

**The numbers of the pages in this extraction belong to the example, not to the original edition. The original edition has 94 pages.**

## **Index**

<b>What is a tapping guitar? .....</b>	<b>3</b>
<b>The Concept.....</b>	<b>5</b>
<b>The basics on how to hold the 6-string tapping guitar.....</b>	
<b>Tuning – The tuning of the 6-string tapping guitar.....</b>	
<b>Explanation of finger notation with the NLT (Note Lines Notation) .....</b>	<b>7</b>
<b>General practice tips for playing the lesson tunes .....</b>	
<b>A sensible exercise sequence .....</b>	
<b>Priorities of the lesson tunes.....</b>	<b>10</b>
<b>Preliminary Exercises – Getting Started.....</b>	
<i>Holding the tapping guitar.....</i>	
<i>Position and posture of the hands.....</i>	
<i>The first note with the left hand .....</i>	
<i>The first note with the right hand .....</i>	
<i>The first notes with both hands .....</i>	
<b>Preliminary Exercises – Pre Lesson 1.....</b>	<b>12</b>
<b>Preliminary Exercises – Pre Lesson 2.....</b>	
<b>Lesson Tune 1 – Twinkle, Twinkle Little Star.....</b>	<b>13</b>
<b>Lesson Tune 2 – When The Saints Go Marching In.....</b>	
<b>Lesson Tune 3 – Molly Malone .....</b>	
<b>Lesson Tune 4 – Fireworks Music.....</b>	
<b>Lesson Tune 5 – Auld Lang Syne.....</b>	
<b>Lesson Tune 6 – Tri Martolod.....</b>	

**Lesson Tune 7 – Kerry Polka.....**  
**Lesson Tune 8 – Fainne Geal An Lae .....**  
**Lesson Tune 9 – Amazing Grace .....**  
**Lesson Tune 10 – Son Ar Christe.....**  
**Appendix .....**  
**Liste of literature .....**  
**Keyword collection to search for articles on the internet.....**

## What is a tapping guitar?

Written by Mathias Sorof, this book is the first volume of a series that teaches the new method of learning a contrapuntal style of playing tapping guitar.

First of all, I'd like to explain what a tapping guitar is and exactly how it's played.

*"The method of playing the tapping guitar mainly differs from the traditional way in that it uses a very different approach to producing sounds and notes. In the guitar world, we speak of the 'conventional' or 'usual' style of playing guitar as opposed to the tapping style.*

*The term conventional playing style covers all sorts of note production resulting from the coordinative play of the gripping and striking hands. These include the classical guitar approach with the plucking (striking) hand, flamenco playing with strumming and plucking, the fingerpicking or fingerstyle, the different plectrum specifics of rock and jazz (electric guitar) and the folklore style with e.g. mandolin, banjo, bouzouki and oud as related plucked instruments.*

While in the conventional style of playing the striking hand takes over the creation of notes and sound, the tapping style is totally different. (.....) Each hand takes a gripping and striking role. *The fingers of each hand strike the strings against the frets on the fingerboard and hold the string down to create a note and sound. The sound is generated by the sound wave that is created when the string strikes the fret. This type of sound and note generation was already used in the Baroque period with the clavichord.*

*In the clavichord, the cembalo's predecessor, a metal rod was struck against a string by means of a key on the 'keyboard' to produce the sound.*

*The tapping guitar approach is quite the opposite, because the string is struck against a metal rod (fretwire).*

*On the clavichord, a vibrato could already be added to the sound by pressing the button from side to side after the strike. In the case of its successors the harpsichord and pianoforte (piano), this means of expression was technically no longer possible due to these new instruments' properties.*

*On a tapping guitar, however, you can create a vibrato and other sound effects as well, like bending a string to raise or lower a note and producing dynamics by varying the intensity of your strike."*

(Excerpt from my book published in 2018, "The NLT Notation Method (Note Lines Tablature)"<sup>1</sup>)

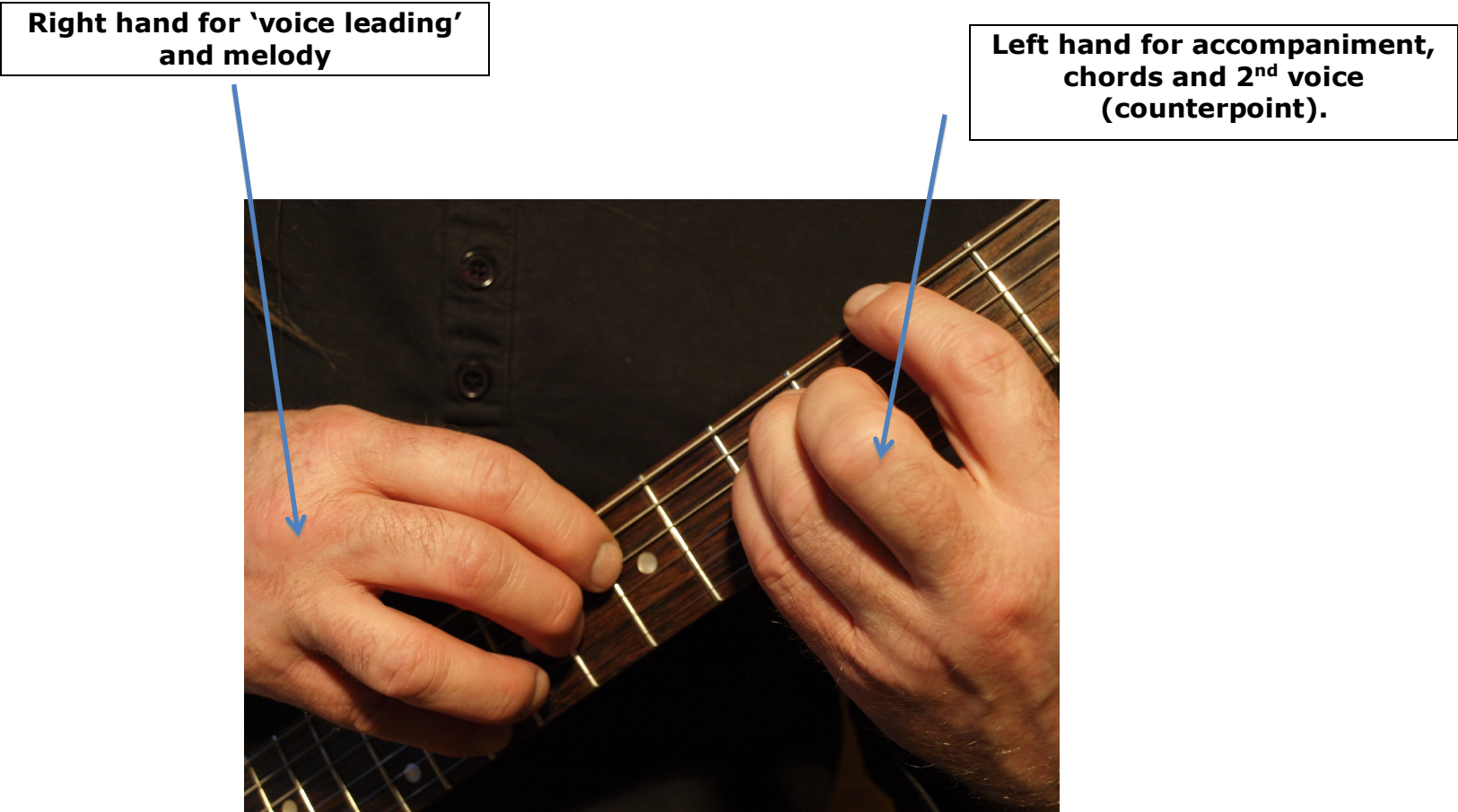
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<sup>1</sup> The NLT Notation Method (Note Lines Tablature), Mathias Sorof, 2018

The important thing is that it creates sound on a guitar fretboard in a way that's completely different to any other guitar-playing method.

The following picture shows you the position of your hands for tapping – necessary if you want to be a successful tapper! The idea is that the fingers of the right hand should aim for a position parallel to the frets – not parallel to the length of the fingerboard. The left hand adopts this position automatically. Just try to mirror the left-hand position with the right-hand position.

**Example 1:** Position of the hands in tapping



## The Concept

This school is especially designed to help you learn on your own. Of course, it's better to practice with a teacher, but tapping guitar teachers are rare on the ground right now.

The concept of this series is result-oriented, because to help you learn a "lesson tune", all the exercises are geared to the result. So, to learn the tapping guitar style successfully, you don't have to systematically practice technical steps for years – all you have to do is practice each lesson tune in this book until you can play it. Simple, eh?

You can do this in two ways –

1. by playing the lesson tunes with the notes and the integrated tablature. This requires a certain amount of music theory knowledge.
2. or by learning and playing the lesson tunes with the help of the audio samples and the tab and fingering numbers. For this method, you won't need any previous knowledge of music, just an ear and some feeling for it.

Here you can learn technical steps such as vocabulary, which you can use to gradually build a foundation of patterns on which your playing ability can flourish.

To make this new style of play attractive to a broad public, the first thing to do is to learn how to play the tapping guitar. "Out of the niche and into focus" could be the motto here.

The tapping playing style has become well-known mainly through virtuoso solo tricks of famous rock guitarists, especially in the metal rock genre (Eddie van Halen, Steve Vai, Joe Satriani etc.).

One of the reasons that the tapping style hasn't prevailed yet is that much of the published tapping music simply doesn't sound good, the composers try to convince people through pure show effects.

There's still a lot to be discovered on the tapping guitar, especially when you're on the search for optimal sounds. In my opinion, tapping guitar music hasn't been given the attention it deserves.

The "Method for the 6-string tapping guitar" series by Mathias Sorof is published by Mathias Sorof Projects and is distributed by the Tap & Scat record label.

The series starts with this first volume – “10 Basic Lesson Tunes for 6-String Tapping Guitar Volume 1” – and will be continued and expanded with increasing levels of difficulty from “Basic Lesson Tunes” (that’s for beginners) and “Intermediate Lessons” (for advanced players) all the way to “Advanced Lessons”(for real experts).

The Lesson Tunes in the first volume are easy pieces – but they become just a little harder the further you get... remember, learn just step-by-step! I’ve used traditional pieces of music, simply because they’re copyright-free.

The new skills you’ll learn during each lesson tune are designed so that they can be transferred to comparable melodies and used creatively – they will then have a broader impact. This is why the “Priorities of Lesson Tunes” chapter describes each skill you can learn that can be transferred to other songs, etc. versatility is everything!

A basic knowledge of music and harmony would be a help, but don’t worry, it’s not 100% necessary – you can also learn the exercises and lesson tunes using the NLT notation (Note Lines Notation) and the audio samples.

Audio samples can be requested as downloads from the publisher. You’ll find the link on the homepage: [www.tapguitar.de](http://www.tapguitar.de) . The corresponding audio example is referred to at the beginning of each exercise.

## Explanation of finger notation with the NLT (Note Lines Notation)

In NLT notation, the tablature is integrated into the note lines. It's more rational, space-saving and easy to understand.

And above all, it's intended to make it easy for non-note readers to find the notes tones or fingerings much more easily.

Don't forget that the usual method of orienting yourself via your positional play is still all-important – but many practicing musicians find it very hard to start learning how to read sheet music. There's always the problem of which tone and which fingering position you choose, especially with the guitar and other fretted instruments. The choice is clear in many cases – but more often not, it's as 'clear as mud'.

This is where NLT notation can definitely help! (see my publication "The NLT Notation").<sup>2</sup>

The basic functions of this notation system are summarized here.

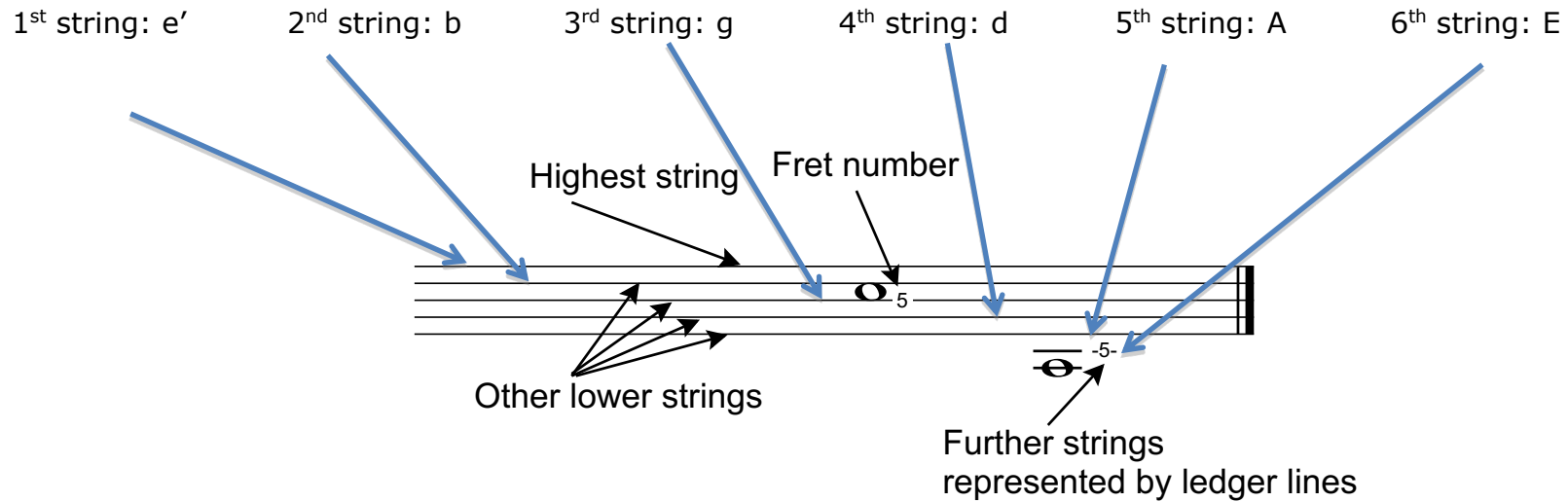
*For tablature notation, the "note lines" are used to represent the strings. The topmost note line represents the highest string of the instrument. The space immediately around the tablature numbers should be left blank to ensure better legibility, but only to the extent that the rest of the note image remains clear and legible.*

This makes it easy to find any note on the fretboard. As a standalone, taken out of context...

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<sup>2</sup> NLT Notation – The Note Lines Tablature, Mathias Sorof, 2018

### Example 3: Note lines as tablature



*The note lines provide 5 lines for the representation of strings. If there are more than 5 strings (like on a guitar), small ledger lines are used below the note lines to tell you which note to play.*

### Finger names

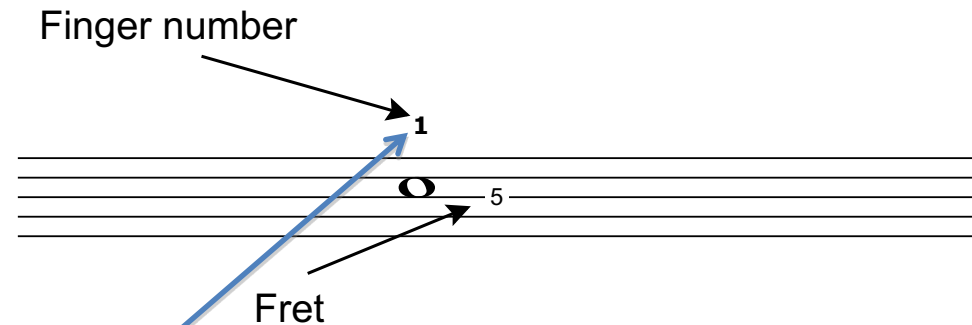
The finger numbers are written above or below the notes

- 1 = Index finger
- 2 = Middle finger
- 3 = Ring finger
- 4 = Pinky
- D = Thumb



The finger number is generally noted close to the note above the lines. The fret is written next to the note with an optional number. The rule is – first the note, then the fret. Note and fret can also be written above or below each other. The reverse sequence of fret -> note is NOT recommended and it's not easy to read either.

**Example 4:** Finger numbers and frets



The following numbers and letters are used for fingering notation

- |   |               |
|---|---------------|
| 1 | Index finger  |
| 2 | Middle finger |
| 3 | Ring finger   |
| 4 | Pinky         |
| D | Thumb         |

In this method, the use of only these numbers defines the arrangement of the fingers in the basic position. The starting point is the index finger "1" – the remaining fingers ascend in semitones (1 fret) depending on the frets to be played.

## Priorities of the lesson tunes

The following comments are intended to give you an overview of which skills and technical priorities you should learn with each lesson.

The lesson tunes become more difficult as you advance – just take your time and learn one properly before you go to the next.

### Lesson tune 1 – Twinkle, Twinkle Little Star

Two lines are played independently of each other. The right hand plays the main melody and the left hand plays an accompaniment line. This is based on a simple accompaniment cadence (accompaniment cadence = chord sequence to accompany a song). "Staccato" is used for training the finger muscles and as a musical means of expression. In staccato, the notes that have a dot directly above the note are struck hard and briefly.

### Lesson tune 2 – When The Saints Go Marching In

Two unison melody lines are learned as melody and accompaniment, as in lesson tune 1, only more demanding in variation and the number of notes and the fingering requirements.

### Lesson tune 3 – Molly Malone (In Dublin's Fair City)

This lesson tune conveys teaches you simple forms of chord accompaniment with the left hand playing the root tone, the fifth and the octave (bordun = drone) in full chord and partial variations. The melody is simply written, and you can play it in the basic finger positions.

### Lesson tune 4 – Fireworks Music

In this tune, you'll practice accompaniment with drone chords (or a bordun) with the left hand, as in lesson tune 3. The melody is more demanding though, and your basic finger positions are changed by the first stretchovers.

### Lesson tune 5 – Auld Lang Syne

This tune will train your left hand in simple arpeggio playing. The first three-note chords occur here, in addition to drone chords with root note. These 3-note chords can also be used later for accompanying your own songs. The melody hand now explores higher areas of the fingerboard around the 12<sup>th</sup> fret.

### Lesson tune 6 – Tri Martolod

This tune trains the skills you learned in the previous lesson tune 5, with the same degree of difficulty.

### Lesson tune 7 – Kerry Polka

The “Kerry Polka” shows you another possibility of using the left hand for accompaniment. The accompanying chords are set in the wide position. Wide position means that the bass and the associated chords are far apart. The bass notes are played on the 6<sup>th</sup> (E) and 5<sup>th</sup> (A) strings, and the chord notes are played on the high strings, i.e. the 2<sup>nd</sup> (B) and the 1<sup>st</sup> (E) strings. The melody hand plays the notes on the 4<sup>th</sup> (D) and 3<sup>rd</sup> (G) strings. The melody notes with staccato should be played short with a hard attack.

### Lesson tune 8 – Fainne Geal An Lae

As in lesson tunes 5 and 6, this tune will help you practice what you learned in lesson tune 7 more intensively.

### Lesson tune 9 – Amazing Grace

Lesson tune 9 offers two different versions of the accompaniment for the same melody. New triads (3-string chords) and rhythmic patterns are added, and you can use these to arrange other songs.

### Lesson tune 10 – Son Ar Christe

“Son Ar Christe” shows you that it’s possible to achieve chord functions with only two notes – and a short time signature change between 2/4 and 3/4 also presents a new challenge. You can also embellish the piece, but only if feel up to it!

# Pre Lesson 1

## Finger Training

### Der Weg/The Way



**A** ◀ LTB-00-A

♩ = 80

1 1' 1' 1' 1 1' 1' 1' 1 2 1 2 1 2 1 2

1 2 3 4 1 2 3 4 4 3 2 1



**B** ◀ LTB-00-B

♩ = 80

1 1' 1' 1' 1 1' 1' 1' 1 2 1 2 1 2 1 2

1 2 3 4 1 2 3 4 4 3 2 1

# Lesson Tune 1

Der Weg/The Way

Twinkle, Twinkle Little Star (Traditional)



## A ◀ LTB-01-A

♩ = 80



## B ◀ LTB-01-B

♩ = 80



## C ◀ LTB-01-C

♩ = 50



## D ◀ LTB-01-D

♩ = 70



**E** ◀ LTB-01-E

♩ = 70

Musical notation for E chord exercise. Treble clef, 8va. Rhythm: quarter notes. Fingering: 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1.



**F** ◀ LTB-01-F

♩ = 60

Musical notation for F chord exercise. Treble clef, 8va. Rhythm: quarter notes. Fingering: 1 3 1 2 4 1 3 4 4 3 1 4 2 1 3 1. Bass clef, 8va. Rhythm: quarter notes. Fingering: 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2.



**G** ◀ LTB-01-G

♩ = 60

Musical notation for G chord exercise. Treble clef, 8va. Rhythm: quarter notes. Fingering: 1 3 1 2 4 1 3 4 3 1 4 2 1 3 1. Bass clef, 8va. Rhythm: quarter notes. Fingering: 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2.



**H** ◀ LTB-01-H

♩ = 60

Musical notation for H chord exercise. Treble clef, 8va. Rhythm: quarter notes. Fingering: 1 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4. Bass clef, 8va. Rhythm: quarter notes. Fingering: 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2.



**I** ◀ LTB-01-I

♩ = 70

1 '1 4 '4 1 '1 4 1 '1 4 '4 1 '1 4



**J** ◀ LTB-01-J

♩ = 80

4 '4 2 '2 1 '1 3 4 '4 2 '2 1 '1 3





**K** ◀ LTB-01-K

♩ = 80

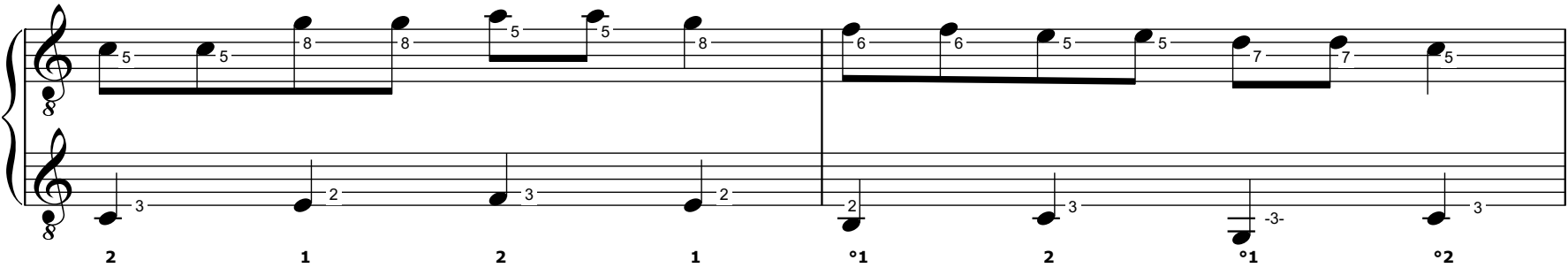
2 '2 1 '1 3 '3 1 2 '2 1 '1 3 1

# Das Ziel/The Goal

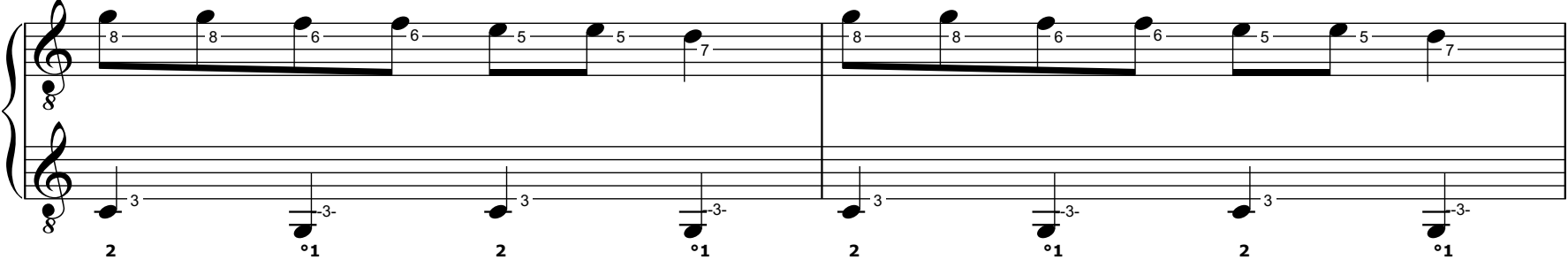
## Lesson Tune: Twinkle, Twinkle Little Star



♩ = 80
LTB-01-ZIEL

1   '1   4   '4
1   '1   4
2   '2   1   '1   3   '3   1



4   '4   2   '2   1   '1   3
4   '4   2   '2   1   '1   3



1   '1   4   '4
1   '1   4
2   '2   1   '1   3   '3   1

