

Index

•Symbols and Numerics•

- ♭ (flat), 41, 44
- ♮ (natural), 41, 44
- Ω (ohm), 265–266
- # (sharp), 41, 44
- I (one) chord
 - in blues, 206
 - in first position blues, 215
 - overview, 204–205
 - in third position blues, 213
- 2/2 time signature
 - counting off, 39
 - defined, 37
- 2/4 time signature
 - counting off, 39
 - defined, 37
- 3/4 time signature
 - counting off, 39
 - defined, 37
- 3-pin XLR connectors, 265–266
- 4/4 time signature
 - counting off, 39
 - defined, 37
- 6/8 time signature
 - counting off, 39
 - defined, 38
- 8va, 43, 144
- 8th note, 35
- 12-bar blues, 204–210
- 16th note, 35

•A•

- A key. *See* fourth position
- A (note) vibration, 40
- A^b (A-flat) key, 312
- abdomen, 51
- accessories, 15–16, 289–292
- accidentals, 44
- acoustic, 255
- adding
 - ornaments to melodies, 172–174
 - vocals to tunes, 248
- adjusting tone controls, 264
- Adler, Larry (*Larry Adler: Maestro of the Mouth Organ*), 303
- advertising, 300
- Aeolian harp, 16
- Aeolian mode. *See* fourth position
- air column, 81–82
- air flow, 51–52
- Amazing Slow Downer Web site, 184
- amp modeler, 265
- amplification
 - amplifiers, 264–265
 - basics, 255–256
 - clean and distorted, 260–265
 - connecting equipment, 265–266
 - defined, 255
 - effects, 262–263
 - microphones, 256–262
 - overview, 260–261
 - preamps, 264–265
 - speakers, 264–265
- “April’s Jig,” 232–233
- arpeggio, 160
- arranging tunes, 243–244, 247–248
- articulate, 84, 87
- Astatic bullet mic, 262
- asterisks, 96
- attacks, 86
- attending performances, 295–296
- audio CD players, 316
- Audix Fireball vocal mic, 261
- avoid notes

- in fifth position, 155
- in first position, 144
- in fourth position, 153
- relationship with modes and positions, 142–143
- in second position, 148
- in third position, 149
- in twelfth position, 156, 158

•B•

- B
 - diminished triad, 45
 - key, 313
- B^b (B-flat) key, 312
- Backbone* (Barrett), 304
- backing tracks, 291
- Bailey, De Ford (*Harp Blowers, 1925–1936*), 305
- bands
 - components of, 251
 - duos, 250–251
 - ground rules for, 249–250
 - jamming with, 251
 - laying out, 250
- bar, 36, 177–178
- bar line, 36
- bark, 264
- Barrett, Bill (*Backbone*), 304
- Barrett, David (Harmonica Masterclass Workshops), 300
- Basker, Tommy (*Tin Sandwich, The*), 305
- bass player, 251
- BassHarp’s International Giglist, 296
- beat
 - breathing, 56–59
 - chasing with chords, 97
 - defined, 32, 177–178
 - dividing unequally, 38–39
 - grouping, 36–38

- beating, 283
Bela Fleck & The Flecktones (Levy), 304
 bending. *See also* bending notes; overbending
 finding depth, 122–124
 overbends, 198–199
 with puckers, 126, 128
 ranges, 124
 reed's response to, 277
 with tongue block, 126, 128
 bending notes. *See also* bending; overbending
 basics of, 109–110
 bending depth of holes, 122–124
 bending ranges, 124
 on chromatic harmonicas, 136, 189
 defined, 30
 on double reed harmonicas, 136
 fifth position, 155
 first position, 146
 fourth position, 153
 high-range bends and licks, 132–135
 history, 108
 Hole 1, 128–132
 K-spot, 109, 110–112
 low-range bends and licks, 128–132
 middle-range bends and licks, 126–128
 overview, 107–109, 125–126
 practicing, 112–113
 principles of, 122
 second position, 148
 things to consider, 125–126
 third position, 149, 151
 tongue blocking, 120–122
 tuning your mouth, 113–120
 twelfth position, 158
 Bendus Interruptus lick, 127, 129–132, 134
 bent positions, 143
Black & White Hillbilly Music: Early Harmonica Recordings from the 1920s & 1930s (various), 304
 Black, Donald (*Westwinds*), 305
 black keys, 41
 blow chord, 141
 blow notes
 defined, 30, 122
 relationship with bendable notes, 146
 blow reed, 24–25, 192
 “Blue Eyed Angel,” 219
 blue notes, 188
 bluegrass CDs, 304
 Bluegrasssharp discussion group, 297
 blues
 chord progression, 204
 first position, 215–216
 IV (fourth) chord, 205
 harmonica, 203
 key signature, 44–45
 “Outline Blues,” 207, 208
 parts, 205–206
 positions, 206
 recommended CDs, 301–302
 recommended tunes, 245
 “Red Sock Blues,” 208–209
 “Rhythm Chord Blues,” 207, 208
 second position, 206–212
 second position licks and riffs, 210–212
 “Slappin’ the Blues,” 97, 99
 swing, 38
 talking, 248
 third position, 213–214
 12-bar, 204–206
 “Wailing Note Blues,” 209–210
 Blues Blaster bullet mic (Hohner), 262
Blues Master: The Very Best of Jimmy Reed (Reed), 302
 Blues Traveler (*Four*), 302–303
 body language, 252
 boings, 173
 Bonfiglio, Robert
 Chromatic Seminar for Diatonic Players, 300
Villa-Lobos: Harmonica Concerto, Bachianas Brasileiras No. 5: Aria, 306
 bottom cover, 18
 bottom reed plate, 24
 bottom register, 68
 breakdown, 250
 breathing
 abdomen, 51
 changing notes, 67
 diaphragm, 82–85
 exercises, 83
 overview, 22–23, 50–51
 playing chords, 54–55
 reed's response to, 280
 rhythmic patterns, 56–59
 smooth swimming exercise, 55–56
 briefcases, 290
 Bruneau, Philippe (*Masters of French Canadian Music, Vol. 3*), 306
 Buckeye Harmonica Festival, 299
 bullet mics, 262, 266
 burrs, 275
 Buschmann, Friedrich (harmonica inventor), 14
 Butterfield, Paul (*East West Live*), 302
 buying harmonicas, 20
-
- C
 on a C-harp, 144–146
 common time, 37

- key, 309
major chord, 94
triad, 45–46
- C# (C-sharp), 41
- “Careless Love,” 230–231
- caring for harmonicas, 26–27
- CD (for book)
relating text to, 315–316
tracks, 317–326
troubleshooting, 326
using, 316–317
- CD players (audio), 316
- CD-ROM drives, 316–317
- CDs (recommended)
bluegrass, 304
blues, 301–302
Celtic, 305
classical, 306
country, 304–305
folk, 305–306
jazz, 303–304
old-timey, 304
pop, 303
rock, 302–303
world music, 306
- Celtic. *See also* folk music
recommended CDs, 305
- changing keys, 247
- C-harmonica. *See* C-harp
- C-harp
defined, 19, 42
locating notes on, 26
notes on treble staff, 46
- chasing the beat
“Chasin’ the Beat,” 97
defined, 97
“Slappin’ the Blues,”
97, 99
- China opera traditions, 12
- chord
blow, 141
“Chasin’ the Beat,” 97
chasing beat with, 97–98
defined, 45, 54, 94, 204,
251
draw, 141
- V (fifth), 146, 158, 205,
207, 213, 215
- IV (fourth), 146, 149, 151,
153, 156, 204–206, 213,
215
- hammer, 102–103
- home, 144, 146–149, 151,
153, 155–156
- melodies with, 94
- I (one), 204–206, 213, 215
- rake, 101–102
- shimmer, 103–104
- textures with tongue,
101–104
- three main, 94
- chord notes
anchoring melodies on,
167–169
determining, 181–182
- chord progression
blues, 204
defined, 167, 178
overview, 178–179
relationship with
jamming, 184
- chromatic harmonica
bending notes on, 136,
189
compared with diatonic
harmonica, 288
defined, 107
overview, 229, 287–288
- Chromatic Seminar for
Diatonic Players, 300
- chromatic tuner, 269, 283
- circle of fifths, 141–142
- classical CDs, 306
- clean, playing, 255
- cleaning harmonicas, 27
- clef, 42
- Close Your Eyes lick,
127–132, 134–135
- closed cup, 60
- closing reed, 192
- clubs, 298–299
- coloring tone, 89–90
- comb, 18, 23, 24
- come-down, 205
- common time, 37
- compound time
signature, 38
- compression, 263
- connecting equipment,
265–266
- construction, 18, 23–26
- contrasting ranges, 248
- Cool Juke lick, 131–132
- corner switching, 104–106
- counting
off, 39
rests, 33–34
time, 32–33
- country music
“Blue Eyed Angel,” 219
first position for, 218–220
“Foggy Mountain Top,”
220–221
harmonicas for, 217–218
“Lonesome Whistle
Waltz,” 223–224
“Muscle Car Boogie, Part
1,” 224–225
“One Frosty Morn,”
222–223
overview, 217
recommended CDs,
304–305
second position for,
220–225
“Since I Laid My Burden
Down,” 221–222
“Wabash Cannonball,”
219–220
- Country Tuning, 218
- covers, 23–24
- craigslist Web site, 295, 300
- cranking, 261
- creating K-spots without
harmonicas, 111
- cross harp, 141
- Cumberland Custom Cases
Web site, 290
- cupping
harps, 52–54
microphones, 258–259
- cut time, 37
- cutoffs, 86

•D•

D
 on a C-harp. *See* third position
 key, 310
 minor chord, 45, 94
D \flat (D-flat), 41, 309
 dance music. *See* folk music
 Day, Holly (*Music Theory For Dummies*), 183
 deep bending chamber, 118
 delay, 263
 determining chord notes, 181–182
 developing speed, 174–175
 DI box, 266
 diaphragm
 exercises, 83–84
 pulsing notes, 85
 starting and stopping notes, 83–84
 use of, 82
 using with throat, 87
 diatonic harmonica
 compared with chromatic harmonica, 288
 configurations of, 18
 construction of, 18
 defined, 107
 for folk and Celtic music, 228
 overbending on, 189
 purchasing, 285–286
 reference Web site, 298
 scale modes, 41
 tremolo harmonica, 229
 Diaz, Hugo (*Tangos*), 306
 direct box, 266
 disassembling, 270, 273–274
 discussion groups, 297
 dissonance, 94
 distortion
 defined, 261
 units, 263
 DI (middle sound), 88

Dorian mode. *See* third position
 dot, 34
 double reed harmonicas, 136
 double tonguing, 88
 downbeat, 36
 draw chord, 141
 draw notes, 30, 122
 draw reed
 defined, 25
 plate, 24
 drummer, 251
 duos, 250–251

•E•

E
 on a C-harp. *See* fifth position
 key, 310
E \flat (E-flat) key, 310
 early IV. *See* IV (fourth) chord
East West Live (Butterfield), 302
 effects, 261–263
 8va, 43, 144
 8th note, 35
Eivets Rednow (Wonder), 303
 ElectroVoice vocal mics, 261
 embossing
 defined, 276–277
 tool, 269
 embouchure, 64
 enharmonic, 41
 EQ (equalization) effect, 262–263
 equipment connections, 265–266
 Every Good Boy Deserves Fudge mnemonic, 43
 exercises for diaphragm, 83–84
 exhaling on quarter notes, 32

•F•

F
 on a C-harp. *See* twelfth position
 key, 311
F \sharp (F-sharp) key, 311
 FACE notes, 43
 Facebook Web site, 298
 fall-offs, 173
 feedback
 microphone, 260
 suppressors, 263
 Fender accessories, 290
 festivals, 299
 fiddle tunes
 defined, 229
 speed of, 229–230
V (fifth) chord
 in blues, 205
 first position, 146, 215
 second position, 207
 third position, 213
 twelfth position, 158
 fifth position
 avoid notes, 155
 bendable notes, 155
 folk music, 239–240
 home note/chord, 155
 licks, 154
 modal scale, 155
 overview, 153
 pentatonic scale, 171
 related positions, 156
 “Saint James Infirmary,” 239–240
 finding
 bending depth, 122–124
 harmonica notes on staff, 45–46
 keys, 31
 first position
 “April’s Jig,” 232–233
 “Blue Eyed Angel,” 219
 blues, 215–216
 “Careless Love,” 230–231

- country music, 218–220
folk music, 230
licks, 145
“Mrs. MacLeod of Raasay,” 233–234
overview, 144, 206
pentatonic scale, 170
scale, 169
“Wabash Cannonball,” 219–220
“Wildwood Flower,” 231–232
- ^b (flat), 41, 44
flexing reeds, 270–271
“Foggy Mountain Top,” 220–221
- folk music
“April’s Jig,” 232–233
“Careless Love,” 230–231
first-position tunes, 230–234
fourth- and fifth- position tune, 239–240
harmonicas for, 228–229
“John Hardy,” 235
“Mrs. MacLeod of Raasay,” 233–234
“Old Joe Clark,” 236–237
overview, 227
recommended CDs, 305–306
“Saint James Infirmary,” 239–240
“Scarborough Fair,” 238
second-position tunes, 234–237
“Tha mi sgith,” 238–239
third-position tunes, 237–239
“Wildwood Flower,” 231–232
- Fontenot, Isom (*Folksongs of the Louisiana Acadians*), 306
form, 178
forming seal, 21–22
- 4/4 time signature
counting off, 39
defined, 37
Four (Blues Traveler), 302–303
- IV (fourth) chord
in blues, 205, 206
in fifth position, 156
in first position, 146, 215
in fourth position, 153
relationship with third position, 151
in second position, 149
in third position, 213
- fourth position
avoid notes, 153
bendable notes, 153
folk music, 239–240
home note/chord, 151, 153
licks, 152
modal scale, 153
overview, 151
pentatonic scale, 170
related positions, 153
“Saint James Infirmary,” 239–240
tuning layout, 312
- free reeds, 12
frequency, 40
“Frère Jacques,” 70–71
- G●
- G
on a C-harp. *See* second position
key, 311
major chord, 45, 94
placement on note on staff, 42–43
generating tabs, 183
- Gindick, John (Harmonica Jam Camp), 300
glottal stop, 85
“Good Night, Ladies,” 69
- grace notes, 173
Graham, Mark (*Southern Old-Time Harmonica*), 304
Great Harp Players 1927–1936, The (various), 301
grouping beats, 36–38
gunk, 275
“Gussy Fit,” 198–199
- H●
- half notes
counting, 32–33
defined, 32
half rest, 34
half-steps, 42
half-tones, 42
hammered split, 103
hand cup
defined, 52
example of, 53
to intensify rhythm, 60–61
tone relationship, 90
- hand tremolo, 91
hand vibrato, 91
hands, use of, 82
hard palate, 116–120
- harmonica
accessories, 15–16
caring for, 26–27
for Celtic music, 228–229
characteristics, 11–12
chords, 94
chromatic, 107, 136, 189, 229, 287–288
for country music, 217–218
diatonic, 18, 41, 107, 189, 228–229, 285–286, 288
early production of, 14
for folk music, 228–229
Friedrich Buschmann, 14

- harmonica (*continued*)
- history, 12
 - how it works, 23–26
 - nailed, 274–275
 - name origin, 16
 - reading tab, 30–31
 - registers, 68
 - screwed, 273–274
 - ten-hole dynamic, 18
 - tremolo, 229
 - Harmonica Happenings* (magazine), 299
 - Harmonica Jam Camp, 300
 - Harmonica Lessons.com, 298
 - Harmonica Masterclass Workshops, 300
 - Harmonica Sessions Web site, 298
 - Harmonica World* (magazine), 299
 - Harmonicats (*Jerry Murad's Harmonicats: Greatest Hits/Cherry Pink & Apple Blossom White*), 303
 - Harp Blowers, 1925–1936* (Bailey), 305
 - Harp-L discussion group, 297
 - Harping MIDI Player Web site, 183
 - HarpTalk discussion group, 297
 - Hertz (Hz), 40, 263
 - Hetrick Harmonica Web site, 290
 - high frequency, 40
 - high note, 40
 - high range
 - bends, 132–135
 - licks, 134–135
 - overview, 124
 - high register
 - defined, 68
 - major scale, 161
 - overview, 76–79
 - scale patterns, 163–166
 - “She’ll Be Comin’ ‘Round the Mountain,” 77–78
 - “Silent Night,” 78–79
 - His Best: The Chess 50th Anniversary Collection* (Jacobs), 302
 - His Best* (Miller), 302
 - history of harmonicas, 12
 - Hohner
 - accessories, 290
 - production, 14
 - recommended brand, 19
 - bullet mics, 262
 - holding harp, 21–22, 52–54
 - Hole, 1, 2–3, 128–132
 - hole numbers, 18
 - home chord
 - in fifth position, 155
 - in first position, 144, 146
 - in fourth position, 151, 153
 - in second position, 146–148
 - in third position, 149
 - in twelfth position, 156
 - home note
 - in fifth position, 155
 - in first position, 144
 - in fourth position, 151, 153
 - in second position, 146–148
 - in third position, 149
 - in twelfth position, 156
 - horn sections, 251
 - “Hot Cross Buns,” 69
 - house speakers, 256
 - hygiene before playing, 21, 27
 - Hz (Hertz), 40, 263
- I•**
- impedance, 265–266
 - inhaling on quarter notes, 32
 - international music traditions, 12
 - Internet resources
 - Amazing Slow Downer, 184
 - BassHarp’s International Giglist, 296
 - Bluegrasssharp, 297
 - Buckeye Harmonica Festival, 299
 - craigslist, 295, 300
 - Cumberland Custom Cases, 290
 - Diatonic Harmonica Reference, 298
 - Facebook, 298
 - Harmonica Jam Camp, 300
 - HarmonicaLessons.com, 298
 - Harmonica Masterclass Workshops, 300
 - Harmonica Sessions, 298
 - harmonica temperament, 283
 - Harp-L, 297
 - Harping MIDI Player, 183
 - HarpTalk, 297
 - Hetrick Harmonica, 295
 - Learning Musician, 295
 - MySpace, 298
 - National Harmonica League, 299
 - Pat Missin, 298
 - Robert Bonfiglio, 300
 - Slidemeister, 297
 - SlowGold, 184
 - social networking, 298
 - SPAH (Society for the Preservation and Advancement of the Harmonica), 299
 - surfing, 298
 - Wiley Product Technical Support, 326
 - Yahoo! Groups, 297
 - Yellow Pine Harmonica Contest, 299
 - YouTube, 298
 - intervals, 31
 - inventing harmonicas, 14
 - Ionian mode. *See* first position

“Irish Washerwoman,” 38
 IV (fourth) chord
 in blues, 205, 206
 in fifth position, 156
 in first position, 146, 215
 in fourth position, 153
 relationship with third
 position, 151
 in second position, 149
 in third position, 213

•J•

J. Geils Band (“*Live*” *Full House*), 302
 Jacobs, Walter (*His Best: The Chess 50th Anniversary Collection*), 302
 jamming
 with bands, 251
 defined, 182
 music, 184–185
 sessions, 296
 jazz
 recommended CDs,
 303–304
 swing, 38
 Jerry Murad’s *Harmonicats: Greatest Hits/Cherry Pink & Apple Blossom White* (Harmonicats), 303
 jig time signature, 38
 “John Hardy,” 235

•K•

K articulation, 88
 key signature
 defined, 180
 determining scale notes
 with, 180–181
 overview, 44–45
 keyboard, 41, 251
 keys. *See also specific keys*
 black, 41
 changing, 247

choosing, 247
 diagram of, 18
 finding, 31
 of harmonica, 25
 purchasing popular, 286
 relationship with
 jamming, 184
 tuning layouts for,
 309–313
 white, 41
 khaen, 12
 Kirschnik, Franz (harmonica
 builder), 14
 K-spot
 bending notes with, 112
 creating, 111
 defined, 109
 finding in deep bending
 chamber, 116–120
 overview, 110
 relationship with
 overblows, 195
 relationship with
 overdraws, 197
 rolling along tongue,
 114–116, 128
 tongue blocking, 120–122

•L•

Labbé, Gabriel (*Masters of French Canadian Music, Vol. 3*), 306
 Laotian music traditions, 12
 Larry Adler: *Maestro of the Mouth Organ* (Adler), 303
 laying out, 33, 250
 learning
 melodies, 183–184
 phrases, 184
 Learning Musician Web site,
 295
 ledger lines, 43
 Lee Oskar
 accessories, 290
 as recommended
 brand, 19

lessons, 295
 Levy, Howard (*Bela Fleck & The Flecktones*), 304
 licks. *See also specific licks*
 defined, 125, 188
 in fifth position, 154
 in fourth position, 152
 high-range, 134–135
 low-range, 129–132
 middle-range, 126–128
 relationship with
 jamming, 185
 relationship with
 overbending, 188–189
 second-position, 147,
 210–212
 things to consider,
 125–126
 third-position, 150
 twelfth-position, 157
 limiting, 263
 listening to harmonica
 recordings, 16
 “*Live*” *Full House* (J. Geils
 Band), 302
 locating notes, 26
 locked split, 100–101
 “Lonesome Whistle Waltz,”
 223–224
 low frequency, 40
 low note, 40
 low range
 bends, 128–132
 licks, 129–132
 overview, 124
 low register
 major scale, 161
 scale patterns, 163–166
 lowering pitch, 281
 Lydian mode. *See twelfth
 position*

•M•

major scale, 161
 “Mary Had A Little Lamb,”
 70, 95–96, 140

- Masters of French Canadian Music, Vol. 3* (Labbé & Bruneau), 306
- matching transformer, 266
- McCoy, Charlie (*Real McCoy, The*), 305
- McLain, Raymond (*Old Time Mojo*), 304
- measures
- counting off, 39
 - defined, 36, 177–178
- mechanics of harmonicas, 23–26
- melody
- accompanying with chords, 94–96
 - chops, 14
 - chord notes, 167–169
 - defined, 94
 - instruments, 251
 - learning, 183–184
 - major scale, 161
 - ornaments, 172–174
 - overview, 179
 - pentatonic scale, 169–171
 - playing with triplets, 35–36
 - relationship with jamming, 185
 - resolution and tension, 169
 - scale patterns, 162–167
 - solo versus accompanied, 248
- Mersenne, Marin (philosopher), 14
- metronome, 291
- Meurkens, Hendrik (*Sambairopolis*), 304
- microphone
- bullet, 262, 266
 - cupping, 258–259
 - feedback, 260
 - monitor volume, 259–260
 - stand, 256–257
 - types, 261–262
 - vocal, 256, 261, 266
- Middle C placement on staff, 42
- middle range
- bends, 126–128
 - licks, 126–128
 - overview, 124
- middle register
- defined, 68
 - “Frère Jacques,” 70–71
 - “Good Night, Ladies,” 69
 - “Hot Cross Buns,” 69
 - “Joy to the World,” 75
 - major scale, 161
 - “Mary Had A Little Lamb,” 70
 - overview, 68–71
 - scale patterns, 163–166
 - “Shenandoah,” 76
 - “When the Saints Go Marching In,” 71
- MIDI file, 183
- Miller, Rice (*His Best*), 302
- misaligned reeds, 276
- Missin, Pat (Web site), 298
- mistakes, recovering from, 254
- mixing board, 256
- Mixolydian mode. *See* second position
- modal scale. *See also* modes
- in fifth position, 155
 - in fourth position, 153
 - in second position, 148
 - in third position, 149
 - in twelfth position, 156, 158
- modes
- defined, 41, 228
 - relationship with positions and avoid notes, 142–143
- Modified Shark Fin lick, 129–130
- moisture, 27
- monitors, 259
- motion, 67
- mouth
- air flow, 51–52
 - pucker embouchure, 64–65
 - shaping for single note, 64–67
- tongue block
- embouchure, 66
- mouth chamber, 82, 113
- movement, stepwise, 160
- MP3 format, 317
- “Mrs. MacLeod of Raasay,” 233–234
- multi-hole leaps
- “On Top of Old Smokey,” 73–74
 - overview, 72–74
 - “Taps,” 73
 - “Twinkle, Twinkle, Little Star,” 72
 - “Muscle Car Boogie, Part 1,” 224–225
- music theory
- chord, 45
 - finding keys, 31
 - key signature, 44–45
 - naming notes, 40
 - reading harmonica tabs, 30–31
 - rhythm basics, 31–39
 - semitones, 42
 - sharps and flats, 41
 - triad, 45
 - writing notes down, 42–46
- Music Theory For Dummies* (Pilhofer and Day), 183
- musical events, 296
- MySpace Web site, 298



- naming notes, 40
- narrowing reed slots, 276–277
- National Harmonica League (NHL), 299
- NATURAL SYMBOL ♮ (natural), 41, 44
- natural minor. *See* fourth position
- natural note, 41
- neck racks, 291–292
- Nelson, Willie (*Willie and Family Live*), 305

- New Irish Harmonica*
(Power), 305
- NHL (National Harmonica League), 299
- non-chord notes, 167
- notation, 29
- notes. *See also* bending notes
- avoid, 143–144, 148–149, 153, 155–156, 158
 - bendable, 146, 149, 151
 - blow, 30, 122, 146
 - blue, 188
 - chord, 45, 167–169, 181–182
 - draw, 30, 122
 - extending with ties and dots, 34
 - fitting to chords in blues, 206
 - grace, 173
 - home, 144, 146–149, 151, 153, 155–156
 - layout, 26
 - locating, 26
 - moving to next, 67
 - naming, 40
 - natural, 41
 - non-chord, 167
 - octave, 40
 - placing on staff, 42
 - pulsing with
 - diaphragm, 85
 - pulsing with hand, 91
 - pulsing with throat, 86
 - pulsing with tongue, 89
 - reinforcing with tongue, 98–101
 - scale, 40
 - staccato, 86
 - starting and stopping
 - with diaphragm, 83–84
 - starting and stopping with throat, 86
 - tongue slap, 98–99
 - wailing, 209
 - whole, 32–33
- novelty tunes, 246
-
- obstructions, clearing, 275
- octave, 40
- octave harmonicas, 288–289
- ohm (Ω), 265–266
- “Old Joe Clark,” 236–237
- Old Time Mojo* (Stevens & McLain), 304
- old-timey music CDs, 304
- on-stage performances, 252–253
- “On Top of Old Smokey,” 73–74
- I (one) chord
- in blues, 206
 - in first position blues, 215
 - overview, 204–205
 - in third-position blues, 213
- “One Frosty Morn,” 222–223
- online discussion groups, 297
- Only Trust Your Heart* (Thielemans), 303
- Ooh-Eee lick, 90
- open cup, 60
- open mic nights, 296
- opening reed, 192
- oral hygiene, 21
- ornaments
- defined, 172
 - grace notes, 173–174
 - rips, boings, and fall-offs, 173
 - shakes, 172
- Oskar, Lee (*Very Best of War, The*), 303
- “Outline Blues,” 207, 208
- overbending. *See also* bending notes
- bending up, 198–199
 - defined, 187
 - harmonicas for, 190
 - how it works, 192–193
 - licks, riffs, and scales, 188–189
 - overblows, 190–191, 193–196
 - overdraws, 190–191, 196–197
 - playing in tune, 198
 - raising pitches of, 198–199
 - tips, 191
- overblows. *See also* overbending
- achieving more, 196
 - compared with overdraws, 190–191
 - defined, 30
 - “Gussy Fit,” 198–199
 - overview, 193
 - push-through approach, 193–194
 - springboard approach, 195
- overdraws. *See also* overbending
- compared with overblows, 190–191
 - defined, 30
 - getting, 196–197
 - overdrive, 261
- p•
- Paddy Richter tuning, 228
- parts, 178
- pentatonic scale, 169–171
- performances
- attending, 295–296
 - body language during, 252
 - mistakes during, 254
 - on-stage, 252–253
 - soloing, 254
 - stage fright, 253–254
- phrases
- defined, 178
 - learning, 184
- Phrygian mode. *See* fifth position
- piano keyboard, 41
- pickup, 39
- Pilhofer, Michael (*Music Theory For Dummies*), 183

pitch
 defined, 25, 40
 lowering, 281
 raising, 198–199, 281
 standard reference, 283

placing notes, 42

plastic comb, 17

playing
 amplified, 255–266
 breathing exercises
 while, 84
 chords, 54–56
 distorted, 264
 overbends in tune, 198
 single note, 64–67
 wide leaps with corner
 switching, 104–106

plinking reeds, 270

pop music CDs, 303

portability, 289–290

positioning harp on mouth,
 21–22

positions
 bent, 143
 defined, 14, 139
 fifth, 153–156, 171,
 239–240
 first, 144–146, 169–170,
 206, 215–220, 230–232
 fourth, 151–153, 170,
 239–240, 312
 numbering, 141–142
 overview, 139–141
 popular, 143–158
 relationship with avoid
 notes, 142–143
 relationship with modes,
 142–143
 second, 146–149, 171,
 206–212, 220–225,
 234–237
 third, 149–151, 171, 206,
 213–214, 237–239
 twelfth, 156–158, 171

posture, 50

pouches, 291

Power, Brendan (*New Irish Harmonica*), 305

practicing bending notes,
 112–113

preamps, 264–265

pricing, 19

problems. *See*
 troubleshooting

professional strategies, 160

progression. *See* chord
 progression

pucker
 bending with, 126, 128
 defined, 110
 embouchure, 88
 overview, 64–65
 tips, 133

pull-through approach, 197

pulsing
 defined, 83
 note with diaphragm, 85
 note with hand, 91
 note with throat, 86
 note with tongue, 89

purchasing
 accessories, 15–16
 diatonic harmonica,
 285–286
 locations for, 20
 popular keys, 286

push-through approach,
 193–194

•Q•

quarter notes
 counting, 32–33
 defined, 32
 dividing, 35–36

quarter rest, 34

quavering, 28

quick change. *See* IV (fourth)
 chord

•R•

raising pitch, 198–199, 281

ranges
 bending, 124
 contrasting, 248

Raphael, Mickey (*Willie and Family Live*), 305

reading harmonica tab,
 30–31

Real McCoy, The (McCoy),
 305

reassembling, 270, 273–274

recorders, 291

“Red Sock Blues,” 208–209

reed
 action, 277–281
 in ancient harmonicas, 12
 blow, 24–25, 192
 closing, 192
 construction, 24
 defined, 23, 192
 draw, 192
 flexing, 270–271
 misaligned, 276
 opening, 192
 photo, 25
 plinking, 269–270
 slots, 276–277
 stylus, 269
 tuning, 281–283
 vibrations, 81

Reed, Jimmy (*Blues Master: The Very Best of Jimmy Reed*), 302

reedplate
 defined, 23, 192
 photo, 25
 removing, 274

registers, 68. *See also*
specific registers

Reilly, Tommy (*Tommy Reilly and Skaila Kanga Play British Folk Songs*),
 306

relative major/minor, 181

- removing
 moisture, 27
 reedplates, 274
 repair techs, 268
 repairing. *See also*
 upgrading, diagnosing
 and fixing problems,
 272–284
 overview, 267–268
 tips, 269–270
 tools needed for, 268–269
 warranty service, 268
- research
 advertising, 300
 clubs, 298–299
 festivals, 299
 informational Web sites,
 298
 jam sessions, 296
 lessons, 295
 online discussion groups,
 297
 open mic night, 296
 performances, 295–296
 seminars, 300
 resizing mouth chamber, 113
 resolution, 168
 resonance, 82
 resources. *See* Web sites
 rests, 33–34
 reverb (reverb), 263
 rhythm
 counting time, 32–33
 defined, 31, 56
 guitar, 251
 intensifying with hand
 cup, 60–61
 shuffle, 38
 “Rhythm Chord Blues,” 207,
 208
 rhythmic feel, 185
 rhythmic patterns, 56–59
 Ricci, Jason (*Rocket Number*
9), 303
 riffs
 defined, 251
 relationship with
 jamming, 185
 relationship with
 overbending, 188–189
 second-position blues,
 210–212
 rig, 263
 rips, 173
 rock. *See also* blues
 harmonica, 203
 recommended CDs,
 302–303
Rocket Number 9 (Ricci), 303
 rolling off, 263
Ruckus Juice & Chitlins, Vol.
1: The Great Jug Bands
 (Various), 301
 Ruth, Peter Madcat
 (harmonica player), 246
-
- “Saint James Infirmary,”
 239–240
Sambairopolis (Meurkens),
 304
 sanding detailer, 269
 saturation, 261
 scale
 defined, 40
 first position, 169
 key signature, 44–45
 major, 161
 modes, 41
 patterns, 162–167
 pentatonic, 169–171
 relationship with
 jamming, 184
 relationship with
 overbending, 188–189
 “Scarborough Fair,” 238
 screwdrivers, 268
 seal, forming, 21–22
 second position
 avoid notes, 148
 bendable notes, 148
 blues, 206–212
 country music, 220–225
 “Foggy Mountain Top,”
 220–221
 folk music, 234–237
 home note/chord,
 146–148
 “John Hardy,” 235
 licks, 147, 210–212
 “Lonesome Whistle
 Waltz,” 223–224
 modal scale, 148
 “Muscle Car Boogie, Part
 1,” 224–225
 “Old Joe Clark,” 236–237
 “One Frosty Morn,”
 222–223
 overview, 146, 206
 pentatonic scale, 171
 related positions, 149
 riffs, 210–212
 “Since I Laid My Burden
 Down,” 221–222
 12-bar blues, 207–210
 selecting
 harmonicas for
 overbending, 190
 keys, 247
 tunes, 244–247
 seminars, 300
 semitone, 42, 123, 191
 setting reed action, 277–281
 shakes, 172, 213
 shaping mouth, 64–67
 sharing music, 15
 Shark Fin lick, 127–128,
 131–132, 134–135
 # (sharp), 41, 44
 “She’ll Be Comin’ ‘Round the
 Mountain,” 77–78
 sheng, 12
 shift, 74
 shifting up
 “Joy to the World,” 75
 from the middle, 74–76
 “Shenandoah,” 76
 shim, 268
 shimmer, 103–104
 shopping for harmonicas,
 17–21
 shuffle rhythm, 38

- Shure bullet mics, 262
 Shure vocal mics, 261
 “Silent Night,” 78–79
 “Since I Laid My Burden
 Down,” 221–222
 single note production,
 64–67
 single tonguing, 88
 6/8 time signature
 counting off, 39
 defined, 38
 16th note, 35
 “Slappin’ the Blues,” 97, 99
 Slidemeister discussion
 group, 297
 slot, 24
 slow sessions, 230
 SlowGold Web site, 184
 smooth swimming exercise,
 55–56
 smoothing edges and
 corners, 271
 Society for the Preservation
 and Advancement of the
 Harmonica (SPAH), 299
 soft palate, 116–120
 solo tuning, 288
 soloing, 254
 songs. *See also* tunes
 chord progressions,
 178–179
 components, 177–178
 determining chord notes,
 181–182
 jamming, 184–185
 key signature, 180–181
 learning melodies, 183–184
 melody, 179
 random music, 185–186
*Sonny Boy Williamson:
 The Original Sonny
 Boy Williamson, Vol. 1*
 (Williamson I), 302
*Sonny Terry: The Folkways
 Years, 1944–1963*
 (Terry), 301–302
- sound
 check, 259
 making, 21–23
 technician, 256
 tips, 266
*Southern Old-Time
 Harmonica* (Graham),
 304
 SPAH (Society for the
 Preservation and
 Advancement of the
 Harmonica), 299
 speakers, 256
 speed, developing, 174–175
 split change. *See* IV (fourth)
 chord
 springboard approach, 195,
 197
 staccato, 86
 staff
 defined, 42
 finding harmonica notes,
 45–46
 ledger lines, 43
 placing notes, 42
 writing sharps and flats,
 44
 stage fright, 253–254
 stand microphones, 256–257
 steel shim, 268
 stepwise movement, 160
 Stevens, Mike (*Old Time
 Mojo*), 304
 stomp boxes, 263
 storing harp, 27
 straight harp, 141
 stroking method, 279
 stylus, 269
 surfing Web sites, 298
Sväng (Sväng), 306
 swapping tubes, 264
 swing
 defined, 38
 tune example, 39
- T•
- T articulation, 88
 tab
 example of, 30
 generating, 183
 reading, 30–31
 tablature, 2
 talking blues, 248
Tangos (Diaz), 306
 tapping out moisture, 27
 “Taps,” 73
 technique
 air flow, 51–52
 breathing, 50–51
 cupping harp, 52–54
 overview, 21–23
 posture, 50
 train-like sounds, 59–60
 vibrato, 91–92
 temperament, 283–284
 tempo, 32, 55, 247, 316
 ten-hole dynamic harmonica
 configuration, 18
 construction, 18
 locating notes, 26
 Terry, Sonny
 pulsing notes, 91
*Sonny Terry: The Folkways
 Years, 301–302,*
 1944–1963
 testing tuning, 283–284
 “Tha ma sgith,” 238–239
 Thai music traditions, 12
 theory
 chord, 45
 finding keys, 31
 key signature, 44–45
 naming notes, 40
 reading harmonica tab,
 30–31
 rhythm basics, 31–39
 semitones, 42
 sharps and flats, 41
 triad, 45
 writing notes down, 42–46

- Thielemans, Toots (*Only Trust Your Heart*), 303
- third position
 avoid notes, 149
 bendable notes, 149, 151
 blues, 213–214
 folk music, 237
 home note/chord, 149
 licks, 150
 modal scale, 149
 overview, 149, 206
 pentatonic scale, 171
 related positions, 151
 “Scarborough Fair,” 238
 “Tha mi sgith,” 238–239
- 3/4 time signature, 37
- 3-pin XLR connectors, 265–266
- throat
 starting and stopping notes, 86
 use of, 82, 85–87
 using with abdomen, 87
- tie, 34
- time, counting, 32–33
- time signature
 “Irish Washerwoman,” 38
 overview, 36–38
- Tin Sandwich, The* (Basker), 305
- tips
 overblows and overdraws, 191
 sound, 266
 speed, 174–175
- Tommy Reilly and Skaila Kanga Play British Folk Songs* (Reilly), 306
- tonal center, 31
- tone
 coloring, 89–90
 controls, 264
 defined, 42
 whole, 42, 123
- tone color
 defined, 87
 use of hands, 90–91
- tongue
 chord hammer, 102–103
 chord rake, 101–102
 chord textures, 101–104
 corner switching, 104–106
 double tonguing, 88
 forming vowel sounds, 89–90
 hammered split, 103
 locked split, 100–101
 Ooh-Eee lick, 90
 shimmer, 103–104
 single tonguing, 88
 slap, 98–99
 split, 100–101
 starting and stopping notes, 88
 tongue-blocked articulation, 88–89
 use of, 82
- tongue blocking
 bending with, 120–122, 126, 128
 “Chasin’ the Beat,” 97
 defined, 93
 embouchure, 64–67
 “Mary Had A Little Lamb,” 95–96
 “Slappin’ the Blues,” 97, 99
 tips, 133
- tongue slap, 98–99
- tongue split, 100–101
- tongue-blocked articulation, 88–89
- tonic, 31
- tools for repairing, 268–269
- top cover plate, 18, 24
- torsional vibration, 272
- tracks, on CD (for book), 317–326
- train-like sounds, 59–60
- treble clef, 42
- treble staff
 C-harp notes, 46
 defined, 42
 example, 43
- tremolo harmonica, 229, 288–289
- triad, 45
- triplets, 35–36
- troubleshooting
 CD (for book), 326
 clearing obstructions, 275
 disassembling and reassembling, 273–275
 misaligned reeds, 276
 overview, 272–273
 reed action, 277–281
 reed slots, 276–277
 tuning, 281–284
- tubes, swapping, 264
- tune selection. *See also* tunes
 adapted harmonica tunes, 245–247
 novelty tunes, 246
 well-known harmonica tunes, 245
- tunes. *See also* songs; tune selection
 adding vocals, 248
 arranging, 243–244, 247–248
 counting off, 39
 selecting, 244–247
- tuning
 layouts, 309–313
 mouth chamber, 113–120
 overview, 281–284
 solo, 288
 tuners, 269, 283
- turnaround, 205
- twelfth position
 avoid notes, 156, 158
 bendable notes, 158
 home note/chord, 156
 licks, 157
 modal scale, 156, 158
 overview, 156
 pentatonic scale, 171
 related positions, 158
- 12-bar blues, 204–210
- “Twinkle, Twinkle, Little Star,” 72

- 2/2 time signature
 - counting off, 39
 - defined, 37
- 2/4 time signature
 - counting off, 39
 - defined, 37

•U•

- upgrading, 270–271. *See also*
 - repairing
- utility cases, 289–290

•V•

- V (fifth) chord
 - in blues, 205, 207
 - in first position, 146, 215
 - in second position, 149
 - in third position, 213
 - in twelfth position, 158
- Very Best of War, The* (Oskar), 303
- vibration, 40
- vibrato, 91–92
- Villa-Lobos: Harmonica Concerto, Bachianas Brasileiras No. 5: Aria* (Bonfiglio), 306
- vocal cords, 85
- vocal mics, 256, 261
- vocals
 - adding to tunes, 248
 - in bands, 251
 - volume, monitor, 259–260
- vowel sounds
 - forming, 89–90
 - use of hands, 90–91

•W•

- “Wabash Cannonball,” 219–220
- “Wailing Note Blues,” 209–210

- wailing notes, 209
- walking bass, 97
- waltz time, 37
- warm hand exercise, 51
- warming up harp, 26
- warranty service, 268
- Web sites
 - Amazing Slow Downer, 184
 - BassHarp’s International Giglist, 296
 - Bluegrasssharp, 297
 - Buckeye Harmonica Festival, 299
 - craigslist, 295, 300
 - Cumberland Custom Cases, 290
 - Diatonic Harmonica Reference, 298
 - Facebook, 298
 - Harmonica Jam Camp, 300
 - HarmonicaLessons.com, 298
 - Harmonica Masterclass Workshops, 300
 - Harmonica Sessions, 298
 - harmonica temperament, 283
 - Harp-L, 297
 - Harping MIDI Player, 183
 - HarpTalk, 297
 - Hetrick Harmonica, 290
 - Learning Musician, 295
 - MySpace, 298
 - National Harmonica League, 299
 - Pat Missin, 298
 - Robert Bonfiglio, 300
 - Slidemeister, 297
 - SlowGold, 184
 - social networking, 298
 - SPAH (Society for the Preservation and Advancement of the Harmonica), 299

- surfing, 298
- Wiley Product Technical Support, 326
- Yahoo! Groups, 297
- Yellow Pine Harmonica Contest, 299
- YouTube, 298
- Westwinds* (Black), 305
- “When the Saints Go Marching In,” 71
- white keys, 41
- whole notes, 32–33
- whole rest, 34
- whole steps, 42
- whole tones, 42, 123
- “Wildwood Flower,” 231–232
- Wiley Product Technical Support, 326
- Will, Michael (Diatonic Harmonica Reference), 298
- Williamson, John Lee (*Sonny Boy Williamson: The Original Sonny Boy Williamson, Vol. 1*), 302
- Willie and Family Live* (Raphael & Nelson), 305
- Wilson, Danny (harmonica player), 296
- Wonder, Stevie (*Eivets Rednow*), 303
- world music CDs, 306
- writing
 - notes, 42–44
 - sharps and flats, 44

•Y•

- Yahoo! Groups, 297
- Yellow Bird lick, 127, 134
- Yellow Pine Harmonica Contest, 299
- YouTube Web site, 298