CONTENTS

	Pag	e #	Irack#
Introduc	tion	3	I, 2
Tune Up			3
C 4!	I.T., (C): J	4	4
Section	1:Types of Slides	4	4
Section 2	2: Left and Right Hand Techniques	6	5
	Example I	6	6
	Example 2a	۷۷	7
	Example 2b		
	Example 3	7	9
	Example 4a: Damping		
	Example 4b		
	Example 5a		
	Example 5b	9	13
	Example 5c	9	14
	Example 5d		
	Example 6	10	16
Section	3: Dropped D and Open G Tunings	12	17
	Example 7a		
	Example 7b		
	Example 8	13	20
	Example 9a	14	21
	Example 9b		
	Example 10		
	Example	15	24
Section -	4: Phrasing, Vibrato and Intonation	17	
	Example 12	17	25
	Example 12	! _	25
	Example 13		
	Example 14	18	27
	Example 15a		
	Example 15b		
	Example 16	19	30
	Example 17	20	31
		ZU	
	Example 18: Call and Response	20	32
	Example 18: Call and Response Example 19:	20 22	32 33
	Example 18: Call and Response	20 22	32 33
	Example 18: Call and Response Example 19:	20 22	32 33
Section	Example 19: Call and Response Example 19: Example 20: More Call and Response	20 22 23	32 33 34
Section	Example 18: Call and Response	20 22 23	32 33 34
Section	Example 18: Call and Response	20 22 23 30	32 33 34
Section	Example 18: Call and Response	20 22 30 30	32 33 34 35
Section	Example 18: Call and Response	20 22 30 30	32 33 34 35
Section	Example 18: Call and Response	20 23 30 31	32 33 34 35 36
Section	Example 18: Call and Response	20 23 30 31 32	
Section	Example 18: Call and Response	20 23 30 31 32	
	Example 18: Call and Response Example 19	20 23 30 31 32	
	Example 18: Call and Response Example 19	20 23 30 31 32	
	Example 18: Call and Response	20 23 30 31 32	
Section	Example 18: Call and Response Example 19	20 22 30 31 32 33	
Section	Example 18: Call and Response Example 19	20 23 30 31 32 33 33	
Section	Example 18: Call and Response Example 19	20 23 30 31 32 33 33	
Section	Example 18: Call and Response Example 19	20 23 30 31 32 33 33	
Section	Example 18: Call and Response Example 19	20 22 30 31 32 33 34	
Section	Example 18: Call and Response Example 19	20 22 30 31 32 33 34 36 36	
Section	Example 18: Call and Response Example 19	20 22 30 31 32 33 34 36 36	
Section	Example 18: Call and Response Example 19	20 22 30 31 32 33 34 36 36 37	
Section	Example 18: Call and Response Example 19	20 22 30 31 32 33 34 36 36 37	
Section	Example 18: Call and Response Example 19	20 22 30 31 32 33 34 36 36 36	
Section	Example 18: Call and Response Example 19	20 23 30 31 32 33 33 34 36 36 37 40	
Section	Example 18: Call and Response Example 19	20 23 30 31 32 33 33 34 36 36 37 40 41	
Section	Example 18: Call and Response Example 19	20 22 30 31 32 33 34 36 36 36 36 40 41 41	
Section	Example 18: Call and Response Example 19	20 22 30 31 32 33 34 36 36 36 36 40 41 41	
Section	Example 18: Call and Response Example 19	20 22 30 31 32 33 34 36 36 36 36 40 41 41	
Section Section	Example 18: Call and Response Example 19	20 23 30 31 32 33 33 34 36 37 40 41 41 42	
Section Section	Example 18: Call and Response Example 19	20 23 30 31 32 33 33 34 36 37 40 41 42 42	
Section Section	Example 18: Call and Response Example 19	20 23 30 31 32 33 33 34 36 36 40 41 42 42	
Section Section	Example 18: Call and Response Example 19	20 23 30 31 32 33 33 34 36 36 40 41 42 42	
Section Section	Example 18: Call and Response Example 19	20 23 30 31 32 33 33 34 36 36 40 41 42 42 43	
Section Section	Example 18: Call and Response Example 19	20 23 30 31 32 33 33 34 36 36 40 41 42 42 43	
Section Section	Example 18: Call and Response Example 19	20 23 30 31 32 33 33 34 36 36 40 41 42 42 43	
Section Section	Example 18: Call and Response Example 19 Example 20: More Call and Response 5: Playin' the Blues Example 21 Example 22 Example 23 Example 24a Example 24b 6: The Capo, Example 25 7: Open D Tuning Example 26a Example 26b Example 27: Call and Response in Open D Example 28a Example 28b Example 29 Example 30a Example 31a: Elmore's Open D Blues Example 31b 8: Standard Tuning Example 32a Example 32b Example 32b Example 32b Example 33 Example 34	202330313233333436363740414243444445	
Section Section	Example 18: Call and Response Example 19 Example 20: More Call and Response 5: Playin' the Blues Example 21 Example 22 Example 23 Example 24a Example 24b 6: The Capo, Example 25 7: Open D Tuning Example 26a Example 26b Example 27: Call and Response in Open D Example 28a Example 28b Example 29 Example 30a Example 31a: Elmore's Open D Blues Example 31b 8: Standard Tuning Example 32a Example 32b Example 32b Example 32b Example 33 Example 34	202330313233333436363740414243444445	
Section Section	Example 18: Call and Response Example 19 Example 20: More Call and Response 5: Playin' the Blues Example 21 Example 22 Example 23 Example 24a Example 24b 6: The Capo, Example 25 7: Open D Tuning Example 26a Example 26b Example 27: Call and Response in Open D Example 28a Example 28b Example 29 Example 30a Example 31a: Elmore's Open D Blues Example 31b 8: Standard Tuning Example 32a Example 32b Example 32b Example 33 Example 34	20303132333436363740414142434444	
Section Section	Example 18: Call and Response Example 19 Example 20: More Call and Response 5: Playin' the Blues Example 21 Example 22 Example 23 Example 24a Example 24b 6: The Capo, Example 25 7: Open D Tuning Example 26a Example 26b Example 27: Call and Response in Open D Example 28a Example 28b Example 29 Example 30a Example 31a: Elmore's Open D Blues Example 31b 8: Standard Tuning Example 32a Example 32b Example 32b Example 32b Example 33 Example 34	203031323334363636374041424344444444	32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54



INTRODUCTION

Welcome to Acoustic Slide Guitar. This book will guide you through the long and varied history and technique of playing acoustic slide guitar. The acoustic slide guitar has an ambiguous beginning that dates back to when the state of Hawaii became a U.S. territory and its popularity was bolstered by a Hawaiian music craze around the turn of the century. A major feature of Hawaiian music is the sound of the slide guitar. At the same time, musicians in the Mississippi Delta were molding their own technique on the guitar and were influenced by the Hawaiian trend. A "down home" sound materialized and it is the source of that sound that is the subject of this book.

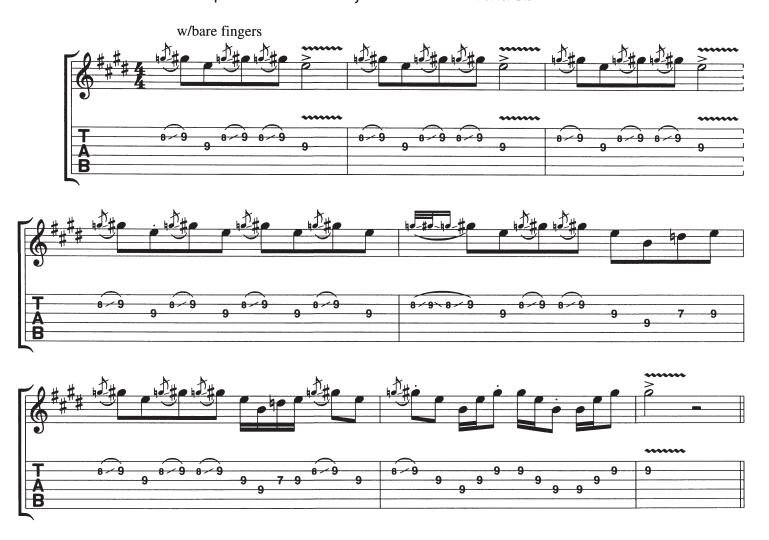
ABOUT THE BOOK

In this book we'll examine types of slides, left and right hand techniques, open tunings, phrasing, vibrato and intonation. The styles of Muddy Waters and Elmore James are featured with examples in tablature as well as standard notation to accommodate reading in open tunings. You can follow each example with the accompanying recording, which allows you to fully scrutinize and repeat each topic and technique as needed. Play and repeat as often as you wish. Enjoy!



Example 5d

If you play without a pick you actually have an advantage over "pick" players because of individual finger manipulation. Play this example and listen to the difference in tone. The result is a warmer and quieter sound and you have more control.





Example 6

A good way to develop a good solid damping technique is to play "bugle calls." Bugle calls are derived from the notes in a triad. The E major triad in this example is a fine source for practice because most of the notes sit under the slide and you can concentrate on the right hand.







BigHeart Real Bottlenecks

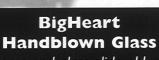
Authentic recycled wine bottle bottleneck in the blues tradition.



BigHeart Coricidin Medicine Bottle The traditional Coricidin medicine bottle slide with seamless glass.

BigHeart Porcelain

Dome-end glazed porcelain finish has a rich, clear sound.
Domed top allows easy pin-pointing of notes.



Dome-end glass slide. Hand blown glass provides the best and clearest highs.
The dome-end allows easy pin-pointing of single note lines.



Marble Queen Bee

Traditional round design with flamed marble finish.

Very smooth, like chromed steel.



Heart shaped design with flamed marble finish.

Very smooth, like chromed steel.

SECTION 7: OPEN D TUNING

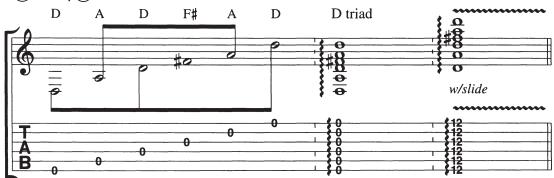
Open G tuning is probably the most popular tuning for country blues but there is another tuning that is used primarily by "city-blues" and electric guitar players — the open "D" tuning (D A D F# A D).



Example 26a

The open D tuning is simply an open E chord tuned down one whole step. The open strings should match the sound of the D chord, the 1st and 6th strings are lowered one whole step to "D," the 3rd string is brought down 1/2 step to F# and the 2nd string comes down one whole step to "A" (the 4th and 5th strings remain at "D" and "A". The main difference between the open G and the open D tuning is that the highest note, on the 1st string, is different in relation to the chord. In open G the 1st string represented the 5th of the chord whereas in open D the 1st string is the root. The melodies and phrases will have a different sound because of the different combinations of notes and as a result you will be able to play stronger melodies on the high strings.

- $\downarrow 6 = D \downarrow 3 = F \sharp$
- \bigcirc = A \downarrow \bigcirc = A
- $(4) = D \downarrow (1) = D$





Example 26b

The 2nd, 3rd and 4th strings have the exact same relationship to each other that the top three strings had in open G tuning. The A, $F\sharp$ and D strings in open D (5th, 3rd & root) are in the same order as the D, B and G strings (5th 3rd & root) but down a string. So, you can play the same shapes you learned in open G tuning and extend the lines onto the 1st string.

