

# AUTOHARP QUARTERLY

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



**IN THIS ISSUE**  
FAMILY NAMED SKY  
♦♦♦  
**BUILD YOUR OWN AUTOHARP**  
*Third In A Four-Part Series*  
♦♦♦  
**AUTOHARP RENAISSANCE IN SCHOOL**  
♦♦♦  
**DIATONIC TRYOUT FOR CHROMATIC 'HARP**  
♦♦♦  
**INTERACTION--** *A Lesson With Les Gustafson-Zook*

♦♦ ♦♦ ♦♦ **AUTOHARP WEEK IN PENNSYLVANIA: JULY 1 - 7** ♦♦ ♦♦ ♦♦

# AUTOHARP QUARTERLY

THE • MAGAZINE • DEDICATED • TO  
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Volume Three, Number Four  
July, 1991

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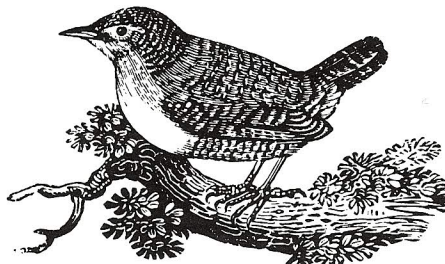
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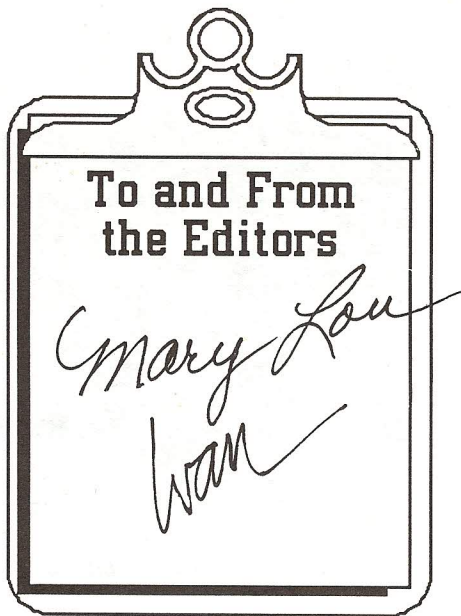
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On the Cover:  
The Bill Sky Family





## To and From the Editors

Mary Lou  
Wan

### DEAR READERS:

*Our April issue evoked such response from our readers, we are devoting this entire feature to your letters and thoughts. Thank you!*

*The Editors*

### DEAR EDITORS:

Wow! What a bombshell you've dropped on all of us misinformed 'harpers in *AQ's* article, "The True History of the Autoharp!" Thanks for all that fine research and rest assured, Herr Gütter will now (finally) get his just dues. Again, thanks!

*Bill Clifton*

*Of all the articles which have appeared in this magazine, "The True History of the Autoharp" has evoked the most response. Our telephones have been busy, and many congratulatory "Wow!"s have been voiced. Below is another reader's view. -- Editors*

How can I as an avid but unknown autoharp strummer thank *AQ* and Ivan Stiles enough for finally piecing together our instrument's true origin? After having read several other accounts on this subject, I found this one at last addresses and answers many apparent questions heretofore ignored. It finally all comes

together as a viable, conclusive history. Congratulations!  
*Skip Howell*

In the last issue, Lindsay Haisley did a good job of describing the effects of stage fright on performing ability. My experience is that people can decrease their performance anxiety through cognitive behavioral exercises. The self-help book, *Controlling Stagefright* by Peter Desberg and George Marsh, New Harbinger Publications, has helped me.

*Tom Schroeder*  
Autoharpist, Psychotherapist

*We always receive "rave reviews" on Lindsay's articles. This one seemed to be special, however. The following is another performer's reaction. -- Editors*

After reading Lindsay Haisley's article on stage fright, I thought *AQ* readers might like to know about a book delving into this and other music-performance problems (like getting the notes right!). It's called *A Soprano on Her Head, Right-side-up reflections on life and other performances* by Eloise Ristad (Real People Press, Box F, Moab, UT 84532, ISBN 0-911266-21-4).

Eloise Ristad's approach is perhaps offbeat but downright levelheaded. She understands our phobias and handles them in uncommon ways. Her book is great for those returning to music after a long absence, but with that unwanted "judge" whispering, "Why are you doing that?" (Pretend it has a huge nose -- and laugh at it!) She offers ways to prepare for a concert (for example, visualizing playing a piece when practice is impossible and "tuning up" by singing and dancing to concert pieces). For teachers, she presents solutions to everyday problems. My favorite: Every time I've asked a student to purposely make a recurring error, he/she always plays the right notes!

If you've practiced faithfully and know your pieces inside out, you deserve to perform well. (And here's a personal tip: When that four-year-old drags Grandma to the bathroom in the middle of my best piece, I play it as if to say, "Don't leave." My mind stays on the music, and my expression improves.) Go for it!

*Lucille Reilly*

*Speaking of Lindsay, we miss his usual, excellent article in this issue. And with pleasure, we extend our congratulations to Lindsay who is marrying Cheryl Dehut on June 23! -- Editors*

Love the magazine! Not until last year when we went to Winfield for our first time did we realize what an autoharp could do and how it could sound. We were very naive about the instrument. But then so are a lot of other people we run into in this area. We thought at first a 'harp would be nice background noise to our dulcimers (real instruments). We were wrong. Now when we are asked to perform, our autoharp gets its full share of the songs and is considered a real instrument. I'm glad we were wrong.

*Tim and Mardie Grothen*

I'm enjoying the Mountain Laurel 'Harp series -- just might try it. I've made several "lap" dulcimers and other types of noise makers, so I just might --

Are there any 'harp players in the corner of Indiana and Michigan on Lake Michigan?  
*Loretta Helbig*

*You're in luck, Loretta. Contact Kathy Wieland, head of the Autoharps Unlimited club at 313 769-2849. Also, see some Mountain Laurel 'Harps in progress on the next page. -- Editors*

*Autoharp Quarterly* should be called *Autoharp Eighthly*, giving us at least eight issues per year. How about *Autoharp Twelfthly*?

*Gilbert Palley*

*Sure, Gilbert, sure! -- Editors*

I've really enjoyed your publication and have found it to be very helpful. Keep up the good work!

*Gail R. Reed*

In a past issue, you mentioned reducing chord bar rattle, presumably B type bars. For some time now I have done the following on B type bars. I cut the springs in half with a small "cold" chisel. The chisel is inserted between the coils and is thin enough not to distort the spring -- it merely widens the coils until it is cut. A light tap with a hammer, and the spring springs apart into two springs. Place the chisel and spring on a metal anvil. The chord bars then barely reach the top of the holders. If the felts do not clear the strings enough, the springs can be carefully stretched a little. -- Much quieter.

To cure side rattle, I use self adhesive labels about 1/4" x 1/2" stuck onto the side of the chord bar between it and the holder side. I stick on as many as will go to allow the bar just to move freely in its slot, but with no side play. Usually two or three on top of each other on each side will do. If overdone, it will be too tight, and you can start over again.

I also put felt packing of suitable thickness on the ends of each chord bar to lower the action close to the strings. The felts are a shade longer than the bar, so no end rattle occurs.

I play melody picking mostly for my own enjoyment and cannot do with chord rattle! This way, they are almost silent. On many of the tapes I have by professional players, I hear what I believe to be the rattle of B type bars. -- Pity!

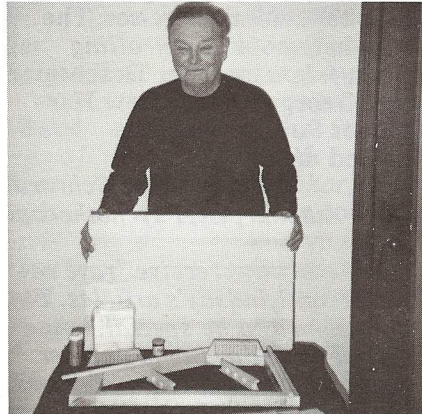
*Roy Rowntree*

*Thank you for your letter. We have wanted to address this problem in depth, and are now ready. However, we just didn't have the space to include the article in this issue. Look for it in the October '91 AQ.*

*We are wondering if you*

*mean 15 bar harps in general when you refer to the rattle heard on tapes. -- Editors*

I think the making of the bar holders was the hardest thing so far in making my Mountain Laurel 'Harp. I am retired, and to me this is a great goal to make and play my own 'harp. It is quite a challenge!



*Vince Bennett*

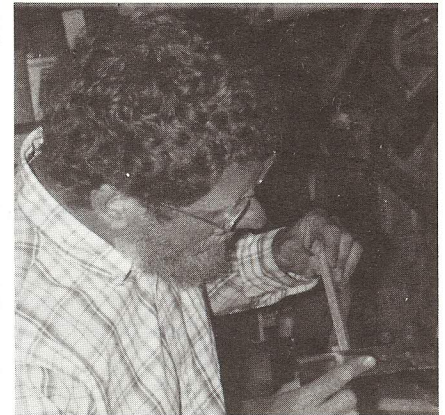
Here she is! The Mountain Laurel WoodyHarp #1. Played daily for the past month and still getting broken in. The sound keeps improving. It sounds wonderful good, as they say in Lancaster Penna., and she isn't falling apart!



*Bob Woodcock*



- And here's a picture of my friend, Gilbert Palley in the process of making his Mountain Laurel 'Harp.



*Gilbert Palley  
(submitted by Bob Woodcock)*

I have begun working on a special Mountain Laurel Resonator 'Harp a la dobro. I call it "π-do" as it employs a special engraved pie pan I won once as a resonator. Hope it all "pans out!"

*Joe "Rube Goldberg" Riggs*

I don't want to miss a single issue. AQ's my favorite magazine!

*Terry Williams*

Last year was my first at Winfield, and I thoroughly enjoyed picking with all of you at the Otter Harp and Swift-Grier Camps. I enjoyed your company at Winfield, and I enjoy your magazine. Hope to see all of you again this year.

*Fred Renner*

*We are looking forward to seeing you there! Come by the Otter Harp Heaven and jam with us! -- Editors*





# Family Named Sky

TAKING MUSIC FROM THE HILLS  
ALL ACROSS THE LAND  
by Bob Hurley

It was a lazy Sunday afternoon in October, too pretty to be described by a mere Mohawk mortal. When it comes to sharply-focused white clouds against a magnificent blue sky, simple words just won't get it.

What was needed was some music, say some very pretty, very gentle, very sharply-focused music from the hills, played by some very pretty, very gentle, sharply-focused people from the hills.

Even without the music, it was easy to be happy that day, easy to think that nothing could be wrong with the world on such a delicious, lazy Sunday, easy to stroll along and think of nothing in particular.

Then it hit us. The pretty music. The pretty people.

Some old friends had come to town to help celebrate a store opening, and here they were smack in front of us on the sidewalk, playing their pretty music from the hills. Actually, it is the daughters who put the pretty in The Bill Sky Family.

But old Bill's music is as pretty as Tara and Laurie, the girls who call him daddy.

Since their music from the hills of Arkansas is so old and so traditional, it doesn't create too many traffic jams. But for those of us who grew up listening to the gentle sounds of family harmony, Bill and his daughters are a welcomed sight. -- And sound.

Bill's music is from the hills. It is soft and winsome.

"Traditional," the folks at the Library of Congress called it when Bill and the girls were asked to put their recordings into that hallowed hall.

Then, when the Family appeared on "Good Morning, America," they were called "America's foremost traditional family trio playing old-time string music."

Yea, that's it. A traditional family playing old-time string music. Bill talks about the rigors of being a small family band on the road and on the run from one town to another.

"We're not getting rich, just making a living and making the payments," he said. They are also doing a little something for the rest of us who grew up on old-time music. They are not only keeping the tradition alive, they are keeping it fresh and rich.

"We are on the road more than 300 days a year," he said. "The folks back home in Arkansas give us a hard time when we do get home, acting like they don't know us or pretending that they can't remember our names."

But such is the life of a little family band on the run. A strange and different motel every night comes with playing old-time string music all across the country. So does the first light of day sneaking through a crack in the curtains. "And," Bill says, "you forget where you are, which town this is."

In many areas of the country, they have two-a-day and even three-a-day performan-

ces. While in Greeneville, for example, they played for over 800 kids at Doak Elementary School before hurrying on to help another store open in Sevierville.

They have played with some of the biggest names in the music business, country and otherwise. They have performed in splendid concert halls in the biggest cities in the U.S. But when they hit the backroads, they perform on sidewalks and before kids from the country.

No matter where they are performing, the girls dress alike, most often in gingham dresses and granny shoes. Tradition, you know.

When the show begins, Bill talks a spell about the family, where they are from and the music they have come to play. Then he looks at Tara, and her nimble fingers come alive.

When the music starts and when the toes start tapping and the hands start clapping, no one thinks of the long drives and long nights in lonely motels or the hundreds of miles between here and Oklahoma where they are booked day after tomorrow.

They pick at my heart while picking the old string instruments. Tradition, you know. They sing mountain ballads, haunting tunes from the Carter Family, old stuff from the church and from the days when radio was new.

They take a break and talk to those of us in the crowd. It would be easy, it seems, to complain of the bad food on

the road, the musty motel rooms, the interstate craziness. But they don't.

It is music, music, music. Their audience wants to know about old-time music, so that's what they talk and that's what they present.

It is over in two hours or so, a magnificent afternoon of music from a magnificent family of musicians, and then everyone rushes for the car. Everyone, that is, except Bill and Tara and Laurie.

They have to tear down and load up. There are more miles to go before they sleep.

There are 20 towns and 30 shows between here and home, but they will do them all and smile all the while. They have a tradition, you know, to maintain. ■

Reprinted with permission of The Greeneville Sun, Greeneville, Tennessee.

Renfro Valley, "Kentucky's Country Music Capital," recently announced the addition of The Bill Sky Family to their

roster of entertainers. The family is the first touring act to officially represent the Renfro Valley Barn Dance since the show began in 1939. Nominated for the third consecutive year as Old-Time String Band of the Year, the group will represent the Valley as they continue their touring schedule in some 40 states, Canada, and Mexico this year.

Bill, Tara, and Laurie continue in the tradition of such Renfro Valley artists as Red Foley, Homer and Jethro, and Merle Travis. This internationally-acclaimed family has several records to its credit, has been featured on "Good Morning America," hosts its own Folk Arts presentation, "Front Porch Pickin'" on educational TV and radio, and was filmed for ABC's TV presentation, "Dolly!"

A special collector's album on the "Hearth and Home 'Archives' Series" recorded by The Sky Family in 1987, has been added to the Library of Congress permanent collection as a significant recording of Ameri-

can Folk Music. This album contains three Bill Sky Family original compositions, and eleven traditional selections.

Each member of the family sings lead parts, and also swaps off in seemingly endless combinations of beautiful, often plaintive family harmonies which only bred-and-born, genetically-blended voices can produce. Bill plays old-timey guitar, and occasionally, harmonica. Tara plays banjo, mandolin, and autoharp. Laurie holds forth on acoustic string bass, autoharp, and a variety of native rhythm instruments. Both girls are accomplished jig and clog dancers, and are likely to break into some fancy footwork at any moment spontaneously, adding even more "spice" to their polished performance.

Bill and his daughters are among only a handful of remaining musicians who have lived many of the things they sing about in the old hill tunes. Their home is just a few miles from where Bill was born during the final throes of the depression-ridden 1930s depicted in Steinbeck's "Grapes of Wrath" and the songs of Woody Guthrie.

Bill describes himself as "home-made," being delivered at birth by his grandmother and great-grandmother in a rustic, creek-bottom mountain cabin. His father, who was a local square-dance fiddler, built the two-room family home himself, entirely by hand.

In the 1960s, Bill worked for an extended time on television with Anita Carter, and shared the stage occasionally with The Carter Family itself, then consisting of Mother Maybelle and daughters, Helen, June, and Anita. Through these experiences, he absorbed a generous measure of the Carter's natural feeling and love for the old-time songs.

When Bill, Tara and Laurie Sky step on stage, the inimitable grassroots authenticity shines through in every song they sing, to the total delight of enthusiastic and appreciative audiences all across the country!



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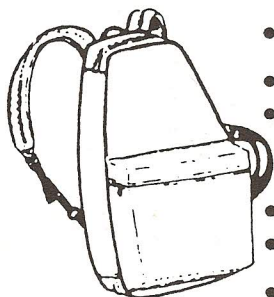
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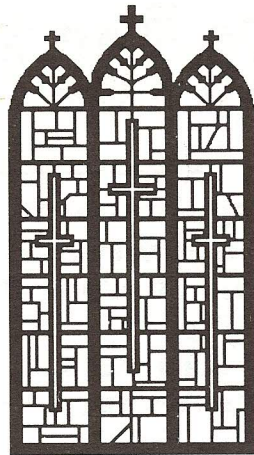
Betty Vornbrock

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# Sacred 'Harp

by Shirley Dunnett



A few miles from downtown Fort Worth, Texas stands Calvary Presbyterian Church, Independent. The church building is of southern colonial architecture. It was founded in 1950, and the congregation has been in the present building since 1954.

The congregation loves the Lord and the study of God's Word. Every Sunday morning, hymn tunes are played on the chimes in the church tower calling the neighborhood to worship. The people love to sing, and a sing-along is held once a month. Everyone requests a favorite hymn or gospel song. One hymn that is often requested, which I have arranged for the autoharp, is "Joyful, Joyful, We Adore Thee." The tune is taken from Beethoven's "Ode To Joy" in the last movement of his "Ninth Symphony." Some musicologists believe this is the most perfect melody ever composed.

## Joyful, Joyful We Adore Thee

Henry Van Dyke, 1907

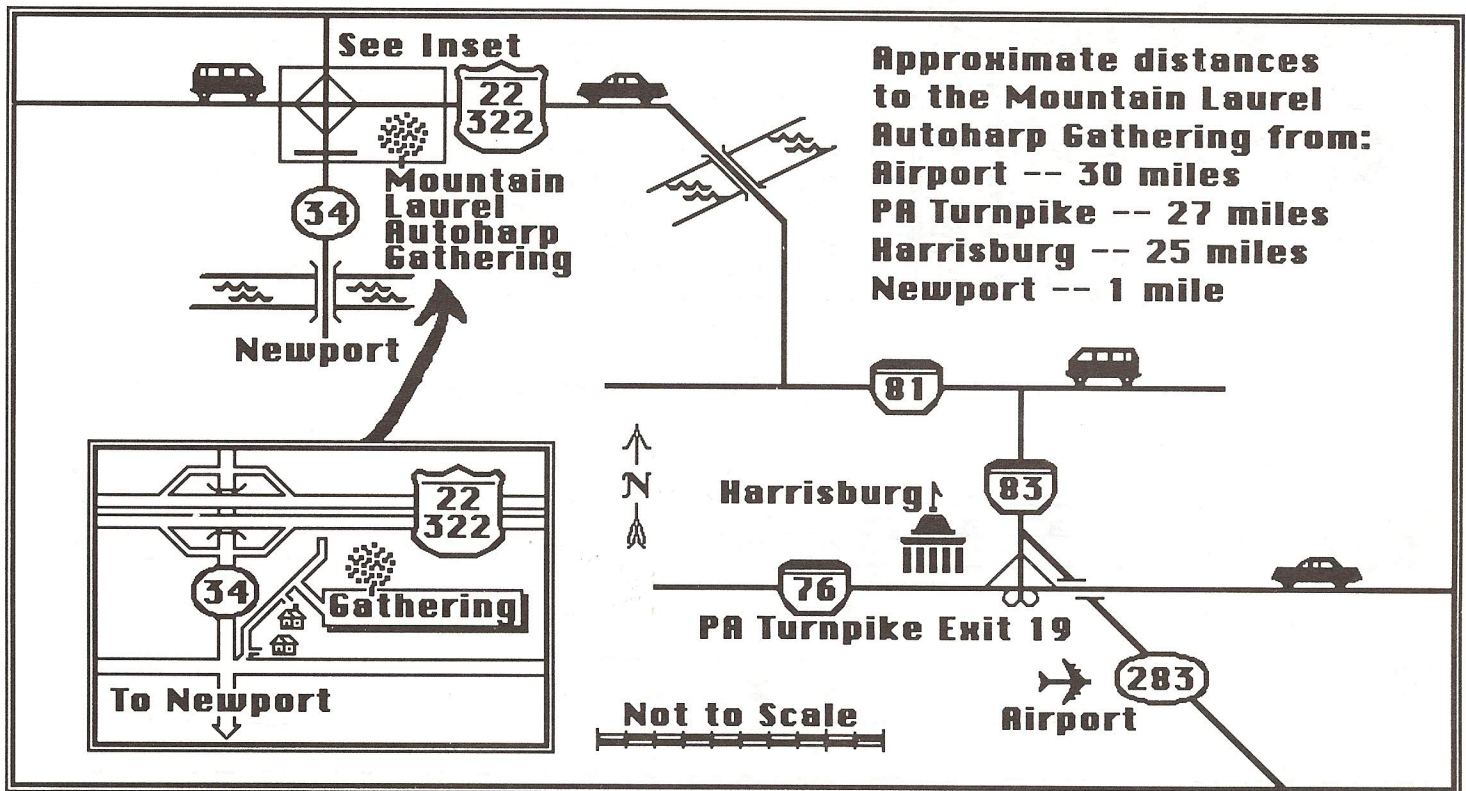
Ludwig Van Beethoven, 1824

F / C7 F / C7 F C7 F / C7 F / C7 /				
	Joy-ful, joy-ful, we a - dore Thee, God of glo - ry, Lord of love;			
F / C7 F / C7 F C7 F / C7 F C7 F /				
	Hearts un - fold like flow'rs be - fore Thee, Hail Thee as the sun a - bove.			
C7 / F / C7 F C7 F / C7 F C7 F A7 Dm G7 C7				
	Melt the clouds of sin and - sad-ness, Drive the - dark of doubt a-way;			
F / C7 F / C7 F C7 F / C7 F C7 F /				
	Giv - er of im - mor - tal glad-ness, Fill us with the light of day!			

Arrangement copyright 1991 by Shirley Dunnett. All rights reserved. Used by permission.

Note: The small notes at the end of lines 1, 2, and 3 are grace notes. They are optional and incidental to the tune. If you play them, make them fast, and don't change the normal rhythm of the piece.

# All Roads Lead To The Mountain



**Directions:** From Exit 19 of the Pennsylvania Turnpike, follow signs for Route 322 West (Lewistown). Whether the road is marked 283 or 83, just keep following the signs for 322 West. You will eventually be directed onto Route 81 South. Then, again, follow the signs for 322 West. Once on 322 West, you will go through the town of Dauphin. Continue west on 322. 10 miles after crossing the Susquehanna River, exit at the Newport exit. At the bottom of the exit ramp, turn left onto 34 South. Go south on 34 for 3/10ths of a mile to the first intersection. Turn left (watch for oncoming traffic on curve). After turning left, make another immediate left onto Burd Road (marked "No Outlet"). Proceed up the road to the Mountain Laurel Autoharp Gathering.

## Concerts

Bryan Bowers  
 Mike Seeger  
 Mike Fenton  
 Ivan Stiles

Special Saturday Afternoon  
 Concert featuring workshop  
 leaders and special guests

## Workshops

Seventeen workshops by some of the best performers and instructors in the autoharp world. Every level from Beginner through Advanced.

**Special Panel Discussion:**  
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 moderated by Mike Seeger.

Panel includes Mark Fackeldey, George Foss, Mike McClellan, and Bob Taylor.

## Contests

Enter the  
 Mountain Laurel Autoharp  
 Championship  
 Sanctioned by the  
 Walnut Valley Association.

Watermelon  
 Seed Spitting Contest

Food Concession by the  
 Oliver Grange

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**Mountain Laurel Autoharp  
 Championship Prizes**

**1st Place:** \$100 and choice of Oscar Schmidt Ozark Model Autoharp (\$349 value), #1 Mountain Laurel Dulci-Harp assembled by Dr. George Orthey (\$500 value), or Mountain Laurel Dulci-Harp Kit (\$200 value). Plus weekend pass to 1991 Winfield Festival and paid entry to International Autoharp Championship.

**2nd Place:** \$70 plus choice of remaining two autoharps.

**3rd Place:** \$30 plus remaining 'harp.

**Trophies For All Winners!**

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 Call 717 567-9469 for details.  
 Weekend Per Person: \$30  
 With Camping: \$35



# Laurel Autoharp Gathering

	FRIDAY		SATURDAY		SUNDAY	
	Main Tent	Pole Barn	Main Tent	Pole Barn	Main Tent	Pole Barn
9 AM	Meet The Workshop Leaders - Main Tent -		Panel Discussion: Improving The Autoharp - Main Tent -		Gospel Sing - Main Tent	
10 AM	Stiles: Beginning Autoharp	Hollandsworth: Increasing Speed	Stiles: Beginning Autoharp	Hollandsworth: Increasing Speed	Baumgartner: Folk Songs for Children	Stallings: Storytelling w/Autoharp
11 AM	Schuman: Frontiers of Diatonicism	Mager: Note Shading	Seeger: Traditional Southern Style	Orthey: Improving Actions	Smith: Thumb Lead Autoharp	Stiles: Beginning Diatonic
12 PM	Lunch		Lunch		Lunch	
1 PM	Baumgartner: Folk Songs for Children	Stallings: Storytelling w/Autoharp	Seeger: Traditional Southern Style	Orthey: Improving Actions	Schuman: Frontiers of Diatonicism	Mager: Note Shading
2 PM	Fackeldey: Blues Part One	Mager: Circle of Fifths	Bowers: Shortcuts To Comfort	Fackeldey: Blues Part Two	Schuman: Jamming With Others - Main Tent -	
3 PM	Smith: Thumb Lead Autoharp	Stiles: Beginning Diatonic	Orthey: Autoharp Maintenance	Fenton: Advanced Diatonic	Fackeldey: Blues Part One	Mager: Circle of Fifths
4 PM	Watermelon Seed Spitting Contest		Afternoon Concert		Orthey: Autoharp Maintenance	Fenton: Advanced Diatonic
5 PM					Bowers: Shortcuts To Comfort	Fackeldey: Blues Part Two
6 PM	Dinner/Open Stage		Dinner/Open Stage		Dinner/Open Stage	
7 PM	Jam Session Contest Sign-up Deadline 7:00PM		Guinness Book of World Records Attempt: Most Autoharps Playing One Song		Jam Session	
8 PM	Mountain Laurel Autoharp Championship		Evening Concert		Farewells	

**Schedule Of Events**  **July 5-7, 1991**  
**HOME OF THE MOUNTAIN LAUREL AUTOHARP CHAMPIONSHIP**

## PRO-FILES

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

*Mary Ann Johnston  
RD3, Box 187  
New Cumberland, WV 26047*

### **BARBARA BAUMGARTNER**

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

**Pro-File:** AQ January 90

**Performance Schedule:**

*July 5-7  
Mountain Laurel  
Autoharp Gathering  
Newport, PA*

### **EVO BLUESTEIN**

With Jemmy Bluestein  
4414 East Alamos  
Fresno, CA 93726

**Pro-File:** AQ October 88

**Performance Schedule:**

*German Festival Tour with  
Ira & Jemmy Bluestein  
July 24*

*Bonn Festival  
Bonn, Germany*

*July 25  
Hilden Festival  
Hilden, Germany*

*July 26  
Stuttgart Festival  
Stuttgart, Germany*

*July 27  
Hockenbein Festival  
Hockenbein, Germany*

*July 28-August 4  
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### **BRYAN BOWERS**

c/o Scott O'Malley & Asso.  
PO Box 9188  
Colorado Springs, CO 80932  
719 635-7776

**Pro-File:** AQ January 89

**Performance Schedule:**

*July 2  
Hoover Auditorium  
Lakeside, OH*

July 5

The Birchmere  
Alexandria, VA

July 6-7

*Mountain Laurel  
Autoharp Gathering  
Newport, PA*

July 7

*Perry Valley Grange  
Millerstown, PA*

July 13-14

*Brookings Summer  
Arts Festival  
Brookings, SD*

July 27

*Dominican College  
San Rafael, CA*

July 28

*Freight and Salvage  
Berkeley, CA*

August 24

*Idyllwild Acoustic  
Music Festival  
Idyllwild, CA*

August 30-31

*Grass Valley Festival  
Grass Valley, CA*

September 1

*Grass Valley Festival  
September 20-21*

*Walnut Valley Festival  
Winfield, KS*

### **MARCIA BOWERS**

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

**Pro-File:** AQ January 89

**Performance Schedule:**

*July 4*

*Cornwall Manor  
Lebanon, PA*

July 26-28

*Cranberry Dulcimer Festival  
Binghamton, NY*

August 3

*Heritage Arts Festival  
Strawberry Square  
Harrisburg, PA*

September 23

*Extended Residency  
Lorrane Elementary School  
Reading, PA*

### **ROZ BROWN**

1549 S. Holland Court  
Lakewood, CO 80226

**Pro-File:** AQ October 89

**Performance Schedule:**

*Buckhorn Exchange Restaurant  
100 Osage Street  
Denver, CO*

*Every Friday and  
Saturday night*



**Julie Davis** is a Colorado musician who performs at festivals, concerts, schools, colleges, and universities throughout the western United States. She gives autoharp workshops while on tour and teaches autoharp at Denver's Swallow Hill Music School.

Julie has been playing autoharp since 1964 when she was inspired by listening to Mother Maybelle Carter, Sylvia Fricker, and Alice Stewart. She has an academic background in Early Music and is rooted in folk and contemporary acoustic music of Early Music. Julie likes to experiment with the autoharp in unusual settings such as Early Music, new acoustic, and jazz. As a multi-instrumentalist who plays guitar, bowed psaltery, and several folk flutes such as panpipes and gemshorn, her autoharp playing is often influenced by medieval and other musical sensibilities. Recently she spent two weeks in residence on the Navajo reservation in Arizona and ever since has been trying to capture the haunting sounds of Navajo chants on autoharp.

Julie is the former director of Denver's Swallow Hill Music Association. She was a founding member of the Stone Soup String Band, one of Colorado's leading festival bands which toured the state extensively giving concerts, and the founder of the Renaissance/New Acoustic group, the Wild Rose Ensemble. She is currently working

as a solo performer, and will be at the Walnut Valley Festival this year helping with the festival production and performing one set sometime during the weekend.

Julie can be contacted at:

PO Box 1302  
Nederland, CO 80466  
303 258-3444

**Performance Schedule:**

July 13, 14

*A Country Affair*  
Conifer, CO

July 20

Buckhorn Exchange  
Restaurant  
Denver, CO

July 30 (for 6 weeks)

*Beginning & Advanced*  
*Autoharp classes*

*Swallow Hill Music School*  
Denver, CO

August 11

Highlands Summer Concert  
Denver, CO

September 19-22

*Walnut Valley Festival*  
Winfield, KS

September 24 (for 6 weeks)

*Advanced Beginning and*  
*Autoharp Ensemble classes*  
*Swallow Hill Music School*  
Denver, CO

**MIKE FENTON**

High Park Cottage,  
Persnore Road  
Whittington,  
Worcester, WR5 2RT  
England  
0905 354822

**Pro-File: AQ October 88**

**Performance Schedule:**

July 5-7

*Mountain Laurel*  
*Autoharp Gathering*  
Newport, PA

August 16, 17

*Autoharp Jamboree*  
*Ozark Folk Center*  
Mountain View, AR

August 30-September 1

*National Traditional*  
*Country Music Festival*  
Avoca, IA

September 9-13

*Roanoke County Schls. Tour*  
Roanoke, VA

September 14

*Doc Boggs Festival*  
Wise, VA

September 19-22

*Walnut Valley Festival*  
Winfield, KS

**PAUL and WIN GRACE**

Route 1, Box 182  
11990 Barnes Chapel  
Columbia, MO 65201

**Pro-File: AQ October 88**

**Performance Schedule:**

July 19

*Amphitheatre at the Tulsa Zoo*  
Tulsa, OK

July 20

*Tulsa Folk Music*  
*Society at Annie's*  
Tulsa, OK

August 7, 8

*North Iowa Fair*  
*Mason City, IA*

August 10-11

*Salt River Folklife Festival*  
Florida, MO

August 31, September 1

*Great River Traditional*  
*Music and Crafts Festival*

*La Crosse, WI*

September 2

*Fox Valley Festival*  
Aurora, IL

September 14, 15

*Clayville Folk Festival*  
*Clayville Rural Arts Center*

*Springfield, IL*

September 18

*Harrison Hills Elementary*  
*Schools, Fort Wayne, IN*

September 20

*Ward Elementary School*  
Fort Wayne, IN

September 21

*Conference on Storytelling*  
*and Whole Language*

*Lake County College*  
Chicago, IL

September 22

*Duneland Harvest Festival*  
*Chelburg Farm, Indiana Dunes*

*National Lakeshore*

*Porter, IN*

September 28, 29

*Cider Fest*

*Louisburg Cider Mill*

Louisburg, KS

**PEGGY HARVEY**

Traver Hollow  
c/o Kevin Lynch

PO Box 91

Coventry, CT 06238

**Pro-File: AQ April 90**

**Performance Schedule:**

July 6, 7

*Mineral Springs Campground*  
*Bluegrass Festival*

*Stafford, CT*

July 18

*Winterhawk Bluegrass*  
*Festival*

July 27

*Manchester, CT*

August 8

*Unionville, CT*

August 10, 11

*Connecticut River Valley*  
*Bluegrass Festival*

August 31

*Woodstock Fair*

Woodstock, CT

**LITTLE ROY LEWIS**

The Lewis Family

Route 1, Box 75

Lincolnton, GA 30817

**Pro-File: AQ January 90**

**Performance Schedule:**

July 3

*Inspirations Park*

*Bryson City, NC*

July 5

*Cherokee Fiddler Park*  
Grove, OK

July 6

*Festival Site*

*Renfro Valley, KY*

July 12

*Mountaineer Opry House*  
Milton, WV

July 13

*Wiards Orchard*

*Ypsilanti, MI*

July 14

*Peaceful Valley*

*Shinhopple, NY*

July 15

*Green Valley Beach*

*and Campground*

*Newton, NJ*

July 18

*Maggie Opry House*

*Maggie Valley, NC*

July 19

*Earl's Drive-In*

*Chaffee, NY*

July 20

*Little Eagle Creek Festival*

*Westfield, IN*

July 21

*Walton's Park*

*Mineral, VA*

July 26

*Paradise Lake Park*

*Warren, OH*

July 27, 28

*Old Bedford Village*

*Bedford, PA*

August 1

*Harper's Memorial Park*

*Shade Gap, PA*

August 2

*Fairgrounds*

*Lawrenceville, GA*

August 3  
Rodeo Arena  
Springdale, AR  
*August 9*  
*Lester Flatt Memorial Park*  
*Otto, AR*  
August 10  
Union Street Station  
Magnolia, AR  
*August 11*  
*Grant's Park*  
*Hugo, OK*  
August 16  
Jamboree In The Hills  
St. Clairsville, OH  
*August 17*  
*Monroe County KOA*  
*Petersburg, MI*  
August 20  
Harford Fair  
Harford, PA  
*August 22, 23*  
*Happy Holiday Campgrounds*  
*Cherokee, NC*  
August 24  
Brown County Fairground  
Georgetown, OH  
*August 30*  
*Bass Mountain Park*  
*Burlington, NC*  
August 31  
Campgrounds  
Kempton, PA  
*September 1*  
*Salem County Fairgrounds*  
*Woodstown, NJ*  
September 7  
Mountain Springs Park  
Shartlesville, PA  
*September 14*  
*High School*  
*Clear Springs, MD*  
September 15  
Granite Hill Campgrounds  
Gettysburg, PA  
*September 20*  
*Joyful Noise*  
*East Point, GA*  
September 21  
Grand Opera House  
Macon, GA  
*September 28*  
*Little Eagle Park*  
*Westfield, IN*

**HARVEY REID**  
Woodpecker Records  
PO Box 1134  
Portsmouth, NH 03802  
**Pro-File: AQ January 89**  
**Performance Schedule:**  
*July 26, 27, 28*  
*Cranberry Dulcimer Gathering*  
*Binghamton, NY*

## IN MEMORIAM

*Autoharp Quarterly*  
sadly reports the  
passing of  
Lisa Chandler,  
founder of the  
Buckeye Autoharp  
Club in Ohio. She  
was an inspiration to  
all who knew her.



### **TOM SCHROEDER**

819 W. 77th Street  
Kansas City, MO 64114  
**Pro-File: AQ October 88**  
**Performance Schedule:**  
*August 16, 17*  
*Autoharp Jamboree*  
*Ozark Folk Center*  
*Mountain View, AR*  
September 27, 28  
Memphis Dulcimer Festival  
Memphis, TN

### **MARTY SCHUMAN**

1645 Rocky Point Road  
Gainesville, FL 32608  
**Pro-File: AQ October 88**  
**Performance Schedule:**  
*July 5, 6, 7*  
*Mountain Laurel*  
*Autoharp Gathering*  
*Newport, PA*

### **MIKE SEEGER**

**Pro-File: AQ January 89**  
**Performance Schedule:**  
*July 5, 6, 7*  
*Mountain Laurel*  
*Autoharp Gathering*  
*Newport, PA*

### **BILL SKY FAMILY**

PO Box 3496  
Batesville, AR 72503  
501 264-9382 (Ans. Service)  
**Pro-File: AQ April 90**  
**Performance Schedule:**  
*July 3*  
*Sally Mountain Festival*  
*Queen City, MO*  
*July 4*  
*Old Joe Clark Festival*  
*Renfro Valley, KY*  
*July 7*  
*Jimmy Driftwood*  
*Folk Hall of Fame*  
*Mountain View, AR*

July 9, 10  
Renfro Valley Barn Dance  
Renfro Valley, KY  
*July 13*  
*The Carter Family Fold*  
*Hiltons, VA*  
July 20  
Renfro Valley Barn Dance  
Renfro Valley, KY  
*July 26*  
*Jimmy Driftwood*  
*Folk Hall of Fame*  
*Mountain View, AR*  
July 28  
Cripple Creek Music Festival  
Morden, Manitoba, Canada  
*August 1, 2*  
*Wooten Memorial Park Festival*  
*Center Ridge, AR*  
August 3  
Renfro Valley Barn Dance  
Renfro Valley, KY  
*August 4*  
*Twin Springs High School*  
*Dungannon, VA*  
August 9-11  
Bluegrass and Old-Time  
Music Reunion  
Waukee, IA  
*August 16*  
*Jimmy Driftwood*  
*Folk Hall of Fame*  
*Mountain View, AR*  
August 18  
Jimmy Driftwood  
Folk Hall of Fame  
Mountain View, AR  
*August 23*  
*Earl's Drive-In*  
*Chaffee, NY*  
August 25  
Jimmy Driftwood  
Folk Hall of Fame  
Mountain View, AR  
*August 31, September 1*  
*National Traditional Country*  
*Music Festival*  
*Avoca, IA*  
September 6  
Jimmy Driftwood  
Folk Hall of Fame  
Mountain View, AR  
*September 8*  
*Jimmy Driftwood*  
*Folk Hall of Fame*  
*Mountain View, AR*  
September 11-13  
Renfro Valley Barn Dance  
Renfro Valley, KY  
*September 14*  
*Doc Boggs Memorial Festival*  
*Wise, VA*  
September 19-22  
Walnut Valley Festival  
Winfield, KS

September 27-30  
Texas State Fair  
Dallas, TX

**DREW SMITH**  
529 Ardmore Road  
Ho-Ho-Kus, NJ 07423  
Pro-File: AQ July 89  
Performance Schedule:

July 5-7  
Mountain Laurel  
Autoharp Gathering  
Newport, PA  
July 26-28  
Cranberry Dulcimer  
Gathering  
Binghamton, NY

August 1  
Augusta Heritage Arts Wksp.  
Elkins, WV

August 2-4  
2nd Annual Appalachian  
String Band Festival  
Clifftop, WV

August 9  
Galax Old Fiddler's  
Convention -- Workshop  
Galax, VA

August 23-25  
Philadelphia Folk Festival  
Schwenksville, PA

**IVAN STILES**  
Route 29, RD2  
Phoenixville, PA 19460  
215 935-9062  
Pro-File: AQ October 88  
Performance Schedule:

July 5-7  
Mountain Laurel  
Autoharp Gathering  
Newport, PA

July 8  
Master's Class  
Reid's Instrument Shop  
Mechanicsburg, PA

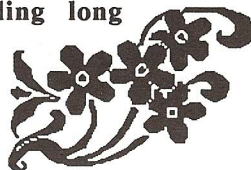
August 10  
Columbia Street Bakery &  
Coffeeshop  
Chapel Hill, NC

**CAROL STOBBER**  
Maiden Heaven Band  
Box 1275  
Talladega, AL 35160  
205 362-6471

Pro-File: AQ October 88  
Performance Schedule:  
July 11-13  
Cypress Creek Park Bluegrass  
Show  
Adona, AR  
July 18-20  
Dillard's Bluegrass Festival  
Rome, GA

August 3  
Taco Village  
Lubbock, TX  
August 29-September 3  
The Old Threshers Reunion  
Mt. Pleasant, IA

Note: Cancellations can  
occur. Confirm dates and  
locations with performers  
before traveling long  
distances.



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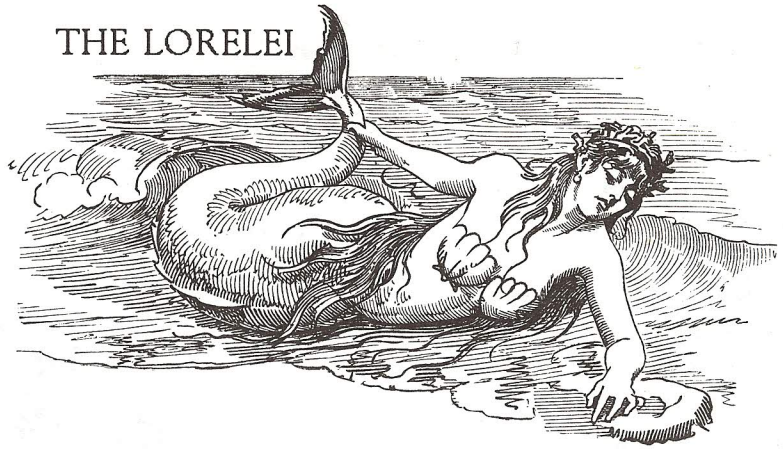
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# THE LORELEI



According to German legend, the Lorelei waits on the rocks overlooking the Rhine, and with her beauty and irresistible song, lures sailors and their ships to destruction on the rocks. About two hundred years ago, Henrich Heine put this legend into verse, and composer Friedrich Silcher later set it to music. It became one of the popular songs of his day, and still survives today as a traditional melody.

Friedrich Silcher (1789-1860), composer and music historian, was dedicated to providing music that would be

enjoyed by everyone, regardless of social class and background. He researched and compiled folk songs of German origin and other countries, and also composed many

contemporary songs which he wrote in the folkstyle -- a practice that is very much alive and well today among our own folk musicians and song writers. ■

Friedrich Silcher

Musical score for guitar, consisting of four systems. Each system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). Below the staff are two lines: a line for chords and a line for guitar tablature (TAB). The tablature uses numbers 1-6 for frets, 'x' for muted strings, and 'o' for natural strings.

System 1: Chords: D / G D G A G D G / D / A G A D /

System 2: Chords: / G D G A G D G / D / A7 / / D /

System 3: Chords: A D A / / / / E7 / A / E7 A E7 A A7 /

System 4: Chords: D G D G A G D / A / D / A G A D

## JUDIE'S CHOICE

by Judie Pagter



GRIZZLY FLAT HARPER  
VOL I  
Bill Bryant  
PO Box 840  
Grizzly Flats, CA 95636

Bill Bryant, the 1990 International Autoharp Champion (Winfield, Kansas) used both handcrafted and OSI instruments in this, his first recording.

If you are into modern sounds, you will enjoy "Chasin' The Shadows." It has a real "new" 'harp sound.

"The Rose" is a beautiful subtle song which Bill plays very well, as he also does "Hem of His Garment." -- A great job.

I like his version of "Ghost Riders" very much. Sounds great played on an autoharp!

The 'harp Bill plays for "Shenandoah" sounds just like an old-time music box. Very different, and very beautiful!

"Mockingbird Hill" is my favorite tune on this tape. The song is beautiful to begin with, but he plays a real nice traditional 'harp, and I love it. Take a listen folks, and see if you don't agree with me.

Everyone knows "John Henry." Everyone records "John Henry." But Bill does a great job with it!

"Scarborough Fair" and "Climbing The Stairs" are pleasant, easy-listening tunes which sound nice on Bill's 'harps.

We all know "Further Along" and we probably all have played it. Bill does a good job on this song.

The instrument he uses on "The Battle Hymn of the Republic" has a totally different sound. Enjoyable to listen to.

"Greensleeves" is, in my opinion, overly done.

What a pretty song "Running by the Islands" is! I think Bill used his electric 'harp on this one. Nice. And you'll like "Waltz of the Wind," as well.

I like playing the good ole polka, "Just Because," myself. Makes you want to dance. Bill does some nice internal stuff on this one.

Another one of my favorites on this tape is "I'll Fly Away." Well done.

"Ketch-up" is a unique tune with a unique title.

The last tune on the tape is "The Water is Wide." It is the only song on the tape which is played with two instruments -- Bill plays a harmonica on this one with his 'harp, and each complements the other nicely.

The "Grizzly Flat Harper" is different from previous recordings I have reviewed. It is clearly, as it states on the "J" card, dedicated to the versatility of the modern 'harp. ■



### Notice

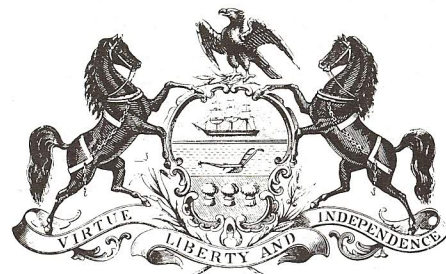


#### WE'VE BEEN DRAGGING OUR FEET

We have not passed postal hikes on to our subscribers. The post office has increased its rates three times since 1988, and we have absorbed these increases. On October 1, 1991, our subscription rates will have to go up. Beat the increase! Re-subscribe now! Four issues, first-class mail, \$15 (US). Charter subscribers deduct 10%.

*Autoharp Quarterly*  
PO Box A  
Newport, PA 17074

# General Assembly of Pennsylvania Declares July 1 - 7, 1991 To Be Autoharp Week



On June 5th of this year, the General Assembly of Pennsylvania adopted House Resolution No. 56 declaring the week of July 1st through July 7th to be Autoharp Week in Pennsylvania. The Resolution was introduced by Representatives Fred C. Noye and Dan Clark on March 19, 1991.

As part of the Resolution, the Assembly recognized the importance of the autoharp and its significance in perpetuating American folk music. In addition, it states that:

WHEREAS, There is to be an international autoharp festival held in Newport, Perry County, Pennsylvania, on July 5, 6, and 7, 1991; and

WHEREAS, The Commonwealth is proud to host this celebration to be known as the Mountain Laurel Autoharp Gathering; therefore be it

RESOLVED, That the House of Representatives declare this week of July 1 through July 7, 1991, as "Autoharp Week" in Pennsylvania in honor and commemoration of this first international "homecoming" of the autoharp.

# THE MOUNTAIN



# LAUREL™ 'HARP

by Orthey Instruments  
Dr. George Orthey  
Tom Fladmark

*This is the third in a four part series of articles, (January: Patterns and Materials, April: Making Parts, July: 'Harp Body Assembly, Sound Board and Finishing, October: Pins and Stringing), written exclusively for AQ. Collectively, the articles will constitute a booklet providing fully-detailed plans and step-by-step directions needed to build a 12-bar auto-harp. The complete preprinted booklet may be ordered from Limberjack Productions, PO Box A, Newport, PA 17074 for \$20.00 ppd. The Mountain Laurel Dulci-Harp Kit, (pre-cut components of the Mountain Laurel 'Harp plus booklet), may be obtained by writing to Orthey Instruments, RD1 Box 34A, Newport PA 17074. Made according to these directions, the completed instrument will have a bright, old-time traditional sound, and will look like an old-time 'harp. Orthey Instruments and Limberjack Productions cannot be responsible for the outcome of this endeavor by individual craftsmen.*

## STEP FOUR 'HARP BODY ASSEMBLY

Draw Pattern #1 on the inside of the back. If you want to put your own logo or signature in the sound hole location, draw the sound hole, too. This is easily done by aligning the bass rail edge of the pattern with the straight long bass rail edge of the inside of the back. Then take a push pin and pin it in place. Put one pin in at each line intersection and at each corner of each piece. These pin holes in the inside of the back can then be joined by lines

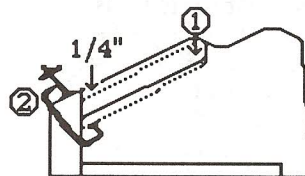
very exactly reproducing the pattern of the frame in every detail. Carefully lay each frame piece and the two internal brace pieces in place. Be sure the joints fit perfectly. Discrepancies of less than 1/16" in the width of pieces is trivial. The length of the top and bass rails should be exact.

Take good old #1 piece of 3/4" plywood and lay a piece of newspaper on it. Lay your 'harp back on top of that so they coincide.

Place the toe pin block in position with glue and clamp it exactly over its pattern position.

Next, place the bass rail in position with glue. Put a bit of glue on the end too, where it joins the toe block. Clamp it lightly at two places and put your long bar clamp longways of the bass rail, and draw the bass rail tightly to the toe block. Check to see that you have not changed the alignment of the bass rail. Then clamp the bass rail in place at each end and apply two clamps equally spaced between the ends. You now remove the long bar clamp.

Put glue on the long pin block and place it in position like so: (note dotted lines)



Put a clamp moderately tight at position 1. Then tighten clamp at position 2. This will force the long pin block tightly against the toe block. Be sure the piece is aligned properly with its pattern position. You may want to try a dry run, no glue, of this pro-

cedure to be sure you can do it reasonably smoothly and quickly. When it is all glued in place with a good block-to-block joint, clamp it down firmly to the back at each end, and at two places between.

The top rail should now be glued in place. Clamp it lightly. Place the dead pin rail in place without glue. Then put your bar clamp across the 'harp from mid point of the dead pin block to the toe block. When you tighten the clamp, it will draw the top rail firmly against the long pin block. Clamp the top rail firmly and remove the dead pin block immediately.

Now put glue on the dead pin block. Don't forget to put glue between the block and the two rails. Put the dead pin block in place and clamp it lightly near each end. Place the bar clamp across the 'harp again as described above and draw the joints tight. Tighten the two clamps near the ends of the dead pin block. *Remove the bar clamp now and then add two more hold-down clamps evenly spaced in the middle of the dead pin block. Leave this mess alone overnight. The directions on the glue say it sets up in a few minutes, and dries hard overnight. I say it sets up overnight and dries hard in a month. The only exception is when you make a mistake and try to get two pieces apart. You will find it is instant setting, and a team of horses couldn't pull them apart.*

If you are going to sign your 'harp, make some smart remarks, or place a label so it can be seen through the sound hole, do it at this time. A light coat of shellac or lacquer



over it will preserve it for posterity.

If there is any glue squeezed out between the frame joints, clean it off so you have a smooth, clean, flat top on the frame.

Place the two internal brace pieces in position with glue and weigh them down. They will be stuck in place OK in 1/2 hour. This can be done any time after you get your main frame pieces in place.

Next, we glue the top on and the thing starts looking like a 'harp. You may have trouble keeping the top from sliding out of position as you clamp it down. You should also keep in mind the top aligns with all edges except the dead pin end. The top is 5/8" short at the dead pin end to accommodate the bridge. To insure good alignment when you clamp it down, drive a 1/2" nail 1/4" into the bass rail, about 1/2" from each end. Then cut them off about 1/8" high. This will leave you two very sharp points sticking up. Put glue on top of the frame and on top of the two internal braces, and clamp the top down in position. Clamp the bass rail area first and the two sharp nails will be buried under the top, but will stick into the top insuring that it won't move around. Be sure to use a strip of 1/2" thick scrap under the clamps on top of the 'harp, and have your 3/4" backing board behind, so you won't make clamp marks on your new 'harp.

After another eternal overnight wait, take all the clamps, backing board and stuff off the 'harp body.

Before proceeding, tidy up your 'harp by sanding the edges with a belt or disc sander so everything is smooth and neat. If you fitted the parts well, the amount to be sanded will be minor. If things don't fit well, you now pay the elbow tax. Also be sure to clean out any bead of glue that squeezed out between the top and the dead pin block so there will be a good

square, firm seat for your bridge.

Some paste wood filler can be used to correct minor discrepancies on joints or plywood edges.

*Caution: when sanding the edges, just clean it up. Don't sand away a lot of frame, thus changing the size and shape of the body.*

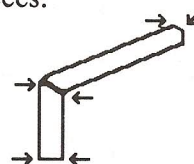
#### STEP FIVE LAYOUT OF SOUND BOARD

Place Pattern #2, which shows the positions of all the bridges and tuning pins, on top of your 'harp. The bass rail edge, toe, and long pin block edges should align perfectly -- or almost perfectly. Use the bass rail, toe block edges, and corner for alignment. As long as there is under 1/8" discrepancy in alignment at the upper end of the long pin block, you may proceed. If your alignment error is 1/8 - 1/4", you can proceed, but will have to move your upper octave tuning pins in, away from the edge of the 'harp. If your error is more than this, you need new lumber, new glasses, and a long vacation.

With the pattern set in this position, place a push pin through the pattern into the 'harp body at the top tuning pin, the bottom tuning pin, and one somewhere near the mid-point in a tuning pin position. These will hold the pattern in position while you mark the remaining tuning pin positions and the tuning pin end bridge position. Take a sharp point (ice pick, awl, or push pin) and punch a hole through the pattern at each tuning pin position. You want a clear mark so you can see it after you have finish on the 'harp.

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or 5/16" width. \$2 per 10" strip.  
Min. order, 10. Add \$5 s/h.  
Orthey Instruments  
RD1, Box 34 A  
Newport, PA 17074

These will mark where you will drill the tuning pin holes. Also mark six points showing the six corners of the two bridge pieces.



After removing the push pins and the pattern, check to be sure the marks are clean and clear. If any tuning pin marks are not deep enough to avoid being hidden by finish, punch them a bit more. Remember you are going to drill these marks out when you drill for the tuning pins.

Get out the two bridge pieces you made. The 1/2" high bridge goes in the notch along the top at the dead pin end. Cut a piece to fit the full length of this position. Use your 'harp body for the exact pattern and length. Cut it, and clean up the ends and sharp corners with sand paper. Then glue and clamp it in position. Look at the Pattern #2 and the side elevation of Pattern #2.

Put the beveled corner toward the end of the 'harp as shown.

Using the 1/4" high bridge stock, cut the two pieces necessary to make the tuning pin bridge. These pieces need only be lightly glued in place by placing some weight such as a brick or two on top to hold them in place for an hour or so.

#### STEP SIX FINISHING

Finishing is up to you. Any protective finish paint, lacquer, or varnish will work. Decoration is at your discretion. Put finish on your chord bars, chord bar holders, and dead pin end covers as well as the 'harp body. You must sand off the sharp corners and drill the screw holes, (see pattern #4), before finishing your dead pin end cover. ■

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**SUMMER FESTIVALS**


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

*This is an updated list of the 1991 summer festivals which feature autoharp in workshop, concert and/or contest.*

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Code:

AC . . . . . Autoharp Contest  
 AP . . . . . Autoharp Performance  
 AW . . . . . Autoharp Workshop

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**JULY**


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**Sally Mountain Festival**

Date: July 3  
 Place: Queen City, MO  
 Code: AP (The Bill Sky Family)

**Old Joe Clark Festival**

Date: July 4  
 Place: Renfro Valley, KY  
 Code: AP (The Bill Sky Family)

**Winnipeg Folk Festival**

Date: July 4, 5, 6, 7  
 Place: Birds Hill  
 Provincial Park  
 Code: AP

Contact: Rosalie Goldstein  
 264 Tache Ave  
 Winnipeg, MB  
 Canada R2H 1Z9 204231-0096

**Mountain Laurel Autoharp Gathering**

Date: July 5, 6, 7  
 Place: Newport, PA  
 Code: AC AP AW (Bryan Bowers, Mike Seeger, Mike Fenton, Ivan Stiles, Drew Smith, Mark Fackeldey, Marty Schuman, John Hollands-worth, Alan Mager, Fran Stallings, Barbara Baumgartner, George Orthey)

Contact: Limberjack Productions  
 PO Box A  
 Newport, PA 17074 717 567-9469

**Mineral Springs****Campground Bluegrass Festival**

Date: July 6  
 Place: Stafford, CT  
 Code: AP (Peggy Harvey)

**3rd Annual Warrenville Folk Music Festival**

Date: July 6, 7  
 Place: Warrenville, IL  
 Code: AP AW (Lindsay Haisley)  
 Contact: Donna Benkert  
 PO Box 248  
 Warrenville, IL 60548 708 717-8495

**Gebhard Woods****Dulcimer Festival**

Date: July 7, 8  
 Place: Gebhard Woods State Park  
 Morris, IL

Code: AP AW (Dorothy Wagner, Diane Ippel) Contact: 815 942-0113

**Augusta Heritage Arts Workshops**

Date: July 7-August 9  
 Place: Elkins, WV  
 Code: AW (Becky Blackley, Drew Smith, Charles Whitmer)  
 Contact: Doug Hill, D & E College  
 Elkins, WV 26241-3996

**Cypress Creek Park**

**Bluegrass Show**  
 Date: July 11, 12, 13  
 Place: Adona, AR  
 Code: AP (Maiden Heaven)  
 Contact: 501 662-4451

**Carter Family Fold**

Date: July 13  
 Place: Carter Fold, Hiltons, VA  
 Code: AP (The Bill Sky Family)  
 Contact: Carter Fold  
 Box 111, Hiltons, VA 24258

**Brooklings****Summer Arts Festival**

Date: July 13, 14  
 Place: Brooklings, SD  
 Code: AP (Bryan Bowers)

**19th Annual Non-Electrical Musical Funfest**

Date: July 17, 18, 19, 20  
 Place: Osceola County Fairgrounds,  
 Evart, MI  
 Code: AW AP  
 Contact: Donna Beckwith  
 817 Innes NE  
 Grand Rapids, MI 49503 616 459-6716

**Dillard's Bluegrass Festival**

Date: July 18, 19, 20  
 Place: Rome, GA  
 Code: AP (Maiden Heaven)  
 Contact: 404 291-0216

**Cranberry****Dulcimer Gathering**

Date: July 26, 27, 28  
 Place: Binghamton, NY  
 Code: AW AP (Drew Smith, Marcia Bowers, Eileen Kozloff-Abrams, Harvey Reid, Lyman Taylor, Clare Wettemann)  
 Contact: Ed Ware  
 329 Marion Avenue  
 Endwell, NY 13760 607 669-4653

**Winterhawk****Bluegrass Festival**

Date: July 27  
 Place: Manchester, CT  
 Code: AP (Peggy Harvey)

**Rockford Folk Museum Festival**

Date: July 27, 28  
 Place: Rockford Museum  
 Rockford, IL  
 Code: AP AW  
 Contact: M. Mitchell 800521-0849

**The Mid-Summer****Bluegrass Festival**

Date: July 27, 28, 29  
 Place: Grass Valley, CA  
 Code: AP AW

Contact: Fifth String  
 5526 "H" Street  
 Sacramento, CA 95814  
**Tripple Creek Park Music Festival**

Date: July 27, 28  
 Place: Rocky Mount, VA  
 Code: AC  
 Contact: Sterling T. Belcher  
 Route 7, Box 500

Rocky Mount, VA 24151

**Cripple Creek Music Festival**

Date: July 28  
 Place: Morden, Manitoba, Canada  
 Code: AP (The Bill Sky Family)

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**AUGUST**


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**Clear Lake Festival**

Date: August 1  
 Place: Clear Lake, CA  
 Code: AP (Bill Bryant)

**Wooten Memorial Park Festival**

Date: August 1, 2  
 Place: Center Ridge, AR  
 Code: AP (The Bill Sky Family)

**Carter Family Memorial Weekend**

Date: August 2, 3  
 Place: The Carter Fold, Hiltons, VA  
 Code: AP (Janette Carter)  
 Contact: Carter Fold  
 PO Box 111  
 Hiltons, VA 24258

**Appalachian Stringband Festival**

Date: August 2, 3, 4  
 Place: Clifftop, WV  
 Code: AP (Drew Smith)

**Old Time and Country Music Festival**

Date: August 9, 10, 11  
 Place: Wauke, IA  
 Code: AC AP AW  
 (The Bill Sky Family)  
 Contact: Dora Miller  
 2111 N. 5 Avenue E.  
 Newton, IA 50208

**56th Annual Galax Oldtime Fiddlers' Convention**

Date: August 7, 8, 9, 10  
 Place: Galax, VA  
 Code: AC AW (Drew Smith)  
 Contact: Oscar Hall  
 328 A Kenbrook Dr.  
 Galax, VA 24333

**Blackberry Festival**

Place: Lakeport, CA  
 Code: AP (Bill Bryant)

**Annual Willow Folk Festival**

Date: August 10, 11

Place: Stockton, IL

Code: AP

Contact: D. Wagner 815 947-3601

**Salt River Folklife Festival**

Date: August 10, 11

Place: Florida, MO

Code: AP (Paul &amp; Win Grace)

**Autoharp Jamboree**

Date: August 16, 17

Place: Ozark Folk Center

Code: AC AP AW (Mike Fenton,

Tom Schroeder, Harvey Reid)

Contact: Elliot Hancock

Ozark Folk Center, Box 500

Mountain View, AR 72560

**Old Time Fiddlers and Bluegrass Convention**

Date: August 16, 17

Place: Fries, VA

Code: AP AC

Contact: Fries Volunteer Fire Dept.

Fries, VA 24330 703 744-2242

**Philadelphia Folk Festival**

Date: August 23, 24, 25

Place: Schwenksville, PA

Code: AP (Drew Smith)

**Idyllwild****Acoustic Music Festival**

Date: August 24

Place: Idyllwild, CA

Code: Bryan Bowers

**16th Old-Time Country Music Contest and Festival and Pioneer Expo of Arts and Crafts**

Date: Aug. 28 thru Sept. 2

Place: Pottowattamie Fairgrounds,

Avoca, IA

Code: AC AP AW (Mike Fenton,

Laurie Sky, Dr. George Orthey, Faith

Willis, Pat Walke, John Fleckenstein,

Doris Gatterman, The Claytons,

Rivertown String Band, Kathy Wood,

Max Hubbard and Trudy Post, Thelma

and Melissa Ames)

Contact: Bob Everhart

PO Box 438,

Walnut, IA 51577

**Old Threshers' Reunion**

Date: Aug. 29 thru Sept. 1

Place: Mt. Pleasant, IA

Code: AP (Carol and Rebekah Stober)

**Great River Traditional Music and Crafts Festival**

Date: August 31-September 1

Place: La Crosse, WI

Code: AP (Paul &amp; Win Grace)

**9th Annual Labor Day Musical Family Weekend**

Date: August 31, September 1

Place: Brandywine, MD

Code: AP AW

Contact: Keith Young

3815 Kendale Road

Annandale, VA 22003

*Continued on page 33***CLUBS UPDATE**

Clubs Editor:

Ubi Adams

2659 Kissel Hill Road

Lititz, PA 17543

*The complete list is published every January. Send your club information to the Clubs Editor.***NEW CLUBS****Tulsa Folk Music Society**

Po Box 1262

Tulsa, OK 74101-1262

**Heartland Harpers**

c/o Kathy Wintermeyer

4425 S. Buckner-Tarsney Rd.

Grain Valley, MO 64029

**CLUB NEWS**

**The Happy Hearts Autoharp Club** will hold a meeting on July 13 at the Wildwood Bluegrass Festival, Kalona, Iowa. On August 10, Laurie Sky will be giving an autoharp workshop at the Bluegrass and Old Time Music Reunion in Waukee, Iowa. The club will also meet at the National Old Time Country Music Contest Festival in Avoca, Iowa. (See Festival list for workshops and performances.)

**CABOMA Jam** (Capital Area Bluegrass and Old Time Music Association) meets every 2nd and 4th Sunday of the month from 2 to 6PM, Lyon Park Community Center, N. Filmore Street and Pershing Drive, Arlington, VA.

**Harps Over Texas** is changing its meeting time to the 4th Tuesday of each month at the Cumberland Presbyterian Church, 1424 Stewart Road, Denton, Texas.

**The Eastern Shore Autoharp Club** is merging with **The Capital Autoharp Club**, (which, until recently was the **Unnamed Autoharp Club**).

The new Missouri club, **Heartland Harpers**, meets the 4th Saturday every month. Call Kathy Wintermeyer at 816 229-0144.

**RECORDINGS**

Recordings Editor:

Mary Ann Johnston

RD3, Box 190-A

New Cumberland, WV 26047

*Features autoharp:***LOST IN THE WOODS**

Autoharp: Mike Herr

210 Reservoir Road, Beckley WVA 25801

**WHITMER AND LANGSTON****VOLUME II**

Autoharp: Charles Whitmer

25650 IH 45 N #1107, Spring TX 77386

*Includes autoharp:***I WANT US TO BE****TOGETHER IN HEAVEN**

Orchard Grass Old Time Gospel Singers

Autoharp: Rhoda Kemp

450 Chamberlain Lane, Salem VA 24153

**WILL THE CIRCLE BE UNBROKEN**

Autoharp: Randy Scruggs,

Jimmie Fadden

United Artists Records, Inc.

**HIGH HILLS AND MOUNTAINS**

(Jean Ritchie)

Autoharp: Evo Bluestein

Greenhays for Flying Fish Records

1304 W. Schubert, Chicago IL 60614

**NONE BUT ONE** (Jean Ritchie)

Autoharp: Peter Pickow

Greenhays for Flying Fish Records

1304 W. Schubert, Chicago IL 60614

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STILL THE **ELECTRONIC**  
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FOR EASIER, EXACT TUNING! \$9<sup>00</sup> + \$2.50

**"WINFIELD WINNERS" CASSETTE ALBUMS**  
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VOL. 1 and VOL. 2 \$9<sup>00</sup> ea. / 2 for \$17<sup>00</sup> + \$2.00

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**REFELTING STRIPS**... 15 for \$12 / 21 for \$15 + \$2.50  
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The 1991 Walnut Valley Festival will be held September 19th to the 22nd at the Winfield, Kansas fairgrounds. Autoharps will have more than their share of competent and entertaining performers at this year's festivities.

Making his twelfth appearance at Winfield is autoharp virtuoso and storyteller, **Bryan Bowers**. A five-fingered picking style is Bowers' trademark, and he holds the 'harp high over his heart to play. *Frets* elected Bryan to its Gallery of The Greats in their fifth annual readers poll of those acoustic string musicians whose excellence merited the highest recognition. Bryan has contributed greatly to the autoharp world, and to the Winfield Festival. His most recent release is "For You," from the Flying Fish record company.

**Roz Brown**, another Winfield veteran, has been attending the festival for about 18 years, first as a spectator, and later as a staff member. Roz, from Denver Colorado, regularly entertains at the Buckhorn Exchange, (see Profiles), where he sings cowboy and folk songs. His new autoharp tape, "Colorado and the West" is a collection of some of his favorite songs about cowboys, Colorado, and the West. His goal is to keep alive all the songs that folks have spent years trying to remember.

**Cathy Barton** first appeared at Winfield in 1975 as a surprise participant in a workshop. She was invited back as a performer the following year, and with her husband, Dave Para, has performed in eleven Walnut Valley Festivals. Cathy, who plays autoharp along with several other instruments, is a folk historian and holds a graduate degree in folklore. Walnut Valley is happy to welcome Cathy and Dave back.

**Mike Fenton**, International Autoharp Champion of 1987, is returning from his Worcester, England home. Mike is also the Galax Fiddlers' Convention Autoharp Winner for



## Celebrating Its 20th Anniversary, the Walnut Valley Festival at Winfield will be a "Barn-burner of a Festival."

the years 1984, '87, and '88. As the UK consultant for Oscar Schmidt International, Mike is regarded as one of the world's leading autoharp performers and teachers.

During the late '80s, Mike began a productive partnership with **The Bill Sky Family of Arkansas**, which will join him at Winfield this year. Read more about The Bill Sky Family in this issue.

**John McCutcheon** first started his musical career banging away at a mail order guitar in the early '60s. Since that time, he has become a master of many instruments, including the autoharp. Although best known for his hammered dulcimer playing, when John picks up the autoharp and plays "The Great Storm is Over," there is no need for words. There is feeling from the heart.

**The 1991 International Autoharp Championship will be held at 12 noon on Thursday, September 19th.**

Registrations will be accepted until one hour before

the scheduled contest or until 40 contestants are registered. The entry fee is \$10 and contestants may pre-register by mail.

*Once again, special arrangements can be made for registered autoharp contestants who plan to attend the festival only on the day of the contest.* Call the Walnut Valley Association office at 316 221-3250 for information. Prizes for the contest include a Signature Dulci-Harp with the Winfield logo inlay from **Orthey Instruments**, two Limited Edition Walnut Valley Twentieth Anniversary Series Autoharps by **Oscar Schmidt**, cash prizes, and trophies. Both Orthey Instruments and Oscar Schmidt will have luthier booths at the festival to display their instruments and offer assistance to aspiring 'harpers.

Workshops will be offered over the festival weekend by the featured performers.

The Walnut Valley Festival is dedicated to presenting the finest acoustic music festival in America. National contests, workshops, concerts, and all-night campground picking make this international convention a must for your 1991 calendar. For more information, see the Walnut Valley advertisement on facing page.

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## You're Invited To An Autoharp Campfire Jam!

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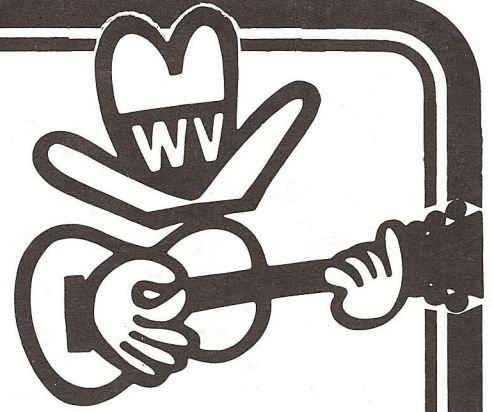
On Thursday evening, September 19th following the regularly scheduled Winfield events, a jam session/campfire will be held to honor the new 1991 International Autoharp Champions. This is a popular annual event, enjoyed by about 150 autoharp enthusiasts each year. Again the invitation is extended to everyone by the hosts, **Autoharp Quarterly** magazine and **Orthey Instruments**. Bring your 'harps and join the 1991 Winfield Winners. You won't want to miss it!

# Walnut Valley Festival

20th National Flat-Picking Championships

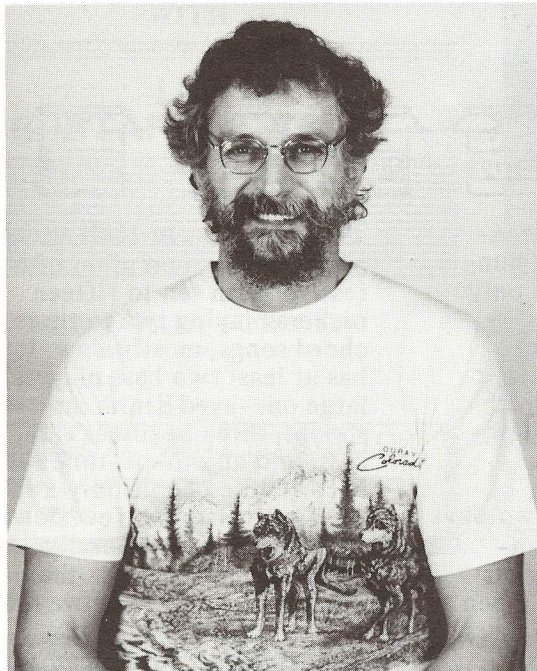
September 19, 20, 21, 22, 1991

WINFIELD, KANSAS



## FEATURING IN PERSON:

- De Dannan
- Mike Cross
- Norman & Nancy Blake
- Dan Crary
- Bryan Bowers
- Alison Krauss & Union Station
- John McCutcheon
- The Lynn Morris Band
- Mark O'Connor
- The Front Porch String Band
- Bill Staines
- The New Tradition
- Cathy Barton & Dave Para
- Aileen & Elkin Thomas
- The Dixie Chicks
- Joel Mabus
- Danger In The Air
- David Schnauffer
- Loose Ties
- Mike Fenton
- The Bill Sky Family
- Spontaneous Combustion
- The Bluegrass Patriots
- Roz Brown
- Linda Tilton
- Andy May
- Lilah Gillett
- Steve Kaufman
- Happy Traum
- Bennett & Gurley



**BRYAN BOWERS**

TICKET PRICES	Advance	Gate
Weekend (4-day)	\$40	\$45
2-day Fri.-Sat.	27	30
Sat.-Sun.	22	25
Fri. or Sat.	15	18
Sun. (Gate only)		10

\*Children ages 6-11 . . . \$1 per day,  
payable at gate upon initial entry,  
NOT payable in advance.  
\*Children under 6 admitted free  
with adult

FESTIVAL GATE AND  
CAMPGROUNDS WILL OPEN  
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ONLY WEEKEND  
TICKETHOLDERS ALLOWED  
ON GROUNDS PRIOR TO  
MIDNIGHT THURS., SEPT. 12  
ADVANCE TICKETS  
GUARANTEE ADMISSION

No mail orders after Sept. 10th. Orders received after Sept. 1 will  
be held at Gate. NO REFUNDS

## 9 CONTESTS

- \$32,136 In Cash Prizes, Trophies and Instruments
- Contests are limited to 40 contestants per contest.

## WORKSHOPS

Arts & Crafts Fair — 4 Stages in Operation  
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No Animals, No Beer or Alcohol, No Drugs and  
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**\$32,136**  
IN CONTEST PRIZES

For More Information Write or Call

**walnut  
valley**

**association, inc.**

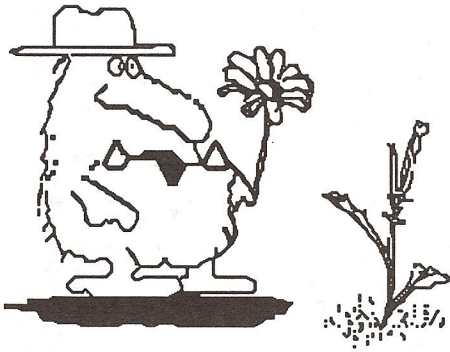
P. O. Box 245AQ 918 Main Phone (316) 221-3250  
Winfield, Kansas 67156

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

# A Picker's Glossary

by Bob Dodge

*It has come to our attention that as the festival season rolls into full gear, there are some of us who may not be technically familiar with some of the key terms needed to slide gracefully from campfire to campfire. We have pilfered this glossary from Bob's article in the April issue of Southern Nevada Bluegrass Music Society's Bluegrass News.*



*This indispensable, specialized information has also been penned by Bob Dodge, and purloined from SNBMS' Bluegrass News. With the exception of watching pickers work on their motorhomes, the most exciting thing to do at a bluegrass festival is JAM. In this article, Bob discusses the four types of jams; the Practice Jam, the Open Jam, the Jam-From-Hell, and the ever-so-elusive Perfect Jam.*

**The Practice Jam** usually occurs mid-morning, mid-afternoon, or mid-evening. You can recognize a practice jam by the fact that it usually consists of three good pickers and at least two super pickers. The jam circle is very tight, the songs sound rehearsed, and nobody says, "Come on over." Pickers in a practice jam use as many as six chords in a song and split the instrumental breaks among each other. These jams are impor-

**Picker:** a person who owns his/her own instrument, knows three or more chords, and knows one verse to sixteen songs.

**Good Picker:** a person who knows nine chords, six scales, all the words to five songs, and most of the words to ten more.

**Super Picker:** a picker who can play any song whether he/she knows the tune or not.

**Jam:** two or more pickers playing music for the insomniacs.

**Jamming:** the act of being in a jam.

**Jam Buster:** a person who believes he/she should be on "Star Search."

**Do You Know Any John Denver?:** phrase used by a jam buster.

**Instrument:** guitar, banjo, bass, dobro, fiddle, autoharp, mandolin, harmonica.

**Non-instrument:** spoons, drum, washboard, kazoo, saxophone.

**One More Song:** phrase followed by two additional hours of jamming.

## Jams



tant because some bands consist of members who live hundreds of miles apart. The only time they get to rehearse together is at festivals. Practice Jams are great to listen to and record. Clapping at the end of songs is usually appreciated.

**The Open Jam** starts two days before the festival and continues until the sheriff evicts the last two pickers. The Open Jam has two to fifteen pickers playing three chord songs about death, alcohol and death, prison and death, war and death, car wrecks and death, train wrecks with death, love ending in death, and dead pets. Needless to say, the Open Jam is a somber bunch of pickers. These jams are great places to practice instrumental backup, sing harmonies, and learn chord progression.

**The Jam-From-Hell** usually occurs the second night of a festival with ten to fifteen pickers playing two to three chord songs, mostly slow. It has at least two bass players, a large one-eyed drunk on spoons, three beginner fiddles, and an out-of-tune autoharp. These people only know the first verse to a few slow songs, and have generally tuned to the last truck that whined down the highway.

**The Perfect Jam** means different things to different people. To me, it means a young woman in a halter top playing bass, a campfire when it's cold, shade when it's hot, and grass to stand on. No one asks the banjo for "Foggy Mountain Breakdown," the fiddle for "Orange Blossom Special," or the autoharp for "Wildwood Flower." Wait a minute! Who let the autoharp into my Perfect Jam? Who edited this???



# INTER ACTION

YOU ARE INVITED  
TO PARTICIPATE IN AN  
INTERACTIVE LESSON  
WITH

LES  
GUSTAFSON-ZOOK



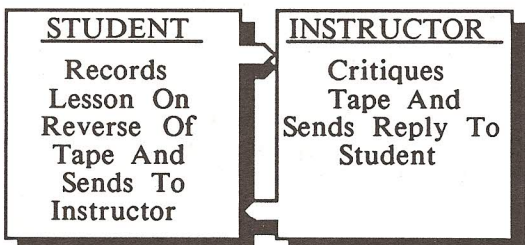
## NEW 2-PART FORMAT!

### Part 1



Student has choice to go on to:

### Part 2



Les Gustafson-Zook was the 1989 National Autoharp Champion and a finalist the past two years at the International Autoharp Championship, placing third in 1989. He began playing the autoharp when he and Gwen received her family's autoharp as a wedding gift in 1985. Starting with Christmas songs and moving to fiddle tunes, he developed his own playing style that has become known for its high energy and fluid fingering.

A worker with the Mennonite Church, Les has lived in many locations across the country. He has considerable choral experience, but got interested in folk music eight years ago while playing bass at gatherings of the Atlanta Area Friends of Folk Music. He added mandolin and dulcimer to his repertoire before settling on the autoharp.

Les has been playing dinner music at restaurants near his Albany, Oregon home, giving lessons and workshops, and performing with Gwen at coffeehouses and other forums. They have been doing assemblies together to introduce folk music and instruments to elementary school children. Les recently recorded a tape, "Great Hymns on the Autoharp" that is soon to be released.

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

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

**HERE'S HOW THE NEW 2-STEP INTERACTION WORKS**

**STEP 1**

Send \$8.00 to the instructor for a tape of the lesson including the instructor's rendition of the tune. Make check payable to the instructor.

--Then decide if you want to go on to Step 2 --

**STEP 2**

A. Record your rendition of the lesson on the reverse side of the tape along with any questions, and return it to the instructor with an additional check for \$8.00.

B. The instructor will listen to your recording and following it will critique your playing, answer your questions and, if necessary, demonstrate the playing of the tune further. The instructor will then mail the tape back to you.

**YOU WILL RECEIVE YOUR PERSONALIZED REPLY IN 3 - 4 WEEKS**

## **INTERACTION LESSON: "SAILOR'S HORNPIPE"**

Les Gustafson-Zook  
1735 Main Street S.E.  
Albany, OR 97321

For me, one of the joys of playing the autoharp is playing fiddle tunes. These happy and lively tunes keep my spirits up and help me develop quickness and proficiency in both my right and left hands. "Sailor's Hornpipe" is an old favorite which is impressive when done at any speed. It looks intimidating at first glance, but after you play it several times, I think you will discover it is not so hard after all.

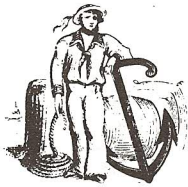
I have found it very helpful to practice playing scales in order to help my ears get more familiar with the sounds that the different chords have in relation to each other. For example, a scale in G would be chorded as follows: G - D - G - C - G - C - D - G. What this gives you is a complete do-re-mi scale from do to do (provided you play those notes). Being familiar with the sounds of notes in the scale in relation to the chord bars being pushed to get them is critical for being able to play a tune by ear. Familiarity with these sound relationships is very helpful when attempting to play a tune such as "Sailor's Hornpipe."

Regarding my specific playing style, I find that I play "Sailor's Hornpipe" using what I call the "Yellow Pages" stroke. This involves my fingers walking across the melody strings, just as if they were walking through the Yellow Pages. (Of course, when the tune is played up to speed, the fingers are running rather than walking.) The walking fingers are combined with a thumb stroke on every other note. This combination then is a pinch stroke, then a pluck, followed again by a pinch, pluck and so on. Generally, I find myself pinching with my middle finger, and plucking with my index or pointer finger. I also find that my pinches are not broad strokes, but cover only an octave at most. (The broader the stroke, the slower the speed.) This breadth of stroke doubles the melody notes an octave lower giving the tune a fuller sound. I also use a pinch for slower notes and ones that need special emphasis. Try these techniques, adding any other strums or fills at your own leisure and comfort.

A short note about my arrangements: I play this tune with different variations, as a waltz, straight, and with syncopation (as well as other styles). When I used this tune in competition, I played one verse with each of these three styles. As a waltz, in 3/4 time, it has a lilting rhythm that is very nice. Straight, it has a hard-driving rhythm as fiddle tunes do. With the syncopation, the first and third beats are held (dotted) creating a "doo-bee, doo-bee" effect. Once the basic tune comes more easily, you might want to try some of these variations.

I hope you have fun with this tune. When you gain familiarity with more fiddle tunes, you will find some of the musical phrases in "Sailor's Hornpipe" also appear in a number of different tunes. Thus, being familiar with one tune makes playing many tunes easier. Playing these happy tunes is an instant cure for depression, so when things of this world get you down, I recommend a good dose of fiddle tunes!





# SAILOR'S HORNPIPE

Traditional

Arrangement copyright 1991, Les Gustafson-Zook. All rights reserved.

**A**

G D	G / / / C	G / / D G / D G	A / / / A7
X <sup>2</sup> X <sup>1</sup>	X X X X <sup>1</sup>	X <sup>0</sup> X <sup>0</sup> X <sup>0</sup> X <sup>0</sup>	X X X X <sup>0</sup>

D / / A7 D	G D C G C G C G	C G D G D G D A7
X X X X <sup>0</sup>	X <sup>0</sup> X <sup>0</sup> X <sup>0</sup> X <sup>0</sup>	X <sup>0</sup> X <sup>0</sup> X <sup>0</sup> X <sup>0</sup>

D A D G D G C D	G / / / / D	G / / / / C
X <sup>0</sup> X <sup>0</sup> X <sup>0</sup> X <sup>0</sup>	X <sup>0</sup> X X X X <sup>0</sup>	X X X X <sup>0</sup>

**B**

G / / / / / /	C / / / / G	A7 / / / / / /
X <sup>0</sup> X <sup>0</sup> X <sup>0</sup> X <sup>0</sup>	X <sup>0</sup> X X X X <sup>0</sup>	X <sup>0</sup> X <sup>0</sup> X <sup>0</sup> X <sup>0</sup>

D / / A7 D	G D C G C G C G	C G D G D G D A7
X X X X <sup>0</sup>	X <sup>0</sup> X <sup>0</sup> X <sup>0</sup> X <sup>0</sup>	X <sup>0</sup> X <sup>0</sup> X <sup>0</sup> X <sup>0</sup>

D A D G D G C D	G / / / C	G / /
X <sup>0</sup> X <sup>0</sup> X <sup>0</sup> X <sup>0</sup>	X X X X <sup>0</sup>	X X X

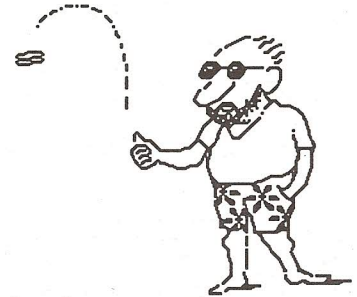
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## Supertonic, Ultratonic, Pentatonicism, Chroma-Diatonicism, Mono-Key Chromaticism and Teutonics . . .



### Mystical Cults or Legitimate Avant-Garde?

by Marty Schuman

I've been asked the above question many times, as I'm sure you all have. After years of painstaking research in the four corners of the globe, I am happy to report that all terms refer to new and old musical modes -- and are nothing to fear. Let's begin with --

#### Supertonic

This is a term coined to indicate added color chords -- usually 6ths and major 7ths and suspended chords. Exclusive to diatonic 'harp.

#### Ultratonic

This refers to a system of pressing two or more bars to double chord selection without adding chord bars. Exclusive to supertonic.\*

#### Pentatonicism

A few autoharpists have ventured into this area. Actually it refers to the old pentatonic scale and basing the autoharp on such a tuning.

#### Chroma-Diatonicism

This refers to the practice of playing a chromatic and a diatonic autoharp at the same time by two different players, on the same song, (in the same key, of course).

#### Mono-Key Chromaticism

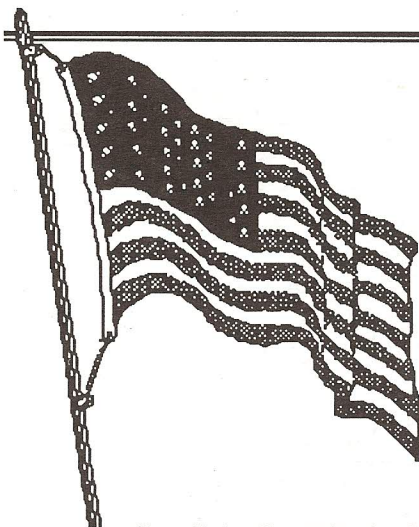
This indicates a chromatically tuned autoharp specialized to play in one key. All chords are supporting and color chords to maximize range of material playable in a certain musical genre.

#### Teutonics

A recently unearthed scale that was said to have been in use in medieval central Europe. The scale consists of two tones or tonics roughly equivalent to a "do" and a slightly flatted "sol" -- on a do, re, mi scale. There are rumors that Teutonic will soon become the latest fad sweeping the autoharp field.

Now you are literate and articulate in this area. You can use these terms to impress your friends!

\* See Ultratonic Chord System by Marty Schuman, Autoharp Quarterly, Volume Two, Number One.



## The Battle Cry Of Freedom (2)

G D7 <sup>↓</sup>G G Em D7 Em / Em D7 Em Em Em D7 C ///  
 Yes, we'll ral-ly 'round the flag, boys, we'll ral-ly once a - gain,

G / G D7 G G G D7 G /// D7 /  
 Shout-ing the bat-tle cry of free - dom;

G D7 G G Em D7 Em / Em D7 Em Em Em D7 C ///  
 We will ral-ly from the hill -side, we'll gath-er from the plain,

G / G D7 G G G G D7 /// G //  
 Shout-ing the bat-tle cry of free - dom.

G G / G D7 G C / G G / G D7 G /// G / G D7 G C // G / G G D7 /  
 Chorus: The Un - ion for-ev-er, Hur-rah! boys, Hur-rah! Down with the trait-or, up with the stars;

G D7 G G G D7 Em / Em / C C C D7 C /// G / G D7 G G G G D7 /// G /  
 While we ral-ly 'round the flag, boys, Ral-ly once a - gain, Shout-ing the bat-tle cry of free - dom.

We are springing to the call of our brothers gone before,  
 Shouting the battle cry of freedom;  
 And we'll fill the vacant ranks with a million free-men more,  
 Shouting the battle cry of freedom.

Chorus:



## Lorena (2)



<sup>↓</sup>C C // C F C C G7 F /// F //  
 The years creep slow-ly by, Lo - re - na,  
 F G7 // F G7 G7 C G7 C // // // //  
 The snow is on the grass a - gain;  
 C C // C F C C G7 F /// F //  
 The sun's low down the sky, Lo - re - na,  
 F G7 // F G7 G7 C G7 C // // // //  
 The frost gleams where the flow'rs have been.  
 [Am Am] Am // Am Am Em Am Am Em // // // //  
 But the heart throbs on as warm-ly now  
 Em Am // Dm Am Dm Am Em Am // // G7 //  
 As when the sum-mer days were nigh -  
 [G7 G7] C // C F C C G7 F /// F //  
 O, the sun can ne-ver dip so low, -  
 F G7 // F G7 G7 C G7 C // // // //  
 A-down af-fec-tions cloud-less sky.  
 G7 C // C F C C G7 F /// F //  
 The sun can ne-ver dip so low, -  
 F G7 // F G7 G7 C G7 C // // // //  
 A-down af-fec-tions cloud-less sky.

A hundred months have passed, Lorena,  
 Since last I held that hand in mine,  
 And felt the pulse beat fast, Lorena,  
 Though mine beat faster far from thine.  
 A hundred months, 'twas flowery May,  
 When up the hilly slope we climbed,  
 To watch the dying of the day,  
 And hear the distant church bells chime.



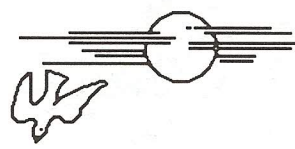


# Autoharp Songbook

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## Fairest Lord Jesus (2)

↓  
 F / Dm Dm Bm C7 F /  
 Fair - est Lord Je - sus,  
 F / F] Dm Dm Bm C7 F /  
 Rul- er of all na - ture,  
 F / Bb Bb F / C7 F C7 / F / C7 ///  
 O Thou of God, and - man, the Son.  
 F / Bb Bb Am Dm Bm /  
 Thee will I che - rish,  
 C7 / Am C7 C7 C7 F  
 Thee will I hon - or,  
 F Dm F Am Bb F / C7 / F ///  
 Thou, my soul's glo - ry, joy, and crown.

Fair are the meadows,  
 Fairer still the woodlands,  
 Robed in the blooming garb of spring;  
 Jesus is fairer, Jesus is purer,  
 Who makes the woeful heart to sing.

Fair is the sunshine,  
 Fairer still the moonlight,  
 And all the twinkling starry host;  
 Jesus shines brighter, Jesus shines purer,  
 Than all the angels heav'n can boast.

## You, You, In My Heart Living (3) (Du, Du, Liegst mir im Herzen)

↓  
 G // G // G D7 G G / D7  
 You, you, in my heart liv- ing,  
 D7 // D7 // D7 D7 C G //  
 You, you, in my thoughts too  
 G // G // G D7 G G / D7  
 You, you, joy and pain giv- ing,  
 Am E7 Am Am D7 D7 G // // //  
 Don't you know how I love you!  
 C // D // D7 // G //  
 You, You, You, You!  
 Am E7 Am Am D7 D7 G // // //  
 Don't you know how I love you!



You, you, have my devotion,  
 You, you give yours to me!  
 Oh, oh, fondest emotion,  
 I feel for you tenderly.  
 You, you, you, you!  
 I feel for you tenderly.

Still, still, won't you be showing,  
 Some, some sign you are true?  
 Why not trust in me knowing,  
 How good I am, dear, to you!  
 You, you, you, you!  
 How good I am, dear, to you!

If in dreams someday clearly,  
 To you my face appears,  
 Then, then may love so dearly  
 Unite us all through the years.  
 Love, love, love, love!  
 Unite us all through the years.

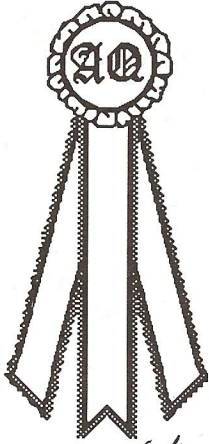
## Au Clair De La Lune (2)

↓  
 F F F CF / C / FF C C F ///  
 Good Pier - rot, I beg you, In the moon- light bright,  
 F F F CF / C / F FC CF ///  
 Your quill pen to lend me, for I long to write.  
 G G G G / G / G G7 C G7 C7 ///  
 Burned out is my can- dle, And my fire's out too,  
 F F F C F / C / F F C C F ///  
 Come, thy door please op - en, Let me in, pray do!



# AUTOHARP QUARTERLY

THE • MAGAZINE • DEDICATED • TO • THE • AUTOHARP • ENTHUSIAST •<sup>®</sup>



## Certificate Of Adoption

*This is to certify that the  
Elizabeth Autoharp Club  
Elizabeth Elementary School, Charlotte, North Carolina  
has been adopted by Autoharp Quarterly  
this first day of July, 1991*

*The Elizabeth Autoharp Club and Autoharp Quarterly  
shall forthwith enjoy all privileges of this adoption,  
including the sharing of pictures, music, ideas,  
and a subscription to Autoharp Quarterly*

*Mary Lou Orthey*  
Co-editor

*Wan Siks*  
Co-editor

## Autoharp Renaissance

in the Elizabeth Traditional Elementary School, Charlotte, North Carolina  
by Joe Marlin Riggs Ph.D.

In the dead of last winter, at the Elizabeth School Holiday Concert Performance, General Music teacher Dr. Reta Phifer revived the autoharp when she fielded more autoharps on stage at one time than most of the audience had ever seen. The front row on stage held six autoharp performers, and after every song, the players changed to allow the greatest number of children to perform on the autoharps. It was impressive to see third and fourth grade children playing three- and four-chord songs as accompaniment for the choral singing of their classmates. The event was the fruition of the music curriculum.

Dr. Phifer has been using autoharp in her music education programs since she began teaching over twenty years ago. She recalls her first 12-bar Oscar Schmidt 'harp, one she found in the music room of her first school in Rock

Hill, South Carolina. "It was out of tune so badly it could not be played. I tried to tune to the school piano, but that, too, was slightly out of tune. I took the autoharp to the home of another teacher so we could tune it to her piano, and it took me over an hour the first time. It was tuning misery." Now Reta zips through the tuning with ease. She finds that children blossom in music with the hands-on autoharp experience. "Without hands-on," says Reta, "what's the use?" The autoharp is an excellent instrument for hands-on, (almost) instant success; it demands maintaining a steady beat, and provides the basis for teaching chord structure and scales, which are basic objectives in the state and local music curricula. Dr. Phifer used autoharp chord charts on chart paper, but she has found that transparencies on an overhead projector are easier to store. The

commercially available, full-size pictures of autoharp with chord bars are also excellent teaching devices. Reta says, "I focus attention on the harmonic progression of the I, IV, and V7 chords in C, F, and G7." As for picks, she prefers a Fender medium weight triangular pick about 1 1/2 inches on a side, because it is big enough for children to hold easily and has a good sound. She also stresses that one main thing to emphasize in the beginning is to push the bar down firmly in order to get an instant clean, pleasing sound. As for how many autoharps are enough, Dr. Phifer says that if you do not have a sufficient number of autoharps for a class of 25 - 29 students to play over the course of a half-hour's class, people get left out. Four is not enough to avoid this, and it is psychologically bad for any child to be deprived of the "hands-on" portion of the class.

The popularity and success of the General Music Program at Elizabeth School is obvious. The children enjoy playing the autoharp. Reta teaches her students to lay the instrument on the lap, cross the wrists, and strum above the chord bars.

Dr. Phifer notes that many school systems could benefit from a staff development inservice focusing on the autoharp for classroom teachers and music teachers. The first thing that needs to be mastered is the tuning, since the instrument will go right back into the closet if tuning remains a problem. After that, other needs for inservice would include a survey of pre-packaged and teacher-made autoharp materials; a bibliography of elementary autoharp teaching materials, both print and sound; string, felt and loose tuning pin replacement; and the development of a system of transportation of several instruments, since music teachers sometimes are itinerant at the elementary level. She says there are probably thousands of autoharps lying unused in closets and book rooms in elementary schools across the country. They are left over from the days when the teaching of music was part and parcel of the daily assignment of the regular classroom teacher, a time when there was no music specialist responsible for teaching general music.



*Virginia Mosher of the Elizabeth Autoharp Club*

Clearly, Dr. Phifer has devoted much thought to the value of the autoharp in the elementary school program, and her practice has paid off in her students' love of music.

Enthusiasm for the autoharp at Elizabeth School comes also from a third grade teacher, Michele Keenan, who keeps a lap dulcimer, an autoharp, and an electronic keyboard in her classroom for children to play before and after instructional time. In 1985, Michele fell in love with the beauty of a lap dulcimer she saw in a craft shop near Asheville, North Carolina, and bought it for the simple joy of ownership. She had no real plans to learn much about it. However, Charlotte is home to the Charlotte Folk Music Society. Soon Michele and her dulcimer were drawn to Central Piedmont Community College, where she enrolled in a dulcimer class. There she met other players, and she learned

---

**"Schools could benefit from a staff-developing inservice focusing on autoharp for classroom and music teachers."**

---

about the Spring Dulcimer Week at Appalachian State University in Boone, North Carolina. Ms. Keenan has now bought about one dulcimer per year. Each quarter, she enrolls in the dulcimer class at the college, and plays with other dulcimer players in the Charlotte area. Until 1989, Michele's musical experience was confined to the lap dulcimer.

In 1989, I was transferred to Elizabeth School, and one day I saw an autoharp case in the office. I learned that Mrs. Benson, the school secretary, was taking it home for her husband to tune. (Ed Benson is the Instrumental Music Coordinator of the Charlotte-Mecklenburg School System.) I asked if I could do this for her, which I did. Shortly after that, I was invited to Michele's

third-grade classroom to join them in a lesson addressing a folklore segment of the curriculum featuring mountain music. I played autoharp, Michele played dulcimer, the third-graders sang, and "Ol' Joe Clark" never sounded finer.

Within a few months, Ms. Keenan had purchased a used Oscar Schmidt, and was helping her children learn to play two- and three-chord songs. This year, many of her students come to her room in the mornings to play the instruments before instructional time begins. In the afternoons after classes are dismissed, some children get in 15 to 30 minutes of playing time before going home.

Reta and Michele have tied the dulcimer and autoharp music directly to the State Curriculum, and what they do is an extension of what is taught in General Music. The autoharp, dulcimer, and keyboard provide additional opportunities for the children to practice what they have studied in General Music, as well as practice in cooperation, sharing, and respecting and praising other's performances. These teachers work together to capitalize upon the enthusiasm that blossomed with the autoharp and dulcimer.

Bruce E. Owens, principal of Elizabeth School, took note of the enthusiasm generated, and suggested that Dr. Phifer, Ms. Keenan, and I write a Mini-Grant Proposal to try to secure some money to purchase additional autoharps. The Mini-Grant Program is administered by Ms. Brenda Steadman of the Teaching-Learning Center, part of the Staff Development Center of the Charlotte-Mecklenburg School System; it awards grant money to programs that can be adapted widely, promise to be beneficial, and are likely to wither without the grant money support. Within a few weeks, we were notified that the proposal had been funded for the purchase of two new

*You're Invited  
To  
Attend  
Autoharp Renaissance  
Concert*

*The Third Grade Students  
of Elizabeth Traditional  
Elementary  
Request the Honor  
of Your Presence for  
Autoharp Renaissance Concert  
in the School Auditorium  
Tuesday, June 4, 1991  
1:30 - 2:15 P.M.  
Featuring  
The Third Grade Strummers  
Dr. Joe Riggs  
Faculty Folk Music Ensemble*

autoharps. Mr. Owens has since suggested that Elizabeth School initiate an autoharp club, and its formation is now complete. To my knowledge, there is no other autoharp club in any of the 110 schools in Charlotte.

Autoharp Renaissance . . . getting the autoharp out of the book rooms and storage closets and back into the classrooms . . . ends the year with a concert performance featuring autoharps played by students. Among the song lineup for the concert is: "Garden Song," "Dummy Line," "Village School," "Pop Goes the Weasel," "Roll On, Columbia," "All God's Critters," and "I Love the Mountains." Staff members and parents are being encouraged to participate on stage with singing and other instruments.

The coming year should be even more fruitful due to a greater number of autoharps, the Elizabeth Autoharp Club, and the possibility of some scheduled folklife performances such as the one arranged earlier this year featuring Jon Singleton, North Carolina Folk Artist and old-time fiddler. It is hoped that Autoharp Renaissance will continue to contribute to the folklife/folklore component of the basic education of the children. ■

## Children's Program Expands



In the past, *Autoharp Quarterly* has been working with children through its column, *Cocoahouse*. We are now delighted to be able to expand this effort with the introduction of the School Autoharp Club Adoption Program.

Needless to say, such a program requires a great deal of effort to coordinate. *Autoharp Quarterly* is fortunate indeed to have a highly qualified individual joining our staff to handle this project. Fred Koch is a musical producer, creative director, workshop clinician and performing artist for Red Rover Records, a company specializing in music for children. He won the 1990 Parents' Choice Award for his third recording, "Did You Feed My Cow?". As a music educator,

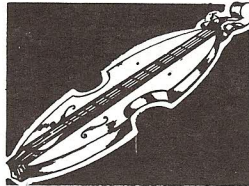
Fred was the recipient of the 1988 Kohl International Prize For Exemplary Teaching. He was songwriter, producer and performing artist for the opening number of ABC-TV's 1989 Ronald McDonald's Children's Charities Christmas Parade, and the composer and musical director for National College of Education's 1989 Children's Theater performance series.

- And Fred Koch uses the autoharp in his work.

In conjunction with our children's features, Fred will be contributing articles concerning the subject he knows best -- music applied to children's education. He will also be happy to correspond with children, their clubs, and teachers.

AQ is honored to welcome Fred Koch as children's editor.

*Do you know a children's autoharp club you would like AQ to adopt? Do you have a question, song, idea concerning music in education? Send correspondence to Fred Koch, Children's Editor, PO Box A, Newport, PA 17074.*



*jeanmarie Schilling*

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version uses Little Miss Muffet for an example, but you can try this with Old King Cole as well. Children will

enjoy finding other rhymes to fit this easy-to-learn tune. You may even encourage them to make up their own words.

THROW IT OUT THE WINDOW!

D / / / / Lit - tle Miss Muf-fet	/ / / / / sat on a tuf- fet,	/ / / G D eat-ing her curds and
TAB * o * * *	* * o * *	* o * * *
A7 / / / / whey _____ A -	/ / / / / long came a spi-der and	/ / / / / sat down be-side her so she
TAB *     *	* * o * o *	* * o   * o   * o
/ / / / threw him out the	D / A7 win - dow _____, the	D / A7 win - dow _____, the
TAB * * *     o	* * *     *	* * *     *
D / G D sec - ond sto - ry	/ A7 / win - dow _____, a -	/ / / / / / / long came a spi-der and
TAB * * * *	* * *     *	* * o   * o   *
/ / / / / / / sat down be-side her so she	/ / / / / threw him out the	D / win - dow _____!
TAB * * o   * o   * o	* * * *     o	* * *     *



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## SOUND JUDGMENT



by James R. Adams, Esq.

### "Copyright Infringement is the Sincerest Form of Flattery."

-- *Attributed to Mat Groening, the creator of Bart Simpson.*

Collier, Shannon & Scott is a firm of 55 or 60 lawyers practicing in Washington, D.C., with an office also in New South Wales, Australia. Like many law firm and other businesses, Collier, Shannon & Scott received newsletters regularly. Rather than getting separate subscriptions for each person who would be interested in the topic, it is claimed that they photocopied a certain newsletter and passed around those photocopies within the office. These claims were made in an action filed against the law firm this past February, by a newsletter publisher, Washington Business Information, Inc. (WBI).

WBI makes its money on the basis of selling newsletters, at a cost of several hundred dollars per year for each subscription. (Certainly makes *Autoharp Quarterly* magazine look like a bargain!) If people getting the newsletter could simply make photocopies and circulate them instead of buying additional subscriptions, it would cut severely into the revenue of WBI. That is the reason for the lawsuit -- to recover damages due to the lost subscriptions.

In an earlier *AQ* article, I provided basic definitions of patent, trademark and copyright. A "copyright" is a method provided by federal statute to protect the rights of the author of original works, to prevent the unauthorized use of those works. The original works can be articles, books,

music, drama, and various other types of intellectual works.

The law firm has expressed its intention to defend against WBI's claim, relying at least in part on the "fair use doctrine". This is a limit or exception to the protection provided by copyright, authorizing the use of the copyrighted material, even without consent of the owner, "for purposes such as criticism, comment, news reporting, teaching, (including multiple copies for classroom use), scholarship, or research . . . ." This quoted language is taken directly from Section 107 of The Copyright Law, as amended through March 1, 1989.

The statute is not clear on the basis of simply this language, but it goes on to list four factors which can be considered in deciding whether a particular use is simply "fair use" which would be exempt from the copyright protection:

- (1) The purpose and character of the use, including whether such use is of a commercial nature or is for non-profit educational purposes;
- (2) The nature of the copyrighted work;
- (3) The amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- (4) The effect of the use upon the potential market for or value of the copyrighted work."

In the case of a newsletter, the publisher can be expected

to focus on the fourth factor listed above.

The "fair use" doctrine also has been raised recently with regard to compilations of information. For example, suppose that you go through several regional telephone directories, pull out the names and addresses of all shops which repair autoharps, then publish that list. Have you infringed someone's copyright? Could be.

It seems clear that the telephone directories themselves are appropriate for copyright protection. The question is whether what you have done comes within the right of any user of the directory to make "fair use." Arguments are available going both ways. There is a case pending before the United States Supreme Court, as of the time this article is being written, that may provide us with some more direction.

Decisions about "fair use" will depend on weighing all of the factors. For example, where about 7,000 words, out of an essay that was 37,000 words, were taken from another article, that was held to be "fair use." The court noted that the use was for scholarly purposes, the 7,000 words constituted less than 5% of the original quoted work, and the original work was either already out of print or shortly to be out of print. In another case, our United States Supreme Court ruled in 1975 that you do not need a license to sing a copyrighted song for your own purposes. You can sing in the shower until the hot water runs out -- just leave your 'harp outside.

So what is a performer to do? You are getting \$75 or \$200 for a performance. You do not want to violate any laws or get anyone upset. You certainly do not want to do anything that is unfair to other artists who wrote the songs. How do you handle this situation?

I'll tell you in the upcoming October issue of *AQ*. ■

Continued from page 17

**SEPTEMBER****14th Annual Fox Valley Folk Festival**

Date: September 1, 2  
Place: Island Park, Geneva, IL  
Code: AP AW (Paul & Win Grace)

Contact: Juel Ulven  
755 N. Evanslawn Ave.

Aurora, IL 60506 708897-3655

**Doc Boggs Memorial Festival**

Date: September 14

Place: Wise, VA

Code: AP (The Bill Sky Family,  
Mike Fenton)

**Clayville Folk Festival**

Date: September 14, 15

Place: Clayville Rural Arts Center  
Springfield, IL

Code: AP (Paul & Win Grace)

**Walnut Valley Festival**

Date: Sept. 19, 20, 21, 22

Place: Winfield, KS

Code: AC AP AW (Bryan Bowers,  
Mike Fenton, The Bill Sky Family, Roz  
Brown, John McCutcheon, Cathy  
Barton, Julie Davis)

Contact: Walnut Valley Association  
PO Box 245

Winfield, KS 67156 316221-3250

**SMU Eisteddfod**

Date: Sept. 20, 21, 22

Place: Southeastern Mass. University

Code: AW AP

Contact: SMU Eisteddfod

S.E. Mass. University

c/o T. Bullard

North Dartmouth, MA 02747

508 999-8546

**Duneland Harvest Festival**

Date: September 22

Place: Chelburg Farm, Indiana Dunes  
National Lakeshore

Porter, IN

Code: AP (Paul & Win Grace)

**Texas State Fair**

Date: Sept. 27 - Oct. 7

Place: Dallas, TX

Code: AP (The Bill Sky Family)

**Cider Fest**

Date: September 28, 29

Place: Louisburg Cider Mill

Louisburg, KS

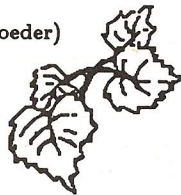
Code: AP (Paul & Win Grace)

**Memphis Dulcimer Festival**

Date: September 27, 28

Place: Memphis, TN

Code: AP (Tom Schroeder)



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# The Diatonic Tryout

An Introduction To Diatonic Playing Using A Standard Chromatic Autoharp

by Ivan Stiles

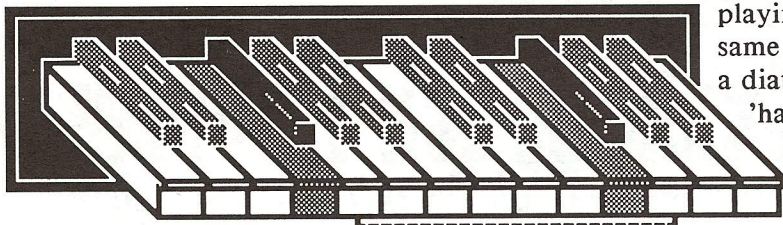
## What Is A Diatonic Scale?

Very simply, a diatonic scale is that familiar musical scale which we all know as Do, Re, Mi, Fa, Sol, La, Ti, Do.

## How Does This Differ From A Chromatic Scale?

A diatonic scale has seven tones in a pattern of whole-steps and half-steps as opposed to the chromatic scale which has twelve tones in half-steps.

Look at this piano keyboard. The dotted line begins on the G note and ends on the G note one octave higher. A chromatic scale encompasses all notes in this range (all



white and black keys). A diatonic scale in the key of G uses only the notes G, A, B, C, D, E, and F#.

## What Are The Advantages Of Playing A Diatonic Autoharp?

There are two advantages inherent in the diatonic autoharp. For simplicity, all references and examples here deal with the key of G.

The first advantage has to do with the sound of the 'harp. Without all the notes necessary to play a chromatic scale, the standard autoharp has twelve strings that can be

re-tuned to match strings next to them. These are referred to as "double-tuned" strings. Double-tuned strings add greater volume and depth to the sound of the 'harp. Also, bar position can reduce harmonics.

The second advantage of a diatonically-tuned 'harp is the ability to perform a technique called "open-chording". Since all the discordant notes have been eliminated from the diatonic scale, it is no longer necessary to depress a chord bar each time you want to pinch or pluck a melody note. Look at the comparison below between playing a simple scale on a chromatic 'harp and

playing the same scale on a diatonic 'harp. On a chromatic 'harp, a chord bar must be depressed for each melody note achieved in the scale. On a diatonic 'harp, a chord bar need only be depressed for the G, B, D, F#, and G notes. This requires only two chord changes to play the scale. The A, C, and E notes

are pinched or plucked without depressing a chord bar.

## How Limited Are The Available Chords?

The chords are only limited by the notes available in the diatonic scale. The key of G has seven notes to use: G, A, B, C, D, E, and F#. The following are many of the chords available in G.

### Major (1-3-5):

G -- g, b, d

C -- c, e, g

D -- d, f#, a

### Minor (1-3b-5):

Am -- a, c, e

Bm -- b, d, f#

Em -- e, g, b

### Minor 7th (1-3b-5-7b):

Am7 -- a, c, e, g (C6)

Bm7 -- b, d, f#, a (D6)

Em7 -- e, g, b, d (G6)

### Dominant 7th (1-3-5-7b):

D7 -- d, f#, a, c

A7 -- a, e, g (partial, minus the 3rd)

### Major 7th (1, 3, 5, 7):

GM7 -- g, b, d, f#

CM7 -- c, e, g, b

### Suspended 4th (1-4-5)

Gsus4 -- g, c, d (C2)

Dsus4 -- d, g, a (G2)

### Diminished (1, 3b, 5b):

F#dim -- f#, a, c

		Playing The Scale On A Chromatic Autoharp						
Note:	G	A	B	C	D	E	F#	G
Chord:	G	D7	G	D7	G	C	D7	G
		Playing The Scale On A Diatonic Autoharp						
Note:	G	A	B	C	D	E	F#	G
Chord:	G	O	G	O	D	O	D	G

"O" = Open-chord. Release chord bar and pinch or pluck the desired note. Practice until you can do this cleanly.

### Exercising Your Diatonic Freedom

Now, it's time to take the diatonic plunge -- the easy, temporary way!

Take your standard chromatic 'harp and retune all the sharps *except F#* one half-step down. All C#s become C, D#s become D, G#s become G, and A#s become A. Now tune all the F strings one half-step up to F#.

You won't have the increased volume and sustain that is evident on a true diatonic instrument, but you will

be able to practice the open-chord technique of melody picking.

This arrangement of "Circassian Circle" uses a simple pinch technique to play the melody. As you increase speed, you may want to change to a pinch, pluck, pinch, pluck technique.

You'll notice an "O" on the chord line. This is where you release the chord bar to obtain the correct note. If the "O" is followed by a "/", you will return to the chord used prior to the "open-chord."

### TAB SYMBOLS

\* = Pinch. Use the middle finger in conjunction with the thumb. The middle finger plays the melody note.

O = Pluck. Use the index finger to pluck a single note.

| = Strum. Use the thumb in a sweep up the strings.

## CIRCASSIAN CIRCLE

Count: 1 uh & uh 2 uh & uh

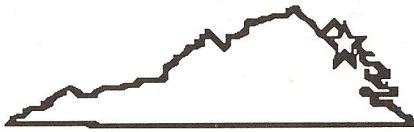
Traditional

The score is divided into four systems, each with a treble clef staff and a guitar tablature staff. The key signature is G major (one sharp). The time signature is 4/4. The first system includes a triplet of eighth notes. The second system ends with a double bar line and repeat dots. The third system ends with a double bar line and repeat dots. The fourth system ends with a double bar line and repeat dots.

## HARPERS-AT-LARGE

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

**Concerts: The Bill Sky Family**  
Place: Alexandria, VA



**Reporting: Kathy Ferguson**  
Fairfax, VA

On April 28th and 30th I attended two Bill Sky Family concerts in the Alexandria area. This southern mountain trio consisting of father Bill and his two lovely daughters, Laurie and Tara Michelle, has been performing traditional mountain and folk music together since 1982. Bill plays guitar and harmonica; Tara plays mandolin and five-string banjo (pronounced "banjar") in the clawhammer, drop-thumb frailing style; Laurie plays acoustic string bass, autoharp, and spoons. Hailing from Batesville, Arkansas in the Ozark foothills, they are multiple nominees for the prestigious Old-Time String Band of the Year award.

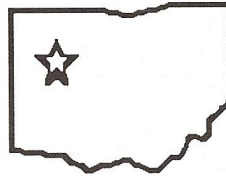
Unfortunately, Bill wasn't able to perform due to a sinus infection, but I came away with four tapes and can vouch for what great harmonies these three make together. Standing in for Bill was Dave Wilburn who did a fine job.

Because they were performing in churches in Alexandria, they played mainly gospel songs. Especially beautiful was "The Day They Drove the Nails" which Dave wrote. They also played "Twilight Is Stealing," which was number one on the gospel music charts last year. Two

beautiful instrumentals were Nancy Blake's "Texola Waltz" featuring Laurie on autoharp with Tara harmonizing on the mandolin, and "The Bells of St. Mary's" with autoharp and banjo.

As you've noticed in the Pro-Files section of *AQ*, The Bill Sky Family performance schedule is long and varied. They travel from coast to coast as well as to Canada and Mexico by van, racking up between 90,000 and 100,000 miles a year. In 1990, they did 327 shows and spent only 30 nights at home! Meeting this talented group and hearing their music was a real treat.

**Festival: Great Black Swamp Dulcimer Festival**  
Place: OSU Campus, Lima, OH



**Reporting: Kathleen Wieland**  
Ann Arbor, MI

This is the third year I've attended the GBPDF, which is held the last weekend in April. This festival has been a lot of fun for me because it comes at a time when I'm delighted to leave Ann Arbor and my tax business for a weekend of good music and even better company.

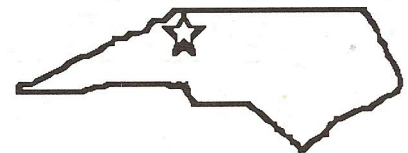
Although this is primarily a dulcimer festival, it offers some terrific autoharp workshops. This year I had to miss the beginner-oriented classes taught by Ruth Morningstar

(which are always well attended and informative) in order to take Ivan Stiles' Saturday all day workshop. Ivan taught us "Planxty Irwin" for three autoharps, and we worked with minor 7ths. We also covered several strums (calypso, bluegrass, etc.), had a brief but educational lesson on theory and received some great hand-outs with even more songs and information. Time flew by!

On Sunday, I took Ivan's "Diatonically Speaking" class. He had us tune our autoharps diatonically (not as difficult as it sounds) and we learned "Lovely Nancy" using an open-chording technique. These were great workshops. Thank you, Ivan!

After a weekend of autoharp workshops, jamming in the sunshine, and some wonderful concerts, I headed for home playing my newly purchased autoharp tapes and vowing to spend more time practicing.

**Festival: Merle Watson Memorial Festival**  
Place: Wilkesboro, NC



**Reporting: Brian Symonds**  
Venice, FL

Two days and nights of rain at a four-day festival doesn't have a good ring, but despite ankle-deep mud, this fourth annual event was an experience not to be missed. A center stage with a superb sound system plus six small workshop stages kept you well entertained and running through mud.

Two of the great autoharp players, Bryan Bowers and Mike Seeger were on hand to amaze us with their skill. Bryan alone did two main stage shows and six different workshops. Mike demonstrated many instruments besides the 'harp, including the panpipes, gourd banjo and jaw harp.

Six group and individual

acts made up of artists from country, folk, bluegrass, and blues kept a constant change of style and instruments going. You were sure to find your favorite music here!

Besides a complete food concession, there were crafts ranging from knife-making, to hand-crafted autoharps by Goose Acres.

Workshops ranging from song writing to advanced instrument playing were conducted by such greats as Pete Seeger, Si Kahn, Bryan Bowers, Pete Werwick, Jerry Douglas, Bela Fleck and Mark O'Connor.

Next year's festival will be held April 23-26, and if the good Lord's willin', and the creek don't rise, I'll be there!

**Off-The-Wall Dulcimer Society Concert and Workshop**  
Place: New Kingstown, PA



**Reporting: Kathy Ferguson**  
Fairfax, VA

On April 14th, the OTWDS annual covered dish concert and workshops were held at St. Stephen's Lutheran Church in New Kingstown. This friendly group welcomes everyone, from beginner to professional to listener. Beginners' workshops in dulcimer and autoharp were offered in the afternoon. Introduction to Autoharp was taught by Mary Lou Orthey.

The dinner offered a wide variety of delicious home-cooked goodies, and gave everyone a chance to visit.

Leonard Reid, owner of Reid's Instrument Shop in Mechanicsburg emceed the evening concert. Many performers featured the dulcimer, but the autoharp was well represented. Marcia Bowers played her "The Union Pacific Railway Train," the song

featured in the April '91 AQ; Mary Lou Orthey's set included "Victory Rag," the beautiful "Somewhere Over The Rainbow," and "Going To Scotland;" Eileen Kozloff-Abrams played several original songs on her 'harp, my favorite being "Won't You Tell Me Your Story;" and Anna Hope and Becky Askey played "Over The Waterfall" using variations in dynamics and meter to evoke the image of a waterfall. Also top marks went to Grace Dickensheets for her plaintive rendition of "Why Am I Painting the Livingroom?"

It was an afternoon and evening well spent in Pennsylvania where, as their license plates proclaim, "You've Got a Friend In. . ."

**Club Meetings: Capital 'Harpers**  
Place: Arlington and Annandale, VA



**Reporting: Kathy L. Thorpe**  
Alexandria, VA

The Capital 'Harpers Autoharp Club met at the home of Fran Field in Arlington on April 20th with 20 'harpers and listeners present. After a delicious potluck meal, a jam session followed with an international theme. Songs from many countries were played. During a pickin' break, members shared information about new recordings, upcoming concerts, and music study helps. The group also enjoyed hearing and inspecting John Dettra's "D" diatonic 'harp which he recently converted.

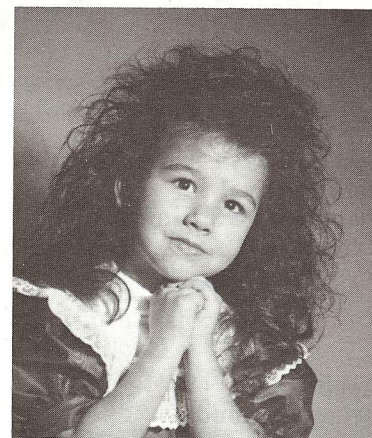
The March 16th meeting was held at the home of Alan and Janice Mager in Annandale. We met to celebrate St. Patrick's Day, eat a delicious meal and join in an Irish music jam session. Among the songs played were "Danny Boy," "My Wild Irish Rose," and "Molly Malone."



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Seated, Billy Garrison, Marty Schuman, Charlie Groth, Jan Milner; standing, Mark Fackeldey -- at the Florida Folk Festival.

**Festival: 39th Annual Florida Folk Festival**  
Place: White Springs, FL



**Reporting: Brian Symonds**  
Venice, FL

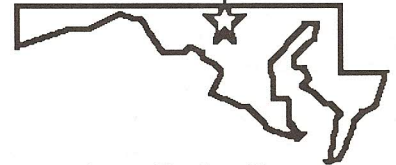
The beautiful Stephen Foster State Folk Culture Center on the Suwannee River in northern Florida is the setting for a great three day music and craft festival. All of the

writers, musicians and old-time craft people of Florida attend every year. It's not to be missed!

Five of this state's top autoharp players, Mark Fackeldey, Marty Schuman, Charlie Groth, Jan Milner, and Billy Garrison, were here to do a workshop and demonstrate their skills.

"Master Artist" Charlie Groth is employed by the state funded Division of Cultural Affairs to teach chorded zither to various apprentices so that the beautiful music of the autoharp shall not be lost.

**Campout: Spring Dulcimer Family Camping Weekend**  
Place: Clarksburg, MD



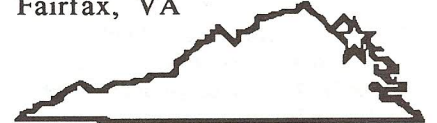
**Reporting: Kathy Ferguson**  
Fairfax, VA

This campout had three sets of hour-long workshops. Among those was an autoharp workshop given by Mike King. Mike started by playing "The Storms are On the Ocean" by ear, and then concentrated on finger-picking syncopated tunes. He emphasized the importance of keeping a steady low/high thumb pattern and pinching melody notes when they fall on the beat, and plucking them when they occur on the off-beat -- easy for him to say, and do! He is a thorough and patient teacher and continued the workshop well over the hour so we could all get this syncopation at least in our heads.

One of the delightful things about these campouts is the family orientation.

I look forward to the next one on Labor Day Weekend.

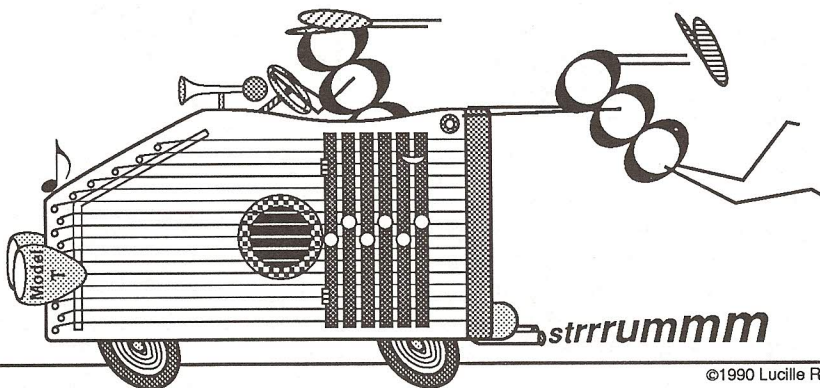
**Concerts: Mill Run Dulcimer Band**  
Place: Colvin Run Mill, Fairfax, VA



On March 17th and April 21st, the MRDB held their Sunday afternoon concerts in the Colvin Run Mill's barn. For those who enjoy the autoharp, these concerts are great. Woody Padgett played the 'harp on almost every song and had the lead on many instrumentals. The band played three new pieces, "The Lover's Return," "Hallelujah to the Land," and "Ashokan's Farewell." The latter was requested to be played twice.

The band's love of old-time music and their joy in sharing it make for great entertainment.

## Two ways to strrrummm!



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### The Model T Autoharp\*

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\*triant (*formica silliosa*): The most musical and amusing member of the ant family *Fornicidae*.



# MELODY

Charles G. Dawes, 1912

General Charles Gates Dawes wrote "Melody" in 1912. A banker, Dawes feared friends would ridicule him for indulging in so frivolous a pursuit as writing music. Dawes' claim to fame was, indeed, to come in other areas. He won the Nobel Peace Prize in 1924, and served as Vice President of the United States under Calvin Coolidge from 1925 to 1929.

"Melody," too, was destined for fame of its own. In 1951, the year Dawes died, it was used by lyricist Carl Sigman as the basis for his song "It's All In the Game." The song, recorded by Tommy Edwards, became a pop hit that year, and again in 1958.



Musical score for guitar, showing five systems of music. Each system consists of a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. Below the staff is a guitar tablature (TAB) line with fret numbers and rhythmic markings. Chord names are written below the TAB line.

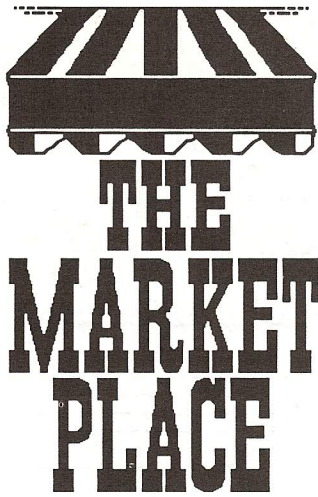
**System 1:** Chords: F Bb F Bb F Bb | Dm Gm Dm Bb C / F (Bb)

**System 2:** Chords: F) / Bb F Bb F Bb | Dm F Dm Bb / F (Bb)

**System 3:** Chords: F) / C7 Am / Dm / Bb F Bb G7 / C G7 C

**System 4:** Chords: / / D7 C G7 C / (F C7) F Bb F Bb F Bb | Dm Bb Dm C Dm C

**System 5:** Chords: Dm F Bb F Bb / C F (Bb F)



**TAPES: \$9**

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- Autoharp Quarterly
- Music from Autoharp Quarterly, Volume One\*
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- Bill Bryant Grizzly Flat 'Harper\*
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- Country Ham with Judie Pagter
- Country Ham Old Country Church

- My Old Paint Mare Mike Fenton
- My Privilege\* Mike Fenton & the Bill Sky Family
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- Ivan Stiles Rounding Pickering Bend\*
- Betty & Mark Waldron Just A Rose Will Do\* Parlor Pickin'\*
- Ron Wall Autoharps\* Old Time Gathering #1
- Winfield Winners Winfield Winners!

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- Old Time Music I Want Us To Be Together In Heaven (Gospel)

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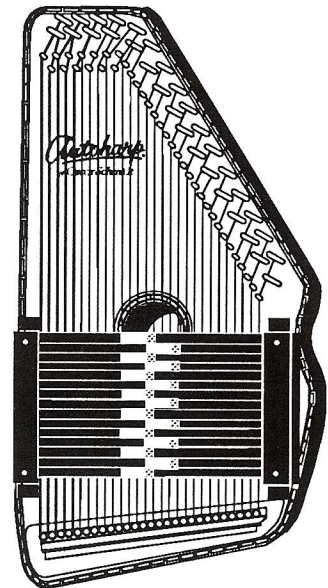
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