

George Winston
solo harmonica
HARMONICA SOLOS

Studio Recordings 1996-2005

1. **M.M.'s Dunk** (George Winston) time
2. **Steamboat Gwine 'Round De Bend** (John Fahey) 2:09
3. **Hey Diddle Dis** (traditional English) 1:24
4. **Snow on the Ballfield** (George Winston) 2:49
5. **Maris' Farewell** (George Winston) 2:42
6. **Mantle's Farewell** (George Winston) 3:06
7. **Variations on Rabbe Elimelech** (traditional Yiddish) 2:37
8. **Sally Goodin'** (traditional American) 2:44
9. **Sussex Carol** (traditional English) 2:16
10. **Farewell Medley: Farewell to Taiwathie/ Kindess Emerging/ My Country 'Tis of Thee/ Taps** (Traditional Scottish) 8:57

Live in Bozeman, Montana 8-31-05

11. **Dialogue** 1:03
12. **Haste to the Wedding** (traditional Irish, arranged by Sam Hinton) 2:00
13. **Dialogue** 0:25
14. **Sweet Bunch of Daisies** 3:11
15. **Cold Frosty Morning** (traditional American) 2:37
16. **Glendy Burke** (Stephen Foster)/ **Farewell to Whiskey** (traditional Irish) 3:10
17. **Off to California** (traditional Irish) 2:58
18. **Dialogue** 1:02
19. **Going Upstairs** (traditional Irish)/ **Princess Royale** (traditional English Morris Dance) 3:22
20. **Derentwater's Farewell** (traditional Irish) / **Shrimp Tails Up the Water** (traditional Irish)

SONG NOTES:

1. *M.M.'s Dunk* (George Winston)

On a Lee Oskar C harp, played in the 1st position in the key of C. Inspired by the playing of Sam Hinton (1917-2009), especially from his recording MASTER OF THE SOLO DIATONIC HARMONICA.

2. *Steamboat Gwine 'Round De Bend* (John Fahey)

On a Lee Oskar C harp with holes 5 & 9 draw tuned up one half step, and hole 10 tuned down one half step, played in the 2nd position in the key of G. This is an acoustic lap steel guitar piece composed by the late great guitarist John Fahey (1939-2001)

3. *Hey Diddle Dis* (Traditional English Morris Dance)

On a Hohner Big River G harp with holes 5 & 9 draw tuned up one half step from the Standard harmonica tuning, and hole 10 tuned down one half step, played in the 2nd position in the key of D (with the Major scale in the 2nd position, instead of the Mixolydian Mode with the flatted 7th note). A traditional English Morris Dance piece learned from the Bruno Morris Dance band.

4. *Snow on the Ballfield* (George Winston)

On a Lee Oskar C harp, with holes 5 & 9 draw tuned up one half step, and hole 10 tuned down one half step, played in the 2nd position in the key of G. This piece, and songs # 5, 6 & 7, were recorded for Jeff Campbell's Diamond Cuts baseball compilations albums for his Hungry For Music Label, which provides instruments for inner city children.
<http://hungryformusic.com>

5. *Maris' Farewell* (George Winston)

On a Lee Oskar C harp, with holes 5 & 9 draw tuned up one half step, and hole 10 tuned down one half step, played in the 2nd position in the key of G. For Roger Maris (1934-1985).

6. *Mantle's Farewell*. (George Winston)

On a Hohner low D harp with a Big River harp body and Cross Harp reed plates, with holes 5 & 9 draw tuned up one half step, and hole 10 tuned down one half step, and played in the 2nd position in the key of A. For Mickey Mantle (1931-1995).

7. *Variations on Rabbe Elimelech/ Pseudoslavian Rhapsody* (Traditional Yiddish/ Sam Hinton)

On a Lee Oskar C# harmonic minor harp, played in the 1st position in the key of C# minor. *Rabbe Elimelech* is a traditional Yiddish piece I learned from my main harmonica mentor Sam Hinton (1917-2009), from his recording SAM HINTON – MASTER OF THE SOLO DIATONIC HARMONICA, and *Pseudoslavian Rhapsody* was composed by Sam.

8. *Sally Goodin'* (Traditional American)

On a Hohner low D harp with a Big River harp body and Cross Harp reed plates, with holes 5 & 9 draw tuned up one half step, and hole 10 tuned down one half step, played in the 2nd position in the key of A. Inspired by the 1922 version by fiddler Eck Robertson (1887-1975), as well as his 1963 version of *Bonaparte's Retreat*, and guitarist John Fahey (1939-2001), who was also inspired by both of the Eck Robertson recordings.

Here is the harmonica tuning I use the most, on a low D harmonica, playing in the 2nd position in the key of A, with the three altered notes in bigger bold italics:

hole	1	2	3	4	5	6	7	8	9	10
blow	D	F#	A	D	F#	A	D	F#	A	<i>C#</i>
draw	E	A	C#	E	<i>G#</i>	B	C#	E	<i>G#</i>	B

And for reference here is the same tuning on a C harmonica, playing in the 2nd position in the key of G:

hole	1	2	3	4	5	6	7	8	9	10
blow	C	E	G	C	E	G	C	E	G	<i>B</i>
draw	D	G	B	D	<i>F#</i>	A	B	D	<i>F#</i>	A

9. *Sussex Carol* (Traditional English)

On a Hohner low D harp with a Big River harp body and Cross Harp reed plates, with holes 5 & 9 draw tuned up one half step, and hole 10 tuned down one half step, played in the 2nd position in the key of A. A Traditional English Carol.

10. *Farewell Medley: Farewell to Taiwathie/ Kindess Emerging/ My Country 'Tis of Thee/ Taps* (Traditional Scottish/George Winston/ Samuel Francis Smith/ Daniel Butterfield & Oliver Norton, 1862)

On 2 harmonicas: the first two songs are on a Lee Oskar C harp, played in the 2nd position in the key of G, and the last 2 songs are on a Lee Oskar C harp with holes 5 & 9 draw tuned up one half step, and hole 10 tuned down one half step, played in the 2nd position in the key of G. Basically a Scottish medley, this was recorded for the recording REMEMBRANCE,

11/12. *Haste to the Wedding* (Traditional Irish, arranged by Sam Hinton)

On a Lee Oskar A harmonica, played in the 1st position in the key of A. I A traditional Irish piece I learned from my main harmonica mentor Sam Hinton (1917-2009), and it is on his recording SAM HINTON – MASTER OF THE SOLO DIATONIC HARMONICA. It features the Stride Harmonica technique invented by Sam in the late 1930, playing the bass and chord to accompany the melody.

13/14. *Sweet Bunch of Daisies* (Anita Owen)

On a Lee Oskar C harmonica, played in the 1st position in the key of C. This waltz again uses the Sam Hinton Stride Harmonica technique. A song composed by Anita Owen in 1894.

15. *Cold Frosty Morning* (Traditional American)

On a Lee Oskar A harmonica, with holes 2 & 3 blow tuned down two half steps (a tuning I learned from Rick Epping). Played in the 3rd position in the key of B minor. A traditional American fiddle tune.

16. *Glendy Burke/ Farewell to Whiskey* (Stephen Foster/Traditional Irish)

On a Lee Oskar A harmonica, played in the 1st position in the key of A. Two more songs I learned from Sam Hinton, and he plays them on the pipe harmonica on his recording SAM HINTON – MASTER OF THE SOLO DIATONIC HARMONICA. *Glendy Burke* is by Stephen Foster, and *Farewell to Whiskey* is traditional Irish.

17. *Off to California/ The Lakes of Kincora* (Traditional Irish)

On a Hohner low D harp with a Big River harp body and Cross Harp reed plates, with holes 5 & 9 draw tuned up one half step, and hole 10 tuned down one half step, and played in the 2nd position in the key of A. Two traditional Irish pieces. I learned *Off to California* from Sam Hinton, and *The Lakes of Kincora* from the Irish harmonica players Phil, John, and Pip Murphy, from their recording TRIP TO CULLENSTOWN.

18/19. *Getting Upstairs/ Princess Royale* (Traditional Irish/ Traditional English Morris Dance)

On an A flat XB40 harmonica, played in the 1st position on the key of A flat. The XB40 was invented by Rick Epping, and is a harmonica where *all* 20 notes can be bent (rather than the normal 8 notes that can be bent on the standard harmonica). These are two English Morris Dance tunes that I learned from the Bruno Morris Dance Band, from their recordings CAPIER DIEM and RICKER'S GHOST.

20. *Derentwater's Farewell/ Shrimp Tails Up the Water* (Traditional Irish)

On a 12 hole low D harp build for me by Rick Epping, based on the 10 hole tuning with holes 5 & 9 draw tuned up one half step, and hole 10 tuned down one half step, and played in the 2nd position in the key of A (except there is an extra low hole and an extra high hole, so here it is actually holes 6 & 10 draw tuned up one half step, and hole 11 tuned down one half step; and there are low blow and draw notes for D (the 4th note of the scale in the key of A), and E (the 5th note of the scale in the key of A); and there is an extra low A note on hole 1 blow and draw. A medley of two Irish pieces learned from Grit Laskin.

George's two main mentors for solo harmonica have been:

1. Sam Hinton, who, starting in the 1930s, invented three solo harmonica techniques: stride harmonica (playing bass, chord and melody), counterpoint, (playing two melody lines at the same time), and playing a drone note in parts of a song. Sam also uses the technique that harmonica players in the 1920s used on their recordings of chord accompaniment (playing chord

and melody). George uses these techniques and variations of them as the basis for much of his own playing. George has also recently co-produced a recording of Sam Hinton's entire solo harmonica repertoire of mainly American and Celtic pieces on the double CD set **MASTER OF THE SOLO DIATONIC HARMONICA**, which also features live recordings from the 1970s, the 1980s and 1937. Also see **www.samhinton.org**

2. Rick Epping, who is a wonderful player of Celtic and American tunes and more. Rick is also a great harmonica inventor and technician, creating new tunings and new types of harmonicas, including the recently issued Hohner XB-40 which has a great tone, and where *all* the notes can be bent. George is also recording Rick's extensive repertoire of solo harmonica playing as well as his duets with harmonica and the Irish concertina (played simultaneously). Also see **www.rickepping.com**, and you can find more Rick Epping searching on **www.youtube.com**.

For more on George's harmonica playing, tunings and more, go to **www.georgewinston.com**, then to "George", then to "Q & A", then to "Harmonica Related Questions."

Credits:

Engineering by Howard Johnston, Lyman Miller, Tyler Crowder, Bruce Olsen, Adrian Olsen, and Mike Weix

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