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Hakan İzzet Mola

Hammer on

The hammer-on technique is a commonly used legato method in guitar playing, creating a smooth and connected sound. The English word "**hammer**" means a striking tool, and the name comes from pressing the finger onto the string quickly and firmly, **as if striking the string with a small hammer (your finger)**, to produce a second note. Thanks to this motion, there is **no need to strike the string again** with the pick **to produce the second note.** The finger alone creates a new sound directly after the previous one. In the tablature below, two notes connected by **a tie** indicate that the second note should be played using the hammer-on technique rather than being picked.

The function of the hammer-on technique in guitar playing is to create **smoother**, **more connected**, and **faster transitions** between notes. Normally, each note requires a pick stroke, but with the hammer-on technique, after playing one note, you can move to another fret on the same string by pressing down quickly with a finger. This allows fast passages to be played without disrupting the rhythm, especially in pieces with quick solos and melodies, and it enriches musical expression. By creating a continuous flow of sound rather than separated notes, hammer-ons enhance the overall dynamics and expressive power of your guitar playing.

The first three exercises below are designed around the second and third positions of the A minor pentatonic scale. In these two positions, all the fingers of the left hand are involved in the hammer-on technique.

In the first exercise, we ascend and descend the pentatonic scale. In the second exercise, some notes in between are played using hammer-ons. In the third exercise, the entire descending passage is played using hammer-ons.

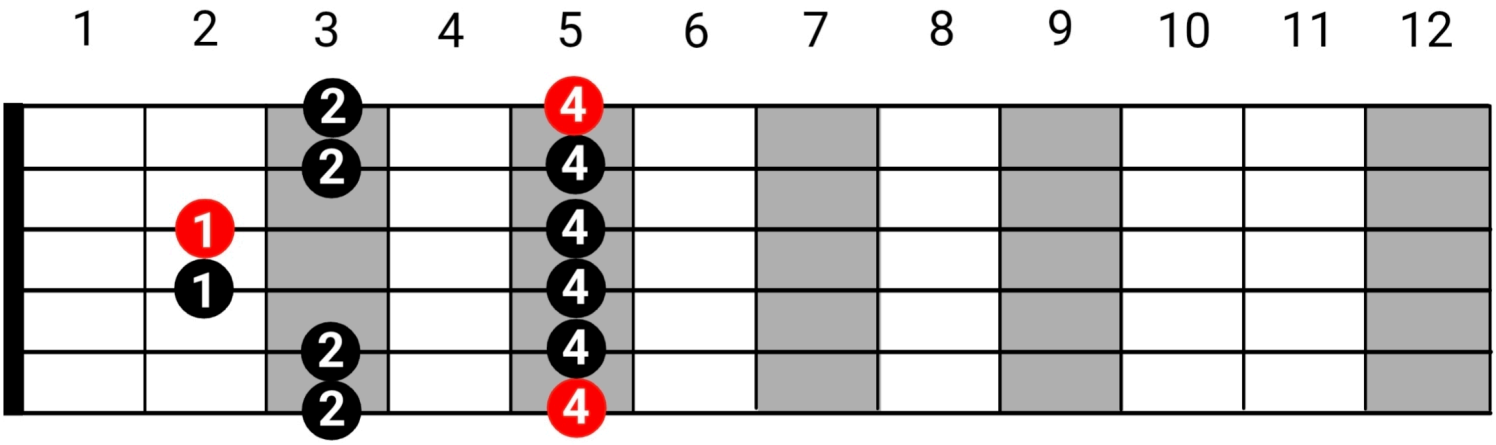
The critical point here is staying in time with the metronome, whether playing with hammer-ons or picking normally. By practicing very slowly and with a bit of patience, you will achieve results.

In the fourth, fifth, and sixth exercises, we work in the second position of A minor to include the second finger of the left hand more actively in the practice.

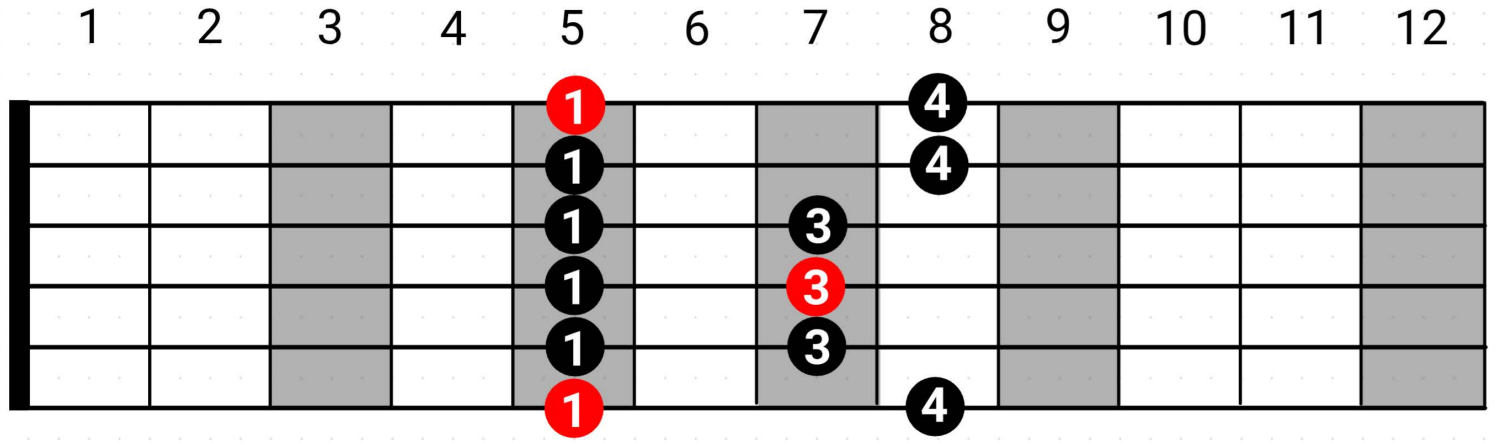
In the seventh, eighth, and ninth exercises, we return to the third position of the A minor pentatonic scale, but this time we apply the hammer-on technique across open strings. This will help us achieve maximum control over the technique.

Each exercise is designed with a specific purpose and order. Practice them sequentially with a slow metronome.

A Minor Pentatonic Second Position

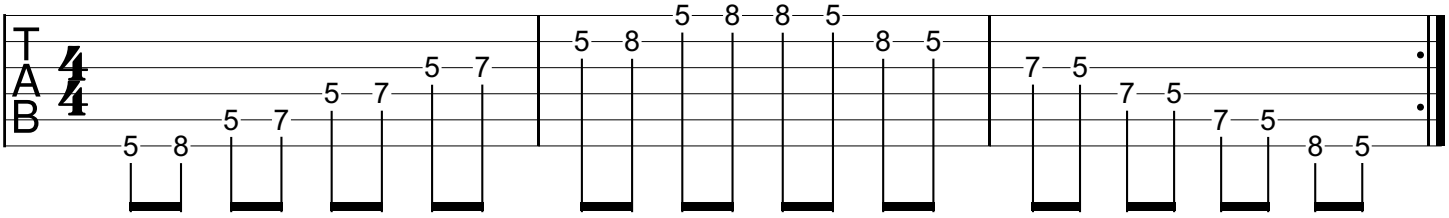


A Minor Pentatonic Third Position



Exercises

1.Exercise



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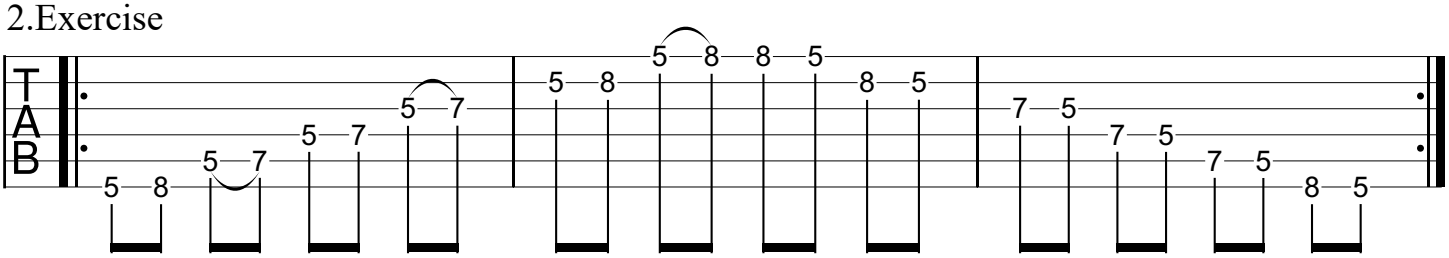

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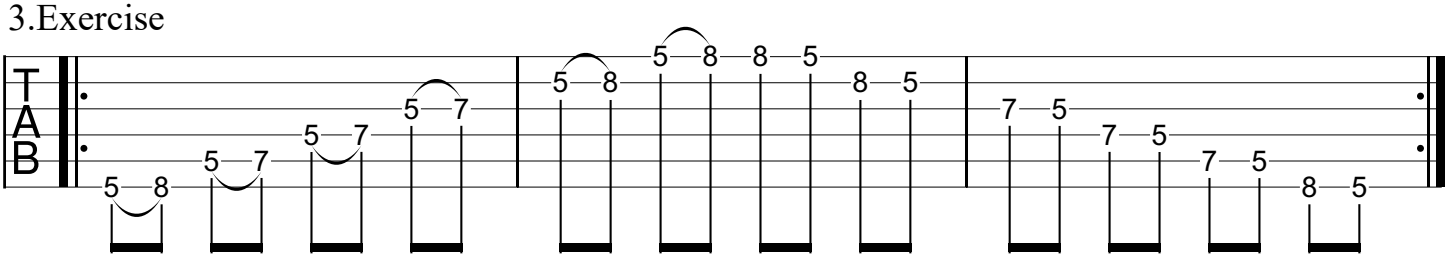

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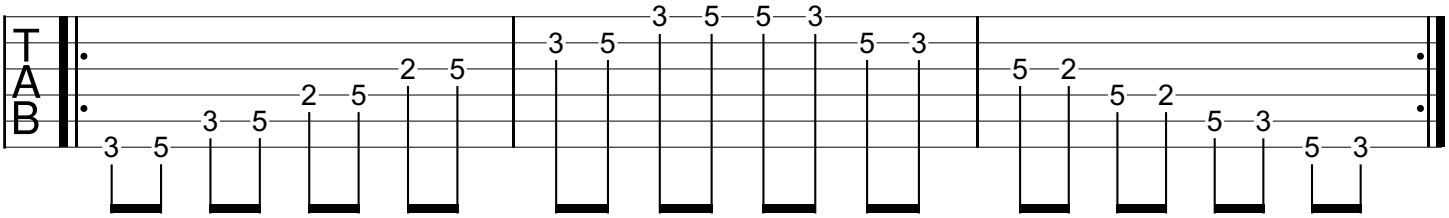

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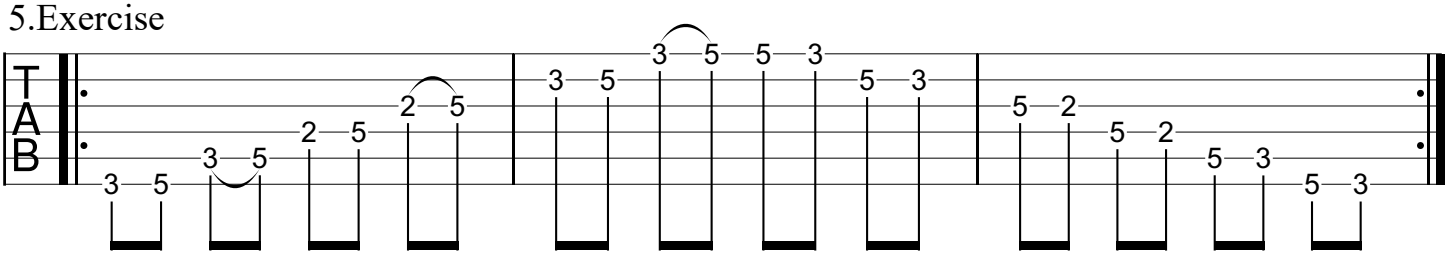
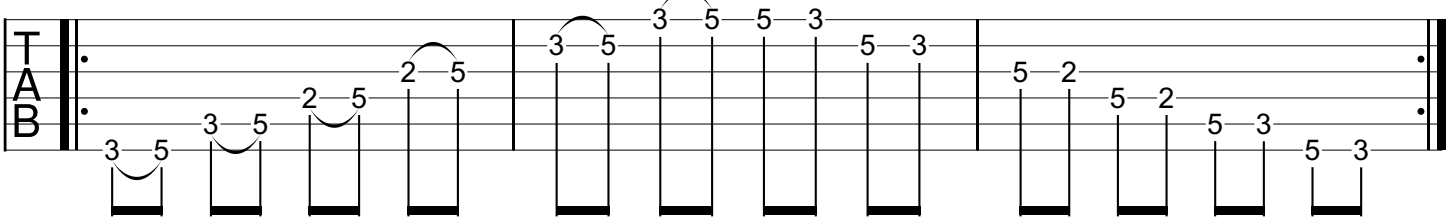
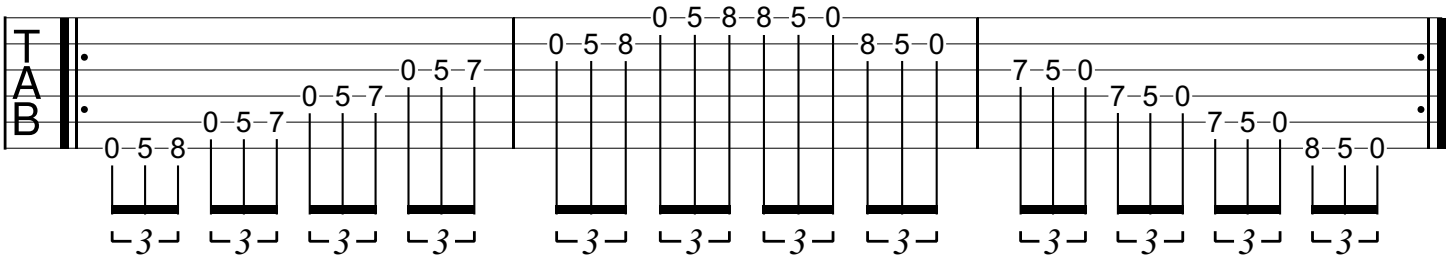


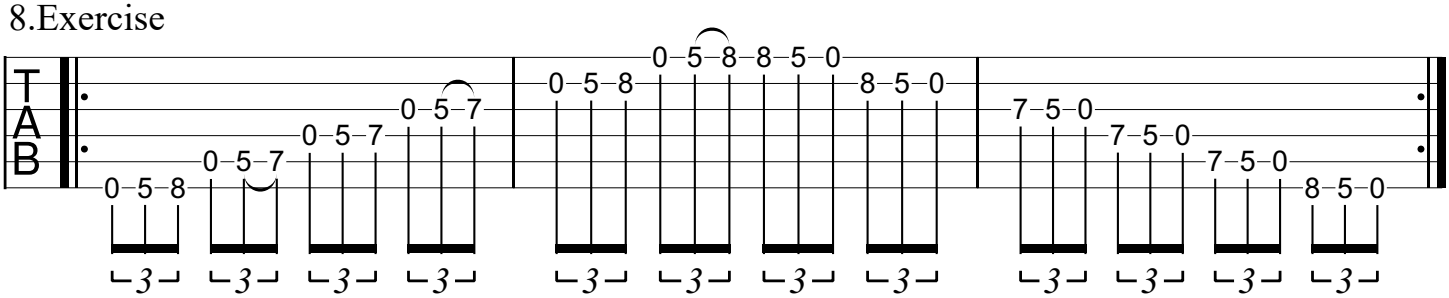
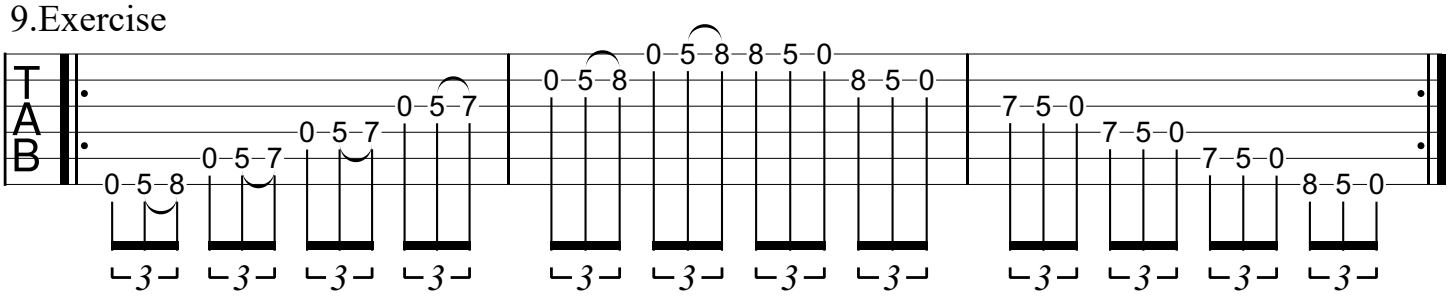
6.Exercise



7.Exercise



8.Exercise



9.Exercise