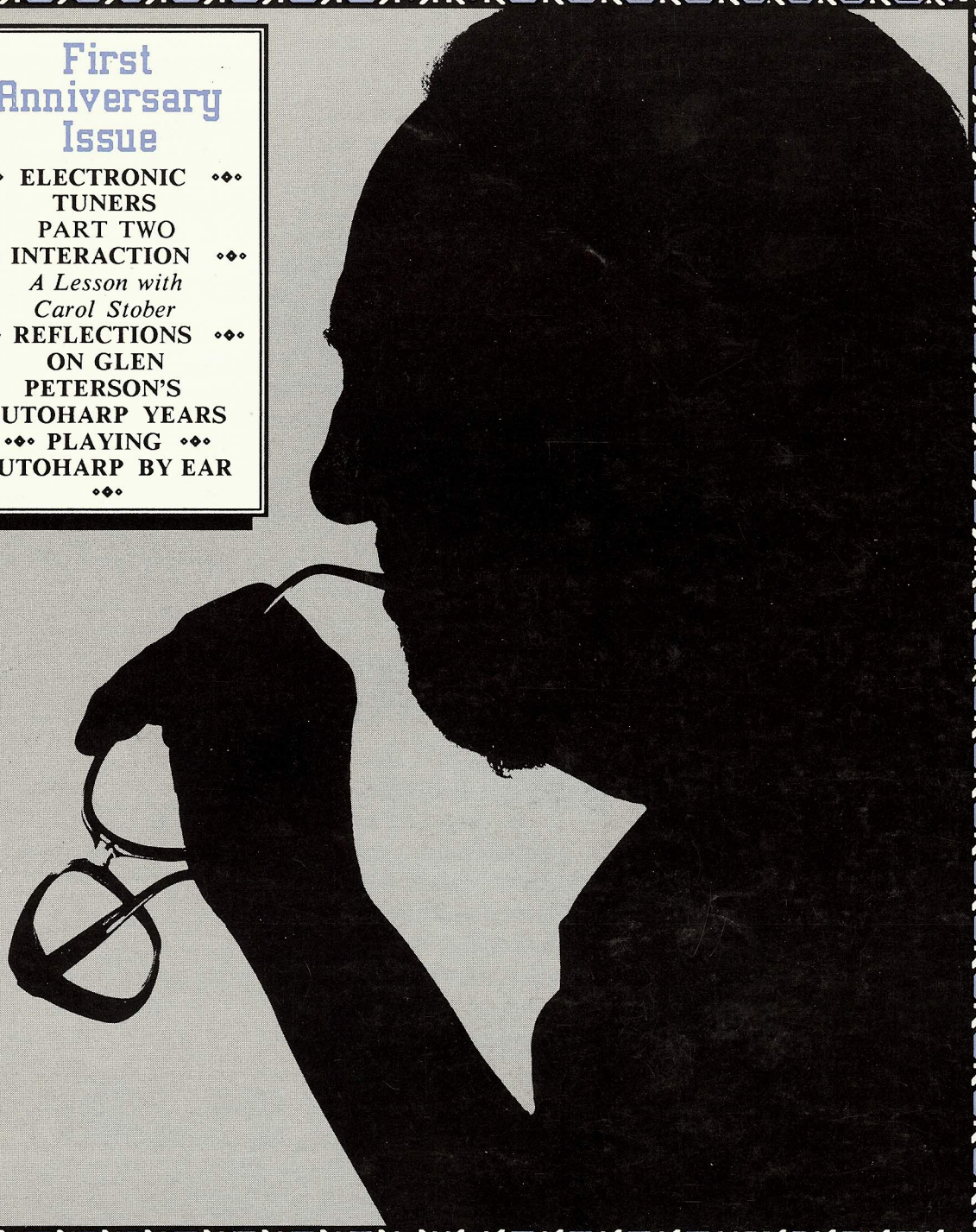


# AUTOHARP QUARTERLY

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

## First Anniversary Issue

- ♦♦ ELECTRONIC TUNERS ♦♦  
PART TWO
- ♦♦ INTERACTION ♦♦  
*A Lesson with Carol Stober*
- ♦♦ REFLECTIONS ON GLEN PETERSON'S AUTOHARP YEARS ♦♦  
♦♦ PLAYING AUTOHARP BY EAR ♦♦



GLEN R. PETERSON ♦ 1922 - 1989



# AUTOHARP QUARTERLY™

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

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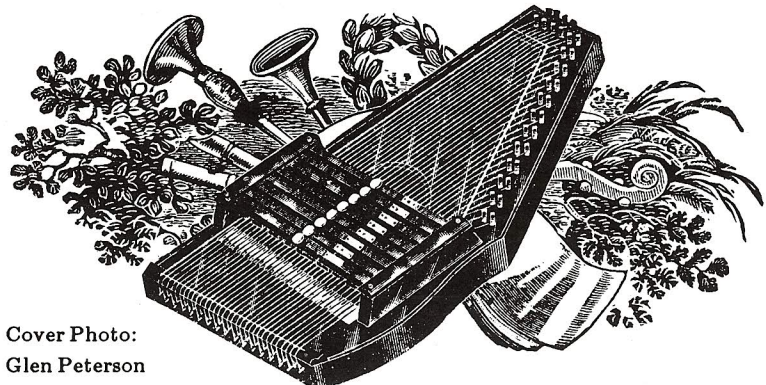
*Autoharp Quarterly* is published four times yearly and mailed first class to subscribers the first week of January, April, July, and October. Subscriptions in the United States are \$15. Canada: \$17 (US). Europe: \$19 (US), air mail. Asia: \$21 (US), air mail. Individual issues in US: \$4. Published by:  
**Limberjack Productions**  
PO Box A  
Newport, PA 17074  
717 567-9469

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Volume Two, Number One  
October, 1989

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Cover Photo:  
Glen Peterson



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**EDITORIAL**


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Where did the past three months go? Countless festivals have taken most of our time and energy. The past quarter is a blur in time of green places and rollicking autoharp music. Although each festival we attended was outstanding, for autoharp players, there were two exceptional ones. At the Cranberry Dulcimer Gathering in Binghamton, New York and the Carter Fold in Hiltons, Virginia, the 'harp players could just walk right up to a jam, get a nod from the group, sit down and play -- the way a banjo or fiddle player would at a bluegrass gathering. Autoharps were more than welcome -- they were an integral part of these two festivals.

Somewhere in between our busy schedules, we passed as ships in the night, worked on *Autoharp Quarterly* and said, "Happy Anniversary!" Thanks for the many congratulatory messages from you who are so very supportive of our efforts. *AQ* is now officially one year old!

We join with our friends in wishing much success to a new beginning. Lou Jones and Charles Whitmer, both *AQ* subscribers, are starting an educators' magazine. May they have the same support and backing in their endeavor that we have had in ours.

Robert Louis Stevenson wrote, "A friend is a present you give to yourself." We who enjoy the autoharp recently lost such a gift. Glen Peterson, grandson of Oscar Schmidt and past owner of Oscar Schmidt International passed away June 2, 1989. Glen has done more to promote, advance, and expand the potential of this instrument than anyone else in our era. The autoharp world will very much miss one of its best friends, and at the same time will celebrate the life that gave it such a friendship.

This summer has been a celebration for us -- a celebration of festivals and anniversaries, old friends and new beginnings. And through it all, the autoharp has played on.

Mary Lou

Wan



## NOTE-WORTHY

Regarding your article about cases on page 12 of the April '89 issue. My local music store ordered me a case from Harp-tone which is hardshell, square, and has a compartment for picks, etc. I get a professional discount, but the cost was \$52 about five years ago. It has held up very well and the 'harps stay in good tune in them in spite of being bumped around.

-- Win Grace

A source for 1/2 cm dowel has been located in England by Mike Fenton. For anyone needing to plug and re-drill a 'harp, (see "The Doctor Is In," AQ April 89). I will soon have this dowel available.

-- George Orthey

Every issue is getting better! Congratulations! You are building a good staff. I like the the songs like "Musser's General Store" and the Interactive lessons. The more on technique and helps in playing more expertly, the better.

-- Win Fromm

Congratulations on a super issue. It's really amazingly readable. I'm a non-autoharp-er (so far!) and I read it cover to cover. Keep up the good work.

-- Margo Blevin

Here's my check! Put me down for another year -- easy! Loved your last issue and am very happy about your new additions, especially Lindsay!

-- Dorothy Wagner

Thanks for including us in your publication. Nice job, too!

-- Evo Bluestein

Please renew my subscription. I have enjoyed your first year. The material was current and well explained. Your magazine makes for good feelings.

-- Rita Wright

I like the song book! !

-- Mary Moses

The magazine is great! I especially look forward to the music.

-- Toni Shipp

Marvelous! What a great year!

-- Nancy James

Thanks for a great product!

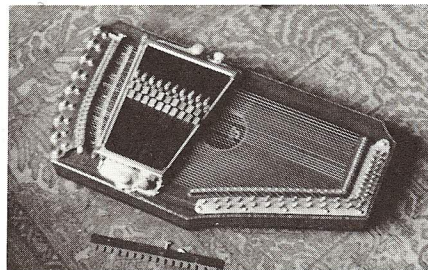
-- Johnny Gay

I certainly don't want my charter membership to lapse! Please renew my subscription. I enjoy the magazine -- it seems to get better with each issue. Thanks in advance.

-- Neal Walters

Here's the money to cover my subscription for another year of *Autoharp Quarterly*, which I enjoy very much. I also enclose a photo of Peter Colby's 'harp which you might like to have for the archives. It warmed the heart to read your memorial piece in AQ. Pete, April, and Bob were great musical companions on my annual visits to the US.

-- Ian Bain



Peter Colby's Autoharp

Keep up the good work!  
-- Bob Taylor

AQ is great! I am delighted with the issues of the last year.  
-- Helen Blackburn

Really enjoying the magazine! Keep up the good work!  
-- Gary Gates

The magazine is great!  
-- Peg Weierbach

This is a fine magazine -- Keep up the good work!  
-- Edie Robison

I enjoy AQ a lot!  
-- Judy Gasner

I have enjoyed each issue. The songbook is a great idea! Please have a wide right-hand margin to allow space for punching holes for a notebook. -And, please! I'd like to see an article on the Hawaiian Tremoloa.

The last edition of AQ was worth the total subscription price.

-- Lois Liggett

Dear Lois -- and Readers,  
Apologies for the margin on July's songbook pages. We did mark the perforation correctly to accommodate holes. Evidently the printer thought we made a mistake and "fixed" it for us. This will be "fixed" back again for future songbook pages. For these first two sheets, tape a strip of paper approximately 3/8th of an inch wide along the left sides of page one and three. This should accommodate your hole punch perfectly. Also, Lois, we passed your request about the Hawaiian Tremoloa on to Leonard Reid. "The Neighborhood Instrument Shop" in this issue (on page 11) features this instrument!

-- The Editors

Letters To The Editors should be addressed to:  
*Autoharp Quarterly*  
PO Box A  
Newport, PA 17074



# The Simplicity Of Playing An Autoharp



by Mike Hudak

---

**"It's easy to play any musical instrument. All you have to do is touch the right key at the right time, and the instrument will play itself."**

-- Johann Sebastian Bach

---

*Mike Hudak is one of the few remaining Old Time autoharp players. For many years, he was Kilby Snow's playing partner.*

## First, find the kind of music you want to play.

You may change later, but know what your current musical interest is. Pick a tune you would like to learn. Be reasonable. Start slow. It's best to learn to play a tune you already know. Don't pick one with minors. Something simple with only three chords like "Twinkle, Twinkle Little Star," "Rock of Ages," "No Place Like Home," "What A Friend We Have In Jesus," "Long, Long Ago," or "Wildwood Flower." John Philip Sousa will come at a later time. Then:

1. **Learn the melody. Get the song in your head.**

Go over it until you have the tune worked out. Listen to recordings. Listen to singers. Without the tune firmly in your head, your fingers will not know what to do.

2. **Learn which bars (chords) you will need to play the song.**

Decide what key you want to play the tune in: if you pick the key of C, you will want to use the chords C, G (or G7), F; in the key of G, use the chords G, D (or D7), C; in the key of F, use the chords F, C (or C7), Bb; in the key of D, use the chords D, A (or A7), G; in the key of A, use the chords A, E (or E7), D.

Once you have picked the key you want to use, then keep your fingers on the three bars (chords) you will be using.

Strum the three chords slowly. All the way from the bottom to the top with just your thumb. Listen for the notes you will be needing in the song. Remember the tune which you have in your head. Without this, your fingers will not know what to do! Start at the beginning of the song and strum the three chords in the key you have chosen. Find which chord has the note needed for the first note of the melody. Then select the second chord, etc. As long as you can hear the right notes, you are doing something right! *Do not* clutter up your mind with D-A7-G, for instance. Listen to the *sound*. The notes will become clearer and the song will become better defined. *Do not* count! Let the timing come with practice. It has to fit the melody, and unless you are playing with someone else, your timing is your own. (Don't say to yourself, "1-2-3-4, 1-2-3-4," or "G, G, G, G, D7, D7, G," but rather say "Twinkle, twinkle, little star . . .").

In this process, patience is on the front burner. If you don't hear the tune, no one else will. When a person can full strum from the bottom to the top of the 'harp and hear the melody notes in the right chord bars of one song, he can do it for every song!

3. **Playing along with recordings is a very good way to keep the tempo.**

Often when practicing, one has a tendency to stop when a mistake is made. Don't stop. Keep the tempo going regardless. The next time through, eliminate the mistake. It is also a very good way to learn many different styles of picking.

4. **Keep a list of your first song -- and all the ones you learn later.**

Go back -- do them over. Trite? Perhaps, but you will be surprised how much you have learned each time you go over the list!

## Some thoughts on picking styles.

You have strummed the full autoharp -- all of the strings from bottom to top with your thumb. I call this the Basic Strum. This can, in time, become very tiresome. Now try this: strum with your thumb *only* up to and including the string which is needed for the melody note -- and stop! After doing this for a while, your mind and fingers will get together and learn -- and remember -- where that note is. Play the entire song using this thumb strum, maintaining the tempo.

A very basic way of picking I call the "clog dance style," (a simple "1-2 &" beat), is as follows: strum the thumb on the bass strings (1st beat); then the thumb strums again, bottom strings up (2nd beat); and the finger comes back, top strings down (1/2 beat). Count 1-2 &, 1-2 &, 1-2 &, 1-2 &, etc.

## My philosophy --

**No one can play like you!  
And, you cannot play exactly like anyone else.**

Everyone can do anything if he really wants to. But, nothing comes easy. I believe you have to pay your dues. In the world of autoharp playing, this means listening to everyone else play. Then you can decide what your own special style will be. Then, do it -- your way. *You can do it!* ■

---

**Get the tune in your head.  
With the tune in your head,  
your fingers will know  
what to do."**

-- Mike Hudak

---



## Glen R. Peterson, June 2, 1922 - June 2, 1989

*Glen R. Peterson, grandson of Oscar Schmidt, and president of Oscar Schmidt International 1962-1978, passed away on June 2, 1989. The release issued by the family reads as follows:*

Glen R. Peterson, musical instrument manufacturer and civic expert, died of cancer on Friday, June 2. He was sixty-seven years old and spent almost all those years in New Jersey. Most recently he lived in Willingboro and died on a trip to Florida. Mr. Peterson served as President of a family-owned business, the Oscar Schmidt International Company of Jersey City and Union, New Jersey from 1962 till 1978. This company produced the Autoharp, a chorded zither thought to be the only musical instrument invented in the United States. Many of today's country and folk music artists had their first music lesson on one. W. C. Handy, composer of The St. Louis Blues, once said: "Maybe the Autoharp was my good luck piece -- if you don't like my music you can blame it on the Autoharp!"

Before entering business, Mr. Peterson had a distinguished career in government and civic affairs. During the 1950s he served as: City Manager of Clarksburg, West Virginia; Senior Advisor at the National Municipal League; President of Dade County Research Foundation (a reform group); and Director of Public Affairs at the Public Affairs Council.

Mr. Peterson is survived by a sister, Elsa Hannon of Palm Springs, California, and five children: Martha Bixler of Washington, D.C.; Cary of Seattle, Washington; Christopher of Jersey City, New Jersey; Robert and Thomas of Hoboken, New Jersey.

Glen Peterson's direct involvement with the Autoharp spanned 16 years and produced many innovations and changes in the instrument. When he took the helm as president of Oscar Schmidt International Company in 1962, Glen soon felt the company operated with methods dating back to the early 1900s. He set about the task of modernizing all aspects of Autoharp design and manufacture, as well as marketing and sales.

The 60s was a period when folk music boomed. To meet increasing Autoharp production demands, Glen moved the manufacturing operation from Jersey City to a modern factory in Union, New Jersey. Along with his people, he first worked on redesigning the old wooden chord bars. They came up with an extruded aluminum and plastic bar which could easily be mass produced with no painting involved. The old round button and celluloid bar markers were dropped, and new molded and imprinted rectangular buttons were used, bonded to the chord bar plastic top with new space-age glue; then came new chord

## REFLECTIONS ON GLEN PETERSON'S AUTOHARP YEARS

by Drew Smith

bar end holders, made of injection-molded plastic.

Autoharp body design and manufacturing changes in Glen's Union, New Jersey plant soon left the old "A" model in the dust. The new "B" model was born. Its wooden body was radically redesigned, incorporating a laminated rock maple pin block and using thermo-setting resins to bond the tops and backs to the frame members. It had a new system of string bridging at each end. An extruded aluminum anchor for the bottom end of the strings was now inserted into a recessed area on the front face of the Autoharp. At the top end of the strings, the bridge with the bent wire was replaced by individual bridge pins (or "bottles", as they were called by Glen, due to their shape). The holes for the tuning pins now could be drilled vertically into the top face of the harp -- all holes at once, with the

use of Glen's new Zagar multiple drilling machine. Strings were now mechanically wound onto the tuning pins. Cosmetic finishing was also made easier by sanding the new contoured sides. Spray painting and silk screening finished up the body work before all the final pieces were added.

Glen had brought the Autoharp up to date. But he didn't stop there. Electric pickups were soon added to some models so the instrument could be amplified. Finally, the 21-chord bar model with narrower, interchangeable bars and a molded plastic cover was introduced. This was called the "C" model. Glen even experimented with different forms of self-contained tuning devices which hopefully would have given an appropriate reading when each string was properly tuned.

Glen's wife, Meg Peterson, took no back seat in the business of promoting Autoharps. As a musician and educator herself, she was keenly interested in teaching others to play the instrument. Meg also began authoring the first of



what would be many instruction and song books, records, and tapes.

During the time improvements were being made in the design and manufacture, Glen Peterson set about modernizing the merchandising and sales of the Autoharp, while keeping retail costs affordable to new generations of players. Dealerships through music stores were expanded. Autoharp retail sales also flourished through mail order chains such as Sears Roebuck and Montgomery Ward. Sales to the music departments in school systems led to the creation of M.E.G. (Music Education Group) for complete lines of educational instruments in which the Autoharp was a mainstay. Meg Peterson was very active in furthering the use of the Autoharp as applied to music therapy and education for the handicapped. This led to her traveling extensively in the U.S. and abroad introducing the use of the Autoharp for rehabilitation therapy.

While the Peterson family efforts helped to create a marked increase in Autoharp sales, other events during the same time span aided sales as well. Performers such as Bill Clifton, John Sebastian, Ian and Sylvia, and Bryan Bowers sparked great interest in the Autoharp. Mike Seeger, as a member of the "New Lost City Ramblers" created renewed interest in the Autoharp through his many years of concerts and recordings. The "Ramblers" also helped establish old time music. They authentically recreated the music of early Carter Family recordings and that of other old time bands dating back to the 1920s. But Mike, as a folklorist, captured the attention and interest of many of today's musicians through recordings, which include "Mountain Music On The Autoharp." He also recorded and appeared with the late Kilby Snow, a virtuoso performer of southern mountain Autoharp.

In the late 1800s, the first 21-string Autoharps were

strictly diatonic in the key of C. They were eventually replaced by more versatile chromatic models. It was Bryan Bowers who came along, during the Glen Peterson years, to popularize the enriched sound of the double-strung diatonic instruments.

As a result of all the talent and events happening during the folk boom years, along with so many autoharp refinements produced in Glen's new factory, it's no wonder that the popularity of the Autoharp also created some stiff competition for Glen. Japanese-made instruments, infringing on the OSI copyrighted design, eventually hit the U.S. in force with aggressive sales. Glen steadfastly tried to keep his prices easily affordable, while he continued to produce Autoharps "Made in the U.S.A."

Financial problems kept building for Glen Peterson's company in the mid to late 1970s. Ultimately, OSI and all Autoharp rights went to Fretted Industries in Illinois. And so, in spite of Glen's efforts, the Autoharp, too, became manufactured overseas.

Once relieved from the burdens of his company, Glen moved to the Princeton area of New Jersey to become a

country gentleman. He was an entrepreneur, businessman, innovator, civic-minded man, and the father of five grown children.

The last time I saw Glen was in 1987 when I played at the Greater Pinelands Dulcimer Society in Mount Holly, New Jersey. He was at the meeting. He was suffering from bone cancer, but insisted on managing his own life from a wheelchair while living at home. What courage!

Glen did not play the Autoharp -- but I know that he reveled in helping to play his part in bringing it up to date. He was proud of his many patents for the improvements, and regarded them as his children.

I first met Glen at his Union, New Jersey plant in 1973, and visited with him and Meg many times over the years. I was proud to have been invited by his family to attend the farewell celebration for Glen, following his death. His many relatives, neighbors, business associates, and friends banded together to honor his life. It was his wish to have such a celebration. We remembered the good times gone by with Glen -- we talked about him -- we partied and sang -- and, yes, we played the Autoharp, too. ■



*Glen Peterson chats with Mother Maybelle Carter during her visit to the Oscar Schmidt International factory in Union, New Jersey.*



## ELECTRONIC TUNERS

by Pamela Roberts

### PART TWO

In Part One we presented an overview of the world of electronic tuners. Now we'd like

to follow with Part Two, the specifics on selected models. The most often mentioned

companies were Arion, Boss, Korg, Sabine, and Seiko; therefore those are the companies

	ARION		BOSS		KORG					SABINE	SEIKO	
	HU-8400	HU-8700	TU-12H	TU-100	DT-1	DT-2	DTM-12	AT-1	AT-2	ST-1000	ST800	ST398
Weight	6.7 oz.	5.2 oz.	6 oz.	8 oz.	7 oz.	7 oz.	28 oz.	10 oz.	31 oz.	5 oz.	4 oz.	7.5 oz.
Approximate Price (Varies)	\$90.00	\$100.00	\$100.00	\$190.00	\$80.00	\$65.00	\$200.00	\$95.00	\$170.00	\$60.00	\$60.00	\$90.00
Indicates Cents Sharp/Flat (LED, LCD, Needle)	✓ Needle	✓ LCD	✓ Needle	✓ Needle	✓ LED	✓ LED	✓ LED	✓ Needle	✓ Needle			✓ Needle
Indicates Note/Octave Played	Note	Note	Note	Note Octave	Note	Note	Note Octave	Note	Note Octave	Note	Note	Note
Auto/Manual Operation	Both	Both	Auto	Both	Auto	Auto	Both	Auto	Auto	Auto	Auto	Auto
Plays Audible Tone (Pitch Pipe)		✓		✓	✓ (w/amp)		✓	✓	✓			✓
Calibrates To External Note (To An Instrument)										✓		✓
Battery Used	9V	4 UM-5	9V	9V	2 AAA	9V	4 AA	9V	4 AA	9V	9V	9V
Warranty	1 Year	1 Year	1 Year	1 Year	1 Year	1 Year	1 Year	1 Year	1 Year	2 Year	1 Year	1 Year
Guitar Tuning Mode	✓	✓	✓									
Transpose Function For Eb, Bb, F Instruments				✓								
Cover/Stand					✓							
Color Choice						✓					✓	
AC Adapter							✓		✓			
Earphone							✓		✓			
Sharp/Flat LED Indicator	✓		✓	✓								
Combined Tuner & Metronome							✓					
Auto Shut-off Battery Saver									✓			
Case			✓	✓			✓		✓			✓
Low Battery Signal	✓	✓					✓			✓		
Battery Check			✓	✓	✓						✓	✓
Battery Back-up/Check								✓	✓			
Fast/Slow Modes (Manual)				✓	✓		✓		✓	✓		
Contact Mic										✓*		
Music Stand, Clips, Cable Ties										✓		

\* Contact mic comes with Model ST-1000-CM. It can also be purchased separately.



# USER COMMENTS

selected for showcasing. We researched the current models and put together a quick-reference chart to help you make an easy comparison.

Tuners have many other features, however the ones covered in the chart are the ones most people looked for when considering a purchase. Features that are consistent on all tuners, such as input and output jacks, have been omitted from the chart.

In addition to the five companies covered on the chart, we received information from other companies, and from a few professionals who prefer other kinds of tuners.

The Wittner Company (producers of the Taktell metronome) manufactures a quartz crystal tuner, the TMI, set to four temperments: equal, mean-tone, Bach, and Werckmeister III. It also incorporates a metronome.

Conn is still producing its Strobotuner, which functions with a strobe light, rather than a quartz crystal. Peterson Electro-Musical Products, Inc. also produces this type of tuner, along with three other models. The Sanderson Accu-tuner and the Hale Sight-O-Tuner are both sophisticated pieces of equipment designed for use by professional tuners and instrument makers.

Bob Wey keeps a Conn Strobotuner in his recording studio, Ear Relevant Sounds, for checking tuning before recording sessions. Instrument maker George Orthey prefers the Hale Sight-O-Tuner for bringing new strings up to pitch.

If you know of any additional tuners, or would like to offer any comments or recommendations, write to us at *Autoharp Quarterly*. Since the electronic tuner has become almost a standard piece of equipment with 'harpers, we plan to keep readers updated with the latest information.

Also, in an effort to provide a personal touch, we asked some satisfied 'harpers to give us a commentary on their particular tuner.

In July of 1988, with the purchase of my second 'harp, a professional musician friend of mine said I needed an electronic tuner. I hesitated at the thought of using an "electronic" gadget, but in desperation, I called music stores in my area. I needed a tuner, not too complicated, to tune my 36-string 'harp. One store suggested an Arion HU-8400, and since the price was right (\$59.95), I bought it. The "maiden tuning" did take a while, since the 'harp and tuner were new to me. But with a little practice, and with the realization that trucks idling outside the window can confuse the tuner, it all fell into place. The tuner has quite a few features, but I tend to use the "no-frills" approach. I set it on "automatic" and tune each string by watching the needle. When it's in the middle, the string's in tune. I think it responds well to my 'harp, and has worked with no major problem. Once I tried tuning by ear. Two broken strings later, I pulled out my Arion and did it right.

-- Sue Stude

About two years ago I purchased a Boss TU-12H electronic tuner for \$89.00. I've used it regularly (at least once a week) ever since. I've been very satisfied with its performance. The features I especially like are the good-sized, easy-to-read scale with needle, backed up with LED arrows which show whether the note is sharp or flat, graduated in multiples of ten. I also find useful a second LED which indicates what note is being tuned, and its ability to recalibrate to different pitches other than the standard A-440. It's small in size, 4"x2"x1", very light-weight, and uses a 9 volt battery. If I should ever decide to purchase another tuner, would I consider buying another Boss? Yes.

-- Bill Bowes

I was first sold on Korg tuners when I shopped for the early manual (knob twisting) models as a consumer out looking for a good tuner. Although I had been advised to buy Korg, I still did my own "field testing" before each of my several purchases of newer, more advanced models.



Top to bottom, left to right: Korg DT-1, Seiko ST398, Arion HU-8400, Korg DT-2, Boss TU-12H, and Sabine ST-1000.



Each time, the local music store allowed me to line up all of its tuner models for comparison while tuning my 'harp. Simply put, Korg came through with what I considered the most valuable features, which are: ability to respond to 7 octaves, and automatically identify the note struck, the dwell of the LED meter lasting long enough to adjust the string with accuracy, excellent response to the lowest strings on the 'harp, and finally, ease of use and readability of meter and note-struck indicators. I've found the batteries to last a long time -- and that Korgs have been consistently dependable. And no knobs or dials to turn! For all these reasons, I chose to become a Korg dealer, geared specially towards autoharp and hammered dulcimer use. My best recommendations would be the two least expensive models. The DT-1 and DT-2 are affordable, easy-to-use, accurate, and also small enough to fit in your pocket or autoharp case. The DT-1 is smaller in size, has a few more features, and is a bit more expensive. Both are great for the autoharp.

-- *Drew Smith*

For my birthday this year, I asked my family for an electronic tuner that would work well with my autoharp. The local music store recommended a new tuner, the American-made Sabine ST-1000. Because of its popularity, mine had to be back ordered. But it was well worth the wait. I've found it to be a high-performance, quality product at a sensible price (\$59.95). I am not a professional player, just a devoted amateur. This tuner has every feature I can ask for to keep my "baby" in tune. It's small, compact, and lightweight. It tunes in the even-tempered scale and covers 7 octaves. Tuning with the Sabine is a straight forward operation. An out-of-tune string activates one of two blinking red lights (LEDs), depending upon whether the

string is sharp or flat. As the string comes into tune, the blink rate slows until a green light comes on, indicating "in tune." A second LED tells what note is being tuned. Another feature is its ability to automatically calibrate to an instrument. One can play a note on the 'harp, and the Sabine will recalibrate, making that note standard. Then other instruments can be tuned to the 'harp. I would encourage 'harpers who need tuners to keep this one in mind.

-- *Jeri Lynn Myer*

I purchased my first (and only) electronic tuner, a Seiko, about five years ago, and have been very satisfied with it. It has proven to be dependable, having survived five years of steady service, which often included the rigors of traveling and functioning at all kinds of festivals and gatherings. The model I bought (ST361) is no longer available. However, the current model, the ST392, has all the features of mine, plus some extras. The Seiko responds well (particularly when plugged into a magnetic pick-up) to all strings, although not quite as well to the low G and F. I prefer to trust my ear on those two. My favorite feature is the large, easy-to-read, needle-type meter, which makes it possible to tune accurately in alternative tunings -- mean-tone, just, etc. My only criticism of this model is that it operates manually, i.e. it must be preset to the octave and note being tuned in order to respond accurately. Seiko's later model (ST392) works automatically, and will react to a plucked string without any presetting -- a definite improvement. Other useful features are the input an output jacks, the pitch pipe (audible tones), and the recalibration capabilities. Ultimately, though, its greatest feature has been the five years of good service. Despite its "obsolete" status it still performs well and demonstrates the dependability of the Seiko tuners.

-- *Alan Mager*

## FOR ADDITIONAL INFORMATION ON FEATURED TUNERS

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### ARION

Rock Show Corporation  
9223 "E" Archibald Avenue  
Rancho Cucamonga, CA 91730  
(714) 941-1833

### BOSS

Roland Corporation US  
Boss Division  
7200 Dominion Circle  
Los Angeles, CA 90040-3647  
(213) 685-5141

### KORG

Korg U.S.A. Inc.  
89 Frost Street  
Westbury, NY 11590  
(516) 333-9100  
(800) 645-3188

### SABINE

Sabine Musical  
Manufacturing Company, Inc.  
505 N.W. 13th Street  
Gainesville, FL 32601  
(904) 373-6396

### SEIKO

C. Bruno and Son, Inc.  
Kaman Music Distributors  
20 Old Windsor Road  
Bloomfield, CT 06002-1313  
(203) 243-8353

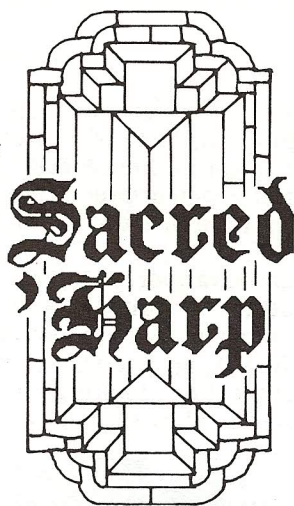
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Thanks to all our readers who contributed, and to those people who willingly stopped jamming and offered us a demonstration and comment on their tuner.

We would also like to personally thank:  
Ms. Mary Clark  
Reference Librarian  
Quincy Public Library  
Quincy, Massachusetts  
David McQuigg  
Sabine Musical  
Manufacturing Co., Inc.  
Gainesville, Florida  
Patrick McGinnis  
Rock Show Corp. (Arion)  
Rancho Cucamonga, California  
Doug Goldman  
Music Emporium  
Cambridge, Massachusetts  
Music Unlimited  
Hanover, Massachusetts  
Korg U.S.A. Inc.  
Westbury, New York



The United Methodist Church of Cleveland, Florida was started in the early years of this century by a group of twelve people who felt the need of a place to worship. By 1916, the congregation had increased, and they built a small sanctuary which still stands at the back of the present church property. The present sanctuary, built in 1970, is in the traditional style of the white frame country church with a graceful steeple. Most of the church members are people who have retired to the Cleve-



land area. This is a friendly church which serves the community as a center of fellowship in addition to the weekly church services, Sunday School classes, Bible study groups, and youth program. Cleveland United Methodist Church has been called the "singing church" because music plays a very important part in the services and activities of the church. The choir sings for both services in the winter season. "Amazing Grace" is a favorite song of the congregation and seems to reflect the very atmosphere of the church. ■

### AMAZING GRACE

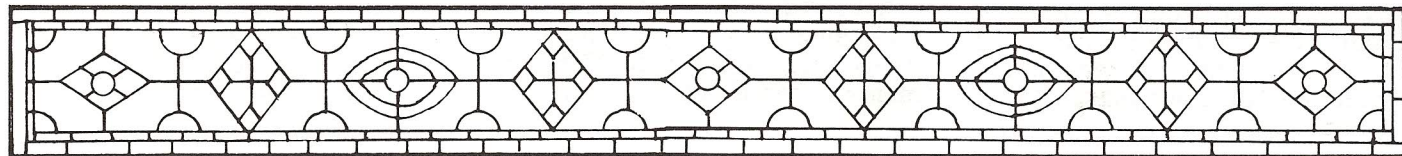
Words by John Newton

G / A -	/ / / maz - ing	G7 / Grace,	B7 / How	C / / sweet the	G / / sound, That
TAB * o	TAB *     * o	TAB *     * o	TAB *     * o	TAB *     * o	TAB *     * o
/ / / saved	/ / / a	wretch	D7 G like	D7 C me	D7 G / , I
TAB *     * o	TAB *     * o	TAB *     * o	TAB *     * o	TAB *     * o	TAB *     * o
G once	/ / was	G7 lost	/ D7 but	C now	/ / I'm
TAB *     * o	TAB *     * o	TAB *     * o	TAB *     * o	TAB *     * o	TAB *     * o
Em blind	/ / but	Bm now	D7 I I	C see	G .
TAB *     * o	TAB *     * o	TAB *     * o	TAB *     * o	TAB *     * o	TAB *     * o

Arrangement Copyright 1989, Ivan Stiles.

'Twas grace that taught my heart to fear,  
And grace my fears relieved;  
How precious did that grace appear,  
The hour I first believed.

When we've been here ten thousand years,  
Bright shining as the sun;  
We've no less days to sing God's praise,  
Than when we first begun.





# Of Course There Are Ukelin Players Out There!

by Nancy Lee

In response to your July article on Ukelins: Of course there are Ukelin players out there! Have you never heard of "The Greater Binghamton Ukelin Orchestra?" (We someday expect to have a "Lesser Binghamton Junior Ukelin Orchestra" if enough interest is shown).

Our group of four has performed once. We played during the open set of the monthly Cranberry Coffeehouse this March. We played "The Rose of Tralee" and "Softly and Tenderly" (although some in the audience would disagree.) Afterward a friend approached with tears in his eyes. (Of joy? Of pain?) He said, "That was so lovely. If only you knew more than one tune."

---

The man was heard to say,  
"Somebody in there is playing  
some terrible fiddle." We knew  
we were almost ready.

---

Ukelins typically bring that kind of reaction. Their original strings are corroded and have a unique sound you must hear sometime in your life. You have all those strings, and with more than one player, the

probability of a few constantly slipping out of tune is pretty high! Your audience will moan and groan appreciatively.

About ten years ago, John Kleske, (Cranberry Coffeehouse and Cranberry Dulcimer Gathering founder), and John Thomson, (Seneca Moon String Band), prowled Clinton Street junk shops looking for instruments. They soon owned

body in there is playing some terrible fiddle." We knew we were almost ready.

John Thomson designed a high green banner with our logo, a set of ear muffs. We found the particular bilious green tee-shirts we were seeking and silkscreened them. It was time.

And then came the middle set of the March Cranberry



*Left to right: John Kleske, Alda Kleske, John Thomson, Johanna Goff, and Nancy Lee of the Greater Binghamton Ukelin Orchestra. Alda wears one of the club's necessities, the earmuffs.*

Ukelins. John Kleske claims to own the largest collection of Ukelins in the area. As a result, word went up and down Clinton Street that there was a demand for Ukelins.

Over the years, John or John would occasionally play a Ukelin at the Cranberry. Debbie McClatchey has also performed here many times and she always Ukes us. About three years ago, John, John, and Johanna Goff (of the group "Innisfree") and I met to rehearse. At first, we spent all our time tuning. We were a ragged sounding group. Our rehearsal always ended with, "Do you think we're ready for this month's coffeehouse?" "Nahh. Let's aim for next month's."

Time passed. Winter came. Rehearsals stopped. Spring came. Rehearsals started.

Finally, this spring we began to rehearse in earnest. (That's in Johnson City.) One night an elderly couple came down by our open door. The man was heard to say, "Some-

Coffeehouse. We walked up front with our backs to the audience and removed our outer shirts, turning around and revealing our uniforms. Alda Kleske, John's wife and non-supporter of his Ukelin habit (tough love), pulled a string and down rolled the banner behind us. She put on her ear muffs. About then the audience noticed her tee-shirt and its symbol, the International No Ukelins sign.

We were a smash, even though we only knew "one" song. Who knows what the future may bring? ■







## The Neighborhood Instrument Shop

by Leonard Reid

One of the purposes of this series of articles on antique or unusual musical instruments related in some way to the autoharp was to generate reader response. The idea was to generate a two-way conversation between the *Autoharp Quarterly* and its readers so we could all learn from one another about

1930s, when Hawaiian music was at its peak in the United States.

The Hawaiian Tremoloa is a hollow wood instrument measuring about 25 3/4" by 8 1/2". The top has two round sound holes, a single string on one side of the soundboard running lengthwise, usually

*Leonard Reid is the proprietor of a most interesting music store in Mechanicsburg, Pennsylvania. The small, old-fashioned emporium brims with everything musically imaginable, both old and new.*

--Editors

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### All that is required to play the Hawaiian Tremoloa is some dexterity, an appreciation of unusual sounds and a sense of humor.

---

these interesting curiosities.

Judging by the first article, on the Ukelin in the July issue, that interchange has begun. Many of you have called or written about your experiences with the Ukelin. We have learned there are even Ukelin bands in existence. (See the facing page.) Keep sending in pictures, information, and personal experiences with these instruments. We do enjoy hearing from you.

From one reader, Lois Liggett of Belle Plaine, Kansas, we received the idea for this article's subject -- the Hawaiian Tremoloa.

This is another of the zither-like instruments made by the Oscar Schmidt International Corp. (then of Jersey City, N.J.) in the early part of this century. Although I have several of these instruments and accompanying instructions, music and other literature, I am unable to determine the exact dates of the origin and demise of the Hawaiian Tremoloa's manufacture.

Suffice to say its heyday would have been the 1920s and

tuned to a C. On the opposite side of the soundboard, also running lengthwise, are four 4-string chords, (C, G, F, D), as on a zither.

A metal fulcrum-type arm is attached to the top, with a thumb pick on one end and a cylindrical bar mounted on the arm a few inches from the pick. The instrument is held flat on the lap or table with the single string to the player's right. The player puts his right thumb in the thumb pick and by moving the playing arm up and down on the single string picks the melody while the accompanying bar slides along the string making the "tremoloa" sound.

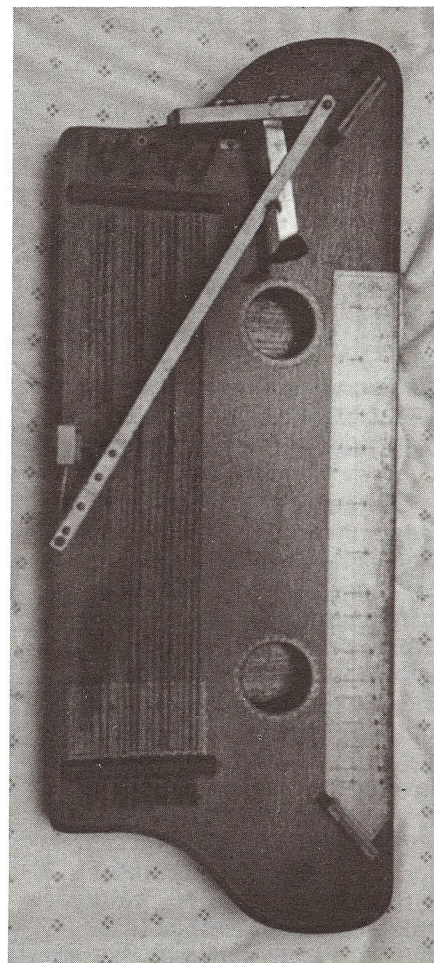
The left hand picks the chords on the strings on the left side of the instrument to play accompanying harmony to the single string melody.

As with other instruments of this type, the music accompanying the Hawaiian Tremoloa has numbers corresponding to similar numbers under the strings. It is thus not necessary to read music to play the instrument. All that is re-

quired is some dexterity, an appreciation of unusual sounds and a sense of humor.

Like the Ukelin and other instruments sold door-to-door in the pre-World War II period, the Hawaiian Tremoloa originally cost about \$35. Its value today as a curiosity -- or as a playable instrument is about \$50 to \$150.

Any players of the Hawaiian Tremoloa out there? ■





## HOUSE CALLS

by Richard N. Norris, M.D.



*Dr. Norris is Program Co-ordinator of the Performing Arts Clinic at Braintree Hospital in Braintree, Massachusetts. If you have a medical question related to your autoharp playing, please write to: Richard N. Norris, M.D. c/o Autoharp Quarterly, Box A, Newport, PA 17074.*

Dear Dr. Norris -

I have been playing autoharp for about a year, and have spent a "few" hours with moist heat on sore shoulder muscles, and have tendonitis in my right thumb. I am a bit compulsive and tend to play for hours at a time.

Patt Sullivan  
Norman, Oklahoma

Dear Mrs. Sullivan,

In general, it's easier to prevent injuries than to cure them. Prevention entails proper regard for one "physical" instrument: the body. A good fitness program for strength, endurance, and flexibility, and warming up and stretching the entire body prior to playing is essential. Focus on developing a relaxed technique by reducing physical and emotional tension. Limit practice periods to about 45 minutes with at least a 5 to 10 minute break between sessions to shake, stretch, and relax.

Chronic problems take much



longer to resolve than acute ones. Treatment of injuries is best instituted early. This should consist of a brief (5 to 10 minutes) period of moderate warmth to relax body tissues, followed by massage, gentle stretching and range of motion exercises. If it is not too painful, gentle strengthening exercises are also appropriate. Therapy should end with direct ice massage (5 minutes) to the injured area. Play must be reduced or stopped, depending on the severity of the injury. Daily activities which provoke pain must also be eliminated or modified. An anti-inflammatory (not Tylenol), such as aspirin or Ibuprofen (*must* be taken with food), may be helpful.

Technique should be critically evaluated for excessive muscular tension or awkward body and hand positions. Also, please don't jump to conclusions and present your own diagnosis, (i.e. tendonitis). Tendonitis tends to be used as a "catch-all" phrase for musicians' injuries. An accurate medical diagnosis is essential for successful treatment.

-- Dr. Richard N. Norris

Dear Dr. Norris -

As an old timey music enthusiast and an active player, I attend the Galax Old Fiddlers' Convention every year. While my friends and I are there, we play the better part of every day for about a week straight.

Here's my problem: My metal fingerpicks, worn on my right index and middle finger, dig into the thin flesh adjacent to the fingernails, and cause a great deal of pain and inflammation. How can this be remedied?

Drew Smith  
Ho-Ho-Kus, New Jersey

Dear Drew,

A thin layer of one-inch-wide Coban (3M) wrapped around your fingertips should protect you against pick ravages. Coban can be purchased in larger drug stores or at surgical supply stores.

-- Dr. Richard N. Norris



## AUTOHARP RECORDS AND TAPES

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

Addresses for individuals and record companies are listed the first time they appear -- as does the name of the autoharp player within a group or band where only one person plays autoharp.

While many of these recordings may not be on sale at your local record shop, they are available from mail-order houses, used record dealers, music libraries, specialty music shops and, in the record bins at music festivals. A list of such sources may be obtained on request from the Records and Tapes Editor.

The following recordings feature autoharp.

**ACROSS THE SEVEN SEAS**  
Will Smith  
Virginia Arts  
512 Stewart Street  
Charlottesville, VA 22901

**ADVANCED AUTOHARP LESSON BY EVO BLUESTEIN -- A VIDEO MUSIC LESSON**  
4414 E. Alamos  
Fresno, CA 93726

**AUTOHARP**  
Instructional: Book included  
Carol Stober  
Workshop Records  
PO Box 49507  
Austin, TX 78765

**AUTOHARP CENTENNIAL CELEBRATION**  
Bill Clifton, autoharp  
ELF-101  
PO Box 123  
Mendota, VA 24270

**AUTOHARP CE SOIR**  
Patrick Couton,  
Georges Fischer  
Available from Oscar Schmidt International

**AUTOHARPIN'**  
Bonnie Phipps  
Kicking Mule Records, Inc.  
PO Box 158  
Alderpoint, CA 95411  
KM-228

**AUTOHARP MELODIES**  
Ron Wall  
210 Driveway Avenue  
Springfield, TN 37112  
**(AUTO) HARPS ALIVE**  
Lindsay Haisley  
14206 Spreading Oaks Drive  
Leander, TX 78641

**BEGINNING THE APPALACHIAN AUTOHARP WITH EVO BLUESTEIN -- A VIDEO MUSIC LESSON**  
Kicking Mule Records, Inc.

**BILLY GARRISON -- DIATONIC AUTOHARP**  
c/o 913 S.W. 22nd Street  
Fort Lauderdale, FL 33315

**BY HEART**  
Bryan Bowers  
Flying Fish Records, Inc.  
1304 W. Schubert Avenue  
Chicago, IL 60614  
FF-313

**CHRISTMAS ON THE AUTOHARP**  
Lindsay Haisley  
ARLP-82-1

**COUNTRY SONGS AND TUNES WITH AUTOHARP**  
Kilby Snow  
Folkways Records  
Sunny Mountain Records  
2110 Hills Avenue  
Tampa, FL 33606  
FA-3902

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

**DAVID MORRIS IN CONCERT**  
Augusta Heritage Arts  
Workshop, July 1982

**EVO'S AUTOHARP**  
Evo Bluestein  
Greenhays Recordings  
GR-90715

**THE FLOWER OF LOUDON COUNTY**  
Becky Blackley  
PO Box 504  
Brisbane, CA 94005  
San Bruno Records  
SBR-001

**GREAT ALL-AMERICAN AUTOHARP**  
Play-by-Ear Home Workshop  
Lesson Series  
Drew Smith  
529 Ardmore Road  
Ho-Ho-Kus, NJ 07423

**HARPBEAT**  
Mark Fackeldey, autoharp  
2008 East Clifton Street  
Tampa, FL 33610

**HOME, HOME ON THE ROAD**  
Bryan Bowers  
Flying Fish Records FF-0313

**LEARN FROM MIKE SEEGER -- HOW TO PLAY THE AUTOHARP**  
Homespun Tapes  
Box 694  
Woodstock, NY 12498

**LIVE AT THE KERRVILLE FOLK FESTIVAL**  
Lindsay Haisley  
Gazebo Records

**MOSTLY GOSPEL**  
David Morris

**MOTHER MAYBELLE CARTER**  
Columbia Records/CBS, Inc.  
CG-32436, 2-record set

**MOUNTAIN MUSIC PLAYED ON THE AUTOHARP**  
Ernest Stoneman, Kilby Snow,  
Neriah and Kenneth Benfield  
The Birchtree Group  
180 Alexander Street  
Princeton, NJ 08540  
Folkways Records FA-2365

**MOUNTAIN STATE MUSIC**  
Andrew F. Boarman,  
autoharp and banjo  
June Appal Recordings  
JA 025

**MY PRIVILEGE**  
Mike Fenton  
Heritage Records  
Route 3, Box 278  
Galax, VA 24333  
053

**RARE FIND, A**  
Ernest V. "Pop" Stoneman  
Stonehouse Records  
NR 10817

**ROUNDING PICKERING BEND**  
Ivan Stiles  
Orthey Instruments  
RD 1, Box 34A  
Newport, PA 17074

**SELF-SONG**  
Richard Blackman

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

**TRADITIONAL AUTOHARP**  
Clay Jones  
Sunny Mountain Records  
EB 1006  
(Companion book available)

**THE VIEW FROM HOME**  
Bryan Bowers  
Flying Fish Records  
FF-037

**WHITMER AND LANGSTON, VOL. 1**  
Charles Whitmer, autoharp  
25650 IH 45 #1107  
Spring, TX 77386

**WINFIELD WINNERS!**  
Autoharp, Volumes 1 & 2  
Marty Schuman, Drew Smith,  
Tom Schroeder, Will Smith,  
Billy Garrison, Mike Fenton  
See "Great All-American Autoharp" for address  
WW-1001, WW-1002

The following recordings include the autoharp.

**A COLLECTION OF FAVOURITES BY THE CARTER FAMILY**  
Stetson Recordings -- London

**A G AND KATE SING CHARLES WESLEY HYMNS**  
2-record set recorded in Holland

**A HOMEMADE CHRISTMAS**  
Ron Wall, autoharp  
Brentwood Music, Inc  
316 Southgate Court  
Brentwood, TN 37027

**ALABAMA FOLK MUSIC**  
Dana Ludwig, autoharp  
HA FM II-001

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

**ALL-TIME FAVORITES**  
The Romaniuk Family  
Ann Romaniuk, autoharp  
43 Poplar Street  
Edson, Alberta  
Canada T7E 1N5



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

AN ALBUM OF SONGS  
Jane Voss  
Jenie McLerie, autoharp  
Bay Records - 207

ANCHORED IN LOVE  
Country Ham  
Judie Pagter, autoharp  
Route 1, Box 280  
Barboursville, VA 22923  
Carl Pagter  
17 Julianne Court  
Walnut Creek, CA 94595  
Vetco-528

ANOTHER HAPPY DAY  
Bill Clifton and Red Rector  
Bill Clifton, autoharp  
Sunny Mountain Records, Inc.

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

A. P. CARTER AND THE  
PHIPPS FAMILY  
Kathleen Phipps, autoharp  
Mountain Eagle Recording Co.  
PO Box 506  
Barbourville, KY 40906

A. P. CARTER'S CLINCH  
MOUNTAIN BALLADS  
A. P., Sara, Janette & Joe  
Carter  
Mountain Eagle Recording Co.

APPALWOOD  
Susan Francis, Sylvia  
DeLaney & Friends  
Appalwood  
Box 3-C, Route 2  
Independence, VA 24348

ANTHOLOGY OF  
COUNTRY MUSIC  
The Original Carter Family  
"A Sacred Collection"  
ACM-8

ANTHOLOGY OF  
COUNTRY MUSIC  
The Carter Family  
"Early Classics"  
ACM-15

ANTHOLOGY OF  
COUNTRY MUSIC  
The Carter Family  
"Gold Watch and Chain"  
ACM-22

AT HOME  
Jerry Haines  
RD 2, Box 56  
Millerstown, PA 17062

AT PEACE WITH  
NATHALIE  
Nathalie Forrest, autoharp  
Forrest Productions  
5751 1/2 Clemson Street  
Los Angeles, CA 90016

AUGUSTA 1988 CONCERTS  
SAMPLER TAPE TWO:  
One cut each by Will Smith  
and Tom Schroeder on  
autoharp  
Augusta Heritage Center  
100 Sycamore Street  
Elkins, WV 26241

BAREFOOT BOY  
WITH BOOTS ON  
John McCutcheon  
Appalseed Productions  
1025 Locust Avenue  
Charlottesville, VA 22901

BEV KING AND  
JOE KNIGHT PICK THE  
WILDWOOD FLOWER  
Country Heritage  
Productions  
RR 1, Box 320  
Madill, OK 73446

BLANKET BAY  
Karen Billings, autoharp  
Box 277  
Bloomington, IN 47402

BLUEGRASS GOLD  
Roger Sprung and the  
Progressive Bluegrassers  
Ginny Laengle, autoharp  
#7 Papoose Hill Road  
Newtown, CT 06470

BLUERIDGE  
MOUNTAIN BLUES  
Bill Clifton and the  
Dixie Mountain Boys  
Mike Seeger, autoharp  
County Records  
Box 191  
Floyd, VA 24091  
County Records 740

BRISTOL SESSIONS, THE  
Carter Family/Pop Stoneman  
CMF Records  
4 Music Square, East  
Nashville, TN 37203

CARTER FAMILY ON  
BORDER RADIO, THE  
Arhoolie Productions  
JEMK-101

CARTER FAMILY VOLS. I-IV  
CMH 107, 112, 116, 118. Reissued  
by Oldtime Music, London

CHICKENS IN THE YARD  
The Mill Run Dulcimer Band  
Woody Padgett, autoharp  
3815 Kendale Road  
Annandale, VA 22003  
MRDB-102

CHRISTMAS PROJECT, THE  
Harvey Reid,  
autoharp/guitar  
Woodpecker Records  
PO Box 1134  
Portsmouth, NH 03801

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

COLBURN & STUART  
NEVER REALLY  
GREW UP  
David Colburn and  
Deborah Stuart  
Macy Coffey Productions  
20 Riverside Drive  
Ashland, NH 03217  
(Companion book available)

COLORADO FOLK  
ENSEMBLE, THE  
Bonnie Phipps, autoharp  
Box 9656  
Denver, CO 80209

COME BY THE HILLS  
Bill Clifton and  
Mike Seeger, autoharp  
County Records 751

THE COMING OF WINTER  
Harvey Reid  
Woodpecker Records

COUNTRY ECHOES  
The Romaniuk Family with  
Stella Bayes  
Ed Romaniuk, autoharp

COUNTRY HAM  
Country Ham  
Judie Pagter, autoharp

COUNTRY SAMPLER  
Carol Stober, autoharp  
Box 1275  
Talladega, AL 35160  
SG-102

COWTOWNS AND  
OTHER PLANETS  
Michael Stanwood,  
Bruce Bowers

CROSSING THE LINES  
Full Circle  
Karen Mueller, autoharp  
1216 Tennessee - Apt. 3  
Lawrence, KS 66044

CUTTIN' THE GRASS  
The Stonemans  
Patsy Stoneman, autoharp  
CMH Records  
PO Box 39439  
Los Angeles, CA 90039  
CMH-6210

DEEP SHADY GROVE  
Evo Bluestein  
Swallow Records - 2002

EAR-RELEVANCE  
Bob Wey and  
Pamela Roberts  
Ear-Relevant Sounds  
One Nutting Lane  
Westford, MA 01886

11/26/54  
Steve Kilby  
Susan Francis, autoharp  
Heritage HRC 074

FAMILY BIBLE  
The Stonemans  
Patsy Stoneman, autoharp  
Rutabago Records  
Box 100  
Brighton, MI 48116  
RR 3012

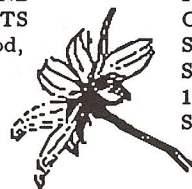
FAREWELL TO THE  
HOLLOW  
Peter Colby, autoharp  
New England Tradition  
PO Box 731  
Durham, NH 03824

FIFTY MILES OF  
ELBOW ROOM  
Judie Pagter and Joe Boucher  
Webco WLPS 3311C

FIFTY MILES OF  
ELBOW ROOM  
Paul Fotsch Grace and  
Win Horner-Grace  
Route 1, Box 85  
Columbia, MO 65201

FIRST FAMILY OF  
COUNTRY MUSIC, THE  
The Stonemans  
2-record set (or cassette)  
CMH-9029

FIRST HARVEST  
Circle of Friends  
Sharon Naumann, autoharp  
Sandra Jenison  
1135 Pasadena Ave. S. #125  
St. Petersburg, FL 33707





FLAVORED WITH  
SWEETWATER  
Cindy Funk, autoharp  
Sweetwater Productions  
c/o Shelley Stevens  
643 E. Euclid Avenue  
Springfield, OH 45505

FOLK FESTIVAL OF THE  
SMOKIES - VOL. I  
Jean Schilling, Cecil &  
Annette Null, Peter Gott, etc.  
Traditional Records  
Jean Schilling  
PO Box 8, Highway 32  
Cosby, TN 37722  
FFS-528

FOLK FESTIVAL OF THE  
SMOKIES - VOL. II  
Janette Carter, autoharp  
Miscellaneous artists  
Traditional Records FFS-529

GENUINE ACOUSTIC  
BLUEGRASS  
Traver Hollow  
FTLP-453

GETTING FOLK OUT OF  
THE COUNTRY  
Bill Clifton and Hedy West

GOLDEN RING  
Howie Mitchell, George and  
Gerry Armstrong, Ed  
Trickett, etc.  
Folk-Legacy Records, Inc.  
FSI-16

GONE TO THE COUNTRY  
New Lost City Ramblers  
Folkways FA 2491

GONNA RISE AGAIN  
John McCutcheon

GOOD MORNING BLUES  
The Bluestein Family

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

GOSPEL FAVORITES  
The Romaniuk Family  
RT-100

GRANDFATHER'S  
GREATEST HITS  
David Holt, autoharp  
High Windy Productions  
PO Box 28  
Fairview, NC 28730

GRANDPA JONES FAMILY  
ALBUM  
Marsha Jones, autoharp  
CMH-9015

GRANDPA JONES FAMILY  
GATHERING  
CMH Records

HANDPICKED  
Appalwood  
Susan Francis &  
Sylvia Delaney, autoharp  
Heritage Records

HAVIN' FUN  
The Memorial String Band  
Monogram Records  
4068 Sunflower Circle  
Fayetteville, AR 72703  
M-363

THE HEART OF THE  
MINSTREL ON  
CHRISTMAS DAY  
Harvey Reid  
Woodpecker Records

HOLDING ON  
Elise Witt and  
Small Family Orchestra  
Beth Heidelberg, autoharp  
EM World Records  
124 W. College Avenue  
Decatur, GA 30030  
EMW 1003

HOMESPUN CHRISTMAS  
The Mill Run Dulcimer Band  
MRDB-104

HORSE NAMED BILL, A  
The Bluestein Family  
Greenhays Recording GR-709

HOW CAN I KEEP  
FROM SINGING  
John McCutcheon

HOWDAYADO!  
Janette Carter  
Box 111  
Hiltons, VA 24258  
Traditional Records JC-573

HOWJADOO!  
John McCutcheon

I WUV YOU!  
Bonnie Phipps

THE IRISH-BLUEGRASS  
CONNECTION  
Roger Sprung and the  
Progressive Bluegrassers  
Drew Smith, autoharp  
Showcase Records S-7

IRISH GRASS  
Roger Sprung and the  
Progressive Bluegrassers  
with the Irish Crystal Band  
Drew Smith, autoharp  
Showcase Records S-6

IT STARTED AS A TREE  
Steve Mayfield  
5610 South 89th East Street  
Tulsa, OK 74145

JAMMING AT FXL  
Bill Dillon  
(305) 741-7766

JANETTE AND  
JOE CARTER  
Janette Carter, autoharp  
County Records 706

JUST A ROSE WILL DO  
Betty and Mark Waldron  
Betty Waldron, autoharp  
9377 Twin Falls Road, NE  
Copper Hill, VA 24079  
Outlet Recordings 1053

KEEP ON THE  
SUNNY SIDE  
Jean and Lee Schilling  
Traditional Records TR-021

LAY DOWN,  
MY DEAR SISTER  
Full Circle

LEAVE A LOT OF HAPPY  
TRACKS  
Bev King, autoharp, dobro

LET THE DOVE COME IN  
The Bluestein Family  
Fretless Records FR 156

LET'S PICK  
Roger Sprung and the  
Progressive Bluegrassers  
Drew Smith, autoharp

LISTEN TO MY SONG  
Dick Staber  
Philo Records  
1 Camp Street  
Cambridge, MA 02140

LIVE AT THE  
CARTER FOLD  
Janette and Joe Carter  
Poor Valley Records  
BMI (NR 15593-2)

LIVE IN HOLLAND  
Traver Hollow

MAPLE ON THE HILL  
Tom Morgan and the Good  
Old Boys  
Folkways FTS 31072

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

MEETING IN THE AIR  
"Songs of the Carter Family"  
Jim Watson, Mike Craver &  
Tommy Thompson of the  
Red Clay Ramblers  
Flying Fish Records FF-219

MIKE AND ALICE SEEGER  
IN CONCERT  
Japan - King SKK 662

MIKE SEEGER  
Vanguard Recording Society,  
Inc. VSD-79150

MODERN TIMES  
New Lost City Ramblers  
Folkways FTS 31027

MOST REQUESTED  
SACRED SONGS OF THE  
CARTER FAMILY  
A. P. Phipps Family  
Kathleen Phipps, autoharp  
Pine Mountain Records  
PO Box 584  
Barboursville, KY 40906  
PMR 39

MOUNTAIN'S FADING  
SOUND OF THE DULCIMER  
AND AUTOHARP, THE  
Joe Hicks, autoharp  
Tom's Dulcimer Shop  
PO Box 262  
Lookout Mountain, TN 37320

MOUNTAIN MEMORIES  
Valta Sexton, autoharp  
3643 Wilma Avenue  
Fort Smith, AR 72904

MOUNTAIN MUSIC  
SAMPLER, A  
John Hollandsworth  
Route 2, Box 40-A  
Christiansburg, VA 24073

MUSIC FROM  
MORGAN SPRINGS  
Mary Morgan, autoharp  
Davis Unlimited Records  
Route 7, Box 205A  
Clarksville, TN 37040

MUSIC FROM TRUE VINE  
Mike Seeger  
Mercury SR MI 627

MY OLD COTTAGE HOME  
The Original Carter Family  
Pickwick Records of Canada  
Ltd. ACL 0047



- MY OLD PAINT MARE  
Country Ham  
Vetco 517
- NEW COUNTRY SONGS IN  
THAT OLD TRADITION  
A G and Kate  
Recorded in Holland
- NEW GRAYSON  
HIGHLANDS BAND, THE  
Jo Ann Redd, autoharp  
Jean Brafford  
Route 3, Box 218  
West Jefferson, NC 28694
- NEW LOST CITY  
RAMBLERS VOLS. I-V  
Folkways FA 2395 thru 2399
- NEW WOOD  
Si Kahn  
John Sundell, autoharp  
June Appal  
306 Madison Street  
Whitesburg, KY 41858  
June Appal 002
- NO BONES  
Memorial String Band  
Dan Wiethop, autoharp  
Monogram Records
- OF WIND AND WATER  
Harvey Reid  
Woodpecker Records
- OLD AND NEW  
Full Circle  
Karen Mueller, autoharp
- OLD COUNTRY CHURCH,  
THE  
Country Ham  
Vetco 519
- OLD TIME BALLADS  
FROM THE SOUTHERN  
MOUNTAINS  
Misc. artists. Autoharp  
player not identified.  
County Records 522
- OLD TIME COUNTRY  
CHRISTMAS  
Ron Wall, autoharp  
Cumberland Records C-8801  
Note: This tape is similar to,  
but not exactly like, "A  
Homemade Christmas."
- OLD-TIME COUNTRY  
MUSIC  
Mike Seeger  
Folkways FA-2325
- OLD TIME GATHERING  
Ron Wall, autoharp  
Cumberland Records C-8802
- OLD TIME MOUNTAIN  
MUSIC  
Country Ham  
Vetco 510
- OLD TIME SONGS FOR  
CHILDREN  
New Lost City Ramblers  
Folkways FC 7064
- OLD-TIME TUNES OF THE  
SOUTH  
The Stonemans  
Pop Stoneman, autoharp  
Folkways FA-2315
- ON A DAY LIKE TODAY  
Cathy Barton and Dave Para  
Folk Legacy Records  
FSI-107
- ON THE GREAT DIVIDE  
New Lost City Ramblers  
Folkways FTS 31041
- ON THE SUNNY SIDE  
A G and Kate  
Strictly Country Records 15
- ON THE ROAD  
The Stonemans  
Patsy Stoneman, autoharp
- ORIGINAL BOG TROTTERS  
1937-1942, THE  
Dr. W. P. Davis, autoharp  
Biograph Records  
PO Box 109  
Canaan, NY 12029  
RC 6003
- ORIGINAL CARTER  
FAMILY IN TEXAS, THE  
VOLS. 1-7  
Old Homestead Records 111,  
112, 116, 117, 130, 136, 139
- PARLOUR PICKING  
Betty and Mark Waldron  
Outlet Recordings 1028
- PASSAGES  
Southwind  
Sharon Naumann, autoharp
- PATCHWORK  
Carol Stober, autoharp  
SG-101
- PLACE IN THE CHOIR, A  
Paul Fotsch Grace and  
Win Horner-Grace  
Wellspring Music
- PORCHES OF THE POOR  
Jean and Lee Schilling  
Jean Schilling, autoharp  
Traditional Records JLS 617
- PORTRAIT OF LIFE  
The Simmons Family  
Dancing Doll Records  
PO Box 68  
Mountain View, AR 72560  
Dancing Doll 412
- REBEKAH  
Down Home Family Band  
Carol Stober, autoharp
- REFLECTIONS ON  
THE CARTER FAMILY  
Cathy Barton, Dave Para,  
Ron Penix and Jay Round  
Take-2 Productions  
T2T-002
- REMEMBRANCE OF  
THINGS TO COME  
New Lost City Ramblers  
Folkways FTS 3018
- REST AT THE END  
OF THE ROAD  
The DeBusk/Weaver Family  
LSS 778106-T
- RHYTHM 'N' BLISS  
Laraaji (Edward Larry  
Gordon)
- ROGER AND JOAN  
Roger Sprung, autoharp  
Showcase Records S-3
- ROUND THE HEART OF  
OLD GALAX - VOL. I  
Ernest Stoneman, autoharp  
County Records 533
- ROUND THE HEART OF  
OLD GALAX - VOL. 2  
Doc Davis, autoharp  
County Records 534
- ROUND THE HEART OF  
OLD GALAX - VOL. III  
Ernest Stoneman, autoharp  
County Records 535
- RURAL DELIVERY NO. 1  
New Lost City Ramblers  
Folkways FVS 9003
- SAVE THE PIECES  
Ros Magorian, autoharp  
133 South Drive  
Buffalo, NY 14226
- SECOND ANNUAL  
FAREWELL REUNION  
Mike Seeger, autoharp  
Mercury SRM 1-685
- SENECA MOON STRING  
BAND  
Rick Biesanz, autoharp  
37 W. Fourth Street  
Corning, NY 14830
- SMOKEY MOUNTAIN  
HYMNS  
Ron Wall, autoharp  
Brentwood Music, Inc.
- SOMETHING AWFUL CAN  
BE WONDERFUL  
Michael Stanwood  
Akimbo Music  
1643 Adams Street  
Denver, CO 80206
- SONGS FROM THE GREAT  
DEPRESSION  
New Lost City Ramblers  
Folkways FH 5264
- SONGS OF MOTHER AND  
HOME  
Country Ham  
Vetco 526
- SONGS OF THE FAMOUS  
CARTER FAMILY  
Lester Flatt, Earl Scruggs,  
Mother Maybelle Carter  
Columbia P 13263  
(This album has been  
re-issued and is available.)
- SONGS OF YESTERDAY  
Country Ham  
Vetco 522
- SOUTHWEST WINDS  
Roger Sprung and the  
Progressive Bluegrassers  
Drew Smith, autoharp  
Showcase Records S-8
- SOWIN' ON THE  
MOUNTAIN  
The Bluestein Family  
Fretless Records FR-141
- STEW-DEE-O MUSIC  
Pat McIntyre, autoharp  
Stewed Mulligan  
Route 2, Box 229  
West Union, WV 26456
- 2 STEWED FOR YOU  
Stewed Mulligan
- STONEMAN FAMILY &  
OLD-TIME SOUTHERN  
MUSIC, THE  
Ernest Stoneman, autoharp  
Folkways FA 2315
- STRANGE AFFAIR  
Evo and Jemmy Bluestein
- STRANGE CREEK  
SINGERS  
Mike Seeger, autoharp  
Arhoolie 4004



STRING BAND  
INSTRUMENTALS  
New Lost City Ramblers  
Folkways FA 2492

SUNDAY AT THE MILL  
The Mill Run Dulcimer Band  
MRDB 101

SUNNY SIDE OF LIFE  
The Carter Family (Video)  
June Appal Recordings

SUPER PICKIN'  
Little Roy Lewis, autoharp

SWEET REST  
Karen Billings, autoharp

SWEET SONGS FROM  
YESTERDAY  
The Mill Run Dulcimer Band  
MRDB 103

SWEETWATER'S  
HEATHER ROMP  
SweetwaterProductions

SWINGING ON A GATE  
Dudley Laufman and the  
Canterbury Orchestra  
Peter Colby, autoharp  
Front Hall Records  
PO Box 307  
Voorheesville, NY 12186  
FHR-03

THYME AND BEYOND  
Roger Sprung and the  
Progressive Bluegrassers

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

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

TOO NEAR TO TURN BACK  
NOW  
Paul Hill, Jack Moose, Clyde  
Robinson & Morris Herbert  
Old Homestead Records  
Box 100  
Brighton, MI 48116  
OHS-70031

TRANSPLANTED AND  
OLD TIMEY MUSIC  
Southern Mich. String Band  
Jim Childress, autoharp  
Pine Tree Records PTS LP 509

TRAVELIN' BLUES  
The Bluestein Family  
Swallow 2003

TRIO  
Dolly Parton, Linda  
Ronstadt, Emmylou Harris  
David Lindley, autoharp  
Warner Bros. Records  
WB 25491-4

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

20 YEARS CONCERT  
PERFORMANCES 1958-1977  
New Lost City Ramblers  
Flying Fish 102

TWILIGHT IS STEALING  
Old Kentucky String Band  
George Williamson and Jim  
Childress, autoharp  
Old Homestead Records  
OHS 80008

UNCLEHYRAM'S  
INCREDIBLE JUMPING  
MULES AND TRAVELING  
SHOW  
Dan Weithop, autoharp  
The Memorial String Band  
and Company  
Monogram Records

VERY OLD SONG, A  
Harvey Reid  
Woodpecker Records

WANDERING THROUGH  
THE RACKENSACK  
The Simmons Family

WHERE DOES LOVE  
COME FROM?  
The Bluestein Family  
Greenhays Records GR 716  
Marketed by Flying Fish

WHERE THE MOUNTAIN  
LAUREL BLOOMS  
Country Ham  
Vetco-515

WILDWOOD FLOWER  
Cleo McNutt  
112 Elm Street  
Weber City, VA 24251

WILL THE CIRCLE BE  
UNBROKEN  
Nitty Gritty Dirt Band  
with Mother Maybelle Carter  
United Artists Records, Inc.  
UAS-9801, 2-record set

YOU'VE BEEN A FRIEND  
TO ME  
The Mill Run Dulcimer Band  
MRDB 105

## CLUBS UPDATE

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



From the Happy Hearts  
Autoharp Club:  
Dora Miller  
2111 North 5 Ave. East  
Newton, IA 50208

Autoharp Workshop  
Pat Walke, Mike Mumm  
Saturday, October 7  
1:30 to 4 PM  
\$5.00 per person

Song Swap  
November 11

Christmas Singalong  
December 9

## Shipping Instruments?

It's time for reader input again. We're looking for information on the safest, cheapest, most convenient way to ship your instruments. What do you prefer? Post Office, United Parcel, or other? We'd like to know the best methods for packing an instrument, and where to find the materials.

Send your horror stories and happy endings to:

Pamela Roberts  
174 Hayward Street  
Braintree, MA 02184

## Autoharp Quarterly™ is now officially 36 pages!

When we first announced the publication of *Autoharp Quarterly*, it was intended to contain 32 pages in addition to the cover. So far, in our first year's issues, we have been unable to get all the autoharp information into the 32 pages. Because of this, we have printed a total of sixteen extra pages for the year, and have made a decision to continue printing a total of 36 pages plus cover for each issue.

*Enjoy.*



# INTERACTION

YOU ARE INVITED TO PARTICIPATE IN  
AN INTERACTIVE LESSON WITH

CAROL STOBER



Carol Stober began playing autoharp in 1978 while living in Eastern Kentucky. She was an instructor at The Old Town School of Folk Music in Chicago from 1980 until 1983.

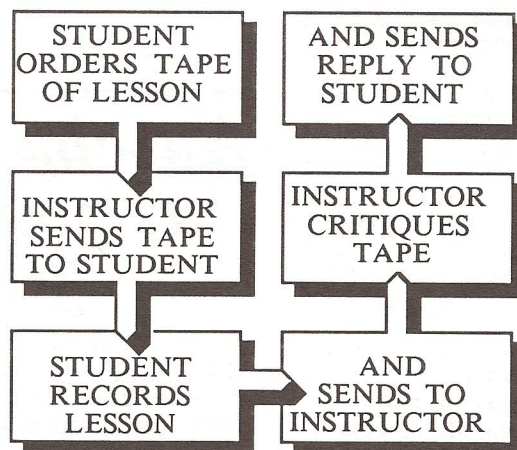
After moving to Alabama, she began a full-time performing career. Carol teaches private students and workshops at festivals around the country. She is an active member of the Birmingham Songwriters Association and the Birmingham Dulcimer Club.



She has published an autoharp instruction book with cassette and has recorded three albums.

In the winter months, Carol often works with teachers and students through the Alabama Arts Council program. During the summer season, she and "Maiden Heaven," her family band, travel the festival circuit.

Carol's favorite instrument is the autoharp, because it's so easy to get folks of all ages playing it and enjoying their own music.



*Are you interested in becoming an Interaction Instructor?  
We'd like to hear from you. For information, write to:  
Alan F. Mager, P. O. Box 1221, Annandale, VA 22003.*



Interaction is your opportunity to have a personalized lesson with a top-notch performer.

### 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: "DOWN HOME FAMILY BAND"

Carol Stober  
Box 1275  
Talladega, AL 35160





The renewed popularity of the autoharp in recent years is probably due to the fact that beginners find it an easy instrument on which to learn chording. Once hooked, an instrumentalist can spend years trying to develop new techniques using the 36 strings and countless chord bar combinations.

The days of simple lap strumming may be history as folks see more professional autoharp players on stage, but solid backup techniques are an important skill to master. My feeling is that autoharp music should be so subtle in a band situation, except during autoharp breaks, that listeners don't notice it, but yet feel something is missing if it is taken away. If it is backing up vocals, the autoharp should be a blanket of sound for the words to float on, and should complement the singer's voice.

For this lesson, I have chosen "Down Home Family Band," a tune from my latest recording. I picked this tune because it illustrates a simple, all-purpose pattern that I often use to create that "almost invisible" quality. You can easily plug this pattern into any 4/4 time signature song.

Since "Down Home Family Band" is a tune you have probably not heard before, it will take some extra effort to learn it. Beginning players tend to like old familiar tunes, but there comes a time to challenge yourself and learn something new from scratch. I do it by listening to a cassette or album over and over if I have access to a recorded version. If only the written music is available, I do one of three things: (1) Ask a friend to record a piano version, (2) pluck out the melody notes on a piano myself and record it on cassette, or (3) pick out the notes on my small electronic keyboard with the memory key on, so I can play it again and again while singing along until I finally learn the tune. Regardless of your vocal ability, it is important to sing or hum a new selection when beginning to practice it. This is because your voice gives your ear the cue to change chords.

**Playing the Rhythm.** Now put on your thumb pick and three finger picks, and let's give this a try. The rhythm pattern shown in each measure of the verse consists of four tablature symbols played as indicated below, in the following order:

- |   |  |
|---|--|
| 1.  A pinch using your thumb and finger 2 (middle finger)  | 3.  A stroke toward the treble end of the 'harp across several strings using the thumb                  |
| 2.  A stroke toward the bass end of the 'harp across several strings using finger 1 (index finger) | 4.  Another stroke toward the bass end of the 'harp across several strings using finger 3 (ring finger) |



# DOWN HOME FAMILY BAND

Key of C Major  
Count: 1, 2, 3, 4

Copyright 1988, Jackie Stober  
Arrangement: Carol Stober

My Grand-ma played mu - sic be - fore I came a - long, And

then my ma - ma picked it up to car - ry on Grand-ma's song. Now I've caught the

fe - ver you can se - - - e, and I will sure - ly hand it down to

my own fam - il - y. **Chorus:** We're a mus - ic mak - in' road trip tak - in'

down home fam - il - y band, From Tex - i - cal - ly to Wal - nut Val - ley and

all a - cross this land. Ev - en though we might not al - ways get a -



long, We al-ways seem to get to - geth - er when we sing our songs.

## Verse 2:

Grandpa is our roadie and tries to be a soundman,  
 He doesn't always get to go with us, but he's our biggest fan.  
 Auntie Vicky plays the 'harp and is our referee,  
 'Cause there are a lot of times that we don't all agree.

-- Chorus --

## Verse 3:

Ollie is my cousin who's learning to play banjo.  
 He may not pick that banjo fast, but soon he will, I know.  
 I just got a little fiddle on my last birthday;  
 Someday I'll get good enough that they will let me play.

-- Chorus -- -- Tag --

To start, play the rhythm pattern in the low register of your 'harp, then alternate to the high register for the second verse. If you are playing with a guitar picker, the low register version may get lost, especially if the guitarist uses finger picking patterns. If you play in the high register, it will jump out more, but too much of that will cause ringing in listeners' ears. To solve this problem, balance your patterns by consciously moving between registers for different verses.

**Playing the Melody.** You can continue playing the rhythm pattern for the chorus if you are singing, but if you choose to do an autoharp instrumental break, I have written in the extra chord changes and strokes you will need to play the melody. Please notice that I have done this only for the chorus. In the verse, I stuck strictly with the basic rhythm pattern and rhythm chords, which will not give you the complete melody. After you sing the second chorus, I suggest that you try an autoharp solo by playing only the chorus. Then go on to the third verse.

The circled chords are for rhythm only. To play melody, you must play both circled and uncircled chords. To find the right melody note, move your hand toward the higher pitched strings when the pinches move up in the tab, and move toward the lower strings when the pinches move down.

The only tricky part of playing melody involves eighth notes and chord changes that occur on the half beat. To play some of the eighth notes, I use a pluck which is represented in the tab by this symbol: ○. It is played by striking one string using the finger indicated by the number in the symbol. There is nothing sacred about the finger patterns shown by the numbers in flags and pluck symbols. I find, however, that using finger 2 for the fourth beat in measures 1, 2, 7 and 11 of the chorus makes it easier to pick up the lower note. Also, whenever I go to a "G" note, as in measures 13, 14 and 15, it is more natural for me to use finger 1 because it is lower on my hand, and the string is lower on the harp. In measures 3, 5 and 6 it establishes a feel for the half beat maneuver to pluck with finger 2 and use finger 3 or 1 for a quick follow-up.

A few final notes about this song:

- The rhythm fill used in the instrumental chorus is a continuation of the rhythm pattern played in the verse. The second and third verses do not start on a pickup note as does the first; words begin on the one count.
- I use wide pinches and play the melody in the high octave, with my thumb in the low register.
- The tag at the end, is the last line of the chorus repeated.
- I sing this song an octave lower than written here, but on our recording, my granddaughter Rebekah sings it in the key of F, because her vocal range is higher.

I hope you enjoy learning this song as much as we like singing it.



Carol Stober



Why does the Holiday Season always come when the stores are at their busiest? Seems it happens every year. And every year, we go through the same thing -- gifts are gladly given, happily received, and cheerfully refunded. Therefore, with the presence of mind to have presents in mind this time of the year, the editors of *AQ* have compiled this gift list for the autoharp enthusiast.

**WHY DOES THE HOLIDAY SEASON ALWAYS COME WHEN THE STORES ARE AT THEIR BUSIEST?**

- |   |   |   |
|---|---|---|
| <ul style="list-style-type: none"> <li><input type="checkbox"/> Save-A-Buck subscription to (you guessed it) <i>AQ</i></li> <li><input type="checkbox"/> Needlepoint or leather autoharp strap</li> <li><input type="checkbox"/> Computer music program</li> <li><input type="checkbox"/> Gift certificate from the local music store or mail order house</li> <li><input type="checkbox"/> Autoharp stand</li> <li><input type="checkbox"/> Electronic tuner</li> <li><input type="checkbox"/> Small, battery-operated tape recorder</li> <li><input type="checkbox"/> Portable amplifier</li> <li><input type="checkbox"/> Battery of batteries to service the above</li> <li><input type="checkbox"/> Blank cassettes</li> <li><input type="checkbox"/> Concert tickets</li> <li><input type="checkbox"/> Autoharp records, cassettes (See Records and Tapes List in this issue)</li> <li><input type="checkbox"/> Autoharp books (See Books List, <i>AQ</i> July '89)</li> <li><input type="checkbox"/> Cassette carrying case</li> </ul> | <ul style="list-style-type: none"> <li><input type="checkbox"/> Metronome</li> <li><input type="checkbox"/> New top-of-the-line autoharp</li> <li><input type="checkbox"/> Picks</li> <li><input type="checkbox"/> Pick bag</li> <li><input type="checkbox"/> Subscription to <i>Sing Out</i> or <i>Bluegrass Unlimited</i></li> <li><input type="checkbox"/> Autoharp Case</li> <li><input type="checkbox"/> Tuning wrench</li> <li><input type="checkbox"/> Set of autoharp strings</li> <li><input type="checkbox"/> Fast Fret</li> <li><input type="checkbox"/> The original alligator pickup -- contact: Wood N' Strings, 1513 Baker Road, Burleson, TX 76028 (this is becoming indispensable if you tune your 'harp without a built-in pickup.)</li> <li><input type="checkbox"/> All-purpose ditty bag</li> <li><input type="checkbox"/> Good quality replacement felt</li> <li><input type="checkbox"/> Back issues of <i>Autoharp Quarterly</i></li> </ul> | <ul style="list-style-type: none"> <li><input type="checkbox"/> Pro Grip</li> <li><input type="checkbox"/> Music stand</li> <li><input type="checkbox"/> Membership in a local folk music association</li> <li><input type="checkbox"/> Block of autoharp lessons</li> <li><input type="checkbox"/> Autoharp jewelry</li> <li><input type="checkbox"/> Blank music paper, felt tip pens, highlighter, reinforcements, three-ring binder</li> <li><input type="checkbox"/> Solar blanket</li> <li><input type="checkbox"/> A small RV</li> <li><input type="checkbox"/> Silicone fingernails</li> <li><input type="checkbox"/> Autoharp stationery</li> <li><input type="checkbox"/> A good road atlas to find your way to festivals in your new RV</li> <li><input type="checkbox"/> An offer to baby sit during the music festival</li> <li><input type="checkbox"/> Treat to an evening at a local coffeehouse</li> <li><input type="checkbox"/> A promised hour of "listening" time</li> </ul> |
|---|---|---|

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**PRO-FILES**


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**Evo Bluestein**

4414 E. Alamos  
Fresno, CA 93726  
Pro-File: AQ October 88  
Schedule:

*Extended Education  
Autoharp Class*

California State  
University, Fresno.  
Title of course: Folkstyle  
Autoharp and Children's  
Songs (Worth one unit  
credit.)

October 13,14

**Bryan Bowers**

c/o Scott O'Malley & Asso.  
PO Box 9188  
Colorado Springs, CO 80932  
Pro-File: AQ January 89  
Schedule:

*Antique Sandwich Shop*

Tacoma, WA  
October 27

*Village Theater*

Issaquah, WA  
October 29

*Kentucky Center For  
The Arts*

Louisville, KY  
November 10

*The Ark*

Ann Arbor, MI  
November 12

*Cheaha State Park*

Anniston, AL  
November 17

*The Arts Center*

Carrboro, NC  
November 22

*The Birchmere*

Alexandria, VA  
November 24, 25

*Ramblin' Conrad's*

Norfolk, VA  
November 26

*Whitecap Brew Pub*

Hood River, OR  
December 1

*Northwest Service  
Center*

Portland, OR  
December 2

*Performing Arts Center*

Newport, OR  
December 4

*Humanist Fellowship  
Hall*

Oakland, CA  
December 7

*Redwood Estates  
Pavillion*

Redwood Estates, CA  
December 8

*The Fret House*

Covina, CA  
December 9

*Fallon House*

Columbia, CA  
December 11

*Carpenter Hall*

Ashland, OR  
December 14

*Blue Heron Center*

For The Arts  
Vashon Island, WA  
December 17

**Marcia Bowers**

10 South Broad Street  
Mechanicsburg, PA, 17055  
Pro-File: AQ January 89  
Schedule:

*Palmer Elementary  
School*

Palmerton, PA  
October 26

*Wiesenberg School*

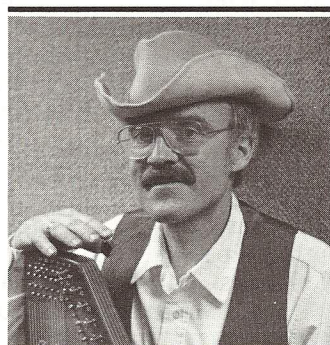
New Tripoli, PA  
November 2

*Wanaque Elementary  
School*

Wanaque, NJ  
November 13, 14

*North Coventry**Elementary School*

Chester Springs, PA  
November 30



**Roz Brown**, a familiar sight at the annual Walnut Valley Festival in Winfield, Kansas, has been playing the autoharp since Bryan Bowers introduced him to the instrument about fourteen years ago. Roz uses two diatonic 'harps in the keys of C/G and D/A. He plans to record his first album this fall which will be entitled "Colorado and the West."

Roz has been performing every Friday and Saturday night for the last nine years at the Buckhorn Exchange

Restaurant, 100 Osage Street  
in Denver, Colorado.

For information, contact:

Roz Brown  
1549 S. Holland Court  
Lakewood, CO 80226

**Paul and Win Grace**

Route 1, Box 182  
11990 Barnes Chapel Road  
Columbia, MO 65201  
314 443-2819

Pro-File: AQ October 88

Schedule:

*Black Mountain  
Festival*

Camp Rockmont  
Black Mountain, NC  
October 20-22

*Riverfront Museum*

"Harvesting the River"

Project

St. Louis, MO

October 25 (tentative 26,27)

*Autumn Folklife  
Festival*

Hannibal, MO

November 4, 5

*Crosscurrents*, (tentative)

Kansas City, MO

November 17

**Mike Seeger**

Pro-File: AQ January 89

Schedule: See listing in

"Bluegrass Unlimited"

**Drew Smith**

529 Ardmore Road  
Ho-Ho-Kus, NJ 07423

Pro-File: AQ July 89

Schedule:

*Folk Project Weekend*

Branchville, NJ

October 13-15

**Ivan Stiles**

Pro-File: AQ October 88

Schedule:

*Perimeter II**Coffeehouse*

Southern New Jersey

(Location TBA)

October 6

*Stringalong  
Weekend*

East Troy, WI

November 3-5

*Prophets Corner**Coffeehouse*

Ambler, PA

November 20

Professional players  
wishing to be featured  
in Pro-Files, please  
send info to: Eileen  
Roys, Route 2, Box  
85, Stevensville, MD  
21666.

**Nathalie LaCroix**

**Forrest** is a grandmother, an ordained minister, and senior citizen who fell in love with the autoharp in 1974. She was given an autoharp by a long-time friend to help while away the time while recovering from back surgery. She had never seen one before and did not know how to play it. One strum told her that this was something worth learning to play because of the melodious tone of the instrument. Calling upon past knowledge of music, she taught herself how to play and has developed a style peculiar to her only. She started to play to accompany herself while singing in a voice that has been described as "unique and different."

She presents programs consisting of folk songs and poetry that are tailored specifically for community audiences: churches, schools, parties, weddings, club meetings, and company functions. She is a regular at the Claremont Spring Folk Festival in Claremont, California.

For performance schedule,  
contact:

Nathalie Forrest  
5751 1/2 Clemson St.  
Los Angeles, CA 90016

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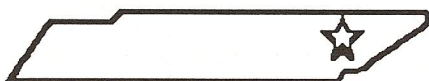


## 'HARPERS-AT-LARGE

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



**Festival: 13th Annual Cosby  
Dulcimer and Harp Convention**  
Place: Folklife Center of the  
Smokies, Cosby, TN



**Reporting: Mary Lou Orthey**  
Newport, PA

*"Music of spring echoes over the  
mountain and down to the valley  
below. . ."*

And tucked neatly in that valley grows a long, low, rustic building partially hidden by tall trees and a riotous display of flowers and herbs. At the entrance to the Great Smoky Mountain National Park, this is a spot for poets and artists. It is the home of Jean and Lee Schilling.

*". . . Babble of brooks and the  
call of the wild birds you can't  
help but join in their song. . ."*

The lush, green entrance path from the road to the front porch crosses a plank bridge under which a brook joyously celebrates its presence. Here is the gathering point for the Cosby Dulcimer and Harp Convention. This annual meeting of friendships and music is anxiously awaited by many regular attendees.

The spirit of the festival reigns on top of the hill behind the Schilling's home. The flat hilltop accommodates several community tenting sites, many workshop areas, a beautifully-set stage, and some of the largest rhododendrons imaginable.

*". . . Mocking bird singing and  
soft breezes bringing the May  
morning chimes that we know. . ."*

This year workshops were held throughout the festival, with a preponderance of dulcimer interests. For the autoharp, there were several "generic" workshops scheduled. These were handled very well by Steve Mayfield and Don Sexton. Luthier George Orthey gave two workshops concerning the maintenance and altering of autoharps. Carol Stober spent several hours teaching children's songs with her autoharp.

Concerts were held on the stage both Friday and Saturday nights. Sing-alongs and jam sessions took over after the concerts, continuing long into the night around the campfires.

Through it all, the presence of the hosts, Jean and Lee Schilling was felt. They are friendly, out-going folks, vitally interested in the music they support through their recordings, concerts, and festivals.

Jean, whose father was a real Tennessee moonshiner, was born near Cosby. She met Lee while she was running her own dulcimer shop in Gatlinburg. He was a vacationing NASA astrophysicist. A year later they were married.

Jean owned land adjacent to the National Park, part of a government grant given to her great, great grandfather. The couple decided to make this site their home and to dedicate their lives to the preservation of mountain heritage. They

built their house of wide, unfinished planks, emulating the architecture of the 1700s. They founded the Folklife Center of the Smokies and today, they continue to perpetuate the stories, songs, and culture of an earlier time. The Schillings are among the foremost authorities on Appalachian folk music.

Jean is involved in painting. She designs and builds old-time toys. She is also a very fine autoharp player. Lee is a builder of many folk instruments including the Appalachian and hammered dulcimers, bowed and plucked psalteries. They are both accomplished musicians, playing all of their own instruments plus the autoharp, harmonica, and recorder.

Not only do the Schillings collect and record Appalachian folk songs, but Jean has composed many songs, which they have used in concerts and on their albums.

*". . . Music of spring echoes over  
the mountain tells me it is here I  
belong."*

Once you have experienced the hospitality of the Schillings, made new friends among the folk gathered there, and enjoyed the music which seems to hang in the air long after the 'harps are silent -- you know a part of you will remain with the music, suspended in the wild green warmth called Cosby, Tennessee.

*Editors' note: See the Schilling's  
ad on page 31 for address and  
information. Also see the  
Records and Tapes list.*



# MAY MORNING CHIMES

Music: Jean Schilling  
Lyrics: Dianne Baker

Musical notation for the first system, including a treble clef, key signature of one flat, and a 2/4 time signature. The melody consists of quarter notes. The lyrics are: "Mu - sic of spring ech - oes o - ver the moun - tain and down to the". Chords indicated above the staff are F, C7, F, Bb, and F. The guitar tablature below shows fret numbers on strings 1 through 5.

Musical notation for the second system. The melody continues with quarter notes. The lyrics are: "val - ley be - low Mock - ing bird sing - ing and soft bree - zes". Chords indicated are C7, F, C7, F, and Bb. The guitar tablature shows fret numbers on strings 1 through 5.

Musical notation for the third system. The melody continues with quarter notes. The lyrics are: "bring - ing the May morn - ing chimes that we know". Chords indicated are F, C7, and F. The guitar tablature shows fret numbers on strings 1 through 5.

Musical notation for the fourth system. The melody continues with quarter notes. The lyrics are: "Bab - ble of brooks and the call of the wild birds you can't help but". Chords indicated are C7, F, and Bb. The guitar tablature shows fret numbers on strings 1 through 5.

Musical notation for the fifth system. The melody continues with quarter notes. The lyrics are: "join in their song Mu - sic of spring ech - oes". Chords indicated are F, C7, F, and C7, F. The guitar tablature shows fret numbers on strings 1 through 5.

Musical notation for the sixth system. The melody continues with quarter notes. The lyrics are: "o - ver the moun - tain tells me it is here I be - long". Chords indicated are Bb, F, C7, and F. The guitar tablature shows fret numbers on strings 1 through 5.

Copyright by Cryin' Creek Publishers. Used with permission. An instrumental arrangement of this song was recorded on the album, Porches Of The Poor, by Jean and Lee Schilling (Traditional Records, Catalog #TR-012) and published by Crying Creek Publishers, 1971. Published in "Let's Go Singin' Book", Dianne Baker, by Cryin' Creek Publishers.



### Festival: Fourteenth Annual Fathers' Day Weekend Bluegrass Festival

Place: Nevada County Fairgrounds, Grass Valley, CA



Reporting: Bill Bryant  
Grizzly Flats, CA

This festival was a very trying but successful weekend for the ever-so-hearty autoharpists who attended. To the best of my knowledge, Evo Bluestein was the only scheduled performer that used an autoharp. The workshops left much to be desired. This was not due to the instructors, but the tremendous noise surrounding the cramped area behind the stage. Although between shows, we still had no break from extraneous noise. A jam session carried on not more than thirty feet from us the entire time. Remarkable patience and determination was shown by Evo Bluestein, Becky Blackley, Tina Barr, and Hazel Horti, proving that nothing will prevent the autoharp from becoming a permanent fixture in more festivals.

### Festival: Deer Creek Fiddlers' Convention

Place: Westminster, MD



Reporting: Sue Stude  
Elkton, MD

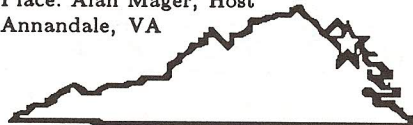
Twice yearly, in June and August, the Deer Creek Fiddlers' Convention is held at the Carroll County Farm Museum in Westminster, Maryland. These day-long contests draw artists from a surrounding five state area. Autoharps are judged in the "Special Performance" category along with lap and hammered dulcimers, harmonicas, tenor guitars, ukuleles, etc. Other categories are vocal, banjo (old time or bluegrass), mandolin, guitar, bass, dobro, and band. Musicians may enter more than one competition. Cash prizes are awarded to the top four places in all divisions. The strictly enforced "no alcohol" policy makes this a popular event for the ser-

ious musician. Families, in addition to watching the musical contests, can sample the wares of various local craftsmen, enjoy a wide assortment of good food, tour the restored 19th century farm, or take a ride in a mule-drawn wagon.

Several Eastern Shore Autoharp Club members attended the June 11 contest. Eileen Roys of Stevensville, Maryland won fourth prize in the Special Performers' Division. She played a medley of Carter Family and gospel tunes. Congratulations, Eileen!

### Workshop: Ivan Stiles

Place: Alan Mager, Host  
Annandale, VA



Reporting: Kathy Ferguson  
Fairfax, VA

Alan Mager's home has become the mecca in the Washington, DC area for autoharp workshops by top performers/instructors, and for visiting with other autoharpists. In the past year, Ivan Stiles, Drew Smith and Charles Whitmer have given workshops there. Ivan gave another one this June.

The workshop was about developing your own style, and was applicable to all playing levels. Ivan demonstrated different strum patterns and showed how to work out new ones. He also discussed the use of beginnings and syncopation as tools for adding variety and interest to a piece. The handout of his arrangement of "Dinah" in 3/4 time is an excellent reference for employing these techniques.

Ivan also emphasized the importance of singing -- whether playing for your own enjoyment or performing for others. Many players shy away from singing. They think it requires a "good voice." Not necessarily true -- singing is an integral part of the folk music tradition -- it tells the story, and once you get over the "shies" and try it, it's really fun.

### Workshop: Dulcimer Disorganization of Greater Washington Cook Out and Workshop

Place: Bull Run Regional Park,  
Manassas, VA

After a week of the worst rain storms in the past hundred years in the Washington, DC area, the weather cleared and was perfect for getting together with folk music lovers. Workshops were held for autoharp, lap dulcimer, hammered dulcimer, banjo, and harmonica. Mike King taught the two autoharp workshops. There was plenty of delicious food for lunch and supper. A jam session in the evening combined the distinctive sounds of concertina, banjo, guitar, bass, dulcimer, harmonica, and of

course, the autoharp. The setting, music, food and fellowship all contributed to an outstanding way to spend a summer Saturday.

### Concerts:

#### Mill Run Dulcimer Band

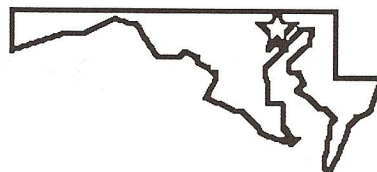
Place: Colvin Run Mill Park, Fairfax, VA; Mason District Park, Fairfax, VA

The band performed their traditional Fathers' Day concert on the outdoor stage. In honor of the day, they played "That Silver-Haired Daddy of Mine" (written by Gene Autry, I learned). And to give equal time to the rest of the male population, they played "Stern Old Bachelor." Woody Padgett played two autoharp solos, "Going to Scotland" and "The Entertainer" with his customary magic. The three-hour program included, as Neal Walters categorizes them, "Songs about love, death and barnyard animals." As always, a great performance.

The MRDB also performed at the Newton W. Edwards Amphitheatre in June to a full house. The concert was lighthearted, to the delight of the children, with an abundance of chicken songs, and Murphy, the limberjack, clogging to "Sister Kate." New words to "There's No Place Like Home" detailed situations such as when you're up at night with sick kids, or have family visit and the brother-in-law lies around the porch half shot, or with your wife's cold feet in the middle of your back -- there's no place like home. Woody Padgett sang the gospel song, "Going Down the Valley." "It's always fun to see and hear this talented group.

### Camp Out/Workshop

Place: Cedarville State Park,  
Brandywine, MD



This camp out/workshop, formally known as The Sixth Annual Dulcimer Family Camping Weekend, was co-sponsored by the Hammers and Noters Dulcimer Society and the Dulcimer Disorganization of Greater Washington (DDGW). There could be no more majestic setting for a campout than the state park. Workshops covered both advanced and beginner Appalachian and hammered dulcimers. Keith Young gave autoharp, kazoo, limberjack, and jaw harp workshops. There was also a workshop on playing together. In the evening the open stage was sheltered in the Pavilion from all spring rains. After the formal program, the jamming went on into the wee morning hours. The next



camp-out is tentatively set for September 2 and 3. Come prepared for some fantastic music.

### The 13th Annual Cranberry Dulcimer Gathering

Place: Binghamton, NY



**Reporting: Louise Heilig**  
Media, PA

The thirteenth annual Cranberry Dulcimer Gathering was held on the grounds of the Unitarian Universalist Church of Binghamton, New York on July 21, 22, and 23. The organizers should have included the word "autoharp" in the title, for at least a third of the people there were primarily interested in the 'harp. Learning through hands-on experience and sharing in a friendly, hospitable atmosphere was the emphasis of the weekend.

Participants could learn at their own level and speed. Workshops appealing to various interests and skill levels were available from Friday afternoon through Sunday afternoon. Featured performers for the Friday and Saturday night concerts were David Neiman, hammered dulcimer; Linda Russell, mountain dulcimer; and Marcia Bowers, autoharp. Workshop leaders for autoharp were Marcia Bowers, Alan Mager, Ellen Patrick, Drew Smith, Ivan Stiles, and Charlene Thomson. The instructors and other established performers gave mini-concerts throughout Saturday. The Friday night Coffeehouse Concert offered budding artists an opportunity to share their talents during an open stage session. Best were the impromptu sharing sessions out on the lawn and learning on an individual or small group basis.

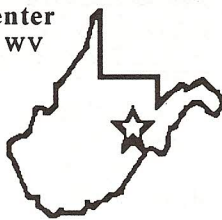
The church people worked very hard to accommodate the Gathering. The total church facility, which is very clean and well-maintained, was offered to the visitors. Well-prepared food was available at a modest price throughout the weekend.

Shopping was a favored activity after music making. Vendors and craftspeople displayed a wide variety of equipment, instruments, tapes, and books, along with expert advice.

One of the real plums of this gathering is that it is large enough to attract top performers yet small enough to have a feeling of intimacy that gives encouragement to beginning artists. The fact that many people return each year shows the dual pleasures in music making and in fellowship that the Gathering fosters.

### Concert: Huttonsville Correctional Center

Place: Huttonsville, WV



**Reporting: Eileen Roys**  
Stevensville, MD

It was my privilege to be included among a delegation of eight people from the Week Two classes at the Augusta Heritage Arts Workshops to put on two shows on July 19th for the inmates of the Huttonsville Correctional Center. Organized by David Morris, who taught the autoharp portion of the Old-Time theme class that week, the programs also boasted the talents of Christine Morris doing clogging, Les Dotson on old-time banjo, Helen White on fiddle, Wayne Henderson and Robin Kessinger playing world-class guitar and Lenny Perry doing the honors on acoustic bass.

Mr. Morris, after breaking the ice with a couple of "captive audience" jokes, gave a short autoharp "sales pitch" and then played "Listen To The Mockingbird," "Home, Sweet, Home," and "Wreck Of The Old 97" on his amplified 15-bar Chromaharp. Later in each show, he returned to do several outstanding vocal numbers which were very well received by an appreciative audience. Let's hope that this worthwhile project will become an annual event.

### Festival: The Midsummer Bluegrass Festival

Place: Grass Valley, CA



**Reporting: Bill Bryant**  
Grizzly Flats, CA

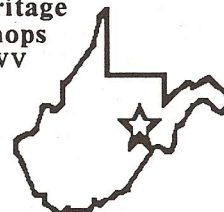
Each year I say it was my favorite western festival, and each year it reinforces my feelings by offering spectacular bluegrass and gospel music, excellent security, showers and the best all-night jams this side of the Rockies! I met many new autoharpers, attended Bryan Bowers' concerts and informative workshop. Bryan had for sale, the most beautiful four color autoharp tee-shirts I've ever seen! I hope he brings some to Winfield, because I want another one! The jam sessions are my main reason for attending the festivals. I played Irish mu-

sic with a fiddler, gospel music with a group, old time music with three fiddles, country music with another group, old favorites with a mandolin and several autoharps -- even did dueling banjos with a dobro! At this festival I bought a Guitarro in perfect condition -- someone had it in his camper!

If you've never attended a festival, and you enjoy playing your autoharps, you should attend one next year.

### Augusta Heritage Arts Workshops

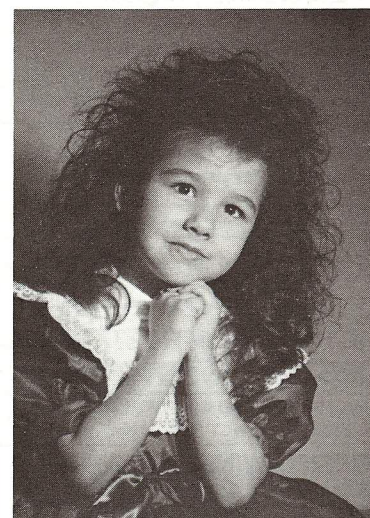
Place: Elkins, WV



**Reporting: Mary Ann Johnston**  
Chester, WV

Old Time Week at the Augusta Heritage Arts Workshops in Elkins, West Virginia had as autoharp instructor, Ivydale, West Virginia native, David Morris. Dave says his career was decided after hearing autoharpist Mark Moore perform at Glenville College in 1962. After hearing "this beautiful, sweet music" he knew the autoharp was the instrument for him.

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Class periods were spent learning Dave's distinctive "banjo rolls" and what he calls his "let your fingers do the walking" licks. However, emphasis was placed on developing a personal style. If there was a shortcoming, it was the lack of written take-home material.

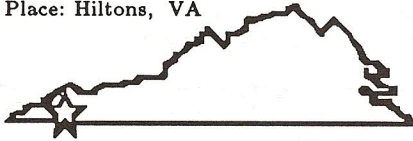
Growing up in a musical family in rural West Virginia, Dave knew and played music with many of the oldtimers. His accounts of those childhood days were both amusing and interesting.

Talented singer and storyteller, Phyllis Marks, was a very special addition to the class. Phyllis, who is sightless, was a real inspiration to those of us who only think we have trouble learning to play. Also on hand was Phyllis' guide dog, Sarah, who made quite a hit with everyone.

Eileen Roys, whose trademark is a five gallon tin of homemade cookies, also brought several of her antique 'harpes and passed them around for inspection and discussion.

All in all, another memorable week in a place known for creating memorable weeks.

**Festival: The Fifteenth Annual Carter Fold Festival**  
Place: Hiltons, VA



**Reporting:**  
**Charles and Mary Sleight**  
Falls Church, VA

We have all seen and heard various members of the Carter family perform and they often talked about their lives in the area of Hiltons, Virginia. One must attend a Carter Fold Festival to truly appreciate the stories and the history of this great musical family.

If you plan to attend next year and it is your first visit, plan to arrive several hours before the performances begin in order to see the craft exhibits and visit

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**BOOKS UPDATE**

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

*The following is an update of the full list which was published in our July '89 issue. If you know of a book that we have missed, please send the information to the Books Editor. The complete list will be published every July and updated in each issue.*

**ADVANCED AUTOHARP NOTATION & TECHNIQUE**

Lyman Taylor  
c/o PO Box 68  
East Branch, NY 13756

the Carter Museum in A. P.'s old store. The museum contains many interesting Carter items and some of their awards. There was also some fine jamming going on under the walnut trees and under the tents among the campers.

Janette Carter, a very friendly lady, was a tireless hostess, and selected some fine talent to entertain us. She and her brother, Joe, alone were worth far more than the modest admission. Other performers included the Lewis Family, The Homefolks Band, John Hartford, The Rock Creek Band, The Reedy Creed Cloggers, The Wildwood Girls Band, The Nashville Bluegrass Band, plus others. Janette explained her criteria for selecting entertainers and from the names above it is obvious that she is very particular. Many families with children attended, and the children enjoyed Joe doing some farm animal sounds. His imitations were excellent, and he probably made many other adults think back to the days we spent in the barn yards.

The dance floor in front of the stage is large and time after time the music brought many cloggers and flat-footers out of their seats. We had previously seen some of them dance at Galax, Union Grove, and Mount Airy, and although not professionals, they were just as entertaining to watch.

It was also nice to see some friends there that many of you probably know; Drew Smith, Marty Schuman, Roger Sprung, George and Mary Lou Orthey, just to name a few. We will be back next year for the sixteenth reunion. Our only regret is that we missed the previous fourteen festivals.

**FESTIVALS**

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

The following is an updated list of autoharp festivals for the fall months. These festivals feature the autoharp in workshops, performances, and/or contests. The complete 1989 Festival List is in *Autoharp Quarterly*, April 1989.

**CODE:**

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

**OCTOBER 1989**  
**Folk Project Weekend\***

Date: Oct. 13, 14, 15  
Place: Branchville, NJ  
Code: AW (Drew Smith) C  
Contact: Jim King  
(201) 782-8656

**NOVEMBER 1989**  
**Stringalong Weekend**

Date: November 3, 4, 5  
Place: East Troy, WI  
Code: AP AW (Ivan Stiles) OS  
Contact: Ann Schmid, Director  
UWM Folk Center  
PO Box 413

**Milwaukee, WI 53201**  
**Barberville Fall Jamboree**

Date: Write for details  
Place: Barberville, FL  
Code: AP

Contact: Jan Milner  
PO Box 668  
Crystal Beach, FL 34681



**DECEMBER 1989**  
**Micanope Music and Dance Camp**

Date: December 27, 28, 29, 30, 31, January 1

Place: Ocala National Forest,  
North Central Florida  
Code: AP AW (Karen Billings) CC  
FM BG S

Contact: Bill Paine, Director  
PO Box 12135  
Gainesville, FL 32604

\* Denotes new listing



FROM OUT OF THE PAST  
COME THE THUNDERING THUMP-BEATS ON THE MICROPHONES--  
WITH A HARDY

# "TEST-1, 2, 3, 4"

BOB WEY WRITES AGAIN!



*In my article, "Capturing Autoharp Sounds with Microphones," in the October 1988 issue of AQ, I made the somewhat rash statement, "Do us all a favor and stretch your finances just enough to buy a decent (\$50 to \$100) microphone." I wanted home recording of your autoharp to be a satisfying experience, and was encouraging you to eschew really cheap or built-in mics. That comment generated a spate of letters to AQ reading something like this: "Have Bob make a suggestion as to what microphone we ought to buy!" That's a tall order, but that's what I'm going to try to do here.*  
-- Bob Wey

For this project, I imposed upon a number of nice folks in the retail music equipment business to lend me microphones. My criteria were that they be readily available over-the-counter in the \$100 price range, and that they be compatible with home recording equipment. I recorded autoharps with them, and listened to the recordings.

You'll most likely be able to find the mics I tested at a good music store near you. Most music stores sell sound reinforcement equipment such as mics and auditorium-destroying amplifiers. You probably won't need to shop at professional audio dealers, but if you know one, it might be worth your while.

U When you check out the mics at the "Last Chance Music Store", here are some technical things you'll want to know.

(1) You may be confronted with "omnidirectionals," and things like that. Fear not. "Omni" is Latin for "all," and "directional" is English for "directional." So, an "omnidirectional mic picks up sounds from all directions around it.

"Cardioid" is medical talk for "heart," and a cardioid mic has a heart-shaped pickup pattern, more sensitive in front and less in back. "Hypercardioid" just means more of the same. Cardioid microphones generally exhibit a "proximity" effect, wherein bass sensitivity can increase by two or more times if you get the mic within 3 inches of the sound source. For an autoharp, this presents no problem. I recommend a cardioid or hypercardioid, because they'll pick up more autoharp and less room noise. All but one of the mics tested for this article were cardioids.

(2) Your salesman might mention "condensor" and "dynamic" microphones. A dynamic mic element works like a loudspeaker in reverse: sound moves the diaphragm, which moves a tiny electrical coil in the field of a permanent magnet, inducing an electrical signal.

Condensor mics are generally more sensitive. The only thing moving is the diaphragm, but they require power to provide the electric field it moves in. This power comes from

something called "phantom power" in the recording studio. Your cassette deck won't have it. Condensor mics are also available which use batteries, (something of a nuisance), and electrets, (generally not a good solution, in my opinion).

Since sensitivity won't be any problem when you're close-mic'ing an autoharp, I strongly recommend a dynamic mic since you just plug it in and go. And, they're more shock-resistant than condensers. All of the mics tested for this article were dynamics.

(3) The third technical consideration is "impedance." I won't go into what impedance is here, because you don't need to know this to make the mic work. Just think of it as "compatibility" or "matching." A low-impedance output is not directly compatible with a high-impedance input; the combination will work, but not properly. You get only about half the signal into your cassette deck, high-frequencies can seem to suffer, and you'll need to tinker with the wiring of the microphone-cable connectors. But low-impedance has advantages because the mic itself can be simpler, particularly if it's a dynamic. The mic cable can be a lot longer without picking up noise or hum. (A high-impedance cable is a lot like an antenna.) The solution for the low-impedance mic into the high-impedance mic input is to plug an inexpensive, (\$25 or less) matching transformer right into the mic input of the recorder.

The microphones I was able





Microphones from left to right:

Audix OM-2	\$130
Audix UD-360	\$160
Electro-Voice PL68*	\$76
Shure SM58	\$119
Shure SM57	\$110
Shure 12L*	\$49
Shure 14L*	\$59

\* High-impedance version is also available.

to test are shown in the above photograph, with prices listed as I found them. All of the above mics are low-impedance and come without a cable, so your final cost will have to include a cable, (\$10-15 or make your own for less), and probably a matching transformer, (\$20-25).

In addition, I tested three genuine "low-enders" for comparison. These all come with a cable and are directly compatible with any high-impedance input:

Panasonic WM-1100 (omni), \$29  
Panasonic WM-1150, \$35  
Radio Shack 33-1071, \$30

### Don't judge a mic by its cover.

All of the mics except the Panasonics have metal housings. And all except they and the Shure SM57 have metal mesh around the mic capsule. Metal is obviously good for durability, but you still have to treat any microphone carefully.

The Shure SM57 and 14L, the two Audix mics and the Radio Shack have dark cases. Dark-colored microphones are often preferred for festival and field recording because they're less intimidating.

The Audix UD-360, Shure 12L and 14L, and the "low-enders" each have an on-off switch. Engineers usually hate switches because they're too easy to leave off by mistake.

The Shures have little "lock-on" plates. This helps the situation somewhat.

### The aural shoot-out.

With the help of my associate, Pamela Roberts, I taped exactly the same strums and a suitable tune with each mic recording onto a different track of our multitrack tape deck here at Ear-Relevant Sounds. To eliminate as many variables as possible, the same mic cable and low-impedance (no transformer) input preamp were used for each mic. Ear-Relevant Sounds is a studio, not a testing lab, so the results are purely subjective. I'll try here to describe what I've heard, but words are notoriously slippery in the audio business.

---

**Autoharp Quarterly is making available cassettes of the test results so you can judge for yourself. See the box at the end of this article.**

---

The Audix OM-2 showed very good balance between bass and treble with the diatonic autoharp. With the chromatic, it was "crisp" without being harsh.

With both autoharps, the Audix UD-360 gave a balanced, natural sound. The bass notes from the diatonic were full and adequate. Like many of its fellows, this mic has a slight rise in its frequency response around 9 kilohertz. With the UD-360 this rise is noticeable but not objectionable because it gives some "life" or "sparkle" to melody playing. In this comparison, the UD-360 sort of proves you get what you pay for.

The Electro-Voice PL68 gives a "full" sound, very bal-

anced across the full spectrum and quite pleasing and natural. I'd say it's easily as nice as the UD-360 but sells for a lot less. Excellent value.

I found that both the Shure 12L and 14L seemed weak in their bass pickup, particularly with the diatonic autoharp we used. The 14L was better than the 12L but still a bit "thin" sounding.

This would be a good time to discuss applications. If your playing is primarily well-articulated melody playing, you'll like the Shure 14L. It offers "sparkle" and good definition. But if you're a back-up player and want low end support, you won't like it.

The sound from the Shure SM57 was too "metallic" to suit me, giving pronounced pick noise and not a very strong bass. The SM57 is a workhorse vocal and drum microphone, but is clearly not for autoharps.

The SM58 gave a "bright," almost "twangy" sound but without being too harsh. This is another one that's good if you are playing lead.

Two of the less expensive ones, the Panasonics, give a sound commensurate with their price. For the autoharp, these are the kinds of mics which prompted my remark in the previous article.

The Radio Shack 33-1071, on the other hand, was quite a surprise. It's not as good as you might like, and definitely sounds inferior to the upper realm of the test line-up, but it's really not bad. The bass is good, the sound is balanced, and at thirty bucks complete, it's therefore a very good value.

My personal favorite of the bunch was the Electro-Voice PL68.

### Your draw, Pardner.

You're going to have to consider two things besides what I've already told you: What does your autoharp sound like intrinsically, and what do you want it to sound like?

If your autoharp has a weak bass, avoid mics like the



SM58 and 14L which, I feel, will diminish what you already have. If your 'harp lacks mid-range and "presence," the mid-range boost which you'll hear in the Audix OM-2 and the E-V PL68 would be good for you. But I caution you that your pick noise can become a problem, particularly if you position the mic dead straight in front of the instrument. (See AQ Vol.1 No.1, page 3.)

As I said in the previous article, if you're a serious and committed 'harper, good recording of your own music can bring a new richness to your enjoyment of it. With that in mind, a mid-priced microphone becomes a rewarding investment, not a frivolous expense.

*I wish to thank Ed Byrne of Music Workshop, Nashua, NH; Perry Lengyl of Ouzonoff Associates, Rowayton, CT; Bill Brown of Minor Chord, Acton, MA; and Chris Gleason of Daddy's Music Stores, Salem, NH for their generous support of this project. ■*

**Who was that masked man?**

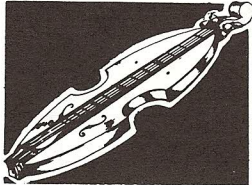
*Bob Wey is a Winfield Champ hammered dulcimer player, and the owner of Ear-Relevant Sounds. He is half of Wey and Roberts, a well-known musical team in the northeast.*



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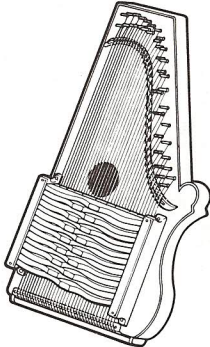


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# AUTUMN

## A Carol



With Spirit

Words and music by Lyman Taylor

1. A - gainst a blue and				F / C / F A7 D7 /				bril - liant sky when flam - ing col - ors and			
3. We spread the feast and				lift a song, we				light the fire and			
TAB * * * * *				TAB * * * * *				TAB * * * * *			

1. paint the Earth, the				C / G7 C / F / C / / F C F				trees spread beau - ty as they die: with a fa, la, la; fa, la, la;			
3. breathe a sigh, our				love will last the				win - ter long: with a			
TAB * * * * *				TAB * * * * *				TAB * * * * *			

1. la, la, la;				F C D7 / G G7 C / F C F				C G7 C				la, la, la, la, la; for God has prom-ised an - oth - er birth. live and die!			
3. la, la, la;				la, la, la, la, la; in				beau - ty may we							
TAB * * * * *				TAB * * * * *				TAB * * * * *				TAB * * * * *			

Slowly

2. With				A7 Dm / Gm Dm / Gm / Dm / Gm Dm A7 Dm				bit - ting frost and chil - ling rain the rain - bow fades and							
TAB * * * * *				TAB * * * * *				TAB * * * * *				TAB * * * * *			

2. A7 Dm A7 / Dm / Gm Dm / Gm / Dm / / Gm Dm Gm				scat - ters down, and just the na - ked trees re - main: with a fa, la, la											
TAB * * * * *				TAB * * * * *				TAB * * * * *				TAB * * * * *			

2. Dm Gm Dm				Gm Dm A7 Dm A7 / Dm / Gm Dm Gm				Dm A7 Dm				la, la, la; la, la, la, la, la; with green of pine and oak - leaf brown.			
TAB * * * * *				TAB * * * * *				TAB * * * * *				TAB * * * * *			



# Musicians

and music lovers are by nature a conservative breed. New instruments, new styles, and new musicians often struggle for years against indifference and false expectations to reach the point at which their true potential is realized. A new kid on the block may prove himself the equal of his peers in a matter of days, weeks or months. A new musical instrument is frequently still a "new kid" as long as 100 years after its invention. The autoharp has struggled, fallen, and struggled again to gain ground since its invention a little more than 100 years ago.

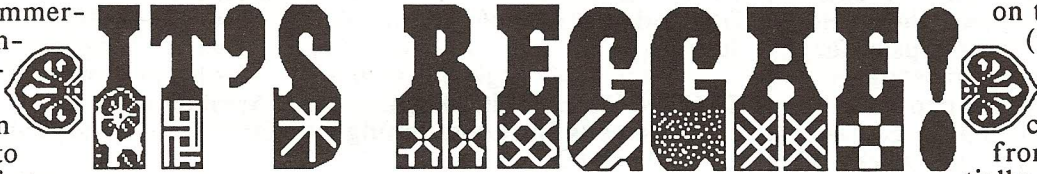
C. F. Zimmermann originally invented the autoharp as an accomplice to a system of musical notation which he hoped would revolutionize the world of written popular music. However, the innate conservatism of the music world doomed his efforts to failure.

The autoharp itself survived in those pre-phonograph days as an effective instrument for performing popular music of the day in homes around the country. Those 'harps were simple. Models with three to five chords were common, befitting the simplicity of much of the white popular music of the time. The simplicity of this music seems now almost a counterpoint to the wonderful harmonic richness of the Romantic period of classical music which was in full flower also at that time. Autoharps were definitely stuck on the "popular" side of the fence during that era. But even many of the relatively simple harmonies of Stephen Foster's music were beyond its capabilities.

Just prior to the turn of the century, the Concert Grand Autoharp was produced by the Dolge Company in an attempt to bridge the gap.

For a brief time the autoharp was occasionally seen with concert bands and even elicited several compositions from Xavier Scharwenka, a classical composer of the time. Alas, the Concert Grand Autoharp failed to survive the times, and its simpler cousin remained as a mainstay of parlor music.

We've come a long way since then. The popular music of yesteryear has become the traditional folk music of today, while much of today's popular music incorporates the rich harmonies and rhythms of jazz and classical music.



by Lindsay Haisley

The autoharp, however, has remained largely where it was at the turn of the century. Its development as an instrument has been closely tied to the styles of music commonly played on it. With a few exceptions, it falls fairly solidly into the traditional folk music camp. We do occasionally hear autoharps on commercial country songs. However even in this context they usually emphasize the inherent harmonic simplicity of the music.

Two developments in the 'harp have opened the door, enabling it to step out of its traditional "home" into a much bigger musical world. The first of these is the electric autoharp pickup. The second is the development and relative popularity of the 21-chord 'harp. Few performers or recording artists have as yet taken advantage of the possibilities, but when a door is opened, sooner or later good people will venture through it.

The electric pickup has given the autoharp the ability to hold its own in just about

any live performance, regardless of the instrumentation. Meanwhile, commercial studio engineers and producers in places such as Nashville and Los Angeles, who for years excluded autoharp players from sessions, have begun to realize that the electric pickup gives them the leverage they need to make the instrument sound pleasing and balanced in a variety of musical contexts.

The larger chord set provides the autoharp with the musical tools it needs to stretch out into the harmonies of contemporary popular music. In particular, the use of diminished seventh chords

on the 'harp, (which I strongly recommend), converts it from an essentially diatonic instrument

into a fully chromatic instrument within the keys for which it is set up. Popular standards of the 40s and 50s with their frequent use of diminished chords and fairly standard harmonies lend themselves particularly well to the 21-chord 'harps, as does much of today's popular country music with its strong rock and blues influences.

Rhythmically, the autoharp is a musical discovery waiting to happen. I frequently tell my rhythms workshop students to think of the 'harp as a "tuned washboard." We've all heard washboards with Cajun or jug band music, but seldom realized that an autoharp could play the same parts and add chords as well. One uses a great deal of string damping with such a style. The chords are chopped and of limited duration, leaving the rhythm of the instrument out front. I fully expect some day soon to hear an autoharp with a Reggae band or playing the fantastic rhythms behind much contemporary African popular music.

I've had a great deal of fun over the years playing auto-



'harp with a variety of bands, especially country or country rock bands. The first reaction of many bands which don't know much about the instrument is "We don't know any autoharp songs," or "What do you want to play that's an autoharp number?" My usual response is "Just go on with your show and let me add what the music requires." After the first song or so the usual delighted response by the band and audience is something on the order of "We had no idea that an autoharp could do that."

In summary, I would make one *big* suggestion to everyone who enjoys playing the autoharp: *don't* limit yourself in the music you play to "autoharp songs." Explore the world of music. Get sheet music for new and old popular songs, much of which has chords written in. If you like classical music, look at the works of such composers as Bach and Mozart. Work out the chords which they used. Learn about chords and how they work together. Learn how to make the chords on your 'harp fit the chords in the music. Learn how to transpose, if necessary (the 'harp still has its limits), to make the music fit your instrument.

Keith Jarrett, one of the world's finest jazz piano players, stated once in an interview that music is more than just notes, rhythms, and tunes. Music is the presence of possibility. Remember that this is as true for the autoharp as it is for any other instrument. ■

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# Autoharp Songbook

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## Juanita (3)



F / [C7 F] F C7 / [C7 F] C7 / [C7] [F Bb] F / F / [C7 F] F C7 / [C7 F] C7 C7 F //  
Soft o'er the foun-tain Ling'ring falls the sou-thern moon, Far o'er the moun-tain Breaks the day too soon!

[F F] F // C7 C7 Bb / [C7 C7] C7 / [Bb] [F Bb] F / [F F] F // C7 C7 Bb / [C7 C7] C7 C7 F //  
In thy dark eyes' splen-dor Where the warm light loves to dwell, Wea-ry looks, yet ten-der, Speak their fond fare-well.

F F [F C7 F] C7 C7 / [C7 C7] C7 / [Bb] [F Bb] F / F F [F C7 F] C7 C7 / [C7 C7] F C7 F //  
Ni-ta! Juan - i-ta! Ask thy soul if we should part! Ni-ta! Juan - i-ta! Lean thou on my heart.

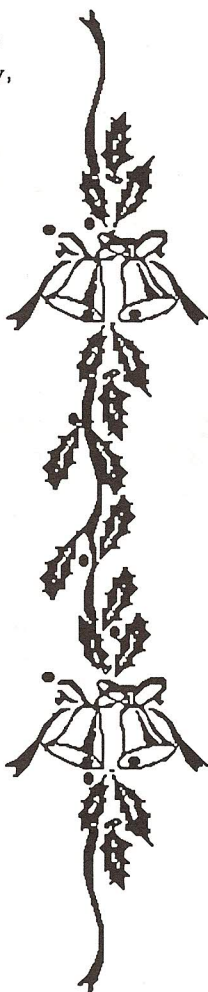
When in thy dreaming, Moons like these shall shine again,  
And daylight, beaming, Prove thy dreams are vain.  
Wilt thou not, relenting, For thine absent lover sigh,  
In thy heart consenting, To a pray'r gone by?  
Nita ! Juanita ! Let me linger by thy side !  
Nita ! Juanita ! Be my own fair bride.



## Deck The Halls (2)



C / [G7] C G7 C G7 C C  
Deck the halls with boughs of hol-ly,  
[G7 C] [G7 G7] C / [G7] C G7 C /  
Fa la la la la, la la la la.  
C / [G7] C G7 C G7 C C  
Tis the sea - son to be jol-ly,  
[G7 C] [G7 G7] C / [G7] C G7 C /  
Fa la la la la, la la la la.  
G7 / [C] G7 G7 C / [G7] C G7  
Don we now our gay ap-pa-rel,  
[C G7] C [F G7] D7 G D7 G7 /  
Fa la la, la la la, la la la.  
C / [G7] C G7 C G7 C C  
Troll the an-cient Yule-tide car-ol,  
[F F] [F F] C / [G7] C G7 C /  
Fa la la la la, la la la la.



See the blazing yule before us,  
Fa la la la la, la la la la.  
Strike the 'harp and join the chorus,  
Fa la la la la, la la la la.  
Follow me in merry measure,  
Fa la la, la la la, la la la.  
While I tell of Yuletide treasure,  
Fa la la la la, la la la la.

Fast away the old year passes,  
Fa la la la la, la la la la.  
Hail the new, ye lads and lasses,  
Fa la la la la, la la la la.  
Sing we joyous all together,  
Fa la la, la la la, la la la.  
Heedless of the wind and weather,  
Fa la la la la, la la la la.

## Be Kind To Your Web Footed Friends (2)

(Tune - "Stars and Stripes Forever")



F F [C7 F] F [E7 F] F //  
Be kind to your web-foot-ed friends  
[E7 F] F [E7 F] F [F F] C7 / C7 //  
For a duck may be somebody's mo-ther  
C7 C7 [D C7] C7 [D C7] C7 //  
Who lives in a lake or a swamp,  
[F C7] [F F] / Bb Bb C7 //  
Or wher-ev-er it is damp.  
F F [C7 F] F [E7 F] F //  
You may think that this is the end  
[E7 F] F  
Well, it is.

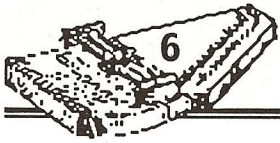


## In The Evening By The Moonlight (2)



[G G] G G Em Em G7 G7 /  
In the eve-ning by the moon-light  
[D7 G7] C C C D7 [G G] //  
You could hear those voi-ces sing-ing;  
[G G] G G Em Em G7 G7 /  
In the eve-ning by the moon-light  
[D7 G7] A7 A7 A7 Em [D7 D7] //  
You could hear those ban-jos ring-ing.  
[G G] G G Em Em G7 G7 /  
How the old folks would en-joy it,  
[D7 G7] C C C D7 [G G] //  
They would sit all night and lis-ten  
[G G] G / C / [G] G A7 Em [D7] D7 G  
As we sang in the eve-ning, by the moon-light.





# Autoharp Songbook

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## Scarborough Fair (3)

↓  
 Am / Am Am Am Am G Am G Am // Tell her to wash it in yonder dry well  
 Are you go- ing to Scar- bor- ough fair? Parsley, sage, rosemary, and thyme,  
 C / C Am / C C D D Am / Where water ne'er sprung nor drop of rain fell  
 Par- sley, sage, rose- mar- y, and thyme, She was once a true love of mine.  
 Am Am / Am C / C C G C G / G  
 Re- mem- ber me to one who lives there  
 Am / Am G / Am G Am G Am // Parsley, sage, rosemary, and thyme,  
 She was once a true love of mine. Which never bore blossom since Adam was born  
 She was once a true love of mine.

Tell her to make me a cambric shirt  
 Parsley, sage, rosemary, and thyme,  
 Without any seam or fine needle work  
 And she'll be a true love of mine.

O, will you find me an acre of land  
 Parsley, sage, rosemary, and thyme,  
 Between the sea foam and the salt sea sand  
 Or never be a true love of mine.

Oh will you plough it with a ram's horn  
 Parsley, sage, rosemary, and thyme,  
 Sow it over with one peppercorn  
 And then she'll be a true love of mine.

Oh will you reap it with sickle of leather  
 Parsley, sage, rosemary, and thyme,  
 Tie it all up with a peacock's feather  
 She was once a true love of mine.

When you've done & finished your work  
 Parsley, sage, rosemary, and thyme,  
 Then come to me for your cambric shirt  
 And you shall be a true love of mine.

## Drink To Me Only With Thine Eyes (3)

↓  
 C C C G7/G7 CG7 C Dm A7 Dm CCF C / G7 C/////   
 Drink to me on - ly with thine eyes, and I will pledge with mine,  
 C C C G7/ G7 CG7C Dm A7 Dm CCF C / G7 C/////   
 Or leave a kiss with- in the cup and I'll not ask for wine.  
 C C C C C / C C C C C / C F / C C F C C // G7 //   
 The thirst that from the soul doth rise doth ask a drink di- vine,  
 C C C G7/G7 C G7C Dm A7 Dm C C F C / G7 C/////   
 But might I of love's nec - tar sip, I would not change for thine.



I sent thee late a rosy wreath,  
 not so much honoring thee,  
 As giving it the hope that there  
 it would not withered be.  
 But thou thereon did'st only breathe  
 and send'st it back to me,  
 Since when it blooms and smells,  
 I swear, not of itself, but thee.



## The Ash Grove (3)

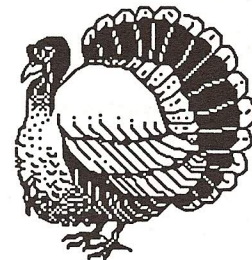
↓  
 C C C [CG7]C Am Am Dm [Dm Am] [Dm Am] G7 G7  
 The ash grove, how grace-ful, how plain - ly tis speak- ing,  
 G7 C [CG7] [CG7] F F F C C G7 C /  
 The wind thro' it play- ing has lan- guage for me;  
 C C C [CG7] C Am Am Dm [Dm Am] [Dm Am] G7 G7  
 When o- ver its branch- es the sun- light is break- ing,  
 G7 C [CG7] [C G7] F F F C C G7 C /  
 A host of kind fa- ces is gaz- ing on me;  
 [CG7] C [CG7] [CF] C G7 C G7 [G7C] [G7C] G7 C  
 The friends of my child- hood a- gain are be- fore me,  
 G7 C [C G7] [CF] C G7 C G G D7 G7 /  
 Fond mem- o - ries wak- en, as free- ly I roam;  
 G7 C C [CG7] C Am Am Dm [Dm Am] [Dm Am] G7 G7  
 With soft whis- pers la- den its leaves rus - tle o'er me,  
 G7 C [C G7] [CG7] F F F C C G7 C /  
 The ash grove, the ash grove that shel- tered my home.

## For The Beauty Of The Earth (2) (Happy Thanksgiving!)

↓  
 G [D7 G] D7 G C C G /  
 For the beau- ty of the earth,  
 C D7 G C G D7 G /  
 For the beau- ty of the skies,  
 G [D7 G] D7 G C C G /  
 For the love which from our birth  
 C D7 G C G D7 G /  
 O- ver and a- round us lies,  
 G D7 G G D7 D7 G /  
 Lord of all to Thee we raise  
 C D7 G C G D7 G /  
 This our hymn of grate- ful praise.

For the beauty of each hour  
 Of the day and of the night,  
 Hill and vale and tree and flow'r,  
 Sun and moon and stars of light,  
 Lord of all to Thee we raise  
 This our hymn of grateful praise.

For the joy of human love,  
 Brother, sister, parent, child,  
 Friends on earth and friends above,  
 For all gentle thoughts and mild,  
 Lord of all to Thee we raise  
 This our hymn of grateful praise.





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