

THE FOTZHOBLE-METHOD

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THE FOTZHOBL-METHOD

HOW TO HARMONICA

by

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ACKNOWLEDGMENT

THIS BOOK is a summation of everything I have learned over quite some time, not just by learning and playing the harmonica but by playing, reading, analysing and most importantly **enjoying** music. Do not expect it to be complete in any way rather than seeing it as a basic guide to build a solid foundation of playing the harmonica while incidentally improving your knowledge of music theory and applying it.

Thanks for reading!
Luca

FOTZHOB'L IS AN INSTRUMENT

JUST BECAUSE IT IS A VERY SMALL INSTRUMENT and even offered in its cheapest versions in souvenir shops or as a children's toy, it is by no means less of an instrument than any other similarly named one. The merits and strengths of any instrument cannot be recognized with the naked eye. If that were the case, we could argue that a piano, simply because of its size difference, would be much harder to learn, play and master — an obviously absurd notion. Conversely, we could argue that the piano, in principle, displays every playable note as a key, both visually and in playing, which is evident when looking at it. On the other hand, when looking at the ten holes of a harmonica, we can only speculate about its range or how to play it.

The main point here is to emphasize that the harmonica should be regarded as a legitimate instrument, despite its image as a toy. This perception is actually one of its greatest advantages. You can always carry it with you.

The harmonica has a unique intimacy because it is played with your mouth, involving both inhaling and exhaling. It possesses a distinct character due to its diverse tunings, forms, manufacturers, and the different types of wood or composite used for its comb or differences in reed material in its construction. It is also highly portable,

making it easy to carry everywhere. Moreover, the harmonica is a relatively young instrument and holds the distinction of being the first instrument to be played in space. Playing the harmonica requires mastering new muscles and regions of the body, as well as new ways to control one's breathing and airways.

Enough of sheer praise, let's get to it!

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CHAPTER I

LET'S BLOW YOUR FIRST BLOW

Now having romantically established the harmonica as an instrument and having described its appearance we are interested in what it sounds like. Therefore let's just put it on our mouths and take a good blow. No matter which holes are reached and which not. Utilize a good blow just like a child would do.

Congratulations!

In case you hit more than one hole you have actually played your first chord. Right! In case you did not emphasise or concentrate on focusing your breath on one single hole you should have managed to have played a chord, more precisely a *major chord*, either in *root position* or one of its *inversions*. What either of which is will be certainly explained further on in this very book but for now let's just embrace and enjoy the sound and intimacy of generating sound and vibration with nothing but exhaling.

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