ANOTHER 101

BLUES RIFFS

101 BLUES RIFFS ON THE 12-BAR BLUES FORM

A PLAYALONG COURSE FOR

BLUES HARP PLAYERS

THE BEN HEWLETT HARMONICA COURSE

Arranged and transcribed by Paul Lennon L.T.C.L.

"This course is just what we need"

M HONNER

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Hi and welcome to ‘Another 101 Blues Riffs’.

Our original book (101 Blues Riffs) was so popular that we have been asked to write a second volume so here it is.

Once again we are focusing on blues but this time not using specific players for examples but zooming in on the different parts of the blues such as riffs that work on the one chord, the four chord or the five chord, as well as intro riffs and turnaround riffs. Turnaround riffs bring you back to the beginning of a tune - most simple version built on a V chord leading to I.

We have also written some riffs that you would normally play in the low/middle octave and transposed them up to the top to give you a chance to explore sounding bluesy right at the top of the instrument.

There are also riffs transposed from the top down to the middle so you have more flexibility and learn how to be bluesy on all parts of the harmonica.

Each riff is played at three speeds; first at full speed then very slow and then somewhere in the middle so you can practice them at all speeds. We have notated every riff with normal music notation and harmonica tab as usual.

Paul plays guitar on each track to help you get into the groove and we have constructed a drum track so that you play it at the correct tempo and with the right feel.

With some riffs I've used a low C harmonica - basically because ever since Joe Filisko gave it to me I can't put it down - the sound is just so cool!

As usual with our recordings you can pan right to hear the harmonica more clearly and pan left to hear the accompaniment more clearly. Just leave it in the centre to get a good stereo balance.

All of these riffs can be played by puckering, U-blocking or tongue blocking. If you are a blues player you definitely need to learn tongue blocking, puckering and I would suggest you learn puckering and the U-block as well.

In this recording I have mostly used puckering so you can hear the riffs more clearly, but as I got into the project, and just for fun, I decided to record an increasing amount of riffs using a tongue block.

My challenge to you is to find out which ones they are. Can you really tell the difference? Look for a difference in tone and depth. I will reveal the answers at the back of this book!

Let's get on with some playing; get your C harp out (low or standard are both perfect), have a listen and see if you can work it out without the book. If you need more help grab the book and get studying.
CHUGGING RIFFS
Track 2 Riffs 1 - 5

Ben Hewlett & Paul Lennon © 2011

C HARMONICA (Standard or Low C) *

1 = 110 **SWING**

BLUES IN G

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* These riffs were recorded on a Low C harmonica but are equally playable on a regular C harp.