



Figure 9-6. The opening measures of *The Blarney Pilgrim*, with simple slides from B up to C-natural and back down to B. (For a complete version of the tune see p. 336.)

① Track 26

To play a B to C-natural slide on the whistle I usually use a finger straightening technique like the one described above for sliding from E to F-natural. However, on the flute I do this differently. I roll my T1 finger away from the embouchure hole, so that the edge of the hole nearest the embouchure is uncovered just a bit, leaving the other edge of the hole covered. You can use this technique on the whistle if you wish. To slide back from C-natural to B, I simply reverse this movement.



Figure 9-7. T1 rolled partially off its hole to complete a slide from B up to C-natural on the flute.

If you have a flute with a C key you may be able to very gradually depress the key to get a similar effect, though you will probably achieve better control by using a finger slide.

THE FALLING STEPWISE SIMPLE SLIDE

As mentioned earlier, falling slides are not used as much in Irish music as rising ones. Falling slides are usually more challenging than rising ones. It is more difficult to gradually and smoothly add a finger from mid-air to cover a hole than it is to gradually and smoothly remove a finger that is already on the instrument. Most falling slides require a lot of practice.

Interestingly, while rising half-hole slides are more difficult than rising stepwise slides, falling half-hole slides are easier than falling stepwise slides. It makes sense when you think about it. If you are already using a half-hole fingering to play a note, all you have to do to play the falling slide is ease your finger back to a position completely covering its hole. This is the kind of falling slide we encountered in Figure 9-6 (above).

For an example of a half-hole falling slide in a different context, let's look at the following excerpt from a variation on the beginning of the jig *The Cliffs of Moher*.