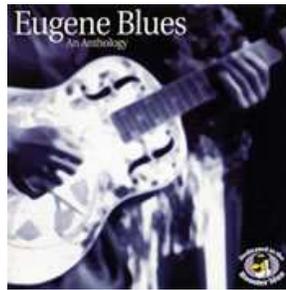




# Who Played That



## Chicken and the Hawk – The Vipers

JON SILVERMOON

Jon Silvermoon began playing harmonica in 1971. In 1992 he founded The Vipers with his

good friend the late Henry Vestine, guitarist with Canned Heat. They collaborated on The Vipers' first CD, Venom, and played together throughout Oregon until Henry's passing in 1997. A local promoter and producer Jon released The Vipers' new CD Good Times Live! and Eugene Blues An Anthology under his

own Vipertoons label in early 2000 and Tickle My Toes with Deb Cleveland in 2004. In his review of Good Times Live! Tom Hyslop of Blues Revue wrote that "Silvermoon blows a sometimes teasing, sometime bonecrushing harp."

## Next Meeting Tuesday Dec. 1, 2015

We'll meet at NYC Pizza, 4775 S Harvard, Tulsa, OK. At 6:30 PM.

Probable topics on the agenda will be:

our progress with the SPAH convention, Harmonica Summit 2016,

Progress on obtaining 501 c 3 status.

Treasury report

Hope to see you all there!!

## Who invented the Harmonica by Pat Missin



C. F. L. Buschmann

Sadly, the early history of Western free reed instruments is somewhat cloudy, but if we are defining the harmonica as a mouth-blown free reed instrument where the notes of the scale are selected by the player's mouth, rather than fingers, the usual answer to this question is that it was invented by sixteen year old Christian Buschmann in 1821. Buschmann called his new instrument the "Aura" or "Mundaeoline". However, most of what we are told about Buschmann comes from a book written about him by one of his descendents, Heinrich Buschmann. *Christian Friedrich Ludwig Buschmann, der Erfinder der Mund- und der Handharmonika* was written in 1938, during a time when Germany was very keen to demonstrate its superiority over other nations. Because of this, many of the books written during this period tend to downplay the achievements of other countries, often to the point of deliberate falsification. (The Germans are far from the only nation guilty of this. British reference books often identify Sir Charles Wheatstone as the inventor of the harmonica and older American texts often used to credit Benjamin Franklin - this

is doubly erroneous as he was associated with the *glass* harmonica, an entirely different type of instrument and far from inventing it, he merely added some improvements to it.) The date this book gives for Buschmann's invention is 1821, a date repeated in almost every history of the harmonica written since then, describing the aura as being four inches long and having 15 steel reeds mounted side by side, perhaps intended merely as an aid to tuning, rather than as a musical instrument. However, independent confirmation of this date is lacking and in fact, a letter from Christian Buschmann written in 1828 to his father (who was living in Britain at the time) mentions a harmonica-like instrument that Buschmann Junior had only recently invented. It is described as being four inches high and four inches in diameter (suggesting a circular shape, although some have speculated that the instrument may have been shaped like a cube), with 21 reeds capable of playing in six part harmony. It is possible that this is a development of an earlier design, but in the absence of any contemporary documentation, any surviving examples of these instruments or even pictures of them, or any details about Buschmann's alleged patent, the whole story is best taken with a very large pinch of salt.

In the 1820s many other people were experimenting with similar instruments so it is probably unwise to credit any single person with its invention. In Vienna in 1824, Georg Anton Reinlein was granted a patent for the "fabrication of a harmonica in the 'Chinese manner'", although this actually refers to a bellows-driven instrument, rather than what we would today call a harmonica. However, he was certainly making "mundharmonikas" by 1828, as this article from the *Wiener Zeitung* of September that year clearly shows:

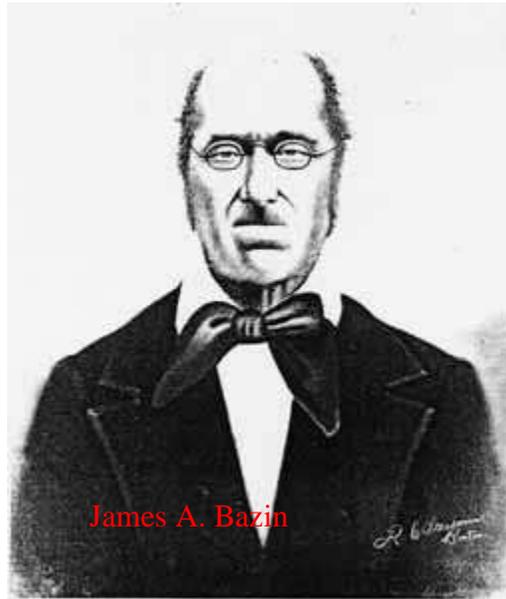
### Anzeige für Musikfreunde.

G. A. Reinlein und Sohn, Bürger und Spieluhren-Ga-  
beitkonten, dann Besitzer eines ausschließenden Privilegiums  
auf die von ihnen erfundene Reol-Harmonika, nächst dem Thea-  
ter an der Wien Nr. 32, zeigen hiermit an, daß sie eine Aus-  
wahl derselben von 3 bis 6 Octaven vorhanden haben, worun-  
ter auch eine, die von selbst spielt; ferner eine von ihnen neu  
erfundene Art Mund-Harmonika von zwey Octaven, worauf  
man nicht nur allein Accorde, sondern alles Beliebige vortra-  
gen kann.

Austria, Vienna in particular, was an early centre of harmonica production which came to be somewhat overshadowed by the German companies. By the mid-1830s, the company founded by Wilhelm Anton Thie (who invented the Wiener System, or Viennese style tremolo harmonica) was one of the most successful manufacturers of harmonicas and continued to dominate the market for several decades.



Sir Charles Wheatstone



James A. Bazin

In Britain in the 1820s, noted scientist Charles Wheatstone was busy studying free reeds, although he was mainly concerned with instruments that used buttons to select notes, such as his Symphonium (patented in 1829), which later evolved into the concertina family of instruments.

Over in the USA in that same decade, an organ builder called James Bazin was also building free reed instruments. In an issue of *The Musical World and Times* dated April 9th 1853, it is claimed that Bazin was inspired after studying a German-made free reed pitch pipe that was sent to him for repair in 1821. At the Museum of Fine Arts in Boston, there is an example of one of Bazin's harmonicas, dating from something like 1830. It is a two octave diatonic instrument in the key of B, having 15 blow reeds, much like Buschmann's aura. The MFA example has the word "patent" engraved upon it, although there are no records of any patents being awarded to Bazin for mouth blown free reed instruments. Around the same time, Lewis Zwahlen of New York was also manufacturing harmonica-like instruments, such as this one from the Alan Bates collection. Although described as a "chord harmonica", these were actually intended to be played melodically. According to an book from that period, *Instructions for the Æolina* (published by Bourne of New York, 1830), the player is expected to pick out individual notes from each group of reeds, jumping from one group to another as the tune progresses, something that must have required considerable dexterity.

Shortly after the invention of the Aura, Buschmann began to make bellows-driven instruments he called the "Handharmonika", or "Handaeoline", which were some of the earliest members of the accordion family. Accordions had two sets of reeds - one responding to positive pressure, the other responding to negative pressure. A Bohemian called Richter (whose first name may have been Joseph, Anton, Jacob, or perhaps none of the above) seems to have borrowed this idea to make the modern diatonic harmonica with both blow and draw reeds, as well an accordion-inspired note layout - an arrangement which to this day is called the "Richter System". Various dates are given for Richter's innovation, ranging from 1826 to 1857. (For more on this topic, please see [this page](#).) Also involved in the production of harmonicas in Germany from the late 1820s onwards were Christian Messner in Trossingen, Johann Wilhelm Rudolph Glier in Klingenthal and Ignaz Hotz in Knittlingen (father of Friedrich Hotz, who later developed the Knittlinger System octave harmonicas).

These novel instruments became very popular very quickly and many factories opened to fill the demand for mouth organs. Christian Messner opened one of the first ones in Trossingen in 1827. Johann Christian Seydel and Christian August Seydel began making harmonicas in 1847 and founded a factory in Klingenthal shortly afterwards, which is currently the oldest harmonica factory in the world. The most famous of all harmonica makers, Hohner, set up their business in Trossingen in 1857 and subsequently bought out many of the smaller companies. Initially, harmonicas were made by hand - combs were carved from wood, reeds were hammered from brass wire and fitted to individually to reedplates. In their first year in business, Matthias Hohner's family business made 650 harmonicas. However in 1880, Hohner set up mass production assembly lines to turn out harmonicas in unprecedented quantities. By 1887 they were making one million of them annually and by 1920, the figure had risen to 20 million! That same year, the total output of harmonicas from Germany exceeded 50 million - of these, 22.8 million went to the US, 5.4 million to the UK, 3.1 million to India and 1.3 million to Italy. In fact, there were very few countries to which the harmonica was not exported and factories were also being set up in many parts of the world to try to keep up with the demand.

In addition to the Richter System harmonicas, many other types were developed, probably the most important one being the slide chromatic harmonica. This was brought out by Hohner around 1910, although there are patents for similar instruments dating back to the late 1800s and early 1900s. Essentially these are two diatonic harmonicas in one casing, one tuned a semi-tone above the other with a button operated slider to swap between them. Hohner's patent for their *Chromonica* was granted in 1928 (US pat# 1671309 to David Newman, an employee of Hohner USA), although the instrument had been on the market for a few years by then. The ten holed Chromonica 260 was pictured in the January 1910 issue of *Music Trade Review* and described as the "latest style" from Hohner and it is featured in Hohner's 1911 catalog, although I have no idea why it took almost twenty years for the design to be patented.

Other harmonicas were designed to play chordal accompaniment, bass lines or special effects, with new designs still coming out even today, although the basic diatonic and chromatic models account for most harmonicas in use.

From *Music Trade Review*, January 1910



# New from Lone Wolf

---

Our Friends at Lone Wolf have been busy.. Check out their latest pedal!!!

## THE MARKO BALLAND BOOGIEMAN



Priced at \$297.00 For a limited time at  
<http://www.lonewolfblues.com>

### 1. ABOUT

Marko Balland is one of the most unique and talented harmonica players in the world, and Lone Wolf Blues Co. wanted to create something as equally over the top as his playing. The Boogieman is an ambitious pedal that features three of Lone Wolf's most popular circuits: the Harp Delay, Harp Break, and Harp Tone+. With this pedal, regardless of a player using a backlined amp with the 1/4" output or going straight into a PA with the XLR output, a player can be confident he or she will be able to dial in not just a good tone, but a downright scary good tone. Marko came to us with the request for a multieffects pedal and aided in the design of the Boogieman. We are proud to offer the Boogieman as Marko's signature pedal. We also want to give special thanks to Brian Brazil for field testing the Boogieman and offering feedback.

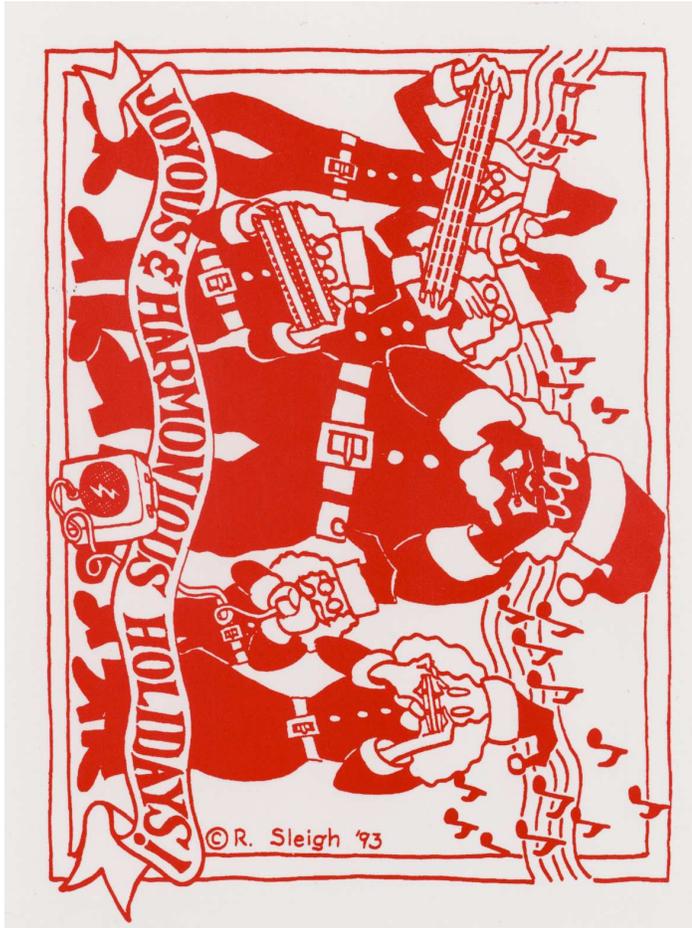
### POWER

The Boogieman operates off a 18V DC power adapter. To make it all just a little easier, Lone Wolf is including a power supply for US and EURO customers to power your pedal. The AC adapter requirements are a 18V DC with a minimum 100mA output and a 2.1mm x 5.5mm connector with a negative center surrounded by a positive outside. The unit is always powered when the power supply is connected. The "IN" jack acts as the pedal ON/OFF switch.

### FEATURES

Harp Tone+ effect with TREBLE and BASS controls

2. Harp Break effect with DRIVE control for overdrive
3. Harp Delay effect with BLEND, REPEATS, and DELAY controls
4. VOLUME control
5. Independent bypass switch for Harp Break and Harp Delay
6. High impedance buffered input
7. High and low impedance outputs
8. Bypass ON/OFF LED for Harp Break and Harp Delay
9. Included 18V power adapter
10. 5-year warranty on parts and labor



### Membership Application

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Email \_\_\_\_\_

Phone \_\_\_\_\_

**Send application and \$10..00 or \$100 for life-time membership to:**

**The Route 66 Harmonica Club**

**C/O Steve O'Gwin**

**36325 S 4200 Rd**

**Inola, OK 74036**

## Lyric of the Month

This one's a little dark, but hey, it's Christmas time, right..what's Christmas without a Santa Claus song..

### Santa's Slay Ride

My name is Donder, I'm just a reindeer,  
 But I have a story that you need to hear  
 One Christmas Eve Santa was real pissed  
 So he just took the names from the naughty list  
 He loaded the sleigh with weapons, not toys  
 And set out to visit the bad girls and boys  
 First was Ann who laughed when he friend got hurt  
 Santa filled her stocking with nothing but dirt  
 The I heard him say with a curse

"From here on in, the punishment gets worse!"

The we went to little Thomas LeMode

Santa left his head floating in the commode

Then he went to see young Sally Polk

He shot Sally then shot her folks  
 With guns and axes, machetes and knives

That night Santa took over three thousand lives

So think about how many lives could be saved

If you damn children would just behave

