One Lick - Two Harps

How can practicing the chromatic harmonica make me a better diatonic player

and vice versa?

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Abstract

The objective of this study was to see if practicing a lick on the chromatic harmonica could influence or inspire my playing on the diatonic harmonica, and vice versa. The licks I practiced were all in the style of Western Swing. To answer this, I used the following research questions:

In what ways can practicing the chromatic harmonica make me a better diatonic harmonica player and vice versa?

What are the similarities and differences between the diatonic and the chromatic harmonica in the context of playing Western Swing?

What possibilities and limitations does each instrument have when playing Western Swing?

The method I used was to record my practicing process and to record two different versions of three tunes. On these three recordings I improvised using both diatonic and chromatic harmonicas.

The results showed that, though the differences between the instruments are significant, there is enough common ground to enable an exchange of ideas. The differences were not an obstacle, but a means to find new ways of playing a certain lick. These new ways could then be applied to the other harmonica, creating new variations on licks that I would not have come up with otherwise. Playing the same lick on the two different instruments proved to be an efficient way to learn more about both instruments. Through my method, I was able to become my own teacher and my own muse. I also discovered two distinct sides of me, the chromatic me and the diatonic me.

Keywords: Diatonic harmonica, chromatic harmonica, western swing, improvisation.
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1 Introduction

The genre of Western Swing has been a subgenre of Country music since the 1930's. The use of the harmonica in this genre has been sparse, to say the least. In recent years (i.e. since the 1970’s) only a few harmonica players have ventured into this genre, namely Charlie McCoy, PT Gazell and Mike Caldwell.

I have been playing various styles of Country music over the last ten years: Old-Time, Bluegrass and Honky Tonk. Recently I have started playing more and more Western Swing, which I have played both on the chromatic and the diatonic harmonica. Both instruments have their advantages and disadvantages when it comes to playing in this style. I have also been searching for a good way to learn more about playing Western Swing without being restricted to copying what has already been done by other harmonica players.

1.1 Objective and research question

The aim of the study is to see how practicing a typical Western Swing phrase on the chromatic harmonica can influence or inspire my playing on the diatonic harmonica, and vice versa.

Apart from a written part the project will also result in an artistic output consisting of three songs in the style of Western Swing. Two of the songs are written by Ulrika Weinz specifically for this study. The third song is part of the Western Swing canon. These recordings will put into practice the results of my lick practicing. Here I will apply, in an artistic context, the skills I have attained through my chosen method.

My research questions are:

In what ways can practicing the chromatic harmonica make me a better diatonic harmonica player and vice versa?

What are the similarities and differences between the diatonic and the chromatic harmonica in the context of playing Western Swing?

What possibilities and limitations does each instrument have when playing Western Swing?

1.2 Clarification of Terms

1.2.1 Diatonic Harmonica

This is also known as the “blues-harp”, “harp” being commonly used slang for harmonica. The diatonic is a ten-hole harmonica that contains only the notes of the major scale that the harmonica is tuned in. The diatonic has three octaves, in octave one and three, some of the notes of the scale are missing. In octave one there is no F or A, in octave three there is no B. This is due to the layout of the notes: the major triad of the key the harmonica is tuned in, is repeated throughout the blow notes. Usually the diatonic harmonica player switches
harmonicas when the key of the music changes. This type of harmonica is “The basic standard of harmonicas” (Krampert, 2002, p. 49). Below is an illustration of a diatonic harmonica. Above the harmonica are the notes you can produce while blowing or exhaling, below are the notes you produce when you draw or inhale. The notes that are just above or below the harmonica are the notes you obtain without bends or overblows. Bend means the notes you produce while bending the original note down in pitch. OB is short for overblow and OD is short for overdraw. The X means that there is no bend or overblow available.

1.2.2 Chromatic Harmonica

As the name implies, this instrument has all the notes of the chromatic scale. The chromatic harmonica contains not only the notes of the C-major scale, but also the notes of the C#-major scale. On the side of the instrument there is a button, when pushed in it enables the notes from the C# scale. With the button released, the notes from the C scale are enabled. Below is the layout of a chromatic harmonica. Holes one through four on the chromatic are identical to holes four through seven on the diatonic. The same layout is repeated in holes five through eight and holes nine through twelve.
1.2.3 Country-Tuned Harmonica

The so-called country-tuning is a standard Richter-tuned diatonic with the five draw tuned up a half-step, most useful while playing in second position. This enables you to play the major seventh of the I chord, but more importantly, to play the 3 of the V chord. This tuning also allows you to bend the 3 of the V chord down to the b3. Country-tuning is “ideal for country music” (Baker, 1999). Below is an illustration of the country-tuned diatonic harmonica.

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1 This tuning is named after Josef Richter who designed the tuning in the mid 1800’s (Baker, 1999).
1.2.4 Bent note, bends

This technique enables the diatonic harmonica player to incorporate more notes from the chromatic scale. Using bent notes and playing in pitch requires quite a lot of practice. In each hole, you can bend down from the higher note to a half-step above the lower note. For example, in hole one you can bend from D down to Db, which is a half-step above C. In hole three, you have a larger interval between blow and draw, hence you can bend from B down to Bb, A and Ab. See illustrations above.

“...the technique which is used by harmonica players (particularly blues and jazz players) to alter the pitch of the note being played by changing the shape of the vocal tract, particularly by changes in the position of the tongue” (Johnston, 1987). Only certain notes can be bent and the bend always lowers the pitch of the reed.

“...it is the higher note of the hole that appears to be bendable, whether blown or drawn.” (Bahnson et al, 1998).

1.2.5 Overblow and overdraw

The overblow technique raises the pitch of a blow note. If the blow note is a C and the draw note is a D, then the overblow in that hole will be a Eb, one semitone above the higher note in the hole. Overdraw is a similar technique but on the draw notes, the same principle as with overblows applies with overdraws. When you add the notes obtained from overblowing and overdrawing, you get three chromatic octaves on the diatonic harmonica. Playing overblows and, especially overdraws, in pitch is very challenging.

1.2.6 Positions on the diatonic harmonica

Positions on the diatonic harmonica is a very common way to explain the fact that you can play in several different keys on a diatonic harmonica. This is in practice based on the modal scales that you have within the major scale. Playing in the key that the harmonica is tuned to is called 1st position. Moving clockwise through the circle of fifths, your chart for a C harmonica is as follows.

<table>
<thead>
<tr>
<th>Position</th>
<th>Key</th>
<th>Modality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>C</td>
<td>Ionian</td>
</tr>
<tr>
<td>2nd</td>
<td>G</td>
<td>Mixolydian</td>
</tr>
<tr>
<td>3rd</td>
<td>D</td>
<td>Dorian</td>
</tr>
<tr>
<td>4th</td>
<td>A</td>
<td>Aeolian</td>
</tr>
<tr>
<td>5th</td>
<td>E</td>
<td>Phrygian</td>
</tr>
<tr>
<td>6th</td>
<td>B</td>
<td>Locrian</td>
</tr>
<tr>
<td>7th or 6th flat</td>
<td>F# or Gb</td>
<td></td>
</tr>
<tr>
<td>8th or 5th flat</td>
<td>Db</td>
<td></td>
</tr>
<tr>
<td>9th or 4th flat</td>
<td>Ab</td>
<td></td>
</tr>
<tr>
<td>10th or 3rd flat</td>
<td>Eb</td>
<td></td>
</tr>
<tr>
<td>11th or 2nd flat</td>
<td>Bb</td>
<td></td>
</tr>
<tr>
<td>12th or 1st flat</td>
<td>F</td>
<td>Lydian</td>
</tr>
</tbody>
</table>

For example, a diatonic harmonica in the key of C is often used in the following keys:
• C-major Ionian mode, known as 1st position. Works well with major key melodies.

• G-major Mixolydian mode, known as 2nd position. The preferred position of many blues and country players.

• D-minor Dorian mode, known as 3rd position.

• Other positions that are not as common, but quite frequently used are 5th position (E Phrygian minor) and 12th position (F Lydian major).

1.2.7 Letters and numbers

A short explanation for my use of letters and numbers when referring to scale notes, chords and holes on the harmonica.

When referring to scale notes I utilize the following system.

1 the tonic
b2 minor second
2 major second
b3 minor third
3 major third
4 perfect fourth
b5 tritone or flatted fifth
5 perfect fifth
b6 minor sixth
6 major sixth
b7 minor seventh
7 major seventh

When I refer to holes on the harmonica I will use the numbers in text, such as hole one draw (meaning hole one inhale) or five blow (hole five exhale).

When referring to chords, I will use roman numerals, which is the rule in jazz-theory.

1.2.8 Flats and sharps

When I notate the examples, I will use a mix of flats and sharps. I feel that when I play a Bb in the key of G, which is a sharp key, I play a flat third, not an A# which would be a sharp second. Likewise, I play the flat fifth, not the sharp fourth, and the flat sixth, not the sharp fifth.

1.2.9 Abbreviations

During the examples of my documentation of the licks I have been practicing, I frequently refer to the diatonic and chromatic harmonicas, hence a need for a couple of abbreviations. When I play a lick on the chromatic harmonica, I will call it “CH”. When I play on the diatonic harmonica, octave one, I will call it “DH”. If I play the diatonic harmonica, octave two, I will call it “DH2” and “DH3” for octave three.
1.2.10 Musical terms

Appoggiatura: A note played briefly prior to the principal note.

Swing feel: When playing with swing feel, your eighth notes are not played evenly. The first eighth note is longer than the second and the second eighth note is emphasized.

Portamento: Sliding between notes, or sliding into a note. Portamento is more subtle than glissando.
2 Method and material

2.1 Previous research and artistic research methods

Within artistic research there seems to be as many methods as research projects. This makes perfect sense considering that the field of artistic research is more concerned with knowledge production than dealing with specific methods that are perhaps not suitable to the artist/researcher (Arlander, 2014). My method has no explicit precursor, it is yet another contribution to the plethora of methods used in artistic research. Every new method that is applied leads to new knowledge. As Hannula and his co-authors argue, the various ways of doing this type of research is very open, and it is important for the field that it remains open (Hannula et al, 2014). Since I am using myself as research object and self-reflection as part of my method, I am inspired by the tradition of autoethnography. I do not, however, relate my results to society in order to enhance cultural understanding, which would be the goal of real autoethnographical work (Chang, 2008).

The main reason for recording three songs as part of my method and result, is that in artistic research, art is not only the object of the research, it is the method and the very outcome (Borgdorff, 2011). The recordings are the outcome of my research but the process that led to them is equally important.

As far as artistic research concerning the harmonica goes, there is yet much work to do. Doctor of Music Jouko Kyhälä completed postgraduate studies at the Sibelius Academy in Helsinki. In his doctoral work Kyhälä researched the artistic possibilities of the harmonica. His work focused on harmonica playing in traditional Finnish music, especially the fiddle styles and jouhikko music. Other topics he explored were improvisation in a traditional context, free improvisation and live electronics. The outcome was five concerts with different artists. Three of the concerts presented different aspects of folk music played on harmonica. Two concerts focused more on improvisation. The written part of the doctoral work explains the innovations Kyhälä made during the artistic work as well as the technical aspects and possibilities of the harmonica. Ten years later we are still eagerly awaiting more academic work focusing on the harmonica.

In Sweden, artistic research in the field of music has been conducted since the early 1990s. Improvisation is a central part of this study and a number of dissertations concerning improvisation has been written (Swedish Research Council, 2016).

As far as the genre itself goes, Dr. Jean A. Boyd has done quite a lot of research regarding Western Swing where she has documented the history of the music in great detail (Boyd, 1998, 2012).

2.2 Traits of Western Swing

Since my aim is to practice typical Western Swing phrases, more often referred to as licks, one question arises. What are the distinguishing features of a typical Western Swing lick? To answer that, I should clarify what Western Swing is. According to Joe Carr, it is a mixture of old-time fiddle and jazz solos, all played with swing feel. Chord progressions are fairly simple and much emphasis is placed on the improvised solos (Carr, 2004, 2006, 2009). Charles Townsend adds that it is inspired by the blues and the solos are often related to the melody.
The rhythm section often played a solid two-four beat, which indicates that Western Swing is inspired by New Orleans jazz. Malone (1968) and Walker (2016) concur with Townsend on the New Orleans influence.

Here is a list of some typical Western Swing Bands and the literature that refers to them:

Asleep at the Wheel (Carr 2004, 2006; Walker 2016)
Spade Cooley (Carr 2006; Walker 2016)
Adolph Hoffner (Walker 2016)
Hot Club of Cowtown (Carr 2006; Marshall 2006; Walker 2016)
Pee Wee King (Malone 1968)
Light Crust Doughboys (Carr 2009; Malone 1968; Walker 2016)
The Sons of the Pioneers (Carr 2004; Malone 1968; Marshall 2006)
The Time Jumpers (Marshall 2006)
Speedy West (Walker 2016)
Tex Williams (Walker 2016)

After extensive listening, I would say that a typical trait of Western Swing improvisation is to connect notes that belong to the key of the song to each other chromatically. Examples of this are connecting the major second to the major third via the minor third, or playing a perfect fourth followed by a flat fifth to land on a perfect fifth. Another example is going from the major sixth to the perfect fifth via a flatted sixth. Playing with chromaticism that connects the notes of the scale makes your phrases sound bluesy, without sounding like the blues. It’s a more elegant sound, but spiced up with blues influences. The importance of chord notes in your improvisations cannot be overstated, especially chord notes combined with a chromatic approach. For example, instead of playing a simple sixth chord arpeggio containing 1 3 5 & 6, with a chromatic approach you would play 7-1, b3-3, b5-5 and b6-6. All of the above, when played with swing feel, very much defines the sound of Western Swing.

2.3 The source of my licks

I used licks from three books written by Joe Carr: Western Swing Lead Guitar Styles, Western Swing Fiddle and 60 Hot Licks for Western Swing Guitar. These books are obviously, as the titles imply, written for guitar and fiddle, and not for the harmonica. This I felt would give me a pure introduction to the genre, not colored by what is typically played on the chromatic or diatonic harmonica. The books have every lick and solo written out and recorded on accompanying CDs. Another source for licks is Jean A. Boyds Dance All Night, where a number of recordings are transcribed. Some of the licks I used are transcribed by myself from recordings by The Time Jumpers.

2.4 The different stages of the project

The method of this artistic research project was divided into four main stages.

2.4.1 Stage one - studying the material
This stage involved a lot of practicing. Learning to play every lick and solo in the Joe Carr books and being able to play them fluently. All the licks were played in the key of G on a
chromatic harmonica tuned to C and on a diatonic harmonica tuned to C. On the diatonic, playing in G on a harmonica tuned to C is usually referred to as playing in second position (see 1.2.6, clarification of terms, for further explanation). I chose to focus on the key of G because I have found that in that key the two instruments have more in common than in any other key.

2.4.2 Stage two - selection of the material
The next step was to select a number of licks and phrases that I decided to work with, based on two aspects. One, how well the licks play on either chromatic or diatonic harmonica. Two, my personal preference as to how the licks sound. Are they representative of the Western Swing genre and do they make me want to play them? Do the licks invite me to explore them further? Do they arouse my curiosity?

2.4.3 Stage three - recording the licks
The third stage of my work consisted of documenting every lick and the variations I came up with. This documentation was made in the form of audio recordings.

2.4.4 Stage four - recording three tunes
The last stage was to record three Western Swing tunes with my band John Henry. Two of the songs are written for this project and one is part of the Western Swing songbook. After the band sessions were done, I recorded my parts as overdubs. This is a necessity since I wanted to record two versions of each song, one playing diatonic and one playing chromatic.

2.5 Becoming my own muse and teacher
The method of playing a lick on one instrument and then trying to reproduce it on the other means that I, in a way, will become self-sufficient in two different respects. I will be my own teacher, the diatonic me teaching licks to the chromatic me, and the other way around. I will also be my own muse, the diatonic me coming up with ideas that will inspire the chromatic me. The chromatic me will return the favor by feeding ideas back to the diatonic me. This internal cross pollination is the basic foundation of my work. If I am unable to inspire and teach myself in this manner, my method is not adequate.

2.6 Harmonicas and recording devices
During my practice and the recording of my licks, I used the following instruments and recording devices:

Diatonic Harmonicas: Hohner Marine Band, Hohner Golden Melody and a Filisko Custom harmonica, all country-tuned in the key of C, customized by Joe Filisko, Joel Andersson and Jimmy Gordon.

Chromatic Harmonicas: Hohner Meisterklasse, Hohner CX-12, Hohner Super 64X, Hohner Chromonica 270 and a Virtuoso made by Bill Romel, all in the key of C.

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2 John Henry was founded in 2008 by Ulrika Weinz and myself. The band has released three albums and has won the Swedish Country Music Championship twice. For more information, please visit www.johnhenry.nu.
The recordings were done in Logic X using a Fireball V microphone connected through an iRig Pro interface on my Macbook Pro.

My harmonica parts on the six songs were recorded in Logic using a Beyerdynamic M-160 microphone plugged into a Universal Audio Solo 610 through a RME Fireface 800 interface on a Macbook Pro.

The recording session for the band tracks to “Sugar Moon”, “Dreaming” and “Flip That Rock” were recorded to 24-track analog tape and ProTools by Tomas Johannesson in Studio 1 at the School of Music in Piteå. The recordings were mixed by Tomas Johannesson and myself.
3 From licks to tunes

3.1 The Licks

Practicing the licks and solos from the books was a very important part of the artistic process. It was during this stage I really got acquainted with the genre and how my instruments could be played in this environment. During this phase of my work I also listened extensively to Western Swing. Below is a list of the bands I focused on (see Appendix 1 for a list of the specific albums I listened to).

Bob Wills and his Texas Playboys
Spade Cooley
Pee Wee King
The Time Jumpers

This listening in combination with the lick-practicing, helped me a great deal during my work. Based on my extensive listening I made decisions as to which licks and solos, or parts of solos, i.e. phrases, I should focus on. Since the licks and solos were too numerous for me to be able to use them all, I chose the ones I liked best; the ones that I thought were the most typical of the genre. In other words, licks and phrases I recognized from the recordings I had listened to. Since I chose to focus on the key of G-major, I transposed the material in the books when necessary. I also made a number of corrections regarding the written rhythms that did not match the way they were played on the CDs that accompanied the books. I always assumed that the recordings were correct and the written notation incorrect. When I began, I decided that if a lick needed an overblow on the downbeat I would skip that lick or that octave. After practicing for about one month I changed my mind and played the licks even if they required an overblow and would be technically challenging. I made this decision because I wanted to face that challenge, and I knew I would benefit from pushing myself. Some licks I play in all available octaves, others I only play in the octave where it works out best.

When I started this study, I chose a lick from my previous selection and played it as written on both instruments, usually in several octaves. Then I altered the lick slightly, in whatever way the instrument invited me to do, making sure it still sounded like a Western Swing style lick. When I made a change on the diatonic, I would immediately grab my chromatic and try the altered lick on that instrument. The new version of the lick might work great on the chromatic; if so I would play it repeatedly until I came up with a slight variation on the chromatic. Then I would reverse the process, switch to the diatonic and try the new lick. If, for some reason, the lick worked great on the chromatic but not on the diatonic or contrariwise, I would either go back to the chromatic for another idea, or try to alter the lick on the diatonic to make it work better on that instrument. This process was documented by recording the lick as written and every alteration I subsequently did. At a later point, I returned to these recordings, edited them by deleting failed attempts and unnecessary long pauses and bounced them to MP3 format. I never went back to improve the licks I recorded. It seemed better to keep them the way they were originally played. Due to this there is a fair amount of sloppy playing and notes with bad intonation and with weak tone. These recordings resulted in a MP3 diary of my lick-alteration process. To keep track of these licks I also wrote a logbook in a Word document. I ended up with eighty-eight licks, each with a number of variations. The duration of each lick with its variations ranges from just under one minute up
to two minutes and forty-one seconds. The total time of recorded licks is two hours and thirty-one minutes.

3.2 The eighty-eight

I will now present eight examples of licks and the variations of those licks. I always start playing the lick as it is presented in its original form, the way it is notated in the book or the way it is played in the original recording. As stated above, section 1.2.9, I will abbreviate chromatic CH, diatonic DH\(^1\), DH\(^2\), and DH\(^3\), depending on which octave I use.

When I repeat a lick exactly the same way, but on another instrument or in another octave, I write “simile”. In the beginning of each explanation, I write out when each lick starts in that particular recording, abbreviating “m” for minute and “s” for second. To accompany each lick a link to a YouTube clip with the MP3 recording is offered.

3.2.1 Lick 1

So it begins… The lick I will start with originates from 60 Hot Licks for Western Swing Guitar, Hot Lick #1 (Carr, 2004, p. 6). The recording lasts for one minute and ten seconds and consists of fourteen phrases.

https://www.youtube.com/watch?v=vz_1_4yTeYk&t=1s

Example 1 Lick 1a

Lick 1a. 0m 00s. CH. Original lick, played over the I chord. Starts on the 5 on the first beat of the bar and lands on the 3.

Lick 1b. 0.05 DH\(^1\). Simile. The overall feel is smoother due to the bends that replaces button pushes when moving from b3 to 3.

Lick 1c. 0m 12s. CH. Simile, but with 2 instead of b3 for the appoggiatura leading to 3. That change makes the appoggiatura easier to perform, but the effect is the same.

Example 2 Lick 1d

Lick 1d. 0m 17s. CH. A more swinging lick due to more use of eighth notes, going down the scale in thirds. An intuitive change after playing the original lick long enough to become a bit bored with it. Boredom can be a great vehicle for inspiration.

Lick 1e. 0m 23s. DH\(^1\). Simile.

Lick 1f. 0m 29s. DH\(^2\). Simile to lick 1c.
Lick 1g. 0m 35s. DH\textsuperscript{2}. Similar to lick 1d but using b3 instead of 2 in the descending part of the lick. Gives the phrase a more bluesy feel. I’m surprised this idea came to me in the second octave since this is much more intuitive in octave one.

Lick 1h. 0m 39s. CH. Simile.

Lick 1i. 0m 43s. CH. Variation on lick 1d but breaking up the movement in thirds and prolonging the eighth note phrasing with one beat. A nice combination of the expected and the unexpected.

Lick 1j. 0m 47s. DH\textsuperscript{1}. Similar to lick 1d but with b3 instead of 2 for the appoggiatura and 2 instead of 1 in the first bar.

Lick 1k. 0m 50s. DH\textsuperscript{2}. Combination of licks 1g and 1i. What I first did on the diatonic I then altered for the chromatic, then applied that change back to the diatonic.

Lick 1l. 0m 55s. CH. Variation on previous lick with more chromaticism and including the 7, making the lick more melodic.

Lick 1m. 1m 00s. DH\textsuperscript{1}. Simile, but with b3 instead of 2 in the appoggiatura, easier to play on the diatonic and makes the lick more bluesy.

Lick 1n. 1m 05s. DH\textsuperscript{2}. Variation which utilizes a chromatic approach up to the 3, 2 and 1. The addition of the b2 was quite intuitive on the diatonic.

3.2.2 Lick 1 – dominant chord

This is the same lick as the previous one, but played over the dominant chord. The recording lasts for one minute and thirty-four seconds and consists of sixteen phrases. I will call this lick 1D.
Lick 1Da. 0m 00s. CH. Original lick. It plays better over the V chord on the chromatic, mainly due to the fact that b3 and 3 are both in the same hole draw. In the I chord those notes are in different holes.

Lick 1Db. 0m 05s. DH². Simile. Plays very nicely on the diatonic, easy to play and nice smooth sound. The appoggiatura is very smooth with the bent note.

Lick 1Dc. 0m 11s. DH². Similar, but adds a b5 on the way down to 4. Very intuitive bend to play.

Lick 1Dd. 0m 17s. CH. Plays very well on the chromatic as well.

Lick 1De. 0m 23s. CH. This variation has a breathing pattern that is quite nice to play. It also adds more chromaticism which sounds nice.

Lick 1Df. 0m 29s. DH². Simile.

Lick 1Dg. 0m 34s. CH. Descends down to the 5 after the 6, very intuitive addition on the chromatic.

Lick 1Dh. 0m 41s. DH². Simile. The 5 is a bent note on the diatonic making this alteration not as intuitive but sounds great.

Lick 1Di. 0m 47s. CH. Instead of ascending after reaching the 5, this variation continues to descend to end up on the 3. Easy to play on the chromatic.

Lick 1Dj. 0m 53s. DH². Simile. A bit more technically challenging but worth the effort, sounds very bluesy. Not a variation I would have thought of if I only played the diatonic.
Lick 1Dk. 0m 59s. DH². The jump from 5 up to 1 makes perfect sense on the diatonic, it’s just one hole up.
Lick 1Dl. 1m 05s. CH. Simile. On the chromatic this variation requires a jump, making it less intuitive, but sounds great.

Lick 1Dm. 1m 11s. DH². Going back to the 6 after playing the 5 is very intuitive on the diatonic, all you do is release the bent note to the unbent note.
Lick 1Dn. 1m 17s. CH. Simile. Easy to play on the chromatic as well but quite different. The bend and release is replaced with a buttonpush, but the breathing pattern is the same. It’s all inhale except for the 4.

Lick 1Do. 1m 22s. CH. This lick continues the ascending motion up to the next octave. Very nice variation. Starts on the upbeat of the first beat for a change.

Lick 1Dp. 1m 29s. DH². This lick was meant to be precisely the same as lick 1Do, however a sticky reed delayed my timing in the last two notes.

### 3.2.3 Lick 1 – subdominant chord

This is the same lick as the previous two, but played over the subdominant chord. The recording lasts for one minute and twenty-one seconds and consists of fourteen phrases. I will call this lick 1S.

[https://www.youtube.com/watch?v=nIcnyGTtv6A](https://www.youtube.com/watch?v=nIcnyGTtv6A)
Lick 1Sa. 0m 00s. CH. Original lick. The appoggiatura departs from the 1 instead of the b3, making the lick much more fluent. I use this appoggiatura for all the licks in 3.2.3 when playing the chromatic harmonica.

Lick 1Sb. 0m 05s. DH\(^3\). Simile. Very smooth sound thanks to the bends.

Lick 1Sc. 0m 11s. DH\(^3\). Variation, basically the same lick but with the b5 added to the descending motion. Very intuitive in this octave.

Lick 1Sd. 0m 17s. CH. Simile.

Lick 1Se. 0m 23s. CH. Very nice variation replacing the b5 with the 3. Plays very well on the chromatic.

Lick 1Sf. 0m 28s. DH\(^3\). Simile. I probably wouldn’t have come up with this by just playing the diatonic, but it plays very well.

Lick 1Sg. 0m 35s. CH. New variation, approaching the 3 from the 2 and b3. Very intuitive on the chromatic.

Lick 1Sh. 0m 41s. DH\(^3\). Simile, really nice in this octave.

Lick 1Si. 0m 47s. CH. Variation, adding one note. Going down to the 5 before returning to the 1, thus keeping the flow of eighth notes until we land on the 1.

Lick 1Sj. 0m 53s. DH\(^3\). Simile.
Lick 1Sk. 0m 59s. DH. Adding two notes on the way up to the 3, keeping the flow of eighth notes all the way until the last note. Sounding very nice.
Lick 1Sl. 1m 05s. CH. Simile.

Lick 1Sm. 1m 11s. CH. Similar, but with the original beginning from lick 1Sc (0.11), using the b5.
Lick 1Sn. 1m 16s. DH. Simile.

3.2.4 Lick 34

This lick originates from 60 Hot Licks for Western Swing Guitar, Hot Lick #17 (Carr, 2004, p. 17). The recording lasts for one minute and forty-two seconds and consists of twenty-two phrases.

https://www.youtube.com/watch?v=xWypZ0nTigo

Lick 34a. 0m 00s. CH. Original lick. The lick starts on the fourth beat of the bar and lands on the tonic on the third beat of the second bar.
Lick 34b. 0m 04s. DH. Simile. Even smoother on the diatonic in this octave.
Lick 34c. 0m 07s. DH. Simile. Plays quite nice in this octave as well, but less intuitive.

Lick 34d. 0m 11s. CH. Lick starts the same but I add the b6 as a passing tone. Very common in Western Swing.
Lick 34e. 0m 15s. DH. Simile. More technically challenging.
Lick 34f. 0m 19s. DH. Instead of b6 I play b5. This is a substitution I make on many licks that contain a descending motion from 6 to 5. On the diatonic, this allows you to slide up from b5 to 5, which makes for a very smooth phrasing. Intuitive on the diatonic, not so on the chromatic.
Lick 34g. 0m 23s. DH. Simile.
Lick 34h. 0m 27s. CH. Simile. Plays well on the chromatic, definitely a variation that I would not have played, had I not played it on the diatonic first.
Lick 34i. 0m 32s. DH\(^1\). After playing the lick a number of times, my mind wanders a bit and the creative process ignites. I still aim for the tonic note on the third beat of the second bar, but add more chromaticism and keep a continuous descending motion. In this octave, the added chromaticism is very smooth, due to the bent notes that all take place in hole three.

Lick 34j. 0m 35s. DH\(^2\). Simile. Plays well, not quite as smooth, but sounds good.

Lick 34k. 0m 39s. CH. Simile. A bit more choppy than on the diatonic, but works very well.

Lick 34l. 0m 43s. DH\(^2\). Here, another variation presented itself. Instead of descending from the 6, I ascended chromatically and, via the 2, landed on the tonic. This elongated the phrase by one beat.

Lick 34m. 0m 48s. DH\(^1\). Simile. This worked well on the first octave, but I don’t think I would have come up with this phrase in this octave if I hadn’t first played it in the second octave, where it is more intuitive.

Lick 34n. 0m 53s. CH. Simile, but with an added tail, leading to the tonic one octave up, once again prolonging the phrase, making it a two-bar phrase.

Lick 34o. 0m 58s. DH\(^1\). New idea, similar to lick 34f but with added notes ascending up the major scale to the tonic.

Lick 34p. 1m 03s. DH\(^2\). Simile, but an extra tonic added at the end of the phrase.

Lick 34q. 1m 09s. CH. Simile as lick 34o.

Lick 34r. 1m 24s. CH. Based on 34d, but with a different ending. Adds a bit of a bluesy touch to the phrase, due to the use of a b3.

Lick 34s. 1m 19s. DH\(^1\). Simile, but b5 instead of b6. Nice sound and even more bluesy than on the chromatic, due to the bent notes and the slurs that they allow going from b5 to 5 and b3 to 2.

Lick 34t. 1m 24s. DH\(^2\). Simile. Plays well but not as smooth, due to the overblow that replaces the bend on the b3.
Lick 34u. 1m 29s. DH². Another idea that popped up after playing the lick separately in both octaves on the diatonic: playing both octaves in a prolonged descending motion. The phrase now lasts more than two bars. There is a nice rhythmic displacement where the triplet is played on the fourth beat the first time and on the third beat the second time.

Lick 34v. 1m 35s. CH. Similar to lick 34u, but using #5 instead of b5 and omitting the b3 in the end. Omitting the b3 alters the phrasing and makes the lick less bluesy.

### 3.2.5 Lick 47

This lick originates from *Western Swing Fiddle*, from the tune “Chord Substitution”, bar 9-10 (Carr, 2006, p. 40). The recording lasts for one minute and fifty-eight seconds and consists of nineteen phrases. It is played over a II-V7 chord progression.

https://www.youtube.com/watch?v=WeLGTyQnZEs

Lick 47a. 0m 00s. CH. Original lick. First part of the lick is going up the scale of the II-chord, second part down the scale of the V7 chord, with a chromatic passing note.
Lick 47b. 0m 05s. DH¹. Simile. The phrase is more fluid on the diatonic due to the bends involved.
Lick 47c. 0m 11s. DH¹. Original lick with an added tail, resolving on the I chord.
Lick 47d. 0m 18s. CH. Simile.

Lick 47e. 0m 25s. CH. A variation ending with a leap up to the next octave, still ending like the original lick on the b7 of the V chord.
Lick 47f. 0m 32s. DH¹. Simile. Execution a bit sloppy.
Example 34 Lick 47g

Lick 47g. 0m 37s. CH. New ending, outlining the chord notes of the V chord triad, ending on the tonic of the V chord. Played with a slight ritardando, quite unintentionally.

Example 35 Lick 47i

Lick 47i. 0m 49s. DH1. A country-styled ending, prolonging the V chord.

Example 36 Lick 47k

Lick 47k. 1m 05s. CH. New ending moving chromatically up to land on the 5 of the V chord.

Example 37 Lick 47m

Lick 47m. 1m 15s. DH1. The bend on holes five and six in the ascending part of the phrase inspired me to continue bending in the descending part, thus adding a bend on hole five before landing on the original ending.

Example 38 Lick 47p

Lick 47p. 1m 34s. DH1. After playing the beginning of the lick numerous times I got the urge to speed up the phrase with a triplet and end the phrase one octave up from the original.
Lick 47r. 1m 45s. CH. A simple variation on the original, prolonging the phrase with two beats.
Lick 47s. 1m 52s. DH. Simile.

3.2.6 Lick 61

This lick originates from *Western Swing Lead Guitar Styles*, from the tune “Jimmy’s Blues #2”, bar 4-5 (Carr, 2009, p. 32). The recording lasts for one minute and forty-four seconds and consists of twenty phrases. This lick is played over bar four and five of a typical blues-progression, meaning the lick starts on the I chord and ends on the IV chord.

https://www.youtube.com/watch?v=1E38qWS7uU

Lick 61a. 0m 00s. CH. Original lick. The lick starts on the third beat of the bar and lands on the b7 of the IV chord on the upbeat of the third beat of the second bar.
Lick 61b. 0m 05s. DH. Simile. Fairly difficult to execute due to an overblow on hole one.
Lick 61c. 0m 11s. DH. Simile. Somewhat challenging to execute in this octave as well.
Lick 61d. 0m 17s. DH. Simile. Plays more smoothly in this octave. No overblows, only bends.

Lick 61e. 0m 22s. CH. First alteration. Adding the 3 as a passing note before landing on b3. Prolongs the phrase and makes it more jazzy.
Lick 61f. 0m 27s. D. Simile. The end of the phrase could have been played better, it actually sits quite well in this octave.
Lick 61g. 0m 33s. DH. Simile.

Lick 61h. 0m 39s. DH. Starting the phrase with a triplet and omitting the b6, making the phrase more fluent on the diatonic. Back to original ending.
Lick 61i. 0m 43s. DH. Simile.
Lick 61j. 0m 48s. CH. Simile, but a grace note in the end of the phrase, from 2 to b3. Very intuitive on the chromatic.
Lick 61k. 0m 52s. CH. New idea, reversing the end of the phrase, going from b3 up to 4, thus ending on the tonic of the four-chord, instead of the b7.
Lick 61l. 0m 57s. DH\(^1\). Similar to lick 61k, but starting with the triplet and omitting the b6. The end has an altered rhythm, quite unintentional and does not improve the phrase.
Lick 61m. 1m 03s. DH\(^2\). Simile, but with the original, intended rhythm.

Lick 61n. 1m 09s. CH. New variation. Instead of ascending and landing on the b3 or 4, the end of the lick descends and lands on the 4 of the key, actually the tonic of the IV chord.
Lick 61o. 1m 14s. DH\(^3\). Simile, but with the same intro as lick 61l.
Lick 61p. 1m 19s. DH\(^3\). Simile.

Lick 61q. 1m 24s. DH\(^3\). When playing this octave, I intended to play just like lick 61n (Example 44), but made a mistake. Instead of going from 1 to 2, I used the same breathing pattern as while playing the chromatic. However, when doing that on the diatonic the note will be b7 instead of 2. This surprised me very much but I kept playing and this is what I ended up with. A very enjoyable variation.
Lick 61r. 1m 29s. CH. Simile. Works great on the chromatic as well.

Lick 61s. 1m 35s. CH. A variation on the previous lick.
Lick 61t. 1m 39s. DH\(^3\). Simile. Works great on octave 3 on the diatonic.

3.2.7 Lick 74

This lick is transcribed from “Honeysuckle Rose” on The Time Jumpers album “Jumpin’ Time”. The lick is played by Jeff Taylor at the end of his solo, bar 15-16. The recording lasts for one minute and twenty-three seconds and consists of nineteen phrases.
https://www.youtube.com/watch?v=SRBSjvM9Xfo
Lick 74a. 0m 00s. CH. The original lick is an interesting variation on a cliché blues ending. Instead of the usual scalewise ascension to the tonic after playing the 5, Taylor surprises the listener and descends to the 5.
Lick 74b. 0m 04s. DH¹. Simile.
Lick 74c. 0m 08s. DH². Simile. A bit more difficult to execute due to b5 being an overblow in this octave.

Lick 74d. 0m 11s. CH. Adding the b6 thus making the lick more chromatic. This meant that the 5 landed on-beat instead of off-beat, which inspired me to make the jump up and end the phrase on the 1.
Lick 74e. 0m 16s. DH¹. Similar but with b5 instead of b6, making the lick much easier to play in the lower octave.
Lick 74f. 0 20s. DH². Simile.

Lick 74g. 0m 23s. DH². Here I got inspired to continue the descending motion another octave. To enable the lick not to run out of notes to play in the low end, I started on the second octave.
Lick 74h. 0m 29s. CH. Similar but with b6 instead of b5.

Lick 74i. 0m 35s. CH. Similar to lick 74h but with a triplet figure.

Lick 74j. 0m 42s. DH¹. Variation adding the 2 on the way down to the 1.
Lick 74k. 0m 46s. CH. Simile.
Lick 74l. 0m 50s. CH. A variation with a triplet figure easily played with the button-push.

Lick 74m. 0m 54s. DH\textsuperscript{1}. Similar lick on the diatonic but with some interesting changes. First of all, the triplet which consisted of 4-3-2 on the chromatic was easier to do on the diatonic with 5-3-1. This means you reach the 1 an eighth note earlier and made me instinctively add the second change, namely the addition of the b5.

Lick 74n. 0m 58s. CH. After playing the phrase many times, this variation came to me. Shortens the lick and lands on the 1 without going down to the 5 or the 6.

Lick 74o. 1m 02s. DH\textsuperscript{1}. Simile. More difficult to play fast on the diatonic.

Lick 74p. 1m 06s. DH\textsuperscript{1}. The beginning of the lick is inspired by the cliché ending that I described in the text to lick 74a. This is the way this cliché usually begins.

Lick 74q. 1m 10s. CH. Similar to lick 74p but starts on the 1 in the same octave as the 3 instead of the octave above the 3.

Lick 74r. 1m 13s. DH\textsuperscript{1}. This continues the original lick down to b5, then jumps up to the 2 and lands on the 1.

Lick 74s. 1m 18s. CH. Similar ending as lick 74r but omitting the b5.
3.2.8 Lick 78

This last lick originates from *Dance all Night*, a transcription of “The Old Waterfall” by Jimmy Revard’s Oklahoma Playboys, piano solo bar 5-6 (Boyd, 2012, p. 276). Transposed from F-major. The recording lasts for two minutes and fourteen seconds and consists of twenty-two phrases. The lick is played over a I chord and a V chord. [https://www.youtube.com/watch?v=goQYWgSMhVU&t=12s](https://www.youtube.com/watch?v=goQYWgSMhVU&t=12s)

> Lick 78a. 0m 00s. CH. The original lick, starting with a 6-chord arpeggio and resolving on the 3 of the V chord.

Lick 78b. 0m 05s. DH¹. Simile. Not intuitive in this octave due to the back to back bends, making the lick quite challenging to execute.

Lick 78c. 0m 11s. DH². Simile. Plays very well in this octave.

> Lick 78d. 0m 17s. DH². First variation. Descending to the tonic of the V chord instead of ascending to the fifth.

Lick 78e. 0m 23s. DH¹. Simile. Works very well in this octave. Soulful and bluesy.

Lick 78f. 0m 30s. CH. Simile.

> Lick 78g. 0m 35s. CH. Second variation. Repeating the b7 to 7 with a rhythmic displacement ending up on the tonic of the V chord.

Lick 78h. 0m 41s. DH². Simile.

Lick 78i. 0m 47s. DH¹. Once again, very bluesy in this octave.

> Lick 78j. 0m 53s. DH¹. Different ending, ascending the major scale of the V chord. The use of the major seven of the V chord somewhat reduces the dominant feel of the V chord.

Lick 78k. 0m 59s. DH². Simile. A little bit more difficult to execute due to the overdraw involved.

Lick 78l. 1m 05s. CH. Simile.
Lick 78m. 1m 11s. CH. The beginning of the phrase is the same as the original, but a triplet gives the phrase a new life.
Lick 78n. 1m 18s. DH\(^1\). Simile. Difficult to play in a fast tempo.
Lick 78o. 1m 23s. DH\(^2\). Another variation of the second half of the phrase. Very pleasant sounding lick.
Lick 78p. 1m 30s. DH\(^1\). Simile. Nice to play in this octave as well. Simple but delightful.
Lick 78q. 1m 36s. CH. Simile. Lays out very nice on the chromatic as well.

Lick 78r. 1m 41s. CH. An extension of lick 78o, resolving on the b7 of the V chord.
Lick 78s. 1m 50s. DH\(^1\). Simile. Great fun to play in this octave.
Lick 78t. 1m 57s. DH\(^2\). Simile. Wonderful lick here as well.

Lick 78u. 2m 03s. CH. After playing the lick so many times the urge to keep going up overtook me and led to this variation.
Lick 78v. 2m 08s. DH\(^1\). Simile.

### 3.2.9 Conclusions from lick exercises

The diatonic has a natural tendency to make the licks sound smoother, mostly due to the ability to bend notes and therefore offering the opportunity to slide between certain notes and to play with a lot of portamento. This has inspired my overall approach to playing the chromatic. When repeating a lick that I just played on the diatonic, I instinctively tried to play the same lick on the chromatic with a similar approach. This had the effect of making me more aware of my breath control while playing chromatic, to make the phrases sound as smooth as possible, when that was desirable. It also led me to try to use more expressive bends while playing the chromatic.

When playing the harmonica, phrases that require frequent changing of the breath direction, i.e. inhaling and exhaling, tend to be difficult to play smoothly. It is sometimes desirable to play phrases where you don’t have to change the direction of the air too often. This can be thought of as a breathing pattern that is suited to that specific harmonica and key or position. Playing to one instrument’s strengths, i.e. what comes natural due to for instance a breathing pattern that is nice to play, and then trying out the same lick on the other instrument is a great source for new ideas. I often found that the specific lick might not have the same comfortable breathing pattern, but it was nonetheless conceivable to play and sound good. There are
numerous comments to the licks such as “…not intuitive, but works well”. This can be seen in licks 1Dh, 1Dl, 34f, 34m, 47o and 47q.

When playing a lick over the dominant chord, I found that the harmonicas resembled each other even more than over the tonic chord. This is mostly due to the fact that the pattern of the draw notes is almost identical in the middle octave, save for the F on the chromatic which is a F# on the country-tuned diatonic (see 1.2 for the layout of the notes on the different harmonicas). Many of the dominant chord licks sound great on the diatonic in the lower octave, but they are more challenging to play because they require a number of bent notes. This, however, has a tendency to make the phrases sound very bluesy. An example of this can be seen in lick 1Dj. These are good examples of licks that I would not have come up with by just playing the diatonic, but they are now plentifully deployed and appreciated by me.

Many of the licks presented here are the obvious result of the method I have used. A large number of these ideas would not have come to me had I not switched back and forth between the instruments and the octaves. Trying out licks in different octaves also led me to new ideas for connecting the different octaves and in the process, creating longer phrases, as seen in licks 34u and 34v.

The layout of the diatonic harmonica sometimes results in intervals up to a perfect fifth ending up in adjacent holes, making them intuitive and easy to play. This led to new ideas on the chromatic that weren’t quite as intuitive, but certainly possible to play. This is exemplified in licks 1Dk and 1Dl.

When playing a descending line that involves the 6 and the 5, it is a common characteristic of Western Swing to connect these notes with the b6. Though this works well on the chromatic, it involves an overblow on the diatonic making it more difficult to execute. I almost always found myself replacing the b6 with a b5, which gave the phrases a similar feel and flow. I tried doing this on the chromatic as well, but found that since it did not make the phrases easier to play, I retained the b6. The examples of this are numerous throughout my practice and can be seen in licks 34 and 74.

Playing the same lick over and over again can lead to a couple of interesting results. One result is when making a mistake, playing a note that was unintentional, as seen in examples 1Dp and 61q. This can lead to great variations that might have been hard to come up with in a more deliberate way. This is especially true when playing a “wrong” note and still managing to continue playing the phrase, trying to make the mistake musical.

Another result I found was the creativity that is sparked by boredom, exemplified in licks 1d and 34i. When repeating something many times, it is inevitable to eventually become bored with the lick. This I found, was a great source of inspiration, many of the variations that I liked the best arrived from this kind of bore-induced creativity.

### 3.3 The tunes

Here I am presenting an analysis of the three tunes I have recorded. The recordings were made live in the studio, with the entire band playing together in one room. There were a few overdubs made afterwards by the guitar and the pedal-steel. The vocals were also overdubbed after the tracks were recorded. I played harmonica live with the band on the session but overdubbed my parts at a later point. I recorded two versions of each song, one with diatonic
harmonica and one with chromatic harmonica. On two of the songs, I first recorded the chromatic harmonica, then I listened to my improvised solo enough times to be able to hum it. After that I recorded the diatonic harmonica, trying to play a diatonic version of the chromatic solo. On the third song I reversed the order, starting with the diatonic and then trying to play the improvised solo on the chromatic. In my analysis of the songs I will focus on the improvised solos but I will also briefly comment on the fill-ins, both written and performed with the guitar and/or the pedal-steel, as well as the improvised fill-ins played by the harmonica alone. The written fill-ins are usually called hits in big band terminology, therefore I will refer to them as such. To accompany each tune there is a YouTube link to the recording.

3.3.1 “Dreaming”

“Dreaming” with chromatic harmonica.
https://www.youtube.com/watch?v=nR5nph-yAcw

“Dreaming” with diatonic harmonica.
https://www.youtube.com/watch?v=0noKUPydnNQ

This song is written by Ulrika Weinz who also handles the vocals and the rhythm guitar on the track. Although written in 2016, the song is composed in the style of the old Western Swing tradition, with a chord structure very typical of the genre. When I recorded my harmonica part, I started with the chromatic.

3.3.1.1 The fill-ins and hits

The first example of hits, starting at 1.14, played with the guitar in the first chorus is written with the chromatic harmonica in mind. When I tried to play this on the diatonic, the last phrase, at 1.28, was quite difficult to play since the second to last note is an overblow on hole one, and I did not manage to execute this with good intonation and phrasing. The solution I came up with was to harmonize the guitar part a third up. This sounded quite nice, I actually thought of re-recording the chromatic part and playing the harmony instead of the written melody there as well.

The second occurrence of fill-ins is improvised harmonica during the fourth verse, starting at 3.14. The first fill-in of this verse is played over the V chord, focusing on chord notes. The diatonic version is played in the second octave in a similar way to the chromatic original. I tried to play it in both octaves but preferred the higher octave. Fill-in number two, at 3.21, is played over the I chord and contains an often used descending lick where one connects the 6 to the 5 chromatically as well as a chromatic approach to the 3 from the b3. When playing this on the diatonic, the b6 on the way down to the 5 is replaced with b5. On the diatonic, this lick lent itself well to playing more legato and portamento, adding a b5 on the way down to the 5. The last fill-in, at 3.29, is played over the subdominant chord once again focusing on the

3 Ulrika Weinz, in addition to being an artist and graphic designer, is the lead vocalist and songwriter in John Henry. Ulrika also, to quote Kenny Sears from the introduction to Write Myself A Letter, “happens to be my wife”. (The Time Jumpers, 2006). For more information about Ulrika, please visit www.weinzatwork.com.
chord notes. Due to the inclusion of the b3 of the I chord, I chose to play this lick in the top octave, where a bend is readily available.

The last chorus, like the first, has written hits played by harmonica and guitar. These licks, starting at 3.43, are based on the chord notes of the tonic chord, played in three different ways. Lick three in the chorus, at 3.58, was quite a challenge on the diatonic harmonica and the execution is much smoother on the chromatic. The very last lick, at 4.13, although written on the chromatic, is much easier to play and sounds more natural on the diatonic.

### 3.3.1.2 The Solo

For this analysis, I have divided the solo into five phrases.

**Phrase one, bar 1-4, starting at 1.39.**
I’m approaching the chord notes chromatically from below, giving the phrase a somewhat dissonant sound, then resolving the phrase on the triad notes of the V chord. On the diatonic this phrase inspired me to play with a lot of glissando and portamento.

**Phrase two, bar 4-8, starting at 1.47.**
The phrase outlines the chord notes of the V chord and the I chord with chromaticism to tie them together. This phrase gets a similar treatment on the diatonic as the first one, plenty of glissando.

**Phrase three, bar 8-10, starting at 1.54.**
Once again, heavy use of chord notes starting the phrase one octave up from where the previous ended. On the way down I play a typical ornamentation, often used on the chromatic harmonica, a button push going from the 3 to the 4 and back again before descending down to the 5 via 6 and b6. When playing this phrase on the diatonic, I allowed myself to improvise a new line, starting in the same octave and note as the previous phrase ended, playing an ascending line that leads up to the fourth phrase in a nice way.

**Phrase four, bar 11-12, starting at 1.59.**
This phrase outlines the chord notes of the IV chord chromatically from below. On the diatonic, this is by far most easily done in the top octave. This is the reason why I intuitively changed the third phrase to be able to smoothly start phrase four in the right octave.

**Phrase five, bar 13-16, starting at 2.03.**
This is a descending line, played in a sequence first on the I, then the V. To wrap the solo up, I play chromatically from the 3 to the 2, return to the 3 and then descend back to the 2 before resolving on the 1. On the diatonic, the first lick of this phrase was best performed in octave three, the second in octave two and the last in octave one. That led me to come up with the phrase that I play, tying them together with some ornamentation that plays well on the diatonic. The ornamentation also led me to alter the rhythm of the phrase. You can still hear that it derives from the chromatic original phrase, but it certainly stands on its own. The last part, at 2.06, where I alternate between the 3 and 2, is played completely legato. Since the 3, the b3 and the 2 are all played while inhaling on hole three draw, this is possible to do on the diatonic. I could not resist trying it out though I’m quite ambivalent as to the result.
3.3.1.3 “Dreaming” conclusions

It may seem like the lazy, easy way out, but replacing a melody line with a harmony line due to the melody line being difficult to play turned out to be a creative solution. Had the original melody not been difficult on the diatonic, I would not have come up with that idea. Playing parts like this in harmony is very common in Western Swing.

The variation that I find myself doing more often than not, replacing the b6 with b5 when playing diatonic, is pleasing to the ear.

The use of legato and portamento, which comes so naturally while playing diatonic, is nice to hear when playing chromatic as well. Since the start of this project I am using this on the chromatic a lot more than I used to.

Finally, if something is best done in a certain octave on the diatonic, that very fact can lead to interesting variations, as in phrase three, four and most markedly, phrase five.

3.3.2 “Sugar Moon”

“Sugar Moon” with chromatic harmonica. 
https://www.youtube.com/watch?v=jLwAiLAMzEM

“Sugar Moon” with diatonic harmonica. 
https://www.youtube.com/watch?v=Q1-KbrMIL1o

“Sugar Moon” in written by Western Swing legend Bob Wills and the great composer Cindy Walker. The song is in AABA form. Just like “Dreaming”, “Sugar Moon” consists of three different parts: the solo, the improvised fill-ins and the composed hits played with guitar and/or pedal steel. Once again, I first recorded the chromatic part, then the diatonic.

3.3.2.1 The hits

Since there are a number of hits on this song, I will separate the hits from the fill-ins in my account. These hits are copied almost note for note from the Time Jumpers recording of this song. The intro consists of hits played with the guitar. The hit that occurs on the II chord, at 0.09, sounds much better while played on the chromatic since the 3 of the II chord is a half-step bend on hole one on the diatonic. These hits are played again after the guitar solo at 2.14. During the B-sections, at 1.03 and 3.01, I play a chromatic line in octaves with the guitar. On the diatonic this means playing a lot of bent notes and an overblow. These hits are repeated on the next vocal B-section, with a slightly altered ending. In the last A-section at 3.16, the harmonica plays hits with the pedal steel, played with octaves on the harmonica. Then the song ends with an old-fashioned blues cliché at 3.27, often used to end a song.

3.3.2.2 The fill-ins

The first lick, at 0.34, is outlining the notes of the sixth-chord with a chromatic approach to the 3. The same notes are played on the diatonic but with a glissando from b3 to 3. The second lick, at 0.37, plays around the chord notes of the II chord, playing a descending motion built around the higher intervals of the chord, using some ornamentation and chromaticism.
Almost exactly the same notes, save for one, are played on the diatonic. The difference is in the ornamentation and that the last part of the lick necessitates the use of bends. Next phrase, played over the V chord at 0.41, is chord notes with a chromatic approach to the 3 and the b7. The same notes are played on the diatonic, but with more glissando since many of the notes are bends. The last lick, at 0.44, is similar on both harmonicas with the same differences as described above.

3.3.2.3 The Solo

This solo I will divide into four phrases, all roughly two bars long.

Phrase one, played over the I chord, starting at 1.30. A lick that utilizes a lot from the bag of tricks that the chromatic harmonica has to offer. Starts out with some bluesy bends on the 3, then actually playing the b3 to 3 with a button push. Up next is a descending line that involves a button push ornamentation and ends up with a chromatic move from 6 to 5 via b6. The diatonic version of phrase one is more bluesy since the start of the phrase is not on the 3, but rather the b3. The ornamentation on the way down is omitted and the b6 is replaced with b5. This makes the phrase easier to play and allows for a glissando.

Phrase two, played over the II chord, starting at 1.36. An ascending phrase using all the chord notes of a thirteenth-chord in two octaves, with a chromatic approach to the 3. On the diatonic the same idea is utilized, however, the execution is altered. Instead of a chromatic approach to the 3 from the b3, the 4 is used, this enables a smooth bend down to the 3. Since I had played this altered chromatic approach in the lower octave I felt the urge to make a variation in the middle octave, resulting in the move down to the 2 in hole three before taking off from the 3 on this ascending line. This made the phrase more swinging and maintained the rhythmic feel of the original chromatic phrase.

Phrase three, played over the V chord, starting at 1.39. This is great fun to play on the chromatic, outlining the chord notes with lots of chromaticism and playing the scale in thirds. The whole phrase is striving towards setting up the 1 on the I chord in phrase four. The same basic idea is used on the diatonic, with a slight variation in the end of the phrase. Lots of glissandos and portamentos are used.

Phrase four, played over the I chord, starting at 1.43. Starts out as a classic guitar lick that appears very often in Bluegrass, Country and Western Swing, known as the G-run.

![Example 65 G-run](image)

Since the song is in the key of G, I could not resist throwing it in there. It appears very often for a good reason; it sounds great! I made the end of the phrase a bit bluesy by throwing in a b3. On the diatonic I made a permutation to the G-run, instead of ascending up to the 5 and 6 I played them in the lower octave. This enabled me to make the ending even more bluesy with lots of portamento in the ending of the phrase.
3.3.2.4 “Sugar Moon” conclusions

This recording exemplifies one interesting difference between the instruments. On the chromatic, it is very easy to play b3 to 3 on the II chord. On the diatonic however, this is done with a much smoother sound if you replace the b3 with the 4, making it a chromatic approach from above instead of below. This is not of much use on the chromatic in most sharp keys, but in the flat keys, and in the key of G and C, it makes sense.

The phrases I played on the chromatic were quite suited to the diatonic as well, but many of them are not intuitive to that instrument. This is a good example of the chromatic giving me ideas that worked great on the diatonic, but I would probably not have come up with them had it not been for me playing them first on the chromatic.

The solo and the fill-ins works equally well on both instruments. The hits, however, do sound better with the chromatic due to an unevenness of tone and intonation when I play them on the diatonic.

3.3.3 “Flip That Rock”

“Flip That Rock” with diatonic harmonica.
https://www.youtube.com/watch?v=BlNZb4goRjE

“Flip That Rock” with chromatic harmonica.
https://www.youtube.com/watch?v=Jc0Jatbyv9E&t=8s

“Flip That Rock” is written by Ulrika Weinz, once again composed in the style of classic Western Swing. On this song, I started with the diatonic.

3.3.3.1 The hits

There are two different hits on this song, the difference being the ending of the hit. One hit ends on the third and the other ascends up to the tonic. Both hits are easier to play on the diatonic, especially in this quite fast tempo.

3.3.3.2 The solo

I have chosen to divide the diatonic solo into four phrases.

Phrase one, bar 1-4, starting at 1.40.
The first phrase kicks off from the hit played just before the solo begins. Played over the I chord it dances around and resolves nicely on the chord notes. The chromatic version of this lick is quite similar, but instead of the bends and portamento used on the diatonic, the chromatic is played with a typical ornamentation done with a button push.

Phrase two, bar 5-8, starting at 1.44.
Two bars of the I chord is followed by two bars of the V chord. Over the I chord I play a lick working its way up to the 1 of the V chord. When that arrives, I play the chord notes of a sixth-chord with a chromatic approach to the notes of the triad. This is quite intuitive on the diatonic. Hearing this phrase in my head while playing the chromatic, I decided to descend to
the lower octave when I set it up. The approach to the notes of the sixth-chord is inspired by the diatonic bends but adapted to the chromatic harmonica’s possibilities and limitations. On the 1 and 5 I bend the notes approximately a quarter step to induce the feel of a chromatic approach and a bluesy feel. On the 3, which is a note played with the button pushed in, I simply release it and push it in again, making a half step motion to the b3 back to the 3. On the 6 I move down a whole step to the 5, instead of a chromatic approach, just like I did on the diatonic. This is easier to do than to use a chromatic approach, which would mean that I would have to use a button push and move down a hole.

Phrase three, bar 9-12, starting at 1.48. Here I play a lick on the I chord, then making a sequence out of that lick on the II chord. This is an effective way of preparing the listener to the phrase on the II chord. Since the notes played on the II chord starts on the 9 of the chord, it might have sounded out of place if not set up properly. When I arrived at the II chord while playing the chromatic, I decided to make a sequence of phrase two, using chromatic approach on the 3 and 6, which are played with the button pushed in. On the 1 and 5, I used the quarter note bends.

Phrase four, bar 13-15, starting at 1.52. This wraps up the solo with a lick starting on the V chord, playing around with the chord notes of the seventh-chord and then ascending up to the 1 of the I chord. I utilize the bending opportunities that are available on the country-tuned harmonica on this lick. Since the tempo is quite high, and this phrase is played with a lot of eighth-notes, I decided to alter the phrase on the chromatic. I am still playing around the chord notes but continuing the descending motion down to the 1 of the I chord.

3.3.3.3 “Flip That Rock” conclusions

Sometimes an adequate substitution for a diatonic bend, is an ornamentation with the button on the chromatic. Granted, it is not the same thing, but the rhythmic drive of the ornament has a similar emotional effect as the bent note.

I am more proficient on the diatonic, which basically means that I am better at playing the diatonic like a chromatic, than vice versa. This is evident on the solo with the chromatic harmonica, where I am unable to repeat my licks from the diatonic solo, hence forced to make up new variations. Not necessarily a bad thing per se, just another example of a limitation that leads to new ideas.

When trying to replicate the lick played on the diatonic on bars seven through eight on the chromatic, at 1.48 in the recording, I had to experiment for a while. First I tried playing it the same way as on the diatonic, but since the bends on the chromatic are not as clear as on the diatonic when I play them, it just did not sound right. Then I tried to use the button to actually play the notes a half step down from the chord notes, but that only sounded good on the 3, where I could just release the button to get the b3, and really awkward on the 1 and the 5 so I kept experimenting. I then stumbled over the idea of playing the adjacent hole if that note is a chord note. The result was, on the V chord, bends for 1 and 5, release of button on the 3 and adjacent hole on the 6. This sounded so good I repeated it on the II chord, where the results were slightly different. Bends on the 1 and 5, release of the slide on the 3 and the 6. The combination of the slide release (the button push), the adjacent hole and the bend means this can be achieved on any chord, which is quite useful. On the diatonic, albeit, it is best performed on the V and the I chord.
When I play the II chord in the key of G on the diatonic I feel somewhat restricted due to the 3 being a bent note, making fluid phrases quite a challenge. Playing over this chord is much easier on the chromatic. One option here would be to switch harmonicas, a technique quite often used by Charlie McCoy and Mike Caldwell. In this case, I would replace my C diatonic with a D diatonic. This switch, done only on the II chord, would enable me to play in second position during this chord. While doing this study, I refrained from this alternative.

The last phrase made me realize that not being able to play the exact same thing can be a great inspiration for new ideas. Here I was forced to alter the phrase because of the fast tempo, and the result was quite nice.

### 3.4 General conclusions

In this section I will discuss a number of aspects that I have found concerning the relationship between these two instruments. I will start with my second research question: *What are the similarities and differences between the diatonic and the chromatic harmonica in the context of playing Western Swing?*

#### 3.4.1 Differences between the instruments

Most harmonica players play either the diatonic or the chromatic harmonica. There are many among those who play both diatonic and chromatic who feel that the two instruments are much more different than alike. In other words, there are plenty of differences. I will here give an account of a number of differences that occurred to me during my work on this thesis.

A lick starting on the 3 of the II chord in the key of G is naturally approached chromatically from the b3 on the chromatic. On the diatonic, it is much easier to play if you approach it chromatically from above, from the 4. When played this way, you can bend down to the 3 from the 4, making the chromatic approach very smooth since you won’t have to change the direction of the air.

A G major seventh arpeggio is quite easy to play fast on the diatonic, harder to play fast and smooth on the chromatic due to the required button movements. Differences like this certainly affect my playing; I tend to use this arpeggio much more on the diatonic than on the chromatic.

Playing a major pentatonic scale is slightly different in octave two on the diatonic compared to the chromatic. The 5 and 6 are in the same hole on the diatonic, not on the chromatic.

When playing a descending G major arpeggio on the chromatic, there is a natural inclination to add the major 2. Not so on the diatonic.

A lick that includes a descending chromatic movement from the 6 to the 5, is easily played on the chromatic and in the 3rd octave of the diatonic. When played in the 1st and 2nd octave of the diatonic, I often replace the b6 with the b5.
3.4.2 Differences relating to me being conscious or not about what note I am playing

Some of the differences can be overcome if I am conscious of what I am actually playing on a theoretical level, as opposed to playing without being aware of the actual notes that I play. Here I will give some examples of this.

If I practice on the diatonic and play a lick with a b6 and then switch to the chromatic, I usually make mistakes if I don’t consciously think about the name of the note that I play, in this instance an Eb in the key of G. If I don’t focus on the name of the note, I’ll instinctively try to play the Eb as an overblow, which is how it is done on the diatonic.

If I practice a lick with a G on the two draw on the diatonic, I usually make a mistake the first time I play the same lick on the chromatic, where the G is in hole three blow.

If I practice chromatic first and work on the major pentatonic, I usually make a mistake playing the 3 on the diatonic, I’ll play as if the 3 is hole four draw. The 3 is actually on hole three draw on the diatonic. Sometimes I also forget that the tonic is available on hole two draw on the diatonic. Practicing chromatic first also leads me to making mistakes playing the major pentatonic descending, both octaves. All these mistakes are avoided if I consciously think about what notes I’m playing.

3.4.3 Similarities between the instruments

The main similarity between the two instruments concerns the note layout. When played in the key of G, both instruments have the IV chord triad on the blow-notes, and the 3 and the 5 of the I chord on the draw notes. This means that many phrases are quite similar in feel and execution, but there is almost always something that is different. The second octave of the diatonic harmonica, where the tonic is on hole six, is more similar to the chromatic than the first octave. One example of this is if a lick contains a b3 leading to a natural 3, which is very natural to play in the first octave of the diatonic, it is much smoother to play a 2 leading to a 3 both on the chromatic and in the second octave of the diatonic.

3.4.4 Instruments inspiring each other

Every variation of each lick and the variations of the solos, fill-ins and hits are in fact examples of the instruments inspiring each other. A couple of specific examples follow.

Going from a b3 to a natural 3 in the second octave of the diatonic is technically difficult, which results in a tendency for me to take a micro-pause, which sometimes makes for an interesting way of phrasing. Though this micro-pause is not necessary while playing the chromatic, it sounds good on that instrument as well.

When playing bends and overblows the need often arises to articulate a “ta”, “ka” or “da” to give the notes a suitable attack and to improve intonation. The use of these syllables is often combined with a micro-pause to be able to maintain good intonation. I have noticed that when I play the same lick on the chromatic, where there is no need to articulate these syllables, I have a tendency to articulate and use micro-pauses anyhow. This makes for some interesting phrasings on the chromatic.
3.4.5 Possibilities and limitations

My third research question was: *What possibilities and limitations does each instrument have when playing Western Swing?* When playing Western Swing, the diatonic harmonica has one great advantage, the ability to bend notes. This means that you can, at various places in the scale, slide between notes or play legato. This is a very typical trait of two of the most characteristic instruments of the genre: fiddle and steel guitar. This ability is exemplified in phrase five in “Dreaming”, where I slide from 3 down to 2, back to 3 and then down to 2 again, all notes played with legato. This is a lick that would be quite typical for a steel guitar. The chromatic harmonica, on the other hand, lacks the ability to bend down to lower notes while maintaining a good tone. However, the chromatic has all the notes without the need to bend notes. You can bend the notes on the chromatic enough to play portamento though.

Since chromaticism is important in the genre, the chromatic harmonica has an obvious advantage, all the notes are there without the need for bends. The diatonic can with the help of bends, overblows and overdraws create all the notes in the chromatic scale, but some phrases will be difficult to play with good tone and intonation, especially when playing in a fast tempo.

A common rhythmic ingredient in a Western Swing lick is a fast triplet. This is rather easily done on the chromatic, where you can use a push or release of the button to achieve a triplet. The diatonic lacks this possibility but makes up for it in a way by the use of bent notes. Playing a note and quickly bending it down and releasing the bend also enables a fast triplet. The sound is more legato than the button push or release on the chromatic.

When playing in unison or harmony with another instrument, it is important to produce an evenness of tone and good intonation. This is easily done on the chromatic, but quite a challenge on the diatonic. Since the language of Western Swing involves a lot of chromatic passages, there are several occasions in the recorded tunes where the hits played with guitar and pedal steel are difficult to execute in a satisfactory manner on the diatonic.

In addition to all this, I myself am responsible for limitations, and perhaps possibilities, on the two instruments. As I have stated before, I have more experience playing the diatonic than the chromatic. This experience and consequently, lack thereof, in itself, constitutes limitations when I play. Had I, throughout my career spent as much time performing with and practicing on the chromatic as the diatonic, my results would perhaps have been different.
4 Discussion

In what ways can practicing the chromatic harmonica make me a better diatonic harmonica player and vice versa? This is my first, and arguably most important research question. I have discussed the other two research questions in my general conclusions section. In the following discussion I will reflect on the various ways in which my method and material has helped me answer that query.

4.1 The licks

One answer to my research question would be: in more ways than I originally expected. Working with the licks in the chosen manner was very fruitful indeed. It was quite an interesting journey to follow the transformations of the licks. Sometimes they developed in predictable ways, but more often they caught me by surprise, almost like they took on a life of their own. I am now fortunate to have many hours ahead of me being able to go back to the recordings and study my own variations. This will be a great source of inspiration for me in years to come.

When I started to change the licks, I quite often found myself in “the zone”, where you are no longer aware of time passing, and focus is completely on the task at hand. The way I documented this process, meant that every time I came up with a new idea that I deemed interesting, I immediately grabbed the microphone and pressed “record” on the computer. I suppose recording the entire process without having to go through the interruption of starting the recording when a new idea arrived, might have increased the flow in the creative process. However, this would have meant a considerable increase of time spent editing afterwards, and that is certainly not a creative process.

One might question what is creative or artistic about practicing licks that someone else has played? I would argue that when improvising, it is essential for me to have a vocabulary to fall back on. This vocabulary consists of scales, arpeggios, theoretical knowledge and a large “bag of licks”. These licks I rarely play note by note as I once learned them, rather they are varied and adapted to the new context that I place them in. This context is hardly ever the same, there is always something that is unique to what is being played there and then.

Practicing licks in the manner that I have done, is a great way of familiarizing oneself with a specific genre. It is a procedure I highly recommend. Playing the same lick with different harmonicas and in different octaves or different keys is a very efficient approach to becoming more proficient on both instruments.

4.2 The tunes

The two versions of each of the three tunes are perhaps the most important results of this thesis. These recordings give an insight to what all these concepts and ideas sound like in a real context, played with a real band. One could argue that the result would have been more authentic had I recorded live with John Henry instead of overdubbing my part at a later stage. An improvisation done live, one take, would be more like an actual performance in front of a live audience. Nevertheless, what I really wanted to see was how I would play diatonic harmonica modeled after a chromatic original and contrariwise.
It would have been interesting to record another improvised version of each tune, this time with the diatonic on “Sugar Moon” and “Dreaming”, and the chromatic on “Flip That Rock”, and then go through the same process and play those solos on “the other” harmonica.

Another interesting task would be to keep recording more versions of the tunes. Following up on the diatonic answer to the chromatic original with another chromatic version, based on the diatonic solo. Then do another diatonic based on the new chromatic and so on. Such experiments are, however, as is often said in the academic world, beyond the scope of this paper.

One might argue that since I claim the recordings of the tunes to be the core of the thesis, why waste time with the licks? Why not jump right in to the tunes? Working with the licks was, I feel, necessary to become proficient with the vocabulary of Western Swing. Had I not gone through that process, I’m certain my improvised solos would have lacked in content.

4.3 My method

Examining the process that took place when I altered the licks in a creative way, has helped me discover more about myself and my creative process. When I described my method I used the terms diatonic me and chromatic me. During the course of this study I sometimes felt almost schizophrenic, having internal conversations between these two sides of me that I didn’t realize existed prior to this thesis. It has been extremely useful to me to try out ideas back and forth, sometimes originating from the diatonic me, who is skilled at playing bluesy licks with lots of portamento and full of expression. At other times, the ideas came from the chromatic me, who is a more elegant and harmonically complex side of me. Thinking in terms of two me, constantly giving suggestions and feeding ideas to each other, has influenced my playing in many ways. The most obvious being that my playing on the chromatic has become more expressive, I have started to use more portamento than I used to. On the other hand, my diatonic playing is now much more, for lack of a better word, sophisticated. With sophisticated I mean that I now play diatonic with more deliberate choice of notes in relation to the underlying chord structure, without losing touch with the expressiveness of the bends and slurs that are an integral part of the possibilities when playing diatonic. In the past I have almost instinctively chosen instrument depending on the style of the music. Tunes that are bluesy or down-home meant picking up the diatonic. Jazz and harmonically complex material have called out for the chromatic. I have a strong feeling that I will be able to mix this up more in the future.

4.4 My material

I chose to limit this study to the key of G. I also limited myself to playing second position on a country-tuned harmonica. Obviously, the results would have been different had I made other choices. Another key for example would have had consequences for the layout of notes on the chromatic harmonica, directly affecting breathing patterns, which would have meant that other ideas might have come to me, as far as variations on licks are concerned. If, for instance, I had chosen a key where the 3 and the 5 are played with a button push, my variations and ornaments would have been different. Had I chosen the key of D instead of G, I would have used a G diatonic harmonica which is lower than a C. This might have had the effect that I would have played more in the high end of the diatonic, which I did not do a lot of when using a C diatonic. Had I chosen to play in a different position on the diatonic, perhaps first or twelfth position, my variations would certainly have been different. I still feel
that my choice of key and position was a sensible decision, since second position on the diatonic has a very similar layout to playing G on a chromatic tuned in C. Second position, for me, is much more suitable for playing this style of music than first position. The country-tuned harmonica was also a good choice since many licks contain chord notes, especially the 3 of the V chord which is available with country-tuning.

The sources of my licks can certainly be questioned, but I feel that is missing the point. The importance is not the original lick itself, but what the researcher does with the lick. This I found out when I realized that the number of variations I came up with was usually greater when I started with a lick from one of Joe Carr’s books, rather than a lick that I transcribed from a recording of the Time Jumpers. This is probably due to the tendency of a lick transcribed from a great recording to already be great in itself. It does not need improvement. It arouses my imagination and creativity much more if the original lick is good, but not great. Preferably the lick should be a solid ground to stand on, but at the same time readily lending itself to variation and improvement.

4.5 Where to go next?

This method of teaching yourself and being your own muse should in theory be available to anyone who plays more than one instrument. However, my main concern is to advance the field of the harmonica. Therefore, the following ideas all relate to the harmonica specifically.

4.5.1 Another position

Working with another position on the diatonic will certainly open up new ideas. The position I think would be most suitable is twelfth position, sometimes known as first flat position. In this position you play a C diatonic harmonica in the key of F. This would have a direct effect on what I like to call sweet spots on the harmonica. The sweet spots are the places where you can easily bend to connect different chord notes, i.e. the b3 to the 3, the b5 to the 5 or the b6 to the 6. Comparing twelfth position with second position regarding sweet spots, there are some similarities and some differences. The b3 to the 3 is available on both, but where the b5 to the 5 is available as a bend in second position, the b5 does not require a bend in twelfth position. This may reduce a sweet spot, but open up other possibilities. An unbent note is more stable in pitch, which might make it more useful. Going from the b6 to the 6 is only possible in the top octave of second position, making its use a bit limited. In twelfth position however, it is right there in the middle range, making it very readily available.

4.5.2 Other keys

In this thesis, I experimented with one key on the chromatic harmonica. There are eleven more to explore in this fashion. Much like the different positions on the diatonic, the chromatic offers various sweet spots in different keys. Are the chord notes played with the button pushed in or left out? This makes for a rather big difference as to the ease of playing variations, embellishing notes and varying your ideas.

4.5.3 A combination of keys and positions

Combining keys and positions is where it really gets interesting. The amount of ideas one would get access to when working systematically combining different keys and positions is
beyond my grasp. First of all, one could inspire oneself without the necessity of playing two instruments. One could simply play two, or more, different positions on the diatonic and various ideas will naturally present themselves. In the same manner, one could play the same lick in different keys on the chromatic, and find new ideas and solutions. Or, one could combine two or more positions on the diatonic with any number of keys on the chromatic.

4.5.4 Another genre

Working in different genres is another way to further explore this method. I see no reason why it should not work equally well with other styles of music. Personally, I would find it interesting to try this out in a context of New Orleans jazz, or perhaps swing à la Jimmie Lunceford.
5 REFERENCES


6 Appendix

6.1 Selected discography

Cooley, Spade & Tex Williams (1981). *The King of Western Swing*. Club of Spade, CS 208 #00102.