

# AUTOHARP QUARTERLY

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

## IN THIS ISSUE

REFLECTIONS OF  
MIKE SEEGER



SHIPPING YOUR  
AUTOHARP

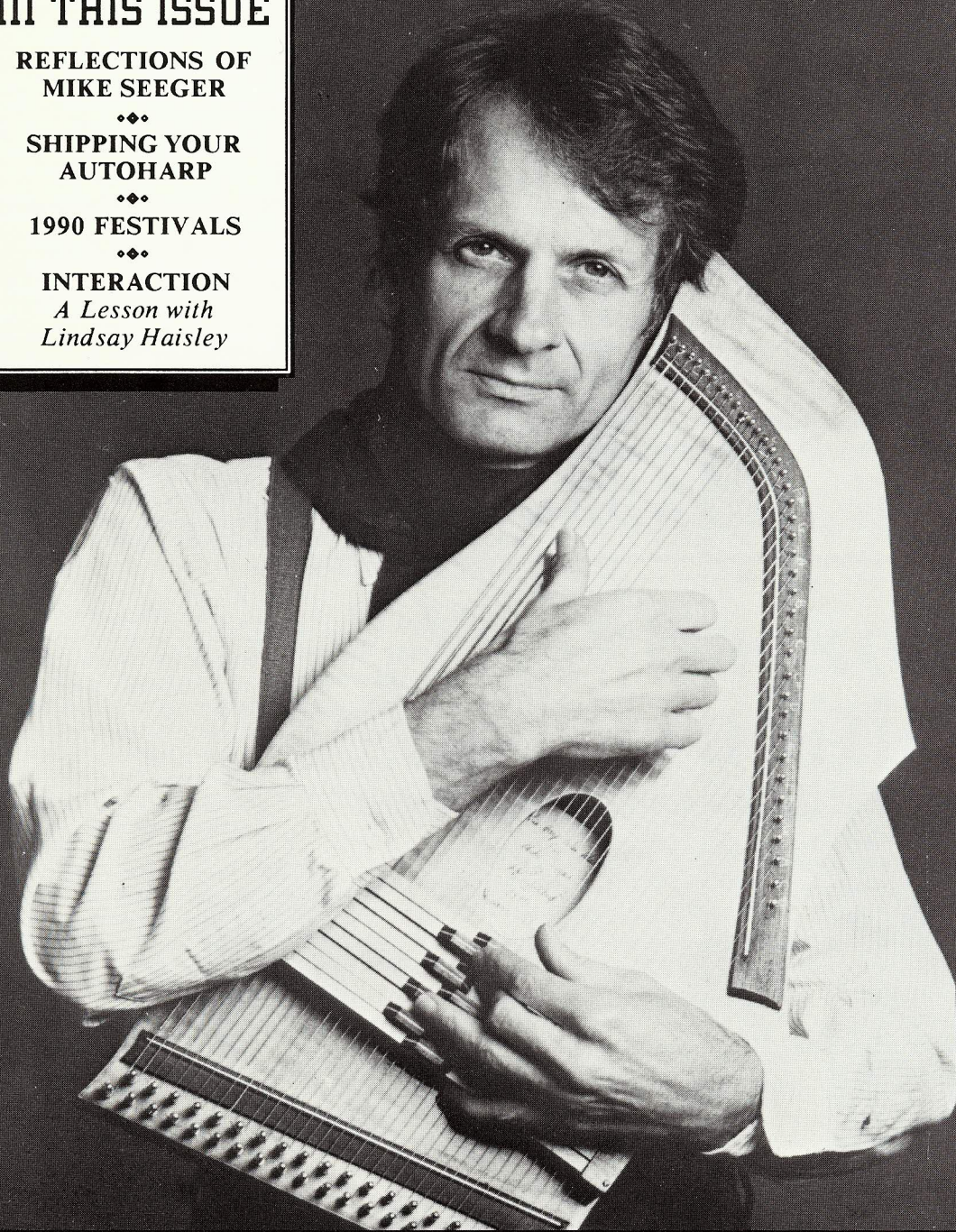


1990 FESTIVALS



INTERACTION

*A Lesson with  
Lindsay Haisley*



HAPPY 108th BIRTHDAY TO THE AUTOHARP -- MAY 9, 1990

**AUTOHARP  
QUARTERLY**  
THE • MAGAZINE • DEDICATED • TO  
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Volume Two, Number Three  
April, 1990

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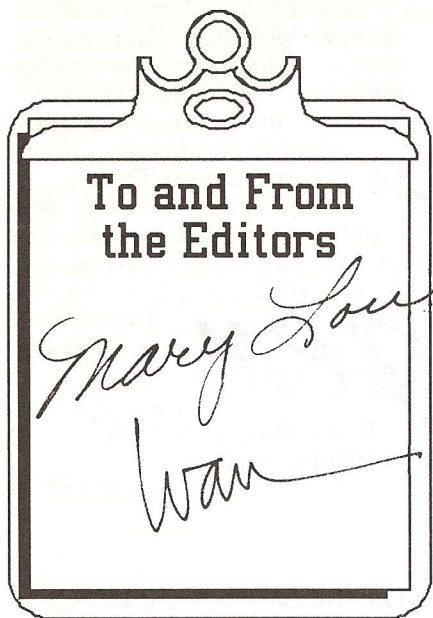
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On The Cover:  
Mike Seeger



## DEAR READERS:

Congratulations to us! We are very proud of the "circle R" which we are now entitled to use with our name. Autoharp Quarterly is a registered trademark!

With our new status, we would like to remind you -- and ourselves -- of our original goals as stated in our first issue:

1. Provide timely information for and about the entire autoharp community;
2. Broaden the horizons of the individual, and so, the interests of all autoharp enthusiasts;
3. Gather the complete autoharp society into one family with common interests, and --
4. To do this with integrity and honesty with open accessibility to communication and the sharing of new ideas.

We find these goals as viable today as they were three years ago when we first wrote them. Others have found them worth repeating, as well!

We have tried hard to meet these ideals. The response we have received from you has told us that you appreciate our efforts. And so, with your help and support, we shall continue.

In the "What's New?" category comes our tape "Music From Autoharp Quarterly" (see ad on page 4). Now, you can sit down and play along with the music as it appears in Volume One. All of

the songs are recorded in the same manner and keys as printed in AQ. It was a labor of love for the players involved, and we wish to thank them all. We are quite proud of the results -- and we are sure you will be pleased with the music. It is a tape featuring the autoharp, from the simply played "Whispering Hope" (AQ Oct '88) to the intricate "Washington Post March" (AQ July '89).

In our last issue, Ken Dawes wrote to us asking if an aging battery with decreased voltage will effect electronic tuner accuracy.

Pam Roberts asked our readers and wrote to two tuner producers concerning this question. She reports the general consensus is that an aging battery does not effect the accuracy of the tuner. If the battery has sufficient power to operate the tuner, the tuner works. If not, it shuts down. As far as Pam can tell, the erratic behavior of Ken's Arion HU8400 is unique to his particular tuner.

Arion representative Carroll Van Natta acknowledged Pam's inquiry and said they are looking into it and will respond.

We will report updates as they unfold.

The Editors

## DEAR EDITORS:

Just wanted to drop a note to you and thank you very much for an excellent January issue of the *Autoharp Quarterly*. We appreciate the many fine comments by all of your writers throughout the *Quarterly* and felt that the content could not possibly have been any better for Winfield than it was.

We certainly hope that 1990 will be successful in continuing to inform the world of how great it is that the autoharp is coming of age.

-- Bob and Kendra Redford  
Walnut Valley Association, Inc.

Regarding the article by Bob Wey about autoharp mics, I had tried lots of different

mics and different mic placements over the course of my career including several that Bob mentioned.

I found that the absolute best (to my ear) is the Oscar Schmidt pickup which I got for around \$60 several years ago. It is a strip that runs all the way across the 'harp, so it does a wonderful job of picking up all ranges including bass! It is very easily installed. It has a 1/4" jack type of plug-in, so you have to spend some money on a transformer [direct box] for most sound systems. The most ideal sound is to have this pickup in combination with a live mic (your vocal mic, perhaps) in front of the 'harp. In addition, this pickup easily plugs into most electronic tuners, so that you can tune your 'harp in a noisy room.

-- Win Horner Grace

Thank you very much for your work on AQ. It is superb. I am a new convert to the autoharp and this magazine is a bonanza of interesting and helpful information.

I would be interested in an article giving tips on how to reduce the amount of noise made by the muted strings as they are passed over on a strum. Is minimizing this noise a matter of style -- or perhaps a particular type of pick?

-- Richard Merlander

Your request for an article pertaining to the unwanted noise generated by playing the autoharp is a good one. We have complied, and on page 29, we hope that some of your questions will be answered.

Thanks for your ideas and enthusiasm.

-- The Editors

Your magazine is wonderful! I have discovered that even a musical klutz (me) can play this instrument. I enjoy all of your features so much!

-- John McClure

I didn't know there was an autoharp world until I started reading AQ!

-- Lou Stump

# Reflections of Mike Seeger

## An Oldtime-Style Autoharpist

by Alan Mager



*On a lazy afternoon last July, I sat in quiet fascination with a group of autoharp enthusiasts as Mike Seeger talked about his many years and experiences playing our favorite instrument. To help bring his words to life, Mike sang and played several tunes for us using four different harps. Here are some excerpts from Mike's talk, which took place at the Orthey Dulci-Harp Gathering in Newport, Pennsylvania.*

-- Alan Mager

### On His Development as an Autoharp Player:

I started playing the autoharp when I was about ten. I learned from my mother, a music educator, who used the autoharp when she couldn't get a piano in the nursery schools where she occasionally taught. We had a guitar and a dulcimer and an autoharp around, and we would play and sing old time songs together as a family on Saturday nights.

Although I had recordings of banjo pickers and fiddle players, there were no recordings by folklorists of the autoharp, period. So, at that time, I had no way of knowing that you could play tunes on the autoharp. I used a belt or just anything to put the strings into action. The playing was nothing much, but it was a way of making chords. From the time that I began playing the guitar, in my late teens, until I was about 25, I just decided I didn't want to play the autoharp if that's all there was to it. I wanted to play the banjo or fiddle or anything else, because I was learning a lot of bluegrass at the time, and there was no place in it for the autoharp.

In '56, Maybelle Carter made a recording called "Go Away With Me," and she also had just previous to that time made a few recordings with her daughters of "I Never Will Marry" and "Fair and Tender Ladies." About the same time,

I heard Pop Stoneman at a fiddlers' contest playing autoharp with his kids. He had a pickup on his autoharp and while he'd sit, they'd be playing bluegrass all around him and he'd be playing "Weeping Willow Tree" or something like that. It was hearing these players that got me interested in playing melody on the autoharp.

I also met Kilby Snow about that time -- Pop Stoneman told me about him. So when I started playing, I played on the right-hand side of the autoharp, because that's the way they played. Then I saw Maybelle Carter on the Grand Ole Opry. I went down there in 1957, and saw her on the Opry holding the autoharp upright, and that was a major revelation. Before that time, though, I had realized that it sounded real pretty over on the left side, and I was playing sometimes over there. But after seeing Maybelle play with the autoharp upright, I switched to that style.

The first thing I ever heard Maybelle play was one of the things she did on the Opry -- it was "San Antonio Rose." And then she did the fiddle tune "Liberty," which was a different thing to do at that time on the autoharp. Actually, anything that she did on the autoharp was different, because nobody else at that point, to speak of, played the autoharp in front of audiences.

I'm mostly a singer, and that's how I used the autoharp to start with, and that's how I use it mostly now. I got real interested in playing melody on the autoharp in the late '60s. One of the very first songs I ever played lead on was a Carter Family song called "Sailor on the Deep Blue Sea." I started singing ballads like that with the autoharp, which wasn't much done by anybody at that time, although Maybelle Carter played some of the old Carter songs. By the early '60s, I was experimenting on trying to accompany some of the old ballads which shouldn't be accompanied. This idea now sounds very basic, but back then, it

was something different.

The autoharp at that time was played by very few country people. I've met a small number of people way off in the country who played, though. Some got their interest from traveling autoharp salespeople. I met a guy in Ohio who could play "Brown Jug" and stuff like that. Off in western North Carolina, I met a guy who played waltzes. He had his autoharp electrified, although he only played at home.

He played all these real pretty waltzes on the autoharp with a little amp sitting right in front of him, which I thought then was a terrible thing to do.

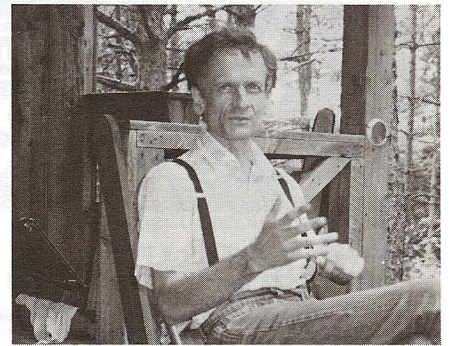
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**"The biggest challenge was to try to get autoharps in tune, and I never did in those days. It was awful . . ."**

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The biggest challenge was to try to get autoharps in tune, and I never did in those days. It was awful, and I never knew how to even-temper them. Initially, I used to tune them to pianos when I could find one that was in tune. And then I used harmonicas, which were never in tune. Life before electronic tuners was discordant.

In 1963, I wanted very much to play "Victory Rag," a guitar tune that we learned from Maybelle Carter. In the Ramblers, we had a democratic arrangement, and John Cohen said he wanted to play it very much himself. I said, "Okay,



I didn't even record him. I've kicked myself a million times since.

I played a number of things on the autoharp with the New Lost City Ramblers in the late '50s and early '60s. Very soon I decided that I wanted to move all the bars down to give me more room to pick, since I was playing it upright almost all the time, both on the stage with the New Lost City Ramblers and on my own as a soloist. I also rearranged the bars in a different way so that I could always have the I, V7 and IV chords in the same configuration when I went from one key to another. As an experiment, I tried putting a piece of plywood on the back of the autoharp to keep it from being against me as I was playing. I also added D, A and E major chords, which were not included on production 'harps at the time. But aside from these things, I didn't mess around with the 'harp much at all.

well I'll try it on the autoharp." I really wanted to pick it on the guitar, but that particular frustration led me to play it on the autoharp and it worked out pretty well.

#### On Picks:

I use Dunlop brass finger picks, .0225 gauge. I don't know exactly why, but they seem to stay on my fingers a little bit better than some others and give a nicer tone. They're lighter in feel than the old National picks that I used to use. I use a Dobro clear thumb pick, which is impossible to find if you drop it. I file the edge off it and use sandpaper to make it a little bit round so that it doesn't clank too bad. I find that I need to have it fairly close to my thumb, because I need as much control as possible. The reason I use these picks is that I was a bluegrass banjo picker and I also use them on the guitar sometimes in the same way.

So far, I think this is the best deal for me. I like picks that are close to the ends of my fingers, because I have much more control for my particular style, and I can get a harder sound which I really like.

I really think that there's a lot of room for experimenta-

tion with picks. The problem with my picks is that I can't go both ways with them. Pop Stoneman went both ways with his pick, I believe. What Pop Stoneman did, he took a stainless steel spring, wrapped it around his finger and then made a loop on the end of it.

I swear, I had many an argument with Kilby Snow about whether he went both ways with his fingers. He said he wasn't doing it, but I couldn't find any tracks on that thumb pick, and I know he was getting a back lick with his finger, as there were marks on the back side of his finger pick. On his fingernail there were marks, too; actually, his fingernail was black. Kilby Snow did an awful lot with a flat pick, basically. He was using his first finger primarily pulling upward in pitch, and then a little bit on the back lick.

#### On Autoharp Construction:

Going from one autoharp to another is a little difficult, and you'll hear me missing strings, which I always did to a certain extent. Each autoharp has a different action, and different way of reaching and all the dynamics are quite a little different from one to the next.

None of us liked the sound of those old black 'harps. Now, by comparison to the new production ones, I love them. I was always trying to get someone, or the Oscar Schmidt company to do a serious job of building a good autoharp. There's a fellow out in California who started making

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**None of us liked  
the sound of those  
old black 'harps.**

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hand-made autoharps and they sounded nice for a while, and then they caved in. They were beautifully made, but they just weren't stout enough.

A few other people tried them, too. I have an autoharp that was made for me in the mid '60s by Tom Morgan who lived in Washington, D.C. Morgan was used to building copies of F-5 mandolins, and so he carved an arch spruce top with F-holes for this 'harp and made the back out of rosewood like a dreadnought guitar with herringbone binding. For that period, this was the only autoharp which was a real

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alternative to the Oscar Schmidt. Compared to the hand-made autoharps now, the Morgan 'harp is not as responsive, but it has fairly good tone if you can get a microphone to it.

Also during the '60s, some new autoharp ideas came out of my being a consultant for the Oscar Schmidt company. These included the Appalachian autoharp and some of the other experiments that Glen Peterson made before he came up with the Model B. I had absolutely nothing to do with the Model B whatsoever.

In the early to mid-'70s, I met Bob Welland at a festival out in Chicago, and he said he was thinking of making some autoharps. I had heard Bryan Bowers by that time, and was thinking how I might adapt some of his ideas. I wanted Bob to make an autoharp for me that I could tune the way I wanted to. I didn't know how Bryan had his autoharp tuned, and I didn't want to ask him, but I had an idea how I would like to do mine. A few years later, Bob finished the 'harp. I wanted it tuned so that I could do one song, particularly, "Flop-Eared Mule." The 'harp is set for the key of G, with two strings to each pitch, but it's even-tempered, because I just don't know how to do that other stuff. I've added two C#s so that I can play in the key of D with an A7. So it's G, C and D which have two strings to each pitch, and then an A7 which only has a very thin C#. With the Welland 'harp, my idea was to try to start playing like Kilby Snow, by doing some drag notes and a little bit of thumb work. I didn't know whether I wanted to use a flat pick or not, but I discovered I didn't, so I just tried to pick it out with my fingers. I have a solid bar on this 'harp, just above the chord bars, and I use this bar to rest the palm of my hand on like Kilby used to rest his hand on the string cover. Another idea I got from Kilby that I thought would go well on this autoharp is playing in cross-key on a diatonic

'harp, because you can get the flatted seventh.

More recently, I had George Orthey build me a 'harp so I could play a little higher and get a little bit more range. I wanted to experiment with some extra strings in the bass, too. I'm not sure that was successful, but the going up in the higher pitches certainly was. Kilby took some of Earl Scruggs' banjo pickin' tunes, and combined them into his own autoharp extravaganza called "Autoharp Chimes." I can almost play that on the Orthey 'harp, and it's extra fun because I have the additional range up in the top. On the banjo, Earl Scruggs tunes down as he's playing -- he's playing with tuners. With this 'harp, I can get a similar effect, because it's set up for the two keys of F and C. I use this diatonic type of autoharp most of the time. It's not truly diatonic; it's more properly a two-key 'harp.

#### On the Future:

It seems to me that autoharp playing and autoharp making are in a very exciting time, now, because the guitar is pretty well down, and the banjo is pretty well down (although I'm having a gourd banjo made and that's kind of going backward in time but

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... the autoharp is in a very exciting time. We're still making new developments...

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forward in music), and the jaw harp has yet to be really worked on. But the autoharp is in a very exciting time. We're still making new developments, and I think there's still some possibility for more. For instance, improving tone and perhaps making 'harps that have more strings, yet won't cave in. And ones that stay in tune a little better. And then, of course, many more ways of playing are still developing. I think there's a lot left for us to do, which is exciting, and I think we're in a healthy process rather than up against a stone wall. ■



*The Oscar Schmidt 'harp*



*The Morgan 'harp*



*The Welland 'harp*



*The Orthey 'harp*

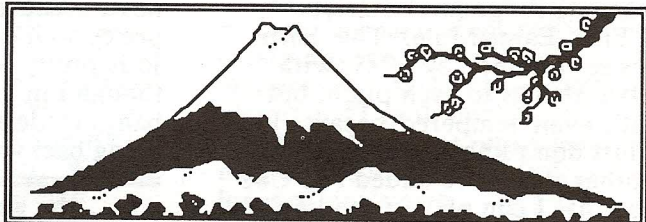
# SAKURA

(Cherry Trees)

Japanese Folk Song

English Words by Lyman Taylor

* [A7 / Am] [E7 / Em]	[A7 / Am] [E7 / Em]	[A7 / Am] [E7 / Em] Am [E7 / Em]	Am [E7 / Em] Am Dm
SA - KU - RA! CHER - RY TREES!	SA - KU - RA! CHER - RY TREES!	YA - YO - I NO SPRING-TIME BEAU-TY	SO - RA - WA, EV - 'RY - WHERE,
[TAB]	[TAB]	[TAB] * * * *	[TAB] * * * *
Am / / Dm	Am / / E7	[A7 / Am] E7 Am E7	Am E7 Am Dm
MI - WA - TA - SU FLOAT - ING FAR AS	KA - GHI - RI; EYE CAN - SEE.	KA - SU - MI - KA? MIST OR CLOUD? WHAT	KU - MO - KA? CAN IT - BE?
[TAB] * o *	[TAB] * o *	[TAB]     * *	[TAB] * o * *
Am / / Dm	Am / / E7	Am / E7	Am / E7
NI - O I ZO HOW THE FRA-GRANCE	I - ZU - RU; FILLS THE - AIR.	I - ZA YA! COME WITH ME!	I - ZA YA! LET'S GO SEE!
[TAB]	[TAB]   o o	[TAB]	[TAB]
Am / Dm	E7 Dm / [E7 / Em]		
MI - NI GO SEE	YU - KA - N. CHER - RY TREES!		
[TAB]   o	[TAB]   *		



English words and arrangement copyright 1990 by Lyman Taylor. All rights reserved. Used by permission.

Viewing the flowering cherry trees (sakura) is the most universal springtime pastime of the Japanese people. Many Japanese schools go as a unit for "hanami" (literally "flower see") on the day when the cherry blossoms reach their peak. And "Sakura" ("Cherry Trees") is the number one folk song in Japan.

It is played as an instrument solo or sung most often to the accompaniment of the samisen (Japanese banjo?). This features the musical interval of the perfect fifth. This can be achieved on the autoharp by depressing two chord bars simultaneously: a major or seventh chord plus a minor chord. If the Japanese words are sung, a slight quaver of the voice on the high notes will make it sound more like the authentic "old Japan" style. On the words "I-za ya!" the lower notes are preferred; but if this is below your vocal range, the same notes an octave higher are acceptable.

(Special thanks to The Reverend Mas Kawashima of Santa Monica, California, who provided the literal translation of the Japanese words upon which the English lyrics are based.)

\* Example: [A7 / Am = press both chord bars simultaneously.

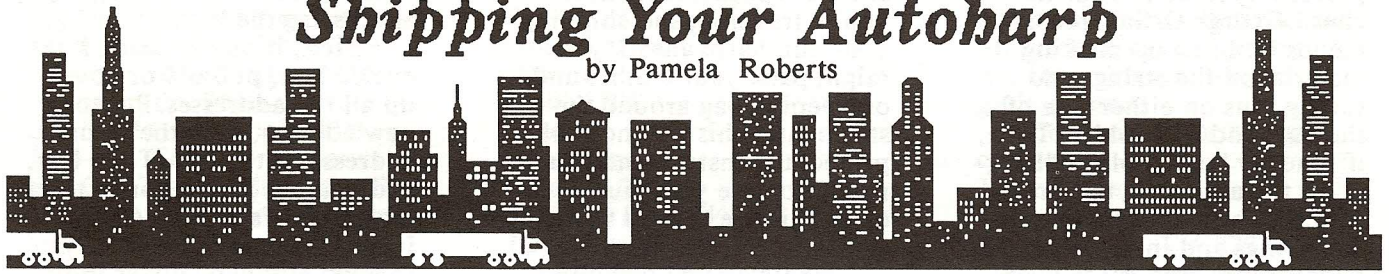
Japanese words: Pronounce "A" as "father"; "I" as "beet"; "O" as "note"; "U" as "boot".

- Tab Symbols: \* = pinch    o = pluck    | = strum    ~ = sustain
- | = Strum/pluck. Strum up with thumb towards melody note and pluck melody note with index or middle finger.
  - | = Downscratch/pluck. Downscratch with index or middle finger to melody note and pluck melody note with that finger.
  - | = Octave Pinch. Pluck octave melody notes cleanly using finger and thumb with a pinching action.
  - | = Slow Strum/pluck. Strum up slowly with thumb towards melody note and pluck melody note with index or middle finger. This action is the same as a Strum/pluck, only slower. Look up "rubato" in music theory.



# Shipping Your Autoharp

by Pamela Roberts



**S**ometimes there's just no way around it. For whatever reason, the time comes when you must pack up your faithful, fragile companion and place it in the hands of strangers who cannot understand that part of your soul is sealed up inside that box. Well, to make that moment less traumatic, and to increase the odds that your autoharp will reach its destination on time and intact, we gathered information from some well-known shipping companies (including the U.S. Post Office) and from our subscribers.

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## THE IMPORTANCE OF GOOD PACKING

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Before your instrument ever gets to the shipper, it's up to you to pack it correctly to limit the possibility of damage -- and your liability for that damage.

Bill Bryant writes, ". . . Generally speaking, most instruments are under extreme tension. Most of us know better than to drop an autoharp on a concrete floor because the impact, plus the tension *already* in the instrument will cause the frame to possibly separate, giving in to the tremendous pull generated by the strings. Now, if we put the same 'harp in a solid wood box with no packing, and drop it on the same floor, the impact can cause the shock to transfer through the wood box directly to the autoharp, thus possibly causing equal damage.

"But if you put the 'harp in a corrugated box (cardboard), with three to four inches of styrofoam pellets packed around the 'harp and drop it on a hard floor, the corrugated

box begins to crush on impact, absorbing the actual shock, while the styrofoam pellets act to cushion the 'harp inside.

"Besides providing protection against shock, corrugated (cardboard) plus styrofoam also acts as an excellent insulator, preventing rapid temperature or humidity fluctuations which can affect your instrument. Old A-model 'harps, and some of the new ones as well, can break apart from rapid temperature changes and the string tension.

"When you've chosen a shipper, call ahead and ask for any special instructions when packing your autoharp. Shippers can refuse to accept a package if it does not meet their requirements, and even worse, can deny liability for any damage to your merchandise if, in their opinion, it was not properly packed -- *even if you insure it.*"

United Parcel Service (UPS) cautions people when preparing a package to keep in mind the three conditions that may cause problems: *Shock* (moving, stacking your package), *vibration* (the vehicle ride), and *compression* (your autoharp may end up on the bottom of the stack if it's to be delivered last).

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## USE A SUITABLE BOX OR CONTAINER

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Basically, you want a heavy-duty, but relatively lightweight container, large enough to hold the autoharp, and allowing a minimum of three inches of space surrounding the autoharp for packing cushioning material (styrofoam pellets, bubble-wrap, etc.). The obvious choice is a corrugated box, but you

might also use a suitcase or other container. However, check with your shipper before using one. The U.S. Post Office will accept such a container but considers it "non-machineable" (must be processed by hand) and may add a surcharge to the postage. In general, shippers prefer containers with smooth surfaces with nothing to "catch" when processing.

It's a good idea to ship your autoharp in its case within the box. Hardshell cases offer the most protection, but chipboard and soft cases offer some protection as well. Make sure the 'harp fits snugly within its case, and if not add some packing material to secure it.

Fortunately, autoharps are moderately-sized, even in their cases, so you might luck out and find a good carton (look for a "double-walled" one) at the supermarket or where you work. A better idea, though, is to find a "box store" that supplies boxes of all sizes and strengths, and will also make one to order if you prefer. Check the yellow pages under "Boxes -- Corrugated and Fiber."

And finally, one reader cautioned against using an autoharp-shaped box. Her experience was that such a box did not have the strength or integrity of the basic rectangular shape.

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## PACKING METHODS AND MATERIALS

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When you pack the autoharp in the box, Bill Bryant cautions, "The most important thing to remember is never allow any part of the instrument to touch the box -- always put some cushioning in between,



them. UPS will pick up for a small charge, but that means you have to stay put until the truck arrives.

Another option is to locate an independent or franchised mail service such as "Mailboxes, Etc. USA" which will act as a middleman for UPS. There'll be a slight extra charge, but given that they offer a variety of services, including packaging, and are usually conveniently located (to draw the most customers), it may be well worth the few extra dollars. Incidentally, in our experience, the independents and franchises were far and away the easiest people to deal with, having a good general knowledge of all types of shipping options, and willing to take a few moments to answer questions.

Two other time-savers you might try are picking up the forms ahead of time and filling them in at home, and checking out the best time (least-busiest) to drop off a package. You might then avoid waiting in a line.

Both UPS and the Post Office offer insurance, and again, UPS is cheaper overall, with the first \$100.00 of coverage free. The Post Office will insure up to \$500.00, and then you must register the package in order to get additional coverage.

If you are receiving an instrument, try, if at all possible, to be home when it arrives. Both UPS and the Post Office will leave a package, hopefully in some unobtrusive, sheltered place, if you are not at home. The one "horror" story we received came from an autoharper who returned from a festival to find a sodden box leaning against her gate in the rain. Fortunately it had been packed correctly, and the instrument survived intact.

So if you're about to ship that priceless, one-of-a-kind instrument, take some time and do your homework. Both you and the shipper share the responsibility for getting it safely to its destination. Pack and label it correctly, and call

the recipient to let them know it's on the way and when it should arrive.

Then cross your fingers (it can't hurt).

Special thanks to Mr. Lee Clark of the Parcel 'N Postal Center, 95 Washington Street,

Weymouth, Massachusetts for his assistance in preparing this article.

Thanks also to Sue Stude of Elkton, Maryland, Bill Bryant of Grizzly Flats, California, and George Orthey of Newport, Pennsylvania. ■

One autoharp, packed and boxed  12 lbs.  Insured for \$600.00  
 Shipped from Boston to Los Angeles  Ground Transportation\*

	Shipping	Insurance	ETA
Parcel Post (US Post Office)	\$13.09	\$5.25	8-10 days
Priority Mail (US Post Office)	\$13.72	\$5.25	3 days
United Parcel Service (UPS)	\$ 6.44	\$1.25	5 business days
Mail Boxes, Etc. USA (Franchise, ships via UPS)	\$11.50 (approx.)	\$2.50	5 business days
Parcel 'N Postal Center, (Independent, ships via UPS)	\$ 9.95	\$2.50	5 business days

\* We arbitrarily selected ground transportation from coast to coast to give readers a general overall cost comparison. However, when shipping over 1000 miles, George Orthey recommends considering UPS Second-Day Air. It's more expensive than ground transportation, but better for your instrument due to less handling and trucking.

## Appalachian Folkstyle Video Lessons



**EVO BLUESTEIN**

- One hour beginning video  
VHS \$ 40
- 93 minute advanced video  
VHS \$ 50
- Both tapes \$ 80
- Evo's Autoharp LP* \$ 8.00
- Yes, I'd like a complete order form of the LP's and tapes by the Blusteins.

Add \$ 3.00 shipping per order.  
California Residents add 6.5 % Sales Tax

Check or Money Order to:

Evo Bluestein  
4414 E. Alamos  
Fresno, CA. 93726

## SOLDIER

Words by Barbara B. Talley  
Music by Ivan Stiles

C / / / Sol-dier, will you	Dm Em Dm leave her here	G7 / / and take your	C G7 C -self to war?
TAB * *   * o	TAB * * *	TAB * *   * o	TAB * * *

C / / / Sol -dier, all that	Dm Em Dm she holds dear	G7 / / goes with you	/ C* / ev-er -more.
TAB * *   * o	TAB * o *	TAB * *   * o	TAB * o *

*Refrain*

F / / / Bat-tle fields	Dm are	Em Dm Em far a - way.	Dm / / / Home-ward paths are
TAB * o *   * o	TAB * o *	TAB * o *   * o	TAB * o *

F / / / Will you find your	Dm way to her,	Em Dm Em or be	G7 / / / for - ev - er gone?
TAB * *   * o	TAB * o *	TAB * *   * o	TAB * o *

Copyright 1990 by Barbara B. Talley and Ivan Stiles. All rights reserved. Used by permission.

Soldier, you'll come back to her.  
Someday, how will she know?  
Soldier, will you marry her?  
Someday, you told her so.  
*Refrain*

Soldier, ever her adore.  
Pick up your gun, depart.  
Soldier, you forgot your sword  
Quivering in her heart  
*Refrain*



## 1990 FESTIVALS

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

*The following is a full list of festivals which feature the autoharp in contest, workshop, or performance. If you know of a festival we have not included, please send the information to the Festivals Editor. The complete festival list is published every April, and updated in each issue.*

### Code :

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

### APRIL

#### 9th Annual Pioneer Florida Old Time Music Championships

Date: April 6, 7  
Place: Pioneer FL Museum  
Code: AC FM  
Contact: Ernie Williams  
4011 SR 52  
Dade City, FL 33525

#### New England Folk Festival (NEFFA)

Date: April 20, 21, 22  
Place: Natick High School  
Code: AW (Pam Roberts,  
Drew Smith)  
C CA CC CS FM S

Contact: New England  
Folk Festival Association  
1950 Massachusetts Ave.  
Cambridge, MA 02140

#### Great Black Swamp Dulcimer Festival

Date: April 27, 28, 29  
Place: OSU, Lima, OH  
Code: AW (Wanda Degan,  
Ivan Stiles) AP (Ivan Stiles)  
Contact: Susan Porter, OSU  
4240 Campus Drive  
Lima, OH 45804

### MAY

#### Gettysburg Bluegrass Camporee

Date: May 3, 4, 5, 6  
Place: Granite Hill  
Campground  
Code: AP (Judy Pagter,  
Little Roy Lewis)  
Contact: Granite Hill Cmpgr.

#### 3340 Fairfield Road Gettysburg, PA 17325 7th Annual Spring Dulcimer Weekend

Date: May 26, 27  
Place: Cedarville State  
Forest, Brandywine, MD  
Code: AP OS

Contact: Fred Bird  
419 Park Road

#### Rockville, MD 20850 Ole-Time Fiddlers' and Bluegrass Festival

Date: May 25, 26, 27  
Place: Union Grove, NC  
Code: AC AP AW  
CA FM OF

Contact: Harper Van Hoy  
PO Box 11  
Union Grove, NC 28689

#### Stringalong Weekend

Date: May 25, 26, 27, 28  
Place: East Troy, WI  
Code: AP AW OS  
Contact: Ann Schmid, Dir.

UWM Folk Center  
PO Box 413  
Milwaukee, WI 53201

#### Northwest Folklife Festival

Date: May 25, 26, 27, 28  
Place: Seattle Center  
Code: AP AW FM  
Contact: S. Nagel  
Northwest Folklife Festival  
305 Harrison Street  
Seattle, WA 98109

#### 8th Beaver Valley Bluegrass Festival

Date: May 26, 27, 28  
Place: Brady's Run Park  
Code: AP (Bryan Bowers,  
Judy Pagter)  
Contact: Randy Ord  
PO Box 584

Beaver, PA 15009

#### 12th Annual Claremont Spring Folk Festival

Date: May 19, 20  
Place: Claremont, CA  
Code: AP AW  
(Nathalie LaCroix Forrest)  
Contact: Dorothy Chase  
FMC, 220 Yale Avenue  
Claremont, CA 91711

#### 38th Annual Florida Folk Festival

Date: May 25, 26, 27  
Place: White Springs, FL  
Code: AP AW FM  
Contact: Florida Folk Life  
904 397-2192

#### 19th Annual Kerrville Folk Festival

Date: May 24 - June 10  
Place: Kerrville, TX  
Code: AP (Lindsay Haisley)  
FM BG  
Contact: Rod Kennedy  
PO Box 1466  
Kerrville, TX 78029

### JUNE

#### Bluegrass and Old Time Fiddlers Convention

Date: June 1, 2  
Place: Vets' Memorial Park  
Code: AC BG FM  
Contact: Fiddlers Conv.  
319 W. Oakdale Street  
Mount Airy, NC 27030

#### Washington Folk Festival

Date: June 2, 3  
Place: Glen Echo, MD  
Code: AP FM  
Contact: D. Nichols  
703 281-2228

#### 14th Annual Cosby Dulcimer and Harp Convention

Date: June 8, 9, 10  
Place: Cosby, TN  
Code: AP AW CD  
Contact: Jean & Lee Schilling  
PO Box 8

Highway 32  
Cosby, TN 37722

#### Charlotte Folk Music Society Latta Festival

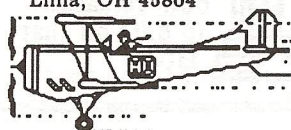
Date: June 9  
Place: Latta Plantation  
Park, Charlotte, NC  
Code: AP AW (Ivan Stiles)  
BG C CA CC CS FM S  
Contact: Joe Cline  
500 North Graham #8  
Charlotte, NC 28202

#### The 15th Annual Grass Valley Bluegrass Festival

Date: June 15, 16, 17  
Place: Nevada County  
Fairgrounds  
Grass Valley, CA  
Code: AP (Judie Pagter)  
AW (Tina Barr, Bill  
Bryant, Hazel Horti)  
Contact: CBA Tickets  
36 Second Street

#### Woodland, CA 95695 Southern Michigan Dulcimer Festival

Date: June 15, 16, 17  
Place: Marshall, MI  
Code: AW AP FM  
Contact: Warren Guiles  
9575 Peach Ridge, N.W.  
Sparta, MI 49345



**RE-SUBSCRIBE TODAY!**

**Old Time Fiddlers and Bluegrass Convention**

Date: August 17, 18  
Place: Fries, VA  
Code: AC BG  
Contact: The Fries  
Volunteer Fire Department  
Fries, VA 24330

**Petersburg Bluegrass Festival**

Date: August 17, 18  
Place: Petersburg, MI  
Code: AP (Judie Pagter)

**SEPTEMBER****Old-Time Country Music Contest and Festival**

Date: Aug. 28, 29, 30, Sept. 1  
Place: Avoca, IA  
Code: AC (National Auto-harp Contest) AP AW BG CA CC CS FM S  
Contact: Bob Everhart  
106 Navajo  
Council Bluffs, IA 51501

**Eighth Annual Labor Day Musical Family Weekend**

Date: September 1, 2  
Place: Brandywine, MD  
Code: AP AW C FM  
Contact: Keith Young  
3815 Kendale Road  
Annandale, VA 22003

**13th Annual****Fox Valley Folk Festival**

Date: September 2, 3  
Place: Island Park, Geneva, IL  
Code: AP AW FM S  
Contact: Juel Ulven  
755 N. Evanslawn Ave.  
Aurora, IL 60506

**Walnut Valley Festival**

Date: Sept. 13, 14, 15, 16  
Place: Winfield, KS  
Code: AC (International Autoharp Championship)  
AP AW BG C CS FM  
Contact:

Walnut Valley Association  
PO Box 245  
Winfield, KS 67156

**SMU Eisteddfod**

Date: Sept. 14, 15, 16  
Place: Southeastern Mass. University (SMU)

Code: AW AP  
Contact: SMU Eisteddfod  
S.E. Mass. University  
c/o T. Bullard  
North Dartmouth, MA 02747

**Autumn Hills Dulcimer Festival**

Date: Sept. 21, 22, 23

Place: Winsted, CT  
Code: AW C  
Contact: Autumn Hills  
Box 807  
Winsted, CT 06098

**OCTOBER****Folk Project Weekend**

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

**NOVEMBER****Stringalong Weekend**

Date: November 2, 3, 4  
Place: East Troy, WI  
Code: AP AW OS  
Contact: Ann Schmid  
UWM Folk Center  
PO Box 413  
Milwaukee, WI 53201

**Friends of Florida Folk Festival**

Date: November 3, 4  
Place: Pioneer Art Settlement, Barberville, FL  
Code: AP FM  
Contact: Jan Milner  
PO Box 668  
Crystal Beach, FL 34681

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

Date: To be announced  
Place: Ocala National Forest  
North Central Florida  
Code: AP AW CC FM  
Contact: Bill Paine, Director  
PO Box 12135  
Gainesville, FL 32604

**FEBRUARY 1991****Winterfest**

Date: To be announced  
Place: Garland, TX  
Code: AW  
Contact: Linda Thompson  
1517 Laurel Wood  
Denton, TX

**MARCH 1991****Stringalong Weekend**

Date: To be announced  
Place: East Troy, WI  
Code: AW  
Contact: UWM Folk Center  
Ann Schmid, Dir. M. A. P.  
PO Box 413  
Milwaukee, WI 53203

**CLUBS UPDATE**

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

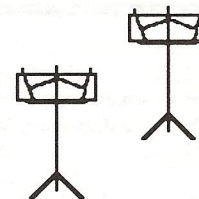
*The complete club list is published every January. If you know a club we have missed, please notify the Clubs Editor.*

**Brandywine Dulcimer Fellowship**

Meets the first Friday of each month 7:30PM  
Earl Roth (302) 998-7767 DE

**Hammers and Noters Dulcimer Society (HANDS)**

Fred Bird  
419 Park Road  
Rockville, MD 20850  
The Local Music Collective  
191 Maple Street  
Mifflinburg, PA 17844  
The Blue Ridge Autoharp Club  
John Hollandsworth  
Rt 2 Box 40-A  
Christiansburg, VA 24073

**CLUB CALENDARS****Washington DC Area**

Lessons beginning April 11, ending May 23

Contact: Keith Young  
3815 Kendale Road  
Annandale, VA 22003

**Happy Hearts Autoharp Club**

April 14 or 15, Workshop 1:00 and 4:00 PM  
May 12, All Day Family and Friends Picnic  
June 9 or 19

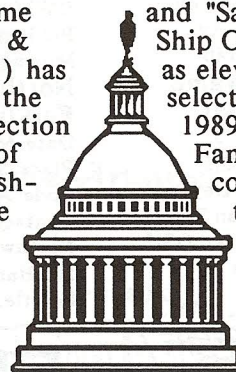
Workshop 1:00 and 4:00 PM

Contact: Dora Miller  
2111 N. 5th Ave. East  
Newton, IA 50208

**Special Announcement**

The Bill Sky Family recently received notification that their cassette album "Let's Have An Old Time Revival" (Hearth & Home #HH1101) has been placed in the permanent collection of the Library of Congress in Washington, D.C. The album was released in 1987 and contains three original Bill Sky Family

compositions, "Let's Have An Old Time Revival," "Wonder If I Maybe Should Go," and "Sails On The Ship Of Zion," as well as eleven traditional selections. Since 1989, The Bill Sky Family has recorded for Heritage Records of Galax, Virginia with two album releases to date on that label. ■



**Summersville  
Bluegrass Festival**

Date: June 23  
Place: Summersville, WV  
Code: AP (Judie Pagter)  
**Telluride  
Bluegrass Festival**  
Date: June 24  
Place: Telluride, CO  
Code: AP (Bryan Bowers)  
**CA Traditional Music  
Soc. Summer Solstice**  
Date: June 22, 23, 24  
Place: CA State University,  
Northridge  
Code: AW (Kathy Barton,  
Becky Blackley, Tom Schroeder,  
Charles Whitmer)  
Contact: CTMS  
4401 Trancas Place  
Tarzana, CA 91356

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**JULY**

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**Augusta Heritage  
Arts Workshops**

Date: Summer, 1990  
Place: Elkins, WV  
Code: AW BG C CA CC FM S  
Contact: Doug Hill

Davis & Elkins College  
Elkins, WV 26241-3996

**2nd Annual  
Warrenville  
Folk Music Festival**

Date: July 1  
Place: Warrenville, IL  
Code: AW FM C CA CC  
Contact: Donna Benkert  
PO Box 248  
Warrenville, IL 60548

**Autoharp Jamboree**

Date: July 6, 7  
Place: Ozark Folk Center  
Code: AC AP AW  
Contact: Elliot Hancock  
Ozark Folk Center  
Box 500

Mountain View, AR 72560

**Winnipeg Folk Fest.**

Date: July 5, 6, 7, 8  
Place: Birds Hill  
Provincial Park  
Code: AP FM  
Contact: Rosalie Goldstein  
264 Tache Ave. Winnipeg, MB  
Canada R2H 1Z9

**Gebhard Woods  
Dulcimer Festival**

Date: July 7, 8  
Place: Gebhard Woods  
State Park, Morris, IL  
Code: AP AW (Dorothy  
Wagner, Diane Ippel)  
Contact: 815 942-0113

**8th Annual  
Peaceful Valley  
Bluegrass Festival**

Date: July 12, 13, 14, 15  
Place: Peaceful Valley  
Campsites, Shinhopple, NY  
Code: AP (Little Roy Lewis,  
Judie Pagter)  
Contact: PVC

Banker Road, HC89, Box 56  
Downsville, NY 13755

**Brandywine Mountain  
Music Convention**

Date: July 13, 14, 15  
Place: Pleasant View Stables  
Kirk Road, Elkton, MD  
Code: AP FM  
Contact: Box 3672  
Greenville, DE 19807

**Shinhopple  
Bluegrass Festival**

Date: July 14  
Place: Shinhopple, NY  
Code: AP (Judie Pagter)

**Dulcimer Days**

Date: July 15, 16  
Place: Bartlesville, OK  
Code: AW  
Contact: Indian Territory  
Dulcimer Celebration  
PO Box 471532  
Tulsa, OK 74147

**Dulcimer Fun Fest**

Date: July 19, 20, 21, 22  
Place: Fairgrounds,  
Everhart, MI  
Code: AP AW  
Contact: Donna Beckwith  
817 Innes, NE  
Grand Rapids, MI 49503

**Rockford Folk  
Museum Festival**

Date: July 22, 23  
Place: Rockford Museum  
Rockford, IL  
Code: AP AW CC CS  
Contact: Martha Mitchell  
800 521-0849

**The Mid-Summer  
Bluegrass Festival**

Date: July 27, 28, 29  
Place: Grass Valley, CA  
Code: AP (Bryan Bowers) AW  
Contact: Fifth String  
5526 "H" Street  
Sacramento, CA 95814  
**Annual Eagle Creek  
Folk Music Festival**  
Date: July 28, 29  
Place: Eagle Creek Park,  
Indianapolis, IN  
Code: AP  
Contact: Central IN Folk  
Music and Mt. Dulcimer Soc.  
PO Box 1503  
Indianapolis, IN 46206  
**Lark's Summer  
Music Celebration**  
Date: July 27 - August 4  
Place: Mendocino, CA  
Code: AP AW (Evo Bluestein)  
Contact: Lark in the  
Morning  
PO Box 1176  
Mendocino, CA 95460

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**AUGUST**

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**Carter Family  
Memorial Weekend**

Date: August 3, 4  
Place: Hiltons, VA  
Code: AP C  
Contact: Janette Carter  
PO Box 111

Hiltons, VA 24258

**11th Annual Sioux  
River Folk Festival**

Date: August 4, 5  
Place: Newton Hills  
State Park, Canton, SD  
Code: AP (Blackhills

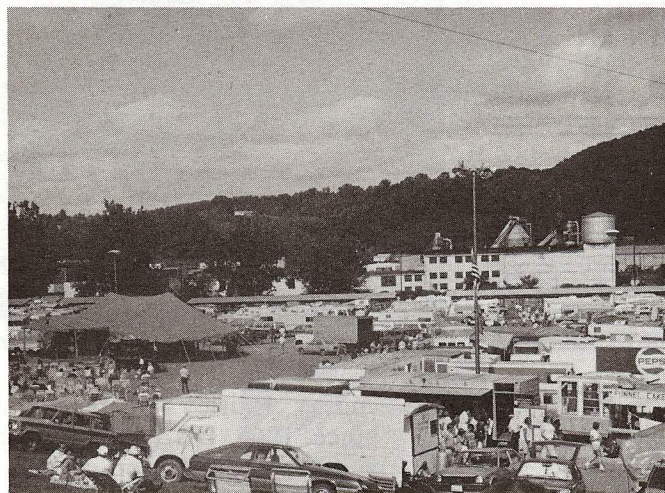
Bluegrass Band, Bob Bovee  
and Gail Heil), BG, FM  
Contact: Gaynor Johnson  
103 1/2 S. Main  
Canton, SD 57013

**55th Annual Galax  
Oldtime Fiddlers'  
Convention**

Date: August 8, 9, 10, 11  
Place: Galax, VA  
Code: AC AW BG CC FM  
Contact: Oscar Hall  
328 A Kenbrook Dr.  
Galax, VA 24333

**Annual Willow  
Folk Festival**

Date: August 11, 12  
Place: Stockton, IL  
Code: AP BG FM OS  
Contact: Dorothy Wagner  
(815) 947-3601



*Fair skies reign at Galax, Virginia, August 1989.*

**17th Annual  
Non-Electrical  
Musical Funfest**

Date: July 13, 14, 15, 16  
Place: Osceola County  
Fairgrounds, Ewart, MI  
Code: AW AP  
Contact: Donna Beckwith

817 Innes NE  
Grand Rapids, MI 49503  
**Pulaski's  
Old Time Fiddler's  
Convention**

Date: July 14, 15  
Place: New River Valley  
Fairgrounds  
Dublin, VA  
Code: AC FM  
Contact: Max Meadows  
Ruritan Club  
Max Meadows, VA 24360

**Kentucky  
Music Weekend**

Date: July 28, 29, 30  
Place: Iroquois Park,  
Louisville, KY  
Code: AP  
Contact: Nancy Barker  
PO Box 651

Bardstown, KY 40004

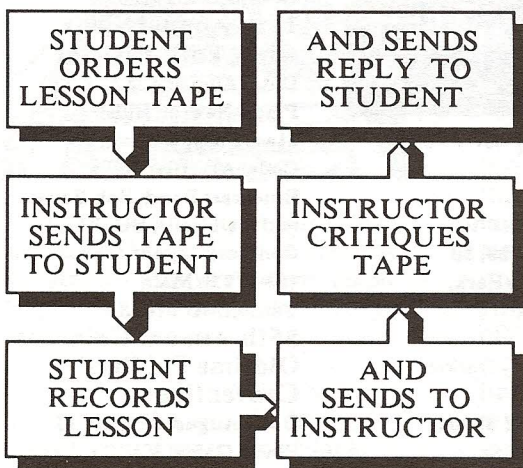
**Cranberry  
Dulcimer Gathering**

Date: July 27, 28, 29  
Place: Binghamton, NY  
Code: AW (Louise Heilig,  
Alan Mager, Mary Lou  
Orthey, Marty Schuman,  
Will Smith, Ivan Stiles,  
Charlene Thompson) AP C  
Contact: Ed Ware  
329 Marion Avenue  
Endwell, NY 13760

# INTER ACTION

YOU ARE INVITED  
TO PARTICIPATE IN AN  
INTERACTIVE LESSON  
WITH

LINDSAY  
HAISLEY



Lindsay Haisley has been playing autoharp off and on since 1965. His first autoharp was left, possibly by accident, on the top of his car and rolled 30 feet down a Washington, D.C. street before coming to rest against a brick wall, totally unharmed. Some years later, he again tried to kick the habit by abandoning his autoharp in Denver, only to accept another one in 1973, in exchange for an import beer and a harmonica lesson. With this autoharp, Lindsay blazed his own musical trail based on his mongrel musical background and his love of things perversely mechanical and difficult to tune! Despite his rock 'n' roll, jazz and blues tastes, his rather un-folkish approach to the autoharp was well appreciated within the contemporary folk music community of the '70s. Lindsay Haisley has recorded three albums. *Christmas on the Autoharp* and *(Auto) Harps Alive!* feature his work on the autoharp. He tours sporadically from his Texas home, performing and teaching autoharp seminars and workshops for folk clubs and festivals. He teaches regularly at the Ozark Folk Center's annual autoharp weekend at Mountain View, AR, and is currently a staff writer for *Autoharp Quarterly*.

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: "GEORGIA ON MY MIND"**

Lindsay Haisley  
14206 Spreading Oaks  
Leander, TX 78641

Unlike most interaction lessons in *AQ* to date, this one is going to bypass the subject of strums, picking styles, melodies, etc. and go straight to the subject of chords. The song is rhythmically simple so you can use plain strums or simple melody picking. You can even set your autoharp on your lap or on a table and forget picking altogether. I've included autoharp melody chords in the arrangement for those who really want them; however, they're not central to the lesson.

The autoharp has evolved from a top-of-the-line model with 4 or 5 chords to today's maximum of 21 chords -- not a lot by contemporary standards, but enough to give players a choice of keys and a good deal of room to stretch out in a few of them. The song used for this lesson is "Georgia On My Mind" by Hoagy Carmichael. This song presses the limits of the 21-chord harp. You'll note that there are several instances of diminished chords in this arrangement. It's hard to get away from them in a song such as this one. If you don't have diminished chords on your harp you should either put them on or experiment with alternative chords to see what sounds best. Diminished chords are easy to make and put on your harp, and are very powerful chords for all kinds of music.

Without going into a lot of music theory, I'll give you some basic information about diminished chords so that you can make a set for your autoharp if you want to try them. There are only three diminished chords called, for convenience,  $C^\circ$ ,  $G^\circ$  and  $D^\circ$ . "Georgia On My Mind" uses just two of these chords, but if you are going to add diminished chords to your harp, I highly recommend that you add the full set of three chords. The notes contained in these chords are as follows:

<u>CHORD</u>	<u>NOTES IN THE CHORD</u>			
$C^\circ$	C	D#	F#	A
$G^\circ$	G	A#	C#	E
$D^\circ$	D	F	G#	B

More details on how to make and use diminished chords can be found in an article I wrote some years ago which appears in *The Care and Feeding of the Autoharp*, Vol. 3, p. 18. (See "Autoharp Books" in *AQ*, Vol. 1, No. 4, p. 16.) If you don't want to put diminished chords on your harp, you should be able to find reasonable alternatives for them on a standard 21-chord autoharp. Experiment with possibilities until you find substitutes that sound good to you.

In the music used in this lesson, the arrangement of melody and chords is my own. The chords are based on Ray Charles' wonderful recorded arrangement of the song and the melody is a synthesis of Ray Charles' version and the original by Hoagy Carmichael. I discovered when I was preparing this lesson that the rhythm chords I have used are in many cases quite different from those in Carmichael's original version. I worked out my chords by listening to Ray Charles' version which is rich with chords and harmonies well beyond the scope of the autoharp. When working with a piece

# GEORGIA ON MY MIND

Music by Hoagy Carmichael, Music by Stuart Gorrell  
Copyright 1930, Peer International Corp. (BMI) International copyright secured.

**A motif**

F A7 Dm F7 Bb D<sup>o</sup> 1

f f a7 a7 dm dm f7 f7 c7 b<sup>b</sup> d<sup>o</sup> c7

Geor - gia, Geor - gia, the whole day through, Just an

F D7 G7 C7 F (C7)

f f d7 d7 g7 g7 c7 f f

old sweet song keeps Geor - gia on my mind.

**A motif**

F A7 Dm F7 Bb D<sup>o</sup>

f f a7 a7 dm dm f7 f7 c7 b<sup>b</sup> d<sup>o</sup> c7

Each day, Geor - gia, a song of you comes as

F D7 G7 C7 F (Bb F)

f f d7 d7 g7 g7 f c7 b<sup>b</sup> f

sweet and clear as moon-light through the pines.

**B motif** 2

Dm Bb D<sup>o</sup> Bb Dm Bb Dm G 3

dm b<sup>b</sup> gm dm d<sup>o</sup> d<sup>o</sup> b<sup>b</sup> dm b<sup>b</sup> gm dm am am g

Oth - er arms reach out to me, oth - er eyes smile ten - der - ly;

Dm Bb F E7 Am C<sup>o</sup> Gm 4 5

dm b<sup>b</sup> gm dm f b<sup>b</sup> e7 e7 am am am c<sup>o</sup> gm

Still in peace - ful dreams I see, the road leads back to you.

**A motif**

F A7 Dm F7 Bb D<sup>o</sup>

f f a7 a7 dm dm f7 f7 c7 b<sup>b</sup> d<sup>o</sup> c7

Geor - gia, Geor - gia, no peace I find, Just an

F D7 G7 C7 F (Bb F)

f f d7 d7 g7 g7 f c7 b<sup>b</sup> f

old sweet song keeps Geor - gia on my mind.

of this nature, arrangement can be just as much of a challenge as performance. As an "assignment" to anyone taking advantage of Interaction, I suggest that you listen to a recording of the piece (or to my rendition of it on the Interaction tape) and work out your own best set of chords based on the capabilities of your autoharp and your own sense of the music. If you don't have diminished chords on your harp, find alternatives to them or to the chord sequences in which they appear.

This piece is in the key of F, and fits nicely in this key on a standard or properly modified 21-chord autoharp. It contains two melodic motifs, denoted in the music as "A motif" and "B motif." The format of the piece is roughly A-A-B-A, with the B section providing a minor counterpoint to the A sections.

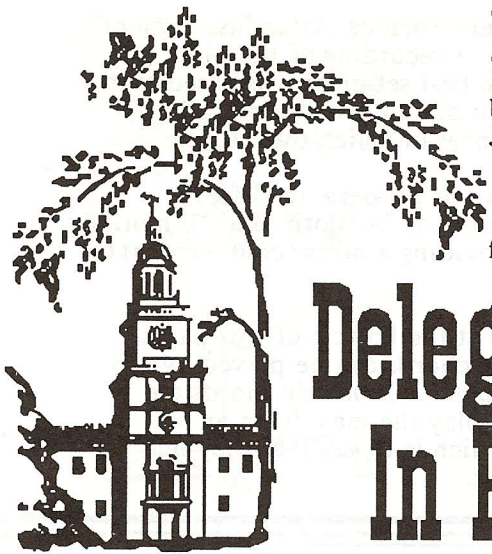
Please note the numbers in squares in the music. They refer to notes at the bottom of this page. Note also that the *rhythm* chords are denoted by capital letters. These chords can be played by any instrument or by the autoharp as an accompaniment to a vocal. The *autoharp melody* chords are denoted by small letters. These are the chords which you may use to play the melody on an autoharp. The rhythm chords enclosed in parentheses are optional, which is to say that they may be played to enrich the harmony but won't be missed if they are left out.

### NOTES

1. The  $\circ$  symbol designates a diminished chord. D diminished is the same chord as an F diminished or an A-flat diminished chord.
2. Look at the relationship between the rhythm chords and the melody chords here. The G minor is used to obtain the G note -- a good example of how melody chords on the autoharp must be selected to harmonize with the rhythm chords. D minor may be substituted for the B-flat melody chord for the second note of this measure, although this misses the beautiful modulation from the D minor to the B-flat which occurs in the rhythm chords of each phrase here.
3. It's possible to use an A minor in place of the D minor rhythm chord here. This gives a nice transition to the G major which follows but breaks the repetition of the D minor which is part of the harmonic theme of this part of the song.
4. I love this transition to the E7. This change was in the original Hoagy Carmichael version arrangement and defines the musical high point of the B section of the song.
5. The C diminished chord sounds very good here; however, an alternate way of phrasing which I also like a lot is to play a D diminished at some point between the A minor and the G minor instead of the C diminished. Note that a D diminished is the same as an A-flat diminished, giving a nice chromatic movement: A, A-flat, G. If you play the song this way, you should emphasize these notes in the chords and make the last note in the measure an A-flat instead of an A.

Lindsay Haisley





# Delegates Convene In Philadelphia

by Ivan Stiles

**We — are we not formed, as notes of music are, For one another, though dissimilar?**

-- Percy Bysshe Shelley

If this sounds a bit like the Constitutional Congress of 1787, you're on the right track but in the wrong century. On January 25 through 28, 1990, delegates from the United States and Canada met in Philadelphia to decide the fate of a proposed new organ-

board of directors. Fifteen people were selected from a roster of forty-one.

The Folk Alliance purpose, on a broad base, is to "foster and promote traditional, contemporary, and multi-cultural folk music, dance, and related performing arts in the United States and Canada." The Folk Alliance intends to do this through Education, Networking, Advocacy, Field Development, and Professional Development.

This gathering did more than hold the usual general session-type meetings. Specific sessions convened to discuss subjects ranging from Regional Networking to Fund-raising Strategies to Supporting Your Local Musician and too many more to begin listing here..

For more information about the Folk Alliance and how to become a member, contact The Folk Alliance, c/o The California Traditional Music Society, 4401 Trancas Place, Tarzana, CA 91356. ■

ization. On Saturday, January 27, 1990, the almost two hundred delegates overwhelmingly voted to adopt the by-laws, and so the North American Folk Music And Dance Alliance was born. To its credit, it can be called more simply, the Folk Alliance.

At the announcement of the adoption of the by-laws, the delegates set about to elect the

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**OOPS!** For all you kind readers who were wondering, "What's going on here?!" and with sincerest apologies to Mark Fackeldey, we offer no excuses, but rather, the following *Errata* for "In The Mode" (AQ January, 1990). For your convenience, you can photocopy these corrections, cut them out, and paste them right into the article. ■

**Page 8, Phrygian Example**

Measure 3	Measure 7	Measure 15
C7(Bb) Am C7	C7(Bb) Am C7	C7(Bb) Am C7

**Page 8, Mixolydian Example**

Measure 12

C F

**Page 9, Aeolian Example**

Measure 14

Dm / /

**Page 9, When Johnny Comes Marching Home**

Measure 2	Measure 5
Dm Am Dm /	/ / / Am



Another variation: In measure three, play a C chord instead of an F chord, followed by an Am chord in measure four.

★ DREW SMITH'S ★★★★★★★★★★★★★★

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# Autoharp Songbook

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## Abide With Me (2)

↓  
C / C G7 C / C7 / F C G G7 C ///  
A - bide with me, fast falls the e - ven - tide  
C / G7 C F / C / D7 D7 C D7 G7 ///  
The dark - ness deep - ens, Lord, with me a - bide  
C / C G7 Am / C7 / C7 Dm Dm A7 Dm ///  
When o - ther help - ers fail and com - forts flee,  
G7 / C G7 C G7 Am F C / G7 / C ///  
Help of the help - less, o a - bide with me.



Swift to its close ebbs out life's little day  
Earth's joys grow dim, its glories pass away.  
Change and decay in all around I see  
O Thou who changest not, abide with me.

I need thy presence every passing hour  
What but thy grace can foil the tempter's power?  
Who like thyself my guide and stay can be?  
Thru cloud and sunshine, o abide with me.



## Believe Me If All Those Endearing Young Charms (3)

↓  
[F C7] F [/ C7] F F F F Bb Bb Bb Bb / [C7 Bb] F [/ C7] F C7 [/ Bb] C7 F /// /  
Be - lieve me if all those en - dea - ring young charms, Which I gaze on so fond - ly to - day,  
[F C7] F [/ C7] F F F F Bb Bb Bb Bb / [C7 Bb] F F F C7 [/ Bb] C7 F /// /  
Were to change by to - mor - row and fleet from my arms, Like - fair - y gifts fad - ing a - way,  
[F C7] F F F F / [F F] Bb Bb Bb Bb / [C7 Bb] F / [C7 F] C7 [/ Bb] C7 F /// /  
Thou wouldst still be a - dored as this mo - ment thou art: Let thy love - li - ness fade as it will,  
[F C7] F [/ C7] F F F F Bb Bb Bb Bb / [C7 Bb] F F F C7 [/ Bb] C7 F /// /  
And a - round the dear ru - ins each wish of my heart Would en - twine it - self ver - dant - ly still.



## Lonesome Valley (2)



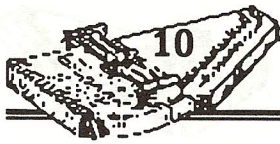
↓  
[F Bb] F / [F] [C7 Bb] [Bb F] /  
Je - sus walked that lone - some val - ley  
[F] [F F] C7 / [C7] [Bb C7] F /  
He had to walk it by him - self  
[F7 F7] [F7 C7] Bb / [C7] [Bb Bb] [Bb F] /  
O no - one else - could walk it for Him  
[F] [F F] Dm / [F] [C7 C7] F / /  
He had to walk it by him - self.

We can walk that lonesome valley  
We can walk it by ourselves  
O nobody else can walk it for us  
We have to walk it by ourselves.  
You must go and stand your trial  
You have to stand it by yourself  
O nobody else can stand it for you  
You have to stand it by yourself.



## Wayfaring Stranger (2)

↓  
Am] [Am Am] Am / [Am] [Dm Am] [Am Am] // [Am Am] Dm / [Dm] [Am Dm] Am /  
I'm just a poor way far - ing stran - ger, travel - ing through this world of woe  
[Am] [Am Am] Am / [Am] [Dm Am] [Am Am] // [Am] [Am Am] Dm / [Am] [Am Em] Am /  
But there's no sick - ness toil nor dan - ger, In that bright land to which I go.  
[C] [C C] Am / [C] [Am C] [C C] // [C] [C C] Am / [C] [C G7] Am /  
I'm go - ing there to see my fa - ther, I'm go - ing there no more to roam  
[Am] [Am Am] Am / [Am] [Dm Am] [Am Am] // [Am] [Am Am] Dm / [Am] [Am Em] Am // /  
I'm just a - go - ing o - ver Jor - dan, I'm just a - go - ing o - ver home.



# Autoharp Songbook

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## Danny Boy (2)

Arranged by Jim Stokes

↓  
 C7Bb C7F// C7 F Bb F F7 GmBbBb// Bb F C7 F// Bb F F F F G7///C7  
 O Dan - ny Boy, the pipes, the pipes are call - - ing, From glen to glen and down the moun - tain side  
 C7 Bb C7 F// C7 F Bb F F7 GmBbBb// C7 Bb C7 F// Gm Am C7 Bb C7 F////  
 The sum - mer's gone and all the flowers are dy - - ing, 'Tis you, 'tis you must go and I must bide.  
 F Bb C7 F// A7 A7 Bb F Bb F F F// F Bb A7 Dm// A7 A7 Bb F F G7///C7  
 But come you back when sum - mer's in the mea - - dow, Or when the val - ley's hushed and white with snow  
 C7 C7 C7 F// A7 A7 Bb BbBbF F F/ G7 A7Bb GmF BbF F7 Gm BbBb C7 F////  
 'Tis I'll be there in sun - shine or in sha - - dow, O Dan - ny Boy, O Dan - ny Boy, I love you so.

And if you come when all the flowers are dying, And I am dead, as dead I well may be  
 You'll come and find the place where I am lying, And kneel and say an "Ave" there for me.  
 And I shall hear, tho soft you tread above me, And all my dreams will warm and sweeter be  
 If you will not fail to tell me that you love me, Then I simply sleep in peace, until you come to me.



## Green Grow The Lilacs (3)

↓  
 G G [/G] G D7 G G G G G /  
 Green grow the li - lacs all spar - kling with dew.  
 G G [/G] G G D7 G D7 D7 D7 D7 /  
 I'm lone - ly my dar - ling, since par - ting with you.  
 D7 G [/G] G G7 D7 G7 C C C C /  
 But by our next meet - ing I hope to prove true,  
 C G [/G] G C G [GG] D7 C D7 G /  
 And change the green li - lacs to the red, white and blue.

I used to have a sweetheart but now I have none,  
 Since she's gone and left me, I care not for one.  
 Since she's gone and left me, contented I'll be  
 For she loves another one better than me.

I passed my love's window, both early and late,  
 The look that she gave me, it made my heart ache.  
 Oh, the look she gave me was painful to see,  
 For she loves another one better than me.

I wrote my love letters in rosy red lines,  
 She sent me an answer all twisted in twines,  
 Saying, "Keep your love letters and I will keep mine,  
 Just you write to your love and I'll write to mine.

Green grow the lilacs all sparkling with dew  
 I'm lonely my darling, since parting with you.  
 But by our next meeting I hope to prove true,  
 And change the green lilacs to the red, white and blue.

## Daisy Bell (3)

↓  
 G//G//G//G//C D7C C/ C G////  
 Dai - sy, Dai - sy, give me your an - swer, do.  
 D7//D7//G//G//Am D7C Am/G D7////  
 I'm half cra - zy, all for the love of you.  
 G D7 G D7 G/G D7 G///D7G/ G C/ C C G///  
 It won't be a sty - lish mar - riage, I can't af - ford a car - riage  
 G G/ G D7/ D7 G/G D7 G D7G G G D7/D7G////  
 But you'll look sweet up - on the seat of a bi - cy - cle built for two.



Michael, Michael,  
 Here is your answer true.  
 I won't cycle all for the love of you.  
 It would be a stylish marriage  
 If you could afford a carriage  
 But I'll be switched  
 If I'll be hitched  
 On a bicycle built for two!



# AUTOHARP QUARTERLY PICKERS' POLL

Won't you please take the time now to fill out this readership survey? Your

participation is important and will help us plan future editorial direction. This page has been perforated for easy removal. Send completed survey to: *Autoharp Quarterly*, PO Box A, Newport, PA 17074.

▶ *AQ* has many regular features. Please rate the following features in order of importance to you, 1 being the *most* and 15 being the *least*.

- |   |   |
|---|---|
| <input type="checkbox"/> Interviews                       | <input type="checkbox"/> 'Harpers-At-Large  |
| <input type="checkbox"/> Pro-Files                        | <input type="checkbox"/> Interaction        |
| <input type="checkbox"/> Sacred 'Harp                     | <input type="checkbox"/> Music              |
| <input type="checkbox"/> <i>AQ</i> Songbook               | <input type="checkbox"/> Auto-Suggestion    |
| <input type="checkbox"/> The Neighborhood Instrument Shop |   |
| <input type="checkbox"/> Cocoahouse                       | <input type="checkbox"/> Records/Tapes List |
| <input type="checkbox"/> Club List                        | <input type="checkbox"/> Festivals List     |
| <input type="checkbox"/> Books List                       | <input type="checkbox"/> New Products       |

▶ Are there any other regular features you'd like to see in *AQ*?

---



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▶ What subjects would you like to see covered in feature articles in *AQ*?

---



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- |                                   |                          |                          |
|-----------------------------------|--------------------------|--------------------------|
|                                   | YES                      | NO                       |
| ▶ Do you read standard music?     | <input type="checkbox"/> | <input type="checkbox"/> |
| ▶ Do you read autoharp tablature? | <input type="checkbox"/> | <input type="checkbox"/> |

▶ How long have you played the autoharp?

- Year or less    1-5 yrs.    6-10 yrs.    Over 10

▶ Your skill level?

- Beginner    Intermediate    Advanced

▶ What instruments do you play in addition to the autoharp?

- Guitar    Banjo    Mandolin    Fiddle  
 Dulcimer    Hammered Dulcimer

Other: \_\_\_\_\_

---



---

▶ Please list autoharp clubs and/or music-related organizations to which you belong.

---



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	YES	NO
▶ Do you incorporate singing along with your autoharp playing?	<input type="checkbox"/>	<input type="checkbox"/>

	YES	NO
▶ Do you perform with the autoharp?	<input type="checkbox"/>	<input type="checkbox"/>
Solo?	<input type="checkbox"/>	<input type="checkbox"/>
With a group?	<input type="checkbox"/>	<input type="checkbox"/>
Both?	<input type="checkbox"/>	<input type="checkbox"/>

\*\*\*\*\* Continued on next page \*\*\*\*\*

YES NO  
 ▶ Do you use sound equipment?    
 If so, what type/arrangement?  
 \_\_\_\_\_  
 \_\_\_\_\_

YES NO  
 ▶ Do you attend music festivals?    
 1 per yr.  2-3 per yr.  3-6 per yr.

YES NO  
 ▶ Do you have a music store in your area that caters to autoharpers?

▶ Do you purchase through the mail?

▶ What types of purchases would you be likely to make relating to your autoharp/music interests?  
 Albums  Cassettes  Song/music books  
 Instruments  Instrument repair supplies  
 Cases  Learning cassettes/videos  
 Sound equipment  Camping gear  
 Other:  
 \_\_\_\_\_  
 \_\_\_\_\_

▶ *Interaction* is an exclusive interactive lesson feature of *AQ*. Do you have any topics you'd like to see taught by the instructors?  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

▶ Are there any teachers you know who may be interested in contributing to *Interaction*?  
 \_\_\_\_\_  
 \_\_\_\_\_

▶ The *Autoharp Songbook* feature began in July of 1989 with a special cover and the first four pages. Are there any public domain songs you'd like to see included in the songbook?  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

YES NO  
 ▶ *AQ* is always mailed first-class postage. Do you receive your copy in a timely fashion?

▶ Does it arrive in good condition?

▶ We hope you're sharing your copy of *Autoharp Quarterly*. If so, how many people read your issue?  
 Exact number: \_\_\_\_\_ or  1-5  5-10  5-15

YES NO  
 ▶ Do you take autoharp lessons? Regularly?    
 Occasionally?

▶ Do you teach autoharp? Private lessons?    
 Group?    
 Both?

▶ What other music publications do you read?  

	Regularly	Occasionally
_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>

▶ Can you add any other thoughts or suggestions?  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Thank You** As a token of our appreciation for participating in this survey, we'd like to send you an *AQ* autoharp case I.D. tag or an *AQ* refrigerator magnet. However, we must receive your response by June 1, 1990! Your views are paramount in providing a publication that continues to be entertaining, educational, and informative.

Name \_\_\_\_\_

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Please send me a  Tag  Magnet



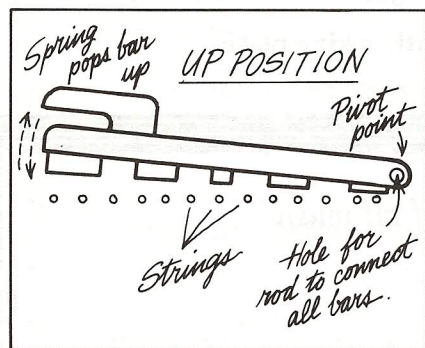
## HOUSE CALLS

By Richard Norris, M.D.

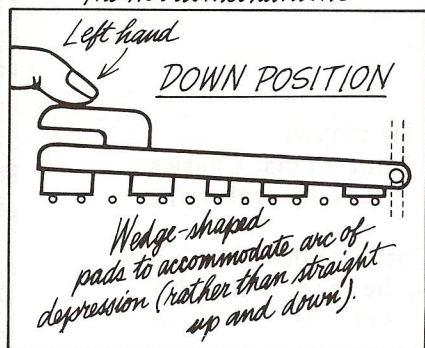
### Carpal Tunnel Syndrome

I have recently treated a patient who is an autoharp player. He came to me with a problem which raised an issue of 'harp design similar to the problem I noted in my article in the July 1989 AQ. The acutely flexed left wrist (to clear the chord bars) causes strain on the extensor tendons (back of forearm/hand) and causes carpal tunnel pressure.

I am submitting this design of the chord bars in an effort to correct this malposition.



"The Norris Mechanism"



Is this idea within the possibilities of the practical design of the autoharp?

*Editors' Note: We took your letter to our "resident" luthier, George Orthey. The following is his reply.*

Keep in mind that we cannot blame poor old Charlie Z. for this problem. If you follow his directions, you will lay the autoharp on your lap or on a table in front of you and play below the chord bars. Doing so will eliminate this dastardly problem. This is how he designed the autoharp. It was not until Mother Maybelle showed us how much more we could do with this instrument by picking it up, did we begin experiencing the carpal tunnel pain, which has become the occupational hazard of the 'harp player.

Dr. Norris suggests that perhaps some re-design of the chord bars may allow the speed and dexterity of the upright 'harp position without the painful awkward left wrist. He suggests that if the bars could be depressed at the treble end of the bar rather than at the mid-point, the hand would not need to be arched around the 'harp. True. But how do we accomplish this?

The method described using a pivot at the bass end and pressing down the treble end using a lever action would work after a fashion. If we pivot the bass end of the bar and swing the treble end in an arc, the amount of travel necessary at the treble end to have adequate string clearance at the bass in the up position, would be cumbersome, if not prohibitive. One would have to press the bar end down at least two inches. Can you imagine playing a fiddle tune with this, to say nothing of the clatter. Logical, but not practical.

A similar method of having a lever that presses the bar

down at the middle has been done before on a production Oscar Schmidt instrument -- the Guitaro. It is similar to Dr. Norris' description. I do not know what difficulties if any were encountered with it in actual use, but it does work. In my experiments with this system with Mike Seeger, we found it unacceptably clumsy on a 'harp. Again, the bars were cumbersome and slow for fast tunes. We would be interested in hearing from any Guitaro-ists out there.

Dr. Norris' idea is on the right track, but practically speaking, it needs some refinement. We would be interested in hearing from anyone who has any ideas along these lines. This is a common -- and painful problem for the autoharp player, which needs to be solved.

-- George Orthey

### On Cyanoacrylates

Dear Dr. Norris:

I have been using ethyl cyanoacrylate to harden my nail tips for over a year. The label states it's non-poisonous, but someone I know claims that it's a carcinogen. Sure, sometimes a little of it spills on the skin or runs under the nails. How worried should I be about this? (What percent of autoharp-picking rats tested have lost their fingers?)

-- Mark Fackeldey

Dear Mark:

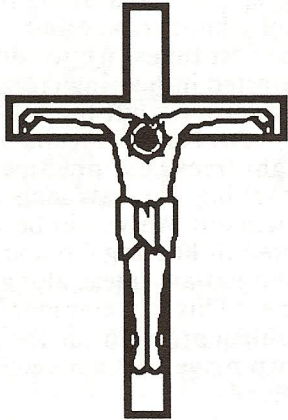
The word from the Center for Safety in the Arts (5 Beekman Street, NYC) is "No." Ethyl cyanoacrylate is not a carcinogen, but beware of breathing the vapor. Apply in an open, well-ventilated area. (It did make the rats pick faster, though.)

--Dr. Norris



# Sacred 'Harp

by Audrey Kjolraug



The Shrine of the True Cross is located in the "Village of Dickinson" in east Texas, and is now celebrating its 80th anniversary. The parish, which began as a small community visited by a priest on horseback, is now a beautiful church in the shape of a cross. A prized possession of the church is a relic of the Cross of Christ.

Included in our music ministry are two guitar groups, one in English and one in Spanish. The recent addition of the autoharp is found to enrich the sound of the music. The parishioners of this Catholic church love the old familiar hymns like "Immaculate Mary." This tune is sung world-wide in Catholic services, and the refrain is presently sung daily in the St. James Parish in Medjugorje, Yugoslavia, where the apparitions of Mary are presently taking place.

*He has moved a little nearer to the Master of all music.  
- Henry Wadsworth Longfellow*

## IN MEMORIAM

**CHARLES PALIS**  
Luthier, Musician

June 13, 1927 - February 22, 1990

Charles Palis was a luthier, a musician, and a performer. He played autoharp, hand bells, harp, and organ. In 1978, while in Saint Louis, Charles saw his first harp. He then began building harps, and now has several harps and autoharps to his credit.

Charles Palis had been a particular friend to the Cosby Dulcimer Club Scholarship Fund in Cosby, Tennessee. For several years, he had donated a harp to this cause. He belonged to many organizations, and has served as president of the International Folk Harp Society.

Palis was a teacher for twenty three years, having taught science and elementary music. He also worked in the music field with retarded children for eleven and a half years.

A fine luthier, performer-musician, dedicated teacher, and a good and giving friend, Charles Palis will be greatly missed by his many friends who enjoyed his smiling disposition and fine music.

# IMMACULATE MARY

Traditional

F / / / Im - mac - u - late	Dm / / Mar - y, your	Gm / Dm C7* prais - es we	F / sing. You
TAB * * * *↓	TAB * * * *↓	TAB * * * ○	TAB * ↓ * ↓ *

/ / / reign now in	Dm / / splen - dor with	Gm / Dm C7* Je - sus, our	F King.
TAB * * * *↓	TAB * * * *↓	TAB * * * ○	TAB * ↗ *

*Refrain*

Bb / A - ve,	F / A - ve,	C7 / / A - ve Ma -	F / ri - a!
TAB * ↓ * ○	TAB * ↓ * ○	TAB * ○ * ○ * ○	TAB * ↓ * ○

Bb / A - ve,	F / / A - ve Ma -	C7 - F C7 ri - - -	F a!
TAB * ↓ * ○	TAB * ○ * ○ * ○	TAB * ↓ * ○	TAB * ↓ *

Arrangement for autoharp copyright 1990 by Ivan Stiles. All rights reserved.

2.  
In heaven the blessed your glory proclaim.  
On earth we your children invoke your  
sweet name.

*Refrain*  
Ave, Ave, Ave Maria!  
Ave, Ave Maria

3.  
We pray for the Church, our true Mother  
on earth,  
And beg you to watch o'er the land of our birth.

*Refrain*  
Ave, Ave, Ave Maria!  
Ave, Ave Maria!

This is a perfect song for the new player to begin playing a simple melody. First, play the song with just the accompaniment. Use a pattern of Pinch, Strum, Strum in 3/4 time. The accompaniment is only the larger, bolder chord letters. The slash (/) means play the same chord played on the previous note. The C7 chord with the asterisk (\*) in measure three should be played one note sooner when you are playing the accompaniment. Disregard the smaller chord letters.

After you feel comfortable with the accompaniment, play all the chord changes (large and small letters) to pick out the melody. If you don't read music, have someone pick out the melody on any instrument until you have it "in your head." You'll then be able to play it by ear.

## Cassette Tapes By Lindsay Haisley

(Auto) Harps Alive!  
and  
Christmas On The  
Autoharp

\$9.00 each, postpaid

Lindsay Haisley  
14206 Spreading Oaks Dr.  
Leander, TX 78641

## 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 the autoharp:*

**ALL THE GOOD TIMES**  
Autoharp Instrumentals by  
Mary Morgan & the Morgans  
Rt. 3, Box 204  
Dayton, TN 37321

**MIKE FENTON  
AND THE BILL SKY FAMILY -- C**  
Mike Fenton, autoharp  
Heritage Records -- HRC 078  
Route 3, Box 280  
Galax, VA 24333

**MY FAVORITES -- C**  
Rosa E. Cox  
Rt. 4, Box 366  
Galax, VA 24333

*The following recordings include the autoharp:*

**AN EVENING AT CEDAR CREEK -- C**  
Beth Horner, storyteller and autoharp  
PO Box 540  
Wilmette, IL 60091

**BACKYARD SLACK KEY &  
AUTOHARP -- C**  
Mikaele McClellan, Merrita Ramos,  
and Kololona Jackson  
Bartlett & Co.  
22283 Cass Ave.  
Woodland Hills, CA 91364

**INSTRUMENTS OF PEACE -- C**  
Soundings of the Planets  
Dudley Evenson, autoharp  
PO Box 43512  
Tucson, AZ 85733

**LIVE! AT VINEGAR BEND STATION**  
The Bill Sky Family  
PO Box 3496  
Batesville, AR 72503  
Seneca Records S-107ST

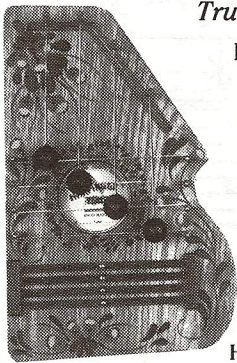
**MOUNTAIN HERITAGE**  
The Clifton Family  
Old Time Band  
Rhoda Kemp, autoharp  
Outlet Recordings -- STLP 1021  
Rt. 7, Box 138  
Roanoke, VA 24018

**OLD TIME REVIVAL**  
The Bill Sky Family  
(with Lonnie Glosson)  
Hearth and Home -- HH 1101

Continued on page 27

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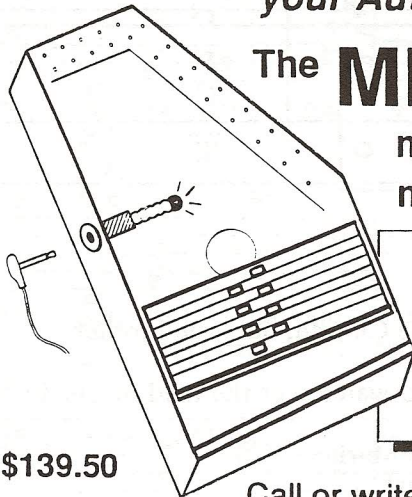
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## BOOKS UPDATE

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

*The following is an update of the full Books list which was published in the July '89 issue. If you know of a book we have missed, please send the information to the Books Editor.*

### GRASS ROOTS

An Illustrated History of Bluegrass and Mountain Music by Fred Hill  
Available from County Sales  
PO Box 191  
Floyd, VA 24091  
Mentions Maybelle and Sara Carter and Pop Stoneman and their association with the autoharp.

### AMONG MY KLEDIMENTS

by June Carter Cash  
An autobiography with many references to Maybelle, Sara, and other Carter family members.  
Zondervan Publishing House  
Available from House of Cash Gift Shop  
Hendersonville, TN 37075

### ANCHORED IN LOVE

The Carter Family Story  
by Michael Orgill, 1975  
Fleming H. Revell Co.  
Old Tappan, NJ 07675

Continued from page 26

### OZARK SAMPLER

The Bill Sky Family  
Seneca S-101ST

### SONG OF THE WILDWOOD

The Bill Sky Family  
Seneca S-105ST

### STONE SOUP

Story Folks. Autoharp & guitar accompaniment to stories  
National Storytelling Resource Center  
PO Box 309  
Jonesborough, TN 37659

### SWEET SUNNY SOUTH

The Bill Sky Family  
White Dove WDR 1062

### ROCKING THE BOAT

The New River Ramblers  
John Perry  
Rt. 2  
Independence, VA 24348  
Son 13265 - Gilbert Suitt, autoharp

### OLD-TIME GOSPEL FAVORITES -- A

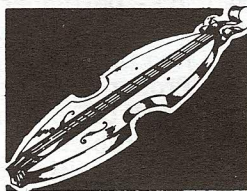
The DeBusk Weaver Family  
Ken-Del LP 6553  
Donnie Weaver, autoharp

### FOUR LITTLE GRASSHOPPERS-- C

Wanda Degen & Friends  
Children's songs with autoharp  
PO Box 6187  
East Lansing, MI 48826



*Heritage Records artists Bill, Tara, and Laurie of the Bill Sky Family pose with Mike Fenton (autoharp) at Galax, Virginia.*



*Jeanmarie Schilling*  
**Jean's Dulcimer Shop**  
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**#2 ALBUM PACKAGE**

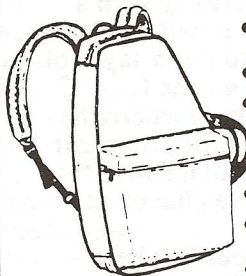
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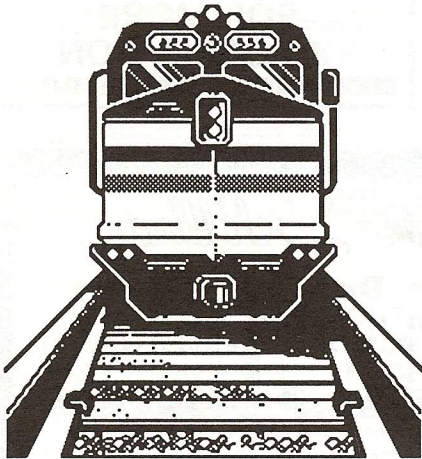
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# LISTEN TO THE JINGLE, THE RUMBLE, AND THE ROAR

By Dr. George Orthey



*This sound, while playing your 'harp can be purely and simply the strings you want damped so they make no sound. Well, they aren't, so they do.*

You need to hold the bars down to make chords. But this makes your finger tips black and blue. Improper felting, an uneven string bed, bent bars, uneven felt height, incorrect fine tuner tightening, and harmonics can all be part of your problem. We'll attack these culprits one at a time.

The bars should move smoothly and easily when pressed down. The action of the bars should be low enough

to make damping quick and easy. The setting of bar action is a whole kettle of fish in itself, and will be addressed under a separate heading in an upcoming issue.

Let's get the felts right. Take the bars off and look at them. If the felts are worn or falling off or otherwise unsatisfactory, re-felting is essential. If they are just loose, particularly the ones which dampen just one string, a bit of silicone glue will do wonders. Fill a shoulder of glue on either side of the offending felt to firm it up so it won't rock. This is particularly a problem on the seventh chords where there are a lot of single dampened strings.

Check the surface of the bars. Is it straight and even? While you have those bars out, lay a good straight edge lightly across the face of the felts. If some touch and some don't, the short ones will give poor damping.

If the individual bar is arched, the ends won't touch the strings at all. No matter how hard you push the middle, it just bends worse and rumbles worse -- particularly in the bass. Many 15-bar autoharp bars are like this to varying degrees. Proper re-felting or siliconing will correct these uneven felt problems.

I prefer re-felting because I feel there is better damping with good felt that has not been siliconed. When re-felting the arched 15-bar 'harp bars, take the felt off by just tearing it off. This will leave quite a bit of old felt and glue still on the bar. Don't take this off the ends of the bar. Just take it off the middle. The build-up left on the ends of the arched bar will compensate for that arch. This effect can be done perfectly with a long flat file or a belt sander. You will need to put a layer of contact cement on the face of the bar particularly where the old felt is left on to prepare it to make good contact with the pressure sensitive glue of the new felt.

A word about felt here -- felt should be firm enough not

to wiggle around and wear rapidly, but not so hard that you have to break a finger pushing bars down. Felt should have a slight sponginess when you squeeze them.

Placing the bars too close to the end of the strings, particularly the bass strings, will also cause rumbling. If the bars are moved down toward the bottom end of the 'harp, the first one or two bars will dampen very poorly, no matter how hard you push down. If you must move the bars all the way down, make sure the end chords are ones you don't use much. Be careful when you move the bars that you are not placing them dead center over the harmonic line (the 1/3 node bell line) on the bass. This will give you sounds you don't want. (More about this later.)

You will notice that rumble is worse in a 21-bar chromatic 'harp. Narrow felts, bars near the dead pin end of the strings, and the dampening of many strings all contribute to this problem. Some chords only sound eight of the thirty-six strings. This makes one "player" string for every four "thumpers" on a full strum. The more accurately you play your 21-bar 'harp, therefore, the less the roar.

A single-key diatonic will have the bars ideally placed away from the dead pin bridge. On this 'harp, 15-bar type bars with wider felts dampen better, and you have fourteen to twenty strings playing in each chord. This makes the "players" to "thumpers" ratio about one to one. The "players" will drown out the "thumpers," and the roar will be lessened appreciably.

Sound quality and responsiveness of the instrument also are contributors to this problem. If the "player" strings have poor quality, the "thumpers" come to the fore. In a good, full 'harp, the "players" will make the "thumpers" less noticeable.

If you have fine tuners on your 'harp, they may be the cause of uneven damping. If a

cam is allowed to ride up too high, it will raise that one string above the others, thus causing poor damping of the adjacent strings. To get rid of and/or avoid this, tighten the cams down all the way. Back up one or two turns, and tune the 'harp with a wrench on the tuning pins. Now the fine tuners are set, and can be used for *fine* tuning. This resetting of the fine tuners needs to be done whenever they get uneven enough to cause irregularity in the string bed.

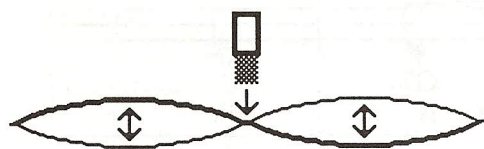
Now the problem of **harmonics** -- what are they? They are the overtones. As a string vibrates, it moves as a *whole*, giving the fundamental note played.



The string also vibrates the *half* node an octave up.



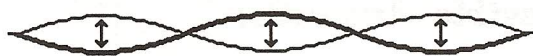
This is the bad one you hear in the upper strings when the felts are situated over the middle of the strings. Visualize that if a bar dampens a string exactly at the mid-point of the string, (where it doesn't move



anyway), absolutely no damping occurs, and the string rings like a bell.

Speaking of bells, you might have noticed those beauties in the high register of the chords made by the bars nearest to your ear on a 21-bar 'harp.

To thicken the plot, let it be known that there are also third nodes --



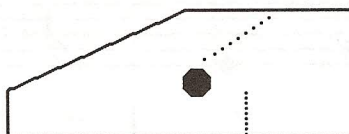
and fourth nodes, -- and so on. The higher they go, the weaker they become.

Don't wish them away. If these nodes did not ring, autoharps would be dead-dull flat-

poor! The overtones give richness and fullness to all stringed instruments.

In approaching the *unwanted* overtones problem, we must be aware that these particular harmonics are the strong 1/2 node tones at the treble end and 1/3 node tones in the bass of the 'harp. These points on the strings must be found if we are going to avoid them.

While you have those chord bars off the 'harp, find a pencil with a good eraser and cut the eraser to a wedge. Place the point of the wedge lightly on a string at about 1/2 (or at the 1/3 point, depending whether you are working in the treble or the bass) point of the string length. Pluck the string while you move the eraser lightly along the string, immediately lifting the eraser off the string after you pluck it. When you find that point at which the bell is clear and ringing, mark it with a small felt tip pen. Do this for all of the treble strings at the 1/2 node, and all the bass strings at the 1/3 node. You now have marked the "bell line" of your 'harp. The line will look approximately like this:



This line now becomes a guide. Try to keep as many felts from damping the strings right over this bell line as possible. If you have one bar, this is easy. If you have ten bars of the 15-bar type, or fifteen bars of the 21-bar type, easy. But that's not what we have. With the above narrower bar sets, keep the whole set just to the right of the bell line.

With a regular 15-bar or 21-bar 'harp, you must cross the bell lines. Now we get to messing about with the bars. If a bell point is between bars rather than directly under the felt, if a bar crosses the bell line on a string that plays, or if the felt is simply away from the bell line, the bell will be reduced or not occur at all. Of course,

getting one bar off the bell may put two others onto bells. You have to move the whole set, not just one bar.

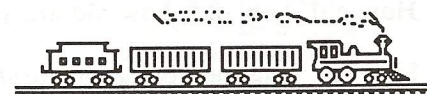
How do you do all this moving around? Remove the combs on the 21-bar 'harp, or the bar holders on the 15-bar 'harp. Put a strip of two-sided Scotch tape on the back of the combs or bar holders. Move them around, stick them down and try new positions. Don't do drilling until you figure out where you are going with your bars.

The 21-bar set is the most difficult to change. Moving it around gradually left to right and back again over about a 1/2 inch range keeping them vertical, (that is square to the strings), is about all you can do. Some harmonics are entirely unavoidable. Try to keep them on the bars you use the least.

The 15-bar set allows more monkeying around because they can be skewed left or right. The bass bell line can be avoided somewhat independently from the treble bell line. Simply put the bass bell line exactly *between* two bars, *not* under them. These bars are wider and obviously allow less bell to sound because of better damping.

When you find your best fit, put the bars permanently in that position on the 'harp.

Keep in mind that the jingle, the rumble, and the roar will never altogether disappear from the autoharp. The tick-tack, scritch-scratch of the dampened strings is part of autoharp music, as are the bells of the harmonics. This is your rhythm section -- your built-in accompaniment and will always be there to some degree. However, good felts, avoiding "bell lines," straight bars, and evenly adjusted fine tuners should keep it from stealing all of your thunder. ■



*Editors' note: If you still have some click-clack problems, see "Harprescription", AQ Jan. '89.*

## COCOAHOUSE

Submitted by Victoria French,  
Lexington, Massachusetts

**O**n the first day of school when you're facing a new class, or if you're a substitute teacher and face new classes almost every working day, the simple singing game "Let's Get Acquainted" can be a perfect

activity. You sing the questions, and have the children sing the answers individually or as a group.

Make up new verses as you go along, and have the kids make up some, too.

There are almost endless possibilities like your favorite game, song, holiday, television show, etc. Don't worry if the words don't scan too well. The kids will *make* them fit! Also, try varying the music.

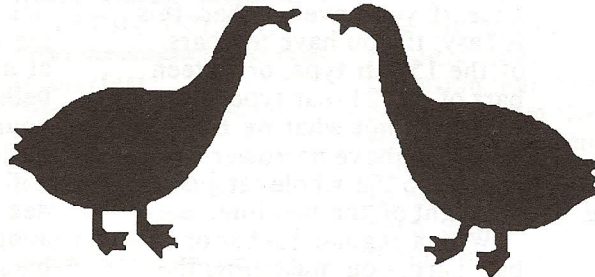
### LET'S GET ACQUAINTED!

C Sing	/ me,	/ sing	/ me,
/ sing	/ me	/ sing	/ me
		G7 your	C name.

C My	/ name,	/ my	/ name,
/ my	/ name,	/ my	/ name
		G7 is	C Jill.

Arrangement copyright 1990 by Pamela Roberts. All rights reserved.



#### Possible Questions:

How old, how old, how old are you?  
Sing me, sing me your favorite snack!  
Sing me, sing me your favorite book!

#### Possible Answers:

I am, I am ten years old!  
Pizza, pizza is my favorite snack!  
"Peter Rabbit," Peter Rabbit" is my favorite book".



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**PRO-FILES**


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*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.*

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**BARBARA BAUMGARTNER**

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

**Pro-File:** *AQ* January 90

**Performance Schedule:**

Contact Barbara for information on her storytelling and folksinging with children in Philadelphia area hospitals.



A reknowned vocalist and multi-instrumentalist, **KAREN BILLINGS** began planing the autoharp in 1974 when she bought a friend's used Oscar Schmidt for \$50.00. A couple of years later, Karen met the late Pete Colby, of New Hampshire, and was inspired by his renditions of some spirited ragtime tunes as well as by the handcrafted autoharp that Pete had made himself. Karen also learned a lot from listening to the recordings of Kilby Snow and Andy Boarman. While in Italy in 1985, she was to cross paths with Ezio Guaitamacchi and to become enlightened as to the possibilities of modifying the standard instrument. The next summer at the Augusta workshop, Karen spent an entire week completely renovating one of her 'harp and

transforming it into a diatonic instrument.

She is a well-known performer, teacher, and recording artist both solo and with her husband, fiddler Pete Sutherland. Most recently, Karen taught the autoharp workshop at the Micanope Music and Dance Camp in Ocala, Florida. Karen's recordings which include autoharp have been documented in the *AQ* Records and Tapes List. To order them and for information as to her performance itinerary, contact: Karen Billings  
PO Box 4  
Fairfax, VT 05454

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**BRYAN BOWERS**

c/o Scott O'Malley & Asso.  
PO Box 9188

Colorado Springs, CO 80932

**Pro-File:** *AQ* January 89

**Performance Schedule:**

*Beaver Valley*

*Bluegrass Festival*

*Beaver, PA*

*May 27*

*Telluride Bluegrass Festival*

*Telluride, CO*

*June 24*

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**MARCIA BOWERS**

10 South Broad Street  
Mechanicsburg, PA 17055  
717 697-2748

**Pro-File:** *AQ* January 89

**Performance Schedule:**

*Quakertown, PA*

*April 5*

*Shickshinny, PA*

*April 9*

*Wilmington, DE*

*April 11*

*Oxford, PA*

*April 26*

*New Tripoli, PA*

*May 10*

*Nazareth, PA*

*May 24*

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**ROZ BROWN**

1549 S. Holland Court  
Lakewood, CO 80226

**Pro-File:** *AQ* October 89

**Performance Schedule:**

*Buckhorn Exchange Rest.*

*100 Osage Street*

*Denver, CO  
Every Friday and  
Saturday night*

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**NATHALIE**

**LaCROIX FORREST**

5751 1/2 Clemson Street  
Los Angeles, CA 90016

**Pro-File:** *AQ* October 89

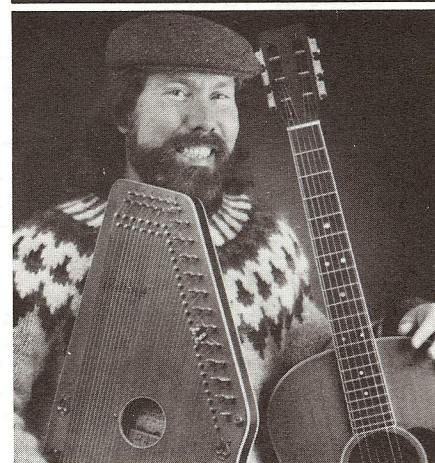
**Performance Schedule:**

*The Claremont*

*Spring Folk Festival*

*Claremont, CA*

*May 19, 20*



Florida-born **BILLY GARRISON**'s first exposure to the autoharp was through Ian and Sylvia back in the 1960s. But it wasn't until he heard Bryan Bowers play the diatonic autoharp in 1981 that Billy became seriously interested in the instrument. Right after that, he went to a pawn shop and traded his shotgun for an autoharp that he still has today. (Wouldn't it be a better world if everyone who has a gun put it down in favor of an autoharp?)

At Winfield, Kansas in 1983, Roz Brown helped him tune his 'harp diatonically and got him started playing in that manner. One year later, Billy won second place at that same competition -- and, the rest is history.

Currently, he is concentrating on playing tunes with themes of nature and wildlife and is also concerned with preserving Florida's heritage through its folk music. A new tape, "Home of My Harp" is expected to be released the

end of May. Billy may also be heard on "Billy Garrison -- Diatonic Autoharp" and "Winfield Winners -- Autoharp, Vols. I & II."

For more information about workshops, concerts, and performance schedule, contact:

Billy Garrison  
913 SW 22nd Street  
Ft. Lauderdale, FL 33315

---

**PAUL and WIN GRACE**

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

**Pro-File:** AQ October 88

**Performance Schedule:**

*Uncle Calvin's Coffeehouse*  
Dallas, TX

April 6

Tour through OK, TX (Dallas, Ft. Worth), AR

April 4 - 23

*Ozark Folk Center*

*Mountain View, AR (Tentative)*

April 20

Greer's Ferry Visitor's Center  
Heber Springs, AR (Tentative)

April 21

*Methodist Women's Division*  
*Assembly*

*Kansas City, MO*

May 4

First Christian Church  
(Program)

Columbia, MO

May 16

*Rendezvous (La Fete A Renault*  
*Old Mines, MO (near Potosi)*

May 18, 19, 20

Four Rivers Folk Festival

Land Between The Lakes

Golden Pond, KY

June 9, 10

*Concert In The Gardens*

*Shelter Gardens*

*Columbia, MO*

June 24

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**PEGGY HARVEY** is a full-time registered pharmacist as well as fiddler and autoharpist with the bluegrass group Traver Hollow from Connecticut. Peggy has a diverse musical education and background. She was a church organist, played saxophone in school and city bands, flute, electric keyboards, harmonica, studied clarinet at Berkeley Music College in Boston and eventually took up the fiddle and autoharp.



Peggy's first recollection of the 'harp is from her grade school days. However, it wasn't until hearing Maybelle Carter on the album, "Will the Circle Be Unbroken?" with the Nitty Gritty Dirt Band that she got the urge to learn the instrument -- at which time she bought a second-hand Chrom-Aharp in 1980. Peggy is self-taught. Practice was a regular routine at first though she admits she now only practices hard with a new tune for the band and is having fun working out fiddle tunes on the autoharp.

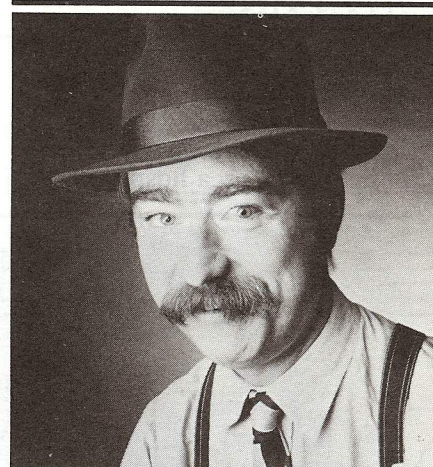
Peggy purchased an Oscar Schmidt Centurion 100 model when they first hit the market and continues to use it exclusively. She has included the autoharp on all of Traver Hollow's recordings and most recently wrote a song with her husband, band member Paul, especially for the autoharp. A vocal duet is soon to be recorded with guitar and string bass.

Though not having a major role in bluegrass music in general, Peggy's autoharp has always been included in Traver Hollow's performances and is always requested by even the most hardcore, traditional bluegrass audiences. It's not at all unusual for someone to come backstage after a concert and say "I really wish she could have played more autoharp during the show."

Recordings by Traver Hollow are listed in the AQ discography.

For more information, you

can contact Traver Hollow c/o:  
Kevin Lynch  
PO Box 91  
Coventry, CT 06238  
**Performance Schedule:**  
*Strawberry Park*  
*Bluegrass Festival*  
*Preston, CT*  
June 2, 3  
Joe Val Festival Day  
Waltham, MA  
June 9  
*Elizabeth Park Pond House*  
*Hartford, CT*  
June 22, 6:30 pm



**BRUCE HUTTON** plays traditional or old-time American folk music. He accompanies his singing with a wide variety of vintage and hand-crafted folk instruments -- including a black A-model Oscar Schmidt Autoharp, circa 1940s.

Performing folk music has been Bruce's profession since 1973. In 1978, his first record album was released on the Folkways label, "Old Time Music -- It's All Around" (FA-2402). Bruce has also recorded for Fretless, Heritage, and Kicking Mule labels.

Much of Bruce's performance work is in schools, from elementary schools through college level groups. He has been contracted to perform in more than 400 Baltimore-Washington area schools as well as in schools in New England, the midwest and southern Virginia.

Bruce also appears regularly with the Double Decker Stringband. He is a founding member of this four-piece

group which has been performing Old Time Southern String-band Music since 1977. The band has recorded two albums issued on the Philo-Fretless label, "Giddyap Napoleon" (FR-144) and "Sentimental Songs and Old Time Melodies" (FR-160). Double Decker's performances and recordings have received much critical acclaim.

For more information and performance schedule, contact:

Bruce Hutton  
6 Pine Avenue  
Takoma Park, MD 20912  
301 270-2217

---

#### LITTLE ROY LEWIS

The Lewis Family  
Rt. 1, Box 75  
Lincolnton, GA 30817  
**Pro-File:** AQ January 90  
**Performance Schedule:**  
Ellenboro, NC

April 1

Hanover, OH

April 6

Rural Hall, NC

April 20

Boyertown, PA

April 21

Pulaski, NY

April 22

Defuniak Springs, FL

April 28

Lincolnton, GA

May 3, 4, 5

Gettysburg, PA

May 6

Brookville, IN

May 12

Virginia Beach, VA

May 13

Waldo, FL

May 18, 19

Cochran, GA

May 25

Texarkana, TX

May 26

Glenrose, TX

May 27

McAlester, OK

June 6

Laurel, MS

June 7

Lexington, KY

June 8

Ypsilanti, MI

June 9

Wind Gap, PA

June 10

Riverton, WY

June 13

Tacoma, WA  
June 14, 15  
Grass Valley, CA  
June 16  
Canton, TX  
June 20  
Dahlonega, GA  
June 21, 22  
Summersville, WV  
June 23  
Columbus, OH  
June 24

---

#### DAVID MORRIS

Rt. 6, Box 1353  
Sanford, NC 27330  
919 499-6662

**Pro-File:** AQ January 90

**Performance Schedule:**

Vandalia Folk Festival

Charleston, WV

May 25, 26, 27

West Virginia State

Folk Festival

Glenville, WV

June 14, 17



Certainly one of the most-recorded autoharpists to date, JUDIE PAGTER has nine albums to her credit with the well-known string band Country Ham and one with her musical associate Joe Boucher. Country Ham has a new gospel tape in the works which is expected to be released this fall. A list of all of these recordings appeared in AQ October 1989.

Being originally introduced to the autoharp by the recordings of Mother Maybelle Carter about fifteen years ago, Judie still prefers the old-timey sound of the A-model Oscar Schmidt chromatic Autoharp. A Pennsylvania native, Judie now lives in Bar-

boursville, Virginia where she operates her own business selling recordings and accessories, repairing autoharps and giving lessons.

For more information, contact:

Judie Pagter  
Route 1, Box 280  
Barboursville, VA 22923  
**Schedule for Country Ham Bluegrass Festival**  
Mineola, TX  
March 23, 24  
Bluegrass Festival  
Gettysburg, PA  
May 6  
Beaver Valley Bluegrass Fest.  
Brady's Run Park, PA  
May 27, 28  
Grass Valley Bluegrass Fest.  
Grass Valley, CA  
June 16, 17  
Bluegrass Festival  
Summersville, WV  
June 23

---

#### HARVEY REID

Woodpecker Records

PO Box 1134

Portsmouth, NH 03802

**Pro-File:** AQ January 89

**Performance Schedule:**

Northern Illinois University

DeKalb, IL

April 4

Highland Guitar Studio

Highland, IN

April 5

Cafe Carp

Stone City General Store

Stone City, IA

April 7

Pleasant St. Coffeehouse

Newburyport, MA

April 27

Telluride Bluegrass Festival

Telluride, CO

June 24

**FOR ADDITIONAL  
AUTOHARP MUSIC,  
SEE THE FESTIVALS  
LISTING IN THIS ISSUE.**

---

#### TOM SCHROEDER

819 W. 77th St.

Kansas City, MO 64114

**Pro-File:** AQ October 88

**Performance Schedule:**

Kansas City Folk Festival

Kansas City, MO (Tentative)

May 18, 19

Summer Solstice Festival  
Northridge, CA  
June 22, 23, 24

**MARTY SCHUMAN**  
1645 Rocky Point Road  
Gainesville, FL 32608  
Pro-File: AQ October 88  
Performance Schedule:  
*University Centre Hotel*  
*Gainesville, FL*  
*Champagne Brunch every*  
*Sunday, 10 am to 2 pm*  
Florida Folk Festival  
White Springs, FL  
May 25, 26, 27

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



The **BILL SKY FAMILY**, a Batesville, Arkansas trio of father and two daughters made close to 300 personal appearances in 1988 and, again, in 1989 performing their own special blend of traditional string band music.

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**KEN HAMBLIN**  
P.O. BOX 894  
SALEM, VA 24153

Bill plays the old-timey, hill-country style guitar while Tara plays drop-thumb banjo, mandolin, and autoharp. Laurie holds forth on acoustic string bass, autoharp and a variety of traditional rhythm instruments. Both girls are accomplished cloggers and all three family members take turns singing the lead as well as swapping off with the others in an almost endless combination of harmonies.

With seven albums to date, the group also hosts their own folk arts program, "Front Porch Pickin'", on television and radio. They have been featured on ABC's "Good Morning America," Dolly Parton's recent variety series and other network television shows. They have to their credit regular appearances at such well-known places as the Grandpa Jones Hill Country Theatre and the Ozark Folk Center -- both in Mountain View, Arkansas; Silver Dollar City in Branson, Missouri; the Museum of Appalachia in Norris, Tennessee; the National Traditional Country Music Festival in Avoca, Iowa; and much more.

A songwriter as well, Bill has had his works recorded by the likes of the Osborne Brothers, Jim and Jesse McReynolds, the Jordanaires, Flatt and Scruggs and the Lewis Family.

For a Bill Sky Family discography, see the Records and Tapes list in this issue, as well as AQ January 90.

For more information, contact:

The Bill Sky Family  
PO Box 3496  
Batesville, AR 72503  
501 264-9382 (Ans. service)  
Performance Schedule:  
*Tuscumbia Baptist Church*  
*Booneville, MS*  
*April 1*  
*Union Center Elementary*  
*Walnut, MS*  
*April 2*  
*Jumpertown High School*  
*Jumpertown, MS*  
*April 3*  
*The Chez Coffeehouse*  
*Columbia, MO*  
*April 5*

*Merimac Music Theatre*  
*Steeleville, MO*

*April 6*  
*Illiana Bluegrass Asso.*  
*Crete, IL*

*April 7*  
*Baptist Church*  
*Three Rivers, MI*

*April 8*  
*Jimmy Driftwood*  
*Folk Hall of Fame*  
*Mountain View, AR*  
*April 13, 15*  
*Amory Railroad Festival*  
*Amory, MS*

*April 20*  
*Jimmy Driftwood's*  
*Mountain View, AR*  
*April 22*  
*Issaquena Academy*  
*Rolling Fork, MS*  
*April 27*

*Jimmy Driftwood's*  
*Mountain View, AR*  
*April 29*  
*WRAA Auditorium*  
*Heber Springs, AR*  
*May 4*

*Jimmy Driftwood's*  
*Mountain View, AR*  
*May 6*  
*WRC Hall*

*Taylor, MI (Detroit)*  
*May 11*

*Mountaineer Opry House*  
*Milton, WV*  
*May 12*

*Galax, VA (Tentative)*  
*May 15, 16, 17, 18*

*Letcher Co. Schls. (Tentative)*  
*Whitesburg, KY*

*May 17*

*Pulaski Outdoorsmen Club*  
*Somerset, KY*

*May 19*

*Buena Vista Baptist Church*  
*Bryantsville, KY*

*May 20*

*Oakdale Park*

*Glenrose, TX*

*May 24*

*Jimmy Driftwood's*  
*Mountain View, AR*

*May 25, 27*

*Greers Ferry Visitor Center*  
*Heber Springs, AR*

*June 2*

*Four Rivers Folk Festival*

*Murray, KY*

*June 9, 10*

*Best Friends Festival*

*Norton, VA*

*June 16*

*American Folk Music Festival*  
*(Silver Dollar City)*

Branson City, MO  
 June 18, 19, 20  
*14th Annual  
 Family Music Show*  
 Springdale, AR  
 June 21, 22  
 George D. Hay Memorial  
 Festival  
 Veedersburg, IN  
 June 23, 24  
*Boissevain, Manitoba  
 Canada (Tentative)*  
 June 27, 28  
 Potato Blossom Festival  
 Carman, Manitoba  
 Canada  
 June 29, 30

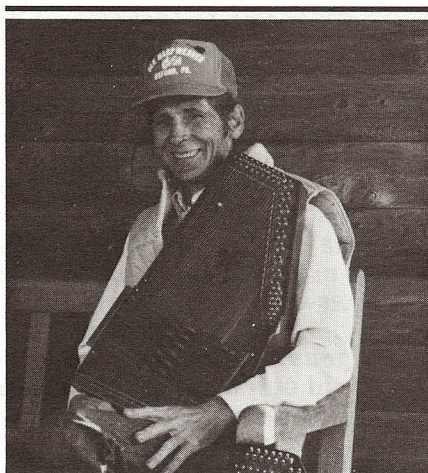
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**IVAN STILES**

Route 29, RD 2  
 Phoenixville, PA 19460  
 215 935-9062  
 Pro-File: AQ October 88  
**Performance Schedule:**  
*St. Eleanor's Coffeeshouse*  
 Collegeville, PA  
 April 7  
 Bala Cynwyd Library  
 Bala Cynwyd, PA  
 April 9  
*Hibernia Park, Earth Day*  
 Chester County, PA  
 April 22  
 Great Black Swamp  
 Dulcimer Festival  
 Lima, OH  
 April 27, 28, 29  
*Camp Woodhaven*  
 Lima, OH  
 April 28  
 Schuylkill Elem. Schl. Fair  
 Phoenixville, PA  
 May 12  
*Lutheran Home, Germantown*  
 Philadelphia, PA  
 May 20  
 Camp Swatara  
 Bethel, PA  
 May 26  
*Columbia Street Bakery  
 and Coffeeshouse*  
 Chapel Hill, NC  
 June 7  
 CFMS Latta Festival  
 Charlotte, NC  
 June 9  
*Pensacola Volunteer Fire  
 Department Concert*  
 Pensacola, NC  
 June 10

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



**DONNIE WEAVER**, lead autoharp player for the DeBusk-Weaver Family, learned to appreciate old-time music as a child. His father, who played a guitar, and his cousin, Russ Sturzel, a member of the Original Dixie Cowboys, were strong influences in Donnie's childhood. When he married Linda DeBusk, Donnie was a collector of records. However, under the influence of Burton DeBusk, Linda's father, Donnie became interested in learning to play the guitar, and he bought one from his cousin, Russ. He also bought an autoharp from Russ about that same time. With his new instruments, Donnie and Linda got together with Burt and Liz DeBusk once a week and jammed. The jamming soon turned in practicing for performances. Three years after Donnie bought his guitar and autoharp, the DeBusk-Weaver Family recorded its first tape. The Old Sheriff, Bobby Montgomery played it on the radio out of Lancaster, Pennsylvania. From that time, they began doing television and radio guest appearances.

In 1973, they cut their first record, "Old Time Gospel Favorites." The DeBusk-Weaver Family became well-known throughout the south. In 1976, Donnie, alone with his autoharp, was featured in Philadelphia at the Bicentennial Celebration. He played for an audience of one million people, an experience he will never forget.

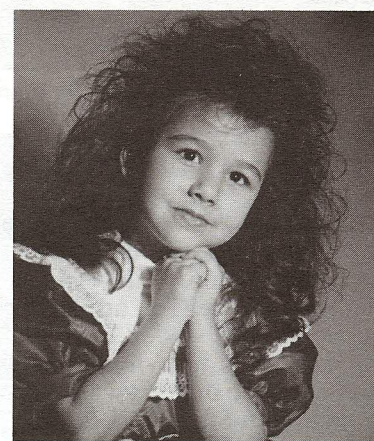
The DeBusk-Weaver Family

performed at Wolf Trap in Vienna, Virginia, and for two years at the History and Technology Building of the Smithsonian Institute in Washington, DC for the Smithsonian's Christmas program. The Family has cut several more records, including "Rest at the End of the Road," "I'm Glad I'm on the Inside Looking Out," and "Meeting in the Air." These records received excellent reviews in *Bluegrass Unlimited*.

The history of the Family can be found in *Southern Exposure*, a quarterly journal, in the 1977 summer issue, entitled "Summer in the South." The purpose of the DeBusk-Weaver Family is to preserve old-time music. Donnie Weaver has a radio program on WGCB 96.1 FM from Red Lion, Pennsylvania. The "Ole Harpweaver" can be heard every Saturday night from 9 to 11 pm.

For more information, contact:  
 The Ole Harpweaver  
 5103 Media Road  
 Oxford, PA 19363

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## 'HARPERS-AT-LARGE

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

**Gathering: The Southern  
California Autoharp Alliance**  
Place: Community Center,  
Newbury  
Park, CA



**Reporting: Bob Lewis**  
Newbury Park, CA

The first meeting of the Southern California Autoharp Alliance was held on December 9, 1989. The main events of the day were a workshop by Steve Young, the 1989 Winfield International Autoharp Champion and a performing workshop by Bryan Bowers, well-known performer and autoharpist.

Steve Young's workshop focused on diatonic autoharps and specifically the open-chording note-for-note technique. He included a comprehensive handout for each participant.

Bob Lewis gave a brief presentation on instrument maintenance and modification, including some general advice and tips.

Several custom-made and modified instruments were on display from Steve and Bob's collections.

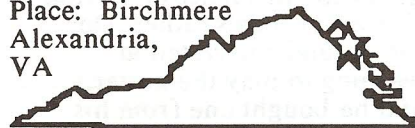
Bryan's performance was unusual in that all the participants were seated around him only a few feet away. It was possible to see more closely

what he was doing and to get a closer look at his instruments.

For a schedule of upcoming club meetings, contact Bob at the address below.

Those interested in receiving a sample copy of the club newsletter may write to Bob Lewis, 671 Avenida de la Plata, Newbury Park, CA 91320. Please enclose a stamped, self-addressed business envelope.

**Concert: Bryan Bowers**  
Place: Birchmere  
Alexandria,  
VA



**Reporting: Kathy Ferguson**  
Fairfax, VA

Bryan opened with his autoharp-playing-explanation piece, "Battle Hymn of the Republic," and the classics, "Wildwood Flower," "Gold Watch and Chain," and "Golden Slippers." New to his repertoire were "I've Seen Your Aura and It's Ugly," "Cars" (a song about trying to fix your own car to save money), and "Rufus and Beverly" (a hilarious tale of a couple's developing relationship). The audience joined in singing "Walking in Jerusalem," and Bryan absolutely blew us away with the sensitivity he showed in the love songs "Old Lovers," "Let It Be," and "I'm Singing This Waltz Just For You."

The Seldom Scene played a set and then joined Bryan in "The View From Home" and "Will the Circle Be Unbroken." As always, a terrific, most enjoyable evening.

**Concerts: Mill Run  
Dulcimer Band**  
Place: Colvin Run Mill Park,  
and Falls Church VA

The Band played to a packed house (actually barn) on Saturday, November 18th in the Park. The performance was well worth the crowded conditions.

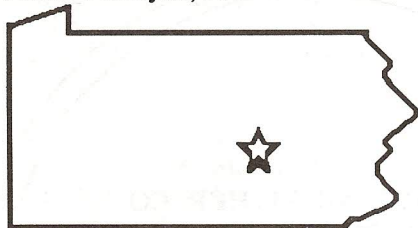
Autoharp lovers were treated to Woody Padgett's instrumental, "Going to Scotland," and the beautiful gospel song, "Deep Settled Peace." A new nonsense song, "Georgia Railroad," was added to the other fun songs they play. There were sing-alongs and instrumentals, gospel and love songs. I defy anyone to hear Neal Walters sing "Midnight on the Water" or "The Bramble and The Rose," and not recall memories of special times and loves of one's own.

The MRDB Christmas concert included two Jean Richie songs, "In The Valley" and "The Holly Tree Carol"; "Away in A Manger" and "Good King Wenceslas" with concertina and bowed psaltry; Kit Putnam and Katyeen Gotzmer harmonizing "What Child Is This" and "Lo, How A Rose Ere Blooming"; "Santa Claus Is Coing to Town" using triangle and kazoos; and Woody Padgett doing his autoharp magic on "Music Box Dancer" and "Jesu, Joy of Man's Desiring." The audience joined in singing "Silent Night," and then enjoyed hot mulled cider, cookies, and the opportunity to visit with Band members. A delightful, festive occasion.

**Workshop: Alan Mager**  
Place: Annandale, VA

On February third, Alan Mager gave a workshop on autoharp repair, maintenance, and modification to a group of happy 'harpers from Virginia, Maryland, and Pennsylvania. Also addressed were the pros and cons of siliconging chord bars. The workshop was followed by a pot luck feast, which has become a tradition at Alan's workshops. We jammed into the night, learning new tunes, singing the old favorites and enjoying the company.

**Concert: Bryan Bowers**  
Place: Palmyra, PA



Bryan performed three concerts in Pennsylvania the weekend of February 9 -11. I attended the one in Palmyra on Friday evening, and it was like old home week seeing so many autoharp enthusiasts: Marcia Bowers, Ubi Adams, John Henderson, John Wendling, Eileen Kozloff-Abrams, and George and Mary Lou Orthey.

Bryan played both old favorites and new pieces which will be on the album he is currently recording. Some of these are "Maggie Brown's Favorite" a peppy instrumental in 6/8 time, "Towers," and my all-time favorite, "Old Lovers." The audience that packed the high school auditorium thoroughly enjoyed the show. It was a busy weekend for Bryan and a fortunate one for autoharp lovers in the Pennsylvania area.



# Breaking Into Classy Venues

by Marty Schuman

*The music-hall player attends a series  
Of masses, fugues and "ops"  
By Bach, interwoven with Seeger, Beethoven,  
In classical well-known Pops.*

-- Unknown

Let's face it, the autoharp has suffered from image problems. It's either been non-existent or considered a toy or joke. I just love to upset those preconceived notions. As I don't sing (in public), I've been trying to line myself up as an atmospheric performer at fancy hotels and restaurants. The usual music at such places would be piano players or less frequently violin players, or harpists -- the "real" kind. Mention autoharp and you'll usually get a laugh or a kick out the door.

For the past few months, I've been playing autoharp at the fanciest hotel in town. Every Sunday, I play background music for champagne brunch. Following are a few personal tips if you too would like to perform at such exclusive venues.

First of all, I'm no longer an "Autoharpist" or "Autoharp-er" (the raging controversy continues). I am now a "Chord-ed Zitherist." Equally obscure but classier sounding and more technically correct.

Second, I overdress -- at least for me -- in a suit, vest, and tie. I trim my beard and have an attractive lady backing me up on guitar.

Most important, I lay low on the traditional and obscure tunes and play pieces most folks are familiar with. My repertoire in such settings is similar to what one might hear on the Boston Pops. Every once in a while I'll throw in a "Rock the Cradle Joe" or "Flop

Eared Mule," but for the most part the tunes are mellow. I cover the spectrum -- from a smattering of classical songs to show tunes, swing, and sentimental favorites. After all, people are eating and too much toe-tapping stuff can lead to indigestion.

Though there's little stress in playing background music, don't expect accolades. However, every once in a while, people will break into spontaneous applause or tell you how much they enjoyed the music -- a pleasant bonus.

I also play banjo and wanted to introduce it into the act. Well, banjo has a worse image than autoharp in many circles. To get around that I devised a new hybrid by converting an oversize mandolin to a 5-string banjo tuning -- now with nine strings. It doesn't look or sound like a banjo, but I play it like one, and call it a mando-banjo. If I brought a regular banjo into the hotel, I'm sure I'd be tossed out on my ear. Now with my chorded zither and mando-banjo, I'm accepted at the fanciest places in town.

Image -- it's all a matter of perception. ■

*Editors' Note: Marty Schuman won the first International Autoharp Championship at Winfield, Kansas. Speaking of banjos: from Bryan Bowers, "What's the difference between a banjo and a trampoline? People take their shoes off before jumping on a trampoline."*

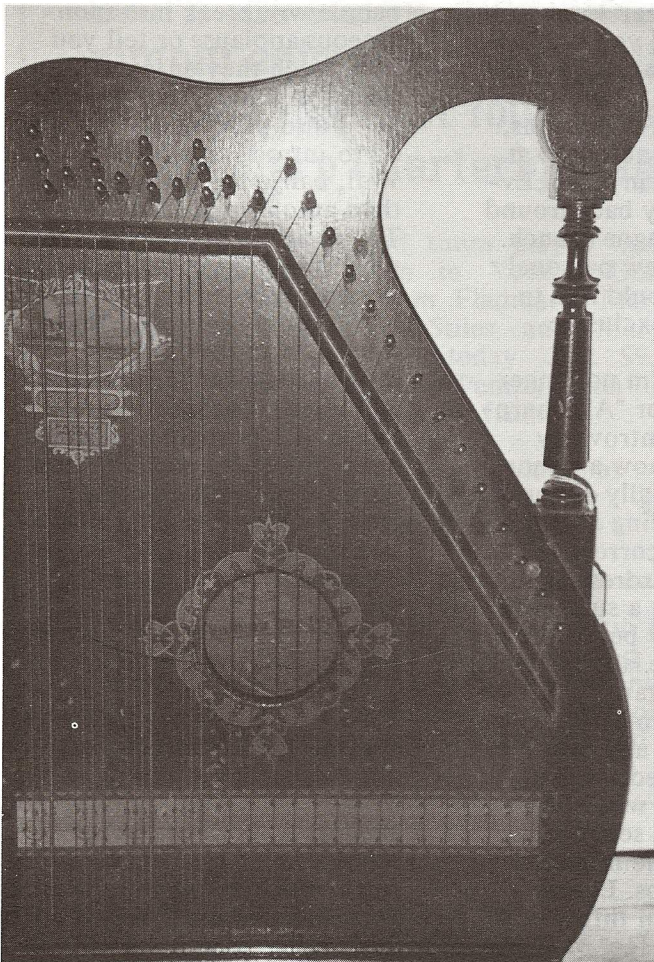


*The Neighborhood Instrument Shop is a regular feature highlighting an instrument related to the autoharp, either by its derivation or by the way it is played.*

## The Menzenhauer Guitar-Zither by Leonard Reid

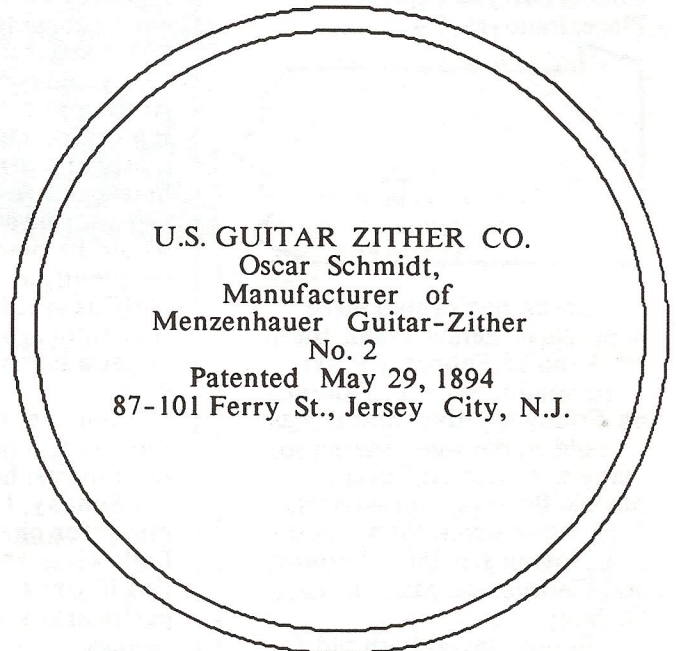
The instrument featured in this article is another of the seemingly endless variations of zithers manufactured by the original Oscar Schmidt Company in Jersey City, New Jersey in the early years of the twentieth century. About the only part of this instrument which differs from other zithers is the "handle" attached to a turned column coming off the right side as you face it from the front.

This zither is strung similarly to most others, with four 4-string chord sets on the left and 15 single strings across the middle and right side of the instrument. The chords (numbered one through four) are C, G, F, and G.



The single strings (numbered one through fifteen) are diatonic C to C.

The particular instrument pictured below at left has the label intact inside the sound hole.



On the upper left face of the instrument is a decal. It is fancy, with flags, scroll, and a picture of a battleship. Underneath is printed:

**SPECIAL  
PANAMA MODEL 1915**

Accompanying the instrument I have is an instruction booklet entitled "Self Instructor," published by Oscar Schmidt, Inc. Inside are instructions in reading music, various exercises and songs. The back page lists accessories which may be purchased for the instrument, revealing the changes in values which have occurred over the years: a wooden case cost \$2, a pitch pipe .10, a tuning wrench .05 or a deluxe one for .20 and a set of strings cost .60.

As to the current value of the Menzenhauer Guitar-Zither, one of these instruments in sound playing condition can probably be found in flea markets or antique shops for \$75-\$100. ■



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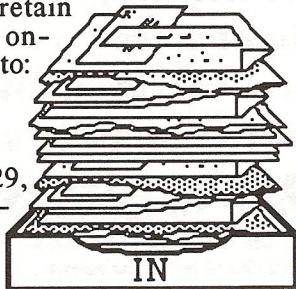
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## EDITORIAL INQUIRIES

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

## MUSIC, ART, AND PHOTO CONTRIBUTIONS

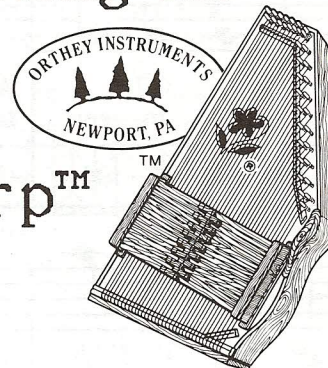
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Thank you,  
Iain Bain, Bryan Bowers, Bill Bryant,  
Janette Carter, Mark Fackeldey,  
Mike Fenton, Mike Hudak, Bob Lewis,  
Alan Mager, Steve Mayfield, Joe Riggs,  
Mike Seeger, Peggy Seeger, Drew Smith,  
Ivan Stiles, Donnie Weaver,  
Charles Whitmer, and Steve Young  
for selecting an



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## Nur Er Jord Og Himmel Stille

(Now Earth And Heaven Are Silent)  
A Danish Folk Tune

Arranged by Ian Cooper

Nu er	jord og him - mel	stil - le	vin - den	hol - der byst sit —	vejr og der
ly - der	in - gen	tril - le	fra - de	hø - je stil — - le —	trær. Kun - de
fjer - ne frø - ers	kvæk - en	kø - ers	kal - den	o - ver	vang — og et
dæm - pet slag af	bæk - ken	til vor	e - gen stil — - le —	sang.	

Arrangement, copyright 1990 by Ian Cooper. All rights reserved. Used by permission.

This Danish folk tune comes to us from Ian Cooper in Great Britain. Ian comments, "I've simplified the arrangement to pinches and thumbstrokes mainly, but I normally use more single strings. I also like to make very broad pinches, often using the first and second fingers together with the thumb. This song needs to be played slowly ( $J=72$ ) and has a romantic feel to me."

The words roughly translated say:

Now earth and heaven are silent, the winds are holding their breath.  
The leaves all hang unmoving from the high silent trees  
In the braken, frogs are croaking, and the sound carries along  
To the deep and ferny hollow, where we sing our own quiet song.

When playing just accompaniment, play only those chord letters that are bolder and larger. If the chord letter has an asterisk (\*) following it, play that chord one note sooner than indicated. When playing the melody, play all chord letters as shown and disregard the asterisks.

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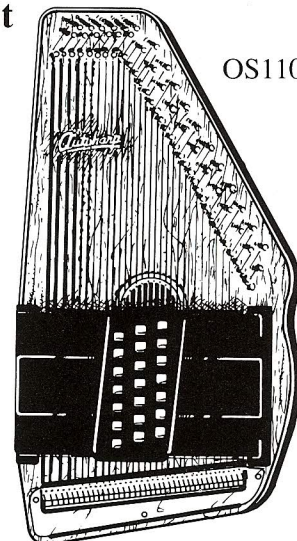
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*The Annabelles, left to right: Dot Stiles, autoharp; Martha Kiker, autoharp; Vera Gamble, guitar; and Carole Outwater, bass -- backing up Mike Fenton (standing) at an Old-Time Music Workshop. The workshop took place last fall (1989) at the Central Piedmont Community College in Charlotte, North Carolina.*