

TABLE OF CONTENTS

Acknowledgements	iii
General Introduction.....	iv
Considerations.....	vii
A Brief History of the Guitar.....	viii
Quick Reference.....	xi
Book II: The Power Of Imitation -	
Interpreting Instruments And Effects Pedals On The Guitar.....	1
Section I – Imitating Instruments	2
Chapter 1 – The Mandolin	2
Chapter 2 – The Charango	6
Chapter 3 – The Banjo	10
Chapter 4 – The DJ Record Scratch	13
Chapter 5 – Other Instruments	17
Section II – Imitating Effects Pedals	28
Chapter 6 – The Volume Pedal (With Tremolo and Delay).....	28
Afterthoughts.....	34
About the Composer/Author	35
Making a Difference	36
Glossary of Terms	37

About the *Discover Your Own Method on Guitar Series...*

INTRODUCTION

Over the centuries, guitarists have discovered new ways of altering sound by adjusting their fingers to form unique shapes, by striking strings in a variety of positions, by moving their hands in a way that just *feels right*, or by doing something as simple as playing a chord loudly followed by a quiet passage. Beginning with the first guitarists who wrote songs, travelled and performed, there has been a tradition of guitarists documenting their discoveries in the form of a book, locking their musical expressions in time and passing their findings on for the next generation to build upon.

This book has grown out of a process of discovery and hopes to add to that tradition. All of the techniques, exercises, ideas and excerpts presented here are the result of hours of playing in my bedroom, jamming in friends' basements, waiting for sound checks, sitting-in with musicians who greatly exceeded my abilities, practicing at airport terminals, rehearsing on the road, watching beginner students play a chord in a way I had never considered, or making a so-called mistake but then finding a new sound or new way of playing a passage that I have since included in my performance or developed into a song.

Whether or not you are a nine-year-old beginner, a sixty-year-old retiree who finally has the time to live out your teenage dream, a university or college music student who is trying to find your own sound, a busker who has never read a note in your life, the guy who brings his guitar out at parties and sings his heart out, or a veteran professional, the goal of this series is simple: we want to provide an approach to the guitar that focuses on *the ways we touch the guitar, the ways we form shapes on the guitar with our hands, and the ways we move our hands* as the most important factors that teach us how to learn to play, develop new techniques, or revisit what we have already learned in a fresh way. We will refer to this guitar method as the *Touch, Shape, Move Guitar Method*. First and foremost, this method includes *being aware* of the variables we have at our disposal and uses the imitation of a variety of instruments as a way of opening up new approaches to the guitar.

Included throughout this series are pictures, sketches and diagrams that present the names and shapes of chords, the names of notes on the fret board, a list of all keys, and a list of time signatures and rhythmic note values, which all act as a *Quick Reference*.

However, the goal of this series is not to dictate technique. Nor is this series interested in forcing you to learn theory or rigorously follow the forms of well-established musical traditions. The level of importance of music theory or a particular style of music in your life is yours to decide.

The *Hidden Sounds* series exists between genres and traditions as a philosophy of playing and can be used as a supplement to any standard guitar method book. In fact, I encourage this. Whether or not we use a pick or our fingers, whether we play an electric or acoustic guitar, the exercises in this book can be used to develop our own musical vocabulary, our own musical language, our own guitar method and style. While there are guidelines that we can follow to enhance our performance, this series places the process of discovery in the driver seat. I expect that we will find some sounds that we like better than others. In all cases, *keep what you like and what works for you*. We are building our own musical alphabet where we know how to change things up at a moment's notice.

This series poses a challenge for the guitarist: I challenge you to use this series as your starting point for discovering the infinite *hidden sounds* that are waiting to be unlocked and played by you. The imagination is vast and I hope the techniques presented in this series will inspire the guitarist to discover new sounds beyond these pages, develop a new musical vocabulary, open up age-old techniques for new contexts, and inspire you to create your own guitar methodology.

Importantly, this series has a World Music focus. All four books in the series draw on the tonalities and rhythms across world music traditions, including South American Andean music, Thai folk music, North

Indian classical music, Zimbabwean folk music, Italian folk music, West African music, reggae, hip hop, contemporary DJ club music, as well as familiar pop, rock, jazz and Western classical music.

Book I, *Developing A Musical Vocabulary On The Guitar*, is concerned with familiarizing the guitarist with *the power of choice that lies at his/her fingertips* with respect to the role of positioning, attack strategies, and *fingered hand* and *strumming hand* techniques that work to create a library of sound. Chapter 1 deals with positioning. Some of these exercises may seem self-evident but by thinking about the variety of ways a single note can be played and the positions where it can be sounded we will become aware of the many options we have when playing a single note or chord. In Chapter 2, we think about building chords in terms of string combinations. Chapter 3 examines numerous ways to alter sounds on the guitar by presenting an overview of *fingered hand* and *strumming hand* techniques. Chapter 4 deals with the *strumming hand* technique known as tabora. Chapter 5 reveals new sonic possibilities that are created by using muting techniques. Chapter 6 reveals practical ways to incorporate artificial harmonics into your playing.

Book II, *The Power Of Imitation: Interpreting Instruments And Effects Pedals On The Guitar*, uses a variety of the techniques introduced in Book I and advances them through a process of imitation. We show that by attempting to imitate the tones or sounds of other instruments we discover new sonic possibilities on the guitar and new ways to physically play the guitar. In order to create these sounds we must *think* these sounds. In the process of imitating other instruments, the guitarist will identify and stumble upon unexpected sounds that he/she can then include in their sound bank. *Remember* these sounds. Play them over and over again so you know how to produce these tones where you see fit in your performance and compositions. Chapter 1 uses the tremolo technique to imitate the mandolin. Chapter 2 uses a variation of the tremolo technique over the fret board to imitate the charango, a South American instrument. Chapter 3 uses muting techniques to imitate the banjo in the Dixieland music tradition. Chapter 4 reveals techniques that can be used to imitate the DJ record scratch. Chapter 5 examines techniques that can be used to imitate the mbira, a Zimbabwean instrument, the sitar in North Indian classical music (also known as Hindustani music), the synthesizer keyboard, and the West African kora and balafon. Chapter 6 reveals the techniques required to imitate effects pedals, including the volume pedal, the tremolo pedal and the delay pedal.

Book III, *Exploring Percussion On The Guitar*, expands on the techniques, exercises and excerpts in Book I and Book II and requires the guitarist to think of the guitar as a percussive instrument. Chapter 1 familiarizes us with a range of note and rest values, time signatures and rhythmic patterns that prepare us to take the next step and *explore* percussion on the guitar. Chapter 2 examines the *percussive zones* of the guitar and presents ways to use these *percussive voices* in performance. Chapter 3 focuses on a variety of ways to utilize the *percussive voices* of the strings in band settings and during solo performance. Chapter 4 investigates methods for sounding harmonics using percussive techniques. Chapter 5 reveals percussive techniques that can be used in various world music traditions, including reggae, rock and Thai folk music. Chapter 6 reveals the power of silence and space while presenting interesting ways of using silence to our advantage as guitarists and as a way to enhance our compositions.

Within the first three books in the *Hidden Sounds* series, each chapter includes a brief history of the technique in question, an explanation of how to perform the technique, a series of examples and excerpts from original pop, rock, jazz, folk and world music compositions that demonstrate the practical use of techniques and, finally, a challenge for the guitarist to expand these exercises and *make them their own*.

Book IV, *Reference Book*, serves as a starting point for further investigation into a range of topics focused on the guitar and music performance in general. The *Reference Book* provides all readers with the opportunity to discover important books, texts, articles, magazines, and online resources that focus on diverse aspects of the guitar and music in a variety of historical time periods and global contexts. The *Reference Book* contains all the sources used in the writing of the *Hidden Sounds* series.

The *Reference Book* contains 12 sections followed by Appendices. Section I provides a list of books that detail the historical development of the acoustic/classical guitar, the electric guitar and the steel guitar. Section II lists books concerned with the guitar's role in diverse genres of music, from African and Brazilian music traditions to flamenco and jazz. Section III features autobiographies and biographies on notable guitarists throughout the ages in diverse global music traditions. Section IV provides music theory books in musical traditions as varied as Arab music to Thai music. Section V presents books concerned with the

philosophy of musical performance. Section VI contains books centred on methods for teaching music in a range of genres and global contexts. Section VII lists general and specialized music dictionaries, encyclopedias and readers that cover diverse world music traditions from Omani music to Hindustani music. Section VIII provides a list of guitar method books in a variety of musical traditions from classical to reggae. Section IX lists books concerned with the instruments mentioned in the *Hidden Sounds* series, including the banjo, charango and mandolin. Section X lists valuable online resources that can be accessed in order to find further information on the guitar and musical topics. Section XI lists popular guitar magazines that can be accessed online or purchased in hard copy. Section XII lists notable guitar players and bands from diverse musical traditions. Appendix I: "A Brief History of the Guitar" examines the historical development of the guitar from its origins to the 21st century. Appendix II: "Glossary of Terms Used in the *Hidden Sounds* Series" contains general music terms and guitar terms that frequently expand on traditional definitions based on the *Touch, Shape, Move Guitar Method* informing the *Hidden Sounds* series.

Over the course of Books I, II, III and IV in the *Hidden Sounds* series, we are gradually building an experience-based approach that can be used in our guitar performance and perhaps in other facets of life as we learn to weave our own sound in and out of various genres.

Please note that the audio files for every exercise and excerpt in the *Hidden Sounds* series can be downloaded from the following website: www.jeffgunn.ca.

All questions and comments regarding the *Hidden Sounds* series can be directed to hiddehdsoundsguitarmethod@gmail.com.

May your musical journey be enriched as you discover the hidden sounds of the guitar...

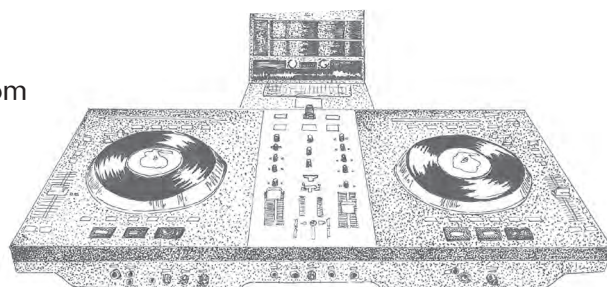
A handwritten signature in black ink, appearing to read "Jeff Gunn", with a long, sweeping horizontal line extending from the end of the name.

8. Major and Minor Chords

Name	Formula	Notes & Tabs	Chart	Picture
C Major				
C minor				
D Major				
D minor				
E Major				
E minor				
F Major				

CHAPTER 4: THE DJ RECORD SCRATCH

Once a subject of controversy, the DJ's *turntable* is now accepted as a mainstream instrument. The possibility of moving musical passages from one context into another while forming unique combinations of sound was simply not a part of our musical consciousness until DJs did so. Imitating the *DJ record scratch* on the guitar can be a useful exercise in that it helps us to develop our *sense of rhythm* while expanding our creative abilities.



A BRIEF HISTORY...

The *DJ record scratch* was first introduced in the late 1970's/ early 80's by such hip hop pioneers as DJ Kool Herc, Afrika Bambaataa and Grandmaster Flash. The individual credited with inventing the record scratch is Grand Wizard Theodore. Grand Mixer DXT developed record scratching by including interplay between two record turntables. RUN DMC was one of the first popular hip hop groups to combine record scratching with vocal rap music. Beyond hip hop music, experimental composer Christian Marclay can also be credited with having influenced turntable scratching in the 1970's through his compositions. The record scratch was first imitated and/or used in rock music by guitarist Tom Morello in Rage Against the Machine's "Bulls on Parade". Notable *DJ turntable players* include DJ QBert, Kid Koala, DJ Shadow, DJ Babu, and DJ Craze. Performers that use a DJ in their live ensemble include Emmanuel Jal and Incubus.

THE TECHNIQUE...

We can imitate *record scratching* on both the electric and acoustic guitar. Pick guitarists, use the base of the pick. Finger style guitarists, use the face of the middle finger *m* in the *strumming hand*. Move the pick or middle finger from *side to side* (from left to right or right to left). The *attack* and *strength* we apply to the string will affect the sound as will the string we select to *scratch*. *Scratching* on the 4th string (D) produces different sounds than on the 5th string (A). I have found that the best results work by combining the 4th and 5th strings between the 1st and 2nd pickup (on the electric guitar) and over the middle of the sound hole (on the acoustic guitar).

The *string*, the *pick angle*, the *finger* we select, the *direction* of the *scratch*, and the *amount of pressure* we apply to the strings with the pick or finger(s) all affect the sound. Moving left produces a different tone than moving right. Aside from using different fingers and angles, focusing on the rhythms we use will allow us to create a variety of sounds. The key to musical variety through *scratching* is to *think rhythmically*.

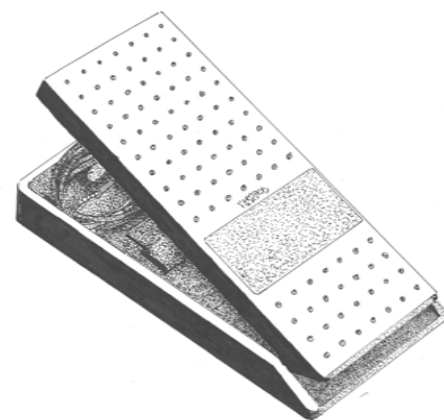


SECTION II: IMITATING EFFECTS PEDALS

We will now add another dimension to our *imitation process* by imitating *effects pedals*. The value of imitating *effects pedals*, like imitating *instruments*, is that we *discover new techniques, new applications* for age-old techniques, and *new contexts* for musical expressions. In the following exercises, we will focus on *imitating the volume pedal*, which can be extended to include the *tremolo pedal* and the *delay pedal*. I challenge us to pick any *effects pedal* out there and begin to *think* like that *pedal*. Whenever we perform, *listen* for appropriate places to add *effects* as we *discover* new ways of altering sound.

CHAPTER 6: THE VOLUME PEDAL (WITH TREMOLO AND DELAY)

Imitating the *volume pedal* involves focusing our attention on *dynamics* and the ways we can vary between loud and soft sounds while creating our own unique musical expressions.



A BRIEF HISTORY...

The late 1940's saw the development of built-in amplifier effects by Gibson Guitar Corporation. By the 1950's, amplifier built-in effects such as *vibrato*, *tremolo* and *reverb* were popular among guitarists. The *volume pedal* also known as a 'boost' pedal was among the first generation of 'stompbox' effects pedals (pedals that could be patched into the amplifier) to be used by guitarists, alongside fuzz tone pedals and the wah-wah pedal in the 1960's. By the 1970's, *chorus*, *flanger*, and *phaser* pedals were commonplace. *Volume pedals* enable guitarists to increase and decrease the volume level of notes at varying rates. Aside from the most obvious use of the *volume pedal* as a way to increase and decrease volume between solo and rhythm passages, the *volume pedal* also creates new ways of *twisting* and *reshaping* the tones of chords and lead lines. Guitarists who have found creative ways of using *volume pedals* in their performances include Ben Monder and Bill Frisell.

THE TECHNIQUE...

In the absence of a *volume pedal*, simply place the pinky finger c in the *strumming hand* underneath the *volume knob* on the guitar. *Strum* a chord or note with c in place under the *volume knob* and *gradually* or *simultaneously* (depending on the desired effect) raise the volume from silent to its maximum volume (0-10). Next, try varying the volume between full volume and silence (10-0). Depending on the musical context, it is sometimes more practical to *shift* the volume between (5-10) and (10-5).

