

AUTOHARP QUARTERLY

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

INTERNATIONAL
AUTOHARP
CHAMPIONS--1989

◆◆

IN THE MODE

◆◆

ROSA COX

◆◆

INTERACTION

*A Lesson with
John Hollandsworth*

◆◆

THE MacARTHUR
HARP

◆◆

AUTOHARP
COMPETITIONS



N O W 4 4 P A G E S !

AUTOHARP QUARTERLY™

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

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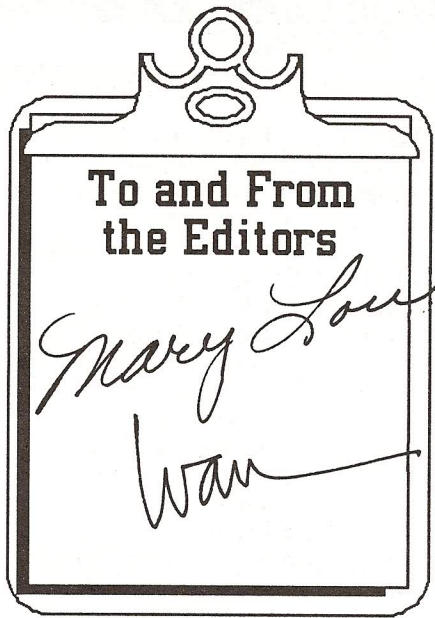
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Cover Photo:
Rosa Cox



**To and From
the Editors**

Mary Lou
Wan

DEAR READERS:

While editing this issue, we once more found ourselves up to our knees in articles, pictures, and letters on the "cutting room floor." We peered at each other over this familiar but cluttered, sorry mess, and said, "Enough!"

We picked up the pieces, pasted them back together, and now send them to you in this new 44-page version of AQ. Enjoy!

The AQ cassette tape for *Microphone Selection and Placement* by Bob Wey, announced in the last issue, is available for \$8.00 post-paid from AQ. This is a must for anyone using microphones with their 'harp.

The Walnut Valley Festival this year was truly a winner. So too, were many 'harpers who entered our hourly drawing at Winfield and walked away with lots of prizes. Between the autoharp workshops and jam sessions, the autoharp championship, and the fantastic entertainment, it was the best Winfield ever.

We had the pleasure of meeting many friends -- old and new in our travels this year. We look forward to this coming year -- may it be as rewarding. And may this new year also be a busy, happy, and rewarding one for you.

Happy New Year
-- The Editors

DEAR EDITORS:

Many thanks to Drew Smith for the wonderful tribute to Glen, and many thanks to *Autoharp Quarterly* for the kind words. This meant a great deal to Glen's family and friends, and I know that wherever he is he's smiling contentedly and thinking, "Thank God -- someone finally got the story straight!"

It's wonderful to me to read your publication and see you promoting so many styles and encouraging your readers to sample all kinds of music on the Autoharp. As Mike Hudak says, and said to me so long ago when he was traveling with Kilby Snow, "Find the kind of music you want to play and then play it!" The world is finally realizing how versatile the Autoharp is and how great is its contribution to music making.

-- Meg Peterson

Plaudits for a great magazine! One item should have been covered in Pam's tuner article. (*Electronic Tuners, Part 1 and 2, July and October '89*) As the battery ages, (even before the low battery indication), does the tuner lose accuracy? My Arion HU-8400 does.

-- Ken Dawes

Interesting point, Ken. The literature varies. Pam is checking specifics and will report later. Anyone else have this problem?

Loved Judie Pagter's directions for "Quilting Party." What an easy way to learn positions for plucking!

Thank you for your widening of the horizons for this instrument.

-- Audrey Kjorlaug

Hope I'm not too late to renew my charter subscription. It's not the money, it's the distinction!

-- Louise Heilig

I'm always awaiting the next issue. I've found the "how-to" articles very helpful. I especially appreciated the table

for converting to diatonic.

Also, don't know how I lived without the alligator pick-up for my tuner. Thanks for all you do.

-- Carole Outwater

Thank you for a year well spent, from this reader's point of view, in producing the greatly appreciated AQ.

For me it has meant getting my autoharp out of the closet and really learning to play it. So, I'm worn off up to the arm pits like the Venus de Milo, and my head is permanently crooked to the side, but who cares? It has meant traveling to far and exotic places like Union Grove, NC and Mountain View, AR in desperate search for others addicted to this mania -- demon "strum," I call it.

-- Alex Usher

I can't tell you how many times I've gone to an old issue of AQ to look something up -- what a great resource for the "autoharp enthusiast." I know what I'm giving for Christmas presents this year! Keep on doin' what you're doin'!

-- Mary Jane Nicholls

Your magazine is super! As an editor of a journal of equal size, but put out only twice a year and with a struggle, I am awe-struck how you two get the AQ out, not only on time, but each issue surpasses the previous one.

Mike Hudak's article on playing by ear is so down-to-earth and useable . . . Terrific!

Drew Smith's *Reflections on Glen Peterson's Autoharp Years* was not only educational but very moving. I learned more relative, current stuff about the Autoharp than I had ever known.

-- Marcia Bowers

Thank you for . . . AQ. For people like me, cut off from the opportunity of hearing live players, it is invaluable. Sorry I missed the first edition and hope you can send me one now.

-- Ian Cooper

STEPHEN YOUNG, 1ST PLACE 1989 WINFIELD WINNER



I was born in Long Beach, California in 1942. When I was three, our family moved to Anchorage, Alaska where I grew up. I was schooled entirely in Alaska, including eight years at the University of Alaska in Fairbanks where I earned a doctorate degree in physics. I met my wife, Veronica, there and was married in 1965. We have one son, Stephen, who is eleven. After leaving the university, I spent two years as an officer at an Army research laboratory in New Hampshire. In 1971, I obtained a position at an aerospace company near Los Angeles where I am still employed and do theoretical research on space-related problems. Our home has a view across the Los Angeles harbor to the city where I was born.

My introduction to music consisted in playing various band instruments up through

high school, Burl Ives records, and listening to my father sing at home in the evenings. He did old tunes like "Wildwood Flower" and "Wabash Cannonball." At 16, I learned to play his guitar well enough that he helped me buy a Gretsch electric guitar so I could play Chet Atkins tunes. I dabbled in finger-style guitar for twenty-five years but never obtained any real proficiency. I learned of autoharps in 1978 browsing through a local music store where I came across Bryan Bower's "View From Home" album. I was impressed with the instrument but didn't really consider getting one for myself. However, I played Bryan's record so much that my wife decided I must have some interest in it and bought me a 21-chord Oscar Schmidt Appalachian in the fall of 1982.

Soon after, I attended one of Bryan's Los Angeles workshops and learned of diatonic instruments. Over the next couple of years, with the help of Kilby Snow's, Bonnie Phipps', and Ron Wall's recordings, articles in magazines, and a modified Oscar Schmidt Centurion instrument, I developed the open-chording, alternating-finger style I used in the competition. Like many 'harpers, I was isolated from other players for some time. This changed in 1984 when I learned of the Summer Solstice Dulcimer and Traditional Music Festival held in the area. I have met many expert players who came to this festival to conduct workshops, including Becky Blackley, Ivan Stiles, and Lindsay Haisley. I also first met the Ortheys there in 1987. The closest associations I made there were with Bill Bryant who came down from northern California in 1987 and 1988, and with Bob Lewis in 1989. I had actually met Bob twice before at other local events where we discovered that we were very compatible in both repertoire and style. Both of these men had attended previous Winfield competitions, and encouraged me to also attend. I thank both of them for this, and Bob for useful discussions on preparing contest tunes. Winfield 1989 was my first autoharp competition, although I had played in the local "Topanga Banjo and Fiddle Contest" in the "other instruments" category, and won in 1986 and 1987.

The experience of Winfield will always be with me. Besides winning, I will remember the new players I met, particularly John Hollandsworth with whom I camped; the beautiful prize Orthey Dulci-Harp; and maybe most of all, the camaraderie that existed during the all-night jam session with Bob, Bill, and John. ■

IVAN STILES, SECOND PLACE 1989 WINFIELD WINNER



If my wife, Nancy, had felt the need to have a percussionist in the family, I would probably be playing the steel drum today.

But, instead, Nancy bought an autoharp for me on our anniversary in 1976. She started her surprise by bringing in a package containing a guitar strap. (Interesting, I thought.) Then she brought in a book called "Folk Style Autoharp." (More interesting, I thought.) Finally, she presented me with a new autoharp, and the Stiles household has not been the same since.

I opened the book and began on page one. Up to that time, I had played a little piano, a little accordian. But when I received the 'harp, something clicked, and I stayed with it. After playing in the closet for four years, I decided to go for lessons,

and ended up getting an offer to give the lessons in the music studio I went to for lessons. I found that the teaching helped me get over the plateau I had reached. I also found that I enjoyed teaching and I've been teaching autoharp ever since.

Today, I travel throughout the United States giving workshops and performing in coffeehouses and at music festivals. I not only play the autoharp, but include the Appalachian Dulcimer, bowed psaltery and musical saw in my programs.

I started entering contests in 1981 when I first entered the International Autoharp Championship in Winfield, Kansas. In the process, I have been a finalist several times, was third place winner in 1987, and now second place winner in 1989. I also was the Great Lakes Regional Autoharp Champion in 1985, and World

Autoharp Champion in 1987.

Along with teaching, performing, and entering contests, I also collect old autoharps. My original autoharp has since passed on to my friend, Bill Bowes, but I still have "visiting rights."

In 1983, I was asked to name a new model Autoharp from Oscar Schmidt. The Autoharp, painted black with gold trim, combined new construction with the look of models dating back before 1968. It reminded me of the ancient legend of the firebird, regenerating itself from its own ashes, hence the name, Phoenix.

More recently, I designed and illustrated the artwork surrounding the sound hole on the Oscar Schmidt Limited Edition Wildwood Flower Autoharp.

I quit my full-time work as a commercial artist in 1985 when my bookings exceeded the three weeks vacation I had accrued at that point. Now, I do advertising on a freelance basis. This allows me to be available for bookings and any other autoharp interests.

Those interests include an album, "Rounding Pickering Bend," a mixture of traditional, Irish, classical, and original music.

Another autoharp interest is the book, "Jigs and Reels for the Autoharp" in which I have arranged twenty-four tunes from the British Isles for the autoharp. I was also a contributor to "Winning Ways on the Autoharp, Volume One."

I live in a 176 year-old stone farmhouse in Chester County, Pennsylvania with my wife and two children, Virginia, 16, and Derek, 12. And three cats. But, that's another story.

Readers of Autoharp Quarterly can thank Nancy Stiles for giving Ivan that autoharp. He is co-editor of this magazine, which, at the whim of his wife, could very well have been named the "Steel Drum Roll." ■

LES GUSTAFSON-ZOOK, THIRD PLACE 1989 WINFIELD WINNER



I feel honored to have been selected for third place from all the great pickers at the International Autoharp Championships. As I sat and listened to those who were playing, I never really expected to place, so it was real exciting to be chosen.

I first got an autoharp about four years ago when we were given my wife Gwen's family autoharp when we got married. I was playing bass and mandolin at the time, getting excited about fiddle tunes. I didn't do much with the 'harp for a year. We had been going to the Walnut Valley Festival for a number of years, but after getting the autoharp, decided to check out the contest to see how it was played by the pros. The following Christmas, I began experimenting with Christmas songs on the 'harp. I found concentrating on the music

brought meaning back into a season that for me had lost its joy, due to all the glitter and consumerism. I found myself really enjoying playing the instrument as well, and began taking some of the fiddle tunes I knew on mandolin and learning them on the autoharp. For the most part, I taught myself, but do give credit to an autoharp club in Denver for teaching me a number of tricks. Also I learned more picking styles in workshops with Bryan Bowers and Bonnie Phipps. I motivated myself by deciding to compete at Winfield, so practice came easily, both for the joy of playing and something to play for. I didn't stand out in the contest of sixteen contestants back in 1987, but determined to keep after it. Being in Jamaica for a year slowed down my practicing. But upon returning I have actively looked for places to

play. This keeps up the incentive to find new material and be more comfortable in performing. I've played at talent shows, retreats, open houses, special dinners, Christmas parties, and preschool celebrations -- almost at any activity I can find. I find that no matter what your playing level, there are plenty of opportunities to play, especially if you are willing to play for free. Playing for free is always helpful, if simply for practice, exposure and experience. Sometimes it will even turn into a paying job. My current challenge is to become comfortable enough to interact with people when I play, rather than having to concentrate on the playing so much that I mess up if I look at anyone. My favorite 'harp these days is the family Oscar Schmidt that I turned into a two-key G, D diatonic. With two keys, it is pretty flexible and good for those tunes which change keys for sections (like fiddle tunes.) It's been broken in well and I like its sound. This is the 'harp I used this year in the competition. I'm looking forward to school vacations to spend more time with the two 'harps I won this fall -- an Oscar Schmidt Wildwood Flower, for winning the National Championship in Avoca, Iowa over Labor Day weekend, and the Oscar Schmidt Ozark that I won at Winfield. I haven't yet had the chance to get real familiar with either of them, due to school and other commitments.

I look forward to becoming more familiar with 'harpers out there, and am excited about learning more about ways that keep pushing out the boundaries of the instrument. The *Autoharp Quarterly* is real helpful toward that end. Together we can keep the autoharp in the fold of legitimate musical instruments and even help to find it a place of honor. ■

IN THE MODE

by Mark Fackeldey

music and musical instruments evolved long before music theory. You don't need to know theory to play music any more than you need to understand the universe to be able to live. But knowing how notes, scales, and chords are constructed and interrelated can help you progress.

Music theory is an organizing system; not a point of departure. It helps you recognize recurring patterns and provides a means of communication among musicians

Before our present day music system was formulated into the chromatic scale, there existed many different diatonic modes (scales) from various ethnic origins.

The best known of these modes is our familiar *Do, Re, Mi, Fa, Sol, La, Ti, Do* scale. This mode is used as a basis from which to explain other modes.

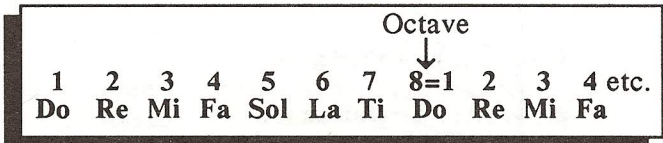
Even though your autoharp may be a chromatic one, most music played on the autoharp is based on some diatonic scale.

Here, we will deal with seven different modes which are neatly laid out on a diatonic autoharp, but can be explored easily on a chromatic 'harp if you know what chords to use.

The major and minor chords on the autoharp are *triads*. A triad is a chord made up of three different tones. The configuration of the triads on the 'harp is 1 - 3 - 5, meaning these triads are made

with the first, third, and fifth tones of their respective scales.

Our familiar major scale has seven different notes plus an octave note:



When we build a triad on each of these notes, following the 1 - 3 - 5 pattern (2 - 4 - 6, 3 - 5 - 7, etc.), the result is the seven basic chords for whatever pitch we decide our major scale will be.

5 sol	6 la	7 ti	1 do	2 re	3 mi	4 fa	5 sol
3 mi	4 fa	5 sol	6 la	7 ti	1 do	2 re	3 mi
1 do	2 re	3 mi	4 fa	5 sol	6 la	7 ti	1 do
I	ii	iii	IV	V	vi	vii	I

We will use the key of F because even a standard twelve-chord chromatic 'harp has sufficient chords in this key to explore the seven modes.

Key of F Major							
(Do, the first tone or root of the scale is the F note.)							
1	2	3	4	5	6	7	8
f	g	a	bb	c	d	e	f

Seven Basic Chords for the Key of F:

Notes	5	c	d	e	f	g	a	bb	c
	3	a	bb	c	d	e	f	g	a
	1	f	g	a	bb	c	d	e	f
Chords		F	Gm	Am	Bb	C	Dm	Edim	F
Function		I		IV	V				I

Where's the E diminished chord on the autoharp? The E

diminished chord was fused with the C chord to form C7:

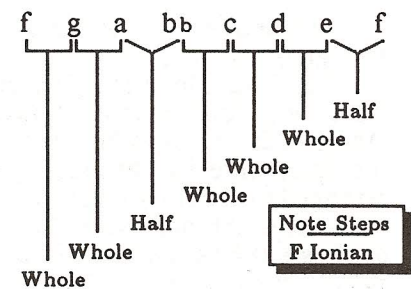
C	→	c	e	g	
+ Edim	→	e	g	bb	
= C7	→	c	e	g	bb

Why is there a "flat" (b) symbol with the fourth scale note, bb? To create a half tone interval between the third and fourth scale notes and a whole tone (two half tones) interval between the fourth and fifth scale notes -- which creates the desired sound -- a pleasant, optimistic mood.

An interval is the distance between two notes. When we change the intervals between scale notes, we change the mode or mood. (On the autoharp the bb strings are labeled a#, but the chord bar is labeled Bb -- same note, same chord, Bb = A#).

MODES

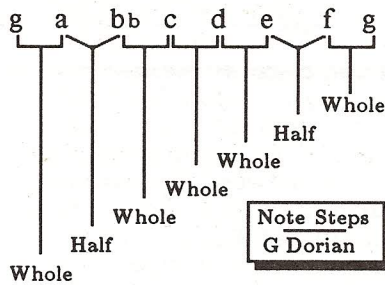
A mode is a series of notes, separated by predetermined intervals, on which we base a melody. When placed in an order, ascending or descending in pitch, these notes form a scale. Clear as mud? Let's look at our F major scale:



Thus, the notes in this scale are arranged in intervals of whole tones and half tones. This configuration of two whole -- one half -- three whole -- one half is called the Ionian Mode. The above scale of F major is also called *F Ionian Mode*.

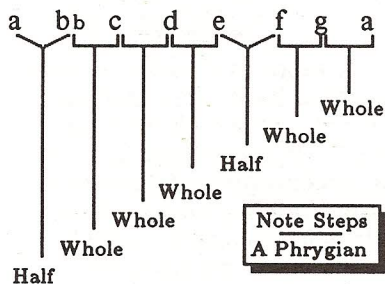
Moving Up The Ladder

Now, using the notes (and triads) of the F Ionian Mode, play a scale starting on the g note -- up to g one octave higher. (Refer to *Dorian* under **Notes and Chords** chart on the next page.)



In this G scale the intervals are arranged differently from the F major scale. This is a different mood. It creates a different mood. This particular scale, which starts on g but uses the same notes as the F major (Ionian) scale, is called the *G Dorian Mode*.

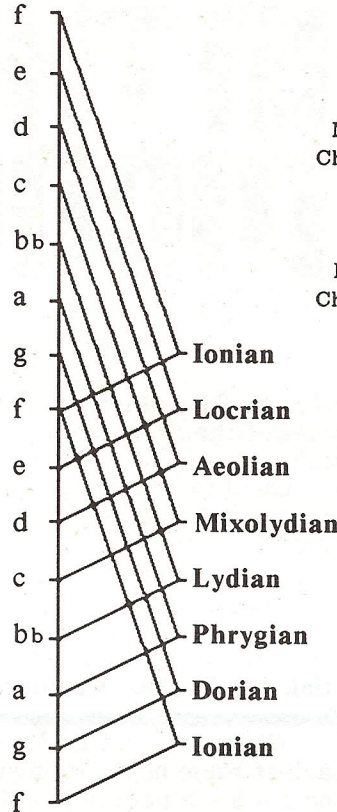
By now, you have probably guessed it. The next mode goes from a to a and the intervals are:



The above mode is the *A Phrygian Mode*.

To make a long story short, I drew a picture worth a thousand words. It shows how the successive intervals become arranged differently when we shift the eight-note scale (7 pitches + the octave) within the same key signature.

High



Low

Below is another list of these seven modes to show them in a different perspective. They all have fanciful names, being named after regions in ancient Greece where these modes supposedly were in the top 10. At best, they might be approximations of the ancient Greeks' ditties. I have never been able to locate Mixolydia on a map.

Editors' note: That's alright, Mark. We couldn't even find it in the dictionary! (See next page.)

Chord Number:	I	2	3	IV	V	6	7	I
Note Number:	1	2	3	4	5	6	7	8 = 1
Ionian	f	g	a	bb	c	d	e	f
Dorian	g	a	bb	c	d	e	f	g
Phrygian	a	bb	c	d	e	f	g	a
Lydian	bb	c	d	e	f	g	a	bb
Mixolydian	c	d	e	f	g	a	bb	c
Aeolian	d	e	f	g	a	bb	c	d
Locrian	e	f	g	a	bb	c	d	e

There are two basic ways of playing a scale on the chromatic autoharp:

1. Using successive triads

Notes f g a bb c d e f
 Chords F Gm Am Bb C Dm Edim F
 For Edim you can use C7 ←→

2. Using the I, IV, V chords

Notes f g a bb c d e f
 Chords F C F Bb F Bb C F
 I V I IV I IV V I

Be aware -- when you change to another mode, the chord functions change "accordingly." For instance, in C Mixolydian, the I chord is C, the IV chord is F, and the V chord is Gm.

Diatonic 'harps can also play a scale as follows:

Notes 1 2 3 4 5 6 7 8(1)
 Chords I O I O I O V I
 O = Open chord (no chord bar depressed)

The chart on the following page shows how to play scales in different modes. You'll notice that the Mixolydian Mode has an alternative way of playing the scale. I encourage you to experiment with alternative ways of playing a scale. For any scale note beyond the root, you can choose any one of three chords containing that note.

Play through the scales. Then play the accompanying tunes. When you feel comfortable, try applying the different modes to another song that is familiar to you. You'll be surprised at the different "moods" you can create.



A series of invasions of ancient Greece began in about the 17th century B.C. Among the invaders were the Aeolians, Ionians, and Dorians. The Aeolians and Ionians migrated to the islands of the Aegean and the coast of Asia Minor.

The Dorians also settled in parts of the coast of Asia Minor south of the settlements of the Aeolians and Ionians as well as the islands of Crete, Cos, and Rhodes.

Ethically-minded Greek theorists attributed special

traits to the individual modes based on their *ēthos*, or emotional and moral characteristics. Hence, "manly" for the Dorian, "effeminate" for the Lydian, "ecstatic" for the Phrygian, and "mournful" for the Mixolydian.

Notes and Chords

Ionian								
Notes:	f	g	a	bb	c	d	e	f
Chords:	F	C	F	Bb	F	Bb	C	F
Dorian								
Notes:	g	a	bb	c	d	e	f	g
Chords:	Gm	Dm	Gm	C	Gm	C	Dm	Gm
Phrygian								
Notes:	a	bb	c	d	e	f	g	a
Chords:	Am	Edim	Am	Dm	Am	Dm	Edim	Am
Lydian								
Notes:	bb	c	d	e	f	g	a	bb
Chords:	Bb	F	Bb	Edim	Bb	Edim	F	Bb
Mixolydian								
Notes:	c	d	e	f	g	a	bb	c
Chords:	C	Gm	C	F	C	F	Gm	C
Or:	C	Bb	C	F	C	F	Bb	C
Aeolian								
Notes:	d	e	f	g	a	bb	c	d
Chords:	Dm	Am	Dm	Gm	Dm	Gm	Am	Dm
Locrian								
Notes:	e	f	g	a	bb	c	d	e
Chords:	Edim	Bb	Edim	Am	Edim	Am	Bb	Edim

Edim is the preferred chord. C7 should be used only if necessary. On a personal note, the Lydian Mode drives me nuts.

I, IV, V Chords

	I	IV	V
Ionian:	F	Bb	C
Dorian:	Gm	C	Dm
Phrygian:	Am	Dm	Edim (C7)
Lydian:	Bb	Edim (C7)	F
Mixolydian:	C	F	Gm
Aeolian:	Dm	Gm	Am
Locrian:	Edim (C7)	Am	Bb

IN CONCLUSION

The following tune is one that is familiar to you. When played in different modes, however, it takes on an entirely new sound. Now, experiment with the modes. Become aware of their applications in the music you hear, and (maybe) feel inspired to compose your own melodies. ■

Mark Fackeldey is the first place winner of the 1988 International Autoharp Championship.

IONIAN

F Bb F Bb / F Bb F C F C F / Bb F Bb /
 F Bb F C F C F / / / / C F / Bb / /
 F / C F / C F / / C F C F / / /

DORIAN

Gm C Gm C / Gm C Gm Dm Gm Dm Gm / C Gm C /
 Gm C Gm Dm Gm Dm Gm / / / / Dm Gm / C / /
 Gm / Dm Gm / Dm Gm / / Dm Gm Dm Gm / / /

PHRYGIAN

Am Dm Am Dm / Am Dm Am C7(Bb) Am C7(Bb) Am / Dm Am Dm /
 Am Dm Am C7(Bb) Am C7(Bb) Am / / / / C7(Bb) Am / Dm / /
 Am / C7(Bb) Am / C7(Bb) Am / / C7(Bb) Am C7(Bb) Am / / /

MIXOLYDIAN

C F C F / C F C Gm(Bb) C Gm(Bb) C / F C F /
 C F C Gm(Bb) C Gm(Bb) C / / / / Gm(Bb) C / F / /
 C / F C / Gm C / / Gm C Gm(Bb) C / / /

AEOLIAN

Dm Gm Dm Gm / Dm Gm Dm Am Dm Am Dm / Gm Dm Gm /
 Dm Gm Dm Am Dm Am Dm / / / / Am Dm / Gm / /
 Dm / Am Dm / Am / / / Am Dm Am Dm / / /

Also try this with the C chord where c, e, and g occur. Lydian and Locrian modes omitted.

WHEN JOHNNY COMES MARCHING HOME

D Aeolian

Dm / / / Am Dm Am Dm / F / C Dm
 / / / Am Dm Am Dm C F / Am Dm
 Dm / / / C / / / Bb / / / Am / / Dm C
 Dm C Bb C Dm / / Am Dm

* * * * *
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Or: Try playing this tune using the Dm and C chords only; or just the Dm (I), Gm (IV), and Am (V) chords. Another variation: In measure three, play a D instead of F, followed by an Am in measure four. And another: Play Dm instead of Bb (there is no bb note in the melody). Other mode songs: *Dorian*: Greensleeves, Scarborough Fair, Cluck Old Hen. *Mixolydian*: Old Joe Clark, Red Hair Boy, Campbell's Farewell to Red Gap. *Aeolian*: Ghost Riders in the Sky, Jerusalem Ridge, Star of County Down. *Ionian and Aeolian*: Blackberry Blossom, Temperance Reel.

*Left to right: Rosa's sister
Flora; father, Stephen; Rosa;
and mother, Anne.*

ROSA COX

by Mike
Fenton



Autoharps of modern times should remember that we owe a great debt to an earlier generation, folk born in the early years of this century, who assisted in preserving a musical instrument that might otherwise have been lost to the pages of the history books. For all the popularity of C.F. Zimmermann's invention during the last two decades of the 19th century, the autoharp almost died out in general use. Production ceased completely between the turn of the century and World War I. Its assimilation into folk tradition in the Appalachians through the work of such players as Pop Stoneman was the key factor in saving the autoharp to become resurrected in the '60s and '70s. It received a new musical identity in the hands of players such as Maybelle Carter, Mike Seeger, Bryan Bowers, Bill Clifton and Kilby Snow.

With the autoharp's renaissance firmly established, it is an appropriate time to remember that there are still living in parts of Virginia and other areas of the Appalachians today a generation of old-time musicians who were exposed to the autoharp as children. They took it up between the Wars, and although they may

not all have maintained it in continuous use ever since, they were able to take it up again, and with renewed zeal. Perhaps they became re-acquainted with the autoharp after their children had grown and moved out, giving themselves a vital interest and a new delight in the power and pleasure of music for their senior years.

Such a person is Rosa Cox of Carroll County in Southwest Virginia. I first met Rosa in 1985 at the Galax Old Fiddlers' Convention. That year, "live" broadcasts from the convention stage had been featured over WBOB so that the old-time and bluegrass music was going out fresh to many of the woods, "hollers" and isolated homesteads all over Grayson and Carroll counties. These transmissions, I learned later, really did mean a great deal to some of the older generations who loved the old music and, for whatever reason, could not attend the Convention.

Whilst playing informally with friends during Galax '85, a car came slowly by our pickin' area and a voice from within enquired where the Englishman might be found, as "Momma wants to meet him." Momma had heard me playing auto-

harp on the radio, and had been motivated to take out her black Schmidt A model and get down to the Convention. Thus took place my first meeting with Rosa Cox, brought in to visit with me by her daughters Bonnie, Betty, and Velma. Eighty-two years old, Rosa brought out her 'harp, set it on her lap after the manner of her second cousin Pop Stoneman, (but without the case underneath), and treated me and my circle to the songs and flavors of another age -- "Pretty Mohee," "Irish Rose," "Texas Rangers," "Courting in the Rain." As I sat there listening on that first of many meetings, it occurred to me that I might not be an autoharper today, were it not for Rosa and many folk like her.

Rosa Cox was born Rosa Landreth on March 29, 1903 in the community of Monarat, Virginia, the second daughter of Stephen Floyd Landreth, (b.1877), and Anne Ruth Caudill Landreth. Her interest in music came from her father, who was a carpenter by trade. He made furniture, including church pews. He worked on people's houses and made shingles to cover the house roof. He also made several kinds of instruments -- fiddles, guitars,

cellos, banjos, mandolins -- and autoharps. He once fixed up a rack for his neck to enable him to play the harmonica in the way of his cousin, Pop Stoneman. The region around New River Valley was rich in native hardwoods and Rosa's father obtained his curly maple and spruce locally. He had to split it with an axe and work it by hand. He made his clamps with wood and wood screws. He had no electricity. He used his own foot power to pedal his machinery. During winter time, Rosa, her sister and mother would piece quilts in the evening while Dad would get his glue pots and heat them up, ready to work on his fiddles. He could play all his instruments but the fiddle was his favorite.

Rosa took up playing autoharp about 1914, chording it on her lap with metal thumb and finger picks to accompany her father's fiddle. They played tunes like "Red Wing," "Whistling Rufus," "Silly Bill," plus the ballads and hymns popular in the mountains. Folk from the local area would often come by on Sundays to hear Rosa and her father duet. Ernest Stoneman himself was a regular visitor to the home, at that time still many years short of his first recordings and later fame. Ernest and Rosa's father often played music together, and then comb the woods looking for suitable timber for home use.

Rosa recalls the best autoharp she ever played was made by her father: "I'd give anything to have again that one my father made. It had twelve bars, played and noted just so easy, was varnished up real pretty. I was the only one I knew at that time who played autoharp, just kinda picked it up myself. I almost always played autoharp and sang for my boyfriends! I left Dad's 'harp behind when I married. He didn't take kindly to losing his music partner, so the 'harp had to stay."

On February 1, 1924, Rosa married Virgil B. Cox. They raised seven children, during

which time music took a back seat in Rosa's life: "I had seven little autoharps and that's all I needed," she once said. But she never forgot the joy playing the 'harp had given her in her youth, and in the 1960s with her children grown, she bought an autoharp from Montgomery Ward and began playing again.

She admits to not being able to tune it, leaning on anyone who is available. She often relies on Tommy Barr, the fiddle maker and repairer in West Galax. For many years she's enjoyed playing at home for pleasure, delighting in singing the ballads and hymns she learned as a girl, "I Wish I Was Single Again," "Jack and Joe," "I Must Tell Jesus," and scores more.

Wherever she goes, her presence is always warmly appreciated. Rosa serves as a reminder of the autoharp's traditional roots in the Appalachians. She has acquired a new lease on life through the pleasure she both gives and receives with her music. Her determination has even seen the completion of a cassette tape made in the spring of 1988. Unfortunately, during its making, she suffered a broken shoulder in a fall, with only half the songs completed. She had to finish the tape a cappella from her bedroom. Rosa makes regular public appearances at church suppers, the local Blue Ridge Music Association meetings, and last July 23rd, attended the Stoneman

Rosa Cox is not only someone I'm proud to know -- she is also a vital part of the lore and tradition of our instrument.



Once content to play at home for family and friends, since that summer of 1985, Rosa has spread her musical wings in a more public manner. In 1987 I arrived in Galax for the Convention and opened the souvenir program to see the name of Rosa Cox entered in the autoharp contest. She duly competed and played a vocal/instrumental version of "New River Train" which earned her a 10th place ribbon. She also was presented with an award for being the most senior contestant at the convention. Later, prettily attired in a turquoise dress, white shawl, and black bonnet, she was a welcome participant in the autoharp workshop organized and led by Drew Smith. In the same year, she also placed 5th at the Fries Fiddlers' Convention in Fries, Virginia. (Fries is pronounced "Freeze." A popular local story relates how it should be "Freeze" in the winter, and "Frize" in the summer!)

Homecoming. There, the music included contributions from Donna, Patsy, Gene and Jim Stoneman, and Rosa singing "What a Friend We Have in Jesus" and "Home of Light and Love."

It has been a privilege for me to be part of Rosa's musical rebirth, her daughter Bonnie once saying to me, "It's folks like you really make Momma tick!" It also confirms for me the power of music, one tangible part of our lives that can continue to give pleasure life long. Rosa Cox is not only someone I'm proud to know -- she is also a vital part of the lore and tradition of our instrument. To her and many more of her generation, be they public figures or living-room players, thanks a lot. ■

We wish to thank Rosa Cox, Bonnie Ayers, Betty Cox, and Velma Cox for their help in compiling the information for this article.

A TALK WITH MIKE FENTON

by Carole Outwater

Excerpted with permission from "A Talk With Mike Fenton: International Autoharp Champion, 1987," *Charlotte Folk Music Society Magazine* October 1989.

Mike Fenton was born in Sheffield, England, 10 July 1948. He lives in the English Midlands in Worcestershire with his wife Tricia and two children, Natalie and Carl. Fenton is well-known and respected as one of the leading autoharp artists. His incredible two-finger roll and clean, clear picking style make him a dynamic autoharper.

MIKE, WHEN WERE YOU FIRST INTRODUCED TO THE AUTOHARP? WHO WERE YOUR EARLY INFLUENCES?

It's a sort of mixture of influences that happened over a two-year period. I went to a Johnny Cash concert in Birmingham (England) in 1967. Mother Maybelle Carter (Cash's mother-in-law by this time) and her daughters were performing with him. I managed to visit with her backstage. Probably about that same time, I saw a concert on British television by the New Lost City Ramblers, broadcast from the Royal Albert Hall. I remember clearly Mike Seeger playing "Gold Watch and Chain" on this funny-looking little black thing with all those buttons. Also I bought an album by Bill Clifton called "Mountain Ramblings." Seeger played autoharp on it. I thought then, "I ought to go and find one of those things." At that time I was playing guitar. I managed to find a little German autoharp with twelve bars and I was in business right away.

HOW DID YOU GET INVOLVED IN THIS CURRENT AMERICAN MOVEMENT IN FOLK MUSIC?

I have an English friend, Pete Parish, who got interested in American music. Pete settled in the Independence, Virginia area. We kept in touch. In 1972, I went to stay with Pete and attended the Galax convention for the first time. When I came, it was a kind of "getting it out of my system" thing. I thought I'd do it once, but it wasn't like that. It got me deeper and deeper. In 1972, I met Kilby Snow. That was something.

TELL US ABOUT THE MEETING WITH KILBY.

Well, I got to know Kilby Snow when I did that first trip. The newspaper ran a headline saying, "Englishman will play at Fiddler's Festival." (Back then, a foreigner attending a fiddler's festival

was big news!) The day after this appeared, there was Kilby Snow. He came to check out the Englishman! He had an old banjo player with him. These guys were standing there in their overalls saying, "Oh, I'm Stuart Carico from Fries, Virginia, and there is Kilby Snow, Champion of the autoharp, coming to see the Englishman." We played some. Amazingly enough, we were both in tune. They didn't stay more than an hour. Three years later, I visited with him at his home. 1977 was my third trip. After that I was not able to come back to the States for a period of five years, and during that time, Snow died. I would have loved to have gone back and recorded him because he was years ahead of his time, with a unique style.

HOW ABOUT PLAYING WITH MAYBELLE CARTER?

I never was on stage with her. We played informally at Maces Springs, Virginia. In so many instances I was privileged to be in the right place at the right time. I have written a song, "My Privilege," about this influence.

TELL US ABOUT YOUR WINNINGS AT GALAX -- AND HOW YOU ARE INVOLVED IN MUSIC NOW.

In 1982, I came back for a three-week period and entered the fairly new autoharp competition at Galax. I didn't even place. I've been coming to Galax every year since then. In '83 I placed 4th in autoharp and won a ribbon in folk singing. In '84 I won first at Galax and Fries. (Since then Mike has won two more firsts and placed second and third other years. He no longer competes.) After I went back from my 1984 trip, I knew I wanted to do more with music in my life. At this time, I was a school principal. One day, a classical guitarist came to do a show in my school with my children. I started watching what he was doing and I thought, I can do that with my autoharp! I prepared a program for children based on the history of the 'harp and included some fun sing-alongs. I started doing some trial runs at neighboring schools. This went so well that I now carry over forty autoharps to the schools so children can have "hands-on" experiences. I left my principal's post in December of 1986 to take my music on the road.

Mike Fenton's life has changed considerably since then. He takes

his children's concerts and workshops on the road up to 200 days a year. In 1987 he was the International Autoharp Champion at the prestigious Winfield, Kansas competition. He continues to influence the autoharp world with his excellent playing, his fine teaching, his strong ties with Galax, his recordings, and tours around the country and in England. Fortunately for Charlotte, we are his point of entry and departure for the States. He has become a friend and autoharp mentor locally. ■



MY PRIVILEGE by Mike Fenton

From a Clinch Mountain home down in
Maces,
On the trail of the old lonesome pine;
From Angel's Camp and to Nashville,
Your world was a far cry from mine.

Chorus
Yes, it was my privilege to know you,
Your music, my honour to play,
And I want you to know that I'm
grateful,
For the music I practice today.

In England on the radio airwaves,
Twice weekly a regular hour,
And I took my first inspiration,
From the first time I heard Wildwood
Flow'r.

Now I came to love and admire you
And your friendship for me I could tell;
I'll ne'er forget that warm evening
When I played my 'harp for Maybelle.

You influenced music for many.
An honour no less than deserved;
With autoharp, guitar, and voices,
And a body of folk song preserved.

To that beautiful home way up yonder,
To that wonderful peace you have gone;
But we won't forget what you gave us,
The music will always live on.

MY PRIVILEGE

A Tribute to the Carter Family, Penned on a Trans-Atlantic Flight -- August, 1982

Mike Fenton

From a Clinch Moun-tain home down in Mac - es, on the trail of the

F **Gm(7)** **C7**

TAB * o * * * * * * * * * * * * * *

old lone-some pine; from An - gel's Camp and to

F

TAB * * * * * * * * * * * * * *

Nash-ville, your world was a far cry from mine.

Gm(7) **C7** **F**

TAB * * * * * * * * * * * * * *

Refrain

Yes, it was my priv 'lege to know you, your mus - ic my

F **C7** **F**

TAB * * * * * * * * * * * * * *

hon - our to play, and I want you to know that I'm

C7 **F**

TAB * * * * * * * * * * * * * *

grate-ful, for the mus - ic I prac-tice to - day.

Bb **F** **C7** **F**

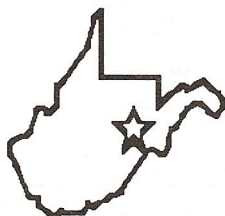
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'HARPERS-AT-LARGE

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

Augusta Heritage Arts Workshops

Place: Elkins, WV



Reporting:
Alan Mager
Annandale, VA

A week at Augusta is always just what the doctor ordered for tuning out "reality" and getting in touch with the important things in life -- good friends and non-stop music. Couple this with five full days of top-notch autoharp instruction, and you've got the 'harper's dream vacation.

For 1989's intermediate/advanced class, organizer Becky Blackley included on her staff Mike Fenton and Michael King, two extraordinarily talented players who, to everyone's delight, also proved to be outstanding instructors, as well. Each lesson was well planned and accompanied by clear, informative handouts. The musical selections for the lessons were varied and most were readily playable.

Aside from classroom lessons, the week's schedule allowed time for students to have private sessions with any of the three instructors. Also provided were opportunities for students to gain some experience in jamming and

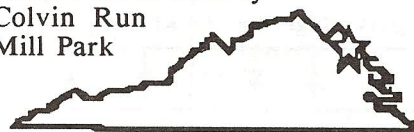
performing for non-threatening audiences.

As an extra treat, John and Kathie Hollandsworth visited the class about mid-week and gave an all-too-brief impromptu performance.

After class hours came the usual Augusta nightly menu of concerts, dances, and endless jamming. At week's end, I dragged myself home hopelessly exhausted but delighted that I had been able to experience Augusta for the fourth straight year. I both pity and envy those who can squeeze more than one Augusta week into their schedules.

Concert: Mill Run Dulcimer Band

Place: Fairfax County
Colvin Run
Mill Park



Reporting: Kathy Ferguson
Fairfax, VA

Call it fate, chance, or serendipity -- if it hadn't rained that morning, the Band would have performed outside; if the woodcarvers were not already scheduled to use the barn, the Band wouldn't have been in the mill; and if the Redskins hadn't been playing the Eagles, the mill could not have accommodated the audience. But all these factors worked together beautifully on September 17, 1989.

The historic mill with its bare brick walls provided such good acoustics that the Band performed without any amplification. This created

the warm, friendly atmosphere you would have in someone's home. Add to this the talent, versatility and obvious enjoyment the members get from playing together, and you have a fantastic, memorable concert.

Woody Padgett played "The Entertainer" and "Going to Scotland" as autoharp instrumentals and sang the beautiful gospel song, "Deep Settled Peace." Other favorites of mine were "I Can't Change It," "Going Down the Valley," "Midnight on the Water" with Neal Walters playing guitar and singing and Kit Putnam playing violin harmony. Other songs included "Sunny Roads," "The Bramble and the Rose," and a new duet, "If I Could Hear My Mother Pray Again." They ended with "All God's Critters Got a Place in the Choir," and wouldn't quit 'til the audience got the hand motions right. A fun song for all ages.

Campout/Workshop(DDGW)
Place: Cedarville State Park,
Brandywine, MD

The 7th Annual Labor Day Musical Family Weekend sponsored by the Dulcimer Disorganization of Greater Washington was held Sept. 2 and 3. The workshops Saturday afternoon included lap and hammered dulcimer, shape note singing, and banjo. Alan Mager gave autoharp workshops featuring chord substitution. The hand-out contained a "note locator"-- a handy reference for finding a note in other than the

expected chord -- and several examples of well-known songs re-chorded. We also played a variety of folk songs contained in another hand-out.

The evening concert was held in the pavilion. It had been advertised in the newspaper, and many local residents came and enjoyed the music. All the workshop participants performed three songs together, making their debut as the "Cedarville State Park Folk Band." After the open stage, the Mill Run Dulcimer Band played several pieces. The campers regrouped around a large camp fire and the music continued for hours.

Sunday morning was another gorgeous day, and after a leisurely breakfast, we played and sang gospel and folk songs into the afternoon. This is a friendly, family-oriented weekend, and I strongly recommend it to anyone who loves folk music.

Festival:
Walnut Valley Festival
Place: Winfield, KS



Reporting: Mary Ann Johnston
Chester, WV

The ads say "Picker's Paradise" and it is exactly that. Located about 40 miles southeast of Wichita, Kansas is the small town of Winfield, site of the annual National Flat-picking Championships. The name is somewhat misleading because there is a whole lot more than flat-picking which goes on there each September. There are contests for mandolins, hammer dulcimers, lap dulcimers, fiddles, banjos, and autoharps as well as guitars. A song writing contest is also conducted.

For four days there are workshops and concerts featuring a mind-boggling array of acoustic musicians from all

corners of the earth. Autoharp workshops were led by such notables as Bryan Bowers, Karen Mueller, Roz Brown, Ivan Stiles, Jerry O'Neil, and Pam Roberts.

This year's festival was officially held from September 14 to 17, but the really lucky folks arrived as much as a week early and took advantage of nightly jams. Camping is available on a first-come basis, with 300 electrical outlets available. By the beginning of the festival, there had been 1200 camping stickers issued for the main camping area. Although the rain caused some inconvenience a few days prior to opening, and possibly resulted in lower attendance figures, all in all, the weather for the event was good. The highest daily attendance was just over 9100 happy folks. Campers and daily ticket holders alike had a wide choice of jams each night, most of which lasted 'til the wee hours.

The autoharp championship was, of course, the highlight of the week for me. Everywhere you turned, you heard comments that this was the best slate of contestants ever. I believe it. Taking first place honors was Stephen Young of Rancho Palos Verdes, California. Steve has been playing 'harp since 1982 and finger-style guitar for twenty years. This was his *first* autoharp contest. Second place was won by Ivan Stiles of Phoenixville, Pennsylvania. Ivan is no stranger to the autoharp world. He is an extremely fine instructor. He won third place a few years ago, so look out 1990! Les Gustafson-Zook of Elkhart, Indiana, took home the third place trophy. Les has only been playing three years, and was the winner at Avoka, Iowa this year. Making it a truly international contest was Yasuo Mita of Saitama, Japan (see "Yasuo" in the April 1989 issue of *AQ*). As usual, Yasuo impressed the crowd with his precise and authoritative style. All who competed this year were truly winners. It is

a shame there were only three trophies. Next year's competitors have a high mark to shoot for.

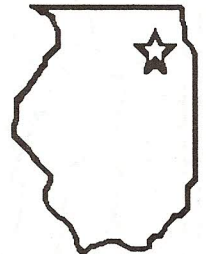
Oscar Schmidt International, *Autoharp Quarterly*, and Orthey Instruments hosted an autoharp jam session in the evening following the competition. Approximately 110 players and/or listeners picked and strummed until well after two in the morning.

As if all this great music were not enough, there were seventy-six craftsmen showing everything from Ukrainian eggs to hand-painted jewelry. All of the crafts I saw were of high quality and were reasonably priced. A wide variety of food was also available, quite good and reasonably priced.

This was my first, (but not my last, I hope), Winfield experience. I did not see a single frown or hear a discouraging word, and I was there for ten glorious days.

Sincere congratulations to Bob and Kendra Redford and their tireless staff for a job very well done. The 19th National Flat-Picking Championships will be held September 13-16, 1990. If you love good music, good fellowship, and fun-filled, well-run music festivals, don't miss this one.

Concert: Ivan Stiles
Place:
Perry Theater,
Aurora, IL

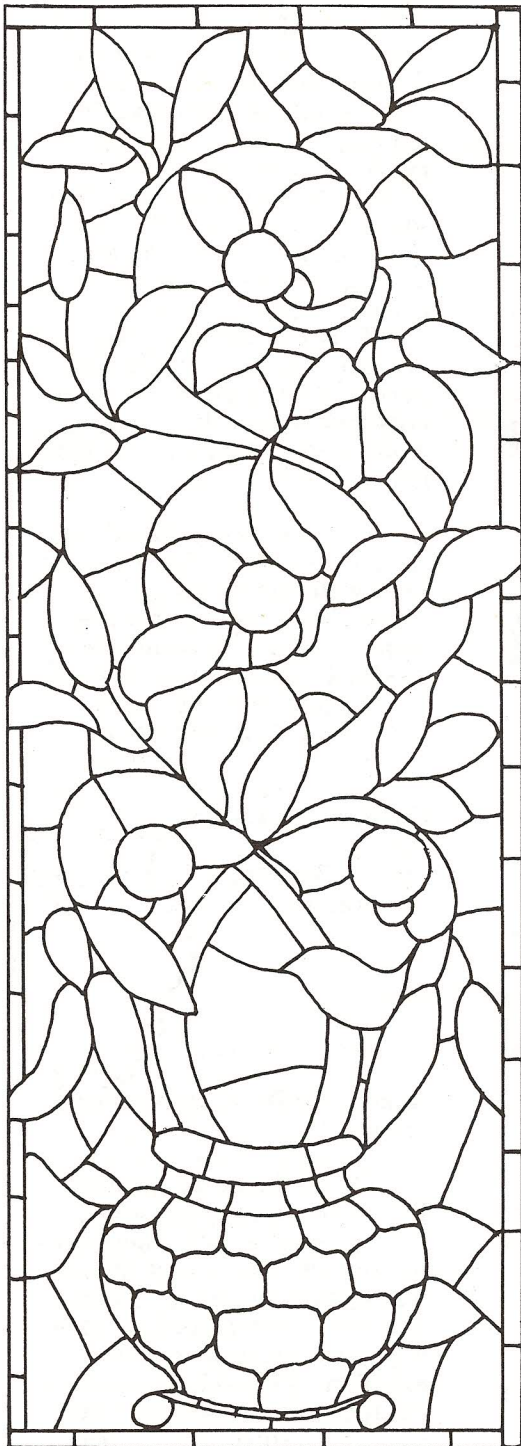


Reporting: Dorothy Wagner
Chicago, IL

Of all the performances I've heard for the last year, Ivan Stiles gave the finest two-hour show. His mix of music was wonderful, his instrumentals were superb, and his rapport with the audience was excellent. The time slipped by far too quickly. We hope that Ivan will return to our area very soon!

Sacred 'Harp

by Gail R. Reed
Pastor: Arthur (Art) A. Reed



The First Presbyterian Church of Reynoldsburg, Ohio formerly served a rural community east of Columbus. Despite the explosion in population, from 750 to 25,000, First Presbyterian still continues to have the warmth of a small community church. In the past, members of our congregation have gone on to begin other congregations, and thereby earned our church the name of "Mother of Churches."

Our congregation is very mission-minded. Sewing projects, fund-raising bazaars, and donations attempt to share the love of our Lord with others through our overseas and Native American missions, and through working to meet the needs of the homeless.

The music program has always been strong, even in the days before instruments were allowed in worship, and all singing was a cappella. A recently-formed children's choir enthusiastically presented "Hey God, Listen," a musical cantata written specifically for children.

Members have been responsive to meeting the needs of shut-ins through frequent visits. Last year, a 91 year-old lady shared with my husband that she would like to have a particular member of the church choir sing "How Great Thou Art" at her funeral. As an afterthought, she said, "I wouldn't mind if he sang it for me while I'm still here!"

Shortly thereafter, eight of us paid her a visit, and with the help of my autoharp, we had a delightful visit and shared the gift of music. Her smile was our reward. Within several weeks, she passed away, and "How Great Thou Art" was sung again.



HOW GREAT THOU ART

O Lord my God! When I, in awesome wonder,
Consider all the works Thy hands have made.
I see the stars, I hear the rolling thunder,
Thy pow'r throughout the universe displayed.

Refrain

Then sings my soul, my Savior God to Thee,
How great Thou art, how great Thou art.
Then sings my soul, my Savior God to Thee,
How great Thou art, how great Thou art.

When through the woods and forest glades I wander,
And hear the birds sing sweetly in the trees.
When I look down from lofty mountain grandeur,
And hear the brook and feel the gentle breeze.
(Refrain)

And when I think that God, his Son not sparing,
Sent Him to die, I scarce can take it in.
That on the cross, my burden gladly bearing,
He bled and died to take away my sin.
(Refrain)

When Christ shall come with shout of acclamation,
And take me home, what joy shall fill my heart.
Then I shall bow in humble adoration,
And there proclaim, my Lord, how great Thou art!
(Refrain)

How Great Thou Art

Carl Boberg

Swedish Folk Tune

C / / / / F / / / / /

O Lord my God, when I in awe-some won-der, con-si-der

TAB * * * * * ~ * * * * * * * * * * ~ * * * *

C / G / G7 / C / / / / / F /

all the works Thy hands have made. I see the stars, I hear the rol-ling

TAB * ~ * * * * * * * * * ~ * * * * * * * * * *

Refrain

/ / / C / G / G7 / C / / / /

thun-der, Thy pow'r through-out the un-i-verse dis-played. Then sings my

TAB * * * ~ * * * * * * * * * * * * * * ~ * * * *

/ G7 F G7 F / C / / / G7 /

soul, my Sav-ior God to Thee, how great Thou art,

TAB ~ * * * * * * * * * * * * * * ~ * * * *

/ F G7 C / / / / / G7 F G7 F /

how great Thou art. Then sings my soul, my Sav-ior God to

TAB ~ * * * * * * * * * * ~ * * * * * * * * * *

C / G7 C G7 C G7 / C

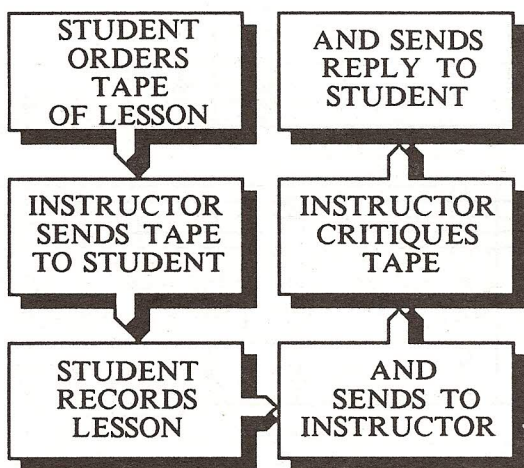
Thee, how great Thou art, how great Thou art

TAB * ~ * * * * * * * * * ~ * * * * * * * * * *

INTER ACTION

YOU ARE INVITED
TO PARTICIPATE IN AN
INTERACTIVE LESSON
WITH

**JOHN
HOLLANDSWORTH**



John Hollandsworth began playing autoharp at age six, and developed his own style of melody playing while listening to family and friends play other instruments, and trying to make the autoharp blend with them. Consequently, he has always enjoyed playing in jam sessions. John teaches classes at a local community college, and enjoys teaching workshops to players of all levels. A perennial winner at southwest Virginia fiddlers' conventions, John was the 1988 autoharp champion at Fiddler's Grove. He has often placed high at the Galax Oldtime Fiddlers' Convention, and this fall was a finalist in the International Autoharp Championship at the Walnut Valley Festival in Winfield, Kansas.

John and his wife Kathie play Appalachian string music regularly at events in their region, and also play with a trio, Falling Water String Ensemble, and an old-time group, Mountain Fling. They have recorded one cassette, "A Mountain Music Sampler," with many of their pickin' friends.

*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: "HOME, SWEET HOME"

John Hollandsworth
Rt. 2 Box 40-A
Christiansburg, VA 24073





When I put this lesson together, I thought it might be interesting to take a fairly simple tune and see what we could do with it. So I first chose a tune that I think a lot of autoharp players might already know. If you don't already play this one, just start with the basic melody using only pinch strokes. After you feel comfortable with this, I hope you will try some of the variations that I have written.

One of the things that makes our playing interesting is that we all have our own way of playing a tune. Even though we are doing different things when we play, we still are able to recognize the melody. So in a sense, we are just enhancing the melody by varying the way we play it. There are many ways that we might do this. One way is to add a harmony note to the melody note that we want to play. This is something that we are doing most of the time when we play pinch strokes, even if we don't mean to. Other ways that we can embellish the melody of the song will be covered in this lesson. Even though I have varied each verse of the tune, the basic chord structure has not been altered, so the backup player can use the same chord patterns on each verse.

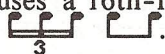
Tab Symbols. The tab symbols used throughout this lesson are as follows:

Pinch stroke:		Thumb stroke:	TS	(A short fill stroke covering 5-6 strings)	
Downward thumb:	X	and	Upward thumb:	O	(Very short strokes used in rhythm fills)
Index finger:	1	and	Middle finger:	2	(Always played from higher to lower strings)

Example I: Rhythm Fills.

In Example I, I have written the basic melody, enhanced by rhythm fills using the rhythm patterns,   or  , depending on the space available between melody notes. Since the song is slow, the 16th notes are not too difficult if you play them both with the thumb, first down and then back, followed by either a pinch or middle finger stroke on the 8th note(s). Of course, if you already have your own style developed for playing this rhythm figure, feel free to use what's comfortable for you.

Triplet Rhythm Fills:

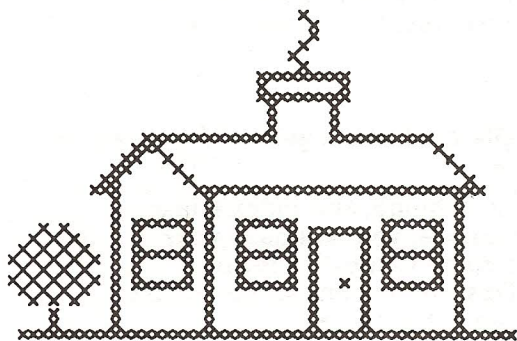
A more advanced kind of rhythm fill uses a 16th-note triplet in place of the regular 16th notes, so that the rhythm fill pattern ends up as .

I play the three notes of the triplet with a downward thumb, a backward thumb, and index finger, respectively; the 8th notes are done with middle finger and thumb. Of course, you will have your own fingering pattern that works best for you. Basically, what you are doing is substituting three quicker notes for the two that were shown in each fill in Example I. This can be done on any of the rhythm fills, or on all of them, although I think it's more effective when not overused.

HOME, SWEET HOME

Words by John Howard Payne, Music by Henry R. Bishop

Example I: Rhythm Fills



ABOUT
 HOME, SWEET
 HOME

John Howard Payne, actor, playwright and U.S. diplomat wrote the words to this all-time favorite. The music is by Sir Henry Bishop, conductor of the London Philharmonic. The song was introduced in 1823 in the opera *Clari, the Maid of Milan*. It became a favorite of Jenny Lind and other noted vocalists.

Example II: Adding Passing Notes

An easy way to vary the slow-moving melody of "Home, Sweet Home" is to add passing notes between the actual melody notes. This almost eliminates the need for rhythm fills, and most notes are pinched, making this a quickly mastered variation technique that sounds interesting and impressive. Example II shows the tune written out with passing notes.

Example II: Adding Passing Notes

The musical score is presented in five systems, each with a treble clef staff and a guitar tab staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various guitar techniques such as pinches (indicated by 'x' and 'o' in the tab) and trills (indicated by 'TS').

System 1: Chords: C G7 C G7 C F G7 F C F C G7 C / G7 C G7 C G7 /

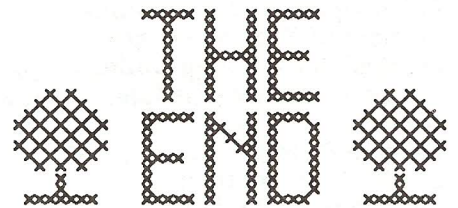
System 2: Chords: C G7 C G7 C / G7 C G7 C F G7 F C F C G7 C /

System 3: Chords: G7 C G7 C G7 C G7 C / G7 C F G7 F

System 4: Chords: C F C G7 C / ¹G7 C G7 C G7 / C G7 C G7 C / G7 C

System 5: Chords: ²G7 C G7 C G7 C G7 C G7 C

The guitar tab staff uses standard notation with arrows for fretting and 'x'/'o' for pinches. Trills are marked with 'TS'. The score concludes with a double bar line and repeat dots.



I hope you will try the ways of playing "Home, Sweet Home" I've suggested. But even more than that, I would certainly be interested in hearing your own versions of the tune, because I think it is one that many of you play already. I look forward to hearing from you, sharing and interacting with you on this classic melody.

John Hollandsworth



PRO-FILES

If you are a professional auto-harper and wish to be featured, please send your picture, biography, and schedule to:

*Eileen Roys
Route 2, Box 85
Stevensville, MD 21666.*



BARBARA BAUMGARTNER is a storyteller who uses the autoharp as musical accompaniment for group singing in many storytelling programs. "I find that opening with a song, such as 'I've Been Workin' on the Railroad,' involves the audience in the storytelling event and creates a more receptive mood."

Barbara was first introduced to the autoharp by a sixth grade teacher, but didn't play it again until she became children's librarian in 1968. Barbara is Community Services Librarian, Office of Work with Children, Free Library of Philadelphia, and a founding member of Patchwork, Philadelphia's Storytelling Guild. For performance schedule, contact:

Barbara Baumgartner
518 W. Clapier Street
Philadelphia, PA 19144
215 849-8783

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Extension Class --
Beginning Autoharp
March 9, 10

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c/o Scott O'Malley & Asso.
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Colorado Springs, CO 80932
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Palmyra Area High School
Palmyra, PA
February 9
Godfrey Daniels
Bethlehem, PA
February 10
University of Penn. Museum
Philadelphia, PA
February 11

MARCIA BOWERS
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Mechanicsburg, PA 17055
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Concord Elem. School
Concordville, PA
February 8
Presbyterian Church
Artist Series
Camp Hill, PA
February 14
Neidig Elem. School
Quakertown, PA
February 22
Mifflinburg Middle School
Mifflinburg, PA
March 8
Bensalem Elem. School
Bensalem, PA
March 15

ROZ BROWN
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Lakewood, CO 80226
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11990 Barnes Chapel
Columbia, MO 65201
314 443-2819
Pro-File: AQ October 88

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Annual Meeting
Williamsburg, MO
March 3
Concert: Focal Point
organization -- Open to public
March 16
Country Dance
St. Louis, MO
March 18


LITTLE ROY LEWIS

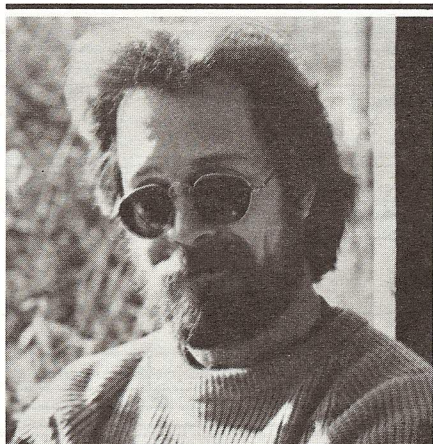
Willie Nelson's song, "On The Road Again," might well have been written for the bluegrass gospel group, The Lewis Family, which travels over 200,000 miles per year to concerts, festivals, etc. No matter where you live, The Lewis Family will be there soon! Playing autoharp, as well as banjo, guitar, mandolin, and bass, is bluegrass "Entertainer of the Year," Little Roy Lewis. If you let him know that there's an autoharp fan in the audience, Little Roy will not only play a couple of 'harp tunes -- he'll more than likely dedicate them to you. For more information, contact:

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Bristol, VA
January 6
Flint, MI
January 12
Walbridge, OH
January 14

Troy, NC
 January 20
 Rocky Mount, VA
 January 27
 Brevard, NC
 February 2
 Nashville, TN
 February 3
 Delray, FL
 February 11
 Bluegrass Cruise
 February 12-16
 Miami, FL
 February 16, 17
 Mountain View, AR
 February 23
 Irving, TX
 February 24
 Kissimmee, FL
 March 3, 4
 Shoemakersville, PA
 March 10
 South Fallsburg, NY
 March 17, 18
 Lancaster, PA
 March 24
 Dunnellon, FL
 March 31

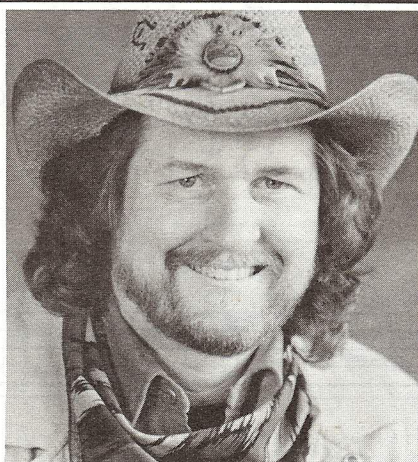


PAT McINTIRE has a bare-handed rhythmic approach to autoharp playing that has been likened to a cross between Mother Maybelle Carter and Evel Knievel. He plays without the aid of picks or any other safety devices that can be seen with the naked eye.

A multi-instrumentalist, Pat has performed almost exclusively for the last eight years with the string band, Stewed Mulligan Billing themselves as "Old-Timey With Flavor," the group specializes in Old-Time, Bluegrass, Irish, Cajun, Calypso, Swing, and Blues. The Stews, who perform throughout the

Mid-Atlantic area at colleges, festivals, and dances, have been frequent guests on National Public Radio's Mountain Stage.

At present, Pat can be heard along with Stewed Mulligan on two cassette recordings, "Stew-Dee-O Music," and "2 Stewed 4 U" on the Argo label. For more information and performance schedule, contact:
 Stewed Mulligan
 Rt. 2, Box 229
 West Union, WV 26456
 304 782-2096



DAVID MORRIS, along with his wife Christine, tours the country professionally, providing a nice mix of vocal numbers, autoharp instrumentals and traditional dance. In addition, David has been a Visiting Artist for the last four years at the Central Carolina Community College in Sanford, North Carolina. His most recent recording, "David Morris Autoharpist," is a delightful all-instrumental offering. For more information and performance schedule, contact:
 David Morris
 Rt. 6, Box 1353
 Sanford, NC 27330
 919 499-6662

West Virginia born **CECIL NULL** was first introduced to the autoharp at age seven when a traveling woman preacher, who strummed the autoharp and sang, stayed at his home during a revival. Then, as he walked to and from school, he would hear the

music of the Carter Family coming from the phonograph records of his neighbors. Ironically, in later years in Nashville, both Sara and Maybelle Carter were to become friends and neighbors -- and, Cecil moved the chord bars down on Maybelle's 'harp



to give her better access to the higher strings.

Joining the Navy at age seventeen, Cecil began playing the guitar and writing songs while standing watch on his ship. He wrote the 1953 Country Music Song of the Year, "I Forgot More Than You'll Ever Know," which has been recorded over 100 times. Following the Navy, and a spell of coal mining in Virginia, Cecil's interest in the autoharp was renewed. Besides playing the instrument, he built them, recorded with them, and wrote an instructional book on playing by ear.

Presently in motel management near Williamsburg, Virginia, Cecil and his wife,

Continued on page 25

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Second system of musical notation. The top staff continues the melody. The chord line shows Am / / / G Am, Em G / / / /, Em / / G / /, and / Am / /. The tablature line shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

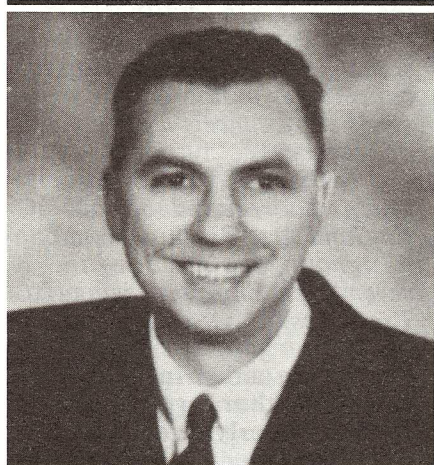
Third system of musical notation. The top staff continues the melody. The chord line shows Am / / / / /, / G / / Em G, Em / / G / Am, and Em / / / / G. The tablature line shows fret numbers: 2, 1, 2, 2, 1, 2, 2, 1, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

First ending system of musical notation. The top staff is marked with a '1.' and ends with a double bar line and repeat dots. The chord line shows Am / / / / /, / G / / Em G, / / Em G / /, and / Am / /. The tablature line shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Second ending system of musical notation. The top staff is marked with a '2.' and ends with a double bar line and repeat dots. The chord line shows Am / / / G Am, Em G / / / /, Em / / G / /, and / Am / /. The tablature line shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Annette, have a cassette recording entitled, "Royal Country." For more information and performance schedule, contact:

Mr. and Mrs. Cecil Null
PO Box 4
Lightfoot, VA 23090-0004



ED ROMANIUK is an auto-harp player who now performs solo or with other musicians. Originally with the Romaniuk Family, Ed and his sisters, Elsie and Anne, sang the songs of the original Carter Family, their own compositions, and songs of other artists in the traditional style. They accompanied themselves on auto-harp and guitar. Due to popular demand, Ed has produced two, 90-minute cassettes of the music of the Romaniuk Family from 1952 to 1979. For more information and performance schedule, contact:

Ed Romaniuk
43 Poplar Place
Edson, Alberta
CANADA T7E 1N5

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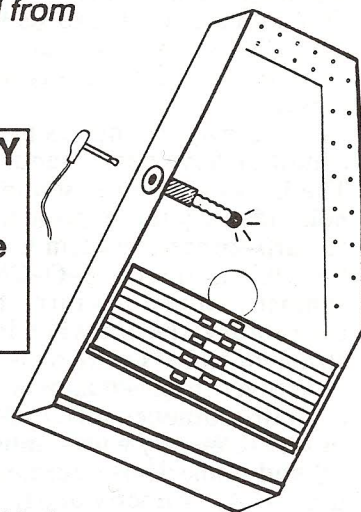
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THE MacARTHUR HARP

by Margaret MacArthur

Once upon a time, we rescued an old harp-zither from oblivion. "We" included the donor, our neighbor, Merle Landman, and my husband John who restored the instrument. The original harp came from the Landman barn in Rawsonville, Vermont. In 1961, Merle Landman's son, Win, brought it to my house in a sorry state with its back and sides missing, and no label to provide any hints as to its origin. My husband John restored it, and for years I played it in concerts, at festivals, and on recordings, calling it the "barn harp" after its source. The recent rekindling of interest in this instrument and its association with me has led to its being called the MacArthur harp -- flattering, if not really accurate.

Recently two others in good condition have been found. The labels within the sound holes identify the instruments as harp-zithers, made in Columbus Ohio at the Harp-O-Chord company around the turn of the century, the era when instrument makers were constructing simplified zithers of multitudinous configurations, frequently with a musical and numerical denomination printed directly under each string. After the heyday of this musical invention had passed, the "Autoharp," or chorded zither was one of the

few to maintain a varying degree of popularity, while the harp-zithers were abandoned to the barn, attic, or odd collection. Few people played



them after the 1920s, with the notable exception of Nonnie Presson of Pine View, Tennessee.

My interest in harp-zithers began in 1946 with the acquisition of an Austrian concert zither, parent instrument to the harp-zither. Two years later, I purchased my first harp-zither for \$1.00 from Bushnell's Barn in Vernon, Vermont. Such lovely simplicity after my struggles with the concert model -- fifteen melody strings and four chords. This instrument paved the way for the

restoration and stringing of the MacArthur harp, which should properly be called a harp-zither.

After a childhood of experiencing many genres of folk music, having lived in several states, Margaret Crowl married John MacArthur in 1947, and settled in Vermont. As a mother of five and a music teacher in a two-room school house, she continually incorporated music into the lives of her family and students. Today she is a professional folksinger, with seven albums to her credit, and an extensive list of concert and festival appearances.

In June of 1985, Margaret MacArthur received the New England Arts Biennial Honor, designating her as one of the seven "New England Living Art Treasures."

True harps have one end of each string attached to the tuning pegs, with the other end being attached to the sound box, and have the high-pitched strings closer to the player's body. My little instrument has a wire bridge (a length of thin wire supported on a grooved wooden platform) at each end of the strings. The low-pitched strings are nearest the body of the player. Some innovator modified the usual zither shape by crossing the melody strings over the chord strings by means of a double bridge, thereby decreasing the width of the lower end to six and one half inches. The extension of the small post often seen on concert zithers gives both the endearing shape and the potential for being played vertically and from both sides. In addition to the many old instruments to be found, old instruction manuals and sheaves of numerical tablatures occasionally come to the surface, dated from about 1898 to 1928, and marked for the "Columbia Zither, Guitar-Zither, Marxaphone, Mandolin Harp, Celestophone, Ukelin," and frequently "for all numerical instruments."

The MacArthur Harp has a total of 23 strings. Along with



Left to right: Elmer, Noah, and Jacob Hochstettler, Ward Sumney.

the standard tuning in C, one can experiment with minor keys and modal tunings.

Most of the old harp-zithers were played in a horizontal position, much the same as the first autoharps. The instrument sounds wonderful when played on a table, but for greater flexibility, I prefer to hold it upright.

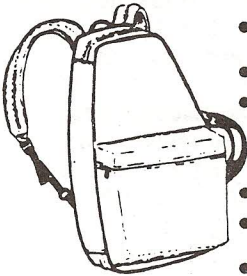
The left hand holds the harp to the player's chest, while the thumb sound the chords, either by sweeping across four strings at once, or plucking individual strings. The right-hand thumb and fingers pluck the melody strings, and may also strum or pluck the individual strings in the chords.

With a little practice and imagination, many traditional tunes and melodies come alive on the MacArthur harp with a delicate, enchanting sound. ■

Editors' note: For information about how-to books and cassettes, albums, harps, write to: Margaret MacArthur MacArthur Road, Box 15 Marlboro, VT 05344

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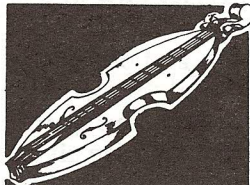
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Why Compete?

by Bill Bryant

You're on the stage -- sweat trickling down your forehead, hands won't stop shaking, and you're thinking that right now you'd rather be in a dentist's chair. So why bother? Who needs this? Is the glory of winning worth all the agony, frustration and nervousness?

In a word, yes. There's a great deal to benefit by competing in contests.

1989 was the fourth year for me in competition, and I can say I've competed with the best. I've learned more from one competition than a handful of workshops.

Four years ago, I thought I was hot-stuff, until . . .

Let me give you a few examples: I have learned to develop an attitude that no matter how good I am, I can still learn from others -- including beginners. I've learned to compete *with* others, not *against* others. This gives me a positive attitude even when I lose. And, of course, the majority of contestants in a contest do lose.

Competition forces me to be critical of my playing, always trying to improve. Many people outside of competition tend to settle into a style they are comfortable with -- absolutely nothing wrong with that, if that's what they want. But when I compete, I study other styles and methods and attempt to incorporate them into my own. When this works and I find a new twist, this in itself is worth all of the time invested!

Now, don't get me wrong -- competition is not for everybody. If you want the enjoyment of jamming with others or just want to play for your personal satisfaction, then by all means, go that direction. However, if you have a burning desire to consistently improve your playing, and have a proper attitude for competing, then, jump in and *do* it!

Four years ago, I thought I was hot stuff, until I got the stuffings knocked out of me at Winfield (1986). I did OK, but didn't make the finals. I had to re-think my methods. Once I got them straight, I began learning from every autoharpist I could find and attended every workshop I could afford. Yes, I even did the beginners' workshop circuit. Since then, I've learned more techniques than I had in the 24 years of autoharping prior to Winfield.

You can't be discouraged by not winning contests. You might be doing just as well as the other contestants, but have something missing that day that the judges are listening for. Different contests, different judges, different players -- all make it impossible to know exactly how to win. You simply go to each contest, play your best, and one day you'll play the right songs, in the right style at the right time. Then you'll realize all of the quaking, shaking, and frustrations have been worth it. And the things you have learned along the way are more important, and in the end, longer-lasting than any award you may be given. ■

by Sue Stude-Lundy

In a horse race, as in any competition, there are always "also rans." In this frame of mind I entered my first contest. "Yes, people of all levels enter in this event," I was assured by the entry committee. "Even basement level?" "Well, -- ahhh -- sure!"

Just to be on the safe side, I entered my stalwart traveling companion, Eileen. Since she was going anyway, and her 'harps are always in tune, I figured it was no problem. It slipped my mind to tell her that she was competing until half an hour before the contest started. Since it was a surprise to her, she didn't even have time to get nervous. I had been fretting for weeks.

Contestants could choose what order they wanted to go in, as they were not grouped together by categories, but rather randomly mixed. Yours truly figured that if she got it over with, she could be a spectator for the rest of the day, so I chose to open the show.

After half a verse, the sound man ran out and stopped me. The mic wasn't turned on.

The emcee, a friendly DJ from the country radio station, did the "Welcome To The Deer Creek Contest" speech. Then he introduced me. I jumped up to the mic at center stage and burst into song. After half a verse, the sound man ran out and stopped me. The mic wasn't turned on. How was I to know? Singing into a black tennis ball on a pole was a new experience

for me.

When the sound man said go, I started again. I could hear myself over the speakers that were pointed at me, so I knew I was making a sound of some kind. (Those speakers must be the notorious "monitors" I had heard tell of.) My throat felt like I had been eating sand for three days.

Another song and two broken 'harp strings later, my performance was over. All 16 people in the audience clapped, whether in appreciation or in relief, I'll never know.

But it was *fun!* It was exciting, and I wanted to do it again. My friend, Eileen, performed directly in my wake, and was splendid. I was sure she would finish "in the money." And she did. Fourth place!

As the excitement grew, I heard many speak of Galax, the granddaddy of all contests, and the seed was planted in my mind. When the ad appeared in a music publication for the 54th Annual Galax Fiddlers' Convention, I sent off for the entry blank and rules, and then waited by the mailbox until they came.

Galax rules are a little more cut and dried than a lot of other contests. Your song must be from the public domain, be considered an "authentic folk song," and must be under 2 1/2 minutes in duration. I figured I could handle it, so I sent my entry form in.

Now Galax is a lot bigger than Deer Creek. I found out that there were 206 (that's Two Hundred and Six) entries in "folk song" competition!

Fueled by threats from the family if I would chicken out, and knowing that since this was Galax, there soon would be thousands in the audience, I planned to go on early in the contest and get it over with. I checked in under the big yellow tent and found that while there were a lot of contestants ready to go, nobody wanted to open the show. A volunteer was asked for, and after an approving nod from Dave, my backup guitarist, I ventured forth.

My husband, Jerry, an often victorious Galax veteran, had warned me that the sound system was pretty bad, but I was not ready for the echo from the huge, half-empty concrete grandstand. It drowned out the good old monitors. But Dave, sensing the problem, made his Martin ring and kept me going. Too soon, my 2 1/2 minutes were up, and I was off the stage with my performer's medallion in hand.

Contests provide something for everyone. For me they are something fun, a chance to make new friends and visit old ones. Everybody waiting in line to go on is drawn together by a common bond. I've heard people say that they have to perform to try to make a name for themselves, or to make an impression on their friends or family. Others are so obsessed with winning that they treat contests as a blood sport. To me, it's not brain surgery. Although I want to do well, if I make a mistake, it is not a life and death situation, by any means. Experiencing a "performing" situation, for most of us, will only happen through entering a contest. It can make you appreciate and understand things that professional musicians go through all the time. Good and bad sound systems, acoustics, crowd response and nervousness all have a new meaning after a contest or two. I'm sure that once upon a time even Mother Maybelle was nervous before

a performance. Go ahead, enter a contest. You don't have to be a winner to reap a bumper crop of musical enjoyment. ■

1989 Autoharp Contest Winners

- Fiddlers Grove Ole-Time and Bluegrass Festival**
 Union Grove, NC -- May
 1989 Winner: *Jackie Ferguson*
- Old Time Fiddlers' Convention**
 Galax, VA -- August
 1989 Winner: *Evelyn Farmer*
- Ozark Folk Center**
 Southern Regional Autoharp Championship
 Mountain View, AR -- August
 1989 Winner:
Kathy Wintermeyer
- Old Time Country Music Contest and Festival**
 Avoca, IA -- September
 1989 Winner:
Les Gustafson-Zook
- Walnut Valley Festival**
 Winfield, KS -- September
 1989 Winner: *Steve Young*

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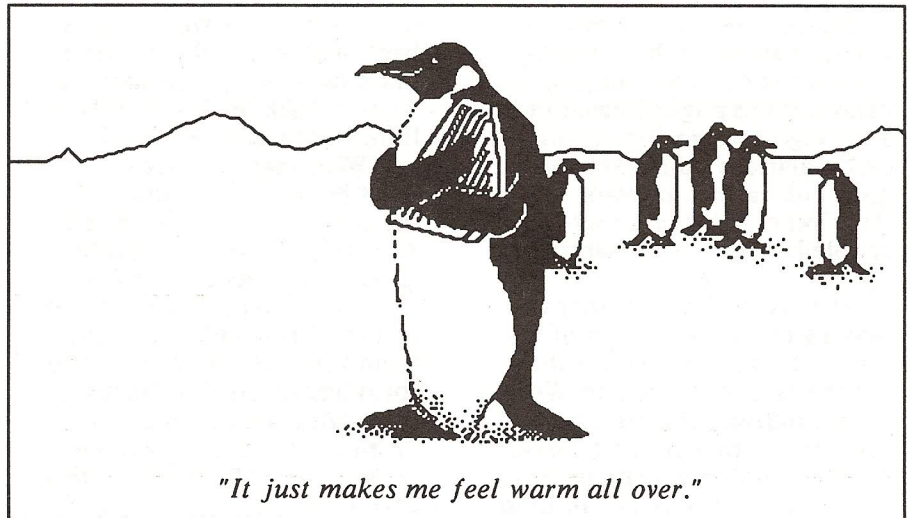
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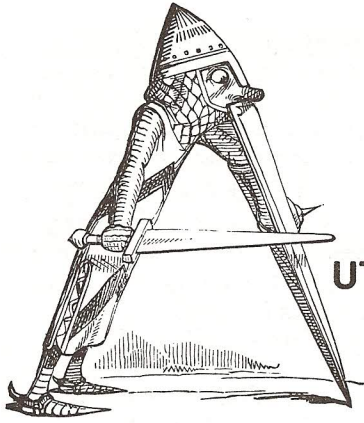
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"It just makes me feel warm all over."



UTOHARP COMPETITIONS

by Lindsay Haisley

It seems that just about every festival which has any events featuring the autoharp has to have an autoharp competition, frequently billed with such superlative titles as "national" or "international" championship. I've entered a few, judged a few and observed them when I was there and not doing either. I'd like to share with you a few observations on contests and some suggestions for those of you who enjoy competitions.

To begin, it's important to address the question of what a musical competition really is. First and foremost, any time a musician is on stage before an audience we have a "show." A competition is a form of show in which the contestants are the performers. Festival promoters like this kind of show because they don't have to pay the performers -- in fact the performers frequently pay to play! One may argue that this is a cynical point of view, however it brings out the fact that music competitions don't really decide whether one musician is better than another. A person who is good at winning competitions might indeed be a boring performer in a concert situation. Conversely, a good entertainer may not have the kind of talent that would enable him or her to win contests.

I have always felt that the playing of music, in and of itself, is by its very nature the antithesis of competition. We are all individuals, different from each other in many ways. Each person's music expresses something of his or her individ-

uality and judging one person's music against another is somewhat like comparing peaches to bananas. It all boils down to a matter of taste. On the other hand, judges of competitions *do* listen for the *presence* of musical expression. Music which sounds alive -- animated by the player's sense of it's beauty -- has judging points going for it which will outweigh a lot of technical errors.

Shawn Phillips, the songwriter, once told me that growth and accomplishment in any creative activity has three elements -- *wonder*, *anger*, and *technique*. It may be fair to say that a musical competition is a measure of the judges' estimate of one's progress in *technique*. *Wonder* has it's expression in the beauty of the music which a contestant plays and has an unpredictable effect on all judges' objectivity with regard to more mundane technical matters. *Anger*, it might be mentioned, is the frustration we all feel at the limits of our instruments and abilities -- limits which we work to push back with musical study and practice. It would perhaps be wise to back off from these limits when competing.

With that said, let's consider what happens in a contest from the point of view of the judges. A contest judge is generally given a judging form by the organization sponsoring the contest. Each judge fills out a form for each contestant. The form has spaces for grades in such categories as "music appropriate for the instrument" or "accuracy of tuning" with a certain maximum number of

points specified for each judging category. This is an attempt to give the contest some appearance of objectivity and as an aid to the judges in assigning a score to something which is by nature a rather scoreless activity. The forms also have score blanks for the judges' overall impression of the interpretation of the piece being performed. This, like the other grades, has a maximum point value. Subjectivity has a place, therefore, but supposedly a limited one.

A contest with ten or fifteen contestants and a couple of rounds can go on a long time and the judges have to listen to a *lot* of music, some of which may not be particularly lively or entertaining. Any performance which has pizzazz is a welcome relief and the contestant behind the performance becomes an ally in absentia. If that contestant exhibits reasonable musicianship, the points given in all categories are liable to be the best that each judge can conscientiously give. So much for true objectivity!

I have judged several contests in which the judges, after the first hour or so, were waiting for that *one* piece which would jump out and really grab their attention. If it didn't emerge, the contest became a close crap shoot as to who was more in tune or who missed fewer notes and the judges emerged from their isolation looking tired and disappointed.

On the other hand (and this is beginning to happen with autoharp contests) a contest may have *many* good players. The judges are faced with judging among a number of very fine performances and the peaches and bananas comparison becomes very real. The contest then becomes a crap shoot as to how many judges like this or that particular piece or style and the judges emerge from their isolation looking tired and haggard. Judging is not easy work!

If you enjoy entering autoharp contests, let me give you a few pointers which will improve your chances of winning. First, choose your contest pieces carefully. They should be interesting, challenging and diverse. If you are playing three pieces, you are probably better off with a reel, a march, and a waltz rather than three reels or three waltzes. Slow pieces are a risk, since they don't give one as much of a chance to show off obvious technical expertise as faster pieces do. However, if you can play a slow piece with beauty and expression you will have the judges' full attention. I judged a contest a couple of years ago in which the winner played quite a slow piece for a final round selection but every note and every space was well placed and the performance was beautiful!

Keep your arrangements interesting. Every piece should progress from beginning to end in some way that holds attention. This can be a challenge with fiddle tunes which repeat the same phrases over and over. Using dynamics in your playing is a good way to keep it lively. Dynamics, along with tone and meter, is one of the three dimensions of music and includes not only playing loud and soft but also full and spare. Unfortunately, many contest autoharp players neglect to use dynamics. The judges get bored and draw doodles on the margins of your score sheet. Your score is not helped.

Only one thing is harder for a judge to pay attention to than a piece played without dynamics. That is a piece played without dynamics which goes on and on (and on . . .). You may use a difficult fiddle tune to show off your skill, however beware of playing the theme too many times. How many is too many? It's hard to say. Judges often assign most of their scores to a performance after the first one or two times through the theme. There comes a time in

the piece when there seems to be a consensus that it's time for it to end. Beyond this point, pencils get turned over and erasers are used to erase points already given. When you practice, try to listen to your pieces from the point of view of the judges and you will probably sense this stopping point. I would say that for the average fiddle tune, three or four times through the cycle of the tune is quite enough.

Another problem which some contest autoharp players have is failure to define the melody of a tune. Precision is difficult on the autoharp and takes practice. If your note precision is poor, it's best to stick with very familiar tunes.

The judges get bored and draw doodles. . .


Just because you can hear the tune in your head while you are playing it doesn't mean another person can hear it if you are not defining it on your instrument. Judges universally take off big points if they can't hear the melody of a tune being played. Play your contest pieces for another person familiar with the music and see if he or she can identify the piece or sing or hum the melody after hearing your rendition.

It's important, of course, to play in tune. In these days of inexpensive electronic tuners there are few excuses for playing out of tune unless, of course (and it does happen), the contest is being held out of doors in direct sunlight. If this happens, the judges, many of whom have probably been in the same situation themselves, will doubtless be lenient in the matter of tuning and vent their judgmental wrath instead on the contest promoters who failed to provide shade for the autoharps. If, on the other hand, the contest is being held under shelter, be sure to take plenty of time to let your instrument acclimate to conditions where you will play and

take the time to tune it well just before you go on stage. The judges are most likely experienced performers who do exactly the same thing themselves before any show they play.

Let me close by returning to the fact that a contest is just another show format. I've judged too many contests in which someone became excessively wrought up over perceived irregularities or disagreements with judges. By far the worst offenders in this regard are the parents of young competitors. If something seems irregular or unfair about a contest one should point it out to the staff in the same spirit in which one would make any other criticism or suggestion regarding the show. It is in their interest as presenters to make the contests as fair as possible. Well run contests attract good audiences.

Winning contests is of limited value in developing a musical career. I know a man who has entered the same guitar contest year after year for many years. He has never won, but he is a fine and expressive blues guitarist in a contest which features primarily "white" music. The audience loves his music and eagerly anticipates his contest appearances. He has gained more recognition and sold more records in *losing* than have most of the champions in winning. ■



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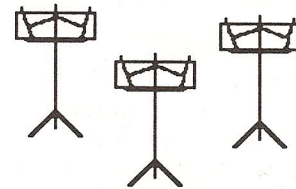
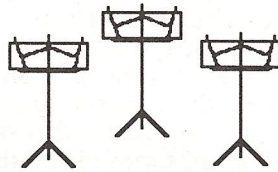
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AUTOHARP CLUBS

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

This list includes autoharp clubs and clubs in which the autoharp player is welcome. If you know of a club we have not included, please send the information to the Clubs Editor. This list will be published every January, and updated in each issue.



ARKANSAS

Old Time Music Association
c/o Valta Sexton
3643 Wilma or 4818 Grand
Ft. Smith, AR 72904

BRITISH COLUMBIA

Victoria Folk Music Society
96539 Pandora Avenue
Victoria, BC, Canada

Cowichan Folk Guild
c/o Deborah Maike
Box 802
Duncan, BC V9L 3Y1
Canada

CALIFORNIA

California Traditional Music Society
c/o Elaine Weissman
4401 Trancas Place
Tarzana, CA 91356

El Dorado County Autoharp Club
c/o Lynn Wick
4197 East Road
Placerville, CA 95667

Scottish Fiddlers of California
1938 Rose Villa Street
Pasadena, CA 91107

Southern California Autoharp Alliance
c/o Bob Lewis
617 Avenida de la Plata
Newbury Park, CA 91320

COLORADO

Denver Area Autoharp and Zither Club
c/o Margaret Bakker
1501 S. Estes Street
Lakewood, CO 80226

ILLINOIS

The Chicago Center for the Autoharp
2651 North Central Park Ave.
Chicago, IL 60647-1101

The Fox Valley Folklore Society
c/o Juel Ulven
755 N. Evanslawn Avenue
Aurora, IL 60506

Hammers and Noters Dulcimer Society of Illinois
Morris, IL
815 942-9501

The Old Town School of Folk Music
909 W. Armitage Avenue
Chicago, IL 60614

Rock River of Folk Music
Midway Village - Rockford
Museum Center
6799 Guilford Road
Rockford, IL 61107

IOWA

Happy Hearts Autoharp Club
c/o Dora Miller
2111 N. 5th Avenue, East
Newton, IA 50208

MARYLAND

The Eastern Shore Autoharp Club
c/o Eileen Roys
Route 2, Box 85
Stevensville, MD 21666

Folklore Society of Greater Washington
c/o D. Nichols
703 281-2228



MASSACHUSETTS

Country Dance and Song Society
c/o Brad Foster
17 New South Street
Northampton, MA 01060

Folk Song Society of Greater Boston (FSSGB)
PO Box 492
Somerville, MA 02143

New England Folk Fest. Assn.
1950 Massachusetts Avenue
Cambridge, MA 02140

MICHIGAN

Autoharps Unlimited
c/o Kathy Wieland
1204 Linwood Street
Ann Arbor, MI 48106

NEW YORK

Adirondak Bluegrass League, Inc.
PO Box 901
Corinth, NY 12822

New York Pinewoods Folk Music Club
FM Society of N.Y., Inc.
31 West 95th Street
New York, NY 10025

NORTH CAROLINA

Charlotte Autoharp Club
c/o Martha Kiker
1336 Harding Place
Charlotte, NC 28204

OHIO

Buckeye Autoharp Club
c/o Lisa Chandler
1876 Mt. Carmel Road
Jamestown, OH 45335

Central Ohio Folk Music Society
c/o Gail Reed
136 Letts Avenue
Sunbury, OH 43074

Toledo Dulcimer Club
 c/o Mrs. Gene Lyons
 1521 Watova Street
 Toledo, OH 43614

OKLAHOMA

Flying Fingers Autoharp Club - Ok City TMA
 c/o Anita Roesler
 823 N.W. 43rd
 Oklahoma City, OK 73118

PENNSYLVANIA

Appalachian Folk Club, Inc.
 PO Box 169
 Hookstown, PA 15050

Bald Eagle Folk Collective
 PO Box 633
 Lock Haven, PA 17745

Cocalico Valley Jammer's Society
 4404 Tenth Avenue
 Temple, PA 19560
 921-2351

Frosty Valley Dulcimer Friends
 c/o Helen Miller
 713 Bloom Road
 Danville, PA 17821



Lancaster Folk Music and Fiddlers' Society
 PO Box 4541
 Lancaster, PA 17604

Landis Valley Autoharp Club
 c/o Ubi Adams
 2659 Kissel Hill Road
 Lititz, PA 17543
 (First Mtg. -- 02/12/90)

Off-The-Wall Dulcimer Society
 c/o Marcia Bowers
 10 South Broad Street
 Mechanicsburg, PA 17055

Susquehanna Folk Music Society
 3109 N. Second Street
 Harrisburg, PA 17110

TENNESSEE

The Nashville Autoharp, Zither, and Rarely Encountered Instrument Society
 c/o Gail Schafer
 900 Riverside Drive
 Nashville, TN 37206



TEXAS

The Southwest Bluegrass Club
 Hugh Childress, Pres.
 PO Box 278
 Glen Rose, TX 76043

VIRGINIA

The Capital Area Bluegrass and Old-Time Music Assn. (CABOMA) Arlington, VA
 c/o Elizabeth Nelson
 6808 Supreme Court
 Springfield, VA 22150

Dulcimer Disorganization of Greater Washington (DC)
 c/o Keith Young
 3815 Kendale Road
 Annandale, VA 22003

Folk and Traditional Music Jam Session, Fairfax
 c/o Sheri Burghart
 9137 Rockefeller Lane
 Springfield, VA 22153

WINTER FESTIVALS

Festivals Editor:
 Ubi Adams
 1659 Kissel Hill Road
 Lititz, PA 17543

The following is an updated list of the 1990 winter festivals which feature the autoharp in workshops, concerts and/or contests. The complete 1990 festivals list will appear in the April issue.

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

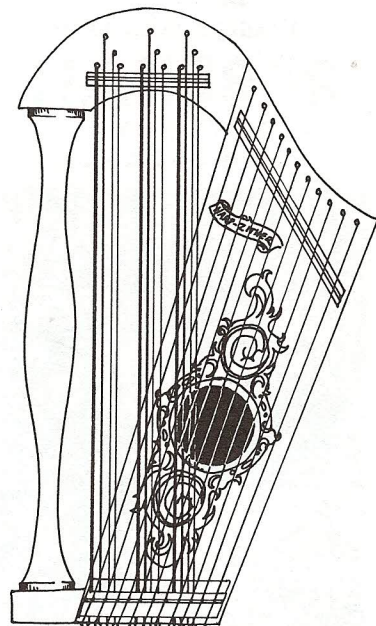
FEBRUARY 1990

Winterfest
 Date: February 17
 Place: Garland, TX
 Code: AW (Charles Whitmer, Anita Roesler)
 Contact: Linda Thompson
 1517 Laurel Wood
 Denton, TX 76201

MARCH 1990

Stringalong Weekend
 Date: March 9, 10, 11
 Place: East Troy, WI
 Code: AW (Karen Mueller)
 Contact: UMW Folk Center,
 Ann Schmid, Dir. M.A.P.,
 PO Box 413
 Milwaukee, WI 53201

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RECORDS AND TAPES UPDATE

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

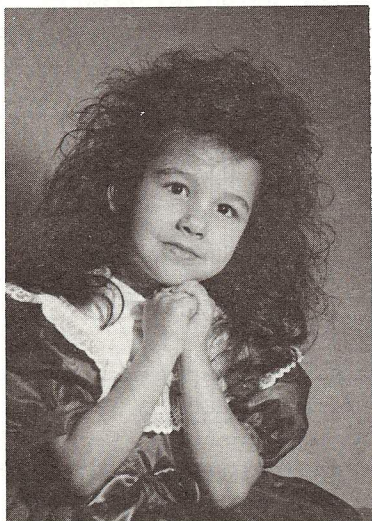
The following is an update of the full Records and Tapes list which was published in our October 89 issue. If you know of one we have missed, please send the information to the Records and Tapes Editor.
Code: A (Album) C (Cassette)

The following recordings feature autoharp.

BURGESSLINEBERRY -- C
Rt. 1, Box 572
Hillsville, VA 24343

WELCOMETO GALAX -- C
Mike Fenton & The Bill Sky Family
Mike Fenton, autoharp
Heritage Records
Rt. 3, Box 280
Galax, VA 24333

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Box 1275
Talladega, AL 35160
REBEKAH
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The following recordings include autoharp.

ADLER SAMPLER - VOL. III -- C
Bonnie Biehl, autoharp
David Adler Cultural Center
1700 N. Milwaukee Ave.
Libertyville, IL 60091

**AMERICANFOLK SONGS
FOR CHRISTMAS -- C -- Set of 2**
Mike, Peggy, and Penny Seeger and
members of their families
Mike Seeger, autoharp
Rounder Records
One Camp Street
Cambridge, MA 02140
Rounder C-0268/0269

AN EVENING AT CEDAR CREEK -- C
Beth Horner, Storyteller
PO Box 540
Wilmette, IL 60091

ECHOES OF THE CARTER FAMILY -- A
A. L. Phipps Family
Kathleen Phipps, autoharp
Pine Mountain Records
Box 544
Barbourville, KY 40906
PMR-248

FAMOUS CARTER FAMILY, THE
Sara Carter, autoharp
Harmony Columbia HL 7280

LAKES OF PONTCHARTRAIN, THE -- C
Rickard Blackmon
HCR 33
Box 101-C
Compton, AR 72624

LEATHERWOODS #5 -- C
LEATHERWOODS #6 -- C
Jean Jennings, autoharp
The Dulcimer Shoppe
PO Box 1230
Mountain View, AR 72560

MELODIES & DRONES -- C
Various artists
Old Tyme Music Co.
301 Cliff Drive
Branson, MO 65616

**OLD TIME MUSIC
BY ROBERT TAINAKA -- A**
N. Kohrikawa, autoharp
Old Homestead Records
OHS 90056

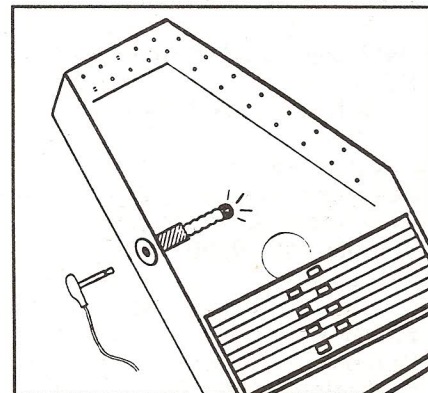
REACH TO THE SKY -- C
Companion Book, Children's Songs
Sue Ribaldo, autoharp
Sampler Records
PO Box 19270
Rochester, NY 14619-0270

ROYAL COUNTRY -- C
The Wildwood Angels
Cecil and Annette Null
PO Box 4
Lightfoot, VA 23090-0004

SOUNDS LIKE FUN -- C, A
Mitzie Collins
Skip Eavens, autoharp
Sampler Records

WILD ROSE -- C
Lady of the Lake
Wanda Degan, autoharp
PO Box 6187
East Lansing, MI 48826

NEW PRODUCT



Donnell Enterprises has released a new addition to its line of internally-mounted microphones, the model #221 for autoharp. This model provides autoharp players with the ability to amplify the true acoustic sound of their instrument without having to bother with stand- or boom-mounted microphones.

Installation is accomplished through the side of the instrument. Once installed, the microphone and output jack are situated so that the optimum tone of the instrument can be amplified with the minimum amount of interference to the player.

List price for model #221 is \$139.50, and includes the power supply needed to operate the condenser microphone. Mini-Flex Microphones are available from many retailers or direct from the manufacturer: Donnell Enterprises, 672 Norlene, Grass Valley, CA 95949. 916 273-5704.

Models are also available for many other stringed instruments.

THE "STEINWAY GRANDE AUTOHARPE"

-- And Why It Just Ain't So

by Dr. George Orthey



Why is an autoharp just an autoharp -- and a piano just a piano? And who sez, anyway?

Most everyone has had the experience of tuning a string too high, with the final result being a resounding BANG! This breaking point may be found the hard way with time and costs of string replacement, or it can be predicted with great accuracy -- using the pencil and paper method.

First, let's get rid of the mistaken idea that if a string breaks before you get it up to pitch, you can just replace it with a smaller string -- then it'll tune up OK. A given length of string, (non wound), will break at the exact same note *regardless of the string diameter*. This is a fact well known to the old harpsichord makers, but one that is still intuitively doubted by the novice. So, why use different diameter strings? To reduce the tension and maintain sound quality.

Twenty-six years ago, while working on experimental psalteries and hammered dulcimers with my friend, Howie Mitchell, we decided that this string "fact" must be re-proven. I guess we broke a few hundred pieces of wire only to find out that those rascals knew what they were talking about. We found that a 40-inch vibrating length of musical wire, like that used on autoharps and hammered dulcimers, will break when you pull it up to near middle C.

This then relates to the octaves. By taking 1/2 and 1/4

of 40 inches, you can determine the break lengths of the first and second octaves above middle C. Another way to put this: middle C (autoharp string #12), cannot exceed 40 inches in length; the next C above middle C (autoharp string #24), cannot exceed 20 inches in length; and the highest C (autoharp string #36), cannot exceed 10 inches in length. (The numbering system used here is based on the Oscar Schmidt standard string numbering.)

First, lets get rid of the mistaken idea that if a string breaks before you get it up to pitch, you can just replace it with a smaller string -- then it'll tune up OK.

We have only gone higher than middle C so far in this discussion. As you go up the scale, each octave requires a string length of one half the previous octave string length. Similarly, as you go down the scale, each octave requires a string length of twice the previous octave string length. Therefore, the C below middle C should theoretically be 80 inches in length. To compensate for this, wound strings are used. The lower the string, the less effective this compensation. The low D on the Oscar Schmidt Wildwood Flower tuning should be 8 to 9 feet long. It has been shortened to 20 inches. This stretches the limits of correctability.

The above break length numbers are all maximum theoretical lengths. In reality,

due to bending over bridges, around pins, and such, one cannot normally get away with more than 90 to 95% of break length. This friction and bending factor effects thinner wire a bit less than heavier wire, thus giving the slightly false impression that by going to a thinner wire, one can tune a string to a higher note.

It is also generally stated by the old harpsichord makers that a string at less than 50% of its break length becomes dull and thumpy, while a string of more than 85% of its break length sounds thin and thready, making the kind of sound that causes you to lean your head away lest you get belted in the ear by a breaking wire.

Thinking about all this in regards to the autoharp: #12C is 19-20 inches long right at 50% of break length and #36C is at 8-9 inches long near its extreme tension. If you use a smooth wire below middle C, like the old A-model 'harps, #10A# and #11B strings will be as dull as dishwater. Using windings on the wire will correct this to a great extent.

The strings from middle C up through about the middle of the top octave of the autoharp are the strings that are actually at 50 to 80% of break length -- the ideal. Think about it. Where is the forte of the 'harp? Certainly not in the low bass, where huge corrections have been made with windings -- nor at the top, where we have stretched things to the limit. The mid-range of the 'harp may also be slightly enhanced because of its position on the sound board. This is unavoidable.

'Twould be nice to have a "Steinway Grande Autoharpe." With the clear, bell-like tones of a concert harp at the high end, and the dark, full boom of a tympani at the other.

The autoharp's size, shape, and the convenience of optimum playing room all demand bending the ideal. Also for the convenience of transportation an autoharp is not a piano -- thank goodness. My wife carries at least three of them with us wherever we go. ■

OF MOTORCYCLES AND AUTOHARPS

by Drew Smith

Drew Smith performs throughout the northeast with Roger Sprung and the Progressive Bluegrassers. He is the 1984 Winfield, Kansas International Champion.

Sound like a strange combination? Well, I suppose to most people it would be. But for me, they have both been my loves, each captivating me in a similar way. Hopefully, each person has "that rewarding something" to look forward to for "next week," "next month," and "next year."

Motorcycling offered that



to me for over twenty years. During that time I took long distance cycles trips to Canada, Mexico, Florida and California. I competed in rough-woods endurance runs (where you must try to keep a certain scheduled speed or else lose points at secret check points). I also raced on the racetrack. Every weekend in the spring and fall brought new competitions and ultimately over 100 trophies and medals. I eventually decided that the time had come to taper off due to a growing family. So -- what to do now?

Somehow I turned to music. ("A lot safer!", I figured). In the mid and late '60s, I learned to play the guitar. I became part of a great circle of musical friends and found myself at parties and get togethers at various homes. At one party, I was really "taken" by the sweet sounds of an autoharpist playing Carter Family music. I fell in love with this new-found sound and bought myself an autoharp. While I continued to progress on the guitar, I also picked up and played the



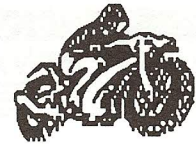
autoharp more and more. I guess I was a "closet" autoharp player for six months or so before I dared to play it at any parties. When I emerged and played it openly (and rather sheepishly), my first melody tune was "Yellow is the Color of My True Love's Hair." Well, everyone recognized it and joined in . . . and so I was off and running with the autoharp. I took it with me everywhere.

Fortunately, the music scene in the NY/NJ metropolitan area was always quite active, and I found myself playing in the company of some mighty fine musicians. At about the same period, my travels brought me to performances by some exceptional players of old-time music on autoharp, namely Kilby Snow and Mike Seeger. They have both been tremendously influential in my pursuit of the instrument, and my love of old-timey music.

From my motorcycling days came my inner drive revving

I guess I was a "closet" autoharp player for six months or so before I dared to play it at any parties.

up again. I was tempted to test myself competitively by playing autoharp with the best instrumental players in my area. I attempted taking melody breaks with the likes of master guitar player Eric Schoenberg, banjo picker Roger Sprung, and other great musicians. I received compliments for my



effort. It was then that I started to develop my thumb-lead melody style, playing really fast tunes in my attempt to "stay with" the speed of those super players.

Not long after that I met my very good buddy, Mike Resnick -- an orthopedic surgeon who had recently moved to the area. Mike had been researching, collecting and playing old-timey music on guitar, mandolin, and banjo since the 1950s, and he patiently taught me all the tunes he knew. We also had many opportunities to play together at the every-other Friday night "sings" at the home of Lil and Lou Appel in Valley Cottage, NY, where these open sings have been going on for over 28 years).

In 1976 Roger Sprung invited me to play with him on stage at the Smoky Green Bluegrass Festival. I've been a regular member of the band with Roger, Hal Wylie and the Progressive Bluegrassers ever since. I have recorded three records with the band.

In 1977, Roger sold me on the idea of going to the Old Fiddlers' Convention in Galax, Virginia to play with the band. That has to be one of my highlights every year. Another highlight of my musical life is the Walnut Valley Festival in Winfield, Kansas.

And through it all, I have made so many good autoharp friends at all of the festivals that I feel well blessed. It is a good musical community, and I have experienced a wonderful kinship of caring and sharing as the overriding spirit. (And, by the way, I still own a motorcycle). ■

THE BAND PLAYED ON

by Eileen Roys



Billing themselves as a "traditional country" act, Beverly King and Joe Knight strive to preserve the old-time tunes that are part of this country's heritage. In fact, that phrase was to eventually become the name of the bi-monthly magazine that Bev publishes. *Country Heritage*, in existence since 1982, features articles on anything or anybody pertaining to old-time country or bluegrass music and includes, as well, a special section for dobro players.

While best known for her expertise on the dobro, Bev is also accomplished on the autoharp and plays the instrument at all of her festival performances as well as on most of her recordings. In 1988, she and musical partner, Joe Knight, recorded a cassette called "Bev King and Joe Knight Pick The Wildwood Flower" which includes a good sampling of autoharp music. Other recordings which contain auto-

harp are: "Leave A Lot Of Happy Tracks," "Backroads To Yesterday," "Country Memories," and "More Country Memories."

In addition, autoharp is used as a rhythm instrument on a dobro album recorded with Bashful Brother Oswald of Roy Acuff and Grand Ole Opry fame.

Bev acquired her first chorded zither in 1967 in the form of a Chrom-A-Harp (which she still has). Twelve years later, she bought a 21-chord Oscar Schmidt autoharp at a pawn shop. Because Bev and Joe do most of their numbers in the keys of A and E, she has rearranged her chord bar assembly to better accommodate those keys.

Joe Knight, who provides the vocal talent for this duo, began his musical career as a rhythm guitarist for such well-known acts as Marty Robbins, Lefty Frizzell, The Maddox Brothers and Rose, Leon McAuliffe, and the Callahan

Brothers. Later, along with his son, Tim, he toured the southwest with Ernest Tubb, George Jones, Jim and Jesse, Loretta Lynn, and Tex Ritter.

Meanwhile, Bev, who was still living in southeastern Pennsylvania, began picking at Sunset Park with Alex and Ola Belle Reed. When Bev moved to Oklahoma in the late 1970s, she and Joe teamed up to do a radio show on KMAD in Madill. Thus began the Bev and Joe Show, now in its twentieth year. While both of them shy away from extensive touring, Bev and Joe have worked some tours in Texas and Oklahoma with country humorist Jerry Clower and with steel guitarist Little Roy Wiggins. While in Nashville to record, they have appeared several times on the Midnight Jamboree broadcast from the Ernest Tubb Record Shop and are hopeful that they'll soon be called upon for a guest appearance on the prestigious Grand Ole Opry. ■

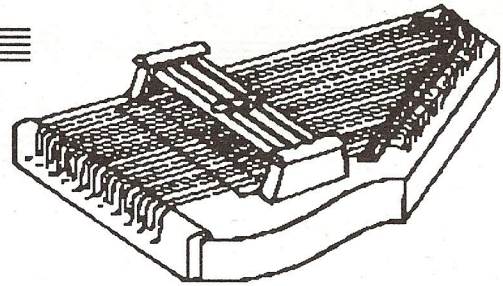
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AUTO-SUGGESTION

Many folk musicians have developed a lot of time-savers and shortcuts for tuning, transporting instruments, maintenance, and much more. We invite you to share your ideas with your fellow readers. Please send them (with or without photos or illustrations) to: Pamela Roberts, 174 Hayward Street, Braintree, MA 02184.



Dear AQ,

My diatonic autoharp is fitted with fine tuners on one end, and tuning pins on the other, and neither end is marked with the string pitches. Being that I don't always remember the sequence of string pitches, or which strings are doubled, tuning this instrument could be frustrating at times. I decided to put in some landmarks. With a felt tipped marker, I put a small mark on all the Cs and on all the doubled strings on the curved part of the fine tuners. This is just enough to keep me on track. I used red and black because that's what I found in my desk drawer. I recommend using a brown that would match the autoharp. You can use a water soluble or permanent marker.

Barbara Hanrahan
Brighton, MA

Dear AQ,

You're going to do this gig and they've promised and assured you they have a great sound system. You get there and have no place to plug in because they set up mics on the stage and the controls are a quarter mile away across a field someplace. Well, they say, "Just play into the mic - we always do - they're great mics." You know what it is like trying to play a 'harp into a mic - you have to stand perfectly still to be heard at all, knowing your low notes are lost to the audience and knowing your knuckles will slam into that mic -- again -- any second now. You also know that sound hole has nothing to do with sound projection. (Bryan Bowers found the right spot on the back of the 'harp.) Anyway, you just plug in to your little boom box and aim a mike at the speaker. No more frustration. You can make music and dance at the same time!

Mark Fackeldey
Tampa, FL

Dear AQ,

Musical instrument cases come in any color you want - as long as that color is black. The problem with black or dark colored cases is that they absorb light, and if you have to leave your instrument in direct sunlight, it can be subjected to excessive heat. To improve this situation, go to a camping or sporting goods store and buy a Mylar space blanket. They are low cost, light weight, and will fold up to the size of package of guitar strings. When you spread it over your instruments and cases, it will reflect the sunlight, and thereby keep the temperature lower.

Art Shoemaker
Lancaster, PA

Dear AQ,

Although I have only been playing the 'harp for six months, I notice that I have one thing in common with almost everyone; the game of "musical picks."

It seems that I, and many others, cannot get the right pick to the right finger the first time around. This is particularly aggravating with the metal picks once they become "molded" to the shape of your finger. Well, let me share with you my solution for "musical picks":

Inside the pick for finger number one, place one dot of fingernail polish. Inside the pick for finger number two, place two dots of fingernail polish. Three dots of polish go inside the finger number three pick.

I added dots to my picks sometime ago and have not had any trouble with them wearing off and, more importantly, I have eliminated the game of "musical picks."

Try it. You'll like it!

Valerie Faircloth
Sterling, VA

Dear AQ,

If you're sick and tired of hunting for the springs that fly off when you removed the chord bar, get out the silicone glue. Remove each spring, put just a dab of glue on its base, and secure it to the chord bar holder or "comb," depending on which model you have. Don't use enough glue to restrict the spring action, only enough to secure the springs to the chord bar holder.

George Orthey
Newport, PA



Greensleeves (3)

↓
Am Am / G Am [F] Am G / G G /
A- las, my love, you do me wrong,
G Am / Am F E7 F E7 / E7 E7 /
To cast me off dis - cour - teous - ly,
Am Am / G Am F Am G / G G /
For I have loved you so long,
G Am G Am E7 D E7 Am / Am Am //
De - light - ing in your com - pa - ny,
C // C F C G / G G Am G
Green - sleeves was all my joy
Am / Am F E7 F E7 / E7 E7 //
Green - sleeves was my de - light,
C // C F C G / G G Am
Green - sleeves was my heart of gold,
G Am G Am E7 D E7 Am // Am /
And who, but my la - dy Green - sleeves.

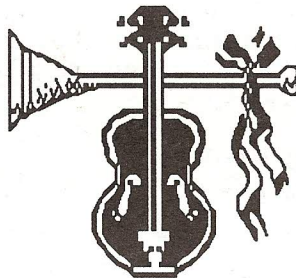
I have been ready at your hand,
To grant whatever you would crave;
I have both wagered both life and land
Your love and good will for to have.
If you intend thus to disdain,
It does the more enrapture me,
And even so, I still remain
A lover in captivity.

Over The River
And Through The Woods (3)

↓
CC C CC G7 C / C C /
Over the river and through the woods
C F F F G7 / F C // //
To Grandmother's house we go,
C G7 G7 G7 G7 /
The horse knows the way
G7 C C C C
To carry the sleigh
C C D7 / D7 D7 / C G // G //
O'er the white and drift-ed snow,
C C C CC G7 C / C C /
Over the river and through the woods
C F / F G / F C // //
Oh, how the wind does blow,
C F / F G / F C / C C /
It stings the nose and bites the toes
G7 CC F C / G7 C // //
As over the ground we go.
Over the river and through the woods,
And straight through the open gate,
We seem to go extremely slow
It is so hard to wait,
Over the river and through the woods
Now Grandmother's cap I spy,
Hurrah for the fun, is the pudding done?
Hurrah for the pumpkin pie.

My men were clothed all in green,
And they did ever wait on thee;
All this was gallant to be seen;
And yet thou wouldst not love me.
Thou couldst desire no earthly thing
But still thou hadst it readily.
Thy music still to play and sing,
And yet thou wouldst not love me.

Well, I will pray to God on high,
That thou my constancy mayst see,
And that yet once before I die
Thou wilt vouchsafe to love me.
Ah Greensleeves, farewell, adieu,
To God I pray to prosper thee,
For I am still thy lover true,
Come once again and love me.



Auld Lang Syne (4)

↓
C C [/ G7] C C G7 [/ C] G7
Should auld acquaintance be forgot
[C G7] C [/ C] C C F //
And ne - ver brought to mind?
F C [/ C] C C G7 [/ C] G7
Should auld acquaintance be for - got
[C G7] Am [/ Am] F G C //
And days of auld lang syne.
F C [/ C] C C G7 [/ C] G7
For auld lang syne, my dear,
F C [/ C] C C F //
For auld lang syne,
F C [/ C] C C G7 [/ C] G7
We'll take a cup o' kind - ness yet
[C G7] Am [/ Am] F G7 C //
For auld lang syne.

And here's a hand, my trusty friend,
And gie's a hand o' thine;
We'll tak' a cup o' kindness yet
For auld lang syne.
For auld lang syne, my dear,
For auld lang syne,
We'll take a cup o' kindness yet
For auld lang syne.

The Wassail Song (3)

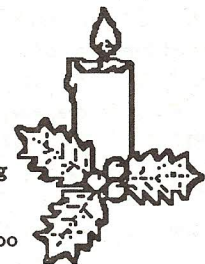
↓
G / D7 G / D7 G / D7 G / D7 G / G G / D7 G // // //
Here we come a- was - sail - ing a - mong the leaves so green
C / C G / G G / G C / G D7 / G D7 / G D7 //
Here we come a-wan - der - ing so fair to be seen
G / D7 G // G / C G // G / D7 G / G G / C G //
Love and joy come to you and to you, your was - sail too,
G / D7 G // C / C G / G D7 / D7 G / D7 G / G C //
And God bless you and send you a hap - py New Year
G / D7 G // C / C G / G D7 / D7 G // // //
And God send you a hap - py New Year.

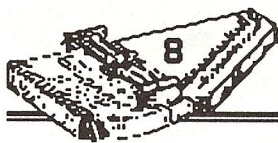
Our wassail cup is made of the rosemary tree,
And so is your beer of the best barley,
Chorus: Love and joy come to you and to you, your wassail too,
And God bless you and send you a happy New Year
And God send you a happy New Year.

We are not daily beggars that beg from door to door
But we are neighbors' children that you have seen before
Chorus:

Call up the butler of this house, put on his golden ring
Let him bring us up a glass of beer, and better we shall sing
Chorus:

God bless the master of this house, likewise the mistress too
And all the little children that round the table go
Chorus:





Autoharp Songbook

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My Wild Irish Rose (3)

↓
 C C// C/G7 C//C7/ C7 F/ F G7/ F C////
 My wild I-rish rose, The sweet-est flower that grows,
 [C C] G7 C F C/ C G7 C F C/
 You may search eve - ry - where, But none can com - pare
 [C G7] D7// C/ D7 G7////
 With my wild I - rish rose.
 G7 C// C/G7 C//C7/ C7 F/ F G7/ F C////
 My wild I-rish rose, The dear - est flower that grows,
 [C C] G7 C F C/ C G7 C F C/
 And some day for my sake, She may let me take
 C F G7 F D7 C G7 C////
 The bloom from my wild I - rish rose.



That's An Irish Lullaby (3)

↓
 C/ G7 C/ G7 C C7////
 Too -ra- loo- ra- loo - ral,
 F/ E7 F/ E7 F////
 Too-ra-loo-ra- li
 F/ E7 F/ F C C////
 Too-ra-loo-ra-loo- ral,
 D7/ D7 D7/ C G7////
 Hush now, don't you cry!
 C/ G7 C/ G7 C C7////
 Too-ra- loo- ra- loo- ral,
 F/ E7 F/ E7 F////
 Too-ra-loo-ra- li
 F/ E7 F/ F C C////
 Too-ra-loo-ra-loo- ral,
 [D7 C] D7/D7 G7/G7 C////
 That's an I - rish lul - la - by.



Plaisir d'Amour(3)

↓
 C C// G7// C//// C F/ F C C C G7////
 The joys of love are but a mo - ment long,
 (Plaisir d'amour ne dure qu'un moment)
 / Am// G7// C G7 C Dm Dm Dm C// G7// C////
 The pain of love en - dures your whole life long.
 (Chagrin d'amour dure toute la vie.)

Your eyes kissed mine, I saw the love in them shine,
 You brought me heaven right then when your eyes kissed mine.

My love loves me, and all the wonders I see,
 A rainbow shines in my window, my love loves me.

And now he's gone, like a dream that fades into dawn,
 But the words stay locked in my heartstrings,
 "My love loves me."



Tell Me Why (3)

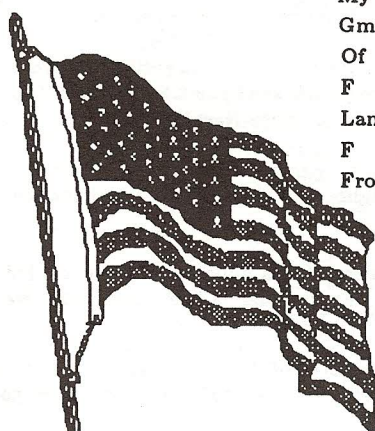
↓
 CF G7 CC[/ G7] F/ F C//
 Tell me why the stars do shine
 CF G7 CC[/ C] D7 D7 C G7//
 Tell me why the i - vy twine,
 CF G7 CC[/ G7] Am/ G7 E7//
 Tell me why the sky's so blue,
 C F C D7 D7[/ D7] G7 C G7 C//
 And I will tell you just why I love you.



Because God made the stars to shine,
 Because God made the ivy twine,
 Because God made the sky so blue,
 That is the reason just why I love you.

Yankee Doodle (2)

↓
 F F C7 F F F C7 C7
 Yan - kee Doo - dle went to London
 F F C7 FF/ C7/
 Just to ride a po - ny,
 F F C7 F Bb F C7
 Stuck a fea - ther in his hat
 F C7 C7 Bb C7 F/ F/
 And called him ma - ca - ro - ni.
 Bb[/ C7] Bb F Bb C7 Bb/
 Yan - kee Doo - dle, keep it up
 F[/ Bb] F Bb F C7 F/
 Yan - kee Doo - dle, dan - dy!
 Bb[/ C7] Bb F Bb C7 Bb
 Mind the mu - sic and the step
 Bb F F C7 C7 F/ F/
 And with the girls be han - dy.



America (3)

↓
 F Dm Gm C[/ G7] C F Dm Gm F[/ A7] Dm
 My coun - try 'tis of thee, Sweet land of lib - er - ty,
 Gm F C7 F//
 Of thee I sing.
 F F F F[/ C7] F C7 C7 C7 C7[/ F] C7
 Land where my fa - thers died, Land of the Pil - grims' pride,
 F [BbF][C7 F] F[/ C7] F [Gm Gm] F C7 F//
 From e - ve - ry moun - tain side, Let free - dom ring.

Our fathers' God, to Thee, Author of liberty
 To thee we sing.
 Long may our land be bright, With freedom's holy light;
 Protect us by thy might, Great God our King!

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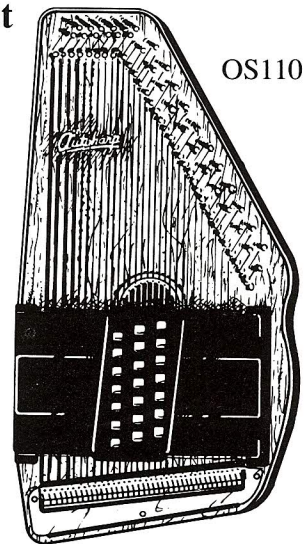
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The Maiden Heaven band, left to right, Carole Stober, guitar; Rebekah Stober, vocals; Vicky Stober Beall, autoharp; and Jackie Stober, acoustic bass -- in performance at Silver Dollar City in Missouri. Congratulations to Carole (autoharp) and Jackie (bass) for their first prize in the Novelty/Misc. Instrument Division at the Folk Festival Competition, Fall Color Cruise, Chattanooga, Tennessee on October 22, 1989.