

CONTENTS

Part I. GETTING STARTED

Foreword	3
Types of Harmonicas	4
Choosing a Harmonica	4
Care and Grooming of the Harmonica	5
Breaking in Your Harmonica	5
How to Hold the Harmonica	5
Vibrato	5
Chording	6
Harmonica Notation	6
<i>Jingle Bells</i>	7
<i>Row, Row, Row Your Boat</i>	7
<i>Oh! Susanna</i>	8
Playing Single Notes	9
Single-Note Exercises	10
<i>Ode to Joy</i>	11
<i>Down in the Valley</i>	11
<i>When the Saints Go Marching In</i>	11
<i>He's Got the Whole World in His Hands</i>	11
<i>Silent Night</i>	12
<i>Clementine</i>	12
Getting Acquainted with Music Notation.	14
Clefs	16
Basic Rhythm	17
Summing Up	17
Measures and Bar Lines, Time Signatures	18
Riddles and Quizzes	19

Part II. JUKEBOX

<i>Careless Love, Good Night Ladies</i>	20
<i>Take Me Out to the Ball Game</i>	21
<i>Home on the Range</i>	22
<i>Michael Row the Boat Ashore, Auld Lang Syne</i>	23
<i>Over There</i>	24
<i>Are You from Dixie?</i>	25
<i>Worried Man Blues</i>	26
Sharps, Flats and Naturals.	27
Cross Harp	27
<i>Red River Valley</i>	27
<i>Tom Dooley</i>	28
<i>Goodnight, Irene</i>	29

Part III. ADVANCED TECHNIQUES

A Brief History of the Blues	30
The 12-Bar Blues Progression.	31
Bending Notes	32
Note Bending and Cross Harp	32
<i>Blues in G</i>	34
<i>Blues for a Sunday Night</i>	35

<i>Gambler's Blues</i>	36
<i>Key to the Highway</i>	37
<i>Willy the Weeper</i>	38
<i>C. C. Rider</i>	39
Scales	40
Blues Scales and Improvising	43

Part IV. STYLES & RECOMMENDED LISTENING

Blues: <i>Goin' Down the Road Feelin' Bad</i>	44
Rock: <i>La Bamba</i>	45
Soul: <i>Rock-a-My Soul</i>	46
Pop: <i>Aura Lee</i>	47
Country: <i>Wildwood Flower</i>	48
Bluegrass: <i>Wabash Cannonball</i>	49
Folk: <i>Scarborough Fair</i>	50

Part V. MORE ADVANCED TECHNIQUES

Grace Notes	51
<i>Grace-Note Blues</i>	51
Sliding: <i>Bill Bailey</i>	52
<i>Battle Hymn of the Republic</i>	53
Choking, The Train Whistle	54
<i>The Yellow Dog Drag</i>	54
Talking into the Harp	56
<i>Railroad Bill</i>	57
Vibrato	58
<i>Danny Boy</i>	59
The Shake	60
Syncopation	61
<i>The Entertainer</i>	62
Basic Musical Symbols Recap.	64

Part VI. LICKS IN THE STYLE OF . . .

The Beatles.	66
Bob Dylan	68
Bruce Springsteen	70
Stevie Wonder	72
The J. Geils Band.	73
Huey Lewis	74
Billy Joel.	76

Part VII. FINAL THOUGHTS

Playing with a Band	78
Answers to Riddles and Quizzes	79
Blues Progressions in Various Keys	79
Master Chart of Notes on the Harmonica	80

GETTING ACQUAINTED WITH MUSIC NOTATION

Standard music notation is often used for the harmonica. Although it may take a little getting used to, standard notation is more precise and flexible than the number/arrow system we have been using. Music books and sheet music use standard notation, so it should be known and

understood by aspiring, well-rounded harmonica players. Yet the number/arrow system is valuable in showing you the breathing and position of every note.




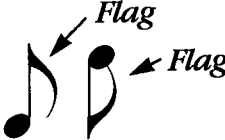
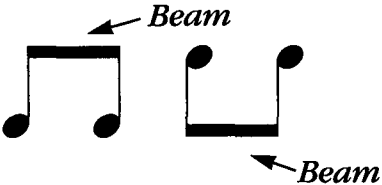
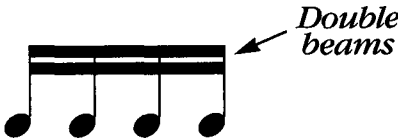
In this book, we'll give you the best of both worlds: from this page on,

every song will be written out in standard notation and the number/arrow system.

Notes

The shape of the note tells you how long to play it. The open note is held the longest; the open notes with stems are played twice as fast; and the closed notes with stems, four times as fast as the open note, and so on. The closed notes with double beams are the fastest-played notes in this book.

Various Kinds of Notes

<p>Whole Note (Semibreve)</p>  <p>Open note</p>	<p>Half Notes (Minim)</p>  <p>Open notes with stems</p>	<p>Quarter Notes (Crotchets)</p>  <p>Closed notes with stems</p>
<p>Single Eighth Notes (Quavers)</p>  <p>Closed notes with flags</p>	<p>Pairs of Eighth Notes</p>  <p>Closed notes connected with a beam</p>	<p>Four Sixteenth Notes (Semiquavers)</p>  <p>Closed notes with double beams</p>