



Blues Harmonica Workshop

Getting Started with 3rd Position

For intermediate to advanced players

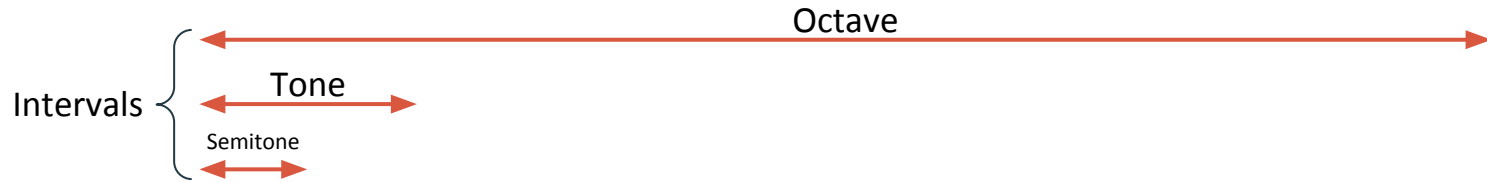
You will need a harmonica in the key of C

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What you'll learn in this workshop


1. Understand the most important notes for Blues
2. Learn the Blues Scale and how it's played in the first 3 positions
3. Why 3rd Position is so good for playing Blues
4. How to play in 3rd Position over a 12 bar Blues jam track across the entire range of the diatonic harmonica

The Chromatic Scale



1st	C	D ^b	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C
2nd	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	E	F	F [#]	G
3rd	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C	D ^b	D


The Major Scale



The diagram illustrates the intervals between the notes of a major scale. Red double-headed arrows indicate the intervals: Tone (C to D^b), Tone (D^b to D), Semitone (D to E^b), Tone (E^b to E), Tone (E to F), Tone (F to F[#]), Tone (F[#] to G), Tone (G to A^b), Tone (A^b to A), and Semitone (A to B^b). The final interval between B^b and C is also labeled as a Semitone.

1st	C	D ^b	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C
2nd	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	E	F	F [#]	G
3rd	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C	D ^b	D


The Major Scale - Note naming convention



The diagram above the table shows the interval pattern for the major scale: Tone, Tone, Semitone, Tone, Tone, Tone, Semitone. Red double-headed arrows indicate the intervals between the 14 columns of the table below.

	1		2		3	4		5		6		7	1
1st	C	D ^b	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C
2nd	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	E	F	F [#]	G
3rd	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C	D ^b	D

The Major Scale - Note naming convention



The diagram above the table shows the intervals between notes in a major scale: Tone (1-2), Tone (2-3), Semitone (3-4), Tone (4-5), Tone (5-6), Tone (6-7), and Semitone (7-8).

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	1
1st	C	D ^b	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C
2nd	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	E	F	F [#]	G
3rd	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C	D ^b	D

The Blues Scale

← Tone and a half →
← Tone →
← Semitone →
← Semitone →
← Tone and a half →
← Tone →

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	1
1st	C	D ^b	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C
2nd	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	E	F	F [#]	G
3rd	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C	D ^b	D

The Blue Notes

Diagram illustrating the intervals between notes in a blues scale:

- Tone and a half (between 1 and $\flat 2$)
- Tone (between $\flat 2$ and 2)
- Semitone (between 2 and $\flat 3$)
- Semitone (between $\flat 3$ and 3)
- Tone and a half (between 3 and 4)
- Tone (between 4 and $\flat 5$)
- Tone and a half (between $\flat 5$ and 5)
- Tone (between 5 and $\flat 6$)
- Tone and a half (between $\flat 6$ and 6)
- Tone (between 6 and $\flat 7$)
- Tone (between $\flat 7$ and 7)
- Tone (between 7 and I)

	1	$\flat 2$	2	$\flat 3$	3	4	$\flat 5$	5	$\flat 6$	6	$\flat 7$	7	I
1st	C	D \flat	D	E \flat	E	F	F \sharp	G	A \flat	A	B \flat	B	C
2nd	G	A \flat	A	B \flat	B	C	D \flat	D	E \flat	E	F	F \sharp	G
3rd	D	E \flat	E	F	F \sharp	G	A \flat	A	B \flat	B	C	D \flat	D

1st Position - Blue Notes

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	I
1st	C	D ^b	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C

Overblow	E ^b			E ^b F [#] B ^b						
Whole tone										B ^b
Semitone								E ^b	F [#]	B
Blow	C	E	G	C	E	G	C	E	G	C
Hole	1	2	3	4	5	6	7	8	9	10
Draw	D	G	B	D	F	A	B	D	F	A
Semitone	D ^b	F [#]	B ^b	D ^b	A ^b					
Whole tone	F		A							
Tone and a half	A ^b									
Overdraw							D ^b	A ^b		

1st Position Blues Scale - Lower Octave

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	1
1st	C	D ^b	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C

Overblow	E ^b			E ^b F [#] B ^b						
Whole tone										B ^b
Semitone								E ^b	F [#]	B
Blow	C	E	G	C	E	G	C	E	G	C
Hole	1	2	3	4	5	6	7	8	9	10
Draw	D	G	B	D	F	A	B	D	F	A
Semitone	D ^b	F [#]	B ^b	D ^b	A ^b					
Whole tone	F		A							
Tone and a half	A ^b									
Overdraw							D ^b	A ^b		

1st Position Blues Scale - Middle Octave

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	1
1st	C	D ^b	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C

Overblow	E ^b			E ^b F [#] B ^b						
Whole tone										B ^b
Semitone								E ^b	F [#]	B
Blow	C	E	G	C	E	G	C	E	G	C
Hole	1	2	3	4	5	6	7	8	9	10
Draw	D	G	B	D	F	A	B	D	F	A
Semitone	D ^b	F [#]	B ^b	D ^b	A ^b					
Whole tone	F		A							
Tone and a half	A ^b									
Overdraw							D ^b	A ^b		

1st Position Blues Scale - Upper Octave

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	1
1st	C	D ^b	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C

Overblow	E ^b			E ^b F [#] B ^b									
Whole tone										B ^b			
Semitone								E ^b	F [#]	B			
Blow	C	E	G	C	E	G	C	E	G	C			
Hole	1	2	3	4	5	6	7	8	9	10			
Draw	D	G	B	D	F	A	B	D	F	A			
Semitone	D ^b	F [#]	B ^b	D ^b	A ^b								
Whole tone	F		A										
Tone and a half	A ^b												
Overdraw							D ^b						A ^b

2nd Position - Blue Notes

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	1
2nd	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	E	F	F [#]	G

Overblow	E ^b			E ^b F [#] B ^b						
Whole tone										B ^b
Semitone								E ^b	F [#]	B
Blow	C	E	G	C	E	G	C	E	G	C
Hole	1	2	3	4	5	6	7	8	9	10
Draw	D	G	B	D	F	A	B	D	F	A
Semitone	D ^b	F [#]	B ^b	D ^b	A ^b					
Whole tone	F		A							
Tone and a half	A ^b									
Overdraw							D ^b	A ^b		

2nd Position Blues Scale - Lower Octave

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	1
2nd	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	E	F	F [#]	G

Overblow	E ^b		E ^b F [#] B ^b							
Whole tone										B ^b
Semitone								E ^b	F [#]	B
Blow	C	E	G	C	E	G	C	E	G	C
Hole	1	2	3	4	5	6	7	8	9	10
Draw	D	G	B	D	F	A	B	D	F	A
Semitone	D ^b	F [#]	B ^b	D ^b	A ^b					
Whole tone	F		A							
Tone and a half	A ^b									
Overdraw							D ^b	A ^b		

2nd Position Blues Scale - Middle Octave

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	1
2nd	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	E	F	F [#]	G

Overblow	E ^b			E ^b F [#] B ^b						
Whole tone										B ^b
Semitone								E ^b	F [#]	B
Blow	C	E	G	C	E	G	C	E	G	C
Hole	1	2	3	4	5	6	7	8	9	10
Draw	D	G	B	D	F	A	B	D	F	A
Semitone	D ^b	F [#]	B ^b	D ^b	A ^b					
Whole tone	F		A							
Tone and a half	A ^b									
Overdraw							D ^b	A ^b		

2nd Position Blues Scale - Upper Octave

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	1
2nd	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	E	F	F [#]	G

Overblow	E ^b			E ^b F [#] B ^b						
Whole tone										B ^b
Semitone										E ^b F [#] B
Blow	C	E	G	C	E	G	C	E	G	C
Hole	1	2	3	4	5	6	7	8	9	10
Draw	D	G	B	D	F	A	B	D	F	A
Semitone	D ^b	F [#]	B ^b	D ^b	A ^b					
Whole tone	F		A							
Tone and a half	A ^b									
Overdraw							D ^b	A ^b		

3rd Position - Blue Notes

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	1
3rd	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C	D ^b	D

Overblow	E ^b		E ^b F [#] B ^b							
Whole tone										B ^b
Semitone								E ^b	F [#]	B
Blow	C	E	G	C	E	G	C	E	G	C
Hole	1	2	3	4	5	6	7	8	9	10
Draw	D	G	B	D	F	A	B	D	F	A
Semitone	D ^b	F [#]	B ^b	D ^b	A ^b					
Whole tone	F		A							
Tone and a half	A ^b									
Overdraw						D ^b	A ^b			

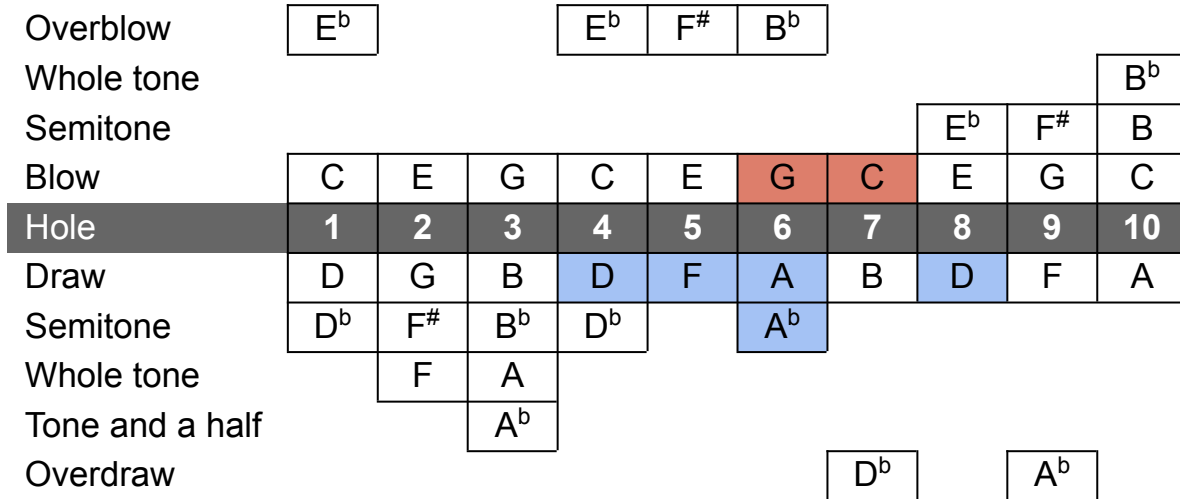
3rd Position Blues Scale - Lower Octave

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	1
3rd	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C	D ^b	D

Overblow	E ^b			E ^b F [#] B ^b						
Whole tone										B ^b
Semitone								E ^b	F [#]	B
Blow	C	E	G	C	E	G	C	E	G	C
Hole	1	2	3	4	5	6	7	8	9	10
Draw	D	G	B	D	F	A	B	D	F	A
Semitone	D ^b	F [#]	B ^b	D ^b	A ^b					
Whole tone	F		A							
Tone and a half	A ^b									
Overdraw							D ^b	A ^b		

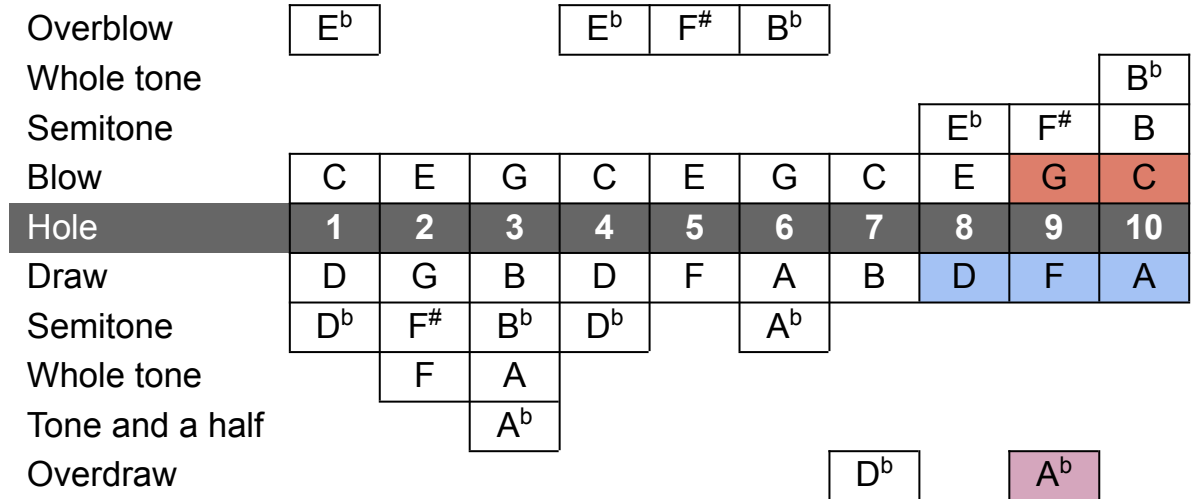
3rd Position Blues Scale - Middle Octave

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	1
3rd	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C	D ^b	D



3rd Position Blues Scale - Upper Octave

	1	^b 2	2	^b 3	3	4	^b 5	5	^b 6	6	^b 7	7	1
3rd	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C	D ^b	D



About the Jam Track

For the Jam track I've used follow this **YouTube** link: <https://youtu.be/ZQsYZC7h9dk>

The video begins with Jason Ricci giving an excellent example of 3rd Position playing.

The jam track without Jason begins at around 56 seconds in.

12 Bar Chord Progression - I IV V

	I	^b II	II	^b III	III	IV	^b V	V	^b VI	VI	^b VII	VII	I
3rd	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C	D ^b	D

Bar 1				Bar 2				Bar 3				Bar 4			
1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
I				I				I				I			
Bar 5				Bar 6				Bar 7				Bar 8			
1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
IV				IV				I				I			
Bar 9				Bar 10				Bar 11				Bar 12 (Turnaround)			
1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
V				IV				I				I		V	

Chorus 1 - Root & Flat VII

I (D + C)	I	I	I	
4D 4B	4D 4B	4D 4B	4D 4B	
IV (G + F)	IV	I	I	
6B 5D	6B 5D	4D 4B	4D 4B	
V (A + G)	IV	I	I	V
6D 6B	6B 5D	4D 4B	4D 4B	

Chorus 2 - Middle Octave

I	I	I	I
4D 5D 6D 4D	4D 5D 6D 5D 6B 6D 5D 4D	1B 4B	
IV	IV	I	I
4D 5D 6D 5D 4D	4D 5D 6B 5D 6D 6D' 6B 5D 4D		
V	IV	I	I V
5D 4D 2B 5B	2B 5B 5D 4D	1B 4B 4D 5D 4D	

Chorus 3 - Upper Octave

I	I	I	I
6D 7D 8D	8D 7B 6D 6B 5D 4D 4B 4D	1B 4B	
IV	IV	I	I
6D 7D 8D 7D 8D	9D 9B 9D 8D 8B 8D 7D 8D		
V	IV	I	I V
9D 8D 8B	9B 9D 9B 10D 9B 9D 8D 8D		

Chorus 4 - Lower Octave

I	I	I	I
1D 2D'' 4D	4D 4B 3D''' 3B 2D'' 1D 4D	5D 6B	
IV	IV	I	I
5D 6B 6D 5D 4D	3D'' 3D 4D 5B 4D 3D 3D'' 2D'' 1D		
V	IV	I	I V
2D'' 1D 2B 2D 3D'' 3D 4B 4D' 4D 5D 6B 6D' 6D 5D 4D 4B 4D5D ^{shake}			

Chorus 5 - Bonus Extra

I	I	I	I
4D 5D 6D 6D' 5D 4D 4D 4B	(6D 6D' 5D 4D) x5	4D 4B 3D''	
IV	IV	I	I
2D 3D 4D 5B 4D 5D 4D	2D 3D 4D 5B 4D 5D 6B 6D 6D' 5D 4D 4D 4B	4D/5D ^{Shake}	
V	IV	I	I
1B 1D 2D'' 1D 4D 4B 3D''' 3B 2D 2D'' 1D 2D'' 1D	5D 5D' 4D 4D		
ENDING: 4D 4B 3D''' 3B 2D'' 1D 1B 1D 4D 5D 5B			

Recommended Listening

George Smith - [Telephone Blues](#) - (A harp) - Solo at 1.37

Paul deLay Band - [Fourteen Dollars in the Bank](#) - (A harp) - Solo at 1.27

William Clarke - [Blowin' The Family Jewels](#) - (G harp)

Dennis Gruenling - [Hotso](#) - (A harp)

Kim Wilson - [She's My Baby](#) - (A harp)

Junior Wells - [Snatch it Back and Hold it](#) - (A harp)

Little Walter - [I Got to Go](#) - (G harp) & [One of these Mornings](#) (A harp)