HOT LICKS® VIDEO

Learn with the world's top players...right in your own home! Hot Licks proudly presents video music instruction with some of the world's finest players and teachers. Following in its great tradition of audio tapes, Hot Licks Video utilizes the most advanced techniques and graphics to bring you up close, all the styles and techniques you've wanted to master!

TUCK ANDRESS
Fingerstyle Mastery

This is your chance to take a 90 minute Master Class with a true original and fingerstyle innovator! Through his work with his wife, as TUCK and PATTI, and through his solo recordings and performances, it is clear that Tuck Andress is one of the most unique and inventive players to come around in a long time, and he doesn't hold back on this tape! You'll learn, in depth, walking bass patterns combined with chords, comping rhythms, voicings, vibrato, sliding, leading with the melody, playing two or more parts at one time, inner moving lines, unique solo funk grooves, various right and left hand fingerings and so much more! Most of all, you'll find that this is as thorough and inspiring as a video lesson can get, and you won't believe the feeling Tuck will give you out of your guitar! Simply the best!

You'll never miss a note! All exercises are transcribed in the accompanying book, corresponding to example numbers on the screen. And of course, all right and left hand techniques are shown close-up and with special split screen effects, so you can closely observe and learn all the subtleties the top players are known for!

BOOKLET ENCLOSED

"Tuck Andress is one of the most sonically beautiful talents I've heard in these recent years. His heartfelt combination of melody, rhythm and chordal voicings is inspiring, in a truly original aural recipe. The music takes the heart to a higher place"—ERIC JOHNSON

"Tuck's ability to get more and more out of the guitar astounds me. He is simultaneously melodic and rhythmic, technically brilliant yet emotional, classic yet funky. Tuck is also as great a teacher as he is a player, and I feel that even the most advanced guitarists could learn a great deal from this tape."—ARLEN ROTH
About the Transcriptions:

In thinking about the purpose of these transcriptions, I realized that the two most significant factors in my playing are the independence of parts and the feel (of course, I'm ignoring musical choices for this discussion). The independence (primarily left hand) is conceptually simple and easy to see, notate and talk about, and I got it down within a year or so of starting this style. The feel (primarily right hand) is much more elusive, but probably more important. It took me more like ten years to develop the ability to groove dependably, even though I had all the techniques down within the first year. Although I talked about most of the techniques on the tape, it's how they get combined that seems to make all the difference, and that's hard to talk about - I still don't fully understand it myself.

So I went through the video tape and figured out exactly how I fingered and attacked every note, ghost note, click or thump in every example. It was surprisingly tough going, but I figured I had a better chance than anyone else. I made the choice to notate all this wherever it seemed valuable, inventing notation where necessary. That way, if you want to work on the feel, you won't have to grope around for years like I did, or suffer the frustration of trying to break down somebody else's very fluid-looking right hand motion into a series of discrete attacks and wondering if you got it right.

Additionally, the reality of how somebody plays is usually more valuable than their own analysis, and I turn out to be no exception. By this I mean that there were lots of surprises for me when I discovered what I had done, some of which ran counter to the way I would have told you I played. One particularly revealing example was Ex. 15, where I was trying to demonstrate how I throw in sixteenth triplets in swing feel. I knew I did it unconsciously all the time, but had never successfully figured out how, because I couldn't watch a video in slow motion. I had come up with a theory, though, and when I started my impromptu demonstration on the tape, I was trying to do what I believed I normally did. But after a few awkward bars of missing the triplet feel using an unnatural technique based on how I thought I played, I quit trying and it started to groove. What I wrote out for this example is what I finally fell into, not my earlier attempts. One danger in teaching that this illustrates is that one can so easily alter the music to fit the analysis, rather than the opposite.

A lot of the feel has to do with what I think of as "subliminal" techniques: ghost notes and almost inaudible strokes just to keep time. I notated them all. Occasionally you may see me fingering chords that I didn't actually play, often hip substitutions! But, since I didn't actually play them, I didn't notate them. For simplicity, all the fingerings and right hand symbols appear in the notation only, not in the tablature.

Good Luck!

Tuck
# Notation Explanation

## Clicks and Thumps
- **String click using i, m and a.** Fingertips come to rest forcibly on strings, ready to pluck next chord.

## Open-Handed Strum
- **String thumb using thumb:** Not a pluck; thumb simply comes to rest forcibly on string, making it, and is then ready to pluck string. (Not indicated in TAB)

## Single Finger Strum
- **Chord or bass note played with a percussive downstroke of open hand — most of the motion comes from wrist rotation.** (Not indicated in TAB)

## Muted Strum
- **Chord or bass note played with an upstroke of open hand — most of the motion comes from wrist rotation.** (Not indicated in TAB)

## Thumb Strokes
- **Thumb downstroke** (Not indicated in TAB)

## Back of Nail Slap
- **Upstroke: Flash of thumb lightly brushes string** (Not indicated in TAB)

## Ghost Notes
- **Bounce on strings with back of nails of middle, ring and little fingers using wrist rotation to produce stroke.** (Not indicated in TAB)

## Right Hand
- **Ghost note:** Played much more softly than surrounding notes. (Not indicated in TAB)

## Left Hand
- **p = Thumb**
- **m = Middle finger**
- **a = Ring finger**
- **i = Little finger**

## Turns
- **T = Thumb**
- **1 = Index finger**
- **2 = Middle finger**
- **3 = Ring finger**
- **4 = Little finger**

## In swing feel examples:
Ex. 18
w/swing feel
Rock rather than barre for phrasing.