

CONTENTS

Part I. GETTING STARTED

| | |
|--|----|
| Foreword | 3 |
| A Short History of the Harmonica | 3 |
| Types of Harmonicas | 4 |
| Choosing a Harmonica | 5 |
| 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 |
| ● MINI MUSIC LESSON: Getting Acquainted with Music Notation | 13 |
| ● MINI MUSIC LESSON: Clefs | 14 |
| ● MINI MUSIC LESSON: Basic Rhythm | 15 |
| Summing Up | 15 |
| ● MINI MUSIC LESSON: Measures and Bar Lines, Time Signatures | 16 |
| Riddles and Quizzes | 17 |

Part II. JUKEBOX

| | |
|--|----|
| <i>Careless Love, Good Night Ladies</i> | 18 |
| <i>Take Me Out to the Ball Game</i> | 19 |
| <i>Home on the Range</i> | 20 |
| <i>Michael Row the Boat Ashore, Auld Lang Syne</i> | 21 |
| <i>Over There</i> | 22 |
| <i>Are You from Dixie?</i> | 23 |
| <i>Worried Man Blues</i> | 24 |
| ● MINI MUSIC LESSON: Sharps, Flats and Naturals | 25 |
| Cross Harp | 25 |
| <i>Red River Valley</i> | 25 |
| <i>Tom Dooley</i> | 26 |
| <i>Goodnight, Irene</i> | 27 |

Part III. ADVANCED TECHNIQUES

| | |
|------------------------------|----|
| A Brief History of the Blues | 28 |
| The 12-Bar Blues Progression | 29 |
| Bending Notes | 30 |

| | |
|---------------------------------|----|
| Note Bending and Cross Harp | 30 |
| <i>Blues in G</i> | 32 |
| <i>Blues for a Sunday Night</i> | 33 |
| <i>Gambler's Blues</i> | 34 |
| <i>Key to the Highway</i> | 35 |
| <i>Willy the Weeper</i> | 36 |
| <i>C. C. Rider</i> | 37 |
| Scales | 38 |
| Blues Scales and Improvising | 41 |

Part IV. STYLES & RECOMMENDED LISTENING

| | |
|---|----|
| Blues: <i>Goin' Down the Road Feelin' Bad</i> | 42 |
| Rock: <i>La Bamba</i> | 43 |
| Soul: <i>Rock-a-My Soul</i> | 44 |
| Pop: <i>Aura Lee</i> | 45 |
| Country: <i>Wildwood Flower</i> | 46 |
| Bluegrass: <i>Wabash Cannonball</i> | 47 |
| Folk: <i>Scarborough Fair</i> | 48 |

Part V. MORE ADVANCED TECHNIQUES

| | |
|---|----|
| ● MINI MUSIC LESSON: Grace Notes: <i>Grace-Note Blues</i> | 49 |
| Sliding: <i>Bill Bailey</i> | 50 |
| <i>Battle Hymn of the Republic</i> | 51 |
| Choking, The Train Whistle | 52 |
| <i>The Yellow Dog Drag</i> | 52 |
| Talking into the Harp | 54 |
| <i>Railroad Bill</i> | 55 |
| Vibrato | 56 |
| <i>Danny Boy</i> | 57 |
| The Shake | 58 |
| ● MINI MUSIC LESSON: Syncopation: <i>The Entertainer</i> | 59 |
| Basic Musical Symbols Recap | 62 |

Part VI. LICKS IN THE STYLE OF . . .

| | |
|-------------------|----|
| The Beatles | 63 |
| Bob Dylan | 64 |
| Bruce Springsteen | 65 |
| Billy Joel | 66 |
| Stevie Wonder | 67 |
| Huey Lewis | 68 |
| The J. Geils Band | 69 |

Part VII. FINAL THOUGHTS

| | |
|--|----|
| Playing with a Band | 70 |
| Answers to Riddles and Quizzes | 71 |
| Blues Progressions in Various Keys | 71 |
| Master Chart of Notes on the Harmonica | 72 |

Single-Note Exercises

Practicing these exercises will prepare you for the single-note material that follows. These tips will help you get the maximum benefit from the exercises:

1. If you have access to a metronome, set it to a medium beat (between 80 and 120 beats per minute). Play the exercises with one beat for

each medium-sized arrow ↑ ; two beats for the longer arrows ↑ ; and four beats for the longest arrows ↑ . If you find it impossible to use a metronome, tap your foot to a moderate walking beat and use that. *It is important to keep a steady beat!*

2. Make sure you're playing one note at a time. If you're having trouble doing this, refer to the "Problems?" section on the previous page.
3. Don't overblow the harp. Breathing nice and easy from the diaphragm will get the best sound.

Only two different length arrows are used on this page: ↑ = 1 beat; ↑ = 2 beats.

| | | | | | | | | | | | | | | | | | | | | |
|-------------------|----------------|---|---|---|---|---|---|---|---|----------------|---|---|---|---|---|---|---|---|---|---|
| Diatonic: | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| | ↑ | ↑ | ↑ | ↑ | ↑ | ↓ | ↓ | ↓ | ↓ | ↓ | ↑ | ↑ | ↑ | ↑ | ↑ | ↓ | ↓ | ↓ | ↓ | ↓ |
| Chromatic: | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 7 |
| | (2-beat arrow) | | | | | | | | | (4-beat arrow) | | | | | | | | | | |
| | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| | ↑ | ↑ | ↑ | ↑ | ↑ | ↓ | ↓ | ↓ | ↓ | ↓ | ↓ | ↓ | ↓ | ↓ | ↓ | ↑ | ↑ | ↑ | ↑ | ↑ |
| | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |

What you have just played is called a C major scale.

| | | | | | | | | | | | | | | | | | | | | |
|-------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Diatonic: | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 |
| | ↑ | ↑ | ↑ | ↑ | ↑ | ↓ | ↓ | ↓ | ↓ | ↓ | ↓ | ↓ | ↓ | ↓ | ↓ | ↑ | ↑ | ↑ | ↑ | ↑ |
| Chromatic: | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| | ↓ | ↓ | ↓ | ↓ | ↓ | ↑ | ↑ | ↑ | ↑ | ↑ | ↓ | ↓ | ↓ | ↓ | ↓ | ↑ | ↑ | ↑ | ↑ | ↑ |
| | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |

What you have just played is the C major scale, descending.

| | | | | | | | | | | | | | | | | | | | | | | | | |
|-------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Diatonic: | 4 | 4 | 4 | 5 | 5 | 5 | 6 | 6 | 6 | 7 | 7 | 7 | 7 | 7 | 7 | 6 | 6 | 6 | 5 | 5 | 5 | 4 | 4 | 4 |
| | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ |
| Chromatic: | 5 | 5 | 5 | 6 | 6 | 6 | 7 | 7 | 7 | 8 | 8 | 8 | 8 | 8 | 8 | 7 | 7 | 7 | 6 | 6 | 6 | 5 | 5 | 5 |

This exercise jumps from hole to hole. This makes it a little more difficult than the previous ones, but the technique you develop will be useful in playing real songs.

| | | | | | | | | | | | | | | |
|-------------------|---|---|---|---|----|----|---|----|----|---|---|----|---|---|
| Diatonic: | 4 | 4 | 6 | 6 | 8 | 8 | 7 | 9 | 9 | 7 | 7 | 8 | 6 | 7 |
| | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↓ | ↓ | ↓ | ↓ | ↑ | ↑ | ↑ |
| Chromatic: | 5 | 5 | 7 | 7 | 10 | 10 | 8 | 10 | 10 | 8 | 8 | 10 | 7 | 8 |