

Rīga Dimd! | Rīga Shakes

Key: Any

Genre: Folk

Harp Type: Any

Skill: Any

Rīga Dimd! | Rīga Shakes !

Type: Folk (Remix)

Author: Jānis Cimze

Type: Music for choir

To play this better listen to midi than try tab out !

4 4 5 4 4 5 4 6 -5 -5 4 -3 3

2x |2 -2 -2 3 -3 -3 4 4 -5 -5 5 -4 4

4 4 5 5 4 4 5 5 4 6 -5 -4 4 -3 3


2x |2 -2 -2 3 -3 -3 4 4 -5 -5 5 -4 4

1. Rīga dimd, Rīga dimd!

Kas to Rīgu dimdināj`?

2. Tai meitiņai pūru kala,
Kam trejādi bāleliņ`.

3. Tēva brālis pūru kala,
Mātes brālis atslēdziņ`.


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4. Viņas pašas īstais brālis
Zelta vāku liedināj`.

(I will later translate description in english)

Vispopulārākā no J.Cimzes tautasdziesmu
harmonizācijām. Pirmoreiz tā ievietota 1875.gadā
iznākušā krājuma "Dziesmu rota" 4.daļā –
"Lauku puķēs". Šī apdare iekļauta gandrīz
visu dziesmusvētku repertuārā.

Melodijas pieraksts nonācis J.Cimzes rīcībā ne
vēlāk kā 1872, agrāki pieraksti nav zināmi.
Pēc žanra – kāzu dziesma. J.Cimze un J.Sērmūkslis
reizē ar apdares publicēšanu izsaka pieņēmumu, ka
tā ir ukraiņu melodija (sk., SDzRVK, R., 1914, 167.lpp.).
Tomēr latviešu folkloras pierakstos var atrast daudzas citas
ši teksta un sižeta fiksācijas, neatkarīgas no
melodijas. Apdares pirmizdevums krājumā CDzR, 4.d., R.,
1875, 79.lpp. (melodijas apdari vīru korim J.Cimze
publicējis jau agrāk – sk. Latvju pirmie
vispārīgie dziesmu svētki, R., 1873, 5. [43.] lpp.).
Dziesmas vārdi J.Vītoliņa redakcijā no izd.
Dziesmu rota. Izlase, R., 1973, 110.lpp. Turklāt 2.panta
sākumā ieviesta latviešu tdz. zilbju kvantitātes
likumībām atbilstošāka forma – "Tai meitai–i pūru
kala", kura sastopama arī vairākos citos izdevumos. Dziesma
bijusi 8. (1933), 10. (1948), 14. (1965), 16. (1973), 20.
(1990) dzsv.

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you are looking for.

programmā.

Lyrics

May I? Stand Unshaken (RDR 2)

Key: Any

Genre: Folk

Harp Type: Any

Skill: Any

-4 -4' -4' +6 -4 +4


May I, stand unshaken

-4' +4 -4 +4 -3 +3 -2

Amid, amidst a crash of worlds

-4 -4' -4' +6 -4 +4

May I, stand unshaken

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-4' +4 -4 +4 -3 +3 -2

Amid, amidst a crash of worlds

-3 +3 -3 +4 -4 +4

Did I hear a thunder?

-3 +3 -2 +2 -2'

Did I hear you break?


-3 +3 -3 +4 -4' +4

I can't quite remember

-6' +6 -5 +5 -3' +3 -2'

Just what guided me this way, oh

Lyrics

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Shaker Song GP3 Guitar Pro Tab

Key: Any

Genre: Folk

Harp Type: Any

Skill: Any


Shaker Song gp3 Guitar Pro Tab is free to download. Tablature file **Shaker Song** opens by means of the Guitar PRO program.

Lyrics

Go to the Devil and Shake Yourself

Key: Any

Genre: Folk

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Harp Type: Any

Skill: Any

3 -3

A

4 5 5 -4 5

4 3 3 4

-3 -4 -4 -3 -4

-3 -2 -2 3 -3

B

4 5 5 -4 5

6 -6 -7 7 -7 -6

6 5 5 -4 5

4 3 3 -6

C

6 5 5 -4 5

6 5 5 7

6 5 5 -4 5

4 3 3 -6


D

6 5 5 -4 5

6 -6 -7 7 -7 -6

6 5 5 -4 5

4 3 3

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ABABCD

Lyrics

Shake Your Blood GP4 Guitar Pro Tab

Key: Any


Genre: Folk

Harp Type: Any

Skill: Any

Shake Your Blood gp4 Guitar Pro Tab is free to download. Tablature file **Shake Your Blood** opens by means of the Guitar PRO program.

Lyrics

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Break Me Shake Me GPX Guitar Pro Tab

Key: Any

Genre: Folk

Harp Type: Any


Skill: Any

Break Me Shake Me gpx Guitar Pro Tab is free to download. Tablature file **Break Me Shake Me** opens by means of the Guitar PRO program.

Lyrics

Shake It Off

Key: Any

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Genre: Folk

Harp Type: Any


Skill: Any

When your looks don't work like they used to before
And I can't sweep you off of your feet
Will your mouth still remember the taste of my love
Will your eyes still smile from your cheeks

And darling I will be loving you 'til we're 70
And baby my heart could still fall as hard at 23
And I'm thinking 'bout how people fall in love in mysterious
ways
Maybe just the touch of a hand
Oh me I fall in love with you every single day
And I just wanna tell you I am

So honey now
Take me into your loving arms
Kiss me under the light of a thousand stars
Place your head on my beating heart
I'm thinking out loud
Maybe we found love right where we are

When my hair's all but gone and my memory fades
And the crowds don't remember my name
When my hands don't play the strings the same way, mm
I know you will still love me the same

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'Cause honey your soul can never grow old, it's evergreen
Baby your smile's forever in my mind and memory


I'm thinking 'bout how people fall in love in mysterious ways
Maybe it's all part of a plan
I'll just keep on making the same mistakes
Hoping that you'll understand

But baby now
Take me into your loving arms
Kiss me under the light of a thousand stars
Place your head on my beating heart
I'm thinking out loud
That maybe we found love right where we are, oh

(Ah la la, la la la, la la la, la la la la)

So baby now
Take me into your loving arms
Kiss me under the light of a thousand stars
Oh darling, place your head on my beating heart
I'm thinking out loud
That maybe we found love right where we are

Oh maybe we found love right where we are
And we found love right where we are

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Lyrics

Shake It Off


Key: Any

Genre: Folk

Harp Type: Any

Skill: Any

Nice to meet you, where you been?
I could show you incredible things
Magic, madness, heaven sin
Saw you there and I thought
Oh my God, look at that face
You look like my next mistake
Love's a game, want to play?
New money, suit and tie
I can read you like a magazine
Ain't it funny, rumors, lie
And I know you heard about me
So hey, let's be friends
I'm dying to see how this one ends


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Grab your passport and my hand
I can make the bad guys good for a weekend

So it's gonna be forever
Or it's gonna go down in flames
You can tell me when it's over
If the high was worth the pain
Got a long list of ex-lovers
They'll tell you I'm insane
'Cause you know I love the players
And you love the game

'Cause we're young and we're reckless
We'll take this way too far
It'll leave you breathless
Or with a nasty scar
Got a long list of ex-lovers
They'll tell you I'm insane
But I've got a blank space baby
And I'll write your name

Cherry lips, crystal skies
I could show you incredible things
Stolen kisses, pretty lies
You're the king baby I'm your Queen
Find out what you want
Be that girl for a month
Wait the worst is yet to come, oh no


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Screaming, crying, perfect storm
I can make all the tables turn
Rose gardens filled with thorns
Keep you second guessing like
"Oh my God, who is she?"
I get drunk on jealousy
But you'll come back each time you leave
'Cause darling I'm a nightmare dressed like a daydream

So it's gonna be forever
Or it's gonna go down in flames
You can tell me when it's over
If the high was worth the pain
Got a long list of ex-lovers
They'll tell you I'm insane
'Cause you know I love the players
And you love the game

'Cause we're young and we're reckless
We'll take this way too far
It'll leave you breathless
Or with a nasty scar
Got a long list of ex-lovers
They'll tell you I'm insane (Insane)
But I've got a blank space baby
And I'll write your name

Boys only want love if it's torture


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Don't say I didn't say I didn't warn ya
Boys only want love if it's torture
Don't say I didn't say I didn't warn ya

So it's gonna be forever
Or it's gonna go down in flames
You can tell me when it's over
If the high was worth the pain
Got a long list of ex-lovers
They'll tell you I'm insane
'Cause you know I love the players
And you love the game

'Cause we're young and we're reckless
We'll take this way too far
It'll leave you breathless
Or with a nasty scar
Got a long list of ex-lovers
They'll tell you I'm insane
But I've got a blank space baby
And I'll write your name

Lyrics

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Nervous Shakedown 2

Key: Any

Genre: Folk

Harp Type: Any

Skill: Any

Nervous Shakedown 2 gp5 Guitar Pro Tab is free to download.
Tablature file **Pedal Pointing 2** opens by means of the Guitar
PRO program.

Lyrics


Shake A Leg

Key: Any

Genre: Folk

Harp Type: Any

Skill: Any

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website where everyone can find and share all of their
Harmonica Tabs in one central location. Please feel free to
look around and post the harp tabs you have or request ones
you are looking for.

Shake A Leg gp5 Guitar Pro Tab is free to download. Tablature file **Pedal Pointing 2** opens by means of the Guitar PRO program.

Lyrics

Shake Your Foundations 2

Key: Any


Genre: Folk

Harp Type: Any

Skill: Any

Shake Your Foundations 2 gp5 Guitar Pro Tab is free to download. Tablature file **Pedal Pointing 2** opens by means of the Guitar PRO program.

Lyrics

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Shake Your Tailfeathers Bass Only GP4 Guitar Pro Tab

Key: Any

Genre: Folk


Harp Type: Any

Skill: Any

Shake Your Tailfeathers Bass Only gp4 Guitar Pro Tab is free to download. Tablature file **Pedal Pointing 2** opens by means of the Guitar PRO program.

Lyrics

Shake The Disease 2 GP5

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Guitar Pro Tab

Key: Any

Genre: Folk

Harp Type: Any

Skill: Any

Shake The Disease 2 gp5 Guitar Pro Tab is free to download. Tablature file **Shake The Disease 2** opens by means of the Guitar PRO program.


Lyrics

The Handshake GP3 Guitar Pro Tab

Key: Any

Genre: Folk

Harp Type: Any

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Skill: Any

The Handshake gp3 Guitar Pro Tab is free to download. Tablature file **Pedal Pointing 2** opens by means of the Guitar PRO program.

Lyrics

The Handshake GP3 Guitar Pro Tab


Key: Any

Genre: Folk

Harp Type: Any

Skill: Any

The Handshake gp3 Guitar Pro Tab is free to download. Tablature file **Pedal Pointing 2** opens by means of the Guitar PRO program.

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Lyrics

Every Time I Shake My Head It S Like Christmas GP3 Guitar Pro Tab

Key: Any


Genre: Folk

Harp Type: Any

Skill: Any

Every Time I Shake My Head It S Like Christmas gp3 Guitar Pro
Tab is free to download. Tablature file **Pedal Pointing 2** opens
by means of the Guitar PRO program.

Lyrics

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website where everyone can find and share all of their
Harmonica Tabs in one central location. Please feel free to
look around and post the harp tabs you have or request ones
you are looking for.

Shake My Tree GP3 Guitar Pro Tab

Key: Any

Genre: Folk

Harp Type: Any


Skill: Any

Shake My Tree gp3 Guitar Pro Tab is free to download.
Tablature file **Pedal Pointing 2** opens by means of the Guitar PRO program.

Lyrics

Shake Me GP4 Guitar Pro Tab

Key: Any

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Genre: Folk

Harp Type: Any

Skill: Any

Shake Me gp4 Guitar Pro Tab is free to download. Tablature file **Pedal Pointing 2** opens by means of the Guitar PRO program.

Lyrics

Shake Your Heads 2

Key: Any

Genre: Folk

Harp Type: Any

Skill: Any

Shake Your Heads 2 gp3 Guitar Pro Tab is free to download. Tablature file **Pedal Pointing 2** opens by means of the Guitar PRO program.

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Lyrics

Nervous Shakedown

Key: Any


Genre: Folk

Harp Type: Any

Skill: Any

Nervous Shakedown gp4 Guitar Pro Tab is free to download.
Tablature file **Pedal Pointing 2** opens by means of the Guitar
PRO program.

Lyrics

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Shake Your Heads

Key: Any

Genre: Folk

Harp Type: Any


Skill: Any

Shake Your Heads gp4 Guitar Pro Tab is free to download. Tablature file **Pedal Pointing 2** opens by means of the Guitar PRO program.

Lyrics

Every Time I Shake My Head It S Like Christmas GP3 Guitar Pro Tab

Key: Any

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Genre: Folk

Harp Type: Any

Skill: Any

Every Time I Shake My Head It S Like Christmas gp3 Guitar Pro Tab is free to download. Tablature file **Pedal Pointing 2** opens by means of the Guitar PRO program.

Lyrics

Shake Your Foundations

Key: Any

Genre: Folk

Harp Type: Any

Skill: Any

Shake Your Foundations gp5 Guitar Pro Tab is free to download. Tablature file **Pedal Pointing 2** opens by means of the Guitar PRO program.

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Lyrics

Just Shake GP4 Guitar Pro Tab

Key: Any


Genre: Folk

Harp Type: Any

Skill: Any

Just Shake gp4 Guitar Pro Tab is free to download. Tablature file **Just Shake** opens by means of the Guitar PRO program.

Lyrics

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6 8 Shaker GP4 Guitar Pro Tab

Key: Any

Genre: Folk

Harp Type: Any

Skill: Any

6 8 Shaker gp4 Guitar Pro Tab is free to download. Tablature file **6 8 Shaker** opens by means of the Guitar PRO program.

Lyrics

Shake Me GP3 Guitar Pro Tab


Key: Any

Genre: Folk

Harp Type: Any

Skill: Any

Shake Me gp3 Guitar Pro Tab is free to download. Tablature

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file **Pedal Pointing 2** opens by means of the Guitar PRO program.

Lyrics

Shake The Disease GP3 Guitar Pro Tab


Key: Any

Genre: Folk

Harp Type: Any

Skill: Any

Shake The Disease gp3 Guitar Pro Tab is free to download. Tablature file **Shake The Disease** opens by means of the Guitar PRO program.

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Lyrics

Glenn Frey

Key: Any

Genre: Folk

Harp Type: Any

Skill: Any

Glenn Lewis Frey (/fraɪ/; November 6, 1948 – January 18, 2016) was an American musician, singer, songwriter, actor and founding member of the rock band Eagles. Frey was the co-lead singer and frontman for the Eagles, roles he came to share with fellow member Don Henley, with whom he wrote most of the Eagles' material. Frey played guitar and keyboards as well as singing lead vocals on songs such as "Take It Easy", "Peaceful Easy Feeling", "Tequila Sunrise", "Already Gone", "James Dean", "Lyin' Eyes", "New Kid in Town", and "Heartache Tonight".

During the hiatus of the Eagles from 1980 to 1994, Frey embarked on a successful solo career. He released his debut


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album, No Fun Aloud, in 1982 and went on to record Top 40 hits "The One You Love", "Smuggler's Blues", "Sexy Girl", "The Heat Is On", "You Belong to the City", "True Love", "Soul Searchin'" and "Livin' Right". As a member of the Eagles, Frey won six Grammy Awards and five American Music Awards. The Eagles were inducted into the Rock and Roll Hall of Fame in 1998, the first year they were nominated. Consolidating his solo recordings and those with the Eagles, Frey had 24 Top 40 singles on the Billboard Hot 100.

Early life

Born in Detroit, Michigan,[1] and raised in nearby Royal Oak, Frey studied piano at age five, later switched to guitar, and became part of the mid-1960s Detroit rock scene.[2] One of his earliest bands was called the Subterraneans, named after Jack Kerouac's novel,[3] and included fellow Dondero High School classmates Doug Edwards (later replaced by Lenny Mintz) on drums, Doug Gunsch and Bill Barnes on guitar, with Jeff Hodge on bass.


Immediately after graduating from Dondero in 1966, Frey was invited to join The Four of Us, a local band led by Gary Burrows, who had seen him performing with the Subterraneans.[3][4] Frey also attended Oakland Community College while in the band, and he learned to sing harmonies performing with The Four of Us.[4] In 1967, he formed the

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Mushrooms with Gary Burrows' brother Jeff, Bill Barnes, Doug Gunsch, Ken Bash, and Lenny Mintz. That year Frey also met Bob Seger, who helped Frey get a management and recording contract with a label formed by Seger's management team, Hideout Records.[5] Seger also wrote and produced the band's first single, "Such a Lovely Child",[6][7] and the band made television appearances to promote it. Frey had intended to join Seger's group but his mother blocked that course of action for smoking cannabis with Seger.[4] In the later part of 1967, Frey also pulled together another band called Heavy Metal Kids with Jeff Burrows (piano), Jeff Alborell (bass), Paul Kelcourse (lead guitar), and Lance Dickerson (drums).[3]

At age 19 in 1968, Frey played the acoustic guitar and performed background vocals on Seger's single, "Ramblin' Gamblin' Man".[8] Frey has said that Seger strongly encouraged and influenced him to focus on writing original songs.[9] They remained good friends and occasional songwriting partners in later years, and Frey would also sing on Seger's songs such as "Fire Lake" and "Against the Wind".[3][4]


In Detroit, Frey also met and dated Joan Sliwin of the local female group The Mama Cats, which became Honey Ltd. after the group moved to California in 1968.[4] Frey went to Los Angeles hoping to reconnect with his girlfriend, and he was introduced to J. D. Souther by her sister, Alexandra Sliwin, who was with Souther at the time.[10] Frey returned to Detroit after three weeks, but then went back again to Los Angeles to form a duo

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with Souther called Longbranch Pennywhistle.[11] They were signed to Amos Records and released an eponymous album in 1969, which contains songs he wrote such as “Run, Boy, Run” and “Rebecca”, and “Bring Back Funky Women” he co-wrote with Souther.[12] Frey also met Jackson Browne during this period. The three musicians lived in the same apartment building for a short time, and Frey later said that he learned a lot about songwriting from hearing Browne work on songs in the apartment below.

The Eagles

Frey met drummer Don Henley in 1970. They were signed to the same label, Amos Records, at that time and spent time at the Troubadour. When Linda Ronstadt needed a backup band for an upcoming tour, her manager John Boylan hired Frey because Boylan needed someone who could play rhythm guitar and sing. Frey approached Don Henley to join Ronstadt.[14] Randy Meisner and Bernie Leadon were also hired, although because the backing band personnel changed during the tour, the four played together only once, at a gig at Disneyland.[15][16] Frey and Henley decided to form a band together while on the tour, and they were joined by Meisner on bass and Leadon on guitar, banjo, steel guitar, mandolin and dobro, forming the Eagles, with Frey playing guitar and keyboards and Henley playing drums. The band went on to become one of the world’s best-selling groups of all time.[17] Frey wrote or co-wrote


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(often with Henley) many of the group's songs, and sang the lead vocals on a number of Eagles hits including "Take It Easy", "Peaceful Easy Feeling", "Already Gone", "Tequila Sunrise", "Lyin' Eyes", "New Kid in Town", "Heartache Tonight" and "How Long".

The Eagles broke up around 1980 and reunited in 1994, when they released a new album, *Hell Freezes Over*. The album had live tracks and four new songs. The *Hell Freezes Over* Tour followed. In 2012 on *The Tavis Smiley Show*, Frey told Smiley, "When the Eagles broke up, people used to ask me and Don, 'When are the Eagles getting back together?' We used to answer, 'When Hell freezes over.' We thought it was a pretty good joke. People have the misconception that we were fighting a lot. It is not true. We had a lot of fun. We had a lot more fun than I think people realize." [citation needed] At their first live concert of 1994, Frey told the crowd, "For the record, we never broke up. We just took a 14-year vacation." [18]

The Eagles released the album *Long Road Out of Eden* in 2007, and Frey participated in the Eagles' *Long Road Out of Eden* Tour (2008–2011). [19]

In May 2012, Frey was awarded an honorary Doctorate of Music from Berklee College of Music along with Henley, Joe Walsh and Timothy B. Schmit. [20]


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In 2013, the two-part documentary History of the Eagles, directed by Alison Ellwood and co-produced by Academy Award winner Alex Gibney, was aired on Showtime. The documentary won an Emmy Award in 2013 for Outstanding Sound Mixing For Nonfiction Programming. An accompanying two-year History of the Eagles world tour ended on July 29, 2015 at Bossier City, Louisiana, a concert which would be Frey's final public appearance with the band.

Solo career

After the Eagles disbanded, Frey achieved solo success in the 1980s, especially with two No. 2 hits. In 1984 he recorded in collaboration with Harold Faltermeyer the worldwide hit "The Heat Is On," the main theme from the Eddie Murphy action comedy film Beverly Hills Cop; then, Frey performed "You Belong to the City" (from the television series Miami Vice, the soundtrack of which stayed on top of the U.S. album charts for 11 weeks in 1985). His other contribution to the soundtrack, "Smuggler's Blues", hit No. 12 on the Billboard Hot 100. During his solo career, Frey had 12 charting songs in the U.S. Top 100. Eleven of those were written with Jack Tempchin, who wrote "Peaceful Easy Feeling".[21]

Frey was the first choice to record "Shakedown", the theme for the film Beverly Hills Cop II. Frey did not like the lyrics and then came down with laryngitis, so the song was given to

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Bob Seger. After the song went to number one, Frey called to congratulate Seger, saying "At least we kept the money in Michigan!"[22]

Frey contributed the song "Flip City" to the Ghostbusters II soundtrack and "Part of Me, Part of You" to the soundtrack for Thelma & Louise. In 2005 he appeared on B.B. King & Friends: 80 on the track "Drivin' Wheel".[23]


In the late 1990s, Frey founded a record company, Mission Records, with attorney Peter Lopez.[24] Frey never released any of his own work on the label, and the company has since disbanded.[citation needed]

In 2009 Glenn Frey was voted into the Michigan Rock and Roll Legends Hall of Fame.[25]

On May 8, 2012, he released his first solo album in 20 years, After Hours, featuring covers of pop standards from the 1940s to the 1960s. It would ultimately become his final album before his death.

Acting career

As a television actor, Frey guest starred on Miami Vice in the first-season episode "Smuggler's Blues", inspired by his hit song of the same name, and had a starring role in the "Dead Dog Arc" of Wiseguy.[26] He was also the star of South of


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Sunset, which was canceled after one episode. In the late 1990s, he guest-starred on Nash Bridges as a policeman whose teenage daughter had run amok and gone on a crime spree with her sociopathic boyfriend. In 2002, he appeared on HBO's *Arliss*, playing a political candidate who double-crosses *Arliss* and must pay a high price for it.

Frey's first foray into film was his starring role in *Let's Get Harry*, a 1986 film about a group of plumbers who travel to Colombia to rescue a friend from a drug lord. Frey also did seven episodes of *Wiseguy* co-starring with Ken Wahl in 1989. Frey's next film appearance was a smaller role in Cameron Crowe's third film, *Jerry Maguire* (1996). Frey played the frugal general manager of the Arizona Cardinals football team who, in the film's climax, finally agrees to award Cuba Gooding Jr.'s character, wide receiver Rod Tidwell, a large professional contract.

Personal life


Frey was married twice. From 1983 to 1988, he was married to artist Janie Beggs. He married dancer and choreographer Cindy Millican in 1990. They had three children: a daughter, Taylor, in 1991 and two sons, Deacon in 1993 and Otis in 2002 and remained together until his death.[28][29] Deacon, following his father's death, toured with the surviving Eagles[30] until he departed in 2022 in favor of a solo career.

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Illness and death

From about 2000, Frey had suffered from rheumatoid arthritis, which affected his joints.[32] The medication that he was prescribed to control the disease eventually led to colitis and pneumonia[32] and in November 2015, the Eagles announced they were postponing their appearance at the Kennedy Center Honors because Frey required surgery for intestinal problems and needed a lengthy recovery period.[33] Because of complications from pneumonia, he never had the surgery and was placed in a medically induced coma at Columbia University Medical Center.[34] Frey died there on January 18, 2016 at the age of 67 from complications of rheumatoid arthritis, acute ulcerative colitis and pneumonia.[2][35][36][37] Medications for rheumatoid arthritis or ulcerative colitis can compromise the immune system's ability to fight off pneumonia.[38] In January 2018, Frey's widow filed a suit against Mount Sinai Hospital and gastroenterologist Steven Itzkowitz for the wrongful death of Frey.[39]

Frey was publicly mourned by his friends, fellow musicians and bandmates [40] including Don Henley,[41] Randy Meisner,[42] J. D. Souther,[43] Jack Tempchin,[44] Irving Azoff,[45] Linda Ronstadt,[46] Don Felder,[47] and Bob Seger.[48] At the 58th Annual Grammy Awards, the remaining members of the Eagles and Jackson Browne performed "Take It Easy" in his honor.[49] A life-sized statue of Frey was unveiled at the Standin' on the

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Corner Park in Winslow, Arizona, on September 24, 2016, to honor his songwriting contributions to “Take It Easy”, made famous by the Eagles as their first single in 1972.[50] The road that runs next to the middle school[51] he attended in Royal Oak, Michigan now bears his name.

Equipment

Takamine Guitars manufactures a Glenn Frey signature acoustic-electric guitar, the EF360GF. It is designed to replicate the Takamine Frey used for his live and studio applications.[71] In the 1970s, Frey used Martin acoustic guitars in both six- and 12-string versions.[citation needed]

Frey played a*sorted electric guitars over the years, namely Fender Telecaster, Gibson Les Paul, Gibson SG, Gibson ES-330, Epiphone Casino and Rickenbacker 230,[72] but the electric guitar that is most a*sociated with him was his black Gibson Les Paul Junior, nicknamed Old Black.

Lyrics

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Robert Johnson

Key: Any


Genre: Folk

Harp Type: Any

Skill: Any


Robert Leroy Johnson (May 8, 1911 – August 16, 1938) was an American blues musician and songwriter. His landmark recordings in 1936 and 1937 display a combination of singing, guitar skills, and songwriting talent that has influenced later generations of musicians. He is now recognized as a master of the blues, particularly the Delta blues style.

As a traveling performer who played mostly on street corners, in juke joints, and at Saturday night dances, Johnson had little commercial success or public recognition in his lifetime. He participated in only two recording sessions, one in San Antonio in 1936, and one in Dallas in 1937, that produced 29 distinct songs (with 13 surviving alternate takes) recorded by famed Country Music Hall of Fame producer Don Law. These songs, recorded at low fidelity in improvised studios, were the totality of his recorded output. Most were released as 10-inch, rpm singles from 1937–1938, with a few released after his death. Other than these recordings, very little was known of him during his life outside of the small musical

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circuit in the Mississippi Delta where he spent most of his life; much of his story has been reconstructed after his death by researchers. Johnson's poorly documented life and death have given rise to much legend. The one most closely associated with his life is that he sold his soul to the devil at a local crossroads to achieve musical success.

His music had a small, but influential, following during his life and in the two decades after his death. In late 1938 John Hammond sought him out for a concert at Carnegie Hall, *From Spirituals to Swing*, only to discover that Johnson had died. Brunswick Records, which owned the original recordings, was bought by Columbia Records, where Hammond was employed. Musicologist Alan Lomax went to Mississippi in 1941 to record Johnson, also not knowing of his death. Law, who by then worked for Columbia Records, assembled a collection of Johnson's recordings titled *King of the Delta Blues Singers* that was released by Columbia in 1961. It is widely credited with finally bringing Johnson's work to a wider audience. The album would become influential, especially on the nascent British blues movement; Eric Clapton has called Johnson "the most important blues singer that ever lived." Musicians such as Bob Dylan, Keith Richards, and Robert Plant have cited both Johnson's lyrics and musicianship as key influences on their own work. Many of Johnson's songs have been covered over the years, becoming hits for other artists, and his guitar licks and lyrics have

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been borrowed by many later musicians.

Renewed interest in Johnson's work and life led to a burst of scholarship starting in the 1960s. Much of what is known about him was reconstructed by researchers such as Gayle Dean Wardlow and Bruce Conforth, especially in their 2019 award-winning biography of Johnson: *Up Jumped the Devil: The Real Life of Robert Johnson* (Chicago Review Press). Two films, the 1991 documentary *The Search for Robert Johnson* by John Hammond Jr., and a 1997 documentary, *Can't You Hear the Wind Howl, the Life and Music of Robert Johnson*, which included reconstructed scenes with Keb' Mo' as Johnson, were attempts to document his life, and demonstrated the difficulties arising from the scant historical record and conflicting oral accounts. Over the years, the significance of Johnson and his music has been recognized by numerous organizations and publications, including the Rock and Roll, Grammy, and Blues Halls of Fame; and the National Recording Preservation Board.

Life and career

Early life

Johnson was born in Hazlehurst, Mississippi, possibly on May 8, 1911,[3] to Julia Major Dodds (born October 1874) and Noah Johnson (born December 1884). Julia was married to Charles Dodds (born February 1865), a relatively prosperous landowner

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and furniture maker, with whom she had ten children. Charles Dodds had been forced by a lynch mob to leave Hazlehurst following a dispute with white landowners. Julia left Hazlehurst with baby Robert, but in less than two years she brought the boy to Memphis to live with her husband, who had changed his name to Charles Spencer.[4] Robert spent the next 8–9 years growing up in Memphis and attending the Carnes Avenue Colored School where he received lessons in arithmetic, reading, language, music, geography, and physical exercise.[5] It was in Memphis that he acquired his love for, and knowledge of, the blues and popular music. His education and urban context placed him apart from most of his contemporary blues musicians.


Robert rejoined his mother around 1919–1920 after she married an illiterate sharecropper named Will “Dusty” Willis. They originally settled on a plantation in Lucas Township in Crittenden County, Arkansas, but soon moved across the Mississippi River to Commerce in the Mississippi Delta, near Tunica and Robinsonville. They lived on the Abbay & Leatherman Plantation.[6] Julia’s new husband was 24 years her junior. Robert was remembered by some residents as “Little Robert Dusty”, [7] but he was registered at Tunica’s Indian Creek School as Robert Spencer. In the 1920 census, he is listed as Robert Spencer, living in Lucas, Arkansas, with Will and Julia Willis. Robert was at school in 1924 and 1927.[8] The quality of his signature on his marriage certificate[9] suggests that

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he was relatively well educated for a boy of his background. A school friend, Willie Coffee, who was interviewed and filmed in later life, recalled that as a youth Robert was already noted for playing the harmonica and jaw harp.[10] Coffee recalled that Robert was absent for long periods, which suggests that he may have been living and studying in Memphis.[11]

Once Julia informed Robert about his biological father, Robert adopted the surname Johnson, using it on the certificate of his marriage to sixteen-year-old Virginia Travis in February 1929. She died in childbirth shortly after.[12] Surviving relatives of Virginia told the blues researcher Robert “Mack” McCormick that this was a divine punishment for Robert’s decision to sing secular songs, known as “selling your soul to the Devil”. McCormick believed that Johnson himself accepted the phrase as a description of his resolve to abandon the settled life of a husband and farmer to become a full-time blues musician.[13]

Around this time, the blues musician Son House moved to Robinsonville, where his musical partner Willie Brown lived. Late in life, House remembered Johnson as a “little boy” who was a competent harmonica player but an embarrassingly bad guitarist. Soon after, Johnson left Robinsonville for the area around Martinsville, close to his birthplace, possibly searching for his natural father. Here he perfected the guitar style of House and learned other styles from Isaiah “Ike”


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Zimmerman.[14] Zimmerman was rumored to have learned supernaturally to play guitar by visiting graveyards at midnight.[15] When Johnson next appeared in Robinsonville, he seemed to have miraculously acquired a guitar technique.[16] House was interviewed at a time when the legend of Johnson's pact with the devil was well known among blues researchers. He was asked whether he attributed Johnson's technique to this pact, and his equivocal answers have been taken as confirmation.[17]

While living in Martinsville, Johnson fathered a child with Vergie Mae Smith. He married Caletta Craft in May 1931. In 1932, the couple settled for a while in Clarksdale, Mississippi, in the Delta, but Johnson soon left for a career as a "walking" or itinerant musician, and Caletta died in early 1933.

Itinerant musician


From 1932 until his death in 1938, Johnson moved frequently between the cities of Memphis and Helena, and the smaller towns of the Mississippi Delta and neighboring regions of Mississippi and Arkansas.[19][20] On occasion, he traveled much further. The blues musician Johnny Shines accompanied him to Chicago, Texas, New York, Canada, Kentucky, and Indiana.[21] Henry Townsend shared a musical engagement with

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him in St. Louis.[22] In many places he stayed with members of his large extended family or with female friends.[23] He did not marry again but formed some long-term relationships with women to whom he would return periodically. In other places he stayed with whatever woman he was able to seduce at his performance.[24][25] In each location, Johnson's hosts were largely ignorant of his life elsewhere. He used different names in different places, employing at least eight distinct surnames.[26]

Biographers have looked for consistency from musicians who knew Johnson in different contexts: Shines, who traveled extensively with him; Robert Lockwood, Jr., who knew him as his mother's partner; David "Honeyboy" Edwards, whose cousin Willie Mae Powell had a relationship with Johnson.[27] From a mass of partial, conflicting, and inconsistent eyewitness accounts,[28] biographers have attempted to summarize Johnson's character. "He was well mannered, he was soft spoken, he was indecipherable".[29] "As for his character, everyone seems to agree that, while he was pleasant and outgoing in public, in private he was reserved and liked to go his own way".[30] "Musicians who knew Johnson testified that he was a nice guy and fairly average—except, of course, for his musical talent, his weakness for whiskey and women, and his commitment to the road." [31]


When Johnson arrived in a new town, he would play for tips on street corners or in front of the local barbershop or a

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restaurant. Musical associates have said that in live performances Johnson often did not focus on his dark and complex original compositions, but instead pleased audiences by performing more well-known pop standards of the day[32] – and not necessarily blues. With an ability to pick up tunes at first hearing, he had no trouble giving his audiences what they wanted, and certain of his contemporaries later remarked on his interest in jazz and country music. He also had an uncanny ability to establish a rapport with his audience; in every town in which he stopped, he would establish ties to the local community that would serve him well when he passed through again a month or a year later.

Shines was 20 when he met Johnson in 1936. He estimated Johnson was maybe a year older than himself (Johnson was actually four years older). Shines is quoted describing Johnson in Samuel Charters's Robert Johnson:


Robert was a very friendly person, even though he was sulky at times, you know. And I hung around Robert for quite a while. One evening he disappeared. He was kind of a peculiar fellow. Robert'd be standing up playing some place, playing like nobody's business. At about that time it was a hustle with him as well as a pleasure. And money'd be coming from all directions. But Robert'd just pick up and walk off and leave you standing there playing. And you wouldn't see Robert no more maybe in two or three weeks. ... So Robert and I, we began journeying off. I was just, matter of fact, tagging

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along.

During this time Johnson established what would be a relatively long-term relationship with Estella Coleman, a woman about 15 years his senior and the mother of the blues musician Robert Lockwood, Jr. Johnson reportedly cultivated a woman to look after him in each town he played in. He reputedly asked homely young women living in the country with their families whether he could go home with them, and in most cases, he was accepted, until a boyfriend arrived or Johnson was ready to move on.

In 1941, Alan Lomax learned from Muddy Waters that Johnson had performed in the area around Clarksdale, Mississippi.[34] By 1959, the historian Samuel Charters could add only that Will Shade, of the Memphis Jug Band, remembered Johnson had once briefly played with him in West Memphis, Arkansas.[35] In the last year of his life, Johnson is believed to have traveled to St. Louis, Chicago, Detroit, and New York City.[36] In 1938, Columbia Records producer John H. Hammond, who owned some of Johnson's records, directed record producer Don Law to seek out Johnson to book him for the first "From Spirituals to Swing" concert at Carnegie Hall in New York. On learning of Johnson's death, Hammond replaced him with Big Bill Broonzy, but he played two of Johnson's records from the stage.

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Recording sessions

In Jackson, Mississippi, around 1936, Johnson sought out H. C. Speir, who ran a general store and also acted as a talent scout. Speir put Johnson in touch with Ernie Oertle, who, as a salesman for the ARC group of labels, introduced Johnson to Don Law to record his first sessions in San Antonio, Texas. The recording session was held on November 23–25, 1936, in room 414 of the Gunter Hotel in San Antonio.[37] In the ensuing three-day session, Johnson played 16 selections and recorded alternate takes for most of them. Among the songs Johnson recorded in San Antonio were “I Believe I’ll Dust My Broom”, “Sweet Home Chicago”, and “Cross Road Blues”, which later became blues standards. The first to be released was “Terraplane Blues”, backed with “Last Fair Deal Gone Down”, which sold as many as 10,000 copies.[38]

Johnson traveled to Dallas, Texas, for another recording session with Don Law in a makeshift studio at the Vitagraph (Warner Bros.) Building,[39] on June 19–20, 1937.[40] Johnson recorded almost half of the 29 songs that make up his entire discography in Dallas and eleven records from this session were released within the following year. Most of Johnson’s “somber and introspective” songs and performances come from his second recording session.[41] Johnson did two takes of most of these songs, and recordings of those takes survived. Because of this, there is more opportunity to compare different performances of a single song by Johnson than for


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any other blues performer of his era.[42] In contrast to most Delta players, Johnson had absorbed the idea of fitting a composed song into the three minutes of a 78-rpm side.[43]

Death

Johnson died on August 16, 1938, at the age of 27, near Greenwood, Mississippi, of unknown causes. His death was not reported publicly; he merely disappeared from the historical record and it was not until almost 30 years later, when Gayle Dean Wardlow, a Mississippi-based musicologist researching Johnson's life, found his death certificate, which listed only the date and location, with no official cause of death. No formal autopsy was done; instead, a pro forma examination was done to file the death certificate, and no immediate cause of death was determined. It is likely he had congenital syphilis and it was suspected later by medical professionals that this may have been a contributing factor in his death. However, 30 years of local oral tradition had, like the rest of his life story, built a legend which has filled in gaps in the scant historical record.[44]

Several differing accounts have described the events preceding his death. Johnson had been playing for a few weeks at a country dance in a town about 15 miles (24 km) from Greenwood. According to one theory, Johnson was murdered by the jealous husband of a woman with whom he had flirted. In an account by

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the blues musician Sonny Boy Williamson, Johnson had been flirting with a married woman at a dance, and she gave him a bottle of whiskey poisoned by her husband. When Johnson took the bottle, Williamson knocked it out of his hand, admonishing him to never drink from a bottle that he had not personally seen opened. Johnson replied, "Don't ever knock a bottle out of my hand." Soon after, he was offered another (poisoned) bottle and accepted it. Johnson is reported to have begun feeling ill the evening after and had to be helped back to his room in the early morning hours. Over the next three days his condition steadily worsened. Witnesses reported that he died in a convulsive state of severe pain. The musicologist Robert "Mack" McCormick claimed to have tracked down the man who murdered Johnson and to have obtained a confession from him in a personal interview, but he declined to reveal the man's name.[13]

While strychnine has been suggested as the poison that killed Johnson, at least one scholar has disputed the notion. Tom Graves, in his book *Crossroads: The Life and Afterlife of Blues Legend Robert Johnson*, relies on expert testimony from toxicologists to argue that strychnine has such a distinctive odor and taste that it cannot be disguised, even in strong liquor. Graves also claims that a significant amount of strychnine would have to be consumed in one sitting to be fatal, and that death from the poison would occur within hours, not days.[45]

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In their 2019 book *Up Jumped the Devil*, Bruce Conforth and Gayle Dean Wardlow suggest that the poison was naphthalene, from dissolved mothballs. This was “a common way of poisoning people in the rural South”, but was rarely fatal. However, Johnson had been diagnosed with an ulcer and with esophageal varices, and the poison was sufficient to cause them to hemorrhage. He died after two days of severe abdominal pain, vomiting, and bleeding from the mouth.[46]

The LeFlore County registrar, Cornelia Jordan, years later and after conducting an investigation into Johnson’s death for the state director of vital statistics, R. N. Whitfield, wrote a clarifying note on the back of Johnson’s death certificate:

I talked with the white man on whose place this negro died and I also talked with a negro woman on the place. The plantation owner said the negro man, seemingly about 26 years old, came from Tunica two or three weeks before he died to play banjo at a negro dance given there on the plantation. He stayed in the house with some of the negroes saying he wanted to pick cotton. The white man did not have a doctor for this negro as he had not worked for him. He was buried in a homemade coffin furnished by the county. The plantation owner said it was his opinion that the man died of syphilis.

In 2006, a medical practitioner, David Connell, suggested, on the basis of photographs showing Johnson’s “unnaturally long


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fingers” and “one bad eye”, that Johnson may have had Marfan syndrome, which could have both affected his guitar playing and contributed to his death due to aortic dissection.

Gravesite

The exact location of Johnson’s grave is officially unknown; three different markers have been erected at possible sites in church cemeteries outside Greenwood.

- Research in the 1980s and 1990s strongly suggests Johnson was buried in the graveyard of the Mount Zion Missionary Baptist Church near Morgan City, Mississippi, not far from Greenwood, in an unmarked grave. A one-ton cenotaph in the shape of an obelisk, listing all of Johnson’s song titles, with a central inscription by Peter Guralnick, was placed at this location in 1990, paid for by Columbia Records and numerous smaller contributions made through the Mt. Zion Memorial Fund.
- In 1990, a small marker with the epitaph “Resting in the Blues” was placed in the cemetery of Payne Chapel, near Quito, Mississippi, by an Atlanta rock group named the Tombstones, after they saw a photograph in *Living Blues* magazine of an unmarked spot alleged by one of Johnson’s ex-girlfriends to be Johnson’s burial site.
- More recent research by Stephen LaVere (including statements from Rosie Eskridge, the wife of the supposed gravedigger, in 2000) indicates that the actual grave


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site is under a big pecan tree in the cemetery of the Little Zion Church, north of Greenwood along Money Road. Through LaVere, Sony Music placed a marker at this site, which bears LaVere's name as well as Johnson's. Researchers Bruce Conforth and Gayle Dean Wardlow also concluded this was Johnson's resting place in their 2019 biography.

John Hammond, Jr., in the documentary *The Search for Robert Johnson* (1991), suggests that owing to poverty and lack of transportation Johnson is most likely to have been buried in a pauper's grave (or "potter's field") very near where he died.

Devil legend

According to legend, as a young man living on a plantation in rural Mississippi, Johnson had a tremendous desire to become a great blues musician. One of the legends often told says that Johnson was instructed to take his guitar to a crossroad near Dockery Plantation at midnight. (There are claims for at least a dozen other sites as the location of the crossroads.)[citation needed] There he was met by a large black man (the Devil) who took the guitar and tuned it. The Devil played a few songs and then returned the guitar to Johnson, giving him mastery of the instrument. This story of a deal with the Devil at the crossroads mirrors the legend of Faust. In exchange for his soul, Johnson was able to create


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the blues for which he became famous.

Various accounts

This legend was developed over time and has been chronicled by Gayle Dean Wardlow,[51] Edward Komara[52] and Elijah Wald, who sees the legend as largely dating from Johnson's rediscovery by white fans more than two decades after his death.[53] Son House once told the story to Pete Welding as an explanation of Johnson's astonishingly rapid mastery of the guitar. Welding reported it as a serious belief in a widely read article in Down Beat in 1966.[citation needed] Other interviewers failed to elicit any confirmation from House and there were fully two years between House's observation of Johnson as first a novice and then a master.

Further details were absorbed from the imaginative retellings by Greil Marcus[54] and Robert Palmer.[55] Most significantly, the detail was added that Johnson received his gift from a large black man at a crossroads. There is dispute as to how and when the crossroads detail was attached to the Robert Johnson story. All the published evidence, including a full chapter on the subject in the biography Crossroads, by Tom Graves, suggests an origin in the story of the blues musician Tommy Johnson.[56] This story was collected from his musical associate Ishman Bracey and his elder brother Ledell in the 1960s.[17] One version of Ledell Johnson's account was published in David Evans's 1971 biography of Tommy

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Johnson,[57] and was repeated in print in 1982 alongside House's story in the widely read *Searching for Robert Johnson*, by Peter Guralnick.[58]

In another version, Ledell placed the meeting not at a crossroads but in a graveyard. This resembles the story told to Steve LaVere that Ike Zimmerman of Hazlehurst, Mississippi, learned to play the guitar at midnight while sitting on tombstones. Zimmerman is believed to have influenced the playing of the young Johnson.

Recent research by the blues scholar Bruce Conforth, in *Living Blues* magazine, makes the story clearer. Johnson and Ike Zimmerman did practice in a graveyard at night, because it was quiet and no one would disturb them, but it was not the Hazlehurst cemetery as had been believed: Zimmerman was not from Hazlehurst but nearby Beauregard, and he did not practice in one graveyard, but in several in the area.[60] Johnson spent about a year living with and learning from Zimmerman, who ultimately accompanied Johnson back to the Delta to look after him.

While Dockery, Hazlehurst and Beauregard have each been claimed as the locations of the mythical crossroads, there are also tourist attractions claiming to be "The Crossroads" in both Clarksdale and Memphis.[61] Residents of Rosedale, Mississippi, claim Johnson sold his soul to the devil at the intersection of Highways 1 and 8 in their town, while the 1986


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movie Crossroads was filmed in Beulah, Mississippi. The blues historian Steve Cheseborough wrote that it may be impossible to discover the exact location of the mythical crossroads, because "Robert Johnson was a rambling guy".

Interpretations

Some scholars have argued that the devil in these songs may refer not only to the Christian figure of Satan but also to the trickster god of African origin, Legba, himself associated with crossroads. Folklorist Harry M. Hyatt wrote that, during his research in the South from 1935 to 1939, when African-Americans born in the 19th or early 20th century said they or anyone else had "sold their soul to the devil at the crossroads", they had a different meaning in mind. Hyatt claimed there was evidence indicating African religious retentions surrounding Legba and the making of a "deal" (not selling the soul in the same sense as in the Faustian tradition cited by Graves) with the so-called devil at the crossroads.

The Blues and the Blues singer has really special powers over women, especially. It is said that the Blues singer could possess women and have any woman they wanted. And so when Robert Johnson came back, having left his community as an apparently mediocre musician, with a clear genius in his guitar style and lyrics, people said he must have sold his soul to the devil. And that fits in with this old African


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*a*sociation with the crossroads where you find wisdom: you go down to the crossroads to learn, and in his case to learn in a Faustian pact, with the devil. You sell your soul to become the greatest musician in history.*

This view that the devil in Johnson's songs is derived from an African deity was disputed by the blues scholar David Evans in an essay published in 1999, "Demythologizing the Blues":


There are ... several serious problems with this crossroads myth. The devil imagery found in the blues is thoroughly familiar from western folklore, and nowhere do blues singers ever mention Legba or any other African deity in their songs or other lore. The actual African music connected with cults of Legba and similar trickster deities sounds nothing like the blues, but rather features polyrhythmic percussion and choral call-and-response singing.

The musicologist Alan Lomax dismissed the myth, stating, "In fact, every blues fiddler, banjo picker, harp blower, piano strummer and guitar framer was, in the opinion of both himself and his peers, a child of the Devil, a consequence of the black view of the European dance embrace as sinful in the extreme".

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Musical style

Johnson is considered a master of the blues, particularly of the Delta blues style. Keith Richards, of the Rolling Stones, said in 1990, "You want to know how good the blues can get? Well, this is it".[67] But according to Elijah Wald, in his book *Escaping the Delta*, Johnson in his own time was most respected for his ability to play in a wide range of styles, from raw country slide guitar to jazz and pop licks, and for his ability to pick up guitar parts almost instantly upon hearing a song.[68] His first recorded song, "Kind Hearted Woman Blues", in contrast to the prevailing Delta style of the time, more resembled the style of Chicago or St. Louis, with "a full-fledged, abundantly varied musical arrangement".[69] The song was part of a cycle of spin-offs and response songs that began with Leroy Carr's "Mean Mistreater Mama" (1934). According to Wald, it was "the most musically complex in the cycle"[70] and stood apart from most rural blues as a thoroughly composed lyric, rather than an arbitrary collection of more or less unrelated verses.[71] Unusual for a Delta player of the time, a recording exhibits what Johnson could do entirely outside of a blues style. "They're Red Hot", from his first recording session, shows that he was also comfortable with an "uptown" swing or ragtime sound similar to that of the Harlem Hamfats, but as Wald remarked, "no record company was heading to Mississippi in search of a down-home Ink Spots ... [H]e could undoubtedly have come up with a lot more songs in


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this style if the producers had wanted them.”

Voice

An important aspect of Johnson’s singing was his use of microtonality. These subtle inflections of pitch help explain why his singing conveys such powerful emotion. Eric Clapton described Johnson’s music as “the most powerful cry that I think you can find in the human voice”. In two takes of “Me and the Devil Blues” he shows a high degree of precision in the complex vocal delivery of the last verse: “The range of tone he can pack into a few lines is astonishing.”[74] The song’s “hip humor and sophistication” is often overlooked. “[G]enerations of blues writers in search of wild Delta primitivism”, wrote Wald, have been inclined to overlook or undervalue aspects that show Johnson as a polished professional performer.[75]

Johnson is also known for using the guitar as “the other vocalist in the song”, a technique later perfected by B.B. King and his personified guitar named Lucille: “In Africa and in Afro-American tradition, there is the tradition of the talking instrument, beginning with the drums ... the one-strand and then the six-strings with bottleneck-style performance; it becomes a competing voice ... or a complementary voice ... in the performance.”


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Instrument

Johnson mastered the guitar, being considered today one of the all-time greats on the instrument. His approach was complex and musically advanced. When Keith Richards was first introduced to Johnson's music by his bandmate Brian Jones, he asked, "Who is the other guy playing with him?", not realizing it was Johnson playing one guitar. "I was hearing two guitars, and it took a long time to actually realise he was doing it all by himself", [77] said Richards, who later stated that "Robert Johnson was like an orchestra all by himself". [73] "As for his guitar technique, it's politely reedy but ambitiously eclectic—moving effortlessly from hen-picking and bottleneck slides to a full deck of chucka-chucka rhythm figures."

Lyrics

In The Story with Dick Gordon, Bill Ferris, of American Public Media, said, "Robert Johnson I think of in the same way I think of the British Romantic poets, Keats and Shelley, who burned out early, who were geniuses at wordsmithing poetry ... The Blues, if anything, are deeply sexual. You know, 'my car doesn't run, I'm gonna check my oil ... 'if you don't like my apples, don't shake my tree'. Every verse has sexuality associated with it."


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Influences

Johnson fused approaches specific to Delta blues to those from the broader music world. The slide guitar work on “Ramblin’ on My Mind” is pure Delta and Johnson’s vocal there has “a touch of ... Son House rawness”, but the train imitation on the bridge is not at all typical of Delta blues—it is more like something out of minstrel show music or vaudeville.[78] Johnson did record versions of “Preaching the Blues” and “Walking Blues” in the older bluesman’s vocal and guitar style (House’s chronology has been questioned by Guralnick). As with the first take of “Come On in My Kitchen”, the influence of Skip James is evident in James’s “Devil Got My Woman”, but the lyrics rise to the level of first-rate poetry, and Johnson sings with a strained voice found nowhere else in his recorded output.[79]

The sad, romantic “Love in Vain” successfully blends several of Johnson’s disparate influences. The form, including the wordless last verse, follows Leroy Carr’s last hit “When the Sun Goes Down”; the words of the last sung verse come directly from a song Blind Lemon Jefferson recorded in 1926.[80] Johnson’s last recording, “Milkcow’s Calf Blues” is his most direct tribute to Kokomo Arnold, who wrote “Milkcow Blues” and influenced Johnson’s vocal style.[81]

“From Four Until Late” shows Johnson’s mastery of a blues style not usually associated with the Delta. He croons the


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lyrics in a manner reminiscent of Lonnie Johnson, and his guitar style is more that of a ragtime-influenced player like Blind Blake.[82] Lonnie Johnson's influence is even clearer in two other departures from the usual Delta style: "Malted Milk" and "Drunken Hearted Man". Both copy the arrangement of Lonnie Johnson's "Life Saver Blues".[83] The two takes of "Me and the Devil Blues" show the influence of Peetie Wheatstraw, calling into question the interpretation of this piece as "the spontaneous heart-cry of a demon-driven folk artist".

Legacy

Early recognition and reviews

Famed producer John Hammond was an early advocate of Johnson's music.[84] Using the pen-name Henry Johnson, he wrote his first article on Robert Johnson for the New Masses magazine in March 1937, around the time of the release of Johnson's first record. In it, he described Johnson as "the greatest Negro blues singer who has cropped up in recent years ... Johnson makes Leadbelly sound like an accomplished poseur." [85] The following year, Hammond hoped to get Johnson to perform at a December 1938 From Spirituals to Swing concert in New York City, as he was unaware that Johnson had died in August.[86] Instead, Hammond played two of his recordings, "Walkin' Blues" and "Preachin' Blues (Up Jumped the Devil)", for the audience and "praised Johnson lavishly from the stage".[86] Music

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historian Ted Gioia noted “Here, if only through the medium of recordings, Hammond used his considerable influence at this historic event to advocate a position of preeminence for the late Delta bluesman”. [86] Music educator James Perone also saw that the event “underscored Robert Johnson’s specific importance as a recording artist”. [84] In 1939, Columbia issued a final single, pairing “Preachin’ Blues” with “Love in Vain”. [87]

In 1942, commentary on Johnson’s “Terraplane Blues” and “Last Fair Deal Gone Down” was included in The Jazz Record Book, edited by Charles Edward Smith. [88] The authors described Johnson’s vocals as “imaginative” and “thrilling” and his guitar playing as “exciting as almost anything in the folk blues field”. [88] Music writer Rudi Blesh included a review of Johnson’s “Hellhound on My Trail” in his 1946 book Shining Trumpets: a History of Jazz. He noted the “personal and creative way” Johnson approached the song’s harmony. [89] Jim Wilson, then a writer for the Detroit Free Press, also mentioned his unconventional use of harmony. In a 1949 review, he compared elements of John Lee Hooker’s recent debut “Boogie Chillen”: “His [Hooker’s] dynamic rhythms and subtle nuances on the guitar and his startling disregard for familiar scale and harmony patterns show similarity to the work of Robert Johnson, who made many fine records in this vein.” [90]

Samuel Charters drew further attention to Johnson in a five-page section in his 1959 book, The Country Blues. He focused

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on the two Johnson recordings that referred to images of the devil or hell – “Hellhound on My Trail” and “Me and the Devil Blues” – to suggest that Johnson was a deeply troubled individual. Charters also included Johnson’s “Preachin’ Blues” on the album published alongside his book.[91] Columbia Records’ first album of Johnson’s recordings, King of the Delta Blues Singers, was issued two years later.

Musicianship

Johnson is mentioned as one of the Delta artists who was a strong influence on blues singers in post-war styles.[92] However, it is Johnson’s guitar technique that is often identified as his greatest contribution.[93] Blues historian Edward Komara wrote:

The execution of a driving bass beat on a plectrum instrument like the guitar (instead of the piano) is Johnson’s most influential accomplishment ... This is the aspect of his music that most changed the Delta blues practice and is most retained in the blues guitar tradition.


This technique has been called a “boogie bass pattern” or “boogie shuffle” and is described as a “fifth–sixth [degrees of a major scale] oscillation above the root chord”.[94] Sometimes, it has been attributed to Johnnie Temple, because he was the first to record a song in 1935 using it.[95]

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However, Temple confirmed that he had learned the technique from Johnson: "He was the first one I ever heard use it ... It was similar to a piano boogie bass [which] I learned from R. L. [Johnson] in '32 or '33." [95] Johnny Shines added: "Some of the things that Robert did with the guitar affected the way everybody played. In the early thirties, boogie was rare on the guitar, something to be heard." [96] Conforth and Wardlow call it "one of the most important riffs in blues music" [95] and music historian Peter Guralnick believes Johnson "popularized a mode [walking bass style on guitar] which would rapidly become the accepted pattern". [96] Although author Elijah Wald recognizes Johnson's contribution in popularizing the innovation, he discounts its importance [97] and adds, "As far as the evolution of black music goes, Robert Johnson was an extremely minor figure, and very little that happened in the decades following his death would have been affected if he had never played a note".

Contemporaries

Johnson's contemporaries, including Johnny Shines, Johnnie Temple, Henry Townsend, Robert Lockwood, Jr., Calvin Frazier, and David "Honeyboy" Edwards were among those who kept his music alive through performing his songs and using his guitar techniques. [99] Fellow Mississippi native Elmore James is the best known and is responsible for popularizing Johnson's "Dust My Broom". [100] In 1951, he recast the song as a Chicago-style

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blues, with electric slide guitar and a backing band.[101]
According to blues historian Gerard Herhaft:

Johnson's influence upon Elmore James's music always remained powerful: his falsetto voice, almost shrill, and the intensive use of the "walking" bass notes of the boogie-woogie, several pieces of James' repertoire were borrowed from Johnson (e.g, "Dust My Broom", "Rambling on My Mind", and "Crossroads").

James' version is identified as "one of the first recorded examples of what was to become the classic Chicago shuffle beat".The style often associated with Chicago blues was used extensively by Jimmy Reed beginning with his first record "High and Lonesome" in 1953.[104] Sometimes called "the trademark Reed shuffle" (although also associated his second guitarist, Eddie Taylor),[105] it is the figure Johnson used updated for electric guitar.

Blues standards


Several of Johnson's songs became blues standards, which is used to describe blues songs that have been widely performed and recorded over a period of time and are seen as having a lasting quality.[107][108] Perone notes "That such a relatively high percentage of the songs attributed to him became blues standards also keeps the legacy of Robert Johnson

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alive.”[94] Those most often identified are “Sweet Home Chicago” and “Dust My Broom”, but also include “Crossroads” and “Stop Breaking Down”. [96][109][110][111][112][113] As with many blues songs, there are melodic and lyrical precedents.[111] While “Sweet Home Chicago” borrows from Kokomo Arnold’s 1933 “Old Original Kokomo Blues”, “Johnson’s lyrics made the song a natural for Chicago bluesmen, and it’s his version that survived in the repertoires of performers like Magic Sam, Robert Lockwood, and Junior Parker”. [114]

In the first decades after Johnsons’ death, these songs, with some variations in the titles and lyrics, were recorded by Tommy McClennan (1939), [115] Walter Davis (1941), [115] Sonny Boy Williamson I (1945), [116] Arthur Crudup (1949), [117] Elmore James (1951–1959), Baby Boy Warren (1954), [118] Roosevelt Sykes (1955), [119] Junior Parker (1958), and Forest City Joe (1959). [120] Pearson and McCulloch believe that “Sweet Home Chicago” and “Dust My Broom” in particular connect Johnson to “the rightful inheritors of his musical ideas—big-city African American artists whose high-powered, electrically amplified blues remain solidly in touch with Johnson’s musical legacy” at the time of Columbia’s first release of a full album of his songs in 1961. [121]

In Jim O’Neal’s statement when Johnson was inducted into the Blues Foundation Blues Hall of Fame, he identified “Hell Hound on My Trail”, “Sweet Home Chicago”, “Dust My Broom”, “Love in Vain”, and “Crossroads” as Johnson’s classic recordings. [122]

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Over the years, these songs have been individually inducted into the Blues Hall's "Classic of Blues Recording – Single or Album Track" category.

Rock music

In the mid-1950s, rock and roll pioneer Chuck Berry adapted the boogie pattern on guitar for his songs "Roll Over Beethoven" and "Johnny B. Goode".[100] Author Dave Rubin commented:

his [Berry's] utilization of the bass-string cut-boogie patterns popularized by Robert Johnson on songs like "Sweet Home Chicago" ... subtly altered the swing feel of the boogie blues into a more driving, straight 4/4 meter while still maintaining a limber lilt that is often missing in the countless imitations that followed.

The pattern "became one of the signature figures in early electric guitar-based rock and roll,


such as that of Chuck Berry and the numerous rock musicians of the 1960s who were influenced by Berry", according to Perone.[124] Although music historian Larry Birnbaum also sees the connection, he wrote that Johnson's "contributions to the origins of rock 'n' roll are negligible".[125] The Rock and Roll Hall of Fame inducted Johnson as an early influence in its first induction ceremony, in 1986, almost a half century

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after his death. It also included four of his songs it deemed to have shaped the genre: "Sweet Home Chicago", "Cross Road Blues", "Hellhound on My Trail", and "Love in Vain".[126] Marc Meyers, of the Wall Street Journal, commented, "His 'Stop Breakin' Down Blues' from 1937 is so far ahead of its time that the song could easily have been a rock demo cut in 1954." [73]

Several rock artists describe Johnson as an influence:

- Eric Clapton – "Robert Johnson to me is the most important blues musician who ever lived". He recorded several of Johnson's songs as well as an entire tribute album, *Me and Mr. Johnson* (2004). Clapton feels that rather than trying to recreate Johnson's originals, "I was trying to extract as much emotional content from it as I could, while respecting the form at the same time."
- Bob Dylan – "In about 1964 and '65, I probably used about five or six of Robert Johnson's blues song forms, too, unconsciously, but more on the lyrical imagery side of things. If I hadn't heard the Robert Johnson record when I did, there probably would have been hundreds of lines of mine that would have been shut down—that I wouldn't have felt free enough or upraised enough to write. [His] code of language was like nothing I'd heard before or since."
- Robert Plant – "A lot of English musicians were very fired up by Robert Johnson [to] whom we all owe more or

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less our existence, I guess, in some way".^[130] Led Zeppelin recorded "Traveling Riverside Blues" and quoted some of Johnson's lyrics in "The Lemon Song".

- Keith Richards – "I've never heard anybody before or since use the [blues] form and bend it so much to make it work for himself ... he came out with such compelling themes [and] just the way they were treated, apart from the music and the performance, [was appealing]." The Rolling Stones recorded "Love in Vain" and "Stop Breaking Down".
- Johnny Winter – "Robert Johnson knocked me out—he was a genius. [He and Son House] both were big influences on my acoustic slide playing." He recorded "Dust My Broom" with additional guitar by Derek Trucks.

Problems of biography

Until the 2019 publication of Bruce Conforth and Gayle Dean Wardlow's biography, *Up Jumped the Devil: The Real Life of Robert Johnson*, little of Johnson's early life was known. Two marriage licenses for Johnson have been located in county records offices. The ages given in these certificates point to different birth dates, but Conforth and Wardlow suggest that Johnson lied about his age in order to obtain a marriage license.^[136] Carrie Thompson claimed that her mother, who was also Robert's mother, remembered his birth date as May 8, 1911. He was not listed among his mother's children in the


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1910 census giving further credence to a 1911 birthdate. Although the 1920 census gives his age as 7, suggesting he was born in 1912 or 1913, the entry showing his attendance at Indian Creek School, in Tunica, Mississippi[when?] listed him as being 14 years old.[citation needed]

Five significant dates from his career are documented: Monday, Thursday and Friday, November 23, 26, and 27, 1936, at a recording session in San Antonio, Texas; and Saturday and Sunday, June 19 and 20, 1937, at a recording session in Dallas. His death certificate, discovered in 1968, lists the date and location of his death.[137]

Johnson's records were admired by record collectors from the time of their first release, and efforts were made to discover his biography, with virtually no success. A relatively full account of Johnson's brief musical career emerged in the 1960s, largely from accounts by Son House, Johnny Shines, David Honeyboy Edwards and Robert Lockwood. In 1961, the sleeve notes to the album *King of the Delta Blues Singers* included reminiscences of Don Law who had recorded Johnson in 1936. Law added to the mystique surrounding Johnson, representing him as very young and extraordinarily shy.


The blues researcher Mack McCormick began researching his family background in 1972, but died in 2015 without ever publishing his findings. McCormick's research eventually became as much a legend as Johnson himself. In 1982, McCormick

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permitted Peter Guralnick to publish a summary in *Living Blues* (1982), later reprinted in book form as *Searching for Robert Johnson*.^[58] Later research has sought to confirm this account or to add minor details. A revised summary acknowledging major informants was written by Stephen LaVere for the booklet accompanying Robert Johnson, *The Complete Recordings* box set (1990). The documentary film *The Search for Robert Johnson* contains accounts by McCormick and Wardlow of what informants have told them: long interviews of David “Honeyboy” Edwards and Johnny Shines and short interviews of surviving friends and family. Another film, *Can’t You Hear the Wind Howl: The Life and Music of Robert Johnson*,^[138] combines documentary segments with recreated scenes featuring Keb’ Mo’ as Johnson with narration by Danny Glover. Shines, Edwards and Robert Lockwood contribute interviews. These published biographical sketches achieve coherent narratives, partly by ignoring reminiscences and hearsay accounts which contradict or conflict with other accounts.


Photographs

Until the 1980s, it was believed that no images of Johnson had survived. However, three images of Johnson were located in 1972 and 1973, in the possession of his half-sister Carrie Thompson. Two of these, known as the “dime-store photo” (December 1937 or January 1938) and the “studio portrait” (summer 1936), were copyrighted by Stephen LaVere (who had

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obtained them from the Thompson family) in 1986 and 1989, respectively, with an agreement to share any ensuing royalties 50% with the Johnson estate, at that time administered by Thompson. The “dime-store photo” was first published, almost in passing, in an issue of Rolling Stone magazine in 1986, and the studio portrait in a 1989 article by Stephen Calt and Gayle Dean Wardlow in 78 Quarterly.[139] Both were subsequently featured prominently in the printed materials associated with the 1990 CBS box set of the “complete” Johnson recordings, as well as being widely republished since that time. Because Mississippi courts in 1998 determined that Robert Johnson’s heir was Claud Johnson, a son born out of wedlock, the “estate share” of all monies paid to LaVere by CBS and others ended up going to Claud Johnson, and attempts by the heirs of Carrie Thompson to obtain a ruling that the photographs were her personal property and not part of the estate were dismissed.[140][141] In his book Searching for Robert Johnson, Peter Guralnick stated that the blues archivist Mack McCormick showed him a photograph of Johnson with his nephew Louis, taken at the same time as the famous “pinstripe suit” photograph, showing Louis dressed in his United States Navy uniform; this picture, along with the “studio portrait”, were both lent by Carrie Thompson to McCormick in 1972.[140] This photograph has never been made public.

Another photograph, purporting to show Johnson posing with the

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blues musician Johnny Shines, was published in the November 2008 issue of Vanity Fair magazine.[142] Its authenticity was claimed by the forensic artist Lois Gibson and by Johnson's estate in 2013,[143] but has been disputed by some music historians, including Elijah Wald, Bruce Conforth and Gayle Dean Wardlow, who considered that the clothing suggests a date after Johnson's death and that the photograph may have been reversed and retouched. Further, both David "Honeyboy" Edwards and Robert Lockwood failed to identify either man in the photo. Facial recognition software concluded that neither man was Johnson or Shines. Finally, Gibson claimed the photo was from 1933 to 1934 while it is now known that Johnson did not meet Shines until early 1937.[144] In December 2015, a fourth photograph was published, purportedly showing Johnson, his wife Calletta Craft, Estella Coleman, and Robert Lockwood Jr.[145] This photograph was also declared authentic by Lois Gibson, but her identification of Johnson has been dismissed by other facial recognition experts and blues historians. There are a number of glaring errors in this photo: it has been proven that Craft died before Johnson met Coleman, the clothing could not be prior to the late 1940s, the furniture is from the 1950s, the Coca-Cola bottle cannot be from prior to 1950, etc.[146]

A third photograph of Johnson, this time smiling, was published in 2020. It is believed to have been taken in Memphis on the same occasion as the verified photograph of him

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with a guitar and cigarette (part of the “dime-store” set), and is in the possession of Annye Anderson, Johnson’s step-sister (Anderson is the daughter of Charles Dodds, later Spencer, who was married to Robert’s mother but was not his father). As a child, Anderson grew up in the same family as Johnson and has claimed to have been present, aged 10 or 11, on the occasion the photograph was taken. This photograph was published in Vanity Fair in May 2020, as the cover image for a book, *Brother Robert: Growing Up with Robert Johnson*, written by Anderson in collaboration with author Preston Lauterbach,[147] and is considered to be authentic by Johnson scholar Elijah Wald.

Descendants


Johnson left no will. In 1998, the Mississippi Supreme Court ruled that Claud Johnson, a retired truck driver living in Crystal Springs, Mississippi, was the son of Robert Johnson and his only heir. The court heard that he had been born to Virgie Jane Smith (later Virgie Jane Cain), who had a relationship with Robert Johnson in 1931. The relationship was attested to by a friend, Eula Mae Williams, but other relatives descended from Robert Johnson’s half-sister, Carrie Harris Thompson, contested Claud Johnson’s claim. The effect of the judgment was to allow Claud Johnson to receive over \$1 million in royalties.[148] Claud Johnson died, aged 83, on June 30, 2015, leaving six children.

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Discography


Eleven 78-rpm records by Johnson were released by Vocalion Records in 1937 and 1938, with additional pressings by ARC budget labels. In 1939, a twelfth was issued posthumously.[150] Johnson's estate holds the copyrights to his songs.[151] In 1961, Columbia Records released *King of the Delta Blues Singers*, an album representing the first modern-era release of Johnson's performances, which started the "re-discovery" of Johnson as blues artist. In 1970, Columbia issued a second volume, *King of the Delta Blues Singers, Vol. II*.

The *Complete Recordings*, a two-disc set, released on August 28, 1990, contains almost everything Johnson recorded, with all 29 recordings, and 12 alternate takes. Another alternate take of "Traveling Riverside Blues" was released by Sony on the CD reissue of *King of the Delta Blues Singers*. To celebrate the 100th anniversary of Johnson's birth, May 8, 2011, Sony Legacy released *Robert Johnson: The Centennial Collection*, a re-mastered 2-CD set of all 42 of his recordings[152] and two brief fragments, one of Johnson practicing a guitar figure and the other of Johnson saying, presumably to engineer Don Law, "I wanna go on with our next one myself." [152] Reviewers commented that the sound quality of the 2011 release was a substantial improvement on the 1990 release.

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Awards and recognition

- 1980 – Blues Hall of Fame: performer
- 1986 – Rock and Roll Hall of Fame: early influence
- 1990 – *Spin magazine*: first in its list of “35 Guitar Gods” on the 52nd anniversary of his death
- 1991 – Grammy Award: best historical album (*The Complete Recordings*)
- 1991 – Blues Music Award: reissue album (*The Complete Recordings*)
- 1994 – U.S. Postal Service: commemorative stamp
- 1995 – Rock and Roll Hall of Fame “500 Songs That Shaped Rock and Roll”: “Sweet Home Chicago”, “Cross Road Blues”, “Hellhound on My Trail”, “Love in Vain”
- 1998 – Grammy Hall of Fame: “Cross Road Blues”
- 2000 – Mississippi Musicians Hall of Fame: Blues pioneer
- 2003 – National Recording Registry: *The Complete Recordings*
- 2003 – *Rolling Stone*’s David Fricke: fifth on his list of “100 Greatest Guitarists of All Time”
- 2006 – Grammy Lifetime Achievement Award: performer
- 2008 – Marker No. 29 on the Mississippi Blues Trail at his birthplace in Hazlehurst; also, at his presumed gravesite in Greenwood
- 2010 – Gibson.com: ninth on its list of “Top 50 Guitarists of All Time”
- 2014 – Grammy Hall of Fame: “Sweet Home Chicago”

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- 2015 – *Rolling Stone* No. 71 on its list of the “100 Greatest Guitarists of All Time” (down from No. 5 on its 2003 list chosen by David Fricke)

Lyrics


Harmonica FAQs

Key: Any

Genre: Folk

Harp Type: Any

Skill: Any


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Harmonica FAQs – Welcome to over 100+ questions and answers about the harmonica. You'll find the most common queries asked by beginners (and not only) harmonica players on this page. I categorized the topics into four sections for easier consultation. You'll discover some generic questions concerning the instrument, some about playing theory, and a number of questions about how the harmonica is built and works. Of course, there are also many questions and answer about how exactly to play the harmonica.

The information you'll find on this page is provided by experts, harmonica players, and teachers all over the world.

Do you doubt your preferred musical instrument and want to ask a fresh question? Get in touch, and we'll answer you soon! You

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Harmonica Frequently Asked Questions – Harmonica FAQs

[toc]


GENERIC QUESTIONS ABOUT THE HARMONICA

Can a harmonica play chords?

A standard diatonic harmonica can play several chords; both most important are the first-degree chord (holes 1, 2 and 3 blow) and the fifth-degree chord (holes 1, 2, and 3 draws). There's also some other chords, but their usage is bound.

Can playing harmonica help in singing?

Learning to play a musical instrument will help you sing better because you'll learn about music and train your ear. However, if you cannot sing, studying the harmonica doesn't guarantee become familiar with to sing.

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Can you play any song on a harmonica?

With a standard diatonic harmonica, it is possible to play most of the song out there; however, some require bending and overbending capabilities. The simple truth is that the average harmonica player will never be able to everything he listens to.

Can you teach yourself, harmonica?


Yes, you can teach yourself harmonica, nonetheless it takes more time and effort. Being guided by a teacher is the better option. If you want to teach yourself harmonica try at least carrying out a structured learning path with online courses.

Do you need to read music to play the harmonica?

Reading music isn't a prerequisite to understand harmonica, but your learning journey will undoubtedly be easier and faster if you can read music. Reading music offers you more opportunities when you look for new material to study, and knowing the musical language is fantastic if you want to communicate with other musicians.

How can I tell what key my harmonica is in?

If your harmonica is not labeled, blow in hole 4 and work with a common tuner to read the note you obtain; that's the

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key of your harmonica.

How do you know what key a song is in?


If you want to find a song key, first discover the root note (the one that plays better on the entire song) and then check the minor third and the third major intervals. For example, if you discover that a D note always sounds good on the track, check D and F#, and the D and F. If you discover that the first pair sounds good, the song is in D major; otherwise, it is in D minor. To get the small third interval, count 3 half-tone up beginning with the main note, add a half-tone to get the 3rd major interval.

How long does it take to learn harmonica?

It depends, you can learn well in 4 years if you study well and you're followed by a good teacher, or you can be a beginner all lifelong if you just watch YouTube videos.

How much does a harmonica cost?

A cheap harmonica costs less than \$10, and a professional custom harp can cost more than \$150. Good harmonicas cost not significantly less than \$40. However, I will advise that you don't purchase a very inexpensive instrument; they normally don't play because they should and make your practice harder.

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How much should I practice to improve my skills on harmonica?

Aim for at least 30 minutes per day, every day, better if you practice one hour each day. Professional harmonica players practice up to 4 hours each day. If you practice many hours during the day, split your study routines right into a 20-minutes block, including a break between each prevent.

Is playing harmonica good for my health?


Of course, playing the harmonica is good for your health. You learn to breathe properly, and music is definitely therapeutic. Additionally, there are a couple of harmonica models designed for pulmonary rehabilitation.

Is the harmonica hard to learn?

Learning harmonica is hard and takes time. It costs few and even though it is often considered as a toy, it doesn't mean that it shouldn't be respected as any other instrument. The majority of the students don't succeed since they don't go on it seriously.

What are the 3 chords used in the blues?

In the blues, the three main chords used are the first-degree, the fourth-degree, and the fifth-degree chord. In a G blues, the first chord is the G chord, the fourth chord may be the C chord, and the fifth chord may be the D chord. Blues often

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makes usage of dominant seventh chords so that a G blues could have G7, C7, and D7.

What do I have to study to learn harmonica?

If you want to learn harmonica well, you should study songs, exercises, scales, and arpeggios. You would also desire to work on your tone and figure out how to bend notes. The harmonica is really a musical instrument like many others, in fact it is not easier.

What is the easiest song to play on the harmonica?


There are many easy songs to play on harmonica. "Piano Man" by Billy Joel is a good one for beginners.

What is the lowest key harmonica?

In the standard harmonica set, the G harmonica is the lowest, whereas the F sharp harmonica may be the highest. There are also many low-tuned harmonicas like low F and low C.

What key are most blues harmonica songs in?

Many blues are played in E, G, and A. The best way to play an E blues is to use an A harmonica and play in second position

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(cross harp). You may use a C harmonica for a G blues; and for an A blues, work with a D harp.

What key harmonica should I buy to play with a guitar?

It depends; you should consider the song key you play on the guitar and the position you would like to play on harmonica. For example, if you enjoy a G track on the guitar, it is possible to take a C harmonica and play in the second position or a G harmonica and play in the first position. Many rock harmonica players, particularly of days gone by, used to play harmonica on your guitar in the 1st position.


What type of harmonica is used in country music?

A standard diatonic harmonica may be used in country music. You can also buy a country-tuned harmonica to have an F sharp note on hole 5 in place of the natural F; this would fit more in the event that you play major mode melodies. To play country songs on harmonica, you'll make large usage of the second position pentatonic scale, and the G scale on a C harmonica.

Who is the most famous harmonica player?

It is hard to choose the most famous harmonica player. Here is a small list of great artists:

Alan Wilson

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Cliff Martin
Paul Butterfield
Little Walter
Sonny Terry
James Cotton
Sonny Boy Williamson II
Charlie Musselwhite


TECHNICAL QUESTIONS ABOUT THE HARMONICA

Can a harmonica go out of tune?

Yes, a harmonica can go out of tune; however, this shouldn't become an obsession. In the event that you play alone, your tuning doesn't have to be perfect, and if you play with someone else, you then should check your harmonica tuning more regularly.

Can I wash a harmonica?

If your harmonica has a plastic comb, you can wash it under water, and then dry it with a soft cloth and a hairdryer. You can also opt for an ultrasonic cleaner that permits you to avoid disassembling the harmonica. If your harmonica includes a wood comb, you should be careful and prevent immersing the instrument in water because the comb will get deformed.

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How long does a harmonica last?

A harmonica can last for years once you learn how to play it properly and keep maintaining it. When learning, beginners break harmonicas easier; usually, they use an excessive amount of hair for performing and make an effort to bend notes.

How to retune a harmonica?


Tuning a harmonica reed isn't complicated, but you should be careful because in the event that you move the reed, it could happen that it doesn't vibrate well in its slot. You will need to file the reed on the tip part (far from the rivet) if you need to raise the note pitch, or on the start part (where the rivet is) to lower the pitch. A little action will be required; often check the way the reed sounds while tuning it.

What is a custom harmonica?

A custom harmonica can have a different comb design, different materials and can be worked to make bending and overbending easier. Customization can interest not only the instrument look, but especially how it'll play.

What harmonicas are made of?

Common harmonicas are made of plastic, wood, steel, stainless steel, and brass.

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Where did harmonica originate?

The harmonica, how we know it today, was born in Germany. Among its ancestors is the Sheng, a Chinese mouth-blown free reed instrument comprising vertical pipes.

How does a harmonica work?

In the harmonica, the sound is produced by the vibrations of the reeds in the slots. When you blow in the holes, the upper reeds vibrate; those in the bottom work once you draw.


QUESTIONS ABOUT HARMONICA THEORY

How many harmonica tunings are available?

The most common harmonica tuning is called "Richter," followed by the "Country Tuning" that differs on hole 5 draw, where you discover an F sharp in place of a natural F note. There are also some minor tuning, such as the natural minor and harmonic minor. Some manufacturers also produce custom tuning (like Seydel) along with other special tunings. Among those, you will discover the melody maker by Lee Oskar and the Powerbender.

What are harmonica keys?

There are twelve notes inside our musical system, those you find on a piano keyboard and form an octave. They're

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basically, the white and black keys. A song can be in twelve different keys, and the diatonic harmonicas can be purchased in twelve keys and labeled with the name of the key. The standard range starts from G (the lowest key) to F sharp (the best). Once you learn how to play something on the blues harp, if you need to change the key, you only need to use a different harmonica and play the same holes. That's the advantage of playing a pitched instrument. With an individual harmonica, you can play various song importants, nevertheless, you have to know something about "harmonica positions," this means knowing various musical scales.

What are harmonica positions?

With the same harmonica, you can play different songs in different keys. Knowing the position is basically knowing the musical scales and where these scales' notes can be found on the harmonica.

What are harmonica tabs?

Harmonica tabs certainly are a simple way to notate music for the harmonica. Simple harmonica tabs show only the hole number to blow or draw and some additional information like if you have to bend notes. Some more complex tabs also show the information on the staff plus some hybrids tabs with the name of the notes. You need to know the song you're using the basic harmonica tabs as you don't have whatever lets you know how each note lasts.

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What harmonica key should I buy for blues?


The most common harmonica key for blues is A, this is because most of the blues are in E. Another common blues key is really a, and you need a D harmonica to play it. The G blues is also quite typical, also it requires a C harmonica. With these harmonica keys, you'll play the blues in the second position (cross harp); in the event that you get the same key because the song, you will play in the initial position (straight harp).

Which harmonica key should I buy?

Harmonicas in the key of C and A are the most common for beginners. You also want to consider a D, a G, and an F harmonica to get a quite complete set. Knowing different playing positions will permit you to play most of the songs.

What is the fifth position on harmonica?

The fifth position is one of the best harmonica positions to play minor songs and small blues. Your root note is located on hole 2 blow, 5 blow, and 8 blow with the fifth position. Once you learn the second position, you already know how to play in the fifth placement; in fact, the next position major pentatonic scale, and the fifth position minor pentatonic scale share exactly the same notices. On a typical C harmonica, in the 5th position, your root note is E.

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What is the first position on harmonica?

The first position, also known as straight harp, is one of the best harmonica placements to play major songs. Your root note is located on hole 1 blow, 4 blow, 7 blow, and 10 blow. On a standard C harmonica, in the initial position, your root notice is C, and you also have a complete main scale on holes from 4 to 7.

What is the second position on harmonica?


The second position is an excellent harmonica position to play blues songs and major songs. Your root note is located on hole 2 draw, 3 blow, 6 blow, and 9 blow with the second position. On a standard C harmonica, in the next position, your root notice is G.

What is the most common key for a harmonica?

The most common harmonica key is C.

What is the third position on harmonica?

The third position is one of the best harmonica positions to play minor songs and small blues. Your root note is located on hole 1 draw, 4 blow, and 8 blow with the third position. On a standard C harmonica, in the 3rd position, your root notice is D. When playing in the third placement, the minor scale you play will be called "Dorian" and shares the same note as the

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first position major level. For example, a C major scale gets the same notes as the “Dorian” D minor scale. It’s suggested in order to avoid playing holes 3 and 7 draws in third position if the song mode is minor.

What’s the difference between a diatonic harmonica and a chromatic one?

Basically, the diatonic harmonica includes a three-octave extension but doesn’t permit you to play all of the notes that form them. The note layout follows a diatonic progression (major scale). With a chromatic harmonica, it is possible to play all the notices like a piano. The technique to perform these two kinds of harmonicas differs, and the sound is quite different too. On the chromatic harmonica, the blues is nearly always played in the 3rd position, and the fact you could play all the notes makes the chromatic harmonica ideal for jazz and classical music.

What’s the extension of a standard diatonic harmonica?

The extension of a standard blues harp is three octaves, but they are not complete. Even the major scale of the same key of the harmonica is found only on the middle octave, holes 4 to 10. To play exactly the same scale on the low octave, holes 1 to 4, you have to play a couple of bendings. On the best octave, holes 7 to 10, another bending must obtain the whole level.

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Which harmonica should I use for minor key songs?

If you want to play minor chords, you need a minor tuned harmonica because the standard tuning permits you to enjoy only a minor chord on holes 3, 4, and 5 draws, and 8, 9, and 10 draw. On a C harmonica, the notes of the D small chord. If you need to play solos and melodic lines, a standard diatonic harmonica is fine, and you just have to find the right key and the right position. The most typical placements used to play minor songs will be the third and the fifth. You could also use the fourth position for minor playing, but getting the root note on hole 3 whole-step bending isn't comfortable.

PRACTICAL QUESTIONS ABOUT PLAYING THE HARMONICA

How do I start learning harmonica?

This is what you should start to learn harmonica: Figure out how to hold the instrument correctly, choose a technique such as puckering, tongue blocking, U blocking, or Lips blocking. Then figure out how to breathe correctly and play single notes, better if you practice long notes. Focus on your tone and don't rush; learning to bend notes should happen later. Work on simple tunes and practice the whole instrument range. Avoid focusing too much on blues and on the blues scale. Make an effort to become a musician, not really a copy of everyone

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else.

How many embouchures to play the harmonica?


There are several techniques to play the harmonica. Puckering, tongue blocking, lips blocking, and U blocking, will be the most common, and all of them requires a different approach.

How to accompany on harmonica?

To accompany on harmonica, you should learn to play chords and how to interact with the other musicians. Avoid overenjoying; it is very important learn where to stop playing, leaving space for others. When accompanying with the harmonica, it is possible to play pads using octaves, emulate horn sections, and adapt your playing to the music style.

How to bend on harmonica?

Bending on harmonica isn't for beginners and often is really a trap that results in a waste of time plus frustration. Basically, to bend an email, you have to shape your oral cavity and use your tongue to modify the airflow. Blow bending differs from draw bending, and bending with puckering is different from bending with tongue blocking. Understanding how to bend notes takes much period; consider it a long-term goal, and do not neglect the most crucial what to learn, like playing at tempo and getting single clear information.

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How to breathe for harmonica playing?


The correct breathing for harmonica playing involves the diaphragm. You should learn to make long breathes in a relaxed way while sustaining the flow. Controlling the airflow is fundamental for a good tone on harmonica. The majority of the harmonica players struggle with air and get full of it easily, in fact it is important to figure out how to manage the quantity of air you inhale and exhale, making use of your nose as a vent valve.

How to cup a harmonica microphone?

Your tone on harmonica is strictly correlated to your embouchure, the seal you make with the harp, and the shape of your oral cavity. Sustain of the airflow also plays a big role in shaping your tone. Before relying on expensive harmonica mics and amps, try to build your tone with your embouchure. Basically, a bigger space in your mouth creates a bigger tone and vice versa.

How to have hole 2 draw playing well?

Getting a good sound from hole two draw is frequently difficult for beginners. Keep your throat relaxed and prevent sucking. The airflow should start in your opened throat, not in your mouth. Think about breathing from your own belly and not in the mouth area.

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How to hold the harmonica?

Hold your harmonica without tilting it, and it should stay straight in front of your own mouth. Practice before a mirror to verify you don't assume strange postures. Move the instrument rather than your head.

How to play a dip bending on harmonica?


A dip bending is a note that starts with bending and ends with the normal pitch. The transition should be quick, and you also don't want to hear two notes. Start like when you play the bending and immediately release it. Opening your nose can assist you to achieve the goal. It is possible to perform a dip bending on blow notes, on draw information, and on double stops too.

How to play a glissando on harmonica?

To play a glissando, start from a hole that is different than the target one. For example, to play hole 7 blow with a glissando, start hole 2, and continue blowing until you reach hole 7. The airflow remains constant while you move the harmonica. You can play a glissando with blow and draw notes, and you may go up or right down to achieve your target.

How to play a pull on harmonica?

A harmonica pull is a feature of the tongue blocking technique. Basically, the sound is stopped by the tongue on the harmonica, and you start drawing or blowing before

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removing the tongue. Once you remove the tongue from the holes, the sound starts.

How to play a slap on harmonica?


The slap is really a feature of the tongue blocking technique. To play a slap, your airflow (it could be draw or blow) starts with the tongue off the harmonica. You'll slap the harmonica holes quickly to obtain a distinct sound attack. Very often, slap and pulls interact when performing with the tongue blocking technique. When playing by way of a bullet microphone and an amplifier, slaps and pulls help you to get that punching audio that lots of harmonica players love.

How to play a tremolo on harmonica?

A tremolo is a variation of the note volume. You can use your throat or the diaphragm, or both. When playing a tremolo, you can shape it by working on the amount of air variation (volume) and speed (frequency).

How to play a vibrato on harmonica?

A vibrato involves a note pitch change. To play vibrato on harmonica, you should know how to bend notes. Basically, you perform a bent note and changing the airflow amount influences the note pitch. You can regulate how much the pitch is affected and the speed of change.

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How to play a wah wah on harmonica?

The wah wah effect on harmonica is made by working on the cupping of the instrument. You apply the wah wah moving your hand (normally your right one), opening and closing the cupping. You can also help the wah wah by working with the airflow.


How to play a warble or shake on harmonica?

A warble, also known as a shake, is when you play two contiguous holes switching from one to the other very quickly. You don't stop the airflow through the playing, and you may furthermore play a bent shake or warble. It is suggested to go the harmonica and not the head, or both, but never only the top.

How to play double stops on harmonica?

A double stop on harmonica is when you play two notes on two contiguous holes simultaneously. To play the double quit, open your embouchure a little. If you play using the tongue blocking technique, start like once you want to play a single hole, and open up your embouchure, moving your right lip side.

How to play single notes with lip

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blocking on harmonica?


Lip blocking is really a particular technique used to play the harmonica. It involves blocking the holes with the inner side of your bottom lips. Tilt the harmonica a little bit when positioning it on your lips to possess better adherence. With lip blocking, you may also play double stops and bend notes. This system is easier than what most players think; test it out for, and you will be surprwill beed!

How to play single notes with puckering on harmonica?

To play single notes on harmonica with puckering, you need to shape your embouchure, making a little "O." Blow or draw in a hole to obtain the sound. If you hear two notes, you want to reduce your embouchure and check the harmonica's position, and it might be that you are in the center of two holes. Puckering lips shape is comparable to the one you make by using a drinking straw.

How do I play single notes with tongue blocking on harmonica?

When playing holes 3 to 10, cover the holes that must be blocked on the left, with the upper section of the tongue, closer to the end, and leave the right hole free. Don't use the tip of the tongue if you want to protect two or three holes, as you need a slightly larger surface of your tongue to serve that purpose. Being an indication, put your tongue on

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the vertical separator between holes 2 and 3 if you need to play hole 4. The tongue covers two holes: i.e. 2 & 3.

For hole 2 playing, put your tongue between hole 1 and the left border of the instrument. For hole 1 actively playing, you should learn to switch your tongue to the right and cover holes 1 and 2 with its left side.

How to play single notes with U blocking on harmonica?


U blocking is another technique used by some harmonica players. To use this method, you should be able to curl your tongue to possess its sides facing up. Essentially you will play like with the puckering technique, but with the added centering of your air via your tongue. Sounds very complicated? It is; most people can't even curl their tongue.

How to play split notes on harmonica?

You can play split notes on harmonica if you use the tongue blocking technique. The most common type of split notes may be the octave. To perform the hole 1 and 4 octaves (C octave on a C harmonica), close holes 2 and 3 with the tongue. You can play many octaves on a diatonic harmonica, and they're a good way to obtain a full sound which has low and high frequencies.

What chords can I play on harmonica?

The most common chords you can play on a standard harmonica will be the first-degree chord and the fifth-level chord. On a

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C harmonica, the C major chord and the G main chord.

What is an overblow on harmonica?


An overblow on harmuponica is a note obtained with very advanced technique that most of the time requires to create the harmonica. Reed gap adjustment and embossing are a few of the modifications that help to obtain the overblow. Overblows allows you to play chromatically and have more notes on the instrument; for instance, on a C harmonica, on hole 1, you may get a D sharp, as well as on hole 4. On hole 5, with the overblow, you can perform an F razor-sharp, whereas, on hole 6, you will discover a B flat. The B smooth on hole 6 is essential for playing the second position blues scale on the higher section of the harmonica. With overblows, it is possible to play far better jazz music because it makes large usage of chromatics.

What octaves can I play on harmonica?

On a standard harmonica, you can play many octaves if it is possible to tongue block. For example, on a C harmonica, blowing, you should have C, E, and G octaves overall instrument extension. Drawing notes enables you to play D, A, F, and B octaves.


What scales can I play on harmonica?

There are many scales you can play on a harmuponica. Basically, the first position major scale, then the second position dominant seventh scale. You can also play the third

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position "Dorian" minor scale, and also the twelfth position major scale. It depends on your bending and overbending skills. The most common scales it is possible to play on a C harmonica are C major, G seventh, D Dorian minor, D blues, G blues, C, F, and G major pentatonic scales. It is possible to perform F major and D main scale on holes 1 to 4. They are only some examples.

Lyrics

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