

Tatum Marshall

# BETTER AT GUITAR: INSTANTLY



Techniques to **break through** when you have hit a wall



FINGERSTYLE EDITION

# Better at Guitar, Instantly

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TAP  
STRUM  
FINGERPICK  
ARRANGE  
CREATE  
PLAY  
BETTER.

# What Pros and Students Say About TM Fingerstyle Academy

"Tatum **slays** on guitar."

- Mike Dawes (2x Acoustic Guitarist of the Year)

"**Dazzling** skills"

- Trevor Gordon Hall (Acclaimed Guitarist)

"I am rather embarrassed to say that I have been playing the same chords and songs for decades. I was skeptical of Tatum Marshall's 'instant progress' and I have to say I am astounded. **I have not had this much fun on guitar in years**, and I have never been this good. Thank you Tatum."

-Nicolas, UK





Welcome to  
the team!



# Introduction

It's time you realized how good you can be at guitar.

I still remember the feeling.

I was waiting for the results of a talent competition. I had played a guitar arrangement of 'Beggin' by Madcon.

The list was published online: I scrolled down the list with a quickly diminishing hope: 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, but I couldn't find my name. Top 10? No.

Top 20? I gulped, daring to look further, and saw my name:

*Tatum Marshall* - 49<sup>th</sup> out of 50.

No matter what you try to do in life, you will go through a time when you think you're not good enough.

The problem is, most people either stop in this phase, or get complacent. 49<sup>th</sup> was not my potential, but it was an important test: Do I stay here, or improve?

Since then, I've gone on to perform around the world with top guitarists, recorded with Abbey Road Studios, session recorded on an Ed Sheeran track, performed with CandyRat Records, released 2 studio albums, and came runner-up in a national talent show with 10,000 entrants. Mike Dawes, 2x Best Acoustic Guitarist in the World, said this of me: "Tatum Marshall slays on guitar." Not bad for someone who once finished 49<sup>th</sup> out of 50.

It's your time now to break through. Maybe you're okay but want to be good. Maybe you're good but want to be great. I made this course, not for absolute beginners, but for people who have got *stuck*. People who have plateaued. And worse, people who think they are 'not talented'. This is not true.

**I very rarely come across a player who has reached their potential.**

This book is designed to be a bridge from where you are, to where you want to be. Are you ready to be better at guitar?



# What You Need to Get Started

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It goes without saying that you need a guitar. Ideally, this is a steel-string acoustic, which will get the best results, but nylon strings and classical guitars can still work.

At least for now, don't worry too much about the quality of the guitar. For the first ten years of guitar playing, I had a £100 guitar.

I upgraded this as an adult to a £500 guitar and I've never gone higher. (Some people have guitars that are £20,000 and more!) Your skill will say more than your guitar.

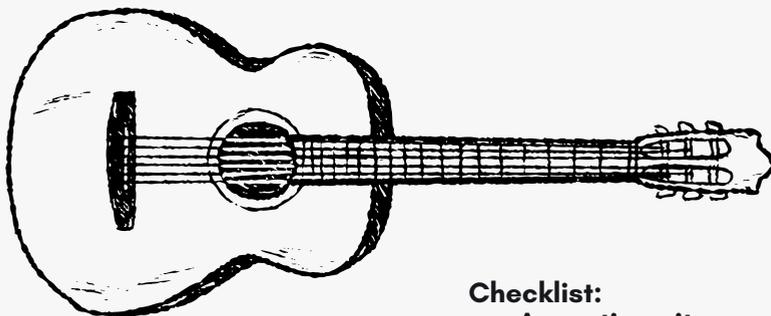
This course can be done via the booklet alone, but **works best alongside the online videos.**

You can find the online videos at:  
[www.TatumMarshall.com/guitar-course](http://www.TatumMarshall.com/guitar-course)

I recognize that people are busy. Each section has been compressed to the most essential tips, and if it's going too fast, I recommend you stay with the same lesson until it is learned and polished.

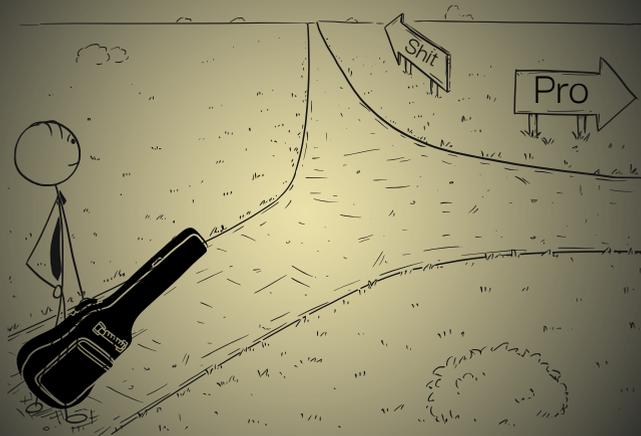
Are you ready?

Let's begin!



## Checklist:

- **Acoustic guitar**
- **Internet access (for videos)**
- **Tuner (helpful)**
- **Practice space**
- **Online course alongside**



# The Quest for Mastery

Unlock **pro** fingerstyle guitar skills, fast.

# STRUM LIKE A PRO



## STRUM LIKE A PRO, INSTANTLY

90% of guitarists never move beyond strumming. Strumming is seen as a beginner technique, used in pop songs, and the 'campfire guitarist' playing Wonderwall has become a cliché. And yet, it is possible to sound *amazing* strumming, and pros will strum very differently. This section will teach you how to strum in style.

Learn how to strum like a pro

## LESSON 1

# Strum with Palm Kick-Drum

Let's get started. This first technique will teach you how to add a continuous kick-drum to your strumming. Before we try it with a song, here is how to do it:



### 1. Kick drum

To start the sequence we will make a kick drum. Bring the base of the palm of your hand down on the wood above the sound hole.

### 2. Down

After you have completed the kick drum, strum down the strings with your fingernails, away from you.

### 3. Up

Once you have strummed away from you, do the exact movement in reverse, strumming up the strings towards you, with the inside of your fingers.

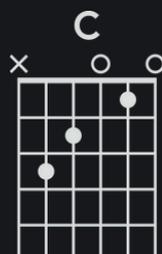
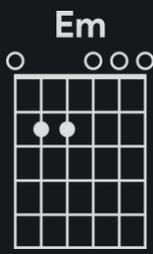
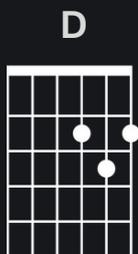
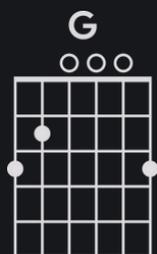
### Repeat the 'Kick'.

And repeat the sequence:

Kick | Down | Up | Kick | Down | Up

# Try it with 'Take Me Home, Country Roads'

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Take Me Home, Country Roads is a great place to start and apply the first technique. Use the chords above from left to right.

## Apply the fingerstyle technique

1. Hold the chord down.
2. Start with the kick - down - up (do this 4 times for each chord, or put in a different way, you should be at the next chord on the fifth kick).
3. Turn into a cycle, keeping the same rhythm.

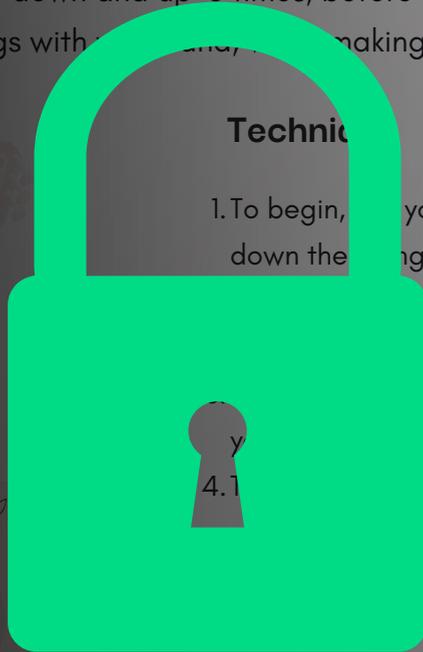


# Strum with Tap Break

This next percussive technique will make your strumming more dynamic. It involves strumming 'down and up' 3 times, before stopping the vibration of the strings with a tap, making a 'tap' sound.

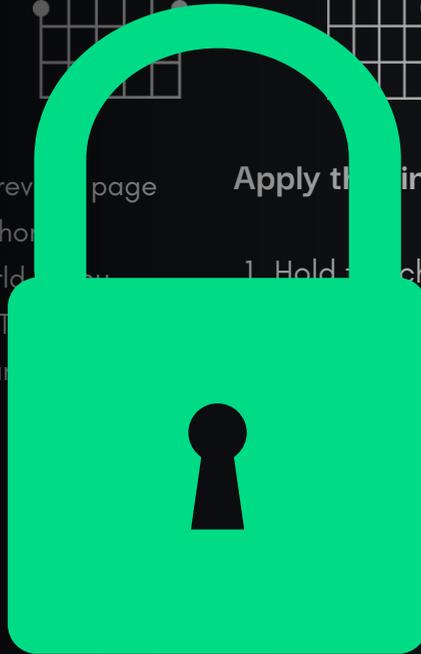
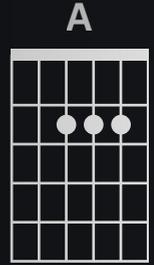
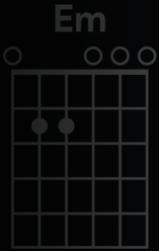
## Technique

1. To begin, use your fingernails to strum down the strings away from you.
2. Then strum the strings towards you with your thumb.
3. Strum away from you with your index finger.
4. Tap the strings with your fingertips or your thumb into the strings to stop vibration. Pause for 1 second.
5. Repeat step 4, and pause until the 1 starts again after.



To unlock the rest of the E-book,  
enrol on the full course.

# Try it with 'Old Town Road'



The style from the previous page can work with any chord sequence in the world. If you know the song, Old Town Road is a great one to start with.

## Apply the fingerstyle technique

1. Hold the chord down.

Tap down, up, down, tap from the previous

word after every cycle (time there is a tap).



### CHALLENGE:

CAN YOU SING AT  
THE SAME TIME?

# Technique to Enhance Any Song

## A Pro Level, Versatile Technique

This next technique is one I still use with my new and most advanced compositions.

To start the sequence we will make a kick drum. Press the base of the palm of your hand down on or near the bridge.

For a more effective version at the same time you bring the palm down, bring your index finger down on the low bass string by curving it and striking with the fingernail **at the same time**. This will make a note per beat.

### 1. Kick

### 2. Up

ward your fingers (inside you at least 3 strings in t.

### 3. Tap

comes the tap, or snare. Gently, almost lazily, let your fingers touch down on the neck of the guitar, stopping the vibration of the strings, but not making a string note. Let them fall, touch the strings, and make a 'tap' sound or 'tshhh'.

**Repeat the 'up'.** And repeat the sequence:  
Down | Up | Tap | Up.



# Try it with House of the Rising Sun



Once you have learned the percussive technique, you can now apply the chords. Once you can do both together, you have learned something dynamic for cover songs and originals.

**You can use chords for any song.**

**Simply, search online for the chords of your chosen song, and make the chords, and practice the technique.**

However, for this practice session, let's go back to the C chord and the Am chord from the previous lesson. Hold the chords down and begin the sequence. Change after completing 1 or 2 rounds.

Try House of the Rising Sun (standard tuning)  
Am, D, F, Am, E, Am

C E G C E  
1 3 5 1 3

D A D F  
1 5 1 3

XX  
F A C F

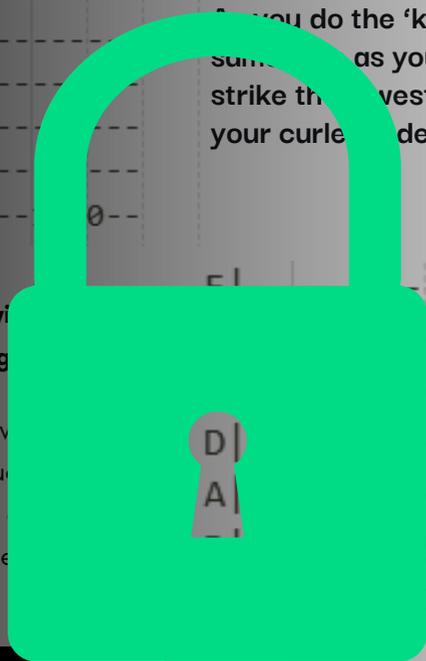
# Try it with Seven Nation Army

E |-----  
B |-----  
G |-----  
D |-----  
A |-----  
D |--5--8--5--3--0--

When you do the 'kick' - at the exact same time as your palm hits the wood, strike the lowest bass string with your curled index finger.

For this section, you will need to tune your bass E string

This one is difficult, but you will learn how to use the technique to play individual notes instead of chords. The tab above shows the frets and the notes to play.



E |-----  
B |-----  
G |-----  
D |-----  
A |-----  
D |--5--3--1--0--

UP UP KICK KICK  
TAP UP UP  
TAP TAP  
UP UP

Complete a full cycle with your finger on the 5<sup>th</sup> fret. Then, the hardest part is quickly going from the kick drum on the 8<sup>th</sup>, back to the 5<sup>th</sup> in time for the 'up'. Here, you do 'up' and 'tap'. Move to the 3<sup>rd</sup> fret for the up. And complete full cycles on the 1<sup>st</sup> fret and open string (not pressing anything).

# Share Your Progress

The skills you have already learned are massively impressive!

Optional: Record yourself playing any of the techniques / songs in this book and share on socials, I will do my best to watch and share with my community.



Share on Instagram, tag @Tatum.Guitar



Share on Facebook, tag @TateGuitar



# Checklist

1. Kick drum percussive technique with Take Me Home, Country Roads
2. Tap break technique with On the Way Home
3. Percussion technique with House of the Rising Sun
4. Percussion technique with Seven Nation Army
5. Use the technique with other covers / originals



# FINGERSTYLE LIKE A PRO



## FINGERSTYLE INSTANTLY

Fingerstyle opens up a new world of how to play guitar. It allows you to play intricately and pick individual notes, or to tap 1-handed, freeing up your other hand to drum, tap a bassline or melody, and also add a flair to your music for a solo or show piece. The good news? It can be taught simply.

Learn how to fingerstyle like a pro

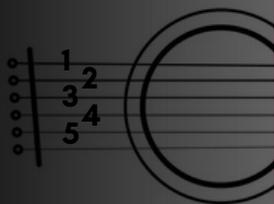
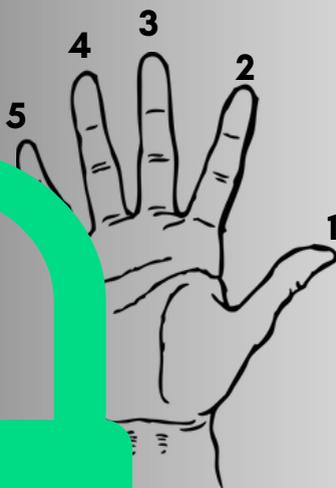
# Easy Fingerstyle Technique

## Fingerstyle Technique 1.

Along with strumming chords, you can break them into individual 'fingerpicked' notes

We will assign your fingers (thumb and you strum with not your fret hand) with numbers: your thumb as 1, index as 2, middle as 3, ring as 4 and pinky as 5.

And starting on the bass strings we will also assign the string with the



1<sup>st</sup> (low) E string = 1

2<sup>nd</sup> A string = 2

3<sup>rd</sup> D string = 3

4<sup>th</sup> G string = 4

5<sup>th</sup> B string = 5

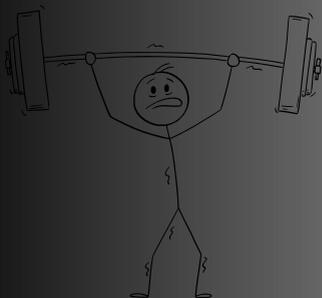
...have nothing. Once you have them near the string, but not too close that they buzz!

**Practice now plucking with your fingertips, with the thumb going down away from you, and your fingers going up towards you. Try going up and down the strings in order:**

**1, 2, 3, 4, 5.**

Now, practice going back: 5, 4, 3, 2, 1.

# Hammer-on Finger Strengthening



## Hammer-on

One of the most important techniques in modern fingerstyle is the hammer-on and pull-off, simply, it means you can make a note with one-hand. This leaves your other hand to tap or drum. To do this effectively, follow these steps:  
Tuning: Drop D. (D,A,D,G,E)

With your fret hand, go to the 3<sup>rd</sup> fret on the bass string. With your picking hand, strike your fingertip on the string and **hold it there**. It should feel like a prod, with your hand on the neck. It should feel like you will become stronger.

## Pull-off

With your fret hand, go to the 3<sup>rd</sup> fret on the bass string. With your picking hand, 'pull off' your finger from the string. The sound will be the same as the string down, slightly different. Pull off your fingertip and pull off to 'twang'.

## Cycle

With momentum, you can hammer-on and pull-off continuously **with only one hand**. Here's a **challenge**: once you are comfortable with the index finger, change to the middle finger, then try the ring and even the pinky. The goal is to keep the same volume on all fingers.

# Learn the Tapping Technique

The skills you have learned so far are already very impressive. Ready to continue?

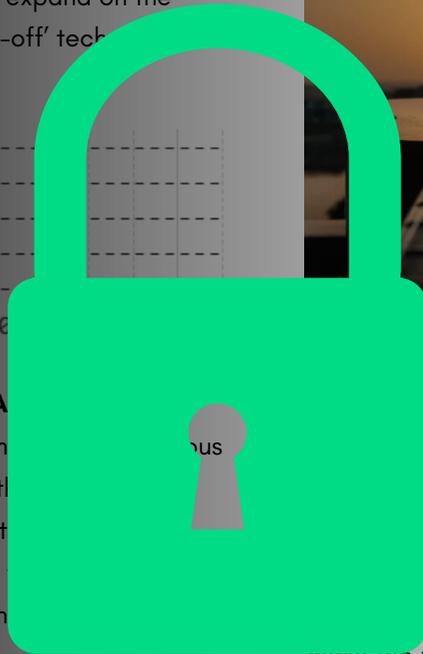
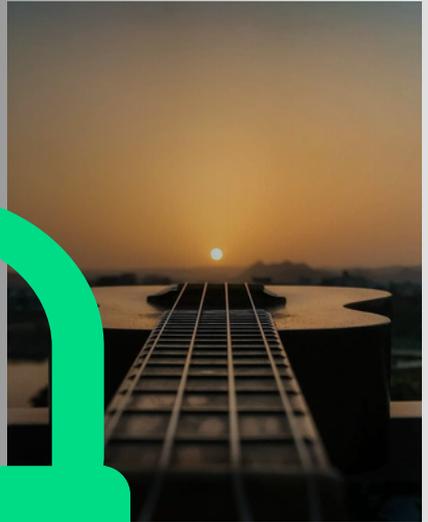
In this lesson, we will expand on the 'hammer-on and pull-off' technique from the previous lesson.

E |-----  
B |-----  
G |-----  
D |-----  
A |-----  
D |--0--3--5--3--0

## Tuning: (Drop D) D A

Similar to the placement of the hammer-on, we are tapping the string back to the '0' or open low D string, or the 3rd fret above as normal with

Next hammer-on to the 3<sup>rd</sup> fret and pull-off letting the open note play. Then, hammer-on to the 5<sup>th</sup> fret and pull-off to the open string. Finish with a hammer-on to the 3<sup>rd</sup> again and another pull-off to the open string. By repeating this sequence, you can create a cycle that you can keep going with momentum.



... (continued from bottom left text)  
... the back to the '0' or  
... g, you shouldn't need to  
... string again with your  
... instead, let the pull-off  
... make the note. With momentum  
and practice, it is possible to play  
the entire piece 1-handed.

Next, we will learn how to enhance this melody with drumming.

# Percussion Technique with Tapping

## Down

To start the sequence we will make a kick drum. Bring the base of the palm of your hand down on the fretboard. The target is.

## Tap

After the 'down' comes the tap, or snare. Tap the strings on the wood of the fretboard. The target is.

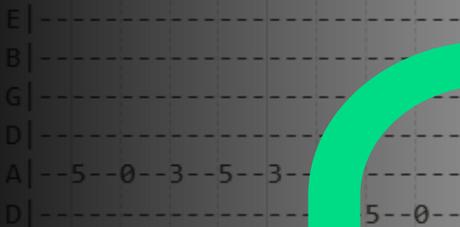
And then you can play with the melody. The kick always goes to the 0 (open string, or fret) and the tap goes to the 3rd fret.



E		--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
B		--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
G		--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
D		--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
A		--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
D		--	0	--	3	--	5	--	3	--	0	--	3	--	5	--	3	--	0



# Try it with Billie Jean



**For this section, you will need to tune your bass E string down one octave.**

This lesson will teach you the techniques from the previous lessons and turn them into a song. Michael Jackson's

This sequence is with hammer-ons and pull-offs. I have shown where the pull-off is where there is a 0 following the number. For example, 'hammer on 5, pull-off to zero).

The only change in this song is the 3rd fret. Here, you hammer-on to the 3rd fret with your index finger, without pulling off, you hammer-on to the 5th fret (better with your middle finger).

Leave your index finger on the 3rd fret when you hammer-on to the 5th fret from the 5th fret you want to pull-off onto the finger already on the 3rd fret, not to 0 or the open string. This is followed by another pull-off, this time to the open string.

Hammer-on to the 5th fret and pull-off as normal to finish.

With practice and momentum, you can keep this tune going with just one hand.

# Billie Jean continued

E |-----|  
B |-----|  
G |-----|  
D |-----|  
A | 5--0--3--5--3--0--|  
D |-----|

*(Continued from bottom left text)*

Now, pull-off to the open string with no drum. When you hammer-on to the 5<sup>th</sup> fret on the base string, you also tap your fingers at the same time on the woodwork. Pull-off with no drum to complete the sequence.

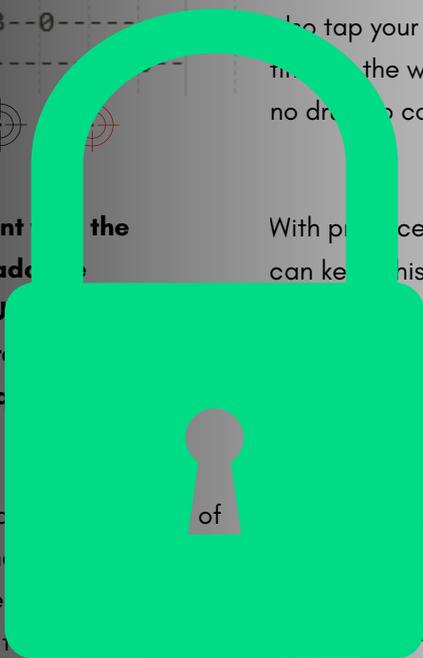
Once you're confident with the melody, it's time to add the drumming pattern! Use the drumming pattern from the previous lesson as an intermediate technique before.

With practice and momentum, you can keep this tune going with just

We will keep the kick drum on the palm (shown as the first note in the tab) and the finger tap on the woodwork, (shown as the

Hammer-on to begin the sequence (5<sup>th</sup> fret) and **apply the kick at the same time**. Pull-off, and tap with your fingers as you hammer-on the 3<sup>rd</sup> fret.

Hammer-on the 5<sup>th</sup> (this time with no drum). Apply the kick as you pull-off to the 3<sup>rd</sup> fret.



of

**CHALLENGE:**  
**COULD YOU CLICK**  
**YOUR FINGERS**  
**AT THE SAME**  
**TIME AS THE**  
**MELODY?**

# Unlock Rasqueado / Flamenco Strum

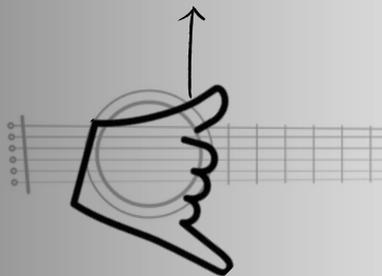
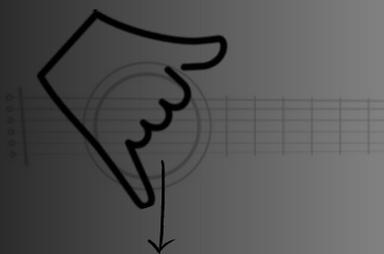
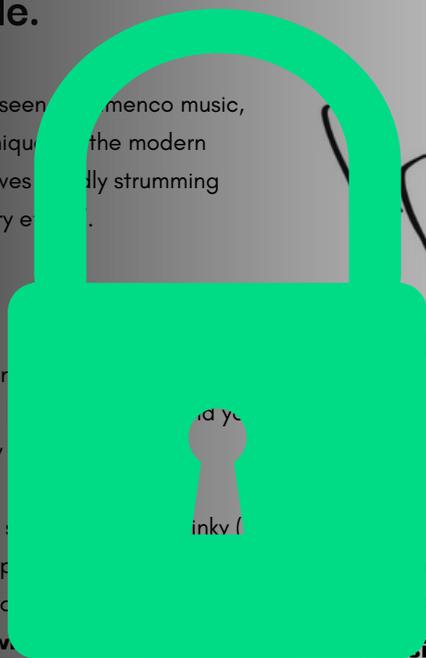
## Strum to dazzle.

A fast strum you may have seen in flamenco music, rasqueado is a great technique used by the modern fingerstyle guitarist. It involves rapidly strumming the strings to create a 'flurry effect'. Here's how to do it.

For this technique, you will need to 'sign' – with your thumb and index finger bent (or away from you) and your other fingers bent (or away from you).

Starting slow, go down the strings (nail side) away from you, and up the strings (flesh side) towards you. **With practice, it is possible to go very fast.**

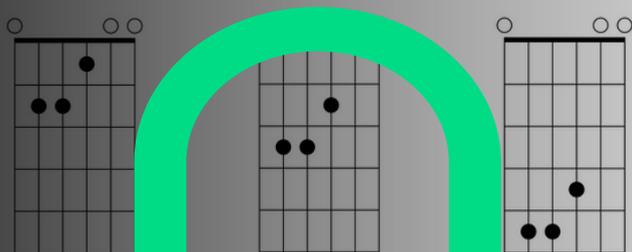
**Mute the strings** by resting your non-strumming hand across the strings while you practice.



# Rasqueado / flamenco strum continued

Now let's put it to a tune.

(This section is in standard tuning.)



Make the E chord as you did in the previous section. Use your fingers and stay in that exact shape. You can also take the other strings to the 5<sup>th</sup> fret.

I find that playing the other strings while the E chord is held down sound messy. Instead, strike the other strings by breaking the chord over the other strings without pressing them down (normally bad technique) while muted you can do the rasqueado.

Start slow and gradually build up speed! This technique can be a great opening to a song, interlude, or even solo. Add it to your own music, and try with other chord patterns.

# Unlock Over-neck Guitar



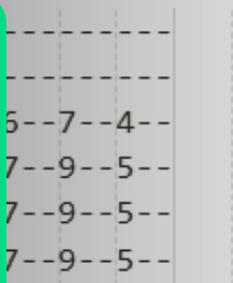
Move your hand over the neck of the guitar, and reinforce your index finger 'bar chord' with your middle finger on top.

**For this section, you will tune your guitar to D A D G A D.**

In this section you will learn how to play an over-neck guitar. Along with being a cool and flashy, it also serves an important purpose: the hand position is different from the normal positioning to the fretboard in a different way than normal positioning.

To start with, come over the top of the strings and make a 'bar chord' by pressing down multiple strings in a line with one finger, in this case, your index finger. Try on the 12<sup>th</sup> fret, and press down the 3-4 strings closest to you. To help press the strings down, place your middle finger on top of your index finger for support.

The bar chord can be enough to sound great! However, if you want to add another level, bring your ring finger onto the 4<sup>th</sup> string down, 11<sup>th</sup> fret. Practice getting a clean sound before moving through the tab progression. This can be done with strumming or the fingerpicking exercise from lesson 1.



# Thumb Slap and Pull

## Fingerstyle Technique 3.

**Amazing work making it this far. Ready to continue?** In this first lesson, we will look at another important technique of modern fingerstyle.

### Thumb Slap

Using the side of the thumb (the part by the knuckle) slap it down onto the low E string in a sideways 'whack' movement to generate a sound. Avoid using the padded part, which will make the sound muted, and avoid 'staying' on the string too long. Instead bounce back so the string vibrates.

### Slap and Pull

The next move is to pull back with the thumb to play another note (this works best on a different string). Use the thumb to slap with the thumb, up with the finger.



Instead of plucking the string with the thumb, try to 'whack' it. While thumb, finger, thumb, finger makes a good fingerstyle melody, try:

Thumb, finger, finger, finger. Thumb, finger, finger, finger.

Once you can do this, try to also use the thumb hit on a different string, try to isolate the noise and not touch too many other strings. For a harder rhythm, try:

Thumb, finger, thumb, finger, finger, thumb, finger. Try it out with chords and melodies.

# Enhance Your Fingerstyle

## Percussive Technique 3.

Remember the fingerstyle technique from lesson 1? We are going to pick up this technique again, but this time, we're going to give it that 'kick'.

In the same way as before, assign your fingers to a string, and play the staircase pattern. However, this time, instead of playing the 1 with your thumb, you bring down the base of the palm of your hand (strumming hand) to make a 'kick' drum sound. This is done in a normal (2,3,4 with finger 1,2,3) pattern.



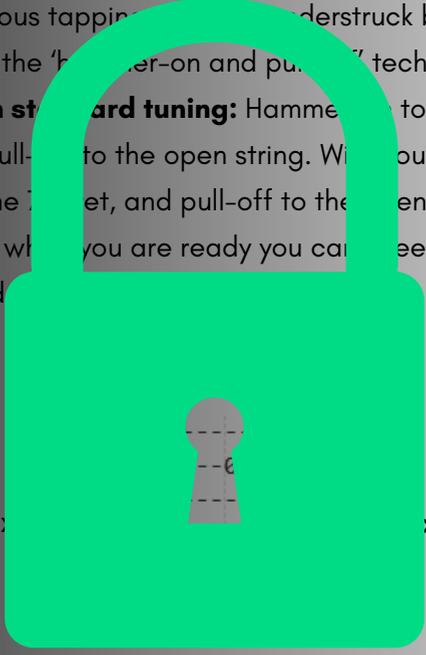
Play through chords from the previous lessons. You should have a consistent 'kick' on the 1. **To increase the level**, at the same time as the kick on the 1, play the string with your thumb at the same time. This means plucking the string for the 1, AND making the kick drum with the base of the palm of your hand, at the exact same time.

Once you can do this, you can apply a 'kick drum' to any fingerstyle song in the world. Whether there are individual melodies or chords, add the kick to enhance the sound with percussion.

# Learn to play Thunderstruck

## Thunderstruck.

Here, we'll learn a famous tapping exercise called Thunderstruck by AC/DC. In order to do this, use the 'hammer-on and pull-off' technique learned earlier in the course. **In standard tuning:** Hammer-on to the 4<sup>th</sup> fret on the 5<sup>th</sup> B string, and then pull-off to the open string. With your ring finger or pinky, hammer-on to the 7<sup>th</sup> fret, and pull-off to the open string. Repeat this 8 times, start slow and when you are ready you can speed it up. Next, move up one fret: the 5<sup>th</sup> and 7<sup>th</sup>.



```
E |-----  
B |--4--0--7--0--  
G |-----  
D |-----  
A |-----  
E |-----
```

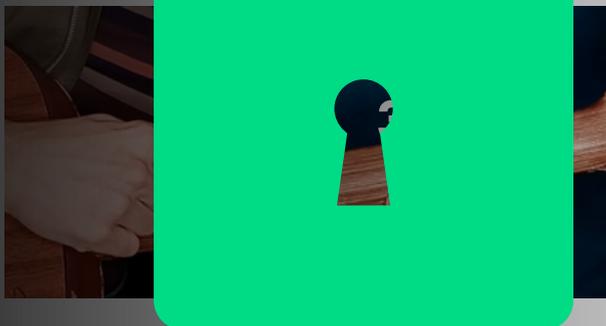
While the next section looks complicated, it is the same hammer-on and pull-off style, while going down the neck from the 12<sup>th</sup>. It is more a case of learning the finger placements. Eventually, you can do the entire sequence *1-handed*.

```
E |-----  
B |--12-0--10-0--9-0--10-0--9-0--7-0--9-0--5-0--7-0--4-0--5-0--4-0--5-0--4-0--5-0--4--  
G |-----  
D |-----  
A |-----  
E |-----
```

# Continuous Tapping

## Cycle technique.

To start this next tapping step, turn your guitar upside down so that you are drumming on the wood of the neck, before we move to the strings. Label the index finger on your strumming hand **1**. The index finger on your neck hand **2**. And finally, the ring finger on your neck hand **3**.



To start, tap your fingertips down on the wood in this order: 1, 2, 3, 1, 2, 3, 1, 2. Notice the end (3rd cycle) stops on 2. Here, go from 2 to 1 (back to the beginning). Repeat this cycle.

Pay attention to keeping the tempo even, and don't rush. Once you have practiced this, you are ready to turn the guitar around and move to the strings.

# Continuous tapping continued



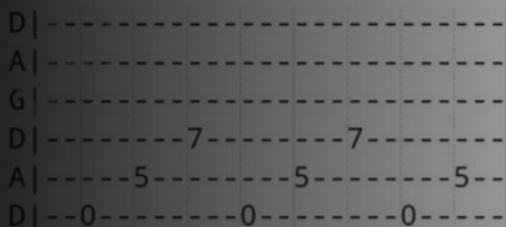
To assign your fingers with this tab, keep the pattern from the previous lesson: 1,2,3,1,2,3,1,2 and match with the tab order.

For this section, you will need to tune your guitar to D A G D A D.

Now that you have learned the tapping technique, let's put it to a melody. The 1 that you learned (pluck the open low D string) hammers on to the 3<sup>rd</sup> fret (finger of neck hand) hammer-on with your right hand. After the 3<sup>rd</sup> fret, do another hammer-on with your right hand to the 5<sup>th</sup> fret.

Once you have got used to using the tapping technique from the last lesson: 1,2,3,1,2,3,1,2. It's as long as you want.

This exact pattern is used in the song 'Mind'. Assign the fingers to the same pattern and try for yourself.

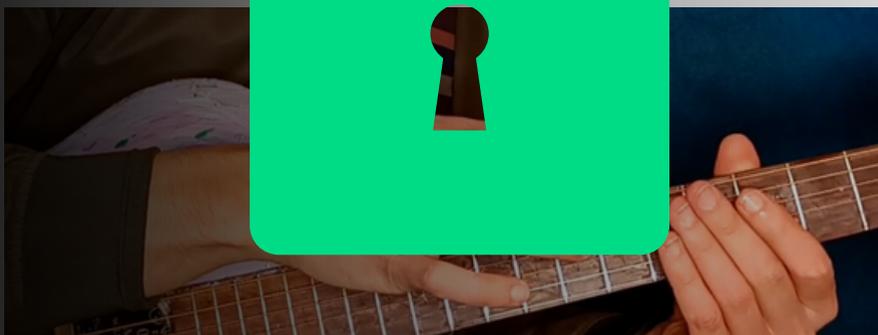


Legato of a Twisted Mind

# Tapping with 2 Hands



Once you can play the  $D_4$  string with the tapping sequence, try making a note by bringing your tapping hand down to the string. Go to the 8<sup>th</sup> fret, and hammer-on with your fretting hand.



Keep the same rhythm: 1,2,3,1,2,3,1,2 (with the new tap being the 1).

Next move up to the 10<sup>th</sup> fret to complete the sequence.

Play with the same tapping technique that we used when we turned the guitar around and played on the back of the neck.

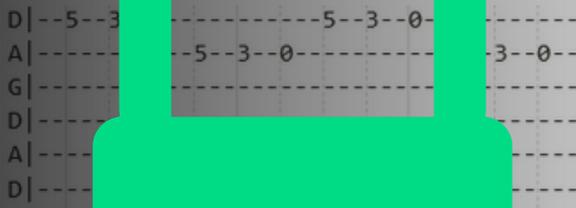
# Fast Tapping



## Fast roll-down.

**This section is in D A D G A D tuning.**

For this next tapping technique we will use a hammer-on to play a fast one-handed technique that can be used as a solo, an intro, or with a drumming.

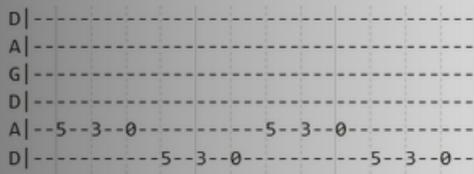


The speed comes from the hammer-on. Start with your index finger on the 5th fret on the high D string (we're in DADGAD tuning). Use your index finger to hammer-on to the 3rd fret (notice you do not pull-off to the open string). Then pull-off to the open string. As you pull-off from the 5th fret your index finger is still on the 3rd fret. When you hammer-on here, pull-off to the open string. Repeat on the other strings.

Start slow and gradually build up pace once it is clean. As you gain momentum, you should be able to do it one-handed, and keep it going.

### When to use it

Add it as a break from the melody of Seven Nation Army we learned earlier. Or, add it as a solo in Billie Jean. You can also use it as an intro to gain attention, and then go into your song. Try on the low strings:



# Checklist

1. Strengthening Warm-up
2. Billie Jean
3. Flamenco Strum
4. Overneck Guitar
5. Thunderstruck
6. Continuous Tapping
7. Fast Tapping



# Make your own music

## You have the tools, now get creative.

Mastery comes when you **make it your own**.

You have the tools and techniques to create sensational music and 'wow' audiences.

Here are some hints to get you started.

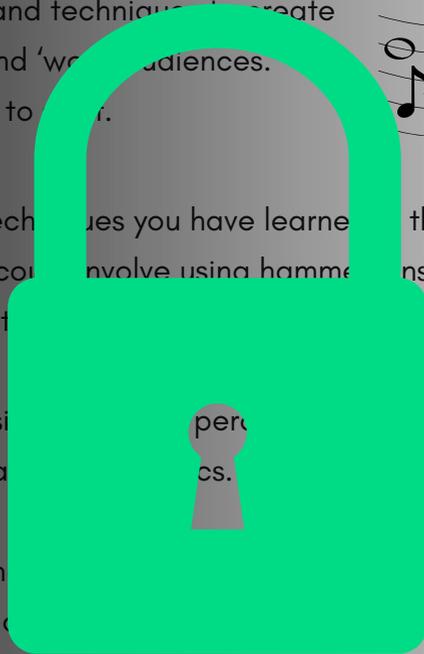
Go back over the techniques you have learned in this book. Can you change them? This could involve using hammer-ons and pull-offs on different frets, or with

This could involve using percussive techniques with your own chord progression, and

How about taking the understruck and changing the string

Can you add your own percussive sound into the pattern? How about doing a song that uses a mix of all the techniques? When you get creative, you begin to create your own signature style.

**Challenge: Come up with one song that you have invented.**





# What next?

With the completion of this course, you have learned skills that have made you a top 1% guitarist.

This course was designed as a toolbox, with techniques that you can use to create your own music, or to enhance covers.

I recommend going back over the lessons and perfecting them until you can do them with clarity and precision, and not having to think too much to access the flow state of 'thinking' you know you've mastered the technique.

Try to add your own melodies to the tapping: What happens if you move to a different fret, or in a different tuning?

To continue the challenge, try these following steps. Each will push you and inspire you.

1. Add the fingerstyle or drumming techniques to a cover song of your choice.

**Challenge: Can you play, and sing the lyrics at the same time?**

2. With Willie Jean, can you enhance it with a filler or solo without losing the melody? You can try the rhythm going to the drum, or alternatively, the melody going and do a solo.

Try to improve on these techniques and add your own? If you have mastered these techniques, you may find your own way of doing them.

Keep playing, keep rocking, and keep in touch!

*Tatum Marshall*

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