

# Slurrin' & Blurrin'

The material here is not a brand new concept. The basics of slurring have been demonstrated in a much earlier lesson and slurring has been suggested in many of the previous studies and songs. Consider this as a good review on the fundamental technique that is involved in slurring.

The slurred note will usually be weaker than the struck note and this is the normal musical purpose for the slur. Generally, it is possible to "slur" any pair of adjacent scale tones. In an ascending slur, both notes must be on the same string. This makes long interval slurs more or less impossible unless the starting note is an open string.

Notice that sometimes, the open strings are unavoidable.

In the descending slur (pull-off) both notes also must be on the same string. The left hand fingers must anticipate the slurred note. The action is a "pulling technique" rather than just lifting the finger off the note. The left hand slurring finger is actually plucking the string.

Below, both types of slurs follow in quick succession. An over-use of slurs can be somewhat comedic and this whole exercise may be good proof of that. To accommodate the slurs, sometimes it will be necessary to shift the left hand into a new position. This is very evident at the beginning of the last staff.

Guitar players often use slurs to get out of difficult picking situations. If you are playing an electric guitar and you have the amplifier turned to "hot", chances are that you hardly ever have to strike a string with the pick to produce some kind of sound. The "lords of the guitar" often use slurs for speed.