Yonberg
Pure Mountain Sound

RICHTER TUNING

EACH RICHTER TUNING VARIES DEPENDING ON THE KEY OF THE INSTRUMENT. FOR A DIATONIC HARMONICA IN THE KEY OF C, THE DISTRIBUTION OF THE NOTES IS AS FOLLOWS:

Blow notes	**C**	**E**	**G**	**C**	**E**	**G**	**C**	**E**	**G**	**C**
Hole's number	1	2	3	4	5	6	7	8	9	10
Draw notes	**D**	**G**	**B**	**D**	**F**	**A**	**B**	**D**	**F**	**A**

The Richter Tuning, named after its designer Joseph Richter, is the most common tuning for the 10 hole diatonic harmonica. It was designed so that harmonicas could play with other instruments using major chords by playing the first four draw holes and all ten blow holes. To make this possible, the F and A notes of the first octave were deleted.

The deleted notes can still be obtained with bent notes. These require practice to be perfectly mastered and sound slightly different than the natural notes of the instrument. The sounds of the bent notes do have a very interesting character and are widely exploited by blues players.

The Richter Tuning allows for great musical expressiveness. Even with the missing notes, three full octaves are obtainable by using different embouchures.

Richter Tuning is best for playing:

- blues, by using the bent notes and overnotes*,
- other styles of music (jazz, country, celtic, folk, etc.),
- when using tongue blocking.

* The overnotes (overblows and overdraws) use a very specific technique that causes the reed to oscillate in the opposite direction of its normal manner. When using overblows, it is the draw note that produces the sound. In overdraws, it is the blow note that is sounded. This technique, combined with bent notes, makes it possible to obtain all of the tones and semitones of a chromatic scale, thus turning a diatonic harmonica into a chromatic instrument.

SOLO TUNING

EACH SOLO TUNING VARIES DEPENDING ON THE KEY OF THE INSTRUMENT. FOR A DIATONIC HARMONICA IN THE KEY OF C, THE DISTRIBUTION OF THE NOTES IS AS FOLLOWS:

Blow notes	**C**	**E**	**G**	**C**	**C**	**E**	**G**	**C**	**C**	**E**
Hole's number	1	2	3	4	5	6	7	8	9	10
Draw notes	**D**	**F**	**A**	**B**	**D**	**F**	**A**	**B**	**D**	**F**

In orange: notes varying from a Richter Tuning in the key of C.

Solo Tuning literally means, 'tuning to play solo (notes)", i.e. without accompaniment. Unlike Richter Tuning, the A and F notes are present in the first octave in Solo Tuning. No bending of notes is necessary to play them and they have the same musical color as all the other notes. This is particularly helpful when playing traditional melodies in which bent notes, with their slightly different sound, can sound out of tune when they are not perfectly played.

The down side of the Solo Tuning is that it doesn't allow you to play the major chords on the low draw holes and the high notes don't go up as high as the Richter Tuning allows.

Solo Tuning has all the notes corresponding to the white keys of a piano keyboard over all of its two and a half octaves.

As with Richter Tuning, the sharp and flat notes can be obtained by using bent notes and overnotes.

Solo Tuning is best for playing:

- solo notes, without tongue blocking accompaniment,
- playing without having to use bent notes on the low octave to obtain the missing F and A notes of the C Richter scale.

* The overnotes (overblows and overdraws) use a very specific technique that causes the reed to oscillate in the opposite direction of its normal manner. When using overblows, it is the draw note that produces the sound. In overdraws, it is the blow note that is sounded. This technique, combined with bent notes, makes it possible to obtain all of the tones and semitones of a chromatic scale, thus turning a diatonic harmonica into a chromatic instrument.