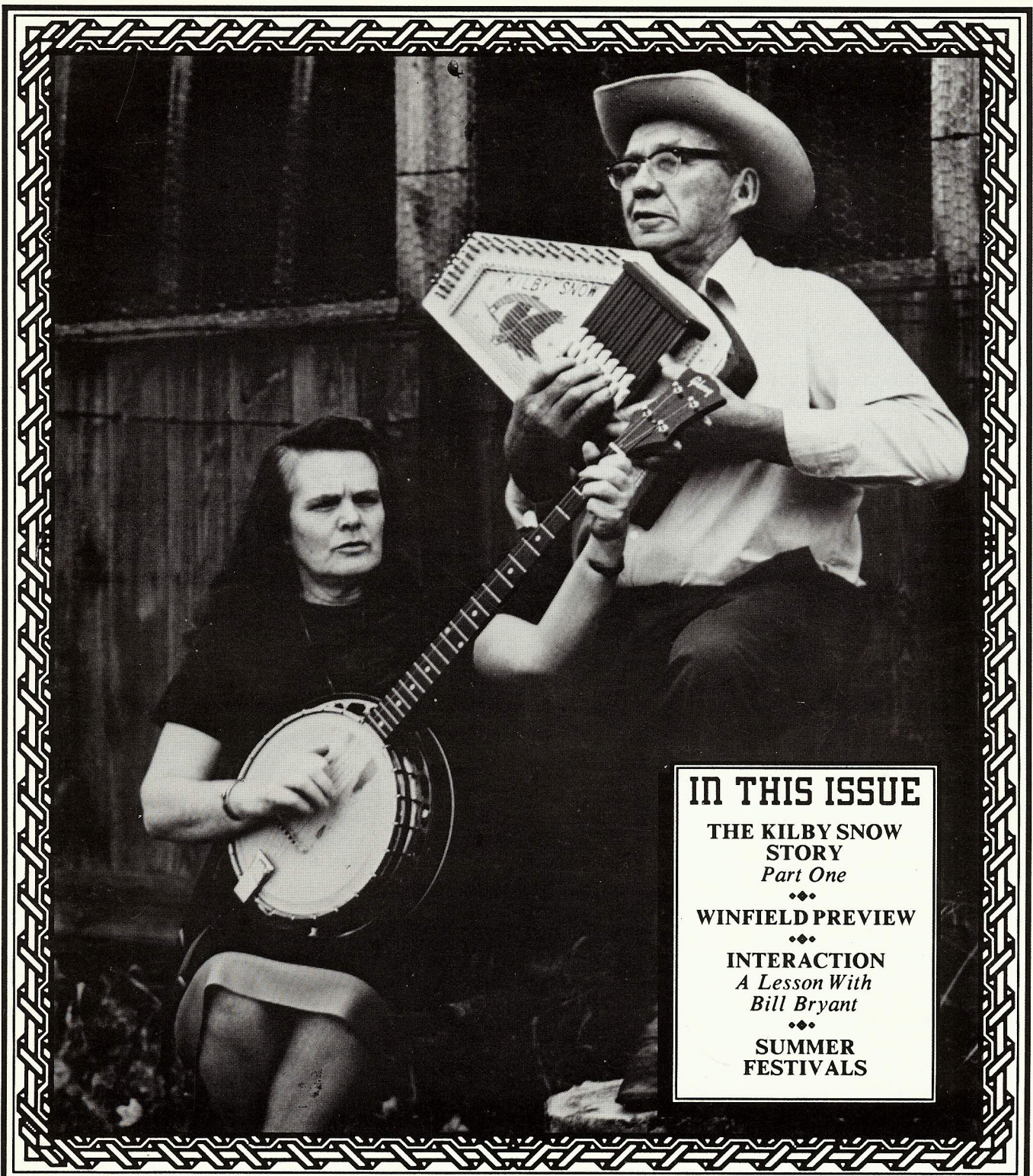


AUTOHARP QUARTERLY

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



IN THIS ISSUE

**THE KILBY SNOW
STORY**
Part One
♦♦♦

WINFIELD PREVIEW
♦♦♦

INTERACTION
*A Lesson With
Bill Bryant*
♦♦♦

**SUMMER
FESTIVALS**

OLA BELLE REED and KILBY SNOW

AUTOHARP QUARTERLY®

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

Volume Two, Number Four
July, 1990

Co-editors:

Mary Lou Orthey
Ivan Stiles

**Books Editor,
Records and Tapes Editor:**

Eileen Roys

Clubs Editor,

Festivals Editor:

Ubi Adams

Interaction Editor:

Alan Mager

Feature Writers:

James R. Adams, Esq.

Lindsay Haisley

Richard N. Norris, M.D.

Pamela Roberts

Contributors:

Sandra Boone

Kathy Ferguson

Jillyan French

Alice Hays

MaryAnn Johnston

Kay Martin

Carol Stober

Janice Stockslager

Photo Credits:

Richard C. Carter: Cover, 4

Alice Sebrell: 10

Carol Stober: 29

Iva Conners: 31

Sandra Boone: Back Cover

Autoharp Quarterly is published four times yearly and mailed first class to subscribers the first week of January, April, July, and October. Subscriptions in the United States are \$15. Canada: \$17 (US). Europe: \$19 (US), air mail. Asia: \$21 (US), air mail. Individual issues in US: \$4.

Published by:

Limberjack Productions

PO Box A

Newport, PA 17074

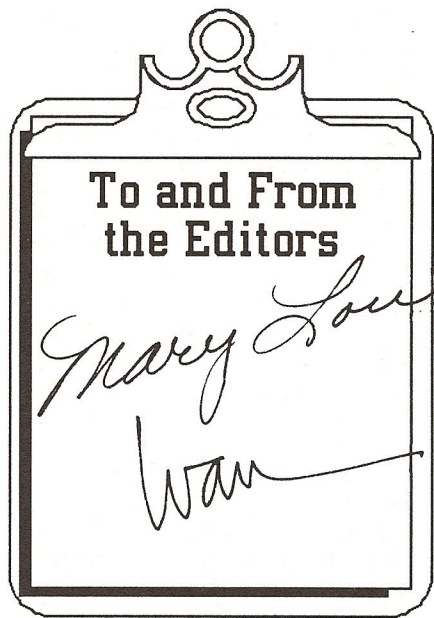
717 567-9469

Copyright © 1990 by Limberjack Productions. *Autoharp Quarterly* is a registered trademark of Limberjack Productions. All rights reserved. Printed in USA.

CONTENTS

To and From the Editors	1
First You Have Got to Get a Harp by <i>Joe Riggs</i>	4
Recordings	6
Used 'Harps 4 Sale by <i>Sue Stude-Lundy</i>	7
Making Finger Picks Like the "Old-Timers" by <i>Mike Hudak, Jr.</i>	8
Sacred 'Harp, <i>In The Garden</i>	10
See You at Winfield	12
Summer Festivals	14
The Best Prte Wus the Autoharp by <i>Ubi Adams</i>	16
Kangaroos and Pussycats by <i>Carole Outwater</i>	17
<i>Shenandoah Falls</i>	18
The Well-Tempered Autoharp by <i>Mary Lou Orthey</i>	19
Sound Judgment by <i>James R. Adams, Esq.</i>	22
AQ Songbook, Pages 11, 12	23, 24
Interaction by <i>Bill Bryant</i>	25
'Harpers-At-Large	28
I'll Buy That	31
Using Diminished Chords on the Autoharp by <i>Lindsay Haisley</i>	32
High Strung by <i>Dr. George Orthey</i>	34
Clubs Update	35
Books	35
<i>Yankee Doodle Boy</i> arranged by Alan Mager	36
Wolves in the Attic by <i>Dr. George Orthey</i>	39
Building Strum Patterns by <i>Ivan Stiles</i>	40
Pro-Files	42
Classifieds	IBC





DEAR READERS:

We are growing -- again. This time in the addition of staff. We're excited, and extremely proud of the two people who have agreed to join us.

We have been told by close friends that we are doing our readers a disservice by not reviewing autoharp recordings. We have held off, because we know how much power is wielded by a review, and do not wish to abuse that power. We wanted to make sure that the person chosen for this job would be well qualified, carrying the authority of much experience; that he/she would be a seasoned performer -- one who could not be swayed by the name or personality of the artist to be reviewed; and most importantly, the reviewer would be absolutely honest, because without honesty, a review is worthless.

It has taken three years to find such a person. Judie Pagter of Country Ham has agreed to do this awesome job for us. Her qualifications are impeccable. She meets all of our criteria, and more. Judie has been playing autoharp for fifteen years and has made ten recordings. She teaches 'harp and travels throughout the country performing and giving workshops. She is listed by Bluegrass Unlimited as one of the top seven autoharp players in the country. We are delighted to welcome

Judie Pagter to our staff.

Please send recordings for review to AQ, Box A, Newport, PA 17074. They will become the property of AQ. We cannot promise a review, but Judie will give consideration to all submissions. Reviews (one per quarter) will begin in the next issue.

Another staff addition which we welcome, is our friend and attorney, James R. Adams, Esq. We know that there are as many questions pertaining to music and the law as there are readers. Jim has agreed to make his debut in this issue. Please send your legal inquiries concerning music and the law to AQ.

Sadly we must say "goodbye" to our friend, Eileen Roys, who has accepted the position of editor-in-chief of Autoharp Clearinghouse, passed to her from the capable hands of Joe Riggs. We know that Eileen will demonstrate the same dedication with this fine newsletter that she has shown as AQ's Tapes and Books Editor, and Pro-Files writer. We thank Eileen for her untiring support and know she will have success in her new endeavor.

Now, we are off to a busy summer, visiting a music festival almost every weekend from now until October. Looking forward to seeing you there!

The Editors

DEAR EDITORS:

Thank you for the "Sacred 'Harp" by Miss Kjørlaug in your April issue of AQ. She is an accomplished musician, and has made the autoharp an integral part of our sacred music . . .

Your magazine is very informative, and we are pleased and proud to find ourselves within its pages.

*Monsignor Eugene Cargill
Shrine of the True Cross*

I have answered only some of your questions [regarding the Pickers' Poll], giving you some background information. Your questions seem weighted in order to give you biased responses to use for your own promotional purposes. I prefer to give my own evaluation,

even though you won't like it. I changed your rating scale for the first question. If 15 is the least important to you, then I need a 20 point scale. Most of your other questions do not cover what I want to say, so I am writing this instead. This letter is not intended to be mean, but I really think you should know the truth.

I am not impressed with the Autoharp Quarterly. It is a very amateurish publication, both in look and content. (Format, layout, and graphics need a lot of work.) I've seen junior high school publications that are more professional.

I think the problem is simply unqualified staff and writers. You need to get some professional Autoharp players and teachers. If that's not possible, then you should at least get someone who can write well and understands the basics of English grammar and punctuation. The editors don't necessarily need to be good Autoharp players or teachers, but they should at least be able to edit properly. The writing is an English professor's nightmare. A good editor should be able to make a mediocre writer sound somewhat coherent and literate. You let them sound uneducated. The only person on your staff I've ever heard of is Lindsay Haisley, and I've seen him at the Ozark Folk Center. He's a very limited performer in terms of style, and he is a very poor instructor.

Most of the AQ is "fill," designed simply to cover the pages. You constantly say, "We didn't have enough room to squeeze it all in." Do you think your readers are that stupid? If you took out all the irrelevant material, you could get the contents into about four pages. You fill the pages up with lists, lists, and more lists, repeated issue after issue. All that information, including books, records, and festivals, is available elsewhere. It's repetitive and boring.

There has been nothing in the way of music or instruction for an advanced player.

Again, you need better staff and better writers. I have seen and heard so many good Autoharp players (many of whom are also excellent teachers) at the Ozark Folk center, I wonder why you haven't involved some of them. You obviously either don't have the contacts that you need to get the job done properly, or your own egos won't let you see how poor your effort is.

The biggest rip-off is your interaction lesson. It seems to be written more to promote the writer than to help the student. Since the lessons have been for beginners or intermediates, I wouldn't be interested in them, but considering that a student would have to invest another \$15 per issue to make use of this process, I would be surprised if you have received much response to this section.

The songbook is more fill. All these songs are available in more comprehensive songbooks. They might be of interest to the complete beginner, but, come on, who doesn't already know "Wildwood Flower"? You would do better to tell your readers to buy Meg Peterson's two-volume songbook. All those songs, plus many others, are in there, complete with the music.

I hope this will help you to take a good look at the *AQ*. It's hard to be objective about one's own work, but if you plan to continue to publish, you had better make massive changes in staff, content, and attitude. As you can see, I have read through each issue carefully. I had a lot of hope for the *AQ*, but all in all, this was a very disappointing subscription for me.

Anonymous

Notwithstanding AQ's policy to disregard anonymous correspondence, we believe it is important to publish positive and negative viewpoints, and those differing from our own.

The Editors

I forgot to mention on the phone what a marvelous Inter-

action lesson I received from Lindsay Haisley. Easily the best lesson so far -- with John Hollandsworth being a strong contender as well.

Eileen Roys

The following questions are extracted from a letter sent to us by Richard Merlander. The replies are courtesy of our resident luthier, George Orthey.

I am baffled by the string tuning of the Oscar Schmidt 21-bar chromatic 'harp. The middle and high octaves contain all of the notes of the chromatic scale, but the low octave omits C#, D#, and G#. Why? Also, why are there two extra low strings, F and G, and why are they F and G instead of some other notes?

Keep in mind that the forte of the 'harp is in the middle to upper octave. The melody is used mainly for fill and harmony. The early 'harps and later 12- and 15-bar 'harps were centered on the keys of F, C, and G. The missing notes are not in those keys. F, C, and G are the tonic notes of those three keys. The tuning was never changed for a 21-bar 'harp. However, I would not recommend a change here, either. This 'harp still centers on the keys of F, C, and G. If the chromatics were added in the bass, something would have to come out above (there are only 36 strings) that would be unacceptable. Some people do drop the F and G off the bass end and start with C, allowing the addition of two other bass chromatics. This is useful particularly if you want to beef up the bass in the keys of D and A. Making a bigger 'harp and adding many extra strings to have a chromatic bass is counterproductive. It gives a lot of rumble for very little return in sound. (See AQ Vol. 2, Number 2, "Steinway Grande Autoharpe.")

On a 21-bar autoharp, I notice that some of the chord bars damp notes that are part of the chord: Dm damps the lowest F, D7 damps the lowest C, Em damps the two lowest Gs, and E7 damps the lowest D. Why is

this so? Also, why are these the only chord bars on which this is so?

It's true -- some notes are left out in the bass. If you have two bass strings next to each other in pitch and proximity, with both sounding in the same chord, they will make an unacceptable rumble and sound out of tune. This is particularly true in the lowest five or six strings. Also the lowest note in a chord should be the tonic of that chord, or a fifth of the tonic. Therefore the Dm plays D as its lowest note, and similarly, D7, Em, and E7 play D, E and E respectively as their lowest notes. If you don't believe this, cut them out, save the pieces of felt. Try it. You won't like it. Then glue the felt pieces back in.

I have an old "A" model 'harp that needs major repair. What is the best glue for these repairs?

In re-gluing an old "fall-apart" 'harp, it's best if you can get it all apart. Clean all glue off the surfaces and re-glue with any quality glue that completely hardens. I prefer yellow glues such as Franklin Tite Bond, or Elmer's Craftsmen Glue.

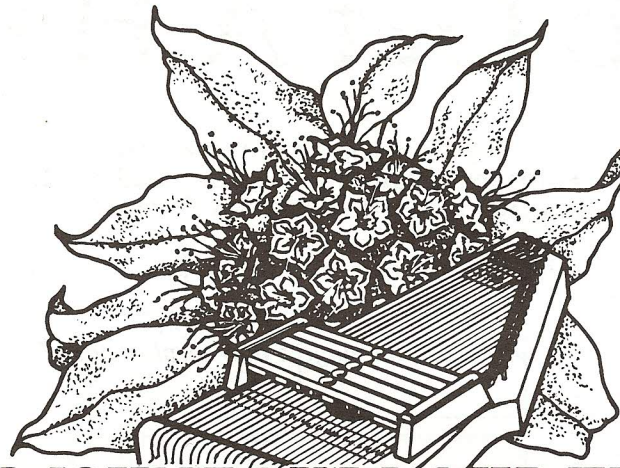
What is the best glue for attaching felts, and what is the best method of cutting them?

To replace a small piece of felt, I use silicone rubber glue. For re-felting a whole bar, most new bar felts have contact glue on them. If the glue is inadequate and needs re-inforcement, I use contact cement cut one to one with thinner. Don't paint a lot of it on the felt or you will make the felt hard as a rock. Put a wet layer on the bar and immediately apply the felt. Press firmly. Let it dry an hour or so. Then firmly press it again.

To cut the felts, use a very sharp single-edge razor or knife. I prefer to cut a wedge-shaped notch for each string. This leaves a shoulder of felt to support the damping felts.

If you are siliconing your felts, do that first, then notch. Put the bar in position on the 'harp and mark the players with a felt-tip pen right on the felt above the string. This will insure that the notches match the strings perfectly.

Announcing the First and Only Festival
Dedicated Exclusively to the Autoharper!



MOUNTAIN LAUREL AUTOHARP GATHERING

Home of the
Mountain Laurel Autoharp Championship

Sanctioned by the Walnut Valley Association, Winfield, Kansas

Performances and Workshops by

Bryan Bowers ♣ Mike Seeger

Mike Fenton ♣ Ivan Stiles

and many more.

July 5, 6, & 7, 1991 ♣ Newport, Pennsylvania

Workshops, Contest, and Informal Jams for All Autoharpers and All Makes of Autoharps!

Weekend Ticket: \$30

With Camping: \$35

The Mountain Laurel Autoharp Gathering is limited to 200 participants. Reservations on a first-come, first-served basis. Due to insurance restraints, our facility cannot accommodate children under 16. Fully self-contained and primitive camping available on the grounds. No alcohol, drugs, or dogs.

Limberjack Productions, PO Box A, Newport, PA 17074

Festival Directors: George & Mary Lou Orthey

Program Director: Ivan Stiles

First You Have Got To Get A Harp

by Joe Riggs and Ellen Hudak,
with the assistance of Mike Seeger, Mike Hudak, Mike Fenton,
Jim McCarthy, and Alex Campbell.

For John Kilby Snow. May 28, 1905-March 20, 1980.

*"When I get to heaven,
I will teach the angels how to play harp."*

Part One

Kilby died about ten years ago. I first heard of him in 1982, almost two years to the day after his death. Four months into my first Chromaharp, I had gone to our public library to see if I could find any autoharp material. I found Mike Seeger's LP, "Mountain Music on the Autoharp" with Pop Stoneman, Neria Benfield, Kenneth Benfield, and Kilby Snow. It was the first time that I had ever heard melody picking on the autoharp, and I wanted what they had.

Although I never expect to achieve the sophisticated genius of Kilby on harp (as he called it most of the time -- no apostrophe, no auto-, just harp), I have continued to attempt to play after the old-timey way of the old masters on that album.

Kilby played below the chord bars; I began to play there, too. Kilby made his own picks because the stock picks wouldn't stay on; he made his out of, among other things, brass headlight reflectors from cars of the 1930-1940 vintage. I make my own picks out of brass cymbals, I suppose in the hopes that this alloy will have some music genes already in it. Kilby played with thumb and index finger, me too. Kilby played a right-handed harp

upside down and backwards, picking with his left hand; I play a left-handed harp upside down and backwards, picking with my right hand. (Before I got that harp, I had tried for six weeks, in vain, to re-train myself and pick left-handed on my right-handed harp.) Kilby had a special 10-bar arrangement on his later harps, with 37 strings and beefed-up bass. Mine is nearly identical (except I have 5 doubled-tuned strings, and Kilby's was straight chromatic). I do all that, and still I do not come close to the Kilby sound. I am, however, enjoying every bit of the journey, and I do not know what I would do if I ever got to the destination. This essay represents some of the stops along the way in my search for Kilby.

One of Kilby's dreams was to write a book with the help of Ellen Hudak so that people would know his story and carry on his music. Kilby and Ellen, consequently, some twenty years ago, had begun a book of Kilby's life and music, but his geographic moves between Virginia and Pennsylvania, then his death, did not allow its completion.

Most of the information about Kilby in this story

comes from Ellen Hudak and Kilby himself, through notes and manuscripts of Ellen, and from the other two people outside his family who knew him best, Mike Hudak, performing partner and friend; and Mike Seeger, without whom Kilby would almost certainly have remained unrecorded and relatively unknown. Mike Fenton, while in Galax in 1972, was paid a visit by Kilby, and has kindly contributed from his recollections, impressions, and perceptions of Kilby (CMR, 4/76). Jim McCarthy's tribute to Kilby, also, in "Fine Times" (4/80) included insightful prose on Kilby's popularity, and some thoughts were drawn from that piece. Alex Campbell, a good friend of Kilby for years, also contributed his remembrances.

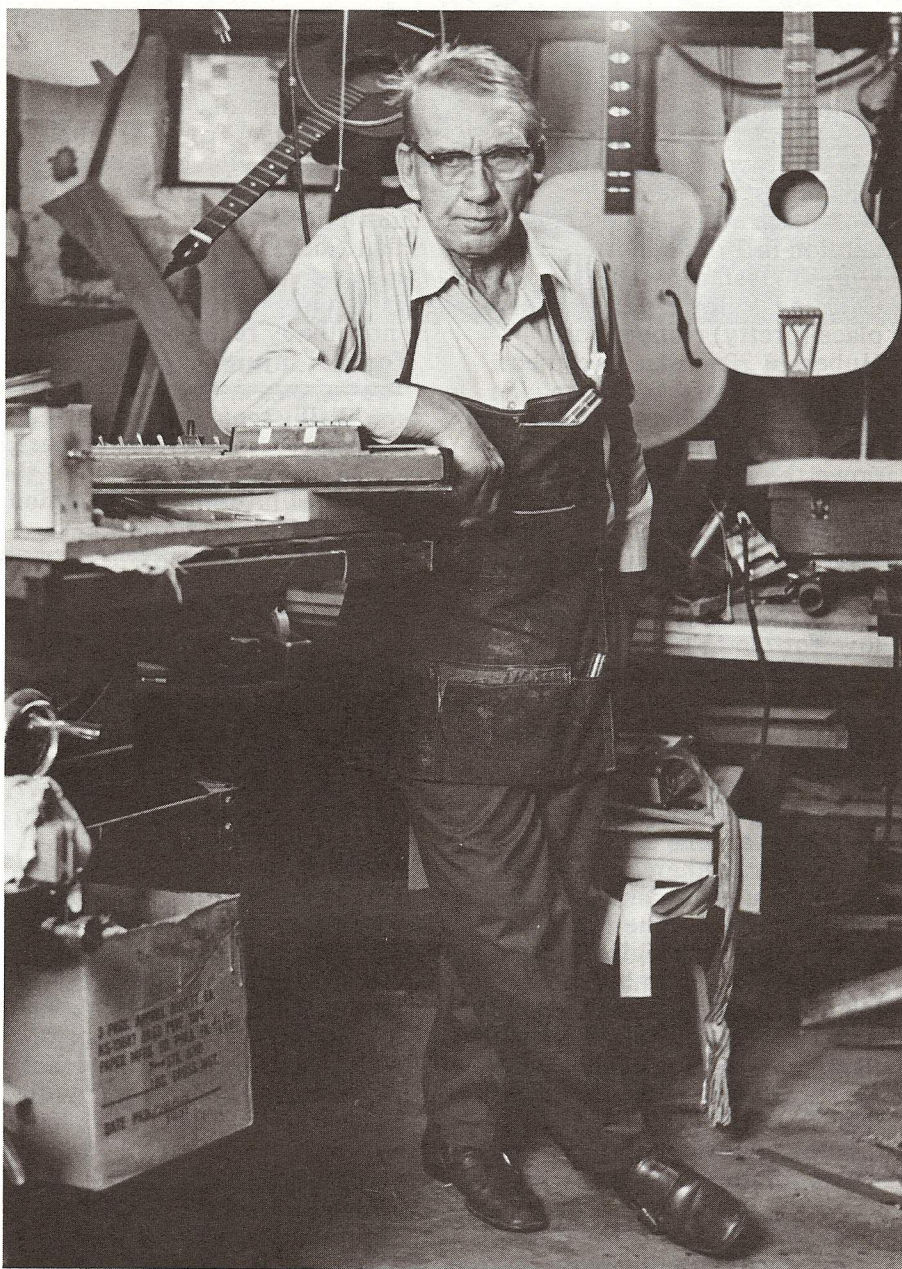
It is hoped that a fairly comprehensive biography of Kilby -- spiritual, sensitive, mountain-tough autoharp genius -- will be completed by the summer of 1991. Some dates in his story are approximate, with an educated guess by extrapolation, because it has been very difficult to nail down certain dates and events through corroboration. Kilby was a private person, and his life is not an open book.

Here it goes . . .

Kilby was born in Grayson County, Virginia. He was left-handed, a significant fact for his autoharp playing. His oldest sister, Kate, took care of Kilby most of the time. Kilby's Dad, Huston, was a preacher, but made his living as a carpenter and a blacksmith. Kilby's Mom, Sarah (Isom) Snow, was a hard-working, devoted wife and mother. From the time Kilby was a baby, it was evident that he was born with the love of music in his soul. Even as an infant, he would laugh and smile when his father would play fiddle and banjo, or strum the old home-made guitar with a whittled neck of white pine.

When Kilby was three, the family moved to North Carolina, and shortly after that, Kate began to date the "Autoharp Champion of North Carolina," Hubert Ashburn. Hubert, in Kilby's recollection, ". . . played a very nice autoharp," and it was ". . . a very nice sound which jumped right my way and filled my heart so full of nice sweet sounds, that I never forgot the sweet sounds of childhood." Hubert, right along, was trying to teach Kate to play the autoharp, but she was learning pretty slowly. Kilby couldn't get close to this courting couple to hear about how to play harp (or to hear anything else, which was Kate and Hubert's intent). Every time he'd try to eavesdrop on them, Kate would run him off. One hot summer day, Kate and Hubert had meandered over to the well for a drink of cool water. The dipper was gone, so Kate went in to get another one. While she was gone, little-big Kilby stomped up to Hubert and delivered his edict: "Mister, I am going to learn how to play that thing and beat you, and one day I will get your pretty ribbon and keep it to myself." Hubert put his hand on Kilby's head and said, "If you do, I will quit playing and sell my harp."

Well, that really lit the fire



Kilby takes a break from repairing his autoharp in one of his favorite places, Mike Hudak's basement workshop.

under Kilby, who was still only around four years old at that time. Kilby kept begging his Dad to buy him a harp, but times were hard, and the family could not afford one. Kilby was broken-hearted, and he recalled that, because he was always whining, ". . . at four years old, I had done become a cry boy. Ever time Dad come home, I got a spankin' for cryin' for a harp, but that just made it worse.

"Finally Josh Snow, a cousin of mine, came up home one day and had a five-bar harp

with him. It was little and I thought I could handle it if I just had it. Daddy had a one-gallon ice cream freezer. Josh wanted that freezer. Then came the day of my life, when I heard Daddy say he would trade that freezer to Josh for the harp. I had always loved ice cream, but I liked that harp better, and now I was going to get the chance to carry out my heart's desire to beat Hubert playing the harp."

Kilby learned "Old Molly Hare" by ear, lying on his stomach on the floor, with the

harp flat out in front of him. Less than two years later, as the story goes, Kilby played against Sarah Snow (Josh's wife), and against the renowned favorite, Hubert Ashburn himself. The contest took place at a fiddlers' convention in Brown's Warehouse, Winston-Salem, North Carolina. Kilby took the first place (pretty) ribbon from Hubert, a 20-dollar gold piece, and the title of "Autoharp Champion of North Carolina." True to his word, Hubert laid down the harp, nevermore to play. Shortly after, however, Kilby's joy was smothered by grief when his beloved mother died. Of his mother Kilby remembers, "She always used to love for me to play 'Franky.' One night she asked me to play it for her, and she got into bed and pulled up the covers. Before I had finished playing it, Mother was gone." Kilby could never again play that tune, and he sorely missed his mother.

His father remarried in a year or two, and the family moved back to Virginia. Kate was gone, living by then near Dobson, North Carolina. Life with the step-mother was hard, though. After a big row with his step-mother (in which he threw a brick at her and broke out one of the windows in the house), Kilby took his harp and pearl-handled pistol and headed for Dobson, about fifty miles away. Kilby was about eight years old at the time.

Before too long, Kilby went back to his father, and he remembered thinking, "Dad was the best friend I had ever seen." They got along all right after that, but Kilby was too independent to stay put for long as he grew to a young man. He soon began working in the coal mines, and when he was sixteen or seventeen he was working as a helper to a driller. Kilby's job, as I understand it, was to hold the drill bit or chisel (a steel rod two or three feet long) and give it a part of a turn after the driller struck the blunt end with a

heavy hammer. Drilling into hard rock, the driller struck the end of the chisel-bit and either a chip of rock or a piece of steel from the hammer itself or the chisel-bit, struck Kilby in the left eye and blinded it. Of course, at that time, there was no workmen's compensation, group insurance, or HMO, and Kilby most likely received nothing for that injury.

"Kilby took the first place (pretty) ribbon from Hubert, a 20-dollar gold piece, and the title of "Autoharp Champion of North Carolina."

Times were indeed hard. For the next two years or so, Kilby worked around as usual -- mills, mines, farm labor, carpentry, odd-jobs, playing music -- and shortly fixed his good eye on a sweetheart in Fries (pronounced "freeze"), Virginia. Her name was Lillie Blanche Rottenberry. Kilby says that they courted, and he couldn't wait till the next year when they would get married. I believe that Kilby and Blanche were married sometime around 1923 or 1924, when Kilby was 19 or 20 years old. After a time, according to Kilby, marriage didn't agree with him and he packed up his harp and took off to "ramble the world," mostly the world through Tennessee and the Virginias. The time was about 1925.

He teamed up with another rambler, Bill Wayne, and started a show with Kilby making music, Bill, "Who was good with sleight of hand," and a pretty little dancing girl. He was in "show business." This lasted for about four years, and Kilby says that they played mostly churches, schools, dances -- wherever they could make a buck.

In about 1929, Kilby wanted to come back and try marriage again with Blanche. This time it took, and the Snows raised three sons and a daughter: Thomas, James, Glenn, and Verna May.

Part Two continues in the October 1990 issue of AQ.

RECORDINGS

The following recordings feature the autoharp

AUTOHARPS

Ron Wall
210 Driveway Avenue
Springfield, TN 37172

KANGAROOS & PUSSYCATS

Mike Fenton
With Accompanying Book
Heritage Records
Route 3, Box 278
Galax, VA 24333

MUSIC FROM

AUTOHARP QUARTERLY
Tom Fladmark, Mary Lou Orthey, Pam Roberts, Ivan Stiles, and Mary Lu Walker
Limberjack Productions
PO Box A
Newport, PA 17074

MUSIC ON THE AUTOHARP

Paul Jennison
36 School Avenue
West Rainton
Durham, DH4 65A
United Kingdom

The following recordings include the autoharp

CARVED OUT OF TIME

Paul & Win Grace
Route 1, Box 182
11990 Barnes Chapel
Columbia, MO 65201

FOR MY FRIENDS OF SONG

Betty Smith
John McCutcheon, autoharp
June Appal Recordings
Box 743
Whitesburg, KY 41858

THE LAKES OF PONCHARTRAIN

Richard Blackmon
HRC 33, Box 101-C
Compton, AR 72624

A LITTLE GRACEFULNESS

The Short Sisters
Kate Seeger, autoharp
Black Socks Press
PO Box 269
Cambridge, MA 02140

Continued on page 35

Often beginners getting into the autoharp world, or experienced players seeking to enlarge their collection are in the market for a used 'harp.

Most music stores deal in new instruments. When you are looking for used ones, they can be hard to find. Auctions, yard sales, flea markets, and festivals can turn up some used 'harps.

They can also be purchased by mail from many sources. Most mail order businesses will refund your money or give you credit if your purchase is not to your satisfaction. Subscriptions to used instrument lists are also available, with some firms keeping a file of customers' used instrument needs. They will, in most instances, notify you if your instrument be-

comes available before they offer it to the general public, usually with no obligation on your part.

The following list is composed of dealers who take used 'harps on trade or on consignment. Most will accept credit card, phone orders, or hold an instrument for you until your check arrives. A self-addressed, stamped, business-sized envelope usually assures a speedy reply when inquiring about used instruments.

This article was sent to these dealers, asking them to make sure all of the infor-

mation is correct concerning their business. Also, they were invited to add any information they considered pertinent to the used autoharp shopper:



Buck Musical Inst. Products
40 Sand Road
New Britain, PA 18901
215 345-9442

Elderly Instruments
1100 N. Washington
PO Box 14210
Lansing, MI 48901
517 372-7890
Elderly Instruments tunes each 'harp before shipping and sends an information sheet covering tuning and replacing bar felts. (See ad on this page.)

Fret 'N Fiddle
809 Pennsylvania Avenue
St. Albans, WV 25177
304 722-5212

Mandolin Brothers Ltd.
629 Forest Avenue
Staten Island, NY 10310
718 981-3226
(See ad in Classifieds.)

Vintage Fret Shop
PO Box 562
20 Riverside Drive
Ashland, NH 03217
603 968-3346

Harry and Jeanie West
3815 Tremont Drive
Durham, NC 27705
919 383-5750
At the moment, Harry and Jeanie West have eight used 'harps and seven new ones available. They have a lay-away plan, and do special orders. They keep a "want" list of subscribers' needs (subscription is \$5.00 for two years). Current stock list is available by sending a self-addressed, stamped envelope with 45 cents postage.

USED 'HARPS 4 SALE
by Sue Stude-Lundy

Fiddler's Choice Music
41 E. Main Street
Jaffrey, NH 03452
603 532-8440

Fiddler's Choice maintains a monthly mailing list which goes out to "thousands of people all over the country" and which keeps them abreast of all instruments available, old and new.

Hoffman Stringed Instrument Repair
2660 K. Yonkers Road
Raleigh, NC 27604
919 839-8035

Intermountain Guitar & Banjo
712 East 100 South
Salt Lake City, UT 84102
801 322-4682

Free Catalogs
(\$2 outside U.S.)

- Acoustic Instruments •
- Electric Instruments •
- Books & Videos •
- LPs, Tapes & CDs •

P.O. Box 14210-AQ • Lansing, MI. 48901
(517)372-7890

Making Finger Picks Like The "Old-Timers"

by Michael J. Hudak, Jr.

When I first acquired an autoharp, I knew nothing about making picks. The flat felt pick and thumb pick that came with the autoharp seemed to work quite well. Then, I started to pay more attention to the finger and thumb picks used by guitar players I knew. I tried both metal and plastic and found that they would not stay on my fingers. Worse, they would tear up the cuticles. It was then I decided I would have to make something better.

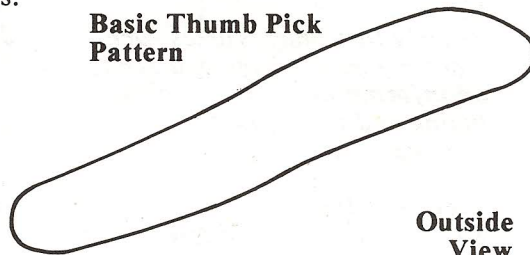
About that time, I met Kilby Snow and he told me how he would make his picks from the brass used in old reflector-type automobile headlights. Just the right sound, just the right feel, and most important, just the right fit. We'd be driving down the road and Kilby would say, "Stop here!" He'd spotted some old junk cars down in a ravine and we'd go headlight hunting. That's the way we collected the metal for our picks.

Unfortunately, there aren't too many of those reflector-type headlights around these days, but there are substitute materials. The first is brass shim stock. This comes in all sizes and is found in most hobby or craft shops. The second is nickel silver. This may be harder to find, but not impossible.

The picks I use now are .021"-thick nickel silver. The thumb pick is a flat piece, formed to fit around the

thumb much like the common plastic thumb pick.

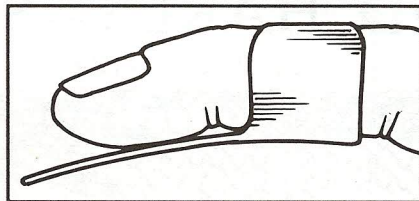
Basic Thumb Pick Pattern



Tip

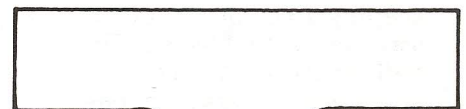
Outside View

The finger pick (I use just one, on my middle finger) is a "T" shape. The top of the "T" is formed to fit around my finger between the first and second knuckle.



The nickel silver I use comes in 12" by 3" sheets. I draw the pattern on lightweight poster board (i.e., the side of a cereal box), *not paper*. Then, I cut out these patterns and make sure they fit my fingers. Next, I trace the outline of the pattern to the nickel silver and cut the rough shape out with tin snips. It is imperative that the inside corners of the finger picks are rounded. If you cut the inside corners straight, a stress point is created which will rip with use. Other tools required are a file and sandpaper. I prefer using garnet sandpaper. After the picks are cut out, they should be sanded, edges finished with a file, and

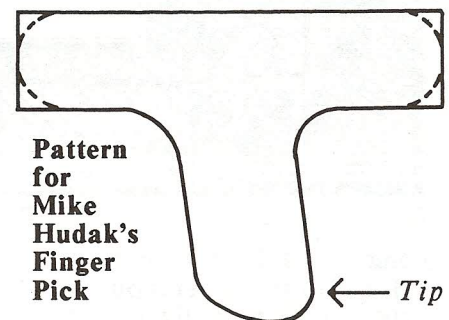
the corners rounded to suit your taste. If you have access to an electric motor tool kit like that made by Dremel, it will help the filing and sanding of the edges. The only place you should leave any excess is at the end of the pick where it strikes the strings.



Basic Finger Pick Pattern

Rounded Corners

Tip



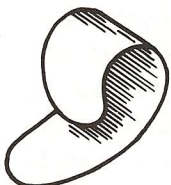
Pattern for Mike Hudak's Finger Pick

Tip

Outside Views

Since this part is flat, it is relatively easy to snip off and file at any time. The curved sections are difficult to trim after they are formed, so your pattern should be made as close as possible to the finished size you want.

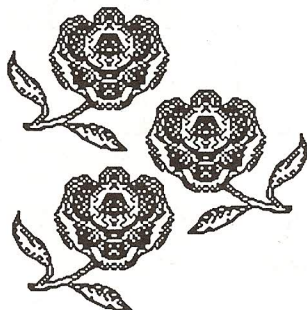
The length of the pick is determined by the individual player -- usually by trial and error. I find that I get better playing results if the finger pick is slightly angled on the



end. This allows a smaller portion of the pick to strike the strings and seems to work better than a flat or half-round configuration. When it come to forming the portion of the finger pick that fits around the finger, I bend the metal around a socket wrench handle held in a vise. For hammering, I use a small hammer with the head covered in leather. When hammering, the rule is *slow* and *easy*. You do not have to hit the pick hard -- just keep hammering lightly and it will bend. When bending the picks (whether thumb or finger) go slowly and take the time to tailor them to your fingers. I taper the section of the finger pick that wraps around my finger so that it stays on better and feels more comfortable. I also curve the underside of the finger pick to get a better attack on the strings. It should be understood that the shapes I've arrived at were through much experimentation. They work for my sound, the way I play, and the contour of my fingers. Yours should be just as individual as mine, so don't expect the first set to be perfect. However, it won't be long before you have a set of picks that will fit like the proverbial glove. ■

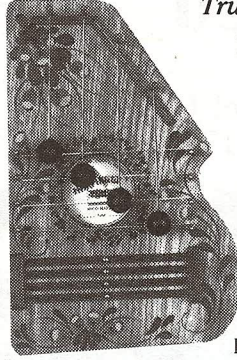
Editors' Note: With Mike's untimely death last May, another of the "old-time" style players is gone. We are truly fortunate and grateful that one of the last things Mike did in the hospital was complete this article.

Our thanks also goes to Mike's widow, Marti, for her invaluable assistance in the preparation of this article.



Greet Your Guests With Beautiful Music

Truly a Unique Door Harp for the Autoharp Enthusiast!



Each Door Harp is:

- Individually Numbered and Dated
- Made with American Birch and Pine
- Hollow Body Construction
- Handpainted and Handcrafted by John L. Wendling

3995

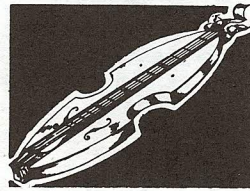
Plus \$3 Postage & Handling



PA Residents please add 6% sales tax
Please allow 3 to 4 weeks for delivery

Send Check or Money Order to:

Harpingly Yours Enterprises, P.O. Box 310-AQ, Orwigsburg, PA 17961



Jeanette Schilling

Jean's Dulcimer Shop

P.O. BOX #8, HIGHWAY 32
COSBY, TN 37722 Phone: (615) 487-5543

AUTOHARPS PSALTERIES DULCIMERS

Specializing in handcrafted folk instruments and everything for them --

FINISHED INSTRUMENTS, KITS, BUILDERS' SUPPLIES,

CASES, ACCESSORIES, BOOKS, RECORDINGS AND INSTRUCTIONAL VIDEOS.

Our catalog offers a uniquely diverse selection for your musical needs.

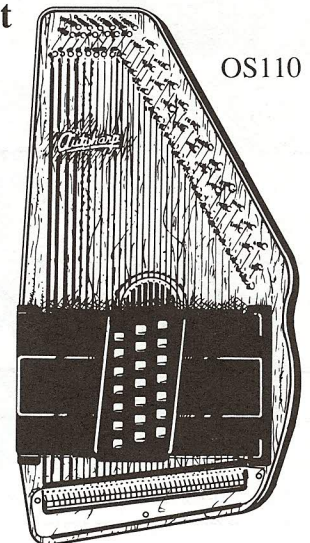
Catalog \$1.00 -- Refundable with first order

We "Backed" Our Tradition!

The New Ozark by Oscar Schmidt

A piece of American history wrapped in a contemporary Autoharp. The Ozark model Autoharp features a resonating spruce back matched with a beautiful ovankol top, the way Autoharps were built in the beginning. Your new Autoharp will soon become an old friend.

The Ozark . . . descendant of the original Autoharp, from the original Autoharp company . . . Oscar Schmidt.



Autoharp®
by Oscar Schmidt

Autoharp® is a registered TM of Oscar Schmidt, Int.

230 Lexington Dr., Buffalo Grove, IL 60089 708-541-3520

Call 1-800-877-6863 for the dealer nearest you.

Sacred 'Harp

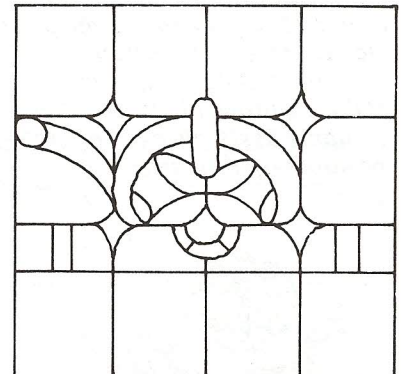
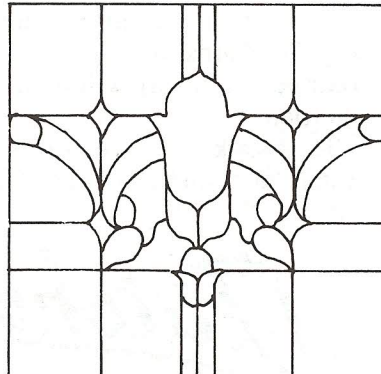
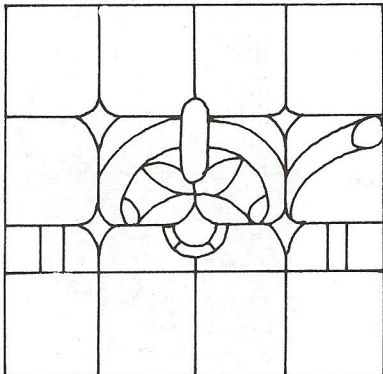
Michael J. Hudak, Jr.
October 8, 1933 - May 12, 1990



Our friend Mike Hudak left us on Saturday morning, May 12, 1990. With Mike goes a passing of an era. He was a master of old-time autoharp, and one of the last of the Benfield-Stoneman-Snow generation of players. He was a playing partner and close friend of Kilby Snow. Mike, a supporter and player of old-time music, was one of the founders and served on the board of the Brandywine Friends of Old-Time Music. He was also an organizer of the Brandywine Mountain Music Convention. We have lost a friend.

*Worst thing is . . .
Saying goodbye!
Yet, all good things must find
a time to rest, and
recharge for . . .
The next get together!
May it go on forever
and ever and ever . . .*

*--Mike Hudak
July 15, 1989*



*In The Garden was a favorite hymn of Mike's.
We are dedicating this Sacred 'Harp to his memory.*

IN THE GARDEN

C. Austin Miles, 1868-1946

I come to the gar-den a - lone, While the dew is still on the

C7 F / C7 F / C F F7 Eb F7 Bb / Gm Bb /

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

ros - es; And the voice I hear, fall-ing on my ear; The

F / C F C / C7 Bb C7 F C F /

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

Son of God dis - clos - es. And He walks with me, and He

G7 Dm G7 / C G7 C7 Am C7 F / / Am Dm

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

Refrain

talks with me, And He tells me I am His own, And the

C7 / / / Gm Gm C7 Am E7 F / C7

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

joy we share as we tar - ry there, None oth-er has ev-er

F / A7 / / Dm F7 Bb / F / / C C7

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

known.

F

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

2.
He speaks, and the sound
of His voice
Is so sweet the birds hush
their singing,
And the melody that He
gave to me,
Within my heart is ringing.
Refrain

3.
I'd stay in the garden
with Him
Though the night around me
be falling,
But He bids me go; through
the voice of woe,
His voice to me is calling.
Refrain

See You At Winfield

CONTESTANT INFORMATION

The 1990 International Autoharp Championship at the Walnut Valley Festival, Winfield, Kansas, will be held at 12 noon on Thursday, September 13th.

Special arrangements again this year can be made for registered autoharp contestants who plan to attend the festival only on the day of the contest. Call the WVA office at 316 221-3250 for information.

YOU'RE INVITED!

On Thursday evening, September 13th following the regularly scheduled Winfield

events, a jam session/campfire will be held in honor of the new 1990 International Autoharp Champions. This event was very popular last year and was enjoyed by about 150 autoharp enthusiasts. Again this year the invitation is extended to everyone. You won't want to miss it! Bring your 'harps and join the 1990 Winfield winners.

WILD ROSE ENSEMBLE

The Wild Rose Ensemble, with autoharper Julie Davis, will be playing at Winfield this year. The ensemble, which plays many types of music often features the autoharp in unexpected places and with unusual instrument combinations. The three members of the group play an ever-changing weave of instruments including the 'harp, oboe, banjo, flute and recorder, bowed psaltery, guitar, mandolin and



Miriam, Peter, and Julie of the Wild Rose Ensemble

fiddle. Julie had played for five years with Colorado's Stone Soup String Band and tours as a solo performer throughout the western states. Wild Rose gives her the opportunity to experiment with her autoharp in unexpected settings such as medieval polyphony and new acoustic jazz. Other members of the group include Miriam Rosenblum, who boldly pioneers bluegrass oboe, and Peter Schwimmer, a bluegrass and jazz musician.

Winfield

Contestant/Workshop Information

The 1990 International Autoharp Championship at the Walnut Valley Festival, Winfield, Kansas, will be held at 12 noon on Thursday, September 13th.

Special arrangements can be made for registered autoharp contestants who plan to attend the festival only on the

day of the contest. Call the Winfield Office at 316-221-3250 for entrance information.

As the Autoharp Quarterly went to press there wasn't anything available in a workshop schedule for the Walnut Valley Festival. Final Workshop schedule and locations will be posted at the

Autoharp Quarterly, Orthey Instruments and Oscar Schmidt International booths.

Special Events

The Walnut Valley Association has announced the addition of two stages to be used for performance and/or workshop areas. Many new activities are being planned for these stages... including more autoharp events.

Walnut Valley

Ticket Prices

Weekend (4 day)
2-day Fri.-Sat.
Sat.-Sun.
Fri. or Sat.
Sun. (Gate Only)

Advance

\$35
27
22
15

Gate

\$45
30
25
18
10

Children under 12 admitted free with Adult. Only weekend ticket holders allowed on grounds prior to midnight Thurs., Sept. 13. Deadline for advance tickets is Sept. 5th. Mail orders postmarked Sept. 5th will receive the advance price. All orders received Sept. 1 or after will be held at the gate.

NO REFUNDS

Festival Gate and Campgrounds will open Thursday, Sept. 6 at 8:00 a.m. Advance Tickets Guarantee Admission.

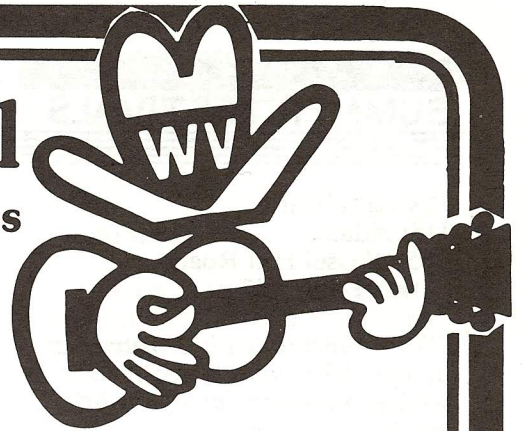
Walnut Valley Festival

19th National Flat-Picking Championships

September 13, 14, 15, 16, 1990

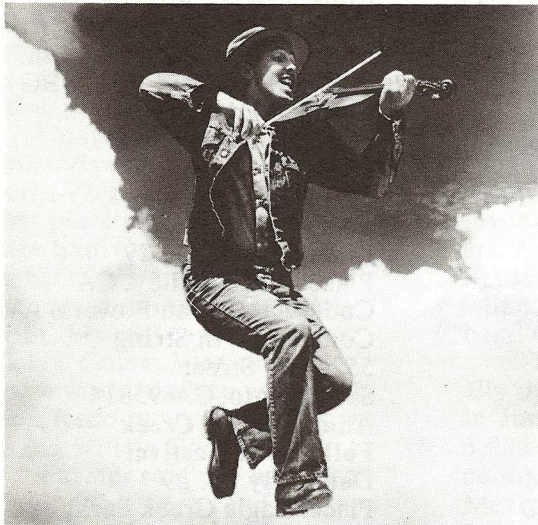
WINFIELD FAIRGROUNDS

Winfield, Kansas



FEATURING IN PERSON:

- Mike Cross
- Berline, Crary & Hickman
- Tom Chapin
- John McCutcheon
- Paul Adkins & The Borderline Band
- Walt Michael & Company
- Special Consensus
- Art Thieme
- Northern Lights
- Trapezoid
- Aileen & Elkin Thomas
- Gary Gallier Band
- Cathy Fink & Marcy Marxer
- Four Hands in A Cloud of Dust
- Hoofin' High Country Cloggers
- Danger in The Air
- Harvey Reid
- Spontaneous Combustion
- Hamilton, Alewine & Fleming
- Wild Rose Ensemble
- Happy Traum
- Dixie Chicks
- Turtle Creek
- Bluestem
- Linda Tilton
- Judy Dees
- Roz Brown
- Lilah Gillett
- The House Band



MIKE CROSS

8 CONTESTS

- \$30,000 In Cash Prizes, Trophies and Instruments
- Please write for contest rules. Contests are limited to 50 contestants per contest.

WORKSHOPS

Arts & Crafts Fair — 4 Stages in Operation
 Well-policed Grounds
 No Animals, No Beer or Alcohol, No Drugs and
 No Motorcycles (due to noise)



For More Information Write or Call

TICKET INFORMATION ADVANCE

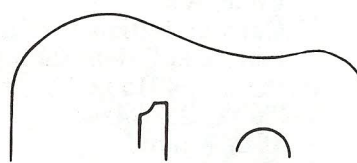
Weekend \$35.00

AT GATE

Weekend \$45.00

Advance price is good through September 5th. Only weekend ticketholders allowed on grounds prior to midnight, Thursday, September 13th.

Write or call for daily ticket and camping prices.



walnut valley

association, inc.

P. O. Box 245R 918 Main Phone (316) 221-3250
Winfield, Kansas 67156

This will be the BEST FESTIVAL IN THE U.S. this year!!!!

SUMMER FESTIVALS

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

The following is an updated list of the 1990 summer festivals which feature the autoharp in workshops, concerts and/or contests.

Code :

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

JULY

Augusta Heritage

Arts Workshops

Date: Summer, 1990

Place: Elkins, WV

Code: AW BG C CA CC FM S

(Becky Blackley, Tom Schroeder, Charles Whitmer)

Contact: Doug Hill

Davis & Elkins College

Elkins, WV 26241-3996

Silverton Jubilee

Date: July 1

Place: Silverton, CO

Code: AP (Bryan Bowers)

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,

Mountain View, AR

Code: AC AP AW

Contact: Elliot Hancock

Ozark Folk Center

Box 500

Mountain View, AR 72560

Winnipeg Folk Festival

Date: July 5, 6, 7, 8

Place: Birds Hill

Provincial Park,

Winnipeg, Manitoba

Canada

Code: AP FM

Contact: Rosalie Goldstein

264 Tache Ave.

Winnipeg, MB R2H 1Z9

Canada

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 (Mike Seeger) FM

Contact: Box 3672

Greenville, DE 19807

Pulaski's Old Time

Fiddler's Convention

Date: July 14, 15

Place: New River Valley

Fairgrounds, Dublin, VA

Code: AC

Contact: Max Meadows

Ruritan Club

Max Meadows, VA 24360

Dulcimer Days

Date: July 15, 16

Place: Bartelsville, OK

Code: AW

Contact: Indian Territory

Dulcimer Celebration

PO Box 471532

Tulsa, OK 74147

18th Annual

Non-Electrical Fun Fest

Date: July 19, 20, 21, 22

Place: Fairgrounds, Ewart, MI

Code: AP AW (Carole Spicer)

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

10th Annual Tripple Creek

Park Music Festival

Date: July 27, 28

Place: Tripple Creek Park,

Rocky Mount, VA

Code: AC

Contact: Sterling T. Belcher

Rt. 7, Box 500

Rocky Mount, VA 24151

Kentucky

Music Weeknd

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: Unitarian Universalist

Church, Binghamton, NY

Code: AW (Louise Heilig,

Alan Mager, Mary Lou Orthey,

Marty Schuman, Will Smith,

Ivan Stiles) AP C FM BG

Contact: Ed Ware

329 Marion Avenue

Endwell, NY 13760

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 Indiana

Folk Music and Mountain

Dulcimer Society

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

AUGUST

Carter Family Memorial Weekend
 Date: August 3, 4
 Place: Hiltons, VA
 Code: AP C
 Contact: Janette Carter
 PO Box 111
 Hiltons, VA 24258

Minnesota Bluegrass and Oldtime Music Festival
 Date: August 3, 4, 5
 Place: Camp in the Woods Resort, Zimmerman, MN
 Code: AP BG C FM
 Contact: Homestead Pickin'
 Parlor 612 861-3308

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

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 Autoharp

Contest) AP AW BG CA CC
 CS FM S
 Contact: Bob Everhart
 106 Navajo
 Council Bluffs, IA 51501

Strawberry Festival
 Date: September 2
 Place: Yosemite, CA
 Code: AP (Bryan Bowers)

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: Sept. 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: WVA
 PO Box 245
 Winfield, KS 67156

SMU Eisteddfod
 Date: Sept. 14, 15, 16
 Place: Southeastern Mass. University N. Dartmouth, MA
 Code: AW AP
 Contact: SMU Eisteddfod
 SE Massachusetts 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

The Editors and Readers
 of
Autoharp Quarterly
 appreciate club, festival,
 tapes, books
 updates and information.
 Our deadlines are:
 January issue: Nov. 15
 April issue: Feb. 15
 July issue: May 15
 October issue: Aug. 15

3rd Annual
**GEBHARD WOODS
 DULCIMER FESTIVAL**

Saturday and Sunday
 July 7-8, 1990
 Gebhard Woods State Park
 Morris, IL

SAM RIZZETTA
 MARK TINDLE - GERRY ARMSTRONG
 BILL ROBINSON & FRIENDS
 CATHY BARCON & DAVE DARR
 CECELIA WEBSTER - STEVE & JEAN SOICH
 PHIL COOPER & MARGARET NELSON
 THE GARDING MAW
 ~ AND MORE! ~

The Gebhard Woods Dulcimer Festival is sponsored by the Hammers and Neters Dulcimer Society of Illinois, Inc., in cooperation with the Illinois Department of Conservation, the City of Morris, and the Grundy County Association of Commerce and Industry.

For further information, please contact:
 HANDS, P.O. Box 110,
 Downers Grove, IL 60515
 815-942-0113/708-852-7902/708-456-6292

Partially supported by a grant from the Illinois Arts Council, a state agency, and the National Endowment for the Arts.

14TH ANNUAL
**CRANBERRY
 DULCIMER
 GATHERING**



JULY 27, 28, 29, 1990

FEATURED PERFORMERS

SAM RIZZETTA
 HAMMERED DULCIMER
 DAVID SCHNAUFER
 MOUNTAIN DULCIMER
 WILL SMITH
 AUTOHARP

WORKSHOPS • CONCERTS • DANCING
 STAMMING • HYMN SING • VENDORS SELLING
 RECORDS • SONG BOOKS • INSTRUMENTS
 FOOD AND PRIMITIVE CAMPING AVAILABLE ON SITE

UNITARIAN UNIVERSALIST CHURCH
 BINGHAMTON, NEW YORK.

For more information, contact:
 ED WARE
 329 MARION AVENUE
 ENDWELL, N.Y. 13760
 607-748-1492

the Best Prte Wus the Autoharp

by Ubi Adams

About three years ago, I talked to two very talented and gracious autoharp performers, Ivan Stiles and Anita Roesler. I then gathered up my autoharp, guitar, all my nerve, and thanks to my children's music teacher, gave my first "real" performance of American folk music on a stage to an auditorium full of kids.

I had a hunch that the autoharp, though present in some classrooms, could compete with any video or magic show around. It is so unique, so foreign to most suburban American kids, that the specialness together with the beautiful sound, the way it is held, and the flashing of the finger picks should be fascinating to school children. I was right, and am still performing programs of American folk music for local schools. I have added the limberjack and mountain dulcimer to my repertoire. They add variety, but I showcase the autoharp.

When my stage is set up and I'm ready, the principal will usually say something that would strike fear in the hearts of most people: "I'll send *them* down to you now," or "*They'll* be coming in shortly." I sit down in my chair, wrap my arms around my Orthey 'harp, and start playing lightly. That puts both me and "them" at ease as they file into their seats.

Most children have never seen anyone hold an autoharp up against the chest, or get so much music out of it with those things on their fingers. They are fascinated. I've got "them" for a while.

After being formally introduced, I stand and play a couple of familiar songs, encouraging the audience to sing along. I share some of what I've learned about the history of this instrument, and some basics about playing it. After another song or two, I ask, "Is there anyone out there who would like to try my autoharp?" knowing full well I'll choose one of the older boys.

They are big enough to hold the 'harp up as I do, and generally can get some music out of it, with just a little help from me. Also it's so much fun to watch their reaction when, after they've played "Clementine" or something else equally simple, I say to the audience, "He did such a good job, I think I should give him a big fat kiss, don't you?" The audience squeals with laughter, and that poor boy squirms as I reach into my pocket and pull out a Hershey's Kiss. What fun! And what a relief for the boy!

The show continues with my dulcimer, again explaining some of the history of the instrument and technique of playing. After I play several songs on the dulcimer using different methods, I ask for another volunteer. Kids at assemblies love that word "volunteer." "Me! She's calling on me to go up on stage with her! Wow!"

I'll pick one of many flailing hands, offer my chair, strap the dulcimer around his or her waist, and give some words of reassurance: "Don't worry. I'll do the hard part, and you'll do the easy part." Together we work out "Shoo



FINGERPICKS

Fly, Don't Bother Me," after which that helper also gets a "kiss."

Everybody loves me by now, and I love them. Kids can always stand to be told "Good job!" once more. I lay it on thick throughout my 45 minutes, always hoping to be a blessing to them as we share this musical fun.

After about 25 minutes, we all stretch. It's easy to regain their attention with the "clip-pity-clop" of my limberjack as he energetically dances to my singing "Old Joe Clark" or "Johnny Get Your Hair Cut." The thing they love best is when I surprise one of the male teachers by inviting him up to try the limberjack. I'm sure they're all wondering, "Is she gonna give *him* a kiss?"

I really enjoy what I've been doing with folk music. But as all performers know, you can think of plenty of

reasons to stop, from "The audience didn't seem attentive," to "I made too many mistakes," and everything in between.

I've often wondered why I continue doing this after a less than fabulous performance. The following are a just a few gems of encouragement I receive that keep me going.

Dear Mrs Adams,

"Thank you for coming to our school. I learned some new songs. My favorite part was the dancing dolls. I liked the autoharp. . ."

"Thank you for singing songs. The best part was the autoharp. . ."

"I was astonished about how you memorized all the songs. Your performance was stupenous. How do you play the autoharp? . . ."

"Your autoharp has a pretty sound . . ."

"Our class favorites were the limberjack and the autoharp. We liked the fun folk songs . . ."

"My favorite instrument was the autoharp. How many years have you been playing. I am glad you took off your sagwl to do these . . ."

It's these dear letters and hilarious drawings that let me know they were watching and listening, and learning in spite of my perception of their attentiveness.

American folk music does touch the hearts of American children, even in 1990. It's delightfully different from the music they hear on the radio, and they like it. It's worth perpetuating. It has great value and charm in these fast-paced times in which we live, but those of us who love it know this already.

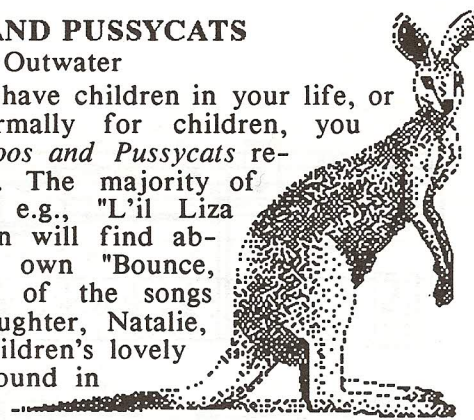
To all who perform for children, keep it up, and God bless! ■

KANGAROOS AND PUSSYCATS

by Carole Outwater

If you work with children, have children in your life, or find yourself performing informally for children, you will find Mike Fenton's *Kangaroos and Pussycats* recording a treat in many ways. The majority of tunes are traditional favorites, e.g., "L'il Liza Jane." Among the songs children will find absolutely irresistible is Mike's own "Bounce, Kangaroo, Bounce." Almost all of the songs were recorded with Mike's daughter, Natalie, and her school friends. The children's lovely English voices reflect the fun found in singing along. Children listening to the recording will soon be singing along with it on "Jenny Jenkins," "Aiken Drum," "Apples And Bananas," and more.

Autoharp is used as accompaniment over half of the 90 minute recording. It also provides us with an excellent resource and example of what really works with a group of children. A booklet with the words, keys, and chords of the songs is included with the recording. (See Recordings list.) ■



Sponsored by The
MINNESOTA BLUEGRASS
& OLD-TIME MUSIC
ASSOCIATION

98 COUNTRY
WWJO FM

MINNESOTA
BLUEGRASS & OLD TIME
MUSIC FESTIVAL

ELEVENTH ANNUAL
AUGUST 3 • 4 • 5, 1990
CAMP IN THE WOODS RESORT
Route 2 • Zimmerman, MN

◆ FEATURING ◆
Grand Ole Opry Stars **THE OSBORNE BROTHERS** (Friday only), **ALISON KRAUSS**,
THE WEARY HEARTS, **SPECIAL CONSENSUS**, **THE LAKETOWN BUSKERS**,
and 14 more great acts!

◆ PLUS ◆
Three Stage Areas, Expanded Kid's Program, Cajun Dance, Old-Time Square Dances Friday & Saturday
Clogging Shows, Workshops, Country Swing Dance, Parking Lot Picking

◆ TICKETS ◆
1 Day Gate \$10 (\$9 Advance)
3 Day Gate \$25 (\$21 Advance)
Rough Camping \$3 per person per night (no camping without weekend tickets)
Improved Campsite (Additional charge and reservations required/information upon request)

◆ OUTLETS ◆
TWIN CITIES: Homestead Pickin' Parlor 861-3308 • **SAINT CLOUD:** WWJO Radio
ELK RIVER: Snyder Drug • **PRINCETON:** Snyder Drug
ZIMMERMAN: Circle C Foods/Camp In The Woods
BY MAIL: PO Box 471, Hastings, MN 55033 (must be received by July 23)

◆ SHOW TIMES ◆
Friday • 1:00 pm to 11 pm
Saturday • Noon to 11:00 pm
Sunday • 10:00 am to 6 pm

Kids 12 and under free with paid adult. No pets allowed in concert area.
No alcohol allowed in concert area. Show goes on rain or shine. no refunds.

For more information: Homestead Pickin' Parlor 612-861-3308

SHENANDOAH FALLS

Traditional

♩

F C7 F / Bb F C7 F C7 F C7 F C7 F Bb F / C7 Dm / G7 / C7 G7 C7 / /

TAB: *o :*|*o*o*o*o *o *o*o*o*o*o *o*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o

F F Bb F C7 F C7 F C7 F C7 F Bb F C7 F / C7 F C7 / F C7 F C7

TAB: *|*o*o*o*o*o *o *o*o*o*o*o*o *o*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o

1.

F G7 / Dm C7 F C7 / F / C7 / Gm / / F Gm F Gm

TAB: *o*o*o*o*o*o*o *o*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o

2.

F / / C7 F / C7 F / C7 F C7 F Gm / / F Gm / F Gm

TAB: *~*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o

F / / C7 F C7 / F / C7 F Gm / / F Gm F Gm

TAB: *~*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o

F / / C7 F / C7 F / C7 F C7 F Gm / / F Gm F Gm /

TAB: *~*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o

to Coda

F C7 F / C7 F C7 / F / Bb F C7 F C7

TAB: *o*o*o*o*o*o*o*o *o*o*o*o*o*o*o*o

D.S. al Coda

F / / /

TAB: *~*o*o*o*o*o*o*o

Coda

THE WELL-TEMPERED AUTOHARP

by Mary Lou Orthey

If you took piano lessons as a child, you will surely remember a little ditty entitled "The Well-Tempered Clavichord." I wondered what that meant. Sounded pleasant, "well-tempered." But clavichords, I thought, were bones. Maybe the song was about a happy bone? I had mastered tunes about a weasel, a cockroach, and a waltzing fairy. So why not a bone? Many moons later, I now know what a clavichord is, and have an understanding of "tempered." (Will wonders never cease?) In this article, different temperaments will be discussed as they apply to the tuning of another multi-stringed instrument, the autoharp.

Pitch is that attribute of a sound determined by the frequency of vibrations of sound waves. When an autoharp player tunes his instrument, he/she adjusts each string so that it will vibrate a specified number of times a second. The pitch we hear when we pluck a string is due to a blend of various frequencies. An autoharp string, as with any other stringed instrument's individual string, emits several frequencies at the same time. The lowest frequency, (fundamental frequency), is produced by the string vibrating as a whole. The higher frequencies, (harmonics, or overtones), are produced by the string vibrating in parts. A string vibrates as a whole, and in halves, 3rds, 4ths, 5ths, etc., at the same time. If we pluck the C below middle C on our 'harp, it will also sound middle C (half, or 2nd harmonic of the fundamental); it will sound G above middle C (3rd harmonic); it will sound the C above middle C (4th harmonic); the E above that C (5th harmonic), etc. Overtones are whole-number multiples of the fundamental frequency of a string, and theoretically go on ad infinitum. Low strings, therefore, have a very faint fundamental tone compared to the multitudinous dominant overtones, which makes tuning difficult. These strings can be tuned easier by tuning their harmonics to fundamental tones in an upper register. Heavy strings, like the lowest C on the piano, vibrate only 32.7 times a second. The thinnest strings that produce the highest C on the piano vibrate more than 4,000 times per second.

The notes we are familiar with today did not always have the same pitch. Handel tuned the A above middle C to 422.5 vibrations per second. Our concert pitch today places the same A at 440 vibrations per second.

Length and tension of a string determine the pitch or tone that string will make when it is plucked. Tuning your autoharp, as in tuning any stringed instrument, is simply regulating the tension of each string to provide the required pitch sound of that particular string. The length of the string is pre-determined by the construction of the instrument. This, of course, determines the absolute limit to which the string can be tuned.

Temperament in music is a system of adjustment of the intervals between the tones of an instrument of fixed intonation. It may be pure temperament, in which the intervals are set exactly according to theory, or equal temperament, as in a piano, in which the pitch of the tones is slightly adjusted to make them suitable for all keys."

-- Webster's New World Dictionary

In tuning the autoharp as the piano, the pitch of tones must be slightly adjusted to make it suitable for playing in all keys. There are several different ways serious 'harp players approach this subject. This article is meant to help us to understand some of the different methods the players I have encountered go about this process -- what tunings, or temperaments, sound best to their ears.

JUST, OR SWEET TUNING

Believe it or not, folks, A# and Bb are not *exactly* the same note! (And, to make matters worse, D# is not really *exactly* Eb, and so on.) There are different intervals between the notes A, A#, and B than there are between the notes A, Bb, and B, e.g.. This is where temperament, or shading, comes to the fore. Fixed instruments like pianos; fretted instruments such as guitars; brass and woodwinds -- must have this shading built in to make the two notes (e.g. A# and Bb) the same pitch, because these instruments are meant to be played with other instruments *in all keys*. Temperament is built in when placing the frets on the fret board; in the length of the tubing on a horn; when tuning the piano, etc. People, if blessed with good pitch sense, when singing or when playing fretless instruments, shade, or temper these subtle differences. What they are doing is bending the tones to fit the key they are using. This is instant sweet tuning.

Because true just or sweet tuning can only be achieved in one-key instruments, it is used mainly by single players who perform on stage by themselves. Bryan Bowers is known for his many diatonic 'harps, and his sweet tunings of these 'harps. Bryan's G sweet tuning is found charted in this article.

EQUAL (OR EVEN) TEMPERAMENT

All of the tuners Pam Roberts encountered in her article, *Electronic Tuners*, (AQ Volume One, Number Four), are set up to give equal (or even) temperament tuning (tone pitches adjusted slightly for playing in all keys). Many 'harp players simply turn on their tuners and go "straight across the board," as the tuner dictates.

Drew Smith uses this tuning exclusively. He plays with Roger Sprung and the Progressive Bluegrass Band. He must be able to play with all instruments in all keys.

MEAN-TONE TEMPERAMENT

Mean-tone tuning is the middle ground between the sweet and the equal tunings, and can be used in 2-, 3-, or 4-key 'harps. The pitches are changed from the equal tunings, but not to the extent that they are changed in the single key sweet tunings. A 'harp in this tuning will be sweeter than an equal tempered one, and will sound good by itself. However, if the player wants to jam with other instruments, he/she must be aware of the fact that the 'harp may not sound in perfect tune with others in all keys. In a mean-tone tempered 'harp set up to play in 4 keys, -- e.g. A, D, G, C, -- the player can expect to be in tune with other instruments in D and G, but could notice in the keys of A and C, the 'harp may sound a little "out of key" in a few chords.

Charles Whitmer, Bryan, and Ivan Stiles use this tuning with their multi-key 'harps set up to play diatonically with or without lock bars. (Find Charles' G-D-A and F-C tunings, Bryan's D-A-E and F-C tunings, and George's C-G-D-A-E tuning charts.)

STRETCH, AND A FEW LOOSE ENDS

What this all amounts to, then, is the refinement of what piano tuners call "stretch." As the pitch of the instrument goes up from middle C, the intervals between the notes are tuned to become ever so slightly larger, making the pitch sound a bit sharper as the scale progresses upward. Going down the scale from middle C, the intervals are tuned to become comparatively larger between the notes, and the pitch becomes flatter as the scale progresses downward. Some stretch is necessary to make the instrument sound in tune. It is needed, particularly in the bass in the heavy, wound strings.

The chromatic tuning charts in this article are mean-tone tunings close to equal temperament, but still sweet enough to make a difference in the sound of the 'harp.

This is not a comprehensive study of temperament. It is only meant to help us understand a complicated subject without losing our tempers in the process. ■

CHARLES WHITMER

String	Chromatic 'Harp	G-D-A 'Harp	F-C 'Harp
C	+7	+7	+5
B	-3	-3	-8
A#	+7	--	+7
A	+3	+3	-3
G#	-13	-11	--
G	+6	+6	+3
F#	-10	-9	--
F	+7	--	+6
E	+1	+1	-7
D#	0	--	--
D	+5	+5	+1
C#	-11	11	--
Mid. C	+7	+7	+5

Charles tunes his upper octaves by tuner, and tunes his bass by ear to obtain proper pitch in the lower wound strings.

Cast of Characters:

Charles Whitmer is a music teacher in the public school system in Spring, Texas. He is a well-known 'harp teacher who travels all over the country teaching the fine points of autoharp playing. Charles' numerical system for tuning the 'harp is shown above.

George Orthey is a maker of 'harps, and has been working closely with Charles and Ivan Stiles to find the best tuning possible for autoharps in all keys. He has extended Charles' system to include numerical values for the full range of the autoharp.

Bryan Bowers is a top-notch performer, and one of the finest and best-known autoharp players in the world. Until very recently, Bryan played predominately single-key 'harps, which he sweet-tuned. He is now changing from only single-key to 1-, 2-, and 3-key 'harps, and so is experimenting with the tunings in this article. He is using George's charts, and adjusting them "by-ear" to get what he requires in his own tuning style.

GEORGE ORTHEY

For Chromatic and C, G, D, A, E, and G-D-A 'Harps	
String	
C	+13
B	0
A#	+9
A	+6
G#	-10
G	+9
F#	-7
F	+9
E	+3
D#	+2
D	+7
C#	-9
C	+9
B	-3
A#	+7
A	+3
G#	-13
G	+6
F#	-10
F	+7
E	+1
D#	0
D	+5
C#	-11
Mid. C	+7
B	-4
A#	+5
A	0
G	+2
F#	-16
F	0
E	-6
D	-3
C	-3
G	-26
F	-30

This is a full scale variant of Charles Whitmer's tuning, developed by Charles, Ivan Stiles, and George. It is particularly acceptable on chromatic, G-D-A, and D 'harps, three of the most popular 'harps in use today.

This tuning was also found by Bryan to be acceptably close to his "by-ear" sweet tuning for his A-E 'harp.

BRYAN BOWERS

String	D-A-E 'Harp
E*	+12
D#*	+8
D*	+13
C#*	-16
B*	+3
A	+8
G#	-13
G	+4
F#	+8
E	0
D#	-1
D	+2
C#	-15
B	-2
A	+7
G#	-17
G	0
F#	-2
E	-3
D#	-15
D	+3
Mid. C#	-12
B	0
A	0
G#	-19
G	-5
F#	-11
E	-9
D	-9
B	-28
A	+23
G	-29
E	-33

Chart = 33 strings. Three strings in this 'harp are doubled.

String	F-C 'Harp
C	+13
B	+13
A#	+24
A	-1
G	+5
F	+12
E	-5
D	+7
C	+6
B	-2
A#	+15
A	-1
G	+4
F	+9
E	-10
D	+3
Mid. C	0
B	-11
A#	+5
A	-5
G	0
F	+4
E	-10
D	-5
C	-10
A#	-5
G	-15
F	-24

Chart = 28 strings. Eight strings in this 'harp are doubled.

String	G 'Harp
D	+1
C	+7
B	0
A	-7
G	+6
F#	-11
E	-11
D	+4
C	+2
B	-15
A	-11
G	0
F#	-16
E	-18
D	+1
Mid. C	0
B	-10
A	-12
G	+7
F#	-9
E	-13
D	+2
A	-22
G	-13

Chart = 24 strings. Twelve strings in this 'harp are doubled.

Bryan's D-A-E 'harp and the F-C 'harp were first tuned by George according to his extension of Charles' tuning. Bryan then took the 'harps and adjusted the tuning to his ear. The above two charts are the result of that effort. The * after the top E, D#, D, C# and B strings on the D-A-E chart show that the bridges were adjusted to accommodate these higher notes. *The pitch of these strings cannot be reached on a standard 'harp.*

The G 'harp tuning chart above is taken exactly from Bryan's sweet-tuned single-key 'harp. This 'harp was pulled two half steps higher than average. The bass was strung with guitar strings. These factors would likely alter the stress factor. With normal autoharp strings, it would be expected that the bass would be tuned somewhat flatter than indicated. The only wound pair of strings was G below middle C. The remaining pairs were in the middle octave and the lower portion of the top octave.

SOUND JUDGMENT



by James R. Adams, Esq.

Patent, Trademark, and Copyright Law

You have just written your first song and are terribly embarrassed about the fuss made by your family and friends, although secretly you feel pretty proud of what you have done. Your spouse (or best friend, teacher, etc.) tells you, "That is so good, you should copyright it so that nobody can steal it from you. You will make millions when it hits the Top 40." Following some nervous laughter, when sitting quietly by yourself, you start thinking that might not be such a bad idea.

Now what?

In what will be a continuing series of articles, we will take you through the basics of patent, trademark and copyright law and procedures.

Let's start with some definitions. A *patent* is a grant by the federal government to an inventor, providing the inventor with the exclusive right to make, use, or sell the invention for a certain number of years. Patents may be granted on new and useful processes, machines, and even on certain types of plants. A design patent may be granted on a new, original, and ornamental design for an article that is to be manufactured. A *design patent* term of protection is shorter than that for a regular patent, but it similarly gives the inventor the right to prevent others from making, using, or selling the invention. Thus, there are two types of patents.

A *trademark* or *service mark* can be any word, symbol, or device (or any combination of these) which is used to identify the goods or services of a

particular manufacturer, merchant, or perhaps an entertainer. As with a patent, the registration of a trademark will protect its use against encroachment by others for a term of years and can be renewed. There is a federal law with regard to this and an opportunity to register trademarks with the appropriate federal agency. There also are a number of states which have their own trademark laws, so that one might register a trademark in the state only.

A *copyright* is a form of protection by law to prevent the unauthorized use of original material. It can include literature, music (either written or oral), dance, photographs, paintings and sculptures, and so forth. With a copyright, it is the object itself that is protected, not the process by which it is made, nor the process that may be described in the work (such as an article about how to convert a chromatic autoharp to a diatonic autoharp). As with the other two items, this also involves registration with the appropriate federal agency and will provide protection against unauthorized use of the copyrighted material by others for a fixed period of years.

How is this helpful or of any interest to a musician? In lots of ways.

- ☐ You have just written the country music song of the year.
- ☐ You would like to do a program for hire using songs of other people. Do you need to pay them?

- ☐ You have a logo which you regularly use on your business cards, brochures, or perhaps an instrument that you manufacture.
- ☐ You have developed your own design of equipment to hold or to transport your autoharps.
- ☐ What would be the effect of copying and distributing to others for their use your original, but not copyrighted, materials? What would be the effect if you were to perform that music in public? Can you copyright it later?
- ☐ You have an idea you would like to try selling to a manufacturer, but you do not want them to simply take the idea and not pay you for it.



In the next articles, we will concentrate on copyright issues, because they would seem to be the most directly pertinent for most readers. In the next issue, we will take you through how to copyright your song. For starters, we are dealing with the Copyright Office in the Library of Congress, Washington, DC. They have a public information number (202 479-0700). This is a new number as of March 1989, which also in the time that the very major revisions to the Federal Law went into effect. For those of you interested in political science, the changes were effected by the Berne Invention Implementation Act of 1988 which was signed into law by President Reagan on October 31, 1988. Generally, the Act provided for changes in the United States Law which were deemed necessary for us to adhere to the Berne Convention.

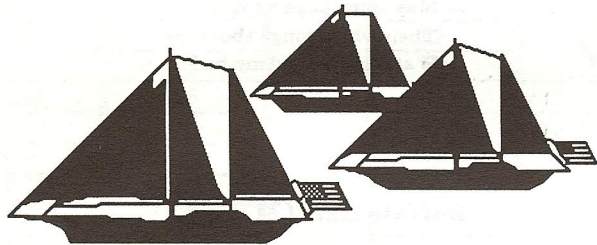
Also in 1989, the first overhaul in the 43-year-old United States Trademark Act went into effect.

If you have a song you want to copyright and do not want to wait until the next issue of *Autoharp Quarterly*, you may call 202 707-9100 and ask them to send you "Copyright Package No. 105." ■



I Want A Girl Just Like The Girl (2)

↓
 G/[G D7]G C/[C D7][C D7]G G G D7 G/G7/
 I want a girl just like the girl that mar - ried dear old Dad.
 C/[C D7]C G/[C] [G D7] [G G] A7 A7A7 EmD7///
 She was a pearl, and the on - ly girl that Dad - dy ev - er had
 G G [G B7] [Em Em] B7 B7 B7/
 Dear old fa - shioned girl with heart so true
 Em Em [Em B7] [EmEm] D7 D7 D7/
 One who loved no - bo - dy else but you
 G/[G D7]G C/[C D7][C D7]G G G D7 G///
 I want a girl just like the girl that mar - ried dear old Dad.



What Shall We Do With A Drunken Sailor (2)

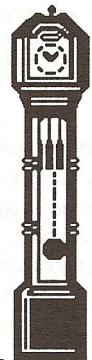
↓
 Gm [Gm Gm] Gm [Gm Gm] Gm Gm Gm Gm
 What shall we do with a drunk - en sail - or
 F [F F] F [F F] F F F F
 What shall we do with a drun - ken sail - or
 Gm [Gm Gm] Gm [Gm Gm] Gm C F Gm
 What shall we do with a drunk - en sail - or
 F Gm F F Gm/ Gm/
 Ear - ly in the morn - ing?
 Chorus:
 Gm / Gm [Gm] Gm Gm Gm Gm
 Hoo - ray and up she ri - ses
 F / F [F] F F F F
 Hoo - ray and up she ri - ses
 Gm / Gm [Gm] Gm C F Gm
 Hoo - ray and up she ri - ses
 F Gm F F Gm/ Gm/
 Ear - ly in the morn - ing.

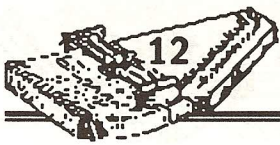
Grandfather's Clock (2)

↓
 G G / D7 G D7 / G D7 G / C G C / D7D7 G / G G D7 / C D7 G /////
 My grand - fa - ther's clock was too large for the shelf, so it stood nine - ty years on the floor.
 G G G / D7G D7 / G D7 G / C G C / D7 D7 G / G G D7 / C D7 G /////
 It was tall - er by half than the old man him - self, 'tho it weighed not a pen - ny - weight more.
 G C G / G D7 G / D7 G D7 G D7 C G / G D7 G / G D7 G / D7 G D7 /////
 It was bought on the morn of the day that he was born, and 'twas al - ways his trea - sure and pride
 G G G /// D7 /// G G C G C / D7 D7 G /// D7 /// G /////
 But it stopped short, ne'er to go a - gain, when the old man died.
 G G G / G G C G G / G / G / G / G G G / G G C G G / G / G / G / G
 Nine - ty years with - out slum - ber - ing (tic toc, tic toc) his life sec - onds num - ber - ing (tic toc, tic toc)
 G G /// D7 /// G G C G C / D7 D7 G /// D7 /// G /////
 It stopped short, ne'er to go a - gain, when the old man died.

In watching its pendulum swing to and fro, many hours he had spent as a boy
 And in childhood and manhood the clock seemed to know that it shared both his grief and his joy.
 For it struck twenty four when he entered at the door with his blooming and beautiful bride
 But it stopped, short, ne'er to go again, when the old man died.
 Ninety years without slumbering (etc.)

It rang an alarm in the dead of the night, an alarm that for years had been dumb.
 And we knew that his spirit was ready for flight, that his hour for departure had come.
 Still the clock kept the time, with a soft and muffled chime as we silently stood by his side,
 But it stopped, short, ne'er to go again, when the old man died.
Ninety years without slumbering (etc.)





Autoharp Songbook

Copyright 1990, Limberjack Productions

Sweet And Low (3)



↓
 G / G C // G / G Em // G D A D / A A7 // D / D7
 Sweet and low, sweet and low, wind of the west-ern sea -
 G // Em // G / G Em // D D G A / D A7 // D7 //
 Low, low, breathe and blow, wind of the west -ern sea -
 D7 D7 Am D7 Am D7 G G C7 G // ★
 O - ver the roll - ing wa - ters go, ★
 D7 D7 Am D7 Am D7 G G C7 G // ★
 Come from the dy - ing moon - and blow
 Em Em Em G / B7 Em // Cm //
 Blow him a - gain to me - ★
 G / G D7 [/ Am] D7 ★
 While my lit - tle one,
 G / G D7 [/ Am] D7 G // C // G // // //
 while my pret - ty one sleeps.

Now The Day Is Over (2)

↓
 F F C [F C7] F / F /
 Now the day is - o - ver
 Dm Dm A7 [Dm A7] Dm / Dm /
 Night is draw - ing ni - gh,
 G7 [/ G7] C G C / Am /
 Sha - dows of the eve - ning
 C7 [/ C7] Am C7 F // //
 Steal a - cross the sky.

 Thru the long night watches
 May thine angels spread
 Their white wings above me
 Watching 'round my bed

Home On The Range (3)

↓
 C C C G7C / [C G7] F / F / F F /
 Oh, give me a home where the buf - fa - lo roam
 [C G7] C [/ C] C C G7 C G7 // // //
 Where the deer and the an - te - lope play;
 G7 C C G7C / [C G7] F [/ F] F F /
 Where sel - dom is heard a dis - cour - ag - ing word,
 [F F] C [/ G7] C G7 C G7 C // // //
 And the sky is not cloud - y all day.
 Chorus:
 C // G7 C [/ G7] C // // //
 Home, home on the range!
 [C C] C [/ C] C C G7 C G7 // // //
 Where the deer and the an - te - lope play
 G7 C C G7C / [C G7] F [/ F] F F /
 Where sel - dom is heard a dis - cour - a - ging word,
 [F F] C [/ G7] C G7 [/ C] G7 C // // //
 And the sky is not clou - dy all day.

How often at night, when the heavens are bright
 With the light from the glittering stars
 Have I stood there amazed
 And I asked as I gazed
 If their glory exceeds that of ours.
 Chorus:

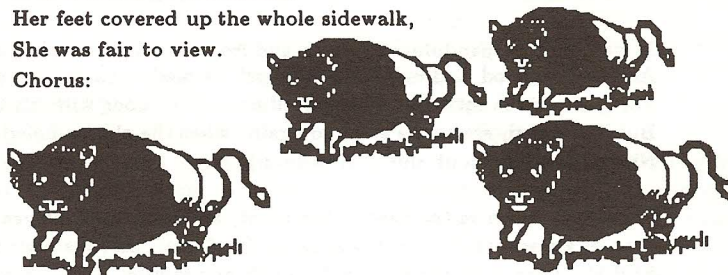
Buffalo Gals (2)

↓
 F [F F] [F F] [Bb F] [F /] [F C7] [C7 /] [Bb F] [F
 As I was walk - ing down the street, down the street, down the street
 F] [F F] [F F] [Bb F] [F /] [F F F] [C7 C7] F // //
 A pret - ty girl I chanced to meet un - der the sil - very moon.

Chorus:

[F F] FF [F F] Bb [F F] F /
 Buf - fa - lo gals won't you come out to - night,
 C7 [C7 C7] C7 / Bb [F F] F /
 Come out to - night, come out to - night,
 [F F] FF [F F] Bb [F F] F
 Buf - fa - lo gals won't you come out to - night
 [F F] F [F F] [C7 F] C7 F // //
 and we'll dance by the light of the moon.

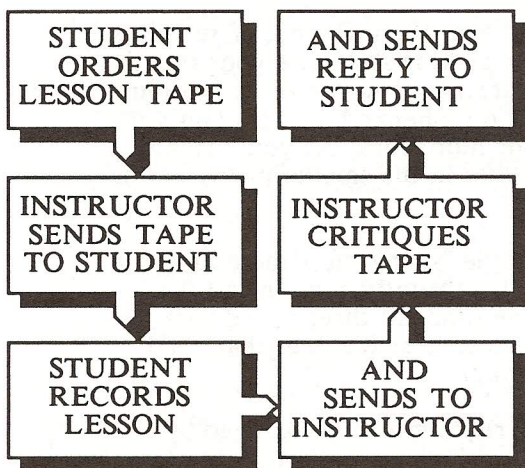
I asked her if she'd stop and talk,
 Stop and talk, stop and talk,
 Her feet covered up the whole sidewalk,
 She was fair to view.
 Chorus:



INTER ACTION

YOU ARE INVITED
TO PARTICIPATE IN AN
INTERACTIVE LESSON
WITH

**BILL
BRYANT**



Bill Bryant has been playing the autoharp for twenty-seven years. He has designed and built autoharps; performed on TV, radio, and stage; and given workshops at many locations. Presently, Bill is giving private lessons to students ranging in age from nine to eighty-six. He is most at home jamming with anyone that has the fortitude to put up with him for hours on end!

Bill plays almost every Sunday in his church, but also plays old-time, country, folk, and popular music. He is now even delving into jazz and blues.

Playing with bare fingers, finger picks (some are double-sided) or sometimes a flat pick, Bill's style is compatible with a multitude of instruments. His choice of autoharps varies with his style, which he plans to demonstrate in his first cassette, which should be ready for distribution soon.

*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: "SHENANDOAH"

Bill Bryant
P.O. Box 840
Grizzly Flats, CA 95636-0840

One of my favorite pastimes is taking my music away from the norm, through experimentation. I don't read music, nor can I explain music theory, so it's easy for me to avoid following the rules. Those of you that do understand music, please be aware that my intentions are not to insult or mock you. Those of you that are daring -- willing to try something that might be new to you -- join me in some of my own kind of fooling around. It's easy and fun!

This lesson does not require special autoharps or expertise. You'll only need three chords: D7, G7 and A7. This technique would apply to many songs that use mainly the I, IV and V chords. The idea is to change the I, IV and V chords to *all* sevenths. This will take your average song, and give it a more "bluesy" sound.

Using this idea in "Shenandoah" offers beginners the opportunity to hear the influence of sevenths in a simple song. If you haven't developed a personal strumming or picking style, use your thumb pick, starting from the lowest string (bass end), strum to the highest string you can reach without interference from tuning pins or chord bars. When starting to work on "Shenandoah," play only the rhythm chords (those shown in the larger, bold print) as you sing or hum along. As you become comfortable with playing the song, add in the melody chords (the ones in the smaller print) so that you'll be able to play all the melody notes.

When using all sevenths to play a song, I like either slow strums or the "string-stop" method which creates a more pronounced rhythm. The "string-stop" is performed by abruptly damping all the strings immediately following a strum by pushing down, at the same time, all three chord bars being used to play the song. To grasp this technique, you really need to hear it rather than read about it, so I will explain and demonstrate it in more detail on the tape.

For more advanced players, interesting harmonies, chord runs, and rhythms can be realized by using sevenths. Start by first picking randomly on the strings, and work into a pattern, using that pattern in each chord. By "dragging" your picks on each back-stroke, you can create interesting rhythms, while still allowing the chords to be well-defined. I will also include examples of this technique on the tape.

I believe that traditional methods, as well as reading written music and tablature are a necessary part of growing, musically speaking. However, it is difficult to be creative if you're following in someone else's footsteps, so allow yourself the opportunity to loosen up once in a while and try something new. Have fun!

SHENANDOAH

Traditional

A7 D7 / / A7 D7 / G7 D7 / /

- | | | | | |
|----|-----------------------|---------------|--------------|-------------|
| 1. | Oh, Shen - an - doah, | I long to | hear you, | A - . . . - |
| 2. | The white man loved | the In - dian | maid - en, | A - . . . - |
| 3. | Oh, Shen - an - doah, | I love your | daugh - ter, | A - . . . - |
| 4. | Oh, Shen - an - doah, | I'm bound to | leave you, | A - . . . - |

G7 A7 G7 A7 D7 / / G7 / / D7 / /

way you rol - ling	riv - er;	Oh,	Shen - an - doah,	I long to
way you rol - ling	riv - er;	With	no - tions his	ca - noe was
way you rol - ling	riv - er;	I'll	take her 'cross	the rol - ling
way you rol - ling	riv - er;	Oh,	Shen - an - doah,	I'll not de -

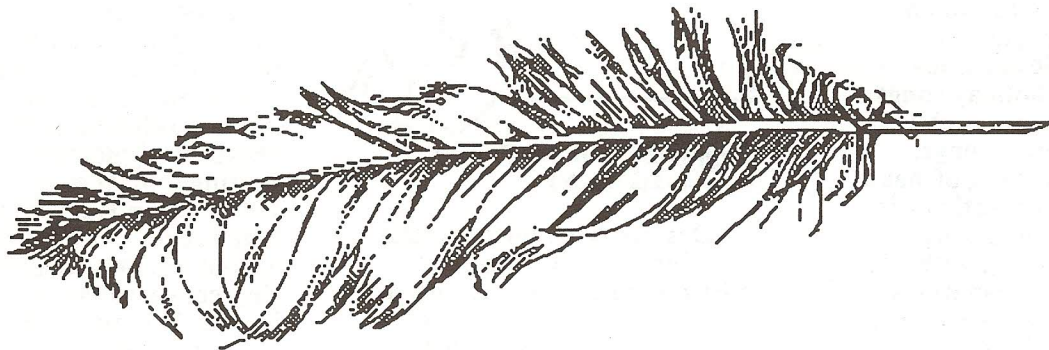
A7 G7 A7 D7 / / G7

hear you,	A -	way,	we're bound	a -
la - den,	A -	way,	we're bound	a -
wa - ter,	A -	way,	we're bound	a -
ceive you,	A -	way,	we're bound	a -

A7 D7 A7 D7 / A7 D7

way,	'Cross	the wide	Mis - sou - ri.	
way,	'Cross	the wide	Mis - sou - ri.	
way,	'Cross	the wide	Mis - sou - ri.	
way,	'Cross	the wide	Mis - sou - ri.	

Bill Bryant



HARPERS-AT-LARGE

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

**Workshop Series: Autoharp,
Beginner Through Intermediate**
Place: Tomball, Texas



Reporting:
Kay Martin
Spring, TX

On February 24th, Charles Whitmer presented the second workshop in a series of workshops which offer a complete course in autoharp, beginner through intermediate.

The Tomball Community Center opened at 8:15 am with a special tune-up session and coffee and donuts. At 9:30 (promptly) each of the twenty-five participants received a learning packet. Charles' outline of the topics to be covered during the day-long session, included no less than twelve items: accompaniment rhythms, melody review, old-time music, working with other instruments, folk repertoire, filler strokes, pinch-pluck technique, minor chords, melodic accuracy though scales, holiday songs, thumb-third finger techniques, and gospel songs.

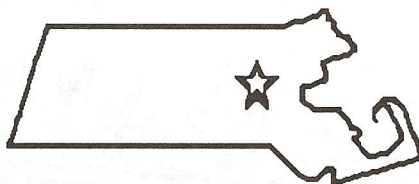
After a morning of heavy-duty, hands-on practice with pinch/pinch/pluck/finger/finger/strum, along with Charles' clear explanations and demonstrations, we broke lunch and socializing.

After lunch, students were given an opportunity to play a selection for the group. About ten people performed, including Pamela Roberts, visiting from Boston, who played an impressive arrangement of "William Tell Overture," Justin Herson, an eight year old who played a nice rendition of "Wildwood Flower," and Bobbie Garner (Lou Jones' sister from California), who played some good old-fashioned gospel for us.

Then it was back to work as Charles led the class though some finger/thumb techniques. We finished with practicing increased accuracy in both the right and left hands, which Charles demonstrated with some traditional and holiday songs.

About 4 pm, the workshop came to an end and each student left with a feeling of accomplishment and a resolve to go home and master all the new techniques in time for the next workshop.

**Festival: New England
Folk Festival (NEFFA)**
Place: Natick, MA



Reporting: Jillyan French
Saratoga Springs, NY

Despite some uncooperative weather, the 46th Annual NEFFA festival was its usual, smashing success.

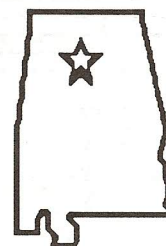
On Saturday afternoon,

Drew Smith and Pamela Roberts hosted the All-American Autoharp workshop. The format was open-ended, with Drew and Pam working from questions from the group. Arne Langsetmo joined with the 56-string 'harp of his own creation. At one point, Drew played a Finnish Poiska Dance tune with Mark Edelman on concertina.

Drew and Pam displayed their respective autoharps -- contemporary and antique.

Good workshop, good time!

Concert: Stephen Sedberry
Place: Birmingham, Alabama



Reporting: Carol Stober
Talladega, AL

Stephen Sedberry, autoharpist-singer-songwriter performed "Ballads For Birmingham," and original works of the past twenty years, at an Artburst Presentation, April 8, 1990 at the Unitarian Church in Birmingham. Mr. Sedberry, who grew up in Alabama and is often referred to as the "Alabama Troubadour," began writing topical songs in the 1960s. His influences were Pete Seeger, who introduced him to a new way of expressing concern over important issues; Woody Guthrie; H. D. Thoreau; and American, Eng-

lish, Scottish, and Irish folk music in general. The Artburst show was recorded on both video and audio tape for possible release at a later date.

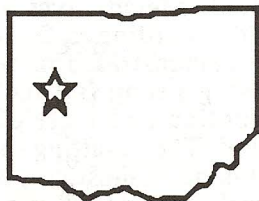
An impromptu performance of seven-year-old Rebekah Stober accompanied by Steve on the autoharp opened the concert. Rebekah's album, "Rebekah, Down Home Family Band," has two songs penned by Stephen. They are "Just Another Rebel," a civil war historical song based on fact, and "I'll Miss You Forever," which has a story line about leaving a childhood friend.

The Artburst program presents dancers, film makers, musicians, and poets in an attempt to facilitate "Artists Meeting People Meeting Artists." The coordinator is Laura Knox of Birmingham, Alabama.



Steve Sedberry in concert in Birmingham, Alabama, April '90.

Festival: The Great Black Swamp Dulcimer Festival
Place: Ohio State University Campus, Lima OH



Reporting: Alice Hays
Rochester Hills, MI

The growing popularity of the autoharp was evident in Lima this year on the last

weekend of April. This festival at the pleasant OSU, Lima campus, has all workshops, dances, sing-alongs, concerts and sales booths indoors with air conditioning as needed. Spontaneous jam sessions can be found inside and out on the grounds most any time. The many offerings of this festival are skillfully organized by Susan L. Porter, Director. The eager folk-music-loving participants stay at local motels, in campers at nearby campgrounds, or with friendly Lima residents.

Friday night started with an informal concert by workshop leaders, a called folk dance, a popular sing-along, and time to browse among the 30 booths selling dulcimers, autoharps, harps, books, tapes, and lots of accessories.

The mountain and hammered dulcimers are highlighted at this festival's concerts and workshops. Of 128 workshops, there was a good variety of skills and instrumental instruction, including six autoharp sessions. The *Autoharp Quarterly* booth was a popular spot where brief autoharp jam sessions repeatedly had passers-by lingering to hear more.

The autoharp enthusiast had a lot to do. Paul Goelz led an informative workshop called "Everything You Ever Wanted to Know About Your Autoharp Except How to Play It." He shared numerous aspects of 'harp modification and tuning. Included were diatonic tuning conversion, double stringing, restoration, cutting chord bars, and the use of various picks. Time went too fast in this informative session.

Brenda Vetter taught "Basic Strums" and quickly had beginners playing chords for familiar tunes.

Ivan Stiles led two workshops. The "Old-Time Music on the Autoharp" session was crowded with about 30 people and had standing room only. After explaining tabulature, he showed us old-time techniques and rhythm fill, and had us eagerly attempting to "sing out" with our 'harps.

Ivan also led about twenty of us in "Playing Marches on the Autoharp." He led us through "The Washington Post March". This was a real challenge for us, but he gave us some confidence, that with lots of work and "painfully slow" practice we just might succeed playing something so involved.

Ivan was featured in a fifty-minute mini-concert which was a popular and entertaining afternoon event. That afternoon, Wanda Degan led a "Basic Autoharp" class, which was also well attended.

Organizers of the festival were thoughtful by scheduling all autoharp workshops in the same room.

A popular sing-along pair, Gerry Grey and Jerry Hammons from Indianapolis, Indiana, led several events. Gerry, always smiling, uses her autoharp to best advantage as a pleasant back up or melody instrument.

The main concerts pleased the audiences of over one thousand people each. They accented dulcimers, but the autoharp of Woody Padgett of the Mill Run Dulcimer Band was great -- especially in "Midnight on the Water." Greg Jowaisas gave us some old time autoharp sound on "Poor Wayfaring Stranger."

This is a fine festival. It's no wonder that it keeps getting bigger and better every year.

Jam Session: Eastern Shore Autoharp Club
Place: Stevensville, MD



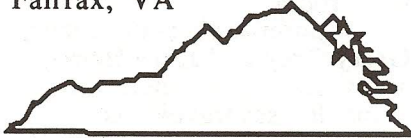
Reporting:
Kathy Ferguson
Fairfax, VA

On Sunday, February 25th, eleven 'harp enthusiasts braved the blustery weather for an ESAC jam session at Eileen Roy's home. A special treat was having Linda and Donnie Weaver lead the play-

ing and singing of Carter Family songs. There's a purity and down-to-earthness about this music that somehow brings out the common bond of people. We all enjoyed a delicious buffet and homemade clam chowder. We watched a tape about Tommy Jarrell, a fiddle player who lived near Mt. Airy, North Carolina, called "Sprout Wings and Fly." Sharing music you love with others is basic to folk music, and I look forward to more ESAC jam sessions.

Concert: Mill Run Dulcimer Band

Place: Colvin Run Mill Park, Fairfax, VA



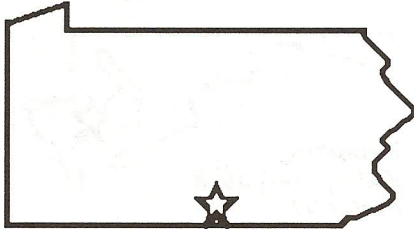
During the past three months the Band has played three Sunday afternoon concerts at the Park. Fortunately, the weather cooperated each time, so they could perform on the outdoor stage.

Woody Padgett played autoharp medleys and "The Entertainer" in his characteristically precise, spirited style. Keith Young and Kit Putnam's "Uncloudy Day" on a courting dulcimer was delightful.

These concerts are always excellent and a great way to spend a Sunday afternoon.

Festival: Gettysburg Bluegrass Camporee

Place: Gettysburg, PA



Reporting: Janice Stockslager
Grantsville, MD

The all-star lineup of entertainers for the May 1990 Gettysburg Camporee was full of enthusiasm. For many, the

event was the first of the year.

We searched the crowd of early arrivals for familiar faces, and we found George and Mary Lou Orthey, complete with rain gear and heavy coats. George, the only luthier present, showed his well-crafted instruments. Mary Lou gave a hands-on workshop that was very helpful to autoharp players.

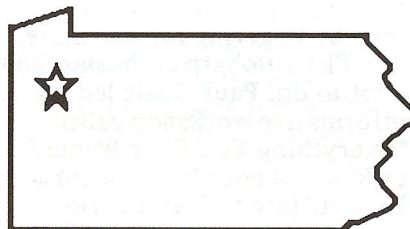
Little Roy Lewis played his autoharp for us several times.

After the long cold winter, everyone was ready for a change of pace, and after a blustery start, the sun came out. Autoharps appeared throughout the campgrounds in jam sessions.

The highlight of the festival for me was the performance by Judie Pagter of Country Ham. One of AQ's fine Interaction instructors, Judie is an excellent autoharpist. I especially enjoyed her rendition of "Wildwood Flower."

Festival: Beaver Valley Bluegrass and Old Time Music Festival

Place: Brady's Run Park, Beaver, PA



Reporting:
Mary Ann Johnston
New Cumberland, WV

Anyone who thinks the autoharp doesn't belong in a string band should have been on hand at the Beaver Valley Festival on May 27. Judie Pagter and Country Ham certainly put an end to that idea. The band, with Bob White on bass, M.D. Mallory on guitar, Joe Meadows on fiddle, and Carl and Judie Pagter on banjo and autoharp respectively, got the day off to a rousing start.

An enthusiastic audience tapped their toes, clapped their hands, and more than one person was seen whirling and

dancing to the sheer joy of such tunes as "Sweeping Through the Gates" and "Walk Around Heaven." Joe Meadows' fiddle on "What A Friend" was truly beautiful.

This was Judie's maiden performance with her new Orthey 'harp, and although she professed some nervousness because she wasn't quite used to the new set-up, it absolutely did not show in her playing, which was outstanding.

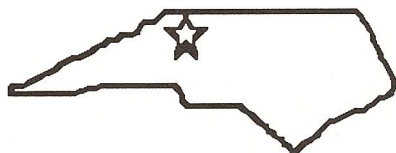
A short time later, Bryan Bowers took to the stage and delighted everyone not only with his playing, but with his selection of songs which included several numbers for the younger set. His short lesson on the dynamics of the 'harp illustrated by playing first with just one finger and progressing to all five was a real revelation to many in the audience who didn't know there was so much music in "one of those things." Bryan's performance had something for everyone from fast to slow and from light-hearted to serious. My favorite was "Bill Cheatem" followed closely by "Old Lovers" which is on his new album with Seldom Scene.

This year's 'harp workshop was presented by Bryan, Judie, and Pete Smakula. Of the more than 50 folks I counted, possibly less than half were autoharp players, but all were both appreciative and enthusiastic. Each instructor played a number and explained his or her particular style, always emphasizing individuality in playing. A number of topics from the use of a strap to the patting technique were presented. "Melody lives in the left" according to Bryan, and he demonstrated his point by playing a song and suddenly discontinuing the use of his left hand. The resulting sounds made his point most graphically.

Brady's Run Park is a beautiful hilly, wooded, well-kept facility.

The festival is always held on Memorial Day weekend and was definitely a great event for the autoharp this year.

Festival: Bluegrass and Old Time Fiddlers Convention
Focus: Autoharp Competition
Place: Mt. Airy, NC



Reporting: Sandra Boone
 Dublin, VA

Virginians fared well in the 1990 autoharp competition in Mt. Airy, North Carolina.

Autoharp music as it is known today in the southern mountains originated with pioneers Neriah and Kenneth Benfield, Ernest Stoneman, and Kilby Snow. So says Mike Seeger in literature accompanying the album, "Mountain Music Played on the Autoharp."

Stoneman and Snow hailed from southwest Virginia, while the Benfields called North Carolina home. Small wonder then that accomplished 'harpists are still found in the mountainous regions of both states, as evidenced by autoharp competition at Mt. Airy.

Congratulations to John Hollandsworth of Christiansburg, Virginia, who captured first place playing "The Cherokee Shuffle." Evelyn Farmer of Fries, Virginia, came in second strumming "The Bells of St. Mary's" (with only two picks). Galax, Virginia, is home to third place winner, Jo Ann Redd, who played "Down in the Willow Garden."

Farmer said she has been playing the 'harp for five years. Redd, too, has been playing a few years, winning awards almost from the beginning. Hollandsworth probably doesn't remember a time when he didn't play the 'harp. According to wife, Kathy, he has been playing since he was about eight.

Other competitors were equally interesting. Richard Hall, a delightful gentleman from Stuart, Virginia, played his 'harp with only a thumb pick. His fingers, however, were very busy producing a

soft, lovely strum. It is this writer's opinion that he, too, is a winner. The judges might have agreed if contestants did not have to play in front of those ghastly microphones. Hall said he started playing the 'harp eight or ten years ago after he began losing his sight.

Rounding out contestants from Virginia, Roanoke's Jackie Ferguson moved her fingers deftly across the strings as she played "Lil' Liza Jane."

Contestants from North Carolina also played well giving Virginians some pretty tough competition. Pete Campbell from Chapel Hill played "Angelina Baker" on his 12-chord black 'harp, while Winston-Salem's Travis Knowles played "Round Town Gals."

All of the contestants were accomplished 'harpists, in the opinion of this writer, who has on occasion attempted to capture a ribbon or two in competition. It was certainly more fun to stand in line interviewing contestants and taking pictures than waiting nervously to perform.

Out and about at the festival, this roving reporter caught glimpses of, and heard lovely strains of music from, several other autoharp players. Nadine Marinelli from France played her 'harp well when she performed with her band on stage.

This festival is held annually during the second week in June. It usually draws 3,000 to 4,000 visitors, some coming from as far away as Mexico, France, and England.



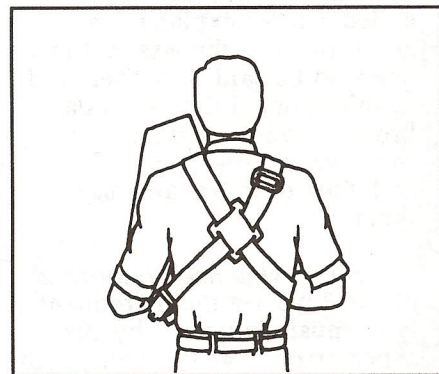
Marty Schuman, Drew Smith and Mike Fenton at Galax, VA

I'LL BUY THAT

by Ivan Stiles

Autoharp Strap

Due to injuries sustained in an auto accident last year, my doctor and physical therapist both insisted that I use a strap. They suggested an arrangement identical to that described by Dr. Norris in his first article for *AQ*. (See *AQ*, July '89.) In it, he stated, "Rather than a single strap, a better design would be some type of shoulder harness, similar to light-weight back pack straps."



I thought I would have to have one custom-made until Len Reid of Reid's Instrument Shop found a strap called the "Slider." When the strap came out of the package, it was too long for the autoharp. (Normally it is sold for guitars, etc.) However, I was able to shorten it sufficiently by pulling the adjusting buckle up through the leather piece where the straps cross over in the back. That made it short enough to hold my 'harp up where I like it. Of course, you should also experiment for the best placement of your strap buttons.

The "Slider" is made by Performance Group, PO Box 4075, Boulder, CO 80306 in black or brown webbing with leather ends. Its list price is \$24.95 and it's available from local music stores. If you can't find it in your area, you can order from Reid's Instrument Shop, 71 West Main St., Mechanicsburg, PA 17055. 717 697-0827. The cost is \$20.00 postpaid.

Using Diminished Chords On The Autoharp

by Lindsay Haisley

Several people have asked me to explain the use of diminished chords on the autoharp. My Interaction lesson in the April issue of *AQ* made use of them and Alan Mager even added a short explanation about them to the lesson. More needs to be said, however, and in this article I'll give you a broader understanding of these very powerful chords and how to make and use them.

First, what are diminished chords? We see them frequently in music indicated by the superscript "°" symbol. Technically, a diminished chord consists of three notes separated by *minor third intervals*. If we add a fourth note yet another minor third up we have what is actually called a *diminished 7th chord*. Adding one more minor third interval brings us to the note an octave above where we started. To be totally accurate then, diminished chords on the autoharp are actually diminished 7th chords, however at this point I shall pull out my folk license and refer to *all* such chords in this article as diminished chords or simply "dim" chords.

To understand this musically, take your autoharp and carefully pluck every 3rd string going up the 'harp starting at or above the lower A (below this note the scale is incomplete). You will be playing the notes of a diminished chord. Most other chords consist of intervals which vary in size as you go up the notes of the chord. This makes one note,

called the *root*, special in every chord. This is the note on which we start the sequence of unequal intervals which defines the chord. Thus, a G major chord is defined starting on a G note. The next note is a B, a *major* third up, followed by a D, a *minor* third above the B and finally another G, a *fourth* interval above the D.



Because the intervals in a diminished chord are all the same, any note in it can be the root note. A C° is the same as a D#°, an F#°, and an A°, at least as far as the autoharp is concerned. Each diminished chord bar on your 'harp can thus be thought of as producing four diminished chords. Three diminished chord bars will yield chords in all twelve keys, a welcome economy on an instrument where each chord added usually means that another must be removed.

I call my three diminished chords C, G and D (C, C# and D would do as well). The notes in these chords are:

CHORD	NOTES IN CHORD			
C°	C	D#	F#	A
G°	G	A#	C#	E
D°	D	F	G#	B

Let's turn now to the subject of how to use diminished chords. Chords are familiar landmarks to our musical senses. We've all been conditioned since childhood to hear them in certain sequences and pat-

terns, well ingrained in our brains. Each chord calls to mind other chords related to it in our mental musical patterns and either encourages, allows, or discourages changes to each other chord, depending on their relative positions in these patterns. For example, play a G7 on your 'harp. Like the old story about dropping one shoe, one's musical ear cries out for what we call "resolution" to the C chord. A 7th chord always wants to resolve to the chord a 5th interval below (or 4th interval above) it. Thus G7 resolves to C, D7 resolves to G, etc. If we resolve a D7 to a G and make the G a 7th as well, the ear is satisfied with the first resolution but wants to hear a further resolution of the G7 to a C. One can keep going in a logical sequence this way, and many songs such as "Five Foot Two," "Sweet Georgia Brown," and "Salty Dog Rag" make use of this "circle of 5ths" progression.

Each diminished chord allows or encourages musical movement in *several* directions. Using a diminished chord is like standing on a concrete hilltop on a skateboard -- it's easy to go in any direction, as long as it's down. This makes it an ideal chord to place between other chords to enhance the change between them. C major to D minor is an "allowed" change. C major to C#° to D minor has a lot more musical excitement. In general, the use of diminished chords in this fashion gives music a much more fluid feeling.

Like any other chords, diminished chords can be used to give a flavor to a piece of music. Consider the first line to "Somewhere Over the Rainbow." If you're playing the piece in C, the word "birds" in "bluebirds fly" is a C°. The syllables "town" and "Beth" in "O Little Town of Bethlehem" (key of C) are C° and C#° respectively. The latter is, in fact part of the C, C#°, D minor transition mentioned before.

Diminished chords really come into their own on the autoharp when one starts using them for picking melodies. Just as they can be used as transition chords between diatonic chords, they can also be used to pick out notes between the notes in a diatonic scale, allowing you to take full advantage of the chromatic nature of your instrument. Consider the usual way of picking a scale on the 'harp. To play a C scale we might proceed as follows:

NOTE	C	D	E	F	G	A	B
CHORD	C	G	C	F	C	F	G
(or)	C	G7	C G7	G	F	G7	
(or)	F	E7	Amin	etc . . .			

All of these ways of picking a C scale sound good in the proper context. Missing from this, however, are all the sharp and flat notes, called *accidentals*, between the diatonic scale notes. They are there on the instrument and in many pieces of music, but the traditional autoharp chords are awkward or unusable to isolate them for melody picking. If you have diminished chords on your instrument, you can play a *full chromatic scale* in C as follows:

NOTE	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
CHORD	C	G°	G C°	C	F	C° C	D°	F	G°	G		

This, on the face of it, is really remarkable. What is even more amazing is that a great many pieces of music which use lots of accidentals are very comfortable with

diminished chords behind these notes. Take for example the song "Glow Worm." The first line of the chorus, and the chords which go with it in the key of C are:

NOTES	A	G	F#	G	G#	A
WORDS	Glow	little	glow	worm,	glimmer	
CHORDS	F	C	C°	C	D°	Dmin

When you play it with these chords it sounds instantly familiar!

If you start working with pop music from the first half of this century you will encounter this situation a lot. Songs which were previously unplayable on the autoharp fall right into place using dim chords. Listen to my "(Auto)-Harps Alive!!" album and you will hear dim chords all over the place!

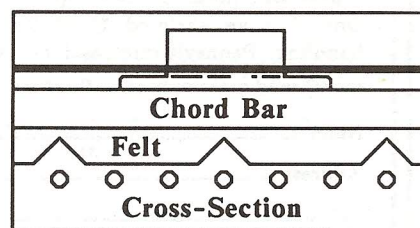
If you want to put diminished chords on your autoharp here are some suggestions. First, if you really want to learn to use these chords you should have or get a 21-chord autoharp. The limitations of the 12- and 15-chord systems are too severe to take full advantage of a chromatic autoharp. You can not, of course, put dim chords on a diatonic autoharp. The notes just aren't there. A stock Oscar Schmidt 21-chord 'harp comes equipped with chords to play in Eb, Bb, F, C, G, D and A. The keys of Eb and Bb are not fully supported on the instrument and besides, if you hang out with string players rather than brass players, you'll be playing mostly in C, G, D, A and wishing you could play in E. This, therefore, is what I recommend for OS 'harp players. Remove from your 'harp

the chords Ab, Eb, Bb7 and C minor and make for yourself the three diminished chords and an E major.

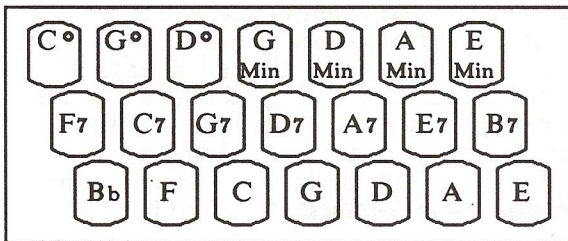
On OS 'harp 21-chord systems the chord buttons can slide in the bars, allowing them to be positioned anywhere in the chord set.

If your 'harp isn't an OS 'harp and comes with different chords, or with the buttons permanently attached to the bars, you will probably want to work with the maker to get things set up the way you want them.

Making the chord bars is relatively simple. However if you're not adept at this kind of work, get together with friends who are and work on your 'harps together. Self-adhesive C model autoharp felt can be purchased from Oscar Schmidt for their 'harps and will probably work as well on any make of 'harp with a similar number of chords. The old pads are easily stripped off with fingers. Frequently a little heat applied to the aluminum bars on OS 'harps helps remove the old adhesive as well, although George Orthey and I disagree on the necessity of this. Place your blank bar in the end bar position closest to the center of the instrument and mark on it the exact position of each string you want to sound in your new chord. Take a single strip of felt and apply it to the entire active length of the chord bar, making sure it covers all the strings but doesn't interfere with the action. Then take a *very* sharp blade (X-acto knife or single-edged razor blade) and cut clean, symmetrical "V" notches in the felt down to each string mark. The width of the notch at the business side of the felt should be about the same as the distance between autoharp strings. That's all there is to it. A little trimming may be necessary to make the bar work cleanly.



I have the chords on my OS chromatic 'harps arranged as follows:



This arrangement works quite well for me. The dim chords are mainly thumb chords, and standard 1-4-5 patterns fall right into place beneath the fingers for both major and minor modes. In major modes, the frequently played tonic chord (the chord

bearing the name of the key of the piece) is usually under my strong middle finger.

I have easy access in minor modes to the 4 minor and 5 chords and also to the 7th of the key major (e.g. D7 in the key of D minor). The latter is used a lot in minor-keyed folk music.

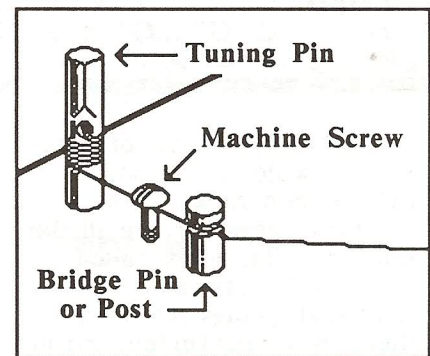
If enough folks are interested in diminished chords and begin to experiment with them seriously, I'll do another Interaction lesson at some point concentrating on them. Let AQ know if this interests you so that the editors can tell me to get the ball rolling. ■

HIGH STRUNG

by Dr. George Orthey

Do you have fits getting those top strings exactly in tune -- particularly the top pairs on the diatonic 'harp? A few years ago I figured out a solution -- and it works!

An inexpensive simple way to fine tune these top strings is to put a fine-thread machine screw alongside the string between the tuning pin and the post or bridge. A machine screw does not have a point like a wood screw, but it will screw into a hole just a bit smaller than the screw itself. Try it on a scrap of wood to be sure you get the right size drill.



As you tighten the machine screw down, it will press against the string giving you a very sensitive fine tuning without interfering with the regular tuning pin action. Tightening the screw raises the pitch of the string; loosening it lowers the pitch. If you polish the under side of the screw head where it bears against the string, it will work even smoother. (I mount mine in a drill chuck, spin it and polish it with a fine sand paper.) Coat it with a very thin layer of oil or grease where the screw and string touch. ■

MUSIC FROM

AUTOHARP QUARTERLY

VOLUME ONE

Learn the songs, play along with, or simply enjoy listening to the music from the first four issues of Autoharp Quarterly magazine.

All fourteen songs and tunes played in the same keys and manner as shown in Volume One of Autoharp Quarterly. Featuring Tom Fladmark, Mary Lou Orthey, Pamela Roberts, Ivan Stiles and Mary Lu Walker. Send for your cassette, today. Just \$9.00 plus \$1.00 shipping and handling. Pennsylvania residents must add 6% State Sales Tax. Order from:

Limberjack Productions
PO Box A
Newport, PA 17074

Please send me _____ cassette(s) of Music from Autoharp Quarterly, Volume One. I have enclosed \$9.00 for each cassette, plus \$1.00 shipping and handling. Pennsylvania residents add 6% sales tax. Multiple orders (3 or more) send maximum of \$3.00 shipping and handling.

Name _____
Address _____
City _____ State _____ Zip _____

CLUBS UPDATE

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

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

Lone Star State Dulcimer Soc.
1517 Laurelwood
Denton, TX 76201
Music Folk
8015 Big Bend Blvd.,
Webster Groves, MO 63119
Southern Nevada Bluegrass Music Society
Laura Newton
HCR 89033 Box 3
Las Vegas, NV 89124
Singing Strings Autoharp Club
Alice Penovich
2740 E. Pythian
Springfield, MO 65802
Southwest Celtic Music Assn.
PO Box 4474
Dallas, TX 75208

CLUB CALENDARS

The first meeting of the Yet Unnamed Delaware Valley Area Autoharp Club took place in June at the home of Elisa Lang in Philadelphia. Meetings will be held the 2nd and 4th Thursdays of each month. For information, call Elisa at 215 248-6442.
Toledo Dulcimer Club
New contact address:
Dave Dazely, President
3601 Hill Avenue
Toledo, OH 43607
Meetings first Thursday of every month, 7PM.
Happy Hearts Autoharp Club
July 14: The Bill Sky Family Concert, 6PM, and autoharp workshops scheduled from 1 to 4PM.
August 12: Workshop with Carol Stober, and performance by Maiden Heaven Band.
September 9, Workshop with Holly Williams 1 to 4:30 PM.
Contact: Dora Miller

2111 N. 5th Avenue, East
Newton, IA 50208
Singing Strings Autoharp Club
Meeting second Tuesday of every month.
July 28, Campout, Shadow Rock Park, Forsythe, MO.
Contact: Alice Penovich
2470 East Pythian
Springfield, MO 65802

BOOKS UPDATE

If you would like a complete bibliography, send us your request with a self-addressed, stamped, business-sized envelope.

ADVANCED AUTOHARP NOTATION AND TECHNIQUE
by Lyman Taylor
Hillcrest Press
Hannacroix, NY 12087

1989-90 BLUEGRASS DIRECTORY
BD Products
PO Box 412
Murphys, CA 95247

THE FOLK, COUNTRY & BLUEGRASS MUSICIAN'S CATALOGUE
by Harry Rasof
St. Martin's Press
New York

THE FOLK MUSIC SOURCEBOOK
DeCappo Press
233 Spring Street
New York, NY 10013

LIVING WITH MEMORIES
An Autobiography
Janette Carter
PO Box 111
Hilton, VA 24258

MOTHER MAYBELLE'S COOKBOOK
by June Carter Cash
House of Cash Gift Shop
Hendersonville, TN 37075

Continued from page 5

MUSIC FROM AUGUSTA
1989 Tape 3. Various artists
Augusta Heritage Center
Davis & Elkins College
100 Sycamore Street
Elkins, WV 26241

REMEMBERING MAMA
Dorothy Hess
Frontier Productions
LP-1205
Heritage Records
Route 3, Box 278
Galax, VA 24333

SONGS TRADITIONALLY SUNG IN NORTH CAROLINA
Betty Smith, autoharp
Folk Legacy Records
Sharon, CT 06069

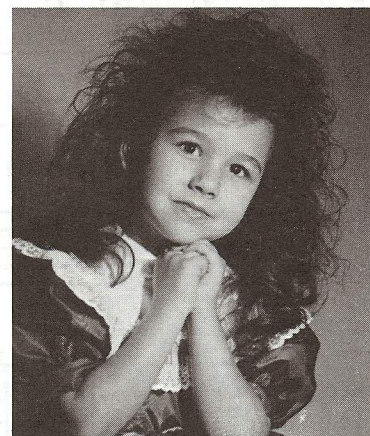
AUTOHARP VIDEOS

LEARNING TO PLAY AUTOHARP
John Sebastian
Homespun Tapes
Box 694A
Woodstock, NY 12498

New From
Carol Stober
Box 1275
Talladega, AL 35160

REBEKAH

DOWN HOME
FAMILY BAND



A cassette recording especially for children (& adults).
\$8.00 + \$1.50 s. & h.
(205) 362-6471

THE YANKEE DOODLE BOY

Music and Lyrics by George M. Cohan (1904)

Arranged by Alan F. Mager

Lively march tempo

Verse:

I'm the kid that's all the can - dy, I'm a Yan - kee Doo - dle dan - dy,

G / D7 G / / D7 / G / D7 G / / D7 /
TAB:

I'm glad I am; So's Un - cle Sam. I'm a real live

A7 / / / (G D7 A7) D7 / / / (C G D7) G / D7 G
TAB:

Yan - kee Doo - dle, Made my name and fame and boo - dle, Just like Mis - ter

/ / D7 / G / D7 G / / D7 / G / D7 G
TAB:

Doo - dle did by rid - ing on a po - ny. I love to lis - ten to the

C G D7 G D7 / / / G / / / / / D7 G D7
TAB:

Dix - ie strain, I long to see the girl I left be - hind me; And That ain't a

G / / C G / C G D7 G D7 G C G / D7 / /
TAB:



josh, She's a Yan - kee by gosh! Oh ... , say, can you

TAB: / C D7 G / / / / / / /

see An - y thing a - bout a Yan-kee that's a phon -

TAB: / D7 G D7 / A7 D7 A7 D7 / G D7 (D7 C D7)

Interlude:

-ey?

TAB: G / / / / / D7 G D7 G / / / / C G7 / / / /

Chorus:

I'm a Yan - kee Doo - dle dan - dy, A

TAB: C G7 / C G7 C D7 / /

Yan - kee Doo - dle do or die; A real live

TAB: G7 C G7 / F G7 C (F C (/) / A7 /

neph-ew of my Un - cle Sam's, Born on the Fourth of Ju -

TAB: / Dm A7 / Dm A7 Dm (/ E7 Dm) A7 D7 / / / C

-ly I've got a Yan - kee Doo-dle sweet -

TAB: G7 (G7 F G7) / C G7 / C G7 C D7

Detailed description: This block contains the first line of the song. The top staff is a treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are "-ly I've got a Yan - kee Doo-dle sweet -". Below the staff are two rows of guitar tablature. The first row shows chords: G7, (G7 F G7), C, G7, C, G7, C, D7. The second row shows fretting instructions: down, up, down, up for G7; down, up, down, down for (G7 F G7); down, up, down, down for C; down, up, down, down for G7; down, open, down, open for C; down, up, down, up for G7; down, open, up, down for C; down, up, down, down for D7.

heart, She's my Yan-kee Doo-dle joy.

TAB: / G7 C G7 / F G7 C (F C /)

Detailed description: This block contains the second line of the song. The melody continues with quarter notes: F4, G4, A4, Bb4, G4, F4, E4. The lyrics are "heart, She's my Yan-kee Doo-dle joy.". The tablature shows chords: /, G7, C, G7, /, F, G7, C, (F C /). Fretting instructions include slurs and accents.

Yan-kee Doo-dle came to Lon-don just to ride the po - nies, I am a

TAB: / / G7 C / / G7 / C / G7 C / A7 D7 / /

Detailed description: This block contains the third line of the song. The melody continues with quarter notes: D4, E4, F4, G4, F4, E4, D4. The lyrics are "Yan-kee Doo-dle came to Lon-don just to ride the po - nies, I am a". The tablature shows chords: /, /, G7, C, /, /, G7, /, C, /, G7, C, /, A7, D7, /, /. Fretting instructions include slurs and accents.

Yan-kee Doo-dle ^{1.} boy. ^{2.} boy.

TAB: G7 D7 G7 / C (G7) C

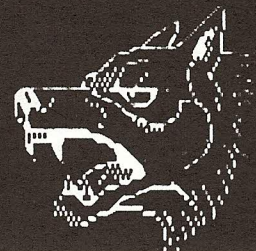
Detailed description: This block contains the fourth line of the song, which is a double bar line section. The melody consists of quarter notes: C4, D4, E4, F4, G4. The lyrics are "Yan-kee Doo-dle ^{1.} boy. ^{2.} boy.". The tablature shows chords: G7, D7, G7, /, C, (G7), C. Fretting instructions include slurs and accents.



George M. Cohan's "The Yankee Doodle Boy" has become one of America's favorite patriotic songs. It was first performed publicly in Cohan's 1904 musical *Little Johnny Jones*, which included another all-time favorite tune, "Give My Regards to Broadway." The popular Cohan played the title role, but the show's run in New York's Liberty Theatre lasted only two months. The 1982 revival of *Little Johnny Jones*, starring Donny Osmond, fared even less well. It closed after only one night on Broadway.



Wolves In The Attic



by Dr. George Orthey

Do you hear eerie, howling sounds in the background when you play your 'harp? When you pluck the strings in the extreme upper register of your 'harp, do you sometimes hear high-pitched, wavering sounds, like a pack of wolves baying at the moon?

Bryan Bowers is the first person I know to identify this phenomenon. He calls the noise "Wolf Sounds."

Wolves seem to lurk in various places in the autoharp. They can, however, always be found in the attic (upper register). Since these howlings are harmonic vibrations of very short strings, or harmonics of the played strings, they are principally discordant to the high-pitched strings of the 'harp.

So far, I have located four major dens in the 'harp. First and foremost to all autoharps, wolves are found between the bridge or guide posts and the tuning pins. They can be reduced or eliminated by using Bryan's wolf tamer. He places a piece of black, uncut bar felt under the strings in this gap. The felt should be very firm, and fit tightly so that the strings are solidly damped in that gap. I use 5/16 by 5/16 inch firm felt similar to bar felt. This felt can be obtained from a piano repair person.

Then there is a wolf who lives back in the cave inside the 'harp in the metal tie rod or brace. If such a rod is not incorporated into the frame, it can ring like a harmonic bell. If the wolf is in there, and the bar is under great tension, he will howl a monotone note when you thump or play your

'harp. Only the most sensitive ear has found him, and so, except to that ear, he is of minor significance. Most 'harps do not have such a tie rod.

The third wolf lives in the basement, and howls a much higher discordant harmonic to the wound strings. This is one that Bob Lewis of Newberry Park, California located and defined. This wolf lurks around strings with windings that end far from the bridge or guide pin. If the gap between windings and the end of the vibrating string exceeds 1/2 to 3/4 of an inch, the wailing of this creature can make it nearly impossible to reach a perfectly desired pitch. He is always discordant. Using model A strings on a model B 'harp, or vice-versa, and/or using a mismanufactured string, are usually the worst offenders for harboring this wolf. The problem can be minimized by changing the offending string. Custom wound strings to accurately remove the basement wolf are difficult to come by, and are usually not necessary.

Another attic wolf recently located, is on my Orthey Dulci-Harp. It is in the "V" between the bridges at the treble end of the 'harp below the chord bars. When plucked, the top three to five strings have wavering harmonic sounds that are just discordant enough to present a problem when trying to tune them properly. By placing Bryan's wolf tamer felt under these strings, the sounds are reduced. They can be eliminated entirely by placing a suppressor bar on top of these strings to press them down slightly in this gap. The bar is a piece of about 1/4 by 1/4

inch wood or plastic, long enough to fit over the top of the highest four or five strings. It can be held in place by two or three screws through the bar into the sound board. 3/4 inch by #4 screws work best for me. Just pull the screws tight enough to slightly push the strings down, but not tight enough to interfere with the tuning.

Probably all 'harps harbor wolves to some extent. Some more -- and louder -- than others.

Some people may not mind the wolves in their attics or basements enough to eliminate them. These folks are purists. When they sing and play "Bury Me Not On the Lone Prairie," they mean every word of the song. The wolves in their 'harps howl like coyotes, and if they howl loudly enough, no one will stay around to jam with them. Discordant wolf wailings are not socially acceptable if they make the 'harp sound out of tune. And, so, around these folks, definitely,
"--the wind blows free --" ■

YOU CAN
ADVERTISE YOUR
EVENT, PRODUCT,
OR SERVICE IN AN
AD THIS SIZE FOR
ONLY \$20.00

For more information,
write to:
Autoharp Quarterly
PO Box A
Newport, PA 17074

Building Strum Patterns: The Foundation of Playing The Autoharp

by Ivan Stiles

Few people who have picked up an autoharp have been able to resist the simple strumming with a finger or thumb. And for those of us who found that sound irresistible, the simple strumming can turn into an obsession. What turns that simple strumming into a coherent sequence called music? Strum patterns: the foundation of playing the autoharp.

Simply put, a strum pattern is a series of strokes used in a specific sequence and repeated over one or more measures of music. You say you don't read music? It doesn't matter. All you need do is be able to count to two or three, or multiples thereof. Most of the music you will ever encounter is based on two or three beats (counts).

Music Based On Two Beats

2/4 time is your standard "march" time. It can be counted as 1, 2, 1, 2 (as if you were marching -- left, right, left, right) or 1, &, 2, &, 1, &, 2, &.

4/4 time can be counted as 1, 2, 3, 4 or 1, &, 2, &, 3, &, 4, &. The accent falls on the first and third beats. (In reggae music, you'd accent the second and fourth beats.)

Music Based On Three Beats

3/4 time is your standard "waltz" time. Here the accent is on the first beat.

6/8 time is the most common time used for an Irish jig. The primary accent falls on the first beat. The secondary accent falls on the fourth beat.

Basic Strokes	
↓ ↑	Pinch. Executed as a pinching action usually with the middle finger and thumb plucking off the strings in one action. Any other finger(s) can be used in conjunction with the thumb.
◇	Pluck. Usually done with (but not limited to) the index finger. Whether with finger (most common) or thumb, it should sound only one string at a time.
 └─┘	Strum. Sweeping action across the strings from low notes to high done with the thumb. Can be short, medium, or long in length.
↓	Downscratch. Executed like a strum, but with a finger from high notes to low.
—	Sustain. No action.

Putting It All Together

There are many strokes that can be used on an autoharp. The most basic are described above along with the symbol used here for each. Putting these strokes together in a repeated sequence over one or more measures of

music makes a strum pattern.

Strum patterns should be done easily and without thinking. It is important to try different combinations of strokes to see which ones "fit" together with ease.

The process of learning a strum pattern is called, appropriately, "patterning." Success occurs when a repeated sequence of actions is done seemingly without the brain telling the body (in this case, hands and fingers) what to do. It's what allows you to think about what you're singing without thinking about what you're playing. Patterning takes *time* and *practice*. Sometimes what you learn on Tuesday seems gone on Wednesday. Not so. It's still in your brain and just needs a little "refresher course."

Not all patterns work well. Some actions, depending on the individual, will not "go together" comfortably. It is important to explore various combinations to find which ones will work for you. A wonderful by-product of this process is the development of your own "style." You can imagine that given four basic strokes, thousands of patterns can be achieved using just 3/4, 4/4, and 6/8 time.

The charts on the next page are designed to start you on your way. The first line of each is filled in with a suggested strum pattern. The blanks are for you to fill in with your own. Explore patterns that span more than one measure. And remember, practice is the key to success.

PRO-FILES

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

*Autoharp Quarterly
PO Box A
Newport, PA 17074*

EVO BLUESTEIN

With Jemmy Bluestein
4414 East Alamos
Fresno, CA 93726

Pro-File: AQ Oct. '88

Schedule:

July 24 - 27
*Bay Area Country
Dance Society --
American Dance Week
Gualala, CA*
July 26
Evo and Jemmy

Concert
Kelly House
Mendocino, CA
July 27 - August 4
*Lark In The Morning
Camp, Mendocino
Woodlands, CA*
August 12
Bonner Auditorium
Fresno Art Museum
Children's Concert
Fresno, CA
September 15
*California Academy
of Science
Children's Concert
Golden Gate Park
San Francisco, CA*

BRYAN BOWERS

c/o Scott O'Malley
& Associates
PO Box 9188

Colorado Springs,
CO 80932

Pro-File: AQ Jan. '89

Schedule:

July 1
*Silverton Jubilee
Silverton, CO*
July 22
The Met
Spokane, WA
July 27, 28, 29
*Mid-Summer
Bluegrass Festival
Grass Valley, CA*

August 10
Hellsgate State Park
Lewiston, ID
September 2
*Strawberry Festival
Yosemite, CA*
September 8
Woodstock
Opera House
Woodstock, IL
September 24
*St. Mark's
Community Center
Guilderland, NY*
September 28
Kirkland Arts Center
Coffeehouse
Clinton, NY
September 29
*Old Vienna
Coffeehouse
Westboro, MA*

MARCIA BOWERS

10 South Broad Street
Mechanicsburg,

PA 17055
717 697-2748

Pro-File: AQ Jan. '89

Schedule:

August 16
*Public Library
Ephrata, PA*
August 24
Workshop -- Perry/
Cumberland County
Children's Librarians
September 2
*Fort Hunter's
Arts & Crafts Festival
Harrisburg, PA*

ROZ BROWN

1549 S. Holland Court
Lakewood, CO 80226

Pro-File: AQ Oct. '89

Schedule:

*Buckhorn Exchange
Restaurant
100 Osage Street
Denver, CO*
*Every Friday and
Saturday night*

Proficient on the
mountain dulcimer
and flute as well as
the autoharp, **WANDA
DEGAN** has been per-
forming since 1983

with the trio Lady of
the Lake at festivals
and coffeehouses
throughout the mid-
west. Known for their
rich three-part har-
monies, this contem-
porary folk group also
makes use of its mem-
bers' talents on the
banjo, mandolin, cel-
lo, guitar, and bouzo-
ki to create a sound
that is theirs alone.



Wanda, in her own
right, was the director
of Elderly Instruments
School of Music from
1981 to 1984. She taught
autoharp and dulcimer
lessons at Elderly
since 1978. In 1983,
Wanda won the Great
Lakes Regional Moun-
tain Music autoharp
competition. She has
also attended Michi-
gan State University,
majoring in Music
Education. Wanda is a
"regular" among the in-
structors and perform-
ers at the Great Black
Swamp Dulcimer Fes-
tival in Lima, Ohio.

Lady of the Lake
has recorded two
tapes: "Wild Rose" and
"Four Little Grasshop-
pers," a children's
recording.

For more informa-
tion, contact:
Wanda Degan
1271 Deerpath Lane
East Lansing,
MI 48823
517 337-2264
Schedule:
July 4
Riverfront Park

Lansing, MI
July 21, 22
Original Dulcimer
Players Club Funfest
County Fairgrounds
Evart, MI

July 31
Petoskey, MI

August 11
Borders Bookstore
Children's Concert
Novi, MI

August 11
*Dow Gardens Festival,
Midland, MI*

August 12 and 19
Michigan Festival
East Lansing, MI

August 25
*Hastings Festival
Hastings, MI*

September 2
Riverfest
Big Rapids, MI

September 8
*Wheatland Festival
Remus, MI*

**PAUL and
WIN GRACE**

Route 1, Box 182
11990 Barnes Chapel
Columbia, MO 65201
Pro-File: AQ Oct. '88
Schedule:

July 8
*Independence Days
Lawrence, KS*
July 27, 28
Stringband Jamboree
Ozark Folk Center
Mountain View, AR
August 19, 20, 21
*Bethlehem Musikfest
Bethlehem, PA*
September 7
Country Dance,
Thornburn Center
Champaign-Urbana, IL
September 8, 9
*Clayville Folk Festival
Clayville, IL*
September 15, 16
Johnny Applesed Fest.
Fort Wayne, IN
September 22, 23
*Duneland Harvest Fest.
Porter, IN*

PEGGY HARVEY

Traver Hollow c/o
Kevin Lynch
PO Box 91
Coventry, CT 06238
Pro-File: AQ April '90

Schedule:

July 1
Mineral Springs
Bluegrass Festival
Crawford, ME
 July 14, 15
 Breakneck Mountain
 Bluegrass Festival
 Manchester, CT
August 18, 19
Oxford County
Bluegrass Festival
Norway, ME

LITTLE ROY LEWIS

The Lewis Family
 Route 1, Box 75
 Lincolnton, GA 30817
 Pro-File: AQ Jan. '90
Schedule: The Lewis Family will be performing in Florida, Georgia, South Carolina, North Carolina, Virginia, Kentucky, Ohio, New York, New Jersey, Pennsylvania, Arkansas, Oklahoma, Alabama, Michigan, Maryland, and Louisiana during July, August, and September. Please write for their extensive schedule.



Although she never had any formal music training, **RUTH MORNINGSTAR** grew up loving old-time and traditional country music. Later in life, she yearned for an instrument that might be easy enough to learn to play with her limited knowledge of music skills. An autoharp loaned to her by a daughter-in-law filled that bill and

eventually motivated her to buy an instrument of her own in 1984.

Along with her husband, Glen, Sr., Ruth is part of the Heritage String Band based in Port Huron, Michigan. They perform at festivals, schools, churches, and civil war re-enactments in an area that encompasses several states. Not considering herself to be a vocalist, Ruth chooses to let her autoharp "sing" for her.

She also teaches workshops on the basic or beginning level and is responsible for getting many would-be autoharpists started playing by ear.

For more information, contact:
 Ruth Morningstar
 102 North Street
 Vale, MI 48097

Schedule:

July 21
Crossroads Village
Flint, MI

JUDIE PAGTER

Country Ham
 Route 1, Box 280
 Barboursville,
 VA 22923
 Pro-File: AQ April '90
Schedule:

July 14
Peaceful Valley
Bluegrass Festival
Shinopple, NY
 August 17, 18
 KOA Campground
 Bluegrass Festival
 Petersburg, MI
September 8, 9
Mountain Springs
Bluegrass Festival
Shartlesville, PA

HARVEY REID

Woodpecker Records
 PO Box 1134
 Portsmouth, NH 03802
 Pro-File: AQ Jan. '89
Schedule:

July 14
Rockport Folk Festival
Rockland, ME

July 21
 Hartland Folk
 Festival
 E. Hartland, CT
July 27, 28, 29
Grass Valley Festival
Sacramento, CA
 August 11
 Rochester Heritage
 Festival
 Rochester, NH
August 12
Prescott Park
Arts Festival
Portsmouth, NH
 September 15
 Cuyahoga Folk
 Festival
 Brecksville, OH
September 17
KUNI Radio
Cedar Falls, IA
 September 20 - 23
 Walnut Valley
 Festival
 Winfield, KS
September 29
Kzoo Folklife
Organization
Kalamazoo, MI

TOM SCHROEDER

819 W. 77th Street
 Kansas City,
 MO 64114
 Pro-File: AQ Oct. '88
Schedule:

July 6, 7
Ozark Folk Center
Autoharp Jamboree
Mountain View, AR
 July 30 - August 4
 Augusta Heritage Arts
 Workshops
 Elkins, WV

MARTY SCHUMAN

1645 Rocky Point Rd.
 Gainesville, FL 32608
 Pro-File: AQ Oct. '88
Schedule:

July 27, 28, 29
 Cranberry Dulcimer
 Gathering
 Binghamton, NY

BILL SKY FAMILY

PO Box 3496
 Batesville, AR 72503
 501 264-9382 (Ans. Ser.)
 Pro-File: AQ April '90
Schedule:

July 6, 8, 13, 15, 27
Jimmy Driftwood
Folk Hall of Fame

Mountain View, AR
 July 7
 Old Joe Clark Festival
 Renfro Valley, KY
July 14
Happy Hearts Autoharp
Club (Best Western Inn)
Newton, IA
 July 20, 21, 22
 Sam A. Baker
 State Park Festival
 Piedmont, MO
July 28
Houston Community
20-Mile Bottom Festival
Tupelo, MS
 July 29
 Kemp's Chapel
 Rienzi, MS
August 2, 3
Wooten Memorial
Park Festival
Center Ridge, AR
 August 4
 Carter Family
 Memorial Festival
 Hiltons, VA
August 5
Lamb's Farm Festival
Libertyville, IL
 August 9
 Cypress Creek Park
 Adona, AR
August 10, 12, 17,
19, 26, 31
Jimmy Driftwood
Folk Hall of Fame
Mountain View, AR
 August 11
 William S. Harney
 Historical Society
 Sullivan, MO
August 24
Earl's Drive-In
Chaffee, NY
 August 25
 Appalachian Jubilee
 Chambersburg, PA
September 1, 2
Nat'l. Traditional
Country Music Festival
Avoca, IA
 September 7
 Red Apple Inn
 Heber Springs, AR
September 8
Greers Ferry Lake/
Little Red River Clean-Up
(Narrows Park)
Greers Ferry, AR
 September 9, 14, 16,
 21, 23
 Jimmy Driftwood
 Folk Hall of Fame
 Mountain View, AR

Versatile, Cloisonné Autoharp Jewelry

Classic cloisonné jewelry designed by Ivan Stiles is fourteen carat gold plate over solid brass. Earrings can be adapted to charm or pendant. Pins have loop and can be worn as pendants, also.



Autoharp Earrings are three-quarters of an inch high and dangle from wire loops. \$18/pair.

Autoharp Pin is 1 1/2" high, seven colors of hard-fired enamel. Complements earrings. \$15.

Zimmermann Pin, 1 1/2" high. Honors autoharp inventor. Seven colors of hard-fired enamel. \$12.

Specify item(s). Send check plus \$1.50 shipping/handling. Pa. orders add 6% sales tax. Sorry, state law prohibits return of earrings.

Ivan Stiles
Route 29-RD2, Phoenixville, PA 19460

September 15
Buffalo National River Park
Yellville, AR
September 28 - 30
Elkhorn Valley Festival
(Christensen Fieldhouse)
Fremont, NE

IVAN STILES
Route 29, RD2
Phoenixville, PA 19460
215 935-9065
Pro-File: AQ October '88
Schedule:
July 27, 28, 29
Cranberry Dulcimer Gathering
Binghamton, NY

CAROL STOBER
Maiden Heaven Band
Box 1275
Talladega, AL 35160
205 362-6471
Pro-File: AQ October '88
Schedule:
July 12
WBSA Radio 1300 AM
Boaz, AL
July 13
Frontierland Bluegrass Festival
Boaz, AL
July 15
Unitarian Church -- Artburst
Birmingham, AL
July 26, 27, 28
Cedar Ridge Bluegrass Park
Gore, OK
August 10
Gander Opry
Mystic, IA
August 12
Happy Hearts Autoharp Club
Newton, IA
August 14
Moulton Christian Church
Moulton, IA
August 15
Monterey Christian Church
Monterey, IA
August 16
Bloomfield Christian Church
Bloomfield, IA
August 18
Appanoose County
Historical Museum
Centerville, IA
August 18
Rathbun Country Music Theater
Moravia, IA
August 25
Burlington Chili Cook-Off
Burlington, IA
September 15, 16
Waldo Sorghum Sopping Days
Waldo, AL

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 Bluesteins.
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

CLASSIFIEDS

CLASSIFIED RATES: \$.25 per word.
TERMS: Prepayment is required. Check or money order in US dollars, please. Make payable to Limberjack Productions. Ad will appear in next available issue after receipt. FORM: Ads must be legibly printed or typed.

PRODUCTS/CATALOGS

FINELY DETAILED HAND-CRAFTED FOLK TOYS. Limber Jack, Dog, Pony, Bear, Frog, Lamb, Rooster, Unicorn and Dinosaur. \$11.95 each includes shipping. Jean's Dulcimer Shop, PO Box 8, Cosby, TN 37722

NOTE-ABLY YOURS: Mail order for books, records, cassettes, videos, musical gifts, jewelry, stationery, folk instruments. Vast Celtic and folk harp music inventory. Write for free catalog. Note-Ably Yours, 6865 Scarff Road, New Carlisle, OH 45344

WORLD'S LARGEST SELECTION -- FINE ACOUSTIC GUITARS, BANJOS, MANDOLINS: Martin, Gibson, Santa-Cruz, Dobro, Ovation, Hoffner Beatle Bass, Oscar Schmidt, National, Yairi, Lowden, Vega, Fairbanks, Mastertone, Flatiron, Kentucky, Stelling, Deering, new, used, vintage. Mandolin Brothers, 629 Forest Ave., Staten Island, NY 10310. FREE CATALOG -- 718 981-3226

Used OSI Autoharp parts: Electric pickups, fine tuners, and C-model (21-bar type) aluminum bars. Write to Orthey Instruments, RD 1, Box 34A, Newport, PA 17074

ANNOUNCEMENTS

NOTICE: Autoharp Quarterly is sent via first-class mail. If you do not receive your issue within five days of postmark, we'd like you to call this to our attention immediately.

NOTICE: Limberjack Productions cannot be responsible for offers or claims of advertisers, but will make every attempt to screen out misleading or questionable copy.

ADVERTISING INQUIRIES

Autoharp Quarterly is the perfect place to reach a dedicated autoharp audience. To advertise your event, product, or service, send inquiry to: Autoharp Quarterly, c/o Ivan Stiles, Route 29 - RD2, Phoenixville, PA 19460. Advertising closes 60 days prior to issue date.

ADVERTISER'S INDEX

Cranberry Dulcimer Gathering	15
Evo Bluestein	44
Elderly Instruments	7
Gebhard Woods Dulcimer Festival	15
Great All-American Autoharp Emporium	41
Lindsay Haisley	41
Harpingly Yours	9
Jean's Dulcimer Shop	9
Limberjack Productions	3, 34, 39
Alan Mager	41
Minnesota Bluegrass & Old-Time Music Festival	17
Orthey Instruments	IBC
Oscar Schmidt International	44
Ivan Stiles	9
Carol Stober	35
Walnut Valley Association	12, 13

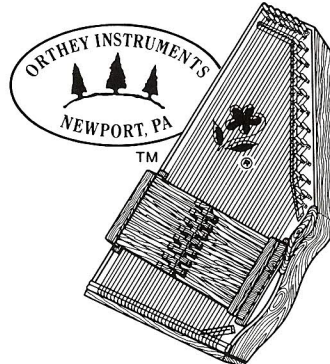
EDITORIAL INQUIRIES & MUSIC CONTRIBUTIONS

Editorial inquiries should be addressed to: Editors, Autoharp Quarterly, PO Box A, Newport, PA 17074. Autoharp Quarterly welcomes contributions from its readers. Submissions must be in the public domain or your own original material. Autoharp Quarterly cannot be responsible for unsolicited manuscripts or guarantee publication. We retain first rights only. Send to: Autoharp Quarterly, c/o Ivan Stiles, Route 29 - RD 2, Phoenixville, PA 19460.

Thank You

Iain Bain, Bryan Bowers, Bill Bryant,
Janette Carter, Mark Fackeldey, Mike Fenton,
Alan Mager, Steve Mayfield, Judie Pagter,
Joe Riggs, Marty Schuman, Mike Seeger,
Peggy Seeger, Drew Smith, Ivan Stiles,
Donnie Weaver, Charles Whitmer,
and Steve Young

for selecting an Orthey
Dulci-Harp.™



Orthey Instruments, RD 1, Box 34A, Newport, PA 17074

**AUTOHARP
QUARTERLY**

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

**P.O. BOX A
NEWPORT, PA 17074**

**FIRST CLASS
MAIL**

**IF THE DATE
ABOVE YOUR NAME IS 7/90,
THIS IS YOUR LAST ISSUE.**



Evelyn Farmer warms up before the autoharp contest in Mt. Airy, North Carolina in May. Her efforts were rewarded with a second place win. First place went to John Hollandsworth. Joann Redd came in third. Congratulations to all the winners.