

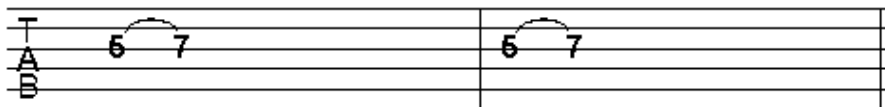
## Lesson 17 – Hammer-ons, Pull-offs, and “Tweedlies”

**In This Lesson:** By the end of this lesson you will be able to play several blues licks which contain hammer-ons, pull-offs, and “tweedlies.”

One of the easiest ways to speed up your playing, and add a little variety to your phrases, is to articulate your notes in different ways. Instead of picking every single note, try using some slurs. A slur is a generic term for a note that is not articulated with a pick, but is still played. On a guitar this can be done by hammering-on a note, or pulling-off a note.

A Hammer-on is quite simply where you push down with your finger very quickly and hard, so as to “hammer” it onto the note. Hammer-ons can only go from a lower note to a higher note.

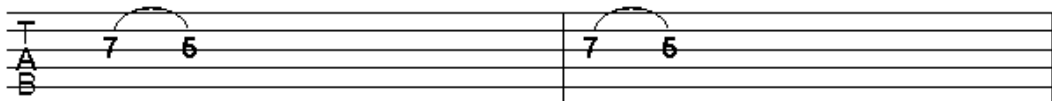
A hammer-on is notated with an arc (slur mark) like this in TAB:



### EXAMPLE 17-1

Pull-offs are basically the opposite of hammer-ons. Pull-offs go from a higher note to a lower note. The nice thing about a pull-off is that you can give the note a little flick to the side with your finger as you pull it off. This technique will keep the volume consistent.

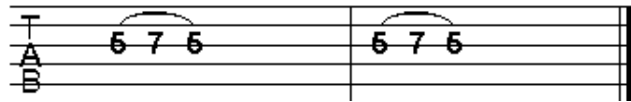
A pull-off is notated with a slur mark like this in TAB:



### EXAMPLE 17-2

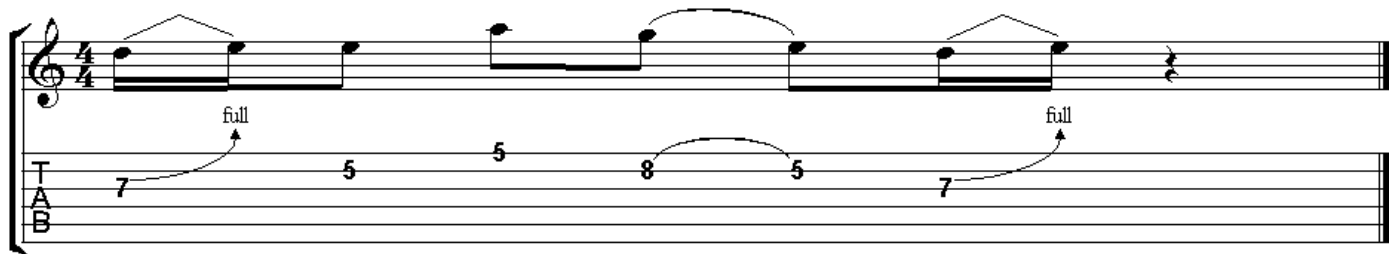
Some of my students get confused when looking at the TAB as to whether to do a hammer-on or a pull-off. Make sure you understand the difference. Hammer-ons can **only** go from lower notes to higher notes, and pull-offs can **only** go from higher notes to lower notes.

If you combine a hammer-on and a pull-off, you get what I call a “tweedly,” so named because of what it sounds like to me. You’ll pick the first note, then quickly hammer-on the second and pull-off to the third. Usually these are pretty quick, and add some coolness factor to your solos.

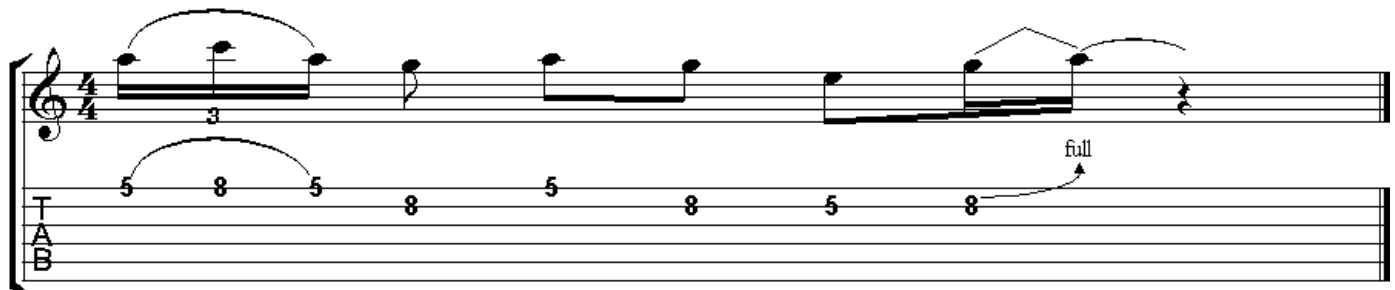


**EXAMPLE 17-3**

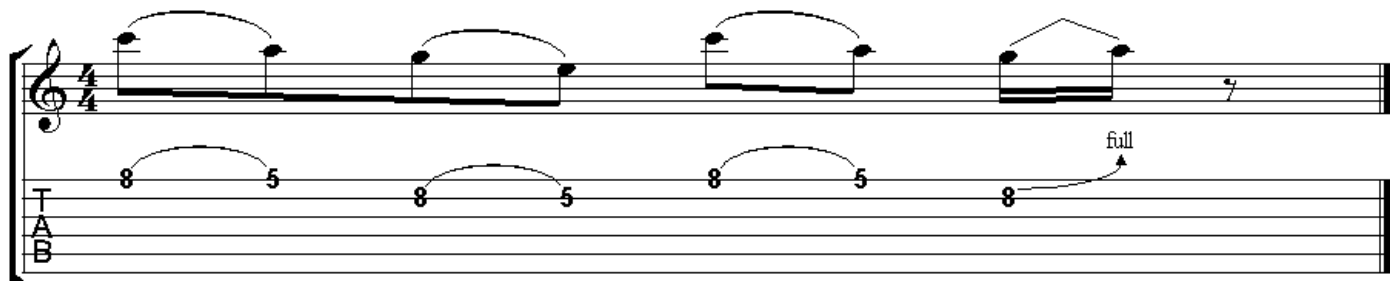
Here are a couple of licks that use hammer-ons, pull-offs, bends, and tweedlies all together.



**EXAMPLE 17-4**



**EXAMPLE 17-5**



**EXAMPLE 17-6**

Example 17-6 is a 4/4 blues lick. The notation shows a melodic line in the treble clef and a corresponding guitar tab in the bass clef. The tab indicates fret numbers 5, 7, 5, 7, 5, 7, 5, 8, and an upward arrow labeled "full" above the 8th fret.

**EXAMPLE 17-7**

Example 17-7 is a 4/4 blues lick featuring triplets. The notation shows a melodic line in the treble clef and a corresponding guitar tab in the bass clef. The tab includes fret numbers 5, 8, 5, 8, 5, 7, 5, 7, 5, 7, 5, 7.

**EXAMPLE 17-8**

As with most licks, the key is to play these slowly and perfectly many times before you try to increase the speed. Most people try to do hammer-ons and pull-offs too fast which will make them out of time. Keep them evenly spaced just like they were picked notes. Use the audio examples to help you stay on track.

Before you move on, be able to play along with the recorded examples of all of the licks.