

An excerpt from the book offer of the
**Austrian Bluesharp
School**

Song books & teaching books for diatonic
harmonica / Bluesharp
tabulature + audio + video



**FOR BEGINNERS AND
SLIGHTLY EXPERIENCED**

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The first steps

The right instrument

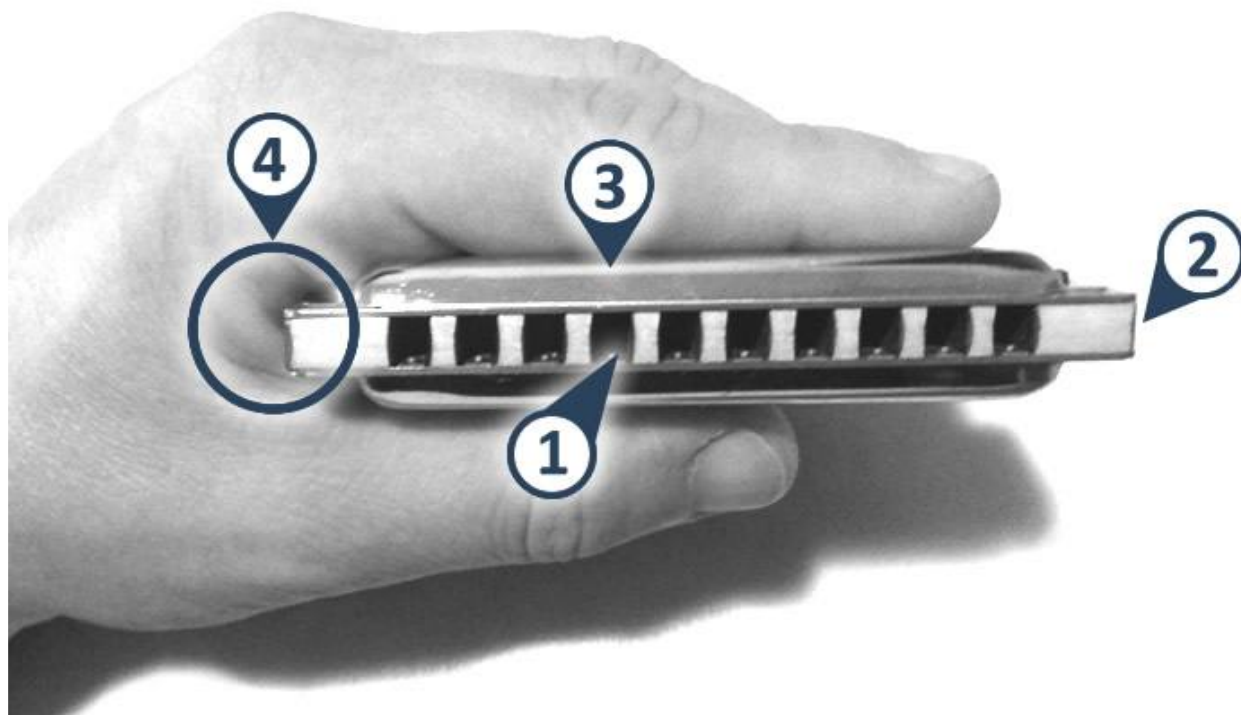


Seydel "1847" Classic

Use a diatonic 10-hole harmonica in Richter-tuning - also known as "Blues harmonica" or "Bluesharp" - in the key of C.

We recommend: Seydel "1847", Seydel "Session Steel".

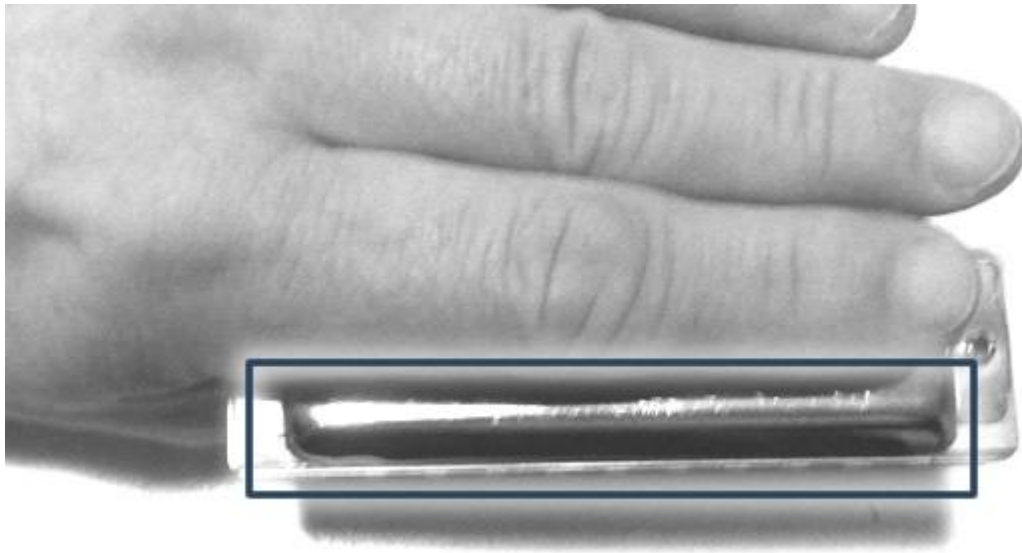
Holding the harmonica



1. the 10 holes
2. on the right side a sticker shows the key of the instrument
3. the hole numbers (on some models - otherwise count holes from left (lower notes) to right (higher notes))

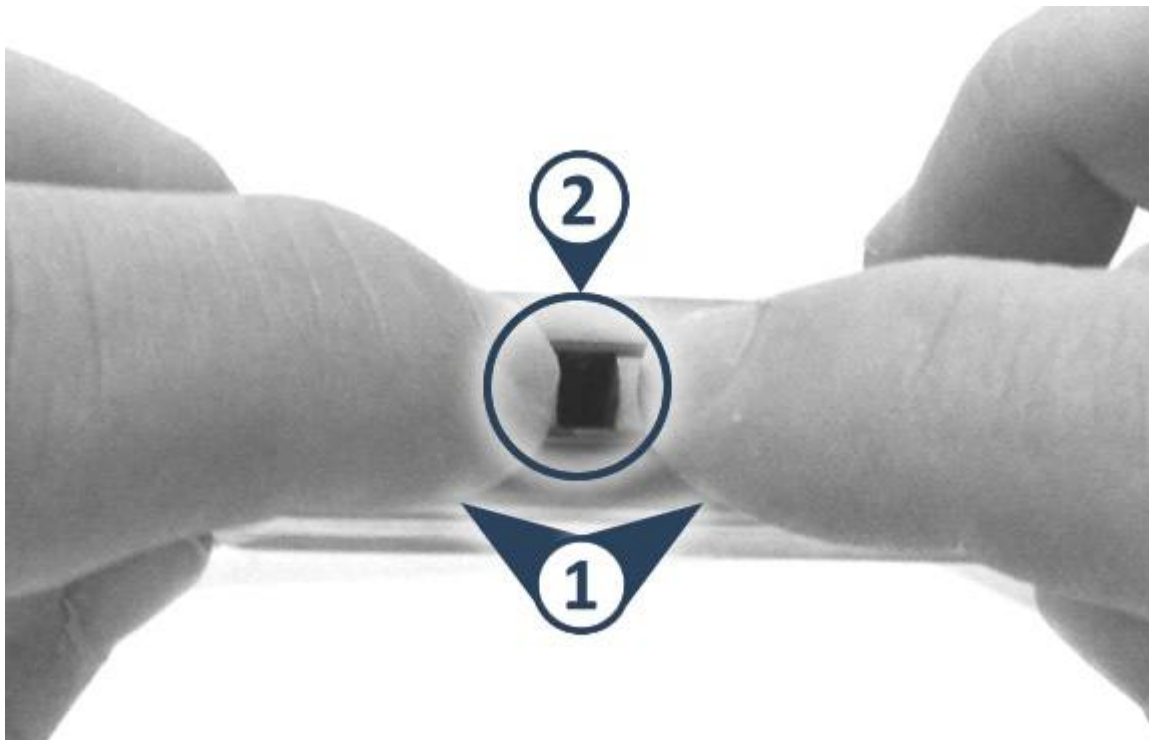
Hold the instrument in the left hand - no matter if you are left handed or right handed - between the thumb and the index finger, with little power and in a relaxing way. The lower notes are on the left - the hole numbers on the top coverplate.

We recommend to hold the harmonica this way **(4)** - there may be other solutions that would work fine as well.



To have good access to the mouthpiece the harmonica should rise out of the hand (if looked from above)

Find the right hole/tone



First you should hear only one tone in the required hole. Put your index fingers **(1)** on the adjacent channels - one channel stays open in the middle **(2)**. Now cover your fingers and the harmonica with your lips and draw or blow - you will hear two different tones (the blow and the draw note).

To play these tones without covering the adjacent holes with your fingers use the so called "**puckering**" method: purse your lips like you would whistle. Then move the instrument towards the small hole. Do not change this lip position if you draw or blow. Try to relax your lips after you find the right position on the mouthpiece of the harmonica.

Try to play a single tone without the tones of the adjacent channels (listen!) - also try some different lip positions and embouchures until you feel comfortable and hear only one note (requires some experimenting).

Changing the holes/tones

For playing a melody you have to move your head OR the instrument in order to find the next note. We recommend moving the head which for most beginners can be done easier and more. To get a feeling for the small distance in between two holes try to play a single tone and then move (your head OR the instrument, not both!) slowly until you hear the single tone in the next hole - move back slowly and practice this a few times.

Instrument care

Always warm up the instrument before playing. This can be done easily by breathing softly through the harmonica.

Between the songs remove moisture - gently beat the instrument in your palm with the mouthpiece facing downwards.

After playing let the instrument dry out properly...

Some songs are simplified, also there are many different versions of each song. Feel free to play your own interpretation...

This short instructions are part of each song book.

The "simplified" tabulature

This tabulature is very easy: the channel number (can be found at the harmonica) tells the right tone, the lyrics of the song tells the rhythm.

Example:

Tom Dooley

① F

② 4 4 4 (4) (5) (6) (6)

③ Hang down your head, Tom Dooley

C7

4 4 4 (4) (5) 6

hang down your head and cry ...

1. **Chord** for the guitar/band
2. **Channel number**: the **number in brackets** means **draw** air through this channel, **otherwise blow** in this channel.
3. **Lyrics** of the song

Down by the Riverside

T&M: traditional

^C
8 (8) 8 6 (6) 7 (8)
Gonna lay down my burden

^G ^C
8 8 (8) 8 (8) 7 (8) (8) 7 (8) 7 (7)
Down by the river-side, down by the ri--verside

8 8 (8) 8 (8) 7
Down by the ri-ver-side

^F ^C
8 (8) 8 6 (6) 7 (8)
Gonna lay down my burden

^G ^C
8 8 (8) 8 (8) 7 (8) (8) (9) 8 (8) 7
Down by the river-side, down by the ri-verside

^F
7 (8) 8 (9) (9) (9) (9) (9)
I ain't go stu-dy war no more

^C ^G ^C
8 8 8 8 8 (8) (8) 7 (8) 8
study war no more, stu-dy war no more

^{C7} ^F
7 (8) 8 (9) (9) (9) (9) (9)
I ain't go stu-dy war no more

^C ^G ^{G7} ^C
8 8 8 8 8 (8) (8)(9) 8 (8) 7
study war no more stu-d--y war no more

Gonna lay down my sword and shield
Down by the riverside...

Chorus:

I ain't go study war no more,
study war no more, study war no more.
I ain't go study war no more,
study war no more, study war no more.

Gonna try on my long white robe
Down by the riverside...

Chorus

Gonna try on my starry crown
Down by the riverside...

Chorus

Gonna put on my golden shoes
Down by the riverside...

Chorus

Gonna talk with the Prince of Peace
Down by the riverside.

Chorus

Gonna shake hands around the world
Down by the riverside...

Chorus

From the book "Folk- and Gospel songs - book 1"

Oh Susanna

T&M: Stephen Foster (1826 - 1864)

C
4 (4) 5 6 6 (6) 6 5
I---- come from A-la--bama

G
4 (4) 5 5 (4) 4 (4)
with my banjo on my knee,

C
4 (4) 5 6 6 (6) 6 5
I-'m going to Louisi-a--na,

G C C7
4 (4) 5 5 (4) (4) 4 4 (4) 5
m-y true love for to see. O-----h

F C G G7
(5) (5) (6)(6) (6) 6 6 5 4 (4)
Oh! Su-sanna, oh don't you cry for me,

C
4 (4) 5 6 6 (6) 6 5
For I come from A--la-bama

G C
4 (4) 5 5 (4) (4) 4
with my banjo - on - my knee.

It rained all night the day I left,
the weather it was dry
The sun so hot I froze to death,
Susanna, don't you cry.

Chorus:

Oh! Su-sanna, oh don't you cry for me,
For I come from Ala-bama with my banjo on my knee.

I had a dream the other night,
when everything was still;
I thought I saw Susanna dear,
a coming down the hill.

Chorus

A buckwheat cake was in her mouth,
a tear was in her eye,
Says I, I'm coming from the south,
Susanna, don't you cry.

Chorus

I soon will be in New Orleans,
and then I'll look around,
And when I find Susanna,
I'll fall upon the ground.

Chorus

But if I do not find her,
then I will surely die,
And when I'm dead and buried,
Oh, Susanna, don't you cry.

Chorus

From the book "Folk- and Gospel songs - book 1"

The wild rover

T&M: traditional

^C 6 7 (8) 7 (6) 6 8 8 (8) 8 (9) ^F

I've been a wild rover for many's the year

^C 8 (9) 9 ^G 8 9 (9) (8) (7) 6 8 (8) 7 ^C
and I've spent all my money on whiskey and beer.

^F 6 7 (8) 7 (6) 6 8 8 (8) 8 (9)
But now I'm returning with gold in great store

^C 8 (9) 9 8 ^G 9 (9) (8) (7) 6 8 (8) 7 ^C
and I never will play the wild rover no more

^G (7) 7 (8) (8) (7) 6 ^C 8 8 8 (8) 8 (9) ^F
And it's no, nay, never, no, nay, never, no more

^C 8 (9) 9 8 7 ^F (7)(6) (6) (6) 6 8 (8) 7 ^C ^G ^C
will I play the wild rover, no, nay, never, no more

I went into an ale-house I used to frequent
and I told the landlady my money was spent.
I asked her for credit, she answered me nay,
such a custom like yours I can have any day

Chorus:

And it's no, nay, never,
no, nay, never, no more
will I play the wild rover
no, never, no more

I took from my pocket ten sovereigns bright
and the landlady's eyes opened wide with delight.
She said I'd have whiskey and wines of the best
and the words that she told me were only in jest.

Chorus

I'll go home to my parents, confess what I've done,
and I'll ask them to pardon their prodigal son.
And when they've caressed me as oft' times before
then I never will play the wild rover no more

Chorus

From the book "Folk- and Gospel songs - book 2"

Die Gedanken sind frei

Volkslied (um 1815)

C G7 C
6 6 7 7 8 7 6 6 (5) (4) 6 5 4
Die Gedanken sind frei, wer kann sie er-raten,
G7 C
6 6 7 7 8 7 6 6 (5) (4) 6 5 4
si---e fliegen vor--bei, wie nächtliche Schatten.
G C G7 C
7 (7) (8) (7) 7 8 7 (7) (8) (7) 7 8
Kein Mensch kann sie wissen, kein Jäger er-schießen.
F C G7 C
7 (6) (6) 7 (6) 6 7 8 8 (8) 7 (7) 7
Es bleibt dabei: Die Geda----nken sind frei!

Ich denke, was ich will und was mich erquicket.
Und das in der Still und wenn es sich schicket.
Mein Wunsch und Begehren kann niemand mir wehren,
wer weiß, was es sei? Die Gedanken sind frei.

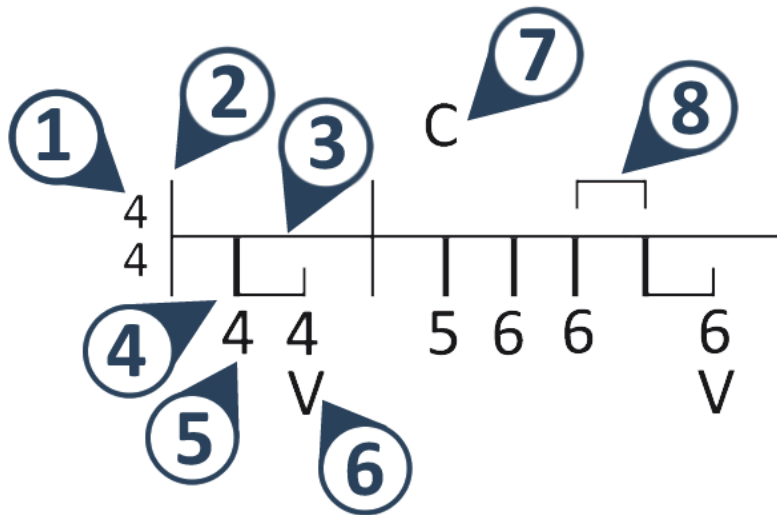
Ja fesselt man mich in finsternen Kerker,
so sind das doch nur vergebliche Werke.
Denn meine Gedanken zerreißen die Schranken
und Mauern entzwei. Die Gedanken sind frei.

Ich liebe den Wein, die Mädchen vor allen,
und dies tut mir allein am besten gefallen.
Ich sitz nicht alleine bei einem Glas Weine,
mein Mädchen dabei. Die Gedanken sind frei

From the book "german Folksongs - book 1"

The "detailed" tabulature

Explanation of the tabulature using the song "Oh Susanna".



1. **time signature**
2. **bar line**
3. **note line**
4. **note value**, length of the note / tone - details below
5. **channel number** of the harmonica
6. **"draw symbol"** - draw air trough this channel. A number without this symbol means blow
7. **chord** for the guitar / band - valid for a Bluesharp in C
8. this symbol means "tone longer than a quarter note"

For comparison: this line with symbols of the classical notation:

Oh! Susanna T&M: Stephen Foster (1826-1864)

C

I- come from A-----la ba--ma with my

The note values and breaks:

1. **eight note** - one tone per half beat
2. **quarter note** - one tone per beat
3. **two eight notes** - two tones per beat
4. **triplet** - three tones per beat
5. **breaks:** quarter brake, eight brake, half bar break (symbol on the line) resp. whole bar break (symbol under the line)

For comparison: on the right side you will see the same symbol from the classical notation.

Oh Susanna

T&M: Stephen Foster (1826 - 1864)

The image displays five systems of fingerboard diagrams for the piece "Oh Susanna". Each system consists of a single staff with a treble clef and a 4/4 time signature. The diagrams are as follows:

- System 1:** Chord C. Notes: 4 4 (V), 5 6 6 (V), 6 5 4 (V), 5 5 4 4 (V).
- System 2:** Chords G, C, G. Notes: 4 (V), 4 4 (V), 5 6 6 (V), 6 5 4 (V), 5 5 4 4 (V V).
- System 3:** Chords C, F, C. Notes: 4 4 4 5 (V), 5 5 (V V), 6 6 6 (V V V), 6 6 5 4.
- System 4:** Chords G, C. Notes: 4 (V), 4 4 (V), 5 6 6 (V), 6 5 4 (V), 5 5 4 4 (V V).
- System 5:** Chord C. Notes: 4.

From the book "Blues 1 - chord, shuffle, crosssharp"

Structure of the Blues - chords

Structure of a classic standard 12-bar Blues:

①	1	2	3	4
②	I	I	I	I
③	C	C	C	C
	5	6	7	8
	IV	IV	I	I
	F	F	C	C
	9	10	11	12
	V	IV	I	I
	G	F	C	C

1. number of the bar - 1 to 12
2. variable for this chords in other keys
3. the chords (Blues in C)

Detail explanation

The classic standard blues form is a twelve bar verse in the song form "AAB": two times there is a four-bar row repeat ("A", and amendments), a further four bar line ("B") complete this verse form...

From the book "Blues 1 - chord, shuffle, crosssharp"

Backyard Blues

M: Reynhard Boegl

C

F C

G F C G

From the book "Blues 1 - chord, shuffle, crosssharp"

Believe me

M: Reynhard Boegl

4/4

G

3 3 4 5 | 5 | 5 4 | 3 2 | 3 3 4 5

V V | V | V V | V V | V V

C

5 | 5 4 | 3 2 | 4 | 4 4 4 3 3 3

V | V | V V | | V V V V V

G

4 4 4 3 3 | 3 3 4 5 | 5 | 5 4

V V V | V V | V | V V

D

3 2 | 5 5 4 5 5

V V | V V V V

C **G** **D**

4 5 4 4 3 3 | 3 3 2 | 2 |

V V V V | V |

From the book "Blues 1 - chord, shuffle, crossharp"

Song books - teaching books - eBooks

This is an excerpt from the song books and teaching books of the "Austrian Bluesharp School".

This books can be downloadet as "Amazon kindle" eBook.

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The Bluesharp School

The "**Austrian Bluesharpschool**" was founded in 1995 by Reynhard Boegl in Linz, Austria.

With a specially developed tabulatur system (which also provides all rhythm informations of a songs) many courses, workshops and individual lessons were held. You can learn everything about the diatonic harmonica ("bluesharp") at this school: playing melody, blues, improvisation, "bending", playing in different "positions", effects, breathing exercises, electric harp and much more.

Contact

Austrian Bluesharp School

c/o Reynhard Boegl, A-4020 Linz

www.bluesharpschool.com

On our website you will find also more infos about the harmonica, many tips, free downloads, CD recommendations and much more...

Reynhard Boegl is palying instruments of "C.A. Seydel Söhne"



www.seydel1847.com

Imprint

All songs are free songs of the last centuries or written by Reynhard Boegl, edited for harmonica by Reynhard Boegl. The tabulature systems are developed by the "Austrian Bluesharp School".

Graphics and eBook development: kick-image.at

Cover photo: C.A. Seydel Söhne / Jug Band Cannon's Jug Stompers, circa 1928, published in the US before 1923 and public domain

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