

2. Pulling off. This is also a left-hand technique, but it is the reverse principle of hammering on (although it has the same rhythm). You play a string that is already fretted, then pull your left-hand finger sideways off it, sounding the unfretted string. Take a G7 chord and start counting your four beats again:

1. Index finger plucks the 3rd string (which has been fretted by the left hand 2nd finger on the 2nd fret).
2. Left hand finger "pulls off" on the 3rd string, sounding the open G string.
3. Brush down with the fingers as usual.
4. Thumb plucks the 5th string as usual.

NOTE FOR HAMMERING ON AND PULLING OFF: In both these variations, the fret used in the left-hand action need not be one normally found in the chord position. It is chosen as desired or as the melody may dictate. It is also important, in both techniques, to avoid hurried or jerky movements of the left hand, as this causes distortion of the rhythm. Learn to use the equal beat system, or count "bump-diddies" if you wish, before you start complicated syncopations. Later on, the hammered-on or pulled-off note may be anticipated or delayed as the melody may require, but it must always be under control.

3. A right-hand variation. Often it is difficult to arrange the left hand fingers for pulling off and hammering on. In such cases, the right hand may fill in the 2nd beat in the following manner:

1. Index finger plucks any string, the 2nd for instance.
2. The 2nd finger (or 3rd) plucks a string *above* that plucked by the index, the 1st for instance.
3. Brush down with the fingers as usual.
4. Thumb plucks the 5th string as usual.

4. Slides. The slide is a long-distance and fluid hammer-on. Place your left hand 2nd finger on any string, then pluck that string with the right hand. As soon as the hand plucks, slide the left-hand finger up to any fret, preferably one upon which you have decided beforehand. Practice this on any string, either a fast or a slow slide. Then try to control it so that (while counting a series of equal beats) on one beat your left hand is on that second fret and on the next beat it is on the designated higher fret. This is not easy, for the motion to the higher fret is not a definite or very forceful one like the hammer-on, and you can hear its destination only by dint of the fact that the sound of the slide has stopped. Incorporate the slides into the basic stroke as follows (with the banjo in G tuning):

1. Index finger plucks the 4th string which has already been fretted on 2nd fret with the 2nd finger).
2. By the beginning of the second beat, the left hand finger has reached the 5th fret by a slide.
3. Brush down with the fingers as usual.
4. Thumb plucks the 5th string as usual.