

# DOWNLOAD PDF THE NATURAL BLUES AND COUNTRY-WESTERN HARMONICA

## Chapter 1 : The Best Blues, Country and Rock Harmonica Players

*This book, The Natural Blues and Country Western Harmonica: A Beginner's Guide by Jon Grindick, was one of the volumes I read and studied. I found the information easy to follow and it is organized in an interesting way.*

This list is subjective and for me personally it has changed over the years as my tastes have changed. Best Blues Harmonica Players Little Walter The man who created the Chicago style of amplified harmonica, he could make his harp sound like a tenor sax; his tone is the sought-after style of sound for harmonica players. Sonny Boy Williamson Extremely influential player, and the first player to make the harmonica a lead instrument. Sonny Boy Williamson II Prolific songwriter, vocalist and harmonica player; the ultimate blues man, his true name and birth date remained a mystery for most of his life. Sonny Terry The most amazing acoustic harmonica player I have ever heard. Completely captures that deep-down South, backwoods sound. The most powerful rhythm and percussive player I have ever heard. Big Walter Horton The first power blues harmonica player. Jimmy Reed The master of less-is-more, with his pleading vocal and distinctive harmonica styles that made him one of the blues greats. James Cotton One of the best-known blues harmonica musicians in the world; he is recognized for the power and precision of his playing. Junior Wells A great vocalist, chromatic player and expressive diatonic player. Charlie Musselwhite Great second generation Chicago-style harmonica player; a real master. John Mayall A member of the great British blues invasion of the s Norton Buffalo Great harmonica player from California who recently passed away. He was a master of many harmonica styles. Paul Butterfield Another late, great second-generation blues harmonica master from Chicago. He became famous in the s. He fronts a great band called the Mighty Flyers who are constantly on tour. These folks are well worth seeing. Incredible tone and precision in his playing. DeFord Bailey DeFord became the most successful artist to share the tradition of hillbilly music with a wider audience. He was a heavy influence on Sonny Terry. Wayne Raney One of the great, early, country harmonica players. Mike Stevens A bluegrass harmonica player with a unique style. Lonnie Joe Howell Great country player in the Texas tradition who also written has some great books for learning harmonica. Magic Dick pushed the pocket of harmonica playing in the early s. John Popper Very popular and talented, he uses a lot of high, fast blow bends in his unique style. Oskar also has a great brand of harmonica.

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## Chapter 2 : Harmonica Player of the Month: Jon Gindick (Exclusive Interview)

*A harmonica instruction book for the beginner, this illustrated guide lists the key of harmonica needed to jam on widely owned CDs, records, and tapes. To ask other readers questions about The Natural Blues and Country Western Harmonica, please sign up. Be the first to ask a question about The.*

The fact that he was born in Hollywood, where stars are made and fates are played out on the big screen, would seem to point in another direction. He was all of four. Sometime around his thirteenth year, he picked up the guitar, which was more in tune with the times and tunes he wished to play. All of this while majoring in sociology and psychology at UC Berkeley. But, to hear Jon tell it, his mind was on other things. And you could sit in with different groups. How did Jon know about Davis? How did his parents feel about his deepening love affair with music? Not being serious about working, and me fighting the Vietnam war in my own way. But they were always very supportive of everything I did. And I would write and come out of the mountains to work. Was there anyone interested in learning how to play the harmonica? And the more I taught, the more I realized how much I enjoyed sharing what I knew with others, particularly when it came to improvising. And they would be the spine of your improvisation. It was also before the Internet and its ability to reach a worldwide audience quickly and inexpensively. So how did he do it? And they would call me and tell me when they had room to give me a lower price. His one-man shop blossomed, to the point where he began hiring people to help with order fulfillment. He went back to school, majoring in group psychology in order to get a better handle on how people learn, and put those lessons to use. A small publishing company took note of his success and, in , offered to buy that first book from him. The newly minted Country and Blues Harmonica for the Musically Hopeless would sell over 1,, copies between and , when the company was sold. His business acumen saw the benefits of doing as much of the work in-house as possible, from writing, to hiring an illustrator, and publishing these books under the Cross Harp Press banner. And, with each book, he learned something new, something that would benefit both the company and its audience. And so it was that, in , the first camp was held in Southern California, and would later move to Clarksdale, Mississippi, smack in the middle of the Mississippi Delta. Some years ago, Jon added a West coast jam camp, one with a decidedly different vibe. Both camps bring professionals from around the country together to coach, inspire, perform with and bring out the best in every camper. Beginners and intermediate players thrive in an atmosphere that promotes camaraderie.

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## Chapter 3 : The Natural Blues and Country Western Harmonica (June edition) | Open Library

*Synopsis. The features of this book include: The most easily understood, directly workable system of playing the blues and country western harmonica ever devised. A Record Index which lists the key of harmonica you need to jam with each song on almost widely owned record albums.*

Gindick is also a blues guitarist and singer. Jon studied trombone in elementary school, and started playing guitar at the age of 12. Influenced by The Beatles, he started playing harmonica at the age of 15. Influenced by Dylan, he began playing harp and guitar at the same time, and writing songs, in the late sixties. While getting his degrees in Sociology and Psychology and at UC Berkeley, Jon really majored in playing folk and blues harmonica and guitar on Sproul Plaza, the center of campus street fair scene. To Jon, it was a musical paradise, moving from group to group with his bag of harmonicas and guitar, getting introduced to the real folk and blues for the very first time. When Jon graduated from college, he worked in the fields and packing houses of California, loading box cars, and sometimes sleeping in them. He wrote short stories, novels, trying to find himself as a writer, but finding greater creative outlet in music-making. Over time he developed an easy system for understanding how to improvise. While Jon never gave up control of his properties, he did create a book, audio and harmonica kit in this case a Pocket Pal harmonica. This book, Country and Blues Harmonica for the Musically Hopeless, made Jon one of the best-selling musical instruction authors of all times. I have always been a player, not content with just listening. So to me, the blues has always been a challenge, a "practice", something to get better at, something to understand and teach, and to feel from the inside out. It demanded wild aggressive freedom to improvise, but it also required extreme sensitivity to adjust, stop on a dime, make sense of a chord change, figure out a melody, to arrange your part on the fly. As I dropped my shell and started to play with others, the Blues became a clarion call to courage, to step out, to perform, to organize events, to travel through life as a musician and bluesman. What were the reasons that you started Sociology and Psychology studies? Because I am interested in understanding and motivating people, and skillful with language and ideas. I understand the value and impact of small groups and love to run them "€" in my case harmonica learning groups. Also helped me to understand how people learn, how they learn music, and the arts of persuasion. Neither blues jazz or country are marketed exclusively to youth. Along with its great artistry and vibrancy, rock is a fashion show, a culture changer. So right away, the chord structure of my sound is not going to sound like typical blues. My harp playing is bluesy, and also melodic and clean, emphasizing expression over pyro techniques. I lip block and tongue block, occasionally overblow, and play pretty fluently in 1st, 2nd, 3rd, 4th, 5th, 6th and 12th positions. I love playing with bands, either leading, or sideman--but my real deal is harp and guitar at the same time-- with vocals. This lets really lets Jon be Jon. I have been playing rack harp for 50 years now. My guitar playing is still a work in progress. The last components of my sound are my lyrics and songs and singing voice. Your fullness is the essence of what you do. My music philosophy is to keep it simple, universal, and new. A deep and varied collection of very good songs with driving harmonica, superb lyrics and complete instrumentation. Which acquaintances have been the most important experiences? Growing up, working in the packing houses, catching freight trains in the San Joaquin Valley, falling in love with Dylan, reading everyone from Tolstoy to Rilke, learning to play guitar and harp in college, deciding to be a writer in college, reading business self-help books, self-publishing my harmonica books and audio cassettes and selling over a million, starting Blues Harmonica Jam Camp in , hiring my wonderful harmonica-playing coaches to help me teach, meeting Ralph Carter who produced the album and played in many of the songs, coming from a wonderful supportive family, and of course having the stability and love of my wife, Karen. She will tell me when something sucks. I once played a Stephen Foster medley for 5 thousand people with a 99 piece orchestra on the edge of a lake with fireworks being set off at the conclusion. It was my 50th birthday, and in my hometown and all a coincidence that it happened in that way. Photo by Karen Pulfer Focht How started the thought of seminars? Praying for a great idea because I was

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broke once the company that sold 1,, copies of my book over 20 years was sold. That was 12 years ago, and slowly the seminars have evolved into the deep experiences they have become. We used to do them in typical airport hotels, now we do them at The Shack Up Inn. We have a core coaching team, great players and great friends, and band, and the best location in America for a blues seminar. We have developed certain protocol, things that work. We have now done over 50 jam Camps! Just like a musician improves the longer he actively plays, so has Jam Camp! What has made you laugh lately and what touched emotionally you? What are your hopes and fears for the future of? The last day of jam camp, when everyone presents a song, even the beginners, is an incredible emotional experience. Watching people joyfully face their demons, present songs they have written, sing on stage for the very first time, take tentative harmonica solos in front of an audience of fellow music travelers. Sometimes the lights go on stage. My greatest hope is that I miraculously start getting physically younger while retaining all of my long developed skills and wisdom. What is the impact of Blues, Jazz and Folk music to the racial, political and socio-cultural implications? Everyone can and should play music. It makes racial, political and socio-cultural implications turn into forgetfulness, big smiles and good times. Musicians can and should promote their beliefs through fund raisers and contributions, and do good by bringing the learning of music to disadvantaged and anyone who needs it. I have started a program in Tutwiler, Mississippi that teaches music to the poor kids in that community. The cause is funded by musicians in honor of Sonny Boy Williamson. Tutwiler Community Education Center Many musicians are involved in encouraging fans to make music. What is the best advice ever given you and what advice would you give to new generation? My dad told me to stay with the harp business even after the internet and other business things nearly destroyed it. Advice to new generation: Pot is healthful in moderation. No matter what happens in your life, keep creating. What are the secrets of? These blue notes are the "falling tones" the griots used in story telling in Western Africa. This minor key slurring way of hitting notes from inside the body is old and new and completely unique in the world of music, except for singing. But even a great vocalist cannot harmonize with himself; sing two notes at the same time, as can the harp player when he or she plays octaves. Why did you think that the Blues music continues to generate such a devoted following? What are the lines that connect the legacy of Blues with Rock and continue to Jazz and Folk music? They borrowed from each other. Song structure came from folk but country did not emphasize the same rhythms, or the blues notes as often or in the same way. Jazz developed at the same time as blues, but it is not folk music in my opinion. Louis Armstrong and his ilk were trained professional musicians, not out of work farm hands or steel workers. Rock is a marriage of blues and country that is marketed to the youth market. What do you think the major changes will be in near or far future of the world? If you could change one thing in the musical world and it would become a reality, what would that be? What do you miss most nowadays from the music of past? Or that wedding where he turn water into wine. Or maybe see Goliath go down hard. Hang out with Sonny Boy Williamson on the day he was photographed performing on a flatbed truck in middle of a Mississippi Cotton field. Hang out Jesus, and him to talk about music. It seems to be missing from his teachings. Go back in my own life and take advantage of some early opportunities I was too stupid to recognize. Photo by Karen Pulfer Focht Views:

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## Chapter 6 : Top shelves for The Natural Blues and Country Western Harmonica

*The natural blues and country western harmonica by Jon Gindick, June , Beekman Books Inc edition, Audio cassette in English.*

## Chapter 7 : Blues Harmonica Camp in the Delta | HuffPost Life

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