

MADE BY M. SUZUKI • JAPAN

OVERDRIVE

MR-300

YOU CAN GET ALL THE NOTES!

NEWLY DESIGNED MR-300 OVERDRIVE 10 HOLE HARMONICA IS ABLE TO PRODUCE THICK, RICH AND BEAUTIFUL OVER-BLOW AND OVER-DRAW SOUNDS !



MR-300 OverDrive 10 Hole diatonic harmonica

Special plastic covers and solid body
12 standard major keys, High G and Low F.
with plastic case

How to Hold Harmonica

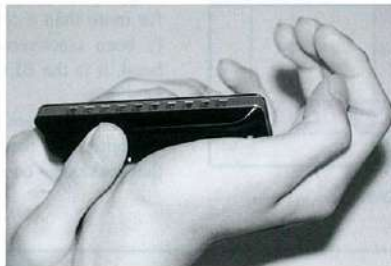


You can hold the harmonica as you like! However, we suggest you hold the MR-300 as in the picture (at left) when you play over-blows and over-draws. When you play an over-blow, close all the upper holes of 1 to 6 with the forefinger of your left hand. When you play an over-draw, close all the bottom holes of 7 to 10 with your palm near the root of the thumb of your right hand.

You must close the holes tightly when you play over-blows or over-draws. When you don't play over-blow or over-draw, do not close the holes, and hold the harp so that you can play it like a normal 10 hole diatonic harmonica.



When you play an over-blow, close all the upper holes of 1 to 6 with the forefinger of your left hand.

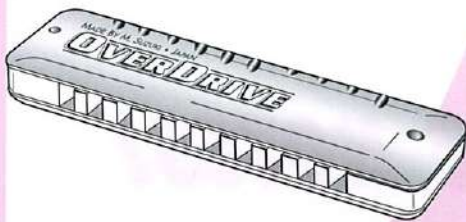


When you play an over-draw, close all the bottom holes of 7 to 10 with your palm near the root of the thumb of your right hand.

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OVERDRIVE MR-300

STRUCTURE



The covers are designed differently from a normal model, and each note has a partition of its own. Therefore, air-tightness is very good, and you can get the real reed sound from the hole effectively. Also, you should be able to achieve more tone color changes with your hand vibrato.

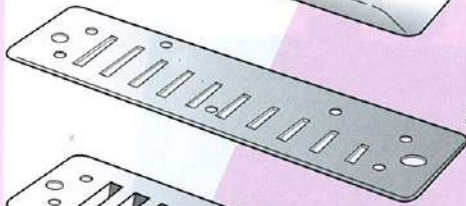
Upper Cover

Sound holes effectively project the real reed sound. Hand cupping is necessary to make a good tone. It is possible to make a variety of sounds, from a bright reed sound to a smooth round tone by changing the shape of your hand cover.



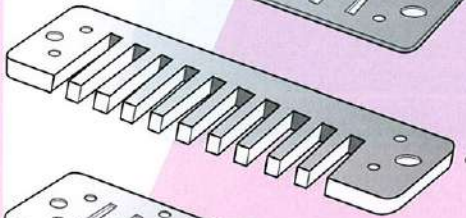
Upper Reed Plate

10 brass reeds are welded on the plate. Normally, the reeds on upper plate are sounded when you blow, and the reeds of lower plate are sounded when you draw.



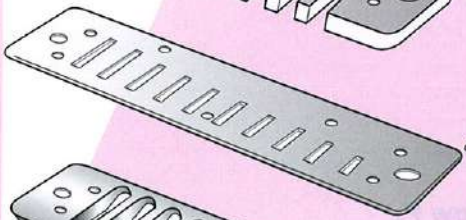
Body

Though a normal plastic body has cavities inside, the MR-300 has a solid body for obtaining thick tone and a loud volume.



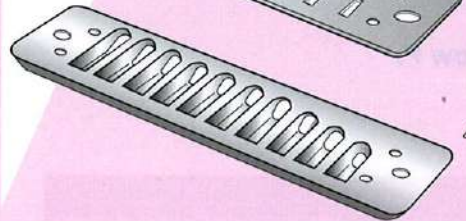
Lower Reed Plate

Same construction and function as upper reed plate. Normally, the reeds on lower plate are sounded when you draw.



Lower Cover

Same construction and function as the upper cover.



Over-blow / Over-draw

Over-blow and Over-draw are techniques of bending to raise a note (normally a semitone).

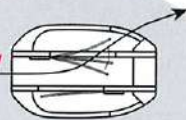
Similar to the process when bending, when you over-blow, it is the opposite draw reed in the same hole that sounds the altered note. On holes 1 to 6, close the holes of the upper cover and blow by changing your mouth shape and way of breathing (similar to bending a high blow bend). When you do it right, the opposite draw reed will sound a higher note than normal.

Conversely, when you over-draw, it is the opposite blow reed in the same hole that rises a semitone. Over-drawing is possible on holes No. 7-10. Try changing your mouth shape as if bending a draw note (eg. Hole 6). When you do it right, the opposite blow bend will sound higher than its normal pitch.

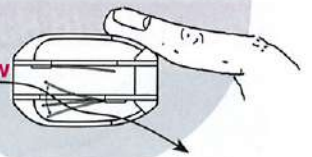
Even on a normal 10 hole diatonic harmonica it is possible to get all the altered notes by using bends, over-blows, and over-draw techniques. However, on a normal 10H harmonica, those techniques are very difficult. Even when you can get the over-blows and over-draws, it is hard to get a clean sound and good volume. That's where the MR-300 is unique among harmonicas, as its special construction and playing technique allows you to easily get the over-blows and over-draws, with greater control and good tone and volume.

Over-blows and over-draws are not easy as draw bends and blow bends, especially on the lowest and highest notes. However, the new MR-300 makes them far easier than on a normal harmonica, and with a little practice they will come quite easily.

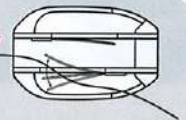
Blow



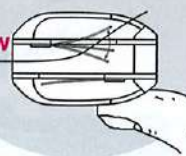
OverBlow



Draw



OverDraw



Position Chart

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

Key in C =draw =blow

Bending Notes

Bending is a technique to lower the pitch of a note by changing the positions of your tongue and mouth, and breathing pressure. Hole No.1 to 6 are bent by drawing (this is called the "Draw bend"), and No.7 to 10 are bent by blowing a "Blow bend".

Although players have been bending notes for more than a century, it has only recently been discovered that when you draw bend, it is the BLOW reed that makes the bent note.

Conversely, when you blow bend, it is the opposite blow reed in the same air channel that makes the bent note.

For details please contact:

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