

Sumer 2013 Newsletter



Leader in Blues Harmonica Education since 1994

In this newsletter, we dig into one of my favorite 3rd Position songs, “Telephone Blues” by George “Harmonica” Smith (this is the b-side to the transcription we looked at in the last issue). I announce the 20th Anniversary Harmonica Masterclass Workshop (hope to see you there!). I’ll also share some very cool video and audio interviews of “yours truly,” and some great new interviews at BluesHarmonica.com with two of my favorite players, Kim Wilson and Mitch Kashmar. In addition, there are links to some cool new recording and Internet finds. And finally, there is the release of what I believe to be the most important “next step” for the education for blues harmonica—Levels of Achievement at BluesHarmonica.com.

BLUES HARMONICA TRANSCRIPTION

“Telephone Blues” by George Harmonica Smith

This issue features a transcription for the most studied 3rd Position diatonic harmonica work ever recorded, George “Harmonica” Smith’s “Telephone Blues”. Recorded for Modern Records in 1955 it was released by the Bihari brothers in Los Angeles on RPM 434 with “Blues in the Dark” on the b-side. It is considered the “Juke” of the blues chromatic world. You can find this recording on the CD titled Little George Smith, Harmonica Ace (Ace CDCHD 337). It can be purchased from my favorite seller, Blue Beat Music (http://www.bluebeatmusic.com/product_info.php?products_id=9004).



This is a slow blues in the key of B. George is playing in 3rd Position, so you’ll need an A Harmonica. To figure out your key selection for 3rd Position, go up a whole step from the key of the harmonica to find the key of the song/band, and inversely, go down a whole step from the key of the song to find the harmonica you’ll need. A position chart for handy reference can be found at BluesHarmonica.com in the lesson “Understanding Position Playing.”

Opening

George starts on the V (bar 9 of the 12 Bar Blues), with the band coming in for the turnaround (bar 11). If you play this with other musicians you would say “I’m going to play an opening lick on the V, meet me at the turnaround”. Make sure to give the band a reassuring nod on the downbeat of bar 11 (in this case, where you play the 1/4 octave).

The descending line of 4 4+ 3''' 3+ 2'' 1 is THE classic movement for traversing the lower octave of the diatonic harmonica in 3rd Position. When playing a real dark blues song like this, it's virtually the only movement used. Very classic players in 3rd Position will use this type of movement exclusively when descending, but when moving up the harp to the, more friendly, middle octave (starting at hole 4) and high range (starting at hole 8 draw), players just jump there from hole 1 to 4, commonly with nothing played between to make the octave jump, except maybe the 2''. This is the approach used in the first two notes of this song leading to the 1/4 octave. You can also hear this at 1:57, where he travels down the harmonica, but when moving up he just jumps to the 4 draw.

The 3''' is almost always followed by the 3+, rather than the 2 draw. Get used to playing this 3+, it's a cool sound. As you study more 3rd Position, you'll find that players play the 3+ when descending and then play the 2 draw after it, but with a dip. The softer-in-tone sound of the 3+ followed by the more direct sound of the 2 draw with a bluesy dip is quite cool.

Notice that I said when playing dark blues (very bluesy or minor). When playing Jump & Swing Blues, which has a much lighter feel, we work that lower octave both ascending AND descending, with more of an emphasis on ascending using the major arpeggio, like 1 2' 3'' 4, or 1 2' 3'' 3 4, or 1 2' 3'' 4+, or 1 2' 3'' 3 4+... more on this in 3rd Position Study 4 at BluesHarmonica.com.

Solo @ 1:37

He starts with a 1/4 octave for his pickup. This won't be intuitive for most players, and is in no way a "classic" type of movement. Though cool, feel free to just play the 4 draw, it sounds just as good.

Note how the soaring 6 draw starts with no tremolo and then George builds by adding a tremolo as he holds the note. This is a great tool to employ when holding long notes for extra dramatic effect.

At 1:49, he continues milking the great sound of that opening descending lick.

Ending @ 2:52

This is the same descending lick as the opening, but now with straight-eighths (not swung) and with a slight ritard (slowing of the music).

Final Comments

I LOVE listening to and playing this song... it embodies how bluesy 3rd Position can sound and it provides a basis from which we can all explore the fantastic characteristics of this position.

TRANSCRIPTION ON PAGE 3

Telephone Blues

By: George "Harmonica" Smith / Album: Harmonica Ace (Ace CDCHD 337) - Recorded 1955

Key: B (A Harmonica in 3rd Position) / Groove: Slow Blues / Start: Harp from the V (Band Enters at Turnaround)

Transcribed by David Barrett

Opening

1 2" 4
1

4 4+ 3"" 3+

2" 1 4 4
1 1

1:37 - Solo

4 5 6+ 6 6 6+ 5 4 4 6 8 7+ 6 6 6' 5 4 4 4+ 3"" 3+ 2" 1 3""

3+ 2" 1 3"" 3+ 2" 1 1 4 4 4 4 4+ 3"" 3+ 2" 1 4 3"" 3+ 2" 1 4 4 5 6+ 6'

6 6' 6+ 5 4 4' 4+ 4 4 4 4+ 3"" 3+ 2" 1 1' 1

2:51 - Ending (Straight-Eighth Ending with Ritard)

4 4+ 3"" 3+ 2" 1 1+ 1 1 4
1

20th ANNIVERSARY HARMONICA MASTERCLASS WORKSHOP

April 10-13, 2014 at the Hilton San Jose, California sponsored by HOHNER Harmonicas

In 1994, I started the Harmonica Masterclass Workshop, the first workshop in the world specifically dedicated to the education of blues harmonica. Please join me and my all-star cast of educators from around the world for the most comprehensive combination of classes and concerts ever offered in its twenty-year history. Class subjects include: Improvising Blues; Accompaniment Playing; Performance Training (Leading a Band); Duo Playing; Hand Technique, Tone & Dynamics; Blues Chromatic; Jump & Swing Blues; Artist Studies (Sonny Terry, George Smith, Big Walter Horton, Little Walter and Paul Butterfield); Funk, Rhythm and Melody Playing; Bending; Tongue Blocking; and Harmonica Customization. Don't miss this once-in-a-life-time experience to better your skills, energize your passion for playing the harmonica and meet great players.

Video Description: <http://www.youtube.com/watch?v=6mgsPkdZRV8>

For More Details: <https://www.harmonicamasterclass.com/hmc2014/details>

To Register: <https://www.harmonicamasterclass.com/hmc2014/register>



The World's Most Celebrated Harmonica Educators Presenting Full-Day Interactive Workshops to Help You Become a Better Player!

Presented by David Barrett, **HOHNER** Harmonicas and BluesHarmonica.com
April 10th-13th, 2014 in San Jose, California
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20th Anniversary Harmonica Masterclass[®] Workshop

Andy Just Pictured at Center

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*Instructors subject to change

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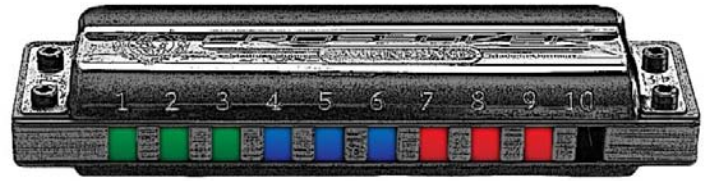
Levels of Achievement (LOA)

LOA represents the most complete learning system for the blues harmonica ever developed—focusing on all of the major areas of skills development needed to become a great harmonica player and musician. These includes: Study Songs (technique in motion and repertoire/vocabulary development); Chording/Chugging (the foundation of rhythmic playing on the harmonica); Movement Exercises (speed and agility); Scales & Arpeggios (essential to chord development); Accompaniment Playing (what to do in performance when you're not soloing) Improvising (the art of improvising and song writing); Recording and Performance.

As students complete each section by submitting recordings and written material, they are awarded recognition on their profile at BluesHarmonica.com and via public acknowledgement on Facebook. Students also receive a LOA harmonica pin and are provided access to Artist Studies (famous blues harmonica artists of the past and present).

Video Details: <http://youtu.be/pVNIDM1aKME>

Levels of Achievement™



New Interviews



Kim Wilson - Join me for an interview with one of our most influential traditional blues harmonica player, vocalist and bandleader of the past 40 years. Videos included in this first release are: Kim Wilson's Early Years, Part 1; Kim Wilson's Early Years, Part 2 - Technique and Conviction; Kim's Approach to Improvising; Kim's Approach to Accompaniment Playing, Part 1 and Kim's Approach to Accompaniment Playing, Part 2; Kim's Approach to Tongue Blocking; Kim's Approach to 3rd Position

Playing & Dynamics; Kim's Approach to 1st Position Playing; Kim on Position Playing over Chord Changes; Kim's Approach to Playing the Chromatic and Discussion on Monitors and Kim's Approach to Playing in Minor and Changing Position in a Song; Kim's Equipment, Harps and Mics; Stage Amps, Part 1; Stage Amps, Part 2; Using the Bullet Mic & Dynamics; Using the Bullet Mic & Delivery; Studio Recording, Part 1; Studio Recording, Part 2; Studio Recording, Part 3; Closing to Kim Wilson Interview; Kim Wilson Bonus Footage, Buddy Guy Pick Story; and Kim Wilson Bonus Footage, Remembrances.

Mitch Kashmar - A Long Beach California native, Mitch was directly influenced by West Coast blues harmonica legends George "Harmonica" Smith, Kim Wilson, William Clarke and Rod Piazza. I first became aware of his work through William Clarke in one of my favorite blues harmonica instrumental duets "Horn of Plenty" on his release "The Pontiac, 100 Miles To Go". Soon after that, I saw him in a live

performance at the JJ's Blues Festival in San Jose, California. His tone, smooth vibrato and truly stellar harmonica playing in all three positions as well as on the chromatic harmonica, make him one of my favorite players of all time. This interview was recorded in August of 2012 in Dallas, Texas. Video Includes: Mitch's Early Years, Part 1; Mitch's Early Years, Part 2; Mitch's Recordings; Mitch's Recommended Listening; Mitch on Vocals; Running Away from Harp Players; Mitch's Approach to Improvising; Mitch on Chromatic Harmonica; How Mitch Keeps Interest in a Performance; Mitch on Accompaniment Playing; Mitch on 3rd Position; Mitch on 1st Position, Vibrato and Blow Bends; Mitch on Tongue Blocking; Mitch on Bending; How Music Theory has Helped Mitch's Playing; Working the High End of the Harmonica; Mitch on Minor Playing; How Mitch Approaches Non-12 Bar Blues; Mitch's Equipment; What Mitch Likes to Hear in other Harmonica Players; Where to Hear Mitch; Closing.

New Lessons

Movement Exercises Study 1 - Patterns

In this lesson, you'll learn how to move around the entire range of your harmonica using your home scale (A Major Scale on your A Major Harmonica). We'll dig into Movement and Breath Patterns as well as how you can use your jaw to facilitate greater ease of motion and speed in your playing. This lesson will benefit all skill levels of players. You'll need an A Harmonica for this study (advanced players will also need the B-Flat Harmonica). Videos Include: Section 1 - Breathing, Movement, Ear Training & Mental Model: Introduction to Movement Patterns; Recognizing Breathing and Movement Patterns in Music; Developing a Mental Model; Ear Training; Section 2 - Movement Scale: Example 1 - Middle Octave; Example 1 - Upper Octave; Example 1 - Lower Octave; Example 1 - Entire Range; Section 3 - Movement & Breathing Patterns: Example 2 - Jaw Movement, Part 1; Example 2 - Jaw Movement, Part 2; Example 3 - Movement vs. Pattern; Example 4; Example 5; Example 6; Section 4 - Application; Closing to Movement Patterns

Movement Exercises Study 2 - Essential Scales

In this lesson, we'll dig into the Essential Scales for the blues harmonica player... our C Major Movement Scale, Major Pentatonic and Blues. Videos Include: Section 1 - Scales Discussion: Introduction to Essential Scales; What is Essential and for Whom; Section 2 - Essential Scales: C Major Movement Scale; C Major Pentatonic Scale; C Blues Scale; Grouping Scales for Practice; G Major Pentatonic Scale; G Blues Scale; D Major Pentatonic Scale; D Blues Scale; F Major Pentatonic Scale; Section 3 - Closing Words: Closing Words for Essential Scales



Movement Exercises Study 3 - Arpeggios

In this lesson, we'll dig into the Essential Arpeggios for the blues harmonica player. This lesson is for Intermediate and Advanced skill levels of players. You'll need an A Harmonica for this study. Videos include: Introduction to Arpeggios; Arpeggios Based on C Major Movement Scale; 2nd Position Arpeggios; F and A7 Arpeggios; Closing Words for Arpeggio Study

Movement Exercises Study 4 - Summed Practice

In this study, I sum the most important movements, scales and arpeggios into one daily exercise. The recording is played to a metronome to help you keep in time with me and runs from the first example through the last without stopping, creating a 5-minute warmup for you in your daily practice.

Accompaniment Study 1

In this lesson, I'll discuss the mindset required for accompaniment playing and demonstrate the common ways in which great blues harmonica players approach this art. No harmonica is needed for this study, but make sure to download the example songs to listen to and to study in preparation for future lessons (if you would like to jam along to them after studying them, you'll need an A Harmonica). Videos Include: Section 1 - Accompaniment Approaches, Introduction to Accompaniment Playing Study 1; Accompaniment Principles; Approaches to Accompaniment Playing, Part 1; Approaches to Accompaniment Playing, Part 2; Section 2 – Accompaniment Study Songs: Homework for Accompaniment Playing Study 1; Closing to Accompaniment Playing Study 1

Accompaniment Study 2

In this lesson, you'll learn the basics of 12 Bar Blues and how to play the most important note of each chord... the root note. This lesson brings you your first study song, "I Want You With Me," a shuffle in the key of E with vocals and guitar solos for you to play under as well as two solo sections where we apply choruses from your Tongue Blocking Study 2 study song, "Temperature". Make sure to use this opportunity to memorize your C Harmonica and the root notes of our three chords in 2nd Position. Videos include: Section 1 – Root Notes for 12 Bar Blues; Introduction to Accompaniment Playing Study 2; 12 Bar Blues & Root Notes; Example 1.9 – Long-Held Root Notes; Example 1.10 – Charleston Rhythm; Example 1.11 – Lower Octave for IV (C) and V Chords (D); Example 1.12 – Longer Hold for V-IV-I and Turnaround; Example 1.13 – Octave Jumps for V-IV-I and Turnaround; Example 1.14 – Shake for V-IV-I and Ascending Turnaround; Example 1.15 – Slow Blues with Quick Change; Section 2 - Accompaniment Study 2, Study Song: "I Want You With Me" Study Song Explained; "I Want You With Me" Study Song Played; Closing Comments to Accompaniment Playing Study 2

Accompaniment Study 3

In this lesson, we'll complete the basic three-note chord (called a triad) used by accompanying musicians in the blues. This lesson also brings your second accompaniment study song, "Blues Creapin' Over Me," a slow blues in the key of E with the classic blues break and vocals (Gary Smith) and guitar (Jon Lawton) for you to play under, as well as a solo section. Videos Include: Section 1 – Building Chords (Triads = 3 Notes in 3rds): Introduction to Accompaniment Playing Study 3; 12 Bar Blues Triads Defined (Examples 1.1 thru 1.5); Chords and the Harmonica (Examples 1.6 and 1.7); Section 2 – Applying Chords to the 12 Bar Blues (Hole Changes): Hole Changes (Examples 2.1 to 2.3); Chord Arpeggios (Examples 2.4 and 2.5); Section 3 – Acc Study Song 3: the Blues Break: The Blues Break; Blues Creapin' Over Me, Part 1; Blues Creapin' Over Me, Part 2; Blues Creapin' Over Me, Played without Vocals; Blues Creapin' Over Me, Played with Vocals; Closing Comments to Accompaniment Playing Study 3

Accompaniment Study 4

In this lesson, we dig into how to play fills between vocal phrases, as well as more dynamic ideas to play under vocals and instrumental solos. "I Want You With Me" is again our study song, but written in a more advanced way... the way a pro player would approach this song. The solos will apply choruses from your Tongue Blocking Study 3 study song, "Gary's Blues." This intermediate skill level players, though bending is moderate (if you've finished Bending Study 3, then you're ready to take on this challenge). You'll need an A Harmonica for this study. Videos Include: Accompaniment Study 4 Intro & Review; Accompaniment Study 4 Introduction; Accompaniment Study 2 Review; Accompaniment Study 3 Review; Accompaniment Study 4 – Section 1: Transitions: Transitions into Chord Change – Example 1.1; Transitions into Chord Change – Example 1.2; Transitions into Chord Change – Applied to Vocals; Accompaniment Study 4 – Section 2: Vocals with Fills: Vocals with Fills – Example 2.1; Vocals with Fills – Example 2.2; Vocals with Fills – Example 2.3; Vocals with Fills – Example 2.4; Accompaniment Study 4 – Section 3: Chording Under Vocals; Accompaniment Study 4 – Section 3: Chording Under Vocals; Chording Under Vocals – Example 3.2; Accompaniment Study 4 – Study Song: I Want You With Me, Version 2:

Chorus 1; I Want You With Me, Version 2: Verse 1; I Want You With Me, Version 2: Verse 2; I Want You With Me, Version 2: Guitar Solo; I Want You With Me, Version 2: Second Vocal Section, Verse 1; I Want You With Me, Version 2: Second Vocal Section, Verse 2; I Want You With Me, Version 2: Third Vocal Section, Verse 1; I Want You With Me, Version 2: Third Vocal Section, Verse 2; I Want You With Me, Version 2: Played; Closing Comments to Accompaniment Study 4

Accompaniment Study 5

In this lesson, we continue our studies of Hole Changes, this time with the use of bending to make our harmonica more complete across its range. We'll also spend time on how to use the bluesy flat-7th of each chord... as well as the less-common 6th. "Blues Creapin' Over Me" comes back again, this time as Version 2 with very bluesy bends, fills and a solo influenced by our Bending Study 4 song, "My Blues." This lesson is for intermediate skill level players. You'll need an A and C Harmonica for this study. Videos include: Acc Study 5 - Section 1: Building the 7th Chord: Accompaniment Study 5 Introduction; 7th Chord Construction; When the Flat-7th is Appropriate; Examples 1.6 and 1.7; Acc. Study 5 - Section 2: Hole Changes with 7th Chords: Exploring Holes 1 and 2 with 7ths; Exploring Hole 3 with 7ths; Exploring Holes 4 through 6 with 7ths; Examples 2.3 through 2.6; Acc. Study 5 - Section 3: Arpeggios and the 12 Bar Blues; Arpeggios and the 12 Bar Blues Example; Acc. Study 5 - Section 4: Study Song: Blues Creapin' Over Me, Version 2: Choruses 1 & 2; Blues Creapin' Over Me, Version 2: Solo & Chorus 4; Blues Creapin' Over Me, Version 2: Verse 1 Played; Blues Creapin' Over Me, Version 2: Verse 2 Played; Blues Creapin' Over Me, Version 2: Solo Played; Blues Creapin' Over Me, Version 2: Verse 4 Played; Accompaniment Study 5 Closing

Accompaniment Study 6

In this lesson, we study how to approach playing horn lines and organ padding on the harmonica. This study brings a new slow blues jam track and full-length study song, this time an up-tempo boogie with vocals and extended solos (solo based on Little Walter-style phrasing). This lesson is for intermediate skill level players. You'll need an A Harmonica for this study. Videos Include: Acc. Study 6 - Section 1: Exploring Hole Changes in Octaves: Accompaniment Study 6 Introduction; Exploring Octaves: Examples 1.1 to 1.4; Exploring Octaves: Examples 1.5 and 1.6; Acc. Study 6 - Section 2: Long-Tones & Organ Padding: Organ Approach: Examples 2.1 to 2.3; Organ Approach: Organ with Fills; Acc. Study 6 - Section 3: Horn Lines: Vertical Approach to Horn Lines; Horizontal Approach to Horn Lines; Acc. Study 6 - Section 4: Harmonica Harmonies: Harmonica Harmonies: Examples 4.1 and 4.2; Harmonica Harmonies: "It Takes Three" Example Song; Acc. Study 6 - Section 5: Study Song – Used to Be My Baby: Used to Be My Baby: Head; Used to Be My Baby: Verse 1; Used to Be My Baby: Verse 2; Used to Be My Baby: Vocal Chorus; Used to Be My Baby: Guitar Solo Backing; Used to Be My Baby: Verse @ 1:52; Used to Be My Baby: Vocal Chorus @ 2:07; Used to Be My Baby: Harp Solo; Used to Be My Baby: Vocal Chorus @ 3:08 to End; Accompaniment Study 6 Closing

Accompaniment Study 7

In this lesson we study how to approach playing bass lines on the harmonica. Bass lines not only sound great on the harmonica, they also help to intuitively teach the chords of the 12 Bar Blues. Videos Include: Section 1: Root Bass Lines; Accompaniment Study 7 Introduction; Example 1.1 - Lump; Example 1.2 - Lump: Transitions; Example 1.3 - Lump: Pulls; Section 2: Root-5 Bass Lines; Examples 2.1 & 2.2 - 2-Beat: Descending & Ascending 5th; Examples 2.3 & 2.4 - 2-Beat: Mixed with Pickups; Section 3: Root-3-5 Bass Lines; Examples 3.1 & 3.2 - Slow Blues & Shuffle; Example 3.3 - Rhumba; Section 4: Root-3-5-6 Bass Lines; Example 4.1 - Rhumba with 6th; Examples 4.2 to 4.5 - Shuffle with 6th; Section 5: Bass Lines with Flat-7ths; Example 5.1 - Shuffle Pyramid with Flat-7th; Examples 5.2 through 5.8 - Bass Lines with Flat-7ths; Examples 5.9 through 5.12 - Bass Lines with Flat-7ths; Section 6: Bass Line Transitions; Examples 6.1 and 6.2 - Transitions; Accompaniment Study 7 Closing;

New Contributor Submissions

Joe Filisko

- Train Imitation: Why?
- Train Imitation: Rules
- Train Imitation: Whistles
- Train Imitation with Joe Filisko - The Sway & 3 Gears
- Train Imitation: Rhythm, Part 1 - Intro (A Harmonica)
- Train Imitation: Rhythm, Part 1 - Tongue (A Harmonica)
- Train Imitation: Rhythm, Part 2 - Cruising Speed (A Harmonica)
- Train Imitation: Train Example - Basic (A Harmonica)
- Train Imitation: Train Example - Including Effects (A Harmonica)
- Train Imitation: Dynamics

Gary Smith



- Submission #33 - Movement Exercises: Patterns Introduction
- Submission #33 - Movement Exercises: Pattern 1
- Submission #33 - Movement Exercises: Pattern 2
- Submission #33 - Movement Exercises: Pattern 3
- Submission #34 - Movement Exercises, Part 2: Intro & Junior Wells Lick
- Submission #34 - Movement Exercises, Part 2: Junior Wells Lick, Part 2
- Submission #34 - Movement Exercises, Part 2: Gary Smith Lick
- Submission #34 - Movement Exercises, Part 2: Bass Lick
- Submission #34 - Movement Exercises, Part 2: Bo Diddley Lick & Closing
- Submission #35 - Accompaniment Lessons: Intro
- Submission #35 - Accompaniment Lessons: I Want You With Me, Part 1
- Submission #35 - Accompaniment Lessons: I Want You With Me, Part 2
- Submission #35 - Accompaniment Lessons: I Want You With Me, Part 3
- Submission #35 - Accompaniment Lessons: I Want You With Me, Gary Plays
- Submission #35 - Closing
- Submission #36 - Accompaniment Lessons: Can't Get Through to You, Part 1
- Submission #36 - Accompaniment Lessons: Can't Get Through to You, Part 2
- Submission #36 - Accompaniment Lessons: Can't Get Through to You, Part 3
- Submission #37 - Accompaniment Lessons: Blues Creapin' Over Me, Part 1
- Submission #37 - Accompaniment Lessons: Blues Creapin' Over Me, Part 2

- Submission #37 - Accompaniment Lessons: Blues Creapin' Over Me, Part 3
- Submission #38 - Acc. Lessons: Intro
- Submission #38 - Acc Lessons: More on Approach
- Submission #38 - Acc Lessons: Used To Be My Baby, Part 1
- Submission #38 - Acc Lessons: Used To Be My Baby, Part 2
- Submission #38 - Acc Lessons: Used To Be My Baby, Part 3
- Submission #38 - Acc Lessons: Used To Be My Baby, Gary Plays
- Submission #38 - Acc Lessons: Closing
- Submission #39 - Acc Lessons: Intro & John Garcia
- Submission #39 - Acc Lessons: Gary's Approach
- Submission #39 - Acc Lessons: Baby What You Want
- Submission #39 - Acc Lessons: How Long

Mark Hummel

- Submission #22 - Constructing a Set List
- Submission #23 - Acoustic Hand Techniques
- Submission #24 - Mastering the Bandstand: Sparse Playing
- Submission #24 - Mastering the Bandstand: Dynamics
- Submission #24 - Mastering the Bandstand: Signaling
- Submission #24 - Mastering the Bandstand: Fostering a Successful Band, Part 1
- Submission #24 - Mastering the Bandstand: Fostering a Successful Band, Part 2

Ryan Walker



- Lesson 10 - Introduction
- Lesson 10 - Opening & Ending Practice: The Strut, Part 1
- Lesson 10 - Opening & Ending Practice: The Strut, Part 2
- Lesson 10 - Opening & Ending Practice: Take It Easy Now
- Lesson 10 - Opening & Ending Practice: Gary's Blues
- Lesson 10 - Dealing with Challenges on the Bandstand, Part 1
- Lesson 10 - Dealing with Challenges on the Bandstand, Part 2
- Lesson 10 - Ryan Plays: The Strut
- Lesson 10 - Ryan Plays: Take It Easy Now
- Lesson 10 - Ryan Plays: Gary's Blues
- Lesson 10 - Chromatic Harmonica: Holes 4 and 5, Part 1
- Lesson 10 - Chromatic Harmonica: Holes 4 and 5, Part 2

- Lesson 10 - Student Concert Rehearsal!
- Lesson 11 - Intro & How Rehearsal Went
- Lesson 11 - Theory, Study 1: Section 2 Review
- Lesson 11 - Theory, Study 1: Section 3 (Major Scales)
- Lesson 11 - Chromatic Harmonica: Holes 1 thru 5 Review
- Lesson 11 - Chromatic Harmonica: Textures, Part 1
- Lesson 11 - Chromatic Harmonica: Textures, Part 2
- Lesson 11 - Chromatic Harmonica: Slide Usage
- Lesson 11 - Improvising: Lick 1 of Instrumental
- Lesson 11 - Improvising: Lick 2 of Instrumental & Closing
- Lesson 11.5 - Student Concert: Gary's Blues
- Lesson 11.5 - Student Concert: Take It Easy Now
- Lesson 11.5 - Student Concert: The Strut
- Lesson 12 - Concert Debrief, Part 1: Gary's Blues
- Lesson 12 - Concert Debrief, Part 2: The Strut
- Lesson 12 - Concert Debrief, Part 3: Take It Easy - What Went Wrong?
- Lesson 12 - Concert Debrief, Part 4: Take It Easy - How to Fix It
- Lesson 12 - Chromatic: Texture Review
- Lesson 12 - Chromatic: Slide Review
- Lesson 12 - Chromatic: Ryan Play's No Sweat, Part 1
- Lesson 12 - Chromatic: Ryan Play's No Sweat, Part 2
- Lesson 12 - Improvising: Chorus 1 of Instrumental
- Lesson 12 - Improvising: Chorus 2 of Instrumental
- Lesson 12 - Improvising: Chorus 3 of Instrumental
- Lesson 12 - Improvising: Closing
- Lesson 13 - Intro, Trip to Germany & 2014 20th Anniversary Workshop
- Lesson 13 - Chromatic: No Sweat Ending
- Lesson 13 - Chromatic: Cool Blue, CH1
- Lesson 13 - Chromatic: Cool Blue, CH2-3
- Lesson 13 - Chromatic: Cool Blue, CH4 to End
- Lesson 13 - Improvising: Instrumental Charting
- Lesson 13 - Improvising: Instrumental Played in Order
- Lesson 13 - Improvising: Critique of Choruses, Part 1
- Lesson 13 - Improvising: Critique of Choruses, Part 2
- Lesson 13 - Theory, Study 1: Section 3 Review, Part 1
- Lesson 13 - Theory, Study 1: Section 3 Review, Part 1 & Section 4, Ex. 1-3
- Lesson 14 - Intro
- Lesson 14 - Chromatic: Ryan plays Cool Blue
- Lesson 14 - Chromatic: Cool Blue Critique & Cupping Bullet Mic
- Lesson 14 - Chromatic: Easy Baby, CH1-2
- Lesson 14 - Chromatic: Easy Baby, CH3
- Lesson 14 - Theory, Study 1: Section 4.1-3
- Lesson 14 - Theory, Study 1: Section 4.4
- Lesson 14 - Improvising: Ordering of Choruses in Instrumental, Part 1
- Lesson 14 - Improvising: Ordering of Choruses in Instrumental, Part 2
- Lesson 14 - Improvising: Using Breaks as Theme for Song
- Lesson 14 - Closing
- Lesson 15 - Intro
- Lesson 15 - Chromatic: Is stealing licks okay?
- Lesson 15 - Chromatic: Easy Baby CH1 Critique & Cupping

- Lesson 15 - Chromatic: Easy Baby CH2 Critique & Tone
- Lesson 15 - Chromatic: Easy Baby CH3 Critique & Fake Octaves
- Lesson 15 - Chromatic: Easy Baby, CH4-5
- Lesson 15 - Chromatic: Easy Baby, CH6
- Lesson 15 - Chromatic: D Blues Scale
- Lesson 15 - Improvising: Breaks Review, Part 1
- Lesson 15 - Improvising: Breaks Review, Part 2
- Lesson 15 - Improvising: Instrumental, First Play Through
- Lesson 15 - Improvising: Instrumental, Second Play Through & Closing
- Lesson 16 - Intro
- Lesson 16 - Theory, Study 1: Review
- Lesson 16 - Theory, Study 1: Section 4.8-11
- Lesson 16 - Theory, Study 1: Section 4.12-13
- Lesson 16 - Theory, Study 2: Section 1 & Mental Model, Part 1
- Lesson 16 - Theory, Study 2: Section 1 & Mental Model, Part 2
- Lesson 16 - Chromatic: Ryan plays Easy Baby & Critique
- Lesson 16 - Rehearsal: Cool Blue
- Lesson 16 - Rehearsal: Walker's Shuffle
- Lesson 16 - Improvising: Walker's Shuffle Notation, CH1-4
- Lesson 16 - Improvising: Walker's Shuffle Notation, CH5-End
- Lesson 16 - Ryan Gifted Gear!
- Lesson 16.5 - Student Concert: Cool Blue
- Lesson 16.5 - Student Concert: Walker's Shuffle
- Lesson 17 - Equipment: Lone Wolf Delay
- Lesson 17 - Equipment: Lone Wolf Harp Attack
- Lesson 17 - Equipment: Harp Amp
- Lesson 17 - Equipment: Kay Amp
- Lesson 17 - Equipment: Final Thoughts
- Lesson 18 - Intro
- Lesson 18 - Student Concert Review: Cool Blue, Part 1 (Hearing Yourself)
- Lesson 18 - Student Concert Review: Cool Blue, Part 2 (Thumb on Chro)
- Lesson 18 - Student Concert Review: Walker's Shuffle, Part 1 (Opening)
- Lesson 18 - Student Concert Review: Walker's Shuffle, Part 2 (Solo)
- Lesson 18 - Student Concert Review: Walker's Shuffle, Part 3 (Accompaniment)
- Lesson 18 - Student Concert Review: Walker's Shuffle, Part 4 (Ending)
- Lesson 18 - Improvising: Instrumental V1, Intro
- Lesson 18 - Improvising: Instrumental V1, Ryan Plays
- Lesson 18 - Improvising: Instrumental V1, Closing Comments
- Lesson 18 - Solo Harmonica Study 3: Ex. 1.1, Part 1
- Lesson 18 - Solo Harmonica Study 3: Ex. 1.1, Part 2
- Lesson 18 - Theory, Study 2: Mental Model - Ryan's
- Lesson 18 - Theory, Study 2: Mental Model - Memory Palace
- Lesson 18 - Theory, Study 2: Mental Model - Student Examples, Part 1
- Lesson 18 - Theory, Study 2: Mental Model - Student Examples, Part 2 & Closing

Aki Kumar

- Submission #9 - Fender Hot Rod Deville Mod: Introduction
- Submission #9 - Fender Hot Rod Deville Mod: Introduction
- Submission #9 - Fender Hot Rod Deville Mod: King Amplification
- Submission #9 - Fender Hot Rod Deville Mod: King Amplification

- Submission #9 - Fender Hot Rod Deville Mod: On the Bandstand
- Submission #9 - Fender Hot Rod Deville Mod: On the Bandstand
- Submission #10 - Instrumental Writing with Major Pentatonic Scale, Part 1
- Submission #10 - Instrumental Writing with Major Pentatonic Scale, Part 1
- Submission #10 - Instrumental Writing with Major Pentatonic Scale, Part 2
- Submission #10 - Instrumental Writing with Major Pentatonic Scale, Part 2

Complete List of Lessons

Visit <http://www.bluesharmonica.com/lesson-list> for a complete listing of lessons on the website... there are now over 3,000 lesson videos!

ACCOMPANIMENT KING CONTEST



It's time to place what you've been learning at BluesHarmonica.com into context! The winner will win entrance to the Harmonica Masterclass Workshop in San Jose, California 4/10-13/2014 as well as have the opportunity to perform a song at the concert with the Doug Deming Band. All entries will be listened to by the judges and comments made for you on the site. Judges are the word-famous blues harmonica players Rick Estrin, Mark Hummel and Gary Smith! For

more details visit: <http://www.bluesharmonica.com/accompaniment-king>

BLUES HARMONICA INTERNET FINDS

YouTube

Tin Sandwich Anyone? A History of The Harmonica

http://www.youtube.com/watch?v=1vITStp_usc

History of the Hohner Marine Band Harmonica

Join Steve Baker, Joe Filisko and I for our playing and discussion of the Hohner Marine Band Harmonica

Part 1: <http://www.youtube.com/watch?v=NnRjMQbbrGs>

Part 2: <http://www.youtube.com/watch?v=7PydwiDH-s0>

HOHNER Masters of the Harmonica – David Barrett

I was fortunate enough to be included in Hohner's "Masters of the Harmonica" series. Here's my entire interview: <http://www.youtube.com/watch?v=2vuvbSU86gs>

Podcast Interviews

My interview with **Bill Henderson** is now online. In this interview I talk about and play examples of the early innovators of blues harmonica (De Ford Bailey, John Lee Williamson, Little Walter, Big Walter

Horton, Rice Miller and George Harmonica Smith), as well as the important players that came after them (James Cotton, Junior Wells, Paul Butterfield, Charlie Musselwhite, Rick Estrin, Kim Wilson, William Clarke, Rod Piazza, Mark Hummel, Gary Smith, Howard Levy and Carlos Del Junco to name but a few). I also talk about why traditional blues harmonica players tend to not use the technique of overbending. It was an enjoyable interview and he allowed me to ramble on, so there's tons of harmonica content! I hope you enjoy it... it was a fun time.

Here's the direct link:

http://wowclicks.typepad.com/wm_j_henderson_photograph/2013/07/musicians-of-the-grand-dell-saloon-david-barrett.html

You can also find it on his iTunes podcast at: <https://itunes.apple.com/us/podcast/hold-the-eye-images/id363484296>

Nate at "**The Blues Room**" released our recent interview in two parts.... mixed with some FANTASTIC harmonica-centric music... I think you'll really enjoy it. Go to the following pages and scroll down to the bottom and click on "Download link for this episode" to listen. Thanks Nate!

Part 1: <http://thebluesroom.blogspot.co.nz/2013/06/h-is-for-harmonica-masterclass-with.html>

Part 2: <http://thebluesroom.blogspot.co.nz/2013/06/h-is-for-more-harmonica-masterclass.html>

RECOMMENDED LISTENING

Remembering Little Walter

On December 6th, five of the finest harmonica players on the current blues scene - Billy Boy Arnold, Charlie Musselwhite, Mark Hummel, Sugar Ray Norcia, and James Harman - gathered to pay tribute to harp virtuoso and innovator Little Walter Jacobs. All are featured on the tribute recording entitled *Remembering Little Walter*.



For More Information:

<http://www.blindpigrecords.com/index.cfm?section=album&catalognum=BPCD5154>

Video Footage: <http://www.youtube.com/watch?v=SKJhBBLBmOg&feature=youtu.be>

Driftin' From Town to Town Kim Wilson's Blues All Stars with Barrelhouse Chuck

http://www.bluebeatmusic.com/product_info.php?products_id=20630

Gary Indiana Gary Primich

http://www.bluebeatmusic.com/product_info.php?products_id=20579

Just Wailing (2CDs) 50 Blues Harmonica Masterpieces

http://www.bluebeatmusic.com/product_info.php?products_id=20591

Blues From Los Angeles (1980-91) George "Harmonica" Smith & William Clarke
Volume 1: http://www.bluebeatmusic.com/product_info.php?products_id=20349
Volume 2: http://www.bluebeatmusic.com/product_info.php?products_id=20350

Get Up! Charlie Musselwhite & Ben Harper
http://www.bluebeatmusic.com/product_info.php?products_id=20340

Tribute To Uncle Ray/Jazz Soul Of Little (2xCD Set) Stevie Wonder
http://www.bluebeatmusic.com/product_info.php?products_id=20313

Bamboo Porch Revue, LIVE At Little Village James Harman
http://www.bluebeatmusic.com/product_info.php?products_id=20178

Greatest Hits Wild Child Butler
http://www.bluebeatmusic.com/product_info.php?products_id=20168

More to come in future issues. Thanks to student Rick McCombs for proofreading!

Best Regards,
David Barrett

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www.schooloftheblues.com

Author, Mel Bay Publications & Blues Revue Magazine

www.harmonicamasterclass.com/books.htm & www.bluesrevue.com

Plays Hohner Harmonicas customized by Joe Filisko & MegaTone Harmonica Amplifiers

www.hohnerusa.com, www.joefilisko.com & www.megatoneamps.com

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