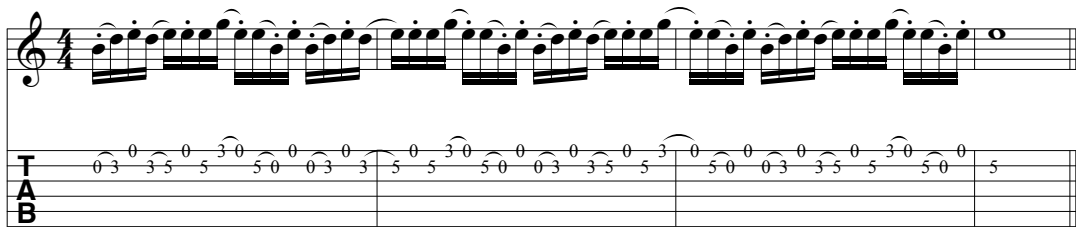


Hammer Time

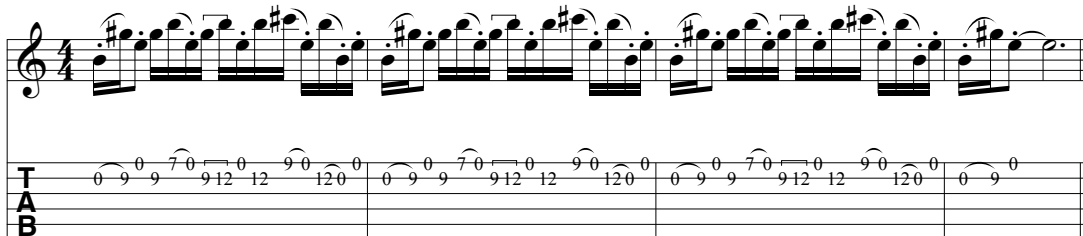
In this Lead Work column I have written six examples of a technique I use that incorporates hammer-ons and pull-offs. I developed this technique by trying to emulate the fast repetitive 'rolls' on the right hand of a banjo player without having to pick every note. Using open strings and hammer-ons and pull-offs to create the impression of very fast lines without exerting too much energy.

Example one is based around the key center of E min using the open E and B strings as well as the fretted E on fifth fret of the B string and the notes D and G to outline the minor sound. It is a twelve note cycle that crosses the bar line, try altering notes to outline different keys. If you play D# and G# instead of D and G, you will be outlining an E Maj7 sound.



Musical notation for Example 1, Example 1. The top staff shows a melodic line in 4/4 time, consisting of a series of eighth notes and dotted eighth notes, with a final whole note. The bottom staff shows the guitar tablature for this piece, with fret numbers and techniques like hammer-ons and pull-offs indicated by curved arrows.

Example two is an E Maj lick that uses a slide to access the two positions of the note B on the 7th fret of the first string and same pitched B on the 12th fret of the 2nd string. This gives the lick a nice rolling sound, almost like an Irish Jig.



Musical notation for Example 2, Example 2. The top staff shows a melodic line in 4/4 time, consisting of a series of eighth notes and dotted eighth notes, with a final whole note. The bottom staff shows the guitar tablature for this piece, with fret numbers and techniques like slides indicated by curved arrows.

Example three and four use the notes from a G Maj scale to ascend and descend the neck on the 3rd and 4th strings. Example three uses triplets and example four uses sixteenth notes to show different ways of applying rhythmic variation to these lines.

Example five is similar to the first example but uses an extra repeated note on the end of the line to land back at the beginning of the line at the down beat of the next bar. It is also played in a lower register, this shows you how you might like to use these technique to create rhythmic pads that can be developed by again changing various notes within the pattern.

The last example pivots again around an E min sound but this time uses a hammer-on directly followed by a pull-off. This is a very important technique to master. Concentrate on making the sound of each note equal in attack and tonal quality; listen to the attached demos for reference. Enjoy!