



1. **Puppets of Power**
2. **De Profundis**
performed and composed by Juan María Solare
3. **They Call Me Dr. Shred**
performed and composed by Erin Detherage
4. **Lever d'un Nouveau Jour**
5. **Général Lafayette**
6. **Particule X**
performed and composed by Niels Mestre
7. **Jade Zither Sorrow**
performed by Kazuhito Yamashita
composed by Ssu-Yu Huang

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Specific Sound Series

Volume 1: Dive Bomb Guitar Shred

Guitar shredding is often associated with rock music, historically linked to the surf rock of Dick Dale and the early metal guitar showmanship of Ritchie Blackmore in the 1970s. However, it is not strictly tied to a single genre. The complexity, structure, and dynamics in shredding and metal as a whole are widely associated with classical compositions. Yes, Bach was a shredder. The virtuoso speed and fretboard accuracy that dominates shredding can also be found in jazz, such as guitarist Stanley Jordan who is perhaps as accomplished a shredder as there ever was. Jordan's dexterity is intense and his expressions focused while performing. Statuesque facial contortions and overall stillness in the body beyond the movement of his rapidly moving fingers.

The most performative shredding motion typically occurs during "dive bombs", a technique that certainly is most often found in rock music. A dive bomb is when the guitarist plays a note or harmonic while pulling and slowly releasing the tremolo bar, or whammy bar as it may be referred to. The rock guitarist will often raise and lower the neck of the guitar as the tremolo bar is pulled to emphasize homogeneity with the music, and break from the stillness. A clear early example can be found in Uli Roth, who pioneered shredding with the Scorpions in the 1970s using aggressive dive bomb techniques. Aggressive enough that he had a customized extra large whammy bar built to withstand use (as seen on the cover of *In Trance* released in 1975). With the subsequent rise of Van Halen, rock music shredders partied through the 1980s.

For a few years there in the 1990s the relevancy of shredding came into question. Some figured technical prowess on guitar had become a bore and given way to rock songwriting with "emotion". Shredding had not died. It was just part of the mainstream classic rock arc that naturally descended towards 80s hair metal. The pompous sentiment that music style often encased faded in prominence amongst teen culture when Nirvana struck it big on MTV with a library of self-deprecating emotions. And so shredding was in a mainstream lull, but of course it was always still there. Found amongst the melodies of J Mascis and countless lesser-known thrash and hardcore punk bands that continued to embrace shredding. And like it has done to so many other things, the internet brought shredding back! A worldwide community of amateur shredders routinely posts videos of their own performances to YouTube. They range from resourceful tutorials on traditional shred techniques to guitarists just being weird and experimental. Overall, amongst these YouTube shredders there is a genuine appreciation for the craftsmanship and ability that shredding requires. Mostly they just want to show off.