

# 8 FINGER TAPPING

OUT OF THIS WORLD





Welcome to the intense 8 finger tapping program. This program will teach you all the fundamentals to master this magical guitar technique. Way before the internet made everything accessible by the touch of a button the very thought of 8 finger tapping was almost mythical because if you knew no body who did the technique it was up to yourself to actually just use the concept of using four digits on each hand on the fret board. The typical Van Halen style had worked itself into the consciousness of people everywhere plus you could hear he's chops on the Van Halen albums. But at the time I knew of no guitarists using this insane technique, and I had never heard of any band or album where this technique was used. The only thing I thought I had as an inspirational source was my Jason Becker vinyl album which I took to my guitar teacher at the time and in one of the songs there was a completely over the top lick, and I asked my guitar teacher what it was and I remember he said he believed it was 8 finger tapping and that he certainly couldn't learn me that. Later I understood that this lick was not 8 finger tapping, as far as I know Jason did not use that technique. So what I did was to just take the concept of using the index, long, ring and little finger on the fret board. If you have any experience with that concept you'll know that it pretty much feels like starting over learning the guitar. My first thought was "I can just take the scales I was taught and create an 8 finger tapping pattern from the major scale with the 8 finger tapping concept" and though there was nothing wrong with that idea in itself I soon learned that that the first hundreds of times trying that approach felt almost impossible, so I realized that I needed some kind of drill that could leverage the 8 finger tapping technique. I already had some relative success with some different 4 note arpeggio shapes. In those shapes I was using the long finger to tap on every other string, so for example if I started a E minor 7 arpeggio on the A string I would hammer on two notes with the fretting hand and tap with the long finger from the other hand on the A string, G and high E string. But then my idea was to instead of using the long finger every time I would only use the long finger on the first string (in this case the A string) then I would use the ring finger when I entered the G string and finally use my little finger to tap when I entered the high E string. This idea sort of improved the finer movement abilities of the fingers on my tapping hand and I believe that this drill made a more comfortable experience because part of the tapping arpeggios already had made an impact on my technique so it was not completely new to me. I think that this idea along with a few other drills made the 8 finger tapping come along in a more comfortable way. Once this idea manifested into my consciousness I composed a huge body of licks, techniques and Ideas using three fingers on the tapping hand. A concept I dubbed Extreme Tapping and was fortunate enough to have released an instructional DVD on Chops From Hell which was pretty much the only source of crazy over the top guitar at that time so I was very proud of the fact that they wanted to sell it even though the production of the video itself was extremely low.

## 8 finger tapping mentality

The idea of 8 finger tapping is a weird combination of wanting to do the most outrageous possible on the guitar with actually just expanding the the range as much as possible. I see it mostly like taking the principles of piano playing and trying to adapt them to the guitar. And if you go back in history with the guitar in mind you will see that guitar players have been imitating other instruments through time and the fact is also that other instruments are imitating the guitar, most obviously is the keyboard with the whammy. Another benefit of experimenting with techniques on the guitar is also that you will create a unique sound. But the most obvious benefit of using four digits on each hand on the fret board is that actually expanding the possibilities on the fret board with 100%. The original idea of tapping, or at least one of them was to be able to play some intervals that would take some serious string skipping with the pick. So the tapping technique would make large interval playing much easier, but evidently also change the sound from the percussive nature of the guitar when played with a pick. The most popular story of tapping was that it was Eddie Van Halen who introduced it but if you dig a little deeper in the history of tapping you will find that many other guitarists evne before Eddie was making use of the technique. Actually the first one I know of is Frank Zappa, he was using the tapping technique where he used the pick to tap just like Joe Satriani did later. But the in my opinion the most innovative player back then with the technique was certainly Steve Vai who was using extreme ingenuity adding bends and slides which really added a completely new sound. And as the human nature always strives to develop and explore other guitarists came along and added more fingers. The first few ones I know of was Steve Lynch, Jeff Watson and then later and put more into perfection Jenniffer Batten and Tj Helmerich. Especially the last two mentioned based their whole style on this technique. And if you go more into detail a guy like TJ Helmerich seems to have developed the tapping hand even more than fretting hand. As I stated earlier when I first got the inspiration to play the technique the internet was not existing so I had to do something else, I simply took the principle of using four digits on each hand to play on the fret board. This idea alone was not really of much use unless I had some idea to add the technique to, so the most obvious to me was to just see if it was possible to play scales with that technique and once I laid the scale out on the guitar using 8 finger tapping I thought to myself that it would be "too easy" to just play a complete scale on one string and the sound would be too obvious, so I added more strings and octaves which raised the difficulty level with about 1000%. Descending a 8 finger tapping pattern starting with the little finger is one of the most difficult things you can do. Some specific patterns are more difficult than others but in general this technique takes many many repetitions. Anyway that was my first idea, to use the technique to play scales but the technique also opened doors to other ideas like arpeggios and not necessarily using the fingers in the same sequence. By the way one funny story when I came up with the 8 finger tapping patterns, since the exact way of playing them, like playing scales was new at that time and I had never heard of anyone else playing it that way, I wanted to come up with a name. so even though im sure there was other people using the 8 finger tapping term it was something I made up myself. Because the first guys who did the

technique mostly used the term two handed tapping. And there was a discussion going on through email regarding what name was making most sense, some stated that the name 8 finger tapping did not make sense since one hand was doing hammer on's and the other one tapping. But its just a name so its not important. Also when I did my second video sold by Chops from hell I combined the technique with sweep picking which was also never seen before as far as I know. The cool thing about the internet is that all information is suddenly available to everyone, but what was also extremely cool before the internet, was that you were forced to be more resourceful and to come up with your own thing instead of flipping on youtube and do something a million other guys have done, not that there's anything wrong with that. This way can also be a source of inspiration and a great way to learn from other guitarists experiences. But I would actually like to encourage you to be creative with the instrument by isolating yourself for a period of time, just you and your instrument and see what appears when you just play for a period of time of not getting any visual input. Anyway I feel that I came up with some of my best ideas this way. The thing that can of course be a bit of a challenge is that you have all the resources today, back then there was no discussion about it because there was not much available. It was actually even a pain to get the guitar magazines in Denmark, it was a bit of a specialty, and sure the reh tapes was around, but if you found a place that was selling them they costed a fortune. One resource that was cool was just to listen to albums and hearing the solos and then trying to imitate the sound you where hearing on the album, the cool thing about that was that you found your own way of getting the same sound. Don't misunderstand me, I don't believe that things where better when I where young, I believe no matter what generation you are from there are advantages.

### **Getting into the technique**

As I stated in the opening of this video I experienced especially in the beginning a lot of difficulties in a few of different elements in the 8 finger tapping technique. Especially the descending part of 8 finger tapping scale patterns where you enter a new string with the little finger so before we dig into the fun stuff I want to isolate and drill this. Also for me I have a lot of difficulties with playing the Ionian scale pattern with a four note pattern in the fretting hand and I believe that other guitar players have the same problem. The problem is not really playing it so much as it is making sure that you hit the right notes when the speed is increased. The reason is hammering on a whole note between the long and ring finger and then hammering on a half note with the little finger immediately after. It does not make much sense because for me it's actually easier to hammer on two whole notes in a sequence with those same fingers, I think it's because the first example takes a more subtle muscle control than the second example, so this too is something I want you to drill before diving into the crazy chops.

# Drills

The first few drills is something I want you to do and find a little time to do here and there and not something you sit down with for hours, its only to get the fingers work in your favor. So it can be something you do in the beginning and end of other lessons or just picking the guitar up and spend a few minutes with the drills, maybe before you rehearse with a band or before you practice anything that you would normally do. Also the drills are composed so they focus solely on things that typically can become a problem so they are not necessarily very musical or inspiring but they do leverage you're 8 finger tapping. And some drills like that can kill the motivation so you need to find your own balance on how much of this stuff you can do before you get tired of it. The material is meant to be inspiring and excite you to play and practice more, so don't get to a point with the drills where you lose the excitement and joy of playing

## Drill 1

This first drill is focusing exclusively on the fretting hand, and it's a drill that probably will make you quite tired in the hand because you do the four finger stretch of the Major scale with two whole notes and one half step. You hammer on once with all fingers and then pull off twice with all fingers, it's a really effective drill that helps you being able to play these very demanding intervals and stretches that if not rehearsed properly you will not be precise enough when speeding the scale up to make it sound good.

Drill 1

S-Gt

mf

1

7 9 11 12 11 9 7 12 11 9 7

continue

## Drill 2

This drill focuses solely on the tapping hand so the fretting hand just stays on one note. The tapping hand is also in this drill playing the Major scale intervals which are the most difficult to get really clean when sped up. So also in this drill hammer on one time with all four fingers on the tapping hand and pull off twice with all four fingers. I call it hammer on and pull off even though it is the tapping hand and the reason is that over all the technique is of course called tapping but still. The individual mechanics can still be divided into these two movements. Hammer on and pull off. Also to make it easier to understand what exactly is going on

Drill 2

T T T T T T T

TAB 12 14 16 17 16 14 12 10 17 16 14 12 10

pinkie pinkie

### Drill 3

This drill is really intense partly because it focuses on such a small but critical part of being able to play 8 finger tapping. It's important to say here that this lesson has nothing to do with speed, its only about coordination and also it's not a lesson that I recommend that you spend hours on end with, just a little here and there to gradually build more and more to your coordination

Drill 3

T T T T T T T T T T T T T T T T

TAB 17 15 17 15 17 15 17 15 13 15 13 15 13 15 13 11 13 11 13 11 13 11

continue in all scale intervals(see video introduction)

### Drill 4

This drill can if not paying attention to what your musculature is telling you give you a sore sensation in your arm, well it did to me when I did it the first few times. It's basically the concept used in the tapping hand for the tapping hand in the advanced tapping arpeggios. This part is certainly the most challenging of the arpeggios. So isolating that movement and drilling it is very beneficial for your overall advanced tapping arpeggio playing

## The tapping hand

If you are right handed and use the right hand naturally for most things the whole issue that you normally experience when you are learning to play scales or guitar in general might not be a problem at all. That was one of the things I noticed when I started using four fingers on the tapping. Of course I still had to develop the 8 finger technique but the stretching of the fingers part was not an issue at all. So in the first example you will experience what I'm talking about. The biggest issue in playing 8 finger tapping is developing the preciseness of the individual fingers in the tapping hand. I recently taught a guitar player some 8 finger tapping chops and seeing him trying to do it made me think back and remembering some of the other issues I was really struggling with learning this technique. Just being able to make sound at all with the tapping fingers. The index and or long finger might be fairly easy but the ring and especially the little finger will most certainly be a real pain. So other than being able to hit the right frets with these fingers will probably only be fifty percent of the struggle. Im only telling you this so you will be prepared to experience a technique that will take a lot of determination to master so in other words you will probably not make use of 8 finger tapping unless you are really serious about practicing technique

# Scales

In this section I will show you a way of playing scales using the 8 finger tapping technique. And im not going to lie to you, it's going to take a lot of effort and repetitions to get the technique down and sound good. You will notice that you actually cover almost four octaves, or to be more precise three octaves and a third. Which is almost the entire specter of the guitar, at least a guitar with 24 frets and six strings which in total from the lowest note to the highest which is E covers four octaves. A typical scales box shape played on the guitar covers two octaves or two plus a fourth if you play the three notes per string shapes. so in other words you cover an extreme amount of fret board and octaves with this technique. If you have never used this technique before I strongly suggest that you don't skip the drills, but continue with those until you feel more comfortable with tapping with more than the index finger or long finger. I will show you a basic way of just playing the scales up and down and then give you a few pointers and ideas that you can continue to expand yourself to make the technique fit your own style. Where I just make it a little more interesting and when played up the speed it becomes more of a phrase instead of solely a scale. But first we will go through all the seven modes of the major which starts with the Ionian scale. And as I mentioned in the opening the interval whole, whole and half note which this scale starts with is really vindicate for me because the whole note stretch between the long and ring finger feels a little uncomfortable in the beginning and for some reason when adding the half note step with the little finger it really requires control of the individual fingers. As I described before regarding the tapping hand that even though you need to build control and fine touch in the tapping hand since this hand will be completely new to move around on the fret board but as I stated before if the hand that you use for tapping is also the main hand you use for everything else you may not experience the same amount of problems with stretching, so that's definitively a step in the right direction for developing your 8 finger tapping chops. Now as we move along through the different modes of the Major scale you should take note on the similarities in the patterns. What I mean is that for example when you play the first mode you'll notice that you play the same pattern in right and left hand on the low E string. And also the pattern played on the G string with the fretting hand is repeated in the tapping hand and this system is again repeated in the high E string as well. So now that you have taken note and you move on to the next mode you should keep this system in mind because some of the basics are now repeated again, hwt I mean is that for example the second mode intervals played with the fretting hand are also repeated in the tapping hand and when you move into the G string the pattern played by the fretting hand is again repeated in the tapping hand. In this mode the pattern on the high E string is not repeated though. So this can make it easier to pick up the pace a little quicker maybe, but it can also make it a little harder to tell the difference between the modes.

## Ionian scale

I will give you a few examples on how to perform this scale. The long one where we play close to four octaves, just back and forth which is actually the most intense and certainly the most difficult. Then I will show you a version where I play only between two strings, but still it's the same patterns so keep the tablature close as a reference. the low E and the G string and the reason for this is because this way you can really zoom in on the descending part which is extremely demanding. The version where I exclusively move between the G string and the high E string I do a very large skip, not between strings but between frets so this really calls for a extensive overview of the neck. The final version is a more free and improvised version where it more becomes a lick instead of solely a scale which is much more usable in a musical context. In this version you pretty much have three elements which would be the patterns on each string that you can just play around with until you get bored with the sound and want to move on

Ionian

S-Gt

*mf*

1

T T T T T T T T T T T T T T T T

4-6-7-9-11-13-14-16

9-10-12-14-16-17-19-21-19-17-16-14-12-10-9

16

5-7-9-10-12-14-16-17

3

T T T T T T T T

14-13-11-9-7-6-4

17-16-14-12-10-9-7-5

## Dorian scale

As explained before this scale as opposed to the previous does not follow the same basic pattern of repeating the same pattern in both the fretting and tapping hand. On the high E string you change things around a bit but other than that I consider this scale as one of the easier ones because you don't get the punishing interval whole note between the long and ring finger and then half step between ring and little finger. That pattern is easily the most challenging for me. But that does not mean that you will have the same experience of course. When it comes to isolating two strings at the time this is certainly also easier than the Ionian scale since in my opinion the intervals are quite a bit easier to perform and another cool this is when you move between the G string and the high E string is that there are only a half-step from the final note on the G string to the first note on the high E string which means that the amount of the neck that you need to cover

becomes smaller and therefore easier. And this again makes it a much easier to improvise and make it into a lick and just freely throw it around if you want to use it for you own improvising which I strongly recommend which is the ultimate test and thus it becomes a part of you instead of just another lesson

The image shows a musical score for a guitar lick in the Dorian mode. It consists of two systems. The first system starts at measure 4 and ends at measure 5. The second system starts at measure 6 and ends at measure 7. The notation includes a treble clef staff with notes and a guitar TAB staff with fret numbers. The notes are marked with '+' signs, indicating tapping. The TAB staff shows the fret numbers for each note: 5-7-8-10-12-14-15-17 for the first system, and 8-10-12-14-15-17-19-20-19-17-15-14-12-10-8 for the second system. The notes are marked with 'T' for tapping. The second system starts at measure 6 and ends at measure 7. The notes are marked with '+' signs, indicating tapping. The TAB staff shows the fret numbers for each note: 14-12-11-9-7-5-4 for the first part of the second system, and 17-15-14-12-10-8-7-5 for the second part of the second system. The notes are marked with 'T' for tapping.

### Phrygian scale

This one's a real killer because of the way it moves into the G string. It starts nice and easy out on the low E string with a repeated pattern again in the tapping hand but since you only have a half step from the final note on the low E string to the first note on the G string and on top of that you've got all whole notes in the fretting hand from the third fret on the G string so there's a lot of stretching going on here which is why I really suggest that you drill the moving between the low E string to the G string in this one a lot before you move on to connecting the complete pattern. And really take your time with this, it takes a long time to develop this technique. I experienced that even though I felt I had it down and it was working for me, it really took a long time before it actually sounded good when I was playing it fast. One more thing regarding practicing this first part of this scale is that you should really wear your guitar way up high to be able to perform something like this. It's simply not possible to play these licks with the guitar hangin' way down in a rock pose. And you might even experience some aches in your fretting hand in the beginning but don't be alarmed, the tissue just have to adapt to this, it took a few weeks for me. But you could

also move the scale further up the neck until your hand gets used to it. Finally I want to say that if you are worried you should contact a physician for advise, but I personally only experienced some unease in the hand for a few weeks or maybe less

Phrygian

7

T T T T T T T T T T T T T

TAB 3 5 7 9 10 12 14 15 8 10 12 13 15 17 18 20 18 17 15 13 12 10 8 15

5 6 8 10 12 13 15 17

8

Detailed description: This image shows the musical notation for the Phrygian scale, measures 7 through 15. The notation is in treble clef with a key signature of one sharp (F#). Measure 7 starts with a 7th fret. The scale is played in eighth notes. Tapping techniques are indicated by '+' signs above the notes. The TAB below the staff shows fret numbers for each note: 3, 5, 7, 9, 10, 12, 14, 15, 8, 10, 12, 13, 15, 17, 18, 20, 18, 17, 15, 13, 12, 10, 8, 15. A '3' is written under the first measure of the TAB, and a '15' is written under the final measure.

9

T T T T T T T T

TAB 14 12 10 9 7 5 3 17 15 13 12 10 8 6 5

Detailed description: This image shows the musical notation for the Phrygian scale, measures 9 through 15. The notation is in treble clef with a key signature of one sharp (F#). Measure 9 starts with a 9th fret. The scale is played in eighth notes. Tapping techniques are indicated by '+' signs above the notes. The TAB below the staff shows fret numbers for each note: 14, 12, 10, 9, 7, 5, 3, 17, 15, 13, 12, 10, 8, 6, 5.

### Lydian scale

The Lydian scale really challenges you on the low E string with the three whole steps in a row and then added to the half step between the fretting hand and the tapping hand because of the raised fourth and the natural fifth

Lydian

T T T T      T T T T      T T T T T T T      T

TAB 4 6 8 9 11 13 14 16      9 11 12 14 16 17 19 21 19 17 16 14 12 11 9      16

5 7 9 11 12 14 16 17

T T T      T T T T

TAB 14 13 11 9 8 6 4      17 16 14 12 11 9 7 5

### Mixolydian scale

The mixolydian scale is in my opinion getting us a little bit back to the easier patterns like we had in the first two shapes.

The major difference is just that all the shapes are different, so no repetitions between the fretting and tapping hand like we had in the first two shapes. the major stretches that we get in this one is fortunately the final shape which is of course positions on the high E string where stretching is not a big deal

Mixolydian

T T T T      T T T T      T T T T T T T      T

TAB 4 6 7 9 11 12 14 16      9 10 12 14 15 17 19 21 19 17 15 14 12 10 9      16

5 7 9 10 12 14 15 17

T T T      T T T T

TAB 14 12 11 9 7 6 4      17 15 14 12 10 9 7 5

## Aeolian scale

the Aeolian scale is one of those that it also makes sense to get very familiar with since most people has a tendency to get acquainted with this shape for soloing which is something we will get more into detail with later in the program. One cool thing about this shape is that we get some repeated patterns on the high E string which is always helpful

The image displays the Aeolian scale in two systems. The first system covers measures 16 and 17. Measure 16 features a melodic line in the treble clef with a trill (marked with a '+' sign) on the high E string. The guitar tablature below shows the fret numbers for the strings: 5-7-8-10-12-13-15-17 on the low E string, 4-5-7-9-10-12-14-16 on the G string, and 8-10-12-13-15-17-19-20-19-17-15-13-12-10-8 on the high E string. Measure 17 continues the scale with a trill on the high E string. The second system covers measures 18 and 19. Measure 18 shows a trill on the high E string. The guitar tablature for measure 18 shows 14-12-10-9-7-5-4 on the G string and 17-15-13-12-10-8-7-5 on the low E string. Measure 19 continues the scale with a trill on the high E string.

## Locrian scale

The locrian scale is really a challenge, the low E string consists of two different patterns plus you only have a half step between the right and left hand and because of the flat nine we have to go all the way down to the third fret on the G string which obviously makes the stretches quite big on the G string. Fortunately the high E string is a bit easier, with the so called easy patterns and also fortunately the right and left hand are similar on the high E string

Loorian

19

T T T T T T T T T T T T T

T  
A  
B

5-6-8-10-11-13-15-17

8-10-11-13-15-17-18-20-18-17-15-13-11-10-8-15

21

T T T T T T T T

T  
A  
B

14-12-10-8-7-5-3

17-15-13-11-10-8-6-5

22

# Arpeggios

The arpeggios I am going to show you are four note arpeggios, that means they consists of root note, third, fifth and seventh, there are a few different ways that you can execute this, I prefer the version where you play root and third with the fretting hand and then the fifth and seventh with the tapping hand. Since the arpeggios only consists of four different notes and I play four notes in each pattern I actually just repeat the patterns in two octaves which is three strings. Then I will also present to you a more subtle way where the fingers in a way gets to work more individually and spans over three octaves instead of two. I believe that both ways of playing the arpeggios will challenge you if you are a newbie to 8 finger tapping but its no secret that the second version that I will present to you was a bigger task for me to successfully play simply because your tapping hand gets to play all the subtleties that the fretting hand is used to.

## Major7

This first shape is in a way quite easy because once you master playing the intervals with the fretting hand and tapping hand you pretty much just repeat that. The challenge in this one is to enter each new string without missing the note which will keep you at it for some time. Once this works for you the speed is not the challenge anymore

The second version is as I described before more subtle and also more demanding especially in the tapping hand. So when we move into the tapping the index finger really gets tested because you start the pattern by hammering on with the index and long finger and then immediately move into a pattern starting with the index finger as well and then hammering on with the little finger afterwards. On the descending part you might get tested even more on this section, it's the same pattern but personally I think it's even more challenging in the descending part. The remaining part of this arpeggio just expands a little bit in the fretting hand because you add the seventh to the pattern that you started out with which was just a Major triad. The final part is really easy though, you just play the Major seventh and root note and then descend the arpeggio. I came up with this type of arpeggio trying to make use of both almost equally. And this was done without any thoughts on how the level of difficulty would turn out. So once I was clear on the role of each hand and which strings that made the most sense so on and so forth. I recommend that you really zoom in on the exact mechanics that's going on when the tapping hand moves between the A and D string and that's why I have made a little drill out of just that.

Major 7 version 1

S-Gt

*mf*

T T T T T T T T T T T T

T A B

5-9-12-16 7-11-14-18 18 14-11-7 5-9-12-16 16-12-9-5

### Major7 advanced version

Major 7 version 2

T T T T T T T T T T T T

T A B

5 4 7-11-12 11-14 9-10 9-12-16-17-16-12-9 10-9 14-11 12-11-7-4 5

### Minor7

I would consider calling the first version minor 7 arpeggio that I will show you the easiest in the program. There's no stretching going on at all and once you know the first pattern you know them all, so you'll "just" have to move those around. The more subtle and advanced version of the arpeggios immediately faces you with larger intervals between the fingers in the tapping hand and I had a little discussion with myself on what fingering was the least uncomfortable I should say, when I play between the A and D string. On the D string there's really no discussion I think but on the A string you could either go with the index finger and long finger or index finger - ring finger. The obvious interval calls for the ring finger but actually I personally feel the long finger feels more right and therefore easier and feels like it would be quicker to increase the speed in this one. Actually you should also decide what fingering feels most natural for you in the fretting hand in the first pattern. Again the obvious thing would be to use the ring finger I think. But I think a lot of people choose the long finger for something like this because it's stronger by nature. I personally have a tendency to use the ring finger a lot but the ring finger is not very strong and you have less control over it than the long finger and also even the little finger has more control and the reason for this is because the tendons used to move the ring finger is shared with the long finger but if

you take a look at the anatomy there's no doubt that the long finger gets the larger piece of tendons and you can also check this yourself just by trying to move the individual fingers and see that the ring finger is the least flexible and hardest to control. But again I actually suggest that you make the sessions learning these arpeggios less rigid and just fool around with them and don't use a metronome until you feel good about them. I find it much more fun and inspiring to practice something that is very alien to the fingers by just noodling around and have fun with it, and after some amount of repetitions it will in a miraculous way start to feel easy

m7 version 1

The image shows a musical score for a guitar exercise labeled "m7 version 1". It consists of two staves: a treble clef staff and a guitar TAB staff. The treble staff contains a melodic line starting on the 5th fret, with notes marked with "+" signs. The TAB staff shows the corresponding fret numbers: 5, 8, 12, 15, 12, 8, 5, 7, 10, 14, 17, 17, 14, 10, 7, 15, 12, 8, 5. Tapping symbols "T" are placed below the treble staff and above the TAB staff to indicate where to tap the strings.

### Minor7 advanced version

m7 version 2

The image shows a musical score for a guitar exercise labeled "m7 version 2". It consists of two staves: a treble clef staff and a guitar TAB staff. The treble staff contains a melodic line starting on the 7th fret, with notes marked with "+" signs. The TAB staff shows the corresponding fret numbers: 5, 3, 7, 10, 12, 10, 14, 8, 10, 8, 12, 15, 17, 15, 12, 8, 10, 8, 14, 10, 12, 10, 7, 3, 5. Tapping symbols "T" are placed below the treble staff and above the TAB staff to indicate where to tap the strings.

### Dominant easy version

Dominant version 1

9

T T T T T T T T T T T T

5 9 12 15 7 11 14 17 5 9 12 15 12 9 5 17 14 11 7 15 12 9 5

10

### Dominant advanced version

Dominant version 2

11

T T T T T T T T T T T T

5 4 7 10 12 11 14 8 10 9 12 15 17 15 12 9 10 8 14 11 12 10 7 4 5

12

# Licks

## Lick 1 with Ionian scale

Lick Major7 with the Ionian scale

S-Gt

*mf*

T T T T T T T T T T

TAB 8-9-13 7-11-12-11-7 13-9-8 8-9-11-13 7-9-11-12-11-9-7 13

TAB 7-11-14 14-11 7-9-11-14

T T T T T T T T T T

TAB 11-9-8 8-9-11-13 7-9 11-12-14-16-14-12-11-9-7 13-11-9-8 14-11-9

T T T T T T T T T T

TAB 7-9-10-12-14-16-17-19 17-16-14-12-10-9-7 7-9-11-12-14-16-18-19 19-18-16-14-12-11-9-7

## Lick 1 with Lydian scale

Lick 1 Major7 with Lydian scale

T T T T T T T T T T

TAB 8-9-13 7-11-12-11-7 13-9-8 8-9-11-13 7-9-11-12-11-9-7 13

TAB 7-11-14 14-11 7-9-11-14

9

T T T T T T T

TAB 11-9-8 14-11-9-7-9-11-14 7-9 11-12-14-16-14-12-11-9-7 13-11-9-8 14-11-9

11

T T T T T T T T T T

TAB 7-9-11-13-14-16-18-19 7-9-11-12-14-16-17-19 17-16-14-12-11-9-7 19-18-16-14-13-11-9-7

Lick 1 with Ionian scale from the low E string

Lick 1 from the low E string with Ionian scale

13

T T T T T T T T

TAB 7-11-14 8-9-13 13-9-8 7-11-12-11-7 7-9-11-12-11-9-7 11-12-14-16-14-12-11-9-7

15

T T T T T T T T

TAB 11-9-8 14-11-9-7-9-11-14 8-9-11-13 7-9 11-12-14-16-14-12-11-9-7 13-11-9-8 14-11-9

17

T T T T T T T T

TAB 7-9-11-12-14-16-18-19 6-8-9-11-13-15-16-18 16-15-13-11-9-8-6 19-18-16-14-12-11-9-7

# Lick 1 with Lydian scale from the low E string

Lick from the low E string with Lydian scale

19 20

T T T T T T T T

TAB 7-11-14 7-11-12-11-7 13-9-8 14-11 7-9-11-14 8-9-13 8-9-11-13 13

21 22

T T T T T T T T

TAB 11-9-8 14-11-9-7-9-11-14 7-9 11-12-14-16-14-12-11-9-7 8-9-11-13 13-11-9-8 14-11-9

23 24

T T T T T T T T

TAB 6-8-10-11-13-15-16-18 16-15-13-11-10-8-6 7-9-11-13-14-16-18-19 19-18-16-14-13-11-9-7

## Lick 2 minor with the Aeolian scale

Lick 2 minor7 with Aeolian scale

25 T T T T T T T T T T T T T T T T

TAB: 7-9-12 7-10 12 10-7 12 9-7 7-10 12-14 12-10-7 12

B: 7-10-14 14 10 7-9-10-14

27 T T T T T T T T T T T T T T T T

TAB: 11-9-7 7-9-11-12 7-10 12-14-17-19-17-14-12-10-7 12-11-9-7 14-10-9-7-9-10-14 14-10-9

29 T T T T T T T T T T T T T T T T

TAB: 7-8-10-12-13-15-17-19 17-15-13-12-10-8-7 7-9-10-12-14-15-17-19 19-17-15-14-12-10-9-7

## Lick 2 minor with the Dorian scale

Lick 2 minor7 with the Dorian scale

The musical notation shows a guitar lick in the key of D minor (one sharp, F#) using the Dorian mode. The lick consists of six measures, numbered 31 to 36. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody is written on a single staff with a guitar pick symbol above it. Below the melody, there are two staves for guitar tablature (TAB), labeled 'T' and 'B' for Treble and Bass. Fret numbers are indicated by numbers on the lines. Above the TAB staves, there are 'T' symbols indicating the picking pattern for each note.

Measures 31-32: Treble clef, key signature of one sharp (F#), 7/8 time signature. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (quarter). TAB: 7-10-14 (Bass), 7-9-12 (Treble). Picking: T T T T T T.

Measures 33-34: Treble clef, key signature of one sharp (F#), 7/8 time signature. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (quarter). TAB: 11-9-7 (Bass), 14-10-9-7-9-10-14 (Bass), 7-9-11-12 (Treble), 7-10 (Treble). Picking: T T T T T T T T.

Measures 35-36: Treble clef, key signature of one sharp (F#), 7/8 time signature. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (quarter). TAB: 7-9-10-12-14-16-17-19 (Bass), 14-10 (Bass), 17-15-14-12-10-8-7 (Treble), 12-11-9-7 (Treble). Picking: T T T T T T T T.

## Lick 2 with the Phrygian scale

Lick 2 minor 7 with the Phrygian scale

The musical notation shows a guitar lick in the key of D minor (one sharp, F#) using the Phrygian mode. The lick consists of two measures, numbered 37 and 38. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody is written on a single staff with a guitar pick symbol above it. Below the melody, there are two staves for guitar tablature (TAB), labeled 'T' and 'B' for Treble and Bass. Fret numbers are indicated by numbers on the lines. Above the TAB staves, there are 'T' symbols indicating the picking pattern for each note.

Measure 37: Treble clef, key signature of one sharp (F#), 7/8 time signature. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (quarter). TAB: 7-10-14 (Bass), 7-9-12 (Treble). Picking: T T T T T T.

Measure 38: Treble clef, key signature of one sharp (F#), 7/8 time signature. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (quarter). TAB: 14-10 (Bass), 7-8-10-14 (Bass), 7-10-12-13-12-10-7 (Treble), 7-9-10-12 (Treble). Picking: T T T T T T.

39

T T T T T T T

T A B

10-9-7 7-9-10-12 7-10 12-13-15-17-15-13-12-10-7

14-10-8-7-8-10-14 12-10-9-7 14-10-8

41

T T T T T T T T T T

T A B

6-8-10-12-13-15-17-18 17-15-13-12-10-8-6

7-8-10-12-14-15-17-19 19-17-15-14-12-10-8-7

## Lick 2 minor 7 with the Aeolian scale from the low E string

lick 2 minor 7 with Aeolian scale from the low E string

43

T T T T T T T T

TAB 7-10-14 7-9-12 7-10-12-10-7 12-9-7 7-10-12-14-12-10-7 7-9-11-12 12

45

T T T T T T T T

TAB 11-9-7 14-10-9-7-9-10-14 7-10 12-14-17-19-17-14-12-10-7 12-11-9-7 14-10-9

47

T T T T T T T T

TAB 7-9-10-12-14-15-17-19 6-7-9-11-12-14-16-18 16-14-12-11-9-7-6 19-17-15-14-12-10-9-7

# Lick 2 minor with the Dorian scale from the low E string

Lick 2 minor 7 with Dorian scale from the low E string

49 T T T T T T T T

TAB 7-10-14 7-9-12 7-10-12-10-7 12-9-7 14-10 7-9-10-14 7-9-11-12 12

50

51 T T T T T T T T

TAB 11-9-7 14-10-9-7-9-10-14 7-10 12-14-17-19-17-14-12-10-7 12-11-9-7 14-10-9

52

53 T T T T T T T T

TAB 6-7-9-11-13-14-16-18 16-14-13-11-9-7-6 7-9-10-12-14-16-17-19 19-17-16-14-12-10-9-7

54

## Lick 2 minor with the Phrygian scale from the low E string

Lick 2 minor7 with Phrygian scale from the low E string

Measures 55-58. Treble clef, key signature of one sharp (F#). Measure 55 starts with a treble clef and a sharp sign. The melody consists of eighth notes with accents. The bass line is shown in TAB format with fret numbers and ties.

55 T T T T T T T T

TAB: 7-10-14 | 7-9-12 | 7-10-12-10-7 | 12-9-7 | 14-10 | 7-8-10-14 | 7-10-12-13-12-10-7 | 7-9-10-12 | 12

Measures 57-58. Treble clef, key signature of one sharp (F#). Measure 57 starts with a treble clef and a sharp sign. The melody consists of eighth notes with accents. The bass line is shown in TAB format with fret numbers and ties.

57 T T T T T T T T T T T T

TAB: 10-9-7 | 14-10-8-7-8-10-14 | 7-10 | 7-9-10-12 | 12-13-15-17-15-13-12-10-7 | 12-10-9-7 | 14-10-8

Measures 59-60. Treble clef, key signature of one sharp (F#). Measure 59 starts with a treble clef and a sharp sign. The melody consists of eighth notes with accents. The bass line is shown in TAB format with fret numbers and ties.

59 T T T T T T T T T T T T

TAB: 7-8-10-12-14-15-17-19 | 5-7-9-11-12-14-16-17 | 16-14-12-11-9-7-5 | 19-17-15-14-12-10-8-7

### Lick 3 Dominant with the Mixolydian scale

Dominant with the Mixolydian scale

61

T T T T T T T T T T

TAB 7-11-14 7-9-13 13-9-7 14-11 7-9-11-14 7-10-12-10-7 7-10-12-14-12-10-7 13

62

63

T T T T T T T T T T

TAB 11-9-7 14-11-9-7-9-11-14 7-9-11-13 7-10-12-14-17-19-17-14-12-10-7 13-11-9-7 14-11-9

64

65

T T T T T T T T T T

TAB 7-9-11-12-14-16-17-19 14-11 7-9-11-14 17-15-14-12-10-9-7 19-17-16-14-12-11-9-7

66

### Lick 3 Dominant with the Mixolydian scale from the low E string

Dominant with the Mixolydian scale from the low E string

67

T T T T T T T T T T

TAB 7-11-14 7-9-13 13-9-7 14-11 7-9-11-14 7-10-12-10-7 7-10-12-14-12-10-7 13

68

69

70

71

72

69 T T T T T T T T

TAB 11-9-7 14-11-9-7-9-11-14 7-9-11-13 7-10 12-14-17-19-17-14-12-10-7 13-11-9-7 14-11-9

71 T T T T T T T T

TAB 7-9-11-12-14-16-17-19 6-8-9-11-13-14-16-18 16-14-13-11-9-8-6 19-17-16-14-12-11-9-7

**Augmentet lick**

Augmentet lick

73 T T T T T T T T T T T T T T T T

TAB 7-9-11-13-15-17-19-21 8-10-12-14-16-18-20-22-20-18-16-14-12-10-8 21

74

75 T T T T T T T T

TAB 19-17-15-13-11-9-7 21-19-17-15-13-11-9-7

# Diminished Licks. 2 versions

Diminished lick

76

T T T T T T T T T T

TAB 6-7-9-13-15-18-15-13 9-7-6-7-9-13-15-18 7-8-10-13-16-19-16-13

7-8-10-13 6-7-9-12

Detailed description: This block shows a musical lick starting at measure 76. The top staff is a treble clef with a key signature of one sharp (F#). The lick consists of several eighth-note runs with ties. The first run starts on G4, moves up to A4, B4, C5, then down to B4, A4, G4. The second run starts on G4, moves up to A4, B4, C5, D5, then down to C5, B4, A4, G4. The third run starts on G4, moves up to A4, B4, C5, D5, E5, then down to D5, C5, B4, A4, G4. The fourth run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, then down to E5, D5, C5, B4, A4, G4. The fifth run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, then down to F#5, E5, D5, C5, B4, A4, G4. The sixth run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, A#5, then down to A#5, G#5, F#5, E5, D5, C5, B4, A4, G4. The seventh run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, A#5, Bb5, then down to Bb5, A#5, G#5, F#5, E5, D5, C5, B4, A4, G4. The eighth run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, A#5, Bb5, Ab5, then down to Ab5, A#5, G#5, F#5, E5, D5, C5, B4, A4, G4. The bottom staff is a guitar TAB with six lines. The first line (treble) has fret numbers 6, 7, 9, 13, 15, 18, 15, 13. The second line has 9, 7, 6, 7, 9, 13, 15, 18. The third line has 7, 8, 10, 13, 16, 19, 16, 13. The fourth line has 6, 7, 9, 12. The fifth and sixth lines are empty.

Diminished lick Extreme stretch version

78

T T T T T T

TAB 10-8-7 13-10-8-7 14-11-9-8 6-7-9-12 6-7-9-13-15-18-15-13 7-8-10-13

Detailed description: This block shows an extreme stretch version of the diminished lick starting at measure 78. The top staff is a treble clef with a key signature of one sharp (F#). The lick consists of several eighth-note runs with ties. The first run starts on G4, moves up to A4, B4, C5, then down to B4, A4, G4. The second run starts on G4, moves up to A4, B4, C5, D5, then down to C5, B4, A4, G4. The third run starts on G4, moves up to A4, B4, C5, D5, E5, then down to D5, C5, B4, A4, G4. The fourth run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, then down to E5, D5, C5, B4, A4, G4. The fifth run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, then down to G#5, F#5, E5, D5, C5, B4, A4, G4. The sixth run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, A#5, then down to A#5, G#5, F#5, E5, D5, C5, B4, A4, G4. The seventh run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, A#5, Bb5, then down to Bb5, A#5, G#5, F#5, E5, D5, C5, B4, A4, G4. The eighth run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, A#5, Bb5, Ab5, then down to Ab5, A#5, G#5, F#5, E5, D5, C5, B4, A4, G4. The bottom staff is a guitar TAB with six lines. The first line (treble) has fret numbers 10, 8, 7. The second line has 13, 10, 8, 7. The third line has 14, 11, 9, 8. The fourth line has 6, 7, 9, 12. The fifth line has 6, 7, 9, 13, 15, 18, 15, 13. The sixth line has 7, 8, 10, 13.

80

T T T T T T T T

TAB 9-7-6-7-9-13-15-18 7-8-10-13-16-19-22-19 16-13-10-8-7 13-10-8-7 14-11-9-8

Detailed description: This block shows the continuation of the extreme stretch version of the diminished lick starting at measure 80. The top staff is a treble clef with a key signature of one sharp (F#). The lick consists of several eighth-note runs with ties. The first run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, then down to E5, D5, C5, B4, A4, G4. The second run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, then down to G#5, F#5, E5, D5, C5, B4, A4, G4. The third run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, A#5, then down to A#5, G#5, F#5, E5, D5, C5, B4, A4, G4. The fourth run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, A#5, Bb5, then down to Bb5, A#5, G#5, F#5, E5, D5, C5, B4, A4, G4. The fifth run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, A#5, Bb5, Ab5, then down to Ab5, A#5, G#5, F#5, E5, D5, C5, B4, A4, G4. The sixth run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, A#5, Bb5, Ab5, Gb5, then down to Gb5, A#5, G#5, F#5, E5, D5, C5, B4, A4, G4. The seventh run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, A#5, Bb5, Ab5, Gb5, Fb5, then down to Fb5, A#5, G#5, F#5, E5, D5, C5, B4, A4, G4. The eighth run starts on G4, moves up to A4, B4, C5, D5, E5, F#5, G#5, A#5, Bb5, Ab5, Gb5, Fb5, Eb5, then down to Eb5, A#5, G#5, F#5, E5, D5, C5, B4, A4, G4. The bottom staff is a guitar TAB with six lines. The first line (treble) has fret numbers 9, 7, 6, 7, 9, 13, 15, 18. The second line has 7, 8, 10, 13, 16, 19, 22, 19. The third line has 16, 13, 10, 8, 7. The fourth line has 13, 10, 8, 7. The fifth line has 14, 11, 9, 8. The sixth line is empty.

## Extreme Benefits

I want to give you a system that positively secures you to actually start using this material and the technique. Because as I see it there's nothing worse than just getting another instructional program to fill up your shelves or your computer. If you only learn this section of the program you are actually successful. So if you don't make use of any of the licks or lessons in this program this is the section that secures your benefit of the program. So please promise yourself that you dedicate a little time every day for this system. This system will make sure that you actually add something to your guitar vocabulary and therefore after using this program you can actually easily measure what you are now capable of. The idea is really simple and I have tested it myself getting fantastic value from it. The idea is to take only one of two shapes that are simplified to some degree from the 8 finger tapping scales. I am guessing that you have some knowledge and experience with the major and minor scale since you are working with this program which I would consider being quite intense and high in level. Most people have one or several scale shapes that they have a tendency to rely on and sort of fall back into when they are either practicing, playing or just noodling around. For me it's often the first position of the Major scale, even though I use them all I often end phrases when I do some sort of improvising in this particular position. I know a lot of people are mostly using the sixth position or the Aeolian scale shape, in either case I want you to force yourself to start using one of the two simplified 8 finger tapping shapes from one of the shapes that you have a tendency to play all the time. I want you to do this for 21 one days until it has become a habit, this means that every time you catch yourself being in one of those two shapes you have to force yourself to play the 8 finger tapping scale. And it's not important at all how fast you can play it, even if you have to struggle getting through the stretching and being precise enough to hit the right notes, at some point you will have done it so many times so you are bound to improve. But the real benefit is that once it has become a habit to do this you are suddenly a guitar player using the 8 finger tapping and even without thinking about it, much like you probably have some other licks that you play without thinking about it because it just has become a habit. If you are not playing any of the before mentioned scale patterns I strongly suggest that you start doing so, this lesson will be of major benefit to you

## Your Major spot

your Major spot

S-Gt

*mf*

T T T T T T T T T T T T

T  
A  
B

4-6-7-9-11-13-14-16 14-13-11-9-7-6-4

5-7-9-10-12-14-16-17 17-16-14-12-10-9-7-5

## Your minor spot

your minor spot

T T T T T T T T T T T T

T  
A  
B

4-5-7-9-10-12-14-16 14-12-10-9-7-5-4

5-7-8-10-12-13-15-17 17-15-13-12-10-8-7-5

## How to do this

I have discovered something very interesting and it was pretty much a coincidence. For example if there is something I really want to be able to do well, lets use drawing as an example, and lets say I have a dream of becoming great at drawing but I always find it hard to take time out to practice it. And if you for example already master something then its so easy to stick with what you know, then in this example it could be that instead of practicing drawing it would be easier to just pick up the guitar because I know that I can do something on the guitar and it would work pretty soon. But my brain tells me that its hard to start practicing the drawing. But I have found out that this is not true, of course I do suck at drawing but that's actually not the issue and obstacle. I have found that as soon as I force myself to do the thing that my brain tells me is hard, like in this example... drawing. I discovered that the actual doing of the thing is not hard at all, only the thoughts about it. So what you have to understand is that you cannot trust your thoughts. So we have to understand that if you have a dream of becoming great at something its actually something that can be achieved and the only thing you have to fight is the thoughts about it. So unfortunately the brain we only be happy when you get to stick with what you know. Of course we all know the feeling of beating us self up after not doing what we should do. I try not to be dr. Phil But in my experience that its always the thoughts I have to escape in order to do whats right, in tis case drawing. But it could be anything, like learning something new on the guitar instead of playing what I already k now even though that feels comfortable

## Dampening

Dampening is one of the critical parts of using the tapping technique and even more so in 8 finger tapping. Let's take an example where I start my phrase on the low E string, here the fretting hand will damp(or should damp) all the higher strings, the real problem starts as soon as I move into the next string. In this example let's say that we move into the G string. When I do this the high strings which would be the B and high E string should still be dampened by the fretting hand, but the lower strings, especially the Low E and A string will in many situations be buzzing and mostly the low E string that I just left with the Tapping hand. What I do in this situation is to make sure that the last note which is played by the little finger on the tapping hand should let go of the string in a very light and easy way. This sounds very complicated I know, but when you practice slow with the metronome this is where you can put your attention to this. The next and sort of second chance to mute noisy strings is when you go from the tapping hand into the fretting hand in a phrase, this gives you the chance to lower the tapping hand into the low strings and just like you normally would palm mute, you palm mute on the fret board when playing 8 finger tapping. The reason that I developed this way is simply because I wanted to avoid using a dampening tool so that it became easier to go from one technique to the next. I suggest that you practice the dampening technique with an amp and some distortion, this will absolutely give you a reminder if any strings are making excess string noise