

Chapter 3: Lessons

Lesson 1

Approximate time: 40 minutes

Materials: Video

Recordings of harmonica performances

How To Play the Harmonica...Instantly

History of the Harmonica Worksheets

Pencils

1. Play the beginning two to three minute video segment of a harmonica player performing on the harmonica (Holman, 1994) or (Marcos, 1988).
2. Invite questions and comments about the harmonica performance, the instrument, and any experiences students may have to share regarding this topic.
3. Introduce the variety of sounds and styles that can be played by the harmonica with short segments of CD recordings: (See References: Lesson 1 for listings)
 - "Ice Water Blues" performed by DeFord Bailey (Masters, 1996).

Invite students to speculate how they think one person can play so many textures on a little harmonica. Remind the students of our previous lessons on the blues and challenge them to identify the chord change sequences of the I--- IV- I- V IV I- blues progression they hear in DeFord Bailey's solo.

- "Madison Square" performed by Hendrik Meurkens (Meurkens, 1993).

Again invite students to list the instruments playing in this combo with the harmonica.

Guide the discussion toward discovering that this is another example of jazz. How is it different or similar to the previous recording?

- "Saresta" performed by Howard Levy with Bela Fleck and the Flecktones (Levy, 1992). Have the students listen and volunteer to come to the board and write down all the instruments they hear being played on the recording. Ask students what style music this is and guide the discussion to help them understand that it is referred to as a jazz ballad.

- "Felicia and Bianca" performed by Toots Thielemans (Castro-Neves, 1992).
Ask students if they can recognize the heritage of this style of music. Invite students to describe what they hear that distinguishes this as Latin jazz, and help them understand this is from our heritage of beautiful Latin American music.

- "On Top of Old Smoky" performed by Jon Gindick (Americana, 1995).
The harmonica is a wonderful folk instrument, great for playing old cowboy songs and folk songs. Let students know that is the kind of style and type of music we will be learning to play in class for the next month.

- "Living In the U.S.A." performed by the Steve Miller Band (Miller, 1983).
Finish the discussion with the exciting harmonica duet introduction of this rock band performance. Let students know that the harmonica is a very versatile instrument that fits into several styles of music and is small enough to easily travel in your pocket so it can be played anywhere, anytime, with or without an audience, for your own personal music pleasure.

4. Hand out the "History of Harmonica" found on pages 1 through 6 of How To Play the Harmonica (Marcos, 1985). Together, look at the historical pictures on pages 2, 3, and 4;

particularly note the old style harmonicas with the exposed reeds. After a short discussion based on the captions of the historical pictures, ask the question, "Which American presidents played the harmonica?" And challenge them to find the answer on the top of page five. The students will soon identify Abraham Lincoln and Warren G. Harding. Ask a student to tell the story of President Lincoln's response to Stephen Douglas' brass band. Tell them that President Ronald Reagan was another president who played the harmonica.

5. Pass out pencils and a History of Harmonica Worksheet (see Appendix p. xxv) to each student. Have students get into groups of two or three and work together to fill in the answers on this work sheet based on their reading of pages 1 through 6 in the harmonica book method book How to Play the Harmonica (Marcos, 1985).

Lesson 2

Approximate time: 40 minutes

Materials: Recording of "Saresta"

List of Famous & Favorites Study Guides

History of Harmonica Worksheets

How To Play Harmonica...Instantly booklets

Pencils

C harmonicas

Pre-lesson: As students enter the classroom play "Ice Water Blues" (Masters, 1996) softly on the stereo. This will familiarize students with this musical selection which will be formally presented in the next lesson.

1. Hand out pencils and a List of Famous & Favorites Study Guide (see Appendix p. xxvii) to each student. This is on the backside of their History of Harmonica Worksheet. Students will use their List of Famous & Favorites to take notes on what is presented and discussed when we listen to recordings of harmonica artists. They will write notes about their impressions of the music and anything they want to add about the subject being discussed. Let students know their study guides will be evaluated at the end of this unit of study and that they will also be able to use their study guide as reference material during the final written assessment.

Play "Saresta" performed by Howard Levy with Bela Fleck and the Flecktones (Levy, 1992). Ask students what instruments they hear and what musical style they think this performance represents. Have them write their answers and impressions as their first entry on their List of Famous & Favorites. Howard Levy is a phenomenal virtuoso harmonica artist.

Bela's banjo playing is an excellent compliment to Howard's artistry and the Wooten brothers create a cutting-edge rhythm section. Help students catch the energy and appreciate the artistry of this recording and ask them to write down the information we discussed and also what the music feels like them. Give students a moment to finish writing about this first entry in their study guides.

2. Have students turn the study guide sheet over and hand out the How To Play Harmonica booklets (Marcos, 1985). Students, again in groups of two or three, will work together to finish filling in answers on their History of Harmonica Worksheet. The time allotted for this activity can be about ten minutes, depending on how much progress students made during the previous lesson.

3. After the allotted time for the previous activity, students will return to their regular seats. The teacher will ask a few questions from the history reading material, and students, using their worksheets, can answer the questions. Engage students in a short discussion about the special skill required for tuning harmonica reeds. For many years harmonicas were made in Germany by generations of family members who had a special talent for tuning and crafting harmonica reeds. Ask students why the harmonica, which might be considered an old-fashioned instrument, is still being manufactured today in an age of T. V., CD's, radio, and MP3 s. Guide the discussion to help students understand the value of being able to play songs and create their own music on a small, easy-to-carry folk instrument. Inform students that it is believed that the first Hohner harmonica shipped to America in the 1850's was called the "Vamper." Vamp is a old word meaning improvise, in which you make up your own song as you play. The first Vamp sold for ten cents.

4. Direct the students' attention to the wall chart of rules and expectations for playing the harmonica:

Hands must be washed and clean.

Instruments must be in rest position when the teacher or a student is talking during group instruction.

Play together during group lesson performances.

Stay on task during individual practice sessions.

5. Play the cued-up video segment of Bobby Joe Holman (Holman, 2000) explaining how a harmonica works, how to care for the harmonica, and how to hold a harmonica.

6. Have three or four students pass out the pre-assigned, numbered harmonicas. (Please refer to page 7 of this practicum for an explanation of classroom harmonica distribution.) Tell students that we are going to learn how to 'vamp' on our harmonicas. Ask students to listen to your voice as you ask the question, "Could you please tell me what time it is?" Be sure that you allow the natural vocal pitch of your voice to rise, as is usually the case when we ask a question. Invite students to describe what they heard your voice do. Now answer the question, "The time is halfpast ten." The teacher's vocal pitch should move downward as it settles into the answer. Did the students hear this? Repeat both the question and answer with emphasis on the raising and lowering vocal pitch. Explain that this question and answer characteristic is also found in musical phrases. The teacher should now demonstrate a gentle, relaxed, randomly-blown eight-beat musical phrase that moves pitch-wise from low to high. This is called the Question phrase. Invite students to discover the low pitch side of their harmonica and gently bow their own Question phrases, moving from low to high pitch. After a minute of exploration, signal harmonicas into

rest position. Now the teacher will demonstrate a randomly-blown, eight-beat musical phrase that moves pitch-wise from high to low. This is called the Answer phrase. Invite students to gently blow an Answer phrase and then make up a few of their own Question and Answer musical creations. Remind them to blow with shallow, gently flowing breaths of air. Listen as they experiment with these phrases. Somewhere in the group the teacher will hear a student play some "draw" notes, done by sucking air through the harmonica. Signal the class to go into rest position and ask that student to describe how they got such an interesting melody.

Introduce the difference between blow and draw notes. Compare the sensation to when they suck

soda pop through a straw and then blow bubbles through the straw back into the soda pop.

Don't blow or draw with deep breaths, but rather use shallow, gentle breath strokes. Ask students to blow and draw slow, relaxed tones through their harmonicas and create new Question & Answer phrases. After a few minutes invite students to try adding a gentle crescendo and diminuendo to the final tonic chord of the Answer phrase and perhaps some pumping rhythms to add interest to their melody. After a few more minutes ask for volunteers to play solos of their Q & A creations. If it is possible, videotape these performances as a visual record of the students' first encounters with the harmonica. Perhaps this could be posed on the

Lesson 3

Approximate time: 40 minutes

Materials: CD recording of DeFord Bailey
Worksheets from previous lesson
Pencils
Basic Blues Harmonica Method video

Pre-lesson: As students come into class have "Going to Chicago" (Butterfield, 1965) playing softly in the background on the stereo. This can familiarize students with the music before the song and artist are formally introduced in the next lesson.

1. Begin the lesson with harmonica history chalkboard races. Pass out the History of Harmonica worksheets from the previous lesson. Each riser group (Renaissance, Baroque, Classical and Romantic), after searching and conferring together, will try to be the first to send a person from their group to their designated place at the chalkboard and write the correct answer on the board. Questions will be formed from the worksheet which was completed during the previous lesson. Take approximately six to ten minutes for this review activity.
2. Pass out pencils and have the students turn their worksheets over to the List of Famous & Favorites Study Guide on the other side. Introduce students to the great early 20th century harmonica artist, DeFord Bailey. He was born in Davidson County, Tennessee in 1899. He loved to play lots of standard tunes in a rural, country style rather than just "race music". This short, hunchbacked black gentleman was most famous for being the only black artist to perform on the popular radio show "Grand Old Opry" for several decades. People wondered how he

played his trademark train imitations. His greatest hit was "Pan American Blues." Students should be taking notes on this information and any other information the teacher can find, as well as write their musical impressions and descriptions as they listen to the music play. On the stereo, play "Ice Water Blues" performed by DeFord Bailey (Masters, 1996). After a few minutes of listening and note taking, pass in the worksheets and pencils. Have three students pass out the pre-assigned, numbered harmonicas. Give students a few minutes to reacquaint themselves with the gentle blow and draw technique presented in the previous lesson and vamping their Question and Answer phrasing ideas.

4. After a few minutes of individual practice signal students to put their harmonicas into rest position. Direct attention to the T. V. monitor and watch a cued-up video segment of David Barrett demonstrating how to play single notes with the Tilted Embouchure technique (Barrett, 2000). Ask students to Find hole 4 on their harmonicas. Explain that this hole when blown is C. Invite them to experiment with the Tilted Embouchure and keep lips relaxed and over the plate as they try to create a clear, smooth single-tone note. Now, with moistened lips, slowly slide the harmonica upward, pitch-wise from hole 1 to 10 gently blowing into each hole for a focused, single-note sound up the whole harmonica. Then slowly slide back down the harmonica.

5. Ask the students to blow and draw the lowest and highest holes. Experiment blowing and drawing holes 1 and 10 back and forth. Take care to move the harmonica with the hands and not move the head and shoulders. Ask students to picture the example of drawing and blowing shallow, measured air through a straw. Try to draw the breath through the nostrils for a fuller sound on the draw notes. Remind students of the low and high pitches in relation to the

harmonica: low to the left and high to the right.

6. We will now add the concept of tonguing. Have students gently touch the tip of their tongue on the fleshy ridge behind the top teeth to articulate the **Ta (l)** and **TiTi (□)** rhythms, just as they did when they played their recorders. The students will listen as the teacher plays a simple rhythm, blowing and/or drawing hole 4. Students, as a unison group, will then echo the pattern exactly as it was played:

Teacher:	↑	Students echo	Teacher:	↓	Students echo
Teacher:	↑ □	Students echo	Teacher:	↓ □	Students echo
Teacher:	↑□ □	Students echo	Teacher:	↓□ □	Students echo
Teacher:	↑ □ □	Students echo	Teacher:	↓ □ □	Students echo
Teacher:	↑ ↓	Students echo	Teacher:	↑ □ ↓ □	Students echo
Teacher:	↑ ↓ ↑ ↓	Students echo	Teacher:	↑□ ↓ ↑□ ↓	Students echo

Now give several students an opportunity to volunteer to be the echo leader. The group will listen carefully for the rhythm and pitch combinations and then repeat them as a group echo.

[Note: In the published methods there are two types of harmonica tablature: arrows and circles. In the case of circles, circled notes are draw notes and uncircled notes are blow notes. With the arrow system, up arrows indicate blow notes and down arrows indicate draw notes.]

Lesson

Approximate time: 40 minutes

Materials: List of Famous & Favorites Study Guides
Pencils
C harmonicas
Piano

Pre-lesson: Write two questions on the chalkboard from the information in the History of Harmonic Worksheet .

1. As students enter the classroom have "Saresta" playing on the stereo. Can anyone identify that this is Howard Levy playing harmonica with Bela Fleck and the Flecktones? (Levy, 1992) While passing out the List of Famous & Favorites Study Guides play "Ice Water Blues" performed by DeFord Bailey (Masters, 1996). Based on memory and their study guides, engage in a review discussion of DeFord Bailey and his style of harmonica playing. Add any other relevant research you have gathered, as well. Pass out study guides and pencils.

2. Introduce students to the next entry to their study guide which will be the Paul Butterfield Blues Band playing "Going to Chicago" (Butterfield, 1965). This fine blues band came from Chicago. They were one of the first racially integrated blues bands to take the stage during the civil rights movement of the mid 1960's. This musical selection is particularly good because the blues progression is very clear and distinct, making it easy to follow with your ear.

Write out the basic blues chord progression on the chalkboard: I --- IV - I - V IV I -

As the music plays, the teacher can hold up 1, 4, or 5 fingers (or Kodaly hand signs for do, fa, and

sol) to indicate which of the blues chords is playing as they progress through the music. Encourage students to hear the chord changes.

3. Call on two students or ask for two volunteers to answer the two questions on the chalkboard. Ask a few students to think of questions for the class to answer. Pass in worksheets and pencils.
4. Have three students hand out the pre-assigned, numbered harmonicas. Introduce students to "Doc" Jon Gindick, via his wonderful book, Harmonica Americana (Gindick, 1995). Listen to the accompanying CD, disk 1: track 7, in which "Doc" gives excellent advice about blowing and drawing a beautiful tone. Engage students in "Doc's Miracle Meditation" exercise: gently blowing or drawing long, gentle tones in several holes of the harmonica. Now listen to track 3 and let "Doc" Gindick explain about the "sweet spot" and how students can vamp or improvise cowboy music on their harmonicas. Give students a few minutes to do these exercises and reacquaint themselves with the playing concepts from the previous lessons. Vamp (improvise) some Question & Answer melody phrases using the Tilted Embouchure and gently play some Ta and TiTi tongued rhythms to add interesting musical effects to their melodic creations.
5. Signal students to place harmonicas into rest position. Explain the structure of the harmonica as shown on the wall chart (Fig. 1) and the meaning of "blow" and "draw" notes on the chart.

↑blow	C	E	G	C	E	G	C	E	G	C
hole	1	2	3	4	5	6	7	8	9	10
↓draw	D	G	B	D	F	A	B	D	F	A

Figure 1. Structure of holes in relationship to blow notes and draw notes.

Also explain that harmonica tablature can use down-arrows or circles to indicate draw notes as opposed to up-arrows or plain numbers for blow notes. Notice that there are four C's, one each above holes 1, 4, 7, and 10, all of which are blow notes. This is because the diatonic harmonica we are using in this practicum is built on the C major scale. Unlike the piano, which can play all the scales, harmonicas are built to play in only one scale-key. This is why you will see harmonica players with shoulder straps containing several harmonicas. Show the class the interesting photo of Marcos with his criss-crossed shoulder straps on the back of our booklet How to play the Harmonica (Marcos, 1985). That's a fine looking harmonica outfit! Another good example is the flamboyant and fun-to-watch Blues Traveler band. Their harmonica player is similarly outfitted. Blues Traveler is occasionally spotlighted on the David Letterman Show and several other venues that students may be familiar with.

Using the Tilted Embouchure technique, focus a gentle blow of air into holes 1, 4, 7, and 10. Practice for a single-tone note. Explain that these four holes play four different C's an octave (eight notes) apart. Using the echo game concept from the previous lesson, challenge the students to distinguish which C hole the teacher is playing and "echo" tongue the rhythm they heard in the correct hole. [Note: \mathfrak{R} = rest]

- | | |
|---------------------|----------------------------|
| 1. Hole 1: □ | 2. Hole 4: □ □ |
| 3. Hole 7: □ □ | 4. Hole 10: □ □ |
| 5. Hole 7: ✕ | 6. Hole 4: □ □ ✕ |
| 7. Hole 1: □ □ | 8. Hole 10: □ ✕ |
| 9. Hole 1: □ | 10. Hole 4: □ □ |
| 11. Hole 10: □ □ | 12. Hole 7: ✕ □ |
| 13. Hole 4: □ ✕ | 14. Hole 7: □ |
| 15. Hole 4: □ ✕ □ ✕ | 16. Hole 1: □ Hole 10: □ |

Invite a student volunteer to be the echo leader and play simple four-beat rhythms in any of these four holes for the class to echo.

6. Signal students to place harmonicas in rest position. Direct attention to the C Major Scale and Triad Chart (Figure 2) on the wall. Explain that while a scale is not music by itself, the diatonic scale is the ladder, or set of building blocks upon which music pitches move up and down in a mathematical system that is pleasing and recognizable to our ears. Review previous knowledge students have about the octave and triad structure seen on the chart. At the piano, demonstrate the sound of a C octave, a C major triad, and a C major scale. Do a quick listening quiz playing one of the three and select a student to tell which one was played. Also let students know that the harmonica was designed to play the I chord when blown and the V7 chord when drawn. In the case of the diatonic, straight harp in C, those two chords are C and G7, respectively. This ability to harmoniously and automatically play the two strongest chords of the

scale is why this instrument is called a

5th	G	a	b	C	D	e	f	G
3rd	E	f	g	A	B	c	d	E
1st	C	D	E	F	G	A	B	C
	I	ii	iii	IV	V	vi	vii	I
	Do	Re	Mi	Fa	Sol	La	Ti	Do

Figure 2. Structural relationship of triads built on the C major scale.

Now direct students attention to the working model for the harmonica of the C scale. (Fig. 3) The numbers indicate the holes on the harmonica. The letters are matched to their harmonica holes and Do to Do is the C major scale. The asterisks by holes 4, 5, and 6 are the blown notes for the 1st (root), 3rd, and 5th tones of the C major triad.

4	↓4	5	↓5	6	↓6	↓7	7
*C	D	*E	F	*G	A	B	C
Do	Re	Mi	Fa	Sol	La	Ti	Do

Figure 3. Harmonica model of the C major scale.

Have students blow holes 4 and 7 and explain that this is the central C octave on the harmonica.

Ask student to target these two holes practicing the octave playing the clean, single-tone notes of the octave back and forth.

Have students blow holes 4, 5, and 6 following along with the piano. Explain that this is the C triad: C E G on the harmonica. Give students a minute to practice this triad cleanly up and down. Now have students put the C octave and C major triad together playing holes 4, 5, 6, and 7 together up and down following along with the piano. Give students a minute to practice this individually. Let students know they will be expected to perform this in a few minutes.

Have the students in the Renaissance riser section stand and play the C Major triad with octave up and down following along with the notes played softly on the piano. Repeat this playing assignment with the Baroque, Classical and Romantic riser groups. Repeat the assignment one more time without the piano and make observation notes for each student as each group plays.

Lesson

Approximate time: 40 minutes

Materials: List of Famous & Favorites Study Guides

Pencils

C harmonicas

Piano

1. As students come into class pass out their study guides and have the harmonica performance of "Born in Chicago" by the Paul Butterfield Blues Band (Butterfield, 1965) playing on the stereo system. Ask for an identification of this artist and the title of the tune. Can anyone identify that this is an example of the blues? Based on memory and their study guides as students to describe the characteristics of the blues in reference to its unique chord progression of style. Remember that it has been said the Blues is what you play to chase the blues away.
2. Pass out pencils. Introduce students to the next entry to their study guide which will be Toots Thielemans performing "Felicia and Bianca" from his CD the brasil project (Castro-Neves, 1992). This is a good example of Latin jazz and superb harmonica playing. Explain that while jazz has African-American roots, African slaves also melded African musical traditions with the music of many South American cultures. Cuba, Jamaica and Mexico each have distinct Latin jazz sounds. The example today has its roots in Brazil with it's lilting guitar style and interesting percussion combinations. Toots Thielemans is a well-known jazz harmonica artist. He plays the Mellow Tone chromatic harmonica which he designed for the Hohner Harmonica Company. Add any appropriated research information to the discussion. As students listen to the music encourage them to take notes on the information given as well as their impressions of the music.

3. Pass in the study guides and pencils and have three students pass out pre-assigned, numbered harmonicas. Engage students in a few minutes of "Doc's Miracle Meditation" (Gindick, 1995) gently blowing and drawing in holes 4, 5, 6 and 7. Review the Tilted Embouchure and encourage students to practice for a beautiful, clear, single-note tone. Give students several minutes to vamp Question & Answer melodies.

Following along with the piano have the students review the C major triad blowing holes 4, 5, and 6 up and down. Following along with the piano have students play the C octaves gently blowing holes 1, 4, 7 and 10 up and down. Give students a few minutes to practice the C major triad with the C octave blowing holes 4, 5, 6 and 7. Students can be encouraged to stand and play this for the class alone or in a group of two or three students.

Invite a student to come to the front of the class and be the echo leader, playing simple, four-beat rhythms using quarter notes, eighth notes and quarter rests; blowing any of the C octave notes. The class will echo-play the correct rhythm and pitch. Several echo leaders can volunteer. Engage in this activity for approximately five minutes.

4. Signal students to place harmonicas in rest position and direct their attention to the C major scale chart referred to in the previous lesson (Fig. 3). Briefly review knowledge of the C major scale structure and show that holes 4, 5, 6, and 7 are used to play this scale. Explain that the difference on the harmonica between the triad and octave and the scale is that the triad and octave notes are only blow notes. Have students identify which notes of the C major scale will be blown and which will be drawn. Lead students in the following activity as they build a C major scale. The teacher will call out what hole(s) to play and the students on their harmonicas will

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follow along with the piano as the sequence of scale notes are played. [Note: the following underlined letters indicate which scale tones are draw notes.]

Hole 4: CD CD CD CD

Hole 5: EF EF EF EF

Holes 4 and 5: CDEF CDEF CDEF CDEF

Hole 6: GA GA GA GA

Holes 4, 5 and 6: CDEFGA CDEFGA CDEFGA CDEFGA Hole7: BC BC BC
BC

[Note that hole 7 is the exception in the blow-draw pattern of the scale.] Holes 4, 5, 6 and 7: CDEFGABC CDEFGABC Give students a few minutes to practice this scale pitch-wise from low to high. Occasionally stop and have the students follow along with the piano as they play the ascending scale. Now introduce the descending scale pattern.

Hole 7: CB CB CB CB

Hole 6: AG AG AG AG

Holes 7 and 6: CBAG CBAG CBAG CBAG

Hole 5: FE FE FE FE

Holes 7, 6 and 5: CBAGFE CBAGFE CBAGFE CBAGFE

Hole 4: DC DC DC DC

Holes 7, 6, 5 and 4: CBAGFEDC CBAGFEDC

Encourage students to gently blow and draw up and down the C major scale. Occasionally

have the students follow along with the piano as they play up and down the scale. Give students a few minutes to practice. Remind them to strive for a clear, single tone on each note.

Ask for student volunteers who would like to stand and perform the whole C major scale as a solo for bonus points.

Have the students in each riser section stand and together play the C major scale up and down following along with the piano. Repeat this activity without the piano as the teacher listens and make quick observation notes of each student's performance.

Perhaps this can be digitally recorded and posed on the school's web page. It might also be video recorded and played back during parent-teacher conferences or other appropriate event.

Lesson 6

Approximate time: 40 minutes

Materials: How To Play Harmonica booklets
Pencils and paper
Harmonica Masters CD
List of Famous & Favorites Study Guides
C harmonicas
"Hot Cross Buns" tablature chart
"Mary Had a Little Lamb" tablature chart
Piano

Pre-lesson: Have any previously introduced selection of harmonica music playing on the stereo as students come into class.

1. Pass out pencils and paper along with the How To Play Harmonica booklets (Marcos, 1985). Ask students to review the history of the harmonica found on pages 1 through 6, and on a sheet of paper write five questions based on this information. Let them know their work will be evaluated by the teacher and some of their questions will be included on the Harmonica History & Listening Assessment that will be given later on. [A date for this assessment can be announced at this time if it has already be scheduled.] Give students about eight to ten minutes to complete this activity. Concluding this activity, call on several students, one at a time, to present one or two of their questions to the class. These students can call on one of their classmates to answer their questions. Be sure students have written their names at the top of their sheets of questions. Pass in the sheets, and booklets; and hand out their study guides.
2. On the stereo play "Saresta" performed by Howard Levy with Bela Fleck and the Flecktones (Levy, 1992). Can anyone identify this artist from previous lessons? Based on the

various styles of harmonica performance heard in the past few lessons, how would students characterize this performance in terms of style and historical placement. Note student's responses and make quick observation entries as to participation in the discussion. Now, on the stereo, play about 30 - 60 second highlights of several examples of early twentieth century country style harmonica players (Masters, 1996):

"Choking Blues" played by Kyle Wooten

"Take Your Foot Out of the Mud" played by Dr. Humphrey Bate's Possum

Hunters

"The Downfall of Paris" played by Murphy Brothers Harp Band

"Booneville Stomp" played by Dutch Coleman and Red Whitehead

Can students think of what kind of occasions this music would have been played for? Answers can include: square dances, county fairs, barn dances, etc. Invite students to compare the difference between these performances and Howard Levy's performance. Do they think modern impressions on their study guides.

3. Have students pass in their study guides and pencils and have three students pass out pre-assigned, numbered harmonicas. Invite students to take a minute or two to warm up with "Doc's Miracle Meditation"(Gindick, 1995) exercise learned in lesson 4. As a group, review the C major triad and scale following along with the piano. Remind students to gently blow and draw using the Tilted Embouchure technique. They should begin to be able to gauge the distance between holes. Give students a few minutes to practice the ascending and descending C major scale.

4. Have the students locate hole 5 and echo the following musical

<p>Teacher: E D C----- ↑5 ↓4 ↑4</p>	<p>Students echo</p>
<p>Teacher: E D C----- ↑5 ↓4 ↑4</p>	<p>Students echo</p>
<p>Teacher: C C C C ↑4 4 4 4</p>	<p>Students echo</p>
<p>Teacher: D D D D ↓4 4 4 4</p>	<p>Students echo</p>
<p>Teacher: E D C----- ↑5 ↓4 ↑4</p>	<p>Students echo</p>

Can students guess the name of the song this echo activity used? ["Hot Cross Buns"] Hang up the melody tablature chart (which looks the same as the echo activity above) for "Hot Cross Buns" on the front board. Following along with the piano have the class play the song together as they read the melody chart. Give students a few minutes to practice this tune and begin to memorize it so they can play it without a visual prompt. Then, play the song one more time together with the piano.

Next to the previous song, hang another melody tablature chart for the song "Mary Had A Little Lamb" (which looks the same as the play-along activity below). Point out to the students that this song uses the same notes as "Hot Cross Buns" but adds a new note. Ask the students if they can discover the new note and tell the class how it is played. [G, blow hole 6] Have the students locate hole 5 and follow along with the piano as the teacher slowly plays each

E D C D E E E-----
 15 14 14 14 15 5 5

D D D-----
 14 4 4

E G G-----
 15 16 6

E D C D E E E-----
 15 14 14 14 15 5 5

D D E D C-----
 14 4 15 14 14



Play the song together with the piano a few times. Give students several minutes to practice these two songs on their own. Have students in each riser section stand and perform "Hot Cross Buns" and "Mary Had A Little Lamb." As these small groups play, the teacher will write down quick evaluation notes on the student's performance as they play. If sufficient time remains, students can be invited to perform the song of their choice as a solo or in small groups.

This can also be recorded and posted to the web site or videotaped to show to parents.

Lesson 7

Approximate: 40 minutes

Materials: Question & Answer Melody wall chart
Question & Answer Writing Musical Phrases worksheet
Question & Answer Melody assignment sheet
C harmonicas
Metronome
Piano and/or Orff xylophone
Pencils

Pre-lesson: Have a selection of harmonica music playing on the stereo as students come into class.

1. Begin today's lesson with a rhythm dictation game. With one note on the harmonica, the teacher will play a four beat (possibly eight beat for more challenge) rhythm similar to those played in lesson 3. After the members of each riser section have conferred about the answer, one person from each of the four riser groups (Renaissance, Baroque, Classical and Romantic) will go to their designated place at the chalkboard and notate the rhythm played by the teacher on the harmonica. Simple rhythms can be notated with I's, n'S and rests. Syncopation can use standard notation. The goal is to be the first group to notate the rhythm correctly. Continue this activity until every student has had a opportunity (about 6 or 7 rounds).
2. Direct the students' attention to the Question & Answer Melody Form chart on the wall. (see Appendix p. xxi) Explain that there are three building blocks that make up a well formed melodic phrase; and that a phrase is to music like a sentence is to language.

BEAT

RHYTHM

MELODY

We have only one control of the beat and that is the speed which in music we call tempo, an Italian word for speed. Otherwise, the beat is the steady foundation that continues like a heartbeat through the music. Have the students listen to the beat as it ticks slowly while the teacher plays to the beat on the piano. This could also be pre-programmed with a midi sequencer. Set the metronome to a faster setting and have the class snap to the beat as the piano or midi sequencer plays a faster melody. Note that except for the change in the tempo the beat remained constant and steady. This is the foundation that a tune is built on and holds it together.

The rhythm is the combination of long or short notes and rests that dance on the beat. Illustrate a simple marching rhythm with the metronome, then a calypso rhythm with the metronome. Note how the beat never changed while the rhythm changed dramatically. Remind the students that the game played at the beginning of the lesson was a rhythm game. On a long staff drawn on the chalkboard, have students volunteer to come up and draw their choice of half note, quarter note or rest, and eighth note rhythmic notations for one beat. The staff will be four measures long, four beats per measure, with four beat slash marks spread under each measure over which the students will draw their rhythm choices. (Note: have all rhythms notated on the top space note E of the treble clef staff, which is hole 5 on the harmonica.) Sixteen students will come up one or two at a time and complete this notation activity. A possible next step activity might be to assign a measure of rhythm to each riser section. Have them practice clapping their measure for thirty seconds. Then turn on the metronome and

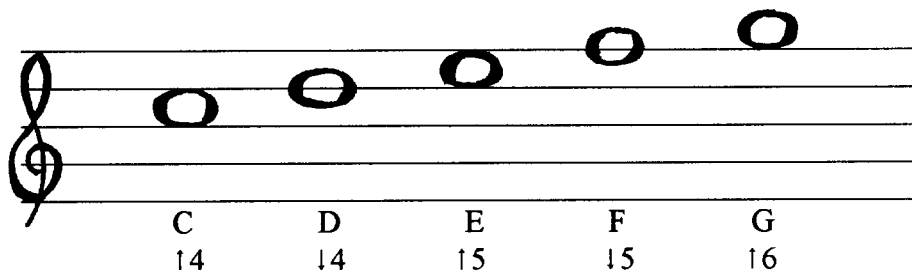
measure one through four and tap the other rhythms softer.

Draw another staff of equal length on the chalkboard directly under the first staff containing the rhythm notation. Explain that we will now add the third building block, which is melody to our beat and rhythm. The Question & Answer Melody Form chart illustrates all three concepts. Melody is not random pitches scattered all over the staff. We will learn how to create and notate a Question & Answer melody. Briefly review this concept from lesson 2. Remember that the voice conveys the message that a question is being asked by raising the vocal pitch slightly. The vocal pitch lowers slightly as it settles into the answer. At the piano or a Orff xylophone play a sixteen beat melody using the rhythm created by the students on the chalkboard. According to the chart have the first eight beats ascend for the Question and the last eight beats descend for the Answer. Do this using only five notes: C, D, E, F and G. For reference purposes it might be helpful if the teacher draws these five notes on a separate short staff in the corner of the chalkboard. Invite sixteen students to come up, one at a time, begin the process of matching pitches with the rhythm notation from the upper staff. The first and last beat pitches must be C. Students should be guided to notate a pitch using the prescribed rhythm directly under each of the sixteen beats in the ascending and descending Question & Answer form. When all sixteen beats are filled with melody notes whose rhythm matches what is notated above it on the upper staff, play the melody they have created on the piano or xylophone. Invite a student or two to play it.

While three students are passing out the harmonicas write the harmonica tablature under each note of the four measure melody. First, have the students play their rhythm creation on the top staff, blowing hole 5 which is the top space note E of the treble clef staff. Point to each beat

of the rhythm as the class plays it together. Now let the students practice the melody on the bottom staff for a few minutes on their own. Then have the students play the melody as you point to each note, tapping the rhythm of each beat on the board. The teacher may want to do this once or twice again. Next, have the students follow along with the piano and play the melody together.

Hand out the Writing Musical Phrases worksheet (Adair, 1984) (see Appendix p. xxii) which is back-sided on the same sheet of paper with the Question & Answer Melody assignment (see Appendix p. xxiii). Students can read the directions and practice writing answer phrases to the question phrases provided on the Writing Musical Phrases worksheet. Students can use their harmonicas to begin creating their own Question & Answer melodies on the Question & Answer Melody assignment sheet following the process we used in class today at the chalkboard. For a nice, simple melody remember to use the harmonica notes in holes 4, 5, and 6.



Lesson 8

Approximate time: 40 minutes

Materials: List of Famous & Favorites Study Guide
Pencils
Recordings of Howlin' Wolf, Hendrick Meurkens
and the Steve Miller Band
5 music theory worksheets
Accountability Chart
Harmonica Songbooks
C harmonicas

1. Pass out each student's List of Famous & Favorites Study Guide and pencils. On the stereo play the CD of Howlin' Wolf playing "All Night Boogie" (Burnett, 1953). Ask students how they would describe this performance. Howlin' Wolf was a singer and harmonica player. It is said his powerful singing voice could destroy the diaphragms of expensive studio microphones with a single raspy yowl. He both sings and plays on this very fast boogie blues. Students should take notes this information and any more the teacher can provide as well as their impression of the music played today.

Next play "Prague In March," a jazz ballad performed by a five-member jazz combo. Hendrik Meurkens plays harmonica (Meurkens, 1993). Can the students identify the other four instruments in the jazz combo? [trombone, piano, electric bass, drum set] Which instrument shadows the harmonica on several solos? [trombone] Hendrik is from Germany and as a teenager was very good at playing an instrument called the vibraphone, vibes for short. It's like a fancy Orffmetalophone. He took up the harmonica and especially liked Latin jazz. Today he lives, writes music and performs his harmonica genius in New York City. Does anyone in class know

where Prague is? [the capital city of the Czech Republic] It might be nice to show this location on a map.

Lastly, play the beginning of "Living In the U.S. X" performed by the Steve Miller Band (Miller, 1983). This is often the students most recognizable harmonica favorite, probably because of its exciting rock style. The Steve Miller Band became well-known in the 1980's with several pop rock hits. Their hit song "Fly Like An Eagle" was among the tunes featured in the Michael Jordan movie "Space Jam" and later adopted as the theme song for the U.S. Post Office. This musical selection begins with a rousing harmonica duet.

2. Direct students attention to the Accountability chart posted on the side wall (see Appendix p. xx). Announce that today begins the next phase in our study of the harmonica. Students will now begin their independent practice and written work that will continue for approximately the next five to seven class sessions. After that time students will perform their Question & Answer melodies for the class, take a History-Listening Assessment (see Appendix p. xxviii) and fill out an evaluation of the harmonica unit of study (see Appendix p. xxix).

On the front table students can locate the five music theory/notation worksheets (see Appendix p. xv - xix) that they are responsible to study and fill out. These worksheets present new formats to reinforce previous knowledge. The Writing Musical Phrases (see Appendix p. xxii) with the Question & Answer Melody assignment sheet (see Appendix p. xxiii) are also there to be completed. Students have the option to use an Orff xylophone along with their harmonica to finish these two assignments. Also found on the front table are the Harmonica

these and be prepared to meet the performance standards (see below) as they perform a minimum of five songs.

The Accountability Chart has each student's name and a column for each expectation. These include:

Performance: C triad C scale Song choices

Question & Answer Melody

Worksheets: Question & Answer Melody assignment

sheet Writing Musical Phrases

Crossword Puzzle

Compare Time

Values Mark the

Measures Finish

the Measures Write

the Names

The teacher will listen and assess each student's performance. When a student feels confident and/or when the teacher perceives readiness, the teacher will evaluate the song(s) the student performs. A chart listing the performance standards will be posted in class by which students can judge their progress:

Exceeds the Standard	Clean, strong tone Only single-tone notes using tilt embouchure Smooth flowing melody with not hesitations Accurate rhythm
Meets the Standard	Melody clear with only a few extra notes Few hesitations in a smooth melody Few, if any, rhythm errors Steady beat
Moving Toward hesitations the Standard beat	Melody unclear with Rhythm is choppy Unsteady

All completed worksheets and nearly-completed worksheets should be placed in the twotiered class basket at the end of the class period. Completed work should be put in the bottom tray-basket labeled Finished Worksheets, and incomplete worksheets should be placed in the top tray-basket from which students can retrieve them to complete during another class session. Completed worksheets will be assessed nightly and ready for students to pick up in the next class session. As students complete their worksheets and performances, the Accountability Chart will reflect the completed work so students can keep track of their progress. Also available to augment their independent, students may chose from among the following activities:

- Work at the computer with headphones using the CD-ROM method
Teach Yourself To Play Harmonica (Alfred, 2000).
- Work at the video monitor with headphones using the video method
Play Harmonic In One Hour (Holman, 1994).
- Work at the cassette player with headphones listening to a variety of harmonica styles and

- Work at the resource table with several self-help harmonica method books and explore for further harmonica instruction.

Remind students that they will also be responsible to know the information on their History of Harmonica worksheet and their List of Famous & Favorites study guide for the upcoming assessment. Advise students that independent study is not free time for chit chat and wandering. They are expected to stay on task and be responsible for their learning, making progress on both written and performance assignments. Students will now make a choice and begin their independent study for the remainder of the class period.

3. The teacher can begin the next several class sessions with a variety of activities which might include:

- + Rhythmic or melodic echo games with student echo leaders.
- + Rhythmic or melodic dictation chalkboard races using the harmonica.
- + Listening to excerpts of harmonica recordings and strengthen students' discussion/evaluation skills.
- + Quick Quizzes in which students verbally create a few questions for the class to answer based on the History of Harmonic information.
- + Blindfold Test in which students attempt to name the performer and any pertinent information about the artist when a recording is played.

Assessment of Student Work

Assessed Items	Weight of Assessment
Observation/Participation	150
History of Harmonica Worksheet	20
List of Famous & Favorites Study Guide	30
Listening/History Exam	200
Notated Question & Answer Melody	50
Question & Answer Melody Performance	50
Music Theory-Notation Worksheets	100
Folk Song Performances including C major scale and triad	500
Total	1000

The teacher will journal both successful and less successful participation experiences during group instruction activities. This will include reflection on student responses to musical selections and whether class discussion reflect increased understanding of the musical/historical styles presented. The teacher will also reflect on the level of performance quality the students are able to achieve based on the instruction given and the time allotted to practice. Folk song performance criteria include:

Exceeds the Standard	100 points	Clean, strong tone Single-tone notes with tilted embouchure Smooth flowing melody with no hesitations Accurate rhythm Steady beat
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Meets the Standard	85 points	Melody generally clear which only a few extra notes Few hesitations in a smooth melody Few rhythm errors
Moving Toward the Standard	75 points	Melody unclear with several hesitations Rhythm choppy Unsteady beat

Written Work will be assessed on accuracy and completion. This will be journaled so that the level of worksheet difficulty aligns with previous knowledge and is able to expand on that knowledge. The number of music theory worksheets will also be monitored to see that they fit comfortably into the time allotted. Points assigned for percentages of accuracy on the worksheets are:

Exceeds the Standard	20 points	100%
Meets the Standard	15 points	90%
Moving Toward the Standard	10 points	80%

The Question and Answer melodies will be assessed for accuracy in both written and performed evaluations to see if concepts were understood based on the instruction that took place. The composition/notation standards criteria for the Question and Answer include:

- Melodic pitches of the Question phrase ascend.
- Melodic pitches of the Answer phrase descend.
- Rhythmic notation is accurate and correctly written.
- Craftsmanship is neat and carefully written.

Performance standards criteria for the Question and Answer melody performance on the harmonica include:

Melody played with a steady beat

Rhythm played correctly according to the written

notation Melody played smoothly and accurately

Tone is clean and strong with single-tone notes.

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Lesson 2

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Lesson 3

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Gindick, J. (1995). Doc's miracle meditation exercise. On Harmonica americana [CD]. Los Angeles: Cross Harp Press.

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Lesson 7

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Lesson 8

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