

## Harmonica Tunings that I use for playing solo (all tunings are referenced on a key of low D harmonica):

(the six tunings I use the most are (in this order): # 1, # 5, # 9, # 8, as well as # 2 and # 34

# 1 (for the Major scale) – THIS IS THE MAIN TUNING I USE

- Low D 10 hole harmonica

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

# 5 (for the Major scale – A slight alteration of Tuning # 1 just above for certain tunes) – (used to play “Nancy’s Waltz” by Chris Romaine)

- Low D 10 hole harmonica

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

# 9 (for the Major scale) – (used to play “Lark in the Clear Air”, “Wild Mountain Thyme”, “Shenandoah”, “Sheebag Sheemore”, “Mountain Road”, and “Wise Maid”, and “Cronin’s Hornpipe”)

- Low D 10 hole harmonica

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

# 8 (for the Major scale) A slight alteration of Tuning # 9 just above – (used to play “Bonaparte’s Retreat”, “Fisher’s Hornpipe”, “Sterling Castle” [aka Laird of Drumblair]), and “Welcome to My Feet Again”)

- Low D 10 hole harmonica

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

# 2 (for the Major scale) –An alteration of Tuning # 1 to use a HIGH drone note with the melody below it (I actually use a key of Low A Hohner Thunderbird harmonica for this, to play in the second position in the key of E, so it is referenced in two keys here) – (used to play “Pretty Saro”, “Angeline the Baker”, “Farewell to Taiwaithe” and “Arirang”)

- Low D 10 hole harmonica

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

- Low A 10 hole harmonica

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

# 34 –An alteration of Tuning # 2 to use a HIGH drone note with the melody below it (I actually use a key of Low A Hohner Thunderbird harmonica for this, to play in the second position in the key of E, so it is referenced in two keys here), tuned for the Dorian Mode [minor scale with flatted 3rd & 7th notes]) – (used to play “Shady Grove”)

- Low D 10 hole harmonica

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

- Low A 10 hole harmonica

- I also use this tuning on a Low D harmonica

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

I use these tunings, and the others below, to play solo instrumental pieces (1) splitting the harmonica into 2 sections by placing and moving the tongue on or between the holes, as I learned from my main harmonica mentor Sam Hinton, and (2) retuning the harmonica so certain songs could be played in certain positions, as I learned from my other main harmonica mentor Rick Epping (I learned how to retune, and **to** retune from Rick). ***I retune the harmonicas to fit the songs***, since the diatonic harmonica only has **seven notes** (like having just the seven “white notes” of the piano and not having the five “black notes”), I often retune one or more of the “white notes” to become “black notes” as needed for the songs.

When experimenting with tuning, one does not have to tune notes *down* [normally done by filing a bit off of the part of the reed near where it is attached], but you can put a little bit of **Blu Tack** (a putty-like substance available at hardware stores, stationary stores, or online) on the free end of the reed to lower the note – then it can be removed to have the note be what it was before for comparison (raising notes have to be tuned up by filing the free end of the reed).

I rarely bend notes, since there is always a bass part being played with the left side of the mouth to compliment the melody being played on the higher notes with the right side of the mouth.

I play mainly in the 2nd position (see the next section below, item #3, for harmonica positions), and the 1st position (the key that is stamped on the harmonica), and also sometimes in the 3rd position, and very occasionally in the 5th position, and the 7th position (aka the 12th position in the chromatic language).

Since I am only playing solo, and am always retuning the harmonicas, so far I don't play anything in the 4th position or the 6th position, but Rick Epping sometimes uses those two positions, and well as also mainly playing in the 1st, 2nd, and 3rd positions. Brendon Power sometimes plays in the 4th position as well as the 1st, 2nd, and 3rd positions. Richard Hunter sometimes plays in the 5th position, as well as the 1st, 2nd, and 3rd positions. Steve Baker sometimes plays in the 4th and 5th positions, as well as the 1st, 2nd, and 3rd positions. Howard Levy plays in all 12 chromatic positions (including the 7 diatonic positions).

Everything I do on the harmonica I can trace to something that Sam Hinton (who played almost everything in the 1st position) or Rick Epping has done (as well as the multi-instrumentalist Old Time musician Curt Bouterse – see the next paragraph). The first retuning and playing I did (and still the basis for most of my playing) came for a tuning Rick Epping came up with around 1968 and that I first heard him play in around 1975, of tuning the notes of the holes 5 draw and 9 draw up a half step, and then playing in the Major Scale in the 2nd position (others may have independently come up with this type of tuning, but Rick was the first one I heard play in it, and he has subsequently come up with many more tunings).

Many of these tunings may or may not be suitable for single line playing and improvising as the Standard Harmonica Tuning. I always play solo and I almost never play a song with a single part (any more than I would just play a right hand part on the piano), and when I did that in the past, it was because I hadn't found or made a tuning and a position to play that song in with the accompanying part. I generally play the melody on the right side and the bass notes on the left side, but I sometimes play a high drone on the right side with the melody on the *left*, making tunings so that can happen. I was inspired to do this by the Old Time musician and multi-

instrumentalist Curt Bouterse, from his playing of some Old Time tunes on the ancient free-reed Asian bamboo pipes (and ironically the ancestor of the modern harmonica), the *khean* (or sometimes spelled *kean*, or *khen*).

When playing in a tuning in a particular harmonica position, one actually has FOUR tunings, by, while playing in the same way, tuning the harmonica from the (1) **Major Scale** (the **Ionian Mode**), to the three most common other modes for (Western) traditional music:

2. The **Mixolydian Mode**, achieved by tuning the Major 7th notes down a half step to the flat 7th notes (for reference, in the key of C, this would be tuning the B notes down to B flat).
3. The **Dorian Mode**, achieved by tuning the Major 7<sup>th</sup> notes and the Major 3rd notes down a half step to the flat 7th notes and the flat 3rd notes (in the key of C, this would be tuning the B notes down to B flat, and the E notes down to E flat).
4. The **Aeolian Mode**, achieved by tuning the Major 7th notes, the Major 3rd notes, and the Major 6th notes down a half step to the flat 7th notes, the flat 3rd notes, and the flat 6th notes (in the key of C, this would be tuning the B notes down to B flat, and the E notes down to E flat, and the A notes down to A flat).

### **Some things to note when looking at the tunings:**

1. Notes in red are ones retuned from the Standard Tuning. Notes in **BLUE** in smaller type below a note are other notes that that reed could also be tuned to.
2. “**Richter**” in this doc will mean that the same note occurs in two or more different places on the harmonica – they are indicated by an underline and are in *italics* (and, again they are in **RED** if they have been retuned from the Standard Tuning). This name comes from the Standard Tuning on the diatonic harmonica, invented by Joseph Richter in 1826, that has the same 5th note of the scale (in the 1st position) on hole 2 draw & hole 3 blow. Here I decided to use his same to describe *any* tuning I use where the same note occurs as a blow note & a draw note.

3. **Positions** on the harmonica are defined like this (on a standard diatonic harmonica that is *not* retuned): the 1st position is the key stamped on the harmonica, and each successive 5th interval up is the next position – for example, in a harmonica coming from the factory in the key of D (not designation Majors or minors here for the keys, as they vary with the tunings:

- 1st position, in the key of D Major, playing with that note as the first note of the scale (the key stamped on the harmonica);
  - 2nd position, in the key of A Major, playing with that note as the first note of the scale;
  - 3rd position, in the key of E minor, playing with that note as the first note of the scale;
  - 4th position, in the key of B minor, playing with that note as the first note of the scale;
  - 5th position, in the key of F# minor, playing with that note as the first note of the scale;
  - 6th position, in the key of C# minor, playing with that note as the first note of the scale.
  - 7th position (aka 12th position in the chromatic language), in the key of G Major, playing with that note as the first note of the scale.
- [on a key of key of C harmonica for reference, the 7 positions in order (again, going up in fifth intervals) would be in the keys of C, G, D, A, E, B, and F].

Almost all songs, especially for solo harmonica playing, are played in the **1st**, **2nd**, and **3rd** positions. In all the positions the harmonica can often be retuned to be able to play certain chords that enhance the songs played, and to have the harmonica be in the desired mode in that position. For example, I experimented with tuning the harmonica to the Major scale (the Ionian Mode) in all seven diatonic positions to see what would work for me (three of them did) – see tunings #1, #7, #8, and #12 in the section of **Tunings I Use** below, and also tunings #5, #6, #7, and #8 in the lower section of **Theoretical Tunings**.

I have also played one solo song in the **5th** position (in Tuning #1 below), and also have experimented with playing solo in the **7th** position (aka the **12th** position in the chromatic language) [in Tuning #12 below].

Rick Epping has also played solo in the **6th** position (see Tuning #15 below in the *Theoretical Tunings* section below), and Brendon Power and Rick Epping have played in the **4th** position (see Tunings #42 and #43 in the *Theoretical Tuning Section* below towards the end of this document).

Howard Levy also plays solo in the **7th** position (aka the **12th** position in the chromatic language)

And Howard Levy uses single note lines with bends and overblows and overdraws, and plays in all 12 of the *chromatic* positions (with the chromatic 7th position, the chromatic 8th position, the chromatic 9th position, the chromatic 10th position, the chromatic 11th position, and the diatonic 12th position (aka the 7th position as I am referring to it here) on the diatonic harmonica, in all 12 of the keys on a single harmonica, but in this document reference is made to just the 7 diatonic positions.

The positions follow the 7 modes in a (here a diatonic) circle of 5ths, with each position (from the 1st to the 6th position) having one for flatted note added to alter the Major scale as you go up the positions numerically – the mode of the 2nd position has the mode you get to by counting 5 notes up the eight note scale from the 1st position; the mode of the 3rd position has the mode you get to by counting 5 notes on up the eight note scale (counting up to the next octave with the notes repeating again in the next higher octave) from the 2nd position, etc.

For example in Standard Tuning (without retuning any of the notes from the Standard Tuning on the harmonica):

- the 1st position is the Ionian Mode, or the Major scale (no flatted notes);
- the 2nd position is the Mixolydian Mode (one flatted note changed from the Major scale - the 7th note of the scale);
- the 3rd position is the Dorian Mode (two flatted notes changed from the Major scale - the 7th and the 3rd);

- the 4th position is the Aeolian Mode (three flatted notes changed from the Major scale - the 7th, the 3rd, and the 6th);
- the 5th position is the Phrygian Mode (four flatted notes changed from the Major scale – the 7th, the 3rd, the 6th, and the 2nd);
- the 6th position is the Locrian Mode (five flatted notes changed from the Major scale – the 7th, the 3rd, the 6th, 2nd, and the 5th);
- and the 7th position (aka the 12th position in the chromatic language) is the Lydian Mode (one *sharped* note changed from the Major scale – the 4th).

==another interesting correlation is each position corresponds to the relative minor key or the relative Major key in this way:

in the position that is 3 positions ahead of the first key numerically [except for the 5th position, where it is 4 positions ahead] (when needed, keep on counting past the 7th position, starting again at the 1st position when counting up, like when you are counting up the notes on a piano when reaching a new higher octave) = (these keys are noted here as on a key of C harmonica):

- the 1st position, C Major key Ionian Mode, or the C Major scale (no flatted notes), corresponds with its relative minor key, A minor, three positions ahead in the 4th position, in the Aeolian Mode (three flatted notes changed from the Major scale - the 7th, the 3rd, and the 6th);
- the 2nd position, the G Major key Mixolydian Mode (one flatted note changed from the Major scale - the 7th note of the scale) corresponds with its relative minor key, E minor, three positions ahead in the 5th position, in the Phrygian Mode (four flatted notes changed from the Major scale – the 7th, the 3rd, the 6th, and the 2nd),
- the 3rd position, the D minor key Dorian Mode (two flatted notes changed from the Major scale - the 7th and the 3rd) corresponds with its relative Major key, F Major, in the 7th position (aka the 12th position in the chromatic language), four positions ahead in the



Lydian Mode (one *sharped* note changed from the Major scale – the 4th);

- the 4th position, the A minor key Aeolian Mode (three flatted notes changed from the Major scale - the 7th, the 3rd, and the 6th), corresponds with its relative Major key, C Major, four positions ahead in the 1st position, in the Major scale (the Ionian Mode);
- the 5th position, the E minor key Phrygian Mode (four flatted notes changed from the Major scale – the 7th, the 3rd, the 6th, and the 2nd), corresponds with its relative Major key, G Major, four positions ahead in the 2nd position, in the Mixolydian Mode (one flatted note changed from the Major scale – the 7th);
- the 6th position is the B minor key Locrian Mode (five flatted notes changed from the Major scale – the 7th, the 3rd, the 6th, 2nd, and the 5th), corresponds with its most related key, G Major, three positions ahead in the 2nd position, in the Mixolydian Mode (one flatted note changed from the Major scale – the 7th);
- and the 7th position (aka the 12th position in the chromatic language) is the F Major Lydian Mode (one *sharped* note changed from the Major scale – the 4th), corresponds with its relative minor key, three positions ahead in the 3rd position, the D minor key, in the Dorian Mode (two flatted notes changed from the Major scale - the 7th and the 3rd).

**[see #4 below for more on the modes]**

The positions would shift in the same way with each tuning, The next numerical position up in number would have one more flatted note (lowered a half step) added to the altering of the Major scale than the previous numerical position (and the previous position numerically has one less flatted note). The slight exception to this is the 7th position (aka the 12th position), which has one more note *sharped* (raised a half step, here the sharped 4th note of the Major scale) than the 1st position, since one *less* note is flatted (aka one more note is sharped) as the positions go

down in number – this one exception is, as you go numerically *up* in positions, that the 7th position (aka the 12 position) will be *six* accidentals (flats or sharps) different from the 6th position (rather than one accidental different – this takes into account the five other keys/ positions of the 12 note *chromatic* scale that are not covered here in this 7 note *diatonic* essay (the other chromatic positions in the key of C would be the 7th position [the key of F sharp {aka G flat}], the 8th position [the key of C# {aka D flat}], the 9th position [the key of A flat], the 10th position [the key of E flat], the 11th position [the key of B flat], and the 12th position [the key of F - aka the 7th position in the diatonic language]

- For example if the harmonica is tuned with holes 5 & 9 tuned up a half step, so that the *2nd position* is the Major scale (the Ionian Mode with no flatted notes), then:
- the 3rd position is the Mixolydian Mode (one flatted note changed from the Major scale - the 7th note of the scale);
- the 4th position is the Dorian Mode (two flatted notes - the 7th and the 3rd);
- the 5th position is the Aeolian Mode (three flatted notes - the 7th, the 3rd, and the 6th);
- the 6th position is the Phrygian Mode (four flatted notes – the 7th, the 3rd, the 6th, and the 2nd);
- the 7th position is the Locrian Mode (five flatted notes – the 7th, the 3rd, the 6th, 2nd, and the 5th);
- and the 1st position (aka 12th position in the chromatic language) is the Lydian Mode (one *sharped* note changed from the Major scale – the 4th).

4. **Modes** – taking a Major scale and making seven scales, starting the scales on *each of* the seven notes in the Major scale – one at a time, making *each of* the seven notes the *starting* tonic note (the “1”)
- A. – These are listed here in the key of C – relating to an octave of white notes from low to high in an octave (called “diatonic”)– and relating to each mode with what notes are altered from the Major scale (the “white note” scale with no flatted or sharped notes):

---

---

1. Ionian Mode – from C up to C

- the standard Major scale with no flatted or sharped notes. This is the most common mode in traditional Irish music, and for Appalachian fiddle tunes, and for traditional and popular American and Western European songs.

- 
- 
- within this Mode is the often used Major Pentatonic scale, Pentatonic, with the 1st, the 2nd, the 3rd, the 5th, and the 6th.
  - the Major Pentatonic and minor Pentatonic Scales are related – if you play the C Major Pentatonic scale (C-D-E-G-A), but have the first note as the A, then it becomes the A minor Pentatonic Scale (A-C-D-E-G) - so a Major Pentatonic scale is the minor Pentatonic scale of the key 3 half steps down (its relative minor); and conversely, a minor Pentatonic Scale is the Major Pentatonic Scale of the key three half steps up (its relative Major).

### **MORE ON THE PENTATONIC SCALES:**

Modes based on the Major pentatonic scale there are three (of the mathematical possible 5) that are most used starting the pentatonic scale on:

1. the 1st note – in the key of C, that would be the Major pentatonic scale of: C, D, E, G & A – this is a very common scale everywhere in the world, and is the basis for Chinese classical music;

2. the 6th note – in the key of C, that would be the relative A minor pentatonic scale (with a flat 3rd note (here the C note), and the flat 7th note (here the G note) of: A, C, D, E & G.

- The Blues scale – based on a minor Pentatonic (5 note) scale, with the 1st, flatted 3rd, 4th, (often adding in the sharp 4th), the 5th, and the flatted 7th. The 3rd is often played as a “neutral” note, in between the flatted 3rd and the natural 3rd.

– this is a very common scale everywhere in the world;

3. the 2nd note – in the key of C, that would be the D pentatonic scale of D, E, G, A, & C – this scale is *neither* Major *or* minor, but it feels like a minor

scale because of the flatted 7th note in the mode (here the C note); but there is no minor (or Major) 3rd, so it isn't quite as dark as the minor pentatonic scale.

- this pentatonic mode is occasionally used for traditional Appalachian tunes (see Curt Bouterse's song *Felecita*), and occasionally Irish tunes (see *Bo Mhin Na Toitean* by the band Altan. The 2nd note of this mode (here the E note) is sometimes used as a substitute for (or in addition to) the minor 3rd note (would be the F note in this situation)

- in this pentatonic mode, treating it as the tonic mode, the i (here of the key of D), the complimentary mode, the v (here in A minor), would be the often used pentatonic scale mentioned above in #2, starting on the A note (with the notes A,C,D,E, & G). This would be the D key (neither minor nor Major) and a complimentary A minor, staying in the notes of the mode for both keys.

4. the 5nd note – in the key of C, that would be the E pentatonic scale of E,G,A,C, & D - this is a minor scale, used as a complimentary scale, the v, to the often used pentatonic scale mentioned above in #2, starting on the 6th note (with the notes A,C,D,E, & G), treating that mode as the i (in A minor). This is used in traditional Korean music, as an A minor and a complimentary E minor, staying in the notes of the mode for both keys.

5. In addition there is another pentatonic scale of C, E, F, G, & B that is the main scale for traditional music in Okinawa.

- (this Major scale Ionian mode corresponds with the C Major chord, the I chord).

- (this mode corresponds with the C Major chord, the I chord).

6. Dorian Mode – from D up to D – with flatted 3rd and 7th notes –.

Used in many Irish and Celtic tunes, such as *Drunken Sailor*; in some Appalachian fiddle tunes; often used in Jazz improvisation as a scale, and especially for the chords of this mode, especially starting in the early 1960s with saxophonist John Coltrane's work in with pianist McCoy Tyner, and

also composer/ arranger/ saxophonist Oliver Nelson. Also used for R&B and Soul songs such as Bill Withers' Use Me and Love Potent No. 9, rock songs such as She's Not There, Latin songs, such as Mas Que Nada and Nena Na Na, and New Orleans R&B songs, such as Dr. John's Right Place Wrong Time, I Walk on Guilded Splinters, You Swore, and Holdin' Pattern.

- Within this Mode is the often used Blues Scale, based on a minor Pentatonic (5 note) scale, with the 1st, flatted 3rd, 4th, (often adding in the sharp 4), the 5th, and the flatted 7th. The 3rd is often played as a "neutral" note, in between the flatted 3rd and the natural 3rd.

- Again, the Major Pentatonic and minor Pentatonic Scales are related – if you play the C Major Pentatonic scale (C-D-E-G-A-C), but have the first note as the "A", then it becomes the A minor Pentatonic Scale - so a Major Pentatonic scale is the minor Pentatonic scale of the key 3 half steps down (its relative minor); and conversely, a minor Pentatonic Scale is the Major Pentatonic Scale of the key three half steps up (its relative Major).

--- (this mode corresponds with the D minor chord, the ii chord).

7. Phrygian Mode – from E up to E - with flatted 2nd, 3rd, 6th, and 7th notes – used in traditional Spanish music, as in the song "Malaguena"; and for traditional Middle Eastern music. Also in these traditions sometimes the 3rd is *not* flatted, and sometimes the 2nd is flatted when the 3rd is not flatted.

- (this mode corresponds with the E minor chord, the iii chord).

8. Lydian Mode – from F up to F - with sharped 4th – often used in a scale in jazz improvisation from the late 1940s on. An example is the beginning of Leonard Bernstein's song *Maria*, from West Side Story. This mode is also often used in classical music from India (the Kalyan basic scale, called *thats*, and for the Yaman Kalyan Raga), and sometimes in traditional Eastern European and Balkan music.

- (this mode corresponds with the F Major chord, the IV chord).

9. Mixolydian Mode – from G up to G - with flatted 7th – Used in many traditional Scottish tunes, and in traditional Irish tunes, and airs, such as *She Moves Through the Fair* and the late Ewan MacColl's *The First Time Ever I Saw Your Face*; also used in some American Appalachian fiddle tunes; often used in Blues, jazz, Soul music, Latin music, and rock.

This Mode is also one of the ones most often used in classical music in India, and is the one most associated with music from India by the rest of the world (the Khamai basic scale, one of the ten main scales called **thats**, and is used for the popular *Gavati* Raga); also used in Latin music; and from the 1950s and 1960s on, influenced by the Blues and the Boogie Woogie pianists, the Mixolydian Mode often became the “new I chord” with the flatted 7th note in it.

This Mode (and the shifting of Modes described above) was used in many R&B, rock, and popular songs in the 1950's and the 1960's, such as: *Bo Diddley, Not Fade Away, On Broadway, I Only Have Eyes for You, If I Was a Carpenter, Dancing in the Street, We Gotta Get Out of this Place, Ferry Cross the Mersey, White Bird, Only in America, Five O'Clock World, If You Could Read My Mind, My Generation, Hey Gyp, Hey Little One, The Lonely Bull, The Lonely Surfer, Theme from The Endless Summer, The First Time Ever I Saw Your Face* (composed by the late Scottish singer Ewan MacColl), *Norweigan Wood* (very Scottish influenced), *The Doors' L.A. Woman* and *Soul Kitchen* and *Twentieth Century Fox*, and many of Chuck Berry's songs, including *Memphis*.

- (this mode corresponds with the G Major chord, the V chord).

10. Aeolian Mode – from A up to A - with flatted 3rd, 6th, and 7th; used for some traditional Irish tunes such as *Butterfly Jig*; the English song *Greensleeves* sometimes uses the Aeolian Mode (and it sometimes uses the Dorian Mode). Also, the European Harmonic minor Scale is the same as the Aeolian Mode, with the 7th note not flatted

- (this mode corresponds with the A minor chord, the vi chord).

11. Locrian Mode – from B up to B -with flatted 2nd, 3rd, 5th, 6th, and 7th – [it is basically the Mixolydian Mode up a Major third interval – it is not often used as a mode in itself]

- (this mode corresponds with the B diminished chord, the vii diminished chord).

B. the Modes also could be organized in a “Circle of 5ths” – that is, for each 5th interval you go up, another note is flatted (these are also the seven positions for playing the diatonic harmonica):

1. C (no flats)
2. G (one flat)
3. D (two flats)
4. A (three flats)
5. E (four flats)
6. B (five flats)
7. F (in the diatonic scale this is a flatted fifth interval above the B, and it is much more convenient to just say that the 4th note is sharped.

# TUNINGS THAT I USE

## (OR ARE CURRENTLY EXPERIMENTING WITH):

### I. MAJOR SCALE TUNING GROUP:

1. *When I play a normal 10 hole harmonica, this is the main tuning I use.*

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

A. for playing in the 2nd position, in the key of A, in the Major scale - single Richter (for playing the 1st note of the scale as a low drone on hole 2 draw & hole 3 blow with the melody higher than that).

– chords (or partial chords) available in this position are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), the E Major chord (the V chord), and the F# minor (the vi chord).

B. also for playing in the 3rd position, in the key of E, in the Mixolydian Mode (Major scale with flatted 7th note) - single Richter (for playing the 4th note of the scale as a low drone on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this position are the E Major chord (the I chord), the F# minor chord (the ii chord), the A Major chord (the IV chord), the C# minor chord (the vi chord), and the D Major chord (the VII chord).

C. also for playing in the 5th position, in the key of F# minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes) - single Richter (for playing the 3rd note of the scale as a low drone on hole 2 draw & hole 3 blow with the melody higher than that).

– chords (or partial chords) available in this position are the F# minor chord (the I chord), the C# minor chord (the v chord), the D Major chord (the VI), and the E Major chord (the VII chord).



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

I also sometimes use a Low D 12 hole harmonica, made for me by Rick Epping - Tuning based on the Rick Epping "5&9 Draw Raised Notes Tuning" on a 10 hole harmonica (they are holes 6 & 10 on this 12 hole harmonica) -

A. for playing in the 2nd position, in the key of A, in the Major scale - triple Richter (for playing the 1st note of the scale as a very low drone on hole 1 blow & draw with the melody higher than that; and for playing the 1st note of the scale as a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 3rd note of the scale as a high drone on hole 11 blow & hole 12 draw with the melody lower than that).

– chords (or partial chords) available in this position are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), the E Major chord (the V chord), and the F# minor (the vi chord).

B. also for playing in the 3rd position, in the key of E, in the Mixolydian Mode (Major scale with flatted 7th note) - triple Richter (for playing the 4th note of the scale as a very low drone on hole 1 blow & draw with the melody higher than that; and for playing the 4th note of the scale as a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 6th note of the scale as a high drone on hole 11 blow & hole 12 draw with the melody lower than that).

- chords (or partial chords) available in this position are the E Major chord (the I chord), the F# minor chord (the ii chord), the A Major chord (the IV chord), the C# minor chord (the vi chord), and the D Major chord (the VII chord).

C. also for playing in the 5th position, in the key of F# minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes) - triple Richter (for playing the 3rd note of the scale as a very low drone on hole 1 blow & draw with the melody higher than that; and for playing the 3rd note of the scale as a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 5th note of the scale as a high drone on hole 11 blow & hole 12 draw with the melody lower than that).

*George Winston Harmonica Tunings*

– chords (or partial chords) available in this position are the F# minor chord (the I chord), the C# minor chord (the v chord), the D Major chord (the VI), and the E Major chord (the VII chord).

hole	1	2	3	4	5	6	7	8	9	10	11	12
blow	<u>A</u>	D	F#	<u>A</u>	D	F#	A	D	F#	A	<u>C#</u>	<u>E</u>
draw	<u>A</u>	E	<u>A</u>	C#	E	<u>G#</u>	B	C#	E	<u>G#</u>	B	<u>C#</u>

**- I have also used a variation of the 12 hole tuning just above,**

with two more Richter situations in the first two holes blow and draw:

A. for playing in the 2nd position, in the key of A, in the Major scale

- quadruple Richter (for playing the 4th note of the scale as a low drone on hole 1 blow & draw with the melody higher than that; and for playing the 5th note of the scale as a low drone on hole 2 blow & draw with the melody higher than that; and for playing the 1st note of the scale as a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 3rd note of the scale as a high drone on hole 11 blow & hole 12 draw with the melody lower than that).

– chords (or partial chords) available in this position are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), the E Major chord (the V chord), and the F# minor (the vi chord).

hole	1	2	3	4	5	6	7	8	9	10	11	12
blow	<u>D</u>	<u>E</u>	F#	<u>A</u>	D	F#	A	D	F#	A	<u>C#</u>	<u>E</u>
draw	<u>D</u>	<u>E</u>	<u>A</u>	C#	E	<u>G#</u>	B	C#	E	<u>G#</u>	B	<u>C#</u>

- another variation of the 12 hole harmonica tuning just above could be used, on a 13 hole harmonica with five Richter situations:

A. for playing in the 2nd position, in the key of A, in the Major scale

- quintuple Richter (for playing the 4th note of the scale as a low drone on holes 1 draw & 2 blow with the melody higher than that; and for playing the 5th note of the scale as a low drone on holes 2 draw & 3 blow with the melody higher than that; and for playing the 6th note of the scale as a low drone on holes 3 draw & 4 blow; and for playing the 1st note of the scale as a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 3rd note of the scale as a high drone on hole 11 blow & hole 12 draw with the melody lower than that).

*George Winston Harmonica Tunings*

– chords (or partial chords) available in this position are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), the E Major chord (the V chord), and the F# minor (the vi chord).

hole	1	2	3	4	5	6	7	8	9	10	11	12	13
blow	<u>A</u>	<u>D</u>	<u>E</u>	<u>F#</u>	<u>A</u>	D	F#	A	D	F#	A	<u>C#</u>	<u>E</u>
draw	<u>D</u>	<u>E</u>	<u>F#</u>	<u>A</u>	C#	E	<u>G#</u>	B	C#	E	<u>G#</u>	B	<u>C#</u>

- another 13 hole version of this tuning would be (with quintuple Richter, adding in to the 12 hole harmonica [for second position playing] the 1st note of the scale on hole 1 blow & draw) :

hole	1	2	3	4	5	6	7	8	9	10	11	12	13
blow	<u>A</u>	<u>D</u>	<u>E</u>	F#	<u>A</u>	D	F#	A	D	F#	A	<u>C#</u>	<u>E</u>
draw	<u>A</u>	<u>D</u>	<u>E</u>	<u>A</u>	C#	E	<u>G#</u>	B	C#	E	<u>G#</u>	B	<u>C#</u>

Here is the same 12 hole tuning converted to a key of F harmonica (for playing in the 2nd position in the key of C) for comparison – (the listing of the tuning also in the key of C for comparison will only be here in this tuning #1, not in other tunings):

hole	1	2	3	4	5	6	7	8	9	10	11	12
blow	<u>C</u>	F	A	<u>C</u>	F	A	C	F	A	C	<u>E</u>	<u>G</u>
draw	<u>C</u>	G	<u>C</u>	E	G	<u>B</u>	D	E	G	<u>B</u>	D	<u>E</u>

- the same tuning converted to a key of F (for playing in the 2nd position in the key of C) for comparison (for a normal 10 hole harmonica, it would be the same tuning as just above, without holes 1 and 12)

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

- ALSO: it would also be interesting to have a **Cajun accordion** tuned in this type of tuning (see just below) - the Cajun accordion starts with hole 2 with what is hole 1 on the harmonica, since there are buttons for the bass notes and chords on the left side of the accordion, with the bass notes of D and A, and the corresponding chords of D Major

and A Major – and it would be interesting to have a third button and chord of an E note and an E chord.

- Master Cajun accordionist and builder Marc Savoy does offer altered tunings - <http://www.savoymusiccenter.com/> - then on the right side click on “Accordions”

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

--- the normal Cajun accordion tuning in the key of **D** is:

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

--- and the normal Cajun accordion tuning in the key of **C** is:

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

2. Low D 10 hole harmonica - Tuning based on the Rick Epping “5&9 Draw Raised Notes Tuning” – (used to play “Pretty Saro”, “Angeline the Baker”, “Farewell to Taiwaithe”, and “Arirang”)

- A. for playing in the 2nd position, in the key of A, in the Major scale – double Richter (for playing the 1st note of the scale as a low drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale as a high drone on hole 9 blow & draw with the melody lower than that).

– chords (or partial chords) available in this position are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), the E Major chord (the V chord), and the F# minor (the vi chord).

- B. also for playing in the 3rd position, in the key of E, in the Mixolydian Mode (Major scale with flatted 7th note) - double Richter (for playing the 4th note of the scale as a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 6th note of the scale as a high drone on hole 9 blow & draw with the melody lower than that).

*George Winston Harmonica Tunings*

- chords (or partial chords) available in this position are the E Major chord (the I chord), the F# minor chord (the ii chord), the A Major chord (the IV chord), the C# minor chord (the vi chord), and the D Major chord (the VII chord).

C. also for playing in the 5th position, in the key of F# minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes) - double Richter (for playing the 3rd note of the scale as a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 5th note of the scale as a high drone on hole 9 blow & draw with the melody lower than that).

- chords (or partial chords) available in this position are the F# minor chord (the I chord), the C# minor chord (the v chord), the D Major chord (the VI), and the E Major chord (the VII chord).

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

3. Low D 10 hole harmonica - Tuning based on the Rick Epping “5&9 Draw Raised Notes Tuning” on a 10 hole harmonica

A. for playing in the 2nd position, key of A, in the Major scale– double Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow with the melody higher than that; and with the 1st note of the scale as a high drone on hole 9 blow & hole 10 draw with the melody lower than that).

B. – chords (or partial chords) available in this position are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), the E Major chord (the V chord), and the F# minor (the vi chord).

B. also for playing in the 3rd position, in the key of E, in the Mixolydian Mode (Major scale with flatted 7th note) – double Richter (for playing the 4th note of the scale on hole 2 draw & hole 3 blow with the melody higher than that; and with the 4th note of the scale as a high drone on hole 9 blow & hole 10 draw with the melody lower than that).

*George Winston Harmonica Tunings*

- chords (or partial chords) available in this position are the E Major chord (the I chord), the F# minor chord (the ii chord), the A Major chord (the IV chord), the C# minor chord (the vi chord), and the D Major chord (the VII chord).

C. also for playing in the 5th position, in the key of F# minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes) – double Richter (for playing the 5th note of the scale on hole 2 draw & hole 3 blow with the melody higher than that; and with the 5th note of the scale as a high drone on hole 9 blow & hole 10 draw with the melody lower than that).

– chords (or partial chords) available in this position are the F# minor chord (the I chord), the C# minor chord (the v chord), the D Major chord (the VI), and the E Major chord (the VII chord).

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

4. **Low D 12 hole harmonica** - Tuning based on the Rick Epping “5&9 Draw Raised Notes Tuning” (Tuning #1 above) on a 10 hole harmonica (they are holes 6 & 10 Draw Raised Notes” on this 12 hole harmonica)

A. for playing in the 2nd position, in the key of A, in the Major scale - quadruple Richter (for playing the 1st note of the scale as a low drone on hole 3 draw & hole 4 blow with the melody higher than that; for playing the 6th note of the scale as a drone on hole 2 blow & draw with the melody higher than that; for playing the 6th note of the scale as a low drone on hole 1 blow & draw with the melody higher than that; and for playing the 5th note of the scale as a high drone on hole 11 12 draw with the melody lower than that). Richter (for playing the 1st note of the scale as a very low drone on hole 1 blow & draw with the melody higher than that; and for playing the 1st note of the scale as a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 3rd note of the scale as a high drone on hole 11 blow & hole 12 draw with the melody lower than that).

– chords (or partial chords) available in this position are the A Major chord (the I chord), the F# minor (the vi chord), the E Major chord (the V chord), the D Major chord (the IV chord), and the C# minor chord (the iii chord).

B. also for playing in the 5th position, in the key of F# minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes) - quadruple Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; for playing the 7th note of the scale as a low drone on hole 2 draw & hole 3 blow with the

*George Winston Harmonica Tunings*

melody higher than that; for playing the 3rd note of the scale as a low drone on hole 3 blow & hole 4 draw with the melody higher than that; and for playing the 5th note of the scale as a high drone on hole 11 blow & hole 12 draw with the melody lower than that).

- chords (or partial chords) available in this position are the F# minor chord (the I chord), the E Major chord (the VII chord), the A Major chord (the III chord), the D Major chord (the VI chord), and the C# minor chord (the v chord).

C. also for playing in the 3rd position, in the key of E, in the Mixolydian Mode (Major scale with flatted 7th note) - quadruple Richter (for playing the 1st note of the scale as a drone on hole 1 draw & hole 2 blow with the melody higher than that; for playing the 2<sup>nd</sup> note of the scale as a low drone on hole 2 draw & hole 3 blow with the melody higher than that; for playing the 4th note of the scale as a low drone on hole 3 blow & hole 4 draw with the melody higher than that; and for playing the 6th note of the scale as a high drone on hole 11 blow & hole 12 draw with the melody lower than that).

- chords (or partial chords) available in this position are the E Major chord (the I chord), the F# minor chord (the ii chord), the A Major chord (the IV chord), the D Major chord (the VII chord), and the C# minor chord (the vi chord).

hole	1	2	3	4	5	6	7	8	9	10	11	12
blow	<u>D</u>	<u>E</u>	<u>F#</u>	<u>A</u>	D	F#	A	D	F#	A	<u>C#</u>	<u>E</u>
draw	<u>E</u>	<u>F#</u>	<u>A</u>	C#	E	<u>G#</u>	B	C#	E	<u>G#</u>	B	<u>C#</u>

- a 13 hole version of this tuning [also based on tuning #1 above] would be (with quintuple Richter, adding in to the 12 hole harmonica [for second position playing] the 4th note of the scale on hole 1 blow & hole 2 draw with the melody higher than that) :

hole	1	2	3	4	5	6	7	8	9	10	11	12	13
blow	<u>A</u>	<u>D</u>	<u>E</u>	<u>F#</u>	<u>A</u>	D	F#	A	D	F#	A	<u>C#</u>	<u>E</u>
draw	<u>D</u>	<u>E</u>	<u>F#</u>	<u>A</u>	C#	E	<u>G#</u>	B	C#	E	<u>G#</u>	B	<u>C#</u>

- a 14 hole version of the tuning just above would be (with quintuple Richter plus, adding in to the 12 hole harmonica [for second position playing] the 4th note of the scale on hole 2 blow & hole 3 draw with the melody higher than that; and

George Winston Harmonica Tunings

the 1st note of the scale on 3 holes: hole 1 blow & draw, & hole 2 blow with the melody higher than that) :

hole	1	2	3	4	5	6	7	8	9	10	11	12	13	14
blow	<u>A</u>	<u>A</u>	<u>D</u>	<u>E</u>	<u>F#</u>	<u>A</u>	D	F#	A	D	F#	A	<u>C#</u>	<u>E</u>
draw	<u>A</u>	<u>D</u>	<u>E</u>	<u>F#</u>	<u>A</u>	C#	E	<u>G#</u>	B	C#	E	<u>G#</u>	B	<u>C#</u>

- the 10 hole harmonica version of this tuning would be (for a normal 10 hole harmonica, it would be basically the same tuning as the 12 hole tuning above, without holes 1 and 12) – (double Richter with the tonic note on hole 2 draw & hole 3 blow with the melody above that; and the 6th note of the scale on hole 1 draw & hole 2 draw with the melody higher than that).
  - (or it could triple Richter, with also the 6th note of the scale on hole 8 blow & draw):
    - this tuning could be used for Appalachian fiddle tunes that temporarily modulate from the key of A Major (the key of the 1st note), to the key of F# minor (the key of the 6th note) - such as fiddler Marian Sumner’s version of *Cherokee Shuffle*, fiddler Benny Thomasson’s version of *Laughing Boy*, and Sam Hinton’s version of *Christmas Eve*. Many other songs use this temporary modulation, and fiddlers sometimes substitute the minor vi chord (here the F# minor), in place of the Major IV chord (here the D Major), for a darker effect.

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

- or double Richter with the tonic note on hole 2 draw & hole 3 blow with the melody above it; and the 5th note of the scale on hole 1 draw & hole 2 draw with the melody higher than that
- this tuning could be used for Appalachian fiddle tunes that temporarily modulate from the key of A to the key of E [aka from the key of the I note to the key of the V note], tunes such as *Bonaparte’s Retreat* [& that tune is almost always played in the key of D by fiddlers]



George Winston Harmonica Tunings

- this tuning could also be used also for playing in the 3rd position, in the key of E, in the Mixolydian Mode (Major scale with flatted 7th note) - quadruple Richter (for playing the 1st note of the scale as a drone on hole 1 draw & hole 2 blow with the melody higher than that; for playing the 2<sup>nd</sup> note of the scale as a low drone on hole 2 draw & hole 3 blow with the melody higher than that; for playing the 4th note of the scale as a low drone on hole 3 blow & hole 4 draw with the melody higher than that; and for playing the 6th note of the scale as a high drone on hole 11 blow & hole 12 draw with the melody lower than that):

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

- or double Richter with the tonic note on hole 2 draw & hole 3 blow with the melody above it; and the 4th note of the scale on hole 1 blow & draw with the melody higher than that
- this tuning could be used for Appalachian fiddle tunes that temporarily modulate from the key of A to the key of D [aka from the key of the I note to the key of the IV note], tunes such as *Fire On the Mountain*, and also *Boating Up Sandy*, as arranged by Tom, Brad & Alice, from their album WE'LL DIE IN THE PIG PEN FIGHTING.

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

---

Low D 10 hole harmonica - Tuning based on the Rick Epping "5&9 Draw Raised Notes Tuning" on a 10 hole harmonica (used to play "Nancy's Waltz" by Chris Romaine)

- or double Richter with the tonic note on hole 2 draw & hole 3 blow with the melody above it; and the 5th note of the scale on hole 1 draw & hole 2 draw with the melody higher than that
- this tuning could be used for Appalachian fiddle tunes that temporarily modulate from the key of A to the key of E [aka from the key of the I note to the key of the V note], tunes such as *Bonaparte's Retreat* [& that tune is almost always played in the key of D by fiddlers]

- this tuning could also be used also for playing in the 3rd position, in the key of E, in the Mixolydian Mode (Major scale with flatted 7th note) - quadruple Richter (for playing the 1st note of the scale as a drone on hole 1 draw & hole 2 blow with the melody higher than that; for playing the 2<sup>nd</sup> note of the scale as a low drone on hole 2 draw & hole 3 blow with the melody higher than that; for playing the 4th note of the scale as a low drone on hole 3 blow & hole 4 draw with the melody higher than that; and for playing the 6th note of the scale as a high drone on hole 11 blow & hole 12 draw with the melody lower than that):

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

## 5. Key of A 10 hole harmonica - Standard Tuning (“Straight harp”)

- A. for playing in the 1st position, in the key of A, in the Major scale - single Richter (for playing the 5th note of the scale on hole 2 draw & hole 3 blow with the melody higher than that).
  - chords (or partial chords) available in this tuning are the A Major chord (the I chord), the B minor chord (the ii chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), and the E Major chord (the V chord) & the E7th chord (the V7 chord).
- B. also for playing in the 2nd position, in the key of E, in the Mixolydian Mode (Major scale with a flatted 7th note) – single Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow with the melody higher than that).
  - chords (or partial chords) available in this tuning are the E Major chord (the I chord), the A Major chord (the IV chord), the B minor chord (the v chord), the C# minor chord (the vi chord), and the D Major chord (the VII chord).
- C. also for playing in the 3rd position, in the key of B minor, in the Dorian Mode (minor with flatted 3rd and 7th notes).

*George Winston Harmonica Tunings*

- chords (or partial chords) available in this position are the B minor chord (the i chord), the C Major chord (the VII chord), the D Major chord (the III chord), and the E Major chord (the IV chord).

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

- And I often use Standard Tuning (“Straight harp”), on the key of Low D 10 hole harmonica –

**= FOR THE LOW D HARMONICA:**

A. for playing in the 1st position, in the key of A, in the Major scale - single Richter (for playing the 5th note of the scale on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this tuning are the D Major chord (the I chord), the E minor chord (the ii chord), the F# minor chord (the iii chord), the G Major chord (the IV chord), and the A Major chord (the V chord) & the A7th chord (the V7 chord).

B. also for playing in the 2nd position, in the key of A, in the Mixolydian Mode (Major scale with a flatted 7th note) – single Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this tuning are the A Major chord (the I chord), the D Major chord (the IV chord), the E minor chord (the v chord), the B minor chord (the vi chord), and the G Major chord (the VII chord).

C. also for playing in the 3rd position, in the key of B minor, in the Dorian Mode (minor with flatted 3rd and 7th notes).

- chords (or partial chords) available in this position are the E minor chord (the i chord), the D Major chord (the VII chord), the G Major chord (the III chord), and the A Major chord (the IV chord).

George Winston Harmonica Tunings

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

6. Key of A 11 hole harmonica - Standard Tuning (“Straight harp”) - for playing in the 1st position - double Richter (for playing the 5th note of the scale in 1st position playing as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale on hole 10 blow and hole 11 draw with the melody lower than that).

- [this tuning is the same as Standard Tuning, Tuning #6 above, except the hole 11 with the high Richter – it also has the same available positions and chords as Tuning #6 above].

hole	1	2	3	4	5	6	7	8	9	10	11
blow	A	C#	<u>E</u>	A	C#	E	A	C#	E	<u>A</u>	C#
draw	B	<u>E</u>	G#	B	D	F#	G#	B	D	F#	<u>A</u>

7. Key of A 10 hole harmonica - Based on Standard Tuning (“Straight harp”) – (used to play “Bonaparte’s Retreat”, “Fisher’s Hornpipe”, “Sterling Castle” [aka Laird of Drumblair]), and “Welcome to My Feet Again”)

- [this tuning is the same as Standard Tuning, Tuning #6 above, except the hole 1 draw is tuned down two half steps]

- A. for playing in the 1st position, in the key of A, in the Major scale - double Richter (for playing the 1<sup>st</sup> note of the scale on hole 1 blow & draw with the melody note higher than that; and for playing the 5th note of the scale on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this tuning are the A Major chord (the I chord), the B minor chord (the ii chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), and the E Major chord (the V chord) & the E7th chord (the V7 chord).

- A. also for playing in the 2nd position, in the key of E, in the Mixolydian Mode (Major scale with a flatted 7th note) – double Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 4th note of the scale on hole 1 blow & draw with the melody note higher than that).

- chords (or partial chords) available in this tuning are the E Major chord

*George Winston Harmonica Tunings*

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

(the I chord), the A Major chord (the IV chord), the B minor chord (the v chord), the C# minor chord (the vi chord), and the D Major chord (the VII chord).

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

- I more often also use this same tuning on a Low D harmonica:

**= FOR THE LOW D HARMONICA:**

A. for 1st position playing, key of D, in the Major scale – double Richter (for playing the 1st note of the scale as a low drone on hole 1 blow & draw with the melody higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw and hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this tuning are the D Major chord (the I chord), the E minor chord (the ii chord), the F# minor chord (the iii chord), the G Major chord (the IV chord), and the A Major chord (the V7 chord) & the A7th chord (the V7 chord).

B. also for playing in the 2nd position, in the key of A, in the Mixolydian Mode (Major scale with flatted 7th note) – double Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 4th note of the scale on hole 1 blow & draw with the melody note higher than that).

- chords (or partial chords) available in this tuning are the A Major chord (the I chord), the D Major chord (the IV chord), the E minor chord (the v chord), the F# minor chord (the vi chord), and the G Major chord (the VII chord).

- [Also, this tuning could also be retuned for 1st position playing in the Mixolydian, Dorian, and Aeolian Modes]

8. Key of A 10 hole harmonica - based on Standard Tuning ("Straight harp") -

hole	1	2	3	4	5	6	7	8	9	10
------	---	---	---	---	---	---	---	---	---	----

(used to play "Lark in the Clear Air", "Wild Mountain Thyme", Shenandoah", "Sheebag Sheemore", "Mountain Road", and "Wise Maid", and "Cronin's Hornpipe").

Based on Standard Tuning ("Straight harp") - for 1st position playing, key of A, in the Major scale – double Richter (for playing the 1st note of the scale as a low drone on hole 1 blow and draw with the melody higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw and hole 3 blow with the melody higher than that).

- [this tuning is the same as Standard Tuning, Tuning #5 above, except the hole 1 draw is tuned down two half steps]

- A. for playing in the 1st position, in the key of A, in the Major scale - double Richter (for playing the 1<sup>st</sup> note of the scale on hole 1 blow & draw with the melody note higher than that; and for playing the 5th note of the scale on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this tuning are the A Major chord (the I chord), the B minor chord (the ii chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), and the E Major chord (the V chord) & the E7th chord (the V7 chord).

- B. also for playing in the 2nd position, in the key of E, in the Mixolydian Mode (Major scale with a flatted 7th note) – double Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 4th note of the scale on hole 1 blow & draw with the melody note higher than that).

- chords (or partial chords) available in this tuning are the E Major chord (the I chord), the A Major chord (the IV chord), the B minor chord (the v chord), the C# minor chord (the vi chord), and the D Major chord (the VII chord).

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

- I more often also use this same tuning on a Low D harmonica:

*George Winston Harmonica Tunings*

blow	<u>D</u>	F#	<u>A</u>	D	F#	A	D	F#	A	D
draw	<u>D</u>	<u>A</u>	<u>B</u>	E	G	B	C#	E	G	B

**= FOR THE LOW D HARMONICA:**

A. for 1st position playing, key of D, in the Major scale – double Richter (for playing the 1st note of the scale as a low drone on hole 1 blow & draw with the melody higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw and hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this tuning are the D Major chord (the I chord), the E minor chord (the ii chord), the F# minor chord (the iii chord), the G Major chord (the IV chord), and the A Major chord (the V7 chord) & the A7th chord (the V7 chord).

B. also for playing in the 2nd position, in the key of A, in the Mixolydian Mode (Major scale with flatted 7th note) – double Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 4th note of the scale on hole 1 blow & draw with the melody note higher than that).

- chords (or partial chords) available in this tuning are the A Major chord (the I chord), the D Major chord (the IV chord), the E minor chord (the v chord), the F# minor chord (the vi chord), and the G Major chord (the VII chord).

- [Also, this tuning could also be retuned for 1st position playing in the Mixolydian, Dorian, and Aeolian Modes

Key of A 11 hole harmonica – Standard Tuning (“Straight harp”) -triple Richter (for playing the 1st note of the scale as a low drone on hole 1 blow & draw; and for playing the 5th note of the scale as a drone on hole 2 draw and hole 3 blow with the melody on the higher part of the harmonica (and it would be the 1st note of the scale in 2nd position playing); and for playing the 1st note of the scale on hole 10 blow and hole 11 draw with the melody lower than that).

- [this tuning is the same as Standard Tuning, Tuning #6 above, except that there is an 11th hole – it also has the same available positions and chords as Tuning #6 above].

hole	1	2	3	4	5	6	7	8	9	10	11
blow	<u>A</u>	C#	<u>E</u>	A	C#	E	A	C#	E	<u>A</u>	C#
draw	<u>A</u>	<u>E</u>	G#	B	D	F#	G#	B	D	F#	<u>A</u>

- The same tuning on a Low D harmonica:

hole	1	2	3	4	5	6	7	8	9	10	11
------	---	---	---	---	---	---	---	---	---	----	----

George Winston Harmonica Tunings

blow	<u>D</u>	F#	<u>A</u>	D	F#	A	D	F#	A	<u>D</u>	F#
draw	<u>D</u>	<u>A</u>	<u>B</u>	E	G	B	C#	E	G	B	<u>D</u>

11. Key of A 11 hole harmonica - Based on Standard Tuning (“Straight harp”), for playing in the 1st position - triple Richter (for playing the first note on hole 1 blow & draw and playing the melody higher than that; for playing the 5th note of the scale in 1st position playing as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale on hole 10 blow and hole 11 draw with the melody lower than that).

- [this tuning is the same as Standard Tuning, Tuning #7 above, except the hole 11 with the Richter – it also has the same available positions and chords as Tuning #7 above].

hole	1	2	3	4	5	6	7	8	9	10	11
blow	<u>A</u>	C#	<u>E</u>	A	C#	E	A	C#	E	<u>A</u>	C#
draw	<u>A</u>	<u>E</u>	G#	B	D	F#	G#	B	D	F#	<u>A</u>

- I often also use this tuning on a Low D 11 hole harmonica:

hole	1	2	3	4	5	6	7	8	9	10	11
blow	<u>D</u>	F#	<u>A</u>	D	F#	A	D	F#	A	D	F#
draw	<u>D</u>	<u>A</u>	C#	E	G	B	C#	E	G	B	<u>D</u>

12. Key of A 10 hole harmonica, a variation of the “Rick Epping/ Ted Folsom 2&3 Draw Lowered Tuning” – single Richter (for playing the 1st note of the scale as a high drone on hole 8 blow & draw with the melody lower, and also higher than that).

A. for playing in the 3rd position, key of B Major, in the Major Scale

- Available chords (or partial chords) are B Major (the I chord), C# minor (the ii chord), D# minor (the iii chord), F# Major (the V chord), and G# minor (the vi chord).

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



George Winston Harmonica Tunings

B. I also use this tuning on a Low D harmonica - for playing in the 3rd position, key of E Major, in the Major Scale

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

- available chords (or partial chords) are E Major (the I chord), C# minor (the F# chord), G# minor (the iii chord), B Major (the V chord), and C# minor (the vi chord).

13. Key of D 10 hole harmonica, a variation of the “Rick Epping/ Ted Folsolm 2&3 Draw Lowered Tuning” - for playing in the 3rd position, key of E Major, in the Major Scale – single Richter (for playing the 1st note of the scale as a high drone on hole 8 blow & draw with the melody lower, and also higher than that.

- available chords (or partial chords) are E Major (the I chord), F# minor (the ii chord), G# minor (the iii chord), B Major (the V chord), C# minor (the vi chord).

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

14. Key of D 10 hole harmonica, a variation of the “Rick Epping/ Ted Folsolm 2&3 Draw Lowered Tuning” – for playing in the 3rd position, key of B Major, in the Major Scale - single Richter (for playing the 1st note of the scale as a high drone on hole 8 blow & draw with the melody lower, and also higher than that

- available chords (or partial chords) are B Major (the I chord), C# minor (the ii chord), D# minor (the iii chord), F# Major (the V chord), G# minor (the vi chord).

hole	1	2	3	4	5	6	7	8	9	10
------	---	---	---	---	---	---	---	---	---	----

George Winston Harmonica Tunings

blow	<u>E</u>	F#	A	D#	F#	A	C#	D#	F# -or A	A -or D#
draw	<u>E</u>	G#	B	E	G#	B	D#	E	G#	B

15. Low D 10 hole harmonica - ---take out line just below

A. for playing in the 1st position, key of D Major in the Major Scale - single Richter (for playing the 1st note of the scale on hole 7 blow & draw with the melody lower and higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that. ---take out line just below

- chords (or partial chords) available are D Major (the I chord), G Major (the IV chord), A Major (the V chord), E minor (the ii chord), F# minor (the iii chord), and B minor (the vi chord).

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

B. and for playing in the 1st position, key of A Major - single Richter (for playing the 5th note of the scale on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this tuning are the A Major chord (the I chord), the B minor chord (the ii chord), the partial C# minor chord (the III chord), the D Major chord (the IV chord), the E Major chord & the E Dominant 7th chord (the V chord & the V7 chord), and the F# minor chord (the vi chord).

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

16. Low D 10 hole harmonica

A. for playing in the 1st position, key of D Major - single Richter (for playing the 1st note of the scale on hole 7 blow & hole 8 draw with the melody lower and higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that.

*George Winston Harmonica Tunings*

- chords (or partial chords) available are D Major (the I chord), G Major (the IV chord), A Major (the V chord), E minor (the ii chord), F# minor (the iii chord), and B minor (the vi chord).

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

B. and for playing in the 1st position, key of A Major - single Richter (for playing the 5th note of the scale on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this tuning are the A Major chord (the I chord), the B minor chord (the ii chord), the partial C# minor chord (the III chord), the D Major chord (the IV chord), the E Major chord & the E Dominant 7th chord (the V chord & the V7 chord), and the F# minor chord (the vi chord).

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

17. Low D harmonica – (used to play “Gertrude: Kath’s Dream” by Alex Davidson, as recorded by the Poozies; and to play Oliver Schroer’s “Hummingbirds and Unicorns”)

For playing in the key of D in the Major scale, and for having available bass notes for the D chord (the I chord), the G chord (the IV chord), and the A chord (the V chord)

A. – double Richter (for playing the 4th note of the scale as a low drone on hole 1 blow & hold 2 draw with the melody higher than that; and for playing the 5th note of the scale as a drone on hole 2 blow & hole 3 draw with the melody higher than that).

- chords (or partial chords) available in this tuning are the D Major chord (the I chord), the G Major chord (the IV chord), the A Major chord (the V chord), the E minor chord (the ii chord), and the F# minor chord (the iii chord).

B. also for playing in the 2nd position, in the key of A, in the Mixolydian Mode (Major scale with a flatted 7th note) – double Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 7th note of the scale on hole 1 blow & draw with the melody note higher than that).

George Winston Harmonica Tunings

- chords (or partial chords) available in this tuning are the A Major chord (the I chord), the D Major chord (the IV chord), the G Major chord (the VII chord), the E minor chord (the v chord), and the F# minor chord (the vi chord).

18. Low D harmonica – for playing in the key of G in the 7th position playing (aka the 12th position in the chromatic language), in the Major scale (this indirectly

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

corresponds with the 7th position in the chromatic language tuning the notes for the A flat Major scale – there are less notes to retune for making it the Major scale for the key of G then for the 7th position key of A flat – see in the *Theoretical Tunings* section below, tunings #4, #6, #7, and #8 for more on the chromatic positions).

– double Richter (for playing the 1st note of the scale as a low drone on hole 2 blow & draw with the melody higher than that; and for playing the 5th note of the scale as a drone on hole 1 blow & draw and with the melody higher than that).

- chords (or partial chords) available in this tuning are the G Major chord (the I chord), the B minor chord (the iii chord), the C Major chord (the IV chord), the D Major chord (the V chord), and the E minor chord (the vi chord) .

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

**II. MIXOLYDIAN MODE TUNING GROUP** (Major scale with the 7th note flatted):

19. Low D 10 hole harmonica - for playing in the 2nd position, key of A, in the Mixolydian Mode (Major scale with the 7th note flatted).– single Richter (for playing the

*George Winston Harmonica Tunings*

1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that).

– chords (or partial chords) available in the 2nd position are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), E minor chord (the V chord), the F# minor (the vi chord), and the G Major chord (the VII chord).

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

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

-----chart crossed off just above

20. Low D 10 hole harmonica - for playing in the 2nd position, key of A, in the Mixolydian Mode (Major scale with the 7th note flatted) – double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 5th note of the scale on hole 2 blow & hole 1 draw with the melody higher than that) - (for playing the Afghanistan dance tune “Aton Mele”).

- chords (or partial chords) available in this position are the A Major chord (the I chord), the D Major chord (the IV chord), the E minor chord (the v chord), the G Major chord (the VII chord), the C# minor chord (the iii chord), and the F# minor chord (the vi chord).

- this tuning could also be used also for playing in the 3rd position, in the key of E minor, in the Dorian Mode (minor scale with flatted 3rd & 7th notes) – - double Richter (for playing the 1st note of the scale as a drone on hole 1 draw & hole 2 blow with the melody higher than that; and for playing the 4th note of the scale on hole 2 blow & hole 3 draw, with the melody higher than that).

- chords (or partial chords) available in this position are the E minor chord (the I chord), the A Major chord (the IV chord), the D Major chord (the VII chord), the G Major chord (the III chord), the C# minor chord (the vi chord), and the F# minor chord (the ii chord).

George Winston Harmonica Tunings

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

21. Low D 12 hole harmonica - for playing in the 2nd position, key of A Mixolydian Mode (Major scale with the 7th note flatted).- triple Richter (for playing the 1st note of the scale as a drone one hole 1 blow & draw with the melody higher than that; and for playing a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 3rd note of the scale as a high drone on hole 11 blow & hole 12 draw with the melody lower than that).

- [this is the same tuning as tuning #19 above with holes 1 and 12 added –see tuning #19 above – it also has the same available positions and chords as tuning #19 above].

hole	1	2	3	4	5	6	7	8	9	10	11	12
blow	<u>A</u>	D	F# - or <u>G</u>	<u>A</u>	D	F#	A	D	F#	A	<u>C#</u>	<u>E</u>
draw	<u>A</u>	E -or <u>G</u>	<u>A</u> - or <u>G</u>	C#	E	G	B	C#	E	G	B	<u>C#</u>

22. Low D 10 hole harmonica - for playing in the 2nd position, key of A Mixolydian Mode (Major scale with the 7th note flatted).– single Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that).

– chords (or partial chords) available in the 2nd position are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), E minor chord (the V chord), the F# minor (the vi chord), , and the G Major chord (the VII chord).

- [hole 2 blow is tuned up a half step so that a low G partial chord can be played, in addition to the low A Major chord].

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

23. Low D 10 hole harmonica - for playing in the 2nd position, key of A Mixolydian Mode (Major scale with the 7th note flatted) – double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale on hole 9 blow & hole 10 blow, with the melody lower than that).

– chords (or partial chords) available in the 2nd position are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), E minor chord (the V chord), the F# minor (the vi chord), and the G Major chord (the VII chord).

– [hole 2 blow is tuned up a half step so that a low G partial chord can be played, in addition to the low A Major chord].

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

---

24. Low D 10 hole harmonica - for playing in the 2nd position, key of A Mixolydian Mode (Major scale with the 7th note flatted) – double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale on hole 9 blow & hole 10 blow, with the melody lower than that).

– chords (or partial chords) available in the 2nd position are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), E minor chord (the V chord), the F# minor (the vi chord), , and the G Major chord (the VII chord).

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

---

25. Low D 10 hole harmonica - Tuning based on the Rick Epping “5&9 Draw Raised Notes Tuning” on a 10 hole harmonica

A. for playing in the 2nd position, key of A, in the Mixolydian Mode (Major scale with the 7th note flatted) – single Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 7<sup>th</sup> note of the scale as a low drone on hole 1 draw & hole 2 blow with the melody higher than that).

– chords (or partial chords) available in the 2nd position are the A Major chord (the I chord), the G Major chord (the VII chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), the E minor chord (the v chord), and the F# minor (the vi chord).

B. for playing in the 1st position, key of D, in the Major scale – single Richter (for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 4th note of the scale as a low drone on hole 1 draw & hole 2 blow with the melody higher than that).).

– chords (or partial chords) available in the 1st position are the D Major chord (the I chord), the G Major chord (the IV chord), the A Major chord (the V chord), the E minor chord (the ii chord), the F# minor (the iii chord), and the C# minor chord (the vii chord),

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

26. Low D 10 hole harmonica – Tuning based on the Rick Epping “5&9 Draw Raised Notes Tuning” on a 10 hole harmonica

A. for playing in the 3rd position, in the key of E, in the Mixolydian Mode (Major scale with the 7th note flatted) - double Richter (for playing the 1st note of the scale as a drone on hole 1 draw & hole 2 blow with the melody higher than that; and for playing the 4th note of the scale on hole 2 draw & hole 3 blow, with the melody higher than that).

- chords (or partial chords) available in this position are the E Major chord (the I chord), the A Major chord (the IV chord), the D Major chord (the VII chord), the C# minor chord (the vi chord), and the F# minor chord (the ii chord).



*George Winston Harmonica Tunings*

B. also for playing in the 2nd position, in the key of A, in the Major Scale –

- double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 5th note of the scale on hole 1 blow & hole 3 draw, with the melody higher than that).

- chords (or partial chords) available in this position are the A Major chord (the I chord), the E Major chord (the V chord), the D Major chord (the IV chord, the C# minor chord (the iii chord), and the F# minor chord (the vi chord).

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

27. Low D 10 hole harmonica –

A. for 1st position playing, key of D, in the Mixolydian Mode (Major scale with the 7th note flatted) – double Richter (for playing the 1st note of the scale as a low drone on hole 1 blow & draw with the melody higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw and hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this tuning are the D Major chord (the I chord), the E minor chord (the ii chord), the F# minor chord (the iii chord), the G Major chord (the IV chord), and the A minor chord (the v chord).

B. also for playing in the 2nd position, in the key of A, in the Dorian Mode (minor scale with a flatted 3rd & 7th notes) – double Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 4th note of the scale on hole 1 blow & draw with the melody note higher than that).

- chords (or partial chords) available in this tuning are the A minor chord (the i chord), the D Major chord (the IV chord), the E minor chord (the v chord), the F# minor chord (the vi chord), and the G Major chord (the VII chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	<u>D</u>	F#	<u>A</u>	D	F#	A	D	F#	A	<b>C</b>

George Winston Harmonica Tunings

										-or D
draw	<u>D</u>	<u>A</u>	<u>C</u> -or B	E	G	B	<u>C</u>	E	G	B -or C

- I also use this tuning on a Low D 11 hole harmonica  
(with an extra high Richter on holes 10 & 11):

hole	1	2	3	4	5	6	7	8	9	10	11
blow	<u>D</u>	F#	<u>A</u>	D	F#	A	D	F#	A	<u>D</u> -or C	F#
draw	<u>D</u>	<u>A</u>	C	E	G	B	C	E	G	B -or C	<u>D</u>

28. Low D 10 hole harmonica – used to play the traditional Cajun piece “Allons Boire un Coup” , as recorded by Steve Riley & the Mamou Playboys (so that can play the harmonica in the keys of D and implied G for this piece)

A. for 1st position playing, key of D, in the Mixolydian Mode (Major scale with the 7th note flatted) – double Richter (for playing the 1st note of the scale as a low drone on hole 1 blow & draw with the melody higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw and hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this tuning are the D Major chord (the I chord), the E minor chord (the ii chord), the F# minor chord (the iii chord), the G Major chord (the IV chord), and the A minor chord (the v chord).

B. also for playing in the 2nd position, in the key of A, in the Dorian Mode (minor scale with a flatted 3rd & 7th notes) – double Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 4th note of the scale on hole 1 blow & draw with the melody note higher than that).

- chords (or partial chords) available in this tuning are the A minor chord (the i chord), the D Major chord (the IV chord), the E minor chord (the v chord), the F# minor chord (the vi chord), and the G Major chord (the VII chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	<u>D</u>	F#	<u>A</u>	D	F#	A	D	F#	A	<u>C</u> -or D

George Winston Harmonica Tunings

draw	<u>D</u>	<u>A</u>	B	E	G	B	C	E	G	B -or C
------	----------	----------	---	---	---	---	---	---	---	---------------

29. Low D 10 hole harmonica - for playing in the 1st position, key of D Major, in the Mixolydian Mode (Major scale with the 7th note flatted) – single Richter (for playing the 1st note of the scale on hole 7 blow & draw with the melody lower and higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that.

- chords (or partial chords) available are D Major (the I chord), G Major (the IV chord), E minor (the ii chord), A minor (the v chord), C Major (the VII chord).

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

- Could also use this tuning on a Low D 11 hole harmonica (with extra low notes on hole 1 blow and draw):

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

30. Low D 10 hole harmonica - for playing in the 1st position, key of D Major – single Richter (for playing the 1st note of the scale on hole 7 blow & hole 8 draw with the melody lower and higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that.

- chords (or partial chords) available are D Major (the I chord), G Major (the IV chord), E minor (the ii chord), A minor (the v chord), C Major (the VII chord).

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

31. Low D 10 hole harmonica -

A. retuned to play in the key of E – for playing in the 3rd position in the key of E, in the Mixolydian Mode (Major scale with the 7th note flatted) – single Richter with the 1st note of the scale on hole 8 blow & draw, with the melody below, and also above that.

- chords (or partial chords) available in this position are E Major (the I chord), A Major (the IV chord), D Major (the VII chord); as well as partial chords for F# minor (the ii chord), G# minor (the iii chord), B minor (the v chord), and C# minor (the vi chord)

B. can also be played in the second position in the key of A, in the Major scale – single Richter with the 5th note of the scale on hole 8 blow & draw

- chords (or partial chords) available in this position are A Major (the I chord), D Major (the IV chord), as well as partial chords for F# minor (the vi chord), G# minor (the vii chord), B minor (the ii chord), and C# minor (the iii chord)

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

32. Low D 10 hole harmonica, retuned to play in the key of E – for playing in the 3rd position in the key of E in the Mixolydian Mode (Major scale with the 7th note flatted) – single Richter with the 1st note of the scale on hole 1 blow & draw.

- chords (or partial chords) available in this position are E Major (the I chord), A Major (the IV chord), D Major (the VII chord); as well as partial chords for F# minor (the ii chord), G# minor (the iii chord), B minor (the v chord), and C# minor (the vi chord)

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

*George Winston Harmonica Tunings*

		-or F#								-or C#
draw	<u>E</u>	A	C#	E	G#	B	C#	E	G#	B

33. Low D 10 hole harmonica, a variation of the “Rick Epping/ Ted Folsolm 2&3 Draw Lowered Tuning” – single Richter (for playing the 1st note of the scale as a high drone on holes 1 blow & draw with the melody lower, and also higher than that).

for playing in the 3rd position, key of E Minor, Dorian Mode (minor scale with flatted 3rd and 7th notes).

- available chords (or partial chords) are E Major (the I chord), D Major (the VII chord), F# minor (the ii chord), G minor (the iii chord), A Major (the IV chord), B minor (the v chord), and C# minor (the vi chord).

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

**III. DORIAN MODE TUNING GROUP** (scale with flatted 3rd and 7th scale notes):

34. Low D 13 hole harmonica – (used to play the minor key version of “Shady Grove”)

- A. for playing in the 2nd position, key of A minor, in the Dorian Mode (minor scale with flatted 3rd and 7th notes) – triple Richter (for playing the 1st note of the scale as a very low drone on hole 1 blow & draw with the melody higher than that; and for playing the 1st note of the scale as a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 1st note of the scale as a high drone on hole 10 blow & draw with the melody lower or higher than that).

*George Winston Harmonica Tunings*

- chords (or partial chords) available are A minor (the I chord), C Major (the III chord), D Major (the IV chord), E minor (the v chord), and G Major (the VII chord)

- B. and for playing in the 1st position in the key of D, in the Mixolydian Mode (Major scale with flatted 7th note) – triple Richter (for playing the 5th note of the scale as a drone one hole 1 blow & draw with the melody higher than that; and for playing the 5th note of the scale as a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 5th note of the scale as a high drone on hole 10 blow & draw with the melody lower & higher than that).

– chords (or partial chords) available are D Major (the I chord), E minor (the ii chord), G Major (the IV chord), A minor (the v chord), and C Major (the VII chord).

- C. This tuning could also be used for playing in the 3rd position, key of E minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes)

– chords (or partial chords) available are E minor (the I chord), G Major (the III chord), A minor (the iv chord), C Major (the VI chord), and D Major (the VII chord)

- D. This tuning could also be used for playing in the 7th position (aka the 12th position in the chromatic language), key of G Major, in the Major scale

– chords (or partial chords) available are G Major (the I chord), A minor (the ii chord), C Major (the IV chord), D Major (the V chord), and especially nice E minor partial chords (the vi chord).

- [hole 2 blow is tuned up a half step so that a low G partial chord can be played, in addition to the low A minor chord].

hole	1	2	3	4	5	6	7	8	9	10	11	12	13
blow	<b>A</b>	D	<b>G</b>	<b>A</b>	D	F#	A	D	<b>G</b> -or F#	<b>A</b>	<b>C</b>	<b>E</b>	A
draw	<b>A</b> -or E	E -or <b>G</b>	<b>A</b>	<b>C</b>	E	G	B	<b>C</b>	E	<b>A</b> -or_G	B -or_A	<b>D</b> -or_B	<b>G</b>

- [for a normal 10 hole harmonica, it would be the same tuning without holes 1, 12, & 13  
– double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3

*George Winston Harmonica Tunings*

blow; and for playing the 1st note of the scale on hole 9 blow & draw, with the melody played lower than that) – it would also have the same positions and available chords].

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

–An alteration of Tuning # 2 to use a HIGH drone note with the melody below it (I actually use a key of Low A Hohner Thunderbird harmonica for this, to play in the second position in the key of E, so it is referenced in two keys here), tuned for the Dorian Mode [minor scale with flatted 3rd & 7th notes] – (used to play “Shady Grove”)

- Low A 10 hole harmonica

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

- A. for playing in the 2nd position, key of A minor, in the Dorian Mode (minor scale with flatted 3rd and 7th notes) – triple Richter (for playing the 1st note of the scale as a very low drone on hole 1 blow & draw with the melody higher than that; and for playing the 1st note of the scale as a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 1st note of the scale as a high drone on hole 10 blow & draw with the melody lower or higher than that).

- chords (or partial chords) available are A minor (the I chord), C Major (the III chord), D Major (the IV chord), E minor (the v chord), and G Major (the VII chord)

- B. and for playing in the 1st position in the key of D, in the Mixolydian Mode (Major scale with flatted 7th note) – triple Richter (for playing the 5th note of the scale as a drone one hole 1 blow & draw with the melody higher than that; and for playing the 5th note of the scale as a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 5th note of the scale as a high drone on hole 10 blow & draw with the melody lower & higher than that).

## George Winston Harmonica Tunings

– chords (or partial chords) available are D Major (the I chord), E minor (the ii chord), G Major (the IV chord), A minor (the v chord), and C Major (the VII chord).

- C. This tuning could also be used for playing in the 3rd position, key of E minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes)

– chords (or partial chords) available are E minor (the I chord), G Major (the III chord), A minor (the iv chord), C Major (the VI chord), and D Major (the VII chord)

- D. This tuning could also be used for playing in the 7th position (aka the 12th position in the chromatic language), key of G Major, in the Major scale

– chords (or partial chords) available are G Major (the I chord), A minor (the ii chord), C Major (the IV chord), D Major (the V chord), and especially nice E minor partial chords (the vi chord).

- [hole 2 blow is tuned up a half step so that a low G partial chord can be played, in addition to the low A minor chord].

---

### 35. Low D 10 hole harmonica -

A. for playing in the 2nd position, key of A minor, in the Dorian Mode (minor scale with flatted 3rd and 7th notes) – double Richter (for playing the 1st note of the scale as a low drone on hole 2 draw & hole 3 blow with the melody higher than that; And for playing the 7th note of the scale on hole 1 draw & hole 2 blow with the melody higher than that).

-chords (or partial chords) available are A minor (the I chord), C Major (the III chord), D Major (the IV chord), E minor (the v chord), and G Major (the VII chord).

B. and for playing in the 1st position in key of D, in the Mixolydian Mode (Major scale with flatted 7th note) – single Richter (for playing the 5th note of the scale on hole 2 draw & hole 3 blow with the melody higher than that).



*George Winston Harmonica Tunings*

– chords (or partial chords) available are D Major (the I chord), E minor (the ii chord), G Major (the IV chord), A minor (the v chord), and C Major (the VII chord).

C. This tuning could also be used for playing in the 3rd position, key of E minor, in the Aeolian mode (minor scale with flatted 3rd, 6th, & 7th notes).

– chords (or partial chords) available are E minor (the I chord), G Major (the III chord), A minor (the iv chord), C Major (the VI chord), and D Major (the VII chord).

D. This tuning could also be used for playing in the 7th position (aka the 12th position in the chromatic language), key of G Major, in the Major scale.

– chords (or partial chords) available are G Major (the I chord), A minor (the ii chord), C Major (the IV chord), D Major (the V chord), and especially nice E minor partial chords (the vi chord).

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

36. Low D 10 hole harmonica -

A. for playing in the 2nd position, Key of A minor, in the Dorian Mode (minor scale with flatted 3rd and 7th notes) – double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 5th note of the scale on hole 1 draw & hole 2 blow with the melody higher than that)

– chords (or partial chords) available are A minor (the i chord), C Major (the III chord), D Major (the IV chord), and especially nice E minor partial chords (the v chord), and G Major (the VII chord).

B. This tuning could also be used for playing in the 3rd position in the key of E minor

– chords (or partial chords) available are E minor (the i chord), C Major (the IV chord), D Major (the VII chord), and G Major (the III chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	D	<u>E</u>	<u>A</u>	D	F#	A	D	F#	A	<b>C</b>

George Winston Harmonica Tunings

draw	<u>E</u>	<u>A</u>	<b>C</b> - or B	E	G	B	<b>C</b>	E	G	B

---

37. Low D 10 hole harmonica - for playing in the 2nd position, key of A minor, in the Dorian Mode (minor scale with flatted 3rd and 7th notes) – double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that)

– chords (or partial chords) available are A minor (the i chord), C Major (the III chord), D Major (the IV chord), and especially nice E minor partial chords (the v chord), G Major (the VII chord)

- [hole 2 blow is tuned up a half step so that low A and G 4ths can be played]

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

---

38. Low D 10 hole harmonica - for playing in the 2nd position, key of A minor, in the Dorian Mode (minor scale with flatted 3rd and 7th notes) – double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale on hole 9 blow & hole 10 draw, with the melody lower than that).

- chords (or partial chords) available are A minor (the i chord), C Major (the III chord), D Major (the IV chord), and especially nice E minor partial chords (the v chord), G Major (the VII chord).

- [hole 2 blow is tuned up a half step so that a low G partial chord can be played, in addition to the low A minor chord].

hole	1	2	3	4	5	6	7	8	9	10
------	---	---	---	---	---	---	---	---	---	----

George Winston Harmonica Tunings

blow	D	<b>G</b>	<b>A</b>	D	F#	A	D	F#	<b>A</b>	<b>C</b>
draw	E	<b>A</b>	<b>C</b>	E	G	B	<b>C</b>	E	G	<b>A</b>

---

39. Low D 10 hole harmonica - for playing in the 2nd position, key of A, in the Dorian Mode (minor scale with flatted 3rd and 7th notes) – double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale on hole 9 blow & hole 10 draw, with the melody lower than that).

- chords (or partial chords) available are A minor (the i chord), C Major (the III chord), D Major (the IV chord), and especially nice E minor partial chords (the v chord).

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

---

40. Low D 10 hole harmonica - for playing in the 2nd position, key of A, in the Dorian Mode (minor scale with flatted 3rd and 7th notes) – double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale on hole 9 blow & draw, with the melody lower than that).

- chords (or partial chords) available are A minor (the i chord), C Major (the III chord), D Major (the IV chord), and especially nice E minor partial chords (the v chord), G Major (the VII chord).

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

---

41. Low D 10 hole harmonica -

*George Winston Harmonica Tunings*

A. for playing in the 2nd position, key of A minor, in the Dorian Mode (minor scale with flatted 3rd and 7th notes) – double Richter (for playing the 1st note of the scale as a low drone on hole 2 draw & hole 3 blow with the melody higher than that); and for playing the 7th note of the scale as a low drone on hole 1 draw & hole 2 blow with the melody higher than that).

- chords (or partial chords) available are A minor (the i chord), G Major (the VII chord), C Major (the III chord), D Major (the IV chord), and E minor (the v chord).

B. this tuning could also be used for playing in the 3rd position, key of E minor, in the Aeolian mode (minor scale with flatted 3rd, 6th, & 7th notes).

– chords (or partial chords) available are E minor (the I chord), G Major (the III chord), A minor (the iv chord), C Major (the VI chord), and D Major (the VII chord).

C. This tuning could also be used for playing in the 7th position (aka the 12th position in the chromatic language), key of G Major, in the Major scale.

– chords (or partial chords) available are G Major (the I chord), A minor (the ii chord), C Major (the IV chord), D Major (the V chord), and especially nice E minor partial chords (the vi chord).

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

---

42. Key of A 10 hole harmonica, the “Rick Epping/ Ted Folsom 2&3 Draw Lowered Tuning” – (used to play “Shenandoah Falls”)

A. for playing in the 3rd position, key of B Minor, Dorian Mode (minor scale with flatted 3rd and 7th notes).

- available chords (or partial chords) are B minor (the i chord), A Major (the VII chord), C# minor (the ii chord), D Major (the III chord), and G# minor (the vi chord).

B. **and** for playing in the 1st position, key of A, Major scale

- available chords (or partial chords) are A Major (the I chord), B minor (the ii chord), C# minor (the iii chord), D Major (the IV chord), and G# minor (the vii chord).

*George Winston Harmonica Tunings*

- C. also for playing in the 7th position (aka 12th position in the chromatic language), key of D Major Pentatonic scale (five note scale with the 1st, 2nd, 3rd, 5th, & 6th notes, avoiding the hole 7 draw).

- available chords (or partial chords) are D Major (the I chord), A Major (the IV chord), B minor (the vi chord), and C# minor (the vii chord).

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

- for a Low D harmonica

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

- A. for playing in the 3rd position, key of E Minor, Dorian Mode (minor scale with flatted 3rd and 7th notes).

- available chords (or partial chords) are E minor (the i chord), D Major (the VII chord), F# minor (the ii chord), G Major (the III chord), and C# minor (the vi chord).

- B. and for playing in the 1st position, key of D, Major scale

- available chords (or partial chords) are D Major (the I chord), E minor (the ii chord), F# minor (the iii chord), G Major (the IV chord), and C# minor (the vii chord).

- C. also for playing in the 7th position (aka 12th position in the chromatic language), key of G Major Pentatonic scale (five note scale with the 1st, 2nd, 3rd, 5th, & 6th notes, avoiding the hole 7 draw).

- available chords (or partial chords) are G Major (the I chord), A Major (the IV chord), B minor (the vi chord), and C# minor (the vii chord).

43. Key of A 10 hole harmonica, the “Rick Epping/ Ted Folsolm 2&3 Draw Lowered Tuning” – single Richter (for playing the 1st note of the scale as a low drone on hole 1 draw & hole 2 blow with the melody higher than that).

- A. for playing in the 3rd position, key of B Minor, Dorian Mode (minor scale with flatted 3rd and 7th notes)

*George Winston Harmonica Tunings*

- available chords (or partial chords) are B minor (the i chord), A Major (the VII chord), C# minor (the ii chord), D Major (the III chord), and G# minor (the vi chord).

B. and for playing in the 1st position, key of A, Major scale

- available chords (or partial chords) are A Major (the I chord), B minor (the ii chord), C# minor (the iii chord), D Major (the IV chord), and G# minor (the vii chord).

C. also for playing in the 7th position (aka 12th position in the chromatic language), key of D Major Pentatonic scale (five note scale with the 1st, 2nd, 3rd, 5th, & 6th notes, avoiding the hole 7 draw).

- available chords (or partial chords) are D Major (the I chord), A Major (the IV chord), B minor (the vi chord), and C# minor (the vii chord).

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

- for a Low D harmonica

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

A. for playing in the 3rd position, key of B Minor, Dorian Mode (minor scale with flatted 3rd and 7th notes)

- available chords (or partial chords) are B minor (the i chord), A Major (the VII chord), C# minor (the ii chord), D Major (the III chord), and G# minor (the vi chord).

B. and for playing in the 1st position, key of A, Major scale

- available chords (or partial chords) are A Major (the I chord), B minor (the ii chord), C# minor (the iii chord), D Major (the IV chord), and G# minor (the vii chord).

C. also for playing in the 7th position (aka 12th position in the chromatic language), key of D Major Pentatonic scale (five note scale with the 1st, 2nd, 3rd, 5th, & 6th notes, avoiding the hole 7 draw).

- available chords (or partial chords) are D Major (the I chord), A Major (the IV chord), B minor (the vi chord), and C# minor (the vii chord).

44. Key of A 10 hole harmonica, the “Rick Epping/ Ted Folsom 2&3 Draw Lowered Tuning” – double Richter (for playing the 1st note of the scale as a low drone on hole 1 draw & hole 2 blow with the melody higher than that; and for playing the 1st note of the scale as a high drone on hole 8 blow & draw with the melody lower than that).

A. for playing in the 3rd position, key of B Minor, Dorian Mode (minor scale with flatted 3rd and 7th notes).

- available chords (or partial chords) are B minor (the i chord), A Major (the VII chord), C# minor (the ii chord), D Major (the III chord), and G# minor (the vi chord).

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

- and on a 12 hole harmonica it would be – triple Richter (for playing the 7th note of the scale as a low drone on hole 1 blow & draw with the melody higher than that; for playing the 1st note of the scale on hole 1 blow & draw with the melody note higher than that; and for playing the 1st note of the scale as a high drone on hole 8 blow & draw with the melody note lower or higher than that).

B. for playing in the 3rd position, key of B Minor, Dorian Mode (minor scale with flatted 3rd and 7th notes).

- available chords (or partial chords) are B minor (the i chord), A Major (the VII chord), C# minor (the ii chord), D Major (the III chord), and G# minor (the vi chord).

:

hole	1	2	3	4	5	6	7	8	9	10	11	12
Blow	<u>A</u>	<u>B</u>	C#	E	A	C#	E	A	<u>B</u>	C#	E	A
draw	<u>A</u>	<u>B</u>	D	F#	B	D	F#	G#	<u>B</u>	D	F#	B

---

George Winston Harmonica Tunings

57. Key of A 10 hole harmonica, a variation of the “Rick Epping/ Ted Folsolm 2&3 Draw Lowered Tuning” – single Richter (for playing the 1st note of the scale as a high drone on hole 8 blow & draw with the melody lower, and also higher than that).

A. for playing in the 3rd position, key of B Minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, and 7th notes).

- available chords (or partial chords) are B minor (the i chord), A Major (the VII chord), C# minor (the ii chord), D Major (the III chord), F# minor (the v chord), and G Major (the VI chord).

B. can also be played in the second position in the key of E minor, in the Dorian Mode (minor scale with the flatted 2nd and 7th notes) – single Richter with the 5th note of the scale on hole 8 blow & draw

- available chords (or partial chords) are E minor (the i chord), B minor (the v chord), A Major (the IV chord), C# minor (the vi chord), D Major (the VII chord), and G Major (the iii chord).

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

- I also use this tuning on a Low D harmonica

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

A. for playing in the 3rd position, key of E Minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, and 7th notes).

- available chords (or partial chords) are E minor (the i chord), D Major (the VII chord), F# minor (the ii chord), G Major (the III chord), B minor (the v chord), and C Major (the VI chord).

B. can also be played in the second position in the key of A minor, in the Dorian Mode (minor scale with the flatted 2nd and 7th notes) – single Richter with the 5th note of the scale on hole 8 blow & draw



*George Winston Harmonica Tunings*

- available chords (or partial chords) are A minor (the i chord), E minor (the v chord), D Major (the IV chord), F# minor (the vi chord), G Major (the VII chord), and C Major (the iii chord).

58. Key of A 10 hole harmonica, a variation of the “Rick Epping/ Ted Folsolm 2&3 Draw Lowered Tuning” – single Richter (for playing the 1st note of the scale as a high drone on hole 8 blow & draw with the melody lower, and also higher than that).

A. for playing in the 3rd position, key of B Minor, Aeolian Mode (minor scale with flatted 3rd, 6th, and 7th notes).

- available chords (or partial chords) are B minor (the i chord), A Major (the VII chord), C# minor (the ii chord), D Major (the III chord), F# minor (the v chord), and G Major (the VI chord).

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

- I also use this tuning on a Low D harmonica

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

B. for playing in the 3rd position, key of E Minor, Aeolian Mode (minor scale with flatted 3rd, 6th, and 7th notes).

- available chords (or partial chords) are E minor (the i chord), D Major (the VII chord), F# minor (the ii chord), G Major (the III chord), B minor (the v chord), and C Major (the VI chord).

45. Key of A 10 hole harmonica, the “Rick Epping/ Ted Folsolm 2&3 Draw Lowered Tuning” – triple Richter (for playing the 1st note of the scale as a low drone on hole 1 draw & hole 2 blow with the melody higher than that; and for playing the 7th note of

*George Winston Harmonica Tunings*

the scale as a high drone on hole 7 blow & draw with the melody lower than that; and for playing the 1st note of the scale as a high drone on hole 8 blow & draw with the melody lower than that).

A. for playing in the 3rd position, key of B Minor, Dorian Mode (minor scale with flatted 3rd and 7th notes).

- available chords (or partial chords) are B minor (the i chord), A Major (the VII chord), C# minor (the ii chord), D Major (the III chord), and G# minor (the vi chord).

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

- and on a 12 hole harmonica it would be – quadruple Richter (for playing the 7th note of the scale as a low drone on hole 1 draw & blow with the melody higher than that; and for playing the 1st note of the scale as a low drone on hole 2 blow & draw with the melody note higher than that; and for playing the 7th note of the scale as a high drone on hole 8 blow & draw with the melody note lower or higher than that; and for playing the 1st note of the scale as a high drone on hole 9 blow & draw with the melody note lower or higher than that).

A. for playing in the 3rd position, key of B Minor, Dorian Mode (minor scale with flatted 3rd and 7th notes).

- available chords (or partial chords) are B minor (the i chord), A Major (the VII chord), C# minor (the ii chord), D Major (the III chord), and G# minor (the vi chord).

B. can also be played in the second position in the key of E, in the Mixolydian Mode scale (Major scale with the flatted 7th note) – single Richter with the 5th note of the scale on hole 8 blow & draw

- available chords (or partial chords) are E Major (the I chord), b minor (the v chord), A Major (the IV chord), C# minor (the vi chord), C Major (the VII chord), and G# minor (the iii chord).

hole	1	2	3	4	5	6	7	8	9	10	11	12
blow	<u>A</u>	<u>B</u>	C#	E	A	C#	E	<u>A</u>	<u>B</u>	C#	E	A

draw	<u>A</u>	<u>B</u>	D	F#	B	D	F#	<u>A</u>	<u>B</u>	D	F#	B
------	----------	----------	---	----	---	---	----	----------	----------	---	----	---

---

46. Key of A 10 hole harmonica, a variation of the “Rick Epping/ Ted Folsom 2&3 Draw Lowered Tuning” - (for playing Cajun fiddler Wayne Perry’s Old Joe Clark”) – single Richter (for playing the 1st note of the scale as a high drone on hole 8 blow & draw with the melody lower, and also higher than that.

A. for playing in the 3rd position, key of B Minor, in the Dorian Mode (minor scale with flatted 3rd and 7th notes).

- available chords (or partial chords) are B minor (the i chord), A Major (the VII chord), C# minor (the ii chord), D Major (the III chord), and G# minor (the vi chord).

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

- I also use this tuning on a Low D harmonica

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

A. for playing in the 3rd position, key of E Minor, in the Dorian Mode (minor scale with flatted 3rd and 7th notes).

- available chords (or partial chords) are E minor (the i chord), D Major (the VII chord), F# minor (the ii chord), G Major (the III chord), and C# minor (the vi chord).

B. can also be played in the second position in the key of A, in the Mixolydian Mode scale (Major scale with the flatted 7th note) – single Richter with the 5th note of the scale on hole 8 blow & draw

George Winston Harmonica Tunings

- available chords (or partial chords) are A Major (the I chord), E minor (the v chord), D Major (the IV chord), F# minor (the vi chord), G Major (the VII chord), and C# minor (the iii chord).

---

47. Key of A 10 hole harmonica, a variation of the “Rick Epping/ Ted Folsolm 2&3 Draw Lowered Tuning” (with hole 7 draw lowered two half steps, actually making this a just six note scale harmonica [with no 6th note of the scale present], so that it is in the key of B minor, but is actually *neither* the Dorian or the Aeolian Mode).

A. for playing in the 3rd position, key of B Minor, Dorian Mode (minor scale with flatted 3rd and 7th notes and flatted 3rd) - **and** for playing in 1st position, key of A, Major pentatonic (five note scale with the 1st, 2nd, 3rd, 5th, & 6th notes)

- available chords (or partial chords) are B minor (the I chord), A Major (the VII chord), and D Major (the III chord)

B. for playing in the 1st position, key of A Major

- available chords (or partial chords) are A Major (the I chord), B minor (the ii chord), and D Major (the IV chord)

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

---

48. Low D 10 hole harmonica -

A. for 1st position playing, key of D, in the Dorian Mode (minor scale with flatted 3rd & 7th notes) – double Richter (for playing the 1st note of the scale as a low drone on hole 1 blow and draw with the melody higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw and hole 3 blow with the melody higher than that).

– (for playing Curt Bouterse’s “Felicitá”, with the main verse in the key of D, with the mode of: the 1st note of the scale, the 2nd note, the 4th note, the 5th note, and the 7 note [the notes D, E, G, A, and C] , and the chorus in the key of A minor, with the minor pentatonic mode [with the notes A, C, D, E, and G ]).

*George Winston Harmonica Tunings*

- chords (or partial chords) available in this tuning are the D minor chord (the i chord), the E minor chord (the ii chord), the F Major chord (the III chord), the G Major chord (the IV chord), and the A minor chord (the v chord).

- B. also for playing in the 2nd position, in the key of A, in the Aeolian Mode (with flatted 3rd, 6th & 7th notes) – double Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 4th note of the scale on hole 1 blow and hole 1 draw with the melody note higher than that).

- chords (or partial chords) available in this tuning are the A minor chord (the i chord), the D minor chord (the iv chord), the E minor chord (the v chord), the F Major chord (the VI chord), and the G Major chord (the VII chord).

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

- I often also use this tuning on a Low D 11 hole harmonica (with an extra high Richter on holes 10 & 11):

hole	1	2	3	4	5	6	7	8	9	10	11
blow	<u>D</u>	F	<u>A</u>	D	F	A	D	F	A	<u>D</u>	F
draw	<u>D</u>	<u>A</u>	C	E	G	B	C	E	G	C	<u>D</u>

49. Low D 10 hole harmonica - for playing in the 1st position, key of D minor in the Dorian Mode (minor scale with flatted 3rd & 7th notes) – single Richter (for playing the 1st note of the scale on hole 7 blow & draw with the melody lower and higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available are D Minor (the I chord) , A minor (the v chord), C Major (the VII chord), and E minor (the ii chord).

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

- Could also use this tuning on a Low D 11 hole harmonica (with extra low notes on hole 1 blow and draw):

hole	1	2	3	4	5	6	7	8	9	10	11
blow	<b>A</b>	D	F	A	D	F	A	<b><u>D</u></b>	F	A	D
draw	<b>G</b>	E <i>-or <u>D</u></i> <i>-or <u>C</u></i>	<b>G</b> <i>-or <u>A</u></i>	<b>C</b>	E	G	C	<b><u>D</u></b>	E	G	<b>C</b> <i>-or B</i>

50. Low D 10 hole harmonica - for playing in the 1st position, key of D minor in the Dorian Mode (minor scale with flatted 3rd & 7th notes) – single Richter (for playing the 1st note of the scale on hole 7 blow & hole 8 draw with the melody lower and higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available are D Minor (the I chord) , A minor (the v chord), C Major (the VII chord), and E minor (the ii chord).

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

#### IV. AEOLIAN MODE TUNING GROUP (scale with flatted 3rd, 6th & 7th scale notes):

51. Low D 10 hole harmonica – (used to play the Japanese song “Kazoe-Uta”)  
 - for playing in the 1st position, key of D minor, in the Japanese based Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) - double Richter (for playing the 1st note of the scale on hole 7 blow & draw with the melody lower and higher than that; for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; - [and theoretically for playing the 5th note of the scale on hole 9 blow & draw with the melody lower than that]).

George Winston Harmonica Tunings

- chords (or partial chords) available are D minor (the I chord), G minor (the iv chord), and F Major (the III chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	D	<b>F</b>	A	D	<b>F</b>	A	<u><b>D</b></u>	<b>F</b>	<u><b>A</b></u>	D
draw	E <i>-or D</i>	<b>G</b> <i>-or A</i>	<b>Bb</b>	E	G	<b>Bb</b>	<u><b>D</b></u>	E	G <i>-or A</i>	<b>Bb</b>

- Could also use this tuning on a Low D 11 hole harmonica (with extra low notes on hole 1 blow and draw):

hole	(11)	1	2	3	4	5	6	7	8	9	10
blow	<b>A</b>	D	<b>F</b>	A	D	<b>F</b>	A	<u><b>D</b></u>	<b>F</b>	<u><b>A</b></u>	D
draw	<b>C</b> <i>-or G</i>	E <i>-or D</i>	<b>G</b> <i>-or A</i>	<b>Bb</b>	E	G	<b>Bb</b>	<u><b>D</b></u>	E	G <i>-or A</i>	<b>Bb</b>

52. Low D 10 hole harmonica - for playing in the 1st position, key of D minor, in the Japanese based Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) - double Richter (for playing the 1st note of the scale on hole 7 blow & draw with the melody lower and higher than that; for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; - [ and theoretically for playing the 5th note of the scale on hole 9 blow & draw with the melody lower than that).

- {and technically this tuning has the harmonic minor scale, with the sharp 7 note, here the C# note, on hole 7 draw.}

- chords (or partial chords) available are D minor (the I chord), G minor (the iv chord), and F Major (the III chord).

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

53. Low D 10 hole harmonica -

*George Winston Harmonica Tunings*

A. for playing in the 2nd position, key of A, in the Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) – double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale on hole 9 blow & draw with the melody lower than that).

- chords (or partial chords) available are A minor (the i chord), C Major (the III chord), D Major (the IV chord), and especially nice E minor partial chords (the v chord), F Major (tie VI chord), and G Major (the VII chord).

B. and for playing in the 1st position, key of D minor, in the Dorian Mode (minor scale with flatted 3rd & 7th) - double Richter (for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 5th note of the scale on hole 9 blow & draw with the melody lower than that).

- chords (or partial chords) available are D minor (the I chord), E minor (the ii chord), F Major (the III chord), G Major (the IV chord), A minor (the v chord), and C Major (the VII chord).

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

54. Low D 10 hole harmonica –

A. for playing in the 2nd position, in the key of A, in the Aeolian Mode (minor scale with the 3rd, 6th & 7th notes flatted) - double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 5th note of the scale on hole 1 draw & hole 2 blow, with the melody higher than that).

- chords (or partial chords) available in this position are the A minor chord (the i chord), the D minor chord (the iv chord), the E minor chord (the v chord), the G Major chord (the VII chord), the C Major chord (the VI chord), and the F Major chord (the VI chord).

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



55. Key of A 10 hole harmonica, a variation on the “Rick Epping/ Ted Folsolm 2&3 Draw Lowered Tuning” (with hole 7 draw tuned down a half step).

- A. for playing in the 3rd position, key of B Minor, Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes).
  - in the key of B minor (3rd position playing), available chords are B minor (the I chord), A Major (the VII chord), and D Major (partial chord – the IV chord).
  
- B. **and** for playing in 1st position, key of A, Mixolydian Mode (Major scale with flatted 7th note)
  - in the key of A Major, available chords are A Major (the I chord), B minor (the ii chord), and D Major (partial chord - the IV chord).
  
- C. and for playing in 7th position (aka 12th position in the chromatic language), key of D, Major scale
  - in the key of D Major, available chords are D Major (partial chord - the I chord), A Major (the V chord), and B minor (the vi chord).

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

---

56. Key of A 10 hole harmonica, a variation on the “Rick Epping/ Ted Folsolm 2&3 Draw Lowered Tuning” (with hole 7 draw tuned down a half step).

A. for playing in the 3rd position, key of B Minor, Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th) - single Richter with the 1<sup>st</sup> note of the scale on hole 1 draw & hole 2 blow, with the melody played higher than that.

- in the key of B minor, available chords are B minor (the I chord), A Major (the VII chord), and D Major (partial chord – the IV chord).

B. **and** for playing in 1st position, key of A, Mixolydian Mode (Major scale with flatted 7th note)

- in the key of A Major, available chords (or partial chords) are A Major (the I chord), B minor (the ii chord), and D Major (partial chord - the IV chord).

George Winston Harmonica Tunings

C. and for playing in 7th position (aka 12<sup>th</sup> position in the chromatic language), key of D, Major scale

– in the key of D Major, available chords (or partial chords) are D Major (partial chord - the I chord), A Major (the V chord), and B minor (the vi chord).

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

57. Key of A 10 hole harmonica, a variation of the “Rick Epping/ Ted Folsolm 2&3 Draw Lowered Tuning” – single Richter (for playing the 1st note of the scale as a high drone on hole 8 blow & draw with the melody lower, and also higher than that).

A. for playing in the 3rd position, key of B Minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, and 7th notes).

- available chords (or partial chords) are B minor (the i chord), A Major (the VII chord), C# minor (the ii chord), D Major (the III chord), F# minor (the v chord), and G Major (the VI chord).

B. can also be played in the second position in the key of E minor, in the Dorian Mode (minor scale with the flatted 2nd and 7th notes) – single Richter with the 5th note of the scale on hole 8 blow & draw

- available chords (or partial chords) are E minor (the i chord), B minor (the v chord), A Major (the IV chord), C# minor (the vi chord), D Major (the VII chord), and G Major (the iii chord).

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

- I also use this tuning on a Low D harmonica

hole	1	2	3	4	5	6	7	8	9	10
blow	D	F#	A	D	F#	A	D	<u>E</u>	F# -or A	A -or D

George Winston Harmonica Tunings

draw	E	<b>G</b>	<b>B</b>	E	G	B	<b>C</b>	<u>E</u>	G	B
------	---	----------	----------	---	---	---	----------	----------	---	---

A. for playing in the 3rd position, key of E Minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, and 7th notes).

- available chords (or partial chords) are E minor (the i chord), D Major (the VII chord), F# minor (the ii chord), G Major (the III chord), B minor (the v chord), and C Major (the VI chord).

B. can also be played in the second position in the key of A minor, in the Dorian Mode (minor scale with the flatted 2nd and 7th notes) – single Richter with the 5th note of the scale on hole 8 blow & draw

- available chords (or partial chords) are A minor (the i chord), E minor (the v chord), D Major (the IV chord), F# minor (the vi chord), G Major (the VII chord), and C Major (the iii chord).

58. Key of A 10 hole harmonica, a variation of the “Rick Epping/ Ted Folsom 2&3 Draw Lowered Tuning” – single Richter (for playing the 1st note of the scale as a high drone on hole 8 blow & draw with the melody lower, and also higher than that).

A. for playing in the 3rd position, key of B Minor, Aeolian Mode (minor scale with flatted 3rd, 6th, and 7th notes).

- available chords (or partial chords) are B minor (the i chord), A Major (the VII chord), C# minor (the ii chord), D Major (the III chord), F# minor (the v chord), and G Major (the VI chord).

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

- I also use this tuning on a Low D harmonica

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

*George Winston Harmonica Tunings*

B. for playing in the 3rd position, key of E Minor, Aeolian Mode (minor scale with flatted 3rd, 6th, and 7th notes).

- available chords (or partial chords) are E minor (the i chord), D Major (the VII chord), F# minor (the ii chord), G Major (the III chord), B minor (the v chord), and C Major (the VI chord).

59. Low D 10 hole harmonica -

A. for 1st position playing, key of D, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes) – double Richter (for playing the 1st note of the scale as a low drone on hole 1 blow and draw with the melody higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw and hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this tuning are the D minor chord (the i chord), the partial E minor chord (the ii chord), the F Major chord (the III chord), the G minor chord (the ii chord), and the A minor chord (the v chord).

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

- I often also use this tuning on a Low D 11 hole harmonica (with an extra high Richter on holes 10 & 11):

hole	1	2	3	4	5	6	7	8	9	10	11
blow	<u>D</u>	F	<u>A</u>	D	F	A	D	F	A	D	F
draw	<u>D</u>	<u>A</u>	C	E	G	Bb	C	E	G	Bb	<u>D</u>

60. Key of A 10 hole harmonica –

A. for 1st position playing, key of A minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes) – double Richter (for playing the 1st note of the scale as a high drone on hole 7 blow & draw blow with the melody lower & higher than that; and for playing the 5th note of the scale as a drone on hole 2 draw and hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this tuning are the minor chord (the i chord), the partial C Major chord (the III chord), the D minor chord (the iv chord), and the F Major chord (the VI chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	A	<b>C</b>	<u>E</u>	A	<b>C</b>	E	<u>A</u>	<b>C</b>	E	A
draw	B <i>-or</i> <u>A</u>	<u>E</u> <i>-or</i> <u>D</u>	<b>F</b>	B	D	<b>F</b>	<u>A</u>	B	D	<b>F</b>

**V. HARMONIC MINOR SCALE TUNING** (minor scale with flatted 3rd & 6th notes, and with the *Major* 7th note):

61. Key of A 10 hole harmonica -

A. for 1st position playing, key of A minor, in the Harmonic minor scale (minor scale with flatted 3rd & 6th notes, and with the Major 7th note) - single Richter for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that.

- chords (or partial chords) available are A minor (the i chord), C Major (the III chord), D minor (the iv chord), and E Major (the V chord).

- this tuning could also be used for playing part of the Aeolian Mode (minor scale with flatted 3rd & 6th & 7th notes) by avoiding the hole 7 draw note, so that the scale would have no 7th –this tuning is used by players in Japan to play traditional songs that use the Aeolian Mode with no 7th).

B. for 5th position playing, key of E Major, in the Major Phrygian Mode (scale with the Major 3rd, and the flatted 2nd, flatted 6th, and flatted 7th notes) - single Richter for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that.

- chords (or partial chords) available are E Major (the I chord), G# minor (the iii chord), A minor (the iv chord), B minor (the v chord), C Major (the VI chord), and D minor (the vii chord).

- [note: this tuning is available commercially from Hohner Harmonicas and Lee Oskar Harmonicas.]

hole	1	2	3	4	5	6	7	8	9	10
blow	A	<b>C</b>	<u>E</u>	A	<b>C</b>	E	A	<b>C</b>	E	A

draw	B -or <u>A</u>	<u>E</u>	G#	B	D	F	G#	B -or <u>A</u>	D	F
------	-------------------	----------	----	---	---	---	----	-------------------	---	---

--- {also see tunings # 49 & 50 above in the Aeolian Mode section

62. Key of A 10 hole harmonica - (for playing “Carla’s Shady Grove”).

A. for 1st position playing, key of A minor, in the Harmonic minor scale (minor scale with flatted 3rd & 6th notes, and with the Major 7th note) - single Richter for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that.

- chords (or partial chords) available are A minor (the i chord), C Major (the III chord), D minor (the iv chord), and E Major (the V chord).

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

**THEORETICAL TUNINGS (ONES THAT I HAVEN’T ACTIVELY PLAYED, BUT THAT COULD BE USED FOR SOLO HARMONICA PLAYING):**

**I. MAJOR SCALE TUNING GROUP:**

1. Low D 10 hole harmonica

A. for playing in the 2nd position, key of A, in the Major scale  
 – for implying a ii minor chord (B minor in the key of A) on holes 5 & 6 draw played together - double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 6th note of the scale on hole 5 blow & draw with the melody lower than that).

A. also for playing in the 5th position, in the key of F# minor, in the Aeolian mode (minor scale with flatted 3rd, 6th, & 7th notes)  
 - double Richter (for playing the 3rd note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the

*George Winston Harmonica Tunings*

1st note of the scale on hole 5 blow & draw with the melody lower than that).

– chords (or partial chords) available in this position are the F# minor chord (the I chord), the C# minor chord (the v chord), the D Major chord (the VI), and the E Major chord (the VII chord).

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

## 2. Low D 10 hole harmonica

A. for playing in the 1st position, key of D, in the Major scale – double Richter – (for playing the 5th note of the scale as a low drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 5th note of the scale as a high drone on hole 9 blow & draw with the melody lower than that).

- chords (or partial chords) available in this tuning are the D Major chord (the I chord), the E minor chord (the ii chord), the F# minor chord (the iii chord), the G Major chord (the IV chord), and the A Major chord (the V chord).

B. for playing in the 2nd position, in the key of A, in the Mixolydian Mode (Major scale with a flatted 7th note) - double Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow; and for playing the 1st note of the scale as a high drone on hole 9 blow & draw with the melody lower than that).

- chords (or partial chords) available in this tuning are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), the E minor chord (the v chord), the F# minor chord (the vi chord), and the G Major chord (the VII chord).

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

## 3. Low D 11 hole harmonica

A. for playing in the 1st position, key of D, in the Major scale – double Richter (for playing the 5th note of the scale on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale on hole 11 blow & draw with the melody lower than that).

*George Winston Harmonica Tunings*

- chords (or partial chords) available in this tuning are the D Major chord (the I chord), the E minor chord (the ii chord), the F# minor chord (the iii chord), the G Major chord (the IV chord), the A Major chord (the V chord), and the C# minor chord (the vii chord).

B. for playing in the 2nd position, in the key of A, in the Mixolydian Mode (Major scale with a flatted 7th note) - single Richter (for playing the 5th note of the scale on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available in this tuning are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), the E minor chord (the v chord), the F# minor chord (the vi chord), and the G Major chord (the VII chord).

C. also for playing in the 3rd position, in the key of E minor, in the Dorian Mode (minor scale with flatted 3rd & 7th notes)

- chords (or partial chords) available in this tuning are the E minor chord (the i chord), the D Major chord (the VII chord), the F# minor chord (the ii chord), the G Major chord (the III chord), the A Major chord (the IV chord), and the C# minor chord (the vi chord).

hole	1	2	3	4	5	6	7	8	9	10	11
blow	D	F#	<u>A</u>	D	F#	A	D	F#	A	C#	<u>D</u>
draw	E	<u>A</u>	C#	E	G	B	C# - or <u>D</u>	E	G	B	<u>D</u>

4. D Harp – Rick Epping Natural minor “S” Tuning (“S” stands for “Solo”, meaning here that the first 2 holes draw and the first 2 holes blow go up the first 5 scale notes - similar to the chromatic harmonica tuning blow 1st 3 holes blow and draw)

A. to play in the 6th position in the key of C, in the Major scale.

- chords (or partial chords) available in this tuning are the C Major chord (the I chord), the D minor chord (the ii chord), the E minor chord (the iii chord), the F Major chord (the IV chord), and the G Major chord (the V chord).

B. and to play in the 1st position in the key of D minor, in the Dorian Mode (minor scale with flatted 3rd & 7th notes).



George Winston Harmonica Tunings

- chords (or partial chords) available in this tuning the D minor chord (the i chord), the E minor chord (the ii chord), the F Major chord (the III chord), the G Major chord (the IV chord), and the C Major chord (the VII chord).

C. can also play in the 2nd position in the key of A minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, and 7th notes)

- chords (or partial chords) available in this tuning are the C Major chord (the III chord), the D minor chord (the iv chord), the E minor chord (the v chord), the F Major chord (the VI chord), and the G Major chord (the VII Chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	D	<b>F</b>	A	D	<b>F</b>	A	D	<b>F</b>	A	D
draw	E	<b>G</b>	<b>C</b>	E	G	B <u>-or</u> <u>Bb</u>	<b>C</b>	E	G	B <u>-or</u> <u>Bb</u>

5. Low D 10 hole harmonica, retuned to play in the key of E – for playing in the 3rd position in the key of E in the Major scale (this somewhat corresponds with the 8th position in the chromatic language if you tuned the notes to make an E flat Major scale – there are less notes to retune for making it the Major scale for the 3rd position key of E, than for the 8th position key of E flat)

– double Richter with the 1st note of the scale on hole 1 blow & draw, and with the 5th note of the scale on hole 2 blow & hole 3 draw.

- chords (or partial chords) available in this position are E Major (the I chord), and B Major (the V chord), as well as partial chords for F# minor (the ii chord), G# minor (the iii chord), and C# minor (the vi chord).

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

6. Low D 10 hole harmonica, retuned to play in the key of **F** – for playing in the 5th position in the key of F in the Major scale (this somewhat corresponds with the 10th position in the chromatic language tuning the notes for the F Major scale – there are less notes to retune for making it the Major scale for the 10th position key of F then for the 5th position key of F#)

– triple Richter with the 1st note of the scale on hole 1 draw & hole 2 blow; and with the 5th note of the scale on hole 3 draw & hole 4 blow; and with the 3rd note of the scale (or could be the 4th note) on hole 2 draw & hole 3 blow.

- chords (or partial chords) available in this position are F Major (the I chord), G minor (the ii chord), the partial A minor (the iii chord), the partial Bb Major (the IV chord), the C Major (the V chord), and a low D minor (the vi chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	D	<b><u>F</u></b>	<b><u>A</u></b> -or <b><u>Bb</u></b>	<b><u>C</u></b>	<b>F</b>	A	<b>C</b>	<b>F</b>	A	<b>C</b>
draw	<b><u>F</u></b>	<b><u>A</u></b> -or <b><u>Bb</u></b>	<b><u>C</u></b>	E	G	<b>Bb</b>	<b>D</b>	E	G	<b>Bb</b>

7. Low D 10 hole harmonica, retuned to play in the key of **C** for playing in the 6th position in the key of C in the Major scale (this somewhat corresponds with the 11th position in the chromatic language tuning the notes for the C Major scale – there are less notes to retune for making it the Major scale for the key of C then for the 6th position key of C#)

- triple Richter with the 1st note of the scale on hole 3 draw & hole 4 blow; with the 5th note of the scale on hole 2 draw & hole 3 blow; and with the 4th note of the scale on hole 1 blow & hole 2 draw.

- chords (or partial chords) available in this position are C Major (the I chord), E minor (the iii chord), F Major (the IV chord), G Major (the V chord), and the partial A minor (the vi chord).

- A. for playing in the 7th position (aka 12<sup>th</sup> position in the chromatic language) in the key of G in the Mixolydian Mode ( Major scale with a

flatted 7th note) – triple Richter with the 1st note of the scale on hole 2 draw & hole 3 blow; with the 4th note of the scale on hole 3 draw & hole 4 blow; and with the flatted 7th note of the scale on hole 1 blow & hole 2 draw.

- chords (or partial chords) available in this position are G Major (the I chord), the partial A minor (the ii chord), the partial B minor (the iii chord), C Major (the IV chord), E minor (the vi chord), and F Major (the VII chord).

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

## 8. Low D 10 hole harmonica, retuned to play in the key of **B**.

A. for playing in the 4th position in the key of B in the Major scale (this somewhat corresponds with the 9th position in the chromatic language tuning the notes for the B flat Major scale – there are less notes to retune for making it the Major scale for the key of B then for the 9th position key of B flat)

– double Richter with the 1st note of the scale on hole 1 draw & hole 2 blow, and with the 4th note of the scale on hole 2 draw & hole 3 blow.

– chords (or partial chords) available in this position are B Major (the I chord), the partial C# minor (the ii chord), the partial D# minor (the iii chord), the partial E Major (the IV chord), and the partial F# Major (the V chord).

B. for playing in the 4th position in the key of F# in the Mixolydian Mode (Major scale with the 7th note flatted) – double Richter with the 1st note of the scale on hole 2 draw & hole 3 blow and with the 5th note of the scale on hole 1 draw & hole 2 blow.

– chords (or partial chords) available in this position are the partial F# Major (the I chord), the partial A# Major (the III chord), B Major (the IV chord), the partial C# minor (the v chord), the partial D# minor (the vi chord), and the partial E Major (the VII chord).

George Winston Harmonica Tunings

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

- this tuning could also be tuned down two half steps to the key of A (as if it was key of C harmonica in the 1st position):

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

- A. for playing in the 4th position in the key of A in the Major scale – double Richter with the 1st note of the scale on hole 1 draw & hole 2 blow, and with the 4th note of the scale on hole 2 draw & hole 3 blow.
  - chords (or partial chords) available in this position are A Major (the I chord), the partial B minor (the ii chord), the partial C# minor (the iii chord), the partial D Major (the IV chord), D Major (the IV chord), and the partial E Major (the V chord).
  
- B. for playing in the 4th position in the key of E in the Mixolydian Mode (Major scale with the 7th note flatted) – double Richter with the 1st note of the scale on hole 2 draw & hole 3 blow and with the 5th note of the scale on hole 1 draw & hole 2 blow.
  - chords (or partial chords) available in this position are the partial E Major (the I chord), the partial G# minor (the iii chord), A Major (the IV chord), the partial C# minor (the v chord), the partial B minor (the vi chord), and the partial D Major (the VII chord).

**II. MIXOLYDIAN MODE TUNING GROUP** (Major scale with the 7th note flatted):

9. Key of A harp - 2&3 and 5&9 Tuning - for playing in the 3rd position, in the key of B Major, in the Mixolydian Mode (Major scale with the 7th note flatted)

- chords (or partial chords) available are B Major (the I chord), A (the VII chord).

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

10. D harp – Rick Epping Mixolydian 1st position Tuning----with hole 2 draw tuned down two half steps, and with holes 3 and 7 tuned down a half step

A. to play in the 1st position in the key of D, in the Mixolydian Mode (Major scale with the 7th note flatted)

- chords (or partial chords) available in this tuning are the D Major chord (the I chord), the C Major chord (the VII chord), the E minor chord (the ii chord), the F# minor chord (the iii chord), and the G Major chord (the IV chord).

B. **and** to play in the 7th position (aka 12<sup>th</sup> position in the chromatic language) in the key of G, in the Major scale)

- chords (or partial chords) available in this tuning are the G Major chord (the I chord), the C Major chord (the IV chord), especially nice voicings for the E minor chord (the vi chord), and the F# minor chord (the iii chord).

C. to play in the 2nd position in the key of A minor, in the Dorian Mode (minor scale with flatted 3rd & 7th notes)

- chords (or partial chords) available in this tuning are the C Major chord (the III chord), the D Major chord (the IV chord), the E minor chord (the v chord), the F# minor chord (the vi chord), and the G Major chord (the VII chord).

D. to play in the 3rd position in the key of E minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes)

- chords (or partial chords) available in this tuning are the E minor chord (the I chord), the F# minor chord (the ii chord), the G Major chord (the III chord), the C Major chord (the VI chord), and the D Major chord (the VII chord).

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

---

11. Low D 10 hole harmonica - for playing in the 2nd position, key of A, in the Mixolydian Mode (Major scale with the 7th note flatted) – single Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that).

George Winston Harmonica Tunings

– chords (or partial chords) available in the 2nd position are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), E minor chord (the V chord), the F# minor (the vi chord), and the G Major chord (the VII chord).

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

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

12. Low D 12 hole harmonica – for playing in the 2nd position in the key of A in the Mixolydian Mode (Major scale with the 7th note flatted) - triple Richter (for playing the 1st note of the scale as a drone one hole 1 blow & draw with the melody higher than that; and for playing a low drone on hole 3 draw & hole 4 blow with the melody higher than that; and for playing the 3rd note of the scale as a high drone on hole 11 blow & hole 12 draw with the melody lower than that).

– chords (or partial chords) available in the 2nd position are the A Major chord (the I chord), the C# minor chord (the iii chord), the D Major chord (the IV chord), E minor chord (the V chord), the F# minor (the vi chord), and the G Major chord (the VII chord).

hole	1	2	3	4	5	6	7	8	9	10	11	12
blow	<u>A</u>	D	F# -or <b>G</b>	<u>A</u>	D	F#	A	D	F#	A	<b>C#</b>	<b>E</b>
draw	<u>A</u>	E -or <b>G</b>	<u>A</u>	C#	E	G	B	C#	E	G	B	<b>C#</b>

hole	1	2	3	4	5	6	7	8	9	10	11	12
blow	<u>A</u>	D	F#	<u>A</u>	D	F#	A	D	F#	A	<b>C#</b>	<b>E</b>
draw	<u>A</u>	<b>G</b>	<u>A</u>	C#	E	G	B	C#	E	G	B	<b>C#</b>

13. Low D 10 hole harmonica

A. for playing in the 1st position, key of D, in the Mixolydian Mode (Major scale with a flatted 7th note) – double Richter – (for playing the 5th note of the scale as a low drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 5th note of the scale as a high drone on hole 9 blow & draw with the melody lower than that).

- chords (or partial chords) available in this tuning are the D Major chord (the I chord), the E minor chord (the ii chord), the F# minor chord (the iii chord), the G Major chord (the IV chord), the A minor chord (the v chord).

B. for playing in the 2nd position, in the key of A, in the Dorian Mode (mi scale with flatted 3rd & 7th notes) - double Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow; and for playing the 1st note of the scale as a high drone on hole 9 blow & draw with the melody lower than that).

- chords (or partial chords) available in this tuning are the A minor chord (the I chord), the C Major chord (the III chord), the D Major chord (the IV chord), the E minor chord (the v chord), the F# minor chord (the vi chord), and the G Major chord (the VII chord).

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

14. Low D 10 hole harmonica, retuned to play in the key of **E** – for playing in the 3rd position in the key of E in the Mixolydian Mode (Major scale with the 7th note flatted) – double Richter with the 1st note of the scale on hole 1 blow & draw, and with the 5th note of the scale on hole 2 blow & hole 3 draw.

- chords (or partial chords) available in this position are E Major (the I chord), and B minor (the v chord), as well as partial chords for F# minor (the ii chord), G# minor (the iii chord), and C# minor (the vi chord).

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

George Winston Harmonica Tunings

		-or <u>A</u>								
--	--	-----------------	--	--	--	--	--	--	--	--

15. Low D harmonica, retuned to play in the key of G - for playing in the 7th position (aka the 12th position in the chromatic language), key of G, in the Mixolydian Mode (Major scale with the 7th note flatted) – double Richter (for playing the 1st note of the scale as a low drone on hole 2 blow & draw with the melody higher than that; and for playing the 5th note of the scale as a drone on hole 1 blow & draw and with the melody higher than that).

- chords (or partial chords) available in this tuning are the G Major chord (the I chord), the B partial minor chord (the iii chord), the C Major chord (the IV chord), the D minor chord (the V chord), and the E minor chord (the vi chord) .

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

16. Low D 10 hole harmonica, retuned to play in the key of F – for playing in the 5th position in the key of F in the Mixolydian Mode (Major scale with the 7th note flatted) – triple Richter with the 1st note of the scale on hole 1 draw & hole 2 blow; and with the 5th note of the scale on hole 3 draw & hole 4 blow; and with the 3rd note of the scale (or could be the 4th note) on hole 2 draw & hole 3 blow.

- chords (or partial chords) available in this position are F Major (the I chord), G minor (the ii chord), the partial A minor (the iii chord), the partial Bb Major (the IV chord), the C minor (the v chord), and a low D minor (the vi chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	D	<u>F</u>	<u>A</u> -or <u>Bb</u>	<u>C</u>	F	A	C	F	A	C
draw	<u>F</u>	<u>A</u> -or <u>Bb</u>	<u>C</u>	Eb	G	Bb	D	Eb	G	Bb



---

17. Low D 10 hole harmonica, retuned to play in the key of **C** – for playing in the 6th position in the key of C in the Mixolydian Mode (Major scale with the 7th note flatted) – triple Richter with the 1st note of the scale on hole 3 draw & hole 4 blow; with the 5th note of the scale on hole 2 draw & hole 3 blow; and with the 4th note of the scale on hole 1 blow & hole 2 draw.

- chords (or partial chords) available in this position are C Major (the I chord), E minor (the iii chord), F Major (the IV chord), G minor (the v chord), and the partial A minor (the vi chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	<b>C</b> <i>- or</i> <b>D</b>	<b>F</b>	<b>G</b> <i>- or</i> <b>A</b>	<b>C</b>	<b>F</b>	A	<b>C</b>	<b>F</b>	A	<b>C</b>
draw	<b>F</b>	<b>G</b> <i>- or</i> <b>A</b>	<b>C</b>	E	G	<b>Bb</b>	<b>D</b>	E	G	<b>Bb</b>

---

18. Low D 10 hole harmonica, retuned to play in the key of **B**.

- for playing in the 4th position in the key of B in the Mixolydian Mode (Major scale with the 7th note flatted) – double Richter with the 1st note of the scale on hole 1 draw & hole 2 blow, and with the 4th note of the scale on hole 2 draw & hole 3 blow.
  - chords (or partial chords) available in this position are B Major (the I chord), the partial C# minor (the ii chord), the partial D# minor (the iii chord), the partial E Major (the IV chord), the partial F# minor (the v chord), and the partial A Major (the VII chord).
- for playing in the 4th position in the key of F# in the Dorian Mode (minor scale with flatted 3rd & 7th notes) – double Richter with the 1st note of the scale on hole 2 draw & hole 3 blow and with the 5th note of the scale on hole 1 draw & hole 2 blow.
  - chords (or partial chords) available in this position are the partial F# minor (the i chord), the partial A Major (the III chord), B minor (the iv

chord), the partial C# minor (the v chord), the partial D Major (the VI chord), and the partial E Major (the VII chord).

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

- this tuning could also be tuned down two half steps to the key of A (as if it was key of C harmonica in the 1st position):

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

- A. for playing in the 4th position in the key of F# in the Mixolydian Mode (Major scale with the 7th note flatted) – double Richter with the 1st note of the scale on hole 1 draw & hole 2 blow, and with the 4th note of the scale on hole 2 draw & hole 3 blow.
- chords (or partial chords) available in this position are A Major (the I chord), the partial B minor (the ii chord), the partial C# minor (the iii chord), the partial D Major (the IV chord), D Major (the IV chord), and the partial E minor (the v chord).
- B. for playing in the 4th position in the key of E in the Mixolydian Mode (Major scale with the 7th note flatted).– double Richter with the 1st note of the scale on hole 2 draw & hole 3 blow and with the 5th note of the scale on hole 1 draw & hole 2 blow.
- chords (or partial chords) available in this position are the partial E minor (the i chord), the partial G Major (the III chord), A Major (the IV chord), the partial B minor (the v chord), the partial C# minor (the vi chord), and the partial D Major (the VII chord).

**III. DORIAN MODE TUNING GROUP (scale with flatted 3rd, & 7th scale notes):**

19. Low D 12 hole D harp - the “Rick Epping/ Ted Folsolm 2&3 Draw Lowered Tuning”

A. for playing in the 3rd position, key of E Minor, in the Dorian Mode (minor scale with flatted 3rd & 7th notes), single Richter with the 1st note of the scale on hole 11 blow & draw **(or on hole 11 blow and hole 12 draw)**

- available chords (or partial chords) are E minor (the I chord), D Major (the VII chord), F# minor (the ii chord), G Major (the III chord), and C# minor (the vi chord).

B. **and** for playing in 1st position, key of D, in the Major scale – single Richter (with the 2nd note of the scale on hole 11 blow & draw) **(or on hole 11 blow and hole 12 draw)**

- available chords (or partial chords) are D Major (the I chord), E minor (the ii chord), F# minor (the iii chord), G Major (the IV chord), and C# minor (the vii chord).

C. And for playing in the 7th position (aka 12th position in the chromatic language), key of G, in the Major Pentatonic (5 note) scale (avoiding hole 7 draw) – single Richter (with the 3rd note of the scale on hole 11 blow & draw) **(or on hole 11 blow and hole 12 draw)**

- available chords (or partial chords) are G Major (the I chord), B minor (the iii chord), D Major (the V chord), E minor (the vi chord), and F# minor (the vii chord).

hole	1	2	3	4	5	6	7	8	9	10	11	12
blow	D	F#	A	D	F#	A	D	F#	A	D	<u>E</u>	A -or F#
draw	E	<b>G</b>	<b>B</b>	E	G	B	C#	E	G	B	<u>E</u> -or C#	<u>E</u> - or C#

---

20. Key of D 10 hole harmonica - a variation on the “Rick Epping/ Ted Folsolm 2&3 Draw Lowered Tuning” (with hole 7 tuned down a half step)

*George Winston Harmonica Tunings*

A. for playing in the 3rd position, key of E Minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes)

- available chords (or partial chords) are E minor (the I chord), D Major (the VII chord), F# minor (the ii chord), G Major (the III chord), and C Major (the VI chord).

A. for playing in 1st position, key of D, Mixolydian Mode (Major scale with flatted 7th note)

- available chords (or partial chords) are D Major (the I chord), E minor (the ii chord), F# minor (the iii chord), G Major (the IV chord), and C Major (the VII chord).

B. for playing in 7th position (aka 12th position in the chromatic language), key of G, Major scale

- available chords (or partial chords) are G Major (the I chord), B minor (the iii chord), C Major (the IV chord), D Major (the V chord), E minor (the vi chord), and F# minor (the vii chord).

hole	1	2	3	4	5	6	7	8	9	10	11	12
blow	D	F#	A	D	F#	A	D	F#	A	D	<u>E</u>	A -or F#
draw	E	G	B	E	G	B	C	E	G	B	<u>E</u> -or <u>C</u>	<u>E</u> -or <u>C</u>

21. Low D 10 hole harmonica

A. for playing in the 1st position, key of D, in the Dorian Mode (minor scale with flatted 3rd & 7th notes) – double Richter – (for playing the 5th note of the scale as a low drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 5th note of the scale as a high drone on hole 9 blow & draw with the melody lower than that).

- chords (or partial chords) available in this tuning are the D minor chord (the i chord), the E minor chord (the ii chord), the F Major chord (the III chord), the G Major chord (the IV chord), the A minor chord (the v chord).

- B. for playing in the 2nd position, in the key of A, in the Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) - double Richter (for playing the 1st note of the scale on hole 2 draw & hole 3 blow; and for playing the 1st note of the scale as a high drone on hole 9 blow & draw with the melody lower than that).
- chords (or partial chords) available in this tuning are the A minor chord (the I chord), the C Major chord (the III chord), the D minor chord (the iv chord), the E minor chord (the v chord), the F Major chord (the VI chord), and the G Major chord (the VII chord).

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

22. Low D 10 hole harmonica, retuned to play in the key of **D minor** – for playing in the 3rd position in the key of E minor in the Dorian Mode (minor scale with flatted 3rd & 7th notes) – double Richter with the 1st note of the scale on hole 1 blow & draw, and with the 5th note of the scale on hole 2 draw & hole 3 blow.

- chords (or partial chords) available in this position are: D minor (the I chord), A minor (the v chord), C Major (the VII chord); as well as partial chords for E minor (the ii chord), F Major (the III chord), and B minor (the vi chord)

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

11 hole harp for the same tuning (adding low notes):

hole	1	2	3	4	5	6	7	8	9	10	11
blow	<b>B</b>	E	<b>F</b>	<b>A</b>	D	<b>F</b>	<b>A</b>	<u><b>D</b></u>	F	A	<b>C</b>
draw	<b>A</b>	F <i>-or</i> <u><b>E</b></u> <i>-or</i> <u><b>D</b></u>	<b>G</b> <i>-or</i> <u><b>B</b></u> <i>-or</i> <del><b>F</b></del>	<b>C</b>	E	G	<b>C</b>	<u><b>D</b></u>	E	G	<b>D</b>

23. Low D harmonica, retuned to play in the key of **G** - for playing in the 7th position (aka the 12th position in the chromatic language), key of G, in the Dorian Mode (minor scale with flatted 3rd & 7th notes) – double Richter (for playing the 1st note of the scale as a low drone on hole 2 blow & draw with the melody higher than that; and for playing the 5th note of the scale as a drone on hole 1 blow & draw and with the melody higher than that).

- chords (or partial chords) available in this tuning are the G minor chord (the i chord), the Bb Major chord (the III chord), the C Major chord (the IV chord), the D minor chord (the v chord), and the F Major chord (the VII chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	<b><u>D</u></b>	<b><u>G</u></b>	<b>Bb</b>	D	<b>F</b>	A	D	<b>F</b>	A	<b>C</b>
draw	<b><u>D</u></b>	<b><u>G</u></b>	<b>C</b>	E	G	<b>Bb</b>	<b>C</b>	E	G	<b>Bb</b>

24. Low D 10 hole harmonica, retuned to play in the key of **F** – for playing in the 5th position in the key of F in the Dorian Mode (minor scale with flatted 3rd & 7th notes) – triple Richter with the 1st note of the scale on hole 1 draw & hole 2 blow; and with the 5th note of the scale on hole 3 draw & hole 4 blow; and with the 3rd note of the scale (or could be the 4th note) on hole 2 draw & hole 3 blow.

- chords (or partial chords) available in this position are F minor (the I chord), G minor (the ii chord), the partial Ab Major (the III chord), the partial Bb Major (the IV chord), the C minor (the v chord), and a low D minor (the vi chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	D	<b><u>F</u></b>	<b><u>Ab</u></b> -or <b><u>Bb</u></b>	<b><u>C</u></b>	<b>F</b>	<b>Ab</b>	<b>C</b>	<b>F</b>	<b>Ab</b>	<b>C</b>
draw	<b><u>F</u></b>	<b><u>Ab</u></b> -or <b><u>Bb</u></b>	<b><u>C</u></b>	<b>Eb</b>	G	<b>Bb</b>	<b>D</b>	<b>Eb</b>	G	<b>Bb</b>

25. Low D 10 hole harmonica, retuned to play in the key of **C** – for playing in the 6th position in the key of C in the Dorian Mode (minor scale with flatted & 3rd & 7th notes) – triple Richter with the 1st note of the scale on hole 3 draw & hole 4 blow; with the 5th note of the scale on hole 2 draw & hole 3 blow; and with the 4th note of the scale on hole 1 blow & hole 2 draw.

- chords (or partial chords) available in this position are C minor (the I chord), E Major (the III chord), F Major (the IV chord), G minor (the v chord), and the partial A minor (the vi chord).

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

26. Low D 10 hole harmonica, retuned to play in the key of **B**.

A. for playing in the 4th position in the key of B in the Dorian Mode (minor scale with the 3rd & 7th notes flatted) – double Richter with the 1st note of the scale on hole 1 draw & hole 2 blow, and with the 4th note of the scale on hole 2 draw & hole 3 blow.

- chords (or partial chords) available in this position are B minor (the i chord), the partial C# minor (the ii chord), the partial D Major (the III chord), the partial E Major (the IV chord), the partial F# minor (the v chord), and the partial A Major (the VII chord).

B. for playing in the 4th position in the key of F# in the Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) – double Richter with the 1st note of the scale on hole 2 draw & hole 3 blow and with the 5th note of the scale on hole 1 draw & hole 2 blow.

- chords (or partial chords) available in this position are the partial F# minor (the i chord), the partial A Major (the III chord), B minor (the iv chord), the partial C# minor (the v chord), the partial D Major (the VI chord), and the partial E Major (the VII chord).

George Winston Harmonica Tunings

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

- this tuning could also be tuned down two half steps to the key of A (as if it was key of C harmonica in the 1st position):

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

- A. for playing in the 4th position in the key of F# in the Dorian Mode (minor scale with the 3rd & 7th notes flatted) – double Richter with the 1st note of the scale on hole 1 draw & hole 2 blow, and with the 4th note of the scale on hole 2 draw & hole 3 blow.
  - chords (or partial chords) available in this position are A minor (the I chord), the partial B minor (the ii chord), the partial C Major (the III chord), the partial D Major (the IV chord), the partial E minor (the v chord), and the G Major (the VII chord).
  
- B. for playing in the 4th position in the key of E in the Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) – double Richter with the 1st note of the scale on hole 2 draw & hole 3 blow and with the 5th note of the scale on hole 1 draw & hole 2 blow.
  - chords (or partial chords) available in this position are the partial E minor (the I chord), the partial G Major (the III chord), A Major (the IV chord), the partial B minor (the v chord), the partial C# minor (the vi chord), and the partial D Major (the VII chord).

**IV. AEOLIAN MODE TUNING GROUP (scale with flatted 3rd, 6th & 7th scale notes):**

27. Low D 10 hole harmonica

- A. for playing in the 2nd position, key of A, in the Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) - single Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that).



- chords (or partial chords) available are A minor (the i chord), C Major (III chord), D minor (the iv chord), E minor (the v chord), F Major (the VI chord), and G Major the VII chord).

B. and for playing in the 1st position Dorian Mode (with flatted 3rd & 6th notes) - single Richter – single Richter (for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available are D minor (the I chord), E minor (the ii chord), F Major (the III chord), G Major (the IV chord), A minor (the v chord), and C Major (the VII chord).

- (this tuning is also called “Natural Minor Tuning” [except that the hole 10 is lowered two half steps from the Natural minor Tuning], and harmonicas in this tuning are available from Lee Oskar Harmonicas).

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

## 28. Low D 10 hole harmonica

A. for playing in the 2nd position, key of A, in the Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) - double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 6th note of the scale on hole 2 blow & hole 1 draw with the melody note higher than that).

- chords (or partial chords) available are A minor (the i chord), F Major (the VI chord), C Major (III chord), D minor (the iv chord), E minor (the v chord), and G Major the VII chord).

B. and for playing in the 1st position Dorian Mode (with flatted 3rd & 6th notes) - single Richter – single Richter (for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available are D minor (the I chord), F Major (the III chord), E minor (the ii chord), G Major (the IV chord), A minor (the v chord), and C Major (the VII chord).

- (this tuning is also called “Natural Minor Tuning” [except that the hole 10 is lowered two half steps from the Natural minor Tuning], and harmonicas in this tuning are available from Lee Oskar Harmonicas).

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

## 29. Low D 10 hole harmonica

A. for playing in the 2nd position, key of A, in the Aeolian Mode (minor scale with flatted 3rd, 6<sup>th</sup>, & 7th notes) – single Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available are A minor (the i chord), C Major (III chord), D minor (the iv chord), E minor (the v chord), F Major (the VI chord), and G Major the VII chord).

B. and for playing in the 1st position Dorian Mode (minor scale with flatted 3rd & 6th notes) - single Richter (for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that).

- chords (or partial chords) available are D minor (the I chord), E minor (the ii chord), F Major (the III chord), G Major (the IV chord), A minor (the v chord), and C Major (the VII chord).

- [hole 2 blow is tuned up a half step so that a low G partial chord can be played, in addition to the low A minor chord].

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

### 30. Low D 10 hole harmonica

A. for playing in the 2nd position, key of A, in the Aeolian Mode (minor scale with flatted 3rd, 6th & 7th scale notes) - double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale on hole 9 blow & draw with the melody lower than that).

- chords (or partial chords) available are A minor (the i chord), C Major (III chord), D minor (the iv chord), E minor (the v chord), F Major (the VI chord), and G Major the VII chord).

B. and for playing in the 1st position Dorian Mode (minor scale with flatted 3rd & 7th notes) - double Richter (for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale on hole 9 blow & draw with the melody lower than that).

- chords (or partial chords) available are D minor (the I chord), E minor (the ii chord), F Major (the III chord), G Major (the IV chord), A minor (the v chord), and C Major (the VII chord).

- [hole 2 blow is tuned up a half step so that a low G partial chord can be played, in addition to the low A minor chord].

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

### 31. Low D 10 hole harmonica

A. for playing in the 2nd position, key of A, in the Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) - double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale on hole 9 blow & hole 10 draw with the melody lower than that).

- chords (or partial chords) available are A minor (the i chord), C Major (III chord), D minor (the iv chord), E minor (the v chord), F Major (the VI chord), and G Major the VII chord).

B. and for playing in the 1st position Dorian Mode (minor scale with flatted 3rd & 6th notes) - double Richter (for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and

*George Winston Harmonica Tunings*

for playing the 5th note of the scale on hole 9 blow & hole 10 draw with the melody lower than that).

- chords (or partial chords) available are D minor (the I chord), E minor (the ii chord), F Major (the III chord), G Major (the IV chord), A minor (the v chord), and C Major (the VII chord).

- [hole 2 blow is tuned up a half step so that a low G partial chord can be played, in addition to the low A minor chord].

hole	1	2	3	4	5	6	7	8	9	10
blow	D	<b>G</b>	<u><b>A</b></u>	D	<b>F</b>	A	D	<b>F</b>	<u><b>A</b></u>	<b>C</b> -or <u><b>D</b></u>
draw	E	<u><b>A</b></u>	<b>C</b>	E	G	B	<b>C</b>	E	<b>G</b>	<u><b>A</b></u>

### 32. Low D 10 hole harmonica

A. for playing in the 2nd position, key of A, in the Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) - double Richter (for playing the 1st note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 1st note of the scale on hole 9 blow & hole 10 draw with the melody lower than that).

- chords (or partial chords) available are A minor (the i chord), C Major (III chord), D minor (the iv chord), E minor (the v chord), F Major (the VI chord), and G Major the VII chord).

B. and for playing in the 1st position Dorian Mode (minor scale with flatted 3rd & 6th notes) - single Richter

- chords (or partial chords) available are D minor (the I chord), E minor (the ii chord), F Major (the III chord), G Major (the IV chord), A minor (the v chord), and C Major (the VII chord).

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

33. Low D 13 hole harmonica - for playing in the 2nd position, key of A minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes) – triple Richter (for playing the 1st note of the scale as a very low drone one hole 1 blow & draw; and for playing the 1st note of the scale as a low drone on hole 3 draw & hole 4 blow; and for playing the 1st note of the scale as a high drone on hole 11 blow & hole 12 draw [or “on holes 11 blow & draw”] with the melody lower & higher than that).

- [hole 2 blow is tuned up a half step so that a low G partial chord can be played, in addition to the low A minor chord].

hole	1	2	3	4	5	6	7	8	9	10	11	12	13
blow	<u>A</u>	D	<b>G</b>	<u>A</u>	D	<b>F</b>	A	D	<b>G</b> -or <u>F</u>	<u>A</u>	<b>C</b>	<b>E</b>	A
draw	<u>A</u>	E	<u>A</u>	<b>C</b>	E	G	B	<b>C</b>	E	<u>A</u> -or <u>G</u>	B <u>-</u> or <u>A</u>	<b>D</b> -or <u>B</u>	<b>G</b> -or <u>F</u>

- [for a normal 10 hole harmonica, it would be the same tuning without holes 1, 12, & 13 –double Richter]

hole	1	2	3	4	5	6	7	8	9	10
blow	D	<b>G</b>	<u>A</u>	D	<b>F</b>	A	D	<b>G</b> -or <u>F</u>	<u>A</u>	<b>C</b>
draw	E	<u>A</u>	<b>C</b>	E	G	B	<b>C</b>	E	<u>A</u> -or <u>G</u>	B <u>-</u> or <u>A</u>

### 34. Low D 10 hole harmonica

A. for playing in the 1st position, key of D, in the Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) – double Richter – (for playing the 5th note of the scale as a low drone on hole 2 draw & hole 3 blow with the melody higher than that; and for playing the 5th note of the scale as a high drone on hole 9 blow & draw with the melody lower than that).

- chords (or partial chords) available in this tuning are the D minor chord (the i chord), the E minor chord (the ii chord), the F Major

George Winston Harmonica Tunings

chord (the III chord), the G minor chord (the iv chord), the A minor chord (the v chord).

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

35. Key of D 10 hole harmonica - a variation on the "Rick Epping/ Ted Folsom 2&3 Draw Lowered Tuning" (with hole 7 tuned down a half step)

A. for playing in the 3rd position, key of E Minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes)

- available chords (or partial chords) are E minor (the I chord), D Major (the VII chord), F# minor (the ii chord), G Major (the III chord), and C Major (the VI chord).

B. for playing in 1st position, key of D, Mixolydian Mode (Major scale with flatted 7th note)

- available chords (or partial chords) are D Major (the I chord), E minor (the ii chord), F# minor (the iii chord), G Major (the IV chord), and C Major (the VII chord).

C. for playing in 7th position (aka 12th position in the chromatic language), key of G, Major scale

- available chords (or partial chords) are G Major (the I chord), B minor (the iii chord), C Major (the IV chord), D Major (the V chord), E minor (the vi chord), and F# minor (the vii chord).

hole	1	2	3	4	5	6	7	8	9	10	11	12
blow	D	F#	A	D	F#	A	D	F#	A	D	<u><b>E</b></u>	A <i>-or</i> <u><b>F#</b></u>
draw	E	<b>G</b>	<b>B</b>	E	G	B	C# <i>-or</i> <u><b>C</b></u>	E	G	B	<u><b>E</b></u> <i>-or</i> <u><b>C</b></u>	<u><b>E</b></u> <i>-or</i> <u><b>C</b></u>

36. Low D 10 hole harmonica, retuned to play in the key of **E minor** – for playing in the 3rd position in the key of E in the Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) – double Richter with the 1st note of the scale on hole 1 blow & draw, and with the 5th note of the scale on hole 2 draw & hole 3 blow.

- chords (or partial chords) available in this position are E minor (the I chord), D Major (the VII chord); as well as partial chords for F# minor (the ii chord), G Major (the III chord), B minor (the v chord), and C Major (the VI chord)

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

37. Low D harmonica, retuned to play in the key of **G** - for playing in the 7th position (aka the 12th position in the chromatic language), key of G, in the Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) – double Richter (for playing the 1st note of the scale as a low drone on hole 2 blow & draw with the melody higher than that; and for playing the 5th note of the scale as a drone on hole 1 blow & draw and with the melody higher than that).

- chords (or partial chords) available in this tuning are the G minor chord (the i chord), the Bb Major chord (the III chord), the C minor chord (the iv chord), the D minor chord (the v chord), the Eb Major chord (the VI chord), and the F Major chord (the VII chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	<u>D</u>	<u>G</u>	<b>Bb</b>	D	<b>F</b>	A	D	<b>F</b>	A	<b>C</b>
draw	<u>D</u>	<u>G</u>	<b>C</b>	<b>Eb</b>	G	<b>Bb</b>	<b>C</b>	<b>Eb</b>	G	<b>Bb</b>

38. Low D 10 hole harmonica, retuned to play in the key of **F** – for playing in the 5th position in the key of F in the Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) – triple Richter with the 1st note of the scale on hole 1 draw & hole 2 blow; and with the 5th note of the scale on hole 3 draw & hole 4 blow; and with the 3rd note of the scale (or could be the 4th note) on hole 2 draw & hole 3 blow.

- chords (or partial chords) available in this position are F minor (the I chord), the partial G minor (the ii chord), the partial Ab Major (the III chord), the partial Bb minor (the iv chord), and the C minor (the v chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	<b>C</b> <i>-or</i> <b>D</b>	<b>F</b> <i>-or</i> <b>Bb</b>	<b>Ab</b>	<b>C</b>	<b>F</b>	<b>Ab</b>	<b>C</b>	<b>F</b>	<b>Ab</b>	<b>C</b>
draw	<b>F</b>	<b>Ab</b> <i>-or</i> <b>Bb</b>	<b>C</b>	<b>Eb</b>	G	<b>Bb</b>	<b>Db</b>	<b>Eb</b>	G	<b>Bb</b>

39. Low D 10 hole harmonica, retuned to play in the key of **C** – for playing in the 6th position in the key of C in the Aeolian Mode (minor scale with flatted & 3rd, 6th, & 7th notes) – triple Richter with the 1st note of the scale on hole 3 draw & hole 4 blow; with the 5th note of the scale on hole 2 draw & hole 3 blow; and with the 4th note of the scale on hole 1 blow & hole 2 draw.

- chords (or partial chords) available in this position are C minor (the I chord), E Major (the III chord), F minor (the iv chord), G minor (the v chord), the partial Ab Major (the VI chord), and a low partial D minor (the vi chord).

hole	1	2	3	4	5	6	7	8	9	10
blow	D	<b>F</b>	<b>G</b> <i>-or</i> <b>A</b>	<b>C</b>	<b>F</b>	<b>Ab</b>	<b>C</b>	<b>F</b>	<b>Ab</b>	<b>C</b>
draw	<b>F</b>	<b>G</b> <i>-or</i> <b>A</b>	<b>C</b>	<b>Eb</b>	G	<b>Bb</b>	<b>D</b>	<b>Eb</b>	G	<b>Bb</b>

40. Low D 10 hole harmonica, retuned to play in the key of **B**. - for playing in the 4th position in the key of B in the Dorian Mode (minor scale with the 3rd & 7th notes flatted) – double Richter with the 1st note of the scale on hole 1 draw & hole 2 blow, and with the 4th note of the scale on hole 2 draw & hole 3 blow.

- chords (or partial chords) available in this position are B minor (the i chord), the partial C# minor (the ii chord), the partial D Major (the III



George Winston Harmonica Tunings

chord, the partial E minor (the iv chord), the partial F# minor (the v chord), and the partial A Major (the VII chord).

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

- this tuning could also be tuned down two half steps to the key of A (as if it was key of C harmonica in the 1st position):

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

- for playing in the 4th position in the key of F# in the Dorian Mode (minor scale with the 3rd & 7th notes flatted) – double Richter with the 1st note of the scale on hole 1 draw & hole 2 blow, and with the 4th note of the scale on hole 2 draw & hole 3 blow.
  - chords (or partial chords) available in this position are A minor (the I chord), the partial B minor (the ii chord), the partial C Major (the III chord), the partial D minor (the iv chord), the partial E minor (the v chord), and the G Major (the VII chord).

41. Low D 10 hole harmonica - for playing in the 1st position, key of D minor, in the Japanese based Aeolian Mode (minor scale with flatted 3rd, 6th & 7th notes) - double Richter (for playing the 1st note of the scale on hole 7 blow & draw with the melody lower and higher than that; for playing the 5th note of the scale as a drone on hole 2 draw & hole 3 blow with the melody higher than that; - [ and theoretically for playing the 5th note of the scale on hole 9 blow & draw with the melody lower than that).

- chords (or partial chords) available are D minor (the I chord), G minor (the iv chord), and F Major (the III chord).

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

**V. TWO OTHER TUNINGS FOR PLAYING IN THE 4TH POSITION - in these**

**modes: Dorian** (minor scale with flatted 3rd & 7th notes) **and Aeolian** (minor scale with flatted 3rd, 6th, & 7th notes).

42. Melody Maker Tuning

D Harmonica (especially for 4th position) – the “Melody Maker” Tuning, with holes 5 & 9 draw tuned up one half step, and hole 3 blow tuned up two half steps.

- A. to play in the 4th position in the key of B minor, in the Dorian Mode (minor scale with flatted 3rd & 7th notes).
  - chords (or partial chords) available are B minor (the I chord), C# minor (the ii chord), D Major (the III chord), E Major (the IV chord), F# minor (the v chord), and A Major (the VII chord).
  
- B. to play in the 2nd position in the key of A, in the Major scale.
  - chords (or partial chords) available are A Major (the I chord), B minor (the ii chord), C# minor (the iii chord), D Major (the IV chord), E Major (the V chord), and F# minor (the vi chord).
  
- C. to play in the 3rd position in the key of E, in the Mixolydian Mode (Major scale with a flatted 7th note).
  - chords (or partial chords) available are E Major (the I chord), F# minor (the ii chord), A Major (the IV chord), B minor (the v chord), C# minor (the vi chord), and D Major (the VII chord).

Key of B minor - (4th position (originally a D harp))

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

and Key of E minor - (4th position (originally a G harp))

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

*George Winston Harmonica Tunings*

- A. to play in the 4th position in the key of E minor, in the Dorian Mode (minor scale with flatted 3rd & 7th notes).
- chords (or partial chords) available are E minor (the I chord), F# minor (the ii chord), G Major (the III chord), A Major (the IV chord), C# minor (the v chord), and D Major (the VII chord).
- B. to play in the 2nd position in the key of D, in the Major scale.
- chords (or partial chords) available are D Major (the I chord), E minor (the ii chord), F# minor (the iii chord), G Major (the IV chord), A Major (the V chord), and B minor (the vi chord).
- C. to play in the 3rd position in the key of A, in the Mixolydian Mode (Major scale with a flatted 7th note).
- chords (or partial chords) available are A Major (the I chord), B minor (the ii chord), D Major (the IV chord), E minor (the v chord), F# minor (the vi chord), and G Major (the VII chord)

-----

43. D Harp (especially for 4th position) – Brendon Power’s “Paddy Richter” Tuning, with hole 3 blow tuned up two half steps

- A. to play in the 4th position in the key of B minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes).
- chords (or partial chords) available are chords (or partial chords) available are B minor (the i chord), C# minor (the ii chord), D Major (the III chord), E minor (the iv chord), F# minor (the v chord), and A Major (the VII chord).
- B. and can play in the 1st position in the key of D, in the Major scale.
- chords (or partial chords) available are D Major (the I chord), E minor (the ii chord), F# minor (the iii chord), G Major (the IV chord), A Major (the V chord), B minor (the vi chord), and C# minor (the vii chord).
- C. and can play in the 2nd position in the key of A, in the Mixolydian Mode (Major scale with a flatted 7th note).
- chords (or partial chords) available are A Major (the I chord), B minor (the ii chord), C# minor (the iii chord), D Major (the IV chord), E minor (the v chord), F# minor (the vi chord), and G Major (the VII chord).
- D. and can play in the 3rd position in the key of E minor, in the Dorian Mode (minor scale with flatted 3rd & 7th notes).

## George Winston Harmonica Tunings

- chords (or partial chords) available are E minor (the I chord), D Major (the VII chord), F# minor (the ii chord), G major (the III chord), A Major (the IV chord), B minor (the v chord), and C# minor (the vi chord).

### Key of B minor - (4th position (originally a D harp))

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

### and Key of E minor - (4th position (originally a G harp))

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

A. to play in the 4th position in the key of E minor, in the Aeolian Mode (minor scale with flatted 3rd, 6th, & 7th notes).

- chords (or partial chords) available are E minor (the i chord), D Major (the VII chord), F# minor (the ii chord), G Major (the III chord), A minor (the iv chord), B minor (the v chord), and C Major (the VI chord).

B. and can play in the 1st position in the key of G, in the Major scale

- chords (or partial chords) available are G Major (the I chord), A minor (the ii chord), B minor (the iii chord), C Major (the IV chord), D Major (the V chord), E minor (the v chord), and F# minor (the vii chord).

C. and can play in the 2nd position in the key of D, in the Mixolydian Mode (Major scale with a flatted 7th note)

- chords (or partial chords) available are D Major (the I chord), E minor (the ii chord), F# minor (the iii chord), G Major (the IV chord), A minor (the V chord), B minor (the vi chord), and C Major (the VII chord).

D. and can play in the 3rd position in the key of A minor, in the Dorian Mode (minor scale with flatted 3rd & 7th notes)

- chords (or partial chords) available are A minor (the i chord), B minor (the ii chord), C Major (the III chord), D Major (the IV chord), E minor (the v chord), F# minor (the vi chord), and G Major (the VII chord).