

# AUTOHARP QUARTERLY

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



**IN THIS ISSUE**  
MAYBELLE CARTER HONORED  
♦♦♦  
HOW TO STRIKE A FAMILIAR CHORD  
♦♦♦  
INTERACTION  
*with Bob Lewis*  
♦♦♦  
PYTHAGORAS DOES MORE THAN TRIANGLES  
♦♦♦  
SUMMER FESTIVALS



# AUTOHARP QUARTERLY

THE • MAGAZINE • DEDICATED • TO  
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Volume Five, Number Four  
July, 1993

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### Co-editors:

Mary Lou Orthey  
Ivan Stiles

### Books Editor, Recordings Editor, Pro-Files Editor:

Mary Ann Johnston

### Clubs Editor,

### Festivals Editor:

Ubi Adams

### Interaction Editor:

Alan Mager

### Children's Editor:

Fred Koch

### Feature Writers:

James R. Adams, Esq.

Lindsay Haisley

Mike Herr

Richard N. Norris, M.D.

George F. Orthey

Judie Pagter

Bob Woodcock

### Contributors:

Shelly Burke

Dora Miller

Kathy Wieland

### Photo Credits:

Pat Purdue: Cover

George F. Orthey: 4

Lansford Willis: 6

Brian Symonds: 14

Alan Mager: 24

Joe Riggs: 38

Matthew Pratton: Back Cover

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## TO AND FROM THE EDITORS

### Dear Readers:

*This is the time of the year when we're never quite sure what we're doing. Between the spring festivals and activities, the ever-present deadlines for AQ, and the swiftly approaching Mountain Laurel Autoharp Gathering, we're constantly on the run. And that's just our autoharp life, never mind our families, and the necessary day-to-day living. To the casual observer, we must give the impression of being one ant short of a picnic. And, we shudder to think what the trained observer sees.*

*Be that as it may, we do have a couple of things we hope you will take time from your busy schedules to address. This issue contains an important survey on pages 20 and 21 designed to help us make this magazine everything you look for in an autoharp publication. We value your input and hope you will put this survey on your priority list of "Things To Do." We'd like to have your completed surveys returned by September 15th. The results will be reported in the January '94 issue, God willin' and the creek don't rise.*

*Secondly, we would love to hear from you with your personal stories about your involvement with the autoharp. One thing we have learned is that autoharpers love to read about other autoharpers. So, send in your write-ups along with a photo (preferably black and white) and look for your story in an upcoming issue of AQ. Remember, we can't reach all of you, but you all can reach us!*

### Dear Editors:

#### CHANGE OF ADDRESS

Thank you for the very nice review of my videos in the last (April 1993) issue of *AQ*. However, if someone wishes to order those videos, they should know that my address has changed to the following: 10691 N. Madsen, Clovis, CA 93611. I'd appreciate this correction.

*Evo Bluestein*

#### CHANGE OF MOUNTAINS

Just wanted you to know that our club, the "Harps of the Ouachitas" appreciates you printing Mr. Wayne Sullins' report on our December workshop project with Laurie and Bill Sky.

We also appreciate the folks who drove in from out of town to support us. In turn, we will support them and the autoharp community every way we can. Their support and the fact that our membership turned out in full force was what made our first venture a success.

I would like to submit the correct spelling of our Ouachita Mountains (pronounced Wash-i-tah). The error is forgiven because we know that it is a funny looking Indian name.

Keep up the good work on the magazine. We enjoy it very much.

*Jack Barnett*

*Harps of the Ouachitas*

*We stand corrected! In the April '93 issue, we called your club the Ouchaitas Autoharp Clup! Now, true, we may get mixed up with our "Oucha"s and "Ouach"s, but we should be able to spell club. Thank you for being so gracious. To you and your entire Harps of the Ouachitas Club, our sincerest apologies.*

*Editors*

#### BRAVE SOUL

I always look forward to each issue of *AQ*! I especially enjoyed Lucille Reilly's "Metronome Survival Guide" in the April issue. And, I always enjoy George's articles. I'll carefully remember this one ["String Along With Me"], when I get brave enough to change all of my autoharp's strings by myself!

*Patt Sullivan*

*Patt, you just don't understand. It doesn't take bravery to change your strings. It just takes one stiff libation and three hands.*

*Editors*

#### KUDOS

Thanks for the reminder that my *AQ* subscription is due.

I'd be lost without this magazine as it keeps me in touch with what's happening in the autoharp world.

Thank you for a wonderful publication and to all who share their knowledge and advice with the readers of a class-act, much-welcomed magazine.

*Carole Spicer*

The Harps Plus Club really enjoys using the "*AQ* Songbook" for our meetings. You have such good ideas.

Here's hoping we see you at Winfield.

*Marie and Loren Wells*

*Fear not, Harps Plus. We wouldn't miss it for anything. Look on page 25 for an update on autoharp happenings at the Walnut Valley Festival.*

*Editors*

#### REVIEW REVIEWED

I would like to answer the question Bob Woodcock asked in his review of my tape "Up Beat" in the April '93 issue of *AQ*: why the tape contains only four cuts. I recorded the material for "Up Beat" in 1990 to release for demo and radio play. As more people heard it, I began receiving requests for copies of the tape. I decided to produce a limited quantity of the tape to release as an EP, "Extended Play," album.

The EP, common in commercial music though lesser known in traditional music, is a short-length album of three to six songs, usually showcasing an artist's newest material. The four songs on "Up Beat" appear on both sides for a maximum amount of music on the tape. Though it costs almost as much to produce as a full-length tape, I sell it for half the price of my full-length recordings, as kind of a "bonus" tape at my performances. I always make an effort to point out to people that it is a shorter tape.

I'm not sure where Bob came up



with the "four keyboards" he mentions, as that does not appear anywhere on the tape. There is only one keyboard, usually a piano, which is a common backup in Irish and New England tradance music. Bob revealed his personal bias as a "traditionalist" in the review, which helped me understand his criticism of the more contemporary-sounding aspects of "Up Beat," but made me question his objectivity as a reviewer. I believe the tape is nicely arranged and enjoyable to listen to. For a full-length traditional album featuring all solo autoharp, I would recommend my "Autoharp Gourmet," (review AQ Jan. '93).

In parting, I would like to thank AQ readers for nominating me to the ballot of the Autoharp Hall of Fame. I was very honored to see that. I'm looking forward to seeing many of you this summer in my travels.

Karen Mueller

Thank you for your letter, Karen. We're pleased that you apparently found the review of your first tape, "Autoharp Gourmet" to your liking.

This might be a good time to explain our review program. When an artist sends his/her tape, CD, or video to AQ, it is immediately sent to one of our three reviewers. This exchange is noted on a schedule, and is promptly forgotten by us. It is then completely up to the reviewer as to when and how the review will be written. When the finished article is sent to AQ, it is printed exactly as it is received. We do not tamper with the reviews, either in content or in promptness of writing. Although it could be a temptation, we do not, have not, and shall not ever interject our personal preference/friendship for any artist into these reports. This, we firmly believe, is the way reviews should be reported for the autoharp, as it is in the credible periodicals of the music community.

We appreciate your letter, which is the first "opposed view" we have received, and we urge more such interchange, either positive or negative on this subject. We have confidence in our reviewers, who have been asked to carry out this chore for us on the basis of their varied knowledge and experience. It is true that our review-

ers' opinions may not always please everyone – but could honest reviews always please everyone? We don't think so.

Editors

#### BEWARE OF GREEKS..

I finally discovered the truth about the mixolydian mode. Although this mode is used often in Celtic music, it was not named for an Irish settlement in ancient Greece called "Micks O'Lydia." No, no, no. The mixolydian mode was prevalent on the Isle of Lesbos. When the Catholic Church revived these modes in their liturgical chants (Gregorian), they changed the name to mixolydian for some obscure reason.

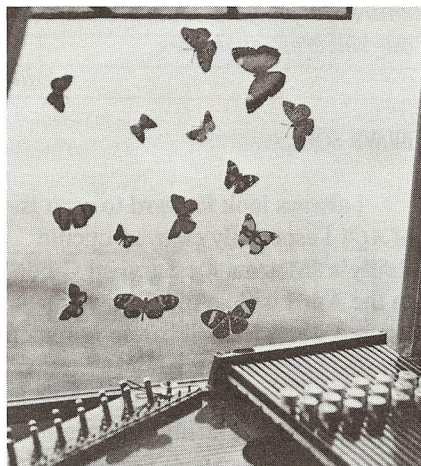
Mark Fackeldey

This interesting bit comes from Mark's insatiable interest in the "Howcums" of life. He wrote an article ("In The Mode") in the 1/90 AQ issue. At that time, he had no idea where Mixolydia was on the ancient Greek map, since Ionia, Lydia, Aeolis, etc. were placed there. Well, now we know! Rest well, Mark! And, check out Lindsay's article in this issue for more on your buddy, Pythagoras.

Editors

#### I'LL FLY AWAY

I had an experience with the autoharp way last August... One day I was sitting by my window playing "The Beautiful Butterfly Sonata," when on my window appeared some of the most beautiful butterflies I have ever seen. It seemed they were actually listening to the music. I set the



'harp down and got my camera, but the butterflies went away. The next day, the same thing happened even though I had my camera ready.

Then one day I left the 'harp on the windowsill. Butterflies gathered there as if to listen. This time, I got them. Unfortunately, I used the flash and that must have scared them. They never showed up again. Did you ever hear of such a thing before?

Bill McCampbell

C'mon, Bill. Something tells us you're pulling our wings.

Editors

#### HOT CHOCOLATE BLUES

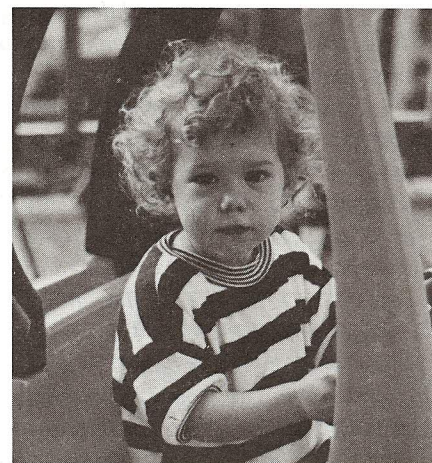
What's happened to Cocoa-house!?! I am an elementary school teacher and have looked forward to Fred Koch's simple arrangements for the autoharp. The children love the instrument and it never ceases to quiet the class when I bring it out.

Agnes Miller

Fred's back in this issue, Agnes. With his heavy schedule, the Cocoa-house column has been on a back burner lately. But now, we are four issues ahead and promise to help keep your kids' musical appetites sated.

Editors

#### NEPOTISM REARS ITS PRETTY HEAD



The above photo is not from a reader, but is Mary Lou's granddaughter, Maddie. She insisted that we do this since my picture was on the cover of the January '91 and '92 issues. I fear we haven't seen the last of this – there's a grandson, as well.

Ivan

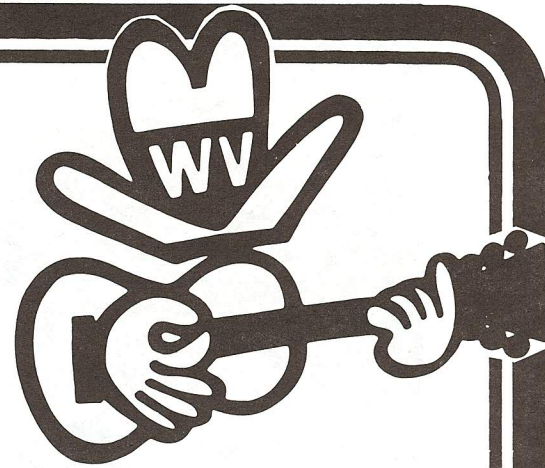


# Walnut Valley Festival

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- The Andy Owens Project
- Linda Tilton
- Laughing Matters
- Andy May
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- Beppe Gambetta
- Julie Davis
- Ivan Stiles
- Karen Mueller
- Mary Caitlin Smith
- Cathy Barton & Dave Para and Minnie Moore



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 NOT payable in advance.  
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# Maybelle Addington Carter Honored

## Virginia Historic Trail to Induct Music Matriarch

by Vicki Langdon  
*The Denison Herald*

One of country music's most beloved performers, Maybelle Carter, will be inducted April 25 into the Women of Virginia Historic Trail, a project of the Virginia Business and Professional Women Foundation, with grant support from the Virginia Foundation for Humanities and Public Policy.

The Trail's purpose is "to honor distinguished Virginia women who have made enduring contributions to the improvement of society and to the general welfare of the state."

The Abingdon chapter will host a special program at 2 P.M. April 25 at the Carter Family Memorial Music Center in Maces Spring, Virginia. The center is also known as the Carter Family Fold.

The ceremony, musical program, and a reception (which will conclude the event) are all open to the public.

*Reprinted in part, with permission from  
The Denison Herald, Denison, Texas.  
April 11, 1993*

## A Familial and Musical History of Maybelle Carter

by the Women of  
Virginia Historic Trail

With a beginning before audiences in local churches in Scott County, Virginia, Maybelle Carter had a performing and recording career in the country music world that catapulted to international fame.

The Addingtons from Copper Creek came to Culpeper County, Virginia from England in 1773. Later they moved to Scott County and settled as farmers, storekeepers, and schoolteachers. Maybelle Addington was born 10 May, 1909, in Copper Creek, Scott County, Virginia, located in the Clinch Mountains of the southwestern section of Virginia and bordering the state of Tennessee. Situated in the steep hills and deep valleys of this area, Scott County has a series of confined, narrow valleys cut off from one another by smaller mountains, hills, and ridges.

While listening to the picking and singing of Alvin Pleasant (A.P. "Doc") Carter and his wife, Sara Daugherty Carter, little Maybelle Addington held the title of the best dancer around. In a few years, Maybelle, a great guitarist,  
(See History on next page)

## The Ceremony at The Carter Fold

by  
Mary Lou Orthey

Mother Maybelle Carter is not only a significant personality in country and old-time music, but she is one of the most prominent figures in autoharp history. Because of this, *AQ* made the trip to Maces Spring, Virginia to join in this celebration of her life and music.

We arrived the day before the ceremonies, and were treated to Saturday night at the Carter Fold, with a concert by the Original Orchard Grass Band. This band is extremely popular in the southeast, and attracts a huge following. (By the way, there are two autoharp players in the band, Jackie Ferguson and Rhoda Kemp.) The Fold, which seats one thousand, was full to overflowing with old-time music enthusiasts. They enjoyed Orchard Grass' music, and a few hundred cloggers packed the dance floor.

It would seem that there could have been no better evening, when June Carter Cash, middle daughter of Mother Maybelle, and June's son, John, arrived at the concert. Things at once became livelier, if that could be pos-  
(See Ceremony on next page)



(History, continued)

joined A.P., the leader and bass singer, and Sara, Maybelle's cousin, who had a low, powerful voice, to become the Original Carter Family. On 13 March 1936, Maybelle married Ezra J. Carter, a railway mail clerk and one of A.P.'s brothers. Maybelle's forte was not vocal, but instrumental. She became proficient on the banjo, broke the sex barrier by learning to play the banjo, the autoharp, and the guitar, going beyond the conventional methods to pioneer a guitar style – the Carter Family Lick, sometimes called the “Carter Scratch” – a thumb-pluck 'n' fingers brush right hand pattern that was copied by countless country music performers who came after her.

The Original Carter Family was discovered by Ralph Peer, a Victor talent scout, and recorded the first country music, “The Bristol Sessions,” in August 1927, in Bristol, Virginia. This was the greatest single historical event in country music. They sang styles of the mountains that had roots from Elizabethan England. The soul-penetrating power of these ballads, that we might say was the literature of the mountains, influenced and swept the mass culture of America. The life style of the Original Carter Family was rather simple. They experienced many demands and hardships, among which was the Depression of the 1930s; but, they also were the first family ever elected to the Country Music Hall of Fame. They gathered, wrote and recorded some three hundred and fifty songs.

Maybelle Addington Carter, whose passion for music drew her into a life-long career, was the member of the Original Family group who made the transition to continue in the musical world. She and Ezra Carter had three daughters, Helen, June, and Anita, who were musically talented and joined her as the Carter Sisters. They became well known professionals nationwide by the late 1940s. In 1950, they went to the Grand Ole Opry. In 1974, Maybelle received the Tex Ritter Award.

Life became full circle for the Carters. June married Johnny Cash on March 1, 1968, and they and their children from previous marriages have become known world-wide as country music performers.



Janette Carter, daughter of A.P. and Sara, and June Carter Cash, daughter of Ezra and Maybelle, join in the celebration honoring Mother Maybelle.

Maybelle Carter said, “...it really wasn't any of our doing. I put my life in the Lord's hands early and He has never let me down.” When Maybelle died in 1978, she was living in Hendersonville, Tennessee, and is buried there next to her Ezra. The Maybelle and Ezra Carter House, Maces Spring, Virginia, is owned and continues to be kept up by the family.

Other Virginia women who are among the Historic Trail honorees include: Pocahontas (c. 1595/1596-1617), Mary Draper Ingles (1729-1813), Martha Washington (1731-1802), and Dolley Madison (1768-1849).

*Reprinted from the Abingdon BPW Women of Virginia Historic Trail Committee ceremony program insertion.*



(Ceremony, continued)  
sible. After hearing Orchard Grass, June asked if she could perform with them. She sang a few songs solo with her guitar, and then joined the band with a few more tunes. She rounded out her evening by dancing with the cloggers. After the concert was over, she stayed and talked to everyone who wished to visit with her.

The next day, Sunday, was a beautiful one. There, in the Fold, among a riot of spring flowers and a quiet, respectful company, Maybelle Addington Carter was honored by women of Virginia. After a welcome speech, the presentation of colors, and a prayer, an introduction of honored guests was given. To have these people in one place at

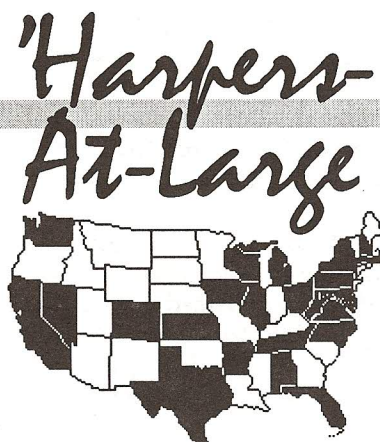
one time was probably the most noteworthy single memory of the weekend. It was one of the few times that the entire first generation of the children of the Original Carter Family congregated: Joe, Gladys, and Janette, the three children of A.P. and Sara; and Helen, June, and Anita, the three children of Maybelle. Many of their children and grandchildren were present as well. The local families – the Addingtons and the Carters – replete with cousins, aunts, uncles – folks in their nineties, and toddlers were all there. Musical history was living there in the Fold that day.

Tributes to Maybelle were given by Helen, June, and Anita; Gladys, Janette and Joe. The personal insights into Maybelle's life were given by an obviously close-knit, caring, proud family.

After the presentation of the certificate, which will remain at the Carter Fold, Carter music was presented by all of the children of the Original Carter Family. Helen, June, and Anita played and sang “Wildwood Flower,” among other songs. Janette and Joe sang and played many tunes, including “My Clinch Mountain Home.” Janette's son, Dale, sang and played his autoharp. David, son of Helen, performed an original song he had written for his grandmother, “Maybelle.” John Carter Cash sang a song he had written. Everyone was asked to join in “Will the Circle Be Unbroken.” A reception followed the ceremony where everyone spent time visiting with the family.

That Sunday was an unforgettable day for old-time country music. ◆





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



**Workshop: Lindsay Haisley**  
Place: Autoharps Unlimited Club,  
Ann Arbor, MI  
**Reporting: Kathy Wieland**  
Ann Arbor, MI

Lindsay Haisley gave a mini-concert and workshop in Ann Arbor on Saturday, February 27th. The mini-concert began at 1 PM. Lindsay entertained us with "Sweet Georgia Brown," "Crazy," "Stardust," and "Red Wing" among others. He then showed us how he does the glissando and taught us several rhythms which can be used to enhance our playing. We practiced a rhythm that can be used for jigs, a "Bo Diddly" pattern, a calypso pattern, and we worked on adding stops and emphasis to the various rhythms.

After a break for cider and cookies, we continued with a discussion of diminished chords and a group session on figuring out the chords to a song (we worked out "City of New Orleans." It sounded pretty good when we were through). A good time was had by all. Our thanks to Lindsay for a terrific workshop. There is a chance that he'll be back in Ann Arbor at some future date, and he has promised to set up another workshop. We do hope to be blessed with his presence here again.

**Concert: Ivan Stiles**  
Place: Charlotte, NC  
**Reporting: Shelly Burke**  
Charlotte, NC

Ivan Stiles put on a great performance, as he always does. Autoharp enthusiasts from the Charlotte and surrounding area gathered together in the intimate and cozy setting of Carole Outwater's home. Ivan played beautifully on each one of his 'harps. The southern crowd especially enjoyed hearing and singing along with him on "Dixie." "Amazing Grace" and other favorites were equally enjoyed by all. He also entertained us with the lap dulcimer, psaltery, and of course, the musical saw. He plays the psaltery with two bows simultaneously. This made a beautiful sound.

I can't end this without mentioning that besides the great music, Ivan kept us continuously laughing with his stories and one-of-a-kind sense of humor.

After his performance, we enjoyed a jam. It was a perfect time for all of us autoharp lovers here in North Carolina.



**Workshops: Laurie Sky;**  
**Concert, The Bill Sky Family**  
Place: Newton, IA  
**Reporting: Dora Miller**  
Newton, IA

Laurie gave wonderful and informative autoharp workshops on April 3 at the Newton Inn. There were several new players present. One lady had her autoharp less than a month. So the Q&A workshop was quite helpful to many

people. They learned how to change the chord bars around to make playing easier. They learned to change broken strings, and to replace worn felts. Laurie discussed different kinds of picks, and how to keep them on. She also taught some backup strums to use in jam sessions.

In the How to Play Melody session, Laurie stressed the importance of knowing the tune you want to play. She taught us that it is best to have a good recording of the tune you are working with. It's also helpful in the beginning to put a strip of paper on the side of the chord bar holder with the name of the strings, so you will be able to find the right string to pinch or pluck to play the melody. We went through "Wildwood Flower" and came up with the right chords and strings to play for the song. This was very helpful for us who read music to learn more about playing by ear.

In the Carter Style session, we each played our favorite Carter song. We also learned the Carter Lick on backup strums.

It was a full day of learning and we had plenty of handouts to take home to practice later.

After the supper break, Bill and Laurie gave a delightful concert. Everyone enjoyed the "Atlanta Quadrille," "The Old Spinning Wheel," "The Bells of Saint Mary's," and many more of the old-time music that the Skys play and sing. After the concert, there was a jam session with the Skys until almost 11 P.M. It was a fantastic day, and we all learned so much.

We're looking forward to Laurie's workshops in Avoca.



# Summer Festivals

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

*This is an updated list of the 1993 summer festivals and major events which feature autoharp in workshop, concert, and/or contest. The complete festival list is published in the January issue.*

## CODE:

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

## JULY

**Mountain Laurel Autoharp Gathering**; July 1, 2, 3, 4; **Newport, PA**; Code: AC (The Mountain Laurel Autoharp Championship), AW, AP (Bryan Bowers, Bill Clifton, Ron Wall, Julie Davis, Mark Fackeldey, Bob Lewis, Bill Bryant, Marty Schuman, Tina Louise Barr, George Foss, Lucille Reilly, Judie Pagter, Ivan Stiles, Jan Milner, Jim Hudson, The DeBusk/Weaver Family); Limberjack Productions, PO Box A, Newport, PA 17074, 717 567-9469

**Community Music Festival**; July 3; **Canby, MN**; Code: AP (Bryan Bowers); Scott O'Malley, PO Box 9188, Colorado Springs, CO 80932

**20th Annual Brandywine Mountain Music Convention**; July 9, 10, 11; Salem County Fairgrounds, **Woodstown, NJ**; Code: AP (Mike Seeger, Ivan Stiles); Carl Goldstein, Box 3672, Greenville, DE 19807

**Ozark Wilderness Dulcimer Festival**; July 9, 10, 11; **Carthage, MO**; Code: AW (Tom Schroeder); Dora Miller, 2111 N. 5 Ave. E., Newton, IA 50208

**5th Annual Warrenville Folk Music Festival**; July 10, 11; **Warrenville, IL**; Code: AP, AW (Paul & Win Grace); Donna Benkert, PO Box 248, Warrenville, IL 60548, 708 717-8495

**Gebhard Woods Dulcimer Festival**; July 10, 11; Gebhard Woods State Park, **Morris, IL**; Code: AP, AW (Cathy Barton-Para, Dorothy Wagner); Gebhard Woods Dulcimer Fest, PO Box 59, Elmwood Park, IL 60635, 815 758-0814

**The Farm Festival**; July 17, 18; **East Otto, NY**; Code: AP (Stewed Mulligan/Pat McIntire); 304 782-2096

**11th Annual Peaceful Valley Bluegrass Festival**;

July 15, 16, 17, 18; **Shinopple, NY**; Code: AP (Country Ham/Judie Pagter); Peaceful Valley Promotions, Inc., Banker Rd. HC 89 Box 56, Downsville, NY 13755, 607 733-4737

**20th Annual Non-Electrical Musical Funfest**; July 15, 16, 17, 18; Osceola County Fairgrounds, **Ewart, MI**; Code: AP, AW (Lindsay Haisley, Lucille Reilly, Jim Hudson); Donna Beckwith, 817 Innes NE, Grand Rapids, MI 49503, 616 459-6716

**The Swannanoa Gathering**; July 18, 19, 20, 21, 22, 23, 24; Warren Wilson College, **Swannanoa, NC**; Code: AW, AP (Ivan Stiles); 704 298-5099

**Antique Talladega Fried Green Tomato Festival**; July 24, **Talladega, AL**; Code: AP (Carol Stober); 205 362-6471

**Western Illinois Bluegrass Festival**; July 24, 24; **Freeburg, IL**; Code: AP (Laurie Sky/Bill Sky Family); 501 523-5001

**Cranberry Dulcimer Gathering**; July 23, 24, 25; **Binghamton, NY**; Code: AW, AP (Alan Mager, John Dettra, Drew Smith, Lee Vaccaro, Bob Woodcock, Gil Palley, Tom Bachr); Ed Ware, 329 Marion Ave., Endwell, NY 13760, 607 669-4653

**Rooney Mountain Festival**; July 30, 31; **Deposit, NY**; Code: AP (Stewed Mulligan/Pat McIntire); 304 782-2096

**Traditional Music Festival**; July 30, 31; **Craig, MO**; Code: AP (Paul & Win Grace); 314 443-2819

**Kentucky Music Weekend**; July 30, 31; Iroquois Park, **Louisville, KY**; Code: AP, AW (Greg Jowaisas); Nancy Barker, PO Box 86, Bardstown, KY 40004, 502 348-5237

**Augusta Heritage Arts Workshops**; July 11-August 15; **Elkins, WV**; Code: AP, AW (Becky Blackley, Charles Whitmer, Mike King); John Lilly, Davis & Elkins College, Elkins, WV 26241

## AUGUST

**Beskidly Highlander Festival**; August 1, 2, 3, 4, 5, 6, 7, 8; **Bielsko-Biala, Poland**; Code: AP (Stewed Mulligan/Pat McIntire); 304 782-2096

**Kentucky Music Week**; August 2, 3, 4, 5, 6; **Bards-town, KY**; Code: AP, AW (Greg Jowaisas); Nancy Barker, PO Box 86, Bardstown, KY 40004, 502 348-5237

**The Carter Family Memorial Weekend**; August 6, 7; The Carter Fold, **Hiltons, VA**; Code: AP (Janette Carter); PO Box 111 Hiltons, VA 24258

**Minnesota Bluegrass and Old-Time Music Festival**; August 6, 7, 8; **Princeton, MN**; Code: AP, AW (Karen Mueller); Jed Malischke, RR 3, Box 3119, Spooner, WI 54801, 715 635-247

**Salt River Folklife Festival**; August 14, 15; **Florida, MO**; Code: AP (Paul & Win Grace); 314 565-3449

**Raymond Fairchild Bluegrass Festival**; August 12, 13, 14, 15; Grandfather Mountain, **Linville, NC**; Code: AP (Country Ham/Judie Pagter); Peaceful Valley Promotions, Inc., Banker Rd. HC 89 Box 56, Downsville, NY 13755, 607 733-4737

**57th Annual Galax Oldtime Fiddlers' Conven-**

**tion**; August 11, 12, 13, 14; **Galax, VA**; Code: AC, AW; Oscar Hall, 328 A Kenbrook Drive, Galax, VA 24333

**13th Annual Dow Gardens Folk Festival**; August 14; Dow Gardens, **Midland, MI**; Code: AP; Jamie McGee, 517 496-5867 (work) 517 687-2783 (home)

**Bethlehem Musikfest**; August 19, 20; **Bethlehem, PA**; Code: AP (Paul & Win Grace); 215 861-0678

**Ozark Folk Center Autoharp Jamboree**; August 19, 20, 21; Ozark Folk Center, **Mountain View, AR**; Code: AP, AW (Karen Mueller, Ivan Stiles, Charles Whitmer); Ozark Folk Center, Box 500, Mountain View, AR 72560

**Old Time Fiddlers and Bluegrass Convention**; August 20, 21; **Fries, VA**; Code: AP, AC; 703 744-2242

## SEPTEMBER

**18th Old-Time Country Music Contest and Festival and Pioneer Expo of Arts and Crafts**; September 1, 2, 3, 4, 5, 6; Pottowattamie Fairgrounds, **Avoca, IA**; Code: AC (National Autoharp Contest), AP, AW (George Orthey, Laurie Sky, Drew Smith); Bob Everhart, PO Box 438, Walnut, IA 51577

**Aunt Minnie's Labor Day Festival**; September 2, 3, 4; **Stumptown, WV**; Code: AP (Stewed Mulligan/Pat McIntire); 304 782-2096

**Great River Traditional Music & Craft Festival**; September 4, 5; University of Wisconsin Campus, **La Crosse, WI**; Code: AP (Paul & Win Grace, Karen Mueller); 608 526-9717

**11th Annual Labor Day Musical Family Weekend**; Cedarville State Forest, **Brandywine, MD**; Code: AP, AW; Keith Young, 3815 Kendale Road, Annandale, VA 22003

**3rd Annual Bluegrass and Old Time Fiddlers Convention**; September 10, 11; Old Mill Music Park, **Mountain City, TN**; Code: AC; 615 878-3874

**Golden Link Festival**; September 11; **Rochester, NY**; Code: AP (Stewed Mulligan/Pat McIntire); 304 782-2096

**22nd Annual Walnut Valley Festival and National Flatpicking Championships**; September 16, 17, 18, 19; **Winfield, KS**; Code: AC (International Autoharp Championship) AP, AW (Bryan Bowers, Roz Brown, Julie Davis, Paul & Win Grace, Karen Mueller, Kathy Para, Ivan Stiles); Walnut Valley Association, PO Box 245, Winfield, KS 67156, 316 221-3250

**Memphis Dulcimer Festival**; September 24, 25; Idlewild Presbyterian Church, **Memphis, TN**; Code: AW (Becky Blackley, Karen Mueller, Tom Schroeder, Charles Whitmer); Larkin Bryant, 95 N. Evergreen, Memphis, TN 38104, 901 725-6976

**Cider Fest**; September 25, 26; Louisburg Cider Mill, **Louisburg, KS**; Code: AP (Paul & Win Grace); 314 443-2819

**Music Workshops**; September; House of Musical Traditions, **Takoma Park, MD**; Code: AW (Intermediate/advanced Evo Bluestein); 301 270-1711



# Recordings

Recordings Editor:  
Mary Ann Johnston  
RD3, Box 290-A  
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### Reflections

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### From The Hillside

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# Clubs

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

*The complete club list is published every January, and up-dated in each issue. Please send club information to the Clubs Editor.*

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## CLUB NEWS

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**The Happy Hearts Autoharp Club** plans to attend the festival in Guthrie Center, Iowa July 1, 2, 3, 4, and the Ozark Wilderness Dulcimer Festival (see Festival list). It will host an autoharp picnic at the Living History Farms August 7, 8, where there will be camping, jamming, and open mic. Contact Dora Miller, 2111 N. 5 Ave. E., Newton, IA 50208. **The Charlotte Autoharp Club** (NC) will sponsor an autoharp workshop and performance by Lindsay Haisley on August 6th and 7th. Contact Carole Outwater, 704 365-2745. **The Singing Strings Autoharp Club** of Springfield, MO will be hosting a Laurie Sky workshop on September 11. Contact 831-2153.

# AQ Postscripts

### P.S.

**Meg Peterson** has recently informed us that she's starting a new book, "You Can Teach Yourself Autoharp" for Mel Bay. Meg has written several excellent autoharp books for Mel Bay, including "Country Pickin' for Autoharp" and "The Complete Method for Autoharp and Chromaharp."

### P.S.

Congratulations to the winners of the recent autoharp competition held at the Old-Time Championships in Dade City, Florida: first place, **Mark Fackeldey**; second place, **Rick Hudson**, and third place, **John Amon**.

### P.S.

The electronic age has come to traditional music through the marvel of computer bulletin boards. **Bill Bowes** reports that he has been trading "posts" with several other autoharp enthusiasts around the country on *Prodigy*, the computer bulletin system.

Besides Bill, two other Mountain Laurel Autoharp Gathering veterans, **Bob Woodcock** and **John Hook**, have been sharing songs, tips, and techniques through their high-tech gizmos. Other 'harpers they've met on the board

were surprised to learn about the Gathering and plan to attend. **Dr. Cathy Britell** will make the trip from Washington State and **Terri Rogers** will drive in from Connecticut.

Participants have swapped tapes and song arrangements, learned tuning and repair tips, and generally kept on top of goings-on in the autoharp world including sharing information about the Gathering and *Autoharp Quarterly*.

If you have *Prodigy* on your home computer, jump into the Music Bulletin Board. Go to the Folk topic and choose the Autoharp category.



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# Oh, I'll Twine With My Mingles

P A R T F I V E

*This is the fifth and last in a series of articles concerning the idioms in traditional American music. We thank Roz Brown (Old West), Bill Clifton (Old-time), Joe Riggs (Railroad), Mike Herr (Irish), and Bob Cohen and Geoff Kaufman (The Sea) for their writings in this series.*

## THE SEA

*An Introduction to Geoff Kaufman*

by Bob Cohen



When Mary Lou Orthey asked me to write an article about sea songs, language, and idioms for *AQ*, I immediately suggested Geoff Kaufman for the job. Geoff earned his Masters in English Literature in 1973. Shortly thereafter, he started his association with the Sloop Clearwater, the Hudson River Sloop Singers, and Pete Seeger – an association which continues to the present. He helped found the quartet “Stout” in 1975, a group which specialized in sea songs. He developed a strong repertoire of Anglo, Scots, and Irish material during the multiple trips to those lands in the early eighties.

Geoff first started working as a chanteyman at the Mystic Seaport in Connecticut in 1984. Within two years, he assumed the position of Coordinator of Special Music Programs at Mystic,

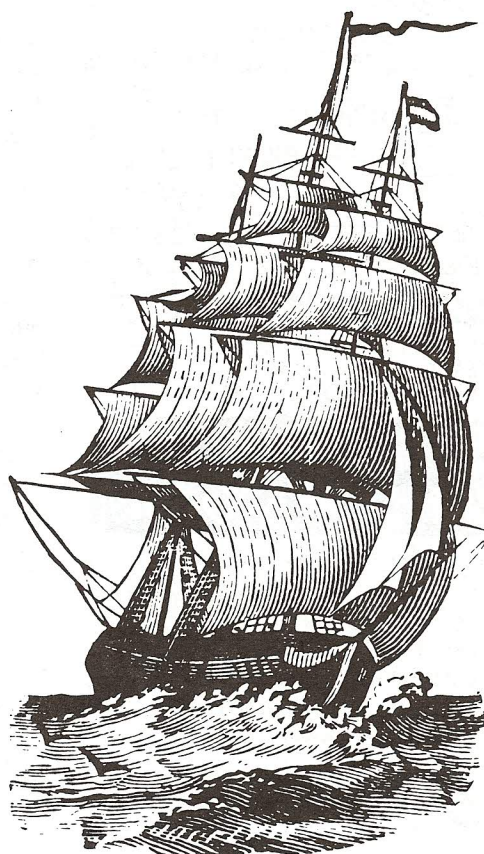
this being his current profession. As such, he has become one of the country's top experts in songs of the sea and their uses to coordinate the work of seamen on sailing ships. He is an expert in sea language and idioms – exactly what is desired for this article. This past summer, Geoff and his group, “Fore-bitter,” sang by invitation at the sea festivals of Brest and Douarnenez, Brittany, France. These were two of the largest European festivals celebrating the voyage of Columbus in 1492. He has sung at and been a consultant to many other festivals in Europe and the USA, and coordinates the annual Sea Music Festival at the Mystic Seaport Museum, the largest event of its kind in America.

Welcome to Geoff Kaufman.



# A Window On The World Of 19th Century Sail

by Geoff Kaufman



**E**very specialized business has its lingo, based on a combination of technical terms that go with the trade and slang that develops among those who ply it. A good example, somewhat popularized in modern America, is the trucking industry where terms such as “semi” and “eighteen wheeler” define the equipment, a “handle” is your CB radio nickname, and “Smokey” is the law. Etymology of these terms can give considerable insight into not only the trade in question, but often the culture within which it has developed.

One of the wonders of traditional folk music is that it frequently can give us an unusually accurate portrait of the lives and culture of its singers, often more revealing than written records such as journals because it is less self-conscious. In the case of 19th century sailors, we have had the good luck through a number of fine collectors to amass a wonderful canon of songs to study, and it doesn't take long in the perusal of the chanteys, or work songs, in particular, before we

realize what an intriguing world we have entered. Perhaps more than any other body of folk music, sailors' chanteys give us a view of what to most of us is an alien existence, lived in desperation, yet full of pride, out upon the water world.

Let's start with the technical language that helped to define this world for Sailor Jack. As soon as he stepped on board ship he was confronted by hundreds of ropes (which he quickly learned to call “lines”) and a plethora of terms for every part of the ship and its gear. This predicament may indeed have spawned the instructional “Bosun's Alphabet” which goes through parts of the ship for every letter. “A is for anchor” is straightforward enough, and most boys would probably have been familiar with “B for the bowsprit where the jibs all lie low,” but when he got to “E's for the earring when reefing we haul,” he might have been learning something new. And by the time our lad got back from his first voyage, he could probably sway down the street carrying on

a conversation with his shipmates that most landsmen couldn't fathom.

Nearly any subject could be grist for Jack's chanted mill, although he gravitated most often to women and booze, usually in that order (more of those in a moment). When he sang about his work, his terms were precise; “haul” meant pulling on a line and “heave” meant pushing on a capstan bar or the handles of a windlass or pump. He was quick to adapt, contract or re-pronounce words for the sake of economy or humor. So “hal-yard” came from “haul yard,” “fo'c'stle” from “forecastle,” and “earleye” from “early.” Napoleon Bonaparte was turned into “Boney” by English sailors who went on to sing about “Prooshians” and Rooshians” in their treatment of his history, during which they send him off to “Elbow.” Sailors clearly amused themselves and their shipmates by some of their free play with the language, and entertainment value was probably as important as rhythm in helping to get the work done.



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So Sailor Jack picked up the favorite theme of drink and spun out endless verses to "Whiskey Johnny," including lines like: "If the river was whiskey, and I was a duck, I'd dive to the bottom and suck it all up!" And, of course, he must tell of his misadventures ashore with the ladies who might be "judies" from Liverpool, the "bright mulatter" Sally Brown, or just some "trim-rigged doxie" that inevitably brought him to grief. These companions on shore were commonly referred to as "flash packets," a term worth some exegesis. Packet ships, particularly those built for the Atlantic trade after The War of 1812, were modified in design to achieve greater speed. The changes of sharper bows

---

*"E's  
for the earring  
when reefing we  
haul"*

---

and taller rigs made these vessels not only fast, but fine to look at. Ashore in Sailortown, Jack met women with similar attributes who were hard to resist after months at sea. The "flash" here could certainly refer to style, but it also had a more sinister implication, for these ladies often carried venereal diseases which were euphemistically called "fire down below," and required arsenic treatments from the doctor. This is just one example of double-entendre which sailors seemed to have used with delight, particularly with reference to sexual matters.

One last area of interest should be mentioned in this rather general gloss on sailors' language, and that is ethnic influences. Although there are certainly numerous chanteys in languages of countries around the Baltic Sea and some in the tongues of other shoreside peoples around the world, there is a greater collection of chanteys in English than any other, reflecting the balance of sea power during the evolution of the competitive commercial age of sail in the nineteenth century that spawned the majority of

the canon. Among these, a strong Irish influence is easy to hear, stemming particularly from the tide of immigrants forced out of Ireland by the potato famine. "Haul Away, Joe" is the archtypal example, with such verses as: "First I was in Ireland, a diggin' turf and praties; Way, haul away, we'll haul away, Joe: But now I'm on a Yankee ship, just haulin' sheets and braces; Way, haul away, we'll haul away, Joe." (This is a short drag chantey, with pulls coming on Joe.)

Another major influence of particular interest to us here in America is that of blacks from the southern states of the U.S. and the Caribbean. These men, with a tradition of field hollers and gospel hymns, gave us such songs as "Roll the Cotton Down" with Moses mentioned in some versions, and "Old Moke Pickin' on a Banjo." The "Moke" here was a Jamoke or Jamaican, and the banjo was an instrument that evolved from strung gourd instruments brought by slaves from Africa.

The black and Irish influences met and mixed in the cotton ports of the South in what Stan Hugill called the "shanty mart of the Gulf Coast," and it would be appropriate to end with "Clear Away the Track and Let the Bullgine Run." The bullgine was a hand-car used by stevedores, typically black, to run cotton down to ships along the wharves of Mobile or Galveston or New Orleans, but the chorus also speaks of a "low-back car" which various writers have identified as an Irish courting car. And so sailors generated the following melodious mix: "To me hey rig-a-gig in a low back car; a, he, a, ho, are you most done? With Lisa Lee all on my knee; clear away the track and let the bullgine run."

As with virtually all chanteys, this one appears in different versions from different collectors, but the best source to look for is Stan Hugill's *Shanties From the Seven Seas*. Although out of print, it is worth searching out, for it is the most extensive compendium of sailors' work songs in existence, and filled with good lore and information about the songs and the sailors that used them. ❖



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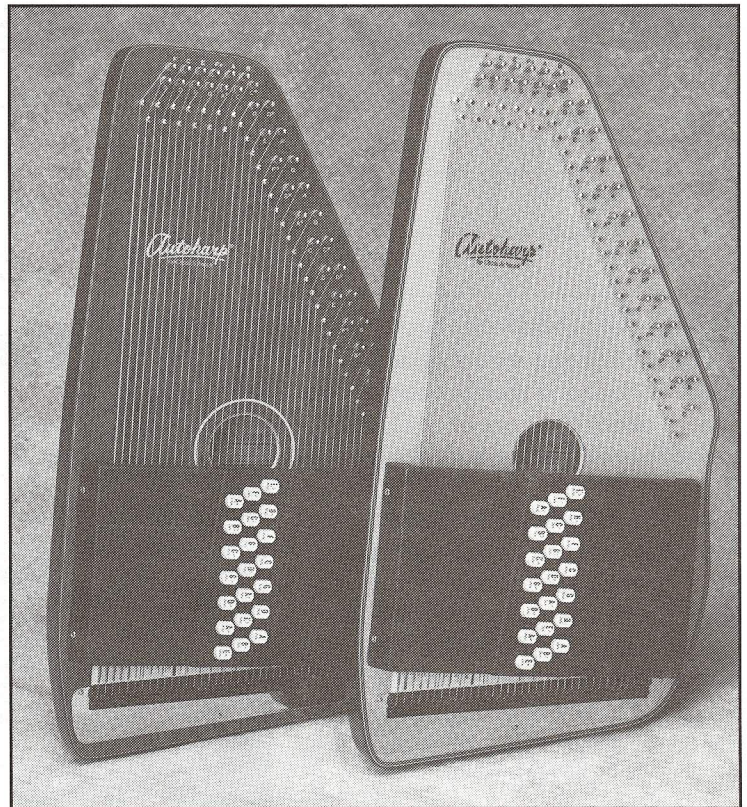
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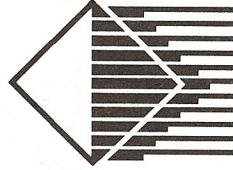
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# Interaction

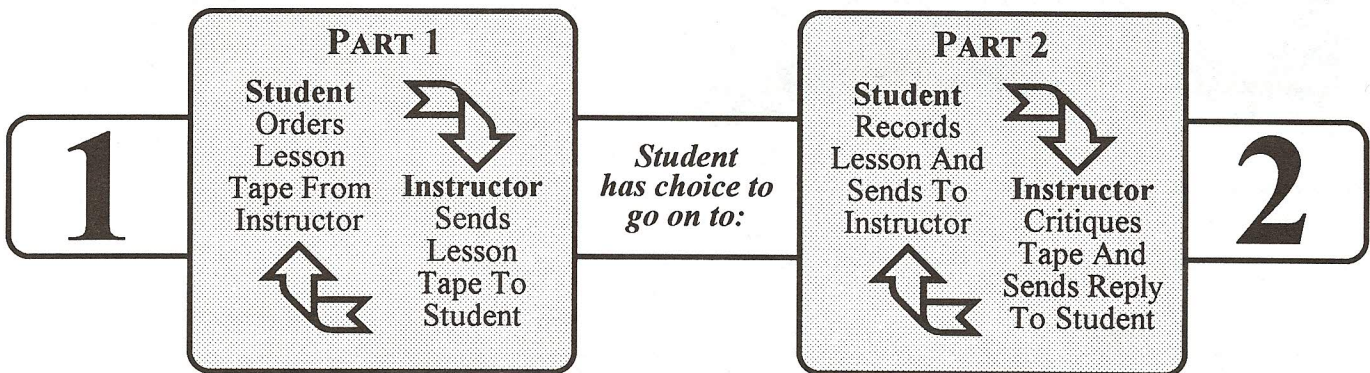


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In addition to winning the Mountain Laurel Autoharp Contest in 1992, Bob won third place in 1991, has been a finalist at Winfield in two out of five attempts, won a miscellaneous instruments class at the Santa Barbara Folk Music Society Festival in 1990, and placed 8th at the 1990 Galax festival competition.

As a software designer and systems consultant to defense contractors, Bob currently lives near Cleveland, Ohio.



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## THE INTERACTION LESSON:

### "SOUTH WINDS"

Bob Lewis  
1440 Parkwood Road  
Lakewood, OH 44107

The style of my playing can be categorized as melodic, played exclusively on diatonic instruments, using special tunings. I do not own a chromatic instrument and do not claim to be able to play one with any expertise. Since I believe the majority of readers (and players, for that matter) play chromatic style on chromatic instruments, I have chosen a tune which – though ideally suited for a diatonic instrument – will be playable and pleasing for a chromatic player as well.

"South Winds" is a traditional air featured on several recordings; the Chieftains have recorded it, for example. The rhythm pattern that I present is my preference and is not represented as a definitive interpretation. I should mention that I don't necessarily hear or play the tune's rhythmic pattern precisely the same each time. You may also choose to make changes, especially if you are already familiar with the tune. I have altered the chord structure

in the last phrase of Part B to facilitate playing all the notes more easily. The melodic style requires choosing chords which require fewer changes in order to gain speed and smoothness. Therefore, I use an Am instead of a quick change from a D major to a C major. The Am contains both the A note and the C note. The minor sound can be distracting at first, so one should try to pick the individual notes rather than trying to "grab" the full chord (A,C,E) with a pinch or strum. A strong minor character may be out of place, so take it easy on this chord.

The tablature requires some variation in interpretation depending upon whether the style is melodic or chromatic. The melodic player will play some of the quicker passing notes as open, with no chord bar depressed. Therefore, the small "o" must be interpreted as an open chord pluck rather than a pluck with a chord bar depressed. The slash (/) always means to

use the same chord as that previously listed, but in the case of melodic playing and following an open pluck, it may mean "returning to" or "bouncing on" instead of "remaining on" the previously listed chord. For the melodic player the slash may be a pluck. The melodic player is guided only in the choice of chords and the location of open notes. It is expected that the melodic player will apply his or her own technique, given the tune and the chord and plucking patterns. The chromatic player, on the other hand, has a "best choice" chord for each note.

The tune chosen is in 3/4 time and is generally played in about the same tempo as any traditional waltz. However, it should not be played "square," as if for dancers. "South Winds" is an air and should be interpreted freely with a great deal of expression, rather than as a "toe tapper" or "swing and swayer."

Here are some guidelines to follow



# SOUTH WINDS

Played: AABBAB

Traditional

**Part A**

G	o /	/	o /	/	o /	D	G /	D	/	o /	G	o /
(C)	(G)	(D)(G)	(C)(G)	(C)	(G)				(C)	(D)(G)		
*	↑	o	*	↑	o	*	↑	o	*	↑	o	*

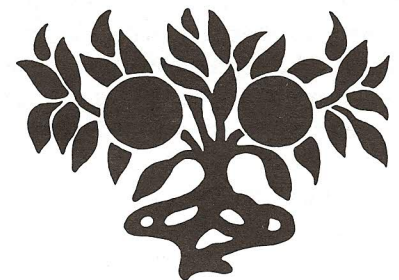
C	o /	G	/	/	o /	/	o /	/	o /	D		
(D)(C)	(C)	(G)	(C)	(G)	(D)(G)	(C)	(G)					
*	↑	o	*	↑	↑	*	↑	o	*	↑	o	o

/	/	C	G	o /	C	o /	G	/	<b>Part B</b>				
		(D)(G)	(D)(C)										
*	↑	o	*	↑	o	*	o	o	*	↑	↑	*	↑

G	D /	C	o /	G	C /	G	C	G	o /	/	o /
		(D)(C)						(D)(G)	(C)	(G)	
*	↑	o	*	↑	o	*	↑	o	*	↑	o

D	/	/	G	/	D	C	o /	G	C /	G	/	C
			(D)(C)									
*	↑	↑	*	↑	o	*	↑	o	*	↑	o	*

G	o /	Am /	D	G	/
(D)(G)					
*	↑	o	*	↑	o





that may not be inherent in the tablature.

- A pinch occurs on the strong beat (usually the first) in each measure.
- Open notes occur only on weak passing notes with rare exception. The possibility of a slightly discordant sound is great if the note is sustained. Generally, a chord is needed on the strong first beat but cannot be played in practical terms unless a chord bar is down.

The rhythm is achieved with the following pattern:

1	2	&	3
Pinch	Thumb	Pluck	Pinch

- The pinch is a simultaneous thumb strum in the bass and a *single note* pluck with the index finger. The single note aspect is not easy to achieve since the thumb must be trained to move over more strings than the index finger which plays only a single note. All this must be accomplished with a quick drawing together of the thumb and forefinger while pulling away from the strings. Work on this as an eventual improvement in playing cleanly rather than an essential part of "getting" the tune and taking satisfaction in playing it.
- The pluck is a *single note* played by drawing back the forefinger.

So here's the tune. Give it a try and have some fun. If you can get two players together, try to play the tune in harmony or in counterpoint or a combination with separate breaks. Then send for my lesson tape to get a feel for how you are doing.



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# Cocohouse

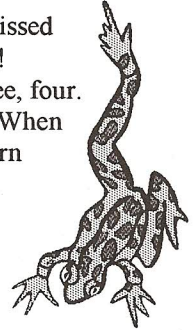
by Fred Koch



Hello! I'm back from a sebatival, and ready to share some more songs with you. I'm glad to hear you missed me. Since it is summer, I thought you might like a song about bluebirds, jay birds, and even a dancing frog!

You will need the C, G<sup>7</sup>, and F chords on your autoharp. When you play this song, count one, two, three, four. I have told you which chord to play for each beat. When you see a "slash" (/), play the same chord again. When there are two chords or slashes within brackets [ ], they should be coupled into one beat. Enjoy this Southern Appalachian lullaby.

## Buckeye Jim



C / / [ / G<sup>7</sup> ] [ C / ] / / [ / / ] / / / [ / / ]

1. Way up yon - der a - bove the sky, A blue - bird lived in a

[ G<sup>7</sup> / ] / C / C C F / F G<sup>7</sup> C /

jay bird's eye. Buck - eye Jim, you can't go,

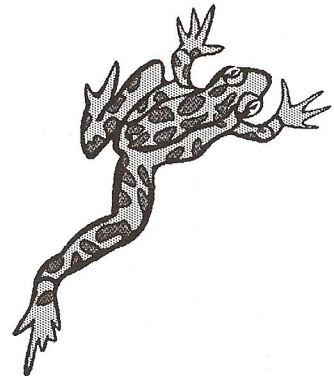
[ / / ] [ / F ] F / F G<sup>7</sup> C / [ G<sup>7</sup> / ] / C /

Go weave and spin, you can't go, Buck - eye Jim.

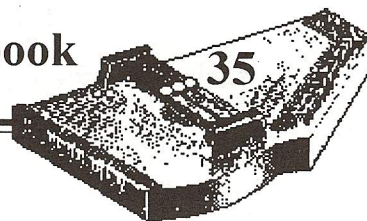
2. Way up yonder above the moon, a jay bird nests in a silver spoon.  
Buckeye Jim, you can't go, Go weave and spin, you can't go, Buckeye Jim.

3. Way up yonder in a wooden trough, an old woman died of the whooping cough.  
Buckeye Jim, you can't go, Go weave and spin, you can't go, Buckeye Jim.

4. Way up yonder in a hollow log, a red bird danced with a green bull frog.  
Buckeye Jim, you can't go, Go weave and spin, you can't go, Buckeye Jim.







## Dona Nobis Pacem (3)

(This is a three part round. Each new player starts the song at the beginning, as the first player reaches each asterisk.)

▼  
[G G] G / [D7 D7] D7 / G D7 G G D7 /  
Do - na no - bis pa - cem, pa-cem.

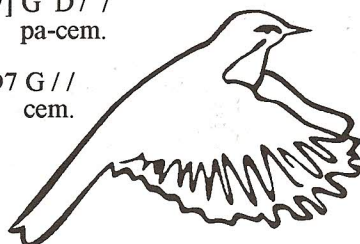
C [G C] [G D7] G [ / D7] G [G D7] G D7 G //  
Do - na no - bis pa - cem.

\*G // D7 // G D7 G G D7 /  
Do - na no - bis pa - cem

C C / G G / [G D7] G D7 G //  
Do-na no-bis pa - cem.

\*G // D7 // G [ / D7] [G D7] G D7 /  
Do - na no - bis pa-cem.

C C / G G / [D7 D7] D7 D7 G //  
Do - na no-bis pa - cem.



## Annie Laurie (2)

▼  
C G7 C // C C // G7 G7 / F // //  
Max - wel - ton's braes are bon - nie,

F C // C C / G7 C G7 // // //  
Where ear - ly fas the dew,

C G7 C // C C // G7 G7 / F // //  
And it's there that An - nie Lau - rie

F C // C G7 // G7 C // // //  
Gave me her pro - mise true.

C C // C G7 // G7 C // // //  
Gave me her pro - mise true

C Am // Am Dm // Dm E7 // // //  
Which ne'er for - got will be

E7 E7 F // G7 F / F F C C // //  
And for bon - nie An-nie Laur - ie

C G7 C C / C G7 // G7 C // // //  
I'll lay me doon an' dee.

Her brow is like the snawdrift,  
Her neck is like the swan,  
Her face it is the fairest  
That e'er the sun shone on.  
That e'er the sun shone on,  
An' dark blue is her ee,  
And for bonnie Annie Laurie  
I'd lay me doon an' dee.



## Golden Slippers (2)

▼  
G D7 G / G / G D7 G D7 G / G / G /  
Oh, my gol - den slip - pers are laid a - way,

G D7 G / G G D7 G D7 G G / D7 / D7 /  
Cause I don't 'spect to wear 'em till my wed-ding day,

D7 G D7 / D7 / D7 G D7 G D7 / D7 / D7 /  
And my long tail coat that I love so well,

D7 G D7 / D7 / G / D7 / D7 G G G G /  
I will wear up in the cha - riot in the morn.

G D7 G / G / G D7 G D7 G / G / G /  
And my long white robe that I bought last June,

G D7 G / G G D7 G D7 G G / D7 / D7 /  
I'm a' gon-na get changed, 'cause it fits too soon,

D7 G D7 / D7 / D7 G D7 G D7 / D7 / D7 /  
And the old grey horse that I used to drive,

D7 G D7 / D7 / G / D7 / D7 G G G G //  
I will hitch him to the cha - riot in the morn.

Chorus:  
G // G G D7 G D7  
Oh, them gol - den slip - pers,

C // C C G D7 G  
Oh, them gol - den slip - pers,

D7 D7 [D7 D7] G D7 D7 D7  
Gol - den slip - pers I'm gon - na wear,

D7 G D7 G D7 G //  
Be - cause they look so neat.

G // G G D7 G D7  
Oh, them gol - den slip - pers,

C // C C G D7 G  
Oh, them gol - den slip - pers,

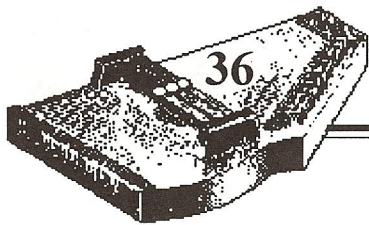
D7 D7 [D7 D7] G D7 D7 D7  
Gol - den slip - pers I'm gon - na wear,

D7 G D7 G D7 G /  
To walk the gol - den street.

Oh, my ol' banjo hangs on the wall,  
'Cause it ain't been tuned since way last fall,  
But the folks all say we'll have a good time  
When we ride up in the chariot in the morn.  
There's old Brother Ben an' his sister Luce,  
They will telegraph the news to Uncle Bacco Juice,  
What a great camp meetin' there will be that day,  
When we ride up in the chariot in the morn.  
Chorus:







# Autoharp Songbook

© 1993, Limberjack Productions

## The Man On The Flying Trapeze (3)

▼  
C C C G7 C C C F F F D7//  
Oh, once I was hap - py, but now I'm for-lorn,

G7 G7 C G7 C G7 G7 F F C//  
Like an old coat that is tat - tered and torn,

C C G7 C C C F F F D7//  
Left in this wide world to weep and to morn,

D7 G7 G7 C G7 C G7 C////  
Be - trayed by a maid in her teens.

[Am Em] Am Em Am Am Em Am Am Am Am Am /  
Now, this girl that I loved, she was hand-some and swell,

[Am Em] Am Em Am Am Em Am Am ////  
And I tried all I knew her to please,

[Am Em] Am Em Am Am Em Am Am Am Am Am /  
But I ne - ver could please her one quar-ter as well

[Am Am] D7 D7 D7 D7 D7 D7 G7//  
As that man on the fly-ing tra-peze.

Chorus:  
G7// G7 C C G7 C C C F F F D7//  
Oh, he flies through the air with the grea-test of ease,

D7 G7 G7 C G7 C G7 G7 F F C/  
That da - ring young man on the fly-ing tra-peze.

G7 C C G7 C C [C C] F F F D7//  
His ac-tions are grace-ful; all the girls he does please,

[D7 D7] G7 G7 C G7 C G7 C////  
And my love he has pur-loined a - way.

2. Now the young man by name was Señor Boni Slang,  
Tall, big, and handsome, as well made as Chang.  
Where'er he appeared, how the hall loudly rang,  
With ovations from all people there.  
He'd smile from the bar on the people below  
And one night he smiled on my love,  
She winked back at him, and she shouted "Bravo!"  
As he hung by his nose from above.  
Chorus:

3. Her father and mother were both on my side  
And tried very hard to make her my bride.  
Her father, he sighed, and her mother, she cried,  
To see her throw herself away.  
'Twas all no avail, she went there ev'ry night  
And she threw her bouquets on the stage,  
Which caused him to meet her - how he ran me down,  
To tell it would take a whole page.  
Chorus:

4. One night I as usual went to her home,  
And found her dear mother and father alone.  
I asked for my love, and soon it was made known,  
To my horror, that she'd run away.  
She packed up her boxes and eloped in the night,  
With him with the greatest of ease.  
From two stories high he had lowered her down  
To the ground on his flying trapeze.  
Chorus:

5. Some months after that I went into a hall,  
And to my surprise I found there on the wall  
A bill in red letters which did my heart gall,  
That she was appearing with him.  
He'd taught her gymnastics, and dressed her in tights  
To help him to live at ease.  
He'd made her assume a masculine name,  
And now she goes on the trapeze.  
Last Chorus:  
Now she floats through the air with the greatest of ease,  
You'd think her a man on the flying trapeze.  
She does all the work while he takes his ease,  
And that's what's become of my love.

## After the Ball Is Over (3)

▼  
F F F Bb / Bb F // F //  
Af - ter the ball is o - ver,

F F F Bb / Bb C7 // // //  
Af - ter the break of morn,

Gm Gm Gm D7 Gm D7 // Gm //  
Af - ter the dan-cers leav - ing,

C7 C7 C7 C7 / C7 F // // //  
Af - ter the stars are gone,

F F F Bb / Bb F // F //  
Ma - ny a heart is ach - ing,

D7 D7 D7 D7 / D7 G7 // // //  
If you could read them all,

C7 C7 C7 C7 F C7 F F //  
Ma - ny the hopes that have va - nished

G7 // C7 / C7 F // // //  
Af - ter the ball.



This page is perforated for your convenience.



# Autoharp Quarterly® PICKERS' POLL

No magazine can be all things for all people, but we want to be the most we can be for you. Your participation in this survey is very important and will help us plan future editorial direction. Send your completed survey by September 15th to *Autoharp Quarterly*, PO Box A, Newport, PA 17074. Thank you very much.

*AQ* has many regular features. Please rate the following features in order of importance to you, 1 being the most important and 15 being the least. Use each number only once.

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|--|--|
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| <input type="checkbox"/> Sacred 'Harp      | <input type="checkbox"/> CocoaHouse            |
| <input type="checkbox"/> The Neighborhood  | <input type="checkbox"/> Recording Listing     |
| <input type="checkbox"/> Instrument Shop   | <input type="checkbox"/> Auto-Suggestion       |

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Do you read standard music?  Yes  No

Do you read autoharp tablature?  Yes  No

How long have you been playing the autoharp?

- Less than a year    1-5 years    6-10 years  
 11-15 years    16-20 years    Over 20 years

Your skill level?

- Beginner    Intermediate    Advanced

What instruments do you play in addition to the autoharp?

- Guitar    Banjo    Mandolin  
 Fiddle    Dulcimer    Piano  
 Hammered Dulcimer    Bowed Psaltery

Other:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

List autoharp clubs and/or music-related organizations to which you belong.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Do you sing with your autoharp?  Yes  No

Do you perform with the autoharp?  Yes  No

Solo?  Yes  No


With a group?  Yes  No

Both?  Yes  No

Continued on next page ⇨

This page is perforated for your convenience.




 Do you use sound equipment?  
If so, what type and arrangement?

Yes  No

\_\_\_\_\_


\_\_\_\_\_

\_\_\_\_\_


 Do you attend music festivals?

1 per year    2-3 per year    4-6 per year

Yes  No

 Do you have a music store in your area that caters to autoharp?

Yes  No

 What types of purchases would you be likely to make relating to your autoharp/music interests?

Albums    Cassettes    Music books

Instruments    Instrument repair supplies


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Sound equipment

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


\_\_\_\_\_

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 Do you take autoharp lessons?

Regularly?   


Occasionally?   

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Both?   

 What other music publications do you read?

	REGULARLY	OCCASIONALLY
_____	<input type="checkbox"/>	<input type="checkbox"/>
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_____	<input type="checkbox"/>	<input type="checkbox"/>

 For computer users: Would you be interested in an Autoharp Forum using a service such as CompuServe?

Yes  No

 Do you have any other thoughts or suggestions?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Thank you for completing this survey. Your views are invaluable in helping us provide a publication that remains informative and entertaining.

Name: \_\_\_\_\_



# Sacred 'Harp

## COME THOU FOUNT OF EVERY BLESSING

8. 7. 8. 7.

Robert Robinson, 1758

John Wyeth, 1812

G D7 G G G G D7 D7 G G C G G D7 G  
Come, thou Fount of ev - ery bles - sing, Tune my heart to sing Thy grace;

G D7 G G G G D7 D7 G G C G G D7 G /  
Streams of mer - cy nev - er ceas - ing Call for songs of loud - est praise:

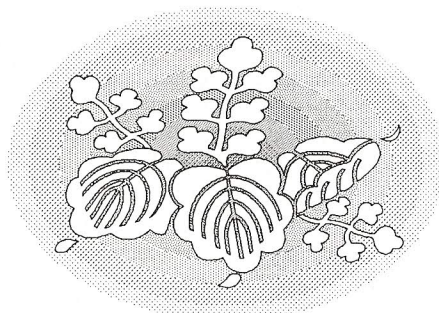
G C D7 G D7 C G C G G G C D7 G D7 C G G /  
Teach me some me - lo - dious son - net, Sung by flam - ing tongues a - bove.

G D7 G G G G D7 D7 G G C G G D7 G /  
Praise the mount; I'm fixed up - on it, Mount of God's un - chang - ing love.

**The Old German Baptist Brethren** meetinghouse in Ephreta, Pennsylvania is William Leinbach's place of worship. This denomination dates back to the Reformation and achieved organization in 1708. The Brotherhood would have joined the Mennonites or the Quakers, but they disagreed in the form of the ceremony of baptism. In Germany, the Old German Baptist Brethren are called "Tauf-Gesinnte" (baptism-minded).

The hymns of the Brotherhood are always sung a cappella. Instruments are not used in their services. During the meetings, the ministers sit at a long table facing the congregation, and the deacons sit at the table facing the ministers. Usually a deacon starts the hymns. Each member of the congrega-

tion has his own hymnal, which is a small book containing the words of about five hundred hymns. There is no music in these books. The worshippers follow the music by observing the meter (see the numbers below the title to the hymn above). The meter denotes the number of beats in a phrase; e.g., the first phrase of the above hymn has eight "beats" – "Come, thou Fount of ev - ery bles - sing." And so, the first



number below the title denotes 8 as the first meter of the first phrase. "Tune my heart to sing Thy grace" – here there are seven beats in this, the second phrase, thus the meter shows 7 as the second number, and so on. There are several tunes the congregation knows which could fit each hymn. It is up to the deacon who starts the hymn to pick which particular tune will be used.

The hymns are also "lined" by stanzas. That is, the minister first reads aloud the first stanza. Then, the deacon leads with singing, and the congregation joins in the complete stanza. The minister then reads aloud the second stanza, and so on.

The music is sung very, very slowly, in a stately manner, with appropriate grace notes added here and there throughout the hymn. ❖



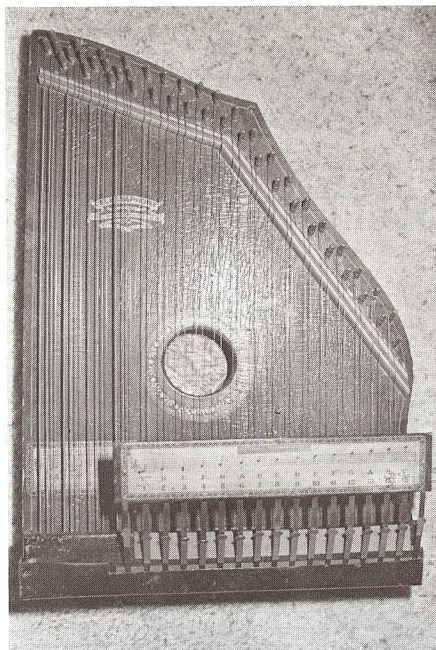
**A** time ago, while visiting with some folks, the conversation, as it has a way of doing, eventually got around to autoharps and other musical things. Shortly, from their attic emerged an instrument I had never seen before. It was a Celestaphone, in need of repair, but which despite its apparent age, seemed to be in quite good condition. I offered to take it home to see what I could do with it, and was able to get it into playing condition with just a few new strings, some felt padding, and a little elbow grease.

The Celestaphone was patented by the Phonoharp Company on November 19, 1912, and manufactured at its East Boston, Massachusetts factory for a short period thereafter. This was during the time when the Phonoharp Company also manufactured autoharps. Indicative of marketing strategies of those times, the label inside the instrument's sound hole reads, in part, *Agents Wanted*.

As you can see from the full view photograph, the Celestaphone is a modified zither. It is somewhat shorter than an autoharp, only  $19\frac{7}{8}$  inches in height, but a bit wider at  $13\frac{3}{4}$  inches.

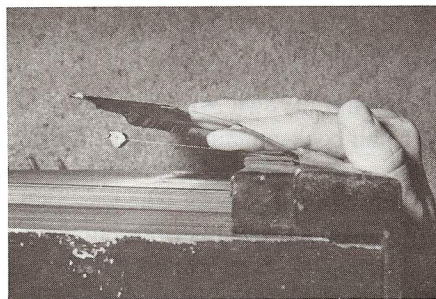
The instrument is set up diatonically in the key of C. I suspect all Celestaphones were diatonic as they have no convenient muting device, as do autoharps, for squelching the inharmonious sound of notes outside the diatonic scale. The instrument has forty-six strings, the bottom sixteen of which are arranged in four groups of four to form the chords of C and F major, G<sup>7</sup> (oddly minus the D note), and A minor. Between the chord groups there is a space somewhat wider than that between the strings within the groups. This makes it relatively easy to strum the strings of any discrete chord group without accidentally adding a note from a neighboring group.

The remaining thirty strings of the instrument are set in pairs for fifteen notes that cover two octaves of the C major scale. Above each pair of strings is a little hammer consisting of a lead head mounted to a strip of spring steel. The strings are played by depressing the hammers so that the lead heads strike the strings. The non-playing ends of the hammers are attached to the bottom end of the Celestaphone at about a 45° angle to the surface of the instrument. At rest, therefore, the hammers would project well above the strings and to play them would require awkwardly long strokes. The hammers are kept at an optimum playing height by a



## THE EVER- POPULAR CELESTA- PHONE

by Alan Mager



felt-padded metal plate which, in turn, is kept at its proper height by a single wire extending from its upper middle edge to an eyelet screwed into the wooden surface of the Celestaphone. The top of this plate shows the names of the notes for each hammer and each note's position on a musical staff. The side-view photograph shows one of the hammers pushed down about midway between the strings and its resting place under the metal plate.

As with many older autoharps, the Celestaphone has two holes set in its frame to hold a wire music stand. On

autoharps, the music stand is mounted along the long diagonal edge just beyond the tuning pins to accommodate the lap/table-top player, but on the Celestaphone it's mounted at the top of the instrument. This would indicate that the instrument is to be played with the deadpin end facing the player. In fact, this is the only reasonable way I could find to play the instrument.

The Celestaphone is played by strumming chord groups with the left hand while pushing down hammers to strike melody notes with the right. This is only a bit easier than patting your head and rubbing your tummy at the same time. With a little practice, I found that the original awkwardness began to lessen and that it was quite easy to pick out tunes.

Confidence led to experimentation. I soon discovered that if I held down a hammer instead of immediately releasing it after it struck the strings it would vibrate up and down striking the strings repeatedly. This technique really helped to flesh out the hollowness of single-note melody picking (or hammering) caused by notes that have to be held for more than one beat. The sound produced by this technique is reminiscent of a mandolin because of the rapid repeating of single notes, but its tonal quality is more like that of a hammered dulcimer.

The sound produced by the bass chord groupings sounds more like a guitar than an autoharp. The sound is much softer and less piercing than that of the melody notes played with the metal hammers. I found that I could increase chord volume by using a left handed thumb pick to play them, thus achieving a better balance between melody and accompaniment.

Although the instrument is fitted with only four chords, I found I could easily create 6ths, major 7ths, 9ths and other chords by just adding the appropriate harmony note with the right hand usually somewhere below the melody note. In this regard, what at first seemed like a fairly limited instrument turned out to have more chording flexibility than a diatonic autoharp.

I've really enjoyed playing with this autoharp relative. It's been a learning experience, too, because the Celestaphone approaches music from a different perspective than does the autoharp.

I'd like to thank John and Maureen Hodson for pulling this old-timer from their attic. I'm happy to have made its acquaintance. ❖



# Pickin' At Winfield



It's that time again! Time for every dyed-in-the-wool autoharper to head for Kansas for some great pickin'!

There'll be choice pickin' on stage this year. Featured autoharp performers will include Bryan Bowers, the Paul and Win Grace Family, Roz Brown, Julie Davis, Karen Mueller, Cathy Barton-Para, and Ivan Stiles.


And, speaking of pickin', there'll be plenty of hands-on autoharp workshops where you can learn how others do their pickin'. Plus, of course, there'll be some super jamming where you can do some high old pickin' of your own!

The highlight of this festival is always the International Autoharp Championship, which takes place on Thursday, at noon. This is our chance to listen to many of the top pickers in the world do their best to win that prestigious contest.

Then, that night after the main festival activities are over, *Autoharp Quarterly* and Orthey Instruments invite everyone in the autoharp community to a "Meet The Winners" jam at Otter Harp Heaven located in the campground.

We hope that all autoharp pickers will come by the AQ booth to say "Howdy" and to check the posted workshop and performance schedules.

We're looking forward to seeing you this year in Kansas. Picky pickers pick Winfield! ❖



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Video instruction by Evo Bluestein and John Sebastian

Recordings by Bryan Bowers, Mill Run Dulcimer Band, Evo Bluestein, Tom Schroedoe, and Mike Seeger, among others



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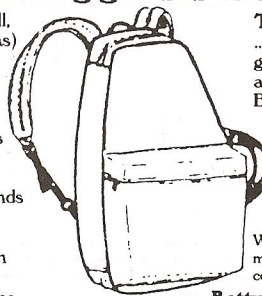
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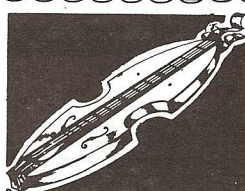
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# THE FRIENDSHIP WALTZ (Roxie's Waltz)

Charles C. Groth

Musical notation system 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: G D7, G, A7, D7, C, D7 / C, D7, C. Bass clef tablature with asterisks and vertical lines.

Musical notation system 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: G, D7, G, E7, A7. Bass clef tablature with asterisks and vertical lines.

Musical notation system 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: D7, C, D7, / G D7, G, D7, G, A7. Bass clef tablature with asterisks and vertical lines.

Musical notation system 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: D7, C, D7 / C, D7, C, G, D7. Bass clef tablature with asterisks and vertical lines.

Musical notation system 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: G, E7, A7, D7, D7 C D7, D7 G D7. Bass clef tablature with asterisks and vertical lines.

Musical notation system 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: G, /, D7 / /, / /, C G7 D7, G. Bass clef tablature with asterisks and vertical lines.



First system of musical notation for 'The Friendship Waltz'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written across six measures. Below the staff are two rows of guitar tablature. The first row contains chord symbols: A7 / G, A7 /, D7 / C, D7 G /, and A7. The second row contains tablature symbols: asterisks for pinches, vertical lines for long strums, and a circled 'f' for a pluck. The second system continues the melody and tablature for the next five measures, with chord symbols D7, C, D7 / G, D7 /, and G. The tablature continues with similar symbols, including a circled 'f' in the fifth measure.

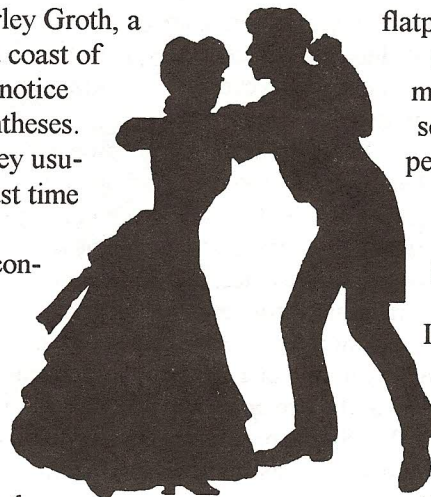
*Alternate Beginning*

Alternate beginning section of musical notation. It features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written across five measures. Below the staff is a row of guitar tablature. The first row contains chord symbols: G D7, G /, A7 /, D7 /, and C. The second row contains tablature symbols: asterisks for pinches, vertical lines for long strums, and a circled 'f' for a pluck.

- \* = Pinch, with thumb and finger(s)
- o = Pluck, with index finger
- | = Long Strum, with thumb
- | = Short Strum, with thumb

“The Friendship Waltz” has been written especially for autoharp by Charley Groth, a singer/songwriter from the west coast of Florida. On the last line, you’ll notice two notes enclosed within parentheses. You can play either note. Charley usually saves the “f” note for the last time through.

Charley has entertained in concerts and festivals across the country, including the San Diego Folk Festival, Iowa’s National Old-Time Country Music Exposition, the Border Folk Festival in Texas, the Kent State Folk Festival in Ohio, and the renowned Florida Folk Festival where he performs annually.



Charley sings and plays autoharp, flatpicked guitar, fingerpicked guitar, mandolin, piano, bass, and many more instruments. He has recorded several albums of his own and has performed on many others.

As a songwriter, Charley is known for ballads like his popular “Florida Moon,” and for story songs like “I Would Do It All Again.”

In 1991, the Florida Department of State (Bureau of Florida Folklife), named Charley a Florida Master Artist. In addition to performing, he produces concerts, festivals, and the annual Sunshine State Acoustic Music Camp.



# AND YOU THOUGHT PYTHAGORAS JUST DID TRIANGLES!



by Lindsay Haisley

In the beginning, music was just a voice – or voices together, imitating, which comes naturally to many voices. When music demanded more, the drum was there, as anything struck, stroked, slapped or tapped makes a sound, and any sound produced rhythmically can become music. Some of these drums had voices of their own, producing tones both high and low, imitating human voices, or inspiring human voices to imitation. Homo Sapiens, ever an inventive creature, developed ever more complex instruments, using not only skins on logs, but vibrating columns of air and strings of sinew or gut stretched tight over just about any object with a little bit of resonance to it. Long ago these early musical experiments with hollow bones, conch shells, hunting bows, hollow branches and the like developed into the three great classes of instruments which we have today – the percussion instruments, the wind instruments, and the stringed instruments.

Singers (at least those with a musical ear) noticed very long ago, that when two notes are sung, plucked, or blown together, some combinations of notes, which we call intervals, sound better than others. This is called *consonance*. Anyone who has ever played an out of tune autoharp (and who among us hasn't?) is familiar with what consonance is not!

People in different cultures created their music around sets of musical intervals which were consonant to their ears, either invoking or opposing this consonance with intent. A set of notes related by such consonant intervals is called a *scale*.

The music makers and the music listeners did fine for millennia. But “inquiring minds want to know” and there were always people asking why some intervals were consonant and others not. When these folks started to look into the matter, things started to get complicated. One of the first to investigate this question was the Greek

scholar Pythagoras, famous for his triangles. Pythagoras took a string and stretched it tight over a couple of supports so that it could vibrate. He made a third support which he could move back and forth under the string so that it could be divided into two vibrating sections, each with the same tension.

This instrument is called a *monochord*. Pythagoras made the interesting observation that when the two parts of the string on his monochord vibrated with notes whose interval sounded consonant, the ratio of the lengths of the two sections was 1:1, 1:2, 2:3, or 3:4. Today we know these ratios as *unison*, *octave*, *fifth*, and *fourth* intervals. (These nice, neat numeric relationships pleased the numerologists of Pythagoras' day, as they have numerologists ever since. Numerologists, believing that numbers have magical powers, are always excited to observe numeric relationships in things which everyone else knows are magic, such as music.)

Unlike Pythagoras, we now know that, given the same tension, the frequency of vibration of a string is inversely proportional to its length. This means, for instance, that if the two parts of the string on a monochord sound an interval of an octave (i.e. have a length ratio of 1:2), then the frequencies of the two notes will be in the ratio of 2:1. Since frequencies are a universal property of musical notes (and vibrating strings of equal tension are not) let us proceed using the frequencies of notes as their defining “physical” characteristic. The first important thing we can conclude from this is that a musical interval is defined by the *ratio of*, not

the *difference between* the frequencies of two notes. This is important. A string vibrating 40 times a second sounds a note an octave above one vibrating 20 times a second. Similarly, a string vibrating 4000 times a second plays the octave above one vibrating 2000 times a second.

So how can we use Pythagoras' simple consonant ratios to define the notes of a full scale? We start with any note, go up an octave, and we've got the ends marked out. Notes with a frequency of 4/3 and 3/2 times the frequency of our starting note give us the fourth and fifth notes of our scale, respectively.

Let's look at these notes in relation to a C scale. We have:

Note:	C	F	G	C
Ratio:	1:1	4:3	3:2	2:1

If we go a fifth up from our fifth note and then down an octave, we get the second note of the scale. Doing the math, we get 3/2 times 3/2 times 1/2, or 9/8 times the frequency of C. This will be our D note on our C scale. Going up a fifth from this note gives us a note whose frequency is 9/8 times 3/2 or 27/19ths of the frequency of our starting C. This is the A note of our scale. These are the notes of what is called the pentatonic scale, one of the oldest of scales and one which has cropped up spontaneously in cultures all over the world. Already, however, we can see that the ratios of the notes are getting bigger. We sense the numerologists standing in the shadows, grinning and sharpening their pencils! Let's ignore them for the moment and go on to develop the ratios of notes in a full major scale as we know it today. A fourth interval below the A is E, 81/64ths the frequency of our starting C. A fifth above that is B, 243/128ths the frequency of C. The numerologists are salivating, but we've made it all the way to defining a full diatonic scale. The frequencies of our notes, relative to our starting C are:



Note: C D E F G A B C  
 Ratio: 1:1 9:8 81:64 4:3 3:2 27:16 243:128 2:1  
 This scale has been around for a long time, and is known as the *Pythagorean scale*.

If this discussion so far appears to you to be a numerological conspiracy you may be right. Please bear with me a bit further though, since we're going to come back to Earth directly and relate this to autoharps, believe it or not. Let's look for a moment at the intervals between adjacent notes of our Pythagorean scale. We observe that the intervals between adjacent notes which we know as "whole steps" (all except E to F and B to C) have a frequency ratio of 9:8. Similarly, those intervals known as "half steps" (E to F and B to C) have a ratio of 256:243. Remember this number! Now let's start to fill in the notes comprising a *chromatic scale* containing all sharps and flats. A fourth down from B is F#. This note bears a ratio relationship to our starting C note of 729:512. If we figure the interval between F and F#, we note that *this* half step may be expressed by the ratio 2187:2048. **Stop right here!** The numerologists have come in and raised a Texas-sized ruckus and we are in *Big Trouble*. How can a scale have two different sizes of half steps? This is obviously going to cause problems if we want tune an instrument to our C scale with an F# thrown in for good luck and then decide to play in G, in which the F# is part of the diatonic scale.

Things get even more complicated if we try to add more notes to our chromatic scale in this fashion. If we decide to tune, say, an autoharp by starting with the Fs, then tuning the Cs (a fifth up from the Fs), then the Gs, the Ds, and so on by fifth intervals, we'll eventually end up at E#, technically the same as an F. If we compute the ratio between this E# and the F with which it is supposedly identical, we find that the notes are *not* the same, but different by the interval 531441:524288! The numerologists think they have died and gone to heaven! This interval actually has a name. It's called the *Pythagorean comma*. And you thought Pythagoras just did triangles! Anyone who has ever tried to tune an autoharp by ear by listening to fifth intervals has probably encountered this problem. You can hear the fifths quite nicely by

listening to the consonance of each interval, but when you get back around to where you started from you'll find that the last fifth interval is *off* in a big way. You can, of course, get around this by tuning each 5th interval just a little bit narrow, but that doesn't gain you any points with the numerologists.

As long as music and instruments were simple, all of this was just so many numbers; however, with the development of the pipe organ and more complex polyphonic music, precise tuning became an important subject. A variety of scales were proposed to overcome the limitations of the Pythagorean system of perfect fifths, but all these scales had problems. Pipe organs still had certain intervals, such as the fifth between G# and Eb, which were known as *wolf intervals*, and were never to be played by caring organists, nor written by caring composers. I leave it to your imagination to fill in the details. The most useful compromise using fractional intervals is a scale known as the *one-quarter comma meantone scale* which actually works quite well for diatonic instruments (including autoharps) as long as they can be confined to playing in one or two keys.

By Johann Sebastian Bach's time, music had become quite complex. Most music was polyphonic, often with many modulations and key changes within a single piece. The use of accidentals (notes not in a diatonic scale) was common. Some other way of defining the notes in a scale was needed.

Mathematics had also come a long way since the days of Pythagoras and the ancient numerologists. Using math tools somewhat more advanced than fraction arithmetic, it became possible to define a scale in which *all* the intervals are equally imperfect. This allowed the wolf intervals to be broken up into a lot of little wolf puppy intervals spread out over the entire scale – all equally out of tune, but none so much so as to be objectionable. How is this done? With a little thought, one may see that it is impossible to define such a scale using fractions, so let's forget about consonant intervals for a moment and take a stab at the problem from another perspective. For a start, let's assume that our chromatic scale should consist of 12 equal musical intervals. We need a number representing a halftone inter-

val by which we can obtain the frequency of any note if we know the frequency of the note just below it. Taking our C scale again, we can obtain the frequency of C# by multiplying the frequency of C by our halftone interval. If we keep going on up the scale this way we eventually get to the C note an octave above our starting point which we know for sure must have a frequency of twice our starting C. The problem boils down to the question, "What number, multiplied by itself 12 times, equals 2?". If you made it through junior high math, you'll recognize that the answer is the 12th root of 2, approximately 1.05946. If we arrange a chromatic scale so that each note has a frequency of  $2^{1/12}$  times the one below it, we will come out 12 notes later an octave above where we started and will have developed the scale known as the tempered scale. All intervals in this scale are equally "out of tune." J. S. Bach was a great proponent of the *tempered scale*, and wrote a series of pieces for "the well-tempered clavichord," which firmly established the tempered scale in modern music.

Our ears still long, however, for the purity of the older scales with their absolutely consonant intervals. Perfect fifths still sound sweeter than tempered fifths. This is why some of us who play diatonic 'harps prefer to use one of the older scales in which the intervals are "sweetened." Other articles in *AQ* have dealt with the details of this process, so I shall not go into it here. All of our electronic chromatic tuners are tuned by their makers to a tempered scale. The meters on these tuners (when they have them) are graduated in units called "cents." A cent is one hundredth of a half tone interval. Anyone so inclined can grind through the math on a pocket calculator and determine the differences in cents between the notes of a tempered scale and those of any of the older, fraction-based scales. If there is any interest in the details of this process, I'll be happy to post them in future issue of *AQ*. ❖

*Editors' Note: For specifics on how to tune your autoharp to a tempered scale, refer to The Well-Tempered Autoharp in the July '90 AQ. You'll also find other tunings for chromatic and diatonic scales based on adding and subtracting cents. Does that make "cents?"*



# Pro-files

If you are a professional autoharper and wish to be featured, please send your photo, 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.

---

## BRYAN BOWERS

c/o Scott O'Malley & Asso.

PO Box 9188

Colorado Springs, CO 80932

719 635-7776

Pro-File: AQ January 89

Performance Schedule:

July 1, 2

Mountain Laurel Autoharp Gathering

Newport, PA

July 3

Community Music Festival

Canby, MN

August 28

T.B. Sheldon Auditorium

Red Wing, MN

September 17, 18

Walnut Valley Festival

Winfield, KS

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## ROZ BROWN

1549 S. Holland Court

Lakewood, CO 80232

303 969-9645

Pro-File: AQ October 89

Performance Schedule:

Every Wednesday, Thursday, Friday, and Saturday night

Buckhorn Exchange Restaurant

1000 Osage Street

Denver, CO

---

## BILL BRYANT

PO Box 280

Grizzly Flats, CA 95636

916 626-3011

Pro-File: AQ April 93

Performance Schedule:

July 1, 2, 3, 4

Mountain Laurel Autoharp Gathering

Newport, PA

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## JULIE DAVIS

PO Box 1302

Nederland, CO 80466

303 258-3444

Pro-File: AQ July 91

Performance Schedule:

July 1, 2, 3, 4

Mountain Laurel Autoharp Gathering

Newport, PA

July 10, 11

Warrenville Folk Festival

Warrenville, IL

July 17, 18

Swallow Hill Folk-A-Thon

Denver, CO

July 24

Swallow Hill Music Association

Kids' Jam Session & Singalong

Denver, CO

July 31

River Sage Concert Series

Evergreen, CO

August 3

Littleton Library

Littleton, CO

August 7

Chapel In The Hills

Buffalo Creek, CO

August 12, 13, 14

Rocky Mountain

Storytelling Conference

Palmer Lake, CO

August 28

Swallow Hill Music Association

Kids' Jam Session & Singalong

Denver, CO

September 11

Boulder Folk and Bluegrass Festival

Boulder, CO

September 11, 12

Elizabeth Folk Festival

Elizabeth, CO

September 16, 17, 18, 19

Walnut Valley Festival

Winfield, KS

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## PAUL and WIN GRACE

Route 1

11990 Barnes Chapel

Columbia, MO 65201

314 443-2819

Pro-File: AQ October 88

Performance Schedule:

July 11

Warrenville Folk Festival

Warrenville, IL

July 25

Concert In The Gardens

Shelter Gardens

Columbia, MO

July 30, 31

Traditional Music Festival

Craig, MO

August 6, 7, 8

White Oak Rendezvous

Deer River, MN

August 11

Palatine Park District

Palatine, IL

August 13

100th Old Settler's Picnic

Payson, IL

August 14, 15

Salt River Folklife Festival

Florida, MO

August 19, 20, 21

Bethlehem Musikfest

Bethlehem, PA

September 4, 5

Great River Traditional Music

& Crafts Festival

University of Wisconsin Campus

LaCrosse, WI

September 16, 17, 18, 19

Walnut Valley Festival

Winfield, KS

September 25, 26

Cider Fest

Louisburg Cider Mill

Louisburg, KS

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## LINDSAY HAISLEY

Further Music Productions

14206 Spreading Oaks Drive

Leander, TX 78641

Pro-File: AQ April 91

Performance Schedule:

July 17

Evart Dulcimer Festival

Evart, MI

July 31

TBA Cafe Lena

Saratoga Springs, NY

August 1

Putnam County 4-H Fair

Carmel, NY

August 6, 7

Charlotte Autoharp Club

Charlotte, NC

---

## PAT McINTIRE

Stewed Mulligan

Route 2, Box 229

West Union, WV 26339

Pro-File: AQ January 90

Performance Schedule:

July 17, 18

The Farm Festival

East Otto, NY

July 30, 31

Rooney Mountain Festival

Deposit, NY

August 1 - 8

Beskydy Highlander Festival

Bielsko-Biala, Poland

---

## KAREN MUELLER

PO Box 80565

Minneapolis, MN 55408

612 872-0632



For over a decade, nationally touring performer and teacher, **Karen Mueller** has delighted audiences of all ages with her award-winning autoharp playing. The 1986



International Autoharp Champion was born and raised in Winfield, Kansas. She began playing autoharp in her teens, teaching herself by listening to recordings. She has developed what one reviewer called, "a virtuoso 'harp style, brilliant in its range of dynamics."

Karen also plays guitar, lap dulcimer, and mandolin and is a regular instructor at two venues in the Twin Cities, where she has lived since 1989. Her latest recording, "Autoharp Gourmet," features dynamic solo autoharp arrangements of traditional pieces from around the world with matching song-book available.

**Performance Schedule:**

**July 17**

Newton Hills State Park  
Canton, SD

**August 6, 7, 8**

Minnesota Bluegrass and  
Old-Time Music Festival  
Zimmerman, MN

**August 13**

Java Joe's Coffeehouse  
Des Moines, IA

**August 19, 20, 21**

Ozark Folk Center Autoharp Jamboree  
Mountain View, AR

**September 4, 5**

Great River Festival  
LaCrosse, WI

**September 16, 17, 18, 19**

Walnut Valley Festival  
Winfield, KS

**September 21, 22**

Oklahoma City

**September 23, 24, 25**

Memphis Dulcimer Festival  
Memphis, TN

**September 26**

Cordova Cellars  
Cordova, TN

**September 28**

Music Folk Music Store (Workshop)  
St. Louis, MO

**September 30, October 1, 2**

Chicago, IL

---

**LUCILLE REILLY**

PO Box 49

Basking Ridge, NJ 07920  
908 604-9743

**Pro-File:** AQ April 92

**Performance Schedule:**

**July 2, 3**

Mountain Laurel Autoharp Gathering  
Newport, PA

**July 7**

Westminster Choir College  
Princeton, NJ

**July 15, 16, 17, 18**

20th Annual Non-Electrical  
Musical Funfest

Evart, MI

**July 28**

Westminster Choir College  
Princeton, NJ

**August 3**

1st Presbyterian Church  
Cape May, NJ

**August 24**

St. Thomas Church  
Whitemarsh, PA

---

**JANET SCHREINER**

1510 Remington Road  
Wynnewood, PA 19096  
215 649-0732

**Pro-File:** AQ January 92

**Performance Schedule:**

**July 4**

Pennwynne Civic Association 4th of July  
Celebration

Pennwynne, PA

**September 6**

Ardwynne Labor Day Celebration  
Wynnewood, PA

---

**TOM SCHROEDER**

819 W. 77th Street

Kansas City, MO 64114

**Pro-File:** AQ October 88

**Performance Schedule:**

**July 10**

Ozark Wilderness Dulcimer Club  
Festival

Carthage, MO

---

**MARTY SCHUMAN**

1645 Rocky Point Road

Gainesville, FL 32608

905 338-1682

**Pro-File:** AQ October 88

**Performance Schedule:**

**July 1, 2, 3, 4**

Mountain Laurel Autoharp Gathering  
Newport, PA

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**BILLSKY FAMILY**

PO Box 3496

Batesville, AR 72503

501 264-9382 (Ans. Service)

**Pro-File:** AQ April 90

**Performance Schedule:**

**July 3**

88th Annual Independence Day Celebration  
Portia, AR

**July 4**

Jimmy Driftwood Barn  
Mountain View, AR

**July 7**

Iowa Public Television Studios  
Des Moines, IA

**July 9, 11**

Jimmy Driftwood Barn  
Mountain View, AR

**July 16, 18**

Loveland, CO

**July 17**

Loveland County Cherry Pie Festival  
Loveland, CO

**July 23**

Jimmy Driftwood Barn  
Mountain View, AR

**July 24, 25**

Western Illinois Bluegrass Festival  
Freeburg, IL

**July 25**

First Baptist Church  
Galatia IL

**July 26, 27, 28**

Television taping, "From Ozark Mountains  
to Carnegie Hall," public invited.

Mountain View, AR

**July 31**

Cherokee Community Center  
Cherokee, IA

**August 1, 2, 3, 4, 5, 6, 7**

"Country Cookin'" Concert  
Coburn, VA

**August 8 - 14**

Roswell, NM

**August 18**

Arapaha, OK

**August 20 - 27**

Jimmy Driftwood Barn  
Mountain View, AR

**August 29**

Brookside Baptist Church

Memphis, TN

**September 4, 5**

18th Old-Time Country Music Contest and  
Festival and Pioneer Expo of Arts and Crafts  
Avoca, IA

**September 10**

Jimmy Driftwood Barn  
Mountain View, AR

**September 11**

Singing Strings Autoharp Club  
Springfield, MO

**September 12**

Springfield, MO

**September 17**

Jimmy Driftwood Barn  
Mountain View, AR

**September 18, 19 and 25, 26**

Six Flags Over Texas Heritage Festival  
Arlington, TX

---

**IVAN STILES**

Route 29, RD2

Phoenixville, PA 19460

215 935-9062

**Pro-File:** AQ October 88

**Performance Schedule:**

**July 1, 2, 3, 4**

Mountain Laurel Autoharp Gathering  
Newport, PA

**July 10, 11**

20th Annual Brandywine  
Mountain Music Convention

Woodstown, NJ

**July 18 - 24**

The Swannanoa Gathering  
Warren Wilson College

Swannanoa, NC

**August 19, 20, 21**

Ozark Folk Center Autoharp Jamboree  
Mountain View, AR

**September 16, 17, 18, 19**

Walnut Valley Festival  
Winfield, KS

---

**CAROL STOBER**

Box 1275

Talladega, AL 35160

205 362-6471

**Pro-File:** AQ October 88

**Performance Schedule:**

**July 24**

Antique Talladega Fried  
Green Tomato Festival

Talladega, AL

---

**CHARLES WHITMER**

25650 IH 45N #1107

Spring, TX 77386

713 367-6260 (evenings)

**Pro-File:** AQ April 93

**Performance Schedule:**

**July 12, 13, 14, 15, 16**

Augusta Heritage Workshops  
Elkins, WV

**July 19, 20, 21, 22, 23**

Augusta Heritage Workshops  
Elkins, WV

**August 19, 20, 21**

Ozark Folk Center Autoharp Jamboree  
Mountain View, AR

**September 24, 25**

Memphis Dulcimer Festival  
Memphis, TN





# I'LL REACH HOME

D A7 Since When Oh	D / A7 I heard a - I get up Lord, hear my	G / / / bout a bet - ter there to set - tle prayer be - fore I	/ D home, down, leave.	/ / I will And I May I
TAB	* * *		* *	* *       * *

/ / G D leave this old step in - side those live so all the	/ / / world be - gates to look a - world will fol - low	A7 E7 low. round. me.	A7 D / A7 Just slip a - I'll want at All those	
TAB	*       * *	*       * *	*	* * * *

D / / A7 way most an - y least a mil - lion friends you gave to	G / / / day to hea - ven's years to view the me while here be -	/ D shore. throne. low,	/ / / I'll find sweet So ma - ny I want to	
TAB	*       * *	*       * *	* *	* * * *

*Chorus*

/ / G D rest be - yond those friends I want to meet each one of	/ / A7 / gates for ev - er - greet when I get them when life is	D more. home. through.	/ / A7 And I'll reach	
TAB	*       * *	*       * *	*	* * * *

Arrangement copyright 1992 by Ivan Stiles. All rights reserved.

This song is arranged for either accompaniment or melody playing. For accompaniment, change chords only when you reach a larger, boldface letter. A simple "pinch, strum, pinch, strum" counted one, two, three, four will do well. For melody, play all notes with chords as noted. A slash (/) means to repeat the previous chord. Play all actions inside a rhythm bracket within one count of the music.

\* = Pinch      | = Strum      | = Short Strum      / = Long Strum  
 o = Pluck (with Index Finger)      [ ] = Rhythm Bracket



D / / A7 G / / D / /

home, oh praise the Lord, some sweet day

When I

TAB \* \* \* | | \* \* \* | | \* \* \* | | \* \* \* |

/ / G D / / A7 E7 / / A7 D / / A7

walk up that great Mil - ky Way. Good - bye old

TAB \* | | \* \* \* | | \* \* \* | | \* \* \* | | \* \* \* |

D / / A7 G / / / D / /

world, good morn-ing there be-fore the throne.

What a

TAB \* | | \* \* \* | | \* \* \* | | \* \* \* | | \* \* \* |

/ / G D / / A7 / / D G D

sing - ing there will be when I get home.

TAB \* | | \* \* \* | | \* \* \* | | \* \* \* | | \* \* \* |

This song was transcribed from a field recording made by Mona Wasow of her sister, Helen Schneyer. In speaking with Mrs. Schneyer, I found that she had learned the song from Jeff Warner who had learned it from his brother, Garrett Warner who had learned it from Jeff Todd Tilton who had collected it from the singing of Rev. John Sherfey of Stanley, Virginia. (Talk about the folk process in action!) Jeff Todd Tilton had published "I'll Reach Home" in his book, "Powerhouse of God." Originally, it was entitled "When I Get Home," and published in the hymnbook, "Star-lite Specials #3." Although the origin of this song is somewhat obscure, it might be attributed to Roscoe S. Reed.

-- Ivan Stiles



# Critics' Choice

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*  
Mike Herr

**Remember When the Music**  
Sweetwater  
Tweetwater Productions  
643 E. Euclid Avenue  
Springfield, OH 45505

*Lookout Hill • Have a Nice Day • Faded Coat of Blue • The In and Out Song • Sing the Angel's Way • Drive the Golden Spike • How Can I Keep From Singing • On The Road/Down The Road • Hand Me Down Things • If Pigs Had Wings • Zen Gospel Singing • Comati – The Pictish National Anthem • Remember When the Music*

Sweetwater is a group of four women from the southwestern Ohio area who obviously have a great time together singing and backing up their songs with a wide variety of instruments. Using autoharps, pennywhistles, dulcimers, guitars, and others, Cindy Funk, Judy Gliebe, Shelley Stevens, and Shari Wolf have taken that leap of self-fulfillment known as "Recording" and should be right proud of this undertaking.

From a stand-back perspective, this recording highlights the women's singing in the a capella style featured on

"Sing the Angel's Way," "How Can I Keep From Singing," and "Zen Gospel Singing." My favorite of these three, far and away, was the former, with beautiful harmonies complementing the modal piece – (Dorian, maybe?). All four members take turns throughout the recording singing the lead and all are equally accomplished.

Humorous songs are included as well, as the atmosphere is kept light and fun with; Garrison Keillor's "The In and Out Song," Mark Grahm's "Zen Gospel Singing," (popularized by Bryan Bowers), Ann McFie's "Have a Nice Day," and Stewart Mitchell's "If Pigs Had Wings." The latter song contains hilarious references to the possible inadequacies of both windshield wipers and hunting dogs.

While the instrumental work is neither flashy nor virtuoso level, it is solid and tight, and the arrangements are varied and, (Yes, the "I" word), interesting. "Drive the Golden Spike" is a haunting Scottish tune by Brian McNeil and features Shelley on the hammered dulcimer with a nice interaction with Shari on guitar. There is a hint of a melodica during this selection which I thought was a great idea, but which needs to be a bit more "present" on the mix. "Comati" is an Irish tune with a good mix of drone, rhythm and lead instruments, including a bodhran. Who is Robbie The Pict, anyway?

Other songs range from a Canadian work trumpeting the beauties of Lookout Hill in Nova Scotia, to Willie Nelson's and Bill Staines' expressions of the joy of travelling musicianship, to a nostalgic appreciation of things that are *not* new-designer models, to a Civil War ballad, and finally, to the title song by Harry Chapin. "Remember When

the Music" reminds us to reaffirm the value of music in the on-going struggle of human existence.

All-in-all, this is a very comfortable recording of flowing melodies and solid harmonies. While the autoharp is not a featured instrument, its presence is felt, and this CD only adds to the acceptance of the 'harp as an instrument worthy of inclusion in various musical undertakings. Well done, Cindy, Judy, Shelley, and Shari. ❖



*Bob's Choice*  
Bob Woodcock

**Bouquet Of Dandelions**  
Janette Carter  
Box 111  
Hiltons, VA 24258

*Sara Lee, Rita and Dale • Amazing Grace • Mama's Boy • Just the Right Size • My Memories • My Appalachian Mountain Home • Bouquet of Dandelions • If Only I Were a Child Again • A Kind, Gentle Man • Wildwood Flower*

I have thought a lot about the magic of the Original Carter Family – A.P., Sara, and Maybelle. What is it about a sixty-year-old recording of "You've Been a Friend to Me" that raises the neck hairs on the slickest of city slickers? Why can you still hear "Anchored In Love" in Manhattan and "Wildwood Flower" in Washington D.C.? My guess is that the Carter Family sang about a simpler time and more basic values, like home, family, and



faith. These values may be ebbing away from today's society, but they continue to resonate in the hearts of many. Janette Carter grew up with these values, and has recorded a beautiful tape that speaks to that lifestyle.

Janette is the middle child of A.P. and Sara Carter. She grew up with the Original Carter Family music, she performed as part of the family on border radio, and she continues to perform at, and manage the Carter Fold in Hiltons, Virginia. She has also become an accomplished song writer. The songs on this tape are all original Janette Carter, save "Wildwood Flower" and "Amazing Grace." They speak of family, of faith in God, of a poor but happy home, and a host of other memories. And they speak with a warmth and sensitivity that, indeed, makes my neck hairs stand up and sometimes brings the beginnings of a tear to my eyes.

Janette plays autoharp and sings. Her 'harp style is usually a dead ringer for her mother's, a simple strum providing a rhythmic undercurrent. Her timing is right on the money, and once in a while you are surprised by unique little ornamentations that make you smile. There are only a few autoharp breaks here, notably in "Wildwood Flower" and "My Memories," and that's a shame. They are top-notch by any standard. Janette's voice is very much like her mother's, rich, full, and strong, echoing the Appalachians. As in her playing, her timing and pitch are flawless.

The list of sidemen is impressive; Art Stamper on fiddle, Raymond McClain on the banjo, Carl Poff on guitar, and the Mountain Laurel Autoharp Gathering Champion Watermelon Seed Spitter, her brother, Joe Carter on guitar. Backup instrumentals have a nice, traditional feel, rounding out the sound perfectly. The musicians are all professionals, and it shows.

A story is told that when A.P. Carter was on his death bed, he called Janette to his side and asked her to do her best to preserve the music he loved. Let me venture that she has not only met that goal by establishing and running the Carter Fold, but has gone beyond. She has shown us that this music continues to live and grow. And let me continue to venture that A.P. is very, very pleased. ❖



## Judie's Choice

Judie Pagter

### Keeping Old-time Music Alive

The Original Orchard Grass Band  
Rhoda Kemp  
450 Chamberlain Lane  
Salem, VA 24153

*Ragtime Annie • Ain't Gonna Work Tomorrow • You're Making Plans to Leave • West Virginia • Little Birdie • Liberty • Old Tommy Kimpleton • Tippy Let Your Bangs Hang Down • Let Those Brown Eyes Smile at Me • Cotton Eyed Joe • Hold Fast to the Right • Ebenezer*

"Ragtime Annie" is a great old fiddle tune which has been around for a long, long time and has been played by every fiddler in the world. But it continues to hold its own. Bill Cannaday does a great job on fiddling this one with lots of Rhoda Kemp's old-time banjo picking away. Nice job.

Those of us who are into old-time music know "Ain't Gonna Work Tomorrow" well. Rhoda does some really nice pickin' on her old-time banjo, taking the breaks. Lots of singing on this cut, and also a nice fiddle break enhances the tune. I'm telling you, you'll love this one.

The autoharp takes the lead on "You're Making Plans to Leave," as it does with the majority of this band's "slow" songs. This song is not one of my favorites. Ebo Clifton takes a real pretty break on the dobro.

Now, "West Virginia" is what I call good old-time music! The tune is very familiar, and holds a number of titles. Orchard Grass has put their own words to it, and called it "West Virginia." Lots of good fiddlin', banjo, and great singing!

Rhoda leads "Little Birdie" with her banjo, and takes the lead on the singing, too. There's some good guitar pickin' in the background, if you really listen.

Oh, what a great tune "Liberty" is! I love it fast or slow, because it's great either way. Here, they do it the great ole-time way, in medium to high gear

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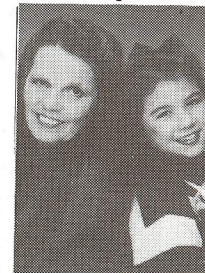
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with fiddle taking lead. Good tune at a good dancing speed.

I have never heard "Old Tommy Kimpleton" before, or maybe I did and didn't realize it. But what a great song. Fiddle leading the tune with lots of good banjo accompaniment. You'll love dancing to this one, too.

Banjo leads and there's lots of four-part singing on a good zippy tune, "Tippy Let Your Bangs Hang Down."

The Dobro kicks off "Let Those Brown Eyes Smile at Me." Good vocals in this tune. I have only heard this one played in bluegrass style before. A different flavor.

"Where'd you come from, where'd you go?" – Love "Cotton Eyed Joel!" Great speedy tune, lots of vocals – nice rendition, folks!

"Hold Fast to the Right" is a heart-felt song with autoharp lead with good guitar pickin' as well.

Gosh, I've danced to "Ebenezer" many times, and the Orchard Grass rendition gives me a good beat for doing the Tennessee Buck Dance! This is another tune that has been around for ages. These folks don't do it a bit of harm. Good job!

Well, there you have it. Another good tape by the Original Orchard Grass Band. Money you spend on this tape is money well spent if you want some good old-time music. I like the fast tunes better than the slow ones, but all in all, a great tape! ❖



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# How To Strike A Familiar Chord



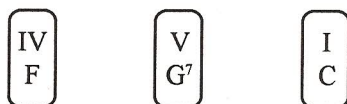
by Dr. George Orthey

The following is the first in a series of articles dealing with the placement of chord bars on all types of chorded zithers. This article deals with a bit of the history of chord bar placements and how it grew. Later articles will cover specific 'harps, including the diatonic and chromatic, as well as some well-known performers' chord bar setups.

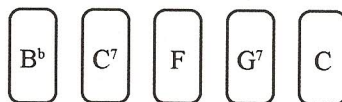
My purpose for this series is not to show you the "best way" or the "only way" to place your chord bars on your instrument. The aim here is to show you some of the many ways you can arrange the bars for your specific comfort and convenience. You choose. I will also explain the rationale (to the best of my ability - a few defy explanation) for each method.

One question I often get is, "Where or how did anyone decide the fifteen-bar-good-old-standby-sold-by-the-millions Oscar Schmidt was a good chord bar arrangement?" Well, to that light, let's take a brief history trip through the evolution of chord bar placement. (Note: All the chord bar arrangements are described as you look at the 'harp in your lap, long bass side toward you.)

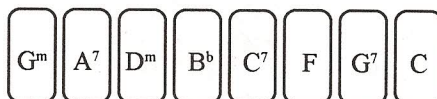
In Karl Gütter's old original Chord Zither, (which Charles Zimmermann chose to plagiarize rather than manufacture the very complicated autoharp of his own invention), a simple C Major scale was used. The chord bars were laid out like this:



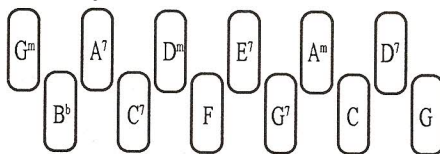
By adding a B<sup>b</sup> note, (A<sup>#</sup>), to the scale, the key of F was added:



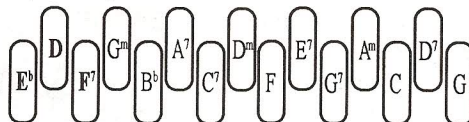
Later, players wanted a few other stray chords, so the next three chords were added on the end like so:



A mechanical genius then came on the scene and decided that more chords could be added by placing the buttons on the 'harp in two tiers. So the standard twelve bar set-up was added to the foray:

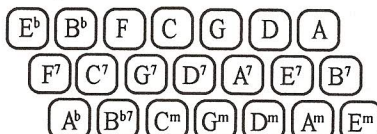


Segments of the chord bar arrangement from the previous setups were meticulously kept intact, and new chords were tacked on without any uniform, systematic logic. The final stage (affront) was then to add:



This innovation not only added the Key of B<sup>b</sup>, which was good, but it also, as an added bonus, enabled people with the hand span of Michael Jordan or Magic Johnson to play in the key of D!

The twenty-one bar arrangement followed with the chord bars in a logical systemic layout. The chord bar setup was essentially now the same for each key:



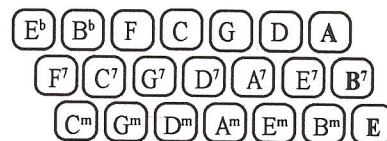
Because autoharp playing becomes ever more exacting and demanding, history continues to move its hand rapidly across the evolution of this instrument. In the interest of the players who use my 'harps, I've taken the standard arrangements many steps further. Let me show you a few very simple, minor variances that are widely accepted by today's players.

In most chromatic 'harps, unless otherwise specified, I remove the A<sup>b</sup> and B<sup>b7</sup> from the bottom tier, move all the minors over, and add B<sup>m</sup> and F<sup>#m</sup>. Thus, the bottom tier of the twenty-one bar 'harp would be:



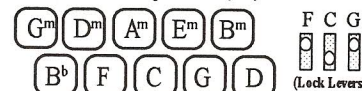
This places the relative minor directly below the major and removes the seldom-used inconsistent Key of E<sup>b</sup>.

Another simple variant of this standard layout desired by "old-time" music players, is to add a Key of E. This is done by changing the F<sup>#m</sup> to an E chord. Thus,



Let's also now bring in two other common standard chord bar setups - the Oscar Schmidt Festival and the Wildwood Flower 'harps.

First, look at the Festival three key diatonic in the keys of F, C, G:



(Chord continued on page 39)





# KENNETH BENFIELD

by Joe Riggs

Mike Seeger recorded a Folkways album in 1962 (FA 2365), *Mountain Music Played on the Autoharp*. On the album are cuts by Kilby and Jim Snow, Pop Stoneman, and the Benfields, Neriah (Mr. Cub), and his son, Kenneth.

Kenneth Benfield still lives on the farm near Mt. Ulla, North Carolina, where some of the music was performed for the album. These notes were written after a visit to Mr. Benfield in August, 1987. Mr. Benfield sat easily in a folding canvas chair under the carport on his farm, wearing boots, a short sleeve shirt, and bib overalls. Occasionally he smoked an unfiltered Camel down to his fingertips and puffed out a little cloud of smoke for periods and commas. His brown eyes twinkled as he talked of music and life. "Yeah, I kind of got off the autoharp some years ago, back after Mike Seeger took me and Daddy up to the Newport Folk Festival in Rhode Island. That was about 1964. Hey you should have seen the way they fed us up there! You never saw such

big, juicy ham and the spread they put on for us.

Anyhow, I always loved the banjer better than anything else, ever since I was a kid. I had me one way back then, but my uncle, 'Unk,' he took it once – borrowed it – and never brought it back. I guess now he really did me a favor, for I was about thirteen years old, and I was gettin' to play good on it, and I loved it. I would have kept at it, too, and went out on the road, and probably would have come to no good. You know, the road life, it kills a man. I've seen too many big names and little names get burnt out on alcohol and dope. Well, anyway, ol' Unk, he took my banjer, and he never brought it back. I got to playin' the autoharp then, back when I was thirteen or fourteen, but I couldn't tune one up till I was twenty-three or twenty-four years old. My Mama played the autoharp and the organ, and my Grandma played the banjer, and my Daddy, he played the autoharp. I kind of learned the guitar along the way, and when I was fifty-

nine, I bought me a 5-string. I have been learnin' right along on it."

## Learning An Instrument

"I don't have no books about it, I can't read music, and tab's just worse. My wife, Margaret, she bought me a little GE tape recorder for my birthday a few years ago, and I sit back in the back room there and listen to the radio. When I hear something I want to learn, I tape it and learn it from the tape on the 5-string. Anything I want to learn, why that's how I do it. Now if a man wants to, he can go and get himself a teacher, and half of the time the teacher, he'll be learnin' out of Book Two while he's teachin' you out of Book One, and you won't know the difference. As long as you keep comin' back every week with the ten, he'll keep teachin' you, but you won't ever get the instrument. You have got to want it! That's all! If you don't want it, you won't ever get it, no matter who's teachin' you."



## Music Groups

"Mostly I don't play with groups now, 'cause it's hard to get in a group that works well together. Just take a look at how many people play in any group over a period of years. Name a group, then list the people that's played in that group over five or ten years – heck, you'd have enough for an orchestra if you could get 'em all in the same place at one time! What the problem is, you take a group, half of 'em, they want to play against the other half. They got to play so they drown out everybody else and get to be heard the most. They got the wrong idea. They think they got to be louder to be better, but what they got to do is to learn to play with the group. You take a group that listens to each other and plays to make each other sound good, now there's a group that'll make the people close their mouths and open their ears! There's a group that'll make music together!"

## The Autoharp

"Well, gettin' back to the autoharp, and that record that Mike Seeger made with me and Daddy and Pop Stoneman and Kilby Snow. I used to play an old Zimmermann, with eight bars and thirty-two strings. That's all you need, thirty-two strings, you don't need thirty-six. There were no minor chords on that album to speak of, all majors. Me, I love minors and sevenths. I remember one time I was foolin' around, and I took the chord bar holders loose on the autoharp, and I pushed down the keys for some of the seventh chords – you know they used to have chord bar buttons that made sense, little round ones hollowed out so that your fingers would fit right in 'em, but now they're makin' 'em different. Anyway, I pushed down on the seventh bars, and strummed across the strings, and I could hear that some of the notes were missin'! So, I pushed, and strummed, and picked, 'til I found the notes that ought to have been in that chord. Then I cut out the felt on the bar so I could get those notes. No, I can't read music – I just had those notes in my head, what that chord ought to sound like, and I picked and strummed 'til I found 'em. That's where I cut out the felt. I love those minors and sevenths.

My left ear, especially, is really keen. I guess that helps me some."

## How To Play The Autoharp

"Ol' Kilby Snow, he played a good deal different from the rest of us. He was left-handed, y'know, and he picked upside down, but still below the chord bars. I pick below the chord bars, too, because that's where you're supposed to pick! That's how the autoharp was made to be played. Flat down, not up on your chest like Bryan Bowers or Mother Maybelle. Heck, it's got legs on it to sit down! You need to set it on a coffee table or something like that to get the volume out. Pick below the chord bars, flat down, that's how it was meant to be played. I just moved the chord bars up for a lady down the road here, so she could play hers right."

## On Music For A Living

"It takes a salt-headed young mountain hoodgie to get out there and rake the country tryin' to make a livin' pickin' music. I've seen a lot of 'em go down. There's some of the best pickers in the country right around here, any direction, but they make their livin' doin' somethin' else." ❖

*Reprinted with permission from the Charlotte Folk Music Society Magazine, October, 1987*

*(Chord continued from page 37)*

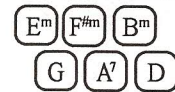
– and the Festival in the keys of G,D,A:



Notice that the Festival 'harps lack the seventh chords in their original configuration. Some players cut the sevenths in themselves. If you do this, you must use the Lock Levers to play in the keys of C and G, or D and A, depending on which 'harp you have.

Second, the Wildwood Flower single key (Key of D) diatonic 'harp takes a leaf from the original Gütter/Zimmermann 'harp. The major chord

setup is the old IV, V, I with the three relative minors above them:



So we have four commercially-made 'harps – the fifteen bar, the twenty-one bar, the Festival, and the Wildwood Flower. Bar setups are inconsistent one from another, thus driving many serious performers out of their minds. One solution is to develop a logical, uniform chord bar arrangement to apply to all. Another is to play only one 'harp. – More later. ❖

## Jigs & Reels for the autoharp

24 tunes arranged for autoharp by Ivan Stiles. Includes instructions on how to read tablature. Tunes include *Rickett's Hornpipe, Soldier's Joy, Haste To the Wedding, The Honeymoon*, and twenty others. \$8.45 includes shipping and handling.

Ivan Stiles  
Route 29-RD2  
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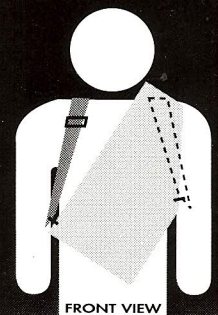
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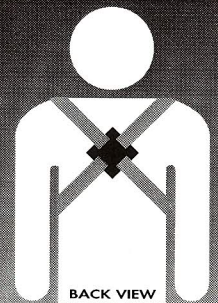
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