The **simple slide** directly connects two consecutive notes in a melody, "filling in" the interval between them. Clearly, this kind of slide moves in the same direction as the melody. In sliding from one melody note to the next, the only finger or fingers moving are the same ones that, in normal playing, you would use to simply go from the first note to the second. For example, when moving from A up to B using a simple slide, one simply removes T2 *gradually* from its hole.

The **added-finger slide** requires the involvement of an *additional* finger, one that is not normally used in moving from the first melody note to the next. The pitch slide does not occur within the interval formed by the two melody notes, but *outside* of this interval, and it moves in the direction opposite to that of the melodic movement. For example, when moving from G down to E and using an added-finger slide, you put down B1 and B2 in a normal fashion to move from G to E, and, at the *same* time, B3 covers all or part of its hole and immediately moves smoothly off of it to produce a pitch slide up to E from below. The melodic movement from G to E is downward, but the movement of the pitch slide is upward, moving up to E from below.

Both simple and added-finger slides can occur in rising and falling forms.

The First Slide: the Rising Stepwise Simple Slide

Let's consider first the simplest and most natural application of the slide, the rising stepwise simple slide. By that I mean sliding from one note of a melody to the following note when that following note is higher by one step in the scale or mode. For example, see Figure 9-1.

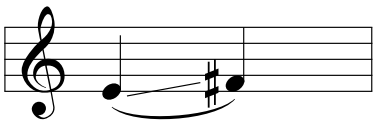

Figure 9-1. Sliding up from E to F-sharp.

Track 25

In this slide, instead of simply lifting B2 off its hole, you gradually move B2 all the way off its hole, making the pitch gradually rise from E to F-sharp.

Do not draw B2 back toward your wrist. That would take your hand out of good playing position. Instead, scoop B2 up and away from your wrist and the hole, or putting it another way, simply straighten out B2, while keeping in contact with the instrument, so that it gradually uncovers the far edge of the hole first. See Figure 9-2.