

# AUTOHARP QUARTERLY

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



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MAKING A RECORDING

INTERACTION

*with Lindsay Haisley*

TEACHING THE AUTOHARP

CARPAL TUNNEL  
SYNDROME

IDIOMS IN THE SONGS OF  
OLD-TIME MUSIC

# AUTOHARP QUARTERLY

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

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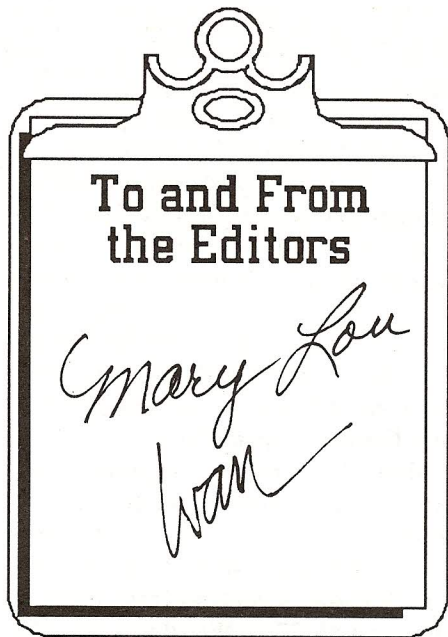
Volume Five, Number One  
October, 1992

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On the Cover: Laurie Sky  
of The Bill Sky Family





## DEAR READERS:

Here we are celebrating the fifth year of *Autoharp Quarterly*, and never could we have imagined the tremendous support that has surfaced through our staff, contributors, and you, the readers. Much has happened since our beginning, and the credit belongs to more people than we can begin to print here.

Special mention goes to our staff: Books, Recordings, and Pro-Files Editor, Mary Ann Johnston; Clubs and Festivals Editor, Ubi Adams; Interaction Editor, Alan Mager; and Children's Editor, Fred Koch. Without them, our task would be impossible.

In addition, we have been fortunate to have some of the finest feature writers available: our legal matters guru, Jim Adams; autoharpist extraordinaire, Lindsay Haisley; our recording critics, Judie Pagter, Mike Herr, and Bob Woodcock; and our medical advisor, Dr. Richard Norris. To all of these goes our heartfelt thanks!

Many exciting things have happened in these past years, too. We've seen a remarkable growth in our readership from just under five hundred to

approximately two thousand today. We've seen a rejuvenation of autoharp workshops across the country, and we've seen a revival in the interest of the autoharp as heralded in *Bluegrass Unlimited's* February 1992 article, "The Return of the Autoharp." Two years of research uncovered the true inventor of what we call the autoharp today (see *AQ*, April 1991, Vol. Three, No. Three). And, probably the most exciting milestone in the history of the autoharp is the Mountain Laurel Autoharp Gathering, the first and only festival dedicated exclusively to the autoharp.

Yet, none of these things could have come to fruition without the support and encouragement of the autoharp community as a whole. To the thousands of you everywhere, we say "Thank you!"

-- Editors

## DEAR EDITORS:

Thank you for the July issue of *AQ*. I was very pleased to observe Rhythm Band's listing on page four of the Buyer's Guide.

*Autoharp Quarterly* has a very pleasing cosmetic appearance with interesting articles. I would like to commend you for the excellent job you are doing with the magazine.

Bob Bergin, President  
Rhythm Band, Inc.

The cover of your July issue was great! Jean and Lee Schilling are two of my very favorite artists.

Your July issue is a particularly good one. The arrangements are fine. I especially appreciated the article on replacing felts.

Bill McCampbell

I was delighted to see an article with some more background and meaning for . . ."I

Ride an Ol' Paint." Because it is my favorite song, I had also done research on it, and can expand on Roz's information:

An old *Dan* is a mule, perhaps sometimes a donkey or burro, in some localities . . . Similarly, "Old Dan" in the song "Cool Water" is . . . the singer's pack mule. My dictionary tells me that in western mining areas the word came to be applied to small rail cars, wagons, or sleds that, presumably, replaced the mules. Unfortunately, it also says "etymology unknown." Perhaps the word came from a shortening of "donkey."

*Snuffy* essentially means unruly, excitable or fractious, coming from such a horse's or steer's tendency to snort. Taking the fiery and snuffy to be among the cattle, better ties together the lines of the chorus "Ride around them dogies slowly, for some are fractious and excitable and ready to go (stampede)." Related is the word *snuff*, the powdered tobacco people used to sniff up their noses. *Snort*, of course, had, and has, both meanings.

In the West, *Denver* had very strong and negative connotations of containing the worst sort of people in the sense of being liars, cheaters, swindlers, hustlers, etc., or in the case of women, "fallen" or "gone bad." In any old west song, this is what was implied if a person is described as coming from or having gone to Denver. The force of the connotation is such that I suspect it was partly jealousy for the riches and high living of the inhabitants there in the days when silver was king.

Thanks, Roz, for the meaning of *hoolihan* and the neat explanations of *coulee* and *draw* as they pertain to this beautiful, poetic song, which now even has more meaning for me.

Brenda Peña

Well, you've done it again! I left Mountain Laurel last year on an Autoharp Cloud Nine, wondering how you'd top that wonderful experience. But you did it! The 1992 Gathering was thoroughly enchanting, with an awesome array of talent! My personal favorite was Laurie Sky. She presented a well-prepared, outstanding workshop. She and her daddy gave a rip-snortin' good concert. Lindsay Haisley stunned me with his musical knowledge and electrifying performance. And the Carters, musical royalty. What a splendid opportunity to enjoy their music! (Besides, any man [Joe Carter] who can spit watermelon seeds that far [33 feet!] certainly has a special place in my heart!)

*Janet Ottman*

Enclosed find our subscription renewal. We appreciate the *Quarterly*. Especially the autoharp plans which I'll use some day . . . Also, we found the series on copyrights very informative.

*Don and Jan Moores*

In the last issue, you had a "pull out" section Buyer's Guide. Good idea. What about a "pull out" section of the *AQ* Index? I can't remember which copy has the index, so when I wish to refer to a particular item, I have to hunt through the copies for either the item or for the index.

Also, for about two years now, I have been using 1/4" wide weather stripping with a facing of 1/4" wide cotton tape glued to it as bar felts with some success. This very soft pad with a fairly firm but irregular surface requires very little pressure to damp all the unwanted strings.

*Roy Rowntree*

*Some 'harpers have tried this method with soft damping*

*material -- e.g. Dr. Scholl's Foot Pads, or soft felt. This works well but lacks durability. On the other hand, extremely hard felt is very durable, but requires heavy bar pressure. Your idea does damp nicely with a very soft touch.*

*As for the index, we're considering your idea for a "pull out" next year! Thank you for the great suggestion!*

-- Editors

Keep up the magazine, as I hear nothing but good comments about it wherever I go. And, I should say, I love it!

*Carole Spicer*

After the Gathering, I found myself at the Harrisburg airport, making my way to the nineteen-seater plane that would take me to Toronto. A baggage handler and long-time resident of the area said to me: "The autoharp is like a sweet potato: there's nothing else like it on this earth."

*Persis Clarkson*

Thanks for everything! Sometimes I am reluctant to leave the other areas of my busy life to focus on the autoharp and the idea of creating music, but a deeper part of me knows that music can't be set aside forever.

So, I came to the Gathering this year with a hesitant "Well, I'm not sure". . . attitude which completely dissolved after hearing a chorus of 'harps the first evening that I arrived. Every 'harpist should not miss hearing so many 'harps played at one time.

To me, the Gathering was excellent in all ways.

*Kevin Coughlin*

*Thank you, Kevin! We received many letters about the Gathering, and have many memories -- see page 21 for more comments and pictures.*

-- Editors

I want to thank you for . . . *Autoharp Quarterly*. It is a quality source of valuable information. It is much appreciated. I was very impressed with the Buyer's Guide insert. There are quite a few instrument builders listed whose names are new to me.

*Tina Louise Barr*

We recently received our copy of *AQ* which included our listing in your Buyer's Guide. We certainly appreciate you including us in this listing.

However, I want to point out that our street address has changed to 7777 W. Blue-mound Road. All other parts of the address are correct. Thank you again for the listing.

*Karen Waldkirch,  
Advertising Manager  
Hal Leonard  
Publishing Corporation*

I read Lindsay Haisley's article, "Teaching The Autoharp" (Part One) with interest, and totally agree with it. When it comes to the "autoharp folks" music literacy, all I can say is -- "Right on!". However, sometimes it's an uphill battle.

About six months ago, I had a prospective student who bragged that she taught, and had been teaching music, for about fifteen years in one of our public grade schools. She said that she didn't read music; didn't know any music theory, etc. She was proud of the fact that she was basically illiterate in her field, and wished to remain so. Everything being equal, I can only hope that she doesn't teach reading!

Thanks to Lindsay and *AQ* for trying to bring the autoharp into the 21st century. Unfortunately, the first humongous hurdle is to wrestle it into the 20th century!

*Dorothy Wagner*



# Get Ready for the Judgment Day

by Laurie Sky



*This article is a transcript taken directly from a workshop presented by Laurie Sky at the July 1992 Mountain Laurel Autoharp Gathering.*

Recording by Byrtis Walter

Transcription by Mary Lou Orthey

Yesterday we had the Mountain Laurel Autoharp Championship Contest. This competition uses the same rules as the International Autoharp Championship held at Winfield, Kansas. I have been a judge in many contests of this type. Today, I'm going to discuss with you some things I've learned through these experiences. If you follow the suggestions I'm going to give you, you'll have a definite edge when you enter competitions.

These two contests are divided into sections for the sake of judging. Each contestant is judged on -- arrangement (40 points); execution (40 points); show value (10 points); overall impression (10 points).

I'll begin with arrangement -- the contestant's version of the tune selected. Is it appropriate to the tune and instrument? Difficulty and originality of the arrangement will also be considered.

**W**hen you're choosing the music you'll play in a contest, go for something familiar. First, think about your selection of tunes. Don't assume

the judges will know O'Carolan, or a Russian piece that you have just learned from an album. Chances are a promoter could get a judge from another instrument -- like a fine banjo player -- to judge the autoharp contest. So you may not have all autoharp specialists as judges. Now, they do know their music very well. They will judge fairly because they know what makes good music, and they recognize and appreciate technical proficiency, but they may not be familiar with the popular autoharp tune-of-the-day. So, the first rule of picking your music is: take pieces from the wide selection of known tunes in the traditional vein of public domain that most people know and easily recognize.

If you *must* throw something new at them, give them a tune they can pick the melody up quickly on. It'll work against you every time if you select something unusual, you play it through, and it has unexpected twists and turns throughout the piece. This would be beautiful in a performance. But when the judge is in a room with a speaker, or if he's wearing headphones, he doesn't know what's coming next. When the contestant puts in an embellishment, he wonders "Now, was that an embellishment, or something for dynamics, maybe, or was that to be part of the melody?" If he doesn't know the tune, he has

no idea what that person just did. So if you are going to play an unusual tune, pick something with a good strong melody line so that the judges can latch on to it right away.

**P**ick the melody very clearly the first time through a tune, so that the judges can familiarize themselves with it.

This is another good rule to remember. Then when you do those embellishments, dynamics, and flourishes that help you win the contest, the judges will mark you up rather than down, because they will know what you are playing.

Another common sense rule which I was never really aware of, although I have judged many contests, you don't have to tell anyone what you are going to play. You're not locked into certain tunes. So,

**H**ave six tunes prepared instead of the usual four.

Because -- well, let me tell you what goes on in the judging room.

This is the picture I imagined before I began judging: I saw those judges in a room just listening to, and hanging on to, everything that was being sent through the mic. And, the fifth and sixth time through the tune, when special embellishments were added, I was sure those judges picked right up on it.

But, let me tell you what it's really like in that room. One judge slept late and

missed breakfast. His stomach's growling. Another, whose teeth are floating, can't leave until three more contestants take their turns. Then there's the judge who jammed most of the night and has chiggers half way up his legs. I'm not putting them down. They do a good job and they concentrate.

**I am pointing out to you that judges are human.**

So, if you get up to play following a lot of tunes with the same tempo, consider the flexibility of being ready with six competition tunes rather than just four. You'll not be locked into a certain order of which piece to play first. If you get up there and do the same type of thing your predecessor did, the judges are not going to take notice. Even if you do a really jam-up job, you'll not catch their attention. Follow the common sense rule that:

**If the person in front of you has done a soft piece, you're going to do something hard and fast first time out. And, of course, if you follow a fast tune, hit the judges with something slow and soft.**

If the contest has been made up so far of fairly traditional or "expected" tunes, give them something totally different that really showcases your particular style. If things have been sort of "far-out" before you step up, lay a no-nonsense, meat-and-potatoes traditional tune on them. They'll be patting right along and forget all about those chigger bites. Even if you aren't a really super player, you'll have their attention, and may get higher marks. So use your contest positioning to your best advantage.

**Only play a slow tune or a waltz if you are going to be incorporating a lot of intricate work into it.**

A very slow tune played very plainly and very slowly gets very old, very quickly. The same goes for slow intros or a slow/fast dynamics approach. Make it interesting and don't play the slow part too long.

**The length of a tune should not exceed two and one-half minutes, and two minutes is better.**

Any mood you are going to create, any statement you want to make, can be done in two minutes just as well as four or five. I have seen professional players who should have known better, arranging tunes -- "The first time, I'll play it slowly -- the second time, I'll play it fast -- the third time . . . -- the sixth time, I'll add a chromatic run --" Even if you're the best player around, this is tiring for the judges.

**Remember you don't have a second chance to give a first impression.**

In a contest or in a stage performance, start out with a good impression, and end with one. If you start with an intro, make it a good one, play it well. The judges are going to sit up and take notice. On the first few notes, the judges get a mental impression of how well you are going to play the piece.

**A strong beginning and a strong ending are very important.**

If you make errors in the middle of your tune, they'll remember mostly the beginning, and then the ending rather than the errors in the middle. End in a good, tasteful, strong manner.

I am not a fancy player. I play simple mountain style. But when you're working something up to make your arrangement original,

**It's better to play simple**

**and right than it is to play out of your range of capability.**

I've heard judges say, "That contestant is not technically the best today, but his playing is right on -- every note." Every note was clean and concise. If you can work a tune up, playing it fancy and clean, more power to you! Just don't struggle. Keep it "right on" for high marks.

**If you are going to use a lot of dynamics, a lot of triplets, damping your strings all at once, a lot of specialized things that sets your playing apart, use them sparingly.** Don't overkill. A good way to do this is to ask someone to listen to your tunes and ask, "Is this too busy? Can you hear my melody over everything else I'm doing? Is the melody louder than my fill?" Ask that person to tell you what he/she really thinks.

So, then, we have covered the four things important to arrangement -- appropriateness to the tune and the instrument, originality and difficulty.

Fingering, picking, dynamics, and tuning make up forty points for the judging category called "execution." I have covered dynamics earlier. Just remember to

**Use dynamics well, wisely, and sparingly.**

Don't do what everyone else is doing. Try to put something different in your music. Something that will command the judges' attention, (and something that will be a breath of fresh air to that poor judge who still has to go to the bathroom.)

**As for the fingering and picking, whatever you do, make it concise and light rather than struggling with it.** You may get a low score on the technicality end, but a very high score on show value.

If you play that tune with feeling and life rather than like you're practicing it once more for the contest, you're way ahead. If you sit and labor over a piece in your den, or wherever you practice, and then you come out in the contest with that piece and play it like you played it in your den, it's going to sound like you're still struggling with it. It'll sound like an exercise rather than a piece of music.

**P**ut life into your music. You'll get ten points for show value, and ten more points for overall impression.



*At this point in the workshop, Laurie asked for questions. The following material consists of excerpts from those questions and her answers.*

*Question: Is it wrong to play a song that has already been played?*

I don't care if everyone else in the contest has played one tune. I will judge that piece on how you play it. I don't care if someone says "This was played five minutes ago -- or last year." If everyone plays "Old Joe Clark," and you get up and play "Old Joe Clark," I'll judge you on how well you play it -- on your own merit. I'd judge "Wild-wood Flower" like I'd judge an O'Carolan tune, like I'd judge "Old Joe Clark."

Also, some people think originality mentioned in the rules means originality in selection. It means originality in arrangement. That's what we are to judge a piece on. I can't emphasize too much the importance of selecting a tune that is easily recognizable -- one that everyone knows. There is a whole lot of traditional music out there you can choose.

*Question: What's the best way to showcase a particular style?*

If you're a stylist -- that is, if you have a technique that everyone knows you for -- chromatic runs, or patting, for instance, -- make sure your music is diverse enough to showcase your style fully. Sometimes I have judged contests where people have played their style, but have only used one way of playing that style -- like, maybe using up-tempo tunes only. They do their thing -- part A, part B, then they do it again -- part A, part B -- all up-tempo. Next tune, the same. For the sake of the judges and your score, use different tempos in your set, and the full scope of your style. The judges will say, "Wow, this person really has command of his/her style and can play different kinds of music using it!" Up will go your score.

*Question: How do I overcome stage fright?*

If you are green on stage, go to a nursing home, a church, anywhere you can perform, and do it. Tell them you'll provide music every week whether they (or you!) want it or not! Then you'll begin to feel at home on stage and get the "greenies" out of your system. You'll know how your music affects the people, and you'll learn from that.

*Question: When you're on stage, you bounce, you sparkle. This is part of your music. How can you make sequestered judges hear this edge you give to your music?*

The judges will hear the genuineness that comes from your heart, and they will hear the life that you put into your music. These are things that can't be specifically cornered, but they are there. If you play something that comes from your heart, others can

hear it. It's something like singing. I can't tell you how it can be heard, but it can.

*Question: Tell me a bit about practice.*

Don't ever put your instrument away *ever* when you've just made a mistake. Take your time and play your piece again. Slowly, at a turtle's pace, if you must, but play it right. I promise you the next time you pick that instrument up, you'll play that piece better than when you put it down. Every time you practice, play that tune correctly before you stop. That's what your brain will be working on when you are not thinking about it. Your subconscious mind, the problem-solving part of your mind, assimilates what you put into it via your eyes, ears, fingers, and works to make it better, while your conscious mind handles your moment-to-moment thinking. This is really important when practicing for a contest. You can get "strung out" practicing, making a mistake here, a mistake there, and you think "I'll go through it again," and you make a mistake somewhere else -- and you get really "all wrought-up." But if you let your mind do the work for you, it will open up the channel between your emotions and feelings, (where music comes from), and will provide your conscious mind with the mechanical know-how to get the job done. It's in there. It's in everyone. That feeling inside -- that emotion that makes wonderful music. You just have to get it to go out through your fingers. Let your subconscious mind help you by keeping it well-fed with positive progress when you practice. You'll be far ahead. ■  
*"Shout 'Halleluah!' Come on, get happy . . . Get ready for The Judgment Day!"*

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- GOD REST YE MERRY GENTLEMEN
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- I SAW THREE SHIPS
- WHAT CHILD IS THIS
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## FALL FESTIVALS

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

*This is an updated list of the 1992 fall festivals which feature autoharp in workshop, concert, and/or contest.*

#### CODE :

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

## OCTOBER

### Old Mill Music Park Series

Date: October 4  
Place: Old Mill Park, Mt. City, TN  
Code: AP (Grayson Highlands Band, Jo Ann Redd)

Contact: 615 878-3874

### Tennessee Fall Homecoming

Date: October 8, 9, 10, 11

Place: Norris, TN

Code: AP (The Morgans, Janette Carter, The Bill Sky Family, Judie Pagter, Ron Wall)

Contact: John Rice Irwin  
PO Box 359, Norris, TN 37828

### Piney Park Festival

Date: October 10

Place: Elizabeth, LA

Code: AP (The Bill Sky Family)

Contact: 501 532-5001

### 3rd Annual Bluegrass & Old-Time Music Festival

Date: October 16, 17, 18

Place: Clark County Fairgrounds,  
Logandale, NV

Code: AP (Whitewater String Band)

Contact: 702 363-6348

### Autumn Folklife Festival

Date: October 17, 18

Place: Hannibal, MO

Code: AP (The Grace Family)

Contact: 314 221-6545

## NOVEMBER

### Ozark Folk Festival

Date: November 6, 7

Place: Eureka Springs, AR

Code: AP, AW (The Grace Family)

Contact: 501 253-7788

### Barberville Country Jamboree

Date: November 7, 8

Place: Barberville, FL

Code: AP, AW

Contact: Jan Milner

PO Box 668, Crystal Beach, FL 34681

## CLUB NEWS

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

*The complete clubs list is published in January. Please send club information to the Clubs Editor.*

## UPDATES

The Denver Area Autoharp Club meets on the second Sunday of each month at 4 PM at Swallow Hill Music Hall, 1905 S. Pearl Street, Denver. Open to all instruments and singers. Contact: 986-0769 or 794-9318. The Capital 'Harpers Club will be presenting a workshop with Charles Whitmer on October 3 in Annandale, VA. Call 703 256-1068 for information.

## NEW CLUB

The Jolly Hammer and Strings Dulcimer Club  
c/o Jane and Bill Kuhlman  
2769 S. Homer Road  
Midland, MI 48640

## RECORDINGS

Recordings Editor  
Mary Ann Johnston  
RD3, Box 190-A  
New Cumberland, WV 26047

### Features autoharp

#### ANNABELLES

Autoharp: Martha Kiker,  
Carole Outwater, and  
Dot Stiles  
The Celtic Trader  
2400 Park Road  
Charlotte, NC 28203

#### ACCENT ON AUTOHARP

Autoharp: Mike Fenton  
Heritage Records  
Rt. 3, Box 290  
Galax, VA 24333

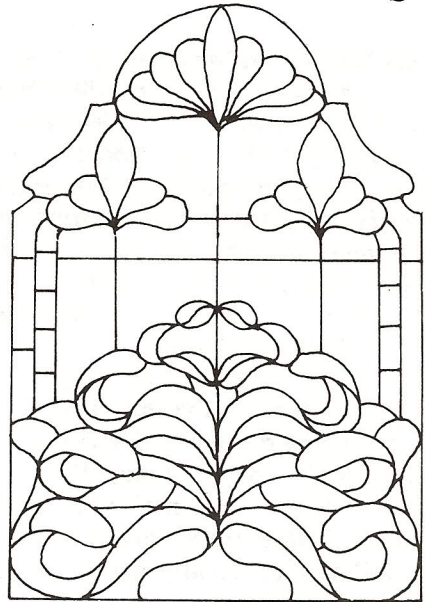
#### CASCADE NOEL

Autoharp: Les Gustafson-Zook  
1735 Main Street, SE  
Albany, OR 97321



# Sacred 'Harp

by Mike Fenton



My childhood was spent in Middlesbrough, County of Cleveland, England. Every Sunday I made the ten-minute walk to Saint Mary's Church. I remember singing this hymn, "Oh God, Our Help in Ages Past" in the services of that church.

Later, in my mid-twenties, I taught school in St. Mary's Primary School in the Southern port of Southampton, in the shadow of a more famous St. Mary's Church, immortalized by the song, "The Bells of St. Mary's." This song was written by an American who heard the bells as his troop ship sailed up Southampton Water during World War I.

## Oh God, Our Help in Ages Past

From Psalm 90  
Isaac Watts, 1674-1748

William Croft, 1678-1726  
New Version, 1708

C	C F C Am	Am G C C	C Em Am D7	G
1. O God, our help in	a - ges past,	Our hope for years to	come,	
2. Un - der the shad - ow	of Thy throne	Still may we dwell se -	cure;	
3. Be - fore the hills in	or - der stood,	Or earth re - ceived her	frame,	
4. A thou - sand a - ges	in Thy sight,	Are like an eve - ning	gone,	
5. O God, our help in	a - ges past,	Our hope for years to	come,	
<b>TAB</b>	* * * * *	* * * * *	* * * * *	* ~ ~

G	C F Dm G	C F Em Em	F C Dm G	C
Our shel - ter from the	storm - y blast,	And our e - ter - nal	home!	
Suf - fi - cient is Thine	arm a - lone,	And our de - fense is	sure.	
From ev - er - last - ing,	Thou art God,	To end - less years the	same.	
Short as the watch that	ends the night,	Be - fore the ris - ing	sun.	
Be Thou our guide while	life shall last,	And our e - ter - nal	home.	
<b>TAB</b>	* * * * *	* * * * *	* * * * *	* ~ ~

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*This is the second in a three-part series of articles defining steps to be considered when contemplating the possibility of recording your music. Jim Hudson is a professional hammered dulcimer player, as well as a knowledgeable sound engineer.*

--Editors

Now that you've made all of the preparations and have all your homework done, it's time to make some major decisions. There are several questions that usually arise along about now:

1. Should I go to a professional studio or will a four-track Porta-Studio be OK?
2. How many "tracks" will I need?
3. How much money is all of this going to cost me?
4. What is "multi-track"?
5. How do I choose a studio?
6. How about an engineer?

Even if these questions haven't occurred to you yet, they would eventually raise their ugly heads. Let me try to shed some light into a few dark corners.

### *Seek Professional Help*

When you are really sick, you probably go to a doctor. When your car breaks down, you probably go to a mechanic. When you get ready to release a recording, remember that your name goes on, and when it is released to the public for consumption, your reputation goes on the line as well. In the past, too many sub-standard cassettes have been released. The playing was really pretty top-notch, but the quality of the recording was so poor that the recording never really made it off the ground. This is usually the end result of "trying to get by" with sub-standard equipment. Basic good sense will tell you there are probably some real differences



# RECORD

## PART TWO

by Jim Hudson

between a \$59.00 mic and a \$1200.00 Shure microphone. The same thing applies in reference to recording equipment. There are some basic differences between the Tascam Porta-Studio (4-track, cassette format) and the Tascam 8-track (1/2" tape reel-to-reel format).

Just as you should not take someone else's prescription drug, neither should you allow your well-meaning friend with a really great sound system and a pretty decent microphone to influence your decisions in seeking professional help.

Yamaha, Tascam, Fostex, and several other companies offer portable studio units. These are nice to do your homework on, and can give you some real insight into how a multi-track studio works, but they cannot give you the quality necessary to compete in today's world. With the introduction of digital technology, folks have become more aware than ever of the differences in sound quality.

### *Choosing A Studio*

This is a tough one. They're like ice cream. They come in so many different colors,

sizes, and flavors. You're going to have to begin asking a lot of questions and taking careful notes if you want to make a wise decision. Or, you can ask some of your friends who have recorded for referrals. This is the safest way. However, just in case you don't know anyone in your area, you must begin to search and question.

The most obvious question when talking to a studio is "Have you ever mic'ed an autoharp?" In my recent experience recording the new cassettes for the AQ music series, I discovered what a monumental task this can become. This subject was addressed in the first issue of AQ. The instrument is so small, and there are so many areas for potential noise introduction, (i.e. picks and chord bars), that it takes some very careful mic placement. The best results were obtained by having magnetic coil pickups mounted on the 'harps. You lose the acoustic qualities, but you eliminate the pick and chord bar noises. If your potential sound engineer doesn't know this, find out if you will have to pay for studio time while he figures it out. I have had mic placement consume as much as two hours on some instruments. If you're paying \$100.00 per hour for studio time, this guy is making \$200.00 for on-the-job-training.

Question the potential engineer about his/her experience with acoustic instruments. So many studios today are equipped with all of the latest signal processing equipment for the rock and roll or hard-driving country recording artists. As a result, many of the engineers have a great knowledge of electronics, but a bare bones knowledge of acoustics and in particular, autoharp, and lap and hammered dulcimers. If you ask the engineer his technique on mic'ing an autoharp,

and the reply is "A whut?" -- then chances are you're barking up the wrong tree.

### *Money*

Another obvious concern is the hourly rate for studio time. You should plan on having at least one to one and a half hours in the studio for every three minutes of finished recording time. You may be able to play flawlessly in concert or at home, but I can almost guarantee that will change when the recorder is turned on. Studio rates vary from place to place and town. There is no standard except what the market will bear. I charge \$35.00 per hour and always allow time for set-up, tuning, etc. I don't have thousands of dollars tied up in facilities, college-trained electronic techs, all digital state-of-the-art processing equipment. But then again, for that pure acoustic sound and the preservation of our kind of music, I don't prefer to hear a lot of altered signal. For the most part, you should be able to do what you want to do in an eight track studio, for somewhere under \$75.00 per hour. You may find some studios that offer to record you free if you will let them distribute your project for you. Generally speaking, this is not a good proposition for you. They then own the project, sell to you at a substantial profit, pay you a small royalty, and in fact, control all the distribution of your music. I suggest owning your own project. Pay the studio for its time and take your master tape home with you when you are through.

A friend of mine hired a twenty-four track studio to do his most recent release. There were five musicians in his group. None of them played more than one instrument, so all they used were five tracks

and one channel for a click track (I'll explain all of this later). He was boasting about the big studio. It finally came out of the discussion that the technician had convinced them it was a great deal for them because he was recording three or four tracks of the same thing and they would get really great sound because they had so much signal on tape. Now let me ask, how full can you fill a glass of water? What can be gained by having one microphone power three or four tracks of tape? The answer is they were snowed into paying over two times what they should have paid because they didn't know any better.

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## Twenty-five verses of "Do, Lord" or "Drunken Sailor" with no variations can get pretty tough to handle.

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Yes, I know it's confusing, and the only way you are going to be able to be sure you are getting the best for your money is to spend time at the local library and do some research. If you want to roam with the big dogs, you have to learn to bark with a deeper voice or get eaten alive.

### *Scheduling Time*

It won't take long to talk about this. Just a quick warning. Most of the time, a six-hour day is about all that one can spend in a recording situation and still be productive. Your system can't stand to be that keyed up for much longer. Fatigue sets in and you being to spin your wheels. You make mistakes. Mistakes get by you that you won't hear until your mind and ears are

rested. Don't schedule an eight-hour day in the studio unless you have other musicians that can come in later in the day and take over the playing. You will be spending money for reserved time that may or may not prove to be profitable.

### *Prepare An Outline*

It will be a big help for the sound engineer to know how many instruments you plan to have on each song, as well as a general guideline as to which will be rhythm and which will be lead. If you plan any bass or percussion, the engineer needs to know ahead of time. These instruments need to be placed on outside tracks to avoid bleed over onto other tracks of music. You will find that the creative level of your music will be elevated by thinking far ahead as to the overall picture of the song instead of just recording tunes. Just a quick thought here also. Try to vary what you do each time you play through a tune. Sometimes it isn't possible, but twenty-five verses of "Do, Lord" or "Drunken Sailor" with no variations can get pretty tough to handle. With multi-tracking and a good sound engineer, it is possible to play harmonies or additional rhythms with yourself.

### *What's Multi-Tracking?*

There are basically two ways of recording. You can use one mic per person, assign each person to an individual channel or track on the recorder, then have the entire group play together and record the results. The method I prefer is to have each musician record his/her parts one at a time, with one instrument per track. The reason for this is really simple. If you all play and record at the same time, you maximize your studio time and reduce costs by getting

everyone on tape at once. The problem arises when you get microphone "bleed-over." That is what happens when your mic "hears" the sounds coming from the other instruments around you. This is not always bad, but the engineer doesn't have as much control over individual instrument volume levels on mix-down. This can also pose a problem if anyone in the group pulls a boo-boo. Then your mic will hear not only your totally flawless performance, but it will also hear the mistakes of your less competent counterpart. *Major Rule:* If at all possible, blame mistakes on someone else. This is really good for your ego, and helps you assert your control. This means that you must now decide to: *A.* Release a substandard recording with mistakes. *B.* Or, go back. Do it over and over again until everyone in the group gets it exactly right.

The method I prefer is the other way, called "multi-tracking." I feel this gives you much more control over the finished product and generally results in a cleaner more error-free recording. It goes something like this: I put a "click-track" down to monitor through headphones. This is the recorded signal of an electronic metronome.

When you first begin working with a click-track, it will almost drive you crazy. However, I don't try to record anything now, unless it is to be a featured solo with tempo variations, without the click-track. It's simple the way it works. You do count verbally into the mic. I usually say "1-2-3-4-1-2-now-play." This is for the benefit of the musicians recording with me. It leaves no doubt about where they should come in. This gives you a reference point for each musician to follow.

You then wear headphones

to monitor the click and count and play your part. I generally lay a "trash lead" first. This is a disposable track of music. I don't care if there are mistakes as long as it is pretty close to what it should be for the finished product. This is then my guideline for all of my accompaniment tracks.

Next comes all of the rhythm tracks. I use headphones during the entire recording process, so at this point, I am monitoring the click and trash lead to record a "keeper" rhythm guitar track.

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**Major Rule:**  
If at all possible,  
blame mistakes  
on someone else.  
This is really  
good for your ego.

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At this point, let me explain something. I play several instruments as do many of you. There are other people in my area who are much better than I. However, all of these people like to be paid, need to rehearse, need time to memorize arrangements, and all have personalities that must be dealt with in a gentle fashion. No one likes to have his creative ego squashed by having you tell him to do it over again. So when I'm making a tape of my own, I find it much easier and much less expensive to go ahead and do all of the instruments I can, provided I can do them well. This way, I am dealing with only one view of how the finished product should sound. My view. Since I am paying the bills, and my name is going on it, my view is the most important one.

Now, back to where we were. When all of the rhythm tracks have been completed, I

go back to the "trash lead" track and record over that with my "keeper" lead (hopefully error-free). Using this method, I can more accurately match my lead to the rhythm and "feel" the song. For me, I can always do a better job of putting emotion into my music if I play to a finished rhythm than if I try to put emotion into matching a click-track. Get a metronome and begin practicing. You'll see what I mean.

By using the multi-track method, I can eliminate virtually all background noise and get a cleaner recording. I have only one instrument per track with no other instruments playing in the background, and I can play multiple instruments on the recording.

On each of my tapes, I am playing multiple instruments, and on a couple, I play them all. For me, this is the most desirable way to record. If I make a mistake, the only track that must be redone is the one I'm working on. Each track is safe from what is happening on adjacent tracks.

### *Choosing An Engineer*

Ultimately you will choose either the one with the lowest rates (not always wise), or the engineer that inspires you with confidence. Of course, the ultimate is to find a really inexpensive studio with a totally awe-inspiring sound engineer. It's better to pay a bit more and be very comfortable with your engineer than to save a few bucks and work with a jerk. (Don't call him this to his face. This may aggravate the situation.) Friction detracts from the quality of your finished product.

In the next and final article, I'll discuss mix-down, duplication, art, copyrights, and distribution. Recording is less than half of the job of making a tape. ■



## O Come, Angel Band (3)



C C / F C / C F / F C /

My la - test sun is sink - ing fast,

[C G7] C / C C / G7 C / / / /

My race is near - ly run,

C C / F C / C F / F C /

My strong - est tri - als now are past,

[C G7] C / C C / G7 C / / / / /

My tri - umph is be - gun!

Refrain:

G7 // G7 // C / G7 C //

O come, an - gel band,

G7 // G7 / G7 C / G7 C /

Come, and a - round me stand,

C7 F F F Dm F F C / C C /

O bear me a - way on your snow - y wings

C C / C G7 / G7 C //

To my im - mor - tal home,

C7 // F F F Dm F F C / C C /

O bear me a - way on your snow - y wings

C C / C G7 C G7 C / / / /

To my im - mor - tal home.

I know I'm nearing holy ranks

Of friends and kindred dear;

I brush the dew of Jordan's banks,

The crossing must be near;

Refrain:

I've almost gained my heav'nly home,

My spirit loudly sings;

The holy ones, behold, they come,

I hear the noise of wings!

Refrain:

O bear my longing heart to Him

Who bled and died for me;

Whose blood now cleanses from all sin,

And gives me victory.

Refrain:

## Precious Memories (2)



C [ / C ] [ F F ] / F [ / F ] [ F C ] /

Pre - cious mem - 'ries, un - seen an - gels,

C [ / G7 ] [ C C ] [ C C ] G7 / / /

Sent from some - where to my soul.

C [ / C ] [ F F ] / F [ / F ] [ F C ] /

How they lin - ger, ev - er near me,

C [ / C ] [ G7 C ] [ C G7 ] C / / /

And the sa - cred past un - fold.

Chorus:

C [ / C ] [ C C ] / C [ / C ] [ G7 C ] /

Pre - cious mem - 'ries, how they lin - ger

C [ / C ] [ G7 C ] [ G7 C ] C / C /

How they ev - er flood my soul - ;

C [ / C ] [ F F ] / F [ / F ] [ F C ] /

In the still - ness of the mid - night,

C [ / C ] [ G7 C ] [ C G7 ] C / / /

Pre - cious, sa - cred scenes un - fold.

Precious father, loving mother

Fly across the lonely years.

And old home scenes of my childhood

In fond memory appear.

Chorus:

As I travel on life's pathway,

Know not what the years may hold.

As I ponder, hope grows fonder,

Precious mem'ries flood my soul.

Chorus:

## Amazing Grace (3)



G G [ / G G ] G7 / B7 C / C G /

A - maz - ing grace, how sweet the sound

G G / [Em Em] Bm / Am D7 / / / /

That saved a wretch like me!

D7 G [ / G G ] G7 / B7 C / C G /

I once was lost, but now am found,

G Em [ / Em Em ] Bm / D7 C7 // G /

Was blind but now I see.

'Twas grace that taught my heart to fear,

And grace my fears relieved;

How precious did that grace appear,

The hour I first believed.

When we've been there ten thousand years,

Bright shining as the sun,

We've no less days to sing God's praise

Than when we first begun.





# Autoharp Songbook

Copyright 1992, Limberjack Productions

## Mamma Don't 'Low (2)

↓  
 [C C] C C C C C C C C // // // // //  
 Mam - ma don't 'low no ban - jer play - in' here.  
 [C C] C C C C C F Bb7 G7 // // // // //  
 Mam - ma don't 'low no ban - jer play - in' here.  
 C C C C [C7 C7] C7 C7  
 I don't care what Mam - ma don't 'low  
 [C7 C7] F F F F Ab Ab Ab /  
 Gon - na play that ban - jer a - ny - how  
 [C C] C C C G7 G7 F G7 C // // // // //  
 Mam - ma don't 'low no ban - jer play - in' here.

Mamma don't 'low no autoharp playin' here.  
 Mamma don't 'low no autoharp playin' here.  
 I don't care what Mamma don't 'low  
 Gonna play that autoharp anyhow  
 Mamma don't 'low no autoharp playin' here.

Mamma don't 'low no guitar playin' here.  
 Mamma don't 'low no guitar playin' here.  
 I don't care what Mamma don't 'low  
 Gonna play that guitar anyhow  
 Mamma don't 'low no guitar playin' here.

## L'il Liza Jane (2)

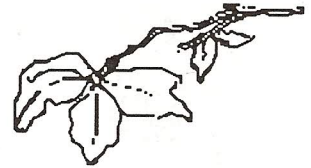
↓  
 G [G G] D7 G G G G /  
 I've got a gal who loves me so,  
 C G / G G // //  
 L'il Li - za Jane,  
 G G D7 G G G G /  
 Way down South in Bal - ti - more,  
 G G / D7 G // //  
 L'il Li - za Jane.  
 Chorus:  
 G // G C / G / G G / C G // //  
 Oh, L'il Li - za , L'il Li - za Jane,  
 G // G C / G / G G / C G // //  
 Oh, L'il Li - za , L'il Li - za Jane.



Liza Jane looks good to me,  
 L'il Liza Jane,  
 Sweetest gal I ever see,  
 L'il Liza Jane. Chorus:  
 House and lot in Baltimore,  
 L'il Liza Jane  
 Lots of children 'round the door,  
 L'il Liza Jane. Chorus:

## Molly Malone (3)

↓  
 C C C C Am Am  
 In Dub - lin's fair cit - y  
 Am Dm Dm Dm G7 G7  
 where girls are so pret - ty,  
 G7 C C C Em Em Am Dm Dm [ / F ] G7 /  
 'Twas there I first met my sweet Mol - ly Ma - lone,  
 [G7 G7] C C C Am Am  
 As she pushed her wheel - bar - row  
 Am Dm Dm Dm G7 G7  
 through streets broad and nar - row  
 [C G7] C C C Em Em Am Dm [ / F ] G7 C /  
 Cry - in' "Cock - les and mus - sels, a - live, a - live - o!"  
 Chorus:  
 C C [ / C ] C Am Am Am Dm [ / Dm ] Dm G7 G7  
 A - live, a - live - o - , a - live, a - live - o - ,  
 [C G7] C C C Em Em Am Dm [ / F ] G7 C /  
 Cry - in' "Cock - les and mus - sels, a - live, a - live - o!"



She was a fish monger, but sure 'twas no wonder,  
 For so were her father and mother before,  
 As they each pushed their 'barrow  
 Through streets broad and narrow  
 Cryin' "Cockles and mussels, alive, alive - o!" Chorus:

She died of a "faver" so no one could save her,  
 And that was the end of sweet Molly Malone.  
 Now her ghost wheels her 'barrow  
 Through streets broad and narrow  
 Cryin' "Cockles and mussels, alive, alive - o!" Chorus:

## I Know Where I'm Going (2)

↓  
 G G D7 G Em Em /  
 I know where I'm go - ing.  
 [Em Em] G G G C G D7 //  
 And I know who's go - ing with me.  
 G G Bm Bm G Em /  
 I know who I lo - ve,  
 [Em Em] Am G Am G G D7 //  
 But the dear knows who I'll mar - ry.

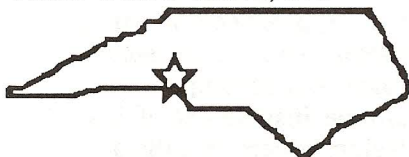
Feather beds are soft, And painted rooms are bonnie'  
 But I would trade them all  
 For my handsome, winsome Johnny.  
 Some say he is bad, But I say he is bonnie,  
 Fairest of them all,  
 Is my handsome, winsome Johnny.

## 'HARPERS-AT-LARGE

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

### **Festival: Old-Time Fiddlers' and Bluegrass Festival**

Place: Union Grove, NC



**Reporting: Shelley Burke**

Charlotte, NC

It was after hearing the Annabelles perform in June of '91 that I decided I had to learn how to play the autoharp. Since then I have met wonderful people and have attended great workshops, concerts, and festivals.

One such event I recently attended was the Fiddlers' Grove Festival in Union Grove, NC. I arrived early Saturday morning for the autoharp competition. I first noticed the relaxed family atmosphere as I strolled around the wooded campsites. Musicians from all over nodded a friendly hello as they continued to play their tunes. There were all kinds of instruments being played, but I, of course, was anxious to hear the 'harps.

With butterflies in my stomach, I headed for the main stage where the fiddle and autoharp competition was to take place. There were many people stretched out on lawn chairs and blankets in front of the stage. All together, there were eight of us in the 'harp category. We all took our turns as we were called on stage, and it went well.

All of the winners were from North Carolina. Carole

Outwater placed first for the second year in a row with one of her many sweet, flowing waltzes. Joe Riggs placed second, and Mary Umbarger placed third. I felt very fortunate to be acquainted with such talented musicians. There are so many things to learn from others and from their own unique playing styles.

Later, I was introduced to John and Kathie Hollandsworth and was lucky enough to hear them play. Of course, I would have enjoyed a lot more of John playing his 'harp, but loved what little I did hear.

The rest of the day was spent listening to and joining the jam sessions. I enjoyed the entire day and wouldn't miss it next year.

### **Concert and Workshop:**

**Ivan Stiles**

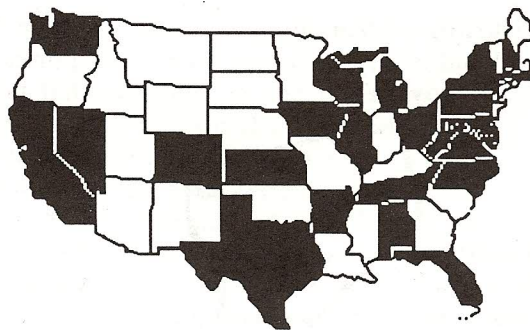
Place: Ann Arbor, MI



**Reporting: Kathy Wieland**

Ann Arbor, MI

Autoharps Unlimited was delighted to sponsor Ivan Stiles for a concert and workshop this past May. The workshop was titled "Arranging Tunes," and by the end of it, Ivan had us playing "Waltzing Maltida" and "Take Me Out to the Ball Game" with syncopation, trills, and some new



strum patterns.

After the workshop, Ivan entertained us with his winning "Winfield" repertoire, and many other wonderful songs and tunes. He amazed everyone with his expertise on the musical saw and bowed psaltery.

When the concert was over, we all had time to make music and visit. It was a great evening.

### **Concert: Mill Run**

**Dulcimer Band**

Place: Colvin Run Mill Park, Fairfax, VA



**Reporting: Kathy Ferguson**

Fairfax, VA

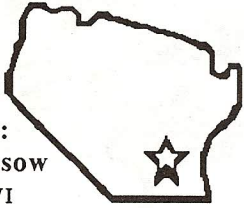
A sure sign of spring was the appearance of the Band at the Colvin Run Mill Park. This friendly, talented group has just completed its latest tape and CD, "Long Time Travelin'." They played selections from this tape in their concert.

Woody Padgett played his autoharp and sang the inspiring gospel song "There's a Deep Settled Peace in My Soul," and took 'harp breaks on many of the other tunes. His precise style is nothing short of awesome.

The Band obviously enjoys sharing its music. Watch for appearances in your area, and attend if you can. The Mill Run Dulcimer Band's concerts always guarantee great entertainment.

**Workshops: Stringalong Weekend**

Place: Troy, WI



**Reporting:**  
Mona Wasow  
Madison, WI

This was my twelfth year of attending the Stringalong -- formerly called "Pickin' and Grinin'." Arriving at dusk, taking in the beauty of the woods, lake, and sunset, I heard the magic sounds of Ivan Stiles and his autoharp, playing and singing "Give Me the Roses." Pleasure settled in from head to toe.

Three times a year the University of Wisconsin Milwaukee Folk Center puts on a musical vacation weekend complete with outdoor recreational offerings, excellent food, and a wonderful collection of musical classes and concerts. The physical setting is beautiful -- cabins and lodges in the woods on a lovely lake. Lessons are offered by top-notch teachers in banjo, autoharp, guitar, folk fiddle, dulcimer, and harp. There are also lessons in folk dancing, singing, and sometimes crafts, cooking, African drumming, etc. Offerings vary from year to year.

Students vary in age from teens to the seventies, and their expertise in music-making varies from absolute beginner to polished performer. One thing that has always moved me about this event is the warm, comfortable inclusion of all. An example of this can be seen in the open mike performances of participants in the evening. The audience applauds with indiscriminate enthusiasm for all, and this is one of the few times in life where I approve of indiscriminate!

A highlight for me is the spontaneous group singing that takes place every night after all the lessons, concerts, and dancing. Usually the singing starts up around ten p.m. and continues until two a.m. or longer. Someone starts a song, and it seems that twenty-part harmony floats down from heaven. These are nights of pure ecstasy.

All of the teachers are excellent, and Ivan Stiles is no exception. He is a master autoharp player and a marvelous teacher.

I recommend the "Stringalong Weekend" to anyone who loves folk music.

**Festival: 16th Annual Cosby Dulcimer & Harp Convention**  
Place: Cosby, TN



**Reporting: Gregg Averett**  
Atlanta, GA

Cosby is a homecoming for regulars and a special experience for newcomers. Located in the Smoky Mountains just east of Gatlinburg, the festival takes place in a primitive hilltop camp area and around the rustic facilities at the base that comprise Jean and Lee Schilling's Folk Life Center of the Smokies. Informal jamming starts Thursday night and goes on till the wee hours throughout the weekend. Forty-three workshops, spread over Friday and Saturday, covered mountain dulcimer, hammered dulcimer, autoharp, Celtic harp, mouth harp, bowed psaltery, and a wide assortment of other folk instruments. Autoharp workshops included new players and beginners, song swaps, and 'harp maintenance and modification. Evening concerts featured performances by the workshop instructors.

Steve Mayfield of Tulsa, OK put aside his dulcimer to treat the crowd to some stirring tunes on his Orthey Dulci-Harp, and yours truly made his stage debut with a couple of diatonic 'harps. A new champion was crowned in the watermelon seed spitting contest, and noted storyteller, Chuck Larkin was on hand to spin some tall tales.

Of special note was the first-time appearance of Mr. Ekim Beau, whose rich, sonorous voice was accompanied by a unique instrument of his own design which he calls a "cross-harp." You'd have to see and hear it to believe it. It's a fan-shaped instrument three feet in radius, with 180 strings, fifteen chords, and eight and one-half octaves. Lying flat on a base, it is played in the fashion of a plucked psaltery. Everyone who was at first attracted by the imposing sight of his cross-harp was soon captivated by his music and impressive repertoire.

Next year bring an instrument, (and an umbrella), and you'll be set for a rewarding weekend of music.

**Festival: 17th Annual Father's Day Weekend Bluegrass Festival**  
Place: Grass Valley, CA



**Reporting:**  
Laura Newton  
Las Vegas, NV

The eager workshop students were assembled and ready. As instructor Judie Pagter approached, the class greeted her by playing her composition, "Where the Mountain Laurel Blooms." Thus began the autoharp high-



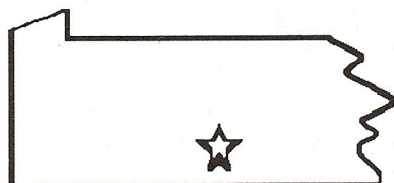
light of the California Bluegrass Festival in Grass Valley. Judie demonstrated her pinch-sweep, old-time style of playing, and fielded questions. The balance of the time was spent in one big, glorious, old-time music jam -- couldn't have been better! It was a great finale to her performances with Country Ham.

Bill Bryant, popular Northern California autoharp soloist and the 1990 Winfield Winner, presented a beginners' workshop, touching on various tips to get one started in playing the 'harp. He also talked about the acceptance of the autoharp in non-autoharp circles -- (of vital importance is making sure that your instrument is in tune!). It's always a pleasure to hear Bill demonstrate his lively playing style.

The CBA does a great job selecting performing bands, and this year was no exception -- the Johnson Mountain Boys, Del McCoury Band, IIIrd Time Out, and many others. The 97th Regimental String Band was a big hit in this, their first west coast appearance.

The campsite jams were particularly good, and listening to 'harper Tina Barr in action, was a treat. Sharing some quality picking time with other long-time autoharp friends always makes this festival a memorable event.

**Musical Wake  
in honor of Leonard Reid**  
Place: Mechanicsburg, PA



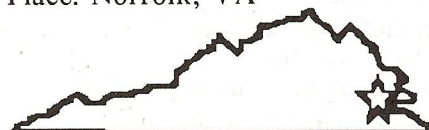
Staff Report

On a beautiful Sunday afternoon in late June, over four hundred friends

gathered under the trees in a nearby park to celebrate the life of Leonard Reid. Leonard had touched a wide variety of musicians with his quiet, steady encouragement. The music in jams and performance was markedly diversified -- jazz, old-time, pop songs of the past and present, bluegrass and country.

There was a large contingency of autoharp players in attendance. Leonard had a special interest in this group of people, and we were honored to be invited and to participate in this lively, musical commemoration.

**Concert: Bryan Bowers**  
Place: Norfolk, VA



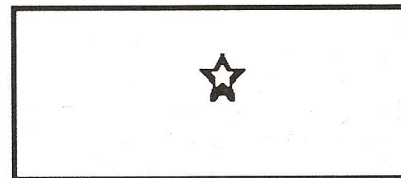
**Reporting: Kathy Ferguson**  
Fairfax, VA

Bryan was in top form on June 30th at Ramblin' Conrad's Guitar Shop, the well-known focal point for folk and acoustic music in the Norfolk area. The program included instrumentals, fun songs, love songs, gospel songs, jokes, and his great, down-home humor. I especially liked the lyrical "Si Bheag, Si Mhor," and the dramatic effect his use of patting made in the stately piece, "Reunion."

Bryan's zest for a good time is infectious and the audience thoroughly enjoyed his "Zen Gospel Singing," "Rufus and Beverly," "Festival Love," and "The Scotsman." He mentioned the problems the shop's owner, Bob Zentz, was having following eye surgery and had the entire audience stand, join hands and sing "Will the Circle be Unbroken," dedicated to Bob. A store employee called Bob at home so he and his wife

Kay could hear it. It was a rare, inspiring evening -- one to be remembered for the fellowship and caring found in the folk music community as well as for the great show.

**Performance: Roz Brown  
and Bill Barwick**  
Place: Denver, CO



**Reporting: Kathy Ferguson**  
Fairfax, VA

Roz and Bill play at the Buckhorn Exchange on Friday and Saturday nights. They refer to their format as "Water, whiskey -- *what are we going to do and which key are we going to do it in?*" But it works; their light-hearted banter as they trade off leads makes for a relaxed, fun show.

Roz played the autoharp lead for the old standard "Grandfather's Clock" and the beautiful Gordon Bok song "Isle of Haut Lullaby," which Bill backed up on guitar. When Bill played lead guitar on "Dark Town Strutter's Ball," Roz played slide kazoo and limberjacks. To Bill's "Train They Call the City of New Orleans," Roz kept time with sandpaper blocks, and then played railroad spikes as accompaniment to "Sixteen Tons." Both performers have pleasant voices and harmonized on many of the songs. This act is worth catching whenever you're in Denver.

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*"When I hear autoharp music,  
I see angels dancing."*

-- Jerry Myers  
at the Old Fiddlers'  
Convention, Galax, Virginia

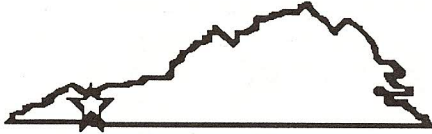
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## Festival: The 57th Old Fiddlers' Convention

Place: Felts Park, Galax, VA



Reporting: Sandra Boone

Dublin, VA

From Galax, Virginia's main street, Felts Park appears to be a sea of campers when the Old Fiddlers' Convention comes to town. But there's more here than meets the eye. Just listen to the fiddles, the banjos -- and the autoharps.

For fifty-seven years, the Loyal Order of Moose has sponsored what they call the "oldest and largest old-time fiddlers' convention in the world!" Each year during the second weekend in August, old-time music lovers come to the mountains of southwest Virginia to carry on a tradition. They are keeping the tunes of yesterday alive for a new generation to enjoy.

Forty-four autoharp players from six states registered to participate in the 1992 festival contest. Like as not, just as many brought their 'harps but didn't register. They came to listen learn, and strum along with friends.

Competition was stiff for prize money for the twenty-nine autoharp contestants who did compete on Wednesday evening. For the second time in as many years, John Hollandsworth of Christiansburg, Virginia, captured first place. Other winners were Drew Smith, Robert Higgins, Mary Umbarger, Michael King, Evelyn Farmer, Mary Lou Orthey, Betty Waldron, Jo Ann Redd, and Gilbert Suitt.

Contestants had two and one-half minutes to show what they could do with the traditional tunes preferred by the

judges. Two contestants chose the "Bells of St. Mary's," and both wound up as finalists. It is just such a tune, along with others like "Victory Rag" and "Down Yonder," that appeal to Galax judges.

Drew Smith was successful several years ago in convincing festival officials to add autoharp to the established competition. Since that time, there has been an informal gathering of autoharp players each year in the main tent, usually on Friday morning. Participants enjoy getting to know each other and listening to the many styles of playing their favorite instrument.

*Autoharp Quarterly* sponsored workshops for beginning and intermediate players this year -- "In The Beginning" given by Jo Ann Redd, "Learn A Tune" with Gil Palley and Bob Woodcock, and "Going On From Here" led by John Hollandsworth.

Best of all, though, were the informal jam sessions where several 'harpers gathered together to play and sing their hearts out.

The four-day festival is a showcase of unusual talent. As campers settled in for a week of music and dance, word soon spread of a terrific young band, the Clark Boys. As it turned out, it was the Clark family -- mom, dad, and eight sons, ages three to eighteen. According to a local newspaper, the family played fiddle, bass, mandolin, dobro, guitar, banjo, and you guessed it, the autoharp.

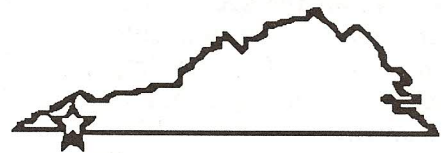
This festival is worth a trip for those who like to compete in fiddle, autoharp, banjo, dobro, mandolin, dulcimer, guitar, folk song, dance, and old-time and bluegrass bands.

We had reason to be extremely proud of our autoharp group this year. At the end of the award ceremony on Saturday night, a very special

annual award is given for "Best All-Around Performer." This award is presented to the individual contestant who earned the highest score in the entire festival. This honor is usually presented to a fiddler, a banjo player, or a guitarist. But this year, the 1992 "Best All-Around Performer" of the Galax Old Fiddlers' Convention was *autoharpist* John Hollandsworth!

## Festival: The 18th Carter Family Memorial Festival

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



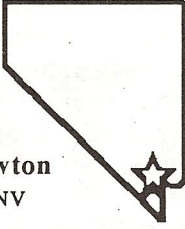
### Staff Report

If old-time music is ingrained in your soul, you must make the trip to Hiltons, Virginia and the home of the Original Carter Family. Walking the fields, smelling the hay, noting the rugged serenity of the mountains is an unforgettable journey to the past.

Although there is a performance in the Carter Fold every Saturday night, once a year the area takes on a festival atmosphere when Joe, Janette, and Gladys Carter celebrate the music of their parents and aunt, A.P., Sarah, and Maybelle. The music of the Family literally echoes through the hills. The players, singers, and dancers enjoy that music long into the night.

Mac Weisman was the headliner this year for the festival, but the featured autoharp performers were Bill Clifton and Mike Fenton, and, of course, Janette. This was an added treat for 'harp players, who are always made welcome at this special place, the mecca of old-time, traditional music.

**Workshop and Concert:**  
**Bryan Bowers**  
 Place: Sundown Concert  
 Series, Las Vegas, NV

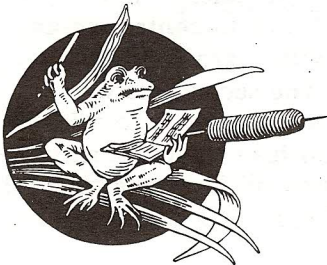


**Reporting:**  
**Laura Newton**  
 Las Vegas, NV

The autoharp contingent in Las Vegas is a little sparse, but enthusiastic. Five students were treated to a three-hour workshop by Bryan Bowers, learning to discover one's most appropriate key for singing, receiving instruction in Bower's "magic" finger rolls, and finally, learning to play the tune, "London Hornpipe."

The workshop was a prelude to his evening concert at the Sundown Concert Series held at Jaycee Park in Las Vegas. Opening for Bryan was the local bluegrass band, Flatcat, which presented a well-rounded program of both traditional and more progressive bluegrass music. This is an annual bluegrass concert series, played to serious bluegrass fans. Bowers, with the ability to play his audience, spun his yarns, wove his magic with his autoharp, and had them standing and cheering for more. To close out his set, Flatcat joined him on stage for two gospel songs.

Once again the autoharp was demonstrated to be a beautiful and versatile instrument; a "real" instrument that even "hard-core bluegrassers" can respect and enjoy.



**Festival: 20th Annual  
 Original Dulcimer Players  
 Club Musical Funfest**  
 Place: Osceola County Fair-  
 grounds, Evart, MI



**Reporting: Carole Spicer**  
 Alpena, MI

Arriving on Monday of this special time in July has become a tradition for my husband and me. Dick runs the sound for the stage shows, and I, on the other hand, get to enjoy the music to its fullest.

The festival officially starts at eight a.m. on Thursday, so the acoustic rules apply from then until noon on Sunday. We've been asked to show how we play autoharps amplified, and that was done on Wednesday evening for two hours. Our mini-concert was well received and we used the opportunity to explain our use of amps and volume controls.

Workshops were scheduled for Friday afternoon and Saturday morning. Helping with both workshops were Lou Ann Jerome and Carolyn Egelski. On Friday, we handed out songs for performance on stage with a final practice for that activity on Saturday morning. Thirty autoharpists signed in and I suspect that there were more considering the count for both days. I observed many onlookers, some of whom undoubtedly left their 'harps at home.

On stage on Saturday were twenty-five 'harpists and our bass player, Morris Holloway. We played and sang three tunes: "Columbus Stockade Blues," "Kentucky Waltz," and "I'll Fly Away." Everyone was introduced as we exited the

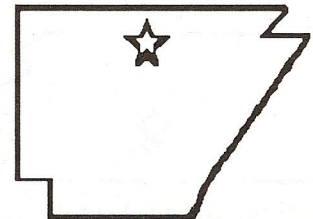
stage. The audience was most receptive. "The Chorded Zither Group" did themselves proud. The workshop leaders were proud of them as well.

On Friday night, Lou Ann, Carolyn, lead vocalist Marion Cadarette and I were given the nine-thirty time slot. The four of us are known as "Ladies' Choice." Joining us was bass player, Wes Linenkugel, for five selections. Again the autoharp was used as a lead instrument. Someone asked what we could do with three autoharps, but that question was dispelled when we later accepted many compliments on our choice of songs and interpretation as our lead and backup parts occurred.

Hopefully next year we can have an advanced workshop. We hope Lucille Reilly will consider doing that. I would be remiss in not thanking Kathy Wieland of Ann Arbor for her beginning autoharp workshop. She did a superb job.

This festival is the best of all worlds for people willing to give their time and talents. For two dollars, you get a ribbon that entitles you to four days of music, jamming, workshops, and good food at reasonable prices. Camping is extra -- there is no alcohol or drugs allowed, and no one is paid. The hammered dulcimer is the featured instrument, but all unamplified instruments except drums and horns are welcome.

**Workshops: Autoharp Jamboree**  
 Place: Ozark Folk Center,  
 Mountain View, AR



### Staff Report

The Autoharp Jamboree was up to its usual standards of excellence. The lineup of workshop leaders was impressive: Becky Blackley, Fredona Currie, Mike

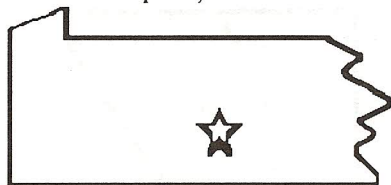
Fenton, George Foss, Lindsay Haisley, John Hollandsworth, Tom Schroeder, Ron Wall, and Charles Whitmer. The workshops were generally quite good, reflecting the level of preparation and interest of the instructor. I especially enjoyed Lindsay's workshop on improvisation and diminished chords. I'm going to have to put those D# and G# strings back on my chromatic 'harp!

I missed the absence of the contest this year. Open stage opportunities were substituted for the contest, but this was only partially successful. Only eight 'harpists signed up during the two evenings available for this activity.

Jamming in the square, always a Mountain View tradition, occupied a more prominent place in the Jamboree this year. Attendees were encouraged to go there and hone their jamming skills. Instructors attended as well, more than any previous year. The square was awash with autoharpists. Marty Schuman was in town and was a regular and impressive fixture in the jamming.

I would recommend the Autoharp Jamboree in Mountain View, Arkansas.

**Festival: Second Annual Mountain Laurel Autoharp Gathering**  
Place: Newport, PA



**Reporting: Gregg Averett**  
Marietta, GA

How the winter months seemed to drag as I awaited the beginning of this year's festival season. Last year saw the first-ever Mountain

Laurel Autoharp Gathering. I must tell you this is the biggest and best autoharp extravaganza anywhere.

Held on the Orthey farm, the location is nestled in the hills outside Harrisburg. Just seeing the Susquehanna and Juniata Rivers was worth the trip. Their broad, shallow, rock-strewn beauty was like no other I have seen.

The facility is well laid out around George's big barn/workshop. A huge tent and smaller barn provide sheltered workshop and concert areas. Camping sites are nearby in the woods and along the treeline, with a separate meadow area for mobile camp vehicles. You can be as close or distant from the action as you wish. The local grange offers hot meals on site all day long. They have everything from soup to barbecue to hand-dipped ice cream. Port-O-Lets are exceptionally sanitary, and conveniently scattered around.

This year the format was expanded to four days of concerts, workshops, jamming, contests, and fun. Even that was insufficient to showcase the wealth of talent present. Attendees ran the gamut from beginners to contest winners and finalists by the dozen. It would be impossible to name every performer and instructor in this short column and the omission is no reflection of their valued contributions. I will mention several who, in my eyes, seemed to have a special impact on their audience.

Bryan Bowers was a repeat performer from last year who can be counted on to wow the crowd. He treated us to a familiar selection of audience-pleasing tunes and proved, again, why he is considered the preeminent ambassador of the autoharp.

A truly extraordinary and

delightful treat was the appearance of Janette and Joe Carter (yes, *that* Carter family). In two performances they revealed us with songs and stories of their past that had us wishing they'd never stop. Janette provided the insights and straight lines, while Joe had us all falling off our benches with his wry wit. Both treated us to Carter favorites and original songs of their own. What a wonderful world it would be if we all had an aunt and uncle like them. Incidentally, in a battle of novices, Joe -- with a mighty effort of thirty-three feet -- beat my two longest to walk away with the trophy in the Watermelon Seed Spitting Contest. I can't think of anyone I'd rather lose to.

Lindsay Haisley was a new face to a number of attendees and surprised them with his unique style and virtuoso abilities. After "Sweet Georgia Brown," they knew they had something special. I overheard folks near me exclaim, "Who is this guy? He's amazing!"

Besides more usual topics, the workshops offered some innovations I've not seen before. Winfield offered a Q & A on microphones last year, but it was pretty much an off-the-cuff improvisation. At the Gathering, Pleasant Valley Audio, (whose work was flawless and transparent all weekend), and Jim Hudson, a musician and recording engineer from Michigan, covered everything necessary to convert those mellow, acoustic tones into an optimum electrical wave-form. Their seminar was informative, interesting, and more digestible than that last sentence. Another unique offering was Lindsay's two-part workshop on string band playing dynamics. The first hour covered how to contribute and blend with a group of instruments. The second session allowed each attendee to select a tune and lead a multi-instrument band on a mic'ed stage. Each day also offered two hours of open

mike to anyone who wished to sign up and polish his stage technique. Forty-two 'harpists participated in this event.

This was the first year for the Leonard A. Reid People's Choice Award for excellence in open stage performance. By decision of ballot, Ray Sine and Elroyce Mackley were the recipients of this prestigious award.

Normally, autoharp contestants are used to being dispatched early on the first day of most festivals, but this instrument holds center court at the Gathering. There was a subtle undercurrent of tension building to the contest on Saturday, even for non-participants. Twenty-three quality contestants entered. If you will pardon the analogy, I was struck by the contest's similarity to a sports competition -- the level of anticipation before-hand, speculation on the favorites, momentum shifts during playing, unexpected fumbles and closing drives. Bob Lewis was the first place finisher, winning the coveted Orthey 'harp with his ringing melodies and clear, clean performance. Lucille Reilly was a popular second with an amazing performance on only two years of autoharp playing experience. She chose an Oscar Schmidt Ozark Autoharp. Alan Major took the third place trophy, and received a Mountain Laurel 'Harp kit. With a similar finish at Winfield last year, Alan demonstrated he must be reckoned with in any contest. Each winner received monetary awards plus trophies. The first place winner is also invited to return to next year's Gathering as a hired performer. Rick Biesanz of Corning, New York, and Kathy Wintermeyer of

Grain Valley, Missouri rounded out the five finalist slots.

Such meetings always yield at least one surprise, and this year it was Rick Biesanz. Self-taught, he has been playing the 'harp since 1974. He is left-handed, so lap-style is a natural for him. Using no picks, he pinches in and out with his thumb and forefinger. It produces a hard, driving sound that fits in perfectly with the string band he performs with at dances. Many of us were struck by the decidedly Cajun sound of his music. He plays loudy, with just the sides of his fingers, not the nails. As any of you would, I asked him to show me his hand. I must tell you -- meat was showing. But it does not seem to slow him down at all.

Jim Hudson was another welcome newcomer. Along with his recording engineer talents, he is a top-notch emcee, a champion storyteller, and superb hammered dulcimer player -- (he's just getting started on the 'harp). Wherever he set up in the wee hours, that's where the best jammers joined in.

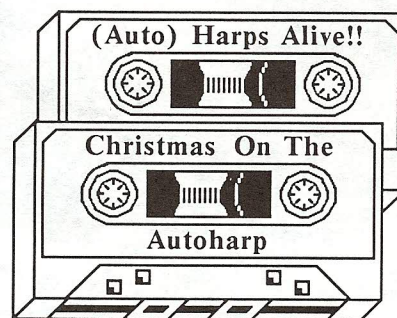
The only real downer was the thinness of luthier and vendor attendance. No event offers such a large assemblage of 'harpists. Demand was there for parts, music, accessories, and upscale 'harps. Suppliers take note for the future. The "swap meets" filled the bill to some extent with parts, music, jewelry, and used 'harps for sale.

As for me, I spent the time floating on a four-day high -- looking, listening, learning, and playing. When I was just getting started on the autoharp, I had a collection of tapes by people who seemed like superstars to me. At the Gathering, I met most of them. I still admire them, but instead of idols, they're friends.

These festivals are not just about what you take home with you, but what you leave, as well. Every one there on the weekend was ready to share and lend help whenever asked. Whether it was advice on 'harp conversion, helping with a tune's chording or getting a song on tape, if you asked, they had time for you. I guess that openness and warmth is one of the things that has me looking forward to more such festivals, especially next year's Mountain Laurel Autoharp Gathering. ■



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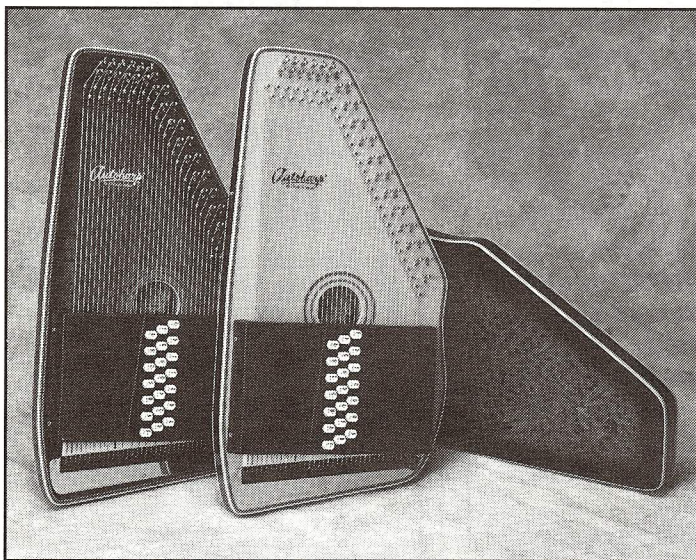
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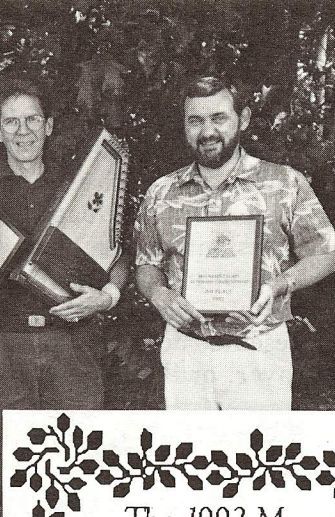


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*The 1992 Mountain Laurel Autoharp Gathering, Remembered*

I want to thank you for all your efforts with the Gathering. The support you give the autoharp community is really helping it thrive in wonderful ways. Keep it up!  
-- Lucille Reilly

Congratulations on another well-organized and beautifully run Gathering. What a treat it was to get to meet the Carters (they're very special people) and Lindsay (I've always loved his tapes, but in person, wow! what talent!)  
-- Alan Mager

I want to thank you for a wonderful time at the Gathering!  
-- Lindsay Haisley

I deeply appreciate the life-enhancing experience afforded me by your efforts and ability. I am very proud of my win. I look forward to returning next year and to the opportunity to once again experience what has become the highlight of my musical year.  
-- Bob Lewis

I will always remember this event. It was very special to me.  
-- Judie Pagter

I have attended countless festivals in my lifetime, and never before have I seen so many world-class musicians in one place at one time. Are all autoharp players such great people?  
-- Bill and Laurie Sky

Fantastic! I'll be back -- and back -- and back!  
-- Jim Hudson

What an impressive professional musician line-up you brought together for the concerts! One can't find better anywhere.  
-- Sally Schneider

Many thanks for one of the most memorable weekends of our lives.  
-- John and Kathie Hollandsworth

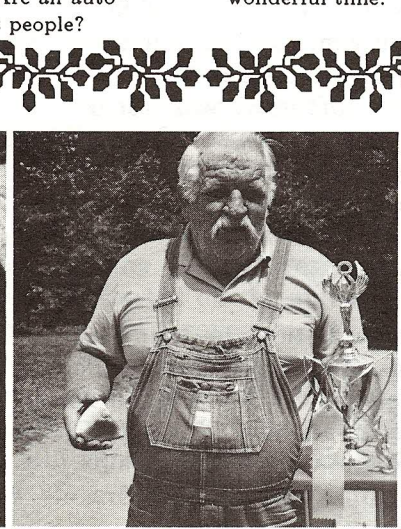
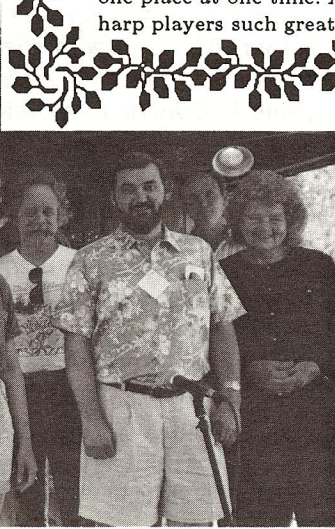
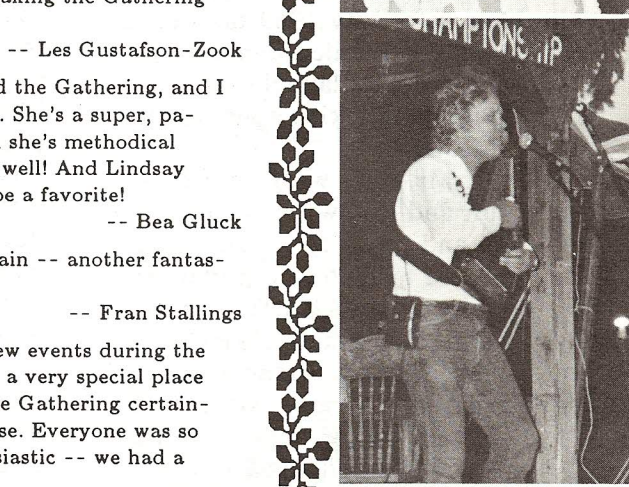
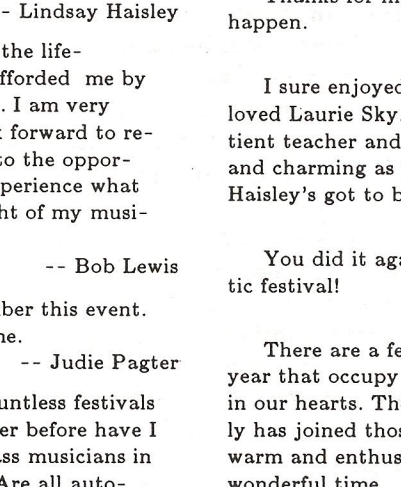
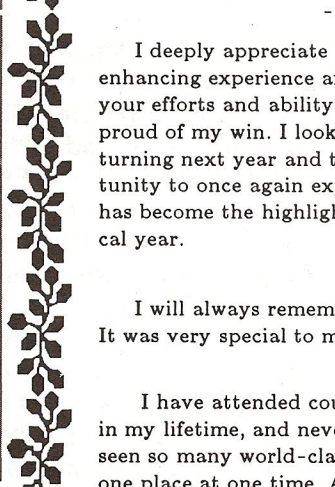
It just gets better and better! It's my permanent July 4th celebration!  
-- Laura Newton

Thanks for making the Gathering happen.  
-- Les Gustafson-Zook

I sure enjoyed the Gathering, and I loved Laurie Sky. She's a super, patient teacher and she's methodical and charming as well! And Lindsay Haisley's got to be a favorite!  
-- Bea Gluck

You did it again -- another fantastic festival!  
-- Fran Stallings

There are a few events during the year that occupy a very special place in our hearts. The Gathering certainly has joined those. Everyone was so warm and enthusiastic -- we had a wonderful time.



Clockwise from 12 o'clock: Janette Carter; Workshop; Judie Pagter; Lindsay Haisley; Ray Sine & Elroyce Mackley; Joe Carter; Workshop leaders; Laurie Sky; Bryan Bowers; Contest winners-l to r-Lucille Reilly, Bob Lewis, & Alan Mager.

## AQ POSTSCRIPTS

### The Arts

*The New York Times*

#### Review/Folk

by Karen Schoemer

Carnegie Hall is a strange setting for a folk concert; its heavy olive draperies, neo-classical columns and parlor lighting stand in sharp contrast to the rural populist intent of the folk tradition. On Wednesday night, in the first of a six-concert series called the Carnegie Hall Folk Festival, Bill Sky of the Bill Sky Family, a father-daughter duo from the Ozark foothills in Arkansas, broke the spell as soon as he walked onstage. "Howdy!" he said. "We say howdy where we're from." He then introduced his daughter Laurie as "my 1969 tax deduction" (she smiled demurely), and the pair launched into a bright, rollicking tune about Jesse James.

Mr. Sky, wearing a gray suit and a bow tie, bounced up and down as he sang and picked his acoustic guitar. His daughter, in a puffy-sleeved white blouse and ankle-length skirt, her long blond hair piled on her head, strummed a chorded zither with lady-like restraint. She looked like a Victorian Vanna White. The material delved deep into American folklore: songs by the country progenitors, the Carter Family; a white gospel standard Mr. Sky said had been written in 1887, the folk classic "Tom Dooley."

But no matter how far they burrowed into the past, the Sky Family injected such a jubilant immediacy into the music that the walls of the present melted away. The complementing tones of the zither and guitar pointed out

the masculine and feminine ideals of early American culture; both father and daughter have strong, clean voices, and their harmonies were as tight as clasped hands.

Mr. Sky was the comedian: When his daughter produced an upright string bass, he explained that she'd left her violin in the rain, and it had swollen. But Ms Sky soon shed her understatement. Midway through a song she laid down the bass, hitched up her skirts, and did an old-timey clog dance; later she demonstrated a mettlesome way with a pair of spoons. At one point she was singing, strumming, clogging, and grinning all at once. Her wheel of fortune spelled "hootenanny" in big, bold letters.

The two other acts on the bill, which was titled "The Family Tradition," were perhaps a bit overwhelmed by the sobriety of their surroundings. Sid and Stephen Selvidge, a father-son duo from Memphis, played a set of deadly serious folk tunes on dual acoustic guitars; the father's detailed song introductions gave the performance the slight tenor of a lecture. Turner and Lynn Foddrell, another father-son team, ran the gamut of folk, blues and country; the son, Lynn, incited the audience to clap along to rockabilly numbers like "Whole Lot of Shakin' Going On," but on quieter numbers the elder Mr. Foddrell's soft voice was lost in the room.

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**PS.**

Congratulations to **John Hollandsworth** for receiving the coveted "Best All-Around Performer" at the 1992 Galax Old Fiddlers' Convention, Galax, Virginia. This award is pre-

sented to the individual contestant who earned the highest score in the entire festival (there are easily one thousand contestants throughout the week in many different categories). This honor is usually presented to a fiddler, a banjo player, or a guitarist.



*John Hollandsworth, "Best All-Around Performer," 1992 Galax Old Fiddlers' Convention*

**PS.**

Congratulations to the winners of the summer of 1992 autoharp contests!

**Carole Outwater** placed first for the second year in a row at the Old-Time Fiddlers' Grove Festival in Union Grove, North Carolina. **Joe Riggs** placed second, and **Mary Umbarger**, third.

**John Hollandsworth** won first place (another second-year-in-a-row winner) at the Galax Virginia Old Fiddlers' Convention autoharp contest. **Drew Smith** placed second, **Robert Higgins** won the third place slot, and **Mary Umbarger** came in fourth in a field of twenty-nine contestants.

-- And kudos to the winners of the Mountain Laurel Autoharp Gathering in Newport, Pennsylvania -- **Bob Lewis**, first place; **Lucille Reilly**, second; and **Alan Mager**, third. There were twenty-three contestants including many Winfield winners and finalists competing for these slots.



# INTER ACTION

YOU ARE INVITED  
TO PARTICIPATE IN AN  
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LINDSAY HAISLEY



## 2-PART FORMAT

### Part 1

Student  
Orders  
Lesson Tape

Instructor  
Sends Tape  
To Student

Student has choice to go on to:

### Part 2

Student  
Records  
Lesson On  
Reverse Of  
Tape And  
Sends To  
Instructor

Instructor  
Critiques  
Tape And  
Sends Reply  
To Student

Lindsay Haisley lives in Leander, Texas with his wife and their three pet birds. He has been playing the autoharp since he found one abandoned in a parking lot in New Orleans in the 1960s.

Lindsay is a staff writer for *Autoharp Quarterly* and teaches autoharp through workshops which he has presented at numerous festivals all over the country. He teaches regularly at the Ozark Folk Center's annual autoharp weekend at Mountain View, Arkansas. This year, he taught workshops for the first time at the Mountain Laurel Autoharp Gathering in Newport, Pennsylvania, where he also electrified the crowd with his performances.

Lindsay is an energetic and innovative musician and vocalist who performs often. He appears both as a solo performer and as a member of Tim Henderson's inimitable Belt Buckle Band. Lindsay is a regular performer at the Kerrville Folk Festival in Kerrville, Texas, where he recorded his first album live in 1978. In addition, he has recorded two cassette albums, "Christmas on the Autoharp" and "(Auto) Harps Alive!!" Lindsay is currently working on an album of his own songs.

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 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 of the tune, answer your questions and, if necessary, demonstrate the lesson further. The instructor will then mail the tape back to you.

*You will receive your personalized reply in 3 to 4 weeks.*

This lesson is another exploration out toward the limits of the chromatic autoharp. The song "Any Time" is more or less "contemporary" by folk music standards. While the original copyright date is 1921, it gained its real popularity when Eddy Arnold recorded it in 1948. Eddie Fisher's 1951 recording of "Any Time" sold over a million copies, and Patsy Cline's recording of it -- released after her death in 1963 -- was also a major hit.

The rhythm of the song is what is generally described as "swing," first cousin to jig time. Most people have heard the song and are familiar with this rhythm. To reinforce the idea of this pattern, think of "San Antonio Rose," Pat Boone's "Love Letters in the Sand," or any one of a number of similar songs with the same rhythmic feel to them.

I haven't included any tablature or other instructions for picking styles with this lesson. Everyone has his or her own way of playing this sort of song, and I'd rather concentrate on the melody and harmony, which are what make the song really interesting. Accordingly, I've written out a line for the harmony chords (sometimes known as "rhythm chords") and another line for the melody chords.

The song can be played in G or C on a 21-chord chromatic 'harp, and with a few mod-

## THE INTERACTION LESSON: "ANY TIME"

Lindsay Haisley  
PO Box 126  
Leander, Texas 78641

ifications, in F as well. I have chosen the key of C, since this best suits my voice and lets me use a flatted 7th chord (Bb) at a couple of points in the melody.

While the harmony chords can be played on a standard 21-chord 'harp, picking the melody, as I have it arranged here, requires the use of diminished 7th chords. It is these chords that give the song much of its beauty. Although the song can be played without the use of diminished chords, they lend themselves very naturally to the melody. All three diminished 7th chords are used. I call them C, G, and D diminished, although, as I discussed in an earlier issue of *Autoharp Quarterly*, each diminished 7th chord belongs to four different keys and the names of these chords, if you have them on your instrument, may be different. For example, G diminished 7th is frequently called C# diminished 7th.

The following numbers in circles denote points in the music which deserve special attention:

1. Here, and in several similar spots elsewhere in the

song, an E note is played against a D7 chord. On a piano, guitar, and many other instruments, this combination would normally be played with what is called a 9th chord -- a 7th chord with the top tonic note (D) moved up to the 9th note of the scale, in this case an E. The A7 chord on the autoharp gives us the E note, but a different harmonization behind it. So be careful if you're playing the song with someone else who is playing the D7 harmony chord. Make your melody note clean since the A7 and D7 chords don't harmonize particularly well.

2. I chose the Bb chord to use here because it sounds nice. If your melody is clean, you can use a G chord instead. If you transpose the piece to F, use the Eb chord (if you still have one on your 'harp) in place of the Bb. Otherwise substitute the C chord for Bb.

3. I pulled this pretty little chord sequence out of the sheet music from which I learned the song. It's totally optional, but adds sparkle to the arrangement. I find myself using the same figure in other pieces as well.

I hope you enjoy working with "Any Time" as much as I enjoy playing it. If the song intrigues you, why not order the lesson tape to hear what I've done with it. I find that its melody, rhythm, and interesting harmonies can make playing it infectious.

## ANY TIME

Words and Music by Herbert Happy Lawson

Arrangement by Lindsay Haisley

(Harmony) C A7 D7  
 (Melody) C E7 A7 A7 Ddim7 A7 A7 D7  
 An - y time you're feel - ing lone - ly,

Gdim7 D7 G7 G7 G7 C  
 An - y time you're feel - ing blue,

C Ddim7 F C C C  
 An - y time you feel down - heart - ed,

C Ddim7 D7 C D7 D7 G D7 G7 (Dm-Bb-G7)  
 That will prove your love for me is true.

C E7 A7 A7 D7 D7  
 An - y time you're think - ing 'bout me,

Gdim7 D7 G7 G C G Cdim7 G7 E7  
 That's the time I'll be think - ing of you;

E7 Cdim7 E7 A7 G A7 A7 A7 A7 D7 D7  
 So an - y time you say you want me back a-

D7 D7 Ddim7 G7 G7 G7 G7 C G7 C  
 gain, that's the time I'll come back home to you.



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**CRITICS' CHOICE**


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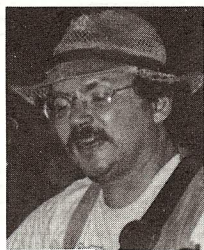
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Judie Pagter



Mike Herr



Bob Woodcock

*If you have a recording you would like to have considered for review, please send it to Autoharp Quarterly, PO Box A, Newport, PA 17074. Submitted recordings cannot be returned.*

---

**Mike's Choice**


---

*(Auto) Harps Alive!!*

Lindsay Haisley

Further Music Productions Inc.

PO Box 126, Leander TX 78641

Over The Rainbow, Sweet Georgia Brown, Katyusha/Hava Nagila, Down Yonder, Glow Worm, Lara's Theme, Crazy, Redwing, San Antonio Rose, Caravan, Whispering

This is one of those tapes that make you say "Yesssss...!" As a whole, this is one of those efforts of creative talent that shines, that brings new meaning to the word, "Redwing," that is unique and exciting. As each song or tune ends, I find myself thinking, "Oh boy, what's next?"

Lindsay's 'harp playing is the centerpiece of a small but extremely talented showcase of musicians no less than the likes of Howard Levy and Jethro Burns. His chromatic picking is oh-so-pleasing to the ear, and his use of diminished chords in order to fill in the half-steps on runs can not be topped. Check out the cuts on "Whispering" and "Sweet Georgia Brown" for examples of this technique.

Howard Levy, for those who aren't familiar with him, is a virtuoso player of over thirty instruments, so I've heard. (You know how these

folk legends go -- you never know, it might be true.) On this tape, his virtuosity shines on the harmonica, the sax, the piano, and the marimba, and is truly wonderful to behold on such cuts as "Down Yonder," "Katyusha/Hava Nagila," "San Antonio Rose," and "Sweet Georgia Brown." Levy is always such a *treat*.

Jethro Burns' mandolin is exciting as well, being particularly striking on "Caravan," which has a great beginning arrangement, on "Crazy" and "Lara's Theme," which captures the eastern-European flavor from whence the last tune came. Lindsay and Jethro pull off some neat interaction in "Lara's Theme." Listen for it.

As mentioned above, "Redwing" has been given new meaning by the addition of contrapuntal melodies and the liberal application of the synthesizer talents of Gary Fry. I happen to think this is one of the most creative efforts on this tape and I just love it.

Throughout these pieces, Bob Lizik's bass line is always consistent and never boring, hardly flashy, but just what's called for. And the liner notes say he never heard any of these songs before(!). Ray Tate's guitar work rounds

out the excellent ensemble.

The only problem with this tape is that it's too short. When I hear something this good, I want it to go on and on. Lindsay's only given us thirteen to sixteen minutes per side. Come on, Lindsay, learn some more tunes, beg, borrow, or steal more money for more studio time, *anything!* More, I say, *more!* Oh well, it's like waiting for the sequel of a really entertaining movie -- you know it's coming, you just can't think about it 'til it gets here.

This tape is excellent -- the arrangements are exciting, the mixing is first-class, there are some truly unique moments and I would recommend it for any music lover's library. Lindsay, you and your buddies have cooked up some fine stuff. I hope this is just the appetizer of the twenty-course meal. ■

*Editors' Note: The up-coming re-release will substitute "Tennessee Waltz" for "Crazy."*

---

**Bob's Choice**


---

*Autoharp Centennial Celebration*

Bill Clifton

PO Box 123

Mendota, VA 24270

Celebration, Mist Over Poor Valley, Silver Bells, Darling Nellie Gray, Tea At Half-Five, This Land is Your Land, Under the Double Eagle, Gathering Up the Shells from the Sea Shore, Plumtree Cakewalk, Gray Dawn, Liberty, Wildwood Flower

Bill Clifton? Bill Clifton? Didn't he play some bluegrass back in the late fifties and early sixties? Who *is* he, anyhow? Similar thoughts are probably passing through the back of your mind as you look at this review. And it's a shame. This guy is a musical treasure who has put together a delightful album/tape that should not be ignored. Let me tell you a bit about Bill Clifton.

Indeed, Bill did do some bluegrass back in the late fifties and early sixties, and it was some very fine work, too. Yet he was always true to his Appalachian roots. Then he moved to England for fifteen years, and we in the colonies forgot him. Since his return, he has been one of those rare performers, like Mike Seeger and Jody Stecher, who perform both bluegrass and traditional music, and do both very well. Most of us tend to want to put musicians into categories, which makes Bill sort of a stranger in both camps. Pity, ain't it? His bluegrass is top shelf while his Appalachian roots run deep into the Great Smokies. His home is, indeed, within seed-spitting distance of the Carter Fold.

This album/tape was released in late 1981 as a one-hundredth birthday celebration of Charles Zimmermann's patent application for the autoharp on December 10, 1881. (See *Autoharp Quarterly* Vol. 3, No. 3 for updated information on the true history of the 'harp.) It is, indeed a celebration of the instrument by a devoted player. Included are some old chestnuts, a number of tunes he wrote, and what is possibly the autoharp national anthem, "Wildwood Flower."

Warning: Do not pick up this recording and expect to hear Bill pushing the autoharp envelope. This is not cutting-edge, Winfield-winning, megatonic 'harp. It is mostly Maybelle-style pinch and pluck, very nicely done and cleverly arranged. The playing on most of the Clifton-authored pieces seems to have a bit more spunk than on the old standards, but the 'harp work is quite satisfying throughout.

What makes this recording take off like the space shuttle in high gear are the sidemen.

Mike Seeger on finger-picked guitar and 'harp needs no intro. John Duffey, Mike Aldridge and Tom Gray are all members of the legendary bluegrass group, the Seldom Scene.

'Harps are quite difficult to record faithfully. Huzzahs and handsprings to the sound man. This, by the way, holds true for the entire recording; mixing and acoustics are superb.

One note: This recording is available in both tape and LP from the artist. The order of songs in the tape was rearranged a little and the LP has some very nice liner notes, but otherwise they are about equal.

This is a recording for a cold evening by the fire, or late at night on a long trip when the kids are asleep and you want something to make you feel kinda good. Nice songs, good autoharp, great sidemen, super arrangements. That, in a nutshell, is Bill Clifton. ■

### Mike's Choice

#### *Cascade Noel*

Les Gustafson-Zook

1735 Main Street SE

Albany, OR 97321

White Christmas, On Christmas Day, Rudolph the Red Nose Reindeer, Silver Bells, God Rest Ye Merry Gentlemen, O Christmas Tree, Good King Wenceslas, Bring The Torch, Jolly Old St. Nicholas, Joy to the World, We Wish You a Merry Christmas, Jingle Bells, Silent Night, Fum Fum Fum, What Child is This, Deck The Halls, Snow Fall, It Came Upon a Midnight Clear, Angels We Have Heard on High

It's so exciting to witness fresh, creative juices flowing and I've spotted a new spring. Les and Jon Ten Brock have created a collection of familiar Christmas songs that is distinguished by their enti-

cing interplay between autoharp and guitar and by some exciting playing techniques by Les on the autoharp. It seems that the boundaries of 'harpdom keep being nudged and expanded, and Les is right on the crest of the wave of Nudgers and Expanders.

This is the kind of tape that grows on you, as each playing reveals more tasty morsels of Wassail-spiced music. Every tune (all are instrumental) carries such a different character and the arrangements are so varied and well-planned that I can't imagine a Christmas stocking more chock-full of goodies. Les and Jon use every trick in the book and then some -- variation in key (up to four in one tune!), rhythm, timing, turn-arounds, arpeggios, glissandos, codas, intros, drones, call-and-answers, fill-runs, you-name-it, these Santas have got it for you!

This blend of musical elf-work is only the conduit to allow Les and Jon to weave their wonderful tendrils of song. They have that feeling between them of a great match of talent, musical interest and willingness to be different and have dared to take something so commonplace as Christmas carols, fer cryin' out loud, and created a *new* river of Christmas tidings delectable to behold!

In conclusion, I never dreamed I'd be plugging a Christmas tape this enthusiastically, but here it is folks, -- *buy this tape* to understand why Les Gustafson-Zook is widely recognized as one of the premier 'harp players around and to hear an exciting new flow of guitar and autoharp sounds. ■



# COCOAHOUSE

by Fred Koch

## A SONG FOR THE FALL SEASON

A favorite song requested at my school this time of the year is "Jack-O-Lantern." Although you probably have heard and sung "Jack-O-Lantern" before, I hope you enjoy playing it on your autoharp.

Let me know about other songs which you would like to play on your 'harp. Send your requests directly to me at *Autoharp Quarterly*.

### Jack-O-Lantern

Arrangement 1992 Fred Koch

1. Jack - O - Lan - tern, Jack - O - Lan - tern, you are  
2. once a yel - low pump - kin, grow - ing

such a fun - ny sight; As you sit there in the  
on a stur - dy vine; Now you are a Jack - O

1. win - dow, look - ing out at the night. You were  
Lan - tern, see the can - dle light shine.

#### Performance Notes:

Even though this song has a 3/4 time signature, the rhythmic feeling has a strong beat and almost feels like a march or an anthem.

For accompaniment playing, strum only the chords which are in the squares. To capture the melody, play all chords.

*Because of unusual circumstances, we were unable to bring you the promised "Heart And Soul." We hope you will enjoy this seasonal song. -- Editors*



---



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**PRO-FILES**


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

Mary Ann Johnston  
RD3, Box 190-A  
New Cumberland, WV 26047

*NOTE: These performance and/or workshop listings are limited to those which feature at least 50% autoharp. Contact the performer for additional information. Also, cancellations/changes can occur. Check with performer before traveling long distances.*

**EVO BLUESTEIN**

Folklore Productions  
10691 N. Madsen  
Clovis, CA 93611  
209 297-8966

**Pro-File:** AQ October 88

**Performance Schedule:**

October 2, 3

California State University  
Fresno-Division of  
Extended Education

Beginning Autoharp and  
Children's Songs

October 16, 17

California State University  
Fresno-Division of  
Extended Education

Intermediate Autoharp Class

**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:**

October 24

Old Roy Webb  
School Building  
Jacksonville, AL

October 25

House Concert  
Fayetteville, AR

November 12

University of Texas  
Austin, TX

December 5

Fortuna Monday Club

Fortuna, CA

December 12

Julie's Place

Oakland, CA

**ROZ BROWN**

1549 S. Holland Court  
Lakewood, CO 80226  
303 969-9645

**Pro-File:** AQ October 89

**Performance Schedule:**

Buckhorn Exchange Restaurant  
100 Osage Street

Denver, CO

Every Friday and

Saturday night

**JULIE DAVIS**

PO Box 1302  
Nederland, CO 80466  
303 258-3444

**Pro-File:** AQ July 91

**Performance Schedule:**

October 18

Children's Concert

Collage Children's Museum

Boulder, CO

October 18

Children's Concert

Boulder Public Library

Boulder, CO

October 29-November 14

Folk Instruments Residency

Collage Children's Museum

Boulder, CO

November 14

Annual Swallow Hill

Teacher's Concert  
Swallow Hill Music Center  
Denver, CO

December 31

First Night, Colorado

Denver, CO

October -- Tour of

Montana and Idaho

Call for details

**MIKE FENTON**

High Park Cottage,  
Persnore Road  
Whittington, Worcester

England WR5 2RT

0905 354822

**Pro-File:** AQ October 88

**Performance Schedule:**

October 6, 7

The Downe Church of England

Primary School

Walmer, Kent

October 14

Grimoldby Primary School

Louth, Lincolnshire

October 16

Alcester Infants School

Alcester, Warwickshire

October 19, 20

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October 29  
 Kirkcowan Primary School  
 Wigtownshire, Scotland

December 4  
 Sutton-on-Sea Primary School  
 Lincolnshire

December 7  
 St. John's CE Primary School  
 Bournemouth, Dorset

December 9  
 Lickey End First School  
 Bromsgrove, Worcestershire  
 Mike is on the road with 68  
 autoharp workshop and concert  
 visits to schools during the fall  
 school term. Those listed here  
 also feature family evenings  
 for parents and children.

### BILLY GARRISON

PO Box 540933  
 Orlando, FL 32854  
**Pro-File: AQ April 90**  
**Performance Schedule:**  
 Every 2nd & 4th Friday  
 Couples Meeting  
 Every other Saturday night  
 Singles Meeting  
 Orlando Christian Center  
 Orlando, FL

### PAUL and WIN GRACE

Route 1  
 11990 Barnes Chapel  
 Columbia, MO 65201  
 314 443-2819  
**Pro-File: AQ October 88**  
**Performance Schedule:**  
 October 3  
 Davy Crockett Days  
 Rutherford, TN  
 October 10, 11  
 Old Ironworks Days  
 Meramac Springs Park  
 St. James, MO  
 October 17, 18  
 Autumn Folklife Festival  
 Hannibal, MO  
 October 24  
 St. François State Park  
 Bonne Terre, MO  
 October 25  
 Babler State Park  
 Chesterfield, MO  
 November 6, 7  
 Ozark Folk Festival  
 Eureka Springs, AR  
 November 13  
 Children's Concert

Public Library  
 Morris, IL  
 November 14  
 Morris Theatre Guild  
 Morris, IL  
 December 9  
 Paul Pepper Show  
 KOMU-TV -- 11:00 am  
 Columbia, MO

### LUCILLE REILLY

PO Box 49  
 Basking Ridge, NJ 07920  
 908 604-9743  
**Pro-File: AQ April 92**  
**Performance Schedule:**  
 September 13  
 Grace United Methodist Church  
 Winfield, KS  
 December 12  
 John Wagner & Sons  
 Ivyland, PA  
 December 12, 13  
 Packanack Lake Community  
 Church of Wayne  
 Wayne, NJ

### JUDIE PAGTER

Country Ham  
 Route 1, Box 280  
 Barboursville, VA 22923  
**Pro-File: AQ April 90**  
**Performance Schedule:**  
 October 8, 9, 10, 11  
 Tennessee Fall Homecoming  
 Norris, TN

### BILL SKY FAMILY

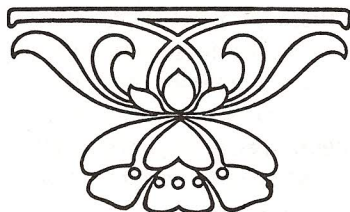
PO Box 3496  
 Batesville, AR 72503  
 501 523-5001  
**Pro-File: AQ April 90**  
**Performance Schedule:**  
 October 2  
 Whitley City, KY  
 October 3  
 South East Kentucky  
 College  
 Cumberland, KY  
 October 8, 9  
 Tennessee Fall Homecoming  
 Norris, TN  
 October 10  
 Piney Park Festival  
 Elizabeth, LA  
 October 13  
 Doyline, LA  
 October 14  
 Marthaville, LA  
 October 17  
 Nashville, AR  
 October 18  
 Marked Tree, AR  
 October 20  
 Cord, AR



October 23, 24, 25  
 Mountain View, AR  
 October 31  
 Walnut Opera House  
 Walnut, IA  
 November 1-18  
 New Mexico College Tour  
 November 20  
 Dallas, TX  
 November 21  
 Acoustic Music Society  
 Sulphur Springs, TX  
 December 1-15  
 Florida Resort Tour

**FRAN STALLINGS**  
 1406 Macklyn Lane  
 Bartlesville, OK 74006-5419  
 918 333-7390  
**Pro-File:** AQ April 92  
**Performance Schedule:**  
 November 7  
 Tulse Town  
 Storytelling Festival  
 Tulsa, OK  
 November 17  
 Audubon Society  
 Tulsa, OK

**CAROL STOBER**  
 Box 1275  
 Talladega, AL 35160  
 205 362-6471  
**Pro-File:** AQ October 88  
**Performance Schedule:**  
 October 3  
 Bluegrass Festival  
 Valley, AL



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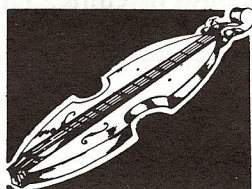
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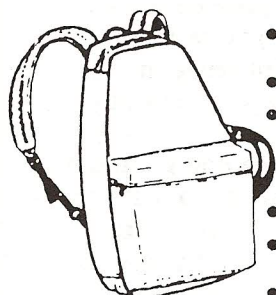
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# Oh, I'll Twine With My Mingles

## PART TWO

*This is the second in a series of articles concerning the idioms in traditional American music. The Railroad by Joe Riggs, The Irish by Mike Herr, and The Sea by Bob Cohen will follow in later issues. In this article, Bill suggests some practical methods for sleuthing words to traditional*

## OLD - TIME SONGS

by BILL CLIFTON



Have you ever listened to "heavy metal music" (a contradiction in terms?) and wondered if your ears were functioning normally? Like me, your lips may have formed the words "What the devil are they singing about?" as you tried to make sense out of a difficult experience. Has the generation gap grown so wide that it can no longer be bridged? Well, maybe, but if you're like me, you were born outside of the cultural experience and stylized language group of which the singer is a member, and if you really want to try to sing his/her song effectively, you'll have to get inside the language group (if not the cultural experience) and this will take some mental adjustment!

For most of us, the older songs in *our* musical tradition combine archaic or unfamiliar words with cultural references with which we find it difficult to identify. A young bluegrass singer recently said to me: "I know my approach to the music is different than yours, but I wasn't born in a log cabin in the mountains and I find it difficult to identify with songs about cabins in the mountains and people who live(d) with few

of what I consider to be the basic necessities of life." And like this young singer, I too was born outside both the cultural experience and language group of those singers and musicians that I admired most when I was growing up. Words to their songs often come with difficulty even today -- after five decades of fairly intense listening. Sometimes it's simply a word or phrase referring to something totally unknown to me. Recently, I ran across the term "whiskey-skin" in a song and wondered whether it was a reference to something which formed on a freshly-distilled barrel of homemade whiskey. A friend advised that folks used to cure an animal skin, sew it up, and store whiskey in it. Hence, a whiskey-skin. But no one has ever offered me a drink from one; nor have I made a visual inspection of one. Such terms raise more questions (and provide no answers) when you're in the process of deciphering the lyrics of a song you find appealing.

So, how does one go about sleuthing the words to a song? I can only answer in a very subjective way. Firstly, try to identify as accurately as

possible the time period in which the song was written and the cultural background of the writer. Rural and urban poets and songwriters come at us from vastly different perspectives, and if the music which appeals to you is of the rural type, (of course it is, or you wouldn't be reading *Autoharp Quarterly!*) then you'll have to find your way into that rural culture which developed the songs you love. Coming from rural Maryland (as I do), one would not expect the music of western Carolina, east Tennessee or southwest Virginia to be a challenge to transcribe. But this is not necessarily so. Life-style differences between folks in Appalachia and those living in the world outside Appalachia are vastly different. The isolation of the mountains kept the oral song tradition in place for many generations (this has changed with the availability of cable television), and not only the Victorian parlour songs have been woven into the song fabric along with the more popular songs of the day, but even some Elizabethan ballads have survived the ravages of time. But as the songs have passed from one

generation to the next the original words have been altered to suit the needs of the singer, or simply through inability to comprehend the original text. The Carter Family's "Wildwood Flower" is a prime example of this. Despite the easy access today's singers have to the original text, (it appears on page 157 of Dorothy Horstman's celebrated book, "Sing Your Heart Out, Country Boy" as "I'll Twine 'Mid the Ringlets," by Maud Irving and P. J. Webster), most of us have continued singing the confusing version with which the Carter Family first captured our rapt attention. That, of course, is a choice we can make, or not make, depending on our own individual way of viewing our own personal role in the song-distribution chain.

So, after these many years, how do I go about transcribing the text of a song? Well, I usually start with trying to identify the time period in which the song was written -- a difficult task which often leads to a significant amount of guess work unless one of my musicologist friends can locate the song in a reference book. Then, I proceed to scan the song and look for the consistency of rhyming patterns. In the event of a "missing" rhyme, logic determines which of the words is incorrect. Then, assuming your dating of the song is relatively accurate, it is a fairly simple task to find the rhyming word which lends meaning to the text. A few weeks ago, I was re-learning the song "I Found You Among the Roses," (which A. P. Carter performed as a solo during the family's final session for American Recording Company in October, 1940), and I noticed, for the first time, that he sang as follows:

*Once again, Love, it's rose time,  
it's June time,  
All the flowers they bloom as of  
you.  
And the robin's sweet song was  
singing,  
As I walked here to greet you  
once more.*

All the rest of the song scanned in rhyming couplets. The song appears to be from the latter part of the 19th Century -- a time when it was not uncommon to talk about "the days of yore" -- so I exchanged *you* for *yore* in the first line, made some other minor changes where present tense was used, but past tense was indicated, and presto, a song that flowed in a completely natural manner!

Far more difficult for me was The Carter Family song "The Spirit of Love Watches Me." In fact, the scratchy old 78 rpm recording I had of this song was impossible for me to decipher. It was only when a clean version reached my ears that I was aware that the song was full of "thees," "thous," and "thines" which suggested that it probably dated back to the 18th Century, a time when poet William Wordsworth set the tone for beautiful, if fanciful and flowery, verse. From the moment that the time period was established in my mind, I was able to jot down the complete text in just a few minutes. After years of uncertainty, the key had become available.

While there is no sure-fire way to know whether your own transcription of a song text accurately portrays the original intentions of the author of that song text, you can come pretty close by using some of the techniques I have described. However, in the final analysis, your version of any song will (and *should*) be something with which you feel completely at

ease. Only then can an audience experience the beauty, the pathos, the humor, and the dignity which was intended by the writer. If you can't really get inside the song yourself, it's probably best to leave it alone for a while. Then approach it later with fresh eyes and ears. Like a jigsaw puzzle, all the pieces may be there, but it may take some time to fit them into their proper places. Now, how about tackling that song you've always wanted to sing, but nobody seems to know or understand the words?

Good sleuthing! ■

I'LL TWINE 'MID THE RINGLETS

written by Maud Irving and  
P. J. Webster

I'll twine 'mid the ringlets of my raven  
black hair  
The lilies so pale and the roses so fair  
The myrtle so bright with an emerald  
hue  
And the pale aromatus with eyes of  
bright blue.

I'll sing and I'll dance, my laugh shall be  
gay  
I'll cease this wild weeping, drive sorrow  
away  
Tho' my heart is now breaking, he never  
shall know  
That his name made me tremble and my  
pale cheeks to glow.

I'll think of him never, I'll wildly be gay  
I'll charm ev'ry heart, and the crowd I  
will sway  
I'll live yet to see him regret the dark  
hour  
When he won, then neglected, the frail  
wildwood flower.

He told me he loved me and promis'd to  
love  
Through ill and misfortune, all others  
above  
Another has won him oh, misery to tell  
He left me in silence, no word of  
farewell.

He taught me to love him, he call'd me  
his flower  
That blossom'd for him all the brighter  
each hour  
But I woke from my dreaming, my idol  
was clay  
My visions of love have all faded away.

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The first time I heard this song, I was just a kid. My mother sang it and her mother sang it. It has been handed down for years and years. "Wildwood Flower" is the most popular song we recorded.

-- Maybelle Carter

# The Spirit Of Love Watches Me

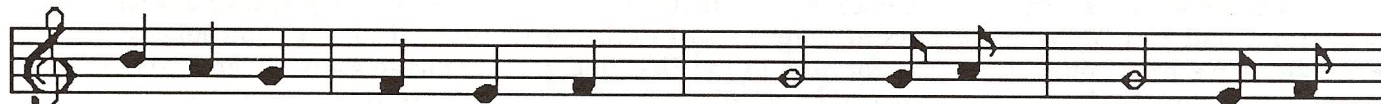


Lively Waltz

Unknown



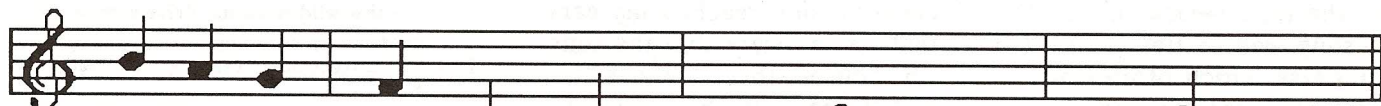
C G7 C F C C / G7 C G7 C G7 G7 / G7 F  
 Thou art gone from my gaze like a beau - ti - ful dream, And I



G7 F G7 F C F C / C F C / C G7  
 seek thee in vain by a mea - dow - land stream. Oft I



C F C C / G7 C G7 C G7 G7 / G7 F  
 breathe thy dear name to the winds float - ing by, But thy



G7 F G7 F F G7 C / / / /  
 sweet voice is mute to my cry.

1) Thou art gone from my gaze  
 like a beautiful dream,  
 And I seek thee in vain  
 by a meadowland stream.  
 Oft I breathe thy dear name  
 to the winds floating by,  
 But thy sweet voice is mute to my cry.

2) In the stillness of night  
 when the stars smile and shine,  
 My heart fondly holds  
 a communion with thine.  
 For I feel thou art near  
 and where e'er I may be,  
 The spirit of love watches me.

3) Of the birds in the bower  
 a companion I make,  
 Every simple wild flower I prize  
 for their sake.  
 These woods and dark wilds  
 can a pleasure impart,  
 For their solace just suits my poor heart.

4) Thou art gone from my gaze  
 yet I will not repine,  
 Here alone we shall meet  
 in a home that is thine.  
 For I feel thou art near  
 and where e'er I may be,  
 The spirit of love watches me.

*This song is of unknown origin, although it is sometimes attributed to A. P. Carter. Whenever I sing it, I am doing it for my wife, Tineke. I have been singing it for her for nearly twenty years now, and I hope to do it for as many more.*

-- Bill Clifton

# PREVENTION AND TREATMENT OF CARPAL TUNNEL SYNDROME

by Richard N. Norris, M.D.



*The purpose of this article is to learn how Carpal Tunnel Syndrome (CTS) is diagnosed and identified, and how it can be treated.*

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## THE ANATOMY

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CTS refers to the symptoms of median nerve compression. The median nerve is a mixed nerve, so called because it carries nerve impulses both to muscle (motor) and to skin (sensory). In the hand, it innervates the muscles at the base of the thumb (thenar muscles) and some of the muscles about the index and middle fingers (the interosseous muscles). It runs along the underside of the forearm and enters the hand at the wrist through the carpal tunnel. This is a space formed by the wrist (carpal) bones on the bottom, and a dense, unyielding ligament across the top of the transverse carpal ligament. The median nerve shares this space with the flexor tendons which go to the thumb and are responsible for gripping. The median nerve lies in a position between the tendons and the ligament. In this location it is very susceptible to compression between these structures.

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## THE SYMPTOMS

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The primary symptoms of CTS are: pain, numbness, "pins and needles" sensation, and, in more severe cases, muscle wasting (atrophy). These symptoms are usually localized to the thumb, index, and middle finger, and often, half of the ring finger as well. In the less severe cases, the symptoms are mild and occasional, often occurring in the morning. With time, this may become more severe and constant. Sufferers often complain of clumsiness, noting difficulty in the manipulation of small objects and a loss of dexterity. Obviously, in an autoharpist, loss of dexterity would become noticeable much earlier than in the general population, due to the great demands of their profession.

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## THE CAUSES

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Repetitive hand motions can cause inflammation of the flexor tendons. The subsequent swelling of the tendons can cause the median nerve to be compressed against the overlying ligament. Some people are born with a smaller carpal tunnel to begin with than others. The fluid retention which accompanies preg-

nancy can also cause the pressure within the tunnel to increase, causing nerve compression. This is usually self-limiting and clears without treatment after delivery. Perhaps the most common cause in autoharpers is sustained or repetitive wrist *flexion*, i.e., the bending forward of the wrist towards the inner arm. A study done in 1981 by Gelberman showed that the pressure in the carpal tunnel increased dramatically as the wrist approached 90° degrees of flexion or 90° of extension.

The key factor is repetitive or sustained extremes of wrist position. One should strive for a more or less neutral position when playing to minimize carpal tunnel pressure. If that is not possible, then one should practice passages which require extreme flexion only in very brief segments, interspersing them with practice of less stressful parts.

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## DIAGNOSIS

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The diagnosis of CTS is primarily by physical examination, although tests such as nerve conduction velocity studies can be useful for confirmation and clarification. As was mentioned, decreased sensation and/or "pins and needles" in the median nerve distribution (the thumb, index,



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middle, and half the ring finger) is a typical finding. There is often pain or feelings of electric shock running into the hand or up the arm when tapping the median nerve at the wrist -- the so-called "Tinel" sign. Holding the wrist in a flexed position for a minute or so will often provoke pain or numbness in the median nerve distribution -- the "Phalen's" sign. An indicator of the severity of the condition in performing this test is how quickly the symptoms are provoked and also how long they take to disappear once the wrist flexion is released. There may be obvious signs of muscle wasting at the base of the thumb. This is a sign of severe longstanding disease, and, in this case, a surgical consultation should be obtained.

Electrodiagnostic testing may be useful in confirming the diagnosis, especially if surgery is recommended or contemplated. The reason for this is that the median nerve may be compressed in other locations than the wrist, such as the forearm, or the median nerve's roots may be compressed in the neck and may produce a very similar clinical picture to CTS. Compression may also occur at multiple sites -- the "double-crush" syndrome. The nerves that run alongside the fingers may be compressed, again causing symptoms similar to CTS.

Electrodiagnostic testing consists of electromyography (EMG) and nerve conduction velocity (NCV) testing. In the EMG, a fine teflon-covered probe, similar to an acupuncture needle, is inserted into a muscle and the electrical activity is observed on a screen. If there is compression or damage to the nerve which stimulates that muscle, there is a typical pattern of electrical activity observed. In the

NCV, the nerve is electrically stimulated at a certain point. A surface electrode placed on the skin over the nerve at a different location registers the length of time the impulse takes to travel between the points. Knowing the distance between the points allows one to calculate the speed of velocity of the impulse. Similar to a hose being pinched, nerve transmission is slowed across a compressed or damaged segment. About 5-10% of people with CTS will have a "normal" EMG/NCV, so the test results must always be correlated with the clinical picture. "Treat the patient, not the test results."

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### TREATMENT

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One of the mainstays of treatment of CTS is wrist splints. These devices leave the fingers free, but stabilize the wrists, preventing flexion or extension. They can be purchased without a prescription at most large pharmacies. For mild cases, one would begin by using them mostly at night, as many people sleep with their fists curled up and their wrists flexed. If the symptoms do not subside within a week or two, the splints should be used during the day as well. Care should be taken to remove them every hour or two to do active movements for five or ten minutes to prevent wrist stiffness. The splints may be removed for autoharp practice, assuming that the practice does not provoke the rapid or severe onset of symptoms. Positions of increased wrist flexion must be avoided during practice.

In addition to splinting, other things which are often helpful are the moderate use of ice massage (5 minutes) to reduce inflammation, ultrasound treatments (low dose), and anti-inflammatory

medications (aspirin, ibuprofen, naprosyn, etc.). These must be taken with food to prevent stomach irritation. There is no evidence, to my knowledge, that joint manipulation at the wrist or neck is therapeutic for CTS, and although diet is important in general, it has not been shown to affect the course of CTS, with the possible exception of B-complex supplements. I do not know the recommended dosage of these.

If there is evidence of muscle wasting or if the pain, numbness, or "pins and needles" are so severe and persistent that they become disabling for one's musical gratification, and if the non-surgical treatment outlined above does not clear the symptoms in a reasonable time (eight weeks or so), then a surgical consultation is warranted, although I generally do not rush to send my patients into surgery. Surgery for CTS has a fairly high rate of success for relieving symptoms. While complications are always a possibility with any operation, they are uncommon in this procedure. The most common reasons for unsuccessful surgery are failure to accurately diagnose additional sites of nerve compression (double-crush), or inadequate exploration of the median nerve at the wrist.

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### SUMMARY

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Carpal Tunnel Syndrome is a common condition affecting autoharpers. By paying careful attention to instrumental technique, especially wrist position and the way one practices, such as limiting the time one spends in the hyper-flexed position, one can minimize the chance of developing this of ten disabling condition. Early recognition and treatment can nip the problem in the bud. ■

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### ABOUT DR. NORRIS

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Dr. Norris is one of the leading figures in the new field of Performing Arts Medicine, which addresses the diagnosis and rehabilitation of occupationally-related disorders of artists. His extensive background studying both music and dance lends personal insight to his practice.

Dr. Norris is currently Medical Director of the National Arts Medicine Center, part of the National Rehabilitation Hospital, in Washington, D.C. He also serves as Vice President of the International Arts Medicine Association. A former faculty member of the New England Conservatory of Music (Health Education), Dr. Norris is very active as chair of the education committee in the Performing Arts Medicine Association where he serves on the Board of Directors. He is a Diplomate and Fellow of the American Academy of Physical Medicine and Rehabilitation and is the founder of the Arts Medicine Special Interest Group within the Academy.

The National Arts Medicine Center is situated in a new facility at Three Metro Center in Bethesda, Maryland, separate from the main hospital campus. The 15,000 square foot facility also houses NRH's new Back Rehabilitation Program and the Center for Repetitive Motion Disorders.

The National Arts Medicine Center will serve musicians, dancers, theater artists, and visual artists from much of the Southeastern United States. ■

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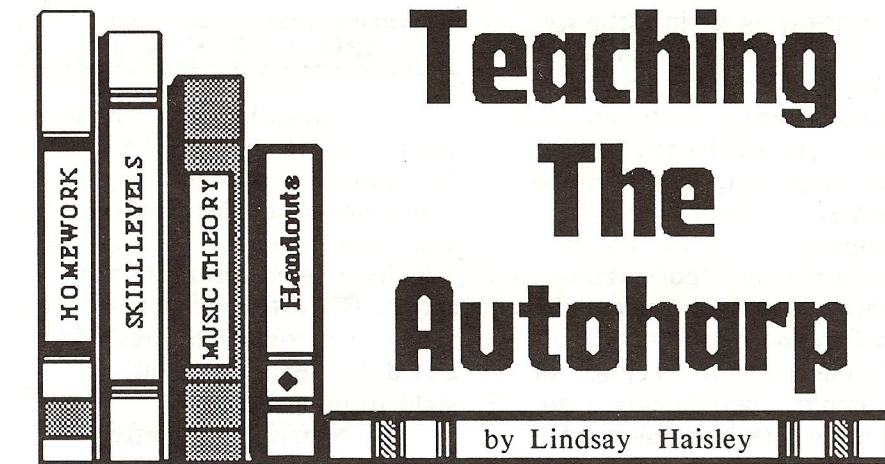
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*This article continues the discussion of challenges involved in teaching the autoharp in workshop or seminar situations. Lindsay's first article, published in the July '92 issue, addressed defining skill levels, the importance of music theory, reaching students of varied interests and levels, and homework.*

**W**ith a view to helping everyone really understand material in class, I always pause frequently and solicit questions as fervently as possible. A lot of people are very shy about asking "dumb questions" in a class in which everyone else is obviously their musical superior. I try to reassure people that there are no dumb questions (and that musical superiority is absolutely relative!). Time and again I've pried "dumb questions" out of reluctant students which ended up being the topics of lively and interesting class discussion. I've observed a teaching technique based entirely on questions and answers. The teacher started the class by playing a couple of songs and then asked the class to come up with a few questions on which to base the rest of the class session. This works well for people who are really new to the instrument, or for really informal and generic autoharp workshops.

I find in some places that many of my students want to spend their class time learning songs. I have mixed feelings about this. Teaching songs is fine, but most people can learn songs by themselves, or if they crave the company of other 'harpists, can get together and do it in groups, and it will sound exactly as it will if they do it together in my class. If I'm only in town for a short time, I feel that there are better ways to spend class time.



## PART TWO

My compromise has been to hang lessons on technique onto songs and break up the instruction with group playing sessions which utilize these techniques. This satisfies everyone except the hardcore song enthusiasts who still complain about the time spent on music theory and technique. Everyone (hopefully) goes away with a better set of tools with which to learn songs on his/her own.

Another format which I use and like a lot for more advanced workshops is a "recital" format in which material is covered in a class session followed by a chance for every student to perform for the class, illustrating what he or she has learned followed by a group critique of the performance. One of my favorite workshops of this sort is one on ensemble playing in which the recital consists of a performance with a group of other musicians brought in for the occasion. Workshops of this sort are wonderful opportunities for each class participant to get some real hands on experience and a bit of undivided attention from the instructor and the rest of the class. They do, however, require more time than more conventional workshops and, unless the number of students is quite small, are difficult to

do in the single forty- to sixty-minute session often allotted to such classes.

Teaching is a skill unto itself, quite apart in many ways from musical skills. There are a lot of incredible musicians around who are so intuitive in their approach to their music that they can't teach what they do. Good teaching is, however, very much akin to good entertainment, as I learned early in my years as a student. A couple of my best classroom teachers from high school would have done credit to any 19th century vaudeville stage! If a musician is a good entertainer, chances are he or she will be at least a fair teacher. Enthusiasm is as contagious in the classroom as it is on stage. The best teachers are skilled both at their craft and in the art of teaching. The old saw about "them that can, do and them that can't, teach" is pure bunk and denigrates the teaching profession.

If you play the autoharp well enough to have something to offer and want to get into teaching it, there are opportunities around, although the rewards are mostly personal rather than financial. The country abounds with autoharp clubs, the addresses of which are available through autoharp and folk music pub-



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**"There are no dumb questions, and . . .**

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lications. Most of them, in my experience, are happy to sponsor a workshop by a player from outside their domain. Larger cities often have folk music centers which offer classes on a regular basis on a variety of folk instruments. Individuals sometimes want private lessons, and letters of recommendation from private students, clubs, and the like are important keys to larger programs such as the Ozark Folk Center's Autoharp Jam-boree, three days dedicated exclusively to teaching the autoharp. I also find it important to have a set of well-prepared lessons of which I maintain a list, with short descriptions. This list gives workshop presenters options from which to pick and choose when putting together a program. Lessons should be broken up into fifty-minute sessions and you should specify the length, in sessions, of each of your offerings. Clubs and others wanting more or less generic autoharp workshops will usually want about a ninety-minute program, whereas more organized programs will either want fifty-minute classes or, in some cases, an extended course of instruction for a group of students over a period of several days. The latter format is wonderfully rewarding. The teacher has an opportunity to get to know all the students, their strengths and weaknesses, and to vary the program according to their needs. The best program I ever taught was to such a group at the University of Oregon's Haystack Summer Arts Program. All the classes gave a recital at the end of a week of intensive classwork. We had all kinds of

musicians in the autoharp class, so we put together a wonderful variety show. On the same program was a group of students studying steel drum with the inventor of same from Trinidad-Tobago. As a finale to our program, the autoharpists combined forces with the steel drummers, and we all played "Edelweiss" together. The strongest voices from the 'harp class took the lead in three-part harmony. We got a standing ovation!

**I** would also like to mention the opportunities, as yet not fully explored, for a stronger connection between autoharpists and elementary education teachers. As we all know, elementary education teachers have been using the autoharp for years as a music teaching tool. Only a small minority of these folks are familiar with the autoharp as a performing instrument as we know it. The few times that I have done an autoharp program for prospective elementary education music teachers have been delightful and I've had the feeling of making a long overdue connection. Most colleges and universities have education programs, and most of us live within easy driving distance of at least one or two such schools. Children are the future of our music and any energy directed their way, either directly or through their teachers, is bound to come home in rewards for those of us who love the autoharp and are excited about it's future. ■

*AQ promotes this concept in every issue with our Cocoahouse feature. We hope that those of*

*you who can, will share your autoharp expertise with today's children and their teachers. Also, we applaud the efforts of Joe Riggs, Rita Phifer, and Michelle Keenan for their continued work with elementary teachers in the Charlotte, North Carolina school system.*

*We would also direct your attention to Pro-Files for the names and addresses of many fine performers who seek elementary and secondary school performance engagements.*

*If you know a teacher who may be interested in our help, or an elementary school system contemplating membership in our Elementary School Autoharp Club Program, please send his/her name and address to Fred Koch, Children's Editor, c/o AQ, PO Box A, Newport, PA 17074.*



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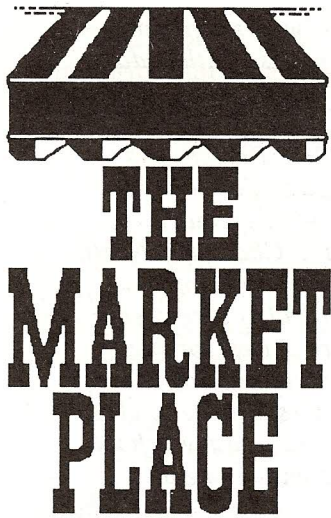
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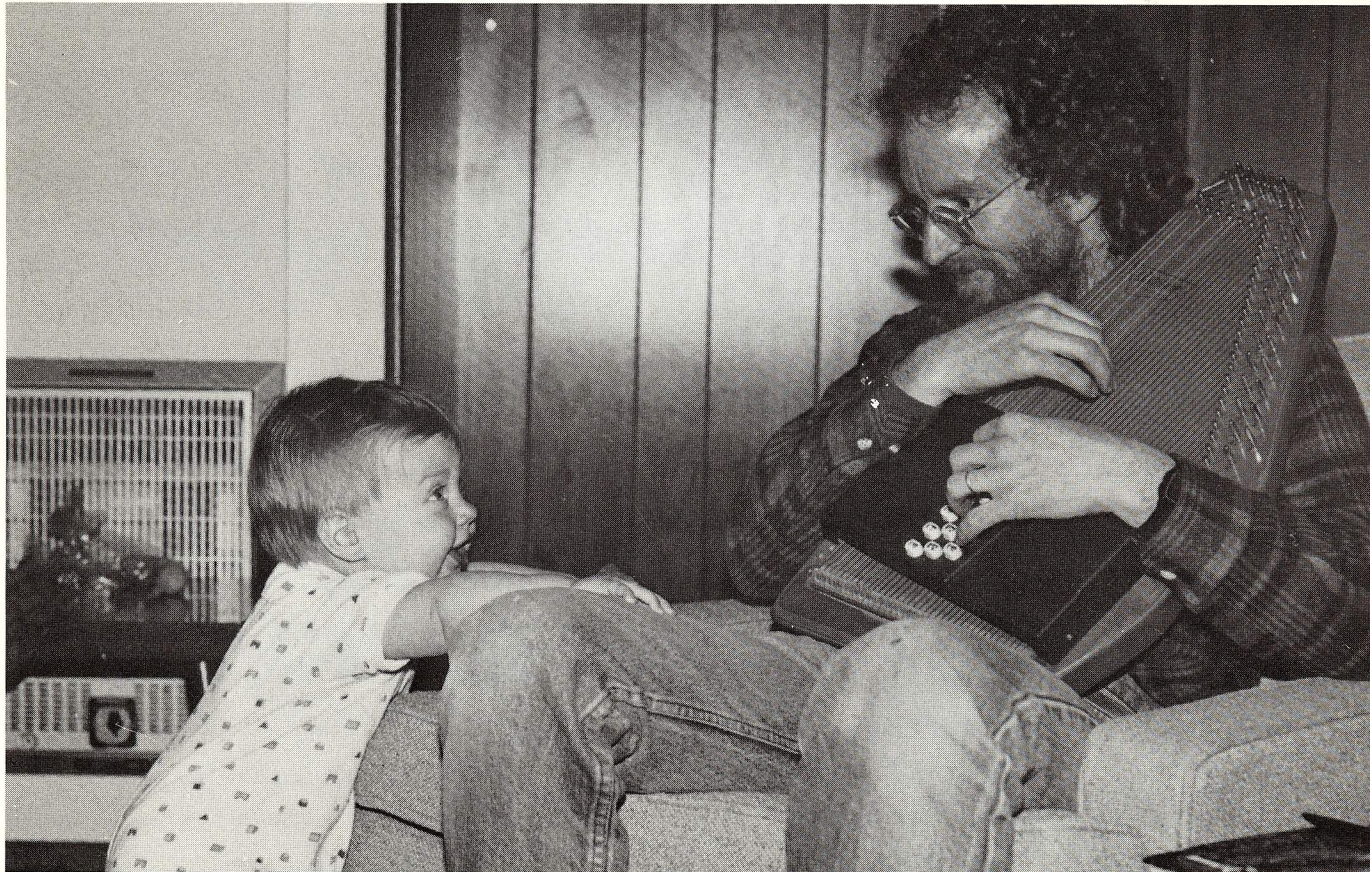
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