

Index to Adam Gussow's YouTube Lessons

See also the web site: www.modernbluesharmonica.com

0: Introduction to the series of video lessons on the secrets of blues harmonica:

<http://www.youtube.com/watch?v=cRWZ1mO-vnI>

1: Microphones and amps; plays long blues solo with B flat harp.

<http://www.youtube.com/watch?v=SDKbqacmPyw>

2: How to play strong, clear single notes. Two Hole Draw diagnostics.

<http://www.youtube.com/watch?v=K5Gcchw5rkM>

3: Clear, strong single notes (cont'd). 1 Hole Draw. The secrets of good vibrato.

<http://www.youtube.com/watch?v=-pUqFV7T2dA>

4: More helpful hints, including vibrato on 4 hole draw.

<http://www.youtube.com/watch?v=MLM92VdSRvU>

5: Adam plays "Unlucky in Love" and discusses the subtleties of tone on holes 1, 2, and 3.

http://www.youtube.com/watch?v=q_LWC07W6EI

6: Combining 2 hole draw with chord rhythms, using lip-pursing and tongue blocking techniques. Adding syncopation.

<http://www.youtube.com/watch?v=wwRb7G3nJw4>

7: Adam offers an old-school front-seat-of-the-car-on-a-rainy-day blues harp lesson. Syncopated chord rhythms. Stories about crossing paths with Paul Butterfield in NYC...

<http://www.youtube.com/watch?v=m1YTPwy0Ru8>

8: At a deserted crossroads in Mississippi, next to a cottonfield, Adam discusses the "machine language" of the blues harmonica and deconstructs a rhythm by Sonny Terry.

http://www.youtube.com/watch?v=r_HKvnp1kok

9: Using phantom chords as beat-keeping tools on the 2 hole draw. Heavily syncopated harp breakdown on 1, 2, and 3 holes. Call and response within chord patterns.

http://www.youtube.com/watch?v=31uSB_Wk588

10: Mr. Satan's harp-boy plays a B-flat blues (with several extra beats thrown in--an idiosyncrasy of Mississippi blues musicians) and demonstrates the 4-hole-added variant on the "blue third."

<http://www.youtube.com/watch?v=ugCt1rPRMTA>

11: After a couple of free-form warmups (D harp, 2nd position), Gussow plays "Thunky Fing," a funky third position blues off of Satan and Adam's MOTHER MOJO album, then slows and dissects it for the lessons it contains.

<http://www.youtube.com/watch?v=fZVioKncQiw>

12: "Thunky Fing," continued. The importance of the outbreath for timing and phrasing.

<http://www.youtube.com/watch?v=C4M2A4V7IU0>

13: "Thunky Fing," part 3. D-harp, 3rd position, with an overblow and glissandos.

http://www.youtube.com/watch?v=wn5N5_uc_zw

14: Adam explains the blues scale and offers practice tips and inspiration to the harp player in search of self-transformation.

<http://www.youtube.com/watch?v=cAn2EEICyb0>

15: Satan and Adam harpist continuing his lesson on the subtleties and challenges of the blues scale, working by analogy with muscling a fast, tautly-sprung sportscar around a curve: "Blues [harmonica] is manual steering."

http://www.youtube.com/watch?v=Mr_Jg9rSBr4

16: After a little "free blowing" warm-up, Gussow (of Satan and Adam) puts his harmonica under the spotlights and explains how to adjust and tune reeds for better playing.

<http://www.youtube.com/watch?v=fkqmXP9IVyg>

17: Overblows! A quick-hit lesson on what they are, how to play them, and how to set up your harp to make them easier to play. Brief demo of overblow licks and Sony Rollins's "Tenor Madness."

<http://www.youtube.com/watch?v=aBI4otPGdKU>

18: The first installment of a three-part lesson in how to count and play your way through 12-bar blues changes. Required: a copy of "Harp Attack," a 1990 Alligator Records release.

<http://www.youtube.com/watch?v=ICbLTZu5aY>

19: Part II of "Counting Your Way Through 12-bar Blues Changes"; examples: "Sweet Home Chicago" and Harp Attack.

<http://www.youtube.com/watch?v=0ACf2gUQ5I8>

20: Part III of "Counting Your Way Through 12-bar Blues Changes." Examples from Harp Attack.

<http://www.youtube.com/watch?v=wofpAKwJKFg>

21: Discussion of beginning of "Mother Mojo," with side notes on how to adjust the reeds for faster response.

<http://www.youtube.com/watch?v=9rl4JdZH1Sw>

22: Using the "Mother Mojo" riff as a starting point, Gussow sketches his approach towards amplifying the harmonica. Big amp or small amps? Solid state or tube? What's the best way of miking a small harp amp in a big club--and will the soundman bite off your head if you suggest it?

http://www.youtube.com/watch?v=_7ijvbLJ0e8

23: Finishing up a three-part lesson on "Mother Mojo," Gussow touches on a number of subjects: finding the "space" for your harp within a song, letting your body help you attack the upbeat; throwing repetead riffs across the beat in unexpected ways; tongue-blocked chords/octaves in the upper register; the Magic Dick note (10 blow bend)

<http://www.youtube.com/watch?v=uWJDwIPtInc>

24: Satan and Adam harpist Gussow discusses the importance of slowing waaaay down, counting time with your foot, leaving space for the outbreath, working your vibrato, and making every note count.

http://www.youtube.com/watch?v=Qb_wZqc_VZY

25: Mister Satan's apprentice begins a three-part series of nocturnal conversations about How To Get Good on the devil's instrument. (For beginners and others.) From the crossroads at Rt 314 and CR 105 in Oxford, Mississippi.

<http://www.youtube.com/watch?v=9jKBqktaz6E>

26: Another late night Mississippi conversation about the journey to be taken by any blues harmonica pilgrim in search of self-improvement: obsessional practice in the woodshed; which harp keys to start out with and which to add as you go; who to listen to and what to strive for. Brief examples from "Creeper Creeps Again" and "Key to the Highway."

http://www.youtube.com/watch?v=amXEwYgG1_k

27: More late-night, front-seat Mississippi conversation, oriented towards early- and mid-journey bluesmen: the pros and cons of jam sessions; using iTunes to master new repertoire; why you need a guitar-man (or guitar-woman); daring to say "The hell with Little Walter!" when new performance contexts demand it. Bonus track: Jimmy Smith's "Chicken Shack," using overblows.

<http://www.youtube.com/watch?v=CiEsoKVEvXM>

28: Adam Gussow demos and dissects the Satan and Adam update of Ma Rainey's classic blues, from S&A's HARLEM BLUES (1991). For intermediate and advanced players.

<http://www.youtube.com/watch?v=dUsaxEGLjbM>

29: Part II of a two-part analysis of a song from Satan and Adam's 1991 album HARLEM BLUES. Gussow plays the head, slows and dissects the second chorus, discusses the proximity effect, and notes the importance of "cough" articulations. Power harp for the new millennium.

<http://www.youtube.com/watch?v=TdjOhXlqG8M>

30: Adding holes 7-10 to your melodic repertoire. Basic boogie-woogie blues patterns on the upper octave.

<http://www.youtube.com/watch?v=ETHOHEaJuFA>

31: Taking boogie-woogie high-note playing through the IV and V chords. For beginners and intermediate players. (Nothing fancy here.)

<http://www.youtube.com/watch?v=ypzn2XIY1Ds>

32: Adam Gussow of Satan and Adam demos and dissects two fast, tricky licks--an upper-octave run using a 6 overblow and a top-to-bottom run using lots of blue notes. For intermediate and advanced players.

http://www.youtube.com/watch?v=RobohPl_xOo

33: Satan and Adam harpist offers the first installment of a four-part lesson on Herbie Hancock's bluesy jazz instrumental. Gussow plays the head, loses the beat, finds it again; takes students through the chord changes of this 16-bar blues.

<http://www.youtube.com/watch?v=afrYNPymWZ8>

34: Gussow begins with a long story evoking hot summer days as a street musician in Harlem and the "watermelon man" who cooled things off. He plays the head, amplified and with overblows, then slows and dissects it. The song is a cha-cha beat. Note: Satan and Adam recorded Hancock's tune on their second CD, MOTHER MOJO.

<http://www.youtube.com/watch?v=cYHkoJPYKhg>

35: After losing the beat while improvising along with Herbie Hancock's hard-bop classic, Gussow--tragically diminished harp prodigy from blues duo Satan and Adam-- offers a lesson on how to steal soloing ideas from other horn players, and how to develop the technique needed to fully realize them. Phrasing, sixteenth notes, and chord tones.

<http://www.youtube.com/watch?v=Ngppd3HGhm0>

36: Final installment of a four-part series. Harpist Gussow, working with Herbie Hancock's original recording, shows how intensive listening--in this case, to trumpet and sax--can benefit the blues harmonica in search of new directions.

(www.modernbluesharmonica.com)

<http://www.youtube.com/watch?v=dytQYzV8jBo>

37: Satan and Adam harpist takes a break from the woodshed to offer tips on strengthening your chops, improving your groove, and mastering your axe in different keys. Gussow plays "What'd I Say," "Mary Had a Little Lamb," and a power-harp shuffle. Also: an open invitation to the first Satan and Adam gig in NYC in nine years: Friday June 1, 2007 at Terra Blues (149 Bleecker St. in the Village), 7 PM.

<http://www.youtube.com/watch?v=S0I5z-Bpyvk>

38: Satan and Adam harpist Gussow talks about his own youthful journey into the blues, surveys three excellent blues harmonica websites, and talks about the purpose of this channel. Bonus: Gussow plays the head of "Morning Song," an unrecorded original in the spirit of Sonny Rollins's "St. Thomas." UPDATE: in response to overwhelming popular demand, I have created my own harp website, MODERN BLUES HARMONICA

(www.modernbluesharmonica.com)

<http://www.youtube.com/watch?v=Qf5LqdNOduY>

39: And now for something completely different: core principles for the developing blues harpist drawn from Jungian depth psychology and New Age soul ministry. Gussow

explores the first of three archetypes--warrior, lover, painter--that govern soulful improvisation.

<http://www.youtube.com/watch?v=8qXi-L3arFs>

40: The concluding installment of a two-part lesson on the archetypal foundations of deep blues harmonica by Satan & Adam harpist Adam Gussow. Not just a warrior, you're also a lover and a painter.

<http://www.youtube.com/watch?v=vBWSmZULIJ8>

41: Harpist Gussow, reverting to street-performer form, discusses the fourth--and crucial--archetype that informs blues harmonica improvisation. He also invites you to participate in his new Mississippi-based church, and solicits modest donations for the food pantry. BONUS TRACK: "I Got a Woman," amped-up Satan and Adam style, from the LIVING ON THE RIVER album. UPDATE: the church, brothers and sisters, has been plowed under to make way for a juke joint, with harp lessons in the back room:

www.modernbluesharmonica.com

<http://www.youtube.com/watch?v=-sFdGOWHZmo>

42: Still in busker-hat, Gussow, as anarchist-trickster, blows some harp and suggests half a dozen ways of approaching the 4 hole draw.

<http://www.youtube.com/watch?v=1Nkuc7q8W0M>

43: How to hold the harp. Gussow demos and discusses the "reference standard" grip. Also: a new harmonica instructional website in development.

(www.modernbluesharmonica.com)

http://www.youtube.com/watch?v=f18HQZ_YFFo

44: Part II of a two-part lesson on how to hold the harp. Gussow sings and plays a Muddy Waters tune to open, then demos and discusses his harp-grip--not the "reference standard" grip, but one with certain advantages. (www.modernbluesharmonica.com)

<http://www.youtube.com/watch?v=e30HX7B3aYE>

45: More than you wanted to know about WARBLER, a key technique for blues harmonica players. Gussow demos the warbled break from "I Want You" (off Satan and Adam's HARLEM BLUES album), then expands on the theme.

(www.modernbluesharmonica.com)

<http://www.youtube.com/watch?v=zn1ewMYfsic>

46: Moving outward from the basic 45 draw warble, Gussow (Satan and Adam harpist) demos six other useful warbles and talks about how to work them into your playing as you move through the 12-bar blues changes. (www.modernbluesharmonica.com)

<http://www.youtube.com/watch?v=V8iuZWjM6-A>

47: First part of a two-part lesson on train rhythms. After talking about some remarkable donations to his "church" of blues harmonica, Gussow (of Satan and Adam) demos and dissects the "nuck-a tuck-a" rhythm that is the foundation of harmonica train songs. Key of A harp. Live in the car from Oxford, Mississippi (www.modernbluesharmonica.com)

<http://www.youtube.com/watch?v=cONCKDjnWqI>

48: Part 2 of a lesson on train rhythms by Adam Gussow of Satan and Adam. Warning: Gussow goes off on an extended riff about Ralph Ellison's INVISIBLE MAN towards the end of this one, and mentions pot-smoking--in a condemnatory way, of course.

<http://www.youtube.com/watch?v=02FduM0JnBM>

49: Everything you've always wanted to know about glissandos. Gussow (from the duo Satan and Adam) works from the bottom of the harp to the top, offering one or two cool glissed licks for each hole. (www.modernbluesharmonica.com)

<http://www.youtube.com/watch?v=5R0l4KU0MPg>

50: Note to my subscribers and others who stumble across this self-indulgent blow-fest + shameless commercial pitch: I have mixed feelings about allowing this video to remain public. I took it out of circulation over the weekend. But I've decided to keep it up for the time being, as an object lesson in what happens when the trickster-energies run riot. Let this be a warning to bluesmen-in-training. Be cool, baby. Be cool.

http://www.youtube.com/watch?v=TrTg4kM_rQo