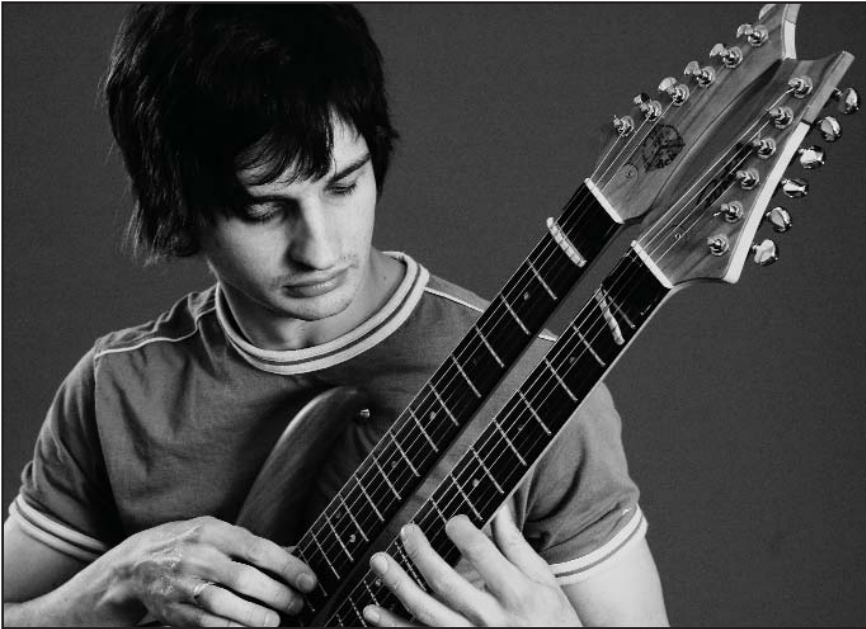


ADAM FULARA - TAPPING WITH GENIUS



An introduction to Adam Fulara by Paul Brett

There are many guitarists around the world developing to the extreme the art of "tapping" on either single or double neck acoustic and electric guitars. It is a fascinating style and one which you either welcome with open arms as another genre in presenting the guitar in a modern way or one which you decry for its "difference" to the traditional style of playing. Personally, I've always heralded anything new and inventive that promotes the guitar and music in general to the world. Whilst not being a "tapper" myself, it is a great and innovative technique that many people will want to learn.

I asked one of the leading exponents of this style, Adam Fulara to explain his philosophy



and style of tapping and to include a short tablature piece for our readers to practise at their leisure.

Adam begins : Why tapping ?

The most important advantage of two-handed tapping is that the technique is still quite "new" and therefore there are a lot of new ways to explore the style. So if you would like to do something interesting, something new in guitar playing - it's a good point to start. Nobody plays Rachmaninoff transcriptions for tapping, so you can be really the first one to excel in this style. But remember - if you are looking for new ways to present music in any genre, people will often criticize you so you have to put in as much feeling and emotions as you can. The result should be not only "new" but also "musical". I think that consciously looking for your own voice in music, is the most important part of being musician.

Touch technique (or two-handed tapping)

This is a way of playing guitar. There are two distinct definitions of touch technique. The first, refers to playing with no distortion, using a piano-like attitude: left hand plays background (walking bass lines, chords), and right plays melody, improvisation etc. This is what Stanley Jordan and players that use Stick or Warr guitars (special guitars designed for touch technique) do. The second description means playing with distortion, like Eddie Van Halen, but using more than one finger of the

right hand. This way you can't play piano tunes. It's more like a special effect in your solos. I personally do not prefer this kind of tapping. You have 8 fingers to use when playing with two-handed tapping. There is a lot of ways for exploring this technique. I use the **portato** technique. I described this method in an article on my web page (www.adam.fulara.com/portato). I do not play either hammer-ons nor pull-offs.

Equipment / Tips

You don't need any special gear to start play with tapping. There are some special instruments, although I prefer the sound of guitar. Why ? Because it's a guitar, it sounds like a guitar, looks like a guitar, and can be used as a guitar when playing with the band. I don't have to explain what a strange instrument I have on the stage. My basic instrument is a double-necked REK guitar, although I have played regular 6-string guitars with standard tuning. Doublenecks are quite popular not only for tapping.

I use the double-neck for easier ways of making transcription's of J. S. Bach. It's very hard to play advanced Bach tunes with one neck for various reasons. The only thing I need on my guitar is to have dampers. You can buy a special ones (for example Jennifer Batten model), or make it yourself (I use a piece of computer mouse rubber in my guitars). Besides you don't need to make a lower string action, you don't need any special pickups, or thin strings. I use fat strings (from 0.011 - RotoSound Red set), and standard string action (not too low). Guitar should be comfortable, tuneable and have a good sound for you. I prefer the fat, round and smooth guitar sound of jazz guitars. I play REK double and single-necked guitars (www.rekguitars.com), these are a fine choice for tapping. I also use Taurus amps. I found that bass guitar amps with an onboard limiter are often a good choice for tapping. Bass amps are louder, have a clean sound, and limiter (www.taurus-amp.pl). When you are tapping you often have strong peaks and a limiter is strongly recommended. Most guitar processors don't have one (guitar compressors are too slow). I also tried various guitar amps, but most of them have distortion, even on the clean channel when you play louder, so I use the bass BL 12 from Taurus.

It's not bad idea to try other guitar effects. A G-Lab Wah-wah effect for example has interesting results with two handed tapping. But you can try choruses, flangers, midi systems etc. I don't like two separate types of sounds together, for example when two guitars are played simultaneously and one has distortion added and the other is without. For me it doesn't sound coherent. Also you can try to play with this technique on bass guitars, check out Victor Wooten and Stu Hamm recordings. There is also one (and only) very famous guitar player using this technique: Stanley Jordan.

Progression

Right now I'm nearly finished work on my workshop book with DVD (in English and Polish) for guitar players who want to play two-handed

tapping on a regular guitar. There are 14 tunes with full transcriptions (scores and tabulature) in three sections: easy classical tunes, evergreens and J. S. Bach tunes. Probably it's the first kind of workshop book in the world for standard tuning with whole pieces plus DVD. It will be accessible from my online store www.adam.fulara.com. I have included a score from "Für Elise" with this article (just short section) which is also available in full length with others in the book.

Playing Advice

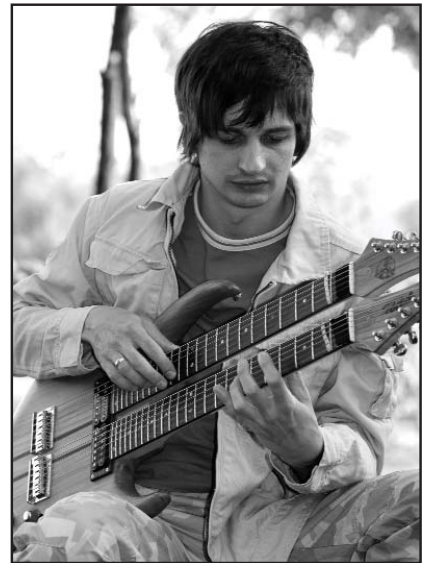
Don't play it too fast, try to keep all the elements of music when performing. Use accents, on the beat (it's not jazz), try to keep the dynamics, play "piano" (quieter) at the beginning and "mezzo piano" later (louder). It's a good tune for a guitar solo on your gigs. Play it with a metronome, and keep your focus on the synchronization of both hands. The Left hand should be in the same moment, not a little bit earlier or later as right hand, where it's written in the score together. Right hand is the upper

lines (scores and tabulature), left hand is written in the lower lines. Near the scores you have numbers of fingers (1-index, 2-middle etc). Try to use the "portato" method of playing, it's sounds better than hammer-ons and pull-offs.

Good Tapping.

Adam Fulara (Poland)

Bio note, with a picture: Adam Fulara (born 1977) - musician, composer, guitar player using two-handed tapping technique, 1st Prize on the Polish National Competition of Guitar Improvisation in Kielce (2005), Honourable (special prize) for "expanding jazz guitar area" in most prestige jazz guitar competition in Europe "Guitar City" (2005), Best Musician Prize on the Polish National Jazz Competition (Sieradz 2004), [The Undiscovered](#) talent by Guitar 9 Records (April, May 2006), "Gitarzysta" - Polish guitar magazine editor, plays mostly jazz and polyphony tunes of J. S. Bach. Website: www.adam.fulara.com.



For Elise

L. von Beethoven

Sheet music for "Für Elise" by Ludwig van Beethoven, featuring a two-handed tapping technique. The score is presented in two systems, each with a treble clef staff, a bass clef staff, and a guitar tablature staff. The tablature staff is labeled 'T', 'A', and 'B' on the left side. The music is in 3/8 time and D major. The first system consists of four measures, and the second system consists of four measures. The tablature includes fingerings (1-4) and tapping numbers (12, 11, 14, 15, 16) above the strings. The right hand part uses a tapping technique, indicated by the 'T' label and the specific fingering and tapping numbers. The left hand part provides harmonic support with chords and single notes, indicated by the 'A' and 'B' labels and the corresponding fret numbers on the strings.