Here's the same backing track for you to have a go. Go for it, it's easy, and fun.

Track 65 — 5th Position: FREE JAM BACKING TRACK (C#m)

Audio: Track 65 – plays in the ebook

The more you play the POWERBENDER the more you will start to feel the close affinity between 2nd Position Major and 5th Position. The same licks work for both, you just have to resolve them differently. If you're comfortable with 2nd Position, 5th should be a doddle.



Seydel 1847 Classic

SIXTH POSITION *G#m on an A Harp*

Sixth Position is rarely used on the Richter harp, because it requires so many overblows and overdraws just to get the scale notes. But on the POWERBENDER it's a lot easier and VERY soulful, because draw bends replace the overblows.

In fact, sixth is one of the most expressive minor positions! Because the POWERBENDER is so new (even for me it's only two years since inventing it), I'm still learning stuff all the time. To be honest I hadn't used sixth Position before writing this book, but in the course of doing so I discovered its delights.

As of today, when I recorded my jam in 6th to end this section (Track 70), it's probably my favourite minor position on the POWERBENDER! In case you're dubious, listen to that track now; hopefully the music will inspire you to study it.

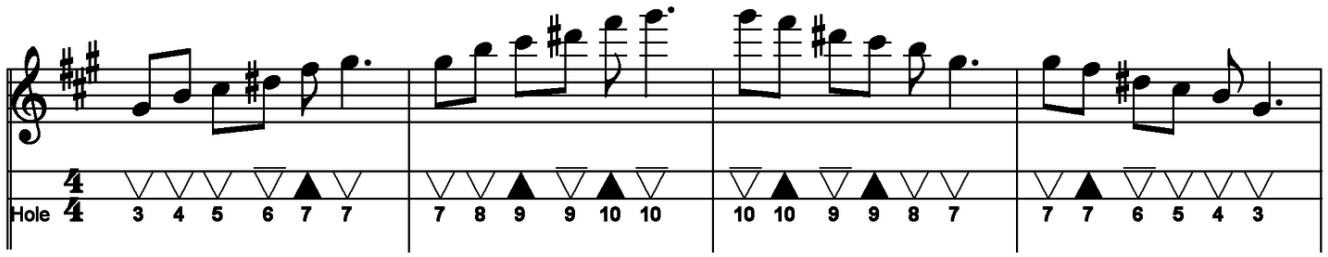
6th Position is the relative minor of 3rd Position Major, so the same scale works for both. To refresh your memory, play Tracks 40/41 again, and listen to my jam on Track 44. We'll be using the same notes for 6th Position, but now we're resolving to 3 draw, 7 draw and 10 semitone bend.

Here's the two octave minor pentatonic scale for 6th Position. It has the flattened 6th, so is strictly speaking another Aeolian Mode.

Those high semitone bends are hard to control, but get easier with practice.

Track 66 — 6th Position: MINOR PENTATONIC SCALE, Two Octaves (G#m)

Audio: Track 66 – plays in the ebook

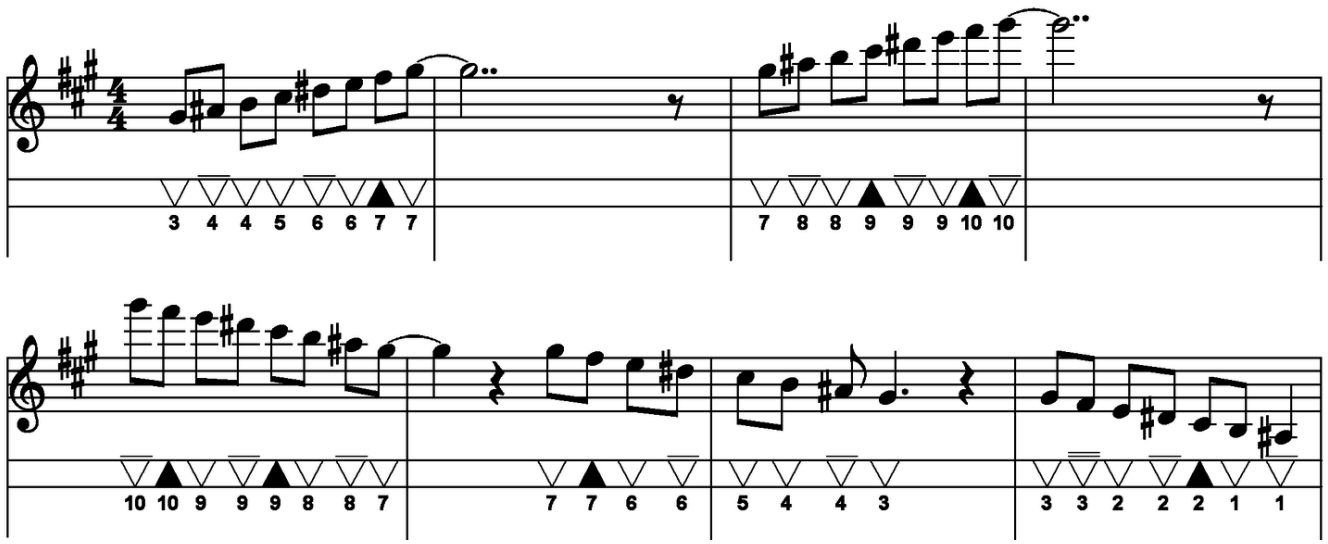


Now let's learn the full 6th Position 7 note minor scale. Remember, it's the same as the 3rd Position major scale. The notation on the second line shows how you extend the scale into the lower octave.

It's such a sweet sounding position because of all those bent notes, so even the basic scale sounds soulful! Do your best to keep it in tune.

Track 67 — 6th Position: FULL MINOR SCALE, with Lower Extension (G#m)

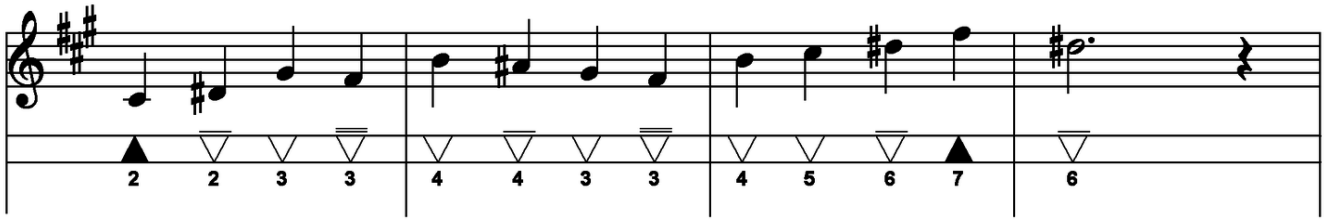
Audio: Track 67 – plays in the ebook



Now let's play a couple of musical phrases using 6th Position. Here's phrase 1:

Track 68 — 6th Position: MUSICAL PHRASE 1 (G#m)

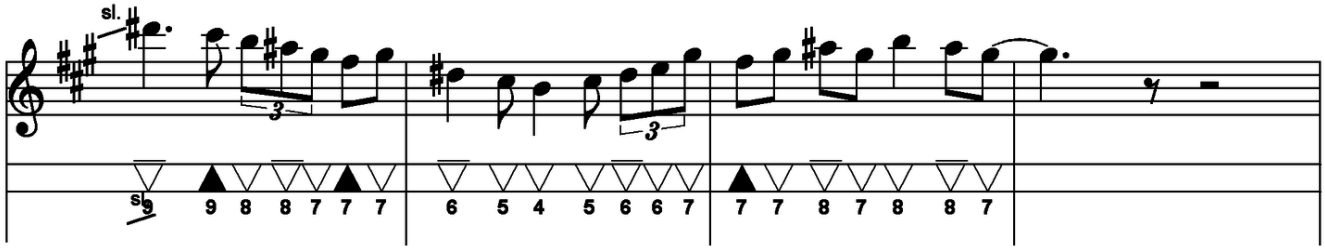
Audio: Track 68 – plays in the ebook



Here's a faster phrase played higher up. You can swoop into that first note (hole 9 semitone bend) from hole 7 draw.

Track 69 — 6th Position: MUSICAL PHRASE 2 (G#m)

Audio: Track 69 – plays in the ebook



Now I'll jam awhile over a G#m chord…

It was while recording this next track that I really discovered 6th Position. What you hear is my very first improvisational explorations of 6th on the POWERBENDER. Wow, what fun! Lots of random phrases that just popped out today, but you can hear the potential. I'll be playing 6th a lot more from now on…

Track 70 — 6th Position: FREE JAM, Brendan (G#m)

Audio: Track 70 – plays in the ebook

Here's the same backing track for you to have a go. Basically every draw note on the harp works for 6th; bends galore, but be careful of your pitch.

Track 71 — 6th Position: FREE JAM BACKING TRACK (G#m)

Audio: Track 71 – plays in the ebook

I hope you had fun with that! If you keep jamming with it, I think you'll end up loving 6th Position on the POWERBENDER as much as I do.



Seydel 1847 Noble

ELEVENTH POSITION *G Major on an A Harp*

Eleventh Position is becoming more popular on the standard Richter harp these days, partly because it's a handy position for Rhythm Changes jazz tunes (the modulation to the bridge a third away from the home key is quite easy).

However on the Richter harp it's a patchy position: with a soulful bottom octave, but requiring a couple of overblows in the middle octave to make the scale, and in the top octave there is no bending expression on two of the main scale notes (3rd & 5th).

If you like it already, you'll love 11th Position on the POWERBENDER, as it now features lots of sexy draw bends throughout the whole range of the harp. Though it's a major key position it sounds really bluesy because of the bends.

OK, let's learn the 11th Position Pentatonic Major scale. It has the same notes as the 2nd Position Minor Pentatonic, so you kind of know it already (Track 27). But this time the home notes are 3 semitone bend, 7 bend, and 10 full tone bend.

Note how I'm using 5 blow instead of 4 draw for this scale, because it flows better. In the later exercises I'll switch between them, depending on the context.

Only the two octave scale is written out below, but on the track I explain how to extend the scale at either end of the harp. Get the feel of those full tone bends on holes 9 and 10. Remember, the top octave is very similar to the bottom octave.

Track 72 — 11th Position: MAJOR PENTATONIC SCALE, Two Octaves (G)

Audio: Track 72 – plays in the ebook

