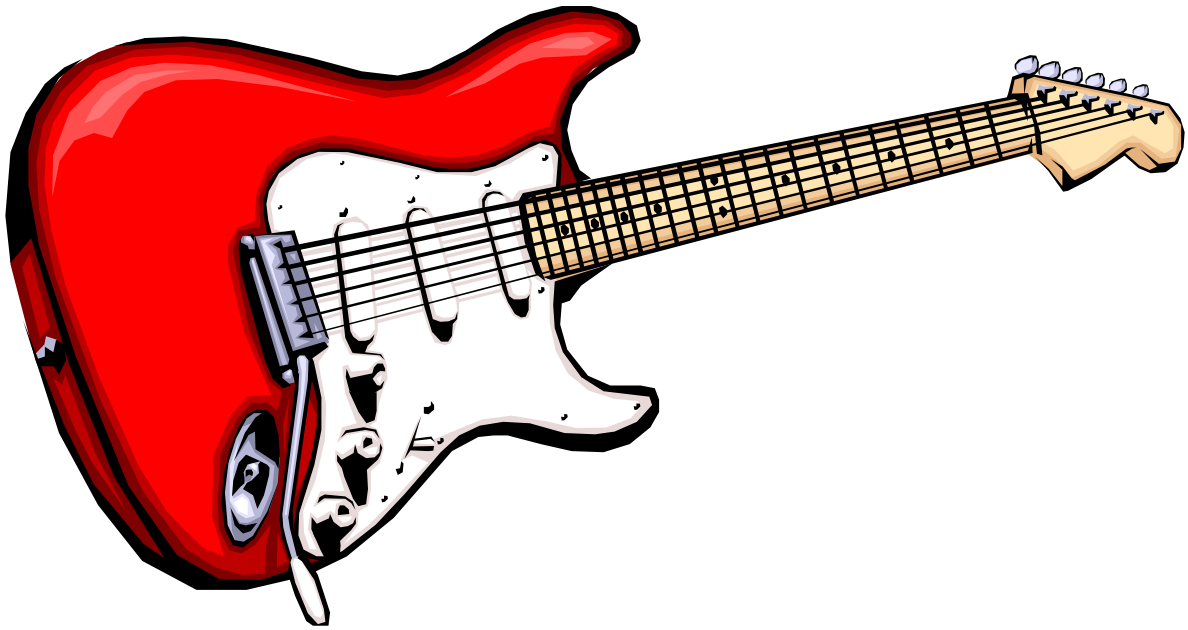
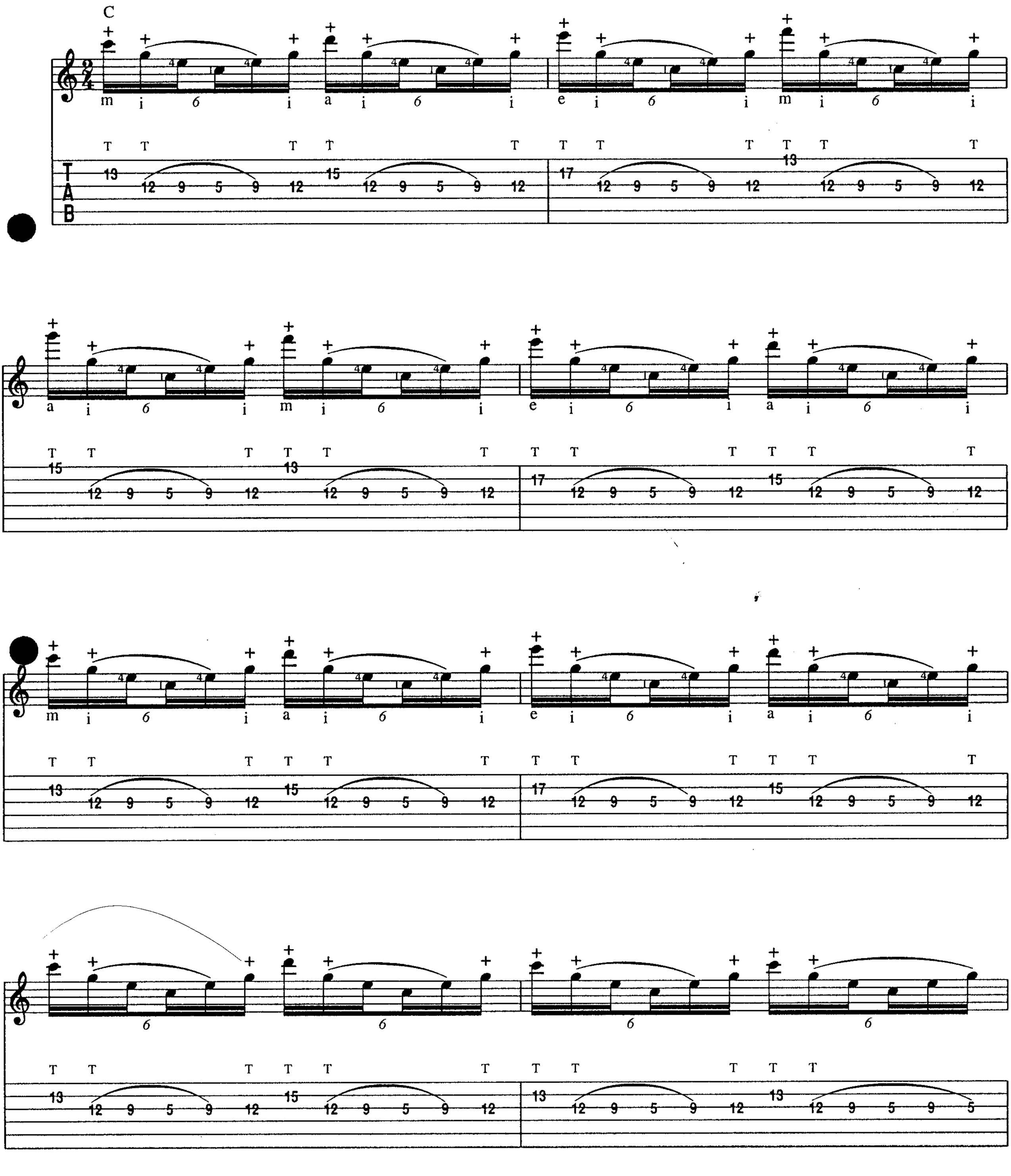


Etude #1

This is a study in cross-string tapping. I suggest practicing just the tapping notes until they are clear. Then, fill in the rest of the arpeggio. Also note that just before each chord change, you finish the phrase with the left hand only, simplifying movement to the next tapping position with the right hand.



Am

m i 6 i a i 6 i e i 6 i m i 6 i

T T T T T T T T T T

10 9 5 2 5 9 12 9 5 2 5 9 13 9 5 2 5 9 10 9 5 2 5 9

a i 6 i m i 6 i e i 6 i m i 6

T T T T T T T T T T

12 9 5 2 5 9 10 9 5 2 5 9 13 9 5 2 5 9 10 9 5 2 5 2

B♭ maj7

m i 6 i m i 6 i 6 6

T T T T T T T T T T

11 10 7 3 7 10 10 10 7 3 7 10 11 10 7 3 7 10 10 10 7 3 7 3

D.C. al Fine

G7

6 6 6 6

T T T T T T T T T T

12 10 7 4 7 10 13 10 7 4 7 10 15 10 7 4 7 10 12 10 7 4 7 4

Fine

C

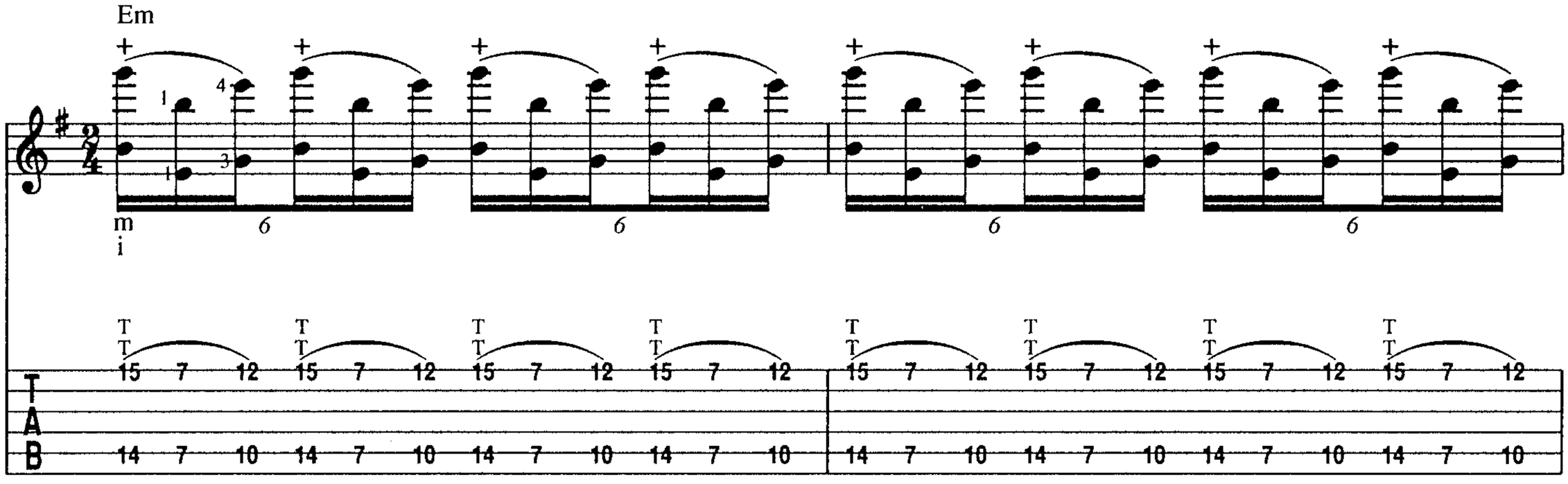
m i i m i m

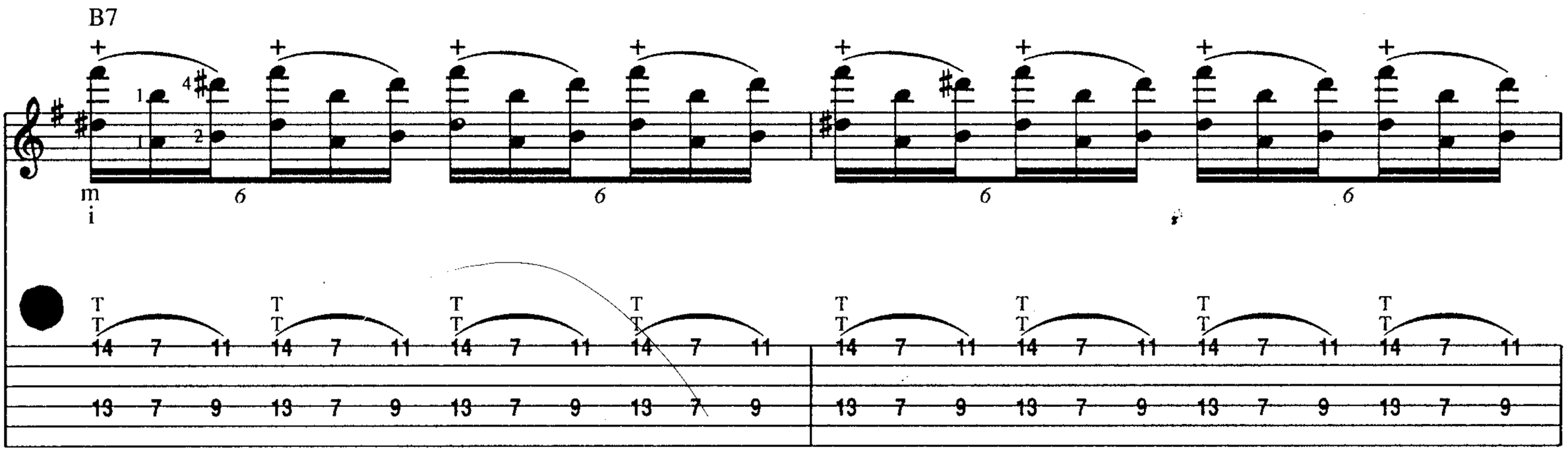
T T T T T T

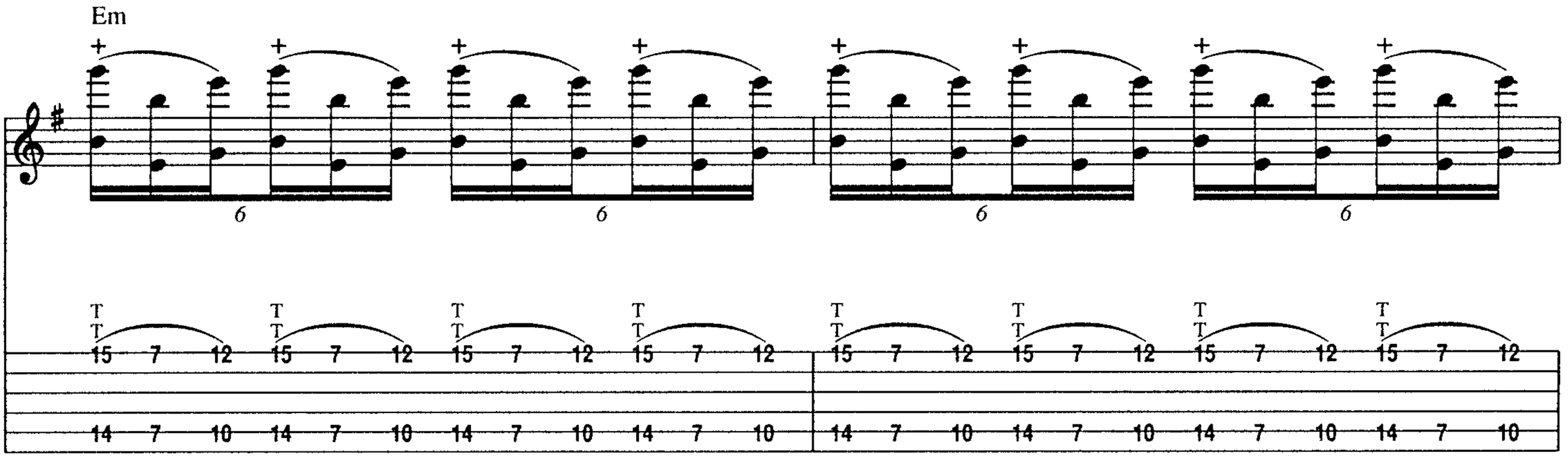
13 12 9 7 5 0 5 7 9 12 13 12 13

Etude #2

This is a study in double stop technique. Be careful not to overwork your left hand, some of these stretches are very tough.







B7

Am

G

D♯dim7

D.C. al Fine

Em

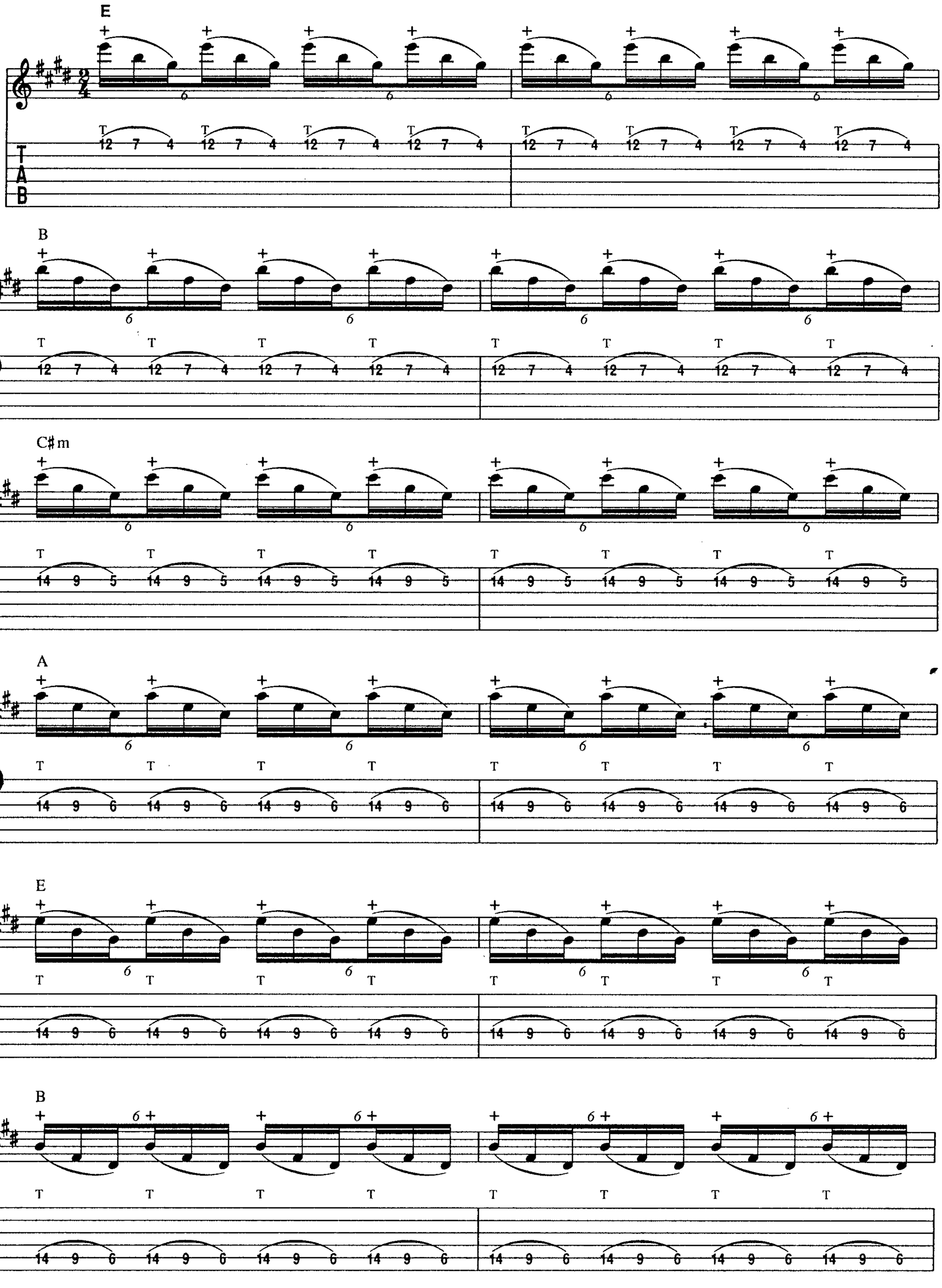
B7

E7

Fine

Etude #3

A simple but very effective method of playing arpeggios on single strings is shown in this study. Practice the taps with different fingers.



A

G

B

E

B

C♯m

A

E

B

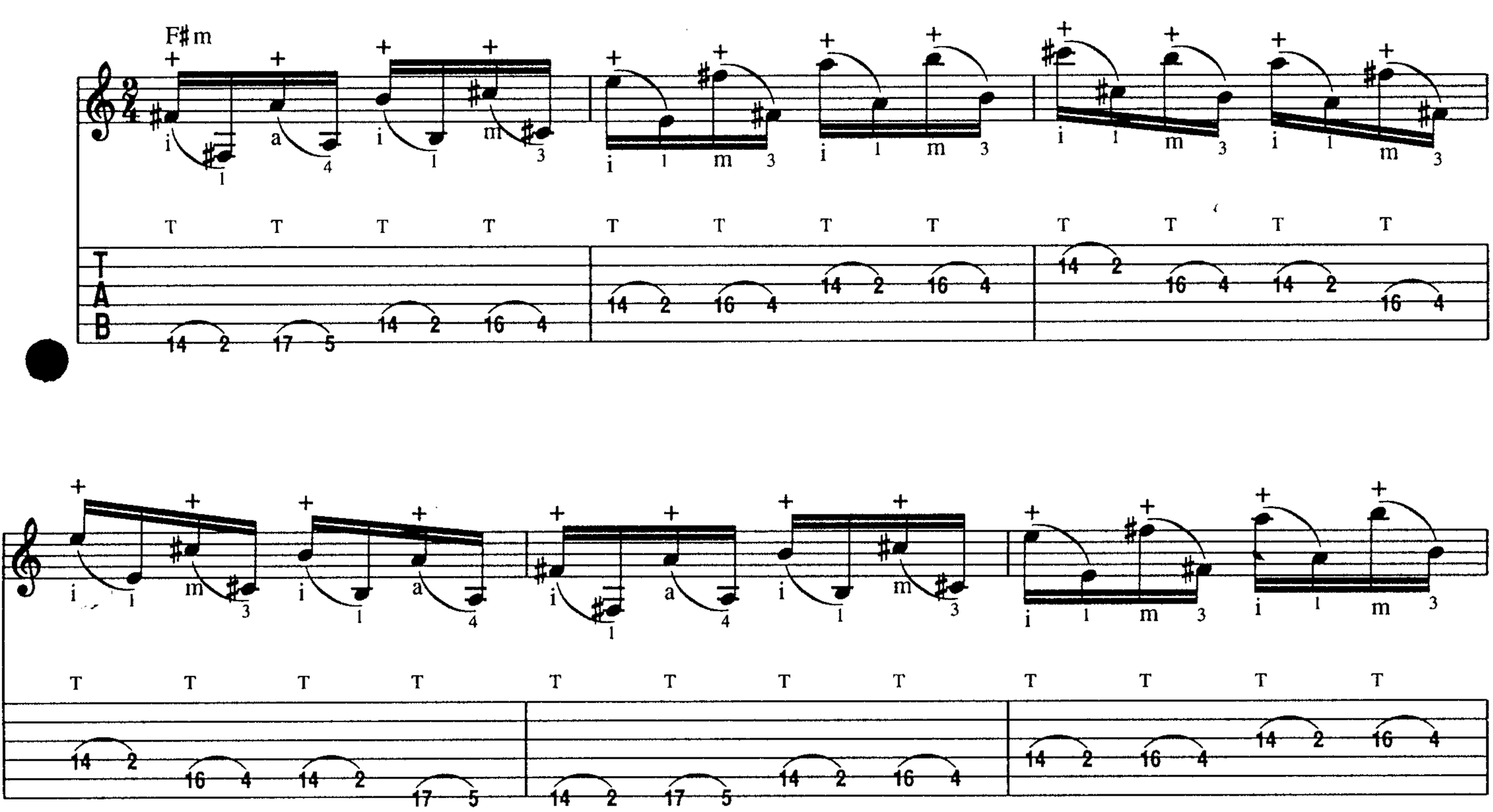
A

G

B

Etude #4

This is a study of the technique I call “mirror octaves." The right and left hands “mirror" each other’s patterns with octave tapping and pull-offs, one of my absolute favorites. Watch the ending F♯ chromatic descent.



C♯

F♯m

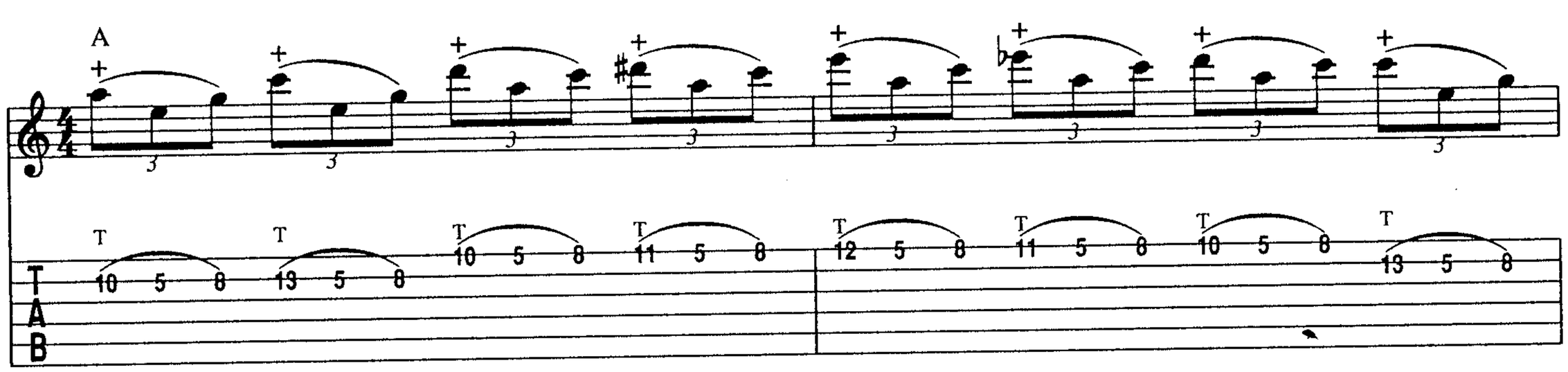
B

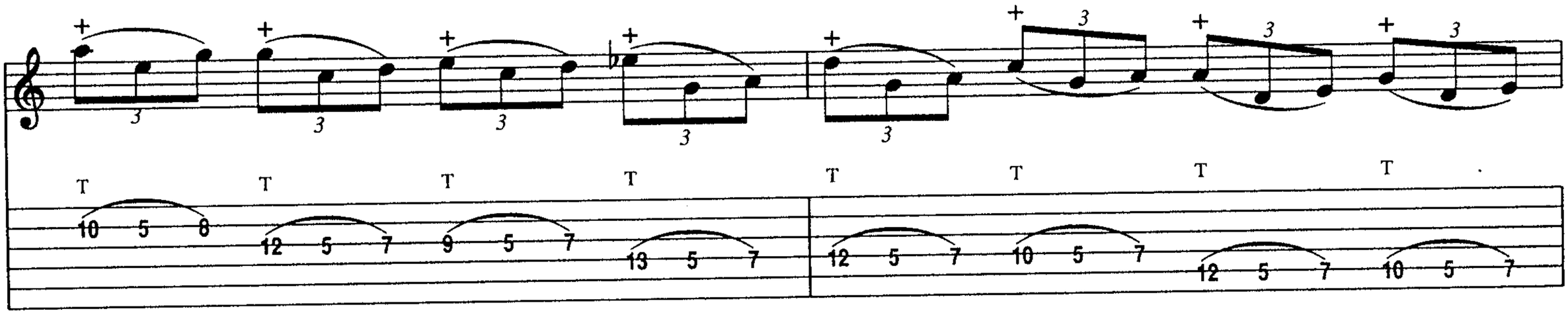
C♯

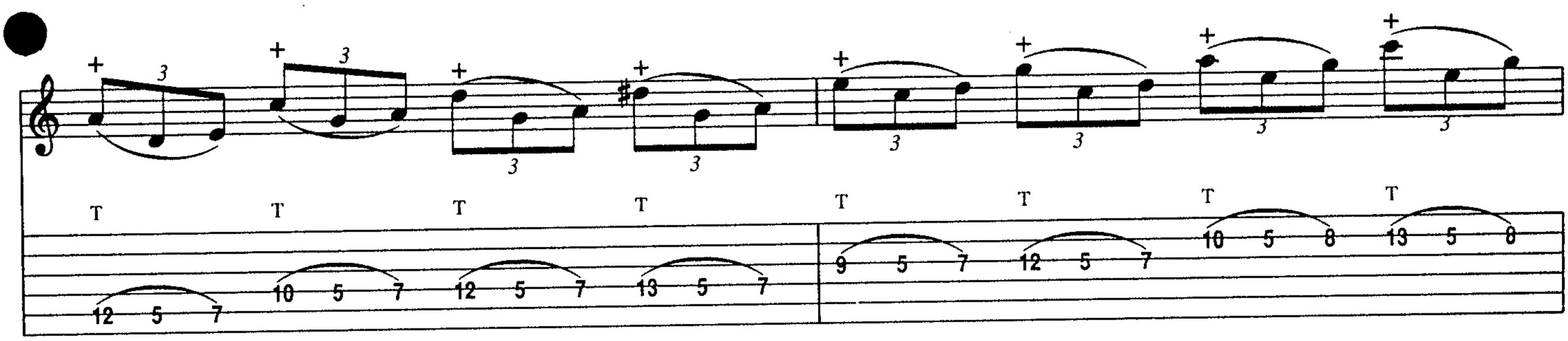
F♯m

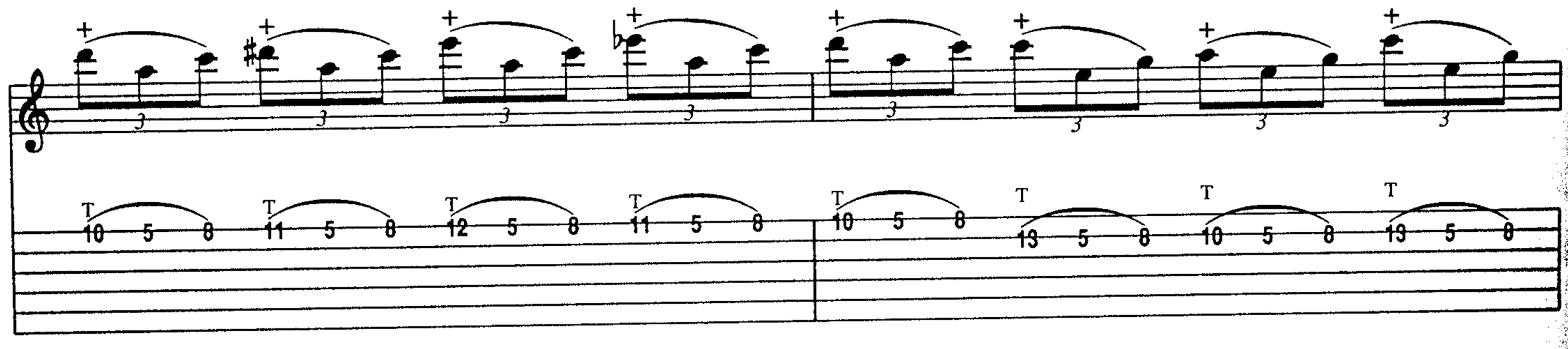
Etude #5

This etude incorporates a vertical approach to the "A" blues scale. In reality, I'm superimposing one "A" pentatonic minor blues position over another.









D7

E7

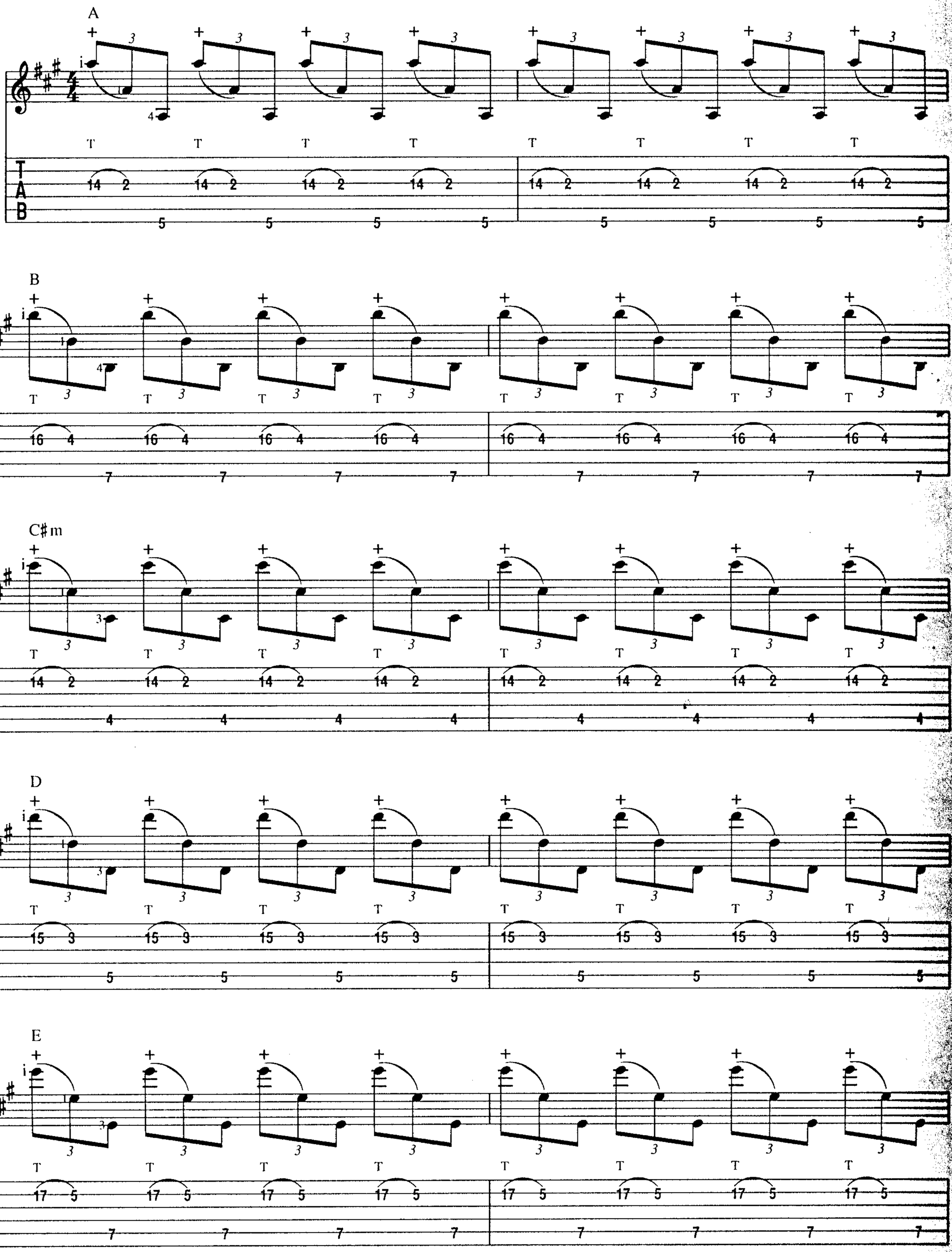
D.C. al Fine

Fine

A7

Etude #6

This is a technique I call right and left tapping triple octaves, though the left is actually hammering. The method lends itself to many other ideas.



F♯m

G♯dim

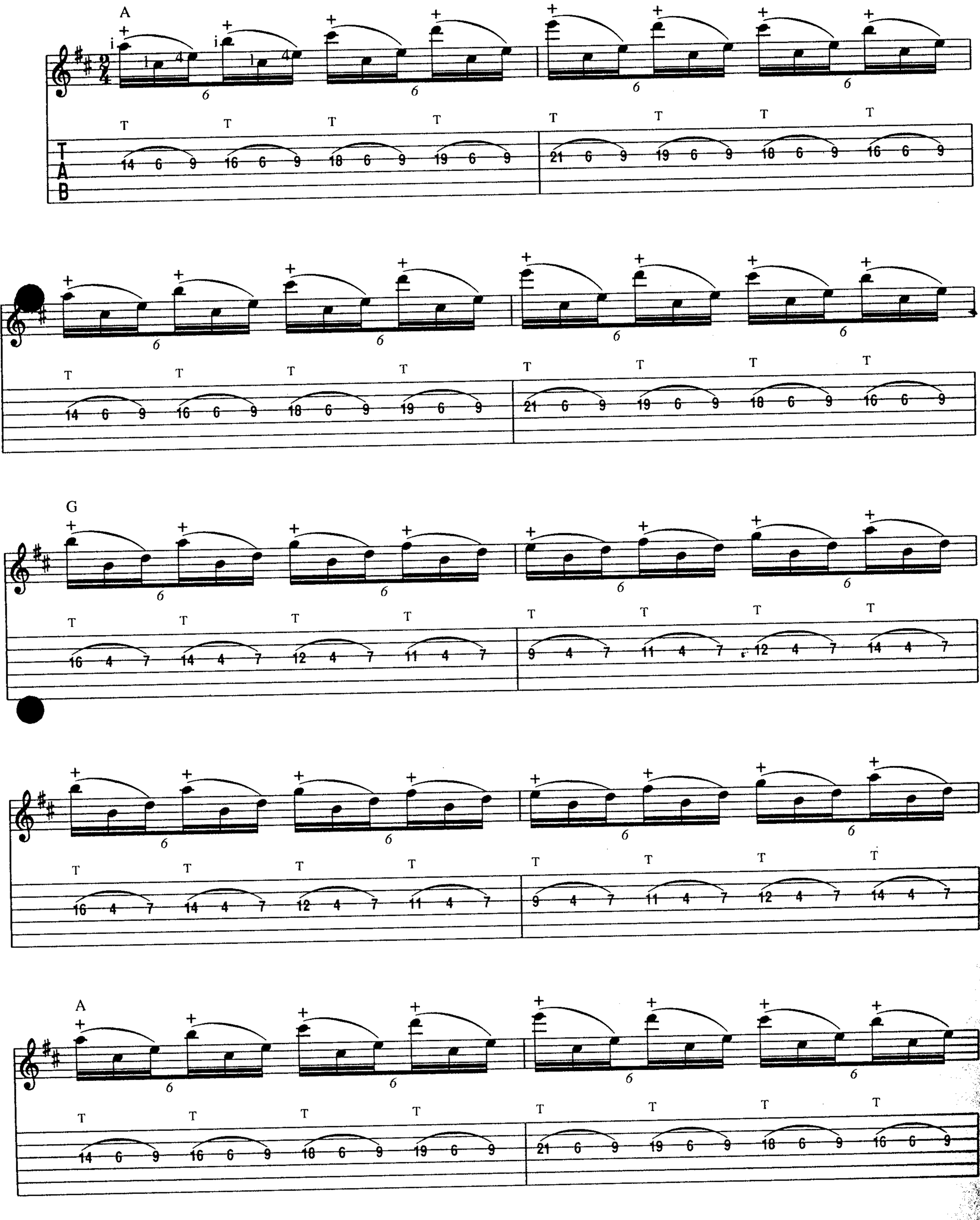
D.C. al Fine

A

Fine

Etude #7

This is a study in moving melody with supporting chordal arpeggio structure. It's very effective for implying rhythm and melody at the same time.



D

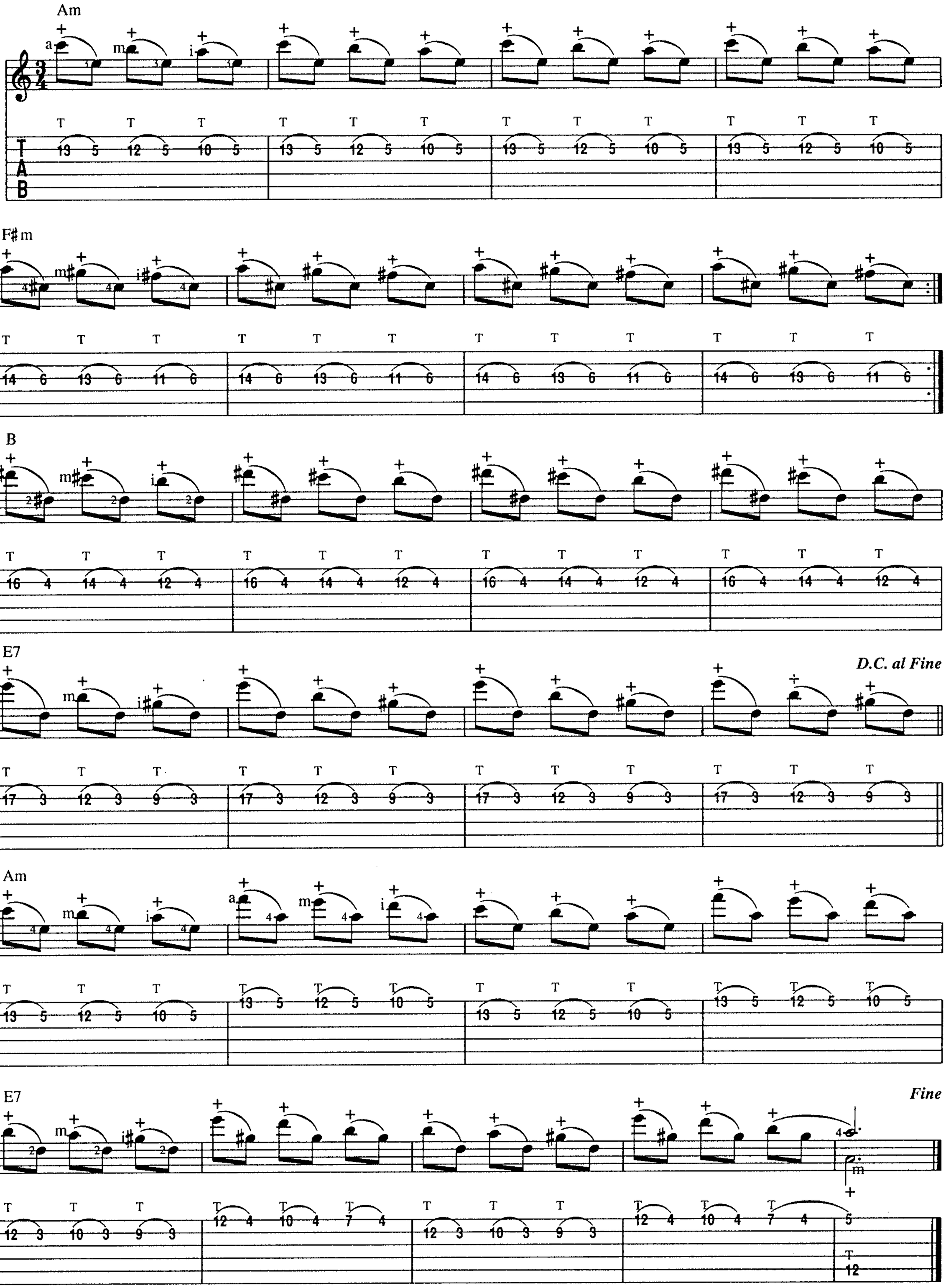
Em

D.C. al Fine

D G A D *Fine*

Etude #8

This is an etude with pedal tone harmony. I tap with all 4 of my right hand fingers to facilitate speed and motion.

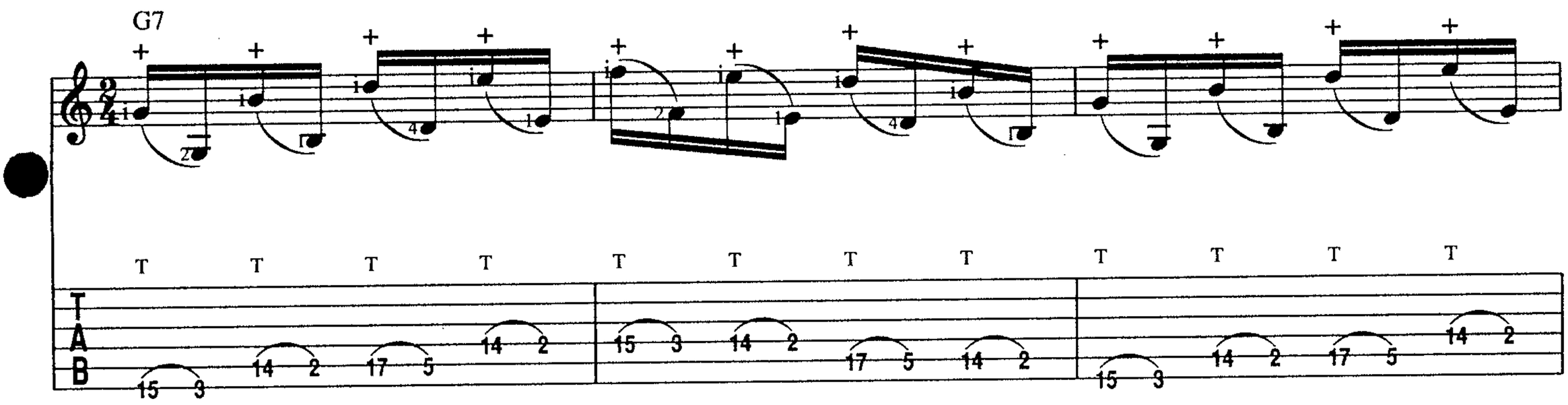


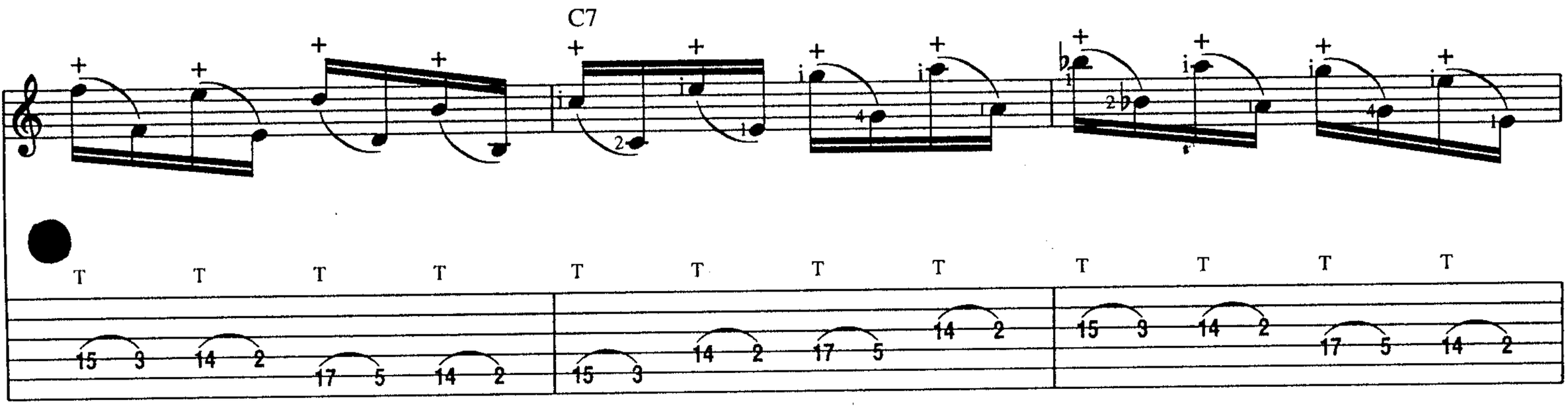
Etude #9

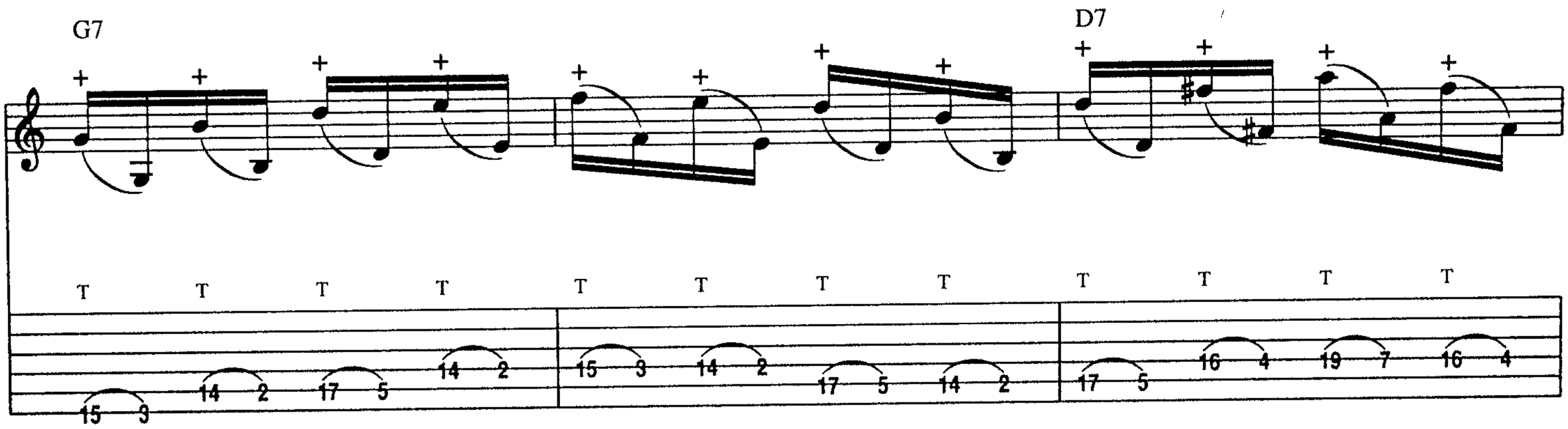
This study incorporates a linear tapping approach with the "A" dorian mode and "G" major I, IV, and V triads.

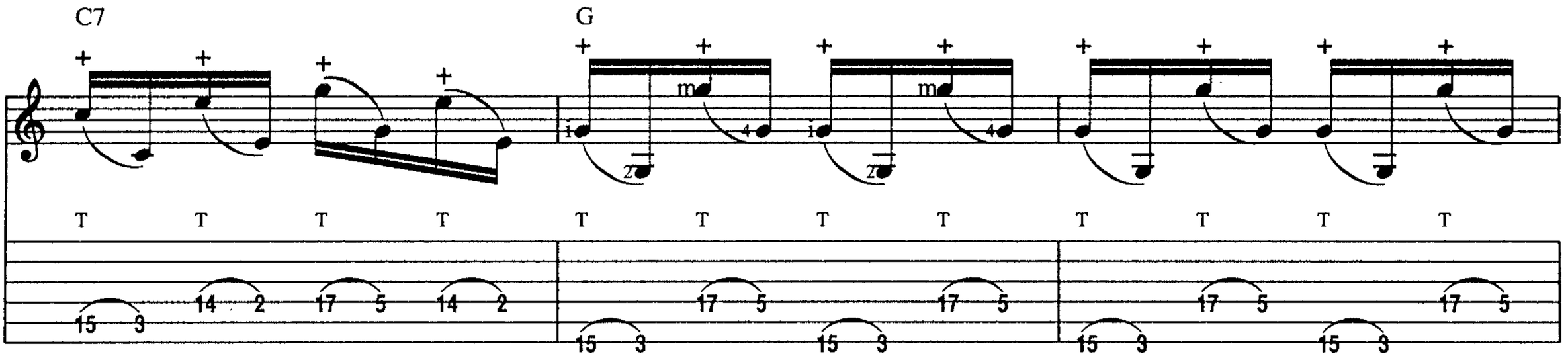
Etude #10

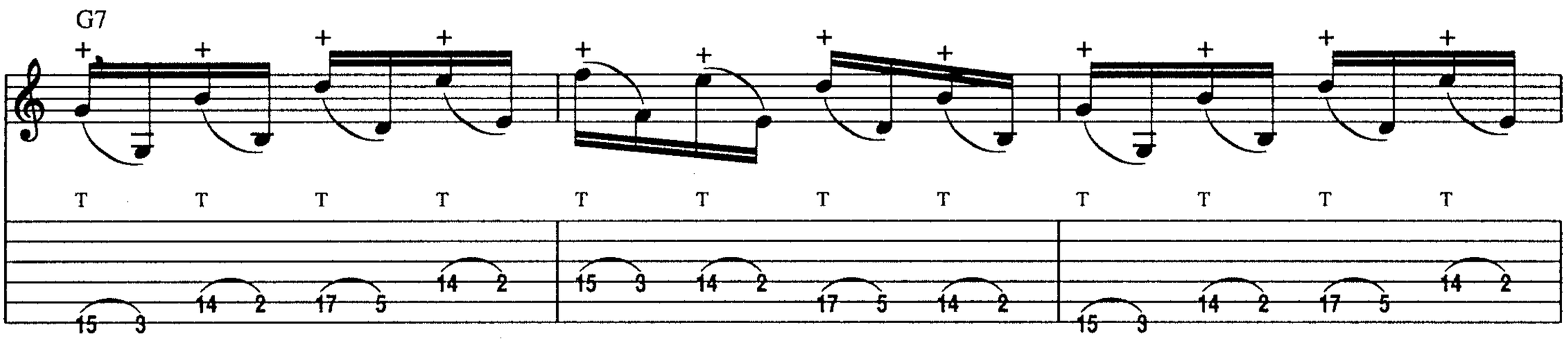
This is mirror octaves with a familiar twist.

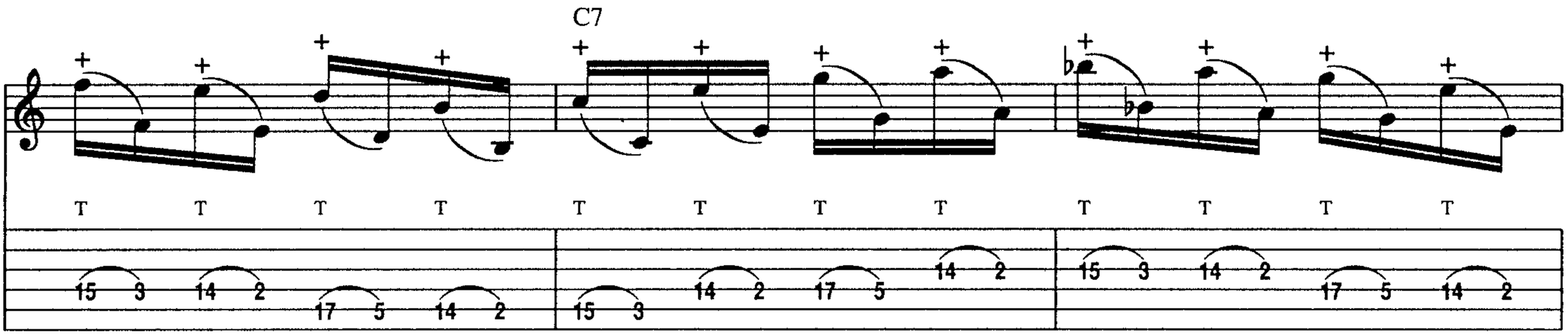


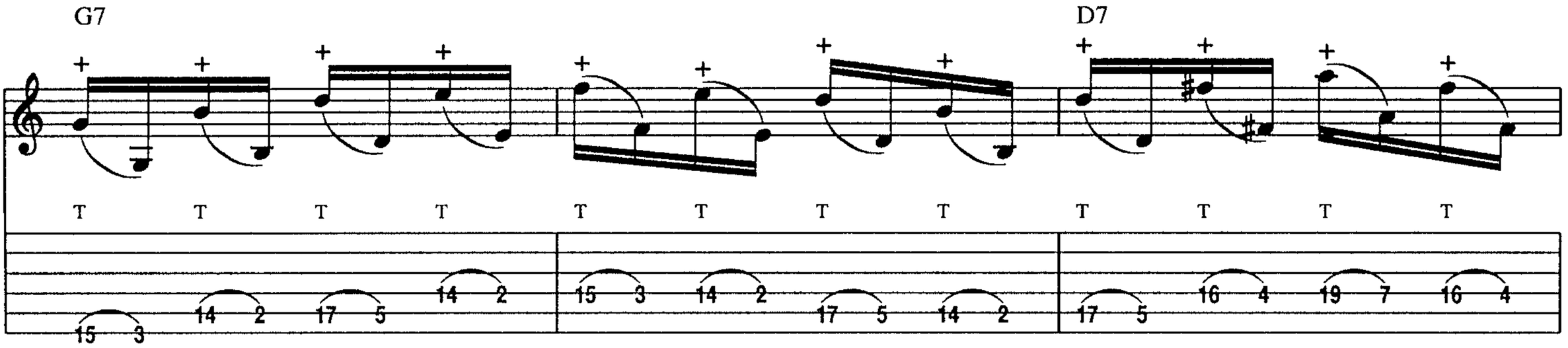


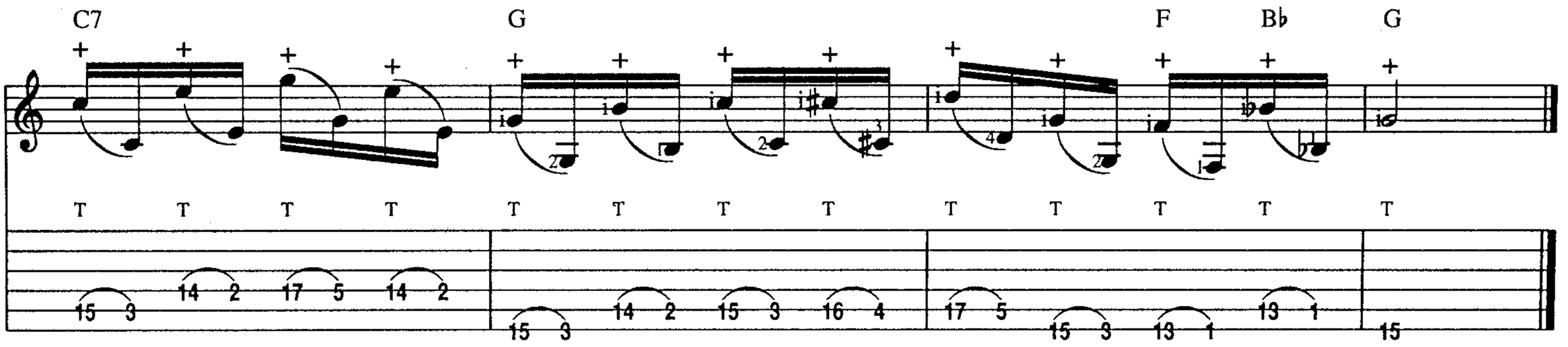



C7
G
T T T T T T T T T T T T
15 3 14 2 17 5 14 2 17 5 17 5 15 3 15 3 17 5 17 5 15 3 15 3


G7
T T T T T T T T T T T T
15 3 14 2 17 5 14 2 15 3 14 2 17 5 14 2 15 3 14 2 17 5 14 2

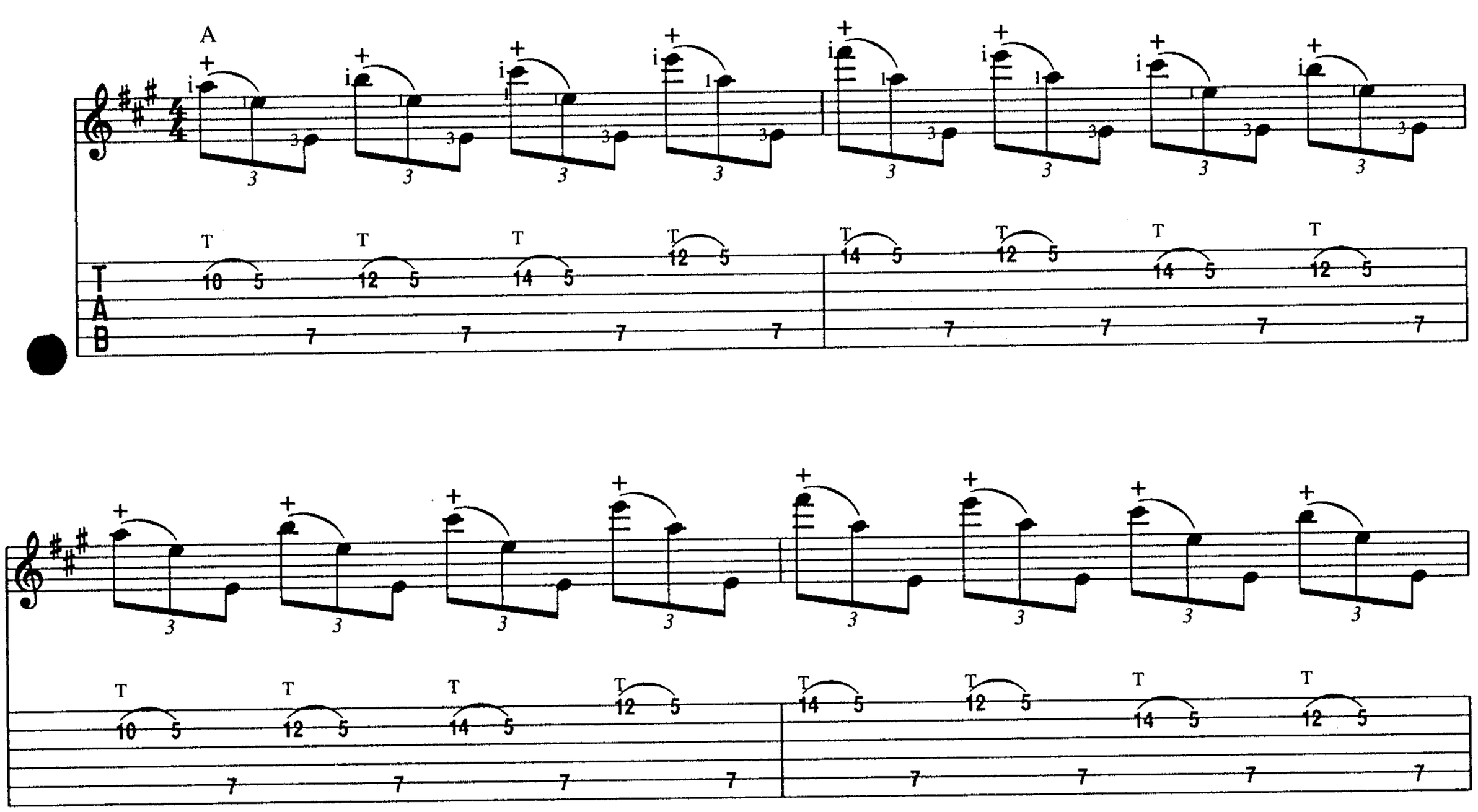

C7
T T T T T T T T T T T T
15 3 14 2 17 5 14 2 15 3 14 2 17 5 14 2 15 3 14 2 17 5 14 2

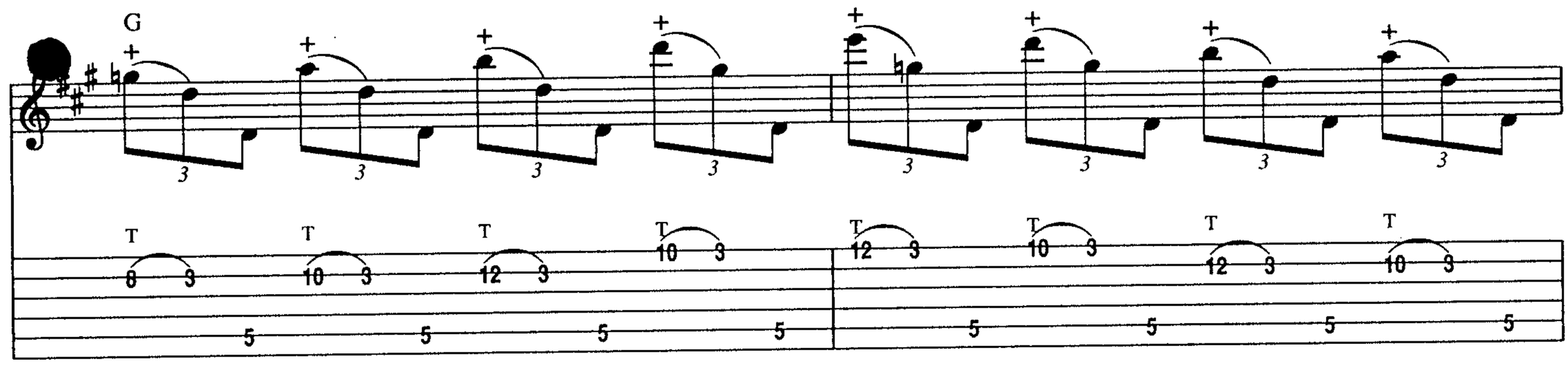

G7
D7
T T T T T T T T T T T T
15 3 14 2 17 5 14 2 15 3 14 2 17 5 14 2 17 5 16 4 19 7 16 4

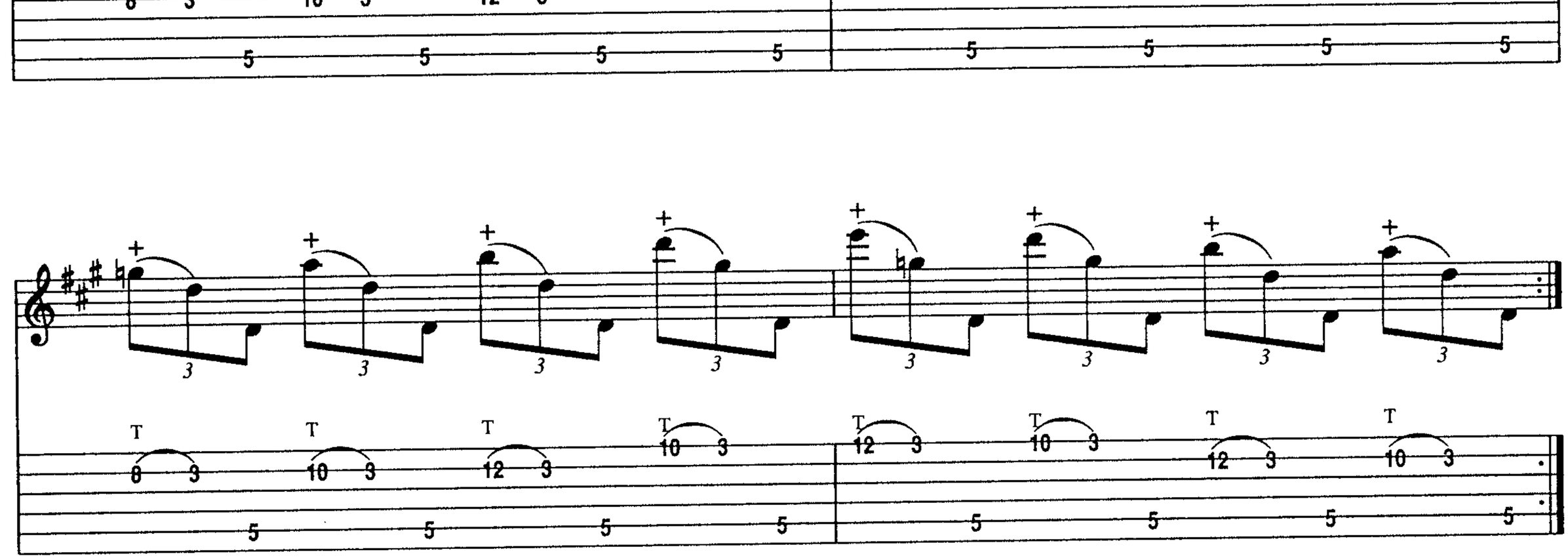

C7
G
F
B♭
G
T T T T T T T T T T T T T
15 3 14 2 17 5 14 2 15 3 14 2 15 3 16 4 17 5 15 3 13 1 13 1 15

Etude #11

This tapping study deals with pentatonic major melody and "drone" harmony, a device that is very popular with certain cultures. Use the first finger of your left hand to barre strings 1 and 2.







F

E

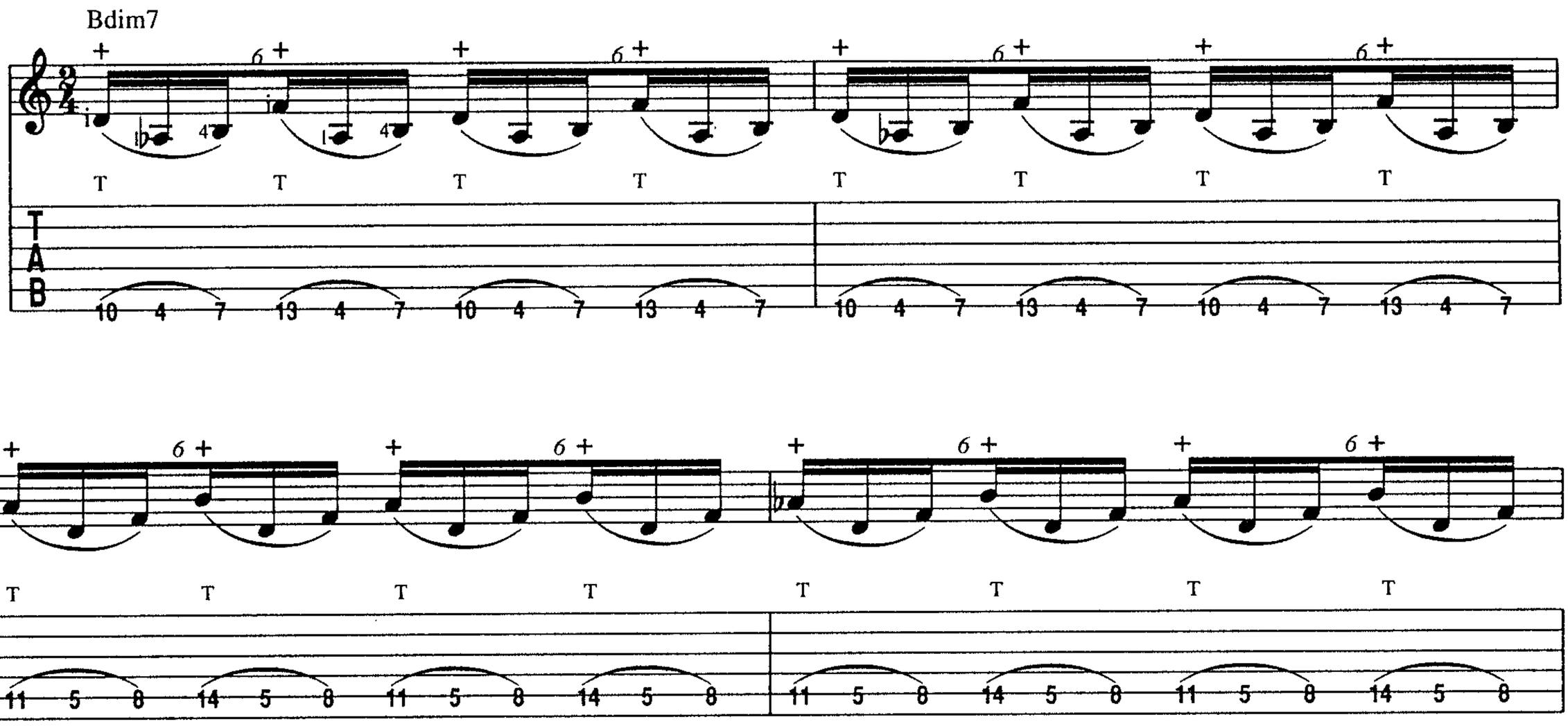
To Coda

D.C. al Coda

Coda

Etude #12

This is a very simple but effective approach to the diminished seventh chord and its resolution.

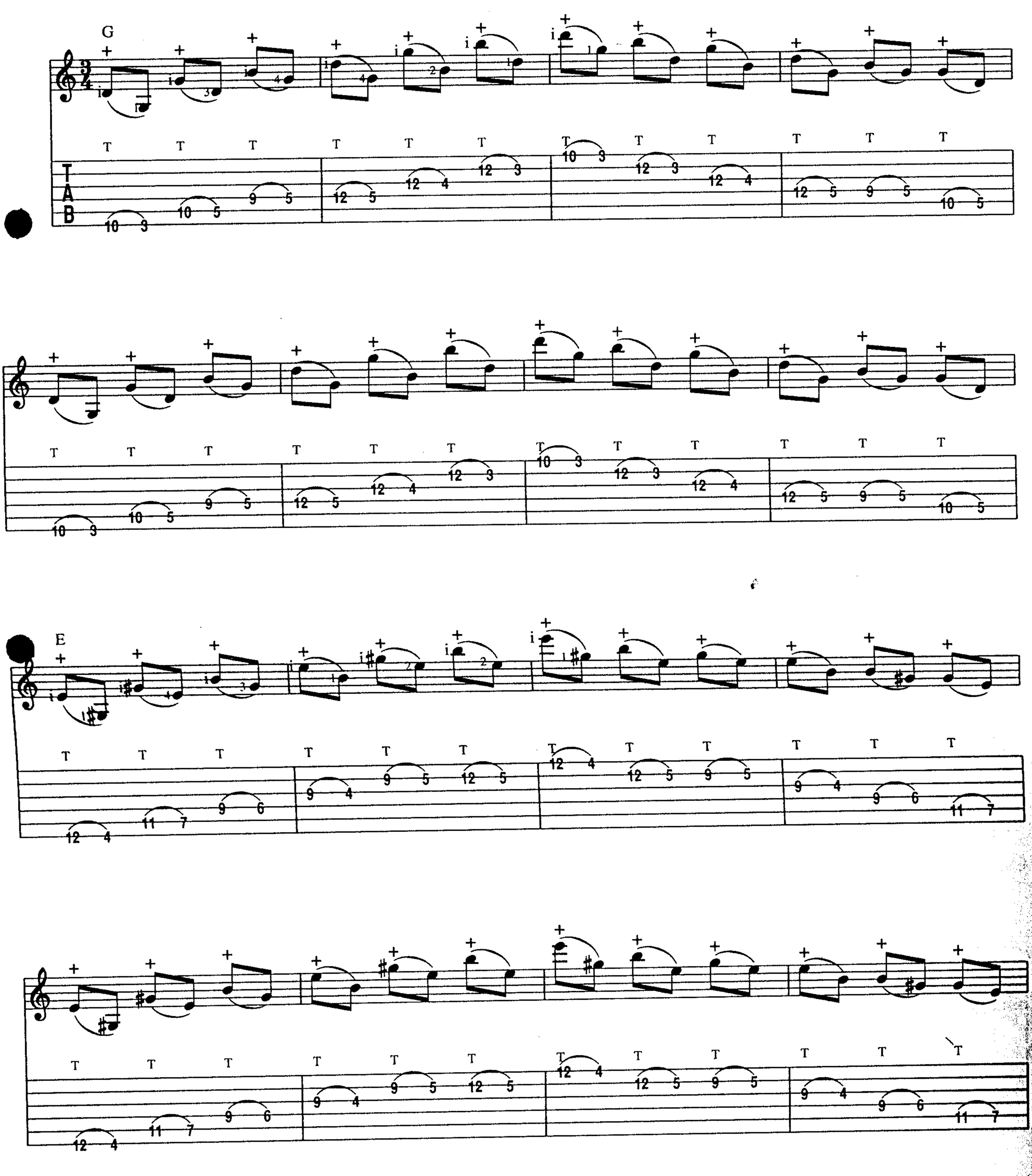


Bdim7

C

Etude #13

Play this etude with a very clean tone because you will be sustaining all your pull-off notes with a barre chord.



A

D

C

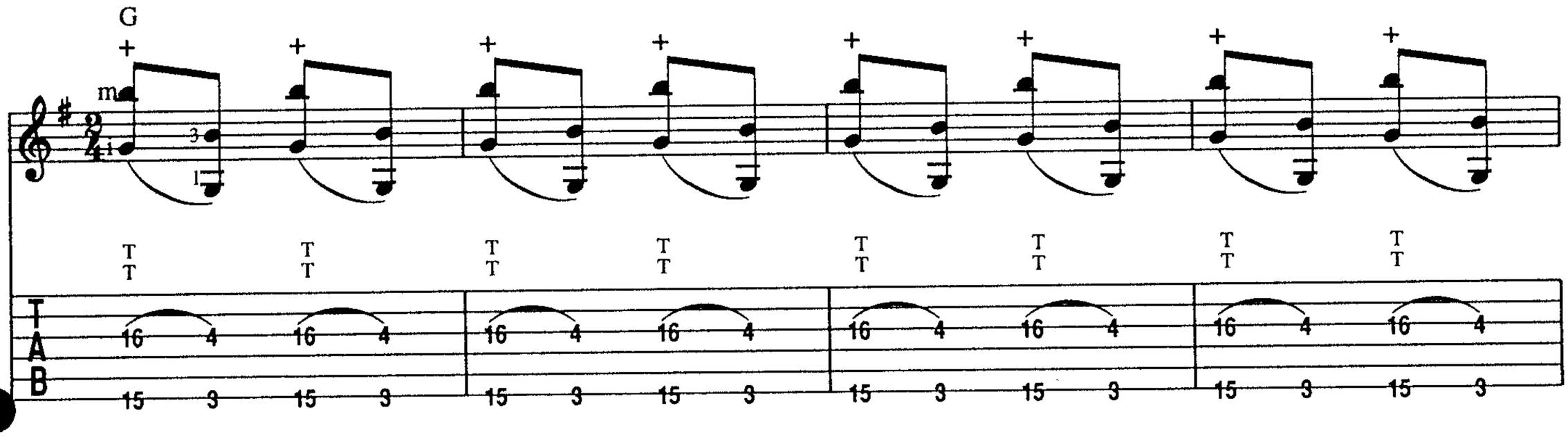
D.C. al Fine

Fine

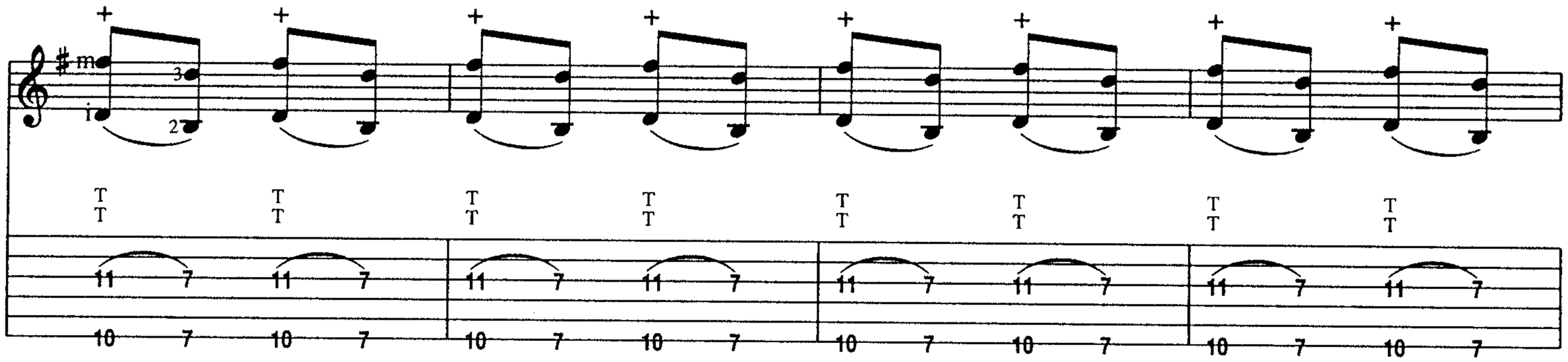
E

Etude #14

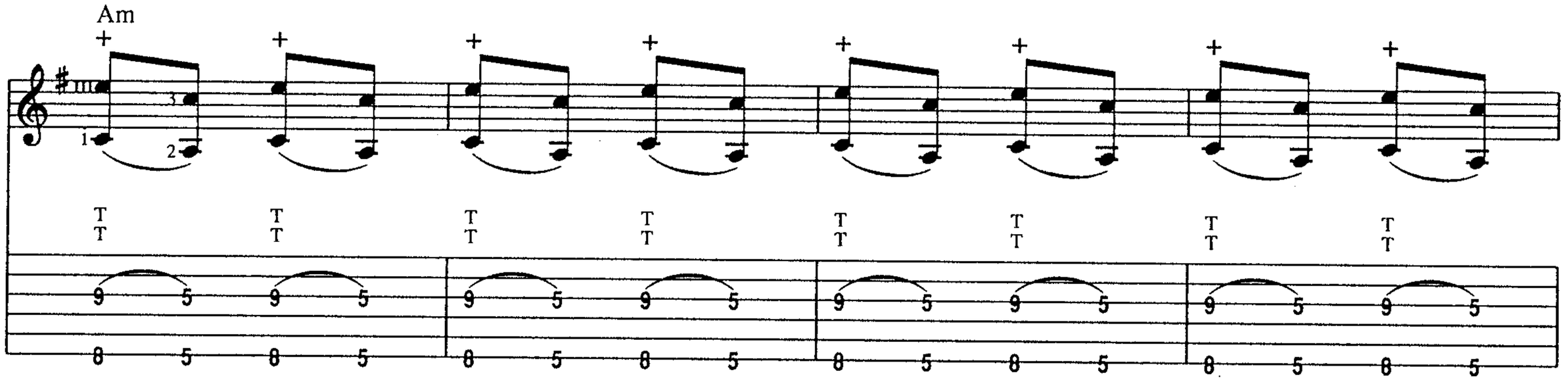
A different look at double-stop technique, play slowly and concentrate on even tone and volume with the taps and pull-offs.



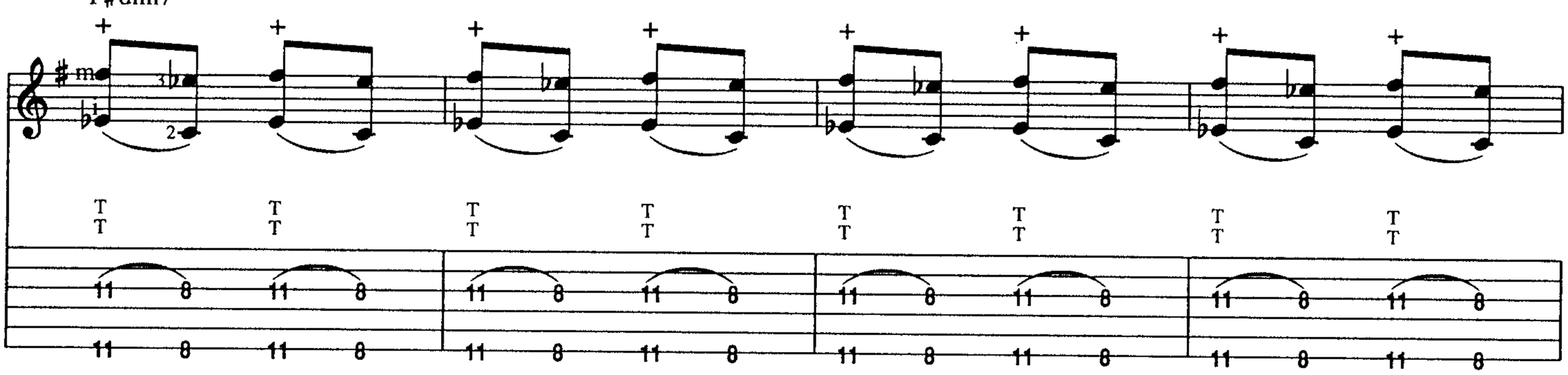
Bm



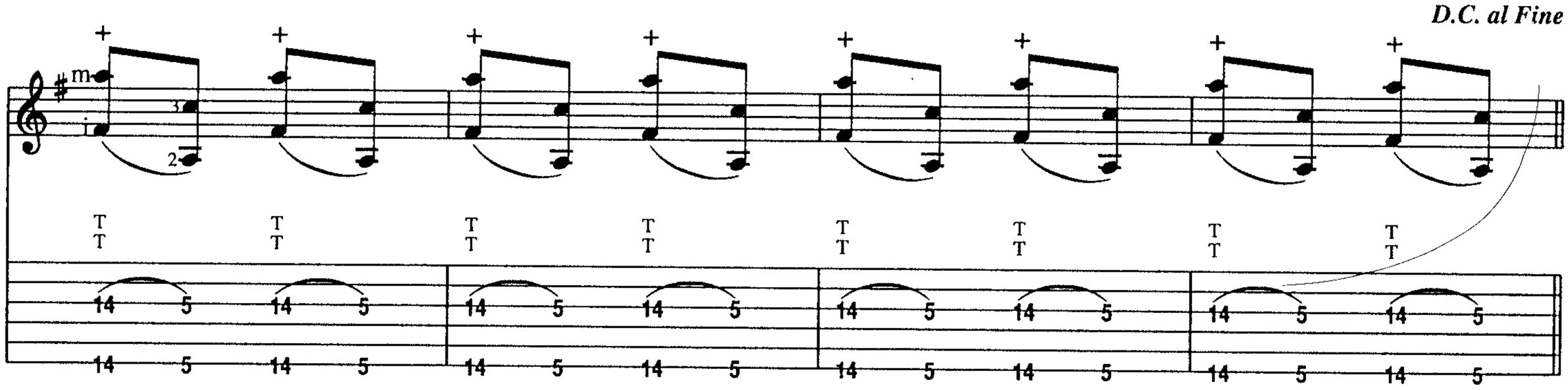
Am



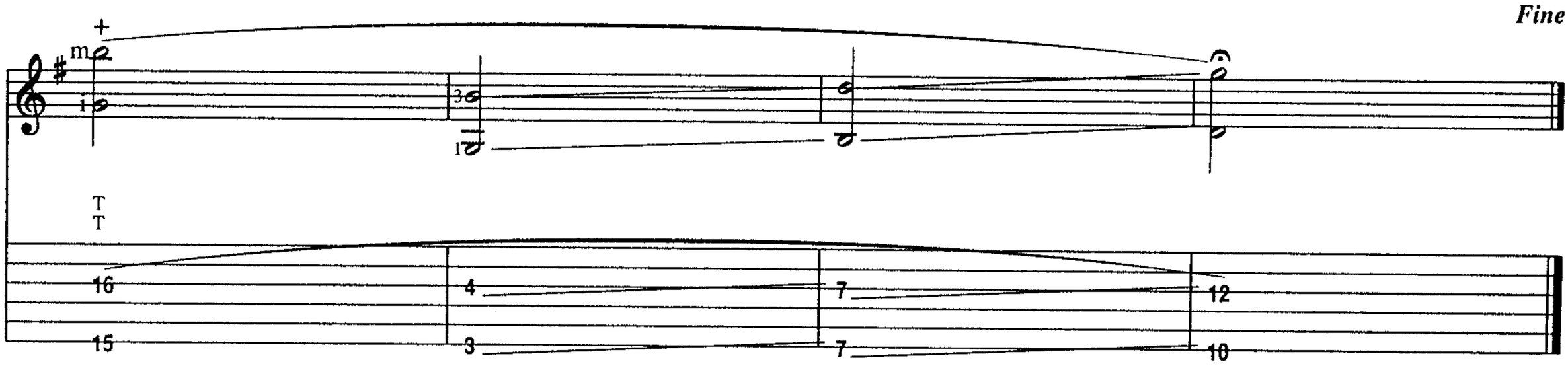
F♯dim7



D.C. al Fine



Fine



Etude #15

With this look at cross-string tapping, the intervals are more exaggerated.

1.

2.