

KEY OF F
Bb HARP

LESSON 1 - SAM ONE
ADAM GUSSOW

TRANSCRIBED BY
W. SANDER

<p>(+) 2 3 4 ↓ ↓ ↑ + 4 +</p> <p>↓ 4 3 2 2 ↓ ↓ ↓ ↓</p> <p>1 2 3 4</p> <p>$\frac{ }{3}$</p>	<p>+ 5</p> <p>↑ ↓ ↑</p> <p>1 2 3 4</p> <p>...H</p>	<p>6 6 (5) 4 3 ↑ ↑ ↑ ↓ ↓ ↓</p> <p>2 2 1 ↓ ↓ ↓</p> <p>1 2 3 4</p> <p>$\frac{ }{3}$ $\frac{ }{3}$</p>	<p>3 3 3 3 3 3 2 1 1 1 1 1 3 2 ↓ ↓ ↑ ↑ ↓ ↓ ↑ ↓ ↓</p> <p>1 2 3 4</p> <p>$\frac{ }{3}$</p>	<p>3 3 3 3 3 2 1 1 1 1 3 4 ↓ ↓ ↑ ↑ ↓ ↓ ↓ ↑</p> <p>1 2 3 4</p>
<p>↓ 4 3 2 2 3 2 2 ↓ ↓ ↓ ↓ ↓ ↓ ↓</p> <p>1 2 3 4</p> <p>$\frac{ }{2}$ $\frac{ }{3}$</p>	<p>3 3 2 2 (+) 4 ↓ ↑ ↓ ↑</p> <p>4 3 4 4 4 3 2 2 1 ↓ ↓ ↑ ↑ ↑ ↓ ↓ ↓</p> <p>1 2 3 4</p> <p>$\frac{ }{3}$ $\frac{ }{3}$</p>	<p>3 3 3 3 3 3 2 1 1 1 1 1 3 2 ↓ ↓ ↑ ↑ ↓ ↓ ↑ ↓ ↓</p> <p>1 2 3 4</p> <p>$\frac{ }{3}$</p>	<p>3 3 3 3 3 2 1 1 1 1 3 2 1 ↓ ↓ ↑ ↑ ↓ ↓ ↓ ↓</p> <p>1 2 3 4</p> <p>$\frac{ }{3}$</p>	
<p>2 4 4 4 4 3 2 1 2 1 1 ↓ ↓ ↓ ↓ ↓ ↑ ↓ ↓ ↓ ↓</p> <p>1 2 3 4</p> <p>LH $\frac{ }{3}$ LH $\frac{ }{3}$</p>	<p>1 4 (5) 3 2 3 2 2 1 ↑ ↑ ↑ ↑ ↓ ↓ ↓ ↓</p> <p>1 2 3 4</p> <p>$\frac{ }{3}$ $\frac{ }{3}$</p>	<p>3 3 3 3 3 3 2 1 1 1 1 1 3 2 ↓ ↓ ↑ ↑ ↓ ↓ ↑ ↓ ↓</p> <p>1 2 3 4</p> <p>$\frac{ }{3}$</p>	<p>3 3 2 1 1 1 1 3 4 5 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↑</p> <p>1 2 3 4</p> <p>$\frac{ }{3}$</p>	
<p>6 6 (5) 4 3 ↑ ↑ ↑ ↓ ↓ ↓</p> <p>1 2 3 4</p> <p>$\frac{ }{3}$</p>	<p>1 2 3 4</p>	<p>1 2 3 4</p>	<p>1 2 3 4</p>	

↓ BEND/SCOOP DOWN

↑ BEND/SCOOP UP

~ GLISSANDO

Disclaimer: I have created these tab sheets by listening to Adam's YouTube lessons (in many cases slowing the audio tracks down using Adobe Audition) and trying to notate as carefully as possible some of the most important licks and pieces in the series. They are not intended to be a complete set of notes on the lessons, but I do hope you will find them useful in learning the techniques. Although I have tried to be as accurate as possible, no music notation system is perfect, and in blues harmonica there are two particular difficulties. The first is to express the complex syncopated rhythms; these I have notated using standard music notation (quarter, eighth, etc. notes) below the tab. The second difficulty is to indicate the subtle inflections of pitch which occur when bending notes. Here I have simply notated any kind of bent note with a bent arrow, and tried to explain with brief note when necessary. In both these cases, your ear, as always, is your best judge, and you should try always to reproduce the sound from the lesson, rather than just play from the tab. Although Adam has reviewed these tabs, any errors in transcription are entirely my own responsibility, and I would welcome corrections and comments at the email address below.

Wayne Snyder
snyder@bu.edu