

Pedaling Out of Time

Two-Handed Tapping (Part 2 of 3)

Last issue we covered the fundamental mechanics of tapping. Now let's take it a step further. Fig. 1 is a descending pattern—similar to "My Funk" from my 2000 album *Exotica*—that departs from your standard tapping fare in several important ways. First, I incorporate the open E string as a pedal tone; open strings are always a good option when tapping. Second, the timing here is intentionally mismatched with the pattern—I'm repeating sets of four notes in sextuplet timing. Try this with any mismatched rhythmic pattern and it creates a similar effect: for example, you can repeat a five note pattern in 16th notes, or maybe a six-note pattern in 32nd notes. Any such choice will be way cooler than playing straight threes, fours, or sixes.

Next, let's consider note choice. In most longer tapped sequences, you'll probably notice that the tapped pattern is simply arpeggiating an underlying chord progression. While this is nice, it can sometimes be limiting. The entire sequence here is designed to be played over a static, single-note riff in Em pentatonic, so there is in fact no "progression." What I've done is put a lot of chromatic grease around the important chord tones. The last portion, meanwhile, moves between two different strings—another easy way to stretch the boundaries. Remember that you never need to be locked into tapping on just one string; still, it's always a good starting point.

Now for the details. Measure 1 focuses on the chord tones B (the 5th) and E (root), with an added F (b2nd)—a passing tone drawn from E Phrygian. The leading tone B falls to Bb (b5th), then to A (4th), making use of the E blues scale. Measure 2 ends with chromatically descending triplets that wind down until, at bar 3, you're playing E with your pick hand and B with your fret hand. Next, we see a repetition of the same basic motif, only in the lower octave. The ending phrase draws on an E Hungarian minor scale (E-F#-G-A#-B-C-D#). It's a little tricky because each hand is moving temporarily in opposite directions.

As always, start slowly and build it up little by little. For more insanity and a free download of this solo and others, visit me on the Web at stetina.com. Up next issue: eight-finger tapping!

OVET THE TAP

Looking for more tapping examples? Head directly to Autograph's 1984 opus "Turn Up the Radio," on which Steve Lynch takes two-handed virtuosity to ridiculous extremes.



TRACK 44 ON THE CD • ALL EXAMPLES ON VIDEO

FIG 1

44

J = 112

Sva

loco

19-12-0-12 19-12-0-12 19-13-12 18-12-0-12 18-12-0-12 13 18-13-12 17-12-0-12 17-12-0-12 13-17-13-12 16-12 11-15-11-10 14-10 9-13-9-8

12-7-0-7 12-7-0-7 8-12-8-7 11-7-0-7 11-7-0-7 8-11-7-8 10-8-7 9-7 6-8-6-5 7-5-4 6-4-3 7-3-2-8-2 1-7 3-0

12 0 5 12 5 13 4 12 5 11 5 4 12 0 5 12 0 4 11

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