WELCOME TO JP ALLEN’S HAPPY HARPIN’!

I’m absolutely over the moon that you’ve chosen to take this harmonica adventure with me. As you will soon find out, Happy Harpin’ is the most user friendly video series that has ever been created in the history of harmonica instruction. Really!

So not only are you going to learn how to play harmonica, we’re going to have a lot of fun together.

Happy Harpin’ was designed so that you actually won’t need to refer to this document ever (if you don’t want to). All you have to do is jam along with my videos and you’ll know exactly what to do every step of the way. That said, if you’re the type of person who likes visual and written instruction, you may find this manual very helpful to refer to whenever needed.

Below you will find a quick list of my 11 Core Essential Harmonica Techniques. As you progress through the videos you will master each technique one-by-one. And guess what, once you’ve mastered all 11 techniques, you will be able to play tons and tons of songs and sound amazing. The list below is not instructional in nature, it’s just for reference so you know which techniques are most important for you to master.

We will be covering all of the 11 techniques listed below in depth during the video lessons. Before you know it, you’ll be blowing the roof off the house (and playing at a level that you surprise yourself… and your friends go “wow”).

If you need support for any reason feel free to email me at jp@harmonica.com and me or one of my harmonica experts will get back to you promptly.

Thanks again for letting me share my passion for this massive little instrument with you. I’m honored you chose me to be your harmonica teacher and I will do my best to help you in any way I can. Please stay in touch.

Your Harmonica Buddy,

jp

JP’s 11 Core Essential Techniques
1. THE DEEP RELAXED MOUTH POSITION (DRMP): playing two or more notes at the same time and ensuring that the jaw has total freedom of movement

2. HARMONICA PLAYERS DRUMSTICKS (T and K)

3. DIAPHRAGMATIC BREATHING

4. REGULATING AIR-FLOW: “Out-gassing” and “in-gassing” through the nose. (Easier technique but also important: Out-gassing and in-gassing by removing lower lip)

5. COUGHING TECHNIQUE
dd bb (with “OH” shaped mouth)

6. AFFECTING THE TONE (with the size and shape of the mouth chamber)

7. 4 BASIC HAND TECHNIQUES

8. LEVEL 1 SINGLE NOTES WITH DRMP

9. LEVEL 2 SINGLE NOTES WITH DRMP: SLIDING

10. LEVEL 3 SINGLE NOTES WITH DRMP: JUMPING OVER HOLES: (i.e. going from 4b to 6b)

11. PLAYING IN TUNE WITH DRMP (particularly 2 and 3 draw)

Happy Harpin’ Lesson Summary

Lesson # 1: Two Simple Harmonica Chords
• 10:08 - Using the 1,2 holes combined:
  BLOW BLOW (1,2)
  DRAW DRAW (1,2) repeat

• Keep mouth relaxed
• Feeling “dizzy” is quite natural - will fade over time
• Keep a consistent rhythm
• Blow / Draw at a moderate sound level
• Ending - Long Draw followed by a short blow

Lesson # 2: The Easy Way To Jam Along With A Guitar

• Draw / Blow anywhere in the middle of the harmonica. This I call the “safety zone” - holes 4 through 7
• 2:38 - Warm up with...
  ○ DRAW; BLOOOOW (pause... repeat)

• Aim for consistent practice - with DVD or on your own - at least one lesson a week. Set aside a mere seven minutes a day, you’re worth it.

• ENJOY YOURSELF - The more we enjoy something the more we want to do it. Fun practice is contagious.

• Keep harmonica handy; keep one in the car, one on your kitchen counter, on your desk, etc. If you see it, the more likely you are to pick it up and play.

Lesson # 3: A Simple Rhythm Jam

• Put harmonica deep in your mouth
• RELAX your mouth; RELAX your body; RELAX your mind - Have FUN!
• 2:35 - Using the 1,2 holes combined, whisper:
  ○ TAH TAH (1,2 d) TOO TOO (1,2 b) repeat
  Ending: TAH (long draw) TOO (quick blow)

• Keep in mind that having fun while practicing is the name of the game! The
more fun you are having, the more you will want to practice.

- Try to lose negative self-criticism. This is just a bad habit of the mind. Instead replace with the good habit of being kind and patient with yourself.
- Keep in mind that the foundational techniques we are learning here, give you everything needed to fulfill your harmonica playing dreams.

Lesson # 4: The Secret Of Whispering

- A good foundation and technique are essential to smooth soulful playing.
- Put harmonica deep in your mouth
- RELAX your mouth; RELAX your body; RELAX your mind
- 1:13 - Using the 1,2 holes combined, whisper:
  
  KAH KAH (1,2 d) KOO KOO (1,2 b);  (repeat)

- 2:01 - Ending:
  
  KAH (long draw) KOO (quick blow)

- These are the building blocks for you to play any style of harmonica you want, and take it as far as you want

Lesson # 5: Exploring The Harmonica

- Blow reeds are on top inside of the harmonica
- Draw reeds on the bottom inside of the harmonica
- Try to visualize this as you are blowing and drawing
- 6:19 - Here's an example of a pattern or shape we are going to work with:
  
  BLOW (5,6) DRAW (5,6)
  BLOWS (7,8) DRAW (7,8) (repeat)

- 9:25 - Blow/Draw on any notes in the middle of harmonica:
  
  BLOW, DRAW (move to right)
  BLOW DRAW (move to left, and repeat sequence)
• Lots of breathing and healthy oxygenation with this lesson
• This practice will improve the quality of your breathing by helping you increase your ability to use all the lung capacity you have

Lesson # 6: The Deep Relaxed Mouth Position

• Wet your lips
• Put harmonica deep into your mouth
• Angle the harmonica slightly down (the holes touching the lips will be lower than the back) so that the lower lip unfolds.
• Lower lip sits shallow on the cover plate
• Upper lip is deep on the cover plate
• Check your lips with a mirror to see that the lower lip has unfolded and the upper lip is deep on the top cover plate
• Remember there is no right or wrong way to do this
• This helps to create a foundation of relaxation while playing

Lesson # 7: Practicing Your Mouth Position

• 2:11 - For this lesson you are using any 2 or 3 holes in the center of the harmonica:
  ○ DRAW, BLOW (and 2 and 3); DRAW, BLOW (and 2 and 3); (Repeat)

• 7:05 - For this exercise, use the 1,2,3 holes (and deep relaxed mouth position):
  ○ KOE (1,2,3 d); KOO (1,2,3 b); KOE (1,2,3 d); KOO (1,2,3 b) (Repeat)

• When whispering KOE, drop your jaw so that it’s relaxed but not dropped so much that your lips no longer touch the edge of the harmonica.
• These lessons are helping us to work on the tonal quality and texture of the sound.
Lesson # 8: Foundations For Creating A Sweet Tone

- 1:00 - Warm up with this rhythm pattern:
  TAH TAH (d) TOO TOO (b); TAH TAH (d) TOO TOO (b); Repeat

- Work on tone, also referred to as “soul”. Listen for tonal variations when we use the different syllables

- 3:32 - When pronouncing KEE, try to keep teeth lightly touching, and KOE as if you are yawning:
  KEE (d) KOE (b); KEE (d) KOE (b); Repeat

- 3:51 - Next try:
  KEE KOE (d), KEE KOE (d); Repeat

- 5:59 - Then try:
  KEE KOE (d), KEE KEE (b); Repeat

- Practice along with the video. If possible, practice some of the rhythm variations that we went through here and lessons 1 through 7 on your own.

- ENJOY PRACTICING…. Above all, HAVE FUN.

Lesson # 9: Simple Blues Rhythm Pattern

- Review of Lesson # 5 - Folk harmonica style

- When playing folk style harmonica, if harmonica is in the key of C, guitar is in key of C (1st position).

- When playing blues style harmonica, if harmonica is in the key of C, guitar is in the key of G (2nd position).

- Move around the harmonica using the Deep Relaxed Mouth Position

- 5:20 - Introduction to Blues rhythm pattern called “Boyish Man” on holes 1,2,3:
  BLOW DRAW, BLOW DRAW (and 1 and 2); BLOW DRAW, BLOW DRAW (and 1 and 2) repeat

- 6:05 - You can also use these syllables with this pattern:
**TOO (b) TAH (d) TOO (b) TAH (d) (and 1 and 2) repeat**

- If you find that you are making mistakes, doing something unintended, after three times, tell yourself to slow down, S L O W  D O W N ... practice at a slower pace which can later be sped up.

- It’s much easier to learn it the intended way than learning the unintended way and having to correct it later.

**Lesson # 10: Teaching The Tongue To Dance**

- 1:04 - Review of Lesson #8:
  - **KEE KOE (d), KEE KEE (b)**

- Only drink water while playing the harmonica, any other beverage will create a sticky surface, and eventually affect the sound of the reeds

- 4:14 - Now try another foundation building jam (this is similar to the pattern in lesson #8):
  - **TEE TOE (d), TEE TEE (b)**

- We are working on rhythm, tone, and creativity in this lesson, the three pillars of music.

**Lesson # 11: Let’s Get Creative**

- 1:03 - Review of Lesson #9 - “Boyish-Man” play on holes 1,2,3:
  - **BLOW DRAW, BLOW DRAW (and 1 and 2); BLOW DRAW, BLOW DRAW (and 1 and 2) Repeat**

- 3:25 - Getting Creative - play any holes left of center on harmonica:
  - **BLOW DRAW on same holes (move a little to right) BLOW DRAW (move a little to right) BLOW DRAW, BLOW DRAW Repeat**

  To end - Jump back to beginning for a long blow

- Practice this on any holes following the above pattern. Be creative and try to feel the mood of the song you are creating.

- REMEMBER, there is no right or wrong way, it is your creation.

**Lesson # 12: How To Hold The Harmonica**
• With the left hand, form the letter “C” with the thumb and index finger so that the tips of both are almost lined up.

• Put the harmonica into the skin at the base of the thumb and index finger to help hold the harmonica in.

• Keep the index finger toward the back of the harmonica leaving room for the upper lip using the Deep Relaxed Mouth Position.

• Keep the thumb also back on the faceplate leaving room for the lower lip using the Deep Relaxed Mouth Position. (NOTE: Not as much room is needed with the thumb as the lower lip stays closer to the edge.

• Rotate the harmonica down angling into the lower lip by moving the thumb back on the ridge along the back of the harmonica.

• The hands don’t have to be perfect - set them up and they will fall into place.

6:36 - Review, holding the harmonica as described above:

TEE TOE (d), TEE TEE (b) repeat

Lesson # 13: Deep Belly Breathing (Diaphragmatic breathing)

• Lie on the floor on your back. Put your left hand on your belly and your right hand on your chest.

• When you inhale, imagine that there is a balloon in your belly which fills up as you inhale and your hand rises. The hand on your chest should remain stationary.

• When you exhale, the balloon empties.

• If you feel that the belly goes in when you inhale, that is called “chest breathing” which we DON’T WANT TO DO.

• With “chest breathing” you run out of air.

• Practice “belly breathing” by laying on your back, hands in position and
breathe so that the left hand raises and lowers while the right hand remains stationary.

Lesson # 14: More Blues!

- Review of positioning of harmonica in left hand
- 1:52 - New Blues pattern called “Manish Boy” - anywhere in the area of the 1,2,3 holes:
  \[
  \text{TAH (d) TOE (b), TOE (b) TAH (d) (and 1 and 2) repeat} \\
  \text{End on the last TAH (long draw)}
  \]
- Remember to relax, play slow and play softly on this rhythm.
- Try to find a harmonica buddy to practice double harp jam using rhythm and lead.
- Continue to practice this rhythm and be aware of belly breathing and keeping the Deep Relaxed Mouth Position.

Lesson # 15: The Harmonica Players “Drumsticks”

- Using the “T” sound and the “K” sound as “drumsticks”
- 2:22 - In the area of holes 1,2,3(ish):
  \[
  \text{TICKA (d), TICKA (b); TICKA (d), TICKA (b)}
  \]
- 2:42 - Then try:
  \[
  \text{TICKA TICKA (d), TICKA TICKA (b)}
  \]
- 3:14 - Then try:
  \[
  \text{TICKA TICKA (d), TOOKA TOOKA (b)}
  \]
- Practice schedule - if you practice at set times, you are more likely to stick to your practice.
- Take your harmonica where ever you go, or have a spare one stashed in places you frequent such as the car. (Please ONLY play in the car if you are at a Stop light, NOT while driving!)

Lesson # 16: How To Jam With A Guitar Player And Sound Musical

- 00:40 - Review of Manish Boy rhythm from a previous lesson:
TAH (d) TOE (b), TOE (b) TAH (d) *(and 1 and 2) repeat*
End with a long Draw on TAH (with your tongue on the
roof of your mouth) followed by a short Blow on TAH by
snapping the tongue down

- Blues style harmonica is typically played with a harmonica in the key of “C”
  along with guitar tuned in the key of “G” (also called cross-harp or second
  position).

- Folk style harmonica is typically played with a harmonica in the key of “C”
  along with guitar tuned in the key of “C” (also called first position).

- 9:01 - Playing in the “safety zone” anywhere in the area of holes 4 - 7 try
  this folk rhythm pattern:
  Long BLOW, Long DRAW, Long BLOW, Long DRAW, repeat
  End with a long fading blow

Lesson # 17: Developing the harmonica players drumsticks

- Check hand position; check mouth position, try to keep the left hand as
  relaxed as possible - Relaxation Foundation

- 1:52 - On holes 1,2,3(ish):
  TUC-KA (d), TOO TOO (b) *repeat*
  End with a long draw followed by a quick TAH

- 4:40 - On holes 1,2,3(ish):
  TUC-KA (d), TOO-KA (b) *repeat*
  End with a long draw followed by a quick TAH

- 6:50 - On holes 1,2,3(ish):
  TUC-KA (d), TOO-DUL (b) *repeat*
  End with a long draw followed by a quick TAH

Lesson # 18: The Coughing Technique

- Coughing by restricting the flow of air at the base of your throat results in a
  smooth transition when playing the same note more than once

- 2:01 - On holes 1,2,3(ish):
  *(BLOW) cough, cough, cough, cough*
• 4:40 - On holes 1, 2, 3(ish) Draw/Blow:
  ○ cough cough (d), cough cough (b) repeat

• The cough is so light that it sounds like the soft clearing of your throat.

Lesson # 19: Put Some Mojo On Your Rhythm

3:58 - Tucka Too-dull pattern:
  ○ TUCKA (1, 2 d), TOO-DUL (1, 2 b) move right
    TUCKA (3, 4 d), TOO-DUL (3, 4 b) repeat

• Home base is basically Hole 1 draw, always return to this note and build off of it.

Lesson # 20: The Simplest Things Sound The Sweetest

• 1:15 - Take a deep breath, and play in “Safety Zone” holes 4 thru 7
  Long BLOOOW

• 2:10 - In “Safety Zone”:
  BLOW and DRAW and BLOW and DRAW and BLOOOOW (hold out for two measures, 4 beats)

• You can incorporate this technique into Folk style pattern we learned prior

Lesson # 21: Hand Tricks

• Check positioning of harmonica in left hand

• Place right hand against left hand with “pinkie” on right hand one digit above left hand

• Bring the hands together attempting to seal the air pocket in the hands. In forming the air pocket, we want to “seal” the hands as much as possible.

• Bring the right elbow close to body, the right arm will be vertical to the body.

• Hand Technique #1 - bottoming out of the right wrist forming an opening which will change the tone as we open and close the right wrist.
Lesson # 22: Playing Around with Hand Technique # 1

- 00:55 - On holes 1,2,3(ish) do:
  
  **TUCKA (d) with the closed hands**
  **TOO-DUL (b) with open hands**
  End with a Long DRAW and a quick TAH

- 2:11- Open and close the hands at the bottom of the wrist (Say “O” with a wide mouth, almost like you are about to yawn):
  
  **Long DRAW hands close, then open**
  **Long BLOW hands close, then open**

- 3:27 - Then Try reversing it:
  
  **Long DRAW hands open, then close**
  **Long BLOW hands open, then close**

Lesson # 23: More Hand Jive

- Say “O” formed inside a wide mouth, almost like you are about to yawn

- 00:48 - On the 1,2,3(ish) holes:
  
  **Long BLOW, open and close the hands at the wrist, 3x**

- 1:15 - On the 1,2,3(ish) holes:
  
  **Long DRAW, open and close the hands at the wrist, 3x**

- 1:24 - Now put them together:
  
  **3x Long BLOW opening hands, pause**
  **3x Long DRAW opening hands, pause**

Lesson # 24: Tongue Twister

- 3:27 - On holes 1,2,3(ish) with hands closed:
  
  **TOE-KA (1,2 d) TOE-DUL (1,2 b)**
  **TUC-KA (1,2 d) TOO-DUL (1,2 b)**

- 5:40 - On holes 1,2,3(ish) use closed/open hands:
  
  **TOE-KA (1,2 d) TOE-DUL(1,2 b) with closed hands**
Lesson # 25: How NOT To Play Single Notes

- Recap of what we have learned so far
- Introduction to single notes, you can locate a single note by first covering the other holes with your fingers and playing the desired hole.
- Experimenting first with doing it the “wrong way” with puckered, tight lips
- Try playing Ode to Joy with tight lips first, then later in next lesson try using the Deep Relaxed Mouth Position which will be explained in detail.
- Ultimately keep your lips relaxed - do not purse lips or keep them tight, it makes the music sound stiff.
- We are developing a method in which we can play with a lot of soul and feeling

Lesson # 26: How to Play A Single Note And Make It Sound Sweet

- Use Deep Relaxed Mouth Position
- Lip blocked single note - make the mouth wide open and narrow; bring the corners of your mouth towards center while keeping mouth relaxed.
- Place the harmonica into the mouth angled down into the lower lip; use the lower lip to block the holes outside of the single note that we want to play. (You can pinch the lower lip
- While the lip is pinch, angle the harmonica down into the lower lip, so that the lower lip obstructs the undesired holes.
- Remember, the upper lip is “just going along for the ride”. Blocking with the lower lip is the key to single notes.

Lesson # 27: Sweet Singles

- 1:14 - Practice single notes by isolating one hole:
  **BLOW (1), DRAW (1)**
- 2:14 -
BLOW (2), DRAW (2)

- 8:16 -

BLOW (3), DRAW (3)

- It’s OK to increase the angle of the harmonica if that helps you.
- If you get a squeaky sound when playing 2 Draw or 3 Draw drop back of the tongue and make the “Ah” shape.

Lesson # 28: Don’t Fall Off Your Chair (Cool Rhythm Patterns For Single Notes)

- 2:50 - Adding syllables to single notes:
  TAH TAH (1 d), TOO TOO (1 b)

- Next step add:
  TAH TAH (1,2 d) TOO TOO (1,2 b)

- 3:24 - Then put them together:
  TAH TAH (1 d), TOO TOO (1 b), TAH TAH (1,2 d) TOO TOO (1,2 b) repeat

- Single notes that can be difficult are the: 2 Draw, 3 Draw, 9 Blow, 9 Draw, 10 Blow and 10 Draw

- Practice in the Safety Zone (holes 4 - 7) start anywhere for example:

- Pick a note like 5 blow, use the finger trick, play the note, then take the fingers away and try to match the note on your own.

Lesson # 29: More Fun Hand Techniques

- Continue to practice single notes

- Introducing Hand Technique #2 - Hand Flutter/Hand Vibrato using right hand

- 3:27 - Using open “O” shape inside mouth, try to play while using hand flutter:
  DRAW (1,2,3) hand flutter
• Hand Technique #3 - Opening with the fingertips of both hands

• 4:33 - Using big open “O” shape inside mouth, try to play while opening with fingers:
  
  **BLOW (1,2,3) open fingertips of both hands**

• 6:12 - Using simple pattern we already know, alternate open and closed fingertips:
  
  **TUC-KA (1,2 d) TOO-DUL (1,2 b) with hands closed**
  **TUC-KA (1,2 d) TOO-DUL (1,2 b) with hands open (repeat)**

**Lesson # 30: Gettin’ Dizzy With Hand Tricks**

• Review of Bottoming out of the right wrist and adding hand vibrato

• 2:36 - Try playing with closed hands and then open:
  
  **BLOW (4,5) closed then open**
  **DRAW (4,5) closed then open**

• 7:01 - Now try this pattern:
  
  **BLOW (4,5) hands closed then hands open,**
  **DRAW (4,5) hands closed then hands open (3x)**
  **move to right BLOW (6,7) with hand vibrato**

**Lesson # 31: Cool Breathing Pattern**

• 1:04 - Start with this breathing pattern which will eventually be applied to a cool blues riff, starting on holes 1 and 2:
  
  **BLOW DRAW BLOW DRAW (and 2 and 3) repeat**

• 2:38 - Then do the mirror image on holes 1 and 2:
  
  o **DRAW BLOW DRAW BLOW (and 2 and 3) repeat**

• 3:36 Then put then together on holes 1,2:
  
  o **BLOW DRAW BLOW DRAW (and 2 and 3)**
DRAW BLOW  DRAW BLOW (and 2 and 3) repeat

• 5:44 - Then on 1 hole only:
  
  BLOW DRAW  BLOW DRAW (and 2 and 3) 2x
  DRAW BLOW  DRAW BLOW (and 2 and 3) 2x repeat
  End with a long DRAW while fluttering the right hand

• Remember, for this lesson we are using closed hands only

Lesson # 32: Fun Blues Riff

• Blues pattern mixing up opening and closing the hands

• 1:28 - With closed hands say:
  
  TOE-WEE (1,2 d), TOE-DUL (1,2 b)

• Hand technique #4 - Rotation of the right wrist, (open hands only slightly)

• 5:00 - Take a deep breath in:
  
  TOE (1,2 d) hands closed, WEE (1,2 d) hands open
  TOE (1,2 b) hands open, DUL (1,2 b) hands open

• Practice Playing single notes moving from 1 Blow to 2 Blow

Lesson # 33: Slip Sliding Away

• Sliding on single notes with the Deep Relaxed Mouth Position, start on the 1 Blow single note then slide to the 2 Blow single note

• Moisten the lips and make sure the mouth position is kept narrow

Lesson # 34: Rhythm Blues Chugs

• These Blues patterns will not only give you something fun to practice, but also allow you to keep progressing with your single notes.
• 1:43 - Using holes 1 and 2:
  Draw...Blow Draw (and 2 and 3 and 4 and) repeat

• 3:19 - Now try playing only the 1 hole:
  Draw...Blow Draw (and 2 and 3 and 4 and) repeat

• 4:45 - John Mayall Pattern playing holes 1 and 2:
  Draw, Blow, Draw, Blow, Draw...Blow-Draw

• 6:17 - John Mayall Pattern playing only 1 hole:
  Draw, Blow, Draw, Blow, Draw...Blow-Draw

Lesson # 35: The Goose Is Loose

• This lesson we will cover a lot of exercises and a lot of technical work with the tongue.

• 1:35 - Creating the “E” like a hiss as in HEEE and then “AH” with dropped jaw and dropping the tongue down:
  HEEE-AHHH (1,2 b) repeat

• Make sure you are dropping your larynx when sounding the “AH”

• 6:29 - Creating the “E” like a hiss as in HEEE and “AH”:
  HEEE-AHHH (1 b) repeat

Lesson # 36: Tucka Too-dul Pattern

• 3:24 - Try this 3 to 1 pattern first with only DRAW and BLOW, then add syllables:
  TUC-KA (1,2 d) TOO-DUL (1,2 b) Repeat 3X
  then TUC-KA (1 d) TOO-DUL (1 b) 1X, back to beginning

• 4:38 - Using the same 3 to 1 pattern, end by sliding anywhere to the right:
Lesson # 37: Twelve Bar Blues

- 2:15 - Using the same blues pattern we used in Lesson #34, start on holes 1 and 2:

  DRAW (1,2)...BLOW (1,2) DRAW (1,2) and 2 and 3 and 4 and (move to your right)
  DRAW (3,4)...BLOW (3,4) DRAW (3,4) and 2 and 3 and 4 and (move to your left)
  DRAW (1,2)...BLOW (1,2) DRAW (1,2) and 2 and 3 and 4 and (move to your right)
  DRAW (3,4)...BLOW (3,4) DRAW (3,4) and 2 and 3 and 4 and (Repeat)

Lesson # 38: Movin’ Around On Single Notes

- 1:45 - Exercise for second level single note playing - Play single notes by randomly moving around on the harmonica. Slide around randomly playing Blow and Draw single notes. (It helps to moisten your lips)

- 3:20 - Play single notes and have movement of the jaw

- Start training the breath. This is very important because as a harmonica player you need to create timing with your breath.

Lesson # 39: Harmonica Boot camp

- Put your hand on your belly (solar plexus) and feel your diaphramatic breath while playing.

- 1:55 - This pattern helps with developing breath and timing, pay attention to your diaphragm while playing:

  TUC-KA (1,2 d) TOO-DUL (1,2 b) Repeat
End with long Draw and quick TAA

- 4:08 - Starting out really slow then speed up gradually:
  
  TUC-KA (1,2 d); TOO-DULL (1,2) Repeat
  End with long Draw and quick TAA

- Relax the jaw, relax the mind.

- If you ever feel like speeding up relax a bit, and hang out on the beat

Lesson # 40: Triangle Pattern

- 5:29 - Second Level Single Notes Blowing single notes in TRIANGLE pattern, playing clockwise around the triangle and then counter clockwise:
  
  4B 5B 5D (Clockwise 3x), 5D 5B 4B (Counter clockwise 3x)
  Then Rotate Triangle Clockwise
  5B 5D 4D (Clockwise 3x), 4D 5D 5B (Counter clockwise 3x)
  Then Rotate Triangle Clockwise, Continue pattern

Lesson # 41: More Harmonica Boot camp

- Check that you’re moving diaphragm by placing right hand on belly

- Check deep relaxed mouth position

- 1:19 - On holes 1,2 (put hand on belly):
  
  TOE-WEE (1,2 d) TOE-DUL (1,2 b)

- 3:00 - TOE-WOE (1,2 d) TOO-DULL (1,2 b)

- 4:44 - AAH-OH (1,2 d) TOO-TOO (1,2 b)

- 5:25 - AAH-OH (1,2 d) CHEE-CHEE (1,2 b)

Lesson # 42: ...And More Harmonica Boot Camp
• **3:17** - Using 1,2 Draw as Home Base, randomly, however you want, slide up to high notes for as long as you want, but always come back to home base:

  **TUC-KA (1,2 d) TOO-DUL (1,2 b) – Slide to higher notes**
  **TUC-KA (4,5 d) TOO-DUL (4,5 b) – back to home base**

• **5:50** - Open and close hands where and when you want, using any hand technique that you’re comfortable with:

  **TUC-KA (1,2 d) TOE-DUL (1,2 b) Repeat**

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**Lesson # 43: Introducing Single Notes Level 3**

• Being able to play single notes by jumping up from one note to another

• Just to start, practice on Blow notes only

• **3:00**- Start with 4 Blow then slide to 6 Blow, 5 Blow to 7 Blow

• Begin practicing “jumping” between non-sequential single notes

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**Lesson # 44: Last Harmonica Boot Camp**

• **00:50** - Spontaneously combine hand movements with jaw movements:

  **TOE (1,2 d) TOE (1,2 b) TEE (1,2 d) TEE (1,2 b)**

• **2:15** - When you say TOE, drop your jaw, when you say TEE close your jaw:

  **TOE (1,2 d) drop the jaw, TOE (1,2 b) drop the jaw;**
  **TEE (1,2 d) close the jaw, TEE (1,2 b) close the jaw**

• **3:08** - Using one of the four hand techniques:

  **TOE (1,2 d) TOE (1,2 b) Hands closed;**
  **TEE (1,2 d) TEE (1,2 b) Hands open**

• Basey sound - close the hands and drop the jaw

• Bright tone - open hands and closed jaw
• 5:52 - Randomly practice- close the hands and drop the jaw, open hands and close the jaw

Lesson # 45:  Taps

• Taps is played with only blow notes

• 2:36 - Using the coughing technique:
  3b  3b  4b
  3b  4b  5b

• Using the proper technique for single notes is much more important than playing the right notes

• Try to figure out the rest of the song by ear

Lesson # 46:  Can You Tap Your Head And Rub Your Belly At The Same Time?

• Regulate the air flow through the nose

• Breathe air out of the nose first, then simultaneously blow on any hole, single or double, in the center of the harmonica

• Breathe air in through the nose first, then simultaneously draw on any hole, single or double, in the center of the harmonica

• Pinch your nose so that no air is passing through the nose, then simultaneously draw on any hole, single or double, in the center of the harmonica

• Pinch your nose so that no air is passing through the nose, then simultaneously blow on any hole, single or double, in the center of the harmonica
Lesson # 47: Inhale Through Your Nose

- Apply the Core Essential Technique of regulating air through the nose at specific points in the song
- Inhale through the nose while you are sliding back from 4b (end of phrase) to 3b (beginning of phrase)
- This technique is important for this song as it is comprised of all blow notes

Lesson # 48: Three Beautiful Notes

- 1:30 - Play 3b saying “O” and drop the jaw.
- 5:24 - 3b (2x) saying “O” and drop the jaw - closed hands, open hands, closed hands, open hands
- 6:36 - Say “O” and drop the jaw; play 4b with hand vibrato (rotating with the right wrist is preferable)
  
  3b 3b (closed/open hands) 4b (hand vibrato)

Lesson # 49: Taps - The Whole Tune

- 2:37 - Follow tablature on video; pay attention to rhythm and holding notes where needed:
  
  3b 3b 4b (3b 4b 5b) 4x
  4b 5b 6b 5b 4b 3b
  3b 3b 4b

- 5:35 - Play note by note and breathing at the appropriate place
- Practice the entire song
- Practice the last line to include opening and closing your hands as well using the hand vibrato
Lesson # 50: Taps With Some Spice

- **0:41** - Warm up with:
  
  \textbf{TUC-KA (1,2d) TOO-DUL (1,2b)}

- Practice using hand vibrato - any time we are going to “hang” on a note we can use hand techniques

- Play “Taps” using the hands open/close and hand vibrato

- Practice single notes...small intervals of practice are very helpful

Lesson # 51: Final Taps Lesson

- **2:12** – Use closed hands as your base and open the hands as you play each and every note (open hands by using the rotation of the right wrist) Follow notes on screen.

- Include the hand vibrato on the “hanging” note

- Keeping the rhythm of the song is most important.

- There will be certain notes that, due to the tempo, will not allow you to open and close your hands and still keep the rhythm; skip over those by just leaving the hands closed and maintain the rhythm.

Lesson # 52: Mix It Up

- **1:00** – Move from lead Harmonica to rhythm harmonica and then back to lead:
  
  - \textbf{TUC (4d) KA (4d) TOO (4b) DUL (4b)}

- **2:40** – All “T” sounds:
  
  - \textbf{TAH (4d) TAH (4d) TOO (4b) TOO (4b)}

- **3:06** – All “K” sounds:
○ KAH (4d)  KAH (4d)  KOO (4b)  KOO (4b)

• 4:00  – All “Coughing” sounds:
  ○ Cough (4d) Cough (4d) Cough (4b) Cough (4b)

• 5:55  – Open and closing hands - Starting with closed hands:
  ○ Open hands (4d) Open hands (4d)
  ○ Open hands (4b) Open hands (4b)

Lesson # 53: To Upgrade Or Not To Upgrade...That Is The Question

• Number one recommended harmonica is the Hohner Special 20 harmonica

• Check out the best and worst harmonicas ever in the documentation included with this package

• HARMONICA.COM/MEMBERS – look for custom harmonicas

• Bending is easier on a Hohner Special 20 however it can result in airier notes on the 2d  2b  3d as well as higher register notes.

Lesson # 54: Rhythm & Lead

• Developing core essential techniques

• 1:31 - Using closed hand then open hands:
  ○ 4d  4d  4b  4b

• 2:13 - Practice single notes:
  ○ TUC-KA (4d) TOO-DUL (4b)

• Single notes are playing lead, double notes are playing rhythm

• Playing two or more notes is playing rhythm

• 3:45 - Try going from single notes to double notes:
**Lesson # 55: Playing Under The Stars**

- Mouth movements – Go from “E” to “O” with a dropped jaw

- 3:36 - Play holes 1,2,3 Blow from “E” to “O” then continue same combination on the Draw

- Move around the harmonica, playing any three holes, Blow from “E” to “O”
- Continue same combination on the Draw.

**Lesson # 56: Playing Under The Stars With Soul**

- **2:06** - Add hand techniques – Blow on the “OOO” with the dropped jaw and closed hands on any 2 - 3 holes, then go to the “EEE” sound with a closed jaw and open hands. Then repeat pattern on Draw.

- **4:02** – Double up pattern - Follow the same ”OOO” and “EEE” opening and closing the hands twice

- Let’s get creative – improvise! Just move around the harmonica using the mouth and hand techniques we have learned and make your own music.

**Lesson # 57: Chuggin’ Down The House**

- **1:00** – Play with Closed hands:
  - **TOE-KAH (1,2d) TOE-DEE (1,2b) 3x**

- **1:21** – Play with Open hands:
  - **TUC-KA (3,4d) TOO-DUL (3,4b)**

- **2:00** - Put these two phrases together:
  - **TOE-KAH (1,2d) TOE-DEE (1,2b) 3x Closed hands**
Lesson # 58: Rhythm & Lead Shuffle Beat

- 00:59 - Manish Boy:
  - TAH (1,2d) TOO (1,2b) TOO (1,2b) TAH (1,2d)

- 01:43 - Lead harmonica (to same shuffle beat):
  - 4d 4b 4d 3b Repeat

- Play each lines above alternating between rhythm and lead.
- Get creative and try different holes for the lead while maintaining the rhythm.

Lesson # 59: Bending

- There are Five critical elements to bending:
  - 1) Patience (being positive; having a learner’s frame of mind)
  - 2) Deep relaxed mouth position with freedom of the jaw
  - 3) Jet stream (accelerated air flow) can be created by raising the back of the tongue to almost cutting off the air while keeping the tip of the tongue down (drop jaw)
  - 4) Placement of Jetstream (being able to move the jet stream from the back to the front of the mouth by sliding the tongue along the roof of the mouth (tip of the tongue stays down)
  - 5) Raising the soft palate (covered in Lesson #60)

Lesson # 60: Keep On Bending

- The jet stream should be created with the back of the tongue, not the tip of the tongue.
• 3:04 - Begin by trying the jet stream technique on the 1d then the 4d saying “KOH” way back in the mouth where the air flow is restricted.

• 3:15 - Saying the “O” sound adds the fifth and final element to bending:
  o 5) Raising the soft palate (the soft palate is the tissue located on the roof of the mouth)

• Yawn to raise the soft palate

• 3:41 - try saying “KOH” on 1 hole, really far back in mouth and drop the jaw (apply jetstream)

• The color of the sound changes when you bend, listen for this change of tone

Lesson # 61: Cock-A-Doodle-KOO

• While practicing Bending, if you’re getting air you’re on the right track

• 2:19 - Say “KOH” on 1d at the back of the tongue, drop the tongue and jaw forming a big yawn.

• When playing 4d which is a higher pitched note we need to move jetstream forward.

• Low notes are played far back (in mouth) and higher pitched notes are played forward

• 3:33 - Say “KOO” on 4d closer to the front of the mouth

• 4:58 - To unbend use the “EEE” sound on the 1d. To bend use the “KOH” sound

• The 1 hole has two notes – 1 straight and 1 bent

• The 2 hole has three notes – 1 straight and 2 bent notes

• The 3 hole has four notes – 1 straight and 3 bent note
• The 4 hole goes back to two notes - 1 straight and 1 bent

• Bending Goals:
  ○ 1) go from unbent to bent
  ○ 2) go from unbent to bent, back to unbent
  ○ 3) go from bent to unbent
  ○ 4) go from bent to unbent quickly

Lesson # 62: Folk Improv

• 1:04 - Folk pattern with single notes:
  ○ 4b (2 and 3) 4d 5b (2 and 3) 5d 6b (2 and 3) 6d 6b (2 and 3)
  5d (back to start)

• 5:18 - Let’s get creative - make something up using the blow/draw pattern above. Use any holes in the safety zone.

Lesson # 63: Hand Quacking

• We’ve been working on: Playing single notes; moving around on single notes; jumping around on single notes; now we’ll be adding hands

• 2:01 - Saying “OH” on 1b, start with hands closed, then and as soon as you hit the 1b, open hands

• 2:24 - Double it up with same pattern above starting with hands closed, then open, closed, then open

• 7:14 - Start with hands closed then go to open hands on each note:
  ○ 4b 4d 5b 5d 6b 5d 5b 4d

Lesson # 64: Country Riff

• 2:12 – Play to a country rhythm remembering to open and close the hands. Make a big “O” shape with your mouth. Continue to play this riff but using different notes then go back to the original sequence:
Lesson # 65: Ode to Joy

- 1:09 - Learning a song in “blocks”. Play the first row as one block:
  - 5b 5b 5d 6b 6b
  - 5d 5b 4d 4b 4b

- 2:40 – Add the coughing technique where ever there are double notes, repeating the sequence several times:
  - 5b 5b 5d 6b 6b

- 4:41 - Now add close hands to open hands on every note:
  - 5b 5b 5d 6b 6b

- 11:19 - Add hand vibrato on the second of the two double notes. Use the cough to go right into the hand vibrato:
  - 5b 5b 5d 6b 6b

- While playing, if you find you are having trouble in a section, isolate the notes and play them slow with repetition.

- 13:40 - Play the next line or block, starting with coughing technique:
  - 5d 5b 4d 4b 4b

- 16:32 - Play both lines using coughing technique, closed/open hands and hand vibrato:
  - 5b 5b 5d 6b 6b
  - 5d 5b 4d 4b 4b

Lesson # 66: Ode to Joy Part 2

- First, play line 3 alone (add vibrato on underlined notes):
  - 4d 5b 5b 4d 4d

- 1:04 - Then line 4 alone (add vibrato on underlined notes):
  - 4d 5b 4d 4b 4b
• 3:07 - play whole thing without the hands at first, just coughing technique (play lines 1, 2 and 3 then back to line 1, next play lines 1, 2 and 4):
  ○ 5b 5b 5d 6b 6b
  5d 5b 4d 4b 4b
  (4d 5b 5b 4d 4d)
  4d 5b 4d 4b 4b

• 6:16 - Then play with cough, use closed hands/ open hands on each note, and use hand vibrato on each underlined note:
  ○ 5b 5b 5d 6b 6b
  5d 5b 4d 4b 4b
  (4d 5b 5b 4d 4d)
  4d 5b 4d 4b 4b

Lesson # 67: Ode to Joy Part 3

• This section is called the bridge or chorus of the song.

• Note: a minus sign before a hole number means to Draw.

• No symbol before a hole number means to Blow:

• Note also, for ease of practice, the notes have been broken down into smaller segments or blocks.

• 02:53 - Play first block using coughing technique:
  ○ -4 -4 5 4

• 05:15 - play next block:
  ○ -4 5 -5 5 4

• 08:06 - play next block:
  -4 5 -5 5

• 10:39 - play next block (emphasize the last note with an “O” sound):
  ○ -4 4 -4 3
• While we are learning, there is no right and no wrong way, it’s OK to make mistakes.

• Be in a “learners” frame of mind as you practice.

• Remember, you do not need to pressure yourself to be a “performer” while you are still in a “learners” phase.

Lesson # 68: Ode to Joy Part 4

• Start with closed hands to open hands on the first hole of each segment; leave the hands open for the rest of the notes in that section.

• Practice in blocks:
  o  -4  -4  5  4
  o  -4  5  -5  5  4
  o  -4  5  -5  5
  o  -4  4  -4  3

• Use hand vibrato on the last note

Lesson # 69: Ode to Joy Part 5

• Make hand, jaw, tongue and mouth movements in sync to achieve a soulful sound.

• 02:20 - Practice whole section from start to finish, using cough, closed open hands, hand vibrato with “O” shape:
  o  -4  -4  5  4
  -4  5  -5  5  4
  -4  5  -5  5
  -4  4  -4  3

• We are almost there...
Lesson # 70: Ode to Joy - Whole Song

- **0:25** - Play the entire song at a very slow pace (with tabs shown on screen):
  - 5 5 6 6
  - -5 5 4 4 5 5 -4 -4
  - 5 5 6 6 -5 5 -4
  - 4 4 -4 5 -4 4 4
  - -4 -4 5 4 -4 5 -5 5 4
  - -4 5 -5 5 -4 4 -4 3

**2:10** - Play the entire song at a faster pace

Lesson # 71: Let’s Go Surfing

- Using the Search Engine on your computer, type “harmonica tabs” “name of desired song”; hit search and various websites will come up.

- “Tabs” is short for tablature. Using Tabs is the means by which we are able to play songs on the harmonica.

- Tabs tell us what hole to blow or draw. They can also indicate where a note should be bent, even where to speed up notes.

- Tabs do not give us the actual melody of the song, just the hole to play and how to play it.

- Other websites for locating songs with harmonica tabs on the internet: www.harmonica.com or www.harptabs.com

Lesson # 72: Happy Birthday

- Again, song can be divided into blocks of notes:
  - **Block # 1:** 6 6 -6 6 7 -7
  - **Block # 2:** 6 6 -6 6 -8 7

- Practice first block several times, then the second.
• Use coughing technique.

• Start hands closed, open on first note, keep open and end with a hand vibrato.

Lesson # 73: Happy Birthday Part 2

• 1:09 - Play second block adding hand technique; use closed to open hands on first 6 blow, and hand vibrato on 7:
  ○ 6 6 -6 6 -8 7

Lesson # 74: Happy Birthday Part 3

• The last segment of Happy Birthday, practice block #3 first:
  ○ Block #3: 6 6 9 8 7 -7 -6
  Block #4: -9 -9 8 7 -8 7

• Practice jumping from 6 Blow to 9 Blow as in Block #3.

• Use coughing technique on consecutive 6 Blows.

• Start hands closed, open on first note, keep open and end with a hand vibrato.

• As in Lesson # 72 practice one block at a time, repeating several times.

• If you get stuck just continue on; learning a song is not always linear.

• Repetitive playing, as well as attention to difficult moves, will have the best results in the long run.

Lesson # 75: Happy Birthday Part 4

• 1:43 - Play Block # 4 (Lesson # 74) with the challenge of going from 6 Draw to 9 Draw:
Lesson # 76: Happy Birthday (Whole Song)

Lesson # 77: Stephanie On The Spot

Lesson # 78: The Twelve Bar Blues Riff

Lesson # 79: Blues & Strings
• Harmonica in the key of C (second position), Guitar in the key of G.

• Add bends and hand technique to make this sound soulful.

Lesson # 80: Breaking It Down

• Play through Twelve Bar Blues using hand technique.

• Start with hands closed on each block; “cough” the hands open on the first note of each block and leave open for remaining notes in each block; do hand vibrato on the 4 Draw of the last block.

• 03:14 - Play completely through all 5 blocks of the lick twice and end back on the first 3 Blow:
  ○ 3 -4 3 (2x) 4 -4 4 3 -4 3
  -4 4 -4 3 4 -4

Lesson # 81: Sweet Country Jam

• Play 4 Draw 3 Blow 4 Blow as a warm up

• Now play the Twelve Bar Blues along with the guitar:
  ○ 3 -4 3 (2x) 4 -4 4 3 -4 3
  -4 4 -4 3 4 -4

• End the song using “Volume Swelling” – play 3 Blow softly; using hand vibrato, increase the volume then lower the volume to a fade out.

Lesson # 82: Rock Progression

• Use the same Twelve Bar Blues sequence and play along with the guitar.

• Technical Note: There are 12 different keys of harmonicas. Once you have learned a note sequence, the scale can be changed just by changing the key of the harmonica, playing the same exact note sequence but on a different harmonica.
Lesson # 83: Basic Music Theory

- First Position – Slower songs, pretty folk or classical songs.
- Second Position – Blues, Rock, upbeat, faster songs.
- Refer to chart of harmonica keys to be used when playing first or second position along with a guitar.
- There are a total of 12 basic keys, however the basics needed for playing harmonica are the keys of G A C D E

Lesson # 84: I Hear A Train Comin’

- 0:38 - Train whistle - 4,5 Draw with closed / open hands. Whisper EEE when hands closed and AAH when hands are open.
- 2:02 - Train whistle combined with TU-CKA TOO-DUL
- 3:07 – TUCKA (1, 2d) TOO-DUL (1, 2b) 2X
  4,5 Draw (EEE hands closed, AAH hands open) 2X

Lesson # 85: Shake It Up

- Start on the 4,5 Draw and move between the 3 to 6 holes by shaking the wrist and moving the harmonica quickly over the lips.
- Use the deep relaxed mouth position and be sure your lips are well moistened.
- The same effect can be achieved by holding the harmonica still and moving the head back and forth.
Lesson # 86: Swells

- One of the most beautiful expressions on the harmonica is playing one long sustained note.

- **1:53** - Use Deep relaxed mouth position – play 5, 6 Blow as softly as you can, then increase the volume slowly (still on the same Blow) then go back to playing softly and back up to the higher volume. Before you run out of breath, slide your mouth up to include the 7 hole.

Lesson # 87: One Long Blow

- Start on any two notes, for example 6,7 Blow then isolate the 7 hole alone.

- Use the hand vibrato and increase the volume (swell), decrease the volume then fade off.

Lesson # 88: Getting Creative

- Let’s get creative just by using the long blow with double notes, single notes, volume swells and hand vibrato.

- Make the most fun out of improvisation because there is no right or wrong.

- Let your inner feeling, your love for the sounds you are making, lead you where ever you want to go.

- Improvisation is a fun journey, because sometimes only you know where you’re going, and sometimes the music leads you.

Lesson # 89: Manish Boy with a Twist

- 01:21 - Mixing rhythm and lead, start with rhythm first:
  - **TAH (1,2) TOO-DUL (1,2) TAH (1,2)**

- 03:28 - Now let’s learn the riff (drop the jaw on 3 Blow):
• -4 4 -4 3

• 05:19 - Drop the jaw on 3 Blow and use coughing technique on the double 3 Blow:
  • -1 2 3 3

• 08:02 - Put the whole pattern together:
  • -4 4 -4 3  -TAH (1,2) TOO-DUL (1,2) -TAH (1,2)
  • -1 2 3 3  -TAH (1,2) TOO-DUL (1,2) -TAH (1,2)

Lesson # 90: Manish Boy with Hands

• Do this same pattern adding the hand technique (drop the jaw on 3 Blow)

• 2:36 - Closed hands to open hands on first 4 Draw and 1 Draw, Closed hands on rhythm:
  • -4 4 -4 3  -TAH (1,2) TOO-DUL (1,2) -TAH (1,2)
  • -1 2 3 3  -TAH (1,2) TOO-DUL (1,2) -TAH (1,2)

• Once you get this down, you can try speeding it up.

Lesson # 91: Recap Of Our Adventure

• We’ve learned:
  • Three different songs
  • Blues, country, rock grooves
  • Improvisations

• We’ve covered the 11 Core Essential Techniques:
  • Deep relaxed mouth position
  • Harmonica players drum sticks (using the “T” K” sound as in TUCKA TOO-DUL)
  • Affecting tone with the size and shape of the mouth chamber by dropping the jaw
  • Diaphragmatic breathing
  • The four hand techniques
  • The coughing technique
○ Regulating air Flow (in-gassing and out-gassing through the nose or the lower lip)
○ Level 1 single notes – playing any single note
○ Level 2 single notes – playing two single notes by moving around or sliding
○ Level 3 single notes – play a single note and jump over to another single note
○ Playing 2 Draw and 3 Draw in tune (lowering the back of the tongue, move forward and say “AAAAH” on the 2 Draw, lower the tongue and say “EEEE”

● We also covered intermediate level harmonica:
  ○ Volume swells
  ○ Some Bending basics – raise the back of the tongue to bend a 2 Draw or 3 Draw and lower it to play a straight 2 Draw or 3Draw

Lesson # 92: Final Lesson - Feeling It

● Take a deep breath in, play a long blow and try to connect with any inner emotions you have at that time, whatever they may be.

● Body movements can also help us get in touch with those inner emotions.

● When we can connect this way, it is without a doubt, reflected in the sound of our harmonica playing.

Lesson # 93: Congratulations!! You Made It!!

● You now have a base to be able to consistently play harmonica at a high intermediate level.

● Suggestions on where to go from here:
  ○ Continuing education with JP -
  ○ Email JP to ask about Bandcamps and workshops if not posted
  ○ Phone lessons
  ○ Skype lessons
  ○ Video conferencing
  ○ Private Lessons in Kauai
- Video critique (send video of yourself playing and JP will critique it Free of charge)

**Lessons # 94 Bonus: Tucka Too-Dul Jam Along Intro**

- Alternate playing Lead and Rhythm harmonica:
  - **Lead:** -4 4 -4 3
  - **Rhythm:** TUCKA (1, 2d) TOO-DUL (1, 2b)

**Lessons # 95 Bonus: Tucka Too-Dul Jam Along**

**Lessons # 96 Bonus: Blues Jam Along Intro**

- Play around on this riff, you can go off it and come back to it at will:
  - -4 4 -4 3

**Lessons # 97 Bonus: Blues Jam Along**

**Lessons # 98 Bonus: Folk Jam Along Intro**

- Alternate playing lead on any notes you want, or playing together
- Guitar is in C, harmonica is in C
- Use Blow Draw pattern

**Lessons # 99 Bonus: Folk Jam Along**
Special thanks to:

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&

Happy Harpin’ To You!

jp allen