The Slur —

connects, or binds, two or more notes of different pitch, and indicates that the notes thus connected should be played without separation, in one tone; i.e., although the pitch may change with the different notes, the tone is continuous. The breath does not cease while the slur lasts.



The upper lines illustrate the effect when correctly played.

The lower lines illustrate the effect when incorrectly played.

In making the slur the tongue should not move after the tone is started. The change of pitch should be exactly at the time indicated by the music, and instantaneous.

Many players make the mistake of anticipating the change of pitch in slurring, thus upsetting the rhythm, and producing an unmusical effect.

The player will find by practice that holding the slide firmly and moving it accurately is essential in slurring.

In the first measure of the above example the player should practice to get the effect illustrated by the upper line immediately beneath, _____ indicating that the first note "F" should be held perfectly straight for two whole beats (until the third beat) and immediately on the third beat the "Bb" should commence and continue two beats. This is one continuous tone.

The change of pitch should not create an effect such as illustrated by _____ which is indefinite and unmusical.

The same rule applies to the second measure. The slide should be rigidly held in the 24 position for "A" until it is quite time for the third beat, when the movement should be instantaneous to the 4th position for "G", and the slide held there as rigidly as before.

In the third and fourth measures the same method should be observed. It is important that the player should thoroughly practice this example until satisfied that the desired effect is obtained. This method should be applied in all slurring.



