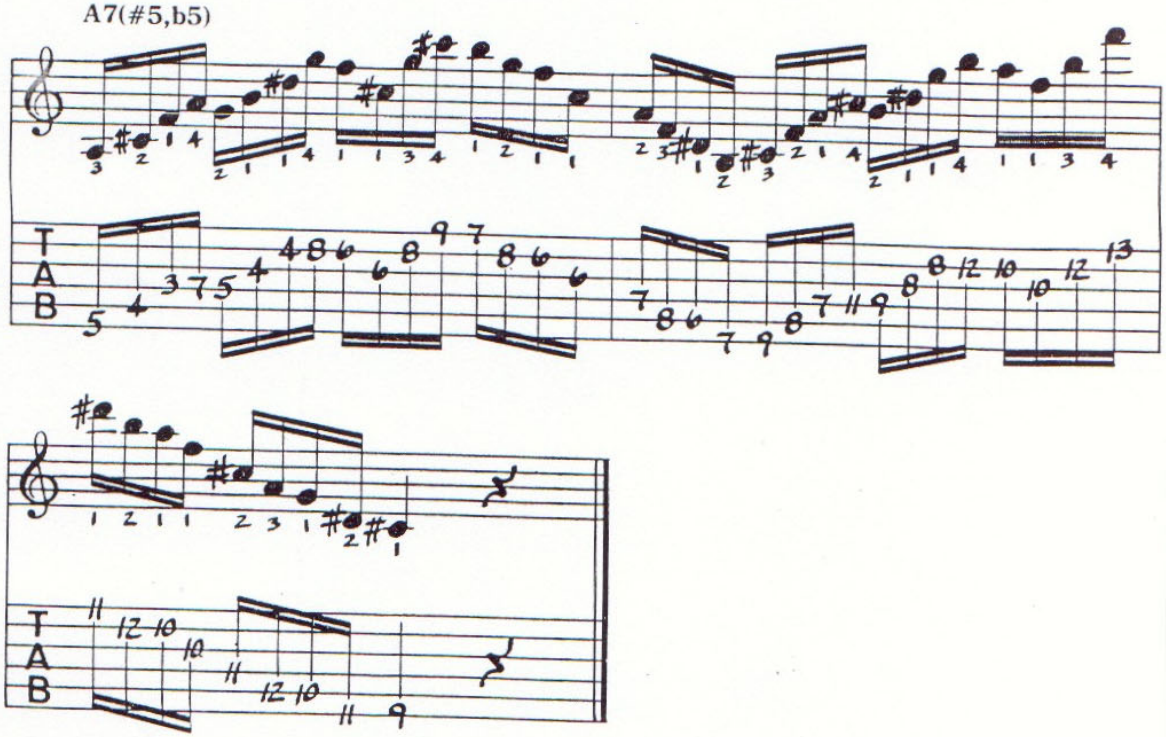
HOTLINE # 7

In many fusion compositions the traditional major II V I progression is often used. Here is a II V I line that starts out in a Bebop vein (II chord) but develops into a more modern "intervallic" idea in the second bar. Note the Eb major shape in the last part of the Bb7 bar (b5 substitute).



HOTLINE # 8

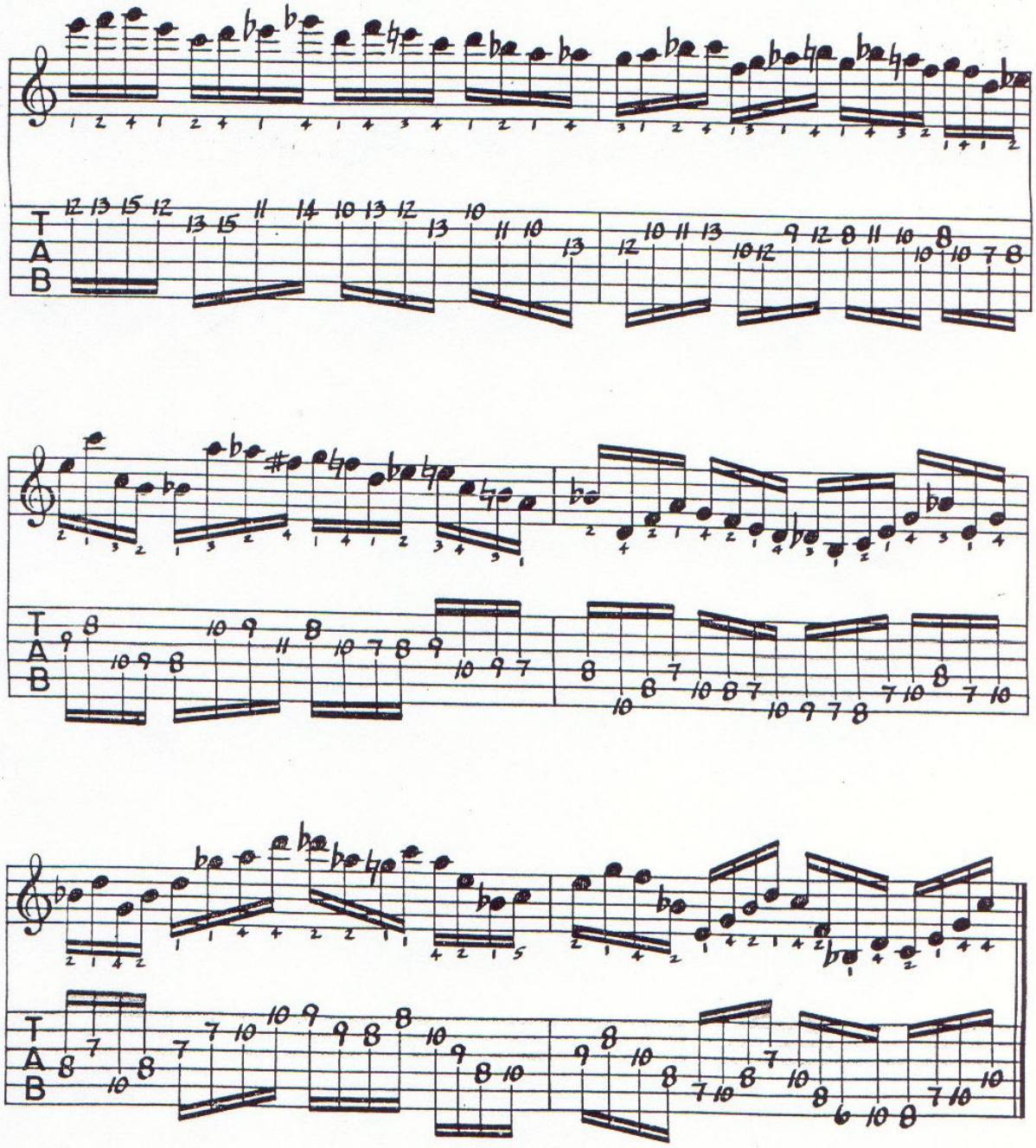
I wanted to demonstrate the mobility of a symmetrical line through this augmented or whole tone idea. This is a 20 note line that is simply played a second time a major 3rd or five frets higher.



HOTLINE # 9

Here is a long dominant 7th Hotline that includes a lot of different ideas. The first few bars use a lot of chromaticism followed by "Bop" type moves in the 3rd and 4th bars and finally ending up in a sort of crisscrossing series of shapes in the last two bars. The whole line is best played over a static C7, Gm7 or even Em7b5 although segments of the line certainly could be used in rapid changes (II V I etc.).

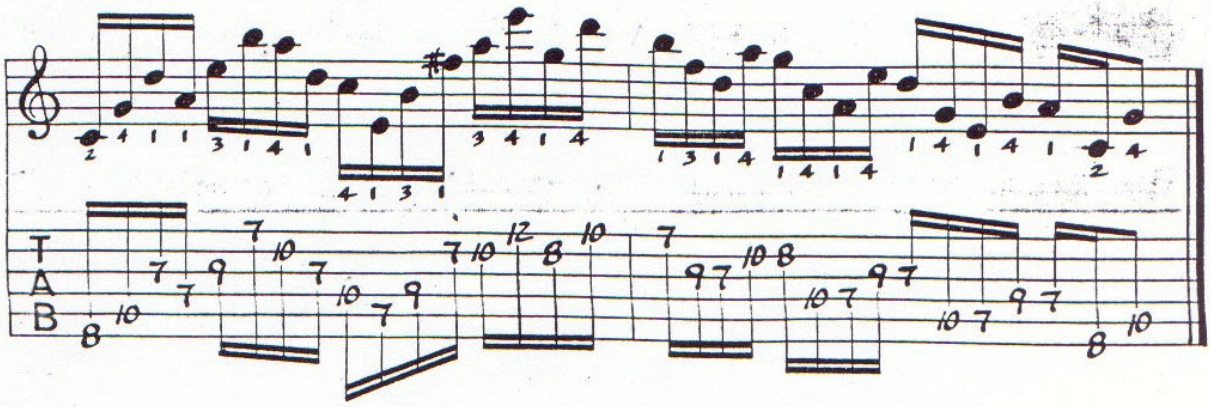
C7, Gm7



HOTLINE #10

This Hotline is made up primarily of 5th intervals for a real jagged effect. The 2nd bar is a descending Pentatonic sequence in 5ths. This line sounds good over a Cmaj7, Am7 or D7.

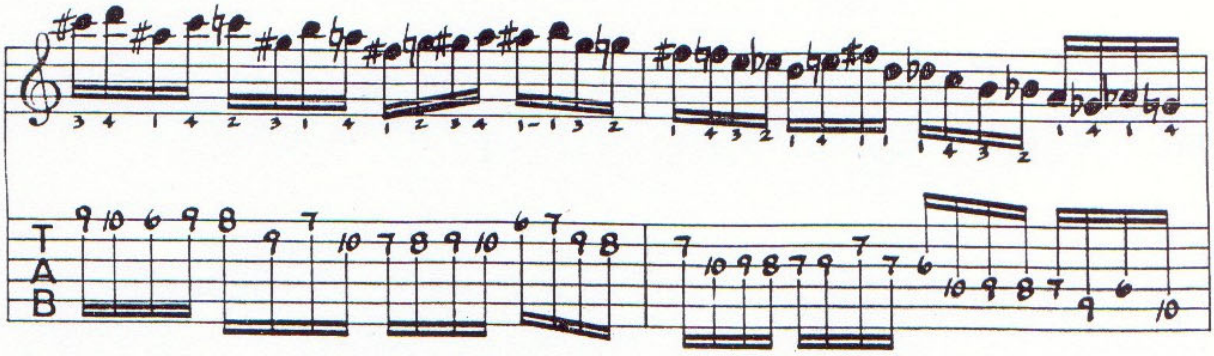
Cmaj7(b5)

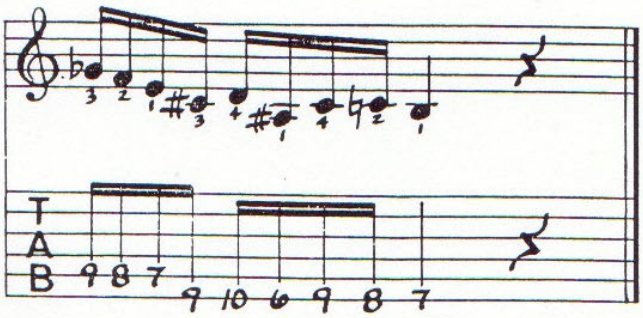


HOTLINE #11

This "chromatic" line wants to be played over Bm7 or E7 type chords. Notice how the 4 or 5 note chromatic phrases target to the roots, 3rds, 5ths and b7ths of E7. This technique is what can give chromatic lines a harmonic identity.

Bm7, E7

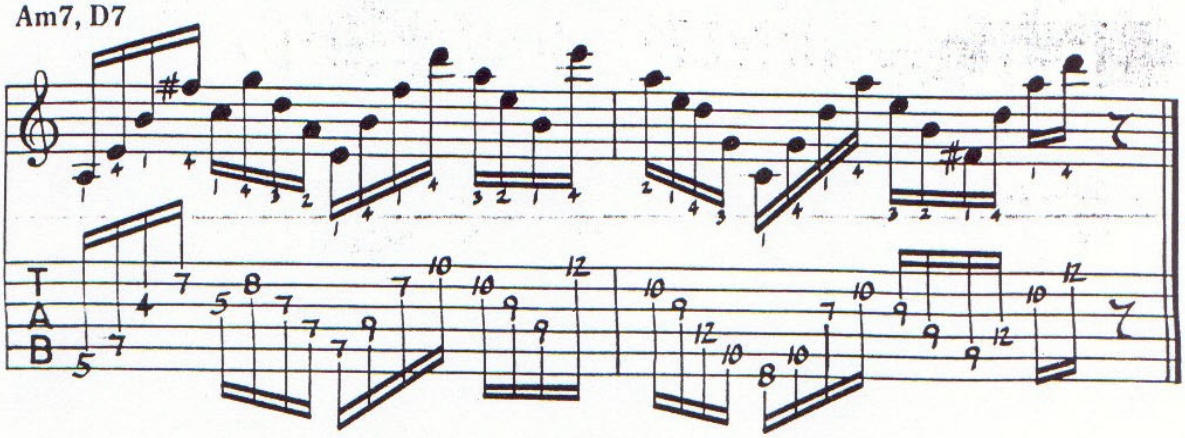




HOTLINE #12

All notes in this Hotline are diatonic to the key of "G" but the line works best against an Am7 or D11 chord. It is almost entirely made up of 5th intervals ascending, and 4ths descending, giving it a radical leaping effect. Note the fingerings I use for the descending 4ths (one finger per string). This helps me achieve more separation between the notes but you may find it easier to use the same finger (double or triple stops) for 2-3 notes in a row.

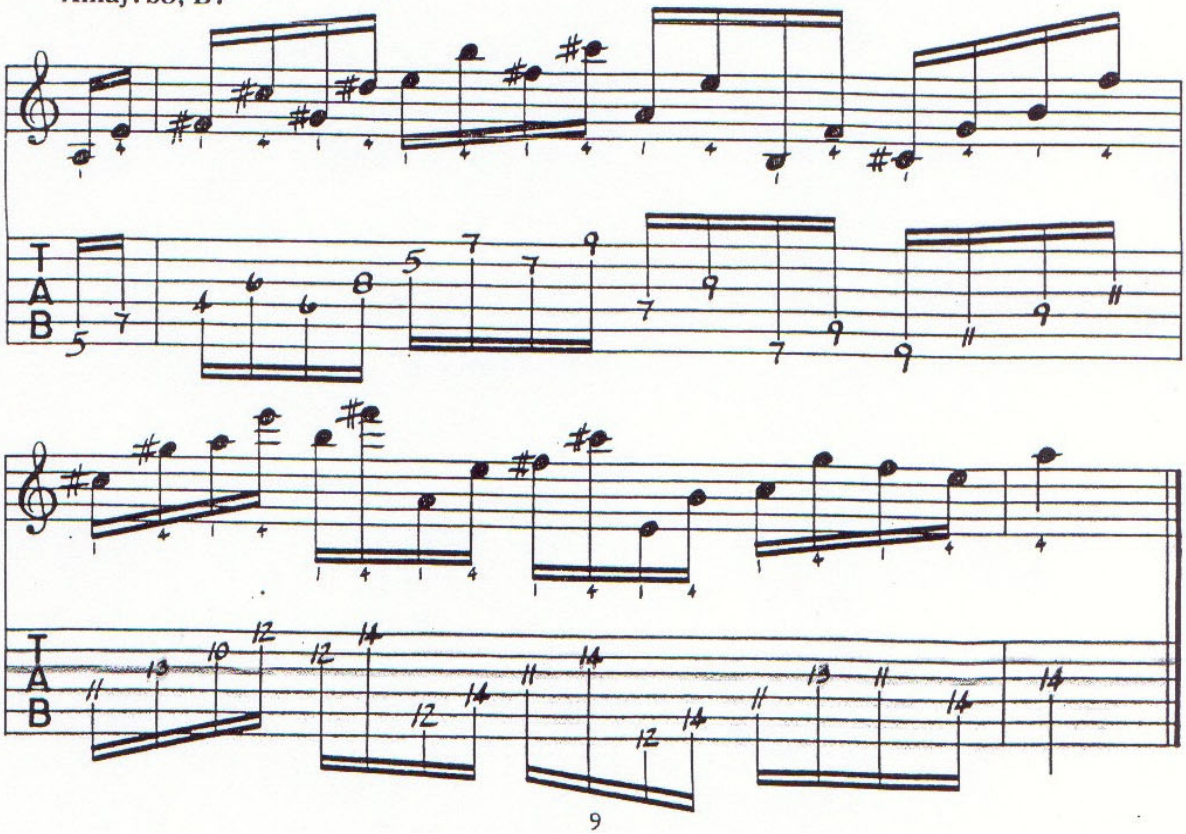
Am7, D7



HOTLINE #13

When played fast, this line can simulate a Two-Handed lick (right hand fingerboard hammer-ons). It is simply made up of 2 note "5th" shapes played on all string sets moving up the fingerboard from the 5th fret to the 14th. Play it over Amaj7, Amaj7b5 B7 or F#m7. Notice I use only my 1st & 4th fingers for more accuracy and strength.

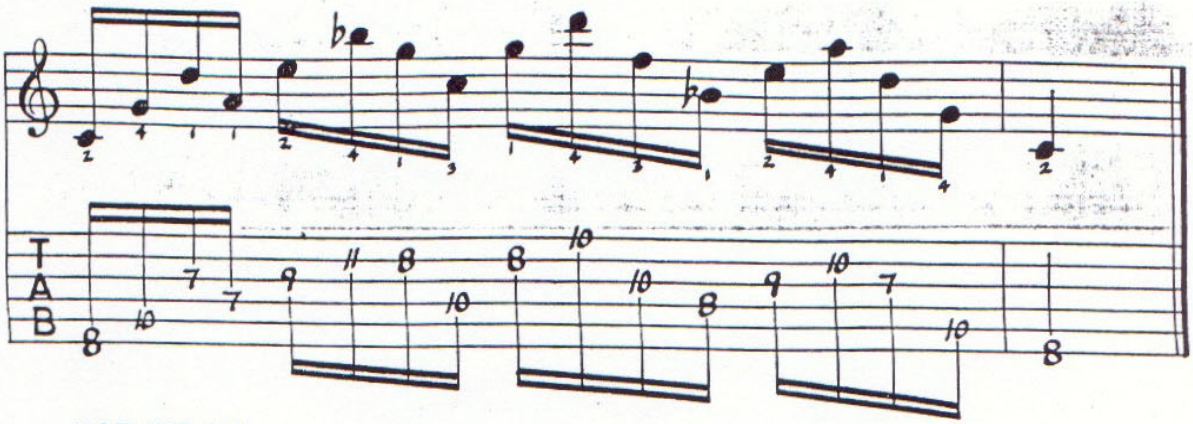
Amaj7b5, B7



HOTLINE #14

This short line has some challenging string skips that are awkward for the picking hand but I think you will find it useful once you get it down. Alternate pick the entire line starting with a down stroke.

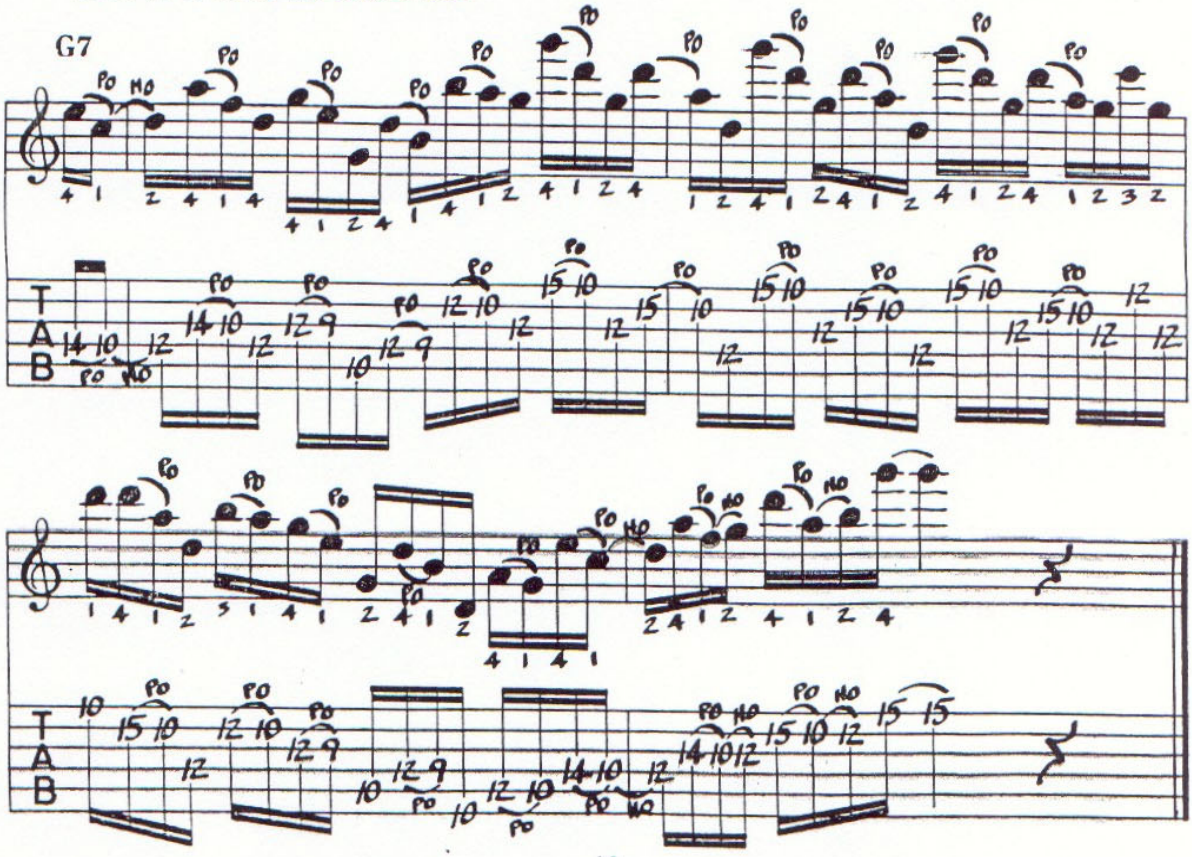
C7, Gm7



HOTLINE #15

Here is another line that can sound like a Two-Handed lick. It does require some stretches for the left hand along with some added strength for the Hammer-ons and Pull-offs. The notes in this line are mostly from the "G" Pentatonic scale so it can be played over G7, Dm7, Em7 or even Cmaj9. You may like extending this lick by repeating indefinitely the 6 note shape that begins on the 4th beat of the first bar (G, D, G, D) and the first two notes (A & D) of the second bar.

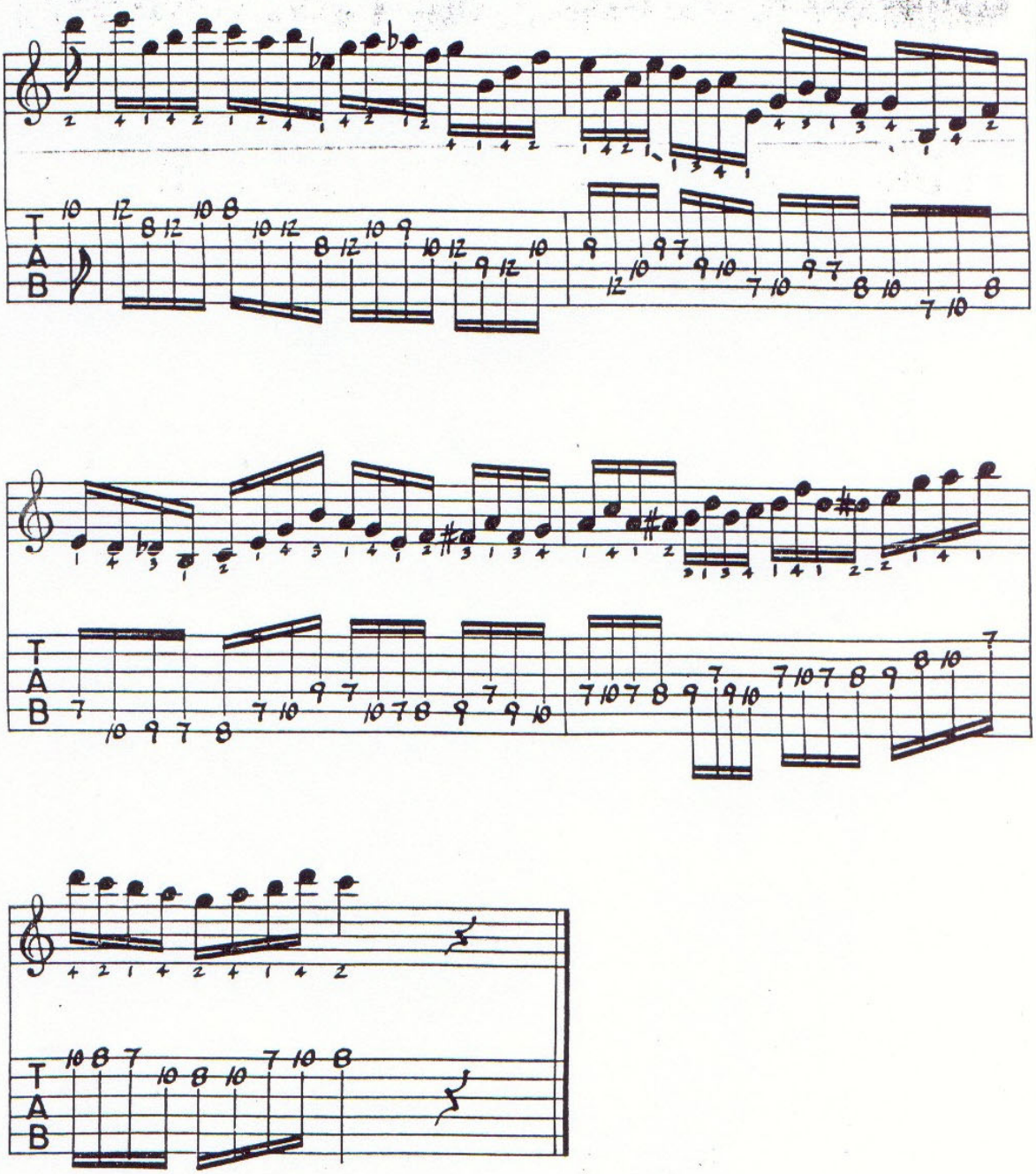
G7



HOTLINE #16

This is a C major scale sequence ala McLaughlin or Di Meola. The accidentals are passing or "neighbor" tones. Some chords you could try this line over are; Cmaj7, Am7 and Fmaj7 and with a few phrasing variations; Dm7, G7 or Bm7b5.

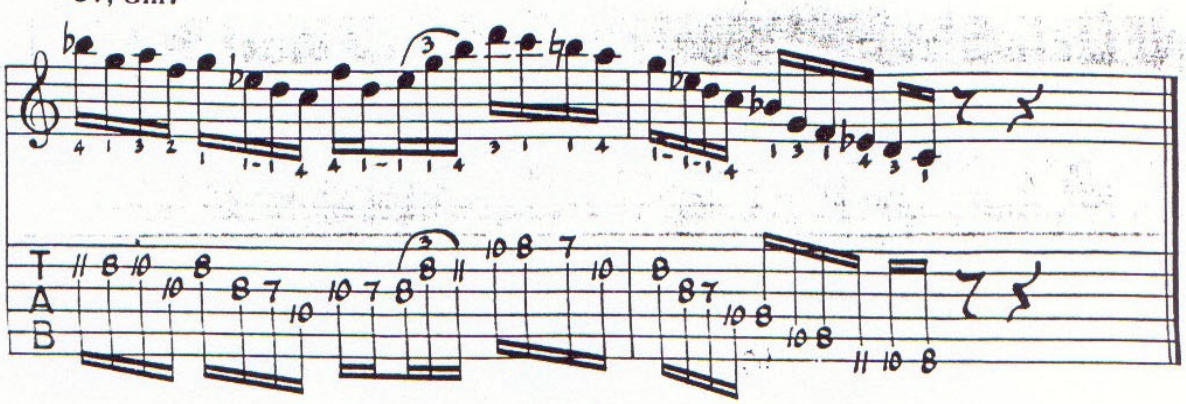
Cmaj7



HOTLINE #17

This short line may lean a little in the Bebop direction but certainly can be used in a lot of musical styles. Since it hints at the C Melodic minor scale (B♮), the line can have lots of harmonic uses. For example: Cm7, F7, Am7b5 or D13b9.

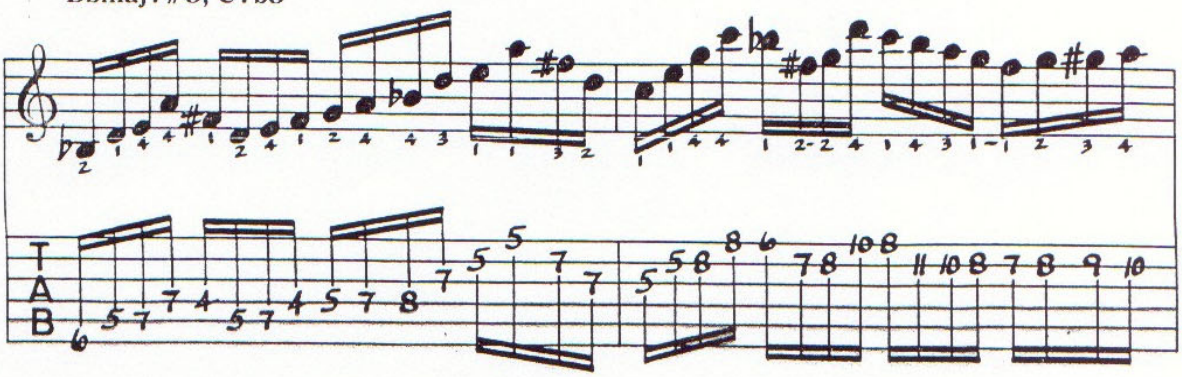
C7, Gm7

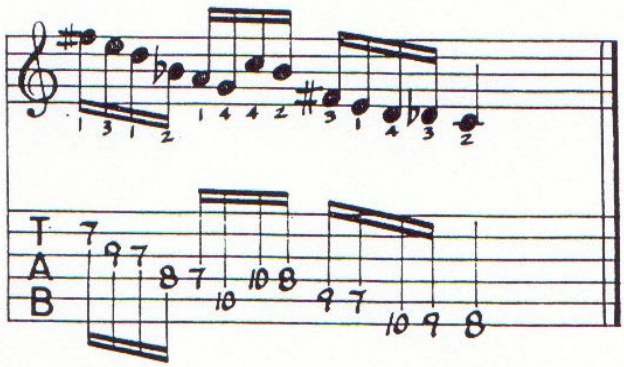


HOTLINE #18

Here's a G Melodic minor idea you can use for some of those unusual chords you may encounter like: Bbmaj7#5, Gmin-maj7, F#7#5b9 or A13b9. Also, try playing this line over Gm7, C7 or D7.

Bbmaj7#5, C7b5

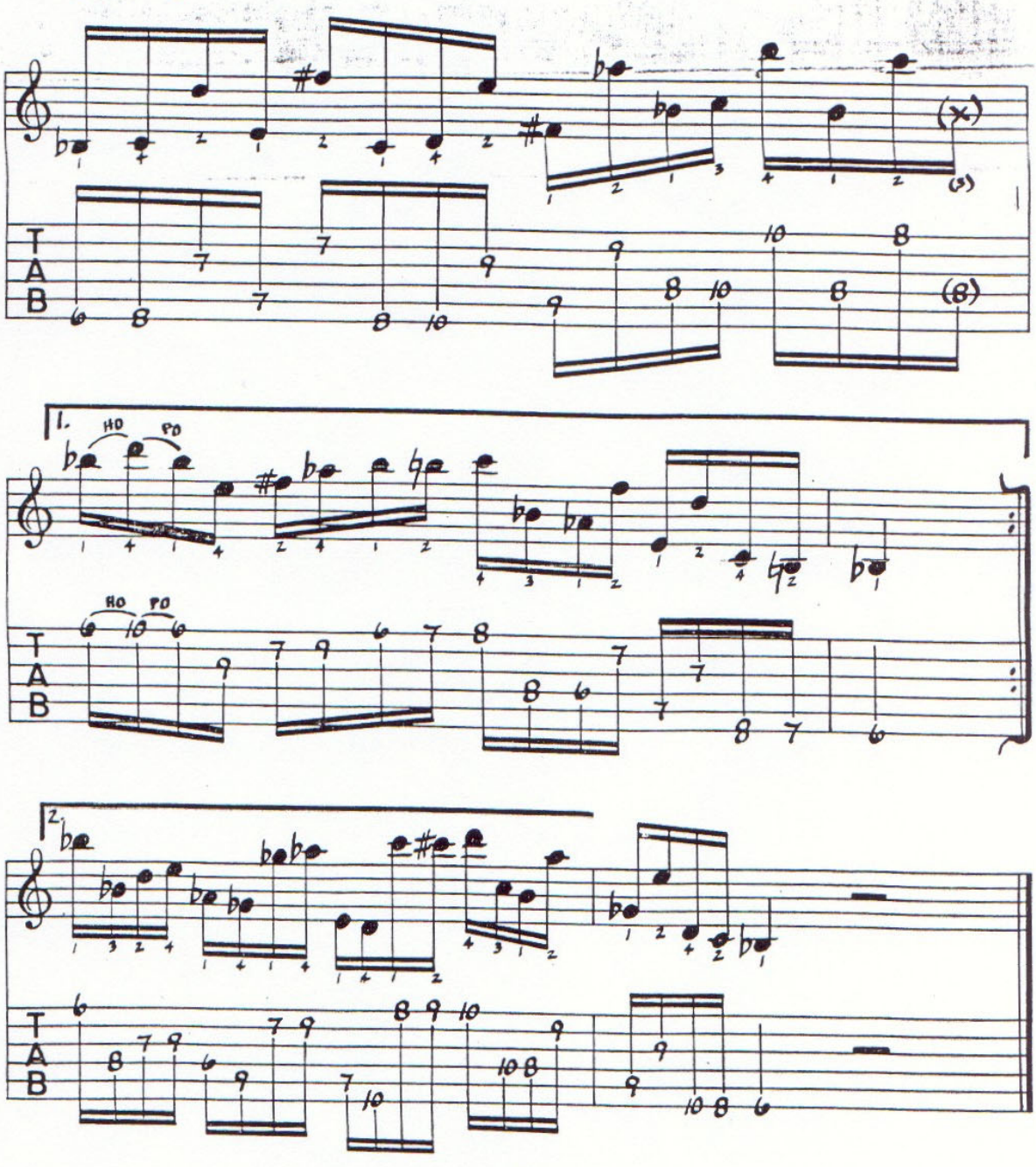




HOTLINE #19

I've provided 2 optional endings to this "acrobatic" octave displaced Whole-Tone scale line. It can be played over any of these dominant chords: Bb7, C7, D7, E7, F#7, G#7 or A#7. Remember, the Whole-Tone scale will give you the alterations of a b5th and a #5th on these chords. Although I've demonstrated this line on the tape over a static Bb7 chord where it takes on a somewhat "outside" sound, it may sound a bit more at home in changes: Fm7, Bb7#5, Ebmaj7 etc. (play it only on the Bb7#5 chord).

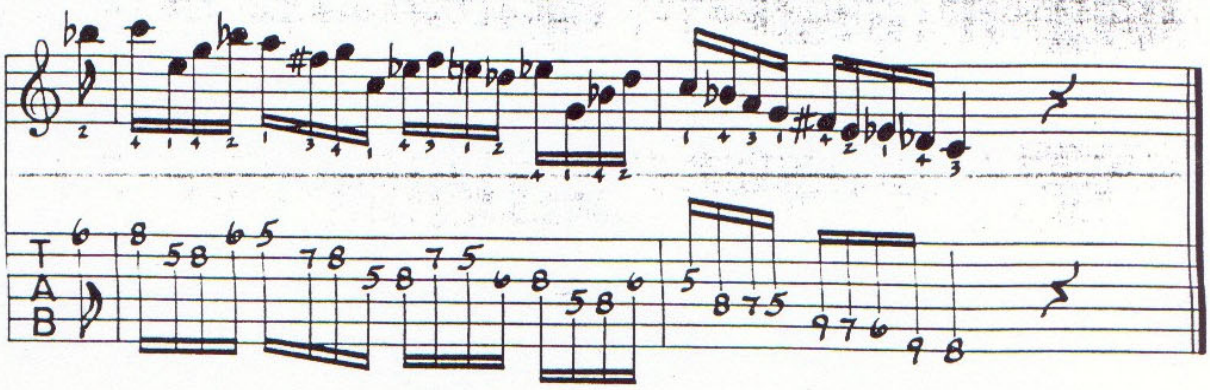
Bb7(b5,#5)



HOTLINE #20

The first bar of this Diminished scale Hotline is made up from a 6 note sequence that is repeated down the scale. On the tape I played the line over a static C7 chord but it also works great over: A7, F#7, Eb7 and C#, E, G and Bb diminished chords. Check it out over Am7 and Cm7 too.

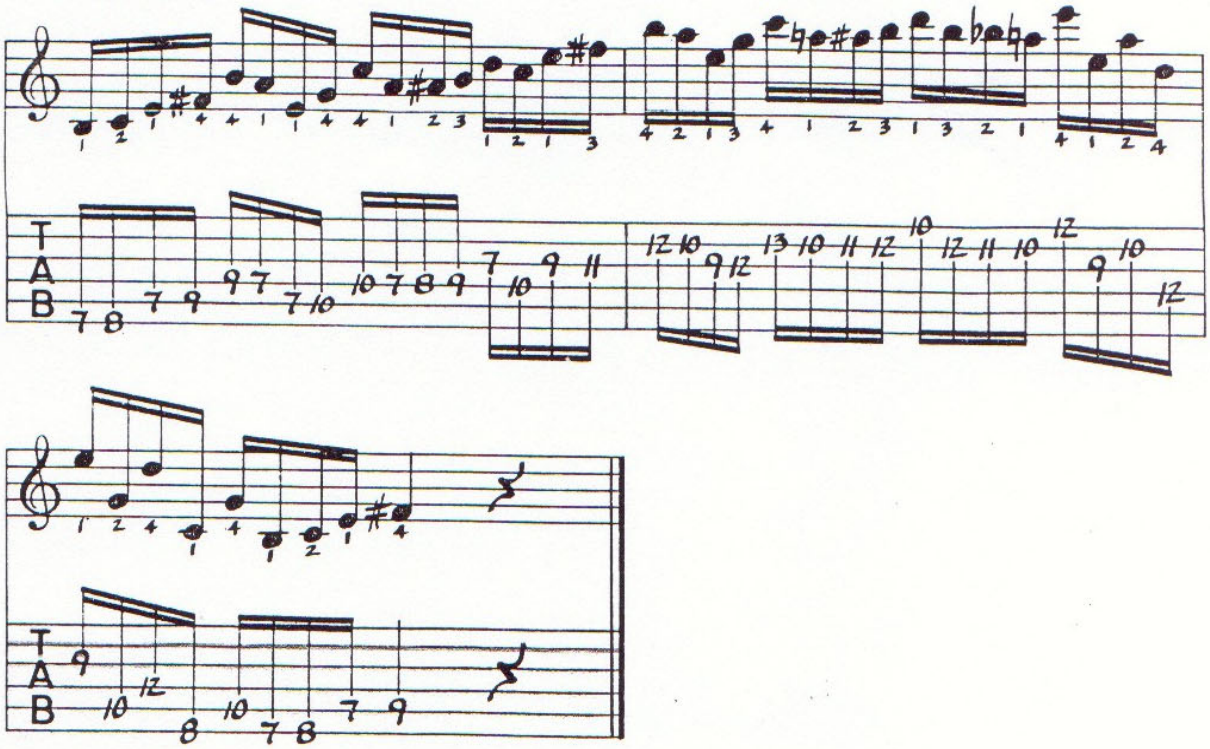
C7



HOTLINE #21

Here is a Cmaj7b5 or Lydian line that like Hotline #6 uses a 10 note shape which is repeated an octave higher. The line ends with a steep 5th interval sequence which descends quickly to the 6th string.

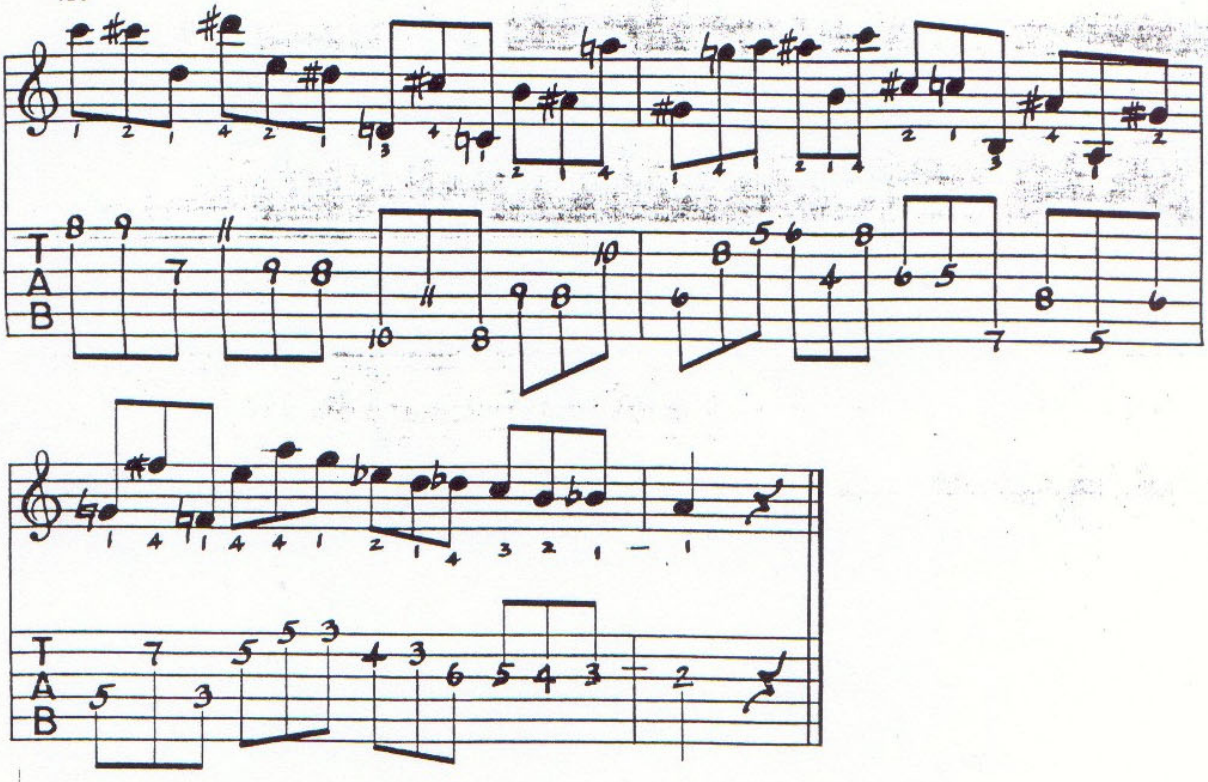
Cmaj7b5, D7



HOTLINE #22

Believe it or not, this is a kind of 'space' Blues lick based on an octave displaced chromatic idea. If nothing else it makes a great 'warmer upper' exercise.

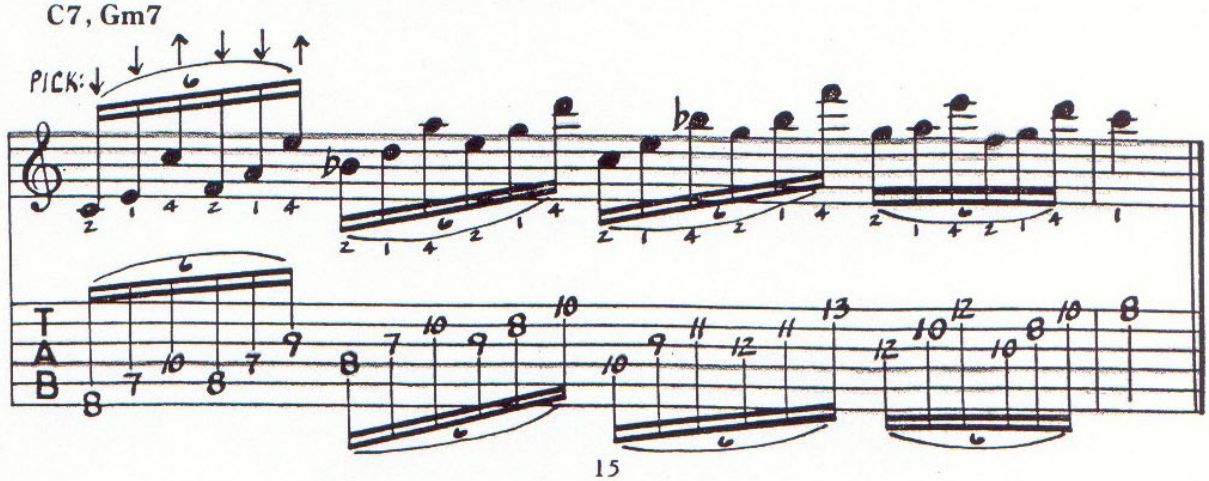
A7

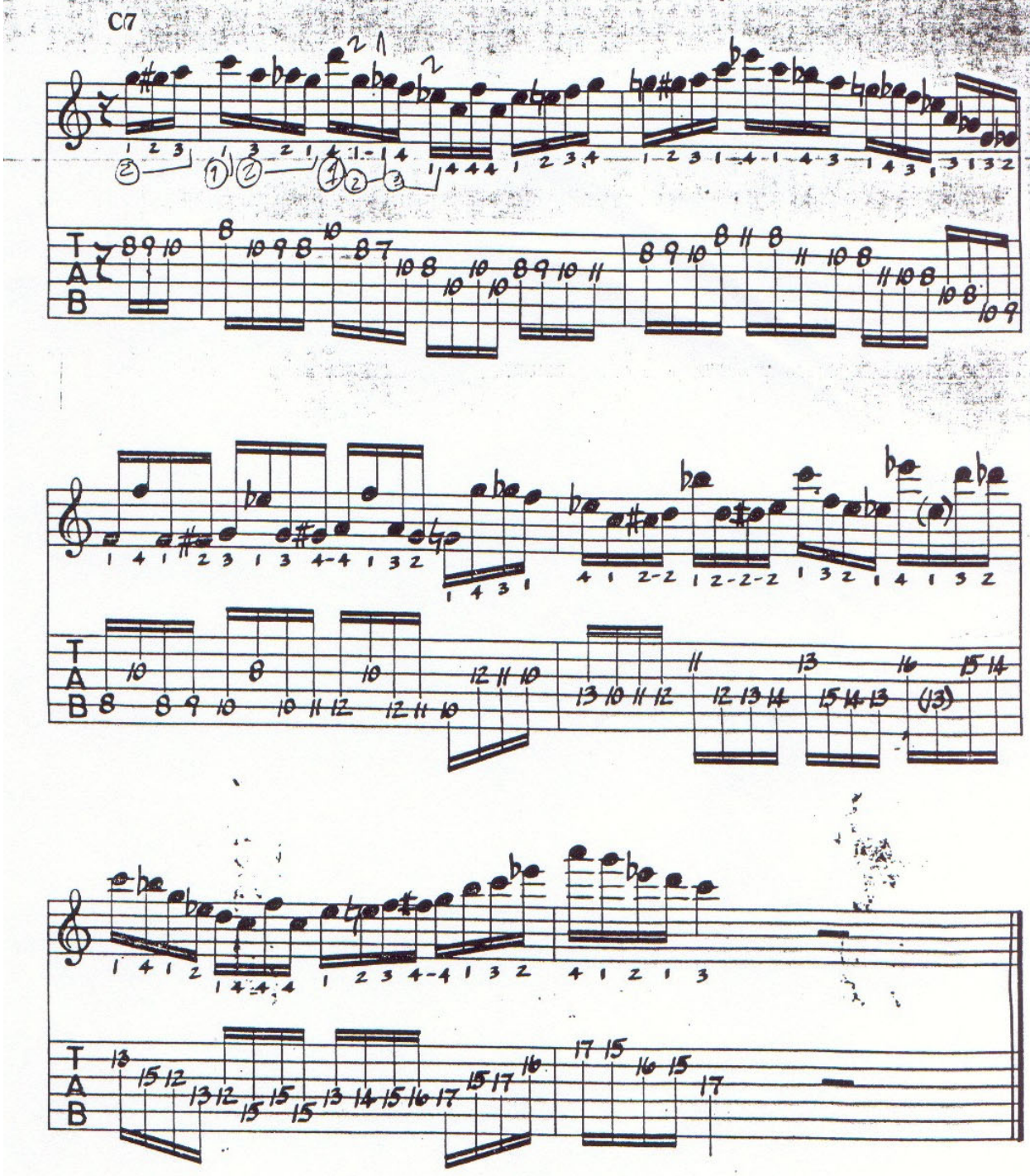


HOTLINE #23

This Hotline demonstrates the use of brush strokes or "sweep picking". Here we have a series of 3 note shapes which can each be picked with 2 consecutive down strokes then 1 up stroke for extra speed. All of the shapes are basically roots, 3rds and 7ths of chords that relate to C7. The first 4 shapes (12 notes) are: 1, 3, 1 of C7; 1, 3, 7 of Fmaj7; 1, 3, 7 of Bbmaj7 and 1, b3, b7 of Em7.

C7, Gm7



HOTLINE #24

This final 'Fusion Hotline' is really more of a George Benson style Blues lick over a C7 chord. When played up to a quicker tempo, an illusion of notes going in both directions at the same time can be created. Watch the fingerings for the 6th intervals and ½ steps in the last 4 bars.