

To perform this added-finger slide, you put down T3 to move from A to G and at the same time you use B1 to cover all, or better yet, only part of its hole, immediately easing it off its hole to produce the slide. I like to use the same “straightening” technique described on pp. 155-156 to perform this slide.

This putting down of B1 must be timed just right for it to produce the desired smooth effect, but with enough practice this soon becomes natural.

This gesture can be beautifully subtle, especially when the slide covers less than one step of the mode. This happens when you slide by covering only part of a tone hole.

Note that the slide up to C-natural later in the same measure is a rising simple slide on a note that ascends leapwise rather than stepwise. I would execute this slide by lifting T2, T3, B1, and B2 cleanly off their holes and at the same time half-holing with T1. This produces a subtle, quick slide from B to C-natural.

ADDED-FINGER SLIDES FROM ABOVE?

In the interest of completeness, it is possible to play an added-finger slide in the context of ascending melodic notes. This would be a falling slide that comes down to the higher melodic note from above. This is something I have rarely, if ever, heard in traditional Irish playing. If you wish to pursue it, have fun.

YET ANOTHER ORNAMENT: THE STRUCK SLIDE

In Figure 9-9, the first slide emphasizes the G in a graceful, soft-spoken way. If you want to emphasize it more assertively, you could cut at the end of the slide. But I think that is a bit strong in this case. If you want to give the note something a bit more special than just the slide, but still want it to treat it gently, you could try a **struck slide**, a variant on the slide that incorporates an aspect of the strike.

Let's look at the first slide example in Figure 9-9 again. You move from A to G by placing T3 on its hole. At the same moment, you slide up to G by covering the edge of the B1 hole and immediately tilting the finger off the hole to produce the slide.

To use a struck slide, B1 will approach its hole in a different way. As in the strike, raise B1 enough into the air so that it can come down onto the *edge* of its hole with some velocity, giving a hint of the percussive attack of the strike. This will be a subtle attack because you are striking only part of the tone hole, not the entire hole.

Then, instead of letting the finger rebound as in the strike, keep the finger on the instrument and immediately tilt it up to produce the slide. This takes some practice. It is a subtle effect, but it is noticeably different from the normal slide.

Another good place for a struck slide is the third to last note, a G, in Figure 9-6 on p. 158.

SLIDING INTO A CUT

Above, I mentioned sliding and cutting at the end of the slide. A better way to state this is to say you are sliding into a cut. In the example we just discussed, the G in the third measure of Figure 9-9, we can slide into a cut using an added-finger slide.