

AUTOHARP QUARTERLY

THE • MAGAZINE • DEDICATED • TO • THE • AUTOHARP • ENTHUSIAST™



SEE YOU AT WINFIELD!

AUTOHARP QUARTERLY™

THE • MAGAZINE • DEDICATED • TO
THE • AUTOHARP • ENTHUSIAST

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CONTENTS

Editorial	1
Strings That Go Sprong <i>by Dr. George Orthey</i>	2
Electronic Tuners, Part One <i>by Pam Roberts</i>	4
From The Cocoahouse	6
Luthier Ken Hamblin <i>by Eileen Roys</i>	7
House Calls <i>by Richard N. Norris, M.D.</i>	8
Winfield Report	9
Tab Is A Three Letter Word <i>by Ivan Stiles</i>	10
Interaction <i>by Judie Pagter</i>	12
Books Update	16
'Harpers-At-Large	21
Sacred 'Harp, <i>All Things Bright And Beautiful</i>	25
Records and Tapes Update	26
The Neighborhood Instrument Shop <i>by Leonard Reid</i>	27
<i>Washington Post March by John Philip Sousa</i>	28
<i>Zithering Idiots by Mark Fackeldey</i>	30
Festivals	32
Clubs Update	33
Sue In Beginnerland <i>by Sue Stude</i>	34
Pro-Files	35
Classifieds	IBC

Cover Photo:

Bryan Bowers, Featured Performer
Walnut Valley Festival
Winfield, Kansas 1989



Tuning problems are not at all unique to the auto-harp. Every stringed instrument owner is blessed with the tuning dilemma to some degree. However, with the autoharp, we are talking at least 36 strings here, which makes us lovers of this instrument just a little more interested in the tuning subject than, say, the three- or four-stringed Appalachian dulcimer player.

Good physical condition of the 'harp is basic to its staying in tune. If your auto-harp is warping, coming apart at the seams, or has loose pins, you have headaches. If the 'harp won't stay in shape or the tuning pins won't hold, all else is lost.

Restranging a 'harp, either one string or a whole set, must be done properly. Each string should be firmly seated at the ball end so that no further slippage will occur after the 'harp is tuned.

This is easiest to do by tuning the string up above its intended pitch, repeatedly plucking the string and observing it to drift steadily flat. Keep tuning it up till it doesn't drift flat and holds steady at a note one half step above its intended note. Pull the brass-wound bass strings and the middle octave of non-wound strings up 1 or 2 notes high till they stabilize. Do this with each string as you put it on. But, *don't leave it there*. Tune it down below its intended pitch. If you are just doing one replacement string, bring it up to pitch. If you are doing a whole replacement set, leave it tuned low and go on to the next string. After the strings are all on, tune *all* the A's, then *all* the A#'s, *all* the B's, etc., so you load the 'harp evenly.

Do all your stringing and tuning in one sitting. Don't ever leave a randomly tuned 'harp sit for any length of time

-- even overnight. A piano tuner's nightmare is a randomly pitched piano. It can be carefully retuned many times and still it will wander aimlessly. These are all issues of string "memory."

A 'harp in poor tune cannot be tuned today for performance tomorrow. It must be brought to pitch, allowed to

cat, the ones you dragged away from their home will try to stray back.

This can be minimized by overdoing it the first time. Tune it up or down *an extra one half step*. Leave it overnight. Then tune it right. Be careful of the smallest wound and the top small smooth wire strings. If you are tuning up, they can't be pulled up too much without the risk of breaking the string.

Avoid too much winding on the pins. Standard replacement strings are made to wrap about 4 turns around the pins. If you are using hammered dulcimer wire or guitar wire for a re-

placement, a string length about 2 to

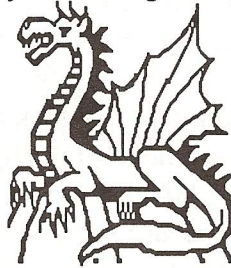
3 inches beyond the pin will give you 4 to 5 winds. Too much winding, overlapping, and uneven coils on the pins will increase the chance of

slippage and therefore, should be avoided.

For the new player, I would like to put a word in here about replacing a broken string. So many people have asked me, "When replacing a string, how do I know when I have wound a string enough times on the pin? How far into the 'harp should I turn the pin?" I tell them to remember to back up the tuning pin as many revolutions (counterclockwise) as the string is wrapped on the pin. Then remove the old wire. Put the new string through the hole about one-quarter inch past the hole, bend over the end, and turn the pin clockwise the same number of turns. Better yet, use the method I developed years ago. After pulling the string through the hole, *double the end over* about one quarter of an inch with needle-nosed pliers or a hemostat. Then, carefully guide the loop

From ghoulies and ghosties and long-leggety beasties and strings that go sprong in the night— Good Lord, deliver us.

by Dr. George Orthey

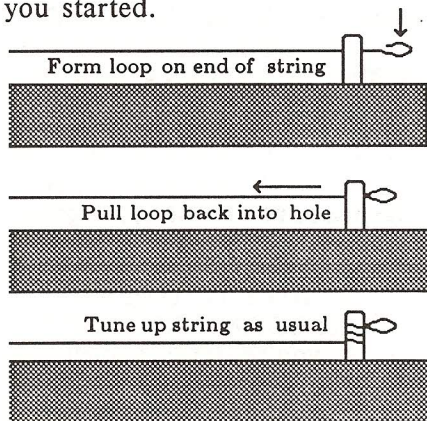


stabilize, then retuned as near as possible to the time of performance. It is still likely drift out of tune as you play it.

**The once-tuned string,
like a lost cat, has a
desire to constantly try
to go back home.**

A 'harp that is changed from chromatic to diatonic tuning where a few strings are changed 1/2 step flat or sharp will result in some strings staying in tune and some going out. Again, like the lost

back into the hole before re-winding. This technique helps keep the string from pulling back through the hole while tightening, and you won't have those string ends stabbing your fingers or pulling the threads of your clothing. When tuned, the string should come tight with the pin back where you started.



Don't ever pick up your 'harp by the tuning pins -- especially the high treble pins. Just the weight of the 'harp alone will be enough to move the pins enough to knock those strings out of tune.

So why does a perfect, well-strung, solid 'harp like yours still lose its tuning on the bedpost overnight? Or more frustrating yet, between the 2 pm tuning and the 3 pm autoharp contest?

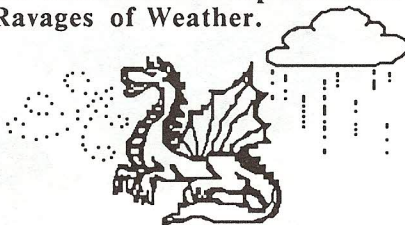
String drift on the bridge after tuning can be a cause: You pluck string #1 gently, then turn it up to pitch. Then the next, (#2 string), you get too high, so you pluck it gently and turn it down to pitch. The first time you strum the 'harp firmly, the #1 string will drift sharp, the #2 string, flat. To avoid this, tune all strings up to pitch while plucking the string firmly and repeatedly. The string will settle at its proper pitch now, not later.

If you are a very gentle tuner and gentle player and have not properly seated your strings, avoid asking Drew Smith or Mike Fenton to show you a few licks with their strong thumb leads on your 'harp. If you don't heed this

advice, you will have to re-seat your strings and tune up -- again. This time using a firm steady plucking on each string.

String age is a very controversial subject. Some say replace strings when you break them. This results in strings that vary from one hour to ten years old on the same 'harp. Others say re-string periodically, as the strings will go "dead" and will be hard to keep in tune. My experience shows *both* to be correct. For those who play gently, clean their instruments meticulously, store them in cases, and treat them generally like the crown jewels, breakage rarely occurs and frequent replacement of strings is not necessary. For those people who "ride 'em hard and put 'em away wet," annual replacement is a must for both sound quality and tune-ability.

Last, and probably by far, the most frustrating problem in the fine tuning of 36 strings is the Constant and Unpredictable Ravages of Weather.



Temperature gives rapid and short-term change; humidity, long-term change. Unfortunately, different string diameters, tensions, and some wound- vs. unwound-string effects cause strings to go sharp or flat independently. The shorter, higher-pitched, and tighter a string, the more it is affected by the weather.

Temperature gives rapid and short term change; humidity, long term change.

Having weathered 26 years of craft and music shows in all seasons, I have made the following discovery: if I tune an instrument at say -- 2 pm on a sunny afternoon, no matter

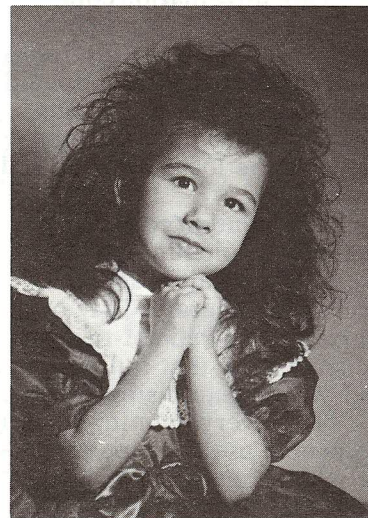
how bad it sounds the next morning in the middle of a cloudburst, later that day, when the sun is shining again, it will be miraculously back in good tune!

Anything that can be done to stabilize the instrument's environment will help to reduce the problem. Tune it in a temperature/humidity environment similar to where you will be playing. Keep it in a case and protect the case from extreme heat and cold. If a sudden summer hail storm appears and the temperature drops 30 degrees as you stand waiting your turn at Winfield, you can always hope it keeps up long enough that the sound of the hail on the tin roof will drown out your out-of-tune 'harp. And, you can rest assured that the poor soul who is at that moment competing on stage is hearing his 'harp slowly go mad. There are no favorites played in this game. ■

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ELECTRONIC TUNERS

by Pamela Roberts

PART ONE: AN OVERVIEW

For the past five months, information has been coming in on electronic tuners and collecting on my dining room table. Anyone passing by would assume that some kind of electronics engineer lived here, rather than a traditional folk musician.

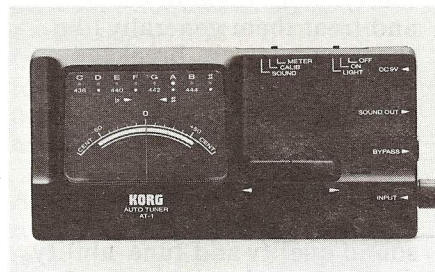
But rest assured, when we pulled the information together, we did it with the traditional folk musician in mind, whether or not they have had experience with electronic "gadgets." Our objective is to provide current information, sort out the details, share the experiences of other 'harpers, and then let you decide which tuner (if any) is the best for you.

Our information comes from our readers, and from companies currently producing tuners. We also conducted a series of informal "person-on-the-street" interviews at some of the local festivals and gatherings.

The general consensus is that electronic tuners are worthwhile, fairly dependable, and accurate. Only one person preferred not to use a tuner, saying that tuning was her way of exercising her ear.

The overwhelming majority of people use the type of tuner which functions with a quartz crystal with a needle and/or LED (light emitting diode, or more simply, a blinking light) display. In this article, we'll be talking about quartz crystal-type chromatic tuners. Chromatic tuners will tune all twelve tones in the

scale as opposed to a guitar tuner which will only tune the six notes on the guitar.



Korg Auto Tuner AT-1



Sabine ST-1000 Chromatic Tuner

However, we did get one response on another type of tuner, used mainly by professional tuners and instrument makers that functions with a strobe light. Bob Wey, who purchased his Conn Strobotuner in 1978, still uses it and prefers it to any other tuner, referring to it as "Ol' Faithful."



Conn Strobotuner

If you have never used an electronic tuner before, our advice to you is to review this article, and then go out and *try one*. There is nothing to compare with hands-on experience. Borrow a tuner from a friend, or go to a local music store with your autoharp and ask to try one out. Many music stores will let you "road test" tuners as long as you are a potential buyer. Also, choose a time when you know the store won't be too crowded. And, take some time to *read the instruction booklets*. You'll be surprised at the interesting information in them.

HOW TO USE AN ELECTRONIC TUNER

If you're tuning acoustically, that is, your autoharp is not equipped with a pick-up, locate the microphone on the tuner and place it near the string you are tuning. Experiment with the best placement. If your autoharp has a pick-up, attach it with an audio cable to the input on your tuner.

If you're tuning up new strings, or if your 'harp hasn't been tuned in ages and is badly out of tune, be patient and take your time. It will also probably take more than one tuning before the strings settle down.

Older tuners have to be set to the note being tuned, but now, most tuners work automatically. All you need do is pluck the string moderately (don't *twang* it), and watch the indicator (light or needle, depending on the model) to see if the string is in tune, sharp or flat. If you're working on "automatic," make sure the string is tuned to the correct note for that place on the autoharp. A string tuned to a perfect D# when it is supposed to be an E is not much help. Start with a string in the middle octave (middle C is a good choice) since the tuner will respond well to those notes, and work your way up and down the strings. Tune all your C strings, then all your C#s, all your Ds, and so on.

FROM THE COCOAHOUSE

The CocoaHouse meets at the Beechwood Community Life Center, 225 Fenno Street, Quincy, MA 02170. Here is another children's favorite from Cheryl Ange and the Beechwood staff.

Bach's Grand Fugue may never sound the same. After a few choruses of "I Want a Jelly Donut," it may suffer the same fate as

Gioacchino Rossini's "William Tell Overture," better known today as "The Lone Ranger." The words and tune surfaced at a Rounds Workshop,

and caught on with both kids and adults.

Given a child's imagination, this song's verses can become almost endless.


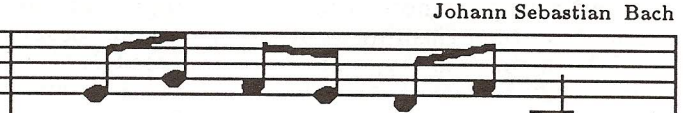
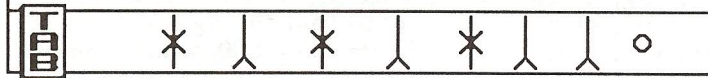
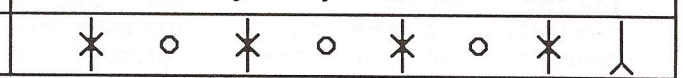
I WANT A JELLY DONUT

Grand Fugue, Toccata in G Minor Sung as a Two-Part Round



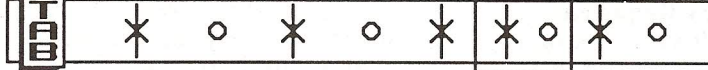
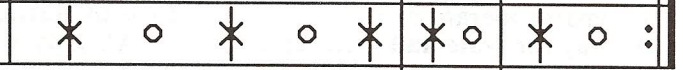
Part 1

Count 1 & 2 & 3 & 4 &

Johann Sebastian Bach

	
Em / / B7 I ——— want I	Em / B7 Em B7 / / want a jel - ly do — nut
	

Part 2

	
Em / B7 / Em B7 Em B7 / I ——— want a jel - ly — do-nut	Em / B7 / Em B7 Em B7 / I ——— want a jel - ly — do-nut.
	

Arrangement Copyright 1989, Ivan Stiles and Pamela Roberts. All rights reserved.

I want, I want a hot fudge sundae.
 I want, I want some pecan pie.
 I want, I want an ice cream soda.

I don't want, I don't want peas and carrots.
 I don't want, I don't want boiled cabbage.
 I don't want, I don't want stewed tomatoes.



LUTHIER KEN HAMBLIN

by Eileen Roys

Raised in the Appalachian Mountains of Southwest Virginia, luthier Ken Hamblin learned to work with wood from his father and grandfather. By age eight or nine, he was making toys; and, over the next forty years or so, he further developed his skills as a woodworker by building furniture and cabinets.

In the early 1970s, Mr. Hamblin's son, Kenny, began to display a natural talent for picking stringed instruments. So Ken Sr. built him a banjo, followed by a mountain dulcimer. After having tried unsuccessfully for years to learn to play the guitar, Ken finally found in the dulcimer an instrument that he, too, could play. He had also "fooled with the autoharp" most of his life and always wanted to build one -- not liking the plastic parts on the factory-made instruments.

In 1986, Ken organized a string band called the "Home Folks" in which he plays lap dulcimer and some autoharp. They perform regularly at a nearby restaurant in addition to playing at churches, hospitals, and nursing homes.

Being retired, he can now devote much of his time to instrument building and has a well-equipped workshop on the premises of his Salem, Virginia home. Ken displays and sells his instruments at craft shows, and also by way of a detailed and nicely-illustrated catalog.

Of particular interest is the fact that Ken also makes left-handed autoharps and banjos.

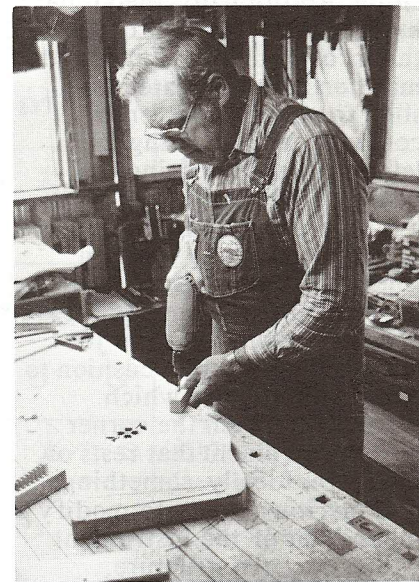
He initially became aware of the lack of, and the need for, left-handed instruments when some of his dulcimer customers called it to his attention. Then he met a southpaw banjo player who told Ken of his frustration trying to make music in a right-handed world. About that same time, Ken became acquainted with artist Willard Gayheart -- whose drawing of Kilby Snow playing autoharp left-handed and "backwards" further inspired him. His reasoning was that, since he didn't make instruments in a production-line fashion, it would be just as easy to make a mirror-image one as it was to craft the standard type.

Visitors to Ken's workshop (best call ahead to make sure he's there) will see that his autoharps are almost exclusively made from birdseye maple with a hard maple interior. The chord bars and holders and the butt plate are

made from the same wood, cut in a fashion that the grain matches. Aside from the obvious aesthetic value, Ken believes that this wood offers a better sound than others with which he has experimented. Occasionally, he will use curly maple for the soundboard.

Ken is a firm believer that wood becomes "musically attuned" and recommends that instruments be kept out where they can be exposed to sound. He has even had good success, soundwise, by sometimes re-using wood from furniture and such things as wood organ pipes. Also, Ken suggests that instruments be kept in tune even if they aren't being played because the wood will expand more than the strings.

All of Ken's autoharps come with a custom-made wood case. Chord bar arrangements and sound-hole design are flexible depending upon the wishes of the customer. ■



HOUSE CALLS

PHYSICAL ASPECTS OF PLAYING THE AUTOHARP

by Richard N. Norris, M.D.

Dr. Norris is Program Coordinator of the Performing Arts Clinic at Braintree Hospital in Braintree, Massachusetts. We are pleased to welcome him to our staff. In this, his first article, Dr. Norris addresses autoharp playing in general terms. If you have a medical question related to your autoharp playing, please write to: Richard Norris, M.D. c/o Autoharp Quarterly, Box A, Newport, PA 17074

In my work with performing artists and musicians, one of my professional interests has always been in making musical instruments (in this case, the autoharp) more comfortable to play; more "user-friendly," so to speak.

A few months ago I spent some time with Pamela Roberts videotaping her playing the autoharp, and would now like to offer some observations and comments on the autoharp and its "play-ability" from a medical standpoint.

Holding the autoharp:

If you're playing in a seated position, the autoharp must be tilted slightly so that your fingers and picks can strike the strings at the correct angle. To do this, the player must balance one corner of the 'harp on the left thigh, which appears to be an unstable, and ultimately uncomfortable position. Additionally, the autoharp may rest too low on the thigh for optimal playing, and may constantly threaten to slide forward. A player can compensate by crossing the left leg, thereby raising the instrument slightly, making it a bit more stable. However, playing in this one position for a long period of time can become quite uncomfortable. Another solution may be to use a small pillow or cushion to raise the autoharp, which would also soften the corner of the instrument that rests on the thigh. Ideally, something of benefit would be to modify that corner of the instrument with a concave structure,

designed so that the instrument would rest comfortably on the thigh at the proper height and angle for maximum playing versatility and comfort.

For those people who prefer to play standing up, again there seems to be no set method for holding and supporting the autoharp, but I would expect that the majority of people who do so would use some sort of strap. A well-designed strap should do two things: first, support and stabilize the instrument and second, distribute the weight evenly over the shoulders and back. Rather than a single strap, a better design would be some type of shoulder harness, similar to light-weight back pack straps. This would stabilize the instrument, and distribute the weight more evenly in both standing and sitting positions.

Hand and wrist positions

Because of the general design and placement of the chord bar assembly and buttons, the left wrist must often assume an awkward position



in order to reach the correct chord buttons. Medical research has demonstrated that pressure within the carpal canal (the underside of the wrist



where the nerves and tendons run) is increased with both flexion and extension, predisposing the individual to carpal tunnel syndrome, or nerve compression in the wrist. To minimize this, a player should always strive to maintain the most neutral position possible for both wrists while playing and practicing. Lindsay Haisley's "Ultimate Autoharp" (see the April issue, AQ) with its deeper soundbox may create more problems of increased left wrist flexion unless a cut-out or bevel is incorporated where the wrist breaks over the edge of the box.

Additionally, as the left



arm comes around the autoharp, the tuning pins may impinge on the inner forearm, in which case some type of small plastic shield covering the pins would be useful. The alternatives are to thrust the left shoulder forward, or to increase the arch of the wrist, neither of which is medically desirable. Another solution would be to develop a method for raising the height of the individual chord buttons, and thereby reduce excessive arching of the wrist.

Similarly, when strumming and picking the treble strings, the right wrist may also have



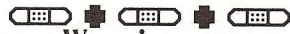
to assume an extreme position, given the present design of the instrument and the limited playing space. Again, players should strive to maintain a neutral wrist position, and when this is not possible, be aware that this is a stressful position for the wrist, and limit practice and playing time accordingly.



Take a moment now to observe your techniques

Some of the problem areas mentioned may be able to be improved or corrected with a bit of modification of your playing style. Others will require some redesigning of the autoharp on the part of the

manufacturers and luthiers.



Warming up:

Playing the 'harp, or any musical instrument for that matter, is a physical activity, and as such, a warm-up is beneficial before playing. A good warm-up includes neck rolls, shoulder rolls, side bends, spinal twists and the like, since the entire body is used when playing a musical instrument. Just as a runner or dancer would not begin a routine without sufficient warm-ups, the musician also should not begin playing without limbering up. This may help particularly in avoiding or relieving neck and back strain.

Also, on the subject of neck strain, autoharpers seem to have a distinctive habit of tilting and rotating the head and neck in order to bring the ear closer to the instrument, so as to hear the instrument better when playing with other instruments. If one spends an extended length of time in this

position, it can be a strain on the neck. One solution again is to perform adequate warm-up and stretches prior to playing.

Since players tend to "hug" their instruments, it's possible that after an extended amount of time, a relative internal rotation contracture tightness can develop at the shoulders. If the muscles on the front of the shoulders are tight, they tend to pull one into a slumped position, making it hard to stand up straight, leading to a number of postural problems. To counteract this, it would be beneficial to do exercises to stretch those muscles, such as standing facing a corner, placing the hands against the walls, somewhat above shoulder level, and leaning into the corner, thus stretching the muscles in the front of the shoulders.

I appreciate the opportunity to offer these observations and comments, and welcome your thoughts and opinions in regard to them. ■

Winfield

Contestant/Workshop Information

The 1989 International Autoharp Championship at the Walnut Valley Festival, Winfield, Kansas, will be held at 12 noon on Thursday, September 14th.

Special arrangements can be made for registered autoharp contestants who plan to attend the festival only on the day of the contest. Call the Winfield office at 316 221-3205 for entrance information.

Tentative Workshop Schedule
Karen Mueller -- *Beginners*
Thursday, 10 am.

Bryan Bowers and Roz Brown
Intermediate/Advanced
Friday, 5 to 6:15 pm.

Pamela Roberts
Beginners -- Hands-On
Saturday, 10 am.

Ivan Stiles
Intermediate/Advanced
Hands-On
Saturday, 11 am.

Final workshop schedule and locations will be posted at the *Autoharp Quarterly*, Orthey Instruments, and Oscar Schmidt International booths.

Special Notice!

What workshop would you like to see given at Winfield? Orthey Instruments and Oscar Schmidt are interested in new workshop ideas and would like to hear from autoharp players nationwide. They have asked AQ to coordinate this effort. Send you ideas to Winfield Workshops, c/o AQ. All ideas must be received by July 7th.

For 'Harpers Only!

Something new has been added for autoharpers only. Stop by the AQ Booth upon arrival and learn all about a special hourly event just for you.

You're Invited

Thursday evening, September 14th will see a jam session to end all jam sessions in honor of the 1989 International Autoharp Champions. The festivities will be hosted by Oscar Schmidt International of Buffalo Grove, Illinois and Orthey Instruments of Newport, Pennsylvania. Refreshments will be served. Bring your 'harps and join the 1989 Winfield winners.

Special Events

The Walnut Valley Association has announced the addition of two stages to be used for performance and/or workshop areas. Many new activities are being planned for these stages -- including *more* autoharp events. If you'd like to be considered for an open-stage performance or workshop, contact the Walnut Valley Association, Box 245, Winfield, KS 67156. Be a part of 1989's finest autoharp event.

TAB IS A THREE-LETTER WORD

by Ivan Stiles

For years, many autoharp players have been making worthwhile contributions to the art of writing tablature. However, unlike musical notation, there is no one method that has been universally adopted by the autoharp community. Tablature has been written for other instruments, e.g. guitar and dulcimer and been more or less standardized. The autoharp tablature has so far eluded this standardization. One reason for this phenomenon is the multitude of actions available to the autoharp player. From a simple strum with the thumb to an arpeggio with four fingers, all these strokes (actions) must have definitive symbols that clearly tell a player what is to be done in the music, and where. And for the most part, different tablatures show a different symbol for the same action. It should be noted that tablature, no matter how simple or how complicated, should be considered as a guide only. It is only one person's way to play a song. Individuality should still produce a unique style regardless of any tab.

Generally, tablature is a valuable tool for the new player. Unfamiliarity with the different actions and how to put them together is to be expected. When players reach the intermediate stage, they rely less and less on tablature. New techniques are gleaned from bits and pieces of the tab. The advanced players may never even look at the tab. Instead, they may go about making up their own. And then there are the players who won't fit into

any of the previously stated categories.


What is an effective tab system? How can it help a player with the music? What if you don't read music?

An effective tab system will do two things. It tells which actions may be taken, and where in the music they may be taken. How simple or how complicated they are is another issue entirely.


First, we will identify some of the actions that may be taken. *Autoharp Quarterly* has adopted a relatively simple tablature system designed to aid the new to intermediate player alike. It is assumed that the player will make changes in both the actions used as well as the phrasing of the song as proficiency improves.


ACTION SYMBOLS


The action symbols tell you what you will be doing in the song. And, to maintain the integrity of the phrasing, an action can also be a "non-action." *AQ* use only the basic actions necessary to start you on the music. There are many more actions that can be used, and you will usually find them explained along with the music being used. Space simply prohibits explaining all tablatures and variations available to the autoharp world today.


 **Pinch:** These two arrows pointing toward each other signify a pinch. This action is done by holding the hand in a loose fist as though you were holding a small orange. Then, using the thumb and middle finger, you employ a pinching action while pulling off the strings.


You can use any combination of fingers as long as you use them with the thumb to create the pinching action. The pinch is used to play a melody note. The highest finger used usually strikes the melody note.


 **Pluck:** This circle denotes a pluck. This action can be done with any one finger you find to be practical. It is used to play a melody note. Many times, the pluck will be following a pinch. In this case, the pinch should be done with the thumb and middle finger, and the pluck executed with the index finger. A number inside or adjacent to the circle can also suggest which finger to use.

 **Strum:** These symbols are used for strums. The action is accomplished with the thumb and is executed in a sweeping motion across the strings from low notes to high notes. The length of the strum can vary as well as the area of the strings incorporated. Shorter strums have a shorter upright in the symbol.

 **Strum over more than one count:** This action is a strum that occupies more than one count of the music. It is always enclosed within two or more brackets. (See Rhythm Fill Bracket below).

 **Downscratch:** This downward arrow indicates a downscratch. This action is done with one or more fingers in a sweeping motion across the strings, from high notes to low notes. As with the strum, it can be done on any area of the strings.

 **Sustain:** This symbol is used when no action is called for. The sound of the string(s) will carry over from the previous note. It is important to incorporate this symbol into the tablature so that the proper phrasing of the music can be maintained.

 **Rhythm Fill Bracket:** This bracket is used to enclose more than one action, which may not take up more than one count of the music. Sometimes, the box(es)

will be empty. In this case, it is left up to you to decide on which actions should be taken. Just remember that the actions may not take more than one count of the music for each Rhythm Fill Bracket.

APPLYING TABLATURE

Most of the music you will encounter will fall into one of two categories: duple meter, and triple meter. Duple meter is based on two beats and includes the common time signatures of 2/4 (1, 2; 1, 2) and 4/4 (1, 2, 3, 4; 1, 2, 3, 4). Triple meter is based on three beats and includes the common time signatures of 3/4 (1, 2, 3; 1, 2, 3), 6/8 (1, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6) and 9/8 (1, 2, 3, 4, 5, 6, 7, 8, 9;

1, 2, 3, 4, 5, 6, 7, 8, 9). In each case above, the parenthetical count spans two measures of music. In practice, this means that all tablature will contain the same number of actions in each measure as there are counts in the measure.

For example; if 3/4 time is counted 1, 2, 3, then each measure will have three actions to be completed. If 3/4 time is counted 1 & 2 & 3 &, then each measure will have six actions to complete. This way, the action can be placed exactly where it belongs in the measure with no question as to the length of the action. The same principle applies to 4/4 time counted 1, 2, 3, 4 and 4/4 time counted 1 & 2 & 3 & 4 &, and so

on through the time signatures. If you have difficulty reading standard music notation, just follow the number of actions within each measure, giving each equal time.

The ability to read music has never been necessary to play music. It is, however, very helpful to know the elementary basics of reading standard musical notation. Being able to read a simple melody line is important in learning an unfamiliar tune. Many autoharp books incorporate about as much basic music theory as you'll probably ever need. You can also find basic music theory books at your public library and music or book stores. ■

The Tablature In Action

Chord Line. Indicates which chord to play for accompaniment and/or melody. **Boldface** letters indicate accompaniment chords in those songs where you can play accompaniment *or* melody. Regular weight (or smaller) letters are for including the melody. In accompaniment playing, when the chord letter is followed by an asterisk, then play the chord *one note earlier* -- two asterisks, *two notes earlier*, etc. A slash means play the same chord until a new chord letter appears. An "O" appearing on the Chord Line denotes "open-chording," a technique employed in diatonic playing whereby you *do not* depress a chord bar while executing the action. The slash following the "O" means return to the chord played *prior* to the open chord.

6/8 Time. Each measure here *always* contains six actions. (The first measure here is a pick-up measure and therefore has only four actions). Notice how the tablature symbols line up vertically with the musical notes and rest signs to maintain the integrity of the musical phrasing. Just remember to dedicate the *same* amount of time to *each* symbol in the tablature. Don't forget each Rhythm Fill Bracket is worth *one* count only.

INTERACTION

YOU ARE INVITED TO PARTICIPATE IN
AN INTERACTIVE LESSON WITH

JUDIE PAGTER



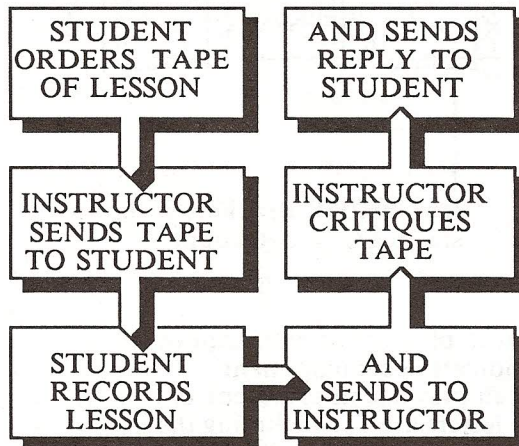
Judie Pagter began playing the autoharp about fifteen years ago after hearing a recording by Maybelle Carter. She found the sound of the 'harp fit beautifully with the old-time and bluegrass music she has loved since childhood. Judie has recorded nine albums with the nationally known old-time mountain music group Country Ham, which she joined in 1975. She also has her own all-autoharp album, "Fifty Miles of Elbow Room."



Judie, who is originally from the mountains of Pennsylvania, now lives in central Virginia where she is a veteran teacher of private autoharp lessons. She has also given many workshops at festivals throughout the U.S., including the Walnut Valley Festival in Winfield, Kansas. Judie is listed by

the magazine *Bluegrass Unlimited* as one of the top seven autoharp players in the country. We are proud to have Judie as our Interaction Instructor.

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HERE'S HOW INTERACTION WORKS

1. Send your \$15.00 lesson fee to the instructor. In about two weeks, you will receive, by first class mail, a cassette tape with the instructor's rendition of the tune and comments about playing it.
2. Record your rendition of the lesson on the reverse side of the tape and mail it back to the instructor.
3. The instructor will listen to your recording and, on the same side of the tape, will critique your playing, answer your questions, and (if necessary) provide further demonstration of how to play the tune -- no less than 15 minutes, and mail the tape back to you.

YOU WILL RECEIVE YOUR PERSONALIZED REPLY IN 3 - 4 WEEKS

THE INTERACTION LESSON: "THE QUILTING PARTY"

Judie C. Pagter
Route #1, Box 280
Barboursville, VA 22923

My usual method of teaching autoharp is by ear. I do not use lessons written in standard music notation or "traditional" autoharp tablature. I do, however, use my own musical shorthand to give my students a written guide to all the songs I teach them. This is the method I have used in writing out "The Quilting Party" for this lesson.

Making the Strokes. The version of "The Quilting Party" I have written out for this lesson contains just two types of playing strokes, the pinch and the sweep. These two strokes are the basis of my playing style. I make the pinches using my thumb and middle finger, and all the sweeps using only my thumb. All the sweeps go in an upward direction; that is, from low notes to high ones.

All melody notes are to be played using pinches. Every chord shown above the lyrics indicates a melody note that you should play with a pinch. For example, the chord sequence "G, D7, G" above the words "In the sky" represents three consecutive melody notes, all played with pinches.

Each "/" symbol represents a sweep. You should play the sweeps while holding down the last previous chord. At the end of the first line, you will pinch the two melody notes for the word "glitter'd" while holding down the G chord. You then follow with four consecutive sweeps played while you continue to hold down the G chord.

When the letter "P" appears in the chord line, it means that you should play a pinch. These pinches are rhythm strokes to keep the proper count; they do not represent melody notes. As with sweeps, you should play a "P" while continuing to hold down the last previous chord. I use an alternating pinch-sweep, pinch-sweep rhythm pattern in some places to break up the monotony of playing all rhythm strokes with sweeps only.

Playing the Melody. When I play a particular tune, I first consider the whole range of notes contained in the tune. Then, in my head, I break down the total range into smaller ones that I call "low (L)," "medium-low (ML)," "medium (M)," "medium-high (MH)" and "high (H)."

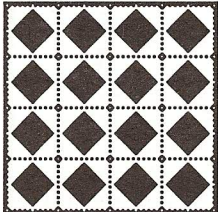
Above the chord line, I have written the abbreviation for the melody range in which each note is found. The very first note is the lowest in the entire song, and, as you can see, it is designated by an "L." The melody notes in "The Quilting Party" all fall within one octave, so when you find the first note of the song, you will know that the highest note is just one octave above it. This will give you some feeling for the entire melody range of the song. Now, to actually play the melody, find the starting note, then begin playing by aiming your pinches up or down according to the directions in the melody range line.

I chose "The Quilting Party" for this lesson because I'm sure that many of you are already familiar with the melody. Once you have this melody in your head, I think you will find it quite easy to play on the 'harp by following the directions in the melody range line.

THE QUILTING PARTY

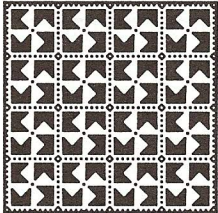
Verse:

<i>Melody Range:</i>	L ML	ML	ML	M	ML	ML MH	/ /
<i>Chords:</i>	G D7	G / /	G	C /	C /	G G / /	/ /
	In the	sky	the	bright	stars	glit-ter'd,	
<i>Count:</i>	3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2



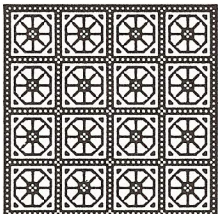
MH MH	MH	M	M	MH	ML	/ /	/ /
G G	C / /	D7	C /	C /	G /	P /	P /
On the	bank	the	pale	moon	shone,		
3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2	

L ML	ML	MH	H	MH	MH	MH	M MH
G D7	G /	G /	G /	G /	Am / /	C	C C
And 'twas	from	Aunt	Di -	nah's	quil -	ting	par - ty,
3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2



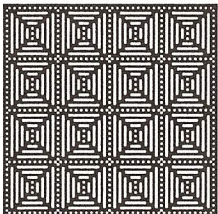
MH MH	M	M	ML	MH	MH	/ /	/ /
C C	D7 / /	C	D7 /	D7 /	G /	P /	P /
I was	see -	ing	Nel -	ly	home.		
3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2	

Refrain:



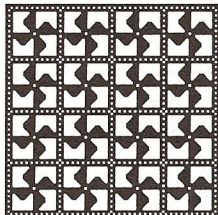
L ML	ML	ML	M	ML	ML	MH	H
G D7	G / /	G	C /	C /	G /	G /	G /
I was	see -	ing	Nel -	ly	home,	home,	home.
3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2

H MH	MH	M	M	MH	ML	/ /	/ /
G D7	C / /	D7	C /	C /	G /	P /	P /
I was	see -	ing	Nel -	ly	home.		
3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2	

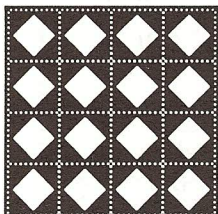


L ML	ML	MH	H	MH	MH	MH	M MH
G D7	G /	G /	G /	G /	Am / /	C	C C
And 'twas	from	Aunt	Di -	nah's	quil -	ting	par - ty,
3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2

MH M	M	M	ML	MH	MH	/ /	/ /
C C	D7 / /	C	D7 /	D7 /	G /	P /	P /
I was	see -	ing	Nel -	ly	home.		
3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2	



On my arm a soft hand rested,
 Rested light as ocean foam;
 And 'twas from Aunt Dinah's quilting party,
 I was seeing Nelly home.



On my lips a whisper trembled,
 Trembled till it dared to come;
 And 'twas from Aunt Dinah's quilting party,
 I was seeing Nelly home.

On my life new hopes were dawning,
 And those hopes have lived and grown;
 And 'twas from Aunt Dinah's quilting party,
 I was seeing Nelly home.

Verse:

In the sky the bright stars glit - ter'd, On the bank the
pale moon shone, And 'twas from Aunt Di - nah's
quil - ting par - ty, I was see - ing Nel - ly home.

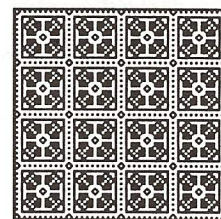
Refrain:

I was see - ing Nel - ly home, home, home. I was see - ing
Nel - ly home. And 'twas from Aunt Di - nah's
quil - ting par - ty I was see - ing Nel - ly home.

The Timing. "The Quilting Party" is in 4/4 time, and there is one playing action (pinch or sweep) for each beat. There are no skipped beats or half beats, so the timing is very regular. Under the lyrics, I have written the count, which I hope will make playing this song a little easier for you.

When giving lessons in person, I have my students bring tape recorders so that they can record the song as I play it. Then they can take the song home and play it over and over until they have the tune in their heads. You can have the same advantage in taking this written lesson by sending for my lesson tape of "The Quilting Party" as explained above. I'm looking forward to hearing from many of you and hope that you enjoy my lesson.

Judie Pagter



Editor's Note: *The music printed above has been added by the editor only for those who have never heard this song before. The chords and strokes have been omitted on purpose to maintain the integrity of Judie's lesson.*



AUTOHARP BOOKS

Books Editor:
Eileen Roys
Route 2, Box 85
Stevensville, MD 21666

If you know of an autoharp book that we have missed, please send the information to the Books Editor. The complete list is published in July and updated each issue.

AUTOHARP ACCOMPANIMENTS TO OLD FAVORITE SONGS
Lillian Mohr Fox

AUTOHARP INSTRUCTION-STRUMS-SONGS
Mel Bay Music Pocket Book
Mel Bay Publications
Pacific, MO 63069

AUTOHARP, THE
Alexander Shealy
Lewis Music Pub. Co. Inc.
263 Veterans Blvd.
Carlstadt, NJ 07072

CHORDS AND STARTS FOR GUITAR AND AUTOHARP
Collection of Children's Songs. Mary Lou Colgin
Colgin Publishing
Box 301-CA
Mon Lius, NY 13104

FOLK STYLE AUTOHARP
Harry Taussig
Oak Publications
701 7th Avenue
New York, NY 10036

HOW TO PLAY THE AUTOHARP
Richard Carlin
Music Sales Corp.
24 East 22nd Street
New York, NY 10010

JIGS & REELS FOR THE AUTOHARP
Arranged by Ivan Stiles
Ivan Stiles
Route 29, RD 2
Phoenixville, PA 19460

MEET THE AUTOHARP AND MAKE MUSIC
Maria Lang
Boston Music Co.
116 Boylston Street
Boston, MA 02116

The following available from:
Oscar Schmidt International
230 Lexington Drive
Buffalo Grove, IL 60089

AUTOHARPPARADE VOLUME 1
100 Songs for Children
P-1001-A

AUTOHARPPARADE VOLUME 2
Folk and Familiar Favorites
P-1001-B

AUTOHARPPARADE VOLUME 3
Hymns and Spirituals
P-1001-C

AUTOHARP POCKET SONGBOOK
P-1027

AUTOHARPSONGBOOK
Meg Peterson
P-1038

BEATLES GREATEST HITS
P-1005-C

BEGINNING AUTOHARP
Bonnie Phipps
P-1016
BEGINNING AUTOHARP CASSETTE FOR BOOK
T-1016

COLLECTION OF CHILDREN'S SONGS
P-1117

COMPLETE METHOD FOR AUTOHARP AND CHROMAHARP
Meg Peterson
P-1007-D
COMPLETE METHOD CASSETTE FOR BOOK
T-1007-D

COUNTRY PICKIN' FOR AUTOHARP
Meg Peterson
P-1100
CASSETTE FOR BOOK
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FUN WITH THE AUTOHARP
P-1007-B

HARP, THE HERALD ANGELS SING
Becky Blackley P-1012

HYMNS FOR THE AUTOHARP
Meg Peterson
P-1007-A

JOHN DENVER'S GREATEST HITS
P-1005-A

KENNY ROGERS SONGBOOK
P-1015

LET'S PLAY THE AUTOHARP
Meg Peterson
P-1067

MANY WAYS TO PLAY THE AUTOHARP, VOL. 1
Beginners
P-1002-A

MANY WAYS TO PLAY THE AUTOHARP, VOL. 2
Advanced
P-1002-B

MORE SONGS FOR AUTOHARP
Meg Peterson
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PLAY ALONG WITH THE EASY CHORD
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P-1014-B

SESAME STREET SONGBOOK
P-1506

SONGS OF CHRISTMAS FOR AUTOHARP
Meg Peterson, Dan Fox
P-1017

TEACHING MUSIC WITH THE AUTOHARP
Meg Peterson, Robert Nye
P-1003

TRADITIONAL AUTOHARP
Clay Jones, Barbara Koehler
Companion Record
Available

YOUNG HEART AUTOHARP SONGBOOK
Greg Scelsa, Steve Millang
P-1009

The following available from:
I.A.D. Publications
PO Box 504
Brisbane, CA 94005

THE AUTOHARP BOOK
Becky Blackley

THE BECKY BLACKLEY SONGBOOK
Becky Blackley

THE CARE AND FEEDING OF THE AUTOHARP
Volumes 1 - 6

MUSIC FROM MISSOURI
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The following available from:
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Milwaukee, WI 53213

BROADWAY HITS
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COUNTRY CHOICE
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The following available from:
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Fort Worth, TX 76101

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Dr. Howard Doolin
RB-7000

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Meg Peterson
RB-7009

FAVORITE HYMNS FOR CHROMAHARP
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HYMNS OF FAITH
Ken Harris RB-7007

GOSPEL FAVORITES
Dr. Ken Muckelroy RB-7091

FAVORITE SONGS FOR THE MINI HARP
Ken Harris RB-7004

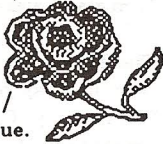
DISNEY FAVORITE SONGS FOR THE MINI HARP
RB-953

TUNES FOR EARLY YEARS
Rita Abrams RB-7057



Wildwood Flower (2)

↓
 C G7 C / F F C / G7 C G7 / C G7 C /
 I will twine and will mingle my wav-ing black hair,
 C G7 C / F F C / G7 C G7 / C G7 C /
 With the ros-es so red and the li - ly so fair.
 C C C / C G7 C / C C F / G7 F C //
 The myrtle so green of an e - merald hue,
 C C / C / G7 C C / C G7 / C G7 C /
 The pale e - ma-ni-ta, and eyes look like blue.



Oh, he promised to love me, he promised to love,
 To cherish me always, all others above.
 I awoke from my dream and my idol was clay.
 My passion for loving had vanished away.

Oh, he taught me to love him, he called me his flower,
 A blossom to cheer him through life's weary hour.
 But, now he has gone and left me alone,
 The wild flowers to weep, and the wild birds to moan.

I'll dance and I'll sing, and my life will be gay.
 I'll charm every heart in the crowd I survey.
 Though my heart now is breaking, he never shall know,
 How his name makes me tremble, my pale cheeks to glow.

I'll dance and I'll sing, and my heart will be gay.
 I'll banish this weeping, drive troubles away.
 I'll live yet to see him regret this dark hour,
 When he won and neglected this frail wildwood flower.

Little Birdie (2)

↓
 F F F / F /// F C7 C7Bb C7 ///
 Little birdie, little bir - die,
 C7 // C7 F F / C7 F ///
 Come and sing me your song.
 F [F F] F / F /// F C7 C7Bb C7 ///
 I've got a short time for to stay here,
 C7 C7 C7 // C7 F // C7 F ///
 And a long time to be gone.



Oh, I'd rather be in some dark hollow
 Where the sun don't never shine,
 Than for you to be another man's darlin'
 And to know you'd never be mine.

Little birdie, little birdie,
 What makes you fly so high?
 For you know your own true lover
 Is waiting in the sky?

Oh, I'd rather be a sailor
 And sail out on the sea.
 Than to be at home, a married man
 With a baby on my knee.

For the married man, he sees trouble
 And the single boy has none.
 I expect to live single
 Till my life on Earth is done.

Little birdie, little birdie,
 Come and sing me your song.
 I've got a short time for to stay here,
 And a long time to be gone.

The Storms Are On The Ocean (3)

↓
 D [DD] // DG / [G G] D / [D A7] D /
 I'm going away for to leave you, love,
 D D D A7 D A7 D ///
 I'm going away for a while.
 D D / DG / G D / [D A7] D /
 But I'll return to you some time,
 D D D D A7 D A7 D ///
 If I go ten thou-sand miles.

Chorus:

D G / G G / G G D ///
 The storms are on the o-c-ean,
 D D D D A7 DA7 D ///
 The heavens may cease to be.
 D G / G G / G G D / D /
 This world may lose its motion, love
 D D / D A7 DA7 D ///
 If I prove false to thee.

Now, who will shoe your pretty little feet?
 And who will glove your hands?
 Who will kiss your red rosy cheeks
 Till I come back again?

Poppa will shoe my pretty little feet,
 Momma will glove my hands,
 And you can kiss my red rosy cheeks
 When you return again.

See that lonesome turtle dove
 As he flies from pine to pine.
 He's mourning for his own true love
 The way I mourn for mine.

I'll never go back on the ocean, my love,
 I'll never go back on the sea.
 I'll never go back on the blue-eyed girl
 Till she goes back on me.



Autoharp Songbook

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Simple Gifts (2)

↓
C C C / C G 7 C C C G 7 C / C G 7 C /
'Tis a gift to be simple, 'tis a gift to be free,
G 7 C G 7 / G 7 / G 7 / C / G 7 C G 7 G 7 /
'Tis a gift to come down where we ought to be,
G 7 / C G 7 C G 7 C C C G 7 C / C G 7 C /
And when we find ourselves in the place just right,
G 7 C G 7 / G 7 G 7 C / C G 7 F / F F C / / /
It will be in the valley of love and delight.

Part B

C / / / C / / G 7 C G 7 C G 7 C / /
When true simplici-ty is gained,
G 7 C / C G 7 C / G 7 C G 7 / G 7 C G 7 / /
To bow and to bend we will not be a-shamed,
G 7 C / / / C / / G 7 C / C G 7 C /
To turn, turn, will be our de-light,
G 7 C G 7 / G 7 G 7 C / C G 7 F / F / C /
Till by turning and turning we come 'round right.

Second B Part

Love is a gift within us all
We need to learn to answer its call;
And we can live in harmony and peace once again
And we'll share our love and our joy with all men.

Battle Hymn of the Republic (3)

↓
C C / C C / G 7 C / C C / G 7 C / C C / G 7 C / /
Mine eyes have seen, the glory of the coming of the Lord;
C / G 7 F / F F / G 7 F / G 7 F / F C /
He is trampling out the vintage where the grapes
F C / C C / /
of wrath are stored;
G 7 / G 7 C / C C / G 7 C / C C / G 7
He has loosed the fateful lightning of His
Am / Am Am / Dm Am / /
ter - ri - ble swift sword,
Am / / Dm / / Dm / / C / / G 7 / / C / / / / / G 7 / / / / /
His truth is marching on.

Chorus:

C / / / / G 7 C / C C / G 7 C / / / / / C / / / / /
Glo - ry, glory, halle-lu - jah,
F / / / / G 7 F / G 7 F / F C / / / / / C / / G 7 / /
Glo - ry, glory, hallelu - jah.
C / / / / G 7 C / C C / G 7 Am / / / / / Am / / /
Glo - ry, glory, halle-lu - jah,
Am / / Dm / / Dm / / C / / G 7 / / C / / / / /
His truth is marching on.

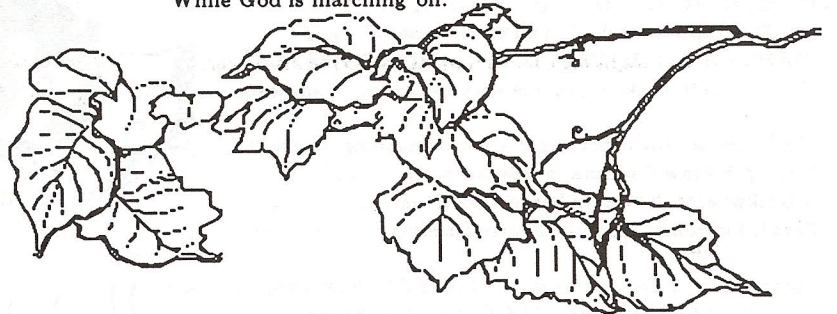
I have seen Him in the watch fires of a hundred circling camps;
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps,
His day is marching on.

I have read the fiery gospel writ in burnished rows of steel:
"As ye deal with My contemnners, so with you My Grace
shall deal;"

Let the Hero born of woman crush the serpent with His heel,
Since God is marching on.

He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His Judgement Seat;
Oh be swift, my soul to answer Him, be jubilant my feet,
Our God is marching on.

In the beauty of the lilies, Christ was born across the sea;
With a glory in His bosom that transfigures you and me;
As He died to make men holy, let us die to make men free,
While God is marching on.



Will The Circle Be Unbroken (2)

↓
C F C / C / / / C G 7 C / C / C 7 / C 7 G 7 F / / G 7 F / F /
I was standing by my window on a dark and cloudy
C / / / / /
day,
C F C / C / / / C C C / C / / / C G 7 C C /
When I saw that hearse come rolling for to carry
C G 7 / G 7 G 7 C / / / / /
my mother a-way.

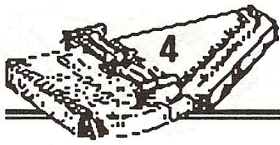
Chorus:

C F C / C / / / C G 7 C / C / C 7 / C 7 G 7 F / / G 7 F / / F
Will the circle be unbroken, by and by, Lord, by and
C / / / / /
by,
C F C / C / / / C C C / C / / / C G 7 C / C / G 7 /
There's a better home a - waitin' in the sky, Lord, in
G 7 / C / / / / /
the sky.

Well, I told that undertaker, "Undertaker, please drive slow,
For this body that you're hauling, Lord, I hate to see her go."

Well, I followed close behind her, tried to hold up and be
brave,
But, I could not hide my sorrow when they laid her in her
grave.

I went home, Lord, my home was lonely, for my mother she was
gone,
All my brothers, sisters crying, what a home so sad and alone.



Autoharp Songbook

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Oh! Susanna (2)

Stephen Foster

↓
 [DA7]D D D [/G]D D D [/A7]D D A7 D A7//
 I come from Al - a - ba - ma with my banjo on my knee,
 [DA7]D D D [/G]DD D [/A7]D D A7 A7 D//
 I'm goin' to Louis - i - ana, my true love for to see.
 [DA7]D D D [/G]D DD [/A7]D D A7 D A7//
 It rained all night the day I left, the weather it was dry,
 [DA7]D D D [/G]D D D [/A7]D D A7 A7 D///
 The sun so hot I froze to death, Su - sanna, don't you cry.

Chorus:

G / G / G G / G D D D D A7//
 Oh, Su - sanna, now don't you cry for me,
 [DA7]D D D [/G]D D D [/A7]D D A7 A7 D//
 For I come from Al - a - bama with my banjo on my knee.

I had a dream the other night when everything was still,
 I thought I saw Susanna, a - comin' down the hill.
 A buckwheat cake was in her mouth, a tear was in her eye,
 Says I, I'm comin' from the South, Susanna, don't you cry.

I soon will be in New Orleans, and then I'll look around,
 And when I find Susanna, I'll fall upon the ground.
 But, if I do not find her, this man will surely die,
 And, when I'm dead and buried, Susanna don't you cry.

When You And I Were Young, Maggie (2)

A Part

↓
 GG / G D7G / D7G C///C C /
 I wandered today to the hill, Maggie,
 C G / G / G / G / D7//
 To watch the scene be - low,
 D7 G / G D7 G / D7 G C///C C /
 The creek and the creaking old mill, Maggie,
 C G / G G D7 / D7 GG///G7//
 As we used to do long ago.

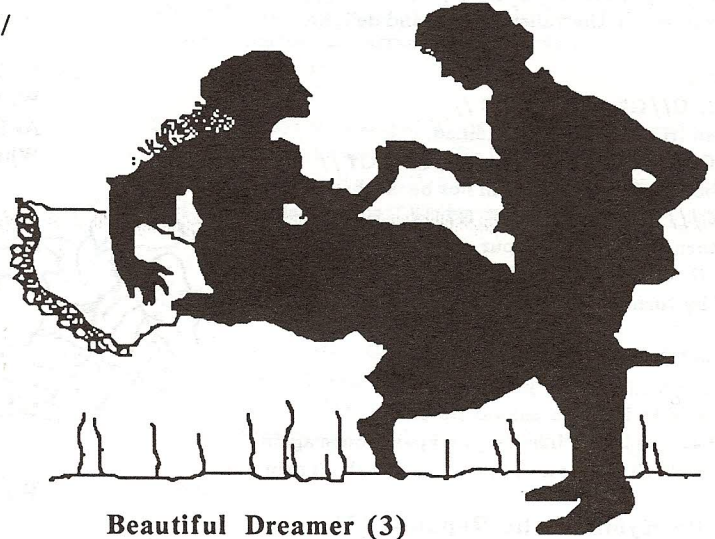
B Part

G7 C / C CC / C C G///G G /
 The green grove is gone from the hill, Maggie,
 G D / D / DA7DA7D ///D7//
 Where first the dai - sies sprang.
 D7 G / G D7 G / D7GC///C C /
 The creaking old mill is still, Maggie,
 C G / GG D7 / D7GG//
 Since you and I were young.

Chorus: B Part melody

And, now we are aged and gray, Maggie,
 And the trials of life nearly done.
 Let us sing of the days that are gone, Maggie,
 When you and I were young.

They say I am feeble with age, Maggie,
 My steps are less sprightly than then.
 May face is a well - written page, Maggie,
 But time alone was the pen.
 They say we are aged and gray, Maggie,
 As spray by the white breakers flung.
 But to me, you're as fair as you were, Maggie,
 When you and I were young.



Beautiful Dreamer (3)

Stephen Foster

↓
 C G7C C//C// D7 A7D7D7/////
 Beauti - ful dreamer, wake un - to me,
 G7 G7 F F G7 F F C G7C////////
 Starlight and dewdrops are waiting for thee;
 C G7C C// C// D7 A7D7 D7/////
 Sounds of the rude world heard in the day,
 G7 G7F F G7 F F C G7C////////
 Lull'd by the moonlight have all pass'd a - way!
 G7 G7G7G7//F// F C C C////
 Beauti - ful dreamer, queen of my song,
 D7 G7 D7D7//D7/C G7 D7D7G7/////
 List while I woo thee with soft me - lo - dy;
 C G7C C// C//D7 A7D7D7/////
 Gone are the cares of life's bu - sy throng,
 G7 G7F F G7 FF C G7C//E7//Am//
 Beauti - ful dreamer, awake un - to me!
 F G7F C C CG7 C G7C////////
 Beauti - ful dreamer, awake un - to me!

Beautiful dreamer, out on the sea
 Mermaids are chaunting the wild loriele;
 Over the streamlet vapors are borne,
 Waiting to fade at the bright coming morn.
 Beautiful dreamer, beam on my heart,
 E'en as the morn on the streamlet and sea;
 Then will all clouds of sorrow depart,
 Beautiful dreamer, awake unto me!
 Beautiful dreamer, awake unto me!

'HARPERS-AT-LARGE

On-The-Spot Reports from Festivals, Concerts, Workshops, and other Autoharp Events.

Festival: The 8th Annual Pioneer Old Time Music Championships

Place: Dade City, FL

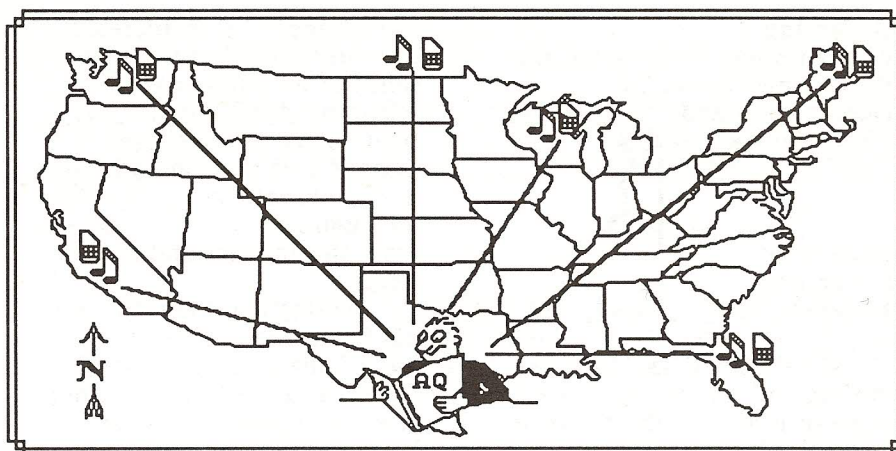


Reporting: Sharon Naumann
Crystal Beach, FL

Speaking of a hootenanny! The 8th Annual Pioneer Old Time Music Championships held in Dade City, Florida was as exciting as ever. For the first time, it poured down the much needed rain for most of the weekend, but it didn't keep the crowds or participants away. The weekend actually took on a new enthusiastic atmosphere as the competition was moved inside the red barn next to the Pioneer Museum.

The judges really had a hard decision to make and the audience had a wonderful treat to see two past Winfield Autoharp Champion friends competing. Marty Schuman, with his beautiful unique style won 2nd place, and Mark Fackeldey (the 1988 Winfield Winner) won 1st place.

Who would ever imagine this large, burly-looking man to play with such love and gentleness and then precise aggressiveness? Mark's style is bound to make him one of the all-time greats. One unique thing about his playing is that



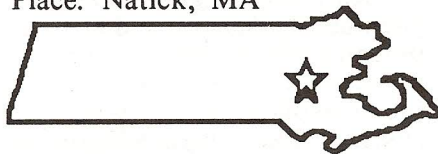
he doesn't wear finger picks, so there is nothing to come between the strings, his fingertips, and his soul. Mark is an excellent all-around musician. He plays the guitar and stand-up bass (and probably more).

Mark and his sweet wife, Linda have a cassette recording called "Harpbeat" that is outstanding. Linda has a beautiful voice and plays the guitar. It is a treat to hear these folks perform.

Editors' note: Congratulations to Mark and Marty for their winnings! For more information about Mark's bare-fingered picking style, see his article in this issue. For more information about Marty's unique style, see "The 15-Bar, 30-Chord Ultratonic," AQ January 1989.

Festival: New England Folk Festival (NEFFA)

Place: Natick, MA



Reporting: Barbara Hanrahan
Brighton, MA

The sounds of Morris dancer bells, the aromas of international foods, the noise of a thousand dancing feet, and the music of all manner of folk instruments once again pervaded the buildings and grounds of the Natick School, as the 45th Annual New England Folk Festival kicked off.

Both gyms were constantly filled with dancers taking part in traditional contras and squares, from beginner to ad-

vanced. The truly dedicated began dancing on Friday night and did not cease until Sunday afternoon. In the main gym, folk dancers from many different countries and cultures demonstrated their traditional steps in authentic costume.

The extensive crafts demonstration and sales area offered a variety of unique items. Some folks chose to spend some of their money, while others just browsed and chatted with the craftspeople, or watched a demonstration.

And food! The cafeteria hosted cuisines from many countries. Just deciding where to go for lunch, (Edinburgh, Istanbul, Manilla, Athens, etc.), could take all day.

Workshops went on all weekend in dancing, instrumental music, and children's activities. The autoharp workshop took place on Sunday morning, with Billy Garrison and Pamela Roberts leading. Both played and demonstrated their techniques, and answered questions concerning the autoharp. Billy played a diatonic 'harp, demonstrating the beautiful, lyrical capabilities of the instrument, while Pam played in a more traditional style on a 21-bar chromatic. One participant, Arne Langsetmo from Connecticut, played some tunes on his 50-odd-stringed autoharp of his own design and craftsmanship. It is an impressive piece of workmanship!

Once again, the New England Folk Festival Association provided a terrific festival.

Gathering:**Eastern Shore Autoharp Club**

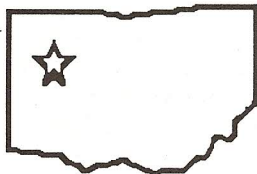
Place: New Castle, DE

Hosts: Mike and
Marti Hudak**Reporting:**

Eileen Roys

Stevensville, MD

A delightful day-long gathering and jam session took place in March at the home of Mike and Marti Hudak. Although autoharps were featured, other instruments included guitar, banjo, mandolin, fiddle, and harmonica. This mix provided a good band-like jam for the autoharp players. Special guest was Joe Riggs of Charlotte, North Carolina. His old-time style of playing below the bars added interest and variety to the experience.

Festival: The Great Black Swamp Dulcimer FestivalPlace: Ohio State University
Campus, Lima OH**Reporting: Mrs. Gail R. Reed**

Sunbury, OH

Folk musicians from all over the United States again migrated to the Ohio State University, Lima campus for the 11th year. The scenic campus afforded a beautiful backdrop that was conducive to many spontaneous jam sessions. The 104 workshops helped appease the appetites of the enthusiastic musicians who all came to the festival hoping to learn more about their instruments, and add to their repertoires. Many went home with new instruments purchased from the builders and dealers.

Of the 104 workshops, 5 were provided for autoharp. The autoharp appears to be gaining more recognition here

as evidenced by an increase in workshops, and by the presence of an autoharp luthier. Also, the *Autoharp Quarterly* booth came as a pleasant surprise to this reporter, who immediately returned to her motel room and followed tips from the January and April issues.

Having experienced the usual frustrations of learning the autoharp alone, it was refreshing to attend a workshop given by Candy Miller of Lima, who gave the same type of personal history regarding the lonely life as she, seemingly, only person around who is interested in the autoharp. Candy presented two levels of beginning 'harp and taught melody playing and jamming strategies. Tuning systems and diatonic 'harps were also discussed. Her delightfully honest personality was a real asset in putting some very timid and frustrated beginning autoharpists at ease.

Wanda Degan, who performed at the Saturday evening concert in a folk trio called "Lady of the Lake," presented an intermediate autoharp workshop, which unfortunately, I missed. As a member of the trio, she did the 'harp proud; and as a person who doesn't appear to be too shy, she gives her 'harp a real workout in performance.

Ruth Morningstar also gave beginner workshops, and although I did not attend, I understand that she did a fine job of explaining the rudiments of 'harp playing. Ruth is, I am told, a very friendly, highly-motivated lady who plays autoharp in the ever-popular Olde Michigan Ruffwater Stringband.

Having watched this festival develop, it appears that the committee, under the leadership of Dr. Susan Porter, has been sensitive to the needs, and determined what can meet those needs through the concerts and workshops, for those who are eager to learn more about their instruments.

Nancy Clark and Marji Hazen provided workshops

for folk harp. It was a real thrill to see 18 harps of different sizes all in the same room. Truly a heavenly experience for budding "folkies."

Maddie McNeil, editor of the *Dulcimer Players News*, gave an outstanding performance Saturday which brought the audience to its feet with thunderous applause. She was "forced" to sing some more. Her vocal rendition of "Somewhere Over the Rainbow" and instrumental duet of "Sonatina in C Major" on the hammer dulcimer with Susan Porter were terrific.

Dulcimers, of course, were the most prominently played instrument. Knowing several of the dulcimer workshop leaders, I am aware that they are well-equipped to provide a quality learning experience for those in attendance. Through those that I talked with and observing those in concert, along with the whole array of acoustic and traditional folk instruments played, and displayed for sale, all appetites were satisfied.

I returned home very encouraged that there are others out there who really care about their autoharps as much as I do. Long live the poor, underrated and misunderstood autoharp.

Workshop: Charles Whitmer

Place: Annandale, VA

Hosts: Alan and Janice Mager

**Reporting: Eileen Roys**

Stevensville, MD

Perhaps Drought Busters would be a fitting name for these autoharp workshops in northern Virginia, as it's three-for-three now with rain, wind, thunder, and lightning! Not easily discouraged, 21 'harpers turned out for a 4-hour workshop on the 18th of March which was superbly taught by Charles Whitmer of Spring, Texas. Being a junior

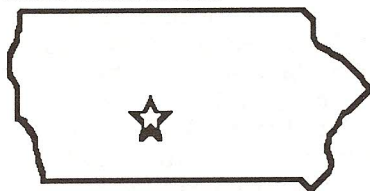
high school band director by profession, Charles came to teach. Each participant was given a 28-page handout of material that was easily understood, yet complex enough to be challenging. Each song was played through two or three times, finger-by-finger. At the same time, students were encouraged to eventually develop their own styles of playing after mastering the basics.

It is interesting to note that these workshops attract every level of player from beginners to contest winners and recording artists. People come from Virginia, Maryland, Washington, D.C., and Pennsylvania.

Following the class session, the hosts served a humdinger of a potluck supper. Some additional "musical friends" arrived to share the meal and the social atmosphere and then joined in the jam session later. By my count, there were 25 autoharps and 900 strings -- give or take a few.

Charles Whitmer has been aptly and correctly described as the "Teachers' Teacher." He'll be a hard act to follow!

Gathering:
Happy Hearts Autoharp Club
Place: Newton, IA
Host: Dora Miller



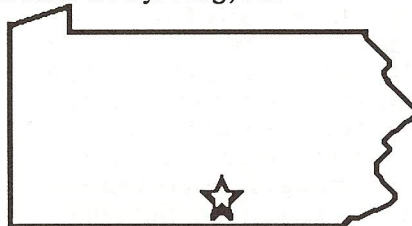
Reporting: Dora Miller
Newton, IA

The first meeting of the Happy Hearts Autoharp Club took place on April 9, 1989. Holly Williams from Independence, Iowa taught several strum patterns and songs. We enjoyed her very much and had a wonderful time.

Lindsay Haisley gave a workshop for us on May 13th, and we couldn't have been more impressed! We hope to see Lindsay return later this summer.

Plans are now being finalized for an all-day picnic and jam session for club members' families and friends. This will take place on July 22nd.

Festival: Gettysburg Bluegrass Camporee
Place: Gettysburg, PA



Reporting: Sue Stude
Elkton, MD

The weekend of May 6th and 7th was cold, wet, and windy, but that didn't dampen the spirits of bluegrass enthusiasts who had gathered to hear Raymond Fairchild, Bob Paisley, The Seldom Scene, The Country Gentlemen, Larry Sparks, Del McCoury, and others. On Saturday, there was a special reunion of the Johnson Mountain Boys and also Bill Clifton, Red Rector and Don Stover who played autoharp on several of their old favorites.

The Eastern Shore Autoharp Club was on hand Sunday to hear Little Roy Lewis of the Lewis Family do a request of "Dwelling In Beulah Land" on the autoharp. Between sets, Little Roy (even though exhausted from hosting the Lewis Family's own festival in Littleton, Georgia the previous three days) joined ESAC members for a jam session in the heated country store on the Camporee grounds. We were treated to "I'll Fly Away," "Why Me, Lord?," "When They Ring Those Golden Bells," "Crystal Chandeliers," and others by Little Roy.

The fall Gettysburg Bluegrass Camporee is scheduled for September 14-17 with many nationally-known artists including a return of the Lewis Family. Rough and hook-up camping are available and there are many motels nearby.

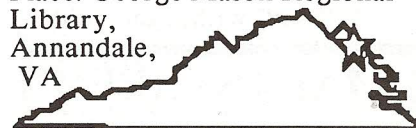
Festival: Snyder's 15th Annual Pow Wow
Place: Valley Springs, CA



Reporting:
Bill Bryant
Grizzly Flats, CA

What can I say -- the Snyder's Annual Pow Wow just gets bigger and better every year, with arts and crafts, gem and mineral displays, and music everywhere -- even a tractor-pulled wagon! Autoharps were well represented, blending with the ol' time fiddlers and receiving ongoing applause from many of the six to seven thousand people that attended the three-day event.

Concert: Mill Run Dulcimer Band
Place: George Mason Regional Library,
Annandale,
VA



Reporting: Kathy Ferguson
Fairfax, VA

On April 11th, the MRDB gave a delightful concert to a crowd composed mainly of young families. We all enjoyed hearing songs from their latest album: "You've Been A Friend to Me." Woody Padgett's "Six Bells" was absolutely beautiful.

RIGHT AND LEFT-HANDED AUTOHARPS

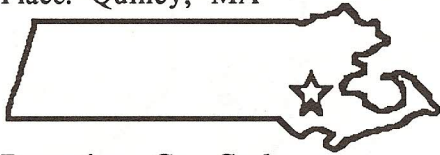
All Birds-eye Maple
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Workshop: "Teaching Materials and Resources" Day
Quincy Public Schools
 Place: Quincy, MA



Reporting: Gay Carbonneau,
Music Teacher
 Quincy, MA

On Tuesday morning, May 9th, (coincidentally, the 107th anniversary of the patent of the autoharp) school media specialist (and part-time folk musician and teacher) Pamela Roberts conducted an autoharp workshop for the Quincy elementary general music staff. This was in conjunction with the city-wide "Teaching Materials and Resources" Day.

Since autoharps can be such effective classroom teaching tools, Pams presentation on the different makes and models, appropriate playing styles, and auxilliary equipment (electronic tuners, fine tuners, etc.) fell well within the guide-

lines of the day's activities.

Teachers began arriving at 9 a.m. with their classroom instruments which, by the time the group was assembled, included two ChromAharps, four ChromAlins, and five Oscar Schmidt Autoharps of assorted vintages, one dating back to the early fifties. Advantages of the 12-, 15-, and 21-chord models were explained, and diatonic and chromatic styles were discussed in relation to classroom work. Several tuning aids were introduced, along with hints and ideas for speeding up the dreaded task of the itinerant music teacher -- tuning the autoharp as he or she moves from school to school. Repair and maintenance of the instruments were also discussed.

Pam played several tapes, demonstrating the wide range of autoharp music and its effective use with other instruments. This was very exciting to the teachers present, since most of us were not aware of the great advances in design and playing possibilities that have evolved in the last few years.

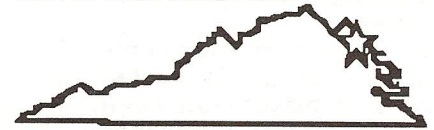
Pam played several pieces demonstrating different strumming patterns and amazed us all with her adaptation of Rossini's "William Tell Overture."

The workshop also included such practical ideas as making picks out of plastic margarine tubs (pick loss is very high among elementary school students of the autoharp) and how to explain to third graders the seemingly awkward cross-strumming position on the

autoharp when played horizontally.

The workshop concluded with a massive "tune-in" for all instruments brought by the teachers. It was a worthwhile experience and enjoyed by everyone.

Concert: Mill Run Dulcimer Band
 Place: Fairfax County
 Colvin Run Mill Park



Reporting: Kathy Ferguson
 Fairfax, VA

This spring, the MRDB performed three hour-long Sunday afternoon concerts in the barn at Colvin Run Mill Park. The performances took place on March 4th, April 9th, and May 7th. I try not to miss any of their concerts because they always have something new. This time it was "Don't Get Weary Children Comin' From The Ball." They speculated on its meaning -- my guess is that in the tradition of spirituals, it is referring to life as a ball and God doesn't want His children to get weary on their journey through life. Regardless, it's a beautiful, rousing call and response song.

Also new in their repertoire: "Little Birdie" with Neal on banjo and Kit playing triangle for a lively, Cajun sound; a duet by Kit and Neal of a lovely Jean Ritchie song, "Have You Seen My Dear Companion;" and Keith does a Carter Family song, "The Only Girl I Ever Cared About." "Buckdancer's Choice," "Margaret's Waltz," and "Coleen's Waltz," the latter by Neal, are all new instrumentals.

It would take pages to describe all the terrific music one hears at these concerts, but of special note is Woody's singing "Four Wet Pigs" and "Deep Settled Peace" and his fantastic autoharp renditions of "Music Box Dancer," "The Entertainer," and "Going To Scotland."

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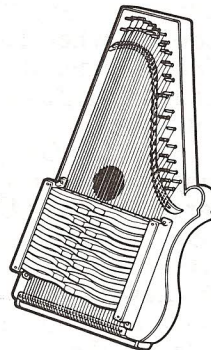
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The West Chelmsford United Methodist Church in Chelmsford, Massachusetts, traces its beginnings back to the middle 1800s. Through the years, the congregation has grown in size, and today meets in a traditional New England-style white-steeped church. The church serves as a center for religious devotion and as a center for community life and activities as well.

Music plays a large part in all aspects of the church's life. The Minister of Music



conducts two choral choirs (adult and youth), both of which sing as part of the religious services, and also perform concerts in the community.

Additionally, there are three bell choirs (children's, youth, and adult), which play traditional music using English hand bells. Church Sunday School often rings with the sound of singing voices as well as the classes of boys and girls who join in with some traditional hymn or song.

"All Things Bright and Beautiful" is a particular favorite of the congregation.

ALL THINGS BRIGHT AND BEAUTIFUL

Cecil F. Alexander
Louis Spohr

--

RECORDS & TAPES UPDATE

Records and Tapes Editor:
Eileen Roys
Route 2, Box 85
Stevensville, MD 21666

The following is an update of the complete Records and Tapes list which was published in our October '88 issue. If you know of one we have missed, please send the information to the Records and Tapes Editor. The complete list is published every October and updated in each issue. Addresses are listed at first occurrence only.

Recordings featuring autoharp:

DAVID MORRIS - AUTOHARPIST
All instrumental
Route 6 Box 1353
Sanford, NC 27330

SUITE LIZ
Tom Schroeder
819 W. 77th Street
Kansas City, MO 64114

Recordings including autoharp:

ALICE AND MIKE
Mike Seeger, autoharp
PO Box 1592
Lexington, VA 24450
Greenhays GR 704

AMERICAN MOONSHINE AND PROHIBITION
New Lost City Ramblers
Mike Seeger, autoharp
Folkways FH 5263

ANOTHER HAPPY DAY
Bill Clifton & Red Rector
Bill Clifton, autoharp
Sunny Mountain Records, Inc.
2110 Hills Avenue
Tampa, FL 33606

ANOTHER SLEEPLESS NIGHT
Traver Hollow
Peggy Harvey, autoharp
THLP-002
PO Box 91
Coventry, CT 06238

AT HOME
Jerry Haines
RD2 Box 56
Millerstown, PA 17062

CLUCK OLD HEN
The Spark Gap Wonder Boys
Neil Rossi, autoharp
Rounder Records-0002

GENUINE ACOUSTIC BLUEGRASS
Traver Hollow
Peggy Harvey, autoharp
FTLP-453

GETTING FOLK OUT OF THE COUNTRY
Bill Clifton & Hedy West
Bill Clifton, autoharp
PO Box 123
Mendota, VA 24270

GONE TO THE COUNTRY
New Lost City Ramblers
Mike Seeger, autoharp
Folkways FA 2491

GOOD MORNING BLUES
The Bluestein Family
Evo Bluestein, autoharp
4414 E. Alamos
Fresno, CA 93726

GOODTIME GET TOGETHER
The Lewis Family
Little Roy Lewis, autoharp
Route 1, Box 75
Lincolnton, GA 30817
Canaan-CA 59870

GRANDPA JONES FAMILY ALBUM
CMH-9015
Sunny Mountain Records, Inc.

JAMMING AT FXL
Bill Dillon
305 741-7766

MEETING IN THE AIR
The DeBusk/Weaver Family
Folkways FTS-32431
Donald Weaver
5103 Melia Road
Oxford, PA 19363

MIKE AND ALICE SEEGER IN CONCERT
Mike Seeger, autoharp
Japan - King SKK 662

MODERN TIMES
New Lost City Ramblers
Mike Seeger, autoharp
Folkways FTS 31027

MUSIC FROM TRUE VINE
Mike Seeger, autoharp
Mercury SRMI-627

NEW GRAYSON HIGHLANDS BAND, THE
JoAnn Redd, autoharp
Jean Brafford
Route 3, Box 218
West Jefferson, NC 28694

NEW LOST CITY RAMBLERS -- VOL. I - V
Mike Seeger, autoharp
Folkways FA 2395 through 2399

NEW WOOD
Si Kahn
John Sundell, autoharp
June Appal 002
306 Madison Street
Whitesburg, KY 41858

OLD TIME BALLADS FROM THE SOUTHERN MOUNTAINS - Misc. artists.
Autoharp player not identified.
County Records 522
PO Box 191
Floyd, VA 24091

OLD TIME SONGS FOR CHILDREN
New Lost City Ramblers
Mike Seeger, autoharp
Folkways FC 7064

ON THE GREAT DIVIDE
New Lost City Ramblers
Mike Seeger, autoharp
Folkways FTS 31041

ORIGINAL BOG TROTTERS, 1937-1942, THE
Dr. W. P. Davis, autoharp
Biograph Records - RC 6003
PO Box 109
Canaan, NY 12029

REBEKAH
Down Home Family Band
Carol Stober, autoharp
Box 1275
Talladega, AL 35160

REMEMBRANCE OF THINGS TO COME
New Lost City Ramblers
Mike Seeger, autoharp
Folkways FTS 3018

REST AT THE END OF THE ROAD
The DeBusk/Weaver Family
LSS-778106-T

ROUND THE HEART OF OLD GALAX - VOL. I
Ernest Stoneman, autoharp
County Records - 533

ROUND THE HEART OF OLD GALAX - VOL. III
Ernest Stoneman, autoharp
County Records - 535

RURAL DELIVERY NO. 1
New Lost City Ramblers
Mike Seeger, autoharp
Folkways FVS 9003

2ND ANNUAL FAREWELL REUNION
Mike Seeger, autoharp
Mercury SRM 1-685

SONGS FROM THE DEPRESSION
New Lost City Ramblers
Mike Seeger, autoharp
Folkways FH 5264

STONEMAN FAMILY & OLD TIME SOUTHERN MUSIC, THE
Ernest Stoneman, autoharp
Folkways FA 2315

STRANGE AFFAIR
Evo and Jemmy Bluestein
Evo Bluestein, autoharp

STRANGE CREEK SINGERS
Mike Seeger, autoharp
Arhoolie 4004

STRING BAND INSTRUMENTALS
New Lost City Ramblers
Mike Seeger, autoharp
Folkways FA 2492

THYME AND BEYOND
Roger Sprung and the Progressive Bluegrassers
Drew Smith, autoharp
Roger Sprung
255 West 88th Street
New York, NY 10024

TIPPLE, LOOM & RAIL: SONGS OF THE INDUSTRIALIZATION OF THE SOUTH
Mike Seeger, autoharp
Folkways FH 5273

TOM PALEY, JOHN COHEN & MIKE SEEGER SING SONGS OF THE NEW LOST CITY RAMBLERS
Mike Seeger, autoharp
Folkways FA 2494

20TH ANNIVERSARY CONCERT, CARNEGIE HALL
New Lost City Ramblers
Mike Seeger, autoharp
Flying Fish 090

20 YEARS CONCERT PERFORMANCES 1958-1977
New Lost City Ramblers
Mike Seeger, autoharp
Flying Fish 102

The Neighborhood Instrument Shop

by Leonard Reid

Any browser of flea markets and antique shops sooner or later will uncover some strange-looking musical instruments. Generally, they will be made of wood, contain varying numbers of rusty strings and come in shapes ranging from half-moons to small versions of ironing boards.

The two most obvious questions going through one's mind when such an instrument is uncovered are: what is it and how is it played?

This column, with the help of you readers, will attempt to answer those questions. Many of these strange instruments have a connection with the autoharp. That is why this column is appearing in *Autoharp Quarterly*.

The first instrument to be discussed is perhaps the most common -- the Ukelin. Measuring 27 1/2" long by 7 1/2" at its maximum width, it was intended to be played on the lap or on a table in front of the player.

Four sets of strings, each forming a chord, extend to the bottom of the instrument and are strummed with the left hand. From the top of the instrument to about two-thirds of the way to the bottom, individual melody strings are attached, separated by metal spacers on both sides of the instrument.

The melody strings are tuned diatonically, with a two-octave range. A short bow is used to play these strings, with the spacers directing the bow to the proper string. The sound of the Ukelin somewhat re-

sembles a combined bowed psaltery and guitar zither. You can hear the Ukelin on recordings by folk artist, Claudia Schmidt.

By some estimates, the Ukelin was produced and sold by the tens of thousands between the 1920s and 1964. The manufacturer was the Oscar Schmidt Company, Jersey City, New Jersey. That is the only real connection to the autoharp.

Most of the Ukelins were sold by traveling salesmen, usually canvassing rural areas. The prices ranged from \$25 to \$40, with the salesman taking his commission in the form of a down payment. The balance was to be paid in small installments over many months.

Despite the numbers apparently sold, the Ukelin was never a musical success. It was difficult to play, difficult for inexperienced musicians to keep in tune, and many of the purchasers simply forgot to send in their monthly payments.

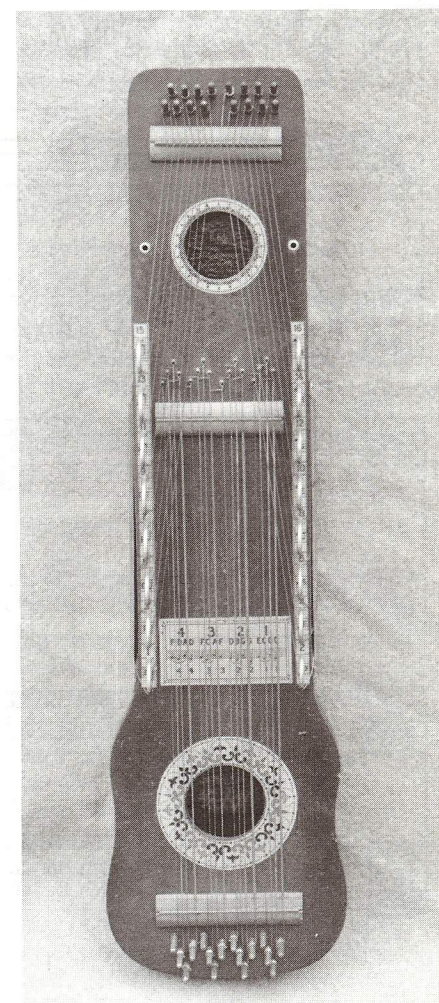
In a letter to *Mugwumps* magazine many years ago, Glen Peterson, Jr., then president of Oscar Schmidt International, had this to say about the Ukelin: "The actual facts are that we were making about 100 Ukelins a week. The salesmen kept on sending in orders, but I would receive letters which started out, 'The other day some salesman came by while I was out in the pasture and sold my wife a junk musical instrument which I am returning to you . . .'

"I checked into the whole thing. I didn't like what I

learned. So I just stopped shipping Ukelins to the salesmen. That very effectively put an end to the Great Ukelin Rip-off."

There is no established market for used Ukelins, except as curiosity pieces. Frequently they can be purchased for less than \$50.

Are there any Ukelin players out there who enjoy playing the instrument? If so, let's hear from you. ■



Happy Fourth of July!
THE WASHINGTON POST MARCH John Philip Sousa

Musical notation system 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the first four measures of the melody. Below the staff are two rows: the first row contains chord symbols (G / A7 G, Am /, D7 /, / G, / / D7 Am) and the second row contains guitar tablature with asterisks and numbers.

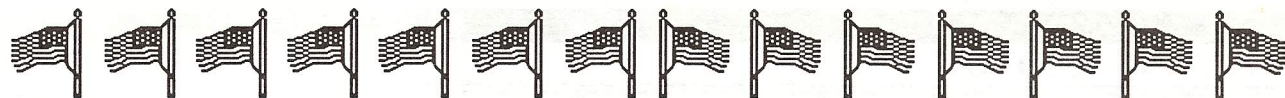
Musical notation system 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the next four measures of the melody. Below the staff are two rows: the first row contains chord symbols (D7 F7 Am F7, D7 / / / /, G Eb C Eb, G / / A7 G, A7 /) and the second row contains guitar tablature with asterisks and numbers.

Musical notation system 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the next four measures of the melody. Below the staff are two rows: the first row contains chord symbols (D7 /, / G, Gm / / D Gm, D / / Gm E7, A7 / / E7 A7) and the second row contains guitar tablature with asterisks and numbers.

Musical notation system 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the next four measures of the melody, with a first ending (1.) and a second ending (2.) indicated. Below the staff are two rows: the first row contains chord symbols (D A7 D A7, D / / A7 D, D / / /, D7 / /, Am /) and the second row contains guitar tablature with asterisks and numbers.

Musical notation system 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the next four measures of the melody. Below the staff are two rows: the first row contains chord symbols (/ G / / / /, Am, D7 / / / /, Am, G / / /) and the second row contains guitar tablature with asterisks and numbers.

Musical notation system 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the final four measures of the melody. Below the staff are two rows: the first row contains chord symbols (D7 / /, Am /, /, G / / / /, Eb / D7, G /) and the second row contains guitar tablature with asterisks and numbers.



1.		2.		Coda	
D7	G // D7 Am	G / D7 G7	C / D7 C	G7 /	

C G7	C / D7 C	/ / / / /	G7 /	C

/ D7 C	F / E7 F	A7 / E7 A7	Dm /	A7 / Dm /

to Coda

1.		2.	
C / D7 C	D7(C°) / G7 /	C / D7 C	G7 / D7 G7

/ / D7 G7	/ / D7 G7	/ / D7 G7	/ / D7 G7	/ / E7 /

D.S. al Coda Coda

Dm / Gm /	G7 /	/ D7 G7	C / D7 G7 C /

ZITHERING IDIOTS

by Mark Fackeldey

Mark Fackeldey has won the 1986 World Autoharp Championship, the 1988 and 1989 Pioneer Florida Old Time Music Championship, and the 1988 International Autoharp Championship from Winfield, Kansas. And, he's done it all without the benefit of fingerpicks.

Throw away those picks, folks . . . you don't need them any more! Ouch?! Is this person crazy? Let me tell you my sordid story.

Once upon a time, many years ago, I tried to study classical guitar where, of course, picks are a no-no. Lack of music reading skill caused me to abandon the classical guitar. Over the years I have developed many excuses for quitting, but the obvious answer is "lack of practice."

Next I decided to try flamenco guitar because it allows improvisation. Again, no picks. The Gypsies laughed at me. As a mere commoner, I couldn't express the true Gypsy soul. They were right. I quit.

In the mid-seventies, while planning an extended camping trip, I bought an autoharp to strum by the campfire. It was love at first sight. It worked for me and sounded oh-so-good. I had found my "ax." But there was one problem. When I applied the fancy guitar picking patterns I had learned, the picks would hook under the strings and take flight.

One night, I accidentally singed my fingertips very lightly on the cast iron frying pan. You know how that goes when camping. Whoa! . . . Save the food! The result was a temporary loss of sensitivity in the fingertips. Light throbbing yes, sensitivity no. And I did save the food. That night I started pickin' my 'harp without picks and a few weeks later I had grown calluses. Please, don't go and burn your fingers, folks. I'm just telling you what prompted me to abandon the picks.

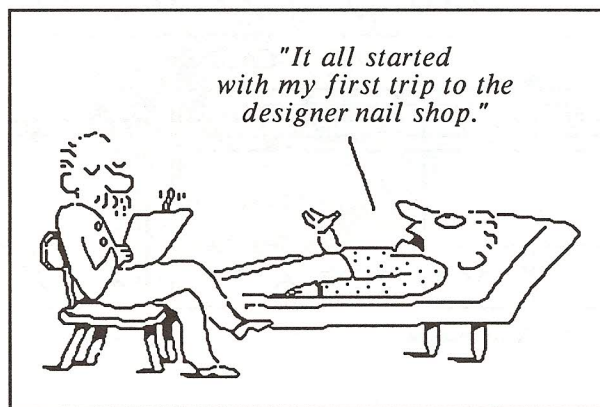
To get more volume, I decided to grow longer nails, as they'd been long to play nylon string guitar. I got more volume but remained a soloist. When others joined in, I had the option of either breaking nails and getting blisters or packing it up. I packed it up.

Later, when I started doing carpentry, I lost nails (fingernails) faster than I could grow them. So I went electric. That, I think, would be the way to start playing without picks. Install a pickup (mine is an Oscar Schmidt), crank up that amp, and play very lightly. In

due time, your body will provide calluses. You don't have to lug a big amp around. I've had a lot of success with a small portable AM-FM stereo cassette recorder. It has mic inputs and I just insert an old cassette and push the pause and record buttons. The right channel mic input will amplify through both speakers. (This is not the case on all units, of course. The ideal AM-FM cassette unit for amplifying autoharps should have an auxiliary input and a graphic equalizer.) The cassette should have its safety tabs intact.

Back to the nails. Fingernails, that is. I had my doubts about entering the Winfield contest because you're required to play into a microphone. The volume is pre-set and remains untouched during the entire contest. Fair enough -- but the mic is calibrated for someone wearing picks. I worried. I fretted. A magazine quip about having picks permanently fused to the body sparked a bright flash through my medulla oblongata. Of course! *Fake nails!* I went to a "designer nail shop," where I was eyed with suspicion until I explained my predicament. It works beautifully. Now I can pick as loud or louder than most folks *with* picks.

The actual plastic fake nails wear down too quickly from the amount of playing I do. But, the fiberglass reinforcement, (called Wrap -- also available as Silkwrap), com-



bined with the cyanoacrylate, (this goop is the same stuff as Crazy Glue), on top of your own nails makes them tougher than flat picks. I had five layers of fiberglass put on to go to Winfield. That seemed about right at the time. In retrospect, five layers was overkill. I now get by with three layers on thumb and index, and two layers on the other nails. As the nails grow out, and to smooth out occasional nicks, they have to be filed down from time to time. If you don't abuse them by trying to play too vigorously, there's not much chance of breakage. When you do break one, it takes about twenty minutes to "create" a new one. (Best have a professional teach you how to do this -- you may wind up with your fingers glued together.)

I shape my nails like some classical guitarists do. The drawing is a little exaggerated -- I file them a bit rounder. If you decide to try this, you may want to experiment with the shape.

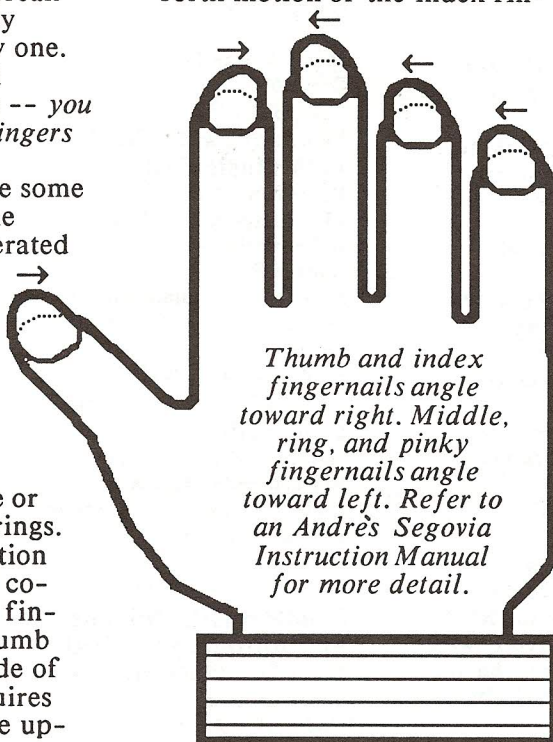
To play, the hand should be arched so the thumb forms a 60 degree or greater angle with the strings. You'll find that this position allows better control and coordination of thumb and fingers. That's because a thumb pick protrudes off the side of the thumb and thus, requires one to rely heavily on the upper finger joints for movement to pick the strings. By bending the wrist and holding the thumb and fingers straighter (more perpendicular to the strings), one is able to incorporate more use of the joints at the base of the fingers and improve the picking motion. These latter finger joints are quicker, flexing the upper joint rather than flexing from the hand. You could change to a thumb pick that sticks out straight, but playing with the nails has other advantages.

Picking with the nails enables you to feel the strings, which helps your accuracy.

"I HAD FIVE LAYERS OF FIBERGLASS PUT ON TO GO TO WINFIELD. . . IN RETROSPECT, FIVE LAYERS WAS OVERKILL."

You'll be more in touch with your instrument and your music, so to speak. It also allows trickier picking patterns. You can do upstrokes and downstrokes with the thumb or any finger without fear of losing picks. It gives more freedom of expression.

One style I developed is nothing more than a back-and-forth motion of the index fin-



Thumb and index fingernails angle toward right. Middle, ring, and pinky fingernails angle toward left. Refer to an Andrés Segovia Instruction Manual for more detail.

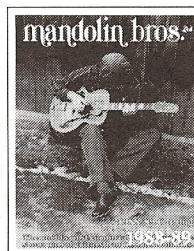
ger while alternating closed and open chords. I hold my thumb and index finger together, as if holding a flat pick. This could be done with an actual flat pick, but then it couldn't be mixed with other picking styles without interruption. A good example of this style is featured in "Shenandoah Falls" and in the intro to "You've Been a Friend" on our cassette, "Harpbeat." Another technique in the latter tune is "comping," which is short rhythm chops that I do with the back of the fingernails, immediately muted with

the side and heel of the hand. I don't know if comping is an American term. That's what we called the choppy (Django Reinhardt) rhythm guitar style I did in my brother's jazz band 35 years ago in Holland. While using this technique, sometimes I'll drop my thumb in the up or down motion of my hand for interesting syncopation.

Yet another technique, made easy with bare fingers, is plucking individual strings in an open chord position like I did in "Message to Davey." Although I played these open chord arpeggios rather fast, you can hear them clearly since the autoharp, (a Wildwood Flower, by the way), is the only musical instrument used in that recording.

And so in spite of the curious glances of people who do not understand the artist and his foibles, I must say that I am playing better than ever now, thanks to my nails. They work great! ■

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FESTIVALS

Festivals Editor:

Ubi Adams

2659 Kissel Hill Road

Lititz, PA 17543

CODE:

AC Autoharp Contest
 AP Autoharp Performance
 AW Autoharp Workshop
 BG Bluegrass
 C Concerts
 CA Children's Activities
 CC Clogging or Contra Dance
 CS Craft Sales
 FM Folk Music
 OF Oldtime Fun
 OS Open Stage
 S Storytelling

The following is a full, updated list of autoharp festivals for the summer months. The complete 1989 Festival List is in AQ April 89.

JULY 1989

Augusta Heritage Arts Workshops

Date: July 9 - August 13

Place: Elkins, WV

Code: AW BG C CA CC FM S

Info: Doug Hill

Davis & Elkins College

Elkins, WV 26241-3996

*1st Annual Warrentville

Folk Music Festival

Date: July 2

Place: Warrentville, IL

Code: AW C CA CS FM

Info: 4th of July

Activities Committee

PO Box 251

Warrentville, IL 60555

Winnipeg Folk Festival

Date: July 6, 7, 8, 9

Place: Birds Hill Prov. Park

Code: AP FM

Info: Rosalie Goldstein

678 Tache Avenue

Winnipeg, MB R2H 2B7

*Down East Dulcimer and Harp Festival

Date: July 7, 8, 9

Place: Bar Harbor, ME

Code: AW

Info: Song of the Sea

Ed and Anne Damm

47 West Street

Bar Harbor, ME 04609

Breakneck Mountain

Bluegrass Festival

Date: July 8, 9

Place: Crawford, ME

Code: AP BG

Info:

Joe and Nellie Kennedy

RD 1 Box 1210

Harmony, ME 04942

*Gebhard Woods

Dulcimer Festival

Date: July 8, 9

Place: Gebhard Woods

State Park, Morris, IL

Code: AP AW

Info: 815 942-9501

Brandywine Mountain Music Convention

Date: July 14, 15, 16

Place: Pleasant View Stables

Kirk Road, Elkton, MD

Code: AP FM

Info: 302 475-3454

*17th Annual Non-Electric Musical Funfest

Date: July 13, 14, 15, 16

Place: Osceola County

Fairgrounds, Ewart, MI

Code: AW AP

Info: Donna Beckwith

817 Innes NE

Grand Rapids, MI 49503

*Dulcimer Days

Date: July 15, 16

Place: Bartelsville, OK

Code: AW

Info: Indian Territory

Dulcimer Celebration

PO Box 471532

Tulsa, OK 74147

Cranberry Dulcimer Gathering

Date: July 21, 22, 23

Place: Binghamton, NY

Code: AW (Marcia Bowers,

Alan Mager, Drew Smith,

Ivan Stiles) AP C FM

Info: Ed Ware

c/o Unitarian Univ. Church

183 Riverside Drive

Binghamton, NY 13905

Islands Folk Festival

Date: July 22, 23

Place: Duncan, BC Canada

Code: AP FM

Info: Deborah Maiké

c/o Box 802

Duncan, BC V9L 3Y1

*Rockford Folk Music Festival

Date: July 22, 23

Place: Rockford Museum

Center, Rockford, IL

Code: AP AW (Cathy Barton)

CC CS

Info: Martha Mitchell

800 521-0849

*Kentucky

Music Weekend

Date: July 28, 29, 30

Place: Iroquois Park,

Louisville, KY

Code: AP

Info: Nancy Barker

PO Box 651

Bardstown, KY 40004

The Midsummer Bluegrass Festival

Date: July 28, 29, 30

Place: Grass Valley, CA

Code: AW C OF

Info: Fifth String

5526 "H" Street

Sacramento, CA 95801

*Thomas Homestead Music Festival

Date: July 28, 29, 30

Place: Thomas Homestead

Campbell, NY

Code: AP AW

Info: Dorothy Thomas

Box 406 RD 1

Campbell, NY 14821

*Annual Eagle Creek Folk Music Festival

Date: July 29, 30

Place: Eagle Creek Park,

Indianapolis, IN

Code: AP

Info: Central Indiana Folk

Music and Mt. Dulcimer Soc.

PO Box 1503

Indianapolis, IN 46206

Lark's Summer Music Celebration

Date: July 28 - August 6

Place: Mendocino, CA

Code: AP AW (Evo Bluestein)

Info: Lark in the Morning

PO Box 1176

Mendocino, CA 95460

Swallow Hill Dulcimer and Autoharp Festival

Date: CANCELLED for 1989

Place: Denver, CO

Code: AW C FM

Info: Swallow Hill

Music Association

1905 South Pearl

Denver, CO 80210

AUGUST 1989

Carter Family Memorial Weekend

Date: August 4, 5, 6

Place: Hiltons, VA

Code: AW C

Info: Janette Carter

PO Box 111

Hiltons, VA 24258

Champlain Valley Festival

Date: August 4, 5, 6

Place: Ferrisburg, VT

Code: AP AW FM

Info: Mark Susic

PO Box 163

Fairfax, VT 05454

Galax Oldtime Fiddlers' Convention

Date: August 9, 10, 11, 12

Place: Galax, VA

Code: AC AW (Drew Smith)

BG CC CS FM

Info: Oscar Hall

328 A Kenbrook Drive

Galax, VA 24333

Ozark Folk Center Autoharp Weekend

Date: August 11, 12

Place: Mountain View, AR

Code: AC (Southern Regional

Autoharp Contest) AP AW

(Mike Fenton, Tom Schroeder)

Info: Ozark Folk Center

Mountain View, AR 72560

501 269-3851

22nd Annual Willow Folk Festival

Date: August 12, 13

Place: Stockton, IL

Code: AP BG FM OS

Info: 815 947-3601

Old Time Fiddlers and Bluegrass Convention

Date: August 18, 19

Place: Fries, VA

Code: AC BG

Info: Fries Vol. Fire Dept.

Fries, VA 24330

Summerville Fire Co. Bluegrass Festival

Date: August 18, 19, 20

Place: Memorial Park,

Summerville, PA

Code: AP BG

Info: 814 856-2051

SEPTEMBER 1989

Old-Time Country Music Contest & Festival

Date: Aug. 30, Sept. 1, 2, 3, 4

Place: Avoca, IA

Code: AC (National Autoharp

Contest) BG CA CC CS FM S

Info: Bob Everhart

106 Navajo

Council Bluffs, IA 51501

Kerrville Folk Festival

Date: Sept. 1, 2, 3

Place: Kerrville, TX

Code: AP FM

Info: Rod Kennedy

PO Box 1466

Kerrville, TX 78029

See Page 9 For Special Report On 1989 International Autoharp Championship

Seventh Annual Labor Day Musical Family Weekend

Date: September 2, 3
Place: Brandywine, MD
Code: AW C FM OS
Info: Keith Young
3815 Kendale Road
Annandale, VA 22003

12th Annual Fox Valley Folk Festival

Date: September 3, 4
Place: Island Park
Geneva, IL
Code: AP FM
Info: Juel Ulven
755 N. Evanslawn Avenue
Aurora, IL 60506

Dock Boggs Old Time Music Festival

Date: September 9
Place: Wise, VA
Code: AP OF
Info: Anna Breeding
Route 1 Box 529-B
Norton, VA 24273

Walnut Valley Festival

Date: Sept. 14, 15, 16, 17
Place: Winfield, KS
Code: AC (International Autoharp Championship)
AP AW (Bryan Bowers, Karen Mueller, Ivan Stiles, Pam Roberts - & more) BG C CS FM

Info: Walnut Valley Ass'n.
PO Box 245
Winfield, KS 67156
SMU Eisteddfod
Date: Sept. 15, 16, 17
Place: Southeastern Mass.
University (SMU)
Code: AW C CA CC CS FM
Contact: SMU Eisteddfod
North Dartmouth, MA 02747

Autumn Hills Dulcimer Festival

Date: Sept. 23, 24
Place: Winsted, CT
Code: AW C CC FM
Contact: Autumn Hills
Box 807
Winsted, CT 06098

*Denotes New Listing



CLUBS UPDATE

Clubs Editor:
Ubi Adams
2659 Kissel Hill Road
Lititz, PA 17543

The following is an update of the full Clubs list which is published in our January issue.

ILLINOIS

Rock River Friends of Folk Music

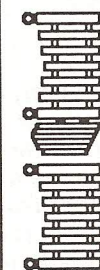
Midway Village - Rockford
Museum Center
6799 Guilford Road
Rockford, IL 61107
Hammers and Noters Dulcimer Society of Illinois
Morris, IL
815 942-9504

OHIO

Central Ohio Folk Music Society

c/o Gail R. Reed
136 Letts Avenue
Sunbury, OH 43074

Even if you have notified the Post Office, please send us your new address to ensure timely delivery of *Autoharp Quarterly*.

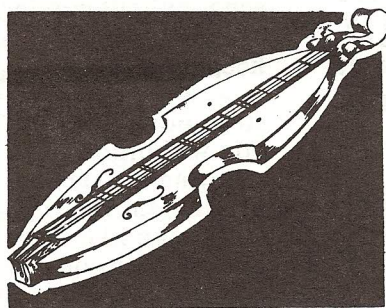


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SUE IN BEGINNERLAND

by Sue Stude

You always wanted to play an instrument, right? It seemed that everybody you knew played as well as Chet Atkins the first time they picked up an instrument, but you were afraid to try. Then you heard about autoharps. They were supposed to be so easy a child (or a trained chicken) could play one "perfectly in minutes." After a little thought you decided that the autoharp was the instrument for you. Welcome to Beginnerland!

With checkbook in hand, you eagerly rush to your music store, anxious to get your hands on one of these versatile, easy-to-play instruments.

The clerk answers your inquiry with "What kind do you want?" Little did you know that you could choose from 6, 10, 12, 15, and 21 chord bars; chromatics in laminated or solid woods with many colors and finishes; different factory brands; diatonics in various key choices; or custom handmade 'harps, the cream of the crop. So overwhelmed by your choices, you barely heard the clerk ask, "Were you looking for new or used?" Once you choose your weapon, you will need something to carry it in. This time you only have three choices, chip board, hard-shell case, or padded gig bag.

Now that you are almost ready to play, a few more purchases are in order. You will need picks. Flat picks, thumb picks, and finger picks in both plastic and metal are available. They should fit *snuggly* without pain. If you

purchased a new 'harp, it comes with a thumb pick that fits on your big toe, a finger pick that doubles as an ice cream scoop, and a little felt triangle that makes a great cat toy. Several sets of picks will probably be needed as they have a habit of disappearing.

A strap is nice to have, too. After ten minutes of practice, it will feel like you are trying to hold up a piano. The strap will also keep you from dropping your 'harp. Leather or cloth straps are much preferred over plastic ones.

A new 'harp comes with a thumb pick that fits your big toe, a finger pick that doubles as an ice cream scoop, and a little felt triangle that makes a great cat toy.

Instruction books are written for beginner, intermediate, and advanced. A more realistic classification would be hard, harder, and hopeless. Beware of books that begin with "As you know . . .". Some of us not only don't know how to play the autoharp, we don't know anything at all about music. After looking at several books, decide which one looks the least like Sanskrit to you and take it home.

Hopefully your new (or used) 'harp is in tune. Tuning up is a little bit time consuming with 36 strings. You can either tune by ear, (about as easy as swimming the English Channel in winter), tune with



a piano, (it must be in tune), or buy an electronic chromatic tuner. The latter is much less expensive and much more portable than a piano.

A proper tuning wrench is a must. A Stanley or Black and Decker model just won't do the job.

The big moment has come. You're at home with your new, tuned-up 'harp strapped to your body. With your picks tightly on, you try "Exercise 1" in your instruction book, and it sounds . . . *terrible!* Do not lose heart. There will come a time (with practice) in the not too distant future that you can actually strum a three-chord song without missing a chord change and still manage to keep your picks on!

After spending eons strumming "Buffalo Gals," you will probably be eagerly awaiting the start of melody playing. In the beginning, it will sound like a cow scraping her horns on a wire fence. Never forget that this is "easy to play." (Famous last words.)

With luck and practice, in a few months, someone (of great moral fortitude) will actually recognize what song you are playing!

As you progress with your playing, you will join others in autoharp clubs; reading autoharp magazines, playing autoharp records, wearing autoharp jewelry, going to autoharp concerts, and maybe, just maybe, entering an autoharp contest.

It's that easy!



PRO-FILES



By day, **Drew Smith** is Senior Director of Production for New Jersey's largest pharmaceutical advertising agency. By night and weekends, he often performs and jams in New York or New Jersey's hotbeds of bluegrass, old time, Irish, and Russian music. Drew is a long-time band member with Roger Sprung and the Progressive Bluegrassers.

A winner of the prestigious International Autoharp Championship along with two second places, his unique thumb-lead style for producing fast melodies is his trademark.

With this background, Drew has established "The Great All-American Autoharp Emporium" through which he produces recordings, writes books, and sells these plus other products of interest to the autoharpist.

For information on "The Great All-American Autoharp Emporium," and performance updates, contact: Drew Smith, 529 Ardmore Road, Ho-Ho-Kus, NJ 07423.
Performance Schedule:
Cranberry Dulcimer Gathering
 Binghamton, NY
 July 21, 22, 23
Old Time Fiddlers' Convention
 Galax, VA
 August 9 - 12
Philadelphia Folk Festival
 August 25 27
 Schwenksville, PA
Folk Project Weekend
 Branchville, NJ
 October 13, 14, 15

The following is an update of the schedules of professionals who have been featured in this column. If you are a professional autoharper and wish to be featured, please send your picture, biography, and schedule to Eileen Roys, Route 2, Box 85, Stevensville, MD 21666.

BRYAN BOWERS

c/o Scott O'Malley & Asso.
 PO Box 9188
 Colorado Springs, CO 80932
Pro-File: AQ January 89
Performance Schedule:
Silverton Jubilee
 Silverton, CO
 July 1
Grass Valley Bluegrass Festival
 Grass Valley, CA
 July 28 - 30
Down River Bluegrass Festival
 Richland, WA
 September 2, 3
Walnut Valley Festival
 Winfield, KS
 September 15, 16

MARCIA BOWERS

10 South Broad Street
 Mechanicsburg, PA 17055
Pro-File: AQ January 89
Performance Schedule:
Cranberry Dulcimer Gathering
 Binghamton, NY
 July 21, 22, 23
Pennsylvania State Library Conference
 Hershey, PA
 August 17
Longstreth School
 Warminster, PA
 September 25 - October 6

MIKE FENTON

High Park Cottage,
 Pershore Road,
 Whittington,
 Worcester, WR5 2RT
 England
Pro-File: AQ October 88
Performance Schedule:
Fiddle & Banjo Club
 Roanoke, VA
 August 5
Augusta Heritage Arts Workshops
 Elkins, WV
 August 6 - 11
Greers Ferry Visitor Center
 Heber Springs, AR
 August 19

Continued on page 36

You're Invited to an Autoharp Jam Session, Thursday Evening, September 14th, to Honor the 1989 International Autoharp Champions!

HOSTS:
OSCAR SCHMIDT INTL.
 AND
ORTHEY INSTRUMENTS
Makers of the International Autoharp Championship Prizes

Refreshments will be served. Time and place will be posted at the Host Booths, Sept. 14th.
Bring your 'harps and join the 1989 Winfield Winners!



AQ WANTS YOU TO GIVE IT YOUR BEST SHOT

You're invited you to submit your autoharp-related photos for publication in Autoharp Quarterly.

What better opportunity to gain all sorts of fame and no money! Send a duplicate (4x5, black & white, preferred) to: Limberjack Productions, PO Box A, Newport, PA 17074. Sorry, but we cannot guarantee safe return of original photographs.

Jimmie Driftwood Barn
 Mountain View, AR
 August 20
Ozark Folk Center
 Mountain View, AR
 August 25, 26
National Traditional
Country Music Festival
 Avoca, IA
 September 1, 2, 3
Charlotte Autoharp Club
 Charlotte, NC
 September 10

PAUL AND WIN GRACE
 Route 1 Box 182
 11990 E. Baker Road
 Columbia, MO 65201
 314 442-2819
 Pro-File: AQ October 88
 Performance Schedule:
Lincolnfest
 Springfield, IL
 July 1, 2

Concert In The Gardens
Shelter Gardens
 Columbia, MO
 July 23
Prairieport Festival
 El Dorado, KS
 July 29
Concert At The Lake
 El Dorado, KS
 July 30
Dance
 Fort Collins, CO
 August 5
Concert/Dance
 Denver or Boulder
 August 11
Dance
 Denver, CO
 August 18
Cider Fest
Louisburg Cider Mill
 Louisburg, KS
 September 30,
 October 1

TOM SCHROEDER
 819 West 77th Street
 Kansas City, MO 64114
 Pro-File: AQ October 88
 Performance Schedule:
Ozark Folk Center
 Mountain View, AR
 August 11, 12

MIKE SEEGER
 Pro-File: AQ January 89
 Performance Schedule: See
 listing in *Bluegrass Unlimited*

IVAN STILES
 Route 29, RD 2
 Phoenixville, PA 19460
 Pro-File: AQ October 88
 Performance Schedule:
Phoenixville Library
 Phoenixville, PA
 July 13
Cranberry Dulcimer Gathering
 Binghamton, NY
 July 21, 22, 23
Walnut Valley Festival
Workshop
 Winfield, KS
 September 16, 11 am

CAROL STOBER
 Box 1275
 Talladega, AL 35160
 205 362-6471
 Pro-File: AQ October 88
 Performance Schedule:
Frontierland Music Park
Bluegrass Festival
 Boaz, AL
 July 7, 8
Gander Opry
 Mystic, IA
 August 25
Rathbun Country Music Theater
 Rathbun, IA
 August 26
Albia Restoration Days
 Albia, IA
 August 27
National Traditional
Country Music Festival
 Avoca, IA
 September 1, 2, 3
Appanoose County
Historical Museum
 Centerville, IA
 September 4

Note: Date changes or cancellation of events can occur. Please contact performer for details before traveling long distances.

**ANSWERS TO LAST ISSUE'S
 "FIND THE HIDDEN WORDS"**

J	W	U	D	M	O	W	S	P	E	C	M	A	E	L	Q	K	G
F	K	C	U	L	P	E	S	T	M	A	L	C	U	E	W	K	P
G	B	E	N	F	I	E	L	D	O	K	S	H	K	W	R	D	T
B	W	J	F	D	M	L	S	E	R	N	G	R	J	Z	R	M	W
E	F	U	X	O	W	N	S	H	L	J	E	O	I	W	F	X	I
R	W	K	F	L	T	U	D	K	W	U	O	M	L	S	A	F	N
U	T	A	Q	G	B	A	R	S	K	L	M	A	A	H	E	U	F
T	D	W	O	E	F	A	O	N	R	E	J	T	L	N	D	Q	I
A	Y	P	H	O	N	O	H	A	R	P	P	I	O	W	K	S	E
L	F	O	W	R	M	L	C	M	E	M	I	C	W	A	K	G	L
B	E	L	W	U	R	M	A	K	D	L	N	C	K	R	U	N	D
A	R	K	T	O	F	N	Q	Z	K	L	C	H	K	E	D	I	L
T	E	G	J	X	N	R	T	D	I	M	H	C	S	U	K	R	W
C	T	G	W	K	E	S	T	R	U	M	L	O	S	X	P	T	S
L	R	M	D	N	T	U	W	N	L	P	R	I	U	B	Q	S	J
H	A	O	U	K	F	D	I	A	T	O	N	I	C	L	W	P	S
D	C	T	O	F	Y	M	W	F	P	K	R	C	Z	Q	O	L	R
L	C	R	U	N	W	F	H	C	N	E	R	W	O	P	R	V	T

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Limber Jack, Dog, Pony, Bear, Frog, Lamb, Rooster, Unicorn and Dinosaur \$10.95 each includes shipping. Jean's Dulcimer Shop, PO Box 8, Cosby, TN 37722

AUTOHARP PARAPHERNALIA

Recording: Rounding Pickering Bend, Album or Cassette, \$8 plus \$2.40 shipping (state album or cassette). Pin/Pendant: 14 kt gold-plated brass and cloisonne. C. F. Zimmermann motif, \$12 plus \$1.50 shipping. Book: Jigs & Reels for the Autoharp. 24 tunes, \$6.95 plus \$1.50 shipping. Notepads: 50 sheets, Statue of Liberty holding autoharp. 5 1/2 x 8 1/2. \$3 plus \$1.50 shipping. For multiple product orders, send maximum \$3 shipping. Pa. residents add 6% sales tax. Send check or money order to Ivan Stiles, Route 29, RD 2, Phoenixville, PA 19460.

"EAR-RELEVANCE" Recording by Pam Roberts, autoharp and Bob Wey, hammered dulcimer. "The evening was filled with stunning magic and song by two outstanding performers." -- Len Domler, "The Sounding Board." \$8 plus \$1.50 shipping and handling. Ear-Relevant Sounds, One Nutting Lane, Westford, MA 01886.

WANTED TO BUY

Used autoharp needed for widowed father of four. Call Ubi Adams at 717 569-8465.

Kyle Creed banjo in playable condition. Send price, information to Sue Stude, 70 Nottingham Road, Elkton, MD 21921

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ADVERTISER'S INDEX

PETER BEDINO AUTOHARPS	24
GREAT ALL-AMERICAN AUTOHARP EMPORIUM	5
KEN HAMBLIN	23
JEAN'S DULCIMER SHOP	33
MAIN STREET CASE COMPANY	24
MANDOLIN BROS. LTD	31
OSCAR SCHMIDT INT'L.	Inside Back Cover
CAROL STOBER	3

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Editorial inquiries should be addressed to: Editors, *Autoharp Quarterly*, PO Box A, Newport, PA 17074.

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Oscar Schmidt
Introduces . . .

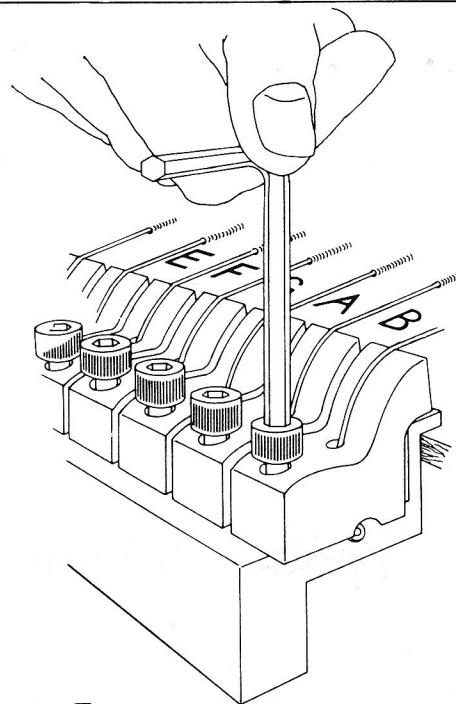
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and hear the ring of brass!

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