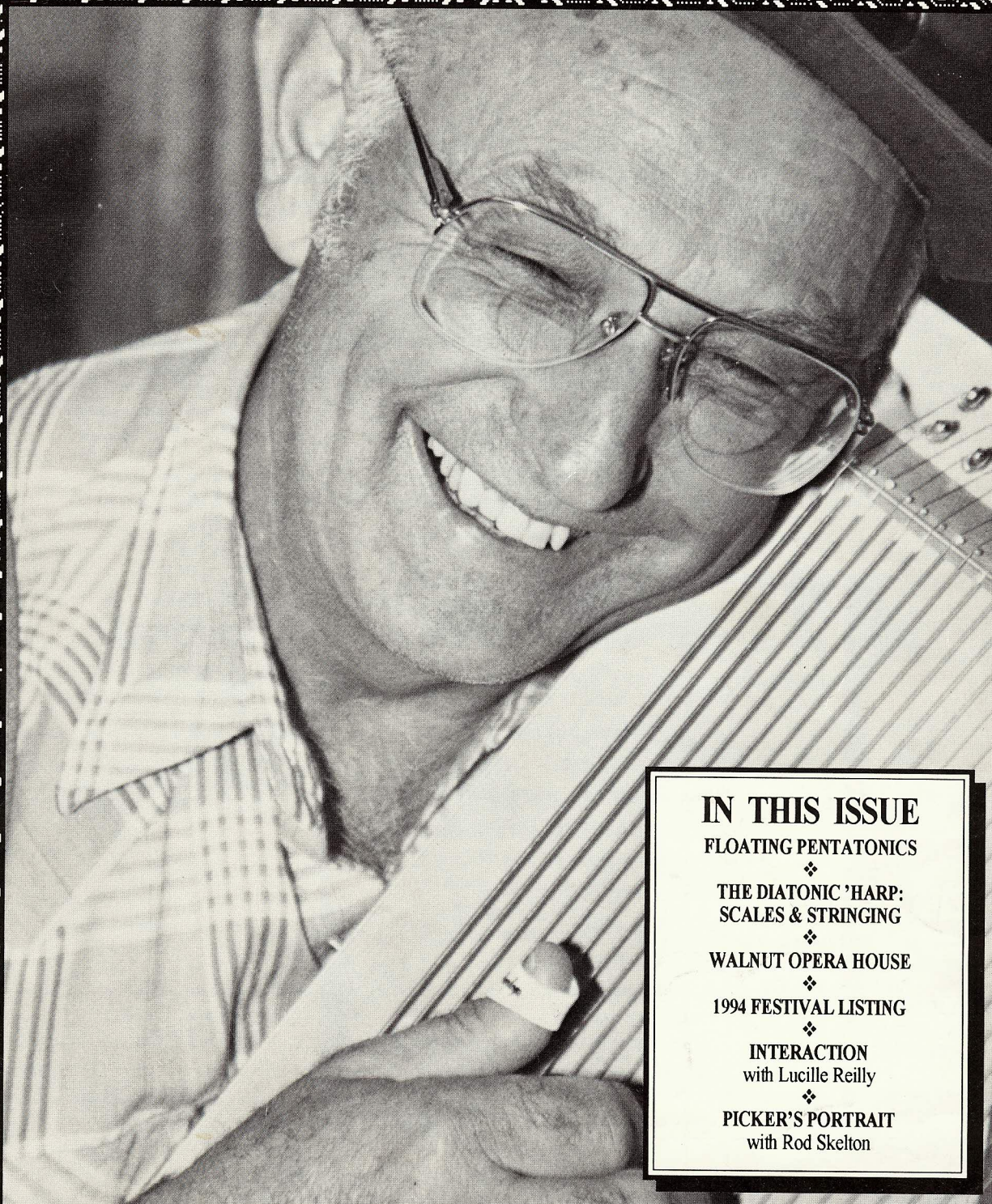


# AUTOHARP QUARTERLY

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



## IN THIS ISSUE

FLOATING PENTATONICS



THE DIATONIC 'HARP:  
SCALES & STRINGING



WALNUT OPERA HOUSE



1994 FESTIVAL LISTING



INTERACTION  
with Lucille Reilly



PICKER'S PORTRAIT  
with Rod Skelton

❖ ❖ ❖ HARPER ROD SKELTON ❖ ❖ ❖

# Contents

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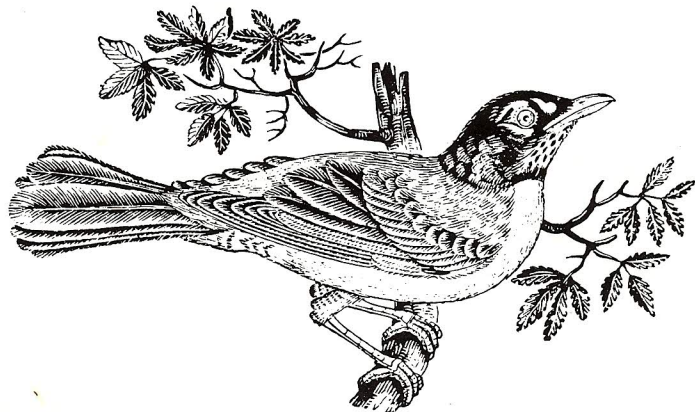
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To And From The Editors .....	1
The Autoharp Hall Of Fame Nomination Form .....	4
<i>The Year Of Jubilo</i> arranged by John Hollandsworth .....	5
Same Old Ball Game With A New "Mi" by <i>George Orthey</i> .....	6
1994 Festivals .....	8
Mountain Laurel Autoharp Gathering Schedule .....	11
Floating Pentatonics by <i>Marty Schuman</i> .....	12
<i>Tobin's Jig</i> arranged by Mark Fackeldey .....	14
The Walnut Opera House by <i>Laurie Sky</i> .....	16
Pro-Files .....	19
Club News .....	20
<i>AQ</i> Songbook: Pages 41, 42 .....	21, 22
<i>AQ</i> Songbook Index: July 1989 – April 1994 .....	23
Interaction with <i>Lucille Reilly</i> .....	25
Critics' Choice .....	30
Sacred 'Harp <i>In Memory Of Rosa Elizabeth Landreth Cox,</i> <i>Gladys Ettaleen Carter Millard, and Eunice Ruth Mast;</i> <i>Shall We Gather At The River</i> .....	30
The Results Are In! by <i>Ivan Stiles</i> .....	34
'Harpers-At-Large .....	36
Cocoaouse by <i>Lyman Taylor</i> .....	37
Picker's Portrait featuring <i>Rod Skelton</i> <i>as told to Taylor Finlay</i> .....	38
I'll Buy That .....	38
<i>AQ</i> Postscripts .....	39
Recordings .....	39
The Market Place .....	40
Classifieds .....	IBC



# To And From / The Editors

Mary Lou  
Ivan

Dear Readers:

*"The night was growing old  
As she trudged through snow and sleet.  
Her nose was long and cold  
And her shoes were full of feet."*

— Lucille Reilly's newsletter

The winter of '94 has made a lasting impression on this gaggle of Ortheys. On a short trip south in our RV, snow found and followed us. Coming home, we took four days to travel 250 miles. When we finally turned the corner to limp up our lane, we couldn't. The snow was three feet deep. (Our "plower-outer's" plow had broken.) At 2 a.m. that night, a 'dozer appeared to plow us *in*. We officially declared that appearance a bona-fide miracle. Since then, George has plowed us *out* countless times. Trips to PO Box A have been seriously curtailed.

Then, (the sad tale continues), my computer, which had been "terminally" ill for months, up and died three weeks before Christmas. The new one wasn't delivered until a week or so into February. Subscriptions, orders, and my AQ content work were put on hold for eons. So, if you have seen neither hide nor hair of that order you placed with us, let us know. Same with subscriptions – but do be gentle...it's snowing again.

Mary Lou

We have some good – and bad news. First the bad news. Our friend, Ubi Adams, has overextended herself for a long time. She loves to do so many things, and she does them all well. Her children are now in their teens, and the over-extension has become Ubi, herself. We were aware of this for at least a year, and offered to relieve her of her commitment to us. She refused. She enjoyed being Clubs and Festivals Editor as much as we enjoyed having her on our staff. About a month ago, after she completed her biggest annual assignment, the festival list, she finally cried "Uncle." We miss her already, and look forward to having her

with us again.

Now the good news – Sandy Shaner has agreed to take over Ubi's job for us. We are delighted with her decision to do this. Although Ubi compiled the 1994 Festivals for us, we have Sandy's name and address heading that list. We would like to give this information to you immediately, so you can start sending your clubs and festivals information to her.

More good news! Mary Umbarger's letter, (page 3), has again brought to our attention that AQ has no vehicle in which to share the personal side of autoharp news. Mary has agreed to write this article for us. Please send your news, births, deaths, weddings, illnesses, trips, happenings, etc. to Mary Umbarger, Box 46 B, Harmony, NC 28634. We are proud to have Mary on our staff!

And to top it all off, look for a series of music written and presented by Laurie Sky to begin in the next issue of AQ!

Editors

Dear Editors:

## A DIFFERENT TWIST

In the article, "String Along With Me," (AQ, April '93), George dealt with (among other points) the string anchor bars/fine tuners riding up from the body of the autoharp. The following account may be of interest to others.

A few years ago, I dealt with this by treating the cause of the problem rather than its effect. (Incidentally, I would find it impossible with my tools to drill a hole into a metal angle, as in the article, without jamming or smashing my drill bit!)

When the anchor bar has any forward tilt, (i.e. to the other end of the 'harp), however small, there will be a tendency for the string tension to pull the top edge forward and up. Note that string tension causes the top of the front face of the bar to press against the top of the front face of the slot and the back of the bottom of the bar against the back

face of the slot.

Packing the back of the bar, (as mentioned in the article) was only part of the remedy as in my case, the front face of the slot was sloping forward by some 3 degrees when tested with a set square and straight edge. There was no bow in the 'harp to account for this. It was flat.

This was overcome by gluing a thin strip of wood veneer about  $\frac{3}{16}$ " wide along the top of the front face of the slot (in the slot, not on the 'harp top), and packing the back of the bar, as mentioned in the article.

The bar then had a slight backward tilt and string tension tends to pull it down into the slot. Any tendency to ride up has simply been cured at the source. No more trouble has been experienced.

Roy Rowntree

*Thanks for your thoughts from England, Roy. Read on – you have a friend who tried your idea as printed in AQ, October '93 issue. He is very satisfied with the results!*

Editors

## TWIST AGAIN

As a "Cyberplucker," I'd like to tell you a bit about this informal gathering of friends and fellow pluckers. We communicate via an E-mail (for electronic mail) mailing list.

This list consists currently of perhaps a dozen 'harpers, but it is steadily growing, and is open to any interested 'harpers with access to Internet E-mail.

Anyone wishing to join should send mail to: cyberpluckers-request@bga.com. Correspondence to the list itself should be addressed to: cyberpluckers@bga.com.

Lindsay Haisley

*Thanks, Lindsay! Internet is now added to the growing list of computer pickers along with Prodigy and Compu-Serve. Pluck away! And don't forget your next article in the July issue!*

Editors

## WALNUT WITH A TWIST

Just wanted to drop you a note to tell you how much we appreciated the splendid coverage of the International Autoharp Championship (and winners). The [AQ, January, '94] article is excellent, and the "secrets of winning" slant is sure to be of interest to lots of 'harpists. Thanks for including us.

*Bob and Kendra Redford*

*Thanks, folks! We'll pass your kudos on to Fran Stallings for writing that article. She does a great job.*

*And thanks for bringing us Winfield's Walnut Valley Festival. It is, in our opinion, the model for all other festivals to follow.*

*Editors*

## A TWISTED (BUT CLEAN) MIND

How many of you have a "slightly soiled" autoharp? How about a "dirty" one? How about one that's "covered with crud?" I have purchased a little bottle of cleaner that does a terrific job of cleaning all of the above. (Bought it at Reid's Instruments in Mechanicsburg, Pennsylvania.) [You could probably get it at better music stores everywhere.] It's called "Tasmanian Buff Master and Filth Repellent." It is not a cleaner nor a wax, so there is no build-up. Sam Rizzetta told me never to put wax on my hammered dulcimer, so it's only been dusted since I got it. I don't know what the heck was on the top of that instrument. It looked like a combination of tears, spit, and other disgusting matter, but this stuff took it right off. I then used it on my autoharps, lap dulcimers, psaltery, and guitars, and was amazed at the dirt that came off. Man, I'm ready to attack every bit of furniture in my house with this stuff!

*Becky Askey*

*Thanks, Becky. This sounds like something we could use! (Course, some of us would prefer to believe that a clean 'harp is the sign of a bored 'harper!)*

*Editors*

## A TRADITIONAL TWIST

Hi, Eds! This is my response to the "Strike A Familiar Chord" series. To me it was more like "Strike A Familiar Nerve," because I get irritated when folks refuse to realize that the old traditional way is best. (Showing my age?)

The 12-bar arrangement was not some random hodgepodge. It is a well thought-out system which, like the fine-tuner system, cannot be improved.

Should we cram as many I, IV, V keys on the 'harp because "more is better" and "play funky for funk's sake?" Or should we pay attention to detail and nuance and grow musically? In other words, idiot zither or musical instrument. You pick.

The notion that the I, IV, and/or V chords of a given key comprise that key is a misleading oversimplification. Plenty of tunes use some combination of the I, IV, and/or V chords only, but there's more to music. I call your attention (fr'instance) to the "AQ Autoharp Songbook" to illustrate this point. It takes *not three, but seven* triads to achieve simple harmony in a single key!

The biggest stroke of genius after the 'harp's inception was the traditional 12-bar arrangement on the #73 'harp, circa 1898:

G<sup>m</sup> A<sup>7</sup> D<sup>m</sup> E<sup>7</sup> A<sup>m</sup> D<sup>7</sup>  
B<sup>b</sup> C<sup>7</sup> F G<sup>7</sup> C G

which established the chromatic 'harp as an F instrument since it contains all triads for the key of F:

F G<sup>m</sup> A<sup>m</sup> B<sup>b</sup> C D<sup>m</sup> E<sup>o\*</sup>  
\*(E<sup>o</sup> + C note = C<sup>7</sup>)

D<sup>7</sup> and G were added for versatility. The logical continuation would be:

...A<sup>m</sup> B<sup>7</sup> E<sup>m</sup> \*  
...C D<sup>7</sup> G

\*(I'd add B<sup>m</sup> here for the 15th chord.)

On an F diatonic 'harp, the arrangement is the same:

G<sup>m</sup> A<sup>7-3</sup> D<sup>m</sup> E<sup>o\*</sup> A<sup>m</sup>  
B<sup>b</sup> C<sup>7</sup> F G<sup>7-3</sup> C  
\*(E<sup>7</sup> becomes E<sup>o</sup>)

This anatomically user-friendly, harmonically-correct chord layout makes for minimum tangled fingers compared to what I've seen in chord bar arrangements so far.

*Mark Fackeldey*

*Okay, okay Mark! We haven't the foggiest idea what you're talking about, but we've always wanted a 'harp with A<sup>7-3</sup> and G<sup>7-3</sup> chords!*

*Eds*

## A RE-MARK

By the way, those aLaska Pics [mentioned in the last issue] work pretty well if you don't play too wild. Else you'd have to tape or glue them to keep 'em on.

*Mark Fackeldey*

## TELL TAE ME

Greetings from Scotland! Having only recently been introduced to AQ by my friend and mentor, Mike Fenton, I must congratulate you on a very fine publication. I especially enjoy the letters from readers and the songs. You must appreciate that from this distance, many town names which appear in articles are only familiar to me from folk songs or Hollywood. I did not know them as real places. Similarly, not being familiar with the original versions of songs has probably been the cause of a whole new set of variants being introduced to Scotland by my playing. This is an intriguing thought as many of the Appalachian-type of songs would have originated in this country. Again, I suppose that's another illustration of the two-way traffic which has influenced folk music on both sides of the Atlantic. The Scottish folk music revival was basically inspired by the American movement.

...I was turned to the 5-string banjo when I saw Tom Paley... it was not too easy to acquire a banjo in this country, but finally armed with a banjo which had started life as a 4-string tenor before some radical joinery work had been performed on it by a friend, and the knowledge acquired from pages 1 to 11 in the Pete Seeger tutor, I was ready to take on the world... I later saw Peggy Seeger... playing a 5-string banjo, an autoharp, and a concertina. The seeds of interest in the 'harp were sown.

...In 1976 I joined a group which played and sang purely Scottish Traditional material using three fiddles, accordion, guitar, jaw-harp, and my 5-string banjo... by this time, I was up to page 12 in my Seeger tutor.

I acquired my first 'harp in the early 80s. On this I played the ubiquitous three-chord strum to accompany songs. Interest in the autoharp waned, until two years ago. When I met Mike Fenton, the fire was rekindled by his introduction [to me] to the delights of dia-

tonics. My 'harp playing is tolerated much more by the group members these days – I even managed to get to play it on 3 tracks of our latest album.

...I was in the States last summer accompanying the traditional Scottish singer, Jack Beck in a tour of Maine and Tennessee. I had the nerve to use my banjo, autoharp, and concertina (remember Peggy Seeger) to a surprisingly appreciative American audience. Further invitations have been extended so I may...meet you some time.

In the meantime, best wishes to you, *AQ*, and your readers.

George Haig

*George is a member of the outstanding Scottish folk group called "Heritage." We are delighted to make his acquaintance! Thanks go to our friend, Mike Fenton, for introducing us to him.*

Editors

#### IN MEMORIAM

I was saddened to hear from Lucille Reilly that her husband, David, died in October. Although I did not know him personally, I feel, after Lucille's comments about his life, trials and death, that he was a very special man.

We who know Lucille, even slightly, know that someone with as much courage, determination, and talent will go on with her life and succeed as never before as a tribute to David.

On behalf of all her friends in Harpland, "Lucille, we have great faith in your ability to cope, and we pray for peace and success in your future."

Mary Umbarger

#### A GOOD REDISCOVERY

In attempting to improve volume and sonority of tone quality on my diatonic Oscar Schmidts and ChromA-harps, I have utilized the technique employed by many luthiers in making dulcimers, or by dulcimer owners themselves. They set the dulcimer on a false back or bottom, which elevates the instrument up from one's lap about 1/2" to 3/4". This allows the natural vibration of the back of the instrument to be unimpaired by body contact. So now my autoharps are all fitted with a lightweight but rigid permanent false back that is spaced about 5/8" from the 'harp's own back. The result is a very discernible in-

crease in volume, and improved sonority, since the 'harp's back is never damped by being in contact with my body. This applies whether the 'harp is played in the upright position, or in the flat position. Perhaps many autoharps are already using the false back idea, but I'm sure many are not aware of this technique, which does work.

I have also converted one of my 'harps to the double string diatonic method as described by Roy Rowntree in the October '93 issue of *AQ*. Even though this design, for a standard 36-string 'harp, will reduce the range to 2 1/2 octaves, the result is very satisfying, as Mr. Rowntree correctly pointed out in his letter to the editors in that issue. I love the improved bass response, since the lowest octave is complete.

Thanks again for such a wonderful magazine. I am finding the earlier issues, back to 1988, are a joy to read.

Maurice Dill

*Thanks for your thoughts, Maurice. You are right when you say the resonator has been tried on the autoharp before. You are also right when you say that "many are not aware of this technique." That's a good thing to remember in our ever-growing autoharp community.*

*And thanks, too, for reminding us that for quite some time we have been out of AQ issues Volume 1, Numbers 1 and 2. We've uncovered a very limited quantity of these issues, which will be sold for the same amount as all back issues: \$5.00 each, postage paid.*

Editors

#### GOOD VIBRATIONS

Although I may never get to one of those exciting sounding get-togethers that I read about in *AQ*, and may never learn to handle all the various ways of autoharp playing, I always look forward to reading the latest edition of "our" magazine.

From reading *AQ*, I believe that autoharp players are a special breed who have a joy of life and generous natures who are willing to share these with others.

I know of no other instrument, for me, that is so enjoyable to play.

Long live the autoharp,  
And the players thereof!

Carina LaMay



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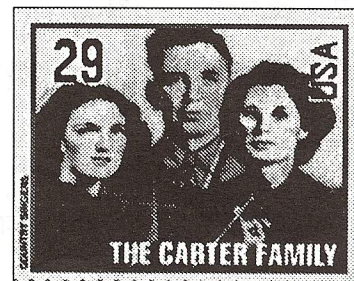
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THE AUTOHARP  
HALL OF FAME  
MEMBERS

*Maybelle Addington Carter  
John Kilby Snow  
Sara Dougherty Carter  
Bryan Benson Bowers*

1994 NOMINATION FORM

Nominations for the 1994 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from October 1, 1993 until May 1, 1994. Nominees should have had a significant, long-standing, positive impact on the autoharp community. Any individual wishing to submit nominations may do so by completing this form. Copies of this form are permissible. Names may be submitted for one posthumous and one contemporary nomination.

The honorees will be selected by a panel composed of knowledgeable autoharp musicians and enthusiasts, who are proficient in autoharp history. Envelopes must contain nominations only, and

should be addressed to Limberjack Productions, The Autoharp Hall of Fame, PO Box A, Newport PA, 17074. These envelopes shall be forwarded, unopened, to the panel. Limberjack Productions shall be informed of the decision of the panel by the third week of May, 1994. The honorees shall be named at the 1994 Mountain Laurel Autoharp Gathering and in the October 1994 issue of *Autoharp Quarterly*. ❖

**When describing a nominee's contributions, specify the significance of the contributions, and the nominee's leadership role in the autoharp community.**

POSTHUMOUS NOMINEE

Name of nominee: \_\_\_\_\_

**Use a separate piece of paper for a description of achievement, contributions, and/or leadership in the autoharp community.**

CONTEMPORARY NOMINEE

Name of nominee: \_\_\_\_\_

**Use a separate piece of paper for a description of achievement, contributions, and/or leadership in the autoharp community.**

Name, address, telephone number of person submitting nomination:

NAME \_\_\_\_\_ TELEPHONE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

I am an AQ subscriber.

I am not an AQ subscriber.  
I received my ballot from:

NAME \_\_\_\_\_

*All parts of this Nomination Form, including description of achievement, contributions, and/or leadership in the autoharp community, must be completed to validate the nomination.*

**Last Chance!  
Cast Your Ballot  
By May 1, 1994.**

This issue is your last opportunity to nominate your choices for The Autoharp Hall of Fame for 1994.

You may have noticed a change in the nomination process. Last year, three nominations in each category (posthumous and contemporary) were made by each voter. You then cast one vote in each category for the final inductee. The votes were counted by us and the inductees announced – a fairly simple process, but one which we felt had two problems. First, the nomination process didn't reflect the important reasons why you would want an individual inducted into The Autoharp Hall of Fame, and second, we didn't want to be the persons responsible for counting the votes. Therefore, we made two changes. First, you nominate only one person in each category, and you must state your reasons why you feel your nominees are worthy of induction. Second, we established an independent panel of knowledgeable persons who would receive your nomination envelope (unopened by us), tally the total number of nominations each person received, and take into consideration your reasons why you nominated each person. The panel would have the responsibility of arriving at a decision in choosing the inductee for each category. The decision was also made to keep the panel anonymous so that it would be able to arrive at its decision solely on the basis of your nomination statements. In addition, we decided that the panel should be changed from time to time so that the individual views of panel members could not ultimately influence the outcome of the decision. We think we have arrived at the fairest possible way to maintain the credibility of The Autoharp Hall of Fame. However, we have done this without the benefit of the views of our readers. If you feel you can add to the credibility factor, we'd love to hear from you. But, remember to send your ideas in a separate envelope from your nomination. If it's in the same envelope, it will pass through our office unopened.

*The Editors*

# THE YEAR OF JUBILO

Traditional

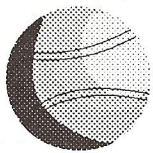
Arrangement © 1992, John Hollandsworth. All rights reserved. Used by permission.

\* = Pinch   ○ = Pluck   | = Strum   ↓ = Downscratch   Play all actions within rhythm bracket   in one count of the music.

PHOTO: HERRAL LONG

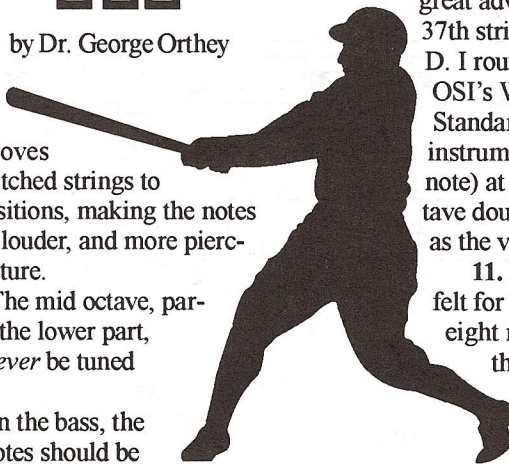


Jam session at the Mountain Laurel Autoharp Gathering.



# SAME OLD BALL GAME WITH A NEW "MI"

by Dr. George Orthey



This is a sequel/update of information I wrote in the article, "Take Mi Out is the Ball Game" (AQ, Volume 1, #1). Since that time, in making numerous diatonic autoharps, I have found that even the most trivial changes of notes in the bass or which strings are to be paired will significantly alter the character and quality of the sound of the 'harp. Simply tuning all the sharps to naturals in the Key of C, for example, gives a diatonic scale 'harp, but it will not be well-balanced, and the pairs won't all be where you want them.

There are certain basic principles that one should observe in designing a diatonic tuning for the autoharp. The actual notes of each diatonic scale are simple basic information. How you place them on the 'harp will greatly affect the sound of the instrument. You will find that on the single-key diatonic, it is easier to get a good fit than on the two- and three-key instruments. On the multiple key 'harp, you have fewer *extra* strings, you have more bass notes that you will need, and fewer optional strings to pair.

The designation of lower, middle, and upper or top octave is standard to the ubiquitous Oscar Schmidt Autoharps and string sets. Standard OSI string numbering from #1 at the bass to #36 or 37 at the treble end is used throughout the article.

Some basic rules of thumb in tuning the diatonic 'harp:

1. You can't tune the top note on a standard 'harp above C# (top of upper octave).

2. You can't tune the top part of the upper octave up more than one or two notes without getting thin, thready, even breaky.

3. If you can come up with a tuning that raises the mid octave by one or two whole notes, particularly in the lower half of the octave, (they are the largest non-wound strings), it will greatly improve the sound of the middle octave where the melody is most usually played. This is done by adding pairs higher up in the mid to lower top octaves (usually in the area of G to about A), and having fewer strings in the bass octave. This in

effect moves higher pitched strings to lower positions, making the notes brighter, louder, and more piercing in nature.

4. The mid octave, particularly the lower part, should *never* be tuned down.

5. In the bass, the lowest notes should be the tonics of the principal chord; in a G-D-A 'harp, the principal chords are C, G, D, A, and E. Therefore, the first five strings on the bottom of the 'harp should be tuned to the tonics of those chords: E, G, A, C, and D. (You could make a low D the first string below E, but you'd have to give up a note you want somewhere else.) Then continue with the diatonic scale of the 'harp through the upper bass notes.

6. All paired notes should be contained within the area in which you play melody, mid octave up through the lower half of the top octave.

7. On a single-key diatonic, a full octave should be paired from tonic to tonic of the key in the range described in (6.) above.

8. On a multi-key diatonic where a full octave cannot be paired, then show preference to principal notes, that is, tonic, fifth, third, and fourth.

9. Use a string one size larger in the bass. Use a 1F string for F# or G; use a 2G string for A, A#, B, C; use a 3C for D, etc. This will put added burden on a 'harp. Be sure your 'harp can stand this added stress.

## WARNING!

Any tuning that raises the pitch of any significant number of strings to higher notes, will increase the stress on the 'harp body. You do this at your own risk. If your 'harp is not in good condition, don't!

10. Always try to end the top of the 'harp on the tonic or fifth of the key. In the very popular G-D-A range, there is a great advantage to having a shorter 37th string that can be tuned up to D. I routinely do this in reworking OSI's Wildwood Flower 'harps. Standard configuration of these instruments ends on B, (a nothing note) at the top. I delete the top octave double G and add C#, and a D as the very top notes.

11. Do not cut the chord bar felt for any 3rd or 7th in the lowest eight notes. The harmonics of these notes are discordant to the notes in the body of the 'harp. End of the "thumb" rules.

For the low notes, F and below at the bass, I use larger, custom-made strings. 1F strings will work, but they lack the real boom in the bass.

The tuning and string formulas given on the next page are for the most common three-, two-, and one-key autoharps I have made: F-C-G, G-D-A, F-C, G-D, F, C, G, D, A, and E.

The main differences between Model A and Model B strings are the location of the windings on the bass strings and the string lengths. Also note in the Model A strings, 10 A#, 11 B, and 12 C are not wound, where those Model B strings are wound.

Models A and B strings are not generally interchangeable. (There are exceptions, if you know what you're doing.) ❖



# STRING DESIGNATION CHART FOR SINGLE- AND MULTI-KEY DIATONIC AUTOHARPS

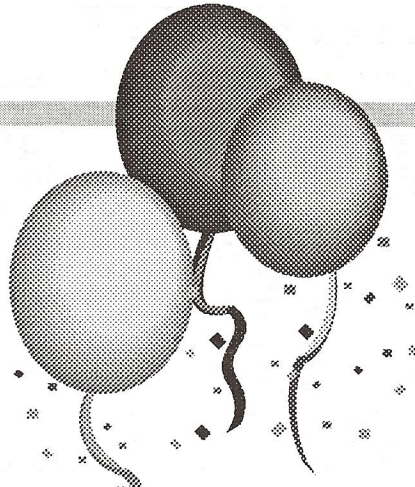
OCTAVE DESIGNATIONS ↓	KEYS⇔		G-D-A		F-C		G-D		F		C		G		D		A		E						
	STANDARD TUNING	NOTE	TYPEA Strings	TYPEB Strings	NOTE	TYPEA Strings	TYPEB Strings	NOTE	TYPEA Strings	TYPEB Strings	NOTE	TYPEA Strings	TYPEB Strings	NOTE	TYPEA Strings	TYPEB Strings	NOTE	TYPEA Strings	TYPEB Strings	NOTE	TYPEA Strings	TYPEB Strings			
UPPER OCTAVE	37	D*	C	36 36	D*	C	36 36	D*	C	36 36	C	36 36	D	36 36	D*	C	36 36	D*	C	36 36	B*	36 36			
	36	C	B	35 35	C#	B	35 35	C#	B	35 35	B	35 35	C	35 35	C#	B	35 35	C#	B	35 35	B	35 35			
	35	B	A#	C	34 34	A#	C	34 35	C	34 34	A*	C	34 34	B	34 34	B	34 35	B	34 35	B	A	34 35			
	34	A#	A	33 33	B	A	33 33	B	33 34	G	A	33 34	A	33 33	A	33 34	A	33 34	A	33 34	A	A	33 34		
	33	A	G	32 32	A	G	32 32	A	32 33	F	G	32 33	G	32 32	A	32 33	A	32 33	A	32 33	G#	32 33			
	32	G#	F#	31 31	G#	F#	31 31	G	31 32	F	G	31 32	G	31 31	G	31 32	G	31 32	G#	F#	G#	31 32	G#	31 32	
	31	G	F	30 30	G	F	30 30	G	30 31	E	F	30 31	F	30 30	F#	G	F#	30 31	F#	G	F#	30 31	F#	30 31	
	30	F#	F	29 29	G	F	29 29	F#	29 30	E	F	29 30	F	29 29	F#	G	F#	29 30	F#	G	F#	29 30	F#	29 30	
	29	F	E	28 28	F#	E	28 28	F#	28 29	D	E	28 29	E	28 28	F#	G	F#	28 29	E	28 29	E	28 29	E	28 29	
	28	E	E	27 27	E	E	27 27	E	27 28	D	E	27 28	D	27 27	E	27 28	E	27 28	D	27 28	E	27 28	E	27 28	
MIDDLE OCTAVE	27	D#	D	26 26	E	D	26 26	E	26 27	C	D	26 26	D	26 26	C#	D	26 27	D	26 27	D	D#	26 27	D	26 27	
	26	D	D	25 25	D	D	25 25	D	25 26	C	D	25 25	D	25 25	C#	D	25 26	D	25 26	D	D#	25 26	D	25 26	
	25	C#	C	24 24	D	C	24 24	D	24 25	A#	C	24 24	A#	24 24	C	24 25	C#	D	24 25	C#	D	24 25	C#	24 25	
	24	C	B	23 23	C#	B	23 23	C#	23 24	A#	C	23 23	A#	23 23	C	23 24	C	23 24	C#	D	C#	23 24	C#	23 24	
	23	B	A#	22 22	C	B	22 22	C	22 23	A	B	22 23	A	22 22	B	22 23	B	22 23	B	22 23	B	B	22 23	B	22 23
	22	A#	A	21 21	B	A	21 21	B	21 22	A#	A	21 21	A	21 21	B	21 22	B	21 22	B	21 22	B	B	21 22	B	21 22
	21	A	A	20 20	B	A	20 20	B	20 21	A#	A	20 21	A	20 20	B	20 21	A	20 21	A	20 21	A	A	20 21	A	20 21
	20	G#	G	19 19	A	G	19 19	A	19 20	A	G	19 20	A	19 19	G	19 20	A	19 20	A	19 20	A	A	19 20	A	19 20
	19	G	G	18 18	A	G	18 18	A	18 19	A	G	18 19	A	18 18	G	18 19	A	18 19	A	18 19	A	G#	18 19	A	18 19
	18	F#	F#	17 17	G#	F#	17 17	G#	17 18	G	F	17 18	G	17 17	G	17 18	G	17 18	G#	17 18	G#	G#	17 18	G#	17 18
LOWER OCTAVE	17	F	F	16 16	G	F	16 16	G	16 17	E	F	16 16	E	16 16	F	16 17	F#	16 17	F#	16 17	F#	16 17	F#	16 17	
	16	E	E	15 15	F#	E	15 15	F#	15 16	E	F	15 15	E	15 15	F	15 16	F#	15 16	F#	15 16	F#	15 16	F#	15 16	
	15	D#	D	14 14	E	D	14 14	E	14 15	D	E	14 14	D	14 14	E	14 15	E*	14 15	E	14 15	E	E	14 15	E	14 15
	14	D	D	13 13	D	D	13 13	D	13 14	D	D	13 13	D	13 13	D	13 14	E	13 14	E	13 14	E	E	13 14	E	13 14
	13	C#	C	9 11	C#	C	9 11	C#	12 13	C	D	12 13	C	9 12	C	9 11	D	12 13	C#	12 12	D	D#	12 13	D	12 13
	12	C	C	9 10	C	C	9 10	C	11 12	C	C	9 11	C	9 11	C	9 10	D	11 13	D	11 13	D	C#	11 12	D	12 13
	11	B	B	9 9	B	B	9 10	B	9 11	C	C	9 11	C	9 11	C	9 10	D	11 13	D	11 13	D	C#	11 12	D	12 13
	10	A#	A#	8 8	A	A	8 8	A	8 9	A#	A	8 9	A#	8 9	A	8 8	B	9 10	C	9 11	C	C#	11 12	D	12 13
	9	A	A	7 7	G#	A	7 8	A	7 8	A	A	8 8	A	8 8	A	8 8	B	9 10	C	9 11	C	C#	11 12	D	12 13
	8	G	G	6 6	G	G	6 6	G	6 7	G	G	6 6	G	6 6	G	6 6	A	8 8	A	8 8	A	A	8 8	A	8 8
7	F#	F	5 5	F#	F	5 5	F#	5 5	F	F	5 5	F	5 5	F	5 5	G	6 6	G	6 6	G	G#	6 6	G	6 6	
6	F	E	4 4	E	E	4 4	E	4 4	E	E	4 4	E	4 4	E	4 4	F	5 5	F	5 5	F	F#	5 5	F	5 5	
5	E	D	3 3	D	D	3 3	D	3 3	D	D	3 3	D	3 3	D	3 3	E	4 4	E	4 4	E	E	4 4	E	4 4	
4	D	C	2 2	C	C	2 2	C	2 2	C	C	2 2	C	2 2	C	2 2	D	3 3	D	3 3	D	D	3 3	D	3 3	
3	C	A#	2 2	A	A	2 2	A	2 2	A	A	2 2	A	2 2	A	2 2	C	2 2	C	2 2	C	C	2 2	C	2 2	
2	G	G	1 1	G	G	1 1	G	1 1	G	G	1 1	G	1 1	G	1 1	A#	2 2	A	2 2	A	A#	2 2	A	2 2	
1	F	F	JVM JVM	E	JVM JVM	F	JVM JVM	D	JVM JVM	F	JVM JVM	F	JVM JVM	G	1 1	G	1 1	G	1 1	G	E	JVM JVM	D	JVM JVM	

**NOTE:** If you have the 37th optional string on your harp, include all notes as listed. If you have only 36 strings, eliminate the notes with an asterisk (\*) and move all other strings above those notes down one position. The JVM string is a larger, custom-made string available from Orthey Instruments and Fladmark Woodworks. Type A strings fit Model A harps. Type B strings fit all other harps.

# 1994 Festivals

Festivals Editor:  
Sandy Shaner  
130 Gregory Road  
Salisbury, NC 28144

*The following are 1994 festivals which feature the autoharp in contest, workshop, and/or performance. If you know a festival we have not included, please send the information to the Festivals Editor. The complete festival list is published every April, and seasonally repeated and updated in every issue.*



## CODE:

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

## APRIL

- **Old Time Music Championships**; April 8, 9; Sertoma Youth Ranch, **Dade City, FL**; Code: **AC**; Ernie Williams, 904 567-8513
- **Tulsa's American Family Folk Festival For The Young At Heart**; April 9, 10; **Tulsa, OK**; Code: **AP** (Paul and Win Grace Family); 314 443-2819
- **Jellystone Park Festival**; April 16; Jellystone Park, **Hempstead, TX**; Code: **AP** (Bryan Bowers); 719 635-7776
- **Merle Watson Memorial Festival**; April 28-30, May 1; Wilkes Community College Gardens, **Wilkesboro, NC**; Code: **AC, AP** (Janette Carter, Bill Clifton, Mike Seeger, Evelyn Farmer) **AW**; Merle Watson Festival, PO Box 120, Wilkesboro, NC 28697, 1 800 343-7857
- **1st Annual Great Plains Folk Festival**; April 29, 30, May 1; Moraine Valley Community College, **Palos Hills, IL**; Code: **AP, AW** (Anne Jones, Karen Mueller); Margaret Hafer, 10900 S. 88th Ave., Palos Hills, IL 60465, 708 974-5745 or 708 251-6618

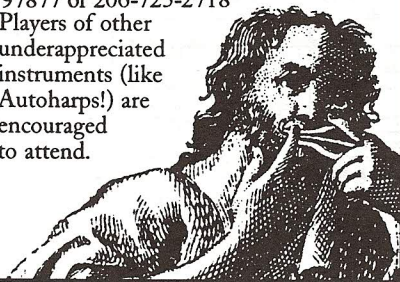
### NORTH AMERICAN

## Jew's Harp Festival

July 29-31, 1994

Details: Box 92, Sumpter, Oregon  
97877 or 206-725-2718

Players of other underappreciated instruments (like Autoharps!) are encouraged to attend.



## MAY

- **Animas River Festival**; May 6-8; **Farmington, NM**; **AP** (Bill and Laurie Sky); 501 264-9382
- **16th Annual Claremont Spring Folk Festival**; May 21, 22; Chuilla Park, **Claremont, CA**; Code: **AP, AW**; Doug Thomson 8755 La Vine Street, Alta Loma, CA 91701
- **23rd Annual Kerrville Folk Festival**; May 26-June 12; Quiet Valley Ranch, **Kerrville, TX**; Code: **AP**; Rod Kennedy, PO Box 1466, Kerrville, TX 78029, 210 257-3600
- **Ole-Time Fiddlers' and Bluegrass Festival**; May 27-29; **Union Grove, NC**; Code: **AC, AP, AW**; By invitation only. Contact Harper Van Hoy, PO Box 11, Union Grove, NC 28689, 704 539-4417
- **40th Annual Florida Folk Festival**; May 27-30; Stephen Foster State Folk Culture Center, **White Springs, FL**; Code: **AP** (Mark and Linda Fackeldey, and more); Ormond H. Loomis, 904 397-2192
- **Stringalong Weekend**; May 27-30; Edwards Conference Center, **East Troy, WI**, (1½ hours from Chicago); Code: **AW, AP** (Karen Mueller); Ann Schmid, 1 800 636-FOLK, or 414 229-4622
- **Northwest Folklife Festival**; May 28; Seattle Center, **Seattle, WA**; Code: **AP, AW**; (Les Gustafson-Zook); Paul de Barros, NFF, 305 Harrison St., Seattle, WA 98109, 503 235-3094

## JUNE

- **Bluegrass and Old Time Fiddlers' Convention**; June 3, 4; Veteran's Memorial Park, **Mount Airy, NC**; Code: **AC**; Fiddlers' Convention, 319 W. Oakdale Street, Mount Airy, NC 27030

- **Sun Fest**; June 3-6; **Bartlesville, OK**; Code: **AP** (Fran Stallings); 918 333-7390
- **John C. Campbell Folk School Autoharp Week**; June 5-11; **Brasstown, NC**; Code: **AP, AW** (Tom Schroeder, beginning to intermediate); The John C. Campbell Folk School Autoharp Week, Rt. 1 Box 14A, Brasstown, NC 28902, 1 800 365-5724
- **Ozark Folk Center Autoharp Beginner Workshops**; June 6-9; Ozark Folk Center, **Mountain View, AR**; Code: **AP, AW** (Charles Whitmer); Elliott Hancock, PO Box 500, Mountain View, AR 72560
- **18th Annual Cosby Dulcimer and Harp Festival**; June 10, 11; **Cosby, TN**; Code: **AP, AW**; Jean & Lee Schilling, PO Box 8, Highway 32, Cosby, TN 37722, 615 487-5543
- **Mid Atlantic Championship Old Time and Bluegrass Fiddlers' Convention**; June 10, 11; Triple Creek Park, **Rocky Mount, VA**; Code: **AC**; Sterling T. Belcher, Rt. 7, Box 500, Rocky Mount, VA 24151
- **Four Rivers Folk Festival**; June 11, 12; near **Golden Pond, KY**; Code: **AP** (Paul and Win Grace Family); 314 443-2819
- **Ozark Folk Center Autoharp Intermediate Workshops**; June 13-16; Ozark Folk Center, **Mountain View, AR**; Code: **AP, AW** (Charles Whitmer); Elliott Hancock, PO Box 500, Mountain View, AR 72560
- **International Oklahoma Mozart Festival**; June 14, 15; **Bartlesville, OK**; Code: **AP** (Fran Stallings); 918 333-7390
- **South Michigan Dulcimer Festival**; June 16-18; Barry County Fairgrounds, **Hastings, MI**; Code: **AP, AW**; Warren Guiles, 9575 Peach Ridge, Sparta, MI 49345, 616 887-9436
- **19th Annual CBA Fathers Day Weekend Bluegrass Festival**; June 16-19; **Grass Valley, CA**; Code: **AP, AW** (Judie Pagter, Bill Bryant); 804 985-3551
- **Fries Old-Time and Bluegrass Convention (I)**; June 18, 19; Vaughn Intermediate School Athletic Field, **Fries, VA**; Code: **AC**; 703 236-4486
- **27th Grayson County Old Time and Bluegrass Fiddler Convention**; June 24, 25; Elk Creek Ballfield, **Elk Creek, VA**; Code: **AC**; Jerry Testerman, 703 655-4740 or 703 655-4144
- **Indiana Fiddlers' Gathering**; June 24-26; Tippecanoe Battlefield, **Battleground, IN**; Code: **AP** (Paul and Win Grace Family); 314 443-2819
- **14th Annual CTMS Summer Solstice Folk Music Dance Festival**; June 24-26; Soka University, **Calabasas, CA**; Code: **AP, AW** (Julie Davis, Steve Young, John Hollandsworth, Barbara Richer); Elaine and Clark Weissman, 4401 Trancas Place, Tarzana, CA 91356, 818 342-7664
- **Old Songs Festival of Traditional Music and Dance**; June 24-26; Altamont Fairgrounds, **Altamont, NY**; Code: **AP, AW**; Andy Spence, PO Box 399, Guilderland, NY 12186, 518 765-2815

● **Oregon Folklife Festival**; June 25; **Corvallis, OR**; Code: **AP** (Les Gustafson-Zook); 503 235-3094

● **Summer Stringalong Week**; June 25-30; Conference Point on Lake Geneva, **Williams Bay, WI**, (1½ hours from Chicago); Code: **AW, AP** (Charles Whitmer); Ann Schmid, 1 800 636-FOLK, or 414 229-4622

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## JULY

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● **Mountain Laurel Autoharp Gathering**; June 30, July 1-3; **Newport, PA**; Code: **AC** (The Mountain Laurel Autoharp Championship), **AW, AP** (Bryan Bowers, Evo Bluestein, Joe and Janette Carter, Mike Fenton, Karen Mueller, Judie Pagter, Marty Schuman, Ivan Stiles, Tina Louise Barr, Les Gustafson-Zook, Mike Herr, Alan Mager, Carole Outwater, Jim Snow, Fran Stallings, Alex Usher, The DeBusk/Weaver Family; Limberjack Productions, PO Box A, Newport, PA 17074, 717 567-9469

● **Pennwynne Fourth of July Festival**; **Wynnewood, PA**; Code: **AP** (Janet Schreiner); 610 649-0732

● **Summerfest 94**; July 8-10; **Red Oak II, Carthage, MO**; Code: **AP, AW** (Anita Roesler); L. Woods, Box 158, Crestline, KS, 316 389-2377

● **Gebhard Woods Dulcimer Festival**; July 9, 10; Gebhard Woods State Park, **Morris, IL**; Code: **AP** (Jim Hudson), **AW**; 815 942-0113

● **Augusta Heritage Arts Workshops**; July 10-15 (Old Time Week); Davis and Elkins College, **Elkins, WV**; Code: **AP, AW** (Becky Blackley, Charles Whitmer, beginners); **AP, AW** (John Hollandsworth, Old Time Repertoire, intermediates); John Lily, Davis & Elkins College, Elkins, WV, 26241

● **6th Annual Warrenville Folk Music Festival**; July 10, 11; **Warrenville, IL**; Code: **AP, AW**; Donna Benkert, PO Box 248, Warrenville, IL 60548, 708 717-8495

● **Peaceful Valley Bluegrass Festival**; July 14-17; Peaceful Valley Campsite, **Shinhopple, NY**; Code: **AP** (Judie Pagter with Country Ham); Arnold Banker, HC 89, Box 56, Downsville, NY 13755, 607363-2211

● **22nd Annual Original Dulcimer Players Club Music Festival**; July 14-17; Osceola County Fairgrounds, **Evart, MI**; Code: **AP, AW** (Carole Spicer, Luann Jerome, Carolyn Egelski); 517 595-6668

● **3rd Annual Bluegrass and Old Time Fiddlers Convention**; July 15, 16; Old Mill Music Park, **Mountain City, TN**; Code: **AC**; 615 878-3874

● **The Swannanoa Gathering**; July 17-21; Warren Wilson College, **Asheville, NC**; Code: **AP, AW** (Ivan Stiles); The Swannanoa Gathering, Warren Wilson College, PO Box 9000, Asheville, NC 28815

● **Cranberry Dulcimer Gathering**; July 22, 23, 24; **Binghamton, NY**; Code: **AW, AP** (Karen Mueller, Bill Gregg, Mike King, Bob

Lewis, Alan Mager, Rich Raczkowski); Ed Ware, 1259 Fowler Place, Binghamton, NY 13903, 607 669-4653

● **3rd Annual North American Jews Harp Festival**; July 30, 31; **Sumpter, OR**; Code: **AP**; Details: Box 92, Sumpter, OR 97877, 206 725-2718

● **Kentucky Music Weekend**; July 29, 30; Iroquois Park, **Louisville, KY**; Code: **AP, AW** (Greg Jowaisas); Nancy Barker, PO Box 86, Bardstown, KY 40004, 502 348-5237

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## AUGUST

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● **Kentucky Music Week**; August 1-5; Iroquois Park, **Louisville, KY**; Code: **AP, AW** (Greg Jowaisas); Nancy Barker, PO Box 86, Bardstown, KY 40004, 502 348-5237

● **Carter Family Memorial Weekend**; August 5, 6; The Carter Fold, **Hiltons, VA**; Code: **AP** (Janette Carter); Carter Weekend, PO Box 111, Hiltons, VA 24258

● **Minnesota Bluegrass and Old-Time Music Festival**; August 5-7; Camp in the Woods Resort, **Princeton, MN**; Code: **AP, AW**; Jed Malischke, RR 3, Box 3119, Spooner, WI 54801, 715 635-247

● **8th Annual Galax Oldtime Fiddlers' Convention**; August 10-13; **Galax, VA**; Code: **AC, AW** (Drew Smith); Tom Jones, 703 236-6473

● **Ozark Folk Center Autoharp Jamboree**; August 11-13; Ozark Folk Center, **Mountain View, AR**; Code: **AP, AW** (Laurie Sky, Tom Schroeder, Charles Whitmer); Elliott Hancock, PO Box 500, Mountain View, AR 72560

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

● **Old Time Fiddlers and Bluegrass Convention (II)**; August 20, 21; **Fries, VA**; Code: **AC**; 703 236-4486

● **Old Car and Folk Music Gathering**; August 26-28; Midland County Fairgrounds, **Midland, MI**; Code: **AW**; Jane Kuhlman, 517 835-5085

● **69th Mountain City Fiddlers' Convention**; August 27; **Laurel Bloomery** (outside of Mountain City), **TN**; Code: **AC**; Mr. Warden, 615 727-9595 or 625 878-3874

● **19th Old-Time Country Music Contest and Festival and Pioneer Expo of Arts and Crafts**; August 31, September 1-5; Pottowattamie Fairgrounds, **Avoca, IA**; Code: **AC** (The National Autoharp Contest), **AP, AW** (Laurie Sky, Dora Miller, John Fleckenstein); Bob Everhart, PO Box 438, Walnut, IA 51577

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## SEPTEMBER

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● **Smoky Mountain Festival**; September 2, 3; **Lake Junaluska, NC**; Code: **AP** (Front Porch Strings-Mary Umbarger); Joe Sam



# SUMMERFEST 1994 July 8, 9 & 10

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**David Moran**  
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Mountain & Hammered Dulcimer Raffle  
Old Time Active/Demonstration Crafts  
Stage Entertainment • Bonfires  
Primitive Camping • Food Concessions

Workshops:

Autoharp, Fiddle, Saw, Guitar, Accordion,  
Mountain & Hammered Dulcimers

Admission:

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\$10 without workshops for entire weekend  
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● **12th Annual Labor Day Musical Family Weekend**; Code: AP, AW; Keith Young, 3815 Kendale Road, Annandale, VA 22003

● **17th Annual Fox Valley Music and Storytelling Festival**; September 4, 5; Is-lamo Park, Geneva, IL; Code: AP, AW; Fox Valley Folklore Society, 755 N. Evanslawn NE, Aurora, IL 60506, 708 844-3655

● **Laurel Bloomery Fiddlers' Convention**; September 9, 10; Mountain City, TN; Code: AC; Mr. Warden, 615 727-9595 or 615 878-3874

● **23rd Annual Walnut Valley Festival and National Flat-picking Championships**; September 15-18; Winfield, KS; Code: AC (International Autoharp Championship), AP, AW (Roz Brown, John McCutcheon); Walnut Valley Association, PO Box 245, Winfield, KS 67156, 316 221-3250

● **Memphis Dulcimer Festival**; September 23, 24; Idlewild Presbyterian Church, Memphis, TN; Code: AW (Becky Blackley, Tom Schroeder); Larkin Bryant, 95 N. Evergreen, Memphis, TN 38104, 901 725-6976

**OCTOBER**

● **Tennessee Fall Homecoming**; October 6-9; Norris, TN; Code: AP (Janette and Joe Carter, Bill and Laurie Sky, Judie Pagter, Ron Wall, The Stewart Family, Laura Boosinger); John Rice Irwin, PO Box 359, Norris, TN 37828

● **The Southern Nevada Bluegrass Music Society 5th Annual Bluegrass & Old Time Music Festival**; October 14-16; Clark County Fairgrounds Logandale, NV; Code: AP; Fred Smith, 1670 Rawhide, Henderson, NV 89015, 702 564-5455

**NOVEMBER**

● **Stringalong Weekend**; November 4-6; Edwards Conference Center, East Troy, WI, (1½ hours from Chicago); Code: AW, AP; Ann Schmid, 1 800 636-FOLK, or 414 229-4622

● **Barberville Country Jamboree**; November 5, 6; Barberville, FL; Code: AP, AW; Jan Milner, PO Box 668, Crystal Beach, FL 34681, 813 784-1771

**1995 WINTER FESTIVALS**

● **Winter Festival of Acoustic Music**; February 10, 11; Irving, TX; Code: AP, AW (Charles Whitmer and Minnie Moore); Linda Lowe Thompson, 1517 Laurelwood, Denton, TX 76201, 817 387-4001

● **Stringalong Weekend**; March 10-12; Edwards Conference Center, East Troy, WI (1½ hours from Chicago); Code: AP, AW; Ann Schmid, 1 800 636-FOLK or 414 229-4622



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# Summer Stringalong

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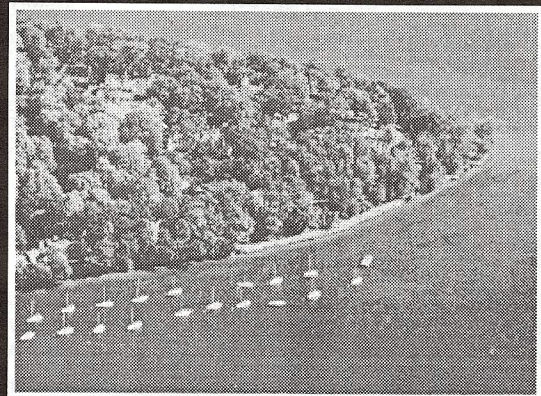
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# 19 SCHEDULE

# OF EVENTS

# 94



**MOUNTAIN LAUREL  
AUTOHARP GATHERING**

## THURSDAY

MAIN TENT		POLE BARN
9:00	Meet The Workshop Leaders	
10:00	Workshop: Evo Bluestein	A Tour Of George Orthey's Barn <small>Limit 20</small>
11:00	An Hour With Bryan Bowers	
12:00	Lunch & Open Stage	
1:00	Watermelon Seedspitting Contest	
2:00		
3:00	An Hour With Janette Carter & Joe Carter	
4:00	Swap Meet & Jam Sessions	Jam Sessions
5:00	Workshop: Alan Mager	Workshop: Mike Herr
6:00	Dinner & Open Stage	
7:30	Janette & Joe Carter Concert <small>Bryan Bowers</small>	

## FRIDAY

MAIN TENT		POLE BARN
9:00	Workshop: Mike Herr	A Tour Of George Orthey's Barn <small>Limit 20</small>
10:00	Workshop: Tina Louise Barr	Workshop: Carole Outwater
11:00	Swap Meet & Jam Sessions	Jam Sessions
12:00	Lunch & Open Stage	
1:00	Invitational Concert <small>Workshop Leaders &amp; Guest Artists</small>	
2:00		
3:00	Workshop: Mike Fenton	Workshop: Les Gustafson-Zook
4:00	Workshop: Alex Usher	Workshop: Fran Stallings
5:00	Workshop: Karen Mueller	Workshop: Marty Schuman
6:00	Dinner & Open Stage	
7:30	Mountain Laurel Autoharp Championship	Contra-Dance <small>down on Burd Road after the Main Stage closes for the night.</small>

## SATURDAY

MAIN TENT		POLE BARN
9:00	Workshop: Mike Herr	Workshop: Alan Mager
10:00	An Hour With Judie Pagter	
11:00	Swap Meet & Jam Sessions	Jam Sessions
12:00	Lunch & Open Stage	
1:00	Invitational Concert <small>Workshop Leaders &amp; Guest Artists</small>	
2:00		
3:00	Workshop: Fran Stallings	Workshop: Alex Usher
4:00	Most Harps - World Record Attempt	
5:00	Workshop: Carole Outwater	Workshop: Tina Louise Barr
6:00	Dinner & Open Stage	
7:30	Concert <small>Marty Schuman, Judie Pagter, Karen Mueller, Evo Bluestein, Mike Fenton</small>	Contra-Dance <small>down on Burd Road after the Main Stage closes for the night.</small>

## SUNDAY

MAIN TENT		POLE BARN
9:00	Workshop: Les Gustafson-Zook	Workshop: Mike Fenton
10:00	An Hour With Jim Snow	
11:00	Gospel Sing - The Debussk-Weaver Family	
12:00	Lunch & Open Stage	
1:00	Workshop: Marty Schuman	Workshop: Karen Mueller
2:00	Swap Meet & Jam Sessions	Jam Sessions
3:00	Concert <small>Marty Schuman, Judie Pagter, Karen Mueller, Evo Bluestein, Mike Fenton</small>	
4:00		
5:00		
6:00	Dinner & Farewells	
7:30		

Schedule subject to change.

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Mountain Laurel Autoharp Championship Sign-Up Deadline: One hour before contest.

# Pentatonics

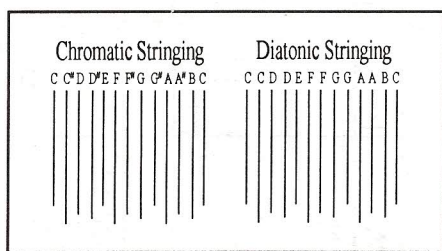
# PENTATONICS

## ANCIENT PRINCIPLES FOR 21ST CENTURY AUTOHARP

by Marty Schuman

According to reputable archeologists, the earliest autoharps were tuned to a diatonic scale i.e. do, re, mi, etc. They were designed to be played in one key. Later, the chromatic scale with all the sharps and flats became standard. This allowed the autoharp to be played in several keys.

In more modern times, artists, most notably Bryan Bowers, have reintroduced the diatonic scale autoharp. Though limited to one key, it is maximized for that key. This is achieved by changing the strings not needed from the chromatic scale to a doubling of some strings in the diatonic scale. In addition, the entire instrument is tuned to itself through a “just” tuning, as contrasted to equal tempered. The effect is a more powerful, yet sweeter sounding autoharp.



In recent years, Dr. George Foss (aka Captain Pentatonic) has been an enthusiastic advocate of the pentatonic autoharp. The pentatonic scale dates back to ancient China and consists of the 1, 2, 3, 5, and 6 of any diatonic scale. For example, the diatonic C scale: C, D, E, F, G, A, B becomes C, D, E, G, A in its pentatonic form. With an autoharp set up in a five-note scale, more strings are available to double and an even “sweeter” tuning is

possible. Pentatonic ’harps are exceptional for playing “mountain modal” tunes e.g. *Little Maggie*, *Little Birdie*, *Little Sadie*, *Pretty Polly*, etc. One drawback – a pentatonic autoharp is pretty well limited to those kinds of tunes, and in one key at that.

If one plays across all the strings of a chromatic ’harp the resulting cacophony is quite offensive to the ear. A much more acceptable sound results when all the strings of a diatonic autoharp are sounded. However, the sound of all the strings of a pentatonic ’harp is – purely celestial! That is because all the strings are in a universally-accepted total harmony – like a fine windchime.

“Open” playing refers to the technique applied to the diatonic ’harp whereby one refrains from depressing any chord bar at certain times. Beautiful flowing “fills” are achieved in this manner. Ron Wall is the pioneer of this technique. Mark Fackeldey is exceptional at applying intricate open runs between the melody lines. And, Mike Fenton of England first took open playing and applied it to his thumb lead style for fast fiddle tunes.

When using the open style technique, accuracy in hitting the “proper” string becomes important. Even so, at times the 4th and 7th note of the diatonic scale will come through and not be harmonious with the rest of the notes. The human ear generally forgives these “off tones” and integrates them with the whole. It is my understanding that dogs have such sensitive hearing that the sound of the 4th and 7th note coming

through has at times led them to turn against their masters.

Over the past few years I have developed a system of incorporating pentatonic scales on the diatonic autoharp. This allows one to play strictly pentatonic (e.g. “mountain modal”) tunes in three keys on a single-key diatonic ’harp. But most astounding is a principle I call *Floating Pentatonics*. Instead of playing melody on a diatonic ’harp and the open parts on that diatonic scale, one plays the melody diatonically and open parts on the chord’s corresponding pentatonic scale.

*Diatonic/Diatonic (open)* becomes *Diatonic/Pentatonic (open)*.

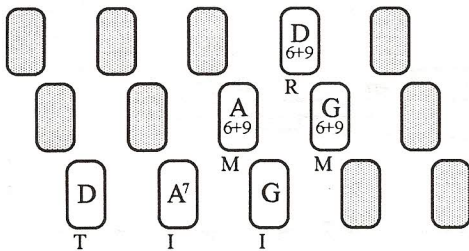
The effect is a fluid melody line with no offensive tones. Wrong notes are automatically eliminated. Subtle chord shadings are possible as well as “hammer on” and other effects. Floating pentatonics can be applied to any diatonic tune; slow or fast, traditional or modern. Floating pentatonics is compatible with all styles of playing, including strum, pinch, thumb lead, flat picking, and cross picking.

To try floating pentatonics you need not totally alter your autoharp. You will need to start with a single-key diatonic ’harp with a three-tiered chord bar mechanism. Tools needed include crowbar and sledgehammer.

Pentatonic scales can be viewed as chords, in which case they take on the designation 6+9 (added to the 1, 3, and 5). Using a D ’harp for demonstration purposes you will need to cut the following chord bars:

D <sub>6+9</sub>	D	E	F <sup>#</sup>	A	B
A <sub>6+9</sub>	A	B	C <sup>#</sup>	E	F <sup>#</sup>
G <sub>6+9</sub>	G	A	B	D	E

Placement of these chord bars in relationship with their "straight" counterparts (D, A, G) is critical. This is because in floating pentatonics both chords are depressed simultaneously with two fingers of the left hand. After much experimentation I have found the following layout of the basic chords most conducive to rapid chord changes.



**Left-hand Fingering:**

- T - Thumb
- I - Index
- M - Middle
- R - Ring

The above layout is basic. Other chords (grayed buttons) are omitted in this article for purposes of simplification.

For playing a strictly pentatonic or "modal" tune, one depresses one of the pentatonic chords and keeps it down the entire time. Lock bars are neither necessary nor desirable. Depress other chords as needed while keeping the pentatonic chord down.

*Example*

**Little Birdie**

*D modal*

D<sub>6+9</sub> → entire tune

Lit - tle bird - ie, lit - tle bird - ie

Come and sing me your song.

What a short time to be here

And a long time to be gone.

The A<sup>7</sup> chord is just used where designated, not sustained.

To play the same tune in G modal, simply depress the G<sub>6+9</sub> the entire tune and use the D chord as appropriate.

To apply floating pentatonics one must depress the chords in pairs, i.e.

D	+	D <sub>6+9</sub>
A <sup>7</sup>	+	A <sub>6+9</sub>
G	+	G <sub>6+9</sub>

On the open part of open playing, lift up on the straight chord while keeping its pentatonic counterpart depressed. This is not difficult if your chord bars are in the position described earlier and you use the proper fingering. After awhile, this "home position" becomes quite natural.

*Example*

**Wildwood Flower**

D<sub>6+9</sub> G<sub>6+9</sub> D<sub>6+9</sub> D<sub>6+9</sub> D<sub>6+9</sub> A<sup>7</sup>  
 D G D D<sub>6+9</sub> D  
 I will twine, I will min - gle

D<sub>6+9</sub> A<sub>6+9</sub> A<sub>6+9</sub> A<sub>6+9</sub> D<sub>6+9</sub> D  
 D A<sup>7</sup> A<sub>6+9</sub> A<sup>7</sup> D  
 My ra - ven black hair.

*Repeat chords from Line 1*  
 With the ros - es so red and

*Repeat chords from Line 2*  
 The lil - lies so fair.

D<sub>6+9</sub> D<sub>6+9</sub> D<sub>6+9</sub> D<sub>6+9</sub>  
 D D<sub>6+9</sub> D  
 And, the myr - tle so green

G<sub>6+9</sub> D<sub>6+9</sub>  
 G D  
 Of an em - er - ald hue

*Repeat chords from Line 1*  
 The pale am - a - ni - ta

*Repeat chords from Line 2*  
 And is - lip so blue.

The underlined words indicate where floating pentatonics comes into play. In fiddle tunes there would be much more frequent use of floating pentatonics.

In the January '89 issue of AQ, I wrote an article entitled *The 15 Bar, 30 Chord Ultratonic*. Since that time I have made further refinements, most importantly the inclusion of floating pentatonics. In my next article, I shall fill in the "grayed buttons" of my chord bar arrangement and reveal my entire chord system.

At the upcoming Mountain Laurel

Autoharp Gathering in Newport, Pennsylvania, I will be giving a workshop on floating pentatonics. A couple of 'harps set up this way will be available for hands-on experience.

In summary: Floating pentatonics is the practice of playing any diatonic tune against constantly shifting pentatonic scales. Get in tune with the past and future - think *Floating Pentatonics!* ♦

*Editors' Note: A veritable plethora of floating pentatonics can be heard on Marty's latest recording, "Autoharpistry."*


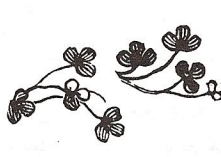
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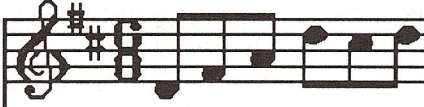
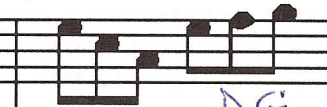
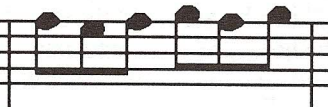
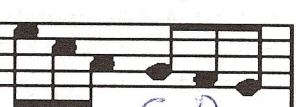
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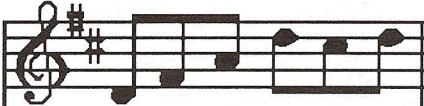

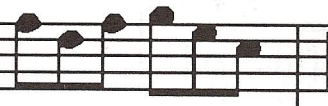

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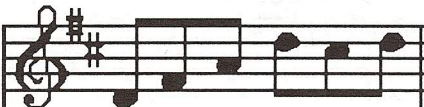



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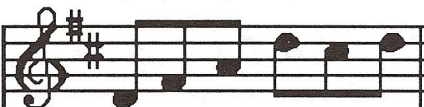

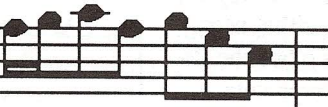


 TOBIN'S JIG 

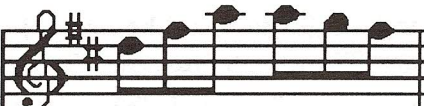
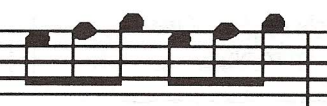
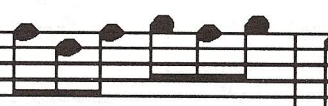
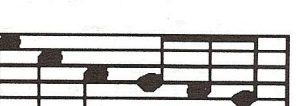
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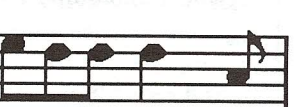
			
D / / / O D	A / / / O Em <sup>D G</sup>	D O D G O G	A / / Em O A <sup>G D</sup>
* o * * o *	* o * * o * <sub>A7 // 1 0 /</sub>	* o * * o *	* o * * o *

			
D / / / O D	A / / / O Em <sup>D G</sup>	D / / A7 / /	/ O D / /
* o * * o *	* o * * o *	* o * * o *	* o * * ~ *

			
/ / / / O D	A / / / O Em <sup>G</sup>	D G	A / / Em O A <sup>G D</sup>
* o * * o *	* o * * o *	*   ~ *   ~	* o * * o *

			
D / / / O D	A / / / O Em <sup>G</sup>	D O D / A7 / /	A O D / /
* o * * o *	* o * * o *	* o * * o *	* o * * ~ *

			
/ / / / O D	Em O Em / O Em	D / / Em O Em	A / / Em O A
* o * * o *	* o * * o *	* o * * o *	* o * * o *

			
D / / / O D	A / / / O Em	D / / A7 / /	/ O D / /
* o * * o *	* o * * o *	* o * * o *	* o * * ~ *



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Line 5, Measure 19 can also be played as:

Line 7, Measure 26 can also be played as:



Other suggested changes:

Line 2, Measure 8

Line 6, Measure 24

Line 7, Measure 25

Line 8, Measure 31

In measures 7, 15, 23, and 31:

A7 / / can also be played as Em / A or C#° / /

Tablature Symbols

*	o		)
Pinch	Pluck	Strum	Sustain

Tobin's Jig is arranged for diatonic autoharp. Play all chords as shown. A "/" means to repeat the previous chord. An "O" means play this note with no chord bar depressed.

Source: Mel Bay's *Fiddle Tunes & Irish Music for the Mandolin*.

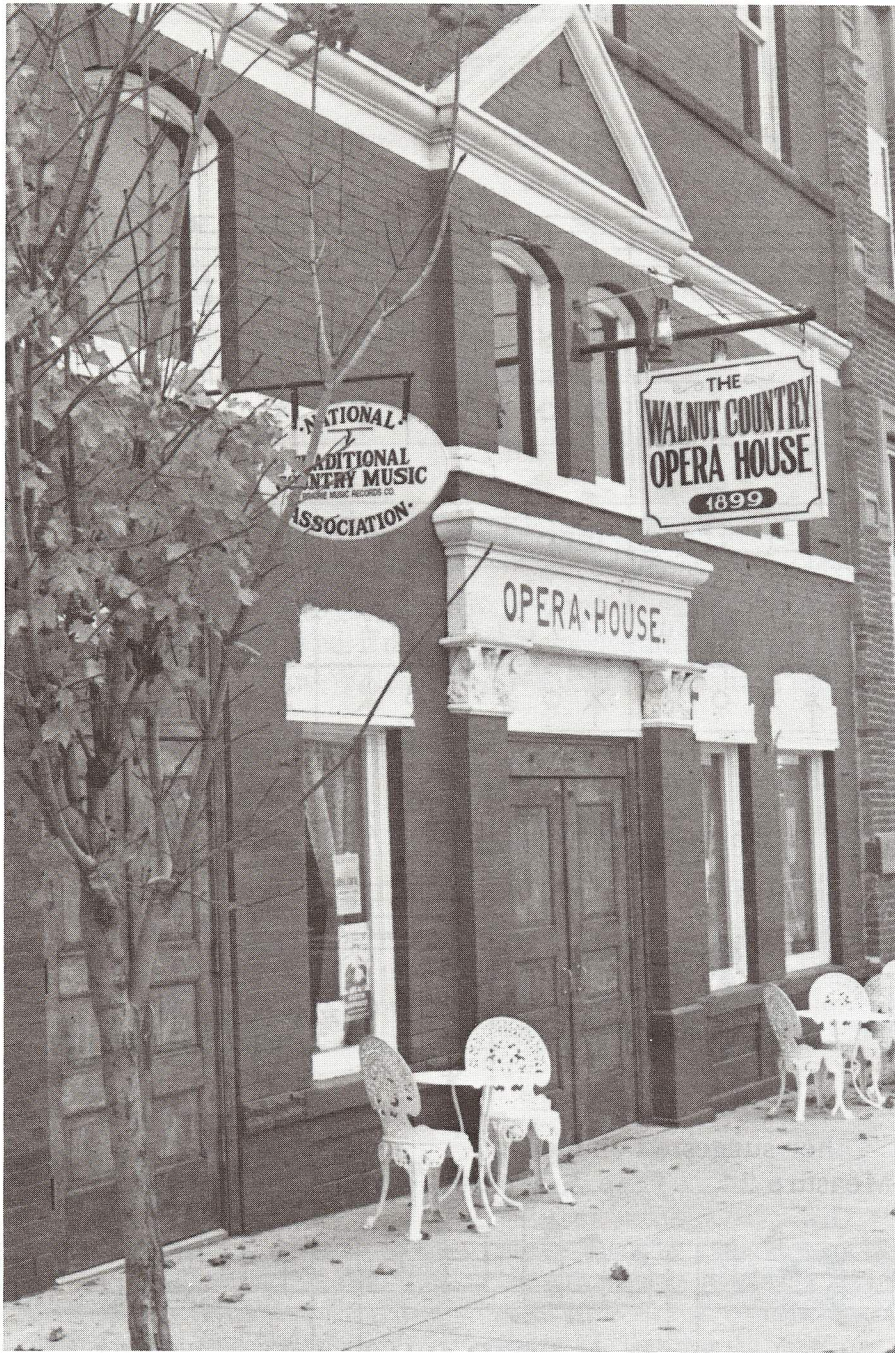


PHOTO: LAURIE SKY

# & The & Walnut Country & Opera House &

by Laurie Sky

The year, 1899. Opening season at the Walnut Country Opera House in Walnut, Iowa was offering The London Glee Singers, lecturer DeWitt Miller, Hoyt L. Conary, Thomas McClary, and The Western Stars, a troupe consisting of three ladies and two gentlemen who featured vocal and instrumental music, readings, and chalk art. “*The Walnut Bureau* season tickets for these five entertainments will soon be placed on sale for the small sum of \$1.00 – just 20¢ each, less than is spent by almost any man every day for the little knick-knacks that are counted by him to be a necessity.” It encouraged everyone to attend this “course of entertainments... that build up and instruct, as well as amuse and please.”

The picturesque town of Walnut is located 45 miles east of Council Bluffs, on the road to Des Moines.

Although short of the century mark by some years, the Opera House afforded a century’s worth of entertainment to the Walnut community in its day.



## Carl Hermann...Autoharp To Violin

The Walnut Country Opera House hosted not only vaudeville shows and traveling theater groups, but also presented local talent. Walnut is one of very few small Midwestern towns that can lay claim to a native child musical prodigy who attained world renown as a virtuoso on violin.

Born near Walnut, Carl Hermann first became acquainted with music through a newly acquired family instrument, the autoharp. In the early 1900s, at age five, Hermann had become so proficient in his skills on the autoharp that he was invited to be a featured performer in the Walnut Country Opera House. Young Carl later became interested in violin. Just before he reached the age of twelve, the townspeople collected funds from area residents so he could be sent to study at the prestigious Chicago Conservatory of Music. After graduating, he began touring as a professional classical violinist. His travels took him far and wide, even occasionally performing in what was then known as the Oklahoma Territory.

Carl Hermann studied in Vienna and traveled in Europe as the “World’s Greatest Violinist.” He performed as court violinist in Germany and gave royal concerts for the King and Queen of England.

Later in life, as his musical proficiency began to wane, Hermann incorporated prestidigitation into his act and traveled extensively performing sleight-of-hand tricks and playing violin. During his last years, Hermann returned to Walnut to live, and ironically, the only lodgings he could afford were the run-down, brick-walled dressing rooms beneath the Opera House stage.

It was there that Carl Hermann lived out his final days. Today, sadly, all that remains of his musical genius is a steamer trunk, his purple velvet magician's suit, some "magic" paraphernalia and a few letters, aged and yellow, from his French paramour. Some of these items may be seen on display at the museum across the street from the Opera House.

By 1914, the Opera House had become the Lyric Theater, first showing silent movies and later, the new-fangled "talkies." As a young man, the late supermarket entrepreneur, Abe Baker, promoted boxing matches in the theater. Baker got out of entertainment and opened his first grocery store after a sore loser took a shot at him through the window of Baker's theater office following a boxing match. Beer joints and hamburger parlors followed in the building for several years, but with no long-lasting success.



**"If you can't get whiskey anywhere in Iowa, you can get it in Walnut."**

After the building was completed in 1899, the Odd Fellows used it for about twenty-five years. In addition to the theater and meeting area, the building had an elaborate ballroom on the third floor for social suppers and elegant activities of the day.

Shortly after Prohibition was passed in 1920, the third floor ballroom was taken over by whiskey and rum runners.

The original house was erected using several layers of brick throughout the walls and as was the normal procedure, in various places, instead of brick, wood blocks, called expanders, were inserted, allowing the building to contract and expand with changing temperatures.

During restoration, workers found a very unusual expander in the old ballroom foyer that reached from the interior wall all the way through the outside wall. The expander had a hole in it, and in-

side, the broken remains of a homemade telescope were discovered. The hole was eye-level from the floor and perfectly aligned with Walnut's only incoming road from the west during Prohibition.

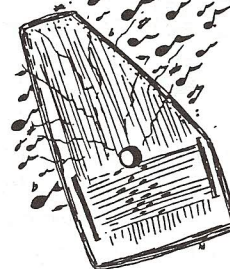
Markings on the floor and rusty hinges found in a side wall plainly indicated the location where a secret door had once been apparently concealed by a movable bookcase. Thus, a watchman in the foyer, with the aid of the telescope, could spot any suspicious arrivals on the road as they came over the hill into Walnut. He would then alert the main hall patrons in plenty of time for them to take refuge behind the concealed door for safekeeping on the third floor of the adjacent building, which happened to be the very respectable town bank. Thus, the saying at the time was, "If you can't get whiskey anywhere in Iowa, you can get it in Walnut."

In 1960, having been vacant for several years, and in grave disrepair, the back wall of the Opera House collapsed. For nearly thirty years, the only occupants were the pigeons that roosted there and swooped and dived over the historic streets of the little town.

Bob Everhart, the enterprising president of the National Traditional Country Music Association, envisioned a different kind of future for the Opera House, and purchased the building in 1986 for \$3,000. Interestingly, this is the same amount it had cost the local Odd Fellows to build it in 1899. In his mind's eye, Everhart saw a performing arts center for the National Traditional Country Music Association to preserve traditional music with facilities for diverse live cultural presentations and stage shows, as well as radio and television production. He also wanted a hall of fame and museum which would recognize the hardy mid-western pioneers and the musical legacy they left behind.

In an interview, Bob talked about one of the reasons his organization decided to locate in Walnut. "Iowa is unique. It's one of the few places that has kept its musical heritage intact. Iowa didn't regionalize its music like most areas did. The mountain people from Appalachia came across and brought their music with them on their westward trek. Slaves brought the blues, spirituals, and Gospel music up the underground railroad to Iowa. From the north, Scandinavians came down with their accordions,

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polkas, and music with a strong German influence. From the west, cattle drives brought the cowboy ballads and even some of the Spanish flavor. All of that came to Iowa, but it wasn't incorporated. It was kept more or less pure."

Pure has always been the earmark of the National Traditional Country Music Association and best describes the varied present-day offerings. Bob Everhart is recognized as a dedicated proponent of traditional music, not only in this country, but in Mexico and Europe as well. He and his wife, Sheila, serve Saturday night guests a generous menu of authentic traditional American music.

This schedule, with guest artists such as the Bill and Laurie Sky, Bryan Bowers, and other 'harp performers, has helped to foster an autoharp revival in the Midwest. This revival is being assisted by the preservation of cultural heritage, such as Everhart's Walnut Country Opera House project.

When Everhart bought the Walnut Country Opera House, there was very little roof, essentially no upper floors, no windows, doors, or passable stairways. The collapsed back wall further exacerbated the rebuilding problems. Before work could begin, 52 truckloads of trash had to be hauled out of the building. Restoration started in 1989 after the remaining exterior walls were declared sound.

Today, his vision is a reality and Midwestern heritage is immeasurably richer because of his foresight and perseverance. Time, labor, materials, and financial support all have been donated by dozens of individuals to help bring about the remarkable Walnut Country Opera House renovation. Retaining the original 1890s flavor, the Walnut Questers Organization contributed to restoration efforts of the lobby with beautiful turn-of-the-century antique furnishings, Victorian wallpaper, and two pairs of handcrafted solid pine doors painstakingly reproduced from photographs of the originals. Ticket and refreshment counters open into the lobby and a sidewalk cafe is adjacent to the Walnut Country Opera House front entrance. A small French cafe is located at the entrance to theater seating, giving diners a view of the stage. The Walnut Country Opera House also boasts a special bed and breakfast operation plus a tea garden, and a unique "Captain's Table" candlelight dinner (with reservations).

An authentic 1899 Sacramento, California theater was the inspiration for stage and seating design. Bi-level staging plus mezzanine seating and brass railings accent the intimate setting with a capacity of about two hundred.

In addition to mezzanine balcony seating, the second floor houses the Pioneer Instrument Museum, the Mid-America Music Hall Of Fame, Mid-America Old-Time Fiddlers Hall Of Fame, and an extensive collection of old 78-rpm traditional recordings dating from the 1920s.

The museum is a treasure trove of particular interest to autoharpists, with several antique zithers and autoharps on display. There is an early autoharp transported to Iowa in a covered wagon. Also are "The Favorite" Phonoharp, which was marketed as "the original autoharp" from Boston, Massachusetts, plus many German and European zithers. There are a variety of "zither-esque" instruments produced around the turn of the century.



**"The more seemingly careless you are with your picking, the smoother and easier your playing will be."**

Especially enjoyable are vintage instructional materials for autoharp which offer the beginner this advice: "The more seemingly careless you are with your picking, the smoother and easier your playing will be. As long as you pick each separate string, your playing will sound stiff, mechanical, wiry, and will have more twang than music to it. But if you carelessly grab right at the string, paying no attention to whether you strike the string above or below, or not, your playing will soon be very rapid."

This "careless" motion evidently played a major part in general upkeep, as it is again referred to in:

*Tuning – A Word Of Warning*  
So perfect is the construction of this instrument that with ordinary care, it will stay in tune for weeks and months without being touched with a tuning key. The reason so much stress has been laid on the picking movement is because if you pick each separate string, you will pull the strings out of tune in a very short time, but if you acquire the careless grabbing motion, there is no strain on the strings and they will stay in tune indefinitely.

Other museum highlights are the first hammered dulcimer to enter Iowa

after statehood, brought from Pennsylvania, and an 1861 lap dulcimer complete with turkey quill strummer, that was carried north by a slave traveling the underground railroad to Canada. This dulcimer has rude shape notes inscribed in pencil, presumably by the slave, on the edge of the fingerboard as position markers to facilitate correct noting of the instrument. Interestingly, the inscriptions are marked to accommodate left-handed playing.



### "Redwing's" History

Looking over his collection of 78s, Bob shared an interesting piece of history about a great autoharp tune: "Thurland Chattaway was a poet from England who came to Iowa in 1906. While he was here, he wrote a poem called *The Story Of The Indian Princess Redwing*. Shortly after that, he moved to New York City and began collaborating with a writer named Kerry Mills. Mills wrote the melody for *Redwing*, and it was recorded for the Edison Wax Cylinder Company in 1907. The Gray Gull label brought out the song first by James Hatfield. The Columbia label then followed by releasing a version of the tune in Sousa march style." Both the Gray Gull and Columbia recordings are on display in the museum.



### The Pioneer Music and Craft Exposition and the National Autoharp Championship

On the third floor, which once housed an elaborate ballroom, are offices for the National Traditional Country Music Association, *Tradition* magazine, and other Everhart ventures. Here, too, the Everharts plan and coordinate the annual Pioneer Music and Craft Exposition, which is held in nearby Avoca, Iowa each Labor Day weekend. This event boasts a multitude of American and foreign artists on the entertainment roster, as well as dozens of national and Midwestern championship contests – including the National Autoharp Championship (which was won by Alex Usher in 1993). Autoharp workshops during the festival are under the direction of Dora Miller. [Happy Hearts Autoharp Club.]

The museum staff is never too busy to visit with guests, and the Everharts make you feel welcome anytime at the Walnut Country Opera House. ❖

# Pro-files

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

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

NOTE: These listings are limited to those which feature at least 50% autoharp. Contact the performer for additional information. Cancellations and/or changes can occur. Check with the performer before traveling.

**HELEN BLACKBURN** Autoharp Gathering  
1447 Glynn Oaks Drive  
Marietta, GA 30060  
404 423-9293

Pro-File: AQ April 91  
Performance Schedule:  
April 16 & 17

Mossy Creek Arts &  
Crafts Festival  
Perry, GA

April 22  
Still Elementary School  
Marietta, GA

**EVO BLUESTEIN**  
10691 N. Madsen  
Clovis, CA 93611  
209 297-8966

Pro-File: AQ October 88  
Performance Schedule:  
June 30-July 3  
Mountain Laurel  
Autoharp Gathering  
Newport, PA

**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:  
April 1, 2

Music Emporium  
El Dorado, KS

April 14  
University of Texas  
Austin, TX

April 16  
Jellystone Park Festival  
Hempstead, TX

April 17  
1st Unitarian Church  
Houston, TX

May 6  
Breadline Cafe  
Omak, WA

May 7  
Yakima Valley Museum  
Yakima, WA

June 11  
Fountain Theater  
Las Cruces, NM

June 30-July 3  
Mountain Laurel

Autoharp Gathering  
Newport, PA

**ROZ BROWN**  
1549 S. Holland Court  
Lakewood, CO 80232  
303 969-9645

Pro-File: AQ October 89  
Performance Schedule:  
June 10-19  
Silver Dollar City  
Branson, MO

Every Wednesday  
through Saturday night  
Buckhorn Exchange

Restaurant  
1000 Osage Street  
Denver, CO

**MIKE FENTON**  
High Park Cottage  
Pershore Road  
Whittington, Worcester  
England WR5 2RT  
0905 354822

Pro-File: AQ October 88  
Performance Schedule:  
June 30-July 3  
Mountain Laurel  
Autoharp Gathering  
Newport, PA

**PAUL & WIN GRACE**  
Route 1

11990 Barnes Chapel  
Columbia, MO 65201  
314 443-2819

Pro-File: AQ October 88  
Performance Schedule:  
April 8

The Fish House  
Sedan, KS

April 9, 10  
Tulsa's American  
Family Folkfest for the  
Young at Heart

Tulsa, OK

April 15  
Uncle Calvin's  
Coffeeshouse  
Dallas, TX

April 16  
Greer's Ferry Lake  
Heber Springs, AR

April 23, 24  
Civil War Re-enactment,

Rand Park-Keokuk, IA  
May 7

Nifong Park  
Columbia, MO  
May 21, 22

La Fete a Renault  
Rendezvous  
Old Mines, MO

May 27  
Montauk State Park near  
Salem, MO

May 28  
Mammoth Spring  
State Park  
Mammoth Spring, AR

June 5  
Old Time Days  
Lee's Summit, MO

June 11, 12  
Four Rivers  
Folk Festival near  
Golden Pond, KY

June 24, 25, 26  
Indiana Fiddler's  
Gathering  
Tippecanoe Battlefield  
Battleground, IN

Benton Community Col-  
lege and routinely leads  
'harp workshops across  
the country. His low-pres-  
sure, sympathetic teaching  
style encourages participa-  
tion by even the most self-  
conscious students.

For more information,  
contact:  
Les Gustafson-Zook  
1316 SE 35th Street  
Portland, OR 97214  
503 235-3094

Performance Schedule:  
April 8, 9

West Coast Mennonite  
Relief Sale  
Fresno Pacific College  
Fresno, CA

May 28  
Northwest Folklife  
Festival  
Seattle, WA

June 25  
Oregon Folklife Festival  
Corvallis, OR



**LES GUSTAFSON-  
ZOOK** entered the auto-  
harp scene in 1989 win-  
ning the National Auto-  
harp Championship and  
placing 3rd in the Interna-  
tional Championship.  
Since that time, his playing  
has gotten even more ex-  
citing, with performances  
encompassing everything  
from fiddle tunes to folk  
melodies to hymns to  
Christmas songs.

Frequently performing  
with his wife, Gwen, they  
recently released a tape of  
their music together, "Long  
Time Traveling." Les also  
has a tape of hymns and  
one of Christmas carols.  
Les is an excellent instruc-  
tor who regularly teaches  
an autoharp class at Linn

**KAREN MUELLER**  
PO Box 80565  
Minneapolis, MN 55408  
612 872-0632

Pro-File: AQ January 90  
Performance Schedule:  
June 30-July 3

Mountain Laurel  
Autoharp Gathering  
Newport, PA

**JUDIE COX PAGTER**  
Country Ham  
Route 1, Box 280  
Barboursville, VA 22923  
804 985-3551

Pro-File: AQ April 90  
Performance Schedule:  
June 18, 19

Bluegrass Festival  
Grass Valley, CA

June 30-July 3  
Mountain Laurel

Autoharp Gathering  
Newport, PA

**LUCILLE REILLY**  
PO Box 347  
Millington, NJ 07946  
908 604-9743

Pro-File: AQ April 92  
Performance Schedule:  
April 16

Capital Harpers  
Annandale, VA

**JANET SCHREINER**  
514 Ballytore Road  
Wynnewood, PA 19096  
215 649-0732

Pro-File: AQ January 92  
Performance Schedule:  
April 16

Gladwyne Free Library  
Gladwyne, PA

June 11  
Main Line Arts Festival  
Haverford, PA

Pennwynne 4th of July  
Festival  
Wynnewood, PA

**TOM SCHROEDER**  
819 W. 77th Street  
Kansas City, MO 64114  
Pro-File: AQ October 88

Performance Schedule:  
June 5-11

John Campbell  
Folk School  
Brasstown, NC

**MARTY SCHUMAN**  
2019 Sadler Road  
No. Ft. Myers, FL 33917  
813 656-3705

Pro-File: AQ October 88  
Performance Schedule:  
June 30-July 3

Mountain Laurel  
Autoharp Gathering  
Newport, PA

**BILL & LAURIE SKY**  
PO Box 3496  
Batesville, AR 72503  
501 264-9382

Pro-File: AQ April 90  
Performance Schedule:  
April 1

Arapaho, OK

April 3, 21, 23  
Jimmy Driftwood Barn  
Mountain View, AR

April 9  
Community Center  
Oil Trough, AR

April 10-12  
Excelsior Hotel  
Little Rock, AR

April 15  
High School Auditorium  
Hornbeck, LA

April 16  
Texas Acoustic Music So-

ciety, Cypress Center  
Sulphur Springs, TX

May 4  
Clovis, NM

May 6-8  
Animas River Music Fest.  
Farmington, NM

May 10  
Hidden Valley Ranch  
Denning, NM

May 11  
Mt. Springs Resort  
Carrizozo, NM

May 14  
WECO Radio Annual  
Out Door Show  
Wartburg, TN

May 15  
Merton Avenue Baptist  
Church (downtown)  
Memphis, TN

May 20  
Clinton, AR

May 27  
An American Evening  
The Forum, Jonesboro, AR

May 28  
An American Evening  
HS Auditorium, Shirley, AR

May 31  
Heritage Hall, Nashville, TN  
Many more dates. Call The Skys.

**FRAN STALLINGS**  
1406 Macklyn Lane  
Bartlesville, OK 74006  
918 333-7390

Pro-File: AQ April 92  
Performance Schedule:  
May 21

Library Tour  
Hampton, VA

June 3-6  
Sun Fest  
Bartlesville, OK

June 14 & 16  
International Oklahoma  
Mozart Festival  
Bartlesville, OK

June 30-July 3  
Mountain Laurel  
Autoharp Gathering  
Newport, PA

**CHARLES WHITMER**  
25650 IH 45N #1107  
Spring, TX 77386  
713 367-6260 (evenings)

Pro-File: AQ April 93  
Performance Schedule:  
May 14

Intermediate Workshop #3  
The Woodlands, TX

June 6-9  
New player/beginner  
workshop  
The Ozark Folk Center  
Mountain View, AR

June 13-16  
Intermediate workshop  
The Ozark Folk Center  
Mountain View, AR

# Club News

Clubs Editor:  
Sandra Shaner  
130 Gregory Road  
Salisbury, NC 28144

The complete club list is published every January and updated in each issue. Please send your club listings to the Clubs Editor.

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## NEW CLUBS

**Horse and Buggy® Music Club**  
Galt, CA  
Bev Pratton, 209 745-3930  
**Blue Ridge Music Association**  
Fries, VA  
James Lindsay, 703 236-4486  
**The Mount Jordan Autoharp Club™**  
c/o Linda Weaver  
5103 Media Road  
Oxford, PA 19363  
**Saginaw Subterranean Strings**  
Saginaw, MI  
Sharon Skaryd, 517 781-0849

## CLUB NEWS

We welcome our new clubs! The **Blue Ridge Music Association** (Fries, VA) has its regular meetings on the first Thursday of every month, and holds concerts the first Saturday of every month. All stringed instruments welcome.

The **Saginaw Subterranean Strings** (Saginaw, MI) meet at 7:00 p.m. the third Thursday of every month at the Holy Cross Lutheran Church, 600 Court Street in Saginaw. In May, June, July, and August, instead of the regular meetings, it hosts a series of jam sessions of traditional, old-time folk music in "Gazebo Park." For the '94 season, it plans these events for May 24, June 8 and 22, July 6 and 20, and August 3 and 17. The jams start at 6:30 p.m. and continue for about 2½ hours. An open invitation is extended to all acoustic musicians to join the group, and listeners are of course most welcome. They'd love to see more autoharps!

The **Horse and Buggy Music Club** (Galt, CA) meets once a week. Beginners as well as advanced players are welcome. Bev Pratton, a most capable leader and autoharpist, heads this group.

The **Mount Jordan Autoharp Club™** (Oxford, PA) meets in the afternoon of the last Sunday of the month. Linda reports that they're having a great time! Contact Linda Weaver for details.

Jack Barnett writes from the **Harps of the Ouachitas** (Mena, AR) to tell us that they have "strayed" from the purism of just acoustic 'harps. They have added some accordions, amplified autoharps, and a fantastic guitar player! This group gets many calls to play in retirement homes, and their audiences appreciate the additions, because they can hear the music a lot better. [Sounds like a great idea to us, Jack!] This club meets every Monday evening at a local community room.

**Heartland Harpers** (Grain Valley, MO) are looking forward to hosting an all-day workshop with Becky Blackley on April 23.

**Harps Plus** (Wichita, KS) celebrated Kansas' 133 birthday when it met in January. The group jammed with several cowboy songs of the period, beginning with the state song, "Home on the Range." Merle and Rosie Zimmerman were surprised with a 44th anniversary party at the end of the meeting. In March, the club celebrated their 5th anniversary with a special dinner. Congratulations, Harps Plus!

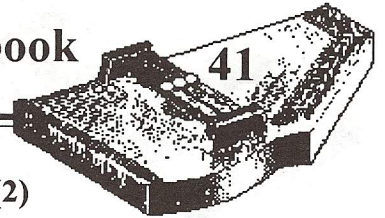
The **Capital Harpers** (Annandale, VA) are happily awaiting Lucille Reilly's concert and visit at their April 16th meeting!

We've heard from the **Dulci-More: Folk And Traditional Musicians Club**, (Salem, Ohio) which has been deep in meetings. This is one organized, active, and musical club which has just started a very fine newsletter, *Dulci-More Notes*. They'd be happy to have you join them! Contact Bill Schilling at 332-4420.

"The **Shreveport Autoharp Society** (Shreveport, LA) is alive and harpin'," writes Donny Ross. "In December, the club participated in the Heritage Tour of Homes in Shreveport. Ten members, along with guitar and mandolin players, sat on the porch of one of the tour homes and played Christmas carols and other songs. We had a great time, and our fingers thawed out two days later. Then, on January 8th, the club hosted Charles Whitmer for an all-day instructional session. 24 members and guests attended. Charles did a wonderful job, and we look forward to having him back, after we have time to absorb what he gave us in this workshop. The potluck lunch was a great success and enjoyed by all. We would like to say thanks to those members of the Harps of the Ouachitas and Harps Over Texas who attended Charles' workshop. Our club meets the second Saturday of each month from 2 to 5 p.m. at the Christ United Methodist Church in Shreveport. New members are welcome at any time."

Becky Askey of the **Off The Wall Dulcimer Society** (Mechanicsburg, PA) has made the announcement in her newsletter that the club will meet on April 10, not the 3rd (Easter Day). It will be their annual covered dish dinner and member concert. Anyone is welcome, so members should bring relatives and friends - including people they don't even like. ("Tell them you'll meet them there if you don't want them to ride in your car.")





## Christ The Lord Is Risen Today (2)

▼  
G G G GC CCG  
Christ the Lord is ris'n to-day,

[G C] [GG] C [G C] GDG /  
Al - - - le - lu - ia!

C GC G CG GD  
Sons of God and an-gels say,

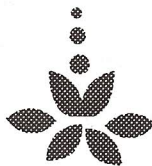
[G C] [GG] C [G C] GDG /  
Al - - - le - lu - ia!

D G D D G D G /  
Raise your joys and tri-umphs high,

[D G] [DD] G [D G] DAD /  
Al - - - le - lu - ia!

[D7 C] [D7 D7] G G C CCG  
Sing, ye heav'ns, and earth re-ply,

[G D] [G G] [C D7] [Em Am] G D G /  
Al - - - le - lu - ia!



## The Sunny South (2)

▼  
G F C / F7 F7 C / C G7F / F F G /  
Take me home to the place where I first saw the light,

C F C / C G7C / G7 C F / / / / /  
To the sweet sun-ny south take me home.

C F C / C F C / C G7F / F F G / /  
Where the moc-king birds sing me to sleep ev-'ry night.

G C / G7C G / G G C / / / / /  
Oh why was I tempted to roam?

Take me home to the place where the orange trees grow,  
To my cot in the evergreen shade,  
Where the flowers on the river's green margin may blow  
Their sweets on the banks where we played.

And yet I will return to the place of my birth  
Where my children have played at the door,  
Where they pulled the white blossoms that garnished the earth,  
Which will echo their footsteps no more.

## My Home's Across The Blue Ridge Mountains (2) (or The Smoky Mountains)

▼  
G] G [ / G] [G D7] [C C] G / G [ /  
My home's a - cross the Blue Ridge Moun-tains,

G] D7 [ / D7] [D7 D7] [G D7] G G C  
My home's a - cross the Blue Ridge Moun- tains,

G G [ / G] [G D7] [C C] G / G  
My home's a - cross the Blue Ridge Moun- tains,

[G G] [D7 D7] [D7 D7] [D7 D7] [G D7] G / / / /  
And I ne'r ex - pect to see you a- ny more.

How can, how can I keep from crying,  
How can, how can I keep from crying,  
How can, how can I keep from crying,  
For I ne'r expect to see you any more.

Good-bye, good-bye, my little darling,  
Good-bye, good-bye, my little darling,  
Good-bye, good-bye, my little darling,  
For I ne'r expect to see you any more.

## In The Good Old Summertime (3)

▼  
DG D / D D / D D // D7  
In the good old sum- mer-time,

A7 D7 G / A7 G / G D / / / / /  
In the good old sum-mer-time,

D / D D / A7 D / A7 Bm //  
Strol-ling thro' the sha-dy lane

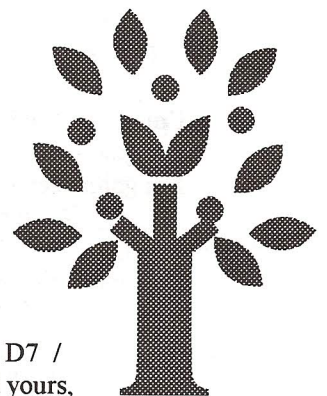
E7 / Bm E7 / Bm A7 / / / / /  
With your ba - by mine;

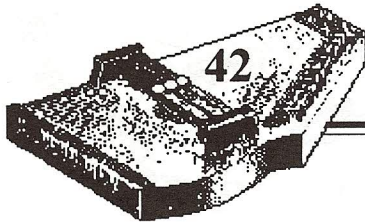
A7 D / D D / A7 D / A7 D7 /  
You'll hold her hand and she'll hold yours,

D7 G / A7 G G G D / / / / /  
And that's a ve-ry good sign,

D D / D D / A7 D / A7 Bm /  
That she's your toot-sy woot-sy in

D E7 / E7 A7 / A7 D / / / / /  
The good old sum-mer-time.





# Autoharp Songbook

© 1994, Limberjack Productions

## Soldier's Joy (2) (An old fiddle tune)

**Part A** D D D D D D D D D D D D A7 A7 A7  
I am my ma - ma's dar-ling boy. I am my ma - ma's dar-ling boy.

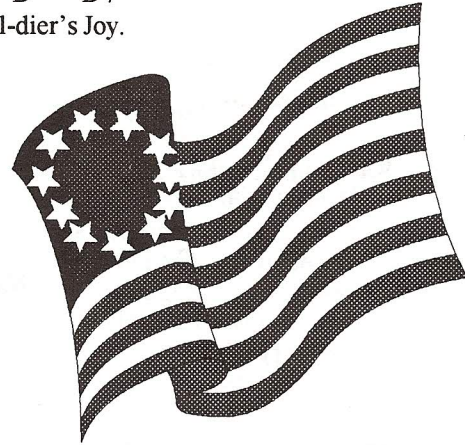
D D D D D D D D / [D D] [D D] A7 A7 D D D /  
I am my ma - ma's dar-ling boy. Sing a lit-tle song called Sol-dier's Joy.

**Part B** D A7 D D A7 D G [ / G ] D A7 D D A7 ///  
Jim-my get your fid-dle out and ro-sin up the bow;

D A7 D D A7 D G [ / G ] D D A7 A7 D ///  
John-ny get your ban-jo down, we're gon-na have a show!

D A7 D D A7 D G [ G G ] D A7 D D A7 ///  
Bil-ly pass the jug a -round to the Cap-tain and the boys,

D A7 D D A7 D G G D / A7 / D //  
And we're gon-na play a tune called "Sol-dier's Joy!"



### "Soldier's Joy" continued:

#### Part A:

Grasshopper sittin' on a sweet potato vine  
Grasshopper sittin' on a sweet potato vine  
Grasshopper sittin' on a sweet potato vine  
Along comes a chicken and says "You're mine!"

#### Part B:

Fifteen cents for the morphine  
Twenty-five cents for the beer  
Fifteen cents for the morphine  
They're gonna take me 'way from here.

#### Part A:

I'm gonna get a drink, don't you want to go  
I'm gonna get a drink, don't you want to go  
I'm gonna get a drink, don't you want to go  
All for the soldier's joy.

Use the chords of "Soldier's Joy" for:

#### Love Somebody

##### Part A:

Love somebody, yes, I do  
Love somebody, yes, I do  
Love somebody, yes, I do  
Betcha five dollars you can't guess who.

##### Part B:

Handsome? Say, he's six feet tall.  
I've his picture on my wall.  
Love to be his baby doll,  
If he kissed me I wouldn't mind at all.

Repeat Part A

### "Payday in the Army"

#### Part A:

A company of soldiers on bivouac  
Playing stud poker in a mountain shack;  
I fooled around 'til I got a good hand, when  
The Captain of the Guard gave a sharp command.

**Part B:** (words and chords as above)

#### Part A:

John Paul Jones in an old tin can,  
Scoured the ocean like a fighting man.  
The British said, "Paul, are you ready to strike?"  
He said, "I'm just beginning to fight!"

**Part B:** (words and chords as above)

#### Part A:

Yonder's General Washington!  
He's got a horse in a sweeping run!  
The barefoot boys are ready to fight;  
We're gonna cross the Delaware tonight!

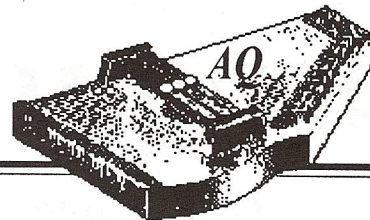
"Payday in the Army" was sent to us by Mary Umbarger, who learned this version at the Smoky Mountain Festival in North Carolina. There are many other names, poems, and stories used with this tune as well. Through it all, the melody (chords) remain remarkably constant. When you play "Soldier's Joy," use the speed of any of the "Three Ls" - Learning, Liltin', or Lightening, depending on the musical company you keep. This is basically a fiddle tune. The chords given above carry the original simple tune. Listen to the fiddlers, and improvise as they do. The words to Part B in "Soldier's Joy" above are taken from "Payday in the Army."



# Autoharp Quarterly

## AUTOHARP SONGBOOK INDEX

JULY 1989 – APRIL 1994



### A

Abide With Me (C) Page 9 (4/90)  
After The Ball (F) Page 36 (7/93)  
All Through The Night (F) Page 18 (4/91)  
Alouette (G) Page 27 (7/92)  
Amazing Grace (G) Page 29 (7/92)  
America (F) Page 8 (1/91)  
Angels We Have Heard On High (F) Page 22 (10/91)  
Annie Laurie (C) Page 36 (7/93)  
The Ash Grove (C) Page 6 (10/89)  
Au Clair De La Lune (F) Page 20 (7/91)  
Auld Lang Syne (C) Page 7 (1/91)  
Aura Lee (C) Page 24 (1/92)  
Away In A Manger (F) Page 22 (10/91)

### B

Battle Cry Of Freedom (G) Page 19 (7/91)  
Battle Hymn Of The Republic (C) Page 3 (7/89)  
Beautiful Brown Eyes (F) Page 33 (4/93)  
Beautiful Dreamer (C) Page 4 (7/89)  
Be Kind To Your Web-Footed Friends (F) Page 5 (10/89)  
Believe Me If All Those Endearing Young Charms (F) Page 9 (4/90)  
Bile Them Cabbage Down (F) Page 21 (10/91)  
The Blue Bells Of Scotland (C) Page 28 (7/92)  
Bringing In The Sheaves (G) Page 14 (10/90)  
Buffalo Gals (F) Page 12 (7/90)  
Bury Me Beneath The Willow (G) Page 13 (10/90)

### C

Careless Love (G) Page 33 (4/93)  
Christ The Lord Is Risen Today (G) Page 41 (4/94)  
Clementine (G) Page 26 (4/92)  
Comin' Through The Rye (G) Page 34 (4/93)  
Celito Lindo (C) Page 38 (10/93)  
Cradle Song (F) Page 31 (1/93)

### D

Daisy Belle (G) Page 10 (4/90)  
Danny Boy (D) Page 10 (4/90)  
Darling Nelly Gray (D) Page 15 (1/91)  
Deck The Halls (C) Page 5 (10/89)  
Dona Nobis Pacem (G) Page 36 (7/93)  
Down In The Valley (F) Page 25 (4/92)  
Drink To Me Only With Thine Eyes (C) Page 6 (10/89)

### E

Early One Morning (G) Page 21 (10/91)  
Engine 143 (C) Page 2 (7/89)  
The Erie Canal (F) Page 17 (4/91)  
English Country Garden (G) Page 39 (1/94)  
Every Night When The Sun Goes Down (G) Page 33 (4/93)

### F

Fairest Lord Jesus (F) Page 20 (7/91)  
Fimiculi, Fimicula (F) Page 38 (10/93)  
Flow Gently, Sweet Afton (G) Page 28 (7/92)  
For The Beauty Of The Earth (G) Page 6 (10/89)  
The Fox (D) Page 18 (4/91)

### G

Go Tell It On The Mountain (F) Page 23 (1/92)  
God Be With You Till We Meet Again (G) Page 32 (1/93)  
Golden Slippers (G) Page 36 (7/93)  
Good Night, Ladies (D) Page 38 (10/93)

Green Grow The Lilacs (G) Page 10 (4/90)  
Greensleeves (Am) Page 7 (1/91)  
Grandfather's Clock (G) Page 11 (7/90)

### H

Hard Ain't It Hard (D) Page 33 (4/93)  
Home On The Range (C) Page 12 (7/90)  
Home Sweet Home (G) Page 15 (1/91)  
How Can I Leave Thee (F) Page 28 (7/92)

### I

I Heard The Bells On Christmas Day (G) Page 32 (1/93)  
I Know Where I'm Going (G) Page 30 (10/92)  
I Know You Rider (C) Page 2 (7/89)  
In The Evening By The Moonlight (G) Page 5 (10/89)  
In The Gloaming (G) Page 16 (1/91)  
In The Good Old Summertime (D) Page 41 (4/94)  
I Ride an Old Paint (C) Page 25 (4/92)  
I Want A Girl (G) Page 11 (7/90)

### J

Jeanie With The Light Brown Hair (G) Page 39 (1/94)  
John B. Sails (D) Page 21 (10/91)  
Joshua Fit The Battle Of Jericho (F) Page 40 (1/94)  
Juanita (F) Page 5 (10/89)  
Just A Closer Walk With Thee (C) Page 18 (4/91)

### L

The Last Rose Of Summer (F) Page 24 (1/92)  
Lavender's Blue (F) Page 13 (10/90)  
Little Birdie (F) Page 1 (7/89)  
The Little Brown Church In The Vale (C) Page 27 (7/92)  
Little Brown Jug (G) Page 17 (4/91)  
L'il Liza Jane (G) Page 30 (10/92)  
Loch Lomond (G) Page 15 (1/91)  
Londonderry Air (G) Page 24 (1/92)  
Lonesome Valley (F) Page 9 (4/90)  
Long, Long Ago (G) Page 27 (7/92)  
Lorena (C) Page 19 (7/91)  
Lovely Night (C) Page 37 (10/93)  
Love's Old Sweet Song (C) Page 31 (1/93)

### M

Mamma Don't 'Low (C) Page 30 (10/92)  
The Man On The Flying Trapeze (C) Page 36 (7/93)  
Michael Finnigan (F) Page 15 (1/91)  
Michael Row The Boat Ashore (F) Page 40 (1/94)  
A Mighty Fortress Is Our God (C) Page 22 (10/91)  
Molly Malone (C) Page 30 (10/92)  
My Bonnie (C) Page 28 (7/92)  
My Home's Across The Blue Ridge Mountains (G) Page 41 (4/94)  
My Sweetheart's A Mule In The Mines (C) Page 2 (7/89)

### N

Nearer My God To Thee (G) Page 32 (1/93)  
Nine Pound Hammer (G) Page 2 (7/89)  
Now The Day Is Over (F) Page 12 (7/90)

### O

Oh Come, Angel Band (C) Page 29 (7/92)  
Oh Susanna (D) Page 4 (7/89)

Ol' Texas (C) Page 25 (4/92)  
On The Banks Of The Wabash (C) Page 39 (1/94)  
Old Joe Clark (D) Page 34 (4/93)  
The Old Oaken Bucket (C) Page 27 (7/92)  
Over The River And Through The Woods (C) Page 7 (1/91)

### P, Q

Plaisir D'Amour (C) Page 8 (1/91)  
Precious Memories (C) Page 29 (7/92)  
The Quilting Party (C) Page 26 (4/92)

### R

Red River Valley (G) Page 25 (4/92)  
Rose Of Tralee (C) Page 24 (1/92)  
Rosewood Casket (C) Page 13 (10/90)

### S

Salty Dog (G) Page 13 (10/90)  
Santa Lucia (D) Page 31 (1/93)  
Scarborough Fair (Am) Page 6 (10/89)  
Shady Grove (Em) Page 34 (4/93)  
She'll Be Comin' Round The Mountain (C) Page 24 (1/92)  
Simple Gifts (C) Page 3 (7/89)  
Soldier's Joy (D) Page 42 (4/94)  
Standing In The Need Of Prayer (F) Page 40 (1/94)  
Stars Of The Summer Night (G) Page 31 (1/93)  
The Storms Are On The Ocean (D) Page 1 (7/89)  
The Sunny South (G) Page 41 (4/94)  
Sweet And Low (G) Page 12 (7/90)  
Sweet Betsy from Pike (G) Page 23 (1/92)  
Sweet Rosie O'Grady (G) Page 16 (1/91)  
Sweet Sunny South (D) Page 14 (10/90)

### T

Tell Me Why (C) Page 8 (1/91)  
That's An Irish Lullaby (C) Page 8 (1/91)  
That's Where My Money Goes (C) Page 39 (1/94)  
Turkey In The Straw (G) Page 26 (4/92)

### V, W

Villa Song (Merry Widow) (F) Page 37 (10/93)  
Wait Till The Sun Shines, Nellie (C) Page 14 (10/90)  
Waltz Song (Merry Widow) (G) Page 37 (10/93)  
The Wassail Song (G) Page 7 (1/91)  
The Water Is Wide (C) Page 16 (1/91)  
Wayfaring Stranger (Am) Page 9 (4/90)  
What'll We Do With A Drunken Sailor (Gm) Page 11 (7/90)  
When You And I Were Young Maggie (G) Page 4 (7/89)  
While Strolling Through The Park (C) Page 34 (4/93)  
Wildwood Flower (C) Page 1 (7/89)  
Will The Circle Be Unbroken (C) Page 3 (7/89)

### Y

Yankee Doodle (F) Page 8 (1/91)  
The Yellow Rose Of Texas (C) Page 24 (1/92)  
You Are My Sunshine (G) Page 26 (4/92)  
You Tell Me Your Dream (C) Page 16 (1/91)  
You, You, In My Heart Living (G) Page 20 (7/91)

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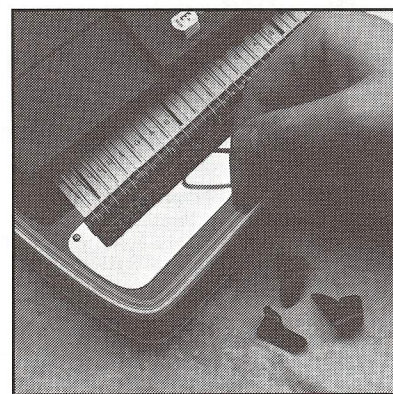
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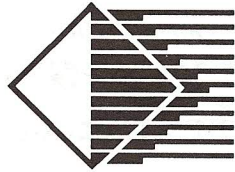
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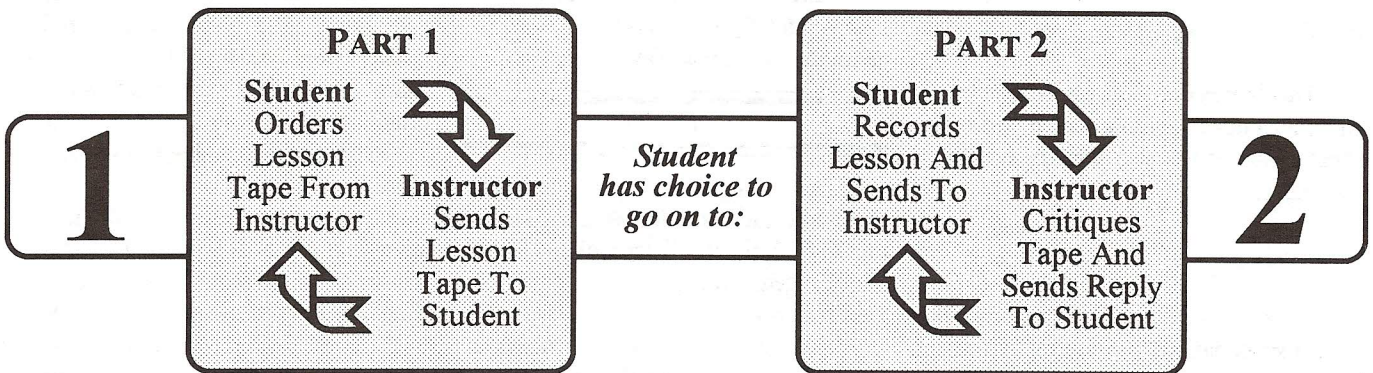
Lucille Reilly says, "Playing the autoharp was an accident! Circumstances in her life and the right 'harp crossed paths — and the rest is history!" So it is that Lucille, who is known as "The Dulcimer Lady,"\* is also becoming known for her autoharp playing.

Lucille placed second in the Mountain Laurel Autoharp Championship in 1992, less than two years after she began playing, then took second place again in 1993. She attributes her wins to a lot of lunch hours practicing and an awareness of what playing the autoharp *feels* like (a tip she learned from playing and teaching the hammered dulcimer).

As an award-winning dulcimator, Lucille has published two books and one recording on that instrument. She has similar plans for the autoharp, but admits she'd rather perform because she loves to play the audience as much as the music. To anyone who's seen her in action, there's no question she does both well and has a good time besides.



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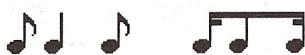
## THE INTERACTION LESSON: "THE SHREWSBURY LASSES"

Lucille Reilly  
PO Box 49  
Basking Ridge, NJ 07920

"The Shrewsbury Lasses" (pronounced shroze-bree), an English country dance tune, was published in 1765. A corresponding dance was published in 1780. I love this tune's playfulness through the frequent use of this rhythm:



This is *syncopation*, whose rhythm accents a normally unaccented part of the beat. Syncopation also appears like this in music:



Sometimes when folk musicians talk about syncopation, they are really referring to the dotted rhythm, which looks like this:



The dotted rhythm sounds like a shuffle step (as in "Clementine" or "The Battle Hymn of the Republic"), as opposed to the "hiccup" quality of syncopation (as in "Turkey in the Straw" and "Whiskey Before Breakfast"). I mention these differences so you'll avoid confusion when talking with other musicians about the music you play.

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#### ABOUT THE MUSIC

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This arrangement is playable on both chromatic and diatonic autoharps. I play it on a G-D-A diatonic 'harp with the D lockbar engaged, although using the lockbar isn't necessary.

I play the autoharp with the thumb and three fingers. Involving the ring finger makes playing smoother than using the index and middle fingers only. So, give three finger picks and a thumb pick a try for this tune if you're not already doing so.

No tablature appears with the music. It's not my "language," and many of you – including non-readers – have told me you'd rather use staff notation. I've augmented the music with finger symbols and exercises; write and let me know if this format does or does not work for you. Don't write the note names in the music. (How does one find them on the 'harp, anyway?) It's an unnecessary crutch you can avoid by trusting your eyes and ears. More about this in a moment.

I refer frequently to specific measures in the A or B section. The first *full* measure of each section (after the first three notes) is measure A1 or B1 respectively. From here, count to the desired measure. A measure number appears at the beginning of each line of music to help you find each spot faster. If your 'harp has both the A major and A7 chords, use A major. If A7 is all you

# THE SHREWSBURY LASSES

Arranged and transcribed by Lucille Reilly

**A**

O 3 D G D Em Bm A D

t m / r m i / m i r m i m i m i

5 Bm E7 A E7 \* A

m r / m i r / i m r m i m / m

**B**

O 3 G Em A D G

t r / m / i / r / r / m / m / r

5 Em A D G (D O D) †

/ r / m / m / m i r / m i m r m i

9 G D Bm Em Bm A D

m r / m i m i m r m i m r / r

\* E (in parentheses) will sound on diatonic 'harps with the lockbar engaged.

† Or play this rhythm:

**Ex. 1**

D

r m / i r m / i

Count: 1 (m) and 2 and 1 (m) and 2 and



**Ex. 2**

D

r / r / r / r / r / r / m / m /

Count: and 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2

have, use it, but dream about an A chord. “O” isn’t a chord! Leave the strings open at these spots.

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FINGERING

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Every melody note has a finger symbol: i = index, m = middle, r = ring. Underlined symbols (i, m, r) are pinches using the thumb and finger shown. Finger symbols not underlined are plucks. There are two thumb symbols: t = thumb, and / = a short thumb brush occurring between melody notes as fill-ins to keep the beat going.

The more sense your fingering makes, the more musical your playing will be. Hopefully, you’ll know what fingers to use just by looking at the melody’s shape rather than gluing your eyes to the finger symbols. (This may cause you to play the tune devoid of rhythm.) Refer to the symbols whenever the melody suggests choices. If another fingering feels better to you, use it; however, avoid i-i-i-i, which gives a choppy sound. Some obvious fingerings appear in measures A3, A7, and B8.

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LEARNING THE TUNE

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The best way to learn a tune, especially an unfamiliar one, is to look at the music and *sing* it. (Even if you don’t read music, seeing while hearing the ups and downs can tell you a lot.) This first important – yet often overlooked – step of the learning process may seem like a detour, but it *will* save you time and hasten accuracy.

Take as long as you need to sing the melody by itself until it’s solidly in your ear, even if it takes up to a week. Everyone’s different on this score, so remember: This is not a race! If you need aural assistance, send for the tape. Quick!

When you can sing “The Shrewsbury Lasses” from memory without the help of the tape, you’re ready to begin playing it.

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PLAYING THE A SECTION

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“The Shrewsbury Lasses” opens with a triplet pick-up glissando (slide) on the open strings. Find the A string with your thumb pick in the middle of your autoharp, “gliss” up the open strings to the first note (D) of measure A1. When the pick hits D, depress the D chord si-

multaneously. On chromatic ’harps, the triplet will come out a zingier “quintuplet.” On diatonic ’harps with the lock-bar engaged, the triplet will sound as written. If your gliss begins lower than A, that’s okay; in fact, you may prefer the result. Before you go on, play the pick-up to the B section, depressing the G chord to finish.

Great! Now for syncopation, the hallmark of this tune. Count “1 and 2 and” steadily at a moderate tempo four times aloud (counting in your head isn’t the same) and play Ex. 1. It’s “pinch-pinch-*brush*-pinch;” brush lightly *below* the A string. The brush puts a “gap” in the beat, thus creating syncopation!

Play Ex. 1 four times or until it feels comfortable. (Thirty seconds worth will do wonders.) As the rhythm feels more natural, emphasize the “and” of beat one for a nice upbeat kick (“1 and 2 and”).

Now play Ex. 1 by plucking the middle finger alone at each half note (“m” becomes “m”). “Draw” a smooth arch in the air with your right hand on “1 and” instead of bouncing it. This helps the thumb strings ring long for a smooth sound.

Now play the entire A section at a moderate pace at least four times *nonstop* to put your fingers on “automatic pilot.” If you play it once, then stop and play again, your fingers will lose momentum and take longer to catch on. *Always* have your “inner voice” turned on while you’re playing! Use the fingering shown. (The last note of measure A1 is a ring-finger pinch. This may appear awkward after a middle-finger pinch, but group that note with the *next* two notes in measure A2. Now r-m-i makes more sense than twisting your fingers to play i-m-i.)

Did you catch the chord change *between* notes in measure A5? That’s right! The chord change occurs on a brush. Practice measures A5-6 alone several times, then put the A section back together. (Changing on the last note is possible, but to me the tune sounds like it wants E7 sooner.)

Measure A8 (and B12) was originally a dotted half note. I’ve broken it into two notes to keep the pulse going. Give less weight to the second note and you’ll create the effect of one note.

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DEVELOPING A BASS LINE

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Listen for a bass-line countermelody

emerging from your thumb while you polish the A section. My ’harp has a low E and G, perfect for Em, E7, and G chords, but remember that the best bass note for each chord isn’t necessarily the lowest tone. My bass line on the tape bounces up and down without doubling the melody.

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PLAYING THE B SECTION

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You’ve already played the triplet pick-up here, so let’s move on!

Measures B1-6 are syncopated; however, the notes tied together over bar lines show that you’ll pinch upbeats only! Your thumb will balance them out by lightly brushing bass strings on the downbeats.

Ex. 2 will give you the feel of this “perpetual” syncopation. Count aloud and play the first half of Ex. 2 at least twice. The trick to playing this rhythm easily is to use a forearm “strum” motion. Leave your fingers loosely curved and open, then pinch as your forearm rises and brush a few bass strings as it falls. *Keep your right arm moving!* Watch this motion in a mirror. It may feel large at first (it isn’t), but it automatically takes your right hand to the next playing spot and produces an effortless, full sound without having to open and close your fingers to pinch large, then small. As you play, you might hiccup aloud to feel the upbeat kick of the melody (in a private room, of course). Expect to miss at first; keep at it and it’ll come.

Once you’re perpetually syncopated on one string (hmm – sounds like a disease), go nonstop into the D-chord tones in the second half of Ex. 2. The ring-to-middle-finger switch keeps your hand from crunching up. Your thumb brushes the same few bass strings no matter how high or low the melody tones are. Listen as your thumb plays an alternating bass line, low on each brush, mid-range on each pinch, giving a nice bounce.

From here, go right to measures B3-6, where chord changes occur between melody notes. Each melody note rings through the change nicely because it’s part of the next chord, too. Play this passage slowly at first, gradually increasing speed as it becomes second nature. Then play the B section through measure B6 a few times. Chord changes occur faster than you think, so take your time. Sing along either in your head or aloud to keep track.

Now play the entire B section non-stop several times, beginning slowly and singing along.

Measure B8 contains a triplet with chord and rhythm choices. This triplet is twice as slow as the section pick-ups, which is why you'll pinch and pluck this time. On the tape, I've played measure B8 with both the original and alternate (see footnote) rhythms so you can hear the difference. The alternate rhythm is easier, but the triplet sounds *very* sexy. (And why not? English dancing relies heavily on eye contact and flirting!) Fingering is the same for both rhythms. If you're playing a one-key diatonic 'harp or a multiple-key diatonic with the D lockbar engaged, you may play the chords in parentheses.

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PUTTING THE WHOLE TUNE TOGETHER

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Play "The Shrewsbury Lasses" in its entirety many times *with repeats* (AABB; practicing AB will wreak havoc in an English dance band) until the melody and fingering are smooth, comfortable, and solid. Performance practice for music of this period suggests that the volume increases when the melody rises, and lessens as the melody falls. That's a mechanical description of musical playing, yet a start towards giving "The Shrewsbury Lasses" a nice ebb and flow, the final touch of this lesson.

Specifics to listen for on the tape: In general, a playful A section and a passionate B section. Hear the melody soar in measure A4. It flies high for a bit, then calms at the end of the section. The B section strives to climb higher then fall three times. (Think of reaching for a jar of spaghetti sauce on a shelf that's a wee bit too high; you finally nab it on the third try!) The "tug-of-war" ends with "normal" syncopation in measure B7. The melody smoothly soars in measure B10 before winding down to a surprise finish!

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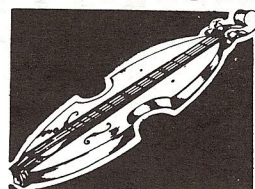
LOOKING TO THE FUTURE

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As I write, I think about variations on this melody. Such creative pursuits will be accessible once you've mastered the basic skills I've outlined. If you're game for more, write and let me know. Enjoy!



jeannalee Schilling

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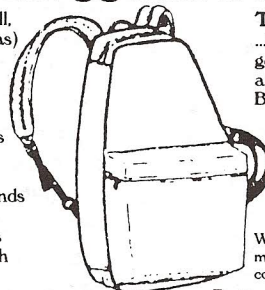
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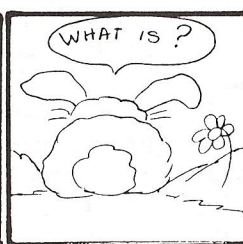
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*Grandfather's Clock • When It's Springtime in the Rockies • Red Wing • My Wild Irish Rose • Rockin' Alone in an Old Rocking Chair • Silver Threads Among the Gold • Mockingbird Hill • There is a Tavern in the Town • Believe Me if All Those Endearing Young Charms • Little Green Valley • That Silver Haired Daddy of Mine • Maggie • Moonlight on the River Colorado • Daisy A Day*

Roz Brown is a minister of good vibes and portrays a wide spectrum of feelings in his collection of songs from across the ages. Many of these songs are familiar, some are new to me, and all are sung sprightly and lively by Roz and several helpers on the mike. As I've noted in other reviews in this column, it's good to hear the words for some of those tunes we pound out instrumentally in jam after jam ("Red Wing," "Mockingbird Hill").

Roz backs himself up on all cuts with the autoharp playing very tasteful harmony and melody beside his voice. Accompaniment is provided by nine other musicians on instruments ranging

from pennywhistle to cello, from pedal steel guitar to accordion. The balance is excellent, with center stage always prominently focused on Roz and his 'harp. Everything else peeks out at just the right time. It's a very professional sounding job.

Roz has some liner notes that convey his notion of nostalgia permeating this tape. How true – six of the fourteen cuts are from the 1800s, as far back as 1808, and only one song was written after 1950. Well, Roz, it works. While listening to the tape and writing this review, my wife spontaneously belted out the words to "There is a Tavern in the Town," saying "Yeah, that's from Mitch Miller." She then said, "This 'Believe Me if All Those Endearing Young Charms' is one of those songs I used to sing in the closet!"

All in all, this is a relaxing, pleasant tape that asks you to sit back in the rocking chair, close your eyes, hum along to some classics and be transported back to other years, other times.

P.S. Who are you callin' an "Old Goat," Roz? I'm still thinkin' of my wife as a spring chicken...



### **Clarity**

Autoharp: Karen Mueller  
PO Box 80565  
Minneapolis, MN 55408

*New Joe Clark • Calliope House • Shortening Bread • Shady Grove • Blarney Pilgrim/Humours of Ennistymon • Sister • Blackberry Blossom • Mona Ray • Merrily Kiss the Quaker/Ship in Full Sail • Norwegian Wood • Farewell to Whiskey • Sandy River Belle/Cherokee Shuffle • Aran Boat Song • Night Flight to Dublin (Spanish Suite) • Forked Deer/Fisher's Hornpipe*

Well, by Jove, Karen's done it! She's attained new heights of professionalism, maturity and excitement both in the attainment of her musical goals and in the world of autoharp recording. This is an excellent tape/CD and the bottom line is, you don't want to miss this one!

Karen, Tom, Pete, and Tony open with a bang, remaking "Old Joe Clark" into "New Joe Clark," symbolic of Karen's drive to throw off all the old assumptions about how traditional music is "supposed to sound." The opening is pure Karen, syncopating rhythms, surprising you with unexpected chords and building tension with the new, modified tune until the group finishes with a spirited rendition of the traditional tune.

Another technique Karen uses is to stray from the melody line, improvising within the chord structure of the tune, then returning to the melody line to finish. A beautiful example of this is the solo "Calliope House." This movement toward the jazz world is reinforced in the "take-five feel" of "Norwegian Wood," the percussive, almost calypso feel of "Shortening Bread," the partly original piece "Night Flight to Dublin," the autoharp/bass duet on Leo Kottke's "Mona Ray," and Tony Trischka's "outside" banjo work on "Blackberry Blossom."

Superb accompaniment is provided by Tony Trischka on banjo, Timothy Britton on Uilleann pipes (Irish small pipes), Tom Schaeffer on fiddle, Pete Mathison on acoustic bass, and Mark O'Sullivan on grand piano. The cello accompaniment lends a gorgeous, perfect lower range to the "Aran Boat Song" – likewise the grand piano to "Farewell to Whiskey," written in the 1700s by Scottish fiddler Neil Gow. Although I'm not sure of this, I'll be willing to wager that we have the magic of the Augusta Heritage Arts Workshops to thank for the wonderful chemistry of Karen's 'harp



and Timothy's pipes on the jig set "Blarney Pilgrim/Humours of Ennistymon" and on the "Night Flight" piece.

The lap dulcimer is another strength of Karen's instrument repertoire. I don't play one, so I may be dazzled easily, but suffice it to say, I'm dazzled. How do you do all those things? Witness "Shortening Bread," Cris Williamson's "Sister," "Sandy River Belle/Cherokee Shuffle," and the aforementioned "Night Flight."

Probably the *only* thing I would change on the whole collection would be to not use the banjo on "Norwegian Wood." I totally appreciate Tony's musicianship, but the plunky sound of the banjo doesn't quite fit with the smooth, flowing nature of this piece, in my opinion. Oh well, I'll live with it.

Basically, I could gush on and on about each selection — there's so much substance to this recording! Pete's solid bass and Tom's expert lead and back-up fiddle provide the bulk of the accompaniment. The mixes and balance are right-on. The autoharp sound is very true and clean. This is an *exciting* recording. Keep leading, Karen; I, for one, am honored and happy to follow...



**Bob's  
Choice**  
Bob Woodcock

**Three on a String**

Three on a String  
Autoharp: Carole Spicer  
1229 La Comb Road  
Alpena, MI 49707

*Hobarts Transformation • Blue Spanish Eyes • Arkansas Traveller • Lara's Theme • Scotland The Brave/Flowers Of Edinburgh • Kentucky Waltz • Alabama Jubilee • Never On Sunday • Beer Barrel Polka • Silver Bells • Somethin' Stupid • Cluck Ol' Hen/Red Haired Boy • Under the Double Eagle • Westphalia Waltz • Black Mountain Rag • Over The Waterfall/Soldiers Joy • Shuhplattler Tanze • Pennsylvania Polka*

The great state of Michigan is

known for a lot of things: automobiles, cold winters, Michigan State, and, to some of us, hammered dulcimers.

Around the late 19th/early 20th centuries, Michigan sprouted a plethora of hammered dulcimer makers and players. While the number of manufacturers had dwindled over the years, the tradition of beating this trapezoidal cheese slicer has not. (John McCutcheon was once asked "Oh, so you play the dresser drawer?") Today, the plant that sprouted 100 years ago bears the lovely flowers that are the players, and one of these is the centerpiece for this tape. Three on a String is Carol Witherbee on hammered dulcimer, Carole Spicer on autoharp, and Diane Madsen on bass guitar with Jeffrey Hanford on keyboard and drums. The liner notes locate the studio in Rose City. I can only assume that these folks live far up on the Upper Peninsula, where the long winters give plenty of time for practice. This is evident in the quality of their music.

This tape began with a mistake, so I was prepared to listen with a jaundiced ear, so to speak. As it turned out, with a few exceptions, I liked it, and the more I listened, the more I liked it. The mistake, by the way, was more grammatical than musical. The tune labeled Hobarts Transformation, is Kitchen Girl. While they are both A modal/mixolydian tunes, they are quite different. I wonder what happened?

If I were wandering aimlessly around some suburban mega-mall and heard this recording coming from some boutique or craft or music store, I would wander in. I would walk around the store, asking myself why I was so interested in the plastic ocarinas, or that set of cello strings. Then I would begin to hear the music, because that's what this tape does. It draws you in, it invites you to take a very nice musical ride, from Arkansas to Edinburgh; Pennsylvania to Westphalia. Hopefully, I would escape the store sans ocarinas and strings, but a copy of the tape would be nice.

The pilot on this musical journey has to be Carol Witherbee, one of the liveliest hammered dulcimer players I've heard in a while. Her style is pretty straight forward, but with creative use of arpeggios and dissonant accent notes. Her hammer control and tuning are superb. Carole Spicer plays the 'harp in a driving pinch-strum that is exactly right

for this recording. She adds a steady, shimmering undercurrent that supports the rollicking dulcimer perfectly. Her breaks are quite good, for the most part, with kudos for "Alabama Jubilee" and "Westphalia Waltz." Diane Madsen plays what you might call basic bass, no unexpected slurs or transitions, but she is always right on the mark and a credit to the tape. A lot of thought was given to the arranging and editing of this recording. Tunes vary from fast to slow, old-timey to pop, bluegrass to polkas, and it all works together nicely. The tunes are well arranged with flawless transitions in the melodies. The one sour note is "Black Mountain Rag." This is a difficult tune by any standard, and to my mind, it's best left for a fiddle (tuned in AEAC#, at that). Doc Watson does it justice on the guitar, true, but other than that I have never really heard another instrument do it justice. Carole and Carol give it a valiant effort, but it just doesn't work.

All in all, a lively, bouncy, spirited tape full of nice familiar tunes played by talented folks. Lets hope that the winters stay long in the Upper Peninsula so we see more.



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In Memory of  
Rosa Elizabeth Landreth  
Cox

March 29, 1903 – January 25, 1994

Those musicians and autoharp players who have attended the annual Galax Old Fiddlers Convention will remember Rosa Cox, a spunky octogenarian who not only took great joy in attending the convention's yearly autoharp workshop under the big yellow tent, but also made her way up to the stage each year to compete in the autoharp competition. Rosa played in authentic original lap style, strumming rhythms for the many old traditional songs she grew up with.

Rosa was a regular attendee and participant in the annual Friday morning workshop during the Fiddlers Convention. She was never shy to sing a song, and she truly enjoyed the people and the music. During the competitions, Rosa would sit inside the tent to observe all that went on, and she especially loved to chat with the musicians. Her old-fashioned bonnet and gown went so well with her age and look. (See front cover of *AQ*, January, 1990). You can learn more about her by reading Mike Fenton's article, "Rosa Cox," in that same issue.

Rosa leaves her husband, Virgil, five daughters and two sons, nine grandchildren, and five great-grandchildren.

It would be most fitting that the 1994 annual autoharp workshop at the Galax Old Fiddlers Convention, on Friday, August 12th, be dedicated to the memory of Rosa E. Cox. †

– Drew Smith

In Memory of  
Gladys Ettaleen Carter  
Millard

April 20, 1919 – March 11, 1994

Gladys was the oldest of A.P. and Sara Carter's three children, Gladys, Janette, and Joe. In The Original Carter Family's early years, she took care of Joe, sometimes Janette, and their cousins, Helen, June, and Anita, when their parents were making recordings and appearances.

Gladys never saw a big city before she was taken to New York to keep the babies, Joe and Helen, close to their mothers. The Carter Family was recording, and for several days, "G.G." stayed in a nice apartment on an upper floor of a hotel close to where they were working. She remembered the time well – "I took care of the little ones, and while they napped, I'd sit on the window sill, watching the city go by. That was exciting! The cleaning lady and I became real good friends."

When asked why, in such a family, she didn't sing or play an instrument, she would say, "I was too busy looking after the young 'uns to even think of it!"

Gladys Carter Millard was a warm, friendly, kind lady, the caretaker of the Carter family. She, her husband, Milan, and their daughter, Flo, lived in the Carter homestead near the Carter Fold. †

*"My G.G. still gives advice, ... still is there when I'm sick, ... or whenever I need her. She's just like the Rock of Gibraltar, this good woman – the strength of this family."*

– Janette Carter  
*Living With Memories 1983*

In Memory of  
Eunice Ruth  
Mast

August 25, 1933 – January 14, 1994

Born on a farm north of Philadelphia, Pennsylvania, Eunice Ruth married Donald Mast in 1952. Because they were founding members of the Reba Place Fellowship, a Mennonite organization in Evanston, Illinois, the Masts moved to Woodstock, Illinois in 1972. There, Eunice gave music lessons, and there, the Masts built their home.

The living room was built as a small theater. It accommodates a complete sound stage, seats for an audience, and a balcony. The "Mast House" became the scene of popular, well-attended, and joyous communal sing-alongs which were held monthly for fourteen years.

Eunice was an accomplished musician. One of the instruments she played very well was the autoharp.

Towards the end of her illness, there was a final sing-along tribute held in honor of Eunice, in recognition of the fact of her advanced cancer.

Eunice is now, and shall be in the future, greatly missed by the music community in and around Chicago. Further, she'll be remembered by thousands of musicians across the country, both performers and visitors, who enjoyed the special hospitality of the Mast House extended to them by their hosts, Eunice and Don Mast.

One of her favorite hymns was "Shall We Gather At The River," which we have used in this "Sacred 'Harp." †

# Shall We Gather At The River

Robert Lowry

D / / A7 D A7	D / /	A7 / / D A7 D	A7 / /
Shall we gath - er at the	riv - er,	Where bright an - gel feet have	trod,

D / / A7 D A7	D / / A7	/ / D A7 D A7	D
With its crys - tal tide for	- ev - er, Flow - ing	by the throne of	God.

## Chorus:

G / / A7 G /	D / /	A7 D A7 D A7 D A7 /	D /
Yes, we'll gath - er at the	riv - er, The	beau - ti - ful, the beau - ti - ful	riv - er,

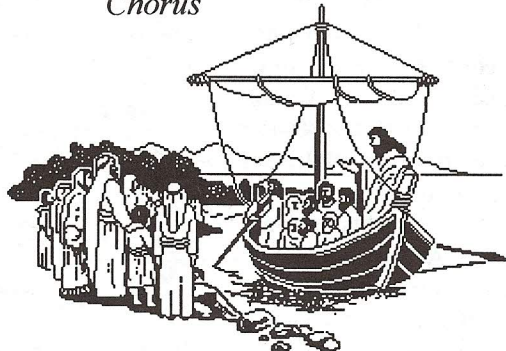
G / / / / A7 G /	D / /	A7 / D A7 D A7	D
Gath - er with the saints at the	riv - er, That	flows by the throne of	God.

Arrangement © 1994, Ivan Stiles. All rights reserved.

2.  
On the bosom of the river,  
Where the Savior King we own;  
We shall meet, and sorrow never  
'Neath the glory of the throne.  
*Chorus*

3.  
Ere we reach the shining river,  
Lay we ev'ry burden down;  
Grace our spirits will deliver,  
And provide a robe and crown.  
*Chorus*

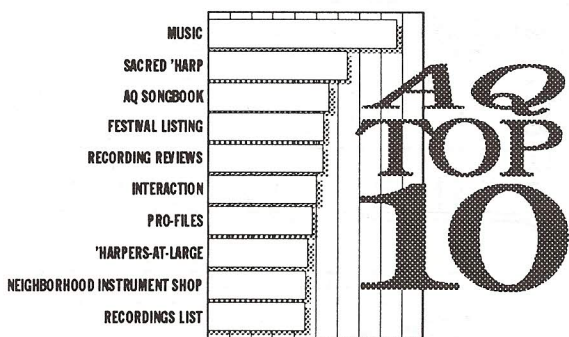
4.  
Soon we'll reach the shining river,  
Soon our pilgrimage will cease;  
Soon our happy hearts will quiver  
With the melody of peace.  
*Chorus*



# The Results Are In!

by Ivan Stiles

That's right, folks. The results of the July 1993 *AQ* Pickers' Poll are in and they say the autoharp is alive and well! We learned a lot about what you want in an autoharp magazine and we



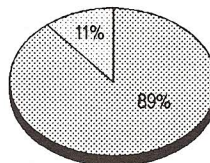
learned a lot about your experiences with the autoharp. Our thanks go out to all who participated in this survey and we thought you might enjoy learning a bit more about your fellow 'harpers.

## MUSIC IS NUMBER ONE

Of all the features in *AQ*, music was the single most popular. The two runners-up, *Sacred 'Harp* and the *AQ Songbook* offer more songs and tunes, so we know that music is very high on your list of priorities. You have made many specific requests for song titles and types of music you'd like. We unfortunately cannot print all the requests for songs that are not in the public domain. We will try to bring you some of these if the cost for the rights to print is not too prohibitive. As far as public domain songs are concerned we have requests for material that will take us well into the next century.

## MORE FACTS AND FIGURES

We found that most of you read music – almost 90%. That's a high percentage, but if you don't read music, don't fret. True folk music is passed down from generation to generation without the benefit of the written note. 75% of you read autoharp tablature. We have found that many players rely on tablature when they are beginning. Then, with practice, they tend to develop a particular



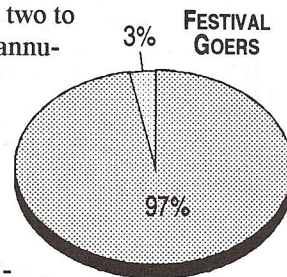
style and rely less on the tablature. So, of the 75% who read tablature, not all of you are actually using the tab. That's alright... there are always new players coming up the ranks.

71% of you are performing with your autoharps. This can be anything from senior centers to concert stages. Many of you who don't perform "professionally" are playing for family and friends. The autoharp seems to be an instrument that is easily shared.

Almost all of you attend music festivals during the year – a whopping 97%! And, over 40%

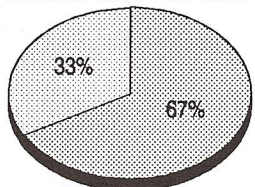
of you attend two to three events annually.

Almost 25% are going to four to six festivals each year. That's a lot of traveling! It's no wonder that the *Festival Listing* ranked number four in the top ten list of favorite features you like to see.

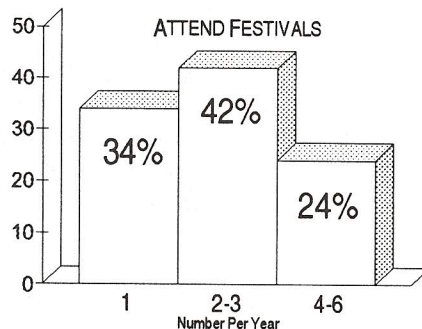


We were surprised by the third of you who don't sing with your autoharps. Maybe not so much by the numbers, but by the responses that many of you gave. Of those who don't sing with their autoharps, many said that they *couldn't* sing. It should be noted that singing, as such, is not so much the quality of the voice as it is the manner in which a song is presented. Many

## SINGING WITH THE 'HARP



performers who do very well in the music business are not typically good singers. However, they are able to impart a uniqueness to the pre-



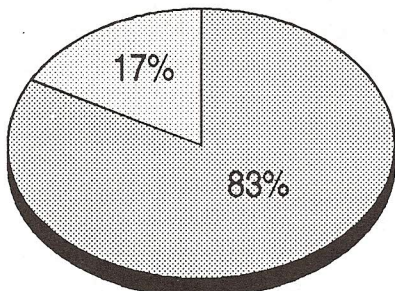
**FEATURES YOU'D LIKE TO SEE**

Dozens and dozens of suggestions poured in with subjects ranging from how to get out of a rut to how to work with a small sound system – and everything in between. Technical articles ranked high on your list of priorities and we now have a plethora of subjects to cover, thanks to you.

One request has already been answered. Many of you wanted to read about “just plain folks” who play the autoharp. “Picker’s Portrait” debuted in the October 1993 issue. This new feature is an opportunity for any of you “just plain folks” to share your autoharp story with other readers. Let us know how you got started with the autoharp, what you’re doing with it now, and (without getting too deep) what sort of impact it has made on your life. All you have to do is send in your story along with a photograph and you just might be the next “Picker’s Portrait.”

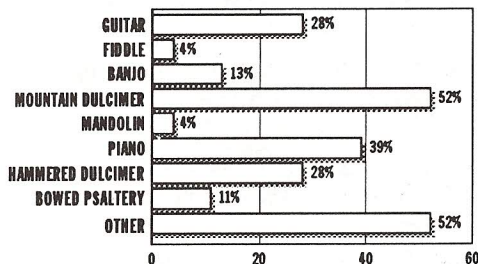
**NO IDLE HANDS HERE**

We knew a lot of you were multi-instrumentalists and the survey brought



PLAY OTHER INSTRUMENTS

some more perspective to this. 83% of you are playing other instruments with many of you playing more than one. Of the 83% who play other instruments,



the mountain dulcimer ranked highest in popularity with 52% of you playing this instrument. 52% of you are playing instruments not listed in the survey –

everything from the organ to the Indonesian angklung (*What?*). One disturbing item surfaced, though. Someone out there is playing the musical chain saw!

One thing we’ve learned from this survey is how diverse and interesting the people in the autoharp world are. And, we know it will be a challenge to translate your ideas into the kind of articles and features you’d like to read. To all of you who responded, we extend our sincere thanks. You are the people who direct the editorial policy of this magazine. Keep up the good work! ❖

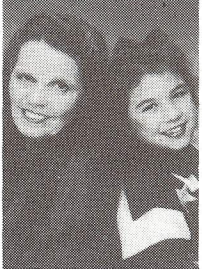
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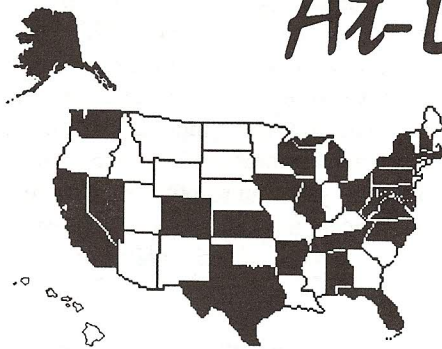
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# 'Harpers At-Large



*Concerts, Workshops, and Other Major Autoharp Events*

**Concert: Bryan Bowers**

Place: Ketchikan, AK

**Reporting: Kathy Ferguson**  
Alexandria, VA

The first concert of Bryan's month-long Alaska/Canada tour took place February 3rd at the Holy Name Church in Ketchikan. This picturesque totem-pole town is known for its precipitation – 162 inches (that's 13.5 feet, folks!) a year. But the 3rd was clear, and the town turned out to see and hear this lanky autoharpist from "the lower 48."

The audience had many families with children of all ages due to the ticket pricing – a family ticket only cost four dollars more than two tickets. It was heartening to see them singing "You Are My Sunshine," "I'll Fly Away," and "Will the Circle be Unbroken" together. Bryan also taught the three-part round, "I am a Poor One." Half the audience took the lead, the other half sang the second part, and Bryan did the third – truly beautiful harmony. Another new song was the haunting Civil War Song "Last Letter Home."

It was a delightful evening of autoharp music at its very best. The folks in Sitka, Juneau, and a number of cities in western Canada were in for a treat in February.

*Especially in Sitka, Kathy. Many of Bryan's 'harp tops come from there!*

*Editors*

**Festival: Festival Of Strings**

Place: North Fort Myers, FL

**Reporting: John Amon**  
Pompano Beach, FL

On an absolutely beautiful weekend in February, autoharp masters Marty Schuman, Mark Fackeldey, and Ivan Stiles, plus many other outstanding musicians, gave performances at the Festival Of Strings at Sue and L.J. Bullock's home in North Fort Myers, Florida.

Marty added a new dimension to his autoharp playing by accompanying himself with a foot pedal electronic bass. By himself, he's a group! He is happy playing his own way, and this came across to the large, appreciative audience. As well as he has always played, he's even better now.

Mark is always astounding in his elegant fingernail style. This appearance was no exception. He and his wife, Linda, gave impeccable performances. Her voice is charming and goes so well with Mark's autoharp. His natural good humor was an added dimension in their sets.

We enjoyed Ivan's "Third Man Theme," and his favorite, "Dixie," as well as many other selections. Although we've heard several of his selections before, it's always a treat to hear them again. Ivan also gave a very informative workshop covering what and what not to do with pinches, plucks, and strums.

Other autoharpers attending the festival were Charley Groth, Jan Milner, Sue Bullock, Sheryl Belanger, Brian Symonds, and yours truly. All joined together for the evening jam with other instrumentalists, such as Ernie Williams, the great banjo and old time singer, and Ray Belanger with his guitar.

This was a memorable occasion, and as we say, a "happening." While the rest of the country was in a deep freeze, we enjoyed the outdoor workshop under the trees and the wonderful performances in the rustic music barn.

# Cocobhouse

## SPRINGTIME IS COMING (HARUGA KITA)

Famous Japanese Children's Folk Song  
Tr. by Lyman Taylor

Traditional Japanese

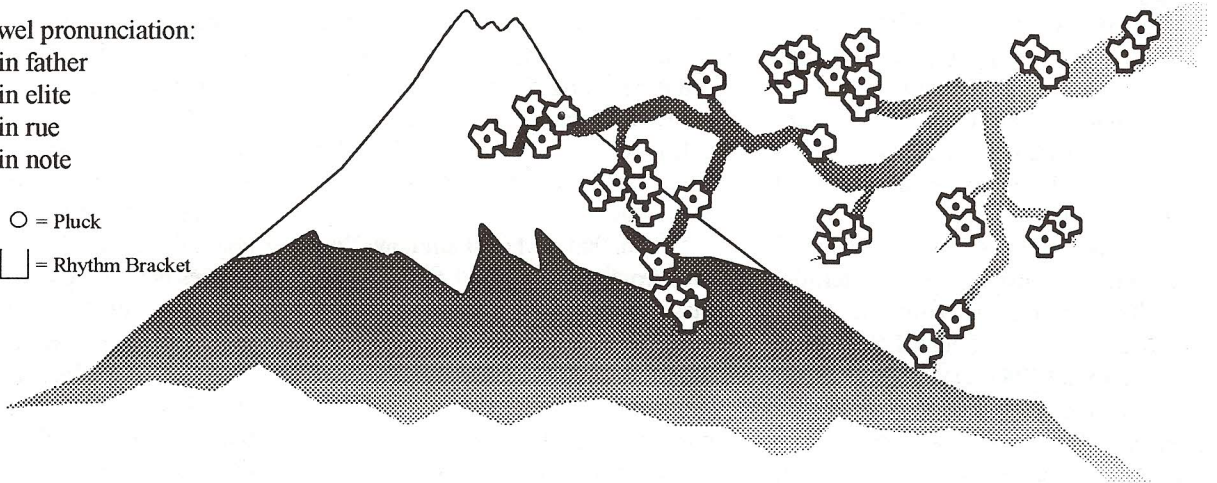
C / G7 C F	C / G7 C /
1. Spring - time is com - ing! 2. Spring - time is com - ing! Ha - ru - ga ki - ta.	Spring - time is com - ing! Spring - time is com - ing! Ha - ru - ga ki - ta.
F C / /	/
1. Where can it be 2. Where can it be Do - can ko ni be ki -	seen? found? ta.
C F C / /	F Dm F / /
1. There in the moun - tain! 2. There in the moun - tain! Ya - ma ni ki - ta.	Here in the town! And Here in the town! And Sa - to ni ki - ta.
C / G7 /	C
1. In the field so 2. In the fields a No the ni mo ki -	green! round! ta.

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Japanese vowel pronunciation:

- “a” as in father
- “i” as in elite
- “u” as in rue
- “o” as in note

- \* = Pinch    ○ = Pluck
- | = Strum    □ = Rhythm Bracket



# Picker's Portrait

Rod Skelton ❖ Kelseyville, California

*as told to Taylor Finlay*

I suppose you could call me a self-taught musician, although along the way I had a lot of help from other people.

But let's start where I started, on an almond and walnut farm some eight miles out of Red Bluff, in the northern Sacramento Valley.

I was about ten when we had an old Ward's Airline radio. I remember listening to the Grand Ole Opry on Saturday nights. (I sat with my ear real close to the radio – the reception was so bad.)

Shortly after that, a partially blind lady, Mrs. Lacey, moved onto the adjoining farm. She played the guitar and offered to teach me. She wrote the words to "You are My Sunshine," showed me the chords, and marked them over the words where they should be changed. But I had no idea of rhythm at all. After one or two lessons, I gave up. Probably, Mrs. Lacey gave up, too. Then I bought a booklet, "How to Teach Yourself the Guitar in Ten Minutes," and began making progress in my rhythm; I could feel the beat.

I was musically encouraged by hearing my dad play harmonica, and I could soon play it on Scouting trips.

My aunt gave me a bowl-back mandolin, which I also taught myself to play.

Time passed. Eventually I wound up teaching in a Lake County elementary school, married, and had a son.

Until about 12 years ago, I played mostly alone. One day, a few other musicians and I were asked to play a benefit for a fellow musician who was terminally ill. That was fun. Afterward, we kept the group together, and played other jobs.

Around 1983, I started working on the autoharp, again on my own. I fixed up an old Oscar Schmidt, bought myself a Mel Bay instruction book, and went at

it. Later, I heard Bryan Bowers at a festival. He inspired me, as he has so many others.

Bryan Bowers wasn't the only 'harp-er who influenced me. Some years back, I met Bill Bryant at a festival. His ability on the 'harp is awesome! It's easy to see (hear?) why he is the 1990 International Autoharp Champion. Our families have become good friends. I've also learned a lot from Doug Dempster, who has a marvelous ear and is a creative jammer.

After attending a couple of workshops, I customized my 'harp and added a pickup. I shifted the chord bar holders closer to the bottom of the 'harp, re-cut the felts, and went to a 12-bar configuration. I used a thumb pick and four finger picks, as I do today. Plastic picks sound better to me than metal ones.

About eight years ago, I talked my son into playing guitar and singing harmony with me. Soon he had an old ChromAharp. Now he's professor of Anthropology at the University of Montana. We still play together in the summertime.

The family really got musical when I married Andi, a top violin/fiddle player. She is both Concertmistress of the Lake County Symphony, and a member of a country rock band. Andi won first place in the Old Time division of the Cloverdale Fiddle Contest last year. She adds vitality and beauty to our band in looks and sound.

And, that's where I am now. I'm retired from teaching, but I run a Christmas tree farm, tune pianos, and do a few other things. Andi runs a printing business. She and I are often asked to play for concerts, dances, fairs, and sometimes we play on a Clear Lake party boat.

I sure have fun with my 'harp! ❖

# I'll Buy That

**Old-Time Fiddle &  
Dance Tunes for Autoharp**

*Stephen J. Young*

166 pages, 8½" x 11"

This latest offering from Steve Young is a hefty 166-page book with over two hundred arrangements for diatonic autoharp. Included are guidelines for setting up multi-key diatonic instruments and instructions on the author's open-chord playing style.

Steve has spent many years compiling tunes learned from jam sessions at festivals, house parties, and folk music clubs. Some were learned at contra-dances and a few come directly from recorded or printed sources. One common thread is that all these tunes fall into the loose category of old time.

Although you may want this book for the tunes alone, the arrangements are for specialized multi-key diatonic instruments. Even the once commercially-available multi-key diatonic autoharps (Oscar Schmidt Festival Series) are not suitable for these arrangements for two reasons. The standard Festival 'harps do not contain dominant sevenths and were meant to be played one key at a time. The arrangements in this collection use dominant sevenths extensively and require the ability to smoothly unlock from one key and relock into another during the course of the tune. At face value, this may seem intimidating, however, the effect achieved is well worth the effort.

Instructions for converting a standard 'harp into a multi-key instrument are given as well as chord bar arrangements and string and voicing schedules. To help with autoharp conversion, a bibliography is supplied with articles and sources pertaining to this subject. A list of luthiers capable of converting your autoharp is also provided for the timid.

For more information, see ad on page 31 or contact: Stephen J. Young, 6500 Nancy Road, Rancho Palos Verdes, CA 90274 ❖



# AQ

## Postscripts

*P. S.*

**Bryan Bowers** has recently told us that he will not be having his autoharp camp in the west this year. He does hope for one in 1995! We'll keep you posted.

*P. S.*

**Roz Brown** was booked for four folk festivals in Australia during the month of March! We're expecting to hear more about this tour from Roz.

*P. S.*

**Loren and Marie Wells** of Harps Plus has told us that **Becky Blackley** has three new books and one reissue ready for sale.

*P. S.*

**Vi and Ken Elliston**, (the "Kawartha Melody Makers") who are responsible for an appreciable surge in the interest for the autoharp in Canada, visited the Yellow Pines, Idaho festival last year, and entered a harmonica contest. They won first place! 'Harpers who meet these folks should ask for an encore!

*P. S.*

Iowa Public Television will soon release a 30-minute video, *Old-Time Country Music Starring The Bill Sky Family*. Performing with **Bill and Laurie Sky** are banjoist Jim Connor, formerly of The Kingston Trio, and bassist Dick Zion. The audio soundtrack will be available on cassette. IPTV will offer the items as pledge incentives to Iowa viewers. They can also be obtained by writing to Box 3496, Batesville, AR 72503.

*P. S.*

**Carole Spicer** has asked us to make the following announcement: "Those autoharpers who plan to attend the 'harp workshops at the 22nd Annual Original Dulcimer Players Club Musical Funfest in Evart, Michigan in July, should be aware that we will be using the following three songs in those workshops - "River Train," "This Land is Your Land," and "Silver Haired Daddy of Mine."

*P. S.*

**Donnie Weaver**, (Ye Ole Harpweaver), autoharper, is also a DJ, broadcasting on the radio every Saturday from 2-4 p.m. (bluegrass and old-time music), and every Sunday from 11a.m.-12 noon. (gospel

music). The station, WASA (1330 AM) covers MD, southeastern PA, and DE.

*P. S.*

**Rounder Records** has recently reissued the music of **The Carter Family**, (1927-1928 and 1928-1929) in two CDs. Rounder is now in the process of reissuing The Carter Family's music made for Victor Recordings from 1927 to 1941.

*P. S.*

**Bonnie Phipps** recently signed a contract with W.F. Kids toy company. This company is marketing her newest tape, "Monsters' Holiday," and also an earlier tape, "Dinosaur Choir," which won two national awards last year.

*P. S.*

**Marty Schuman** will spend the first two weeks of May in Belfast, Ireland performing at a festival. Joining him will be J.P. & Annadene Fraley, Alan Freeman, and Robin Kessinger.



## Recordings

Recordings Editor:  
Mary Ann Johnston  
RD 3, Box 190 A  
New Cumberland, WV 26047

*If you know of a new or re-released recording which contains autoharp, please send the information to the Recordings Editor. It will be listed in this column.*

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### FEATURES AUTOHARP

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#### Father And Son

Autoharp: Kilby Snow and Jim Snow  
Jim Snow  
277 Baltimore Pike  
Nottingham, PA 19362

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### INCLUDES AUTOHARP

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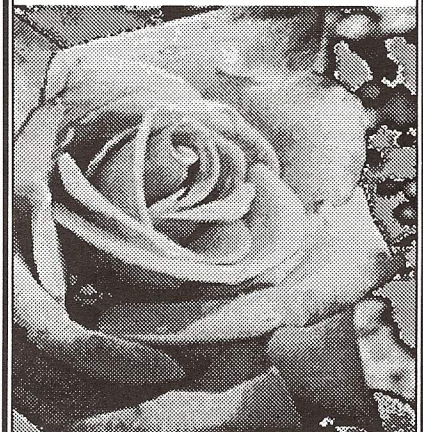
#### Tell Tae Me

Heritage (Scotland)  
Autoharp: George Haig  
U.S.; Flying Fish Inc.  
1304 W. Schubert, Chicago, IL 60614  
U.K.; Temple Records  
Schillinghill Temple,  
Midlothian, Scotland  
**Live At The Downs**  
Autoharp: Mike Fenton  
A children's tape  
Heritage Records  
Rt. 3, Box 290, Galax, VA 24333

**Blue Ridge Mountain Old Time Banjo**  
Autoharp: Roger Howell  
Ivy Creek  
104 Woodland Dr., Mars Hill, NC 28754  
**Blue Ridge Mountain Music - Vol. II**  
Autoharp: Bill Morris  
Ivy Creek  
104 Woodland Dr., Mars Hill, NC 28754  
**The Carter Family:**  
**Anchored In Love**  
The Carter's Complete Victor Recordings for the years 1927, 1928  
Autoharp: Sara Carter  
Rounder Records Corporation  
1 Camp Street, Cambridge, MA 02140  
Rounder 1064 (Compact Disc)  
**The Carter Family:**  
**My Clinch Mountain Home**  
The Carter's Complete Victor Recordings 1928, 1929  
Autoharp: Sara Carter  
See address above  
Rounder 1065 (Compact Disc)  
**Monsters' Holiday**  
Autoharp: Bonnie Phipps  
Bonnie Phipps  
554 S. Grant Street  
Denver, CO 80209



### NEW RELEASE!

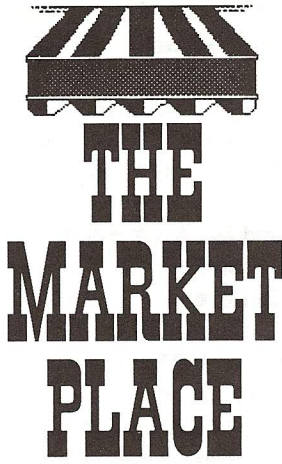


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Leander, TX 78641



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*For You\**
- Bill Bryant**  
*Grizzly Flat 'Harper #1\**  
*Grizzly Flat 'Harper #2\**
- Janette Carter**  
*Bouquet Of Dandelions\**
- Bill Clifton**  
*Autoharp Centennial Celebration\**
- Country Ham with Judie Pagter**  
*Country Ham I'll Be Leaving*



- Julie Davis**  
*Heart Full of Song*
- Margie Earles**  
*Blue Eyes & Sad Songs\**
- Mike Fenton**  
*My Privilege\**
- Accent On Autoharp\**
- Mike Fenton & The Bill Sky Family**  
*Welcome to Galax\**
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*Lost in the Woods\**
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*The Fairhaired Boy\**
- Mill Run Dulcimer Band**  
*Sweet Songs of Yesterday*
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*Old Time Music Keeping Old Time Music Alive*
- Mary Lou Orthey**  
*1863-Songs From Home\**
- Memories-Songs From Home\**
- The Bill Sky Family**  
*Sweet Sunny South*
- Ivan Stiles**  
*Rounding Pickering Bend\**
- Pickin' on the Porch\**
- Alex Usher**  
*Harper's Ferry\**
- Betty & Mark Waldron**  
*Just A Rose Will Do\**
- Parlor Pickin'\**

- Ron Wall**  
*Autoharps\**
- Old Time Gathering #1*
- Winfield Winners**  
*Autoharp! - Vols. 1,\* 2\**
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*Great Hymns on Autoharp\**
- Cascade Noel\**
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# Advertisers' Index

Andy's Front Hall .....	35
Autumn Wind .....	29
Bledsoe, Dona .....	3
Carter Music Center .....	3
Cuzin' Isaac .....	29
Davis, Julie .....	20
Dutchman's Musical Instruments .....	17
Elderly Instruments .....	20
Fladmark Woodworks .....	35
Great All-American Autoharp Emporium .....	13
Haisley, Lindsay .....	39
Jean's Dulcimer Shop .....	29
Limberjack Productions .....	BC
Lee's Treasure Chest .....	17
Mager, Alan .....	10
Meek, Weldon & Hazel .....	35
Mueller, Karen .....	13
North American Jew's Harp Festival .....	8
Note-Ably Yours .....	36
Performance Group .....	IBC
Oscar Schmidt International .....	24
Ozark Wilderness Dulcimer Club .....	9
Schuman, Marty .....	36
Stober, Carol .....	35
University of Wisconsin-Milwaukee Folk Center .....	10
Ye Ole Harpweaver's Music Supply .....	36
Young, Steve .....	31

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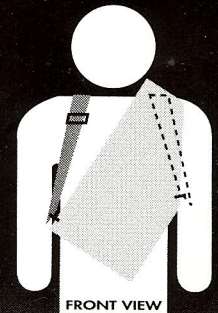
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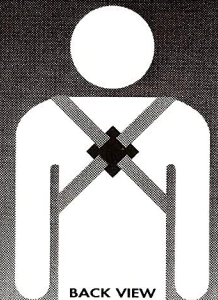
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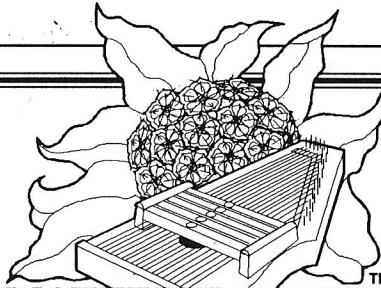
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