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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 tambda. 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.

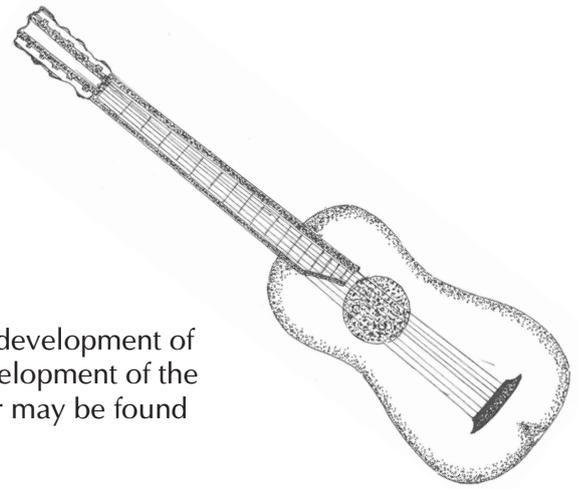
Please note that the audio files for every exercise and excerpt in the *Hidden Sounds* series can be downloaded from the following website: www.jeffgunn.ca.

All questions and comments regarding the *Hidden Sounds* series can be directed to hiddeensoundsguitarmethod@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', written in a cursive style with a long, sweeping underline.

SECTION I: HISTORICAL DEVELOPMENT OF THE GUITAR



The following books provide an in-depth examination of the historical development of the acoustic, classical, electric and steel guitar. Information on the development of the twelve-string guitar, lap steel guitar and other variant forms of the guitar may be found within the three general categories.

THE ACOUSTIC AND CLASSICAL GUITAR

Behrend, Siegfried. Foreword. Guitar Bibliography: An International Listing of Theoretical Literature on Classical Guitar from the Beginning to the Present. By Werner Schwarz. With the Assistance of Monika Haringer. München: K.G. Saur, 1984.

Bellow, Alexander. The Illustrated History of the Guitar. New York: Franco Colombo Publications, 1970.

Bonner, Stephen. The Classic Image: European History and Manufacture of the Lyre Guitar, 850-1840. Harlow [Eng.]: Bois de Boulogne, 1972.

Bruzual, Alejandro. The Guitar in Venezuela: A Concise History to the End of the 20th Century. Trans. Anna Moorby. Saint-Nicolas, Québec: Doberman-Yppan, 2005.

Clapton, Eric. Foreword. Guitar: Music, History, Players. By Richard Chapman. New York: Dorling Kindersley Pub., 2000.

Coelho, Victor, ed. Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation. Cambridge: Cambridge University Press, 1997.

Evans, Tom. Guitars: Music, History, Construction and Players from the Renaissance to Rock. New York: Paddington Press, 1977.

Huber, John. The Development of the Modern Guitar. Westport, CT: Bold Strummer, 1991.

Jahnel Franz. Manual of Guitar Technology: The History and Technology of Plucked String Instruments. Frankfurt am Main: Verlag Das Musikinstrument, 1981.

Kozinn, Allan. The Guitar: The History, The Music, The Players. New York: Quill, 1984.

McCutcheon, Meredith Alice. Guitar and Vihuela: An Annotated Bibliography of the Literature of Their History. New York: Pendragon Press, 1985.

Morrish, John, ed. The Classical Guitar: A Complete History. San Francisco: Backbeat Books, 2002.

Sparks, Paul, and James Tyler. The Guitar and its Music: From the Renaissance to the Classical Era. New York: Oxford University Press, 2002.

Summerfield, Maurice. The Classical Guitar: Its Evolution, Players and Personalities Since 1800. 5th ed. Newcastle-upon-Tyne: Ashley Mark Pub. Co., 2002.

Tyler, James. The Early Guitar: A History and Handbook. London: Music Dept., Oxford University Press, 1980.

Wade, Graham. Traditions of the Classical Guitar. London: Calder, 1980.

SECTION XI: GUITAR MAGAZINES

The following magazines focus on diverse aspects of guitar performance while highlighting renowned guitarists in various global music traditions.

Acoustic Guitar Magazine < http://www.acguitar.com >	(US)
American Lutherie Magazine < http://www.luth.org >	(US)
Australian Guitar Magazine < http://www.australianguitarmag.com.au >	(Australia)
Canadian Musician < http://canadianmusician.com >	(Canada)
Classical Guitar Magazine < http://www.classicalguitarmagazine.com >	(UK)
Fingerstyle Guitar Magazine < http://www.fingerstyleguitar.com >	(US)
Guitar & Bass Magazine < http://www.guitarmagazine.co.uk >	(UK)
Guitar Player < http://www.guitarplayer.com >	(US)
Guitar World < http://www.guitarworld.com >	(US)
Guitarist Magazine < http://www.musicradar.com/guitarist >	(UK)
Muzik Etc. < http://www.muziketc.ca >	(Canada)
Overdrive Guitar Magazine < http://www.prartmusic.com/overdrive >	(Thailand)
Premier Guitar < http://www.premierguitar.com >	(US)
Soundboard < http://www.guitarfoundation.org >	(US)
Thai Classic Guitar Magazine	(Thailand)
The Guitar Mag < http://www.theguitarmag.com >	(Thailand)
Total Guitar Magazine < http://www.musicradar.com/totalguitar >	(UK)



GUITARIST PLAYERS TO DISCOVER WITHIN VARIOUS MUSICAL TRADITIONS...

BIG BAND

Freddie Green

BLUES

Buddy Guy
John Lee Hooker
Robert Johnson
Albert King
B.B. King
Freddie King
Otis Rush
Stevie Ray Vaughan
T-Bone Walker
Johnny Winter

CLASSICAL

Julian Bream
Alirio Diaz
Antonio Lauro
Agustin Barrios Mangore
Rodrigo Riera
Andres Segovia
Fernando Sor
Heitor Villa-Lobos
John Williams

CONTEMPORARY JAZZ

John Abercrombie
Al Di Meola
Bill Frisell
Frank Gambale
Gilad Hekselman
Jonathan Kreisberg
Lage Lund
John McLaughlin
Pat Metheny
Ben Monder
Ted Quinlan
Adam Rogers
Kurt Rosenwinkel
John Scofield
Mike Stern

COUNTRY

Chet Atkins
Jimmy Bryant
Joe Maphis
Brent Mason
Riley Puckett
Jimmie Rodgers
Hank Williams
Bob Wootton

FLAMENCO GUITAR

Paco de Lucia
Juan Martin
Carlos Montoya
Ramon Montoya
Gerardo Nunez
Paco Pena
Sabicas (Agustin Castellon Campos)
Tomatito

JAZZ GUITAR

George Benson
Ed Bickert
Lenny Breau
Charlie Christian
Herb Ellis
Grant Green
Jim Hall
Stanley Jordan
Lorne Lofsky
Wes Montgomery
Joe Pass
Les Paul
Django Reinhardt

MISCELLANEOUS GUITAR

Ry Cooder
Trey Gunn

ROCK/POP

Duane Allman
Jeff Beck
Chuck Berry
Jonny Buckland
Eric Clapton
The Edge (Dave Evans)
David Gilmour
Kirk Hammett
George Harrison
Jimi Hendrix
Dan Kanter
Brian May
John Mayer
Jimmy Page
Randy Rhoads
David Rhodes
Keith Richards
Craig Ross
Carlos Santana
Slash
Andy Summers
Eddie Van Halen
Zakk Wylde
Frank Zappa

SLIDE GUITAR

Jerry Douglas
Blind Willie Johnson
Blind Willie Mctell
Derek Trucks
Muddy Waters

SOLO GUITAR

Tuck Andress
Tommy Emmanuel
Michael Hedges
Andy McKee
Don Ross
Martin Taylor

SURF ROCK

Dick Dale

VIRTUOSO ROCK

Yngwie Malmsteen
John Petrucci
Joe Satriani
Steve Vai

APPENDIX I: A BRIEF HISTORY OF THE GUITAR

INTRODUCTION

The guitar has not followed a single line of chronological development. The guitar was undoubtedly influenced by numerous stringed instruments throughout the Middle East, Egypt and Greece dating back to ancient times. However, it is not until the late 15th century that we can trace the development of the guitar as a distinct instrument. Early developments in the physical structure of the guitar, the style of compositions and the type of contexts in which the guitar was performed occurred in Spain, Italy and France. By the 20th century, the guitar exists in numerous acoustic and electric physical forms, appears in numerous genres and continues to lead the way in establishing new genres of music. The adaptability of the guitar to virtually any musical context is perhaps the most beautiful attribute of the guitar. The development of the modern guitar has been and will continue to be a global project in the 21st century.



ANCIENT TIMES TO THE EARLY 20TH CENTURY

The first guitar appears in historical record at the end of the 15th century. Based on clay and stone tablets as well as surviving instruments that have been restored through archaeological means, the guitar appears to have possible ancestors that date back to ancient Mesopotamia, Egypt and Greece. However, we cannot say for certain that there is a direct link. That said, there is no doubt that the instruments depicted in these tablets and images circulated and were played throughout the ancient world and into the Middle Ages. As such, the body of stringed instruments from the ancient world and the Middle Ages can be said to have *informed* the development of the guitar. The introduction of the Ud from the Middle East to Spain via the Moorish invasion (711–718 C.E.) is an example. The Ud has been credited as influencing the development of many stringed instruments in Europe, such as the lute.

What is for certain is that by the late 15th and early 16th century we see the existence of the four-course guitar. The four-course guitar had four pairs of strings (sometimes three pairs of strings and a single string) and was tuned (f'/f - c'/c' - e'/e' - a') for accompaniment performance and (g'/g - c'/c' - e'/e' - a') for solo performance. The four-course guitar was much smaller than the modern day guitar. The two dominant methods for sounding the four-course guitar were plucking the notes using the thumb and index finger or using the rasgueado strumming method, which required guitarists to release each finger in their *strumming hand* sequentially.

During the 16th century, stringed instruments, including the lute, the vihuela (which had six pairs of strings) and the four-course guitar co-existed, each being associated with a distinct social strata. In Spain, while the lute and vihuela were the stringed instruments favoured in courts and elite circles, the guitar was looked down upon as the peasant's or common person's instrument and was associated with bar music. In fact, the four-course guitar was not only performed in bars and taverns but in barbers' shops. The guitar was particularly popular among the peasantry in Spain and was commonly used as the instrument of choice for accompanying singers and providing music at dances.

The popularity of the four-course guitar was not limited to Spain but had become a favourite instrument in Italy and France. In Italy and France, it was not solely associated with peasants but became a favourite instrument of King Henry II who hired guitarists to perform in his court. French guitarists like Guillaume Morlaye and Adrien Le Roy (whose pieces are still studied to this day in conservatory repertoires) began to compose their own unique guitar works.

It is important to note that compositions written for the vihuela and the lute would be interpreted on the guitar throughout its various stages of development. Amongst the earliest surviving music that was written for the vihuela but could be interpreted on the four-course guitar are Luis Milan's "El Maestro" (1535) and Alonso Mudarra's "Tres Libros de Musica en Cifra para Vihuela" (1546).

FINGERING HAND: The hand used to form notes and chords on the fret board.

First Finger (1) - The index finger in the *finger*ing hand.

Second Finger (2) - The middle finger in the *finger*ing hand.

Third Finger (3) - The ring finger in the *finger*ing hand.

Fourth Finger (4) - The pinky finger in the *finger*ing hand.

FINGERING HAND MUTE: The act of muting the strings by pushing down slightly on the string(s) so that the fingers are not quite touching the fret board while striking the note or chord with the *strumming hand*. The result is the creation of notes and chords that have a muffled and slightly percussive quality.

1ST INVERSION: When a chord is played with the 3rd of the chord in the bass (the lowest note) using the following formula: 3rd, 5th, Root (with the option of doubling or tripling notes as desired).

FIVE-COURSE GUITAR: An ancestor of the modern guitar that had its origins in 16th century Italy and gained popularity in the 17th century. It could have five pairs of strings or four pairs of strings and one single string tuned from the lowest to highest pitch: (a/a - d'/d' - g/g - b/b - e').

5 FRET RULE: Rest one or several fingers in the *strumming hand* directly over the metal fret bar (the fret) 5 frets higher than the note or notes played with the *finger*ing hand in order to sound artificial harmonics.

FORTE: The term used to describe a note, a chord, or a passage of notes and chords that are to be played loudly.

FOUR-COURSE GUITAR: The early guitar that was popular during the 16th century and had four pairs of strings tuned from the lowest pitch to the highest: (f'/f - c'/c' - e'/e' - a') or (g'/g - c'/c' - e'/e' - a').

FOUR TONAL REFERENCE POINTS: Refers to the four *strumming hand* locations that produce distinct sounds in relation to each other. On acoustic guitar these include: near the bridge, between the bridge and sound hole, over the sound hole, and over the 15th fret of the fret board. On electric guitar: near the bridge, between the pickups (between the 1st and 2nd pickup or between the 2nd and 3rd pickup depending on the guitar), between the fret board and the nearest pickup (or between the closest set of pickups towards the fret board if the distance between the nearest pickup and the fretboard is short), and over the 15th fret.

FREE STROKE: The act of striking a string and following through the execution without resting the finger or thumb *p* on the adjacent string.

FRET BAR (FRETS): The metal bar that separates each fret.

FRET BOARD: The surface of the neck of the guitar that is sub-divided by metal bars (frets) that correspond with distinct notes. Electric guitars generally have 19 to 21 frets depending on the brand and type of guitar. Acoustic guitars generally have 19 frets depending on the brand and type of guitar.

FULL AND A HALF BEND: The act of lifting a string so that the note is raised by a whole tone plus a half tone or semitone. The note will sound the same as the note three frets higher on the same string on the fret board.

FULL BEND: The act of lifting a string so that the note is raised by a whole tone. The note will sound the same as the note two frets higher on the same string on the fret board.

GHOST BEND: The act of lowering a string that has already been raised or bent. Another name for this action is a reverse bend.

GLISSANDO: The term used to describe the dragging of the thumb *p*, the fingers in the *strumming hand*, or pick across the strings in a staggered motion using either upstrokes or downstrokes in order to sound a note(s) or a chord.

GUITAR METHOD: A process for learning how to play the guitar.

HALF BEND: The act of lifting a string so that the note is raised by a half tone or semitone. The note will sound the same as the note one fret higher on the same string on the fret board.