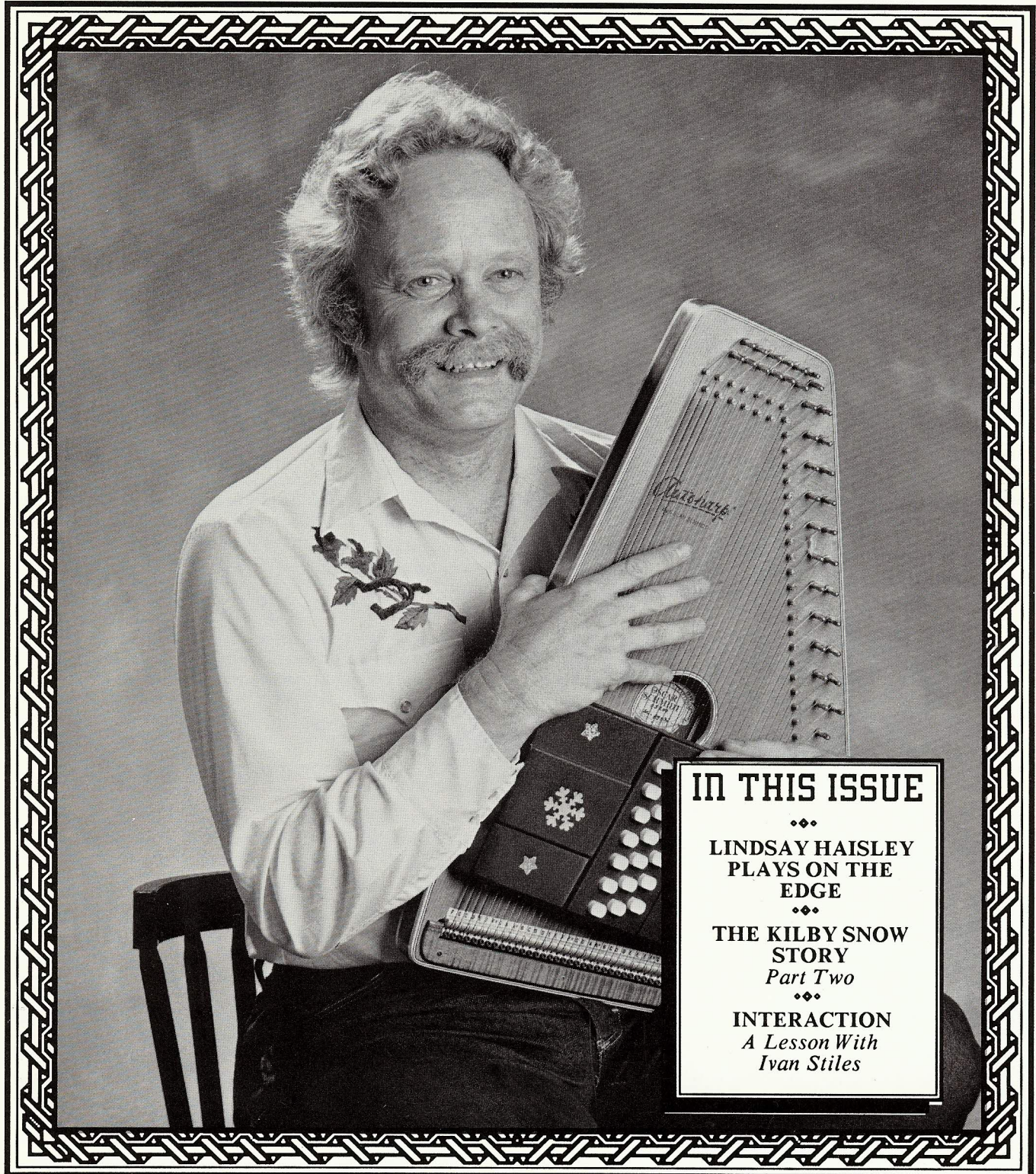


AUTOHARP QUARTERLY

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



AUTOHARP QUARTERLY... CELEBRATING OUR THIRD YEAR

AUTOHARP QUARTERLY®

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

Volume Three, Number One
October, 1990

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

Published by:

Limberjack Productions

PO Box A

Newport, PA 17074

717 567-9469

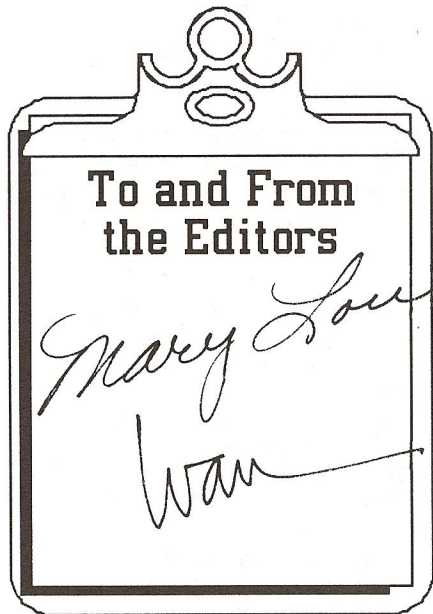
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On the Cover:
Lindsay Haisley





To and From the Editors

Mary Lou
Wan

DEAR READERS:

The summer has been another busy one, as expected, and we have said "Hi!" to a lot of readers. It is a real thrill to look into a stranger's face and hear "I am a charter subscriber, and want you to know there is no other magazine I enjoy and benefit from as much as AQ!" That makes the circus of our professional lives more than worth it.

By the way, that reminds us -- we are now two full years old, and our readership is well over 1,000! Didn't take us long to get there!

Mary Ann Johnston has agreed to be our Books, Recordings, and Pro-Files editor. We are fortunate to have this lady's "OK." She started playing the autoharp six years ago. She was already a member of the Appalachian Folk Music Club in West Virginia, and the autoharp fit right in. As a member of a club dedicated to preserving, promoting, playing, and teaching old-time music, she exposed many folks to their first taste of chorded zither music. She served concurrent years as secretary, booking agent, newsletter editor, and publicity chairperson. She also teaches autoharp, and performs locally. Welcome, Mary Ann!

The best joke heard at the Cranberry Dulcimer Gathering came from Bob Wey, Winfield champion hammered dulcimer player: "What do you call 500 hammered dulcimers at the bottom

of the ocean?" "A good start."

Editorial divorce was imminent before we went to press with our July issue. Our minds were not resolved on the issue of printing the "Anonymous" letter. But we have found indiscretion to be the better part of valor. We have been swamped with letters concerning that epistle, and the verdict is in -- the opinions of "Anonymous" do not agree with any other reader. We have, since printing the letter, been both praised and damned for our courage and fairness in reporting.

The following is a sampling of some of the many letters we received. We thank all our readers who took the time and effort to write and call us. The support, loyalty, and even humor evoked by that letter has been something we did not expect.

The Editors

DEAR EDITORS:

I think you're doing great! And, I'm not anonymous!

Enclosed find my two-year subscription. Thanks a million. Hope to meet you some day.

Nib Reeder

This letter is addressed to "Anonymous." First, I believe in constructive criticism and being entitled to your personal opinion. Your letter, to me, showed hate and viciousness -- very little "constructive" criticism. I have no respect for someone who can slander -- and use names, without having the courage to offer his/her own name. To insult a great autoharp performer and teacher such as Lindsay Haisley, shows a child-like destructive attitude toward the autoharp industry as a whole. We should, as autoharpers, always offer support to anyone honestly promoting our unique instrument.

Autoharp Quarterly, in my opinion, is devoted to the majority of autoharp players and communicates with us simply and with great voracity. Even if you were to tell me your name, you would still be anonymous in my book.

Bill Bryant

Dear Bill:

We agree with you! Please know that we had Lindsay's blessing to publish the full letter, leaving nothing out. That was, and is, to his great credit.

The Editors

If I had some time to waste, I'd take issue with the anonymous letter. Wow! That person has a problem!

Lois Liggett

First of all, please renew my subscription. Secondly, the letter from Anonymous draws this from me -- If they can't sign their name, they have no right to complain! If this person is so far advanced, then he/she doesn't have to read AQ. He/she knows it all. If I felt that bad about any publication, then I just wouldn't buy it. I would leave it for others who enjoy it. Please don't change a thing. My husband and I both enjoy every bit of it, especially the music and songbook, even though I think we own about every autoharp songbook there is. Thank you so much for a great magazine for autoharp people, novice and advanced.

Jane Hillaker

Thanks for the nice coverage of the Wild Rose Ensemble. See you at Winfield!

Enclosed is my subscription renewal. Don't let Anonymous get you down. The magazine is good and your efforts are sincerely appreciated.

June Davis

Please renew my charter subscription to AQ. I have not found other autoharp players in my area, so your magazine is my link to my instrument and its music.

I would like to answer some of the objections stated by Anonymous in the July issue -- even though I feel that anonymous correspondence deserves no consideration.

1. I teach seventh grade English. I certainly wish my junior high students could produce such a publication. I would probably gain national recognition for such achievement.

2. This is a folk publication,

not a master's thesis. I am reading this for pleasure. Perhaps Anonymous needs to relax his/her stiff dignity just a bit.

3. I have been in folk music with Appalachian dulcimer and autoharp for many years, and have known almost all of the songs in the Songbook. *But*, I remember that many readers are new to traditional music, and I'm sure that these songs have been valuable to them. In many places, music stores do not carry folk music and/or autoharp books, so it would be difficult to find Meg Peterson's books. I have passed songs on to other people who *didn't* know them!

4. Through long years of going to school, teaching English, and reading voraciously, I have read many scholarly papers. If I wish to read more of those, I will go to the library of the local university. If I wish to read about autoharps, I will read *AQ*.

5. If Anonymous does not

recognize the names of those on the staff, perhaps he/she should circulate more and meet more players and pickers!

6. I do read your lists and enjoy knowing about festivals and about new books and records -- also the clubs and autoharp players around this country.

This is "top of my head" -- no editing -- just sitting at the kitchen table writing my thoughts and feelings. I'm sure Anonymous could find some incoherence, if not illiteracy. Just wanted you to know you are appreciated.

Helen Blackburn

Please don't print any more anonymous letters. Between constructive criticism and egotistical vitriol there is a vast and substantial difference. One is creative and challenging; the other is malevolent and leaves a bad taste in the mouth. The tone of the letter in your last edition was so particularly nasty that I

suspect it was written by someone who is suffering from mental illness and/or has a personal grudge against someone on your staff. Either way, I don't think printing the letter served your readership. When in doubt, most publishers will not print the criticism of someone who is, after all, either too afraid or too ashamed to sign the letter.

We enjoy *AQ* and have since its inception. We especially like its easy-going, informal format and its ability to speak to both the diffident beginner and the old pro. But please, no more anonymous unpleasantness.

Do you suppose we could get Bryan Bowers to part with the words and music to "I've Seen Your Aura And Its Ugly?" It sounds like fun, and we could dedicate it to Anonymous.

Sandy Loven

I want to respond to your brave anonymous critic. I took exception to the tone and content of that letter. Its vitriolic tone seems to indicate jealousy. Ordinarily I would say nothing about grammatical usage, but this person was being critical of your writers. In the first full page column the writer used the colloquial term "a lot" which is *not* used in formal writing. Continuing down the column, I found an error in parallelism. On that same page, the writer used a singular noun "a mediocre writer," which is clearly the antecedent of the plural pronoun "them" in the following sentence. That is a no-no in any level of writing! On the next page, our writer resorted to ordinary *slang* when he (?) said "The biggest rip-off" -- *rip-off?* Now, really! . . . That's enough of this nonsense. I just couldn't resist!

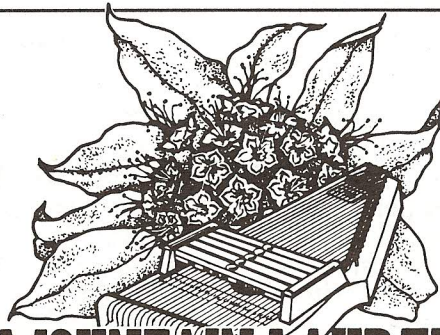
Byrtis Walter

And we just couldn't resist sharing some of these letters. But Byrtis is right -- "That's enough of this nonsense."

The Editors

Bryan
Bowers

Mike
Fenton



Mike
Seeger

Ivan
Stiles

MOUNTAIN LAUREL AUTOHARP GATHERING

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Limberjack Productions

PO Box A Newport, PA 17074

Lindsay Haisley Plays On The Edge

by Steven J. Givens

How do you go from a background in science to a career in acoustic music? Schizophrenically, according to autoharpist Lindsay Haisley.

"It's not always easy to put music and science together," says Haisley, who graduated from Earlham College in 1963 with a degree in physics. "I have an addiction to computers, which is something akin to being an alcoholic. I can sit down and start working on something on a computer and a week will go by. I hardly eat and hardly sleep. I wish I could put that together with my music."

In fact, it was Haisley's logical mind that attracted him to the autoharp. "There's a discipline of the mind and a concentration that you develop in the natural sciences that is not that different from the discipline of learning any musical instrument," Haisley says. "If you approach an instrument -- like an autoharp -- you have to be extremely logical and mathematical. You have to almost -- in an artificial way -- devise a system or an algorithm. It is only with time and practice that this algorithm becomes internalized and becomes a process that you don't even think about."

Although Haisley also sings and plays guitar, jazz trombone and several other instruments, he is known nationally for his work on the autoharp. In fact, the Austin, Texas, musician has elevated the instrument to a level of concert virtuosity and has gained a reputation as one of the best

professional autoharp players in the country.

He began his solo career in 1970 and has played at clubs, coffeehouses, and festivals throughout Texas and the Midwest since 1975. In 1978, he was one of six winners of the Kerrville (Texas) Folk Festival's "New Folk" song writing competition and has won additional awards for his instrumental work on both guitar and autoharp. He has performed with such acoustic music greats as John Prine, Tom Paxton, John Hartford, Peter Yarrow and Jerry Jeff Walker. He has recorded two albums, "Christmas on the Autoharp" and "(Auto) Harps Alive!!".

After graduating from college in 1963 and a very brief six-week stint in the Peace Corps, Haisley decided to head overseas. But before he could leave to join the American Friends Service Committee, he was drafted into the Army. After two years in the Army and time spent in Berkeley during the late 60s, Haisley saved enough money to finally get overseas.

"I ended up traveling to Europe and meeting up with an expatriated American who was truly a citizen of the world," Haisley says. "He had lived all over the world and had burned his draft card in central Saigon in the mid-60s." It was advice from this expatriate that led Haisley -- guitar in hand -- to India.

"The guitar opened a lot of doors for me," Haisley says. "Music speaks louder than

words. It got me out of a couple of spots and got me into some interesting situations. I was trying to leave Bangladesh and I got accosted by some students who talked me into doing a television interview. I ended up doing a nice interview and playing on national television in what was then East Pakistan. I made a lot of friends with the guitar. I ended up going on to Japan and then coming back over the Pacific."

Upon returning to the States, Haisley went back to Berkeley, where he paid \$80 a month for an entire top floor of a house, saved his money, and spent his weekends in the mountains hanging out with his musician friends. From there, he went on to Colorado.

"I ended up going to Colorado and living with this group called the Anonymous Artists of America," Haisley says. "They were a 60s rock band, but not in the sense of rock bands today. Although lesser known, they were one of the original rock bands that were contemporaries of groups like Big Brother and the Grateful Dead."

Although Haisley enjoyed his time with the group and still enjoys playing with bands from time to time, he began to feel a draw to a solo musical career.

"When I was playing with the rock band I was missing certain aspects of music," he says. "Mainly, there wasn't a whole lot of Anglo and North European influences in the music I was playing. I found

myself drawn to the country idioms. I'm kind of a solo person. It's limiting in its own way because folk music is a very particular bag and I get bagged in folk music even though I go beyond folk music."

One key to his musical success, Haisley says, has been his love affair with his home state of Texas. Although a world traveler, Haisley was born in Texas and has been a resident there since 1975.

"Texas has a wonderful, open musical climate," Haisley says. "I've learned a lot from Texas music. I don't fit into the Texas singer/songwriter mold but, at the same time, I've learned a lot from Texas musicians -- the way they work with their music and the way they use 'space' in their music. I haven't absorbed as much as I would have if I had lived here all my life, but it has definitely been formative in some respect."

Although Haisley currently lives in the Austin area, he readily admits that he doesn't fit well into the Austin music scene that was made famous by the likes of Willie Nelson, Waylon Jennings, David Allan Coe, Jerry Jeff Walker and Austin City Limits.

"Austin is a band town and I've never been able to draw in Austin," he says, "but it's been a wonderful resource in terms of friends and opportunities to do projects like recording and festivals. Texas is so many things to so many people. There's no state in the union that has more diversity in terms of music, country, and people except maybe California. Texas is just incredibly diverse. Austin gets the hype for the music capital of Texas, but my vote for music

capital is Houston. I really enjoy playing in Houston. I think the Austin music scene is overrated. Most of the people who play on Austin City Limits are not from Austin. Austin is a band town and is also a town that seriously underpays its entertainers. Entertainment has a reputation for being cheap and plentiful. They even tout that as being an attraction to the town."

Haisley recently designed and built a home in Leander, just north of Austin. Situated on four acres and complete with a small creek, his new



home is one reason he plans to stay on as a Texas resident. "It's down at the end of a dead end road, right in the path of tornadoes," he says. "One came through just the other day. But it's nice to sit outside and play. It's a whole lot more conducive to sitting and playing than living in the city next to the freeway."

But perhaps a more important reason for staying in Texas is the support Haisley receives through the Kerrville Music Festival. Haisley is a regular performer at the annual event and a member of its board of directors.

"I receive a lot of support from Rod Kennedy and the Kerrville Music Festival," he says. "Rod Kennedy's festival is the only real folk festival in Texas. It's a wonderful festival. Rod has a way of putting together the right chemistry of people. After the festival is over, the 'important' people get down and play music with the 'regular' people. That's just the way it is. A lot of exchange and a lot of communication between musicians. A wonderful experience. That's been real nice for me. It's probably the central feature and one of the reasons I stay in Texas."

Haisley will be the first to admit that the autoharp is a much-maligned instrument with an image problem. He considers himself an advocate for the instrument.

"I think the instrument has a lot of potential that has not been explored," he says. "It has always been thought of as the 'idiot zither' because it has the names of the keys on the buttons. How many guitars do you see with the names on the frets or pianos with the names on the keys? That's why I take the letters off

mine. It has really only established any kind of a foothold in semi-serious music in fairly traditional folk circles. People don't really have much of an idea of what the instrument can do."

Part of Haisley's enthusiasm for the autoharp lies in his belief that the instrument has gone unexplored. "The autoharp is uncharted territory," he says. "If you move into it musically at all you become associated with it because there are very few people there. The guitar is a heavily populated territory, and so you have to go a long way be-

fore you stand out at the edge and are identified with the guitar. Very few people have pushed the autoharp to its limits."

Haisley comes from a musical family tradition and credits his upbringing with instilling in him a love of music. Both of his parents played piano.

"My father plays all of the pop tunes of his youth by ear," Haisley says. "He's a real natural musician. My mother also used to play and they used to do four-hands piano together. That's a real important influence for a musician. Anyone who comes into music with a family background has got a tremendous head start. Music is, as much as anything, an attitude."

In addition to his family, Haisley's musical influences range from Dixieland to rock and blues.

"I've absorbed so much from so many people," he says. "When I was younger I got turned on to improvisation by a group called the Firehouse Five Plus Two, which was a Dixieland band. And then there's Dylan. I've been influenced by just about everybody I've worked with in Texas. I greatly admire what people like Willie Nelson and Gary P. Nunn do with their arrangements. They are beautifully simple. The way they use 'space' has influenced me a lot."

One specific influence of Haisley's is singer/songwriter Shawn Phillips, who is the son of Phillip Atley, former CIA agent and spy fiction author. "Shawn's dad taught him that there were three components to creative achievements: wonder, anger, and technique," Haisley says. "The wonder, he said, is the sense of the beauty of it and what draws you on. The anger is the struggling against the limits and your own limitations and inability to really fulfill that wonder. Technique is what you develop -- the sharpness of your knife and the precision of your axe. These three work as

a harmonious triad in creative work. That's given me an awful lot of food for thought."

At 48, Haisley continues to assess both his career and his musical interests. "At this point, there's still a lot of things that I feel I haven't done musically," he says. "I haven't really expressed a lot of the songs I have written. I would like to play the autoharp with an ensemble. I would like to develop skills as a recording artist and get a reputation for that. I love playing the autoharp with other people. The autoharp is adaptable to a variety of different kinds of music that people

"There are no mistakes. There are only unexpected results."

don't usually think of. I hope at some point that I don't have to be constantly traveling around. I'm also drawn to computers. I may end up doing something with computers, too. I do what I can to survive and keep myself active creatively."

Haisley's desire to take the autoharp beyond everyone's expectations fits well with his overall philosophy of music. "I like to do things that are dangerous musically," Haisley says. "Then I can take myself to a limit -- to an edge -- where I don't know what's happening next. You get to that point and suddenly you see where you're going and you take the music in directions where you couldn't have gone if you had planned ahead. Jazz musicians do this. To be a really good jazz musician is a courageous thing. You put yourself on the edge. There are no mistakes. There are only unexpected results." ■

(Steve Givens is a free-lance writer from St. Louis, Missouri. He is also a musician and the co-founder and executive director of the Catacombs Coffeehouse, a St. Louis acoustic music organization.)

I'LL BUY THAT

Going Diatonic -- A Comprehensive Guide To Autoharp Conversion
by George Foss
Route 1, Box 243-A
Edgemont, AR 72044
\$10.00

In this new book, George Foss has probably answered every question you might have regarding converting an autoharp to a diatonic tuning. Foss starts with some definitions of words you might hear in discussions about "going diatonic" and goes on to cover such subjects as choosing your keys, selecting the chords, voicing the chords, tuning, and more.

Of particular interest is the imaginary dialogue of questions and answers presented in Chapter Two. "The 'conversation' is based on many of the questions I have been asked at workshops and privately by autoharpists over several years," states Foss.

Another intriguing chapter is the one on voicing chords. This is an important subject that is usually ignored by the first-time convert. Mr. Foss defines the subject and gives the reader two basic and simple rules to follow.

In addition, the book gives work plans, tables, and chord-bar patterns for eight different instruments.

A graduate of the Julliard School of Music and American University, Mr. Foss has spent years collecting traditional ballads and folk music from the Appalachian, Cumberland, Smoky, and Ozark Mountain regions. He has also been a regular performer and workshop leader at the Ozark Folk Center in Mountain View, Arkansas. These credentials combined with a love of the diatonically-tuned autoharp have obviously given Mr. Foss an insight that has taken away the mystery and made diatonic understandable. ■

JUDIE'S CHOICE

by Judie Pagter



"WELCOME TO GALAX"

Mike Fenton
and the Bill Sky Family
HRC 078
Heritage Records
Route 3, Box 280
Galax, VA 24333

This tape has been a real pleasure to review.

Side one begins with "Turkey in the Straw" and "Big Sandy River" combined into one tune. This arrangement is exceptionally good. Mike Fenton does a beautiful job on the 'harp (it makes my fingers tired just listening), and of course the Bill Sky Family is doing a great job backing him up. They complement each other perfectly!

Also on side one is "Give Me the Roses," which is good, but the singing isn't quite as good as the 'harp playing on this one.

"Texola Waltz" is beautiful! Nancy Blake, you arranged a lovely song.

The mountain dulcimer, along with mandolin and 'harp, is very good on "Shall We Gather At the River."

An Oscar Schmidt diatonic autoharp is used in "Early," a tribute to a town in Iowa. There is some nice cross-picking guitar in this song.

"Hard on the Beech Oar" is on side two. In this traditional tune, the claw hammer banjo played by Tara is very fine. It sounds good with that 'harp. Of course, I love the claw hammer banjo anyway, but she really does a great job on this tune.

If you wish to have your tape considered for review, please send it to AQ, Box A, Newport, PA 17074.

There is beautiful banjo playing again in a tune written by Bill Sky called "Brandywine." The Orthey 'harp, which sounds like a hammered dulcimer, complements this song.

"The Cuckoo" is as traditional as you can get. I personally like it in a major key rather than the minor one, but nevertheless, it's good.

The "Welcome to Galax Medley" consists of three old-time fiddle tunes -- "Year of Jubilee," "Ragtime Annie," and "Old 'Jaw' Clark." I know one thing for sure. You can dance all over the kitchen to this medley. I can hardly drive my car when this song comes on, as I want to make my feet move, and that's no good when you're driving. Great job on this medley. You'll love it!

The next tune, "I'll Live On" was written by T. J. Laney. A nice gospel song, it was written as a result of a sermon delivered during a great revival held in Alabama in August, 1914.

Last is my favorite, "Grasshopper Sittin' on a Sweet Potato Vine." What great words, and what great 'harp and claw hammer banjo! I love the jaw harp, too. Now this is a great old-time song, and I've already learned it! Of course, I dance the limberjack to the first part of it, then I flat-foot to the fast second part!

I recommend this tape to anyone who loves good autoharp, claw hammer banjo, and good old-time music! ■

RECORD CHASE

by Denise Wilson



Walking into local music stores always results in a bit of frustration for me. Knowing how much wonderful traditional and contemporary music is recorded every year, it is almost depressing that so little of it ever finds its way to the shelves of "mainstream" music stores. For those of us who are content to shop by mail order, there is a variety of distributors to choose from. Several record labels and distributors offer catalogs costing little or nothing. Here are just a few folk record distributors:

Andy's Front Hall, PO Box 307, Voorheesville, NY 12186 -- Distributor for many styles of traditional, folk, and acoustic music.

Appalshop, 306 Madison Street, Whitesburg, KY 41858 -- Their catalog includes Appalachian Mountain music, bluegrass, gospel, folk, and more.

Arhoolie Records, 10341 San Pablo Avenue, El Cerrito, CA 94530 -- Blues, Cajun, Zydeco, Tex-Mex.

Elderly Instruments, 1100 N. Washington, PO Box 14210, Lansing, MI 48901 -- Offers catalogs on instruments, books and video tapes, recordings and more.

Flying Fish, 1304 West Schubert, Chicago, IL 60614 -- This label carries a wide variety of folk music.

Green Linnet Records, Inc., 70 Truner Hill Road, New Canaan, CT 06840 -- For the best in Celtic music.

Mountain Made Music, PO Box 816, Nashville, IN 47443 (800) 359-2173 -- A wide selection of traditional and contemporary folk, as well as new age recordings.

Rounder Records, 1 Camp Street, Cambridge, MA 02140 -- Carries wide variety of folk recordings.

Shanachie Records, PO Box 206, Newton, NJ 07860 -- Irish, African, Reggae.

(Reprinted with permission from Folkestone News.)



Offers recordings, books, videos, and instructional materials by

The Bluestein Family.

Brand New CD Release -- SHUT UP AND SING! -- THE BLUESTEIN SAMPLER

Includes at least one cut from each previous release. "True gems... yet another national showcase for the family's talents."-McClatchey Newspapers. Over 70 minutes. \$16 ppd

SHAKE WHAT YOU GOT -- BAD BOYS ZYDECO cassette

Evo & Jemmy's 5-piece zydeco band is turning a lot of people on to zydeco; over an hour of hot dance music. Tracy Schwarz said of the Bad Boys, "The proof is in the putting -- putting your foot on the dance floor." \$11 ppd

STRANGE AFFAIR -- EVO AND JEMMY BLUESTEIN cassette

The first duet tape by the full time musicians of the Bluestein Family, with guests Dewey Balfa, Jody Stecher, Ira Bernstein and more. "Their oldtime music is a delight and perhaps they can open up their audience to appreciation of the other musical styles they enjoy and play so well." -- Old-Time Herald. \$11 ppd

IJO -- IRA BERNSTEIN WITH JEMMY & EVO BLUESTEIN cassette

"This trio is one of the foremost exponents of traditional musical Americana, with Bernstein an internationally acknowledged master of Appalachian flatfoot clogging...he does it so well you wonder why people aren't shouting his name from the housetops." -- Penninsula Times Tribune. \$11 ppd

KIDS' MUSIC

GOOD MORNING BLUES -- THE BLUESTEIN FAMILY cassette

The second children's music collection by the family, featuring a terrific variety of instrumentation and musical styles from many places, specifically for kids. "...a very wonderful tape of people singing and having fun -- a welcome relief from the world of synthesizers and rock 'n' roll." -- Early Childhood Music. \$11 ppd

A HORSE NAMED BILL AND OTHER CHILDREN'S SONGS

THE BLUESTEIN FAMILY lp & cassette

This album is a favorite for all ages -- infants to seniors -- a classic children's record and a survey of American folk influences and styles; at the same time it is fun and participatory. \$10 ppd

TRAVELIN' BLUES -- THE BLUESTEIN FAMILY cassette

Diverse repertoire from Cajun to Oldtime, Jean Ritchie to Bob Marley. Frayda's rendition of Bread And Roses was lauded by Pete Seeger in his labor movement songbook, *Carry It On*. \$8 ppd

EVO'S AUTOHARP -- EVO BLUESTEIN lp

Oldtime songs and tunes with Evo playing autoharp throughout, in his Kilby Snow-Roscoe Holcomb influenced style. Guests include Mike Seeger, Kenny Hall, and Bluesteins. "The only player to compare with Kilby Snow." -- Victory Review. \$8 ppd

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Music Talk

by Jay Buckey

Have you ever heard a picker comment that he or she never plays a song the same way twice, and thought to yourself, "Yeah, right!" Well, what they mean is that they play the basic structure of the melody and make small variations of it using scales. To illustrate, if you cooked breakfast for ten individuals and later that day asked each one what they had to eat, very likely, each person would put the food items in a different order, depending on what his personal preference was -- coffee, eggs, toast, etc. Well, musicians do the same thing with a melody. The basic tune is always present, but variations are constantly being made because they have a command of their scales and chords that come from these. You can be just as fluent, if you have patience, so stick around. Watch a group of veteran pickers and notice how they "talk" to each other. One is taking the lead while the rest listen by chording along, and then they take turns talking -- playing the lead.

Our scales are our musical alphabet. (Fortunately there are only 7 different notes, not 26!) We use this alphabet to form short musical statements, or licks, like saying a melodic "sentence." We then string these sentences together into a "paragraph," which is the break. "Easier said than done," you're thinking. True, it's not something that comes overnight, but neither does a newborn talk right away. It just takes a little time (and patience). ■

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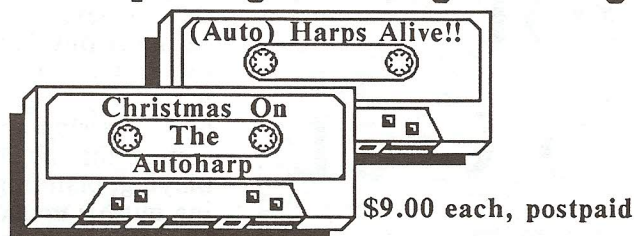
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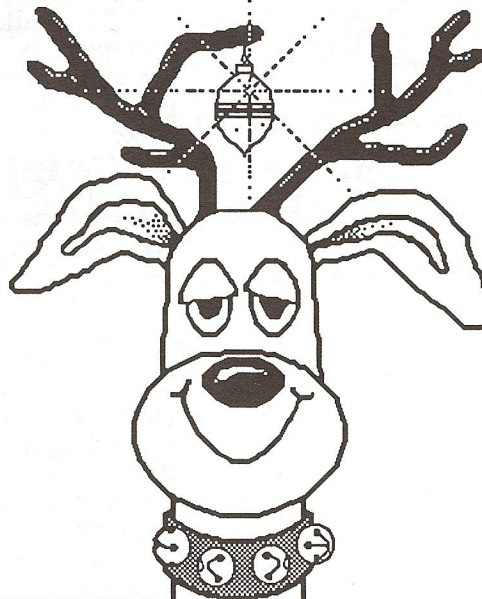
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First You Have Got To Get A Harp

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 Two

I have learned very little about the period of Kilby's life from around 1930 to 1957. Blanche, or "Mommie Snow," worked in cotton mills when she could. Kilby worked many different jobs: construction, as a maintenance man for sewing machines in an apparel factory, millwright in a lumber mill, and on the Pennsylvania Highway Department road crew. He seemed to have a knack for precision machinery and woodworking, and this penchant carried over to modifications of his harp and the sophisticated design of his finger pick. Kilby did say that he never left his harp and he never put down his music, like so many musicians do when they are in the middle of life raising a family. We assume that he continued playing, planning, and working out his music and his harp setup throughout those thirty-some years. No one far from Galax, though, knew about it.

Then, sometime around the mid-fifties, probably closer to 1957, Mike Seeger was working with Pop Stoneman recording his autoharp music in Galax, when Pop put Mike onto an autoharp player he had not yet heard of -- Kilby Snow, in Fries, Virginia. This was a turning point in several lives.

Although Kilby was not an easy person to find, his elusiveness was no match for Mike Seeger on a hot music trail. A detailed account of that meeting and Kilby's playing up to that time may be found in the liner notes by Mike Seeger, with the LP "Mountain Music on the Autoharp."

Mike Seeger and Kilby seemed to take to each other right off, and mutually influenced each other forevermore. Mike, for example, had an autoharp made by Bob Welland, set up to play in G in order to do one song in particular, "Flop-Eared Mule," with some drag notes like Kilby did. Likewise, Kilby was assisted immeasurably by Mike Seeger's recording of him, and by Mike's introduction into venues other than the

familiar Galax Convention and the local playing opportunities he was used to. In the early sixties, the folk music beanstalk was growing fast, and there was ample opportunity to play college campuses, coffeehouses, and the like. It was a new world for Kilby. Ellen Hudak handled most of the details and itinerary for Kilby's schedule; she was the agent-manager. Mike Hudak accompanied Kilby, both in the car and on stage, and kept the harps sharp with his expertise in musical instruments. Jim Snow, one of Kilby's sons, was a usual performer with Kilby, too. Jim sings tenor on "The Old Crossroads" and "No Tears in Heaven" with Kilby

In the early sixties, the folk music beanstalk was growing fast, and there was ample opportunity to play college campuses, coffeehouses, and the like.

on Kilby's album by Mike Seeger, "Country Songs and Tunes with Autoharp." Jim also played backup guitar for Kilby, and sometimes sat facing Kilby knee-to-knee, harps on their laps, each barring his own harp but plucking the other's!

As Kilby began making more money for playing his music, and enjoying the fame and popularity that went with it, he wanted to make sure that certain of his thoughts were included in the book that Ellen and Kilby began.

Kilby described his relationship with the autoharp and his music this way: "I liked the harp right off. That is one love affair that is going to last all my life, probably even until my death. Music was like a heartbeat. It was always with

me. I could hear music in everything. The sound and rhythm of picks on the coal and rock; I could hear it in machinery, the sounds of motors, wheels, pulleys, grinders -- everything that you worked with had a sound. The sound of birds, wind, and nature were all around you if you took the time to listen. The sounds of people -- laughter, crying -- everything about people. Some sounds you did not want no part of, but others would crawl in your brain and jump around with each other, and the next thing you knew there was a tune going 'round and 'round in your head, until your fingers twitched and jerked, trying to make that tune in your head come out on the strings on your harp. It might take a while, but you stuck with it, and by Gosh! You'd have yourself a tune and then it was no problem to put words to that tune, and you had a song." ("Mean Women" was one of Kilby's first songs.)

"Sometime that harp was like a mistress. You'd play around with her, and she'd give you good sounds, but there was always the promise of a little more, more music you could squeeze out of her. That harp would torment you and tease you until you couldn't think of nothing else but that sound. You'd neglect everything and everybody sometimes for days and you'd swear that you would throw it down for good. You'd throw it down, only to have the darn thing winkin' and a-grinnin' at you every time you passed by, saying, 'You can do it, if you only try more,' and you there, knowing that when you got that sound you was going to be in ecstasy. Finally, you'd be broke down, you'd pick up that harp, and go off down the road where no one would find you or bother you, and there you would sit with that harp in your lap, stroking the strings like a lovely girl's long hair, and then -- out of nowhere -- here comes the sound you want and you knowed you'd

made a conquest, and you was the happiest clown in town. You had got your tune together and you was so proud you had finally gotten that good sound, that you had to play your tune for everybody, 'cause it just swelled up inside you until you thought you was going to burst if you didn't play it for everybody."

Kilby also tells how "Autoharp Special," one of his showcase tunes on his "Country Songs and Tunes" LP was born. Kilby says he had always loved the banjo music of Earl Scruggs, and one year at the Newport Folk Festival, he met Earl. Kilby had been working on one of Earl's tunes (reported in one place as "Flint Hill

Special," and another place as "Foggy Mountain Chimes"), and he asked Earl if he could play it for him. Kilby played his version of the tune for Scruggs, and Earl expressed his pleasure at the tune Kilby knocked out. Scruggs told him that if he would change a few notes in it, he could have his own autoharp tune and call it "Autoharp Special." To further compound the lineage of "Autoharp Special," however, the same tune is recorded as "Autoharp Chimes," on Kilby's 45 record, but "Autoharp Special" on the LP. I have not attempted to research this question yet, and so am unable to resolve it now.



Drawing of Kilby Snow by Willard Gayheart, Pencil Artist. Available by writing to PO Box 605, Galax, VA 24333.

Few people know of Kilby's 45; it is from MO DO Records, Mountain Doers, and Otis Baldwin plays guitar on it for Kilby. The reverse side of the 45 is "No Big Broad Highway," on which I kept looking for Jim Snow's tenor on the chorus. I wish he had been there to sing on this, another one of Kilby's own songs.

In the main, Kilby recorded, as far as I know, 29 tunes and songs altogether; that tallies the ones on the "Mountain Music" LP, the "Country Songs and Tunes" LP, and the 45. Mike Fenton reports that Kilby may also be heard on a collection of music from the 1974 Brandywine Convention, playing and singing "Wind and Rain" (Heritage Records). Mike Hudak also believed that Kilby was on a collection, possibly, of recorded music from the Fiddlers' Grove Old-Time and Bluegrass Festival at Union Grove, North Carolina, sometime between 1962 and 1965. I have yet to research that one for confirmation. Well-known performer and disc jockey Alex Campbell, of Rising Sun, Maryland, writes that he and Kilby were good friends for many years and often played together. Alex says that Kilby remarked once that Alex played the same licks and got the same sound he did, and that their "Flop-Eared Mule" was the best Kilby had ever heard when they played it together. They picked together both backstage in the field, and on stage at Sunset Park. They also played together at Campbell's Corner, in Oxford, Pennsylvania. Alex and Kilby had planned another album on Cabin Creek Records (Ola Belle Reed and Alex's label), and he regrets that they didn't get to it. "In my opinion," writes Alex, "he was the greatest autoharp player ever."

Besides his records, there exists a lesser-known, but infinitely valuable, resource of Kilby, a thirty-minute, black-and-white film of Kil-

by and Mike Seeger. The film is available for rental or purchase from Traditional Arts Services. On this film, Kilby plays his Montgomery Ward (modified) autoharp, the one with his name and the eagle decal on it. Anyone who has the opportunity to see this film and watch Mike Seeger trying to elicit some information from Kilby will understand the difficulty of writing in detail about Kilby. For example, when Mike opens up with a remark designed to get the ball rolling, something like, "Well, there are a lot of people here tonight who are interested in how you play the

"Well, I catch the strings coming up with my finger, and then I have got to get back down there, so I catch the strings going down with my thumb. You know, your thumb is not hardly as quick as your finger."

autoharp. . ." Kilby clears his throat and responds, "Yep, I 'spect they are," and stops.

Mike also tries, a little later in the film, to pinpoint the techniques of Kilby's picking. Kilby demonstrates his drag notes, though it is not possible to see as much as one needs to see. Even if it were, unless one picked left-handed on a right-handed harp, or right-handed on a left-handed harp, duplication of the sound by replicating the mechanics would be impossible.

Mike also asks Kilby whether or not he picks both ways, on the upstroke and on the downstroke, with his index finger pick (his only pick besides the thumb). On film,

Kilby denied that he picked both ways with his finger, and refutes the suggestion with something like, "Well, I catch the strings coming up with my finger, and then I have got to get back down there, so I catch the strings going down with my thumb. You know, your thumb is not hardly as quick as your finger." It has been suggested that Kilby's picks enabled him to strum and play both up and down, thus allowing him to pick twice as many notes as a conventional player might. Even though Mike pointed out to Kilby that it seemed that his finger pick showed some tracks on both sides, Kilby denied that he picked both ways with his finger. I think three things tend to support Kilby's denial (not even counting that he probably wouldn't have admitted it, even if it were true, just because somebody else had figured out what he was doing). The three facts are these: the configuration of the harp's position (up on its edge, back of the harp against the abdomen area when Kilby was seated); the usual motion of the picking/strumming hand (up and down, like picking a banjo or guitar; and the design of the finger pick itself).

I have examined one of Kilby's discarded finger picks given to me by Ellen Hudak; Kilby's picks eventually either wore down too short or they split from fatigue in one of two places -- the dog-leg bend near the tip, or the junction where the pick portion meets the finger-wrap portion. [See *Making Finger Picks Like The "Old-Timers"*, AQ, July, 1990.] There is a decided burr on the side of the pick that would have lain next to his finger, indicative of uni-directional picking.

The thumb pick, although I have never seen an actual thumb pick of Kilby's, appears to be a simple strip of

brass cut about 1/4" wide or less, and long enough to wrap tightly around the tip of the thumb with a short playing tip extended. Mike Hudak said that one of Kilby's guidelines in making picks was that they weren't tight enough unless the tips of the fingers turned blue while you were playing. The contact end of the thumb pick was very short, like the finger pick, which could be another indicator that the thumb was used to pick both up and down. Marty Schuman, expert in two-way thumb picking techniques, reworks his own plastic thumb picks to make them quite short, blunt, and flexible, so that he can catch strings both ways.

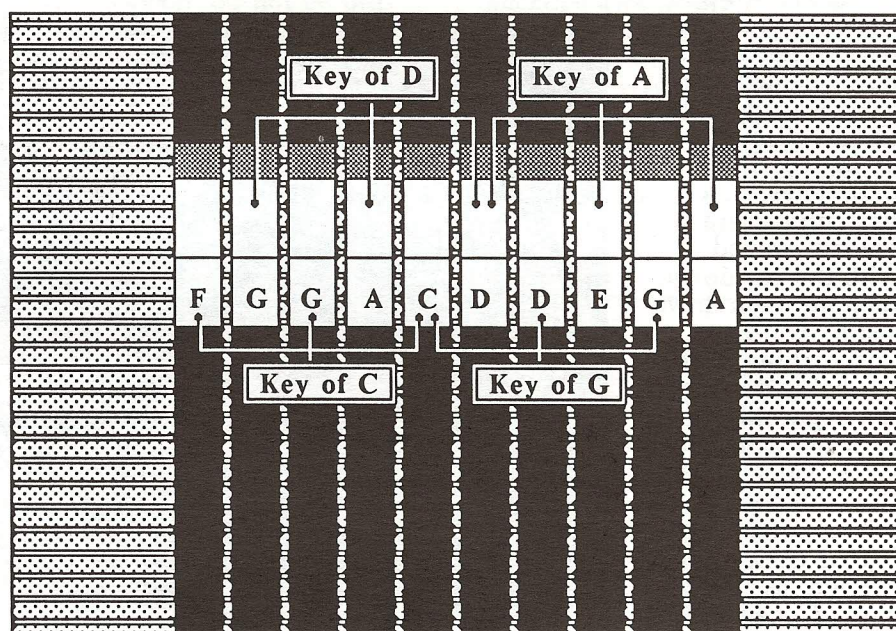
Besides his unusual manner of holding the harp and his homemade picks, another critical attribute of Kilby's playing was the precision picking of single strings, often with no bar down at all. Remember that he did not have double-tuned strings on his harp. He played chromatic, and therefore his degree of success of hitting the target string was all the more remarkable. The harps he and Mike Hudak used in the 60s, the so-called "D-Harps," were set up to play in C, G, D, and A, with identical fingering on the bars in any key. This required two D, two A, and three G bars. On the film, Kilby tells Mike Seeger something like, "These are all major keys, there is no minors [bars] on this harp." Kilby often cross-barred out of the key he was playing in, though, especially in blues, to get the sound he wanted. For example, he might be doing a song in D, but push the F bar down and pick to get a certain note or series of notes in a song. Kilby was a master at hitting the one string he was looking for out of the 37, whether there was a bar down or not.

Probably the most identifiable characteristic of the several distinctive attributes of Kilby and his harp was his phenomenon of drag-notes. (These were called "Twiggles"

by the Hudak children.) His drag notes have been much discussed and much imitated. They have been exhaustively described, with varying degrees, I believe, of accuracy. (We must remember that Kilby was not known for his talkative workshops on how to play like he did.) Even Mike Hudak, who knew more about Kilby's playing and his harp than anyone else, said that Kilby never taught him anything, he had to learn by osmosis. This is my present hypothesis about his drag notes.

First, drag notes are drug

in much of his playing.) Hammering on is not drag-noting. Fourth, drag notes are executed at a moderate enough speed to allow a clear separation of notes in the run, although some drags are faster than others to fit the music. They never, however, blur into each other as occurs in hammering on. Fifth, the drag note run of three or four notes depends on no bar, and needs no bar down at the beginning or during the three- or four-note run itself. The final note of the run is always the note that would have occurred in the melody line anyhow, and



Kilby Snow/Mike Hudak Chord Bar Arrangement

--from "Play It On The Big End" by Mike Hudak, AQ, April, 1989

from lower notes to higher. Second, drag notes are three, maybe four strings in a row, coming up the scale, and these three or four notes are not always, but often the same three or four strings. Third, drag notes are drug up below the chord bars, down by the bridge, where strings are stiffest. When they are executed above the chord bars, they assume a different sound quality, and this is often taught in workshops as "hammering on." (Evo Bluestein's album, "Evo's Autoharp," contains many examples of this technique, and Burgess Lineberry also uses it

Kilby pushed the bar down at the right time to stop the run on that note and keep it from spilling over onto the next higher string. In the tune, "May I Sleep In Your Barn Tonight, Mister?" for example, Kilby drags between the note of "I" and the note of "sleep"; the same bar is depressed for all three words, "May I Sleep" when one plays the melody. Without drag notes, one needs only to keep that bar down for all three melody notes and hit the right strings coming up the scale. With drag notes, though, the bar is released between "I" and "sleep," to allow

the strings between those two notes to sound. Then, as the pick drags upward for those three or four strings, that same bar is again pushed to make sure the upward progression of notes stops on the note of "sleep." This becomes automatic after a while, and is a matter of mechanical timing and coordination rather than listening to the notes and making a decision as to when to push the bar again. Reaction time just does not allow for that.

While watching the film once, I wondered why Kilby doubled-pushed a bar on "Old Molly Hare" when I never did at that point. That was how I came to resolve what seemed to be a discrepancy in describing drag notes. One description said the run started with the bar down, then up, then down again. Another said nothing of the bar being down at the beginning, only at the end. Then, while watching the film and consciously considering all aspects of the actions of each hand, I knew the reason: he was leaving a space for the drag note run, on a piece that had the same bar down before the run and on the last note of the run. This is not always the case, however, and to describe drag notes as requiring a bar down at the beginning is somewhat misleading, though often correct.

Kilby loved various kinds of music: old-time, ballads, popular, blues, and bluegrass, and he often said of playing a tune, "You have got to get the tune in your head, and it will come out of your fingers on the harp." Like his pick designs, his philosophy was simple but complexly purposeful. He felt his music from

within; then it came out. As Mike McCarthy said of him, "When Kilby Snow played, there was as much soul shining through as with anybody I've ever heard. His skill on the instrument was matched by none."

Mike Fenton also knew Kilby personally. In 1972, Mike was in Galax. Mike has his own reputation on the autoharp, and one day he answered the door to find Kilby Snow there for a visit. "I'm Kilby Snow," he said, "and I've come to hear the Englishman play autoharp." Mike taped some of Kilby's



Kilby Snow at a Washington D.C. Folk Festival, 1968

playing, and they became friends. Afterwards, they visited several times over the years whenever Mike was in the area. "A real, old mountain character, he would happily sit on the front porch and play and sing for ages, with his harp plugged into a small amplifier at his feet. In addition to songs he wrote himself, most of his experiments with diverse and unusual, un-autoharp-like material were the product of his last few years. "Yakety-Sax" played the Kilby Snow way is still fresh in my musical consciousness whenever I pick

up the autoharp to practice." (Mike Fenton, "The Ballad of Kilby Snow," *CMR*, 4/76.) Mike also noticed what is apparent even from the photos of Kilby in his last ten years, that Kilby's health and general strength seemed to decline rather quickly. "The change," Mike says, "even from 1972 to 1975 was striking." We may conclude that part of the reason Kilby left the performing circuit was his health during that period.

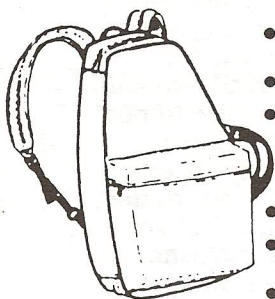
Kilby died without ever making the proposed "World Tour" he had dreamed of, though his music in the 60s

took him out to ramble the world farther than it ever had. He went to Chicago, and also to California, besides the many places throughout the Northeast and the Appalachians. Though his touring days were cut short for various reasons, Mike Seeger recorded his music and the Hudaks helped spread it in person to many during the performing days. As Kilby wished, his music has been preserved and is still widely known today. (Kilby never seemed bashful about his virtuosity itself, only about how he did it.)

Although the Kilby "solo" album has been out-of-print for some time, there is a possibility that the Smithsonian may again market it. "Mountain Music on the Autoharp" is still available, and Kilby has nine bands on that LP. Mike Seeger hopes that by mid-summer of 1990, the "Mountain Music" album will be re-released with some fresh Kilby material on it. It will be available in all formats: LP, cassette, and compact disc. Sometime in the summer or fall of 1991, a biography of Kilby, with pictures, will be

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available -- a written record of his life, his story with the autoharp, and some touching vignettes (along with some of his yarns, although two independent sources swear that they could never find anyone who disputed these tales). Anyone who knew Kilby is encouraged to contribute to this biography.

Kilby's exuberance for his harp and his music, his wit and mischievous nature, his down-to-earth mountain philosophy, have been inspirational and dear to people who knew him personally. Many more who, like me, found him too late to drop by and pick with him on the front porch, can yet know and enjoy much of the Kilby Snow spirit through what has been recorded and written of this autoharp genius.

It is hoped that others may find his music worth imitation and in-depth study, but -- in my experience -- the quest will always be less than fruitful if you are a right-handed player playing a right-handed harp. As Kilby said, to play like him, "First you have got to get a harp." ■

Resources:

"Mountain Music
Played on the Autoharp"
Folkways Records
Album No. FA 2365, 1965
Recorded and edited by
Mike Seeger

"Kilby Snow, Country Songs
and Tunes with the Autoharp"
Asch Recordings
Album No. AH 3902, 1969
Recorded, edited, and
annotated by Mike Seeger

"Autoharp Chimes" and
"No Big Broad Highway"
45 rpm
Kilby Snow with
Otis Baldwin on guitar
MO DO Mountain Doer
Records (nd, late 1960s)

"Kilby Snow and Mike Seeger"
30 minute b/w film
Traditional Arts Services
(nd, early 1960s?)



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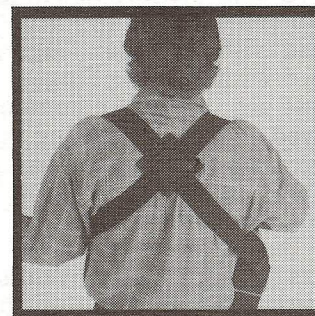
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Chord-Bar Notation

by Lyman Taylor

When I began to play auto-harp, I assumed that the *only* thing my left hand was called upon to do was to push the chord-bar buttons, one at a time. This proved to be true, as long as I played simple songs with no more than three of four different chords. But as I began to play songs with more complex chord progressions, I found my left hand doing other things, often with great inconsistency using whatever finger seemed easiest at the time. But I also discovered that inconsistency is the enemy of speed, accuracy, and memorization. So, I was forced to come to value consistency and adopt a basic pattern for fingering. (This is nothing new, the same thing having been discovered and taught by a number of leading autoharpists. But it is basic to what follows, and so I reiterate it here.) For me (playing Appalachian style on my 21-chord Oscar Schmidt auto-harp) the basic pattern is: I chord with the middle finger; IV chord with the thumb; V7 chord with the index finger; V chord with the ring finger. These are the most commonly played chords. By resting the fingers on these chord-bar buttons, as in "touch typing," all one need do is *push*.

But in the course of 17 years of 'harping, I have discovered six "other things" that I do with my left hand. I have also discovered that I am "blessed" with a poor memory. Having "worked out" the best moves for my left hand, it is frustrating to find that in perhaps as little as a week later, I must "work them out" again -- a terrible waste of time. To

avoid this affliction, I have devised a group of symbols which are easy to write and, when written, give me the "memory" and the consistency that I need.

Five of the symbols identify which finger to use to push each particular chord bar. They are uncapitalized letters of the alphabet: "t" for thumb; "i" for index finger; "m" for middle finger; "r" for ring finger; and "p" for pinky. I write the uncapitalized letter for the appropriate finger at the "southwest" corner of the chord symbol. For example, the middle finger on the "C" chord-bar button would be written "mC."

The second sub-group of six symbols identify the "moves" (other than *pressing*, which is taken for granted). These symbols are as follows: "X" = Block . . . to stop the vibration of the strings. This is accomplished by damping all strings simultaneously, either by pushing a number of chord buttons simultaneously (e.g. the I, IV, & V chords of any key), or touching all the strings with the right hand and forearm, whichever is more convenient. (Note: the final note of most songs should not be allowed to "ring" more than one extra measure of count.) Occasionally, the strings need to be stopped in mid-song, as in "Grandfather's Clock."

All of the subsequent "moves" are designed to literally move the hand into a better position for pushing the chord-bar button of the subsequent chord.

"x" = Exchange . . . trading fingers while keeping the same chord-bar depressed. This symbol is placed directly beneath the chord symbol and between the letter of the first finger used (placed at the "southwest" corner of the chord symbol).

Example: $m \begin{matrix} C \\ x \\ t \end{matrix}$

That is, the middle finger depresses the "C" chord-bar and continues to hold it down while the thumb is slid onto

the chord-bar button. This frees the middle finger and places the hand in a new position, ready for the next "move."

\longrightarrow = Slide . . . sliding the thumb or finger from one chord-bar button to an adjoining one. This arrow is drawn from one chord symbol to the next and "catches the eye," warning the 'harpist in advance of the upcoming "move."

Example: $tF \longrightarrow tC$

\curvearrowright = Curl . . . curling the index finger over and around the thumb. Again, this upward-curved arrow is drawn from one chord symbol to the next.

Example: $tC \curvearrowright iG7$

\frown = Underpass . . . passing the thumb under the arched index finger (the reverse of the Curl). Once more, the downward-curved arrow is drawn from one chord symbol to the next.

Example: $iG7 \frown tC$

\sim = Kneel . . . executed by bending at the first knuckle that finger which is presently depressing a chord-bar in order that another finger may reach farther to depress the subsequent chord-bar. This symbol is also drawn between the two chord symbols.

Example: $mC \sim iAm$

The following version of "Annie Laurie" (done in waltz time, to make it simpler) uses each of the above symbols. Please note that this arrangement is for a standard 21-chord Oscar Schmidt auto-harp, played Appalachian style. Playing a 15-bar 'harp and/or playing lap style would change the fingers used and the "moves" made. However, the above symbols may still be used, and the same general principles apply.

ANNIE LAURIE

William Douglas

(Arranged for 21-chord Autoharp)

Lady John Scott

mC iG7 tC / / mE7 / tF / tC / iD7 /
 Max - well - ton's braes are bon - nie where ear - ly fa's the

mG tG7 tC iG7 tC / / mE7 / tF / mC /
 dew. And it's there that An - nie Lau - rie gave me her

iG7 mC / / iG7 / tC / /
 prom - ise true, gave me her prom - ise true, which

mAm / iDm / mE7 / / tF iG7 tF / /
 ne'er for - got will be. And for bon - nie An - nie

mC x t / mEm / tG7 mC iAm iDm tG7 mC / X
 Lau - rie I'd lay me doon and dee.

Arrangement copyright 1990, Lyman Taylor. All rights reserved. Used by permission.

Fingers:	Symbols:	
t = Thumb	= Curl	= Kneel
i = Index	= Slide	x = Exchange
m = Middle	= Underpass	X = Block
r = ring		

Editors' Note: This article will be a chapter in the upcoming revised edition of Lyman Taylor's book, "Advanced Autoharp Notation and Technique." The first edition is available from Lyman at 340 Wesley Heights, Shelton, CT 06484. Write for details.

HARPERS-AT-LARGE

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

Festival: California Bluegrass Association's Father's Day Bluegrass Festival
Place: Grass Valley, CA



Reporting: Bill Bryant
Grizzly Flats, CA

To me, the highlight of this festival was to watch Judie Pagter (Country Ham) perform! Truly a professional in every sense of the word! This festival draws more auto-harpers each year. Some jams had 15 to 16 autoharps. The workshop drew a large crowd, run by Tina Barr, Hazel Horti and myself. Picks, tools, hints, strums and melody picking rounded out the hour, with many hand-outs to take home. Later, a group of us formed a "brain-picking" session led by Barbara Larson, which turned out to be very successful. With beautiful weather to add to all this, what more could you ask?

I couldn't attend the Snyders 16th Annual Pow Wow, but have been told that many did and had a great time. Taking place usually the first weekend in May, Snyders Pow Wow's only admission is \$5.00 per night for camping, with the opportunity of getting an early start on jamming.

Festival: California Bluegrass Association's Father's Day Bluegrass Festival
Place: Grass Valley, CA
Reporting: Laura Newton
Las Vegas, NV

(Editors' note: We received two reports on this festival, and decided that since each gave a different approach, we would print both.)

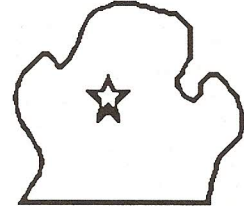
The 15th Annual CBA Bluegrass Festival is my favorite festival because, in addition to the setting and the organization, autoharps were well represented.

Tina Louise Barr, Hazel Horti, and Bill Bryant presented an interesting workshop. Each opened with a tune demonstrating their individual styles. Bill displayed the "tools of the trade" he packs around with him, from his unique picks to his spoon. Spoon?! This tool, as it turned out, is used to make a very effective hammered dulcimer-type sound by tapping on the 'harp strings. Tina Louise demonstrated picking out a melody. She talked about the value of beginning with scales and becoming familiar and comfortable with them. Once that is accomplished, she said, one proceeds by locating the root note followed by filling in other melody notes. Hazel took beginners through locating appropriate chords to accompany singing, with the group participating on several simple tunes.

Having been a long-time Country Ham/Judie Pagter fan, it was a treat to meet her and see her performance.

There were several auto-harp jams held throughout the festival, which was a highlight of the weekend for me. Besides the sheer pleasure of hearing several 'harps together, we learn so much from each other.

Festival: Original Dulcimer Players Club Funfest 1990
Place: Evart, Michigan
FFA Fairgrounds



Reporting: Carole Spicer
Alpena, MI

This festival officially runs Thursday to Sunday, the third weekend of July. Unofficially it starts days before. I arrived on Tuesday, with my fellow workshop leaders arriving later. Louann Jerome and Carolyn Egelski have been my friends for a long time. We play in a group called "Ladies' Choice," and feel we work well together in what we refer to as an "autoharp support group." Our workshop was scheduled for Saturday, from 9:30 to 11:15 AM.

I tried to keep track of how many autoharps were around the grounds. I counted about ten. What a surprise when 35 people with 'harps in hand came in. We also found the instruments more in tune than in other years. That was a surprise, because all levels of playing skills were represented. We had many spectators.

We included handouts of different songs in different keys. We kept in mind that there would be all levels of playing skills and also different chord bar set-ups. Only song lyrics and chord changes were used. There was no doubt that this was what our fellow 'harpers wanted. We went over each song several times. We handed out information for the autoharp player, and observed that the

"Everybody Can Play One" idea still exists in the auto-harp world. We did our best to let everyone know that we are serious musicians, and our instrument is not a toy. Our time for technical advice was limited, but my husband Dick did show how to silicone a chord bar.

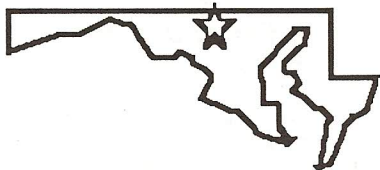
Represented in the workshop were 'harp players from Ind., Mo., N.D., Va., and Canada. After the workshop, we met again in the afternoon to visit, exchange information, play music, and become closer in our friendships. Next year we will perform on stage as a group using the songs in our handouts.

Following our workshop, Wanda Degan finished with a more advanced and most interesting time by explaining some of her playing techniques and strums. She also talked about having one of her autoharps converted to diatonic and her reasons for doing so. She sang and played several songs and we all enjoyed her input.

In a nutshell, our time spent at Ewart was a most wonderful and gratifying time. The numbers of auto-harp players are growing and for that, we are thankful.

Festival: Deer Creek Fiddlers Convention

Place: Westminster, MD



Reporting: Sue Lundy
Elkton, MD

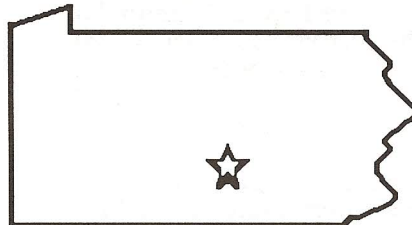
Rainy skies did not dampen the enthusiasm of the spectators and contestants at Deer Creek's second 1990 convention.

Autoharps competed in the "Special Instrument" category, and were judged against banjos, ukes, harmonicas, tipples, hammer dulcimers, bones, spoons, and the "Appalachian trash can."

Donnie (The Ole' Harp-weaver) Weaver of Oxford, Pa. finished second in this contest with his autoharp. 'Harpist Ron Penix of Baltimore, Md. finished fourth behind a hammer dulcimer.

This is a fun and worthwhile festival, and runs twice a year -- once in the spring, and once in late summer.

Workshops: Bryan Bowers
Place: Reid's Instrument Shop
Mechanicsburg, PA



Reporting: Kathy Ferguson
Fairfax, VA

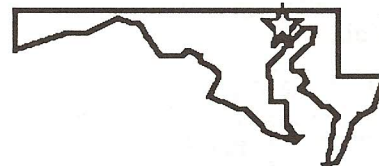
Bryan Bowers gave two three-hour workshops on July 9th at Reid's Instrument Shop. The 2-5 P.M. workshop for beginners covered how to tune, the steps to take when learning a song on the auto-harp, chord bar arrangements, finger picks, putting on new strings, and using a strap. He has a real talent for being gentle and encouraging to beginners, making sure they understand each topic before moving on to the next. For example, he had each student demonstrate they knew the correct chord changes to "You Are My Sunshine" by strumming a verse.

In the 7-10 P.M. "Masters' Class" he compressed the same material into the first half and then had the students play two pieces, one in their "comfort zone" and one they were having problems with. For each student he had suggestions, and everyone benefited from his insightful, personalized critique. He emphasized the importance of backing down when a song isn't working. First make sure the left hand is correct, then work on the right hand at a slow pace. He gave tips on singing with the autoharp: ways to set

the mood with the introduction, and to keep the 'harp from getting in the way of the song.

It's always a treat to watch Bryan teach -- his love for the instrument is infectious, and his desire to share his knowledge so sincere. I recommend any serious autoharp player attend any workshops he does in the future. It will be time and money well spent.

Campout: Spring Dulcimer Family Camping Weekend
Place: Cedarville State Park
Brandywine, MD

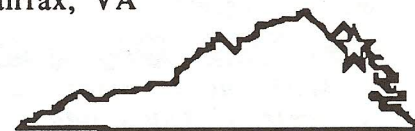


Saturday's intermittent rain didn't dampen the spirits or enthusiasm of the Memorial Day Dulcimer Family Weekend. Workshops were held in tents, and the evening open stage and concert were held in the pavilion. Sunday was clear and the campers gathered around a campfire at one of the sites and sang gospel songs.

Michael King gave the autoharp workshop complete with handouts of his arrangement of "Wild Rose of the Mountain," "Angeline the Baker," and "Gold Watch and Chain." Appalachian and hammered dulcimer, banjo, and guitar workshops were also offered.

Cedarville is an attractive park with a caring staff who enjoy the music as much as the participants. I look forward to Labor Day and Memorial Day weekends each year for these fine campouts.

Concert: Mill Run Dulcimer Band
Place: Colvin Run Mill Park
Fairfax, VA

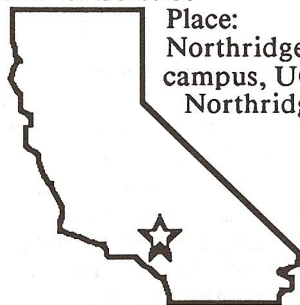


Folk music lovers were treated again this year to the

Father's Day concert at Colvin Run Mill Park. The park, with its large shade trees and gentle slope, makes an ideal setting for an afternoon of relaxing and listening to the Mill Run Dulcimer Band. They played their traditional tribute to fathers, "Silver Haired Daddy of Mine," and "Stern Old Bachelor," for the unattached. Woody Padgett played the autoharp and sang the gospel song "Going Down the Valley."

MRDB concerts always prove to be terrific concerts by a terrific group of musicians.

Festival: CTMS Summer Solstice



Place:
Northridge
campus, UCLA,
Northridge, CA

Reporting: Bob Lewis
Newbury Park, CA

This festival is an annual gathering of acoustic folk musicians and dancers. It is intended as an educational event, with an extensive workshop schedule during each day. Dances and concerts are held each evening.

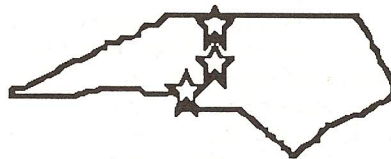
The affair is held on the campus. Dorm rooms and RV camping are available.

Autoharp workshops for all playing levels were led by Becky Blackley, Charles Whitmer, and Tom Schroeder.

Jam sessions representing all types of folk music are always a part of the festival. The heat suppressed some of this activity this year, but the Friday evening old-time session was great.



Musicians, craftsmen, and dancers traveled up and down Interstate 77 in North Carolina the last two weekends of May and the first Sunday in June:



Festival: Fiddlers' Grove
Place: Union Grove, NC
Reporting:
Mary and Charles Sleight
Falls Church, VA

The first stop was Fiddler's Grove at Union Grove, N. C., May 25-27. Mr. and Mrs. Harper Van Hoy and family hosted the festival. They have a lake and over forty acres of shaded campground to accommodate the many musicians and spectators. Over three thousand people were present to enjoy the entertainment. Watching children play, making new friends, and seeing old ones again added to the friendly family atmosphere.

The individual competitions got underway Saturday morning. The judges had a very tough job. John Hollandsworth played "Down Yonder" and took first place. Second place was won by Betty Waldron, who played "You've Been a Friend to Me." Carol Outwater took third place with "Rock the Cradle Joe."

Workshops were conducted following the competitions. Although there were more fiddle, banjo, mandolin, and guitar players, the autoharp gathering conducted by 1989's first place winner, Jackie Ferguson, was the largest. There was much fine playing and jamming.

Festival: Bluegrass and Old Time Fiddlers' Convention
Veterans' Memorial Park,
Mount Airy, NC
Staff Report

The next weekend took the van and car caravan up I-77 to Mt. Airy, N.C. for the Fiddlers' Convention. Here more jamming and visiting took place.

The autoharp contest was won by John Hollandsworth, followed by Evelyn Farmer, and JoAnn Redd.

This is a fine, comfortable

family festival. Friends sat around campfires late into the night.

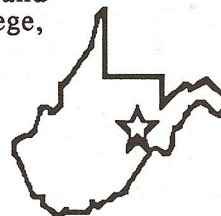
Festival: Charlotte Folk Music Society Latta Festival
Place: Latta Plantation Park,
Charlotte, NC
Staff Report

The third weekend found us driving back down I-77 to Charlotte. This gem of a festival unfortunately lasted only one day. Two stages were busy with fine entertainment, which included the Annabelles, a well-known local group which features the autoharp, and autoharp performer Ivan Stiles. Two autoharp workshops were given by Ivan. In the advanced section, about thirty players worked our way (slowly) through "Shenandoah Falls."

I have three remembrances of this day: the heat (it was intense); the friendliness of the participants; and the smooth hum of an extremely well-run festival.



Workshop: Augusta Heritage Arts Workshops
Place: Davis and Elkins College,
Elkins, WV



Reporting: Carole Outwater
Charlotte, NC

Charles Whitmer contra dancing in the new outdoor pavillion -- John Wendling perched on his car playing his new song about the Augusta experience -- late night autoharp jams on the dark back porch of Halliehurst, everyone swapping music, fitting sounds together -- Salsa music blaring from the Ice House until the wee hours -- 50s music the next night -- all this blends into the Augusta magic where the spirit of music, people, and tradition come together framing the autoharp workshops.

Leading week four's intermediate/advanced autoharp workshop was coordinator Becky Blackley with instructor Tom Schroeder, 1985 Win-

field Champion. Joining them on Monday was Ron Wall, known for his open chording techniques and flowing style and John Hollandsworth on Friday, demonstrating his uncanny "thumb flutter" on fiddle tunes. Having Ron and John demonstrate and teach their unique styles and techniques in such tunes as "Majestic Waltz" and "Ole Joe Clark," respectively, was helpful since many attending these workshops have moved beyond the essential basics and are incorporating different nuances and techniques gleaned from others into their own emerging styles.

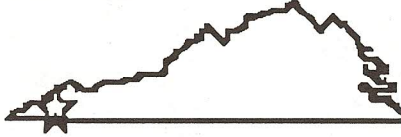
A high point in the week was Tom Schroeder's concert in the Chapel Wednesday evening. Tom plays "Port One-Step," "Hundred Pipers," and "Suite Liz" among others with such dynamics that one sits up on the edge of the seat and takes notice! Tom is also quick to share his midwestern humor and shared many a joke with anyone who was ready to listen! Tom's Thursday morning class, perhaps the best of the week, capped the previous night's concert for here Tom demonstrated and taught every dynamic and technique used in his performance. Another workshop of Tom's to note was "Learning Ways to Manage Pre-performance Anxieties and Stage Fright." Even though there were still the usual jitters during the Friday Student Showcase, we now know lots of secret ways to help ourselves! Becky challenged us in workshops with the mechanics of left hand work and timing, her forte.

And so -- the magic of Augusta lives on in the music that enriches us and in friends we hope to see again next year!

Notice!
January issue deadline
for updates and reports
is
November 15

Festival: The Sixteenth Carter Family Memorial Festival

Place: A. P. Carter's Store, Carter Fold, Hiltons, VA
Staff Report



A. P. Carter's store is now a museum, full of Carter Family memorabilia. While standing on the porch of that store, one can enjoy the view of Clinch Mountain and the Carter homestead. About a mile and a half up the road is the little Methodist churchyard where A. P. and Sara are buried.

Today A. P. and Sara's children, Joe, Janette, and Gladys, keep alive the musical tradition of their famous family. Every Saturday night of the year, the Carter Fold, which seats 1,000 people, rings with old-time music.

Once a year, a small, clean, orderly festival is held here on the first weekend in August. The musically talented local people come to the Fold and mingle with the "visitors" as well as the professional performers in a happy and exciting old-time music jamming blend. Carter Family Festivals are great jamming festivals, especially for the autoharp, which is welcome everywhere.

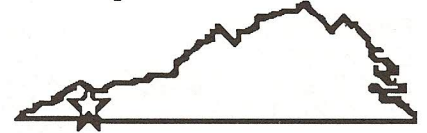
Professionals this year included John McCutcheon, autoharpist David Morris, and The Bill Sky Family. To hear and meet these outstanding performers was exciting.

But the real treat of the Carter Festival for this old-time music lover, is just to be there. To hear Janette and Joe perform in the Fold -- to listen to stories swapped by life-long Carter neighbors, friends, and cousins -- to talk to Joe under a tree late in the afternoon -- are experiences which, in my opinion, cannot be matched anywhere else.

At this small rural festival, it is still possible to touch the living roots of musical history.

Festival: The 55th Old Fiddlers' Convention

Place: Felts Park, Galax, VA
Staff Report



Galax is the oldest and largest old-time fiddlers' convention in the world. It is held the second Wednesday, Thursday, Friday, and Saturday in August. It is a boisterous, happy mix of old-time and bluegrass music and can be painted in bright, busy colors. The main thrust of the Convention is competition. The competitions are held from 7PM until ? (the ? went on until 5AM one night this year) each night of the Convention.

The autoharp competition was held on Wednesday night. First on the program were 205 old-time fiddlers (at 7PM). They were followed, in order, by 51 autoharps, then 161 claw hammer banjos, 50 dobros, and at about 4AM, 141 mandolins. All listed contestants do not show, and so the lines are in fact not as long as presented in the program. 29 of 51 registered autoharpers actually competed.

Practicing, jamming, and visiting went on all day and night long. On Sunday morning, (about 3:30AM), when the band competitions were over, the winners of all contests were announced. This year's autoharp winners included: 1st, Evelyn Farmer; 2nd, Susan Frances; 3rd, Tom Lochbrunner; 4th, John Hollandsworth; 5th, Michael King; 6th Robert Higgins; 7th, Drew Smith; 8th, Bob Lewis; 9th, JoAnn Redd; and 10th, Mary Lou Orthey.

An autoharp workshop was held on Friday morning, with many of the 29 contestants participating, Drew Smith presiding. The well-received workshop was a sharing experience, with no formal plan.

Galax is for night owls who enjoy jamming and competing during the long, cool nights in the Virginia mountains.

FALL FESTIVALS

Festivals Editor:

Ubi Adams
2659 Kissel Hill Road
Lititz, PA 17543

Code:

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

OCTOBER

The Louisburg Cider Festival

Date: October 6, 7
Place: Louisburg Cider Mill,
Louisburg, KS

Folk Project Weekend

Date: October 13, 14, 15
Place: Brachville, NJ

Code: AW, AP
(Drew Smith)
Contact: Jim King
(201) 782-8656

Tennessee

Fall Homecoming

Date: October 11, 12, 13, 14
Place: Norris, TN

Code: AP, (Judie Pagter, Bill
Sky Family) BG, FM, OF

Turkey Track Farm Festival

Date: October 13, 14
Place: Waldron, AR

Code: AP (Bill Sky Family)

Carver's Music Park Festival

Date: October 19, 20
Place: Atlanta, TX

Code: AP (Bill Sky Family)

Autumn Folk Life Festival

Date: October 20, 21
Place: Hannibal, MO
Code: AP (Paul & Win Grace)

NOVEMBER

Ozark Folk Festival

Date: November 2, 3
Place: Eureka Springs, AR
Code: AP, AW (Paul & Win
Grace)

Stringalong Weekend

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

Friends of Florida Folk Festival

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

DECEMBER

Micanope Music and Dance Camp

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

CLUBS UPDATE

Clubs Editor:

Ubi Adams
2659 Kissel Hill Road
Lititz, PA 17543

The Denver Area Autoharp and Zither Club

now meets on Sunday afternoon at the Swallow Hill Music Asso. Hall, 1905 South Pearl St., Denver, CO 80210. At this time, it meets the second Sunday of the month at 4 pm.

RECORDINGS

Recordings Editor:

Mary Ann Johnston
RD 3, Box 187
New Cumberland,
WV 26047

The following is an update of the full Recordings list. If you know of one we have missed, please send the information to the recordings editor.

Features autoharp:

THE FAIRHAIRED BOY

Alan Mager
PO Box 1221
Annandale, VA 22003

Includes autoharp:

GALLEYNIPPER

J. P. and Annadeene Fraley
Dave Peyton, autoharp
June Appal Recordings
306 Madison Street
Whitesburg, KY 41858

PIECES OF HEART

Kate Long
101 Ruffner Avenue
Charleston, WV 25301

SIGNS AND WONDERS

Ginny Hawker & Kay Justice
Tracy Schwarz, autoharp
June Appal Recordings

PRO-FILES

If you are a professional autoharper and wish to be featured, please send your picture, biography, and schedule to: Mary Ann Johnston RD 3, Box 187 New Cumberland, WV 26047

BRYAN BOWERS

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

Performance Schedule:

October 2
Johnny D's
Sommerville, MA
October 5
Watch City Coffeehouse
Waltham, MA
October 6
First Encounter
Eastham, MA
October 7
Godfrey Daniels
Bethlehem, PA
October 9-13
TBA
Remus, MI
October 15-17
Goose Acres
Cleveland, OH
October 19
Carnegie Library of
Lawrenceville
Pittsburgh, PA
October 20
Hogeye Folk Arts

Evanston, IL
November 9
Cheaha State Park
Anniston, AL
November 19
Foothills Bluegrass Club
Calgary, Alberta
Canada

MARCIA BOWERS

10 South Broad Street
Mechanicsburg, PA 17055
Pro-File: AQ Jan. 89
Performance Schedule:
October 13
Indiana Arts Council
Family Arts Workshop Day
October 22
Altoona Area Public Library
Altoona, PA
November 13
Erie Public Library
Erie, PA
November 17
Hemlock Girl Scout Event
Harrisburg, PA

PAUL and WIN GRACE

Route 1, Box 182
11990 Barnes Chapel
Columbia, MO 65201
Pro-File: AQ Oct. 88
Performance Schedule:
October 6, 7
Louisburg Cider Fest,
Louisburg, KS
October 20, 21
Autumn Folk Life Festival
Hannibal, MO
November 2, 3
Ozark Folk Festival
Eureka Springs, AR

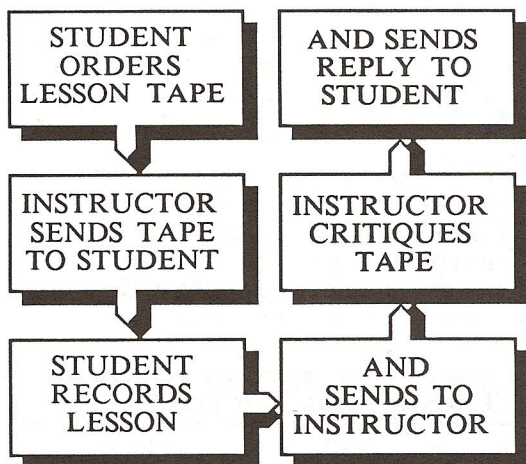
BILL SKY FAMILY

PO Box 3496
Batesville, AR 72503
Pro-File: AQ April 90
Performance Schedule:
October 3-5, 7-10
VA/TN Piggly Wiggly Promos
October 6
Kingdom Come Swappin' Meetin'
(Southeast KY Comm. College)
Cumberland, KY
October 11, 12
Tennessee Fall Homecoming
Norris, TN
October 13, 14
Turkey Track Farm Festival
Waldron, AR
October 19, 20
Carver's Music Park Festival
Atlanta, TX
October 26
American Legion Building
Newark, AR
October 27
Old High School Gym
Ravenden Springs, AR

INTER ACTION

YOU ARE INVITED
TO PARTICIPATE IN AN
INTERACTIVE LESSON
WITH

IVAN
STILES



van Stiles is known in autoharp circles across the country as an autoharpist of unique ability; not just as a performer, but also as a recording artist, instructor, author, and co-editor of *Autoharp Quarterly*.

He performs nationally at festivals, fairs, coffee-houses, colleges, and clubs. Stiles incorporates a blend of music from traditional American folk, jigs and reels of the British Isles, gospel, ballads, original songs, and more.

He has conducted workshops nationwide, most notably at the Walnut Valley Festival, the Philadelphia Folk Festival, the Augusta Heritage Arts Workshops, the Cranberry Dulcimer Gathering, and the California Traditional Music Society Summer Solstice Festival.

His first album, *Rounding Pickering Bend*, and first book, *Jigs & Reels for the Autoharp*, were introduced in 1986. He is also included on the recording *Music from Autoharp Quarterly*, released this year.

Ivan won first place in the 1987 World Autoharp Championship and has been a four-time finalist in the International Autoharp Championships, taking third place in 1987 and second place in 1989.

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THE INTERACTION LESSON: "Si Bheag Si Mhor"

Ivan Stiles
Route 29, RD2
Phoenixville, PA 19460

Purported to be the first tune ever written by Ireland's famous harper, Turlough O'Carolan, this piece is possibly his most beautiful as well. Translated from Gaelic, it means "Big Hill, Little Hill" and supposedly commemorates a battle between the big people and the "little people" (the leprechauns).

This lesson deals with the addition of "trills" to embellish the melody. This action is a *very quick* triple action that falls immediately before an on-beat. I have done this arrangement in 3/4 time which you should count as 1 & 2 & 3 &. To give an idea as to how fast the trill should be, it would fall between the "uh" and the on-beat if you were counting this as 1 uh & uh 2 uh & uh 3 uh & uh. The other tricky part about the trill is that many times you must change chord bars *between* the trill and the on-beat immediately following it. It is best to practice the trill first and then incorporate it into the tune.


Learning the Trill

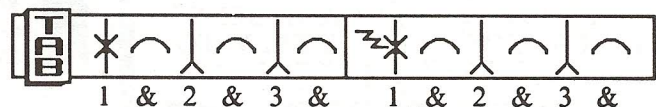
The trill is a triple action composed of (1) a downscratch with the index finger followed by (2) a short thumb strum followed by (3) another downscratch with the index finger. (A tighter action will change the downscratches and thumb strums to finger and thumb plucks.) The trill is then followed by a pinch which will fall on the on-beat for the next melody note. It is important to start the trill a split second before the on-beat so that the melody note will fall on the on-beat.

Start by practicing an exercise doing the downscratch, strum, downscratch as explained above. Do this over and over until you can do it *very* quickly. It will help if you rotate (roll) your wrist as you execute the strokes. After

you feel comfortable with the trill, add the pinch following the trill.







Now, using the exercise below, put the trill/pinch to the count 1 & 2 & 3 &. Make sure the trill falls *well after* the "&" and *immediately before* the on-beat. Make sure you keep the pinch on the on-beat.

In this lesson, the symbol  represents the trill/pinch.



Once you feel comfortable with the exercise above, try moving the trill around so that it will fall immediately before the "2" or "3" on-beat. You will find that you may want to place it in any one of those positions within the measure. Have fun, and practice!

Tab Symbols In This Lesson

-  Pinch (usually middle finger and thumb)
-  Pluck (usually index finger)
-  Strum (with thumb)
-  Strum/Pluck (strum up to pluck melody with middle finger, in one action)
-  Trill/Pinch (as described)
-  Sustain (no action taken here)

Si Bheag Si Mhor

Count: 1 & 2 & 3 &

Turlough O'Carolan

C G7	C G7 C	/ G7 C	F G7	C /	F G7 F G7 F
TAB * o	TAB * ^ \ o *	TAB \ ^ \ o *	TAB \ ^ \ z * ^	TAB * ^ \ *	TAB * o * o *

G7 F G7	C G7	C /	F G7	C /	/ G7
TAB \ ^ \ z * o	TAB * ^ \ *	TAB * ^ \ z *	TAB * ^ \ z *	TAB * ^ \ z *	TAB * ^ \ z *

Am /	F G7	/ C G7	C	/ G7	C G7 C
TAB * ^ \ z *	TAB * ^ \ z *	TAB * ^ \ o	TAB * ^ \ ^	TAB \ ^ \ o	TAB \ ^ \ o *

G7 C G7 C /	F G7	C G7 C	G7 /	C G7 C	F /
TAB * o * o *	TAB \ ^ \ z *	TAB * ^ \ z * o	TAB \ ^ \ z *	TAB * ^ \ o	TAB \ ^ \ z *

C F C	/ G7	Am /	F G7	C /
TAB * ^ \ z * o	TAB * ^ \ z *	TAB \ ^ \ z *	TAB * ^ \ z *	TAB \ ^ \ z *

F C F C G7 C	G7 C G7	C G7 /	C
TAB * o * o * o	TAB * ^ \ z * o	TAB * ^ \ o *	TAB \ ^ \ ^

Although usually played in the key of D, this arrangement is transposed to the key of C in order to make use of the A minor. If you have a B minor on your 'harp, you can transpose this to D. Arrangement copyright 1990 by Ivan Stiles. All rights reserved.

SOUND JUDGMENT



by James R. Adams, Esq.

Patent, Trademark, and Copyright Law

The following is a continuation of the last quarter's discussion of copyright issues.

There is good news and bad news as we go through this process of copyrighting a song.

The good news is that the Copyright Office sent out Copyright Package No. 105 to me the next day after I made my call requesting it. To get that material and any other forms, call Copyright Hotline (202 707-9100 -- 24 hrs). This is an answering machine. You simply leave the information as to what you need and where it should be sent -- no charge. I had my material three days after I made the phone call.

The bad news is that the package contains 15 pages of information which really should be read and understood before you file the application. If you do something even slightly wrong, your material will be sent back and you will be told to try again, delaying registration of your copyright.

Let's walk through the process of how to copyright a song. We will assume that you have written both words and music.

- 1. You need to put the song into "hard copy" of some sort. This can be sheet music, record, tape, or CD.
- 2. Get a copy of Form PA, or even better order Copyright Package 105. You can use a photocopy of Form PA, provided the copy has the same appearance as the original -- that is, it is printed on both sides of the paper with the tops of the sheets back-to-back.
- 3. Complete and send the following to the Copyright

Office, all in a single envelope: Form PA, \$10.00 in a check or money order (no cash) payable to the Register of Copyrights, and a non-returnable copy of the work which is to be deposited with the Copyright Office. As indicated above, this can be written, printed or recorded.

That sounds easy enough. Right? Well, it really is not very difficult, but there are nuances which you should know about before you complete the application and send it in. To be sure that you do it right, you need to learn the special meanings given to words such as collection, publication, best edition, author, phonorecord, sound recording, and derivative work, among others. On the other hand, the instructions accompanying Form PA are very clear and explicit.

If you just want to copyright an unpublished song you have written, you should be able to do that yourself. First, be sure you are using the correct form. Form PA is to be used if you want to copyright the original work itself -- the song, not simply your version of someone else's song. This would be appropriate if the work is either completely original or derivative. That is, use Form PA if you wrote the music or the lyrics, or if you have taken someone else's work and have done your own arrangement, such as arranging "Go Tell Aunt Rhody" to be performed by flute and string quartet.

On the other hand, if you did not originate the work, but

want to copyright your performance of someone else's work, you would use Form SR. Obviously, this requires depositing a recording of some sort, by record, tape, or disc. I will not be discussing this in great detail just now, but if you want to pursue this, you should call the Copyright Hotline and ask for Circular 56, Circular 56a, and Form SR.

If you are the author of the song and you also have recorded it yourself, you can simultaneously copyright both the original work and the particular recording of it, by using Form SR. This can only be done, however, if the same person (or group) is both "author" and performer.

Second, it is possible for the copyright to be registered as being authored by a group, e.g., The Happy Harpers. In that case, you list the names of each member of the group, identifying each of them as being a member of The Happy Harpers on the form. If you are the only author, just say that at Box 2(a) on the form.

Once you get the proper form and you complete it in accordance with the instructions, what you will get back is a certification that your copyright claim has been registered with the Copyright Office. They do not "issue" you a copyright. Under the Copyright Act of 1976 (effective January 1, 1978) your original work is protected by copyright from the time it is first created in a fixed form. You do not need to register with the Copyright Office in order to protect your copyright, unless it has been placed in the public domain by "publishing" without using a proper copyright notice.

Although registration with the Copyright Office is not necessary to give you your copyright, registration does have very definite advantages. It establishes a public record of your claim to the copyright. Also, registration generally is necessary if you need to file a lawsuit against infringement at some point in

the future.

Third, if the registration is made no later than five years after the work has been published, the registration itself can be accepted in court as proof of the validity of the copyright -- it is not determinative, but it is prima facie evidence. Finally, if the work is registered no later than three months after it has been published (or at least registered prior to anyone having infringed the copyright), then if someone does improperly use your song, you may be entitled to recover statutory damages.

How about that little "©" that you see stuck on so many works? That is a notice of copyright, which is optional now, but used to be mandatory on any work that was "published." "Publication" for copyright purposes means distributing it, whether or not for money. It would include sale of copies, leasing, or even lending copies. However, "a public performance or display of a work does not of itself constitute publication," according to the Act.

To use the copyright notice properly, you need to include three pieces of information: (a) a symbol such as ©, the word "copyright," or "copr.;" (b) the year that the work was first published; and (c) the name of the copyright owner. For example, a proper form of copyright notice would be: Copyright 1990 Ann White.

The notice needs to be put on all copies of the work in a way that will "give reasonable notice of the claim to copyright." For more information as to what this means, particularly since there are specific regulations that have been issued about the form and the position of the notice, call up the Copyright Hotline and ask for Circular 3. If you prefer, regarding this or any other forms, you may make your request in writing to: Publications Section, LM-455 Copyright Office Library of Congress Washington, DC 20559

Although the copyright notice no longer is mandatory, an important reason to consider using it, if you decide to "publish," is that it may eliminate a possible defense of "innocent infringement." If someone does improperly use your original material, but they had no reason to believe that they were infringing anyone's copyright, the amount of any damages may be reduced.

If you have questions about specific problems that you encounter, you should consult with your own attorney. You should not rely simply on the general information in this article. However, do not be intimidated about doing your own copyright application. If you order the package of information I mentioned above, it should take you about an hour or so to read through everything and complete your first Form PA. After having gone through it one time, the next one should take you about five minutes.

When you send in your form, do not expect to get an instant response. In fact, it can take between four and six months to get back your Certificate of Registration. If there is a problem with the application, you probably will hear from them much sooner than that.

Please be patient, because the Copyright Office receives more than 650,000 of these applications each year. With two 8 1/2" x 11" pieces of paper for each application, that works out, stringing them end to end, to a little over 225 miles of paper each year -- roughly the distance from Albany to Montreal. You can share that piece of information with anyone who tells you creativity is dying in the United States! ■

Editors' note: We have received the following question:

Do I need to send in a separate copyright application and fee for each song, or can I send in a group of them all at one time?

Jim's answer:

You can register several

songs at one time, with one application. Section 408 (c) (1) of the Act authorizes the Register of Copyrights to permit "a single registration for a group of related works." In accordance with the statutory authority, the Register does permit registration of a collection of several musical works with a single application and a single fee, but you must be careful to follow the instructions, particularly of Circular 50. The pieces of music all need to be by the same author, or have one author who has contributed to all of them. Also, your collection of music needs to be bound together in some neat package with a single title because the title of the collection is the only thing that will appear in the Copyright Office with reference to your application. The names of the individual songs will not appear. So, put together your "Favorite 500" in a single package and send it in.

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A SUMMER VISIT TO THE CARTER FOLD, HILTONS, VIRGINIA



by Mary Lou Orthey

Joe Carter

Joe, son and youngest child of A. P. and Sara, lives a few miles from the Carter Fold. He told the following story one sunny afternoon while sitting in the AQ booth. Joe has written and recorded many fine songs. "Could I Just Hold Your Baby" is one of his new songs.

"When I was growin' up, we owned a farm about two miles over that hill. We had tenant farmers, and they had cows. So we got milk from them, and sometimes my chore was to go fetch it with a pail.

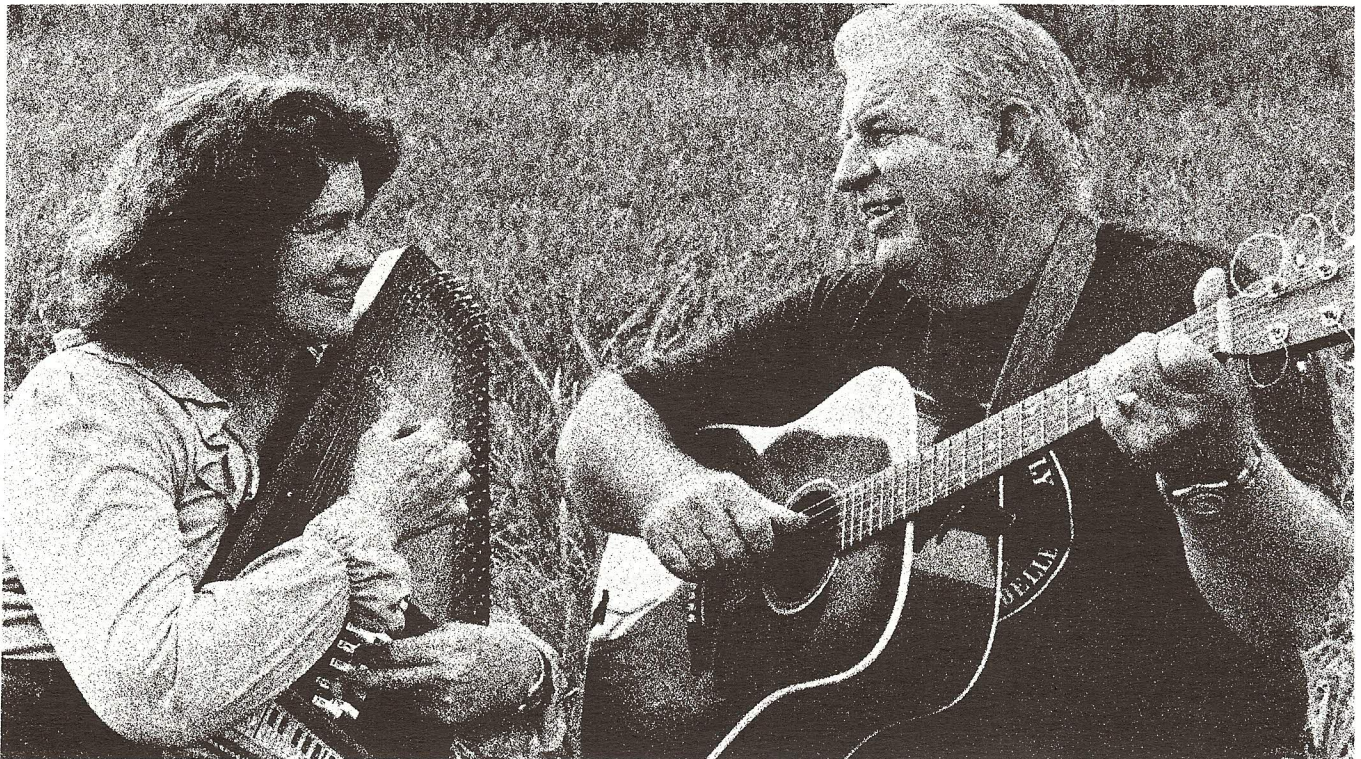
I remember, one time I took the pail over to that farm, and got to playin' with the kids -- they had kids on that farm -- and I forgot what time it was. I always had to be home before dark, and I

started home too late. I had a time findin' my way on that dark road, and I was hurryin' as fast as I could with my pail of milk. I knew I was gonna get it good when I got home.

I got all the way as far as that tall green tree right over there when I saw the shadow of a big man a'comin' down the road with a switch. I knew that was my daddy. I just stepped off the road into the bushes and let him pass me.

I went right home and started pilin' on the britches -- layer on layer -- and stuffed the back pockets, 'cause I knew what was comin' next.

Daddy went all the way two miles to that farm and back on that dark road, lookin' for me. When he came home, he gave me the switchin' of my life. I was ready for him. I remember jumpin' all around and yellin' when he switched me, -- but it didn't hurt much."



Janette and Joe Carter play every Saturday night at the Carter Fold

Could I Just Hold Your Baby

Moderate Swing
Chorus

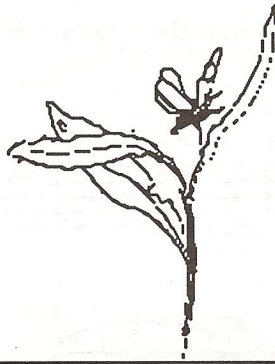
Words and Music by Joe Carter

Chorus

Could I just, hold your ba -- by
For a while, a lit -- tle while
No one knows how long I've wait -- ed
Just to look in --to her Mo -- na Li --sa eyes. *Fine*

Verse

1. Par -- don me, I know I'm sta -- ring
2. Long a -- go, it was the first love,
At your wife, for -- give me, please
Back in school, oh what a fool,
You walked in see with her be -- side you,
I can see you've made her hap -- py,
It sure brought back a lot of me -- mo -- rries. *D.C.*
But down in - side you know I en -- vy you. *D.C. al Fine*



Janette Carter

Janette is the middle child of A. P. and Sara. Her home is on top of a hill overlooking the Carter Fold. She is a busy mother, grandmother, hostess, and musician. The following is an excerpt from the book she wrote about her life, "Living With Memories." This charming and informative book may be ordered by writing to: The Carter Fold, Box 111, Hiltons, VA 24258.

My daddy learned music from Uncle Fland Bayes. He sang songs in church, so it came naturally for him and my mother to sing well. Maybelle Addington was Mother's first cousin; they grew up together. They were born and raised in and around Nickelsville, or Midway, Virginia. Mother and Daddy sang together before Maybelle married Uncle Ezra and joined them. I've heard Mother tell about their first personal appearance. They had been to Charlottesville, Virginia to visit Aunt Mae Hartsock, her sister. The car broke down, and they had no money to fix it. Daddy asked, "Sara, what can we do?" and she replied, "All I know to do is sing." So he booked a school for a music show that night and told a storekeeper to tell all who stopped by. They got money to have their car fixed and get home.

It was in August of 1927 that an ad appeared in the Bristol paper for artists to try out for a job to record songs -- an unheard-of venture sponsored by a man named Ralph Peer from New York City. Daddy talked Maybelle and Mother into trying out for this job -- there must be more money outside of Poor Valley, surely! So away they went in Uncle Eck's car -- they had a flat on the way, Daddy said. There were several groups

there, but the two chosen were the Carter Family and a young man by the name of Jimmy Rogers.

It was a very long, tiring day, waiting for them to come back from Bristol. Joe cried -- he screamed for his mother and his milk. He wanted attention! Poor Gladys walked up and down State Street with him. Mrs. Peer tried to help. She fed him ice cream, and Joe's tears stopped, but he took the stomach ache from licking the ice cream. He couldn't understand this set-up at all. It was a day in which history was being made in the music world. Aunt Maybelle was expecting her first child in September, and today Helen will say, "I was there, too."

Uncle Lish Carter (Grandpa's brother) had his doubts about Bob and Molly's oldest son! "Doc" had done strange things, usually right backwards to other people. He never made plans but just rushed to different jobs head-on. He was an adventurous young man. For instance, "Doc" (Daddy) built the house where Joe was born. Uncle Lish walked up the road to look it over when there was one room built and a fireplace outside the house. He never knew Daddy was going to add on another room -- only Daddy knew this. "Well, A. P. is going crazy," Uncle Lish said. "His fire-

place is in the wrong place." So when Daddy calmly announced, "I am going to make records if Ralph Peer in Bristol likes our act," he said, "Send him out to Marion, Virginia (the mental hospital). He's completely gone this time. His family will starve, no doubt!"

But they were accepted and Daddy started out on a new adventure -- writing, collecting, and getting songs for a session about every three months. They took on the name, the "Carter Family." They had to practice, which was hard because A. P. and Sara had to drag three children along, and Uncle Ezra and Aunt Maybelle had three, too -- Helen, June, and Anita. They had to work out music leads, time out a song to a certain second (not over three minutes), and try to keep Daddy still to sing bass when he was supposed to. Then there came the trips to the big cities. We stayed at Ma and Pa Carter's to wait until they returned. They had their songs ready, though, and sang so beautifully. In all their records, I never heard a mistake.

I remember listening to Daddy play the fiddle and the jew's-harp. He played them well, though never on a record. . . .

Reprinted with permission from "Living With Memories" by Janette Carter.

Right Brain On, Left Brain Off.

An Approach To Playing By Ear

by Alan F. Mager

Music and Your Brain

The two halves of your brain function in distinctly different ways. The left side of the brain deals with things that have distinct names, defined shapes, and measurable sizes -- things that can be dealt with precisely, logically, or mathematically. The right side of the brain deals more with the quality of things -- sounds, colors, spatial relationships, feelings -- without necessarily assigning names or values to them. In short, the right side of the brain is creative, and the left side is logical.

Playing music is essentially a right brain activity. It is the putting together of a sequence of tones to create a sensation for the listener of pleasure, sadness, confusion, uneasiness, or any of an endless list of other emotions. The names and values of the tones in the music are absolutely irrelevant to the desired result.

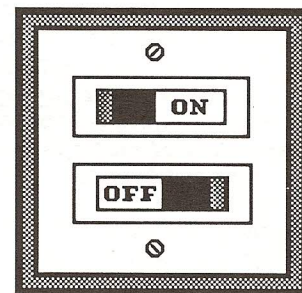
Written music was developed so that people could pass their musical creations on to others. Of necessity, the process of writing music gives names and values to individual sounds. If you are one of the many people who have learned to play the autoharp or another instrument by using written music, you may have the notion that you can't play by ear. This is because you have transformed music into a left brain activity. To play by ear, you must turn off the left brain and let the sounds, rather than their

names and values, guide you.

The process is a lot like learning to drive a car. When you first learned to drive, you and your instructor verbalized (assigned values) to all the actions needed to make the car do what you wanted. "Depress the accelerator." "Shift into second gear." "Turn on your left directional signal." Your instructor said these things to you and/or you said them to yourself. But once you gained experience, you performed these tasks without expressing them verbally, and you were able to drive without "thinking" about it. Actually, the right brain took over the activity and allowed you to drive better than you ever could if you had continued to let the left brain analyze every move before you let yourself perform it.

You can learn to play music in the same way -- by learning to shut off the left brain and letting the right brain do what it does best. You may be surprised to know that you can already play flawlessly by ear. Take a moment and sing or hum "Happy Birthday" or some other familiar song to yourself. Did you make a mistake? Probably not. Did you think of the names or values of the notes as you sang them? Definitely not! You have just played music by ear using your vocal chords as the instrument.

Now let's try to do the same thing with the autoharp. Find a recorded version of a piece of music you'd like to learn.



Start with something simple -- most folk songs, fiddle tunes, and Carter Family songs fall into this category. First you'll have to play the recorded song over and over until you have it in your head, that is, until you can hum or sing it on your own. Then you'll be ready to transfer the tune to the autoharp. Here are my suggestions for accomplishing this.

STEP 1 Determine the Rhythm

Push down two or three chord bars that block out *all* the strings on your instrument. Then strum along with the recorded song as it plays over and over. Almost all music is based on a system of two or three beats (or multiples thereof). Keep strumming along notelessly until you have worked out a nice, comfortable rhythm accompaniment to the song.

STEP 2 Determine the Key

As the recording plays over and over, listen for the chord sound at the end of the piece and at the end of sections of the piece (such as the A and B parts of a fiddle tune). Try to match this sound to one of the major chords on your autoharp. Most music in major keys ends on the tonic chord, the chord that has the same name as the key in which the music is played. If you determine, for example, that your song ends on a G major chord, then the tune is probably in the key of G major.

The vast majority of folk tunes can be played using only three chords -- the major chords based on the first, fourth and fifth notes of the scale. These chords are often designated by the Roman numerals I, IV and V. Very often the V7 chord can be used interchangeably with the V chord -- it's usually just a matter of personal preference, depending on which sound you like better. The chart below shows the I, IV and V chords for the most common autoharp keys. (Please excuse this little excursion to the left side of the brain. We won't stay long! You could find the chords you need by matching sounds, but the chart makes it easier. It's really OK to use the left brain for the things it's best at doing. Just be careful that it doesn't try to organize, label and calculate the whole process.)

KEY	CHORDS:		
	I	IV	V (V7)
E	E	A	B (B7)
A	A	D	E (E7)
D	D	G	A (A7)
G	G	C	D (D7)
C	C	F	G (G7)
F	F	Bb	C (C7)
Bb	Bb	Eb	F (F7)

STEP 3

Work Out the Chord Changes

Position three fingers on the buttons of the chords you'll be using, so you won't have to go hunting for them. Now play along with the recording. Start by using the I chord. Conveniently, the I chord is usually the first as well as the last chord in a piece of music. When you hear a change in the sound of the music, switch to one of the other two chords (IV or V) and try to match the sound on the recording. At first you may have difficulty hearing the changes the instant they occur. What you will more likely notice is that, at some point, the chord you're playing sounds wrong. This means that

a chord change has occurred. Change quickly to one of the other chords and try to match the sound. If you miss a chord change, don't worry, and don't stop the recording. Let it play on through, while you play along as best you can. As you replay the song again and again, you will work out the problem areas one by one.

It may go slowly on the first few songs you try, but keep at it and you will soon find that you will hear the chord changes more easily. Eventually, you'll be able to anticipate changes before they occur. One day, when trying to learn a new song, you'll surprise yourself by not only anticipating the changes, but by knowing which chord will be needed next.

Song lyrics can often be helpful in working out chord patterns and in pinpointing places where changes occur. In "Happy Birthday," for example, the first chord change (to V or V7) takes place on the first occurrence of the word "you." If you get used to making the chord change on that word, you'll never miss it as long as you sing the song to yourself as you play.

Before going on to the next step, keep playing the tune until you're comfortable with its entire chord pattern. At this point, you will be playing what are called "rhythm chords," which are the minimum chords needed to accompany voice or another instrument that is playing the melody.

STEP 4

Finding the Melody

In most folk tunes, the melody notes can all be found in the I, IV and V (or V7) chords. While playing along in one of the rhythm chords, you'll frequently have to switch to another chord to get a melody note. The process for working this out is virtually the same as the process for determining rhythm chords. It starts with trial and error, but fortunate-


ly the possibilities are very limited. If the note you need isn't in the rhythm chord, there are only two other choices.

As a first experiment in melody playing, take a simple song you already know well and for which you have worked out the rhythm chords. (Songs like "Happy Birthday" and "Twinkle, Twinkle, Little Star" are good choices because their melodies are second nature to you.) Find each melody note and play the tune over and over until the pattern is etched in your brain. Here again, the words to a song can be used as powerful cues to chord changes needed for melody notes.

Remember that the pattern you are learning is simply the relationship of the fingers pushing the chord buttons. Do not learn the pattern by assigning chord names or numbers to the buttons as you push them -- this tends to force the learning experience back to the left side of the brain.

After working out several songs by tedious trial and error, you should begin to see patterns developing for melody playing. Eventually, you will be able to anticipate the correct chord to use to obtain a specific note.

Finally, it's not magic. It takes *lots* of practice. But it is possible for everyone to play by ear. Once you've begun to master the basic skills, your musical ability will grow many times faster than it would have by sticking solely to the confining world of written music. ■



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More Thoughts On Carpal Tunnel Syndrome

by Mark Fackeldey

A friend of mine purchased a Guitaro with the bar mechanism Dr. Norris described. [See *Housecalls* by Richard Norris, M.D., *AQ* April 1990.] It was cumbersome, clumsy, and awkward to adjust and operate. We replaced this mechanism with aluminum (15-chord) 'harp bars, cut to size, placed buttons in the center and tuned diatonically. This Guitaro has a resonator and produces a friendly humming sound -- great for rhythm and fill-in licks. Melody picking leaves something to be desired -- namely, an extra octave. Ironically, the Guitaro was designed to be played upright like a guitar, but is easier played lap style. When holding it across the chest I prefer holding it upside down and playing high to low (instant Kilby Snow effects!).

I find two specific problems with the Guitaro. First, it requires excessive pressure to operate the bar mechanism. Second, due to the shape of the instrument (the distance between the chord buttons and the side) there is no place to rest the upper forearm comfortably when applying pressure to the chord buttons. The result is loss of control when playing anything faster than a painful dirge.

Although, to a lesser extent, these problems also occur with the autoharp, it would be nice if we could play our chord buttons like the light-to-the-touch keys on an accordian. The tendency on the 'harp is to rest the upper forearm and/or wrist on the instrument for stability. Bringing the buttons closer to the edge will only increase flexing of the wrist and increase the pressure needed to play unless the buttons work very lightly to the touch.

Perhaps the answer lies in Dr. Norris' statement, "The acutely-flexed wrist (to clear the chord bars)" . . . Since he brought it up, I checked and indeed, I flex my wrist more when playing on a 15-chord Oscar Schmidt 'harp than on my Dulci-harp, which is equipped with a chord bar cover.

Here are some of my thoughts on helping reduce the chances of developing carpal tunnel syndrome.

Use a harness strap! [See *AQ*, July 1990, page 31.] I attach the strap buttons (one on each side) about a half to one inch up from the bottom. This works

for me providing I don't let go of my 'harp with both hands to take a bow. Otherwise, I'd have tuning pegs slamming into my kneecaps. There are players who have placed the buttons in the traditional location and it's worked quite well.

Before you make up your mind, secure the strap to the 'harp with tape and try out different locations.

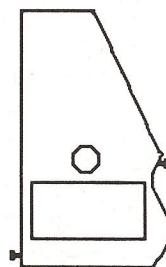
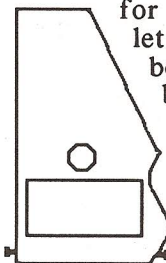
Shorten and adjust the strap so that the top of the 'harp is about even with the top of your ear and the 'harp hangs as straight as possible. (See the photo of Evo Bluestein, *AQ*, October 1988, page 31 and also the front covers of *AQ*, July 1989 and April 1990.)

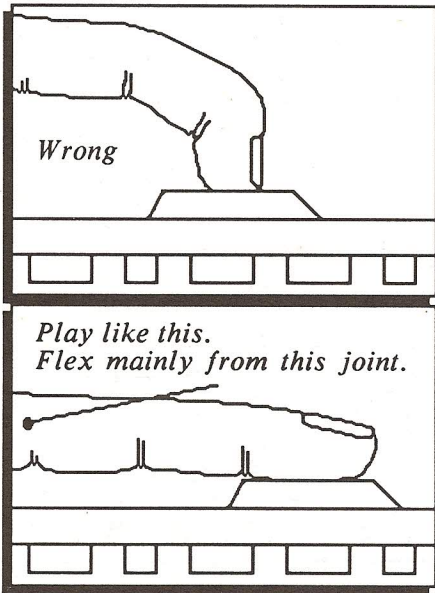
Memorize and remove chord button labels so you're not tempted to slant you 'harp sideways to read the chord labels.

Use a strap even when you sit down to play!

Look at the illustration in *I'll Buy That* (*AQ*, July 1990, page 31). The 'harp is positioned a tad low (this may be a personal preference). However, look at the left arm. Holding your left elbow that close to your body makes you a prime candidate for carpal tunnel syndrome. It forces your wrist to be flexed "acutely" in order to push the chord buttons. Don't play that way; you're inviting trouble. Raise your elbow up and bring it forward slightly so that your wrist is straighter and more relaxed.

Also, try to keep your fingers relaxed. Don't bend your fingers to push the buttons





with the tips. I also use the side of my thumb on the chord buttons. Some players advise against this, but I haven't encountered any problems.

Make sure your strings and felts are aligned evenly. Lower the action and reduce the spring tension. You should be able to produce a chord by merely resting a finger on a chord button (while picking strings, of course). On faster tunes, light tapping on the buttons should suffice. If you have to labor over pushing the buttons down, you're over-stressing your hand unnecessarily. ■

Editors' Note: Now that Mark has told us how important it is to lower the action and lessen the spring tension, we are going to hold him to his promise to write an article on this subject! And while he's at it, we'll ask him to include a bit about getting rid of the click and clack of the production 'harp actions. It just doesn't seem right to get the action perfect and still have it make all that noise.

A word about strap button placement: Placing the buttons on the side of a 'harp may prevent it from nesting properly in a hard shell case. Check case tolerances first. Buttons can also be placed on the face of the 'harp about one half inch in from the edge. Make sure the strap does not lay across any strings and damp them.

Call For Workshop Leaders!

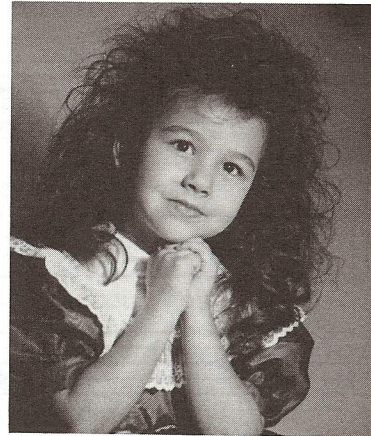
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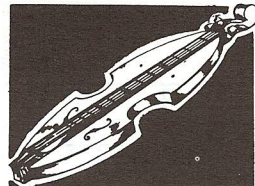
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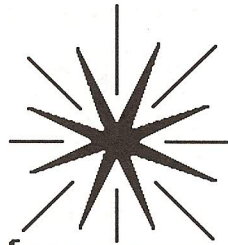
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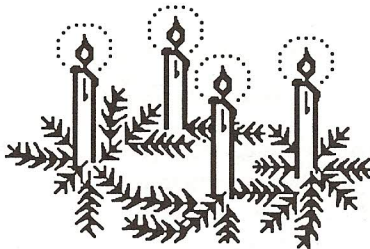
Nar Juldagsmorgon Glimmar

Vardigt

Tysk folkmelodi

G Nar	/ / D7 G jul - dags - mor - gon	/ / / glim - mar, jag	/ / D7 G vill till stl - let
TAB	* * * * *	* / * *	* / o * *
/ gå.	/ Dar	C / / / Gud i nat - tens	G D7 G / tim - mar re'n
TAB	* / / *	* * * *	* / o * *
/ D7 / / vi - lar up - på	G / strå.	Dar	C / / / Gud i nat - tens
TAB	* / o * *	* / / *	* * * *
G D7 G / tim - mar re'n	D7 / / G vi - lar up - på	/ strå.	
TAB	* / o * *	* / o * *	* / /

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When Christmas Morning Glimmers

When Christmas morning glimmers, I want to go to the stable.
There, God in the hour of the night, rests upon the straw.
There, God in the hour of the night, rests upon the straw.

This traditional Swedish folk song was sent to us by one of our readers in Skarholmen, Sweden. He sent us a tape with the music saying, "It is a most beautiful Christmas song." We think so, too, and are sending it along to you with best wishes for a happy holiday season.

WINNING FIRST IS A THRILL FOR EVELYN FARMER

by Amy Winslow



When Evelyn Farmer of Fries, Virginia, realized her calling, it wasn't through a life-long dream or even divine intervention. She found it in a mail-order catalogue.

"I was looking through this book and saw a picture of an autoharp," Farmer said. "Turns out it was my instrument all along and I just didn't realize it."

Farmer, who won first place in autoharp at the Galax Old Fiddlers' Convention last year, taught herself to play about five years ago and has played largely by ear since. And from the look of her winnings collected this year, her self-help methods are working.

Racking up 11 awards from five conventions just this summer -- including two best all-around performance trophies -- Farmer, 71, is gearing up to retain her title at the pinnacle of old-time and bluegrass conventions, the Galax competition.

"It was the biggest thrill of my life when I won last year," she said. "I had won second and third before, but never first."

Before she picked up the

'harp, Farmer was no stranger to old-time music, fiddler's conventions, or winning. For 21 years, she and her nephew, Jesse Lovell, have been backing each other on the guitar and folk song competitions. The duo also performs regularly for churches, colleges, barbecues, and dances.

"I don't know what I would've done without Jesse," she said. "He's been like a son to me."

Farmer, who lives in the outskirts of Fries, inherited her love of mountain music from her father, Glenn Smith, one of the great old-time fiddlers. She also credits her grandmother, who played the claw hammer banjo, with beginning the musical genes which have been passed down with each generation.

"I started playing with my daddy when I was about 12," she said, "but I quit everything for about 35 years."

When she got married and went to work in the Fries Textile mill, Farmer said she didn't even pick up an instrument. After her husband died in 1971, however, she needed

to find something to fill her time. "Music filled in the gaps for me. It gave me something to be interested in."

But besides simply enjoying the music as a hobby, there is a fierce competition and dedication underneath that calm, loving exterior.

"You betcha bottom dollar I try to win. It takes a whole lot of guts to get up there in front of all those people," she said. "I want to get something back, and that's what it's all about."

Although she still feels a twinge of nervousness before she performs, Farmer said she always says a prayer before stepping on stage. "I don't ever ask to win. I just ask to do a good job." Someone is undoubtedly listening, as she continues to play well and improve her talents as the years pass.

"I thought as I got older, I would drop off, but I seem to keep getting better," she said. "I guess age doesn't have much to do with it." ■

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Editors' note: This article was published the day of this year's competition. Evelyn won again! She is now the 1990 champ!

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Autoharp Songbook

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Lavender's Blue (2)

↓
F/ F Bb F/ [C7 F] [C7 F] Bb/ C7 Bb F///
La - ven - der's blue, dil - ly dil - ly, la - ven - der's green

Bb/ C7Bb F/ [C7 F] [C7 F] C7/ C7F C7///
When I am king, dil - ly dil - ly, you'll be my queen

F/ F Bb F/ [C7 F] [C7 F] Bb/ C7 BbF///
Who told me so, dil - ly dil - ly, who told me so?

Bb/ C7 Bb F/ [C7 F] [C7 F] Bb Bb/ C7 F///
I told my - self, dil - ly dil - ly, I told me so.



Call up your men, dilly dilly, set them to work
Some with a rake, dilly dilly, some with a fork,
Some to make hay, dilly dilly, some to thresh corn
While you and I, dilly dilly, keep ourselves warm.

Lavender's blue, dilly dilly, lavender's green
When I am king, dilly dilly, you'll be my queen
Who told me so, dilly dilly, who told me so?
I told myself, dilly dilly, I told me so.

Salty Dog (2)

↓
G G G G C G E7 E7 A A A A G D7D7/
Let me be your sal - ty dog or I won't be your man at all

[D7 D7] D7/ C G C G D7 G/////////
Ho - ney, let me be your sal - ty dog.

Standin' on the corner with hat in hand
Wishin' for a woman what got no man,
Honey, let me be your salty dog.
Repeat 1st verse.

Standin' on the corner with low down blues
Gosh darn mud all over my shoes
Honey, let me be your salty dog.
Repeat 1st verse.



Bury Me Beneath the Willow (2)

↓
G// CG// D7 C// D7C C// G// G G G D7 G D7/////////
Bur - y me be - neath the wil - low, 'neath the weep - ing wil - low tree

G// C G// D7 C// D7C C// G// G G D7 G D7G/////////
When he hears his love is sleep - ing, may - be then he'll think of me.

My heart is sad and I am lonely, thinking of the one I love
When will I see him, oh, no never, unless we meet in heaven above.
Repeat 1st verse.

He told me that he dearly loved me, how could I believe him untrue.
Until the day some neighbors told me, he has proved untrue to you.
Repeat 1st verse.

Tomorrow was to be our wedding, I pray, Oh Lord where can he be?
He's gone, he's gone to love another, he no longer cares for me.
Repeat 1st verse.

Little Rosewood Casket (2)

↓
C C C// C G7/ G7/ C C///
There's a lit - tle rose - wood cas - ket

C C C// C F/ G7/ C/////
Ly - ing on a mar - ble stand

C G7C/ C/ F/ F/ C C////
And a pac - ket of love let - ters

C C G7// C G7/ G7/ C/////
Writ - ten by my true loves's hand.

Come and sit beside me, brother,
Come and sit upon my bed,
Lay your head upon my pillow,
For my aching heart falls dead.

Last Sunday I saw him walking
With a lady by his side
And I thought I heard him tell me
I could never be his bride.

When I'm dead and in my coffin
And my shroud's around me bound,
And my narrow grave is ready
In some lonesome churchyard ground.

Take his letters and his locket,
Place together o'er my heart,
But the golden ring he gave me
From my finger never part.





Autoharp Songbook

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Wait Till the Sun Shines, Nellie (2)



C/// C// G7 F/ F/ C C// G7// A7 G7// C C/ F/ C///
Wait till the sun shines, Nel- lie When the clouds go drif- ting by

F/// G7/F/ C/ C/ G7/ C/D7/// D7/// G7////////
We will be hap- py, Nell- ie, Don't you cry

C/// C// G7 F/ F/ C C// G/ A7/ G/ F7/ E7///
Down lo- ver's lane we'll wan- der, Sweet- hearts you and I

E7 E7 E7 F/// A7// A7 A7/ D7/ A7/ D7/ C/// G7/// C////////
So won't you wait till the sun shines, Nell- ie Bye and bye.



Bringing In The Sheaves (2)



G G G C G/ G/ C C C F C/ C/
Sow- ing in the mor- ning, sow- ing seeds of kind- ness

G G G C G/ G G G D7 G D7///
Sow- ing in the noon- tide and the dew- y eves

G G G C G/ G/ C C C F C/ C/
Wait- ing for the har- vest and the time of reap- ing

G G G D7 G/ G/ D7 G G D7 G///
We shall come re- joi- cing, bring- ing in the sheaves.

Chorus:
G G G C G/// C C C C G///
Bring- ing in the sheaves, bring- ing in the sheaves

G G G D7 G/ G/ D7 D7 D7 G D7///
We shall come re- joi- cing, bring- ing in the sheaves.

G G G C G/// C C C C G///
Bring- ing in the sheaves, bring- ing in the sheaves

G G G D7 G/ G/ D7 G G D7 G///
We shall come re- joi- cing, bring- ing in the sheaves.

Sowing in the sunshine, sowing in the shadows
Fearing neither clouds nor winter's chilling breeze
By and by the harvest and the labor ended,
We shall come rejoicing, bringing in the sheaves.

Chorus
Going forth with weeping, sowing for the Master,
Tho the loss sustained our spirit often grieves
When our weeping's over, He will bid us welcome,
We shall come rejoicing, bringing in the sheaves.
Chorus:

Sweet Sunny South (2)



D G D/ G G D/ D A G/ G G A/
The- path to our ca- bin they say has grown green

D G D/ D D D/ A D G/////

D G D/ D G D/ D A G/ G G A//
And I know that the fa- ces and forms that I love

A D/ D D A/ A/ D/////

Chorus:
D G D/ G G D/ D A G/ G G A/
Take me back to the place where I first saw the light

D G D/ D D D/ A D G/////

D G D/ D G D/ D A G/ G G A//
Where the mock- ing birds sing me to sleep ever- y night

A D/ D D A/ A A D/////

Take me back to the place where the orange trees grow
To my place in the evergreen shade
Where the flowers on the river's green margins do grow
And share their wet scent with the glade.

Chorus



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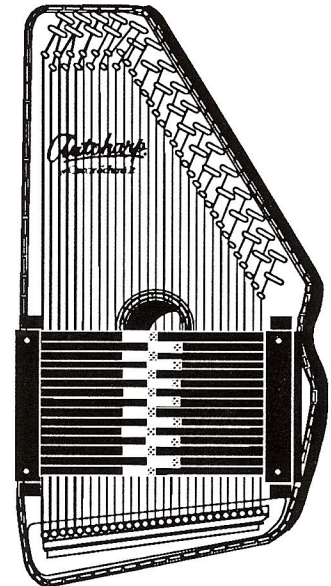
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Joe Riggs, Ivan Stiles, and Marty Schuman play a three-on-one tune during the Dulci-harp Gathering in Newport, Pennsylvania.