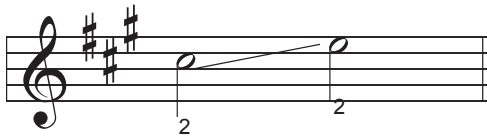


## "More Tortured Callouses"

These standard techniques were already invented hundreds of years ago by our guitar forefathers.



The first staff shows the "unaccented glissando." Here the first note is struck and the finger simply slides to the destination note sounding all of the semitones between the two notes. The destination note is not struck but just sounded by the finger arriving at that fret location. Generally, the destination note will be somewhat weak.



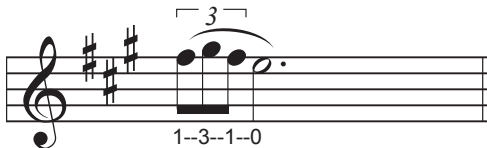
The grace note in the "accented glissando" shows that the destination note is struck as the finger arrives at that fret. (I have seen this technique referred to as a "portamento" which seems to imply "carrying" the note from one location to the next.)



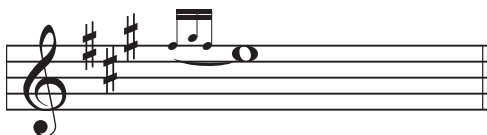
This is simply a compound slur and the notes receive their usual allotted time values. Only the first note is struck and that is followed by an ascending and descending slur.



The technique is the same in this example but the grace notes do not have a distinct time value. They are played with a quick compound slur and they borrow a bit of time from the main destination note.



Here, the compound slur performs three notes as only the first note is struck. Once again, the notes have a determined time value.



The technique is the same but at a fast pace with not perfectly set time value but the time is just borrowed from the main note.



This kind of grace note idea was quite common in ancient classical music and was often shown with a symbol which is not too much in use in modern day music. We now use grace notes to score music more or less the way it is intended to be played.

Guitar players often use single note and compound slurs to embellish their music. Sometimes, we use slurs to get out of a difficult "picking" problem. Musically speaking, the purpose of the slur is to highlight the struck note as the slurred notes tend to automatically be a bit weaker. On the electric guitar, if you turn your amp to "hot", you hardly have to pick any notes. With a lot of overdrive, it would be possible to play most things without the use of the right hand. Even the "guitar lords" use various slurring techniques.

In reviewing old material, students are encouraged to try out some of the suggested techniques, in particular, the ascending and descending slurs. We have to learn to use them even if they are not suggested by the composer or arranger. These things are a big part of the guitar arsenal.