

1. The melody consisted of quarter notes only. (Every note falls on a beat.)
2. You wanted to give the notes in the melody weight (fullness, strength), which would be the case if the melody were an important musical statement you wanted to give some emphasis to.
3. The melody was a bass line, and you wanted it to sound big and full.

Use the technique exercises in the technique chapters to train your alternate picking skills and consistency.

#### 46) Tapping.

Tapping is the technique where you produce notes by hammering (tapping) on the strings with a finger of your picking hand. In tapping solos, the fretting hand usually produces notes with a series of hammer-ons and pull-offs while the picking hand taps the notes higher up the string.

The guitarist who usually comes to mind in lessons about tapping is Eddie Van Halen. Eddie wasn't the first guitarist to use the technique, but we associate tapping with him because he made it such an integral part of this high-octane soloing style, using it in really well-written rock songs with vocals, which usually have a wider audience appeal than instrumental guitar music.

Here are some examples:

- Eddie Van Halen: "Eruption," "Beat It" solo (Michael Jackson)
- Joe Satriani: "Satch Boogie"
- Greg Howe: "Unlocked" (intro)
- Steve Vai: "Greasy Kid's Stuff" (2:10)

Then there are the guitarists who push this technique to the maximum, using what is called **eight-finger tapping** or **two-handed playing**. Some of those guitarists who use all four fingers of both hands are Jeff Watson (Night Ranger), Steve Lynch (Autograph), Joel Hoekstra, Don Lappin, Stanley Jordan, and Jennifer Batten.

Here are some examples to check out:

- Jeff Watson: "Mountain Cathedral"
- Steve Lynch: "Hammerhead"
- Jennifer Batten: "Flight of the Bumblebee"
- Stanley Jordan. Stanley taps everything. Check out his renditions of "Eleanor Rigby" or "Autumn Leaves."