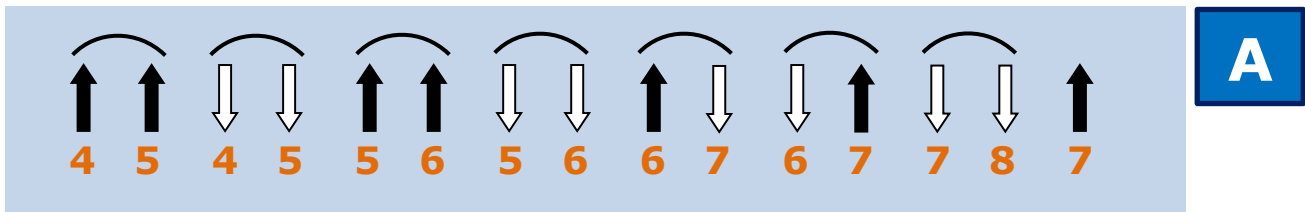


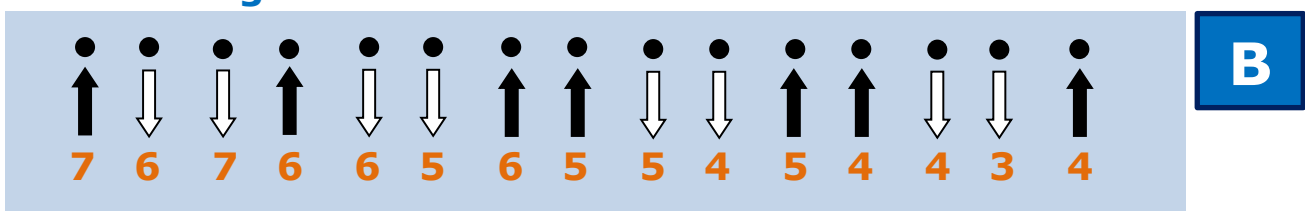
## Major Scale In Thirds (Couplets)

10h

### Ascending



### Descending



### Notes

Using the major scale, we're connecting pairs of notes in thirds. A third is the musical interval (distance) between any two notes. So, our first two notes **4B** and **5B** are **C** and **E** respectively. This is not only a great way of developing breath control, slide technique and movement across the harmonica, it also helps us accommodate the tuning reversal that occurs between hole **6** and **7**. Here we cross over, mapping out the 'pinch point'.

### Legato and Staccato

Using slide technique as much as possible, play *legato* (connected notes) right through (lines **A** and **B**). Try not to split the couplets into single notes. We have added *slur* symbols to line **A** to help you. Notice how your diaphragm provides the support needed. Ensure you adopt the right hand position when you play and keep your lips on the harmonica at all times.

Next, try playing through *staccato* (detached notes) using short bursts of air. We have added dots to line **B** to help you. Remember to keep your lips on the harmonica, even when playing staccato.

### Phrasing and Jigging

Now play the couplets naturally, but emphasise the first note by adding weight each time. The result should be a Tum-ti, Tum-ti, Tum-ti effect. Now *jig* each couplet by lengthening the first note, and shortening the second note. This should introduce a *skip* to the exercise. Try to keep your head still and use the weight of the harmonica to move through the pattern. The action of twitching the harp from the wrists will help.