

Harmonica for dummies 2nd edition pdf torrent version download

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Tab 5-5: Making simultaneous breath and hole changes in Holes 4 through 7 (Audio Track 0505). From blow note on the left to draw note on the right. Sometimes a melody moves from a blow note on the left to a draw note on the right. You sometimes need to move more for melodies played in Holes 1 through 6, while in Holes 7 through 10, you play as if you were playing a chord. Listen to the audio track and try to play as if you were playing a chord. The middle register (Audio Track 0507). Exploring the Three Registers of the Harmonica. The diatonic harmonica has three overlapping registers, or segments of its range. Each register covers eight notes of the scale, which is an octave (see Chapter 4 for more about octaves). Here are the different registers: The middle register: The diatonic is designed to play melodies mostly in the middle register, which covers Holes 4 through 7. The high register: This register, covering Holes 7 through 10, allows you to play melodies that extend beyond the middle register. You can play some melodies entirely in the high register. The bottom register: Holes 1 through 4 make up this register, which is designed to add accompaniment chords to the melodies you play in the middle register (you do this with tongue blocking, as described in Chapter 7). The bottom register doesn't include all the notes of the scale, but it has the juiciest bendable notes on the harmonica! In the rest of this chapter, I start with simple melodies in the middle octave, and then I move up to melodies in the high octave. But I stop there, because playing melodies in the bottom register is tricky. Why? Well, because the bottom register omits two notes from the scale to make its chord sound better. Because you can do more with melody in the bottom register after you can bend notes down (Chapter 8), I delve into melody playing in the bottom register in Chapter 9. Playing Familiar Tunes in the Middle Register You probably already know how to whistle or hum dozens of tunes. So the best way to get started playing melody on the harmonica is to try to find some of those melodies in the harmonica. In this section, I take you through several familiar tunes that are played in the middle register. The harmonica tablature (or tab) under the written music tells you the holes and breaths to play (see Chapter 3 for more on tabs). To help you get started, I also include the words to several of the songs in this chapter. By listening to the audio track and then reading the tab with the words to the tune, you can learn the time values of a melody from notation (I cover basic rhythm notation in Chapter 3 as well). To help you understand and how long to hold each note, I've written the beat count for each bar above the notation: "Good Night, Ladies" Playing the first several notes in "Good Night, Ladies," shown in Tab 5-8, allows you to practice two important skills: Sliding to a neighboring hole on the same breath. (Remember to use a single breath for this series of blow notes.) Making simultaneous breath and hole changes. You can hear and play along with "Good Night, Ladies" on Audio Track 0508. You can watch and play along with an animated version that shows the hole and breath changes on the harmonica in Video 0503. Tab 5-8: "Good Night, Ladies" (Audio Track 0508, Video 0503). "Michael, Row the Boat Ashore" The Civil War-era spiritual "Michael, Row the Boat Ashore," shown in Tab 5-9, lets you practice sliding between Holes 4, 5, and 6 on the blow notes and then ends with a series of scalewise moves (notes that move to a series of neighboring notes in the scale) from Draw 5 back to Blow 4. You can hear and play along with "Michael, Row the Boat Ashore" on Audio Track 0509. You can see the animated version in Video 0504. Tab 5-9: "Michael, Row the Boat Ashore" (Audio Track 0509, Video 0504). "Mary Had a Little Lamb" "Mary Had a Little Lamb," shown in Tab 5-10, starts right in with combined hole and breath changes. You can hear this tune on Audio Track 0510 and watch the animation in Video 0505. Try stringing "Good Night, Ladies" and "Mary Had a Little Lamb" into one long tune. They fit together, so you'll have your first melody! Tab 5-10: "Mary Had a Little Lamb" (Audio Track 0510, Video 0505). "Amazing Grace" The words and music for "Amazing Grace" existed independently before they were united in 1835, and together they've become one of the world's best-loved hymns. Tab 5-11 shows the tune played in the key of F on a Chromonica (this is called 12th position; you're getting a sneaky peek at a concept I describe more fully in Chapter 10). The tab and audio track are for the original version of the hymn, but you can play it in any key you want. You can hear and play along with "Amazing Grace" on Audio Track 0511. You can watch and play along with an animated version that shows the hole and breath changes on the harmonica in Video 0504. Tab 5-11: "Amazing Grace" (Audio Track 0511, Video 0504). "On Top of Old Smokey" "On Top of Old Smokey," which you can hear in Audio Track 0514, includes a leap from Blow 6 down to Blow 4, and also a leap from Blow 6 to Draw 4. You can watch it all in animated motion in Video 0509. When you make a leap that involves a breath change and you're unsure of where your target note is, make the breath change first, and then slide to the target note. That way you can hear when you arrive at the target note. When you're sure where the target note is, you can edit out the notes between the starting note and the target note. Looking at Tab 5-14, you can see some really long notes that consist of two or three notes tied together across barlines (I explain barlines and ties in Chapter 3). As you sustain these long notes, try counting beats (not out loud, of course — that would make your playing sound weird). Doing so ensures that you hold each note for its full length. That way you can start the following note at the right time. Tab 5-14: "On Top of Old Smokey" (Audio Track 0514, Video 0509). Shifting up from the Middle So far in this chapter, I've managed to shield you from the shift — the place in Holes 6 and 7 where the breathing sequence changes as you go from the middle register to the high register. Here's an important fact to remember about the shift: When you go up the scale from Draw 6, the next note is Draw 7 (instead of Blow 7). It's easy to forget this shift because this is the first sequence in the scale that goes from one draw note to another. In Holes 1 through 6, you always go from a draw note to a blow note as you go up the scale. Suddenly, you have to go to a draw note instead. And when you play Draw 6 and Draw 7 together, they create the only discordant combination of notes in the scale. Measure 5 up to Blow 6 at the beginning of Measure 6. You can hear and play along with the animated version in Video 0508. Each phrase in the animated version repeats once, so you only have to learn half the tune. The second phrase uses a set of moves similar to the first phrase, plus moves one to the right to keep your approach, travel through, and leave the shift. You can hear the note shift exercise on Audio Track 0515. The tunes in the following sections help you navigate the shift with confidence (perhaps even with aplomb). Note: You can also play the first seven tunes in this chapter in the high register. I encourage you to try them out. Tab 5-15: Navigating the shift in Holes 6 and 7 (Audio Track 0515). "Buessan" ("Morning Has Broken") "Buessan" (Tab 5-16) is an old Scottish hymn that came to the attention of the wider world in the early 20th century and, with new words written by Eleanor Farjeon, became famous as "Morning Has Broken." On the harmonica, it tiptoes into the high register, extending up to Blow 8 from Draw 7, and then floats over the break. You can hear it and play along on Audio Track 0516, and see it animated in Video 0510. Tab 5-16: "Buessan" (Audio Track 0516, Video 0510). "Joy to the World" "Joy to the World" (Audio Track 0517, Video 0510). "Joy to the World" (Audio Track 0517, Video 0510). Floating in the High Register The high notes in Holes 7 through 10 can make some beautiful music, but they also pose some challenges. People sometimes associate these high notes with high tension and tiny sizes. As if the holes were smaller and closer together and took more force to play. But look at the holes on a harmonica. They're all the same size. Getting the high notes to respond doesn't take force, either. Instead, it takes release, a gentle breathing that sometimes floats out. There's no need to drag them out under your tongue. Tab 5-17 helps you understand how to play the high notes. You can hear and play along with "Joy to the World" on Audio Track 0517. You can watch and play along with an animated version that shows the hole and breath changes on the harmonica in Video 0503. Tab 5-17: "Joy to the World" (Audio Track 0517, Video 0510). "Aura Lea" ("Love Me Tender") "Aura Lea" (Tab 5-20, heard on Audio Track 0520 and animated in Video 0512) was hugely popular when it was first published in 1864. Nearly a century later it was a big hit all over again when Elvis Presley recorded it with new lyrics, as "Love Me Tender." Look out for that leap from Draw 8 to Draw 6 and back again. "Aura Lea" makes a second appearance in Chapter 14, played in second position in the low register, where it requires some bent notes. Tab 5-20: "Aura Lea" (Audio Track 0520, Video 0512). "She'll Be Comin' Round the Mountain" "She'll Be Comin' Round the Mountain," shown in Tab 5-21, is a tune that centers on Blow 7. Even though it travels quickly to the high register, it doesn't really have any high notes. You can hear and play along with "She'll Be Comin' Round the Mountain" on Audio Track 0521. You can watch and play along with an animated version that shows the hole and breath changes on the harmonica in Video 0503. Tab 5-21: "She'll Be Comin' Round the Mountain" (Audio Track 0521, Video 0513). "Silent Night" "Silent Night," which you can hear in Audio Track 0522, animated Video 0514) plays with Holes 6 and 7. It also contains two leaps: one from Blow 6 to Draw 8 and another from Blow 5 to Draw 8. Listen to the tune on Audio Track 0522. Start inhaling as you slide up to Draw 8 from Blow 6 or Blow 5. As long as you're locking up for a draw note, you may as well be inhaling so you can hear it when you arrive. After you get comfortable with the leaps, try to minimize the sound of the notes in between. (See the earlier section "Making Your First Multi-Hole Leaps" for more info on how to minimize the sound of the in-between notes.) Tab 5-22: "Silent Night" (Audio Track 0522, Video 0514). Chapter 6 Shaping Your Sound In This Chapter Getting a big sound by using your air column and hands Articulating notes with your tongue, throat, and diaphragm Using your hands and tongue to add color to your sound Applying vibrato to pulsate notes Unlike most musical instruments, the harmonica doesn't use its body to project its own sound. Consider, for example, the guitar. It has a large vibrating sound board backed by a hollow box to amplify the vibrations of the strings. And a saxophone reed sends its sound down a long vibrating column of air that ends in a big bell to amplify and direct the sound. A harmonica, on the other hand, hardly has a body at all. It's just a little box of tiny reeds that can barely make audible sounds by themselves. But the harmonica has you, the player, to amplify its sound. Your lungs, throat, mouth, tongue, and hands form and control a powerful acoustic amplifier called the air column, the moving mass of air that carries and amplifies the faint vibration of harmonica reeds. In a very real way, the sound of your harmonica is your sound. In this chapter, I help you understand how to use your air column and hands to create a big sound. You can hear and play along with "Amazing Grace" on Audio Track 0511. You can watch and play along with an animated version that shows the hole and breath changes on the harmonica in Video 0504. Tab 5-23: "Amazing Grace" (Audio Track 0511, Video 0504). Projecting Your Voice When you project your voice, you make it carry farther than it would if you weren't speaking. While shouting is the obvious way of making your sound go farther, you can still get a little farther by appearing to be whispering. Singing and harmonica playing use very similar methods to produce sound, so making the harmonica have more dynamic range — the ability to play from very quiet to very loud sounds — than you may think. In this section I guide you through some methods to play both softly and loudly and to get a wider dynamic range in your harmonica. If you use these methods, you will be able to join a marching band and compete with trombones and snare drums. Probably not, the harmonica has volume limits, unless you use an amplifier (for more on making your sound louder electronically with amplification, see Chapter 17). Using your air column The air column in your body is like a hollow tunnel that extends from the bottom of your lungs to the harmonica. By keeping that tunnel wide open and by getting all the air in the tunnel moving, you benefit your sound in two ways: You let the sound vibrate in a bigger space, making it louder with minimal effort. You bring the mass of that moving air to bear on the reed. Even if you use this mass gently, it gives you a lot of influence over the reed's behavior, when you try to play loudly or softly, or color a note with vibrato, or bend its pitch up or down. The foundation of your air column is your diaphragm, the muscle sheath between your lungs that moves air in and out of your air column. In Chapter 3 I give you some pointers on expanding and sustaining your breathing using the air column, and in this chapter I give you even more. Enriching your sound with the smooth swimming exercise To practice the methods in this section, try playing the smooth swimming exercise shown in Tab 6-1. By playing long sustained chords in the first four holes, you can focus on these methods without concern for timing or finding the right hole to move to. All you have to do is play some big, lazy chords in a long, slow, steady stream. You can hear and play along with the smooth swimming exercise on Audio Track 0601. You can watch and play along with an animated version that shows the hole and breath changes on the harmonica in Video 0503. Tab 6-1: The smooth swimming exercise (also the receding listener and the sleeping baby) (Audio Track 0601). If you aren't sure whether you have the right holes in your mouth, don't worry. Just try and get lots of holes in your mouth and you'll be fine. Now you're going to breathe while you count time. Follow these steps: 1. Prepare to start playing by counting off. You always count to set the tempo (the speed of the beat) and to get ready to play. Count (either out loud or mentally) "One, two, three, four" at a relaxed pace. For this exercise, you start where the next "one" would come. If you aren't ready yet, keep counting to four until you're ready to start playing. Avoid tapping your foot when you do this exercise. You want to breathe at a regular, steady rate, but breathing should be your only physical activity. 2. When you're ready, start breathing on the count of "one," inhale gently and steadily through the harp, and sustain the sound as if you're (or imagine) the counts of "two," "three," and "four." 3. When you reach the next "one," switch breath direction and exhale for a full count of four. Don't pause between ending one breath and starting the next. Your breath is always in motion, and the harmonica is always making a sound. Keep alternating between inhaled and exhaled breaths, always breathing for the full count of four and switching breaths on the "one" without a pause. After you have your breathing going steadily, pay attention to the airflow. No air should be escaping through your nose or at the corners of your lips. If you hear a telltale hiss or breathy sound, keep playing but try to determine where the sound is coming from, and then either close your nose or get your lips and the harp into a snug (but gentle) seal. As you play, concentrate on steady, even breathing. In other words, don't start with a big blast of air and don't let your breath fade away at the end. Each breath should start and end at the same level of intensity — just like you're swimming smoothly through water. You can hear and play along with the smooth swimming exercise on Audio Track 0601. You can watch and play along with an animated version that shows the hole and breath changes on the harmonica in Video 0503. Tab 6-2: The smooth swimming exercise (also the receding listener and the sleeping baby) (Audio Track 0601). If you aren't sure whether you have the right holes in your mouth, don't worry. 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He has done an enormous amount of research into the history of the harmonica. He also knows a lot about the physics of the harmonica, fine-tuning harmonicas, and alternate note layouts. Social networking sites: Many musicians, including some very fine harmonica players, offer music and information via social networking sites such as Facebook (www.facebook.com). If you're curious, search for specific players you know about. Or search with words like "harmonica" and "harp" and see what you find. After all, one connection leads to another. . . . YouTube (www.youtube.com): Several noteworthy harmonica players, including David Barrett, Jon Gindick, Adam Gussow, Jason Ricci, and Ronnie Shellist, have offered free instructional videos on YouTube. Just search for their names at the YouTube site or do a general search for "harmonica lesson." Use Paid Content Learning Sites Several excellent teachers host paid teaching sites where paying subscribers can work through structured learning materials, get feedback from teachers, and much more. Here are a few: Online Harmonica School with Howard Levy (www.howardharmonica.com): Howard Levy revolutionized harmonica playing by taking the little-known overblow technique and developing it as part of a comprehensive new approach that turned the diatonic harmonica into an instrument that could play the most complex scales, harmonics, and musical styles. In addition to an impressive catalog of instructional videos, he offers personal feedback by video exchange. BluesHarmonica.com. (www.bluesharmonica.com) Instructional author David Barrett has built a content-rich site specifically for blues harmonica, with multilevel structured lesson plans, a discussion forum hosted by several experts (I'm one of them), and an extensive catalog of artist interviews. HarmonicaLessons.com (www.harmonicalessons.com). Dave Gage's HarmonicaLessons.com is an excellent site with plenty of modular lessons available (some content is free). Harmonica123.com (www.harmonica123.com): Ronnie Shellist is a player and teacher with a strong online presence. Harmonica Academy (www.harmonicaacademy.com): The tagline for Australian Tony Eyer's site is "everyone plays." He lays out two paths, one for blues and another for melodies, and like a true academy, the site has freshman through graduation year levels. Join a Harmonica Club Sometimes it's great to get together with other harmonica players to talk shop, jam, and learn from one another. One way to do this is to join a harmonica club. Here are some good opportunities: SPAH (www.spah.org): The Society for the Preservation and Advancement of the Harmonica, or SPAH, is a national-level harmonica club in the United States and Canada. It publishes the quarterly magazine Harmonica Happenings and stages an annual summer convention. You can contact SPAH to find out about local harmonica clubs in your area. The National Harmonica League (www.harmonica.co.uk): The NHL is the national-level harmonica club in the United Kingdom and can connect you to other players and to harmonica activities in the British Isles. Even if you don't live in the UK, the NHL magazine Harmonica World can keep you informed about some of the great harp players over there (Brendan Power, Larry Adler, and Tommy Reilly, for instance). Share Your Enthusiasm at Harmonica Festivals You haven't lived as a harmonica player until you've shared a rush of enthusiasm and excitement with several hundred others at a harmonica festival. At these harp fests you can hear great music, jam, learn new licks and tricks, and share with likeminded fanatics. Check for festivals in your area or consider attending the most popular festivals worldwide: The Asia Pacific Harmonica Festival: Staged in even-numbered years in a host country around the Asian side of the Pacific Rim, the Asia Pacific Harmonica Festival draws several thousand attendees to competitions, concerts, and workshops. Because the web address changes each time, monitor www.playohhner.com for news of upcoming events. The SPAH Convention: Every summer, SPAH, the Society for the Preservation and Advancement of the Harmonica, stages a weeklong convention (really more of a festival) in a different U.S. city, with top-level performing acts, seminars by pro performers and teachers, demonstrations by manufacturers' representatives, and plenty of international visitors. You can read more about SPAH at www.spah.org. (Information about each year's convention is usually posted in April.) The World Harmonica Festival: In odd-numbered years, the Fédération Internationale de l'Harmonica stages a festival in Trossingen, Germany, the historic town in Germany's Black Forest where Hohner has made harmonicas since 1857. In addition to concerts, jams, workshops, and factory tours, the festival hosts hotly contested competitions for prizes in several categories. For more information, visit www.playohhner.com. Sign Up for a Harmonica Seminar Seminars provide an experience somewhere between a harmonica festival and a private lesson. Seminars are social, but they're focused on teaching and learning. You get to rub elbows and learn from several great players in a variety of settings. Here are four traveling seminars that have been offered consistently over the last several years: The Harmonica Collective (www.harmonicacollective.com): Geared toward intermediate to advanced players in all styles, this event gives attendees three or four days of intensive small-group classes with expert guides who are among the best in the world, along with one-on-one lessons and jam sessions. Major topics are playing the harmonica, playing it through amplification, playing with others, playing for audiences, and making the harmonica play well with repairs and upgrades. Harmonica Masterclass Workshops (www.harmonicamasterclass.com; 877-427-7252): These workshops, which are for intermediate to advanced skill-level blues harmonica players, focus on details of harmonica technique and on concepts such as improvising and accompaniment playing. They also provide a deep study of blues harmonica masters. The workshops are taught by head instructor and founder David Barrett, along with other top-level instructors, such as Joe Filisko and Dennis Gruenling, and current touring artists. Harmonica Jam Camp (www.gindick.com): This camp is intended for beginner and intermediate players. The camp was founded by Jon Gindick, author of such books as Rock n' Blues Harmonica (Music Sales America) and Harmonica Americana (Music Sales Corporation). Harmonica Jam Camp includes three days of one-on-one lessons, small-group jamming, and largegroup teach-ins. You even get time to jam with a band. Chromatic Seminar for Diatonic Players: Taught by classical virtuoso Robert Bonfiglio, this seminar is suitable for anyone who wants to gain more knowledge about the chromatic harmonica at any level. For students with a higher level of expertise, this seminar can provide teaching pedagogy and can reinforce the fundamentals of chromatic play. The skills taught are meant to be applied to any style of music. You can read more about Bonfiglio at www.robertbonfiglio.com. Note that he usually posts notice of upcoming seminars on HarP-L (www.harp-l.org). Advertise If you want to find other harmonica players to hang out with or musicians to jam or start a band with, sometimes all you need is a handwritten notice on the bulletin board in the local music store or library. Or you may be able to post a free ad on Craigslist (www.craigslist.org) or a similar local online service. In your ad, mention the instrument you play, your level (beginner, intermediate, or advanced), the styles of music you're interested in, instruments you're looking to play with, and the goal (start a band, jam, or whatever). Chapter 20 Way More Than Ten Harmonica Albums You Should Hear In This Chapter Listening to some great harmonica music Hearing the wide variety of musical styles that feature harmonica Who knows what form digital collections of recordings will take as technology rapidly reshapes people's habits? I use the word album — you can take that to mean CD, MP3 collection, or whatever way groups of tunes are collected and sold in the near future. Ask any harmonica player or harmonica lover — to choose ten harmonica albums he'd take with him to a desert island, and watch him squirm while he tries not to give up any of his favorites. Instead of trying to artificially limit a list to ten good albums to feed your head (and your harmonica habit), in this chapter I suggest clusters of albums within several major style groups. Still, this list is way shorter than I'd like it to be — there's just so much good harmonica music and so many great players to hear. Blues The harmonica has always been welcome in the blues, and hundreds of great harmonica records have been made in all the varied regional and historical blues styles. Here are my recommendations in the blues category, arranged chronologically: Various artists, Ruckus Juice & Chitlins, Vol. 1: The Great Jug Bands ( Yazoo Records). This cross section of the great jug bands of 1920s and 1930s Memphis puts the harmonica in the context of jugs, kazoo, clarinets, and some very witty and racy lyrics. Various artists, The Great Harp Players 1927–1936 (Document Records): Blues Birdhead, with his jazzy, Louis Armstrong-like playing, and the unearthly primitive sounds of George "Bullet" Williams make this album a worthwhile addition to your collection of early rural blues harmonica. Sonny Terry, Sonny Terry: The Folkways Years, 1944–1963 (Smithsonian Folkways): Sonny Terry (Saunders Terrell) brought the rural Piedmont style of blues harmonica to the 1950s folk revival and inspired many young players with his fiery playing. This CD presents Sonny either as a solo performer — one of his great strengths — or in small groups that include his longtime partner, singer/guitarist Brownie McChee, and, on one tune, Pete Seeger. Sonny Boy Williamson I, The Original Sonny Boy Williamson, Vol. 1 (JSP Records): John Lee Williamson was the first Sonny Boy, and his bedrock influence on both blues and rock harmonica can't be underestimated. This set gives a large helping of his recorded output. Sonny Boy Williamson II (Rice Miller), His Best (Chess Records): Rice Miller may have stolen his stage name from the first Sonny Boy, but his highly original singing, humorous and impassioned songwriting, and laconic, devastatingly witty harmonica playing are unequalled in the history of the blues. He's one of the primary influences on modern blues harmonica. Little Walter, His Best: The Chess 50th Anniversary Collection (Chess Records): This collection is essential listening. Little Walter Jacobs was the defining master of Chicago blues harmonica. His horn-influenced style at times verged on both jazz and rock-and-roll. Jimmy Reed, Blues Masters: The Very Best of Jimmy Reed (Rhino/WEA): Jimmy Reed's laid-back groove and amiable lyrics were the complete antithesis of the aggressive machismo of Chicago blues in the 1950s. At the same time, his high-register first-position work was uniquely memorable and remains highly influential to this day, while a handful of his songs have entered the popular repertoire of the blues. Other players you should hear include William Clarke, James Cotton, Rick Estrin, Joe Filisko, Walter Horton, Mark Hummel, Mitch Kashmar, Lazy Lester, Jerry McCain, Charlie Musselwhite, John Németh, Paul Oscher, Rod Piazza, Annie Raines, Curtis Salgado, George "Harmonica" Smith, Sugar Blue, and Junior Wells. For a more comprehensive listing, check out my other book, Blues Harmonica For Dummies (Wiley). Rock Many rock singers play a bit of harmonica. Some, like Neil Young and Bob Dylan, have a folk-like sound, while others, like Mick Jagger and Robert Plant, show a clear blues influence. Some, such as Huey Lewis and Steven Tyler, show strong blues chops. And a few show dedication and originality in pushing bluesinfluenced rock harmonica to new frontiers while influencing generations of other players, such as the following: Paul Butterfield, The Paul Butterfield Blues Band, East-West Live (Winner Records): Chicago native Paul Butterfield is associated with the blues, but his mid-1960s band was one of the earliest psychedelic jam bands, as this fascinating collection of live performances shows. Magic Dick, J. Geils Band, "Live" Full House (Atlantic Records): J. Geils Band, one of the best-selling rock bands of the 1970s and 1980s, featured Magic Dick's heavily amplified harmonica that adapted Chicago blues to rock and R&B. This 1972 album comes from the band's early period and includes the exciting harmonica instrumental "Whammer Jammer." John Popper, Blues Traveler, Four (A&M Records): John Popper has forged an astonishingly virtuosic — and controversial — harmonica style that emulates heavy-metal guitarists such as Eddie Van Halen and Jimi Hendrix. All the music on this CD, including the harmonica solos, was written down and published in the Warner Bros. songbook Four. Jason Ricci, Jason Ricci & New Blood, Rocket Number 9 (Eclecto Groove Records): His first studio CD shows off Jason and his tight, rocking band to great advantage, with some virtuosic, exciting rock-harmonica playing delivered with precision and skill. Brendan Power, New Irish Harmonica (Green Linnet): Brendan Power's groundbreaking CD ushered in a new approach to Irish music on the harmonica while remaining faithful to the tradition. He uses both chromatic and diatonic harmonicas. Additional names to look for in Celtic harmonica include Joel Bernstein, Eddie Clarke, James Conway, Donald Davidson, Rick Epping, Bryce Johnstone, Mick Kibella, Phil John, and Pip Murphy. Country From the very first broadcast of the Grand Ole Opry in 1927, harmonica has helped give country music its southern flavor. Here are my recommendations for some great country harp listening: De Ford Bailey, various artists, Harp Blowers, 1925–1936 (Document Records): As the first star of the Grand Ole Opry, De Ford Bailey has earned his place in the Country Music Hall of Fame. His flawlessly virtuosic, precisely arranged solo harmonica pieces, recorded in 1928 and 1929, are still amazing listeners today, just as they did radio audiences all across the South generations ago. Charlie McCoy, The Real McCoy (Sony Records): Charlie McCoy's first studio solo album still wears well. His clean, single-note approach changed the way harmonica was used in Nashville. His style, exemplified in his adaptation of "Orange Blossom Special," is widely imitated. Mickey Raphael, Willie Nelson, Willie and Family Live (Sony Records): Mickey Raphael has held down the harmonica chair in Willie Nelson's band for something like 30 years. Although Nelson has recorded several albums of popular standards in the company of other stars, this CD shows him playing roadhouse country rock live with his own band and gives a sense of how harmonica integrates into a modern country band. Other names to look for in country harmonica include Mike Caldwell, Lonnie Glosson, Jelly Roll Johnson, Terry McMillan, Wayne Raney and Onie Wheeler (both of whom straddle the line between country music and early rock-and-roll), and Jimmie Riddle. Gospel The use of blues-based harmonica in gospel music is a grassroots phenomenon that was little noticed for decades but is now gaining wider recognition. Here are some of the artists you might check out: Buddy Greene, Simple Praise (Fibra Records): Composer of the gospel hit "Mary, Did You Know?" Buddy Greene is also a fine harmonica player, as he shows in this collection. Elder Roma Wilson, This Train (Arhoolie): This album collects some live recordings with singles Wilson made in the 1950s, featuring up to three harmonicas at once. As of this writing, Wilson is 103 years old and still playing — he must be livin' right! Contemporary artists to check out include Terry McMillan and Todd Parrott. During the early 20th century, blues singers sometimes recorded gospel material under pseudonyms (were they trying to protect their credibility as singers of the devil's music or the other way around?). A few of these cosplayed gospel performers include Brother George and his Sanctified Singers (including Sonny Terry and Blind Boy Fuller), Elder Richard Bryant (probably the Memphis Jug Band with Will Shade on harmonica), and Frank Palmes (Jaybird Coleman). Jazz Jazz pols have always categorized the harmonica as a miscellaneous instrument, along with bassoon and French horn (a harmonica player nearly always wins, though). Here are my recommendations in the jazz category: Toots Thielemans, Only Trust Your Heart (Concord Records): Jean "Toots" Thielemans has single-handedly defined the jazz approach to the chromatic harmonica while playing with an amazingly broad range of jazz and popular musicians. This CD is a solid introduction to his jazz chops while providing some pleasant listening. Howard Levy, Bela Fleck & the Flecktones, Bela Fleck & the Flecktones, Bela Fleck & the Flecktones (Warner Bros.): Howard Levy's revolutionary approach to the diatonic harmonica has taken him on dozens of stylistic and spiritual journeys over the years. His first CD with the Flecktones serves as an easy way to get acquainted with his work. Hendrik Meurkens, Sambatropolis (Zoho Music): For several years, Hendrik Meurkens has been making solid jazz records that often reflect his years of living in Brazil. Sambatropolis is a recent chapter. Bill Barrett Quartet, Backbone (Bill Barrett): Bill Barrett takes the chromatic harmonica on a highly original tour through a hip jazz territory that's tonally influenced by blues harp without imitating blues and is decidedly nonToots in its approach. Other names to look for in jazz harmonica include Hermine Durlou, William Gallison, Filip Jers, Gregoire Maret, Yvonnick Prene, Mike Turk, and Frédéric Yonnet. Part VI Appendixes Visit www.dummies.com for more great Dummies content online. In this part ... The note layouts for all keys of harmonica. A complete listing of all online audio and video tracks referenced in the book. Appendix A Tuning Layouts for All Keys The following figures show the note layouts for all keys of diatonic harmonica. For more on how these layouts work, see Chapter 12. © John Wiley & Sons, Inc. Figure A-1: Harmonica in the key of C. © John Wiley & Sons, Inc. Figure A-2: Harmonica in the key of D. © John Wiley & Sons, Inc. Figure A-3: Harmonica in the key of E. © John Wiley & Sons, Inc. Figure A-4: Harmonica in the key of F. © John Wiley & Sons, Inc. Figure A-5: Harmonica in the key of G. © John Wiley & Sons, Inc. Figure A-6: Harmonica in the key of A. © John Wiley & Sons, Inc. Figure A-7: Harmonica in the key of B. © John Wiley & Sons, Inc. Figure A-8: Harmonica in the key of C. © John Wiley & Sons, Inc. Figure A-9: Harmonica in the key of D. © John Wiley & Sons, Inc. Figure A-10: Harmonica in the key of E. © John Wiley & Sons, Inc. Figure A-11: Harmonica in the key of F. © John Wiley & Sons, Inc. Figure A-12: Harmonica in the key of G. Appendix B Audio Tracks and Video Clips You've probably seen the "PlayThis!" icon scattered throughout the book. It refers you to all the online audio tracks and video clips that demonstrate important harmonica tunes and techniques. If you've purchased the paper or e-book version of Harmonica For Dummies, 2nd Edition, you can find the audio tracks and video clips — ready and waiting for you — at www.dummies.com/go/harmonica. The Audio Tracks Table A-1 lists all the audio tracks that accompany each chapter, along with any figure and tablature numbers if applicable. Table A-1 Harmonica Audio Track Associated Figure or Tab Description 0201 Third-position blues played on a chromatic harmonica 0202 The sound of an octave harmonica 0203 The sound of a tremolo harmonica 0301 tab 3-1 Counting off and locking in with the beat 0302 tab 3-2 Playing in 2/4, 3/4, and 4/4 0303 tab 3-3 Dotted half notes and tied notes 0304 tab 3-4 Dividing the beat in two with eighth notes 0305 tab 3-5 Playing in 6/8 and 12/8 0306 tab 3-6 Dividing the beat in three with eighth note triplets 0307 tab 3-7 Three basic rhythms 0308 tab 3-8 Train rhythms 0501 tab 5-1 Starting to play hole changes 0502 tab 5-2 Hole changes in the middle register 0503 tab 5-3 Alternating breath and hole changes in the middle register 0504 tab 5-4 Preparing and playing simultaneous breath and hole changes in Holes 4 and 5 0505 tab 5-5 Making simultaneous breath and hole changes in Holes 4 through 7 0506 tab 5-6 Moving from a blow note on the left to a draw note on the right 0507 tab 5-7 Moving from a blow note on the left to a draw note on the right 0508 tab 5-8 "Good Night, Ladies" (Video 0503) 0509 tab 5-9 "Michael, Row the Boat Ashore" (Video 0504) 0510 tab 5-10 "Mary Had a Little Lamb" (Video 0505) 0511 tab 5-11 "Amazing Grace" (Video 0506) 0512 tab 5-12 "Twinkle, Twinkle, Little Star" (Video 0507) 0513 tab 5-13 "Frère Jacques" (Video 0508) 0514 tab 5-14 "On Top of Old Smokey" (Video 0509) 0515 tab 5-15 Navigating the shift in Holes 6 and 7 0516 tab 5-16 "Bunessan" ("Morning Has Broken") (Video 0510) 0517 tab 5-17 "Joy to the World" (Video 0511) 0518 tab 5-18 Floating in the high register 0519 tab 5-19 High register scale moves 0520 tab 5-20 "Aura Lea" ("Love Me Tender") (Video 0512) 0521 tab 5-21 "She'll Be Comin' 'Round the Mountain" (Video 0513) 0522 tab 5-22 "Silent Night" (Video 0514) 0601 tab 6-1 The smooth swarming exercise (also the receding listener and the sleeping baby) 0602 tab 6-2 Swelling a long note from quiet to loud and back to quiet again 0603 tab 6-3 Alternating loud phrases with quiet ones 0604 tab 6-4 Articulating melody notes using tongue, throat, and diaphragm articulations 0605 Tongue articulations 0606 Throat articulations 0607 Diaphragm articulation 0608 0609 tab 6-5 The "ooh-eee" lick Slowly transitioning between a closed cup and an open cup; combining tongue and hand action to change vowel sounds 0610 The coffee mug sound 0611 Diaphragm vibrato, throat vibrato, and tongue vibrato 0612 The full range of hand vibratos from subtle to throatal 0613 0614 tab 6-6 Combining a throat rhythm with an abdominal rhythm 0701 tab 7-1 "Mary Had a Groovin' Little Lamb" 0702 tab 7-2 "Chasin' the Beat" 0703 tab 7-3 "Slappin' the Blues" 0704 tab 7-4 Two typical pull-offs 0705 fig 7-5 The chord rake (Video 0703) 0705 fig 7-6 The chord hammer (Video 0703) 0705 fig 7-7 The hammered split (Video 0703) 0705 fig 7-8 The shimmer (Video 0703) 0705 fig 7-9 The split (Video 0704) 0705 fig 7-10 The locked split (Video 0704) 0705 tab 7-5 A demonstration line for tongue textures 0706 tab 7-6 Octaves using variable and locked splits 0707 tab 7-7 Tongue positions for splits in a three-hole spread 0708 tab 7-8 "Greeting the Sun" 0709 tab 7-9 Two typical blues licks using corner switching 0710 tab 7-10 Typical fiddle tune licks that use corner switching 0801 Bending for expression and for missing notes 0802 Using the sounds of "ee-oh-oh" and "ee-oo-oo-oh" to start bending notes 0803 The sound of bending in Draw 4, 5, and 6 0804 tab 8-1 The Yellow Bird lick in the middle register 0804 tab 8-2 The Bendus Interruptus lick in the middle register 0804 tab 8-3 The Close Your Eyes lick in the middle register 0804 tab 8-4 The Shark Fin lick in the middle register 0805 tab 8-5 Draw 2 bends with the Yellow Bird lick 0805 tab 8-6 Draw 2 with the Bendus Interruptus lick 0805 tab 8-7 Draw 2 with the Modified Shark Fin lick 0805 tab 8-8 Draw 2 with the Close Your Eyes lick 0806 tab 8-9 Hole 1 bending licks 0807 tab 8-10 Shallow, intermediate, and deep bends in Hole 3 0807 tab 8-11 The Bendus Interruptus lick on Draw 3 0807 tab 8-12 The Close Your Eyes lick on Draw 3 0807 tab 8-13 The Shark Fin lick in Hole 3 0807 tab 8-14 The Cool Juke lick in Hole 3 0808 tab 8-15 The Yellow Bird lick in the high register 0808 tab 8-16 The Bendus Interruptus lick in the high register 0808 tab 8-17 The Close Your Eyes lick in the high register 0808 tab 8-18 The Shark Fin lick in the high register 0901 tab 9-1 First position licks 0902 tab 9-2 Second position licks 0903 tab 9-3 Third position licks 0904 tab 9-4 Fourth position licks 0905 tab 9-5 Fifth position licks 0906 tab 9-6 Twelfth position licks 1001 tab 10-1 The major scale in three registers 1002 tab 10-2 A scale with a 1-3-2 pattern 1003 tab 10-3 A scale with a 1-2-3 pattern 1004 tab 10-4 A scale with a 1-2-3-2 pattern 1005 tab 10-5 A scale with a 1-2-3-4 pattern 1006 tab 10-6 A chord progression with alternating patterns 1007 tab 10-7 A first position scale with chord tones 1007 tab 10-8 A melody alternating between resolution and tension 1008 tab 10-9 The major pentatonic scale in first position 1008 tab 10-10 The minor pentatonic scale in fourth position 1009 tab 10-11 The major pentatonic scale in second position 1009 tab 10-12 The minor pentatonic scale in fifth position 1010 tab 10-13 The major pentatonic scale in third position 1011 tab 10-15 A melodic line with shakes 1012 tab 10-16 Rips, botings, and fall-offs 1013 tab 10-17 Grace notes 1201 fig 12-1 A blues line using a bent note and an overblow 1202 fig 12-2 A blues line using bent notes, an overblow, and an overdraw 1203 tab 12-1 Push-through to Overblow 6, with preparation in Holes 8 and 7 1204 tab 12-2 Push-through to overblow in Holes 6, 5, and 4 1205 tab 12-3 The springboard approach overblows in Holes 6, 5, and 4 1206 tab 12-4 Hole 1 overblows 1207 tab 12-5 The springboard approach to overdraws in Holes 7 through 10 1208 tab 12-6 The pull-through approach to overdraws in Holes 7 through 10 1209 Getting Overblow 4 and Overdraw 8 in tune by playing against a drone note 1210 tab 12-7 "Gussy Fit," a tune with overblows 1301 tab 13-1 "Kickin' Along" 1302 tab 13-2 "Youngish Minor" 1303 tab 13-3 "Morning Boots" 1304 fig 13-1 A 12-bar blues verse 1305 tab 13-4 "Ridin' the Changes" 1306 tab 13-5 "Lucky Chuck" 1307 tab 13-6 "Buster's Boogie," verse 1 1307 tab 13-7 "Buster's Boogie," verse 2 1307 tab 13-8 "Buster's Boogie," verse 3 1308 tab 13-9 "Smoldering Embers," part 1 1308 tab 13-10 "Smoldering Embers," part 2 1309 tab 13-11 "John and John" 1310 tab 13-12 "Tom Tom," 1st and 2nd strains 1401 1402 tab 14-1 tab 14-2 "Buffalo Gals" "Wildwood Flower" 1403 tab 14-3 "La Cucaracha" 1404 tab 14-4 "Since I Laid My Burden Down" 1405 tab 14-5 "Cluck Old Hen" 1406 tab 14-6 "Aura Lea" 14-7 "This Train," single-note version 1408 tab 14-8 "This Train," chordal version 1409 tab 14-9 "Little Brown Island in the Sea" in third position 1410 tab 14-10 "She's Like the Swallow" in third position 1411 tab 14-11 "A la claire fontaine" in twelfth position 1412 tab 14-12 "The Huron Carol" in fourth position 1413 tab 14-13 "Poor Wayfaring Stranger" in fifth position 1501 tab 15-1 "Jerry the Rigger" 1502 tab 15-2 "Soldier's Joy" 1503 tab 15-3 "The Stool of Repentance" 1504 tab 15-4 "Over the Waterfall" 1505 tab 15-5 "Angeline the Baker" played low 1506 tab 15-6 "Angeline the Baker" played high 1507 tab 15-7 "Bat Wing Leather" 1508 tab 15-8 "Dorian Jig" 1509 tab 15-9 "The Dirc Clog" 1701 Amplification effects applied to a harmonica The Video Clips Table A-2 lists all the video clips that accompany each chapter. Table A-2 Harmonica Video Clips Video Number Video Type Description 0301 Live action Getting the harmonica in your mouth 0302 Live action Closing your nasal passages, opening your throat, and breathing gently 0303 Live action Good posture and basic breathing 0304 Live action Holding the harmonica 0501 Live action Playing a single note with your lips 0502 Live action Playing a single note with a tongue block 0503 Animation "Good Night, Ladies" (Audio Track 0508) 0504 Animation "Michael, Row the Boat Ashore" (Audio Track 0509) 0505 Animation "Mary Had a Little Lamb" (Audio Track 0510) 0506 Animation "Amazing Grace" (Audio Track 0511) 0507 Animation "Twinkle, Twinkle, Little Star" (Audio Track 0511) 0508 Animation "Frère Jacques" (Audio Track 0513) 0509 Animation "On Top of Old Smokey" (Audio Track 0514) 0510 Animation "Bunessan" ("Morning Has Broken") (Audio Track 0516) 0511 Animation "Joy to the World" (Audio Track 0517) 0512 Animation "Aura Lea" ("Love Me Tender") (Audio Track 0520) 0513 Animation "She'll be Comin' 'Round the Mountain" (Audio Track 0521) 0514 Animation "Silent Night" (Audio Track 0522) 0601 Live action Shaping your sound with your hands 0701 Animation Blocking holes to produce a melody note and exposing holes to produce a chord that's added to a melody note 0702 Animation The tongue slap 0703 Animation The chord rake (Audio Track 0705) 0703 Animation The chord hammer (Audio Track 0705) 0703 Animation The hammered split (Audio Track 0705) 0703 Animation The shimmer (Audio Track 0705) 0704 Animation The split (Audio Track 0705) 0705 Animation The corner switch 0801 Live action Bending notes 1701 Live action Playing with a mic on a stand 1702 Live action Playing with a mic cupped in your hands 1801 Live action Disassembling and reassembling a harmonica 1802 Live action Removing obstructions from reeds 1803 Live action Aligning a reed in its slot 1804 Live action Adjusting reeds by raising or lowering 1805 Live action Tuning a harmonica Customer Care If you have trouble downloading the companion files, please call Wiley Product Technical Support at 800-762-2974. Outside the United States, call 317-572-3994. You can also contact Wiley Product Technical Support at . Wiley Publishing will provide technical support only for downloading and other general quality control items. To place additional orders or to request information about other Wiley products, please call 877-762-2974. About the Author Winslow Yerxa is a harmonica player, performer, author, teacher, and event producer. His lifelong quest to understand the harmonica (and help others do the same) began early on, when he couldn't find a teacher, and none of the available harmonica books taught anything about blues, country, Celtic, or jazz styles of harmonica he heard on records and wanted to emulate. His subsequent musical journey took him to composition, music theory, and jazz arranging studies at Vancouver Community College, at McGill University, and later, writing musical arrangements for Afro-Caribbean bands in San Francisco. Meanwhile, he explored a wide variety of musical styles, including jazz, French hot-club music and musette, and Celtic fiddle tunes. Through it all, the harmonica has remained his first love and constant companion. From 1992 to 1997, Winslow wrote, edited, and published the magazine HIP — the Harmonica Information Publication, the most widely read harmonica periodical of its time. During that period, he transcribed John Popper's harmonica solos to musical notation and tab for the songbook to the Blues Traveler CD, four, and invented and marketed the Discrete Comb, a harmonica upgrade that unlocks all the note-bending capabilities of a diatonic harmonica. Winslow currently serves as president of the nonprofit organization SPAH, the Society for the Preservation and Advancement of the Harmonica, which publishes the magazine Harmonica Happenings and produces an annual harmonica festival. He also coproduces with Jason Ricci the Harmonica Collective, a teaching event for intermediate and advanced harmonica players. In addition to teaching privately, Winslow teaches at the Jazzschool Community Music School (part of the California Jazz Conservatory) in Berkeley, California. He is a regular contributor to David Barrett's teaching site bluesharmonica.com, has contributed to the online harmonica magazine harmonicasessions.com, and has contributed articles to Harmonica World, Harmonica Happenings, American Harmonica Newsletter, and Echos France Harmonica. He continues to contribute to the understanding and appreciation of the harmonica through such online forums as harp-l, modermbluesharmonica.com, and sldmeister.com, in addition to various Facebook harmonica forums. Dedication To all who aspire to express themselves and explore life through music and the harmonica. Et in terra pax hominibus bonae voluntatis. Author's Acknowledgments I'd like to thank Tuula Tossavainen Cotter, Ehlert Lassen, and Colin Cotter for their help in producing the audio tracks for the book; David Ludton and Tim Gallan at Wiley (along with the video crew); and my agent, Carole Jean of Waterside Productions. Equipment used in recording the audio tracks include a Neumann TLM 193 microphone housed in a Porta-Booth isolation unit, going into a Universal Audio Apollo Quad interface. For recording and mastering, I used Logic Pro X and Adobe Audition. Publisher's Acknowledgments Acquisitions Editor: Tracy Boggier Associate Editor: David Lutton Senior Project Editor: Tim Gallan Copy Editor: Todd Lothery Project Coordinator: Emily Benford Cover Image: Winslow Yerxa To access the cheat sheet specifically for this book, go to www.dummies.com/cheatsheet/harmonica. Find out "HOW" at Dummies.com WILEY END USER LICENSE AGREEMENT Go to www.wiley.com/go/eula to access Wiley's ebook EULA.





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