OVER 60 PAGES OF HARMONICA RIFFS, TRICKS & SONGS

# Table of Contents

**DVD 1 - Harmonica Made Fun and Easy**

- Essentials (3:22) ................................................................. 7
- Hand Signals and Arrows (10:14) ........................................ 8
- Diaphragmatic Breathing (11:31) ......................................... 8
- The Safety Zone (14:38) ....................................................... 8
- Breathing Trick (15:35) .......................................................... 8
- Holding the Harp (17:49) ...................................................... 8
- What are Phrasings? (18:53) ................................................. 8
- Phrasing #1: Easing In (20:51) ............................................. 8
- Playing Around (24:16) ........................................................ 8
- Phrasing #1 on all blows (27:49) ......................................... 8
- Mixing Up Phrasing #1 (33:47) ............................................. 9
- Jam Along with Phrasing #2 (41:49) ...................................... 9
- Phrasing #2 all blow notes (46:03) ....................................... 9
- Taking Phrasing #2 to the Next Level (47:51) ....................... 9
- Combining Pattern #1 with Pattern #2 (50:10) ..................... 9
- Slide (53:08) .......................................................................... 9
- Phrasing #3 (59:32) .............................................................. 9
- Combining Phrasing #2 with Phrasing #3 (1:02:20) ............. 9

**DVD 2 - Harmonica Core Essentials**

- Deep Relaxed Embouchure (3:01) ........................................ 10
- Two Simple Chords (3:55) .................................................... 11
- Playing Draw Chords In Tune (5:28) .................................... 11
- Harp Players Drum Sticks (7:23) .......................................... 11
- Air harp mouth Jams (9:14) .................................................. 11
- Train time rhythm (11:05) .................................................... 11
- Puffin’ Billy (13:51) ............................................................. 11
- Catch me who can (15:00) .................................................. 11
- Getting the Rhythms Smokin’ (22:29) ................................. 12
- Keeper of the Winds (25:08) .............................................. 12
- Letting it Loose (23:34) ....................................................... 12
- Single Notes (27:48) .......................................................... 12
- Help for 2/3 suck (33:34) .................................................... 12
- Coughing Technique (35:12) .............................................. 13
- Throat Vibrato (36:49) ......................................................... 13
- Two-Handed Grip (38:26) ................................................... 13
- Bottoming out right wrist (41:29) ...................................... 13
- Using Fingers (42:14) ........................................................ 13
- Extending Wrist (43:01) ....................................................... 13
- Rotating Right Wrist (44:03) ............................................... 13
- Slapping the Harmonica (45:09) ........................................ 13
- Sliding (49:56) ................................................................. 13
- Blues Groove on Manish Boy (53:13) ................................. 14
- Intro to Bending 1 Draw (58:51) .......................................... 14
- Bending 4 Draw (1:07:14) ................................................... 14
2 CD SET - Teaching Yourself to Jam With Other Musicians ................................................................. 15
  First Position vs. Second Position .......................................................................................................... 15
  JP's Seven (and a Half) Steps to the "Deep Relaxed ........................................................................... 16
  Lip Blocking: The lower lip is the key .................................................................................................... 18
  Phrasing #1 .......................................................................................................................................... 22
  Phrasing #1: with ALL BLOW NOTES!!! ............................................................................................ 22
  The Coughing Technique ..................................................................................................................... 23
  HAND VIBRATO and WahWah sound ................................................................................................. 23
  Combining Pattern 1 and Pattern 2: ...................................................................................................... 23
  More work on the Coughing Technique .............................................................................................. 24
  If in doubt keep playing!!! Improvise!!! Explore!!! ........................................................................... 24
  Finger Trick ......................................................................................................................................... 24
  Phrasing #2 .......................................................................................................................................... 24
  Hot Cross Buns ...................................................................................................................................... 24
  Phrasing #2 Starting on the Blow ......................................................................................................... 24
  Air Management ................................................................................................................................... 25
  Mostly Blow Notes ............................................................................................................................... 25
  Phrasing #3 .......................................................................................................................................... 25
  Adding the Coughing Technique ......................................................................................................... 25
  Adding the Hands ................................................................................................................................. 25
  Phrasing #4 .......................................................................................................................................... 25
  Phrasing #5: LESS IS MORE ............................................................................................................... 26
  Combining Phrasing #5 and Phrasing #1 ............................................................................................. 26
  Combining Phrasing #2 and Phrasing #3 ............................................................................................. 26
  Combining Phrasing #4 and Phrasing #2 ............................................................................................. 26
  "The 9/11 Lament” ............................................................................................................................... 26
  Jam along with the Guitar. No Talking!!! ............................................................................................. 26

DVD 5 - High Speed Country and Blues Chugging .................................................................................... 27
  Relaxed Deep Embouchure (6:46) ........................................................................................................ 28
  Home Base (9:27) ................................................................................................................................. 28
  Slightly Mannish Boy (28:52) ............................................................................................................... 28
  Blowing the Roof off the House (34:27) .............................................................................................. 28
  Rippin’ It Out (42:25) ........................................................................................................................... 28
  Rippin’ & Blowing: The roof off the house (47:14) ............................................................................. 28
  The Slurpin’ Serpent (49:10) ............................................................................................................... 28
  Breath of Fire (53:41) ........................................................................................................................... 29
  2 beat lead pattern (1:08:02) ................................................................................................................. 29
  3 beat lead pattern (1:12:04) ............................................................................................................... 29
  4 beat lead pattern (1:14:19) ............................................................................................................... 29
  More 3 beat lead patterns (1:16:50) .................................................................................................. 29
  6 beat lead pattern (1:29:05) ............................................................................................................... 30
  7 beat lead pattern (1:33:07) ............................................................................................................... 30
DVD 6 - Blues DVD 1: Beginning Country ................................................................. 31
  Timing #1: Whole Notes (10:38) ........................................................................... 32
  Timing #2: Using Elements of the Blues Scale (15:55) ..................................... 33
  Walking Blues using JP's Super Simple Blues Scale (19:09) .......................... 34
  Timing #3: Quarter notes over a Walkin' Blues (28:18) ................................. 34
  The Super Simple Country-Blues Scale: Down Low (31:44) ......................... 35
  Timing #3: Over the Ten Bar Blues (38:53) ...................................................... 35
  Timing #3: Call and Response (41:00) ............................................................... 36
  Fill it up (43:00) .................................................................................................. 36
  Timing #5: Chicago Blues Muddy Waters Style” (55:26) .............................. 37
  Boyish Man: Slight Variation (58:20) ................................................................. 37
  Crawl Before You Walk (1:02:10) .................................................................... 37
  Boyish Man Lick #2 (1:06:30) ........................................................................... 38
  Jump Around (1:11:10) ..................................................................................... 38
  Timing #6: Shuffle Beat (1:23:50) .................................................................... 38
  Triplets (1:32:10) ................................................................................................ 39
  Intro to Bending: Playing with Soul (1:42:40) ............................................... 39

DVD 7 - Finally Learning to Bend - A Workshop in Mastering Bending ............. 41
  Bending Essentials (4:53) .................................................................................. 42
  Bending Overview (8:46) .................................................................................. 42
  One Draw (11:43) .............................................................................................. 42
  Staying Sane (16:16) ........................................................................................ 42
  Four Draw (17:51) ............................................................................................ 42
  Little more Help (23:51) ................................................................................... 42
  Three Draw (28:52) .......................................................................................... 43
  Two Draw (32:32) .............................................................................................. 43
  5/6 Draw (36:03) ............................................................................................... 43
  2/3 in Tune (37:22) ........................................................................................... 43
  Memorizing (41:27) .......................................................................................... 43
  Exercise One: .................................................................................................... 43
  Bottom of the Well and Back (47:20) ............................................................... 43
  Exercise Two: Two-sleeping in the Basement (49:21) .................................... 43
  Exercise Three: Quick Scoop (51:42) .............................................................. 43
  Push Ups (53:45) .............................................................................................. 43
  More Push Ups (56:23) .................................................................................... 43
  Chin Ups (57:17) .............................................................................................. 44
  Play the Major Scale (59:15) .......................................................................... 44
  Using the Tuner (1:01:40) ............................................................................... 44
  Cotton Fields (1:04:27) .................................................................................... 44
  Crying Hound Dog (1:06:07) ........................................................................... 44
  Blues Scale (1:09:28) ...................................................................................... 44
  Classic Blues Lick (1:11:36) ............................................................................ 44
Slow Glide (1:12:40) .................................................................................................................. 44
Over Blowing (1:15:26) .................................................................................................................. 44
Blow Bends (1:17:48) .................................................................................................................. 45
Bonus Track (1:22:11) .................................................................................................................. 45

DVD 8 - Blues DVD 2: Playing A Sweet Soulful Tone ................................................................. 46
Knowing which key harmonica to play (8:00) ........................................................................... 47
Playing soulful bends – C harp (31:35) ................................................................................... 48
Slide and Strut - G harp (39:30) ............................................................................................. 49
What goes down must come up – C harp (45:20) ................................................................ 49
More ¼ Notes (51:38) ............................................................................................................. 50
Country Slide - A harp (59:45) ............................................................................................. 51
Bottle Neck Blues - G harp (1:11:05) ..................................................................................... 51
The complete blues scale - D harp (1:16:08) ............................................................................. 52
Using 8th note triplet to get your lead harmonica smokin’ - D harp (1:21:17) .................. 52
Combining 8th note triplets and the shuffle beat - D harp (1:26:23) .................................. 52
Teaching your harp to talk: The dip bend - D harp (1:28:53) ............................................. 53
Jamming with dip bends- D harp (1:31:16) .......................................................................... 53
Funk harmonica: using dip bends- F harp (1:35:15) ............................................................ 53
Playing with throat vibrato and dip bends - A harp (1:38:45) ........................................... 53

DVD 9 - Blues DVD 3: Owning the 12-bar Blues ..................................................................... 54
Understanding the 10 Bar Blues – D harp (6:21) ................................................................. 55
Playing the 12 Bar Blues – C harp (39:00) .......................................................................... 56
The 12 Bar Blues with a Quick 4 – C harp (42:16) ................................................................. 56
Upper Register Horn Line – C harp (46:18) ........................................................................ 57
Lower Register Horn Line – C harp (1:06:50) ..................................................................... 58
Blues Boogie – A harp (1:14:50) ......................................................................................... 58
Head Shakes and Octave Shakes .......................................................................................... 59
Tongue Switch Shimmer – D harp (1:33:35) ...................................................................... 59
Bent Throat Vibrato – F harp (1:37:30) ............................................................................... 59
Bending with a Growl – A harp (1:40:05) .......................................................................... 59

Kids DVD - Harmonica for Kids: The Easiest Instrument Made easier ............................... 60
What type of harmonica do you need (3:09) ....................................................................... 61
How to put a Harmonica in your mouth (5:07) ................................................................ 61
Goofin’ Around (11:54) ........................................................................................................ 61
Bouncing off the walls (13:53) ............................................................................................. 61
Goofin’ and Bouncing (15:54) .......................................................................................... 61
Draw and Blow Chords (20:08) .......................................................................................... 61
Toy Train (21:18) ................................................................................................................ 61
On the Tracks (23:58) ......................................................................................................... 61
Harmonica Players Drumsticks (26:20) ............................................................................ 61
Ta Toodle (29:24) ............................................................................................................... 61
Ta Ta Toodle (31:08) .......................................................................................................... 61
Giraffe Rhythm (36:19) ....................................................................................................... 61
Slightly Mannish Boy (39:11) .............................................................................................. 62
Jammin’ the Blues (42:31) .................................................................................................. 62
Playing along with other Musicians (44:57) ................................................................. 62
Hot Cross Buns (54:15) ........................................................................................................ 62
Jingle Bells (1:01:14) ........................................................................................................... 63
Beethoven: Ode to Joy (1:05:56) ......................................................................................... 63
Introduction

As you play along with this DVD you will have the opportunity to experience the enjoyment of allowing music to freely flow through you. This DVD will share with you a bunch of fun and easy ways to jam along with a guitar player and spontaneously create music on the spot...and I think you will be surprised how easily you catch on. My dream for this DVD is that you will have such a wonderful time jamming along with me as I play with you, that you will choose to play and enjoy the harmonica for life.

NOTE: Please view the DVD first before playing any of the below examples. The information below is designed to give you a quick reference. Everything written below will be absolutely clear when you watch the DVD.
Track #3: Essentials: (3:22)
- To be in tune with the DVD you will want to use a C harmonica (preferably a 10-hole diatonic harmonica). For example the Hohner Blues Band or the Hohner Special 20 Harmonica in the Key of C.

Track #10: Holding the Harmonica (17:49)
- (see Harmonica Core Essentials DVD for “Two Handed Grip”) 

Track #11: What are Phrasings (18:53)
- As I define them... Playing any notes you want to a specific timing.

Track #6: Hand Signals and Arrows (10:14)
- ↓ Means Draw ↑ Means Blow; For Example: 56↑ Means to play holes “5” and “6” at the same time

Track #12: Phrasing #1: “Easing In” (20:51)
- Start with clapping
  ↓ ↑ ................

Track #7: Diaphragmatic Breathing (11:31)
- Practice by laying on floor or in bed
- Belly breaths not chest breathing
- Hand on belly goes up on inhale, down on exhale
- Practice quick, short belly breaths

Track #13: Playing Around (24:16)
- Jamming on phrasing #1 all over the harp
  ↓ ↑ ................

Track #8: The Safety Zone: (14:38)
- Holes 4, 5, 6, 7

Track #14: Phrasing #1 on all Blows (27:49)
- ↑ ↑ ................
**Track #15:** Mixing Up Phrasing #1 (33:47)

- ↓ ↑ ..............↑ ↑ ..............

  Phrasing #2
  - Start by clapping
  - ↑ ......................↓ ..............

**Track #18:** Jam Along with Phrasing #2 (41:49)

- ↑ ......................↓ ..............

  *Jam along with me for two minutes playing any notes you like*

**Track #19:** Phrasing #2 All Blow Notes (46:03)

- 56↑ 56↓ 56↑ 45↑

**Track #20:** Taking Phrasing #2 To The Next Level (47:51)

- 56↑ 56↓ 56↑ 45↑

**Track #21:** Combining Pattern #1 with Pattern #2 (50:10)

- Clap first if it helps you learn the pattern
- 67↑ 67↓ 67↑ 67↓

**Track #22:** SLIDE!!! (using Phrasing #1) (53:08)

- 12↑ 67↑ ..............67↓ 67↑

**Track #24:** Phrasing #3 (59:32)

- Try clapping first
- 56↑ 56↓ 56↑ 45↑ 45↓ 45↑

**Track #25:** Combining Phrasing #2 and Phrasing #3 (1:02:20)

- 56↑ 56↓ 56↑ 56↓ 56↑

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*I’ve enjoyed sharing this material with you and I hope you have gotten a taste for how fun and easy it can be to jam along with a guitar player.*
Introduction

In this DVD I explore what I consider to be all of the basic harmonica techniques necessary to play many popular styles of music: Blues Harmonica, Folk Harmonica, Country Harmonica, Reggae Harmonica, Pop Harmonica, Classical Harmonica, Hymns on Harmonica, Spirituals Harmonica, Chicago Blues Harmonica, Country Blues Harmonica and whatever else the cat drags in.

This DVD is a workshop on techniques (while my other DVDs support you in jamming once you’ve learned the techniques). I’ve investigated the majority of instructional harmonica products on the market and my opinion is that very few of them explain basic techniques in a way that is clear or accurate. If you’re having difficulty progressing, it’s probably because you simply haven’t been shown the tricks to learning the most important basic harmonica techniques.

This DVD explores: “The Deep Relaxed Embouchure (how to place the harp deep in your mouth so you don’t get frustrated and stuck), Simple Chords, Playing in tune, Tricks to Playing Fast, High Speed Rhythm Patterns (rippin’ it out as a “one-man-band”!), Single Notes, an intro to Bending, Throat Vibrato, Five distinct Hand Techniques, and a Classic Chicago Blues Pattern. (For a C harmonica)

NOTE: Please view the DVD first before playing any of the below examples. The information below is designed to give you a quick reference. Everything written below will be absolutely clear when you watch the DVD.
Track # 4: The Deep Relaxed Embouchure

- Hold Harp in your Right Hand
- Relax Face
- Don’t push Chin forward
- Rotate harmonica up about 30 degrees
- Unroll bottom lip
- Put harp deep in mouth
- Top lip covering most of top of the harmonica

Track # 5: Two Simple Chords

- 1, 2 draw (suck)
- 1, 2 blow
- Use finger trick to check holes
- Put fingers across holes 3-10

Track # 6: Playing Draw Chord In Tune

- Make sure you drop tongue in back completely
- Relaxed mouth and draw

Track # 7: Harp Players Drum Sticks

- Lower Third: TUCKA (1,2)↓ TICKA(1,2)↑
- T= front of mouth
- K= back of mouth
- Practice speeding up

Track # 8: Air Harp/Mouth Jams

- Ta (suck)
- Tee (blow)
- Experiment with T and K sounds
- TUCKA TICKA, TUCKA TOODLE, Etc.
- Just have fun!

Track # 9: Train Time Rhythm Method: How it works

- My big Break through: Play rhythm harmonica helped me:
- Develop a solid foundation in the relaxed deep embouchure
- Develop breathing co-ordination
- Develop tongue dexterity-drives harmonica playing

Track # 10: Puffin’ Billy

- TOO-WEE (1,2)↓ TOO-DIL(1,2)↑

Track # 11: Catch Me Who Can

- TUCKA (1,2)↓ TOODLE (1,2)↑
**Track #14: Getting the Rhythms Smokin’**

- Diaphragmatic Breathing
- Out gassing through Nose
- Mouth Jamming
- Shortening the Tongue-trick to playing fast

**Track #15: Keeper of the Winds**

- TUCKA (1,2) ↓ TOODLE (1,2) ↑
- TUCKA (1,2) ↓ TOODLE (1,2) ↑
- TUCKA (1,2) ↓ TOODLE (1,2) ↑
- TUCKA (3,4) ↓ TOODLE (3,4) ↑

**Track #16: Letting It Loose**

- Pick a rhythm you like
- Use **(1,2) ↓ and (1,2) ↑** as home base and experiment climbing up the harmonica and coming back to home base.
- **remember** to use the deep relaxed embouchure

**Track #17: Single Notes**

- use lower lip to block undesired holes (please don’t use the upper lip)
- try coaxing lower lip slightly
- Another technique - work backwards
- turn harmonica all the way up until blocking all holes
- rotate back down until able to play desired hole
- **Half pucker** allows you to bend

**Track #19: Help for 2 and 3 suck**

- Drop tongue in back
- imagine coming up for air from under water
Track #20: The coughing technique

- Monkey sound
- clear throat
- Use vocal chords
  - not tongue, as in T sound
- When playing 2 or more notes

Track #21: Throat Vibrato

- Sheep or machine gun without sound (just air bursts)
- use vocal chords
- remember: Be kind and patient with yourself!

Track #22: Two Handed Grip

- Grab with left hand- C shape
- first finger at back edge of harmonica
  - allows for deep relaxed embouchure
  - make sure you don’t crowd front of harmonica
- Right hand
  - pinky to pinky with one digit higher than left pinky
- try to wrap right over left

Track #23: Bottoming Out Right Wrist

- heal to heal release
- “Wah Wah” sound

Track #24: Using Fingers

- more shallow Wah Wah sound

Track #25: Extending Wrist

- pivot right wrist at heal

Track #26: Rotating Right Wrist

- like playing with clay
  - very slight opening and closing

Track #27: Slapping The Harmonica

- Goal: HAVE FUN!
- let right hand disconnect and slap hands

Track #30: Sliding

- keep embouchure intact
  - don’t reposition lips
- moisten lips
  - with naturally occurring saliva and not Vaseline
- clean mouth=clean harmonica
- keep air steady
Track #31: Blues Groove on Manish Boy

- Shuffle beat
- TA (1,2) ↓ TOO (1,2)↑
  - TOO (1,2)↑ TA (1,2)↓
- work your way into playing both rhythm and lead
  - speed up

Track #33: Intro to Bending: 1 Draw

- Create a constricted jet stream of air
  - “Koh Ahh”
- tongue
  - tip is down
  - back is up
- diaphragm
  - suck a little more
- angle harmonica up
- Lift soft palate-like yawning

I hope enjoy this lesson. Please be kind and patient with yourself and try to practice a little bit every day. Just 5 minutes a day can go a long way over time. If you stick with it YOU WILL LEARN how to jam on the harmonica.
NOTE: Please listen to the CDs first before playing any of the below examples. The information below is designed to give you a quick reference. Everything written below will be absolutely clear when you listen to the CDs.

First Position vs. Second Position

These CDs focus on First Position

- **First Position**: Playing the same Key Harmonica as the Key of the song. Also called “Straight Harp” or “Folk Harp”. Used primarily in Folk music, Rock and Country Ballads, Reggae, Classical… (generally music that is melodic in nature).

- **Second Position**: Also called “Cross Harp” or “Blues Harp” Used for Blues, Rock, Funk, Country
  - You will have the opportunity to learn to jam in Second Position Harmonica on my other DVDs

Below I review the three techniques that will be essential to your enjoying jamming along with the CDs. I highly recommend that you first review your “Core Essentials” DVD to clearly learn the following techniques:

1. The Deep Relaxed Embouchure
2. Playing Single notes with The Deep Relaxed Embouchure
3. Hand Techniques

If not comfortable with the above three techniques please also review them on your “Core Essentials” DVD.
**Step 1a.** Look at the harp and make sure the numbers are facing up. Hold the harp in your right hand.

**Step 1b.** Moisten your lips. Place the harp deep in your mouth.

**Step 2.** Allow your lower lip to unfold as you rotate the holes of the harmonica down into your lower lip. While you are sucking, angle the harp so that you feel cool air against your lower gums. (See figure 2.)

**Figure 1: deep upper lip**

**Figure 2: shallow unfolded lip**

**Step 3.** Experiment with the angle of the harmonica. Generally an angle between 30 and 45 degrees works well (see figure 3). Find a way the harp sits comfortably in your lower lip without having to apply inward pressure.
Step 4. Look in the mirror and make sure your embouchure matches the pictures.

Step 5. Make sure both lips and the muscles of your face are completely relaxed.

Step 6. Relax the jaw and DO NOT push the chin forward unnaturally.

Step 7. MOST IMPORTANT — Keep the harp deep in your mouth and completely relax your lips.

Above all, and contrary to what is taught by many instructional harmonica books, do not tightly pucker the upper lips!
It is my opinion that only a handful of books explain single notes correctly; the majority are inaccurate, insufficient, and misleading. Aspiring harmonica players often come to me and indicate that they followed the instruction of a particular book and now they're stuck. I hope to help you develop a confident single note technique, as it is the foundation of everything else to come.

There are two primary ways to play single notes, **tongue blocking** and **lip blocking**. The easier way is lip blocking, which is what you will learn here.

**THE LOWER LIP IS THE KEY**

Let's begin with 4. Bury the harp in your unfolded lower lip so that the left side of your lower lip blocks the three hole and the right side blocks the five hole. The four hole should be left unobstructed.

![Figure 1](image)
Keep the upper lip deep and relaxed. Its main function is to create an air seal. Your lips should look like this:

That's all there is to it!

*Don't do these things..........*

There are three mistakes that enable one to quickly play a single note, but limit your potential and result in a weak and airy single note.

1. Do not use the upper and lower lips together to block the undesired notes.
This is the most common mistake. If you knew nothing about harmonica and you wanted to play a single note, intuition would tell you to make a small hole with your lips. I believe this is one of the main reasons so many people get stuck and eventually quit.

1. Do not tighten the lower lip in a way that prevents it from unfolding.
3. Do not curl the tongue.

Though this technique may result in a quick and easy single note, it is ultimately a dead end street if it's the only single note technique you know.

Now try playing a single note from the 4-hole up.

"Bottoming Out"

Bottoming out the right wrist is an excellent technique for creating a "wa wa" sound. This is also a great technique when playing amplified with a microphone.

Bottoming out the wrist is accomplished by keeping the fingers of both hands in contact and then dropping the right wrist.

Look at the pictures below to see how the hands look before and after when using the bottoming out technique.
CD #1

Tracks 2-6: Phrasing #1

Listen to the CD to clarify the below simple tablature.

- Counting: 1...2...3...4...1...2...3...4...1...2...3...4...1...
- Blow...2...3...Suck Blow...2...3...Suck Blow...repeat to fade...

The Safety Zone: Playing holes 4, 5, 6 and 7 (avoiding holes 1, 2, 3 and 8, 9, 10)

Track 7 and 8: Phrasing #1: with ALL BLOW NOTES!!!

- BLOW.......BLOW BLOW........BLOW BLOW..... BLOW BLOW...
- 5↑........................6↑5↑........................4↑5↑..................6↑5↑........

↑ = Blow
↓ = Suck

Remember to take a deep breath in before starting and then breathe whenever you need to.
Track 9, 10 and 11: The Coughing Technique

- 6↑...6↑6↑....6↑6↑....

Notice how the Coughing Technique creates a smooth attack while the “T” sound creates a short punchy attack.

Try saying “OH” from deep in your throat like a gorilla.

Track 12-16: HAND VIBRATO and WahWah sound

Making Vibrato: Flutter the Right Wrist on the left wrist. Keep the heals of your hand “pinned” together so that the right hand pivots off of the left hand.

Blow (add vibrato)......Blow (quickly open hands) Blow (add vibrato)

I know putting this all together might be a little confusing. If so, first relax! Then, I recommend you listen to the harmonica playing on “track 16” and try to mimic the sound (Next time I try to make the instructions more clear and simple).

Track 17, 18 and 19: Combining Pattern 1 and Pattern 2:

- Blow.....Suck Blow....Blow Blow....Suck Blow....Blow Blow...

- 5↑........5↓5↑.... ...... 4↑5↑...............5↓5↑............4↑5↑...
Track 20 and 21: More work on the Coughing Technique

Use the coughing technique when you play the same note more than once

- Blow Blow....Suck Blow....Blow Blow.... Suck Blow
- 5↑5↑…………...5↓5↑……… 6↑6↑……..…..6↓6↑

Track 22 and 23: If in doubt keep playing!!! Improvise!!! Explore!!!

Track 24: Finger Trick

Can help you isolate one note at a time

Track 25 and 26: Phrasing #2

- Blow........Suck.......Blow..... (inhale and repeat)

Track 27, 28, and 29: Hot Cross Buns

- 5↑...4↓...4↑..................6↑...6↓...6↑.......

Track 30 and 31: Phrasing #2 Starting on the Blow

- Suck......Blow......Blow
- 5↓........5↑........4↑....................
- 5↓........5↑........6↑..................
Track 32: Air Management

- Learning to inhale through the nose while playing a note on the suck at the same time.

Track 33 and 34: Mostly Blow Notes

- 4↓ 5↑ 4↑...
- 5↑ 6↑ 5↑...

CD #2

Tracks 1 intro, 2, and 3: Phrasing #3

- Breathing Pattern: Blow...2....3....Blow Suck Blow...2....3....Blow Suck Blow......

Track 4: Adding the Coughing Technique

Track 5, 6, 7: Adding the Hands

- This is pretty tricky. Listen to the DVD for explanation.

Track 8 and 9: Phrasing #4

- Blow...Suck...Blow...Suck...Blow..............
- 1↑........1↓.......1↑.......1↓.......1↑..............
- 6↑........6↓......6↑......5↓......5↑...............
Track 10 and 11: Phrasing #5: LESS IS MORE

- 3, 4↑ then slide up to 6, 7↑ (then add vibrato)

Track 12 and 13: Combining Phrasing #5 and Phrasing #1

- 3, 4↑ (slide) 6, 7↑ ....6, 7↓...6, 7↑

Track 14, 15, 16, & 17: Combining Phrasing #2 and Phrasing #3

- Blow...Suck...Blow...Blow Suck Blow...Blow Suck Blow
- 5↑......4↓......4↑......56↑ 56↓ 56↑...56↑ 56↓ 56↑....

Track 18 and 19: Combining Phrasing #4 and Phrasing #2

- Phrasing #4: Blow...Suck...Blow...Suck...Blow.....
- Phrasing #2: Blow.........Suck..........Blow..........  
- 6↑......6↓......6↑......5↓........5↑......
- 6↑......6↓......6↑

Track 20 and 21: “The 9/11 Lament”

- Back to the Basics: This song uses Phrasing #1 quite a bit

Track 22: Jam along with the Guitar. No Talking!!!
I’m so glad you decided to check out this DVD. For me the harmonica has opened up a world of fun and adventures beyond my wildest dreams. The rhythm patterns I will be showing on this DVD have helped me more than any other one single thing I have learned and I hope they do the same for you. Many of my students have reported to me that they were completely stuck and frustrated before they tried my method. I have put my heart into presenting the information on this DVD in a way that I hope will be easy for you to understand.

In this DVD we will be focusing on combining both rhythm and lead playing. Toward the end of this DVD it progresses to Level 6 (which requires the ability to bend). If you don’t already know how to bend, work up to that point and then move to the Blues #1 DVD and come back to the bending material later.
Track #4: Relaxed Deep Embouchure

- see “Core Essentials: Developing Good Habits” DVD

Track #5: Home Base (9:27)

- Ta Ta(1,2)↓ To To(1,2)↑

Track #6: Slightly Mannish Boy

- TA(1,2)↓ TOO(1,2)↑
- TOO(1,2)↑ TA(1,2)↓

Track #16: Blowing the Roof off the House (34:27)

- Check out “finally learning to bend: playing with soul” DVD
- J=bent
- 3J 2↓ Toodle (1,2)↑ (38:00)
- Tucka (1,2)↓ Toodle(1,2)↑
- Kee(3)J Ahh (1,2)↓ Toodle(1,2)↑

Track #17: Rippin’ It Out (42:25)

- Hee(2)↓ Ahh(1,2)↓ Toodle(1,2)↑ (44:00)
- Tucka (1,2)↓ Toodle(1,2)↑
- KOO(2)J Ahh (1,2)↓ Toodle(1,2)↑

Track #18: Rippin’ & Blowing: The roof off the house (47:14)

- Kee3J Ahh(1,2)↓ Toodle(1,2)↑ (48:00)
- KOO(2)J Ahh(1,2)↓ Toodle(1,2)↑ (repeat)

Track #19: The Slurpin’ Serpent (49:10)

- SLURP↓ AHH (1,2)↓ SLURP (1,2)↑
- SLURP↓ SLURP AHH (1,2)↑
- SLURP↓ AHH (1,2)↓ SLURP AHH (1,2)↑
- (1,2)↑
Track #20: Breath of Fire (53:41)

- TA↓ HOODLE↑ (54:45)
- TA↓ HOO↑ HEE↓ HOO↑ (56:10)
- TA↓ HOO↑ HEE↓ HOODLE↑ (56:45)

Combine the first and the third (58:00)

- TA ↓ HOODLE ↑
- TA↓ HOO↑ HEE↓ HOODLE↑
- SLURP AH↓H (58:35)
  HOO↑ HEE↓ HOODLE↑
- 3↓ (1,2)↓ (1:00:05)
  HOO↑ HEE↓ HOODLE↑
- 2J (1,2)↓ (1:01:40)
  HOO↑ HEE↓ HOODLE↑
- 3↓ (1,2)↓ (1:03:00)
  HOO↑ HEE↓ HOODLE↑
- 2J (1,2)↓
- HOO↑ HEE↓ HOODLE↑
- SLURP AH↓H (1:06:00)
  HOO↑ HEE↓ HOODLE↑
  SLURP AH↓H HOODLE↑

Track #21: 2 beat lead pattern (1:08:02)

- HEE↓ AH↓ HOO↓ HOO↑ TUCKA↓ TOODLE↑

Track #22: 3 beat lead pattern (1:12:04)

- 3↓ 2↓ 2↑ 3↑ 3↓ 2↓ TOODLE↑

Track #23: 4 beat lead pattern (1:14:19)

- (3↓ 2↓ 2↑ 3↑) 2x (TUCKA TOODLE)2x

Track #24: More 3 beat lead pattern (1:16:50)

- 4J 4J (4J/4↓ 4J) 3↓ 2↓ TOODLE↑ (1:19:07)
  (TUCKA↓ TOODLE↑)2x

- 3J 3J (3J/3↓ 3J) 2↓ 2↓ TOODLE↑ (1:21:00)
  (TUCKA↓ TOODLE↑)2x

- 6↑ 6↑ 6↑ 5↓ 4↓ 3↓ 2↓ TOODLE↓ (1:25:14)
  (TUCKA↓ TOODLE↑)2x

- (2J 1↓)3x (1:26:45)
  2J 1↓ 3J 2↓ TOODLE↓
  (TUCKA↓ TOODLE↑)2x
Track #25: 6 beat lead pattern (1:29:05)

- 4J 4J (4J/4↓\4J) 3↓ 2↓ (1:30:00)
  (4J/4↓\4J) 4↑ 3↑ 3J 2↓
  TUCKA↓ TOODLE↑ (repeat)

Track #26: 7 beat lead pattern (1:33:07)

START WITH

- 3J 3J 3J 2↓ 2j 2↓

- 4J 4J (4J/4↓\4J) 3↓ 2↓
  (4J/4↓\4J) 4↑ 3↑ 3J 3J 2↓ 2j
  2↓
  TOODLE↑ (TUCKA↓ TOODLE↑)2x

Just listen how I do it the same way as the 3 beat pattern
Introduction

After jamming along with this **Blues harmonica** video lesson:

1. You’ll be able to play over 20 great-sounding Blues riffs that are super-easy to learn but sound great.
2. You’ll be able to bend and play with a sweet soulful tone
3. You will learn a classic style “Walking Blues”
4. You’ll quickly master a Muddy Waters’ Chicago Blues Chugging Pattern
5. You’ll be able to jam along with a guitar player (or even jam with a band)
6. You’ll learn the “Simple Blues Scale” and the “Country Blues Scale”
7. You’ll experience the freedom of improvising and making up your own Blues riffs
8. You’ll know which harmonicas sound best for the Blues

This first video of a three-part series is specifically designed for beginning and intermediate level harmonica students. Completing this video will help you develop the foundation of Blues techniques necessary to learn the advanced styles that are presented in my second and third Blues videos.

**NOTE:** Please view the DVD first before playing any of the below examples. The information below is designed to give you a quick reference. Everything written below will be absolutely clear when you watch the DVD.
Track #3: Timing #1: Whole Notes (at 10:38 mark)

The simplest looking note, with no stems or flags, is the whole note:

- Whole note

A whole note is twice as long as a half note (or four times the length of a quarter note). The length of a note tells us how long we hold it.

If there are four quarter notes in a measure, then a whole note gets all four beats (1, 2, 3 and 4) because 1 whole note = 4 quarter notes.

(The 1+2+3+4+1 is the timing not the notes to be played. This confuses almost everyone so please don’t let it confuse you.

The notes are above the timing in bold type.
When ever I use a “-“ symbol it means to play a draw note )

Here is a simple riff you can practice with two whole notes:

3
1 -4
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4

Timing #2: Half Notes (12:25)

The note which lasts half as long as a whole note (or twice the length of a quarter note), is called a half note:

- Half Note
In the last lick, we played on the first beat per measure. Now, we’ll play on the 1st beats and 3rd beats per measure. Here’s the first part of this lick:

\[
\begin{align*}
3 & \quad -3 & \quad 3 & \quad -3 \\
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4
\end{align*}
\]

Second part:

\[
\begin{align*}
3 & \quad -4 & \quad 3 & \quad -4 \\
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4
\end{align*}
\]

Putting the two together:

\[
\begin{align*}
3 & \quad -3 & \quad 3 & \quad -4 \\
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4
\end{align*}
\]

**Track #4: Timing #2 (15:55)**

Using Elements of the Blues Scale

This riff will use the same timing used as the last example. However, this time we’ll include elements of the blues scale:

\[
\begin{align*}
3 & \quad 4 & \quad -4 & \quad -5 & \quad 6 & \quad -5 & \quad -4 & \quad 4 \\
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4
\end{align*}
\]

On a standard tuned diatonic, 2 draw and 3 blow are the exact same note. However, hole 2 draw can be somewhat more expressive than a hole 3 blow because it is bendable and we can also add substantial vibrato to it. So, try replacing 3 blow with 2 draw in the above riff. It will also increase its difficulty level.
Track #5: Using Super Simple Blues Scale (19:09)

This riff will also use Timing #2:

\[
\begin{align*}
3 & -3 & -4 & -5 & 6 & -5 & -4 & -3 \\
1 & + & 2 & + & 3 & + & 4 & + & 1 & + & 2 & + & 3 & + & 4 & + & 1 & + & 2 & + & 3 & + & 4
\end{align*}
\]

Super Simple Blues Scale (22:00)

\[
\begin{align*}
3 & -3 & -4 & -5 & 6 \\
6 & -5 & -4 & -3 & 3
\end{align*}
\]

While practicing the super simple blues scale, try replacing 3 blow with 2 draw.

Track #6: Timing #1 (28:18)
The Super Simple Blues Scale

Quarter notes are \(1/4\)th the length of a whole note (or half the length of a half note):

\[
\begin{align*}
\text{♩} & \text{ Quarter note}
\end{align*}
\]

Here’s The Super Simple Blues Scale over quarter notes:

\[
\begin{align*}
3 & -3 & -4 & -5 \\
1 & + & 2 & + & 3 & + & 4
\end{align*}
\]

\[
\begin{align*}
6 & -5 & -4 & -3 \\
1 & + & 2 & + & 3 & + & 4
\end{align*}
\]
Track #7: Down Low (31:44)

Here’s the Down Low riff:

\[
\begin{array}{cccc}
3 & 2 & -1 & 2 \\
1 & 2 & 3 & 4
\end{array}
\]

Let’s add Down Low to the Super Simple Country Scale. The Super Simple Country Scale is similar to the Super Simple Blues Scale except that we replace 5 draw with 5 blow. Here’s the whole lick: (35:00)

\[
\begin{array}{cccc}
3 & -3 & -4 & 5 \\
1 & 2 & 3 & 4
\end{array}
\]

\[
\begin{array}{cccc}
6 & 5 & -4 & -3 \\
1 & 2 & 3 & 4
\end{array}
\]

\[
\begin{array}{cccc}
3 & 2 & -1 & 2 \\
1 & 2 & 3 & 4
\end{array}
\]

You can also use 2 draw instead of 3 blow.

Track #8: Timing #3 (39:00)

In Timing #3, we’ll play on the 4th beat and the 1st beat. You can practice this timing on this simple riff:

\[
\begin{array}{cccc}
-4 & 3 \\
1 & 2 & 3 & 4
\end{array}
\]

\[
\begin{array}{cccc}
-4 & 3 \\
1 & 2 & 3 & 4
\end{array}
\]

\[
\begin{array}{cccc}
-4 & 3 \\
1 & 2 & 3 & 4
\end{array}
\]
Track #9: Timing #3 (41:00)
Call & Respond

We’ll use Timing #3 to play this simple riff:

\[-4 \ 3 \ -3 \ 3\]
\[1 \ + \ 2 \ + \ 3 \ + \ 4 \ + \ 1 \ + \ 2 \ + \ 3 \ + \ 4 \ + \ 1 \ + \ 2 \ + \ 3...\]

Track #10: Timing #3 (43:00)
Fill It Up

\[-3 \ 3 \ -3 \ -4\]
\[1 \ + \ 2 \ + \ 3 \ + \ 4 \ + \ 1 \ + \ 2 \ + \ 3 \ + \ 4 \ + \ 1 \ + \ 2 \ + \ 3...\]

To challenge yourself, try replacing 3 blow with 2 draw: (46:00)

\[-3 \ -2 \ -3 \ -4\]
\[1 \ + \ 2 \ + \ 3 \ + \ 4 \ + \ 1 \ + \ 2 \ + \ 3 \ + \ 4 \ + \ 1 \ + \ 2 \ + \ 3...\]

Since 2 draw is bendable and very expressive, you can also try adding vibrato to it.

Track #11: Timing #4 (48:28)
Some Country

Begin on the 4th beat:

Holes 1 and 2:
\[-TA(1,2) \ TO(1,2) \ -TA(1,2)\]
\[1 \ + \ 2 \ + \ 3 \ + \ 4 \ + \ 1 \ + \ 2 \ + \ 3 \ + \ 4\]
Hole 4: (50:45)
-4 4 -4
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4

Hole 3: (52:00)
-3 3 -3
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4

Hole 2: (53:00)
-2 2 -2
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4

Hole 1: (53:25)
-1 1 -1
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4

Track #12: Timing #5 (55:28) (and 4 & 1)

Mannish Boy riff:

-Ta(1,2) Too(1,2)
Too(1,2) –Ta(1,2)

Track #13: Boyish Man Slight Variation (58:20)

Boyish Man riff:

To(1,2) – Ta(1,2)
To(1,2) – Ta(1,2)

Track #14: Crawl Before You Walk (1:02:11)

3 -3 4 -4
4 -4 3 -3
**Track #15: Boyish Man (1:06:28)**
Lick #2

Here’s a slight variation of the basic Boyish Man riff. We’re just inverting the breathing pattern on the second line:

<table>
<thead>
<tr>
<th>3</th>
<th>-3</th>
<th>4</th>
<th>-4</th>
</tr>
</thead>
<tbody>
<tr>
<td>-4</td>
<td>4</td>
<td>-3</td>
<td>3</td>
</tr>
</tbody>
</table>

**Track #16: Jump Around (1:11:09)**

<table>
<thead>
<tr>
<th>3</th>
<th>-3</th>
<th>-4</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>-5</td>
<td>-4</td>
<td>3</td>
</tr>
</tbody>
</table>

**Track #18: Shuffle Beat**
Timing #6 (1:23:50)

Use track #1 on Jam Along CD (G Blues for C harmonica)

<table>
<thead>
<tr>
<th>Lick #1 (1:24:30)</th>
<th>Lick #3 (1:26:50)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 6 -5 -5</td>
<td>3 3 2 2</td>
</tr>
<tr>
<td>-4 -4 -5 -5</td>
<td>-1 -1 2 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lick #2 (1:25:40)</th>
<th>Lick #4 (1:28:20) Slide (make sure lips are moist)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 3 -3 -3</td>
<td>6 6 -5 -5</td>
</tr>
<tr>
<td>-4 -4 -3 -3</td>
<td>-4 -4 -3 -3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lick #5 (1:30:10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 6 -5 -4 -3 -3</td>
</tr>
<tr>
<td>3 3 -3 -4 -5 -5</td>
</tr>
</tbody>
</table>
**Track #19: TRIPLETS**  
Timing #7 (1:32:05)

(1/8 note triplets). Use “T” or coughing technique -see Core Essentials DVD

**Some simple scales I made up**

Simple blues scale (1:34:20)

\[
\begin{array}{cccccc}
-2 & -3 & 4 & -4 & -5 & 6 \\
6 & -5 & -4 & 4 & -3 & -2
\end{array}
\]

Simple country scale (1:36:50)  
(\text{Like the simple blues with 5 blow instead of draw})

\[
\begin{array}{cccccc}
-2 & -3 & 4 & -4 & 5 & 6 \\
6 & 5 & -4 & 4 & -3 & -2
\end{array}
\]

*If you’re having a hard time playing 2 draw unbent, check to make sure back of tongue is down*

**Track #20: Intro to Bending (1:42:40)**

(2J =bent a whole step)

2J -2

“Koh Ahh”

- tip of tongue is down while the back of the tongue comes up on \text{Koh}
- release by flattening tongue on \text{Ahh}

See “Finally Learning to Bend” Dvd

**Jam out (1:46:40)**
Introduction

As you probably already know, bending is one of the most soulful aspects of harmonica playing that is used in all styles of music. Unfortunately, it’s one of the most challenging basic techniques to learn. I created this intensive bending workshop to support people who are having difficulty learning to bend or are frustrated because their bends are weak, airy or out of tune.

Through 20 years of study, researching and the best ideas from other harmonica teachers, and analyzing my playing through an understanding of anatomy and physiology, I developed a unique method that I’m confident will take your bends to the next level in no time. In this lesson, I will show you how to play the true blues scale, bend the high notes, explore an assortment of exercises to develop your speed and dexterity, and share with you new technology for supporting your playing in tune. Learning to bend with ease will open up a huge world of self-expression and the freedom to touch, move and inspire people right down to their bones.

(For "C" Harmonica)

NOTE: Please view the DVD first before playing any of the below examples. The information below is designed to give you a quick reference. Everything written below will be absolutely clear when you watch the DVD.
Track #4: Bending Essentials (at 4:53 mark)
- Deep Relaxed Embouchure
  - Allows for more advanced techniques
  - see Core Essentials DVD
  - learn to play single note with DRE
- If you’re trying to bend 7↓, 8↓, 9↓ or 10↓ you might loose your marbles because they’re not bendable with the basic bending technique. You can only bend these holes on the Blow. (Also holes 1↑ through 6↑ are not bendable with the basic blow bending technique)

Track #5: Bending Overview (8:46)
- Tongue
  - tip-down
  - Back-comes up
  - Scratching roof of mouth with back of tongue
  - Create jet stream
- “Koh Wee”
  - With air constriction

Track #6: One Draw (11:43)
- Over exaggerate constriction of jet stream
  - Raise soft palate
    - stronger bends
- Koh wee
  - Koh=bent (constricted jet stream)
  - Wee=unbent (drop back of tongue and flip front of tongue forward)

Track #7: Staying Sane (16:16)
- DRAW BENDS: Holes 1↓ through 6↓
- BLOW BENDS: Holes 7↑ through 10↑
- move back of tongue forward and backward along the roof of the mouth
  - move tongue forward to bend higher notes
  - example: hole 2 bend is further forward than hole 1 bend
  - if it squeaks or you get an airy sound you’re on the right track
  - nudge forward a little
Track #10: Three Draw (28:52)
- use “Koo Oh”
- pull jet stream back slowly

Track #11: Two Draw (32:32)
- Feel your molars
  - push sides of tongue against sides of teeth
  - force air up center

Track #12: 5/6 Draw (36:03)
- use “Koo” with constricted air flow
  - as opposed to “koh” (1draw bend)

Track #13: Playing 2 draw and 3 draw unbent and in Tune (37:22)
- lower back of tongue
- Imagine gasping for air
- can use finger or butter knife to check
  - be careful not to gag yourself
- slight groove in tongue

Track #14: Memorizing the bends (41:27)

Track #15: Exercise One: Bottom of the Well and Back (47:20)
- when you go to the “bottom of the well” you will actually be a tad flat of the “in tune” note (which can sound really cool sometimes)

Track #16: Exercise Two: Two-sleeping in the Basement (49:21)
- bend note down and then pause (stop air flow)
  - While maintaining tongue position resume air flow then unbend

Track #17: Exercise Three: Quick Scoop (51:42)
- “kwee”
- quick release without “oh”

Track #18: Push Ups (53:45)
\[
\begin{array}{c}
\downarrow = \text{bent} \\
4 & 4 & 3 \\
3 & 3 & 2 \\
2 & 2 & 1 \\
\end{array}
\]

Track #19: More Push Ups (56:23)
\[
\begin{array}{c}
4 & 4 & 5 \\
\end{array}
\]
Track #20: Chin Ups (57:17)
4↓ 4 | 3↓ 4 | 4↓ 5↓

Track #21: Play the Major Scale (59:15)
1↑ 1↓ 2↑ 2 | 2↓ 3 | 3↓ 4↑
4↑ 3↓ 3 | 2↓ 2 | 2↑ 1↓ 1↑

Track #22: Using the Tuner (1:01:40)
- Korg CA 30 is economical and works
- use two tuners
- can also use a piano

Track #23: Cotton Fields (1:04:27)
- 3↓ =bent ¼ step (does not exist on a piano)
- 2↓ 3 | 2↓ 3 | 2↓ 3 | 2↓

Track #24: Crying Hound Dog (1:06:07)
- see Hand Techniques on Core Essentials DVD

Track #25: Blues Scale (1:09:28)
- 2↓ 3 | 4↑ 4 | 4↓ 5↓ 6↑

Track #26: Classic Blues Lick (1:11:36)
- 1↓ 2 | /2↓ 2 | /2↓

Track #27: Slow Glide (1:12:40)
- imagine the sound of a siren

Track #28: Over Blowing (1:15:26)

*Notes under harmonica are overdraws
*Notes above harmonica are overblows

- very advanced technique
  - check out Rick Epping or Howard Levy
- bends up in pitch
- practice on hole six
- may need to open up harmonica and experiment with reed gapping
By using the overblows, overdraws and the bends I showed you before it allows you to play all the notes in the chromatic scale on the diatonic harmonica. This is a very advanced technique which I would suggest you at least give it a try as you progress because it opens you up to being able to play any type of music, such as Jazz or classical, which sometimes require changing keys often. **It is important to not get frustrated if you can’t get the overblow and overdraw techniques right away.** There aren’t a lot of harmonica players using these techniques because of their difficulty level. It also may take a proper setup of the harmonica. There are a growing number of people selling customized harps. You can do some of the work yourself, as I mentioned before, by experimenting with reed gapping. You can play the harmonica very well without using these techniques and they will require patience and tenacity.

Some harmonica players that I suggest you check out are Howard Levy, Chris Michalek, Carlos Del Junco, Otavio Castro, Tinus Koorn, Brendon Powers, and Rick Epping.

**Track #30: Blow Bends (1:17:48)**
- seal sides of teeth with sides of tongue
- try a high “koo” (not a haiku)
- tongue at front of teeth

**Track #31: Bonus Track (1:22:11) Throat vibrato**
- **Remember:** machine gun or sheep
- slide tongue with vibrato
- try bending with vib
Introduction

After completing this awesome video harmonica lesson:

- You will finally understand the secret to creating that classic soulful Blues harmonica sound
- You will be able to jam with a guitar player or a band over Blues, Rock, Funk and Country music
- You will be able to play intermediate level Blues techniques such as Throat Vibrato and Dip Bends
- You will know exactly which key harmonica to use when playing over Blues, Rock, Funk and Country music.

NOTE: Please view the DVD first before playing any of the below examples. The information below is designed to give you a quick reference. Everything written below will be absolutely clear when you watch the DVD.
Track # 4: Knowing which key harmonica to play (8:00)

Harmonicas come in 12 different keys. Although it is possible to play in several different keys on the same harmonica, most players only use the first and second positions. If you play a song in the key labeled on the harmonica, you are playing straight harp (or 1st position). Straight harp often uses a majority of blow notes and is used for playing simple melody lines and folk music.

For playing cross harp (2nd position), we play the harmonica in a different key than the key labeled on the harmonica (5 half steps down from the key of the harmonica). In the next paragraph I will give you an advanced explanation of how this works that will likely be over your head if you’ve never studied music theory before. Rest assured, you can simply use the chart below if this is confusing and I will also show you a simple trick on my DVDs that greatly simplifies the music theory.

In music there are half steps with a natural half step occurring between B and C and between E and F just like on the piano. As you can see on the chart on the song keys there is a half step between each key (ex.-Ab A Bb B C Db etc.)

To understand why the key of F is played with a Bb harp you will see 5 half steps between them:

<table>
<thead>
<tr>
<th>F</th>
<th>F#</th>
<th>G</th>
<th>Ab</th>
<th>A</th>
<th>Bb</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>half steps</td>
</tr>
</tbody>
</table>

Cross harp is mostly used for playing Blues, Country, Pop and Rock styles of music. Another technique for knowing which key harmonica to use for playing a song in cross harp, count up four from the key of the song. If the song is in the key of G, we could either play it in first position on a G harp, or we could use a C harp and play it in 2nd position


It is best to memorize the chart so you will be ready to play in any key but start with harps you already own.
Track # 6: Playing Soulful Bends (C Harp)
Timing #4 (31:35)

In Timing #4, we’ll play on the 4th and 1st beats per measure. Here’s a simple riff in which 1 draw bent and 1 draw unbent are played over this timing:

(The 1+2+3+4+1 is the timing not the notes to be played. This confuses almost everyone so please don’t let it confuse you.

The notes are above the timing in bold type. Whenever I use a “-“ then it means a draw note : Whenever I use “J” that means the note is a draw bend (ie; 1J means hole 1 draw bent).

Notes on the harmonica:  
1J -1
Timing not notes:  

4 draw bent and 4 draw unbent: (35:00)

4J -4
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4

2 draw bent and unbent: (37:00)

2J -2
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4

<table>
<thead>
<tr>
<th>Song Key</th>
<th>Straight Harp (1st position)</th>
<th>Cross Harp (2nd position)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ab</td>
<td>Ab</td>
<td>Db</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
<td>D</td>
</tr>
<tr>
<td>Bb</td>
<td>Bb</td>
<td>Eb</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>E</td>
</tr>
<tr>
<td>C</td>
<td>C</td>
<td>F</td>
</tr>
<tr>
<td>Db</td>
<td>Db</td>
<td>F#</td>
</tr>
<tr>
<td>D</td>
<td>D</td>
<td>G</td>
</tr>
<tr>
<td>Eb</td>
<td>Eb</td>
<td>Ab</td>
</tr>
<tr>
<td>E</td>
<td>E</td>
<td>A</td>
</tr>
<tr>
<td>F</td>
<td>F</td>
<td>Bb</td>
</tr>
<tr>
<td>F#</td>
<td>F#</td>
<td>B</td>
</tr>
<tr>
<td>G</td>
<td>G</td>
<td>C</td>
</tr>
</tbody>
</table>
3 draw bent and 3 draw unbent: (37:50)

- **3J -3**
  
  \[
  1 + 2 + 3 + 4 + 1 + 2 + 3 + 4
  \]

Holes 4 and 5 bent and unbent: (38:20)

- **-(4,5)J -4,5**
  
  \[
  1 + 2 + 3 + 4 + 1 + 2 + 3 + 4
  \]

**Track # 7: Slide and Strut (G Harp)**

**Timing #4 (39:30)**

- **2J -2**
- If you want to add Hand Techniques or Throat Vibrato see Core Essentials DVD.
- “play on beats 4 & 1
- CD: Jam Along With Your Harmonica. Vol. 1. Track #8
- Segue into playing any notes you like.

**Track # 8: Taking bends to the next level:**

What goes down must come up (C harp) (45:20)

**Timing #3**

1/4 Notes

Here’s 1 draw unbent and 1 draw bent over quarter notes: (46:00)

- **1J -1**
  
  \[
  1 + 2 + 3 + 4
  \]

4 draw unbent and 4 draw bent: (47:30)

- **4J -4**
  
  \[
  1 + 2 + 3 + 4
  \]
2 draw unbent and 2 draw bent: (49:20)

-2  2J  -2
1 + 2 + 3 + 4

3 draw unbent and 3 draw bent: (50:30)

-3  3J  -3
1 + 2 + 3 + 4

**Track # 9: More 1/4 Notes**

Hole 1: (54:00)

-1  1J  -1  1
1 + 2 + 3 + 4

While playing a blow note on the 4th beats, try creating more room in your lungs by exhaling excess air through your nose.

Hole 4: (55:30)

-4  4J  -4  4
1 + 2 + 3 + 4

Hole 2: (56:50)

-2  2J  -2  2
1 + 2 + 3 + 4

Hole 3: (57:40)

-3  3J  -3  3
1 + 2 + 3 + 4
Holes 4 and 5: (58:20)

\[-(4,5) \ (4,5)J \ -(4,5) \ (4,5)\]

1 + 2 + 3 + 4

Track #10: Countryside (A Harp)
Timing #3 (59:45)
-CD: Jam Along With Your Harmonica: Vol. 1 Track #2.

-2 -3J -2 (1:06:15)
1 + 2 + 3 + 4

Here, -3J is a half step bend.

Track #11: Bottle Neck Blues (G Harp)
Timing #5 (1:11:05)
- Using the same riffs we did previously over quarter notes but this one is over beats “4 and 1”
- CD: Jam Along With Your Harmonica: Vol. 1 Track #6

Hole 1:

\[-1 \ 1J -1\]
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4

Hole 4:

\[-4 \ 4J -4\]
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4

Hole 2:

\[-2 \ 2J 2\]
Track # 12: The Complete Blues Scale (D harp)

Here’s the complete Blues scale: (1:16:10)

-2 3J 4 4J -4 -5 6

6 -5 -4 4J 4 3J -2

Track # 13: Using 8th note Triplets – D harp (1:21:17)

6 Blow repeat over 8th notes (“t” sound)
(I used 1 trip-let 2 trip-let..etc. to show the timing of the 8th notes)

6 6 6 6 6 6 ... etc.
1 trip- let 2 trip- let 3 trip-let 4 trip-let

Lick # 1

-2 -3 -4 -5 6

1 + 2 + 3 trip- let 4 trip- let 1 + 2 + 3 ....

Track # 14: Combining 8th note Triplets and the shuffle beat (D harp) (1:26:23)

* * *

6 6 -5 -5 -4 -4 -3 -4 -5 (repeat)
1 trip- let 2 trip-let 3 trip-let 4 trip- let

* = Release air on 6 blow
Track # 15: The Dip Bend (D harp) (1:28:53)

4J/-4 (4 bent to unbent)
“Koo/wee”
Drop tongue rapidly on “wee”

Track # 16: Jamming with Dip Bends (D harp) (1:31:16)

3J/-3 2J/-2 (half notes)

1 + 2 + 3 + 4

Track # 17: Funk using Dip Bends (F harp) (1:35:15)

- 4J/-4...4J/-4...4J/-4
- Over beats “3 4 1...”
- CD: Jam Along With Your Harmonica: Vol. 1
  Track #4 (Grooveroo)

Track # 18: Old Lonesome: Using throat vibrato and dip bends (A harp) (1:38:45)

- 4J/-4......5.......4J/-4
This is an improvisation
  - 1J/-1...2...1J/-1
  - 2J/-2...2...2J/-2
  - 3J/-3...4...3J/-3
  - 3J/-3...3J/-3/3J...-2
- Over 1 held to 4
- CD: Jam Along With Your Harmonica: Vol. 1 track #7
Introduction

This video harmonica lesson will teach you the secrets to playing mind-boggling sound effects such as:

- Hand techniques
- Head Shakes and Octave Shakes (Little Walter style)
- The Tongue Switch Shimmer
- Bent Throat Vibrato
- The Growl

When you play harmonica, do you ever have the experience of feeling lost and not knowing what to do next? One of the biggest shortcomings of the majority of intermediate level harmonica players is that they don’t understand how chord progressions work. They find themselves playing the same thing over and over again and often become bored and frustrated.

This video will teach you how to improvise, to create an infinite number of Blues riffs and phrases. First, you will learn to easily play and memorize the most common Blues chord progressions. By doing this, you will create an inner map that will accelerate your progress as a lead harmonica player because you will finally understand how to adapt your soloing to the chord progression.

NOTE: Please view the DVD first before playing any of the below examples. The information below is designed to give you a quick reference. Everything written below will be absolutely clear when you watch the DVD.
Track #4: Understanding the 10 Bar Blues D harp (6:21)

The 10 bar blues is based on what is popularly known as the I-IV-V (i.e. 1, 4, 5) chord progression. These chords are also called Tonic, Subdominant and Dominant. In the key of C, the I chord is C. To determine the IV and V chords, we simply count up from the I chord. Therefore, the IV chord will be F (1 – ‘C’, 2 – ‘D’, 3 – ‘E’, 4 – ‘F’) and the V chord will be G (1 – ‘C’, 2 – ‘D’, 3 – ‘E’, 4 – ‘F’, 5 – ‘G’). For playing in a different key, we determine the I-IV-V chords in the same way.

Now, this is how we can play the I, IV and V chords on a harmonica: (9:45)

I = TA\{(1,2)\ \ TO\{(1,2)\ \ TO\{(1,2)\ \ TA\{(1,2)\} \ \ 2x (17:57)
IV = TO\{(1,2,3,4)\ \ -TA\{(1,2,3,4)\ \ -TA\{(1,2,3,4)\ \ TO\{(1,2,3,4)\} \ \ 2x (18:15)
V = -TA\{(1,2)\ \ TO\{(1,2)\ \ TO\{(1,2)\ \ -(1,4) \ \ 7x (24:05)

Here’s how the I-IV-V chord progression works for the 10 bar blues: 2 measures of the I chord, 2 measures of the IV chord, 2 measures of the I chord, 1 measure of the V chord, 1 measure of the IV chord, 1 measure of the I chord, and finally, 1 measure of the V chord. (16:40)

1 2 3 4 5 6 7 8 9 10

I = [-TA\{(1,2)\ \ TO\{(1,2)\ \ TO\{(1,2)\ \ TA\{(1,2)\} \ \ 2x (22:45)
IV = [TO\{(1,2,3,4)\ \ -TA\{(1,2,3,4)\ \ -TA\{(1,2,3,4)\ \ TO\{(1,2,3,4)\} \ \ 2x (23:05)
IV = [-TA\{(1,2)\ \ TO\{(1,2)\ \ TO\{(1,2)\ \ -(1,4) \ \ 7x (24:40)
V = -TA\{(1,2)\ \ TO\{(1,2)\ \ TO\{(1,2)\ \ -(1,4) \ \ 7x (Tumaround) (24:50)

If we play this progression more than once, we can “turnaround” to the beginning of the 10 bar blues progression after playing the V chord. In the turnaround, we play the last (1,4) draw, seven times. Then we return to the beginning.

2 nuances:

1. V chord run, back to the I chord run, and start over (33:10)
2. At the end after the V chord (34:10)
- Ta(1,2) To(1,2)
To(1,2) -2 (dip bend with throat vibrato)

Track #7: Playing 12 Bar Blues on the Harp - C harp (39:00)

Like the 10 bar blues, the 12 bar blues follows the same I-IV-V chord progression. The only difference is that the 12 bar blues has two extra measures of the I chord at the beginning:

**Can use Jam Along CD track #1**

1 2 3 4 5 6 7 8 9 10 11 12

I = [-TA(1,2) TO(1,2) TO(1,2) -TA(1,2)] 4x
IV = [TO(1,2,3,4) -TA(1,2,3,4) -TA(1,2,3,4) TO(1,2,3,4)] 2x
I = [-TA(1,2) TO(1,2) TO(1,2) -TA(1,2)] 2x
V = -TA(1,2) TO(1,2) TO(1,2) -(1,4)
IV = TO(1,2,3,4) -TA(1,2,3,4) -TA(1,2,3,4) TO(1,2,3,4)
I = -TA(1,2) TO(1,2) TO(1,2) -TA(1,2)
V = -TA(1,2) TO(1,2) TO(1,2) [-(-1,4)] 7x (Turnaround)

Track #8: 12 Bar Blues with Quick 4 - C harp (42:17)

A common variation of the 12 bar blues is called the **Quick Four** or **Quick Change**. While playing the 12 bar blues with Quick Four, we replace the second measure of the progression with a IV chord:

1 2 3 4 5 6 7 8 9 10 11 12

Whole thing played through (44:00)
I = -TA(1,2) TO(1,2) TO(1,2) -TA(1,2)
IV = TO(1,2,3,4) -TA(1,2,3,4) -TA(1,2,3,4) TO(1,2,3,4)
I = [-TA(1,2) TO(1,2) TO(1,2) -TA(1,2)] 2x
IV = [TO(1,2,3,4) -TA(1,2,3,4) -TA(1,2,3,4) TO(1,2,3,4)] 2x
I = [-TA(1,2) TO(1,2) TO(1,2) -TA(1,2)] 2x
V = -TA(1,2) TO(1,2) TO(1,2) -(1,4)
IV = TO(1,2,3,4) -TA(1,2,3,4) -TA(1,2,3,4) TO(1,2,3,4)
I = -TA(1,2) TO(1,2) TO(1,2) -TA(1,2)
V = -TA(1,2) TO(1,2) TO(1,2) -(1,4)] 7x (Turnaround)

Track #9: Upper Register Horn Line – C harp (46:20)

The upper register horn line can be used for soloing over a 12 bar blues progression without the quick 4. It will also help you to play under the chords and get your ear tuned to where the changes are. Here’s how we play it:

Can use Jam Along CD track #1

(53:45)
I = [6 6, -7 -7, -8 -8, 8 8, -9 -9, 8 8, -8 -8, -7 -7] 2x
IV = 4 4, 5 5, 6 6, -6 -6, 7 7, -6 -6, 6 6, 5 5
I = 6 6, -7 -7, -8 -8, 8 8, -9 -9, 8 8, -8 -8, -7 -7
V = -4 -4, 6 6, -5 -5, -4 -4
IV = 4 4, 5 5, -4 -4, -3 -3
I & V = -2 -2 -3 -3 -4 -4 5 -4 -5 -4 5 -4 (Turnaround)

Note: The I (6 6, -7 -7, -8 -8, 8 8, -9 -9, 8 8, -8 -8, -7 -7) and IV (4 4, 5 5, 6 6, -6 -6, 7 7, -6 -6, 6 6, 5 5) chords at the beginning of the progression take up 2 measures. So, for example, when we play I = [6 6, -7 -7, -8 -8, 8 8, -9 -9, 8 8, -8 -8, -7 -7] 2x, we’re actually playing 4 measures of the I chord.
On A C harp

J’= draw bent a half step
J”= draw bent a whole step
J””= draw bent 1 and a half steps

-1=D 1J’=C#
-2=G 2J’=F#
-3=B 3J’=Bb
-4=D 4J’=Db

Track #11: Lower Register Horn Line – C harp (1:06:50)

I = [-2 -2, -3 -3, -4 -4, 5 5, -5 -5, 5 5, -4 -4, -3 -3] 2x
IV = 1 1, 2 2, 3 3, 3J” 3J”, 3J’ 3J”, 3J” 3J”, 3 3, 2 2 (1:08:40)
I = -2 -2, -3 -3, -4 -4, 5 5, -5 -5, 5 5, -4 -4, -3 -3
V = -1 -1, 2J’ 2J’, 3J” 3J”, 2J’ 2J’ (1:11:00)
IV = 1 1, 2 2, 3 3, 2 2
I & V = -2 -2 -3 -3 -4 -4 5 -4 -5 -4 -5 (Turnaround) (1:12:00)

Practicing the upper and lower register horn lines will provide a good foundation for doing your own blues improvisations. Practice them often and try improvising around to incorporate them into your musical memory.

Track #12: Blues Boogie - A harp (1:14:50)
(<= dip bend)

I = [-2 -2, -3 -3, -2 -2, 2J” -1, -2 -2, -3 -3, -2] 2x (1:15:20)
IV = [4, 4 4, 3J’ -2] 2x (1:16:45)
I = -2 -2, -3 -3, -2 -2, 2J” -1, -2 -2, -3 -3, -2
V = -<4 -<4 -<4/4J’ -3 -<4 (1:18:20)
IV = 4, 4 4, 3J’ -2 (1:20:07)
I & V = -2 -2, -3 -3, -2 -2, 2J” -1, -2 -2, -3 4 -<4 (Turnaround) (1:20:30)
The entire progression is played for you at 1:21:30

Track #14: Octave shakes – D harp (1:28:15)

-(1,4), -(2,5) and back and forth

Track #15: Tongue Switch Shimmer – D harp (1:33:35)
- create a wide relaxed opening (1,2,3,4,5)
- slide your tongue back and forth
- add throat vibrato (see core essentials DVD)

Track #16: Bent throat vibrato – F harp (1:37:30)
- 3J with a slight bend
- add throat vibrato
- sounds great through an amplifier

Track #17: Bending with a Growl – A harp (1:40:05)
- (2,3)J with a snore
- push back of tongue against soft palate
- (2,3)J -2
NOTE: Please view the DVD first before playing any of the below examples. The information below is designed to give you a quick reference. Everything written below will be absolutely clear when you watch the DVD.
1. What type of harmonica do you need (3:09)
   - 10 holes
   - key of C to start with
   - Hohner Bluesband is good starter, very economical
   - Hohner Special 20 – my favorite
     o great for more advanced playing
   - Have Fun. There is No Right Way To Play Harmonica

7. Toy Train (21:18)
   - Ta↓ To↑
   - Whisper

8. On The Tracks (23:58)
   - Ta Ta↓ To To↑

9. Harmonica Player’s Drumsticks (26:20)
   - Mouth jam
   - T=front of tongue  K=back of tongue
   - TUCKA↓ TICKA↑
     • First without the harp then with
     • Shorten the tongue
   - Ka↓ Koo↑

10. Ta↓ Toodle↑ (29:24)

11. Ta Ta↑ Toodle↑ (31:08)

12. Giraffe Rhythm (36:19)
   - Tucka Tucka↓ Toodle Toodle↑

2. How to put a harmonica in your mouth (5:07)
   - relaxed
   - angle harmonica up a little

3. Goofing Around (11:54)
   - ↑ ↑ ↓ (↑ = blow ↓ = suck)

4. Bouncing off the Walls (13:53)
   - ↑ ↑ ↓ ↓

5. Goofing and Bouncing (15:54)
   - ↑ ↑ ↓ ↓
   - ↑ ↑ ↓

6. Draw Chord and Blow Chord (20:08)
   - Arrows (↑ = blow ↓ = suck)
   - More than one hole at a time
   - Finger Trick.
   - Don’t worry if you don’t hit the notes on the money
13. Slightly Mannish Boy (39:11)

- *Shuffle Beat: Man with a limp?*
- LOWER ONE THIRD of harmonica
  
  \[ Ta \downarrow \text{Too} \uparrow \text{Too} \uparrow Ta \downarrow \]

14. JAMMIN’ THE BLUES (42:31)

- With the guitar
- Ask guitar player to play in Key of G for your C harmonica
  - This is called playing in 2nd position or cross harp
- Folk harp or straight harp is called first position
  - guitar player plays in C and harmonica is played in C

15. Playing Along With Other Musicians (44:57)

- This is called Improvisation
- *Using the same key harp as the IN TUNE Guitar player- straight harp*
- The Safety Zone = holes 4, 5, 6, and 7
- *First play what ever you want in the safety zone*

16. Hot Cross Buns: (54:15)

- 5↑ 4↓ 4↑
- *Don’t worry if you don’t hit the single notes on the money*

\[ 5 \uparrow \quad 4 \downarrow \quad 4 \uparrow \quad \text{Hot Cross Buns} \]

\[ 4 \uparrow \quad 4 \uparrow \quad 4 \uparrow \quad 4 \uparrow \quad \text{One A Pen-ny} \]

\[ 4 \downarrow \quad 4 \downarrow \quad 4 \downarrow \quad 4 \downarrow \quad \text{Two A Pen-ny} \]

\[ 5 \uparrow \quad 4 \downarrow \quad 4 \uparrow \quad \text{Hot Cross Buns} \]
17. JINGLE BELLS (1:01:14)

Jin- gle bells, Jin- gle bells
5↑ 5↑ 5↑ 5↑ 5↑ 5↑ 5↑

Jin- gle all the way
5↑ 6↑ 4↑ 4↓ 5↑

Oh what fun it is to ride
5↓ 5↓ 5↓ 5↓ 5↓ 5↑ 5↑

In a one horse op–en sleigh. Hey!
(5↑ 5↑ 5↑) 4↓ 4↓ 5↑ 4↓ 6↑

Jin- gle bells, Jin- gle bells
5↑ 5↑ 5↑ 5↑ 5↑ 5↑

Jin- gle all the way
5↑ 6↑ 4↑ 4↓ 5↑

Oh what fun it is to ride
5↓ 5↓ 5↓ 5↓ 5↓ 5↑ 5↑

In a one horse op–en sleigh.
(5↑ 5↑ 6↑) 6↑ 4↓ 5↓ 4↑

18. Beethoven’s Ninth: Ode To Joy (1:05:56)

5↑ 5↑ 5↓ 6↑ 6↑

5↓ 5↑ 4↓

4↓ 4↓ 5↑ 5↓ 5↓ 4↓ 4↓

5↑ 5↑ 5↓ 6↑ 6↑

5↓ 5↑ 4↓

4↓ 4↓ 4↓ 5↑ 4↓ 4↓ 4↓ 4↑

4↓ 4↓ 5↑ 4↑

4↓ 5↑ 5↓ 5↓ 4↑

4↓ 5↑ 5↓ 5↓

4↓ 4↓ 4↓ 3↓

5↑ 5↑ 5↓ 6↑ 6↑

5↓ 5↑ 4↓

4↓ 4↓ 4↓ 5↑ 4↓ 4↓ 4↓ 4↑
Hope you had a great time!

If you got through this whole video I’m sure you can work through my website www.FreeHarmonicaLessons.com or check out my other DVD’s (Beginning Harmonica: Fun and Easy So You Don’t Get Stuck” “Playing Along With Other Musicians: Getting Campfire Ready.” “Basic Blues Harmonica”

Find a Harmonica Teacher

Remember that there is a world of other instruments out there.
If you set your mind to it, you can learn to jam on any musical instrument you want!!!