

The easiest and quickest way to make such an instrument would be to use e.g. a lap steel guitar and make an attachable/removable fretboard cover, with the positions of the harmonics laid out on this cover. Simply attach this fretboard cover to the existing fretboard of the lap steel, referencing it to the inner, fretboard side of the nut and have at it! This way, the lap steel could be used for the dual purpose of traditional lap steel/slide guitar and for harmonic playing, without making any time-irreversible modifications to the instrument, especially if it is a very old lap steel guitar!

Learning to play e.g. a rapid sequence of such harmonics can be initially quite challenging until this playing technique is mastered (i.e. read: requires lots of practice). Because of the standard E-A-D-G-B-E tuning of a 6-string guitar, the harmonic melodies that can be concocted are somewhat limited, but they are/can be interesting, especially for the harmonic combinations & sequences available using the higher-order harmonics located near the 2nd, 3rd, 4th and 5th frets. However, note that other melodic harmonic possibilities can also be created by using different *tunings* of the guitar – e.g. open E, open A, etc. – give it a try, experiment and see!

It is also possible to pick notes on a guitar in such a way as to initially pick the note with the edge of the pick, held between the index finger and the thumb, but with the pick held such that the tip is angled back (towards the bridge), and with the tip of the pick close to the thumb, to let the string *slide* off of the edge of the pick, sliding the string from the top section edge of the pick to the tip section edge of the pick, allowing it to “bounce” momentarily off of your thumb just after leaving the tip of the pick, thus killing/damping out the fundamental, leaving only the overtone(s) present! This picking technique works best for picking notes near and above the 12th fret of the guitar, and with a thin pick (it can also work for notes played near the bottom of the neck). In order to pick a note such that the 2nd harmonic is the dominant remaining tone, e.g. play a note on the 15th fret on one of the higher strings of the guitar, picking *half-way* between this fret and the bridge. To excite predominantly the 3rd harmonic, use the same picking technique, but pick 1/3 of the way from the bridge, etc. Immediately after doing this, the fretted note can also be bent, for even more auditory thrills. This picking technique works especially well when overdriving an amp, and/or using a distortion FX box. Billy Gibbons of ZZ Top and Eddie Van Halen are two famous guitarists who are well-known (or well-heard) for using this picking technique.

It is also possible, using two hands on the fret board, to simultaneously fret a note with the left hand, as one normally does (for a right-handed guitar) but then also momentarily fret the same string with the right hand, but e.g. exactly 12 frets above the note fretted with your left hand – in sort of like a hammer on/pull-off motion. This damps the fundamental, leaving the 2nd and higher harmonics present, which, if the amp is turned up, enough can couple back to the guitar for nice sustaining sound effects.