

AUTOHARP QUARTERLY

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



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1994 HONOREES

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**AUTOHARP
QUARTERLY.**
THE MAGAZINE DEDICATED TO
THE AUTOHARP ENTHUSIAST

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Mother Maybelle Carter,
circa 1960 from the collection
of Ronnie Williams



Autoharp Quarterly is published four times yearly and mailed first class to subscribers the first week of January, April, July, and October. Subscriptions in the United States are \$18. Canada: \$20(US). Europe: \$22(US), air mail. Asia: \$24(US), air mail. Individual issues in the US: \$5.

Published by:

Limberjack

Productions

PO Box A

Newport, PA 17074

717 567-9469

ISSN 1071-1619

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Limberjack Productions.

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Printed in USA.

To And From / The Editors

Dear Readers:

By the time you read this, the 1994 members of The Autoharp Hall Of Fame will have been announced at the Mountain Laurel Autoharp Gathering. Turn to page 19 right now for the results and come back when you're done reading the proclamations for these two dedicated autoharpists. We're delighted with the results for three reasons. One, the inductees are eminently deserving of this honor; two, The Autoharp Hall Of Fame Panel was impressed with the thoughtful and fitting nominations they received; and three, the new process for induction was a rousing success. Thank you, all.

You'll read in this issue's *AQ* Postscripts that Alan Mager suffered a heart attack recently. He is now doing well and we extend our personal wishes for a speedy and total recovery.

And, while you're reading the *AQ* Postscripts, take note that Harper Mary Umbarger has done us a great favor by making this column more interesting and personal. So, keep those cards and letters coming in, but send your personal news to Mary in Harmony, North Carolina!

Mary Lou and Ivan

Dear Editors:

MY HEART STOOD STILL

My husband and I attended the Merle Watson Memorial Festival in North Carolina. That festival is four days of music, music, music in a wonderful setting in the Bushy Mountains!

After it was over, Chuck took me to the airport to fly home (Kansas City). He was staying in the area for a time.

As an airline employee, I frequently get bumped on flights. This trip was no exception, my longest layover being four hours in St. Louis. I settled in a deserted concourse and quietly played every song I could remember on my autoharp, which I always carry with me.

When the time came for me to leave, a gentleman holding hands with two ladies came over to me, introduced himself,

and said: "We arrived an hour early before Mom's flight because we were nervous. My wife was adopted when she was eight weeks old. Now, at 35, she met her mother for the first time – just an hour ago. We enjoyed your music more than you will ever realize. So much so that upon Mom's arrival, we have stayed an extra hour to visit while listening to you play. You sound like an angel."

After many "thank yous," they all left holding hands. This was the greatest compliment I had ever been paid. I was happy to have shared my music, something I enjoy so much, with these total strangers.

If it weren't for Tom Schroeder, Kathy Wintermeyer, the Heartland Harpers, workshops, and my beautiful autoharp, there would have been no music to share.

Barbara Giamalvo

THE IMPOSSIBLE DREAM

I've been enjoying *AQ* very much. I especially enjoy things by and about Mark Fackeldey. I also play without picks – I always have, ever since I started playing autoharp in 1982. I've also always played melody.

Articles by "the two Georges" (Orthey and Foss), are excellent. I also enjoy – well, if I keep listing everything I like about *AQ*, I would have to list everything in the magazine!

Leigh Ann Hardcastle

Hooray! We have finally found a soul who understands Mark Fackeldey's articles! Congratulations, Leigh Ann! – Now, how 'bout Marty Schuman's?

Editors

BUM BUM BUM BUM BUM BUM BUM BUM
BUM BUM CL – O – EE!

I think your magazine is the greatest! It gets more interesting and varied with each issue! I've been noticing that your music is improving more and more.

Since I've become a computer nut the last couple of years, I wonder if any of your musical computer readers would be willing to share how they intertwine their music and their computers. I'd be interested to know what software they use to print out autoharp tabulated music, if they're connected to a bulletin board, and just any other way they combine the two elements. Are there other folks like me, wondering about the same things?

I've used my autoharp to entertain quite a bit this winter, as I'm in a ukulele band, which entertains at a lot of RV parks in the Rio Grande Valley. My husband, Art, and I are entertaining at nursing homes. There are a lot of folks who enjoy our music. Isn't it wonderful how music is such a common bond for everyone!

Bea Gluck

Yes, Bea! We could take a whole issue and just 'harp on that subject!

We're gratified to learn that you've noticed our labors on behalf of *AQ*'s music. Thank you for that. We don't use a music program as such. We use a drawing program which allows us to "draw" the scores. It's not the fastest or the most ideal way, but it works for us. You'll see the greatest improvement beginning with this issue since we are using a higher-end drawing program. Every day in every way – we try.

As for your questions concerning the specifics of your computer accepting certain music software, you'll have to go to your friendly computer store and ask the main man.

If you want to learn more about bulletin boards and get other ideas, get in touch with some "Cyberpluckers." (See "To And From The Editors," *AQ*, April '94, and "Postscripts," January '94.)

And, if there is anyone who can help Bea, (a good and intelligent lady), write to us and we'll steer you to her. We know she'll appreciate it.

SOMEONE'S CALLING – Yoo-hoo!

Editors

HEY, BIG SPENDER!

I decided to make an investment in my future with a two-year subscription! At my age, ain't that the ultimate in optimism!

Dot Stiles

OK, Dot. You can get away with that statement with people who don't know you and who haven't seen you. As for us, we know, and we've seen. We'll settle for nothing less than a 50-year subscription!

Editors

WELL, IT'S TOO LATE, BABY

I see by the old calendar on the wall that it's time for the annual Mountain Laurel Autoharp Gathering. For those of you who are unfamiliar with this extravaganza, I will try to explain it.

On the weekend of July 4, cars, trucks, trailers, and RVs begin converging upon the small, unsuspecting town of Newport, Pennsylvania. The 'harpies are assembling on the property of George and Mary Lou Orthey, and for four days and nights, no living creature gets a moment's peace from the sound of the chorded zithers.

Those with tents are directed to camp in the bottom of the gully so that when the rains come, all debris can be washed down onto the highway. Those in camping trailers and RVs line up on the top of the hill like the sentinels of Stonehenge. This is to allow the vehicles a goodly degree of speed when their brakes and moorings fail during the windstorm and they careen backwards down onto the road.

You see, the rage of Heaven descends upon the Orthey property in the course of these few days. It is best to come prepared. So, for clothing, you will need: shorts, short-sleeved shirt, sneakers, hip boots, a winter parka, a heavy rain slicker, two or three umbrellas, four to five blankets, and a supply of tie-downs.

Each evening there are wonderful concerts, and you don't want to miss the championship competition. But there are also many events that take place during the day. Mary Lou's favorite event is the watermelon seed spitting contest. Personally, this has no appeal for me, and reminds me of the ugly fascination of observing someone pick his nose, but if

watching someone spit seeds is your thing, why, this cultural event will really make your day. This event is wildly cheered by others, who take their turn expectorating wads of saliva-soaked seeds down a piece of paper. (I think this contest has been written up in the new AAA book under "Local Color.")

Also during the day you will be imprisoned in a large tent with 4,002 flailing 'harpers, each playing his own rendition of either "Wildwood Flower" or "Mud Flaps On Parade." It's a little difficult to tell the difference.

The workshops are for the purpose of finding out who can play the loudest and the longest, and to drown out the people who are singing.

Then, Mary Lou will tell you to get ready for the "picture taking event." You will have to carry your 'harp and walk three miles to an open field, and stand squinting and sweating in the sun for two hours while Mary Lou hollers at you to get in line and get ready to play. Then you will get to play seven measures of some old song, and then she will yell at you to stop and make you all hike back to the tent.

George conducts a seminar to help people with autoharps that are in need of repair. If you have one of his, he will enfold you in his arms, dry your tears, and take you step by step through your 'harp's rehabilitation. If you have another brand, he will either give you a pointed stick and a bent washer and direct you over to the outskirts of the tent, or, if your 'harp, in his opinion, is a "bottom-of-the-heap" 'harp, he'll laugh cruelly and point to the trash cans standing beside the portable johns.

Then, there is Ivan Stiles who is always getting up on stage and droning on for hours about how his name isn't Ivan Stiles, but is actually Harvey Wallbanger, although his mother calls him Fra-a-nk. Who believes *him* anyway? As if anybody cares!

The most important info you will need to know about this assemblage is that the entire time you are there, you are required to talk with a southern accent. It doesn't matter if you are from Syracuse, New York, or Sydney, Australia. When you get up to play for open stage, you must say things like, "Ah will nay-o play 'Wildwoodflair,'" or "Ah'm so heppy to be heer with y'all tehday," or "Ah ain't the greatest sanger, but..."

Oh, a *wonderful* time is had by all! Really. You'll love it.

You know I'm only kidding, don't you, Mary Lou? Mary Lou...you know that, don't you? Huh? Mary Lou... George...Hey, Ivan...?

(I'm really *not* kidding. Everything I said is true, but you have to placate these people...)

Becky Askey

Editor, Off-The-Wall

Dulcimer Society Newsletter

Other than saying "Thanks for including our name and address in your newsletter (published just a seed-spit away from here), so people can get in touch with us, like the Pa. Department of Health, the State Police, the Citizens for Decency League, the Environmental Protection Agency, and the National Guard," - we're speechless, Becky!

By the way, you've already bought your tickets and for you, no refunds!

Editors

PLEASE HELP ME, I'M FALLIN'

I've been suffering with the rare affliction, "Harpus Homus." Autoharps just keep on coming home with me. I'm afraid one day I'll come home from work to find the door locks re-keyed, and my stringed friends sitting on the front porch!

Help me, please!

Brian F. Johnson

Well, Brian, give 'em each a bag of movie popcorn, and you'll get a seamy reputation. Or, you could sit on the back porch and play a banjo. If they're discriminating at all, that'll do it!

Editors

SOFTLY -

I was taken aback with your "Sacred 'Harp" in the last issue. I was fortunate to have met all three of those ladies in the past year, and was sad to read their memorials. All three [Gladys Millard, Rosa Cox, and Eunice Mast] were very special people. So many folks will miss them.

Judy Ganser

- AND TENDERLY

I appreciated the last issue of *AQ*, as always. But I appreciated most of all the memorial for Gladys Carter Millard.

Vicki Langdon

Mother Maybelle, The Carter Sisters – And Me.

by Ronnie Williams



COURTESY OF THE VICKI LANGDON COLLECTION

Mother Maybelle Carter



COURTESY OF THE RONNIE WILLIAMS COLLECTION

Mother Maybelle and the Carter Sisters



PHOTO BY HOPE WILLIAMS

Anita, Ronnie, June, and Helen. – 1993

When I was about eleven years old, I became enamored with a tiny blue-eyed lady who was on television playing her autoharp. She was Mother Maybelle Carter, and I would be right there every week to see Maybelle and her three daughters, Helen, June, and Anita.

Soon after watching those TV shows, I heard that the Cash Show would be in Pennsylvania at the Poconos Raceway. I began working on my parents to take me to Pennsylvania, about 300 miles from my home in Spotsylvania, Virginia. They agreed, and we made the trip along with my cousin and her husband. At that concert, I met my idol. Mother Maybelle was signing autographs. I asked her to sign my ticket stub. She had the 'harp upside down in her arm, using it as a desk. I was so excited, I couldn't think of a word to say. Meeting her meant more to me than meeting anyone else in this world that I could possibly imagine.

Later that evening, I met her oldest daughter, Helen. She was getting drinks for her family, and I happened to be at the right place at the right time. That was my lucky day! I helped Helen carry the drinks to all the Carters and Cashes. It was so wonderful for me to meet all those great people!

In 1971, I saw Mother Maybelle again in Richmond, Virginia. The Carter Family was headlining a show at the Arena, and I went backstage. I asked the guard if I could meet her. He led me backstage and told her he had a young man who had been chasing her up and down the east coast. She smiled, and began talking to me. She showed me her autoharp and her old Gibson guitar. We talked about her records and a book that I had found about The Carter Family. She didn't have one of those books, so she gave me her address and I sent her one. We exchanged phone calls and letters from that time until her death on October 23, 1978. From that first meeting with Mother Maybelle, I became acquainted with her girls, Helen,

1994 EVENTS FOR FOLK ARTISTS

TEXAS GULF COAST AREA

August 27 Tune Quake for autoharps, dulcimers, folk harps, flutes, and more

September 6 & 7 Mitzi Collins, hammered dulcimer, in concert and workshop

November 6 Carol Faire, A Musical Feast
A preview of new Christmas music for autoharp, dulcimers, folk harps, flutes, guitars, mandolins, and more.

Learn new arrangements of favorite tunes with Peggy Carter, hammered dulcimer; Nancy Price, mountain dulcimer; Gene Hatten, autoharp; Mary Radspinner, folk harp; Heidi Straube, flute; Steve Heiser, guitar and mandolin.

Sponsored by the Houston Area Acoustic Music Society (HAAMS). For more information on this and other Folk Artist Events,

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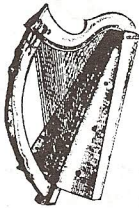


PHOTO BY HOPE WILLIAMS



Ronnie with Carlene Carter

June, and Anita. Later, I met Sara Carter and her children, Gladys, Janette, and Joe.

Maybelle and Sara performed together for the last time in August of 1975 at the first A. P. Carter Memorial Festival. Maybelle, Sara, Helen, Janette, and Joe performed that day. Maybelle played

did. She could play like no one I have ever heard. She made it look so easy.

Her daughters are also experts on the autoharp and guitar, just like their mother. Why shouldn't they be? They had the best teacher in the world, Mother Maybelle.

My wife and I have had the honor of calling Helen, Anita, and June our friends, since Maybelle is gone. There are no kindlier or nicer folks than the Carters. Her daughters have shared some Carter Family treasures with me. I have in my collection a few mementos I prize. Once, June and I made a trade. I had a guitar she liked, so she let me have an autoharp that her mother had played in the 60s. She will never know how much that 'harp means to me. I'll always cherish it.

There are so many things I have enjoyed in the Carter's company. I was with Helen when she made her last recording in January, 1993. She was helped by her son, David, and her sister, Anita. I really was happy to be there. On her tape, Helen played her mother's L-5 guitar and my autoharp.

When Helen made that album, she showed me what a pro she is. Everything had to be just perfect. Watching her record was a real treat. The album contains songs Helen had written, as well as some of The Original Carter Family songs. The recording is great. I know you would enjoy it: Helen Carter, *Clinch Mountain Memories*. [See

In Dreams I Hear The Music



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❧

*“There are no
kindlier or nicer folks
than the Carters.”*

❧

her Appalachian Autoharp and Sara played the guitar. Maybelle asked Helen to play her old L-5 Gibson. Helen played *Wildwood Flower* just like her mother. Maybelle said if anyone could carry on her style of guitar playing, Helen could. And she has. She's done a great job of carrying on the Carter style of guitar playing.

I was so impressed with Maybelle Carter that I had to have a guitar and autoharp just like hers. I asked her to order me an autoharp, and I found a L-5 Gibson guitar, the 1929 model. With the help of my parents, I was able to buy it. To me, it was a dream come true.

Maybelle said the Appalachian Autoharp had a beautiful tone, and that it

COURTESY OF THE RONNIE WILLIAMS COLLECTION



Helen Carter Jones

Recordings, AQ January '94, for listing.]

In May 1993, my wife, Hope, and I went to Maces Spring, Virginia. Mother Maybelle was being honored as a member of the Virginia Historic Trail. During the musical portion of the ceremony, I was asked to pick autoharp with June, Helen, and Anita. That was a great experience I'll always remember.

Hope and I traveled to Nashville in September to witness the induction of the Original Carter Family postage stamp. What a concert we heard that day! It was remarkable to see a majority of the Carter Family performers in one place, at one time. On stage that memorable day were many of the descendants of the Original Carter Family: Maybelle Carter's three daughters, Helen, June, and Anita, — their children, Rosie, Carlene, David, Lorri, John; A. P. and Sara Carter's three children, Gladys, Janette, and Joe, with their children, Flo, Rita, Don, and Lorrie.

The Carter Family's roots form the cradle of American Country Music.

Today, each descendant in his/her own way carries on the tradition of that celebrated family. It is an honor to know the Carters. They are just like your friends next door. There will always be just one First Family of country music — the Carter Family — great singers, song writers, instrumentalists. The Grand Royalty of Country Music. ❖



"I remember seeing Ronnie for the first time at the Mosque in Richmond, Virginia. He was a young teenager, standing backstage waiting to see my mother. Over the years, we have become acquainted with Ronnie and his wife, Hope. After Mother passed away, we formed a closer relationship with them, and visit them on occasion. They are fine people. Ronnie was — and still is — one of my mother's most loyal fans."

— Helen Carter Jones

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Summer Festivals

Festivals Editor:

Sandy Shaner

130 Gregory Road

Salisbury, NC 28144

This is an updated list of the 1994 summer festivals and major events which feature autoharp in workshop, concert, and/or contest. The complete festival list is published every April.

CODE:

AC Autoharp Contest

AP Autoharp Performance

AW Autoharp Workshop

JULY

- **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;** July 4; **Wynnewood, PA;** Code: AP (Janet Schreiner); 610 649-0732
- **Winnipeg Folk Festival;** July 7-10; Birds Hill Provincial Park, Winnipeg, Canada; Code: AP (Paul and Win Grace); Winnipeg Folk Festival, 264 Tache Ave., Winnipeg, Canada R2H 1Z9 204 231-0096
- **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, AW; (Jim Hudson, Eddie and Robert Hiebert, Cathy Barton and Dave Para); 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
- **Willamette Valley Autoharp Gathering;** July 16; **Willamette Park, Corvallis, OR;** Code: AP, AW (Les Gustafson-Zook); 1316 SE 35th, Portland, OR 97214, 503 235-3094
- **Peaceful Valley Bluegrass Festival;** July 14-17; Peaceful Valley Campsite, **Shin-hopple, NY;** Code: AP (Judie Pagter with Country Ham); Arnold Banker, HC 89, Box 56, Downsville, NY 13755, 607 363-2211
- **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
- **WOW Radio Outdoor Celebration;** July 17; Westfair Park, **Castle Bluff, IA;** Code: AP (Bill and Laurie Sky); 501 523-5001
- **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, 704 298-3325
- **Cranberry Dulcimer Gathering;** July 22-24; **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

AUGUST

- **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, 715 635-2479
- **8th Annual Galax Oldtime Fiddlers' Convention;** August 10-13; **Galax, VA;** Code: AC, AW (Drew Smith); 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

- **Old Time Fiddlers and Bluegrass Convention (II);** August 20, 21; **Fries, VA;** Code: AC; 703 236-4486
- **The Antique Car, Antique Tractor, Flea Market, Folk Music, & Dulcimer 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, Alex Usher, John Fleckenstein); Bob Everhart, PO Box 438, Walnut, IA 51577

SEPTEMBER

- **Smoky Mountain Festival;** September 2, 3; **Lake Jaunalauska, NC;** Code: AP (Front Porch Strings-Mary Umbarger); Joe Sam Queen, 4495 Main, Waynesville, NC 28786
- **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; **Islamo Park, Geneva, IL;** Code: AP, AW; Fox Valley Folklore Society, 755 N. Evanslawn NE, Aurora, IL 60506, 708 844-3655
- **1st Annual Maury River Fiddlers Convention;** September 8-10; **Glen Maury Park, Buena Vista, VA;** Code: AC; Maury River Fiddlers Convention, PO Box 702, Buena Vista, VA 24416, 703 261-7321
- **Laurel Bloomery Fiddlers' Convention;** September 9, 10; **Mountain City, TN;** Code: AC; Mr. Warden, 615 727-9595 or 615 878-3874
- **Greers Ferry Lake and Little Red River Clean-up;** September 10; **Lake Park, Greers Ferry, Heber Springs, AR;** Code: AP (Bill and Laurie Sky); 501 523-5001
- **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, plus more to be announced at the AQ booth); 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
- **WIGG Radio Bluegrass Festival;** September 29, 30; **Wiggins, MI;** Code: AP (Bill and Laurie Sky); 501 523-5001

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Laurie's Corner

*New and original music
for the autoharp*

by Laurie Sky

In the late 1890s, my great-great-grandfather, Frank Jones, from Scioto County, Ohio married Margaret Elizabeth Blount near Pleasant Plains, Arkansas. Of this union there were three daughters and seven sons. Frank and Margaret's third child, Emma, (1901–1978), was my father's maternal grandmother.

I will always cherish wonderfully vivid memories of me as a little girl of six or seven and great-grandma Emma; her in the front porch swing with me at her feet. I was carried away as she told the most fascinating stories of family history, occasionally spinning a colorful yarn as fireflies winked at me over her shoulder in the Arkansas twilight.

– Laurie



The Story of The Windflower Waltz

Years before the outbreak of the Civil War, the Jones side of our family settled in southern Ohio along the river near Portsmouth. As the story is told, in the early 1860s a young man of the Jones family fell in love and proposed marriage to a girl who lived just across the river in Kentucky.

The only daughter in a family of Shenandoah Valley farmers, she had been sent to live with Kentucky relatives

some time earlier, when war was imminent in Virginia. Her older brothers were called to fight for the Confederacy.

The young Ohio suitor and the beautiful Virginia lass had fallen in love soon afterward. He fondly called his young bride-to-be his "Little Windflower" after the wild anemone that grew on the wind-swept hillside meadow where they often walked.

As their wedding date drew near, the Union Army draft was instituted and in a few days he was gone, called to duty in the raging conflict.

The family with whom she was living, being staunch southern sympathizers, strictly forbade her to have any contact whatsoever with her fiancé.

Well-intentioned relatives even refused to tell the heartbroken girl of the many letters her gallant lover sent pledging his true love and undying devotion.

In the final weeks of the war he was wounded and spent long months convalescing, thus delaying his homecoming by almost a year. Finally he returned expecting a joyous reunion with his beloved. But upon arriving he was devastated to learn that her family had abruptly moved from Virginia to Texas at war's end, and only a few months before had sent for their daughter and remaining relatives to join them.

At daybreak next morning he saddled his horse and rode away, desperately

hoping to follow their route and reclaim his heart's love. Perhaps surprisingly, he was able to trace them through Kentucky into Tennessee, where leads became few and far between. He pressed on across the muddy waters of the Mississippi, but as he made his way westward into Arkansas the trail finally played out.

My father and I wrote *The Windflower Waltz* as a tribute to tender love that grew and blossomed along the verdant banks of the Ohio River only to be forever lost in the rocky soil of the Arkansas Ozark foothills.

After hearing the unique story behind this song, a film production company has contacted the Skys about using The Windflower Waltz in an up-coming Civil War documentary.

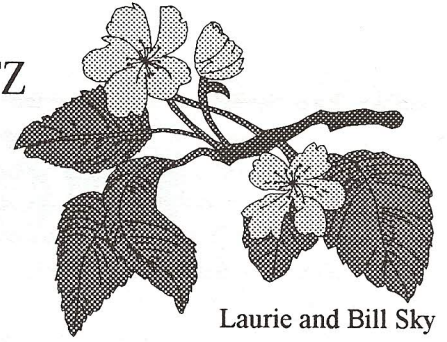
Another Sky composition, When I Dream About the Southland, was used in a southern states documentary, which was recently aired in 26 foreign countries.

Bill and Laurie are now recording special television segments to be shown on the Americana Network, which will feature several original Sky compositions.

We are happy to introduce this series to you, and hope you will enjoy Laurie's music and stories of that music as much as we enjoy bringing it to you.

– Editors

THE WINDFLOWER WALTZ



Laurie and Bill Sky

Lively

Part A

Musical notation for Part A, consisting of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melody with a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. The second staff contains a similar melody with a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure, followed by a half note and a quarter note.

Chords for Part A:

Staff 1: D A D / / / / / A D / GD / / G A / G D A / D / / / / A

Staff 2: D A7 D / / / / / A D / GD / / G A / G D A / D

Part B

Musical notation for Part B, consisting of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melody with a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. The second staff contains a similar melody with a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure, followed by a half note and a quarter note.

Chords for Part B:

Staff 1: D A A7 D / / GD/ADG D / / GD/A/G D A / GD/ADG D

Staff 2: D GD/ADG D / / GD/ADG D / / GDADAD A / / DAG D G A D

Play the top line of chords on Part A and B for accompaniment. Play bottom line of chords on Part A and B for melody. The second instrument for Part B should play melody only as shown.

Part B - Second Instrument

Musical notation for Part B - Second Instrument, consisting of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melody with a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. The second staff contains a similar melody with a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure, followed by a half note and a quarter note.

Chords for Part B - Second Instrument:

Staff 1: GD/ADG D / / GD/ADG D / / GD/A/G D A / GD/ADG

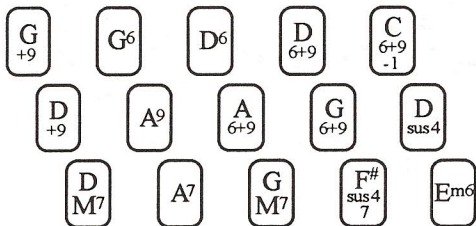
Staff 2: D GD/ADG D / / GD/ADG D / / A / / DAG D G A D

THE IMPROVED ULTRATONIC CHORD SYSTEM WITH INTEGRATED FLOATING PENTATONICS

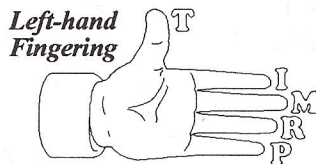
by Marty Schuman

What kind of babble is this? Actually, it is the descriptive term for a unique chord system for diatonic autoharp I developed over the years. I first wrote about this system in the January '89 issue of *Autoharp Quarterly*. Since that time, I've made a number of improvements that incorporate the following features: 1) There is an expanded selection of chords to choose from — actually 34 chords on a 15-bar setup. Being a diatonic-based arrangement, one cannot get any chord. However, one can squeeze out many variations on major chords to enhance one's playing. 2) Although set up as a one-key instrument, some of the extra chords enable one to play, to some extent, in secondary keys. 3) Floating Pentatonics is incorporated into this arrangement. This is a system of playing diatonic tunes off constantly shifting pentatonic scales. See the April '94 issue of *AQ* for my article, "Floating Pentatonics."

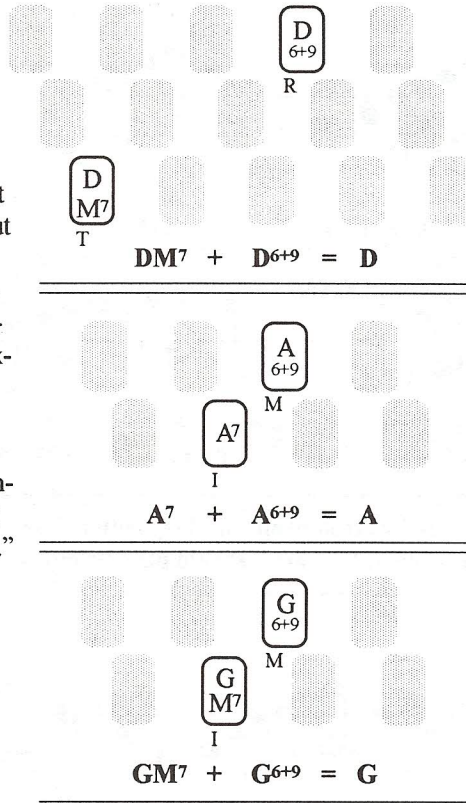
The ultratonic system utilizes a 15-bar, three-tiered chord bar arrangement. The chords are:



Notice that the A7 is the only normal chord. However, one can more than double the selection by pressing various combinations. It is critical that the proper left-hand fingering is used.



The "home positions" for the left hand are:



These three chords are the basic major chords for the key of D.

Now, the fun begins.

With other combinations of chord bars, one can derive the total number of chords available on the instrument. The following is a listing of all the chords achievable using the ultratonic system.

D CHORDS			
CHORD BAR(S)	FINGERING	CHORD	CONSISTING OF
DM7 + D6+9	(T-R) =	D	D, F#, A
D6	(M) =	D6	D, F#, A, B
DM7	(T) =	DM7	D, F#, A, C#
D+9	(T) =	D+9	D, F#, A, E
D6+9	(R) =	D6+9	D, F#, A, B, E
Dsus4	(M) =	Dsus4	D, G, A
DM7 + D6+9 + Dsus4	(T-R-P) =	D-3	D, A
No chord	=	D13	D, E, F#, G, A, B, C#

G CHORDS			
CHORD BAR(S)	FINGERING	CHORD	CONSISTING OF
GM7 + G6+9	(I-M) =	G	G, B, D
G6	(T) =	G6	G, B, D, E
GM7	(I) =	GM7	G, B, D, F#
G+9	(T) =	G+9	G, B, D, A
G6+9	(M) =	G6+9	G, B, D, E, A
GM7 + G6+9 + Dsus4	(I-M-R) =	G-3	G, D

A CHORDS			
CHORD BAR(S)	FINGERING	CHORD	CONSISTING OF
A7 + A6+9	(I-M) =	A	A, C#, E
A7	(I) =	A7	A, C#, E, G
A9	(T) =	A9	A, C#, E, G, B
A6+9	(M) =	A6+9	A, C#, E, B, F#
A9 + A6+9	(T-M) =	A+9	A, C#, E, B
D6+9 + C6+9-1	(R-P) =	Asus4	A, D, E
A7 + A6+9 + D6+9	(I-M-R) =	A-3	A, E

E CHORDS			
CHORD BAR(S)	FINGERING	CHORD	CONSISTING OF
A9 + G6	(I-T) =	Em	E, G, B
Em6	(P) =	Em6	E, G, B, C#
G6 + D6+9	(T-R) =	E7-3	E, B, D
D6+9 + G6 + A6+9	(T-R-M) =	E-3	E, B
A9 + D6+9	(T-R) =	Esus4	E, A, B

F# CHORDS			
CHORD BAR(S)	FINGERING	CHORD	CONSISTING OF
DM7 + A6+9	(T-I) =	F#m	F#, A, C#
F#7sus4	(R) =	F#7sus4	F#, B, C#, D
F#7sus4 + DM7	(R-T) =	F#-3	F#, C#

B CHORDS

CHORD BAR	FINGERING	CHORD	CONSISTING OF
D ⁶⁺⁹ + GM ⁷	(R-1) =	B ^m	B, D, F [#]
When playing in B ^m use this combination:			
D ⁶ + GM ⁷	(T-1) =	B ^m	B, D, F [#]
D ⁶⁺⁹ + F ^{#sus4}	(T-1) =	B ^{sus4}	B, E, F [#]
D ⁶⁺⁹ + G ⁶⁺⁹ + F ^{#sus4}	(T-M-1) =	B ³	B, F [#]

C CHORDS*

CHORD BAR(S)	FINGERING	CHORD	CONSISTING OF
G ⁶ + A ⁷	(T-1) =	C-1	E, G
C ⁶⁺⁹⁻¹	(P) =	C ⁶⁺⁹⁻¹	D, E, G, A

TOTAL = 34 CHORDS

*There is no C in the D diatonic scale. The two C chords are C substitutes.

Left-hand fingering for combinations should flow from the home position.

So what use are all these chords? Some can serve as interesting substitutes for straight chords, or as transition chords, or approximations of chords not available. For instance, the added 9th chord is a beautiful substitute for its straight variant. Suspended 4th chords act as transitions, and all chords without the 3rd can serve as modal or minor chords. Many of these chords differ by only a note or two. This enables one to play melody in a more flowing manner.

Although set up as a one-key diatonic 'harp, some of the extra chords enable one to play, to some extent, in secondary keys. For instance, on a D 'harp, not only are the keys of D and Bm present, but one can also play in A, G, and E.

To play in A, use E⁷⁻³, E-³, or E^{sus4} as a substitute for E⁷.

To play in G, use C-¹, or C⁶⁺⁹⁻¹ as a substitute for C.

To play in E, use E⁷⁻³ or E-³ as a substitute for E, and B³ as a substitute for B⁷.

Sometimes these substitutes work, sometimes not. If you are jamming, other instruments can help fill in the missing ' notes.

Finally, the three 6+9 chords are actually pentatonic scales.

DM ⁷ + D ⁶⁺⁹	=	D
A ⁷ + A ⁶⁺⁹	=	A
GM ⁷ + G ⁶⁺⁹	=	G

By lifting up on the first chord of each combination, one is left with the pentatonic scale to play against. This is the basis for Floating Pentatonics as described in the April '94 issue of AQ.

Although seemingly complicated, it really isn't. After awhile, left-hand fingering becomes second nature. This is not an arrangement everyone might use, but if you feel like exploring a new frontier, this is a perfect way to take the plunge. Remember, all the common chords you are used to on a one-key diatonic instrument are still available. The beauty comes with the addition of all the other chords for more interesting music arrangements. ❖

Editor's Note: When I first saw Marty playing his ultratonic 'harp, I thought he was nuts. But, after hearing what he could do with the ultratonic system — it was nothing short of amazing (although I still think he's a little nuts). If you're still wondering what the system can do for you, listen to what it does for Marty. You can hear his arrangements incorporating the ultratonic chord system with floating pentatonics on all but two selections on his recording, "Autoharpistry."

Another variation of this theme is incorporated into Lyman Taylor's "Jazz-Style Autoharp." See the April '92 AQ.

— Ivan

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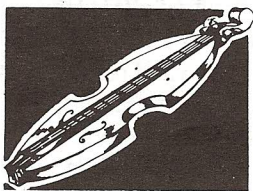
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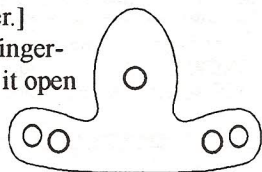
I'll Buy That

SLIPPER-SOFT FINGERPICKS

This tip from is for all of you who like the sound of metal fingerpicks but hate the wear and tear they can cause on fingers.

You'll need to get a roll of Johnson & Johnson moleskin — *not* the type for feet, but the type used in cushioning plaster casts for broken bones. This moleskin is not as thick as the foot type. You can find it at many drug stores that carry home medical supplies or at a medical supply company. Be forewarned that the roll will be enough to last you and your entire autoharp club a lifetime and cost about \$40. [If you want only enough to cover a few picks, check Bob's ad in the classified section on the inside back cover.]

Take your fingerpick and spread it open until it's almost flat. Then, take a piece of mole-



skin large enough to cover the entire pick. Peel the moleskin off the backing. The adhesive on the moleskin will

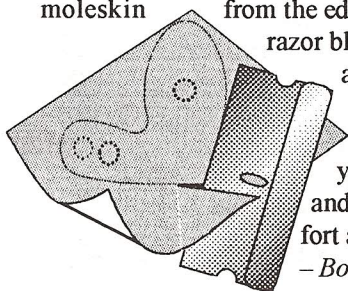
then be exposed.

Lay the moleskin, adhesive side down, onto the inner side of the fingerpick. Press it firmly into place. Next, carefully trim the excess moleskin

from the edges with a razor blade or X-acto knife.

Bend the pick to fit your finger and enjoy comfort again.

— Bob Woodcock



TROUBLE GETTING STRINGS UNDER THE CHORD BARS?

Tape the string to a seven-inch knife and slide it under the chord bars on top of the string bed.

— Lyman Taylor

Place a sheet of paper under the chord bars on top of the string bed. Slide your string on top of the paper.

— George Orthey

STRIPPED SCREW HOLES IN OSI 21-BAR COVER BRACKETS?

Temporary Fix

Place an 1/8" square piece of Scotch Brite halfway through the hole in the metal bracket. Then screw the cover in place.

— Lyman Taylor

Lasting Fix

1. Use slightly larger sheet metal screws found at hardware stores, or —
2. Make a new bracket with heavy sheet metal available at welding shops, or —
3. Remove the bracket from the 'harp and lightly peen it around the screw hole, which will reduce the diameter of the hole.

— George Orthey

NYLON PICKS GROWN LARGE?

You may find after using nylon fingerpicks over a long period of time that they stretch and become loose. To resize them, insert each into a metal pick that fits the appropriate finger. Drop the picks into boiling water for a minute or so until hot. Remove the picks from the water and let them cool. Take the nylon picks out of the metal picks and you'll see that they fit once more. Repeat the process each time they stretch.

— Sandy Shaner

THE STONEMANS

An Appalachian Family and the Music That Shaped Their Lives
a book by Ivan M. Tribe

The Stonemans is an eye-opening slice of Americana — a trip through nearly seventy years of country music history following a single family from their native Blue Ridge Mountains to the slums of Washington, D.C., to the glitter of Nashville. As early as 1924, Ernest V. "Pop" Stoneman realized the potential of what is now known as country music. He tried to carve a career from it. Successful as a recording artist from 1925 through 1929, Stoneman foundered during the Great Depression. He, his wife, and their nine children went to Washington in 1932, struggling through a decade of hardship and working to revive the musical career Pop still believed in. The Stoneman Family won the Country Music Association's Vocal Group of the Year Award in 1967. After Pop's death a year later, some of the children scattered to pursue their own careers.

Ivan Tribe relies on extensive interviews with the Stonemans and their friends in this chronicle of a family whose members have clung to their musical heritage through good times and bad."

— Book Jacket Notes

"That the Stonemans allowed their history to be presented so candidly is a testament to their integrity and respect for historical truth."

— Norm Cohen, Editor
Ozark Folksongs, abridged edition

The Stonemans guides the reader through the successes and failures, the hopes and dreams of American music pioneer Pop Stoneman, musician, family man, autoharpist. Every step of the family's journey is well-documented. Following those steps, the reader nods to folks he knows today, recognizes familiar settings, and experiences again the history of our time.

The book is a finalist in the Country Music category for the 1994 ARSC Awards for Excellence in Historical Recorded Sound Research. This award program recognizes and draws attention to the finest work now being published in the field of recorded sound research.

University of Illinois Press — ISBN 0-252-0638-2

Club News

Clubs Editor:
Sandy 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.

Jack Barnett of the **Harps of the Ouachitas** has sent us a new mailing address for their club: 1709 Miller Avenue, Mena, AR 71953. They also sent us a report of a spring weekend meeting:

Some 20 members from three regional autoharp clubs (the Harps of the Ouachitas, the Shreveport Autoharp Society, and Harps Over Texas) gathered at Old Washington Historic State Park. They enjoyed informal jamming, sight-seeing, fellowship, and a concert by Valta and Jim Sexton of the Old Time Music Association of Fort Smith.

As we approached the area, our spirits were lifted by the profusion of jonquils in bloom, one of our first harbingers of spring. The park offers insight into a 19th Century community as well as the people and events of the Territorial, Antebellum, Civil War, and Reconstruction eras in Arkansas history. Washington once served as the state's Confederate capital after Little Rock was taken by Union forces in 1863. Washington is also the birthplace of Jim Bowie's famous knife.

We thank the management of the Best Western Inn at Hope, and their adjoining Western Sizzlin'. Many of us stayed at the inn and we were freely accorded the use of the restaurant banquet room for jams on Friday and Saturday nights.

Saturday morning we gathered on the porch of the Williams Tavern in the park, and played from 10 until 2. The long line in the restaurant was greeted by the music and laughter, and that seemed to remove the scowl from many of the faces having to wait. This was a first time event for the park, and we were heartily invited back.

At 2, we broke up because it was time to move to the entertainment tent for Valta and Jim's concert. As always, they were great to listen to. Valta's autoharp and lovely singing was beautifully enhanced by Jim on mandolin and dulci-

mer. Their appearance was under the aegis of the *Arkansas Art Council*.

Reluctant to go home, some of us went back on Sunday morning and played on the porch of the tavern for the luncheon crowd. We were stopped several times for requests and for curious questions about our instruments. We made several new friends for the autoharp. Many club members said upon departure, "Let's do this again next year!"

Dora Miller of the **Happy Hearts Autoharp Club** sent us a schedule of the autoharp activities that will take place at the Happy Hearts Folk Center at the 19th National Old-time Country Music Contest Festival in Avoca, Iowa, August 30 until September 5: there will be workshop videos for autoharp August 30 through September 3; evening concerts and open mike will take place August 30 and 31; on September 3 and 4, there will be hands-on workshops from 9 am until 6 pm, and pictures will be taken of the autoharp band; the national autoharp contest will take place on September 4.

Dora writes to tell our readers if they would wish to give a workshop or a concert at the center, please contact her at 2111 N. 5 Avenue E., Newton, IA 50208. Those who participate in this way will be given a free gate pass.

The **Harps Plus 5th Anniversary Celebration** was great success, and will be forever remembered, says Loren and Marie Wells. The guests and members came from Missouri, Oklahoma, and Kansas. Loren made an autoharp centerpiece for flowers with matching candelabras. A specially-decorated cake and banner added to the decorations for the potluck dinner. Cameras were flashing and a videotape was made of the festivities. A five-year history was given to the members of the club. The musical program was varied and enjoyed by all. Refreshments were served, and the afternoon ended with jamming. As the Wells said, "How can we ever top that!"

Linda Weaver, who began the **Mount Jordan Autoharp Society** reports that they are having a great time at their meetings. They are planning future programs, and remind everyone that you need not be a musician to join the Society - just enjoy the music!

Kathy Thorpe reports that the **Capital 'Harpers Autoharp Club** held its March meeting in Arlington, Virginia. That assemblage started with a pot luck luncheon which was followed by an open stage. The theme for the day was "Songs with Special Meanings." It was interesting to hear the participants tell why they had chosen their particular songs. The

meeting was brought to a close by a round of "play by ear" tunes.

In April, the club was treated to a wonderful day of music. The special guest for the day was Lucille Reilly. The meeting, which was held in Annandale, Virginia, began with an afternoon workshop. Lucille was determined that the participants would get *music* out of their autoharps before the day was over, and many were surprised at the results that they achieved. Lucille gave an interesting, informative workshop, and encouraged each 'harp player to join in and share what he had learned. After a pot luck supper was served, the house lights went down, and the stage lights came up. Lucille in concert attire, (a flattering black dress and concert harmonica jewelry), began to weave her magic. She held the audience captive for the next two hours with her autoharp and hammered dulcimer. Near the end of the program, host Alan Mager joined her with his 'harp as Lucille rotated between autoharp, recorder, and hammered dulcimer. When they both played autoharp on "Fanny Power," it was so beautiful, it took one's breath away. Regretfully, these moments are recorded only in the memories of those fortunate enough to have been present. This unforgettable Saturday ended with a jam and a time of socializing.

We thank Alice Penovich for informing us that the **Singing Strings Autoharp Club** is now meeting at Brentwood Branch Library, 2214 Brentwood, Springfield, Missouri, on the second Monday of each month from 6:30 until 8:30. They are welcoming other instruments into their club, and recently they have added a mandolin, two banjos, and a mountain dulcimer. The club's mailing address has changed, as well - 627 South Newton, Springfield, MO 65806.



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WHEN YOUR G STRING BREAKS

*I broke a string in Timbuktu,
Someone please help; what shall I do?*

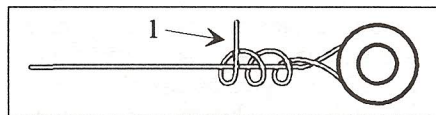
by George F. Orthey

The first, best, and least stressful place to find a replacement string is in your 'harp case. Carry a full replacement set at all times. Draw a single replacement from that set and replace it at your leisure. If your replacement set has a string or two missing, you can always get away with using the next numbered string down – i.e., if you need a 24C string you can use the 23B string as a replacement. The string may be a bit too long. If it is, cut it off so you have 2" of string wound on the tuning pin. This is not a waste of a whole set of strings. You should re-string every 1–3 years. Use this set to re-string, then buy a new set for spares. (See *AQ*, July '92 Buyers Guide for sources.) Nonetheless, most people don't – so now what? You are ready to trounce Bob Lewis, Lucille Reilly, Les Gustafson-Zook, et al. next week at Winfield and you have broken your 8G and 28D strings.

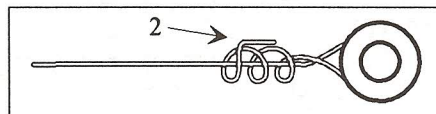
The first thing you need to know is the size of the strings you have broken. The chart at the end of this article is for standard Oscar Schmidt model B strings. These values are essentially the same for model A strings except 10A#, 11B, and 12C of the model A sets are non-wound .028 diameter wire. The diameter values for wound strings are more or less .002 (two thousandths).

The chart shows the model B strings and their size. The zither wire (small music wire) is readily available from most music supply houses and is used by hammered dulcimer makers and harpsichord makers.

For smooth wire strings, save the ball out of the end of the broken string and reset it in the end of the new piece of zither wire.



Leave the tail on the "wound around" wire. (1) It will help stabilize the winding as the ball seats in the anchor bar or fine tuners. With fine tuners it helps if you bend the tail back (2) along the windings.



It helps to have a small pair of needle-nosed pliers or hemostats to hold the ball while twisting the wire for the loop end.

When you place the string in position on the 'harp be sure to cut the length so that you have about 2" of wire to wind on the tuning pin. (See *AQ*, April '93 "String Along with Me.")

Guitar wire in standard custom gauge strings is available in diameters of less than .014 up to .024.

You will find the windings at the ball end are not the same as we use on autoharps, so I normally remove the end, save the ball, and reset it as described above. The string diameters are marked right on the envelopes. I had no problem at Galax last year finding .012, .017, and .020 guitar strings that would substitute for most of the upper and middle octave. .024, .026, and .028 will be the most difficult to find. Do not be afraid to use wire that is $\pm .004$ (four thousandths) from what you actually want for temporary replacement. In this regard, a 2nd guitar string (normally .017 $\pm .002$) will replace anything from 22A# to 36C in an emergency.

Now we get to the real headache for non-standard string sources – and that is

the wound strings of the bass octave. I strongly suggest going back to "Rule 1." Carry a spare set of strings. It's the only sure-fire way to find a good replacement string that will fit your autoharp properly.

The major problem is that the windings of the standard 'harp are only on the vibrating length of core wire and do not (should not) extend around guide posts, over bridges, into anchor pins or fine tuners, and onto tuning pins. The ends of the standard wound autoharp strings are managed like the smooth wire non-wound strings since they are not covered by windings. Standard wound guitar wire, on the other hand, has windings from the ball to the very end of the wire.

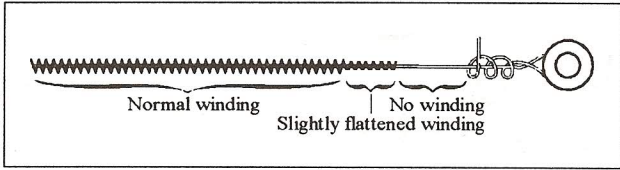
The tuning pins will accept wound strings up to .048 wire through the hole. Fine tuners will accept wound strings up to .050 and will allow the ball to seat OK.

The anchor bar on Oscar Schmidt model B and C 'harps will not accommodate any wound string above .030 and therefore prevents use of any wound guitar string without modifications.

And so – for model A 'harps from 6F up, you can substitute a guitar string of proper size. For model B and C 'harps with fine tuners from 6F up, you can substitute a guitar string of proper size.

Keep in mind, for both of these, the windings will extend across bridges or around guide pins and the windings may loosen and get buzzy soon. The windings will also raise these strings above the level of the string bed causing less effective string damping.

If you must substitute a string of larger diameter or any wound string in an anchor bar, you will need to remove the windings from the string at each end. This can be done using an anvil and a



small ball-peen hammer. Tap the winding starting about 3" from the end of the wire, slightly flattening the wire for about 1/2". Then continue to hammer a bit harder on the rest of the winding out to the end of the wire. The winding wire, being softer than the core wire, will break loose and come off. Leave the slightly flattened winding in place on the first 1/2" where you started. You now have a wound wire with the core wire only at one end. Put a ball in the end of the wire about 1-1/4" from the end of the winding. (See illustration above.)

On the heavier wound wire, you will need to remove the windings similarly from the tuning pin end of the wire. Place the string in position from the fine tuner or anchor bar across the 'harp and mark where you want the slightly flattened winding (about 1" short of the guide post). Then, remove the wire from the 'harp and hammer the windings as described above. Cut the wire off about 2" beyond the tuning pin and you will now have a reasonable facsimile of an original autoharp string.

Same rule of thumb for guitar wire size:

Third wound guitar .028 ±.004	Substitute for 11B or 12C
Fourth wound guitar .034 ±.004	Substitute for 9A to 12C
Fifth wound guitar .046 ±.004	Substitute for 5E to 8G
Sixth wound guitar .056 ±.004	Substitute for 1F to 4D

You can see that finding a substitute among commonly available guitar strings or zither wire is easiest for the smaller wound and non-wound strings. Fortunately, it's most commonly the smaller strings that break.

What about the interchangeability of model A and B strings? You can do this, but they are not exactly the same.

1.) The model Bs are shorter than the model As. So, for an A string on a B

'harp, cut the string length to 2" beyond the tuning pin before winding it up on the tuning pin. For Bs on an A 'harp, use a smooth

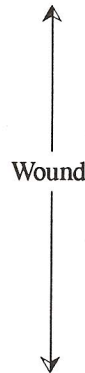
wire from one or two positions below. It will be longer and fit OK. In the bass, you just put up with one or two turns on the pin.

2.) The ferrule in the eyelet of the B strings will not go over the dead pin on the A 'harp. You have to remove it. Tedious, yes; impossible, no.

3.) The windings are not located in the same position on the core wire. The windings will lie on the bridge, touch the guide posts, etc. It will work OK as a temporary substitute.

STRING SUBSTITUTION FOR STANDARD CHROMATIC 'HARP

String	Diameter	Standard Zither Wire
36C	.014	#5
35B	.014	#5
34A#	.016	#6
33A	.016	#6
32G#	.016	#6
31G	.016	#6
30F#	.018	#7
29F	.018	#7
28E	.018	#7
27D#	.018	#7
26D	.020	#8
25C#	.020	#8
24C	.022	#9
23B	.022	#9
22A#	.022	#9
21A	.024	#10
20G#	.024	#10
19G	.024	#10
18F#	.024	#10
17F	.026	#11
16E	.026	#11
15D#	.026	#11
14D	.028	#11½
13C#	.028	#11½
12C	.030	
11B	.034	
10A#	.036	
9A	.038	
8G	.042	
7F#	.046	
6F	.048	
5E	.052	
4D	.052	
3C	.064	
2G	.074	
1F	.088	



Standard tuning of standard chromatic 'harp

Hopefully, this whole mess has convinced you to go back to paragraph one and get a spare set of strings. My motto:

*A spare or two in Timbuktu,
Saves lots of grief for me and you.*

Thanks to Catalano Music, Camp Hill, Pennsylvania for guitar string size and availability.





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OH, THAT SYNCOATED RHYTHM!

by Ivan Stiles

HOME, SWEET HOME

Count: 1 & 2 & 3 & 4 &

The musical score is presented in four systems, each consisting of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Below each staff is a guitar tablature line with a 'TAB' box on the left. Chord diagrams are placed above the staff lines, and rhythmic notation is placed below the staff lines. The tablature uses numbers 1-4 to indicate fret positions and symbols like 'x' and 'o' to indicate muted or natural notes. Slashes '/' indicate rests or changes in the tablature line.

System 1: Treble staff: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Chords: G, D7, G, C. Tablature: 2 3, 2 3, 2, 3 0, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5.

System 2: Treble staff: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Chords: D7, G, D7, G. Tablature: 2 3, 3 0, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5.

System 3: Treble staff: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Chords: G, C, G. Tablature: 2 3, 3 0, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5.

System 4: Treble staff: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Chords: D7, G, D7, G. Tablature: 2 3, 3 0, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5, 2 3 4 5.

Syncopated rhythms can do a lot to spark up a simple arrangement. This version of "Home, Sweet Home" incorporates an underlying syncopated rhythm that takes advantage of the melody within the rhythm.

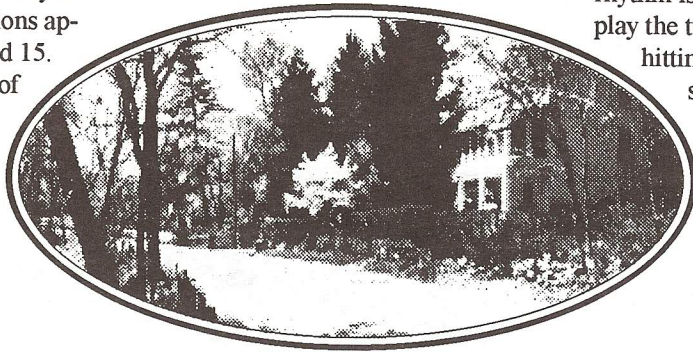
When you look at the melody, you'll see that almost all melody notes correspond exactly with pinches in the syncopated rhythm. The only exceptions appear in measures 3, 4, 7, 11, and 15. In each of these measures, one of the strums is replaced with a pinch in order to pick up an-

other note in the melody line.

Because of this, it is critical to learn the rhythm before worrying about the melody. Once the syncopated rhythm (see the tab in measure one) is mastered, the melody will fall in place almost automatically. When practicing the rhythm, think in terms of this ditty: Dum, dee-dum, dee-dum, dum, dum, dum, dum.

This translates to: Pinch, strum-pluck, pluck-strum, pinch, strum, pinch, strum. (You may want to practice this in private since muttering strings of dum, dee-dums can raise a few eyebrows in some company.)

Play the rhythm over and over until it becomes second nature. Don't worry about catching the melody notes until the rhythm is mastered. Then, go back and play the tune again paying attention to hitting all the melody notes. You'll see how easily the melody fits the pattern of the rhythm — with that syncopated beat. ❖



Chorus:

Musical notation for the chorus of "Home, Sweet Home". It consists of four systems, each with a treble clef staff and a guitar tablature (TAB) staff. The key signature has one sharp (F#). The TAB staff uses symbols for Pinch (downward arrow), Pluck (circle), Strum (upward arrow), and Sustain (arc). Rhythm brackets are used to group actions within a single count or beat. Chords G, C, D7, and G are indicated above the TAB staff.

Arrangement © 1994, Ivan Stiles. All rights reserved.

↓ = Pinch ○ = Pluck ↑ = Strum ~ = Sustain [] = Rhythm Bracket (Complete all actions inside bracket within one count or beat)

Picker's Portrait

Loren and Marie Wells ❖ Wichita, Kansas

Loren and Marie Wells were named "Wells Refreshing" in 1987 by Rev. Paul Shugart, a Friends Church pastor, after hearing them do a program in Liberal, Kansas. Loren and Marie began performing together August the eighth after their July marriage when a friend asked them to perform for a group of newly-marrieds at her church. The Wells have presented 104 programs in the eight and one-half years they have been married for nursing homes, Sunday School classes, retirement homes, senior citizens' groups, The Wichita Old Cowtown Museum, St. Joseph Rehabilitation Department, and church groups.

They began by performing only sacred music (their first love), but began to add folk, "oldies but goodies," popular, and Broadway musical tunes to their repertoire. Marie arranges these tunes for voices and autoharp. Loren and Marie also will include songs which were composed by Marie. Loren often helps with the words to her melodies. Lois Liggett, from Belle Plain, Kansas, writes the piano accompaniments for Marie's songs.

The Wells both sing in their programs. Marie accompanies on her 'harp. For variety, sometimes they use sound track tapes of orchestra, piano, or choir chime music for accompaniment. Merle and Rosie Zimmerman and Loren tape the choir chime accompaniment. Lois Liggett tapes the piano sound tracks. A highlight of the programs is the audience participation. This is included whenever possible. Loren gets to do the "fun things" in their programs. He blows bubbles to "I'm Forever Blowing Bubbles," plays the wood block for hoof beats in cowboy tunes, plays the slide whistle, train



whistle, and jingle bells for appropriate songs, and demonstrates their many klackin' dolls, (limberjacks). He even adds a bicycle horn to "Daisy." Loren is beginning to learn to play the autoharp in his "spare" time.

Loren runs all of the sound equipment, which was purchased in memory of his sister, Ruth. Marie's 'harp is in memory of Marie's brother, John, and their Malmark Choir Chimes are in memory of Marie's father.

Marie was trained in classical music while she earned her Bachelor of Music Education degree from Friends University in Wichita, Kansas. She studied voice in high school, and at Friends University. She taught elementary vocal music for 29 years in Wichita, and directed children, youth, and adult vocal and hand bell choirs at several local churches. In July of 1989, Marie was declared legally blind, having battled retinitis pigmentosa since 1970, and had to quit teaching.

Loren was one of ten children, and had no formal musical training. But since he married Marie, he has received voice, keyboard, and autoharp lessons f

rom her. He's teaching himself to solo ring on their choir chimes.

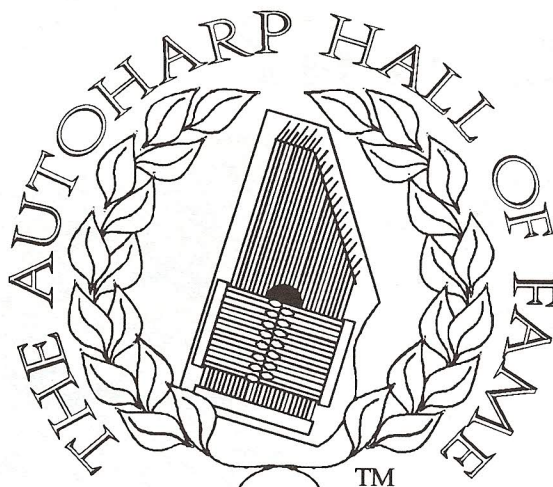
Marie first discovered the autoharp when she began teaching. The band teacher would tune her old black Oscar Schmidt Autoharp the first year she taught in the city schools. She used it occasionally until she traveled to Chicago in 1969 for the Music Educators' National Conference. There she strolled by a booth in the exhibit area, and was attracted by the fantastic music being played by Meg Peterson on an Appalachian Style Autoharp, which was plugged into an amplifier. She came home excited about it. A 15-bar Appalachian Autoharp, an amplifier, and the attachment were purchased by her parents for her Masters Degree from Wichita State University.

Marie was able to attend three workshops presented by Meg Peterson at the University in the following years. Meg introduced Marie to the autoharp sessions at the Winfield Bluegrass Festival.

The last year Marie taught, she had 16 autoharps between her two buildings and was able to share her love of the autoharp with many children.

The Wells traveled one summer to Mountain View, Arkansas, to attend the autoharp workshops at the Ozark Folk Center. There, Lindsay Haisley introduced them to the diminished chords and a whole new style of playing. Marie corresponded with Lindsay via his Interaction lesson in *Autoharp Quarterly*. This added a whole new type of music to do their programs. They decided to purchase a 21-bar 'harp with three diminished chords. Loren is now playing a 'harp that Marie played before they married. ❖

1992 Honorees
 Maybelle Addington Carter
 John Kilby Snoto



1993 Honorees
 Bryan Benson Bolvers
 Sara Dougherty Carter

1994 HONOREES

Ernest Van "Pop" Stoneman

Mike Seeger

When ten-year-old Ernest Stoneman saw his first autoharp, he became determined to master it. The first tune he played was "Old Molly Hare," which he had learned from his Grandmother Bowers.

In September 1924, Pop Stoneman made the first known autoharp recording, which was put on a wax cylinder. The song selected for that recording was "The Ship that Never Returned," or "The Titanic." Many believe this recording was one of the first million-sellers in the music industry, which, along with 28 other early Stoneman recordings, was made only with Pop's autoharp and his voice.

During a life of contrasting abject poverty and affluent prosperity, Pop Stoneman held his family together while keeping the family's musical career constantly in the forefront of his mind. In 1967, The Stonemans reached the pinnacle of success with RCA and MGM album releases, appearances in Hollywood movies, and their own syndicated television show entitled "The Stonemans." Also during that year, against competition such as The Anita Kerr Singers, Johnny Cash and June Carter, The Statler Brothers, and more, the Stonemans won the coveted Country Music Association Award For Vocal Group of the Year.

Pop continued to use the autoharp in recordings and performances throughout his life. His last autoharp recording was cut in 1968, 65 years after he mastered "Old Molly Hare."

Pop Stoneman was an outstanding and popular musician of his age, and shall be an irreplaceable autoharp pioneer for ages to come.

As a widely-known old-time musician, Mike Seeger has played the autoharp on stage over many decades, both in the United States and abroad. During this time, the autoharp enjoyed and continues to enjoy a surge of world-wide respect and legitimacy, which can be credited in a large part to Mike's fine musicianship, and his dedication to American musical history and tradition.

Mike Seeger, as a performer, has made innumerable recordings with the folk music greats of our era. He is a familiar performer at major traditional music festivals throughout the world. He has inspired countless musicians of today with his performances, both as a soloist and with The New Lost City Ramblers, of which he is a founding member.

As a collector and scholar of American old-time and traditional music, Mike has extensively traveled through the Appalachians to record the music of the country people. Without this research, the rich history and scope of this music would not be as comprehensive as it is today. And without Mike's efforts to present this music to the world, many traditional American tunes and songs would remain unknown.

A master of several instruments and a dedicated music scholar, Mike includes the autoharp both in his performances and in his research. In doing so, he extends to the entire world an appreciation for our traditional American country music. In this way, Mike Seeger reminds the world of the permanent position the autoharp holds in our American musical heritage and tradition.

Inducted into
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 the second day of July,
 nineteen hundred and ninety-four

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*Left: OS110 Ozark with solid spruce back
Right: OS115 Alpine with solid spruce top*



*Left: OS120 Smoky Mountain with birdseye top and back
Right: OS120 Adirondack with spruce top and birdseye back*

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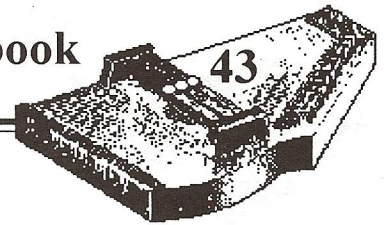


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Keller's American Hymn (2)

F / F C F F / F Bb / C C7 F ///
 Speed our Re-pub-lic, O Fa - ther on high,

 C / C F C7 / F C7 F / G7 G7 C7 ///
 Lead us in path-ways of jus-tice and right,

 F / F Bb Bb / Bb F F / F Bb C7 ///
 Ru - ler as well as the ruled, one and all

 F / F F F C7 F C7 Dm / Gm [/ Gm] A // C7
 Gir-dle with vir - tue the ar - mor of might!

 F / C7 Bb F C7 F C7 C7 / C7 [/ C7] F ///
 Hail! three times ha-il to our coun - try and flag!

 C7 / C7 F C7 / F C7 F / F Bb C7 ///
 Ru - ler as well as the ruled, one and all,

 F / F F F C7 F C7 Dm / Gm [/ Gm] A // C7
 Gir-dle with vir - tue the ar - mor of might!

 F / C7 Bb F C7 F C7 C7 / C7 [/ C7] F ///
 Hail! three times ha-il to our coun-try and flag!

God Bless Our Native Land (3)

C Am Dm G [/ C] G
 God bless our na - tive land!

 C Am Dm C [/ G7] Am
 Firm may she e - ver stand

 Dm C G C //
 Through storm and night.

 C G G7 C [/ G7] Am
 When the wild tem - pests rave,

 Dm F Dm G7 [/ C] G7
 Ru - ler of wind and wave,

 C [F C] [G7 Am] C [/ G7] C7
 Do Thou our coun - try save

 [F F] C G7 C //
 By Thy great might!

2. For her our pray'rs shall rise, To God above the skies,
 On him we wait;
 Thou who art ever nigh, Guarding with watchful eye,
 To Thee aloud we cry, God save the State!



This page is perforated for your convenience.

J

uly

The Girl I Left Behind Me (2)

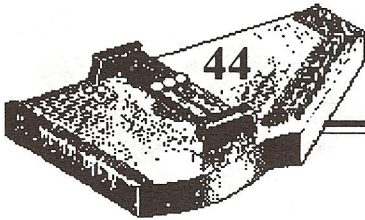
[G D] C G G [/ G] D C C [/ G] G G [G D] [G C] G / D
 I'm lone-some since I cross'd the hill, and o'er the moor and val - ley;

 [G D] C G G [/ G] D C C [/ C] D D D [C D] G / G
 Such hea - vy thoughts my heart do fill, since part - ing with my Sal - ly.

 G G G C D G G G G G G C D G / D
 I seek no more the fine and gay, for each does but re - mind me

 [G D] C G G [/ G] D C C [C C] D D D [C D] G / G
 How swift the hours did pass a - way with the girl I've left be - hind me.

 2. Oh, ne'er shall I forget the night, the stars were bright above me,
 And gently lent their silvery light, when first she vowed she loved me.
 But now I'm bound to Brighton Camp, kind heav'n may favor find me,
 And send me safely back again to the girl I've left behind me.



Autoharp Songbook

© 1994, Limberjack Productions

My Old Kentucky Home (2)

G] G G G [D7 G] [C G] [C C] G /
 The sun shines bright on my old Ken-tuck-y home,

 C] G [D7 G] A7 [D A7] D7 / / /
 'Tis sum-mer, the dark-ies are gay;

 D7] G G G [D7 G] [C G] [C C] G
 The corn-top's ripe, and the mea-dow's in the bloom,

 [G D7] G Em [Am Em] [Bm D7] G / / /
 While the birds make mu-sic all the day.

 G] G G G [D7 G] [C G] [C C] G /
 The young folks roll on the lit-tle ca-bin floor,

 C] G [D7 G] A7 [D A7] D7 / / /
 All mer-ry, all hap-py, and bright;

 D7] G G G7 [D7 G7] [C G] [C C] G
 By'n bye hard times comes a - knock-ing at the door,

 [G D7] [G G] [C G] A7 / [D7] G / / /
 Then my old Ken-tuck-y home, good-night.

 G / [G] C C C G7 / B7 C / [D7] C C G / /
 Weep no more, my la-dy, Oh! weep no more to-day;

 [G D7] G G G7 [D7 G7] [C G] [C C] G
 We will sing one song for the old Ken-tuck-y home;

 [G D7] [G G] [C G] A7 [D7 D7] G / / /
 For my old Ken-tuck-y home far a - way.



Repeat chords above:

All up and down the whole creation, sadly I roam,
Still looking for the old plantation,
And for the old folks at home.

Nellie Bly (2)

D G D / D G D / D G D G A7 / / /
 Nel-lie Bly! Nel-lie Bly! Bring the broom a - long.

 A7 D G D D G A7 G
 We'll sweep the kitch-en clean, my dear,

 G A7 GA7 A7 D / / /
 And have a lit-tle song.

 D G D D D G D
 Poke the wood, my la - dy love,

 D D G D G A7 / /
 And make the fire burn,

 A7 D G D D G A7 G
 And while I take the ban-jo down,

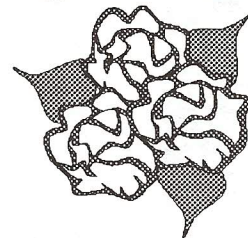
 G A7 G A7 A7 D / / /
 Just give the mush a turn.

 D / D D G / G G D G D D A7 / / /
 Heigh! Nel-lie, Ho! Nel-lie, lis-ten love to me,

 A7 D G D D G A7 G GA7 G A7 A7 D / / /
 I'll sing for you and play for you a dul-cet me-lo-dy.



Stephen C. Foster



Old Folks at Home (2)

G / [D7 G] [G D7] C C [C C] / G / G G D7 / / /
 Way down up - on the Swa-nee Ri-ver, far, far a - way,

 G / [D7 G] [G D7] C C [C C] /
 There's where my heart is year-ning, ev-er,

 G [G G] A7 D7 G / / /
 There's where the old folks stay.

Chorus:

D7 / [G] D7 D7 G / [C] G G
 All the world is sad and drear - y,

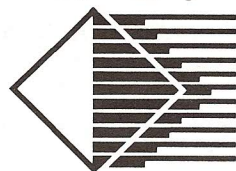
 C C C C G / D7 /
 Eve-ry-where I roam

 G / [D7 G] [G D7] C C [C C] /
 Oh, dark-ies, how my heart grows wea-ry,

 G [G G] A7 [D7 D7] G / / /
 Far from the old folks at home.

This page is perforated for your convenience.

Interaction



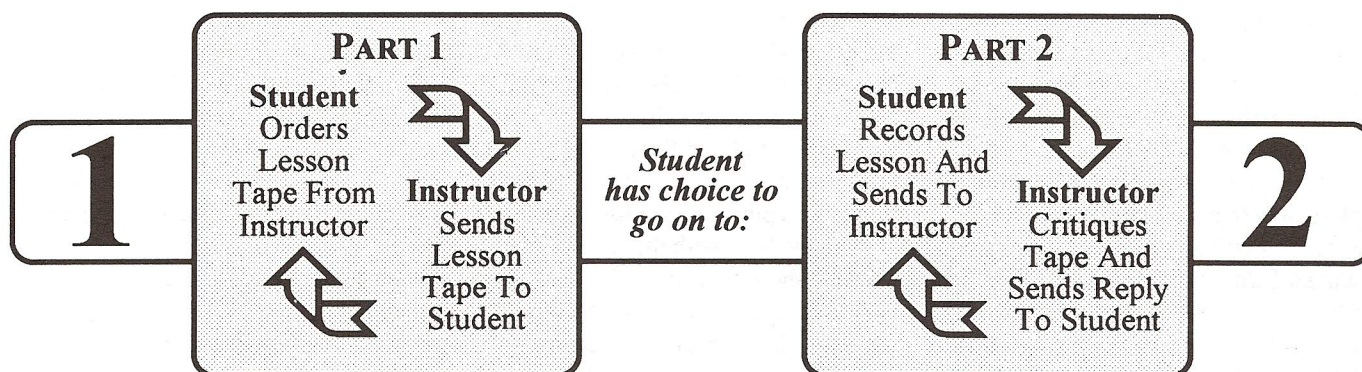
YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH STEPHEN J. YOUNG

Steve Young has played the autoharp for eleven years. His style of playing is mostly open chording diatonic, although he is known to do a little chromatic work occasionally. Steve's musical interests with the autoharp range from classical to old-time. He has published two books; *Forty Three Arrangements of O'Carolan Tunes for Diatonic Autoharp*, and *Old-Time Fiddle & Dance Tunes for Autoharp*.

In addition to autoharp, Steve plays guitar, lap dulcimer, and clawhammer banjo. He keeps musically active with festivals and house parties and is director of autoharp activities at the California Traditional Music Society Summer Solstice Festival held near Los Angeles.

Steve won the International Autoharp Championship in 1989 and has also captured two first-place wins in the "other instruments" category at the Topanga Banjo and Fiddle Contest. In 1993, he placed third at the Mountain Laurel Autoharp Championship behind two professional musicians. His playing can be heard on Volumes 3 and 4 of *Winfield Winners! Autoharp*.

Steve works as a research physicist in the aerospace industry.



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Then decide if you want to go on to

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

B. The instructor will listen to your recording and following it will critique your playing, answer your questions and, if necessary, demonstrate the lesson further. The instructor will then mail the tape back to you. You will receive your personalized reply in 3 to 4 weeks.

THE INTERACTION LESSON: "FLOWERS OF EDINBURGH"

Stephen J. Young
6500 Nancy Road
Rancho Palos Verdes, CA 90274

"Flowers of Edinburgh" is an auto-harp standard that has been recorded by both Bryan Bowers and Ron Wall. In this lesson, we'll be playing the tune on a diatonic instrument using *open chording* with the left hand and *pinch-pluck* with the right. Although both Bryan and Ron play this tune at a moderate, stately tempo, it's also often used for contra-dances where it's played at full dance tempo (getting through the entire tune in about 30 seconds). The combination of open chording and pinch-pluck allows for full melody development of tunes at full dance tempo.

You'll need a diatonic instrument that plays in G (e.g., either of the Oscar Schmidt Festival Series instruments or a standard chromatic with a G Orthey-Bar). With a bit of modification, a standard chromatic instrument can also be used. There are two ways to do this: The first is simply to tune out the accidentals (tune the *g#*, *a#*, *c#*, *d#* and *f* strings down 1/2 step). For instruments with exposed chord bars (e.g., a 15-bar Oscar Schmidt),

a second way is to construct a lock-bar. Use an extra chord bar fitted with a new felt strip. Put it in place of some unneeded chord bar (we'll need G, C, D or D⁷, and E_m) and V-notch the felt to allow only the G-scale notes (*g*, *a*, *b*, *c*, *d*, *e*, *f#*) to sound. Lock the bar down against the strings with felt wedges placed between the ends of the bar and the lids of the chord bar holders.

The right-hand technique we'll be using is a modification of standard pinching that puts a first (index)-finger pluck between pinches. If you currently pinch with thumb and first finger, you'll need to change to thumb and second (middle) finger. The pinch is used for notes that start on the beat, with the second finger catching the melody note. The first-finger pluck is used for notes that start off the beat. The simplest example, and all we'll need in this lesson, is where the off-beat notes are eighth notes. The right-hand work is shown in simple tablature beneath the staff. (See tablature explanation below music.) Notice that the

plucked notes may be either higher or lower in pitch than the preceding pinched note. A run of eighth notes will result in an alternation between the second and first fingers. Quarter and half notes are played with a straight pinch with no following pluck. In the fourth measure of each part, some rhythm fill can be used to complete the half notes. I've shown a simple thumb strum.

The left hand will be doing a lot of open chording. In traditional melody playing, some chord bar is pressed for every note of the melody. In open chording, some melody notes are played with no chord bar pressed. This is a feasible approach on a diatonic instrument because the out-of-scale notes have been removed. When you aim for a melody note with no chord bar pressed and miss, or get some adjacent ones too, the worst you can do is hit other scale notes. The effect might not sound right, but it won't sound horrible as it would on a chromatic.

Most of the time, open chording will occur on passing notes of the melody.

FLOWERS OF EDINBURGH

Count: 1 uh & uh 2 uh & uh





Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. Below the staff is a guitar tablature (TAB) row with symbols for chords and plucking. The chords are G, O, /, O, /, O, /, O, /, O, /, D7, O, /, O, /, O, /, O, /, Em.

Musical notation for the second system, continuing the melody. The chords are G, /, O, /, /, O, /, /, C, O, /, /, G, O, /, O, /, O, /, O, /, /, /, /.

Musical notation for the third system, including repeat signs at the beginning and end. The chords are G, /, /, O, /, /, O, /, D7, /, O, /, /, O, /, C, O, /, O, /, O, /, O, /, Em, O, /, O, /, /.

Musical notation for the fourth system, continuing the melody. The chords are G, /, /, /, /, /, /, C, O, /, O, /, O, /, G, O, /, O, /, O, /, O, /, /, /, /.

Arrangement © 1994 by Stephen J. Young. All rights reserved.

 = Pinch with thumb and *middle* finger.
  = Pluck with *index* finger.
  = Strum with thumb.
  = Sustain – no action taken.

Chord letter = Press named chord bar. O = Play with no chord bar pressed. / = Repeat last named chord bar

These are the less important notes of the melody and are often left out entirely in simplified autoharp arrangements. Since passing notes most often fall off the beat, the open notes will most often be played with the finger pluck part of the pinch-pluck pattern. Some autoharps use open chording only to this extent.

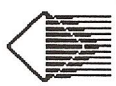
The versatility of the technique is enhanced measurably, however, if you also do open chording on the beat. Examples of this occur in the 2nd measure of the A part and the 1st, 2nd and 6th measures of the B part. These notes will be played open with the pinch part of the pinch-pluck pattern. In this case, the thumb will

also be strumming open strings. While it's important that the finger part of the pinch be as accurate as you can get it, it's generally all right for the thumb-strum part of the pinch to play some out-of-chord notes.

I've selected an arrangement that's relatively difficult so it will provide a long-term challenge. The most important thing you'll be striving for in the left hand is a rhythmic grace as it bounces the chord bars up and down. Use economy of motion – when bouncing on a single chord bar, keep your finger on the button even in the open position. Open chording off the beat will probably

become natural before open chording on the beat does. The important goals for the right hand are picking accuracy, speed, and steady tempo.

I hope you enjoy "Flowers of Edinburgh" and working on these open-chording techniques. If you want to hear how I've worked out this tune, please send for my lesson tape. Then take the challenge a step further and record your own version of the tune for me to critique.



Pro-Files

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

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

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

EVO BLUESTEIN

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

Pro-File: AQ October 88

Performance Schedule:

July 6

House Concert
Washington, DC

July 8

Fiddle & Bow Society
Rose & Thistle Restaurant
Winston-Salem, NC

July 11-17

Sweets Mill Folk Camp
Auberry, CA

August 17

Autoharp Class
California State University
Extension Division

Hayward, CA
August 19, 20

Autoharp Class
California State University
Stanislaus, CA

BRYAN BOWERS

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

Pro-File: AQ January 89

Performance Schedule:

July 9

Godfrey Daniels
Bethlehem, PA

September 3

Kerrville Folk Festival
Kerrville, TX

ROZ BROWN

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

Pro-File: AQ October 89

Performance Schedule:

*Every Wednesday, Thursday,
Friday, and Saturday night*

Buckhorn Exchange
Restaurant

1000 Osage Street

Denver, CO

JULIE DAVIS

PO Box 1302
Nederland, CO 80466
303 258-3444

Pro-File: AQ July 91

Performance Schedule:

July 2-4

Kidsfest
Copper Mountain, CO

July 6

Boulder Public Library
Boulder, CO

July 9

Album Release Concert
Denver, CO

July 16

Kids' Sing Along
Denver, CO

July 16

House Concert
Boulder, CO

July 17

First Unitarian Church
Denver, CO

July 23

Swallow Hill Folk-a-thon
Denver, CO

August 1

Broomfield Public Library
Broomfield, CO

August 5, 6

Rocky Mountain
Storytelling Conference

Palmer, CO

August 13

House Concert
Colorado Springs, CO

August 14

House Concert
Fort Collins, CO

August 20

Kids' Sing Along
Denver, CO

August 23

House Concert
Moab, UT

August 24

San Luis Valley
Historical Museum
Del Norte, CO

PAUL and WIN GRACE

Route 1
11990 Barnes Chapel
Columbia, MO 65201
314 443-2819

Pro-File: AQ October 88

Performance Schedule:

July 7-10

Winnipeg Folk Festival
Winnipeg, Manitoba
Canada

July 14

Missouri State Fairgrounds
Sedalia, MO

July 16

Ozark House Concert Series
Vandivort Center
Springfield, MO

July 17

Shelter Gardens
Columbia, MO

July 21

"Paul Pepper Show"
KOMU-TV Channel 8
Columbia, MO

July 22

Old Settler's Days
Rockton, IL

July 23, 24

Rockford Folk Festival
Rockford, IL

July 28-31

Musical Play
Rockbridge
High School Theater
Columbia, MO

August

FM stations nationwide
"Rural Route 3"

August 5-7

White Oak Rendezvous
Deer River, MN

August 9, 10

Midwest Rendezvous near
Mason City, IA

August 12-14

Old Time Music
& Craft Festival
Shawano, WI

August 18-20

Bethlehem Musikfest
Bethlehem, PA

September 17, 18

Duneland Harvest Festival
Porter, IN

October 1, 2

Big Island Rendezvous
& Festival
Albert Lea, MN

LES GUSTAFSON-ZOOK

1316 SE 35th Street
Portland, OR 97214
503 235-3094

Pro-File: AQ April 94

Performance Schedule:

July 16

Willamette Valley
Autoharp Gathering
Willamette Park
Corvallis, OR

September 20–November 22

Autoharp class

Tuesday evenings

UNN Benton

Community College

Corvallis, OR

September 28–November 16

Autoharp class

Wednesday evenings

Mount Hood

Community College

Portland, OR

JANET SCHREINER

514 Ballytore Road
Wynnewood, PA 19096
215 649-0732

Pro-File: AQ January 92

Performance Schedule:

July 4

July 4th Celebration

Wynnewood, PA

July 12

Family Sing

Pottsgrove Elementary School

Pottstown, PA

July 23

Encore Books Super Store

King of Prussia, PA

July 26

Radnor Public Library

Wayne, PA

July 28

Norristown-Montgomery

County Library

Norristown, PA

September 5

Labor Day Festival

Wynnewood, PA

September 10

Encore Books Super Store

King of Prussia, PA

TOM SCHROEDER

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

Performance Schedule:

August 11–13

Ozark Folk Center
Autoharp Jamboree
Mountain View, AR

September 23, 24

Memphis Dulcimer Festival
Memphis, TN

BILL & LAURIE SKY

PO Box 3496
Batesville, AR 72503
501 523-5001

Pro-File: AQ April 90

Performance Schedule:

July 5–7

Nashville, TN

July 9

Buffalo River National Park
Yellville, AR

July 15

Lake of the Ozarks State Park

Brumley, MO

July 16

Watkins Mill State Park

Kearney, MO

July 17

The Inn of the Six-Toed Cat

Allerton, IA

July 17

WOW Radio

Outdoor Celebration

Westfair Park

Council Bluffs, IA

July 20

American Legion Building

Graettinger, IA

July 22

Brandon, Manitoba

Canada

July 24

Cripple Creek Festival

Morden, Manitoba

Canada

July 28

Manitoba Ag. Museum

Austin, Manitoba

Canada

July 29

Altona Sunflower Festival

Altona, Manitoba

Canada

July 29 through August 5

River City Folk radio show

to be aired on 200 PBS sta-
tions throughout the country

including AK and HI

July 31

Jacksonport, AR

August 5

Houghton, LA

August 6

Paxton, TX

August 8–10

Nashville, TN

August 11–13

Autoharp Jamboree

Mountain View, AR

August 11

Cypress Creek Park Festival

Adona, AR

August 20, 21

Living History Farms

Des Moines, IA

August 26

Judsonia, AR

August 27

Tunica, MS

September 1

Appalshop Theater

Whitesburg, KY

September 3, 4

National Traditional

Country Music Festival

Avoca, IA

September 10

Little Red River and

Greers Ferry Lake Clean-up

Greers Ferry Lake Park

Heber Springs, AR

September 11

Nashville, AR

September 17, 18

Six Flags Over Texas

Arlington, TX

September 20

Doyline, LA

September 21

Anacoco, LA

September 22

Plum Creek Festival

Dew, TX

September 24, 25

Six Flags Over Texas

Arlington, TX

September 29, 30

WIGG Radio

Bluegrass Festival

Wiggins, MI

October 1, 2

Six Flags Over Texas

Arlington, TX

FRAN STALLINGS

1406 Macklyn Lane
Bartlesville, OK 74006-5419
918 333-7390

Pro-File: AQ April 92

Performance Schedule:

July 21

Library Tour

Stillwater, OK

IVAN STILES

Route 29, RD2
Phoenixville, PA 19460
610 935-9062

Pro-File: AQ October 88

Performance Schedule:

July 17–22

The Swannanoa Gathering

Warren Wilson College

Swannanoa, NC

July 31

The Gazebo

Saint Peters, PA

August 31

Mechanicsburg Area

Senior Center

Mechanicsburg, PA

CAROL STOBER

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

Pro-File: AQ October 88

Performance Schedule:

September 1–5

Old Threshers Reunion

Mount Pleasant, IA

CHARLES WHITMER

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

Pro-File: AQ April 93

Performance Schedule:

July 11–15

New Player/Beginner

Autoharp class

Augusta Heritage Center

Davis & Elkins College

Elkins, WV

July 18–22

Intermediate class

Augusta Heritage Center

Davis & Elkins College

Elkins, WV

August 11–13

Autoharp Jamboree

Ozark Folk Center

Mountain View, AR

Back when I was in college I began doing some fairly serious photography for our school publications. One of the "principles of nature" that I quickly learned was what I might call the Law of Trade-offs, or "You don't get something without giving something else up." In the case of photography,

the trade-off is between film speed, available light, and shutter speed. Less light means longer exposures or faster film. Faster film means poorer image quality. If you want to have it all, you need to buy a more expensive camera — yet another aspect of the Law of Trade-offs.

It was thus no great shock when I encountered the Law of Trade-offs in music. The autoharp is probably as good an example of

this law as one will find anywhere. Many 'harpists have struggled with the chord limitations of even a 21-chord harp — part of the trade-off for having such a nice, light instrument

with so many strings on it. If you need all possible chords at all times, you buy a piano, but you can't carry a piano to a folk festival! (See "Steinway Grande Autoharpe," *AQ* January, 1990.) Add more bars and you need smaller fingers and because the bars are smaller you have worse problems with harmonics. Keep the bars the same size and you have to increase the size of the chord bar holders, making it harder to reach all the strings. If you want to have your cake and eat it too you will need a bigger, more expensive 'harp, etc. For people who are terminally frustrated with the limitations of 21 chords, replacing one's standard chord bar holders with "flip-top" holders is relatively painless and involves a rather different trade-off. Such chord bar holders, available from a variety of makers, allow one to flip

open the retainers holding the chord bars at each side of one's 'harp and swap out any or all of the chord bars therein in a matter of seconds. Oscar Schmidt's 21-chord covered chord bar arrangement is not particularly conducive to this sort of thing; however, OS 12- and 15-chord arrangements lend themselves readily to this kind of setup. 'Harps such as Keith Young's and George Orthey's can be ordered with flip-open chord holders.

Such an arrangement allows one to have a nearly infinite selection of chords assuming (yet another trade-off) that one has the will and stamina to carry around a nearly infinite selection of chord bars. The major trade-off, of course, is that at any particular time one still has only as many chord bars on one's harp as one has chord bar positions. Changing chords in the middle of a song (or even between songs during a performance) can be an excessive hassle even with the simplest of setups. While this is an obstacle for performance, it is far less so for recording. Because modern recording need not be done in real-time, one has the option to stop, change chords and take up again where one left off, even in the middle of a song.

I recently had the pleasure of collaborating with Jim Hudson on an autoharp and hammered dulcimer album of American standards on which we used this technique on nearly every song. Many of the beautiful tunes that we recorded such as *Stardust* and *Autumn Leaves* make use of a wide variety of subtle chord changes far beyond the conventional range of the autoharp. Because every song was unique in its musical needs, and because we had a limited supply of chord bars, I resorted to custom-cutting of most of the required chords on a song by song basis. At the end of each day of work, I found myself sitting in the middle of piles of chord bars and surrounded by felt fragments littering Jim's nice studio carpet. Jim would lock the studio door each day at this point and not let me out until I had cleaned up the mess! Everything worked out just fine.

From the point of view of a traditional 'harp or hammered dulcimer player, the first big leap required for the songs we recorded was the extension of our standard chord set around the circle of fifths. This means that if we were working on a song such as *Any Time* in the key of C, we needed the chords of E⁷ and A⁷ as well as the more standard chords. This is, of course, to be expected,



All

That

is

by Lindsay Haisley



and if one has a standard 21-chord harp one can usually cover an adequate segment of the circle of 5ths in keys such as C, G, and F. The next step involved the use of diminished chords, which I've written about at some length in *AQ*, July 1990, "Using Diminished Chords on an Autoharp." Diminished chords allow one to expand chordal accompaniment to cover fully chromatic melodies and are required for many songs from the musical tradition in which we were working. I keep a set of diminished 7th chords on my 'harp for this purpose as part of my standard chord set. Beyond this point things started to get interesting. Probably the next most common chord was a 6th chord, made by adding the 6th note of the scale to a standard major chord. For instance, a C major chord contains the notes C, E, and G. Adding an A to this triad produces a C⁶, a very useful chord. Some songs also required a minor 7th chord which conveniently works out to be identical to a 6th of the relative major chord. An Amin⁷, for instance, consists of the notes A, C, E, and G – identical to the notes in a C⁶. Although a major 6th and it's relative minor 7th were usually not required in the same song, this did reduce the number of chord bars required for the project.

To put a handle on this for everyone who relates to music better than to numbers, imagine the word "leaves" in the first phrase of the song *Autumn Leaves*. If you can hear it in your mind, you'll hear a minor chord based on the second note of the scale. This is actually a minor 7th. The same chord occurs on the word "wonder" in the first phrase of the chorus of *Stardust*. Another chord which one encounters frequently is the major 7th chord. This is a very distinctive chord to hear and play, but very confusing to talk or write about since it's easily confused with the (straight) 7th chord, also built on a major chord. The 7th of G major, for instance, is written G⁷ and consists of a G, B, D and F. This is the G⁷ found on the autoharp and familiar to everyone. If we use an F[#] instead of an F in this chord we have a chord of a different color. This is the *major* 7th, conventionally written Gmaj⁷ or G⁷⁺. The major 7th can be a very subtle chord and frequently occurs in sequences of chords which we might call "chord melodies," as opposed to single note melodies. Many popular tunes, especially those which have orchestral accompaniments, use such chord

melodies at the ends of phrases or as a counterpoint to a vocal melody. Such pieces have a rich and complex harmonic structure and frequently have 2, 3, or even 4 chord changes per measure of music. A good example of such a piece would be *I Left My Heart in San Francisco*. The word "heart" at the beginning of the chorus is written in some arrangements as a major 7th. Autoharp players frequently fudge such chords as minor and major 7ths by playing a straight minor or major – an understandable compromise since these chords will almost always sound OK in this context, even if a bit of the richness of the music is lost.

A variety of other chords occur frequently enough to deserve mention. A 9th chord is made by taking a 7th chord and playing the second (a.k.a. the 9th) note of the scale at the top end instead of the tonic. For instance, a C⁹ might contain the notes C, E, G, and B^b with a C on top for good measure. A C⁹ would consist of a C, E, G, and B^b with a D (no C!) on top. The sound is quite different, and as the discerning 'harpist will already have realized, involves a bit of a compromise on the 'harp. The chord is, of course, based on the note C, however we are leaving out the Cs altogether above a certain point in order to create the distinctive 9th chord sound. A good compromise is to substitute Ds for Cs in the top one or two octaves of the 'harp and leave the lower octaves at a straight C⁷.

One will likewise encounter suspended and augmented chords frequently enough to put them in the catalog. A suspended chord substitutes the 4th note of a major scale for the 3rd normally found in a major chord. An augmented chord substitutes the sharp of the 5th note of the scale for the 5th normally found in a major chord.

Numbers, as I've said, are very hard to hear. In order to appreciate these chords they must be played and heard. What I'm going to do here is give you a homework assignment. The notes to 4 special chords are listed in the chart following. Those of you who want to pursue this subject further should get hold of 4 blank chord bars and some felt. If you don't have these chords already on your harp, cut them and put them on in any positions that feel comfortable. When you place your chords on your harp, be sure that you leave on the chords C major, G⁷, and F major that work quite harmoniously with these new chords.

CHORD	NOTES			
Cmaj ⁷	C	E	G	B
C ⁶	C	E	G	A
C [#] dim	C [#]	E	G	B ^b
Dm ⁷	D	F	A	C

If you have never cut chords for your 'harp before, the process is quite simple. Autoharp felt comes in lengths of 1 or 2 feet and has an adhesive backing already on it, covered, like a bumper sticker, with a strip of protective paper. Cut a length of felt long enough to cover the bottom of the bar from a quarter of an inch inside of each pin hole or suspension point (if you have the old fashioned OS 12- or 15-chord system). After removing the retainers for the bars, take out the chord bar on either end of your chord set and insert the bar with the uncut strip of felt in place of it. Press the bar down on the strings and with a pen or sharp pencil make a mark on the felt where each string in the chord contacts the felt. If your 'harp is marked with note names at either end of the strings, you may want to place your bar for marking accordingly so that you'll have easy access to the note names. If your ear is good you may be able to do the selection and marking without the help of the note names. After you've marked the positions of all the notes in your chord, remove the uncut bar, replace the old bar, and with a sharp blade (a fresh X-acto knife or single-edged razor blade works good for this) cut a "Λ" into the felt at each mark, about as wide at the top as the distance between the strings of your 'harp. (Questions? See *AQ*, July 1992; "Felt Bad About Your Damped 'Harp?") That's all there is to it, however if you want to stay out of trouble, be sure to pick up the little wedges of felt from your carpet before you move on.

Play with the chords for a while and become familiar with how they sound. See if you can find some familiar tunes which sound good with this particular combination of chords. To round out the exercise, in a future issue of *AQ*, I will present an *Interaction* lesson using these chords in a popular song. ❖



Critics' Choice

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



Mike's Choice

Mike Herr

Bryan Bowers' Autoharp Technique – Developing Your Own Skills
Autoharp: Bryan Bowers
Homespun Video Tape

For those of us who can never quite get enough of Master 'Harper, Bryan Bowers, now there is a video of him demonstrating some of his techniques and his philosophy of a wide range of topics to us in his own inimitable style. Homespun Video does their usual excellent job of cinematic coverage and the whole experience is very pleasing and informative.

Bryan starts by reviewing his popular technique of beginning by strumming with the right thumb and paying attention to the correct chords with the left hand. He then adds the middle finger, pinching the melody, and brings in the low harmony line with the index finger. The ring and fifth fingers are then used to play high harmony, and Bryan repeatedly advises you to pay attention to the left hand pattern on the chords. His humor peeks through now 'n' then with admonitions to "return to the woodshed" if you don't have the chord pattern correct.

Thumb lead is reviewed, first with the thumb only, then adding the index finger on the back stroke. "Speed is illusory in the early stages"—a wise warning to stay slow and even, controlled and relaxed while building your talents.

The extensive tuning that gives Bryan's sound its wonderful sweet character is next demonstrated. He wends his

way through three levels, from "rough" tuning to "chord" tuning to "tonic" tuning. During chord tuning, Bryan talks about making sure that an out-of-tune note is "out" in the same direction in several different chords before tuning back in the right direction. This makes sure that you are tuning the note back into balance with the whole 'harp. I found myself wondering what I am "supposed" to do if the note is out of tune in different directions with respect to different chords. (I actually know the answer, as I have taken enough workshops with Bryan to have heard the solution.) But the viewer may not have heard this elsewhere, and this small omission in the narrative of the lesson may be discomfiting to some. (No, I'm not going to tell you – you'll just have to go and see Bryan somewhere, and ask him yourself.)

Setting up the chord bars in an ergonomically-sensible fashion is given well-deserved attention and goes a long way towards helping you avoid awkward positions of playing. Bryan also shows the considerable advantages of using a strap to hold the 'harp close and snug to the body.

Another section deals with the technique of setting the finger picks on the fingers in such a way as to have the optimum surface of the picks address the strings. I had a problem during this section with the camera angle and distance. The straight-on view was too far away to see what he was demonstrating and the close-up view showed the fingers from the side angle, so that, once again, you could not adequately see the principle Bryan was demonstrating. This was a technical glitch that the Homespun folks should have remedied during filming. Oh well...

The next topic dealt with is song accompaniment, in which Bryan shines in his advice to follow the "less is more" philosophy of picking while singing. He

abhors the "10,000 notes per minute" style of picking over, around, and on top of the melody singing. I agree and hope that this message filters out into the mass consciousness in the near future.

Bryan pays tribute to the autoharp publications which we, the public, have been blessed with over the years and then offers a wonderful rendition of "Simple Gifts" in honor of the personnel who bring those publications to you.

Using a mirror in your practice room to check for signs of bodily tension while playing is a great idea. Even when you think you are OK, peek once in awhile. Also, try practicing a tune with each finger playing the melody. This will give you a sense of security that you will always be able to hit the melody note in any given situation. Think of new ways to challenge your right hand to pick and to use all your fingers. Start and end your practices with a comfortable, familiar tune so that you have a positive feeling at these times.

Treat your autoharp like a baby, avoiding extremes of heat and cold. And most importantly, take time to practice just for you, with the phone off the hook or the answering machine on, and nobody else around to tease you.

The sage advice above that Bryan reviews while playing and strumming is delivered in a gentle, loving fashion that continuously draws you in and makes you feel oh-so-welcome. If there's one thing that Bryan does better than playing the autoharp, it's to befriend you with his caring personality and this comes across crystal-clear in this fine teaching video.





Bob's Choice

Bob Woodcock

Dykes Magic City Trio

Old Homestead

PO Box 100

Brighton, MI 48116

Frankie • Poor Little Ellen • Huckleberry Blues • Cotton Eyed Joe • Tennessee Girls • Ida Red • Shortnin' Bread • Golden Slippers • Red Steer • Callahans Reel • Hook and Line • Free a Little Bird • Far Beyond the Blue Skys • Twilight is Stealing* (*Dock Boggs, vocals)*

Okay, folks, I've a confession to make. Sometimes, just sometimes, I am a little tardy in getting reviews into *AQ*. Performers with recently released works expect reviewers to respond in a timely fashion, and I feel that's not unreasonable. But, dear friends, I guess I'm really in for it now: this tape was recorded in March 1927!

Now, with the mea culpa behind us and the slate clean, we can talk about this tape – and what a tape! Assuming that this is not your first issue of *AQ*, you know about as much as anybody does regarding the life and career of Myrtle Vermillion and the Dykes Magic City Trio. I will not belabor the point except to say that they were a very popular string band around the Virginia – North Carolina – Tennessee border from 1925 to 1932.

I am a fairly enthusiastic collector of early string band recordings: The Skillet Lickers, The Georgia Yellowhammers, Charlie Poole, and others have long been favorites. So where has the Magic City Trio been all my life? I tell you, this is one terrific tape by a band that, in my mind is as good as any country string band, past or present.

First, let's talk about Myrtle and her 'harp. Most of what has been written about the trio mentions very little about the autoharp. One article even states that it is inaudible in the mix. That's not true, though it does take some careful listening. Her 'harp is beautiful: well-tuned, simply strummed, and adding a lovely, light, shimmering undertone, even to the square dance tunes. We are fortunate to

hear her voice doing harmony on "Twilight is Stealing," a gospel favorite from the 1870s. In an interview with Mike Seeger, Dock Boggs stated that Myrtle was "a good singer and a fine woman."

As a fiddler, John Dykes is a joy to listen to. He played in the highly rhythmic square dance style typical of East Tennessee, adding grace notes and syncopations freely. The third member of the band, "Hub" Mahaffie on the guitar added a solid, creative, walking bass that made others like Riley Puckett of the Skillet Lickers famous both in the 30s, and in modern times. Hub's singing is clear and forceful on tunes like "Free a Little Bird" and "Golden Slippers."

This tape is pure, let loose old-timey string band of the first order. If you are a fan, you can't afford to miss it.

– Oh, and I'll try to be a little more prompt with my next review. Honest.



Judie's Choice

Judie Pagter

In Dreams I Hear the Music

Paul and Win Grace and Family
11990 Barnes Chapel Road
Columbia, MO 65201

The Old Church Bell • Oh My Little Darling • Jim Johnson • Touch of the Master's Hand • Freedom is Coming • Boatman • When the Wagon Was New • Patteroller/Waterbound • I'm A-goin' On • Children at Heart • Carrion Crow • Banjo Pickin' Girl • Baby Rocked Her Dolly • Kitty Ditty • Casey Jones • Cuffey/Smith's Reel

Side One:

1. *The Old Church Bell*: Good vocals with nice harmony on the chorus. Autoharp break with the ole-time banjo playing throughout.

2. *Oh, My Little Darling*: This one starts off with that good ole mountain fiddle sound and claw hammer banjo, guitar, and an accordion in the background. A good, well-done tune, one of my favorites on the tape.

3. *Jim Johnson*: Paul Grace sings this song with harmonies on the chorus.

4. *Touch of the Master's Hand*: Ac-

cordian is the lead instrument on this tune.

5. *Freedom is Coming*: A traditional song, done a cappella by the group. Not my favorite, but good singing, anyway.

6. *Boatman*: Not this is a great song. The family does it very nicely the way it should be done. Hats off to the ole-time banjo and fiddle! You'll like this one!

7. *When the Wagon Was New*: I always felt this is a song I should have written. Every time I ride in my wagon with Pearl, my mule, hitched to it, I sing this song. The words are so beautiful and meaningful. The family used lots of accordian accompaniment on this tune.

8. *Patteroller/Waterbound*: Oh boy, these are both great mountain tunes! The Graces do a great job with that ole-time fiddle and banjo. It's an instrumental with some singing on *Waterbound*. I love the way they play the break!

Side Two:

1. *I'm Goin' On*: This song takes off with an autoharp. It is a very nice gospel song with good singing. Guitar picking accompanies the 'harp. Also, there's some good bass singing done by Paul.

2. *Children at Heart*: This one is an original, written by Leela Grace. A well-done, meaningful, medium-paced tune.

3. *Carrion Crow*: This traditional tune uses lots of autoharp, and almost sounds like an Irish dance. Great harmony singing is done by the Grace Family.

4. *Banjo Pickin' Girl*: Another traditional tune, probably at least 100 years old. The only way to do this song is to do it.

5. *Baby Rocked Her Dolly*: Not one of my favorites, but this tune is done very nicely with lots of singing and some nice claw hammer banjo taking the breaks along with the accordian.

6. *Kitty Ditty*: I can't say much about this one. I guess you could say it's a cute song.

7. *Casey Jones*: This is a traditional tune we've all heard somewhere along the line. They do it nicely.

8. *Cuffey/Smith's Reel*: I like these two songs. The family does a lot of dancing. You'll like this arrangement if you like the ole-time sound!

I'm not struck with the accordian in ole-time music, but if you like the old fiddle tunes and that mountain sound, you'll like this tape!



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Jamming Etiquette

by Smitty the V.P.

There are basic rules that all pickers should try to follow at a jam session.

Stay in tune. Smile and acknowledge other pickers. Play in the same key as everyone else. Keep your arms down on a hot day. Don't be a glory hog, unless you're playing by yourself. Try to include all the pickers in the group. The lead instrument or vocal does not have to do the song exactly like Bryan Bowers.

Other notes that are important to consider at jams. If you want to join in on an ongoing jam, make sure it is a jam and not a band rehearsing to go on stage in a few minutes. Slowly walk up to the edge of the group, play softly until you are acknowledged. If, after awhile, one or two songs, you're not acknowledged by anyone in the group, you have a few options that have been tried. 1) Move on to another jam mumbling and dragging your instrument behind you. 2) Make loud derogatory remarks about the lead instrument, which is usually a banjo. 3) Wait until another song starts, then walk into the middle of the jam and lie down on your back and sing or play very loudly, and out of tune. 4) Ask the banjo player, "Is it me, or are you playing out of time?" 5) Ask the group if they know your favorite song. This one usually works unless it is "Wildwood Flower."

If another instrument takes the break, don't get upset - your time will come unless you're a spoon player. Jammers have trouble following the chord changes of a spoon player.

As a harper, be pleasant to the saw player. They've been known to go a little crazy when they see that much wood in one place. Keep in mind, at a distance, the strings on an autoharp give the appearance of cross-cut saw starting marks which add to the fury of a crazed saw player. So, be careful.

When you're taking a lead in the jam and you make a mistake, don't be discouraged, just look at the banjo player and say, "Are you ever going to be able to play this song?"

- Excerpted from "Jamming Etiquette"
Bluegrass News
Southern Nevada Bluegrass Music Society

America's Heritage Music Monthly



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Recordings Editor:
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*If you know of a new or re-released re-
cording which contains autoharp, please
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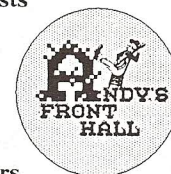
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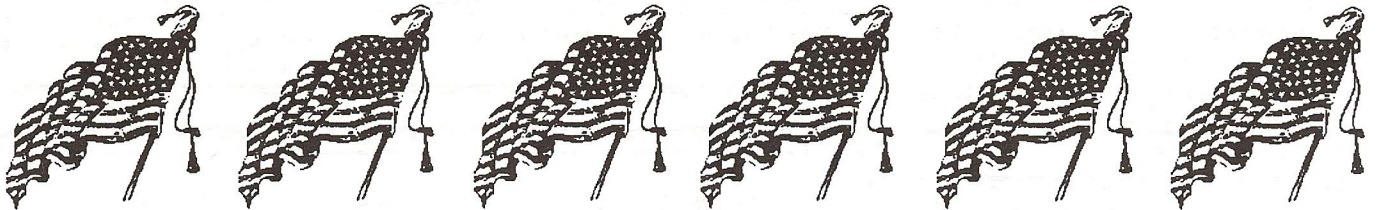
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Sacred Harp



SONG TO THE FLAG

Edith Sanford Tillotson

B. D. Ackley

Ban - ner bright with thy col - ors shin - ing o'er us, Dear bright flag and the em - blem of the free.

G C#°7 G / D7 G / D7 G C D7 / C#°7 D7 / C D7 G D7 C#°7 G

TAB

Hearts bent high when we see thee wave a - bove us. Free - dom's sign art thou o - ver land, o - ver sea:

G C#°7 G / D7 G / D7 G D / A7 / D A7 D G / D A7 / D D7

TAB

Chorus:
Heart and hand we'll pledge to star - ry ban - ner. Staunch and strong we'll stand to col - ors true,

G / / D7 G D7 G D7 C D7 / / / G D7 D°7 D7 C#°7 G

TAB

Day by day we'll serve with best en - deav - or, Life's al - le - giance give to the red, white, and blue.

G / / D7 G / D7 G C C D7 / G D7 G / / D7 C D7 G

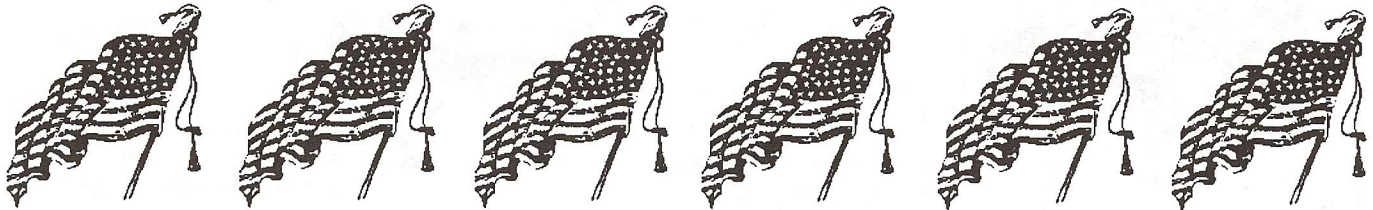
TAB

This patriotic hymn was written in 1910, 133 years after the first evidence of a description of the flag of the United States appeared in the journals of the Continental Congress. On June 14, 1777, a resolution was passed indicating "that the Flag of the United States be thirteen stripes alternate red and white; that the union [a device emblematic of any political union] be thirteen stars, white in a

blue field, representing a new constellation." No confirmation regarding the original designer, maker, or displayer of the first flag has been made despite the stories surrounding Betsy Ross.

On April 4, 1818, Congress approved a law establishing the design for the flag of the United States: "That from and after the fourth day of July next, the Flag of the United States be thirteen hori-

zontal stripes, alternate red and white; and the union have twenty stars, white in a blue field. That on the admission of every new State into the Union one star be added to the union of the flag; and that such addition shall take effect on the fourth of July next succeeding such admission." The fiftieth star was added on July 4, 1960 with the admission of the State of Hawaii. ❖



After Chorus last time, or may be used after each verse if desired.

Musical score for guitar with lyrics and tablature. The score is in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system has 12 measures, and the second system has 12 measures. Lyrics are placed below the notes, and guitar chords and tablature are shown below the lyrics. The tablature uses numbers 1-4 and symbols for fretting (downstrokes) and muting (upstrokes).

Three — cheers for the red, white, and blue. Three — cheers for the red, white, and blue. The —

ar - my and na - vy for - ev - er, Three — cheers — for the red, white, and blue.

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2. Crimson bars, you can speak to us of courage,
 Snowy white, give us peaceful hearts and pure,
 Loyal blue, may our lives in truth be grounded
 So we'll wear our colors while time shall endure;
Chorus

3. Star-gemmed flag, may thy children long remember,
 What great price has been paid thy folds to raise;
 May we live to be worthy of thy keeping,
 May we show thee honor, devotion and praise.
Chorus

CHORD SUBSTITUTIONS

For those of you without diminished 7th chords (shown with "°"), there are acceptable substitutions which can be made. In measure one, three, four, five, and twelve, the C^{#°} can be replaced with the C7 chord. The C chord is also acceptable for measure one, three, four, and five. You might also try an Em instead of C. Measure twelve requires the C7 substitute because of the A[#] (B^b). The D[°] in measure twelve can be replaced with an E7.

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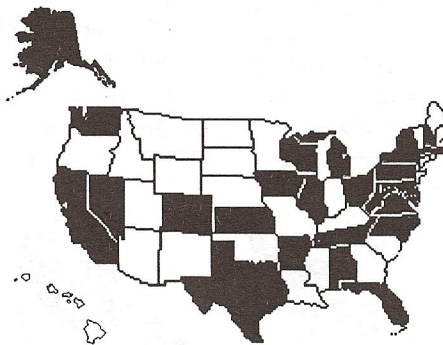
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Concert: Mill Run Dulcimer Band

Place: Colvin Run Mill Park, Fairfax, VA

Reporting: **Kathy Ferguson**

Alexandria, VA

Sunday, April 10th, the MRDB performed at the historic Colvin Run Mill Park. Spring showers didn't dampen this lively and spirited show. The bad news is that their autoharpist, Woody Padgett, is recovering from his illness last fall. He injured his shoulders at that time, and has had a slow and painful recovery. He expects to play solos again before too long. The good news is that he was healed to the point that he was able to play backup the entire show.

Nevertheless, there was good music aplenty! A new instrumental, "Coleman's March," was slow and melancholy. Another new piece was "Candy Man - Salty Dog," a jaunty fun song that all five band members joined in singing.

The band closed their concert with the haunting "Ashokan Farewell." What a delightful way to spend a rainy Sunday afternoon!



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

Place: Union Grove, NC

Staff Report

In a snug grove of mature North Carolina shade trees, folks gather annually to celebrate the end of winter with their music. They swap tunes, fish sto-

ries, and meals around campfires; the kids play ball with friends of other summers; wood smoke hangs in the air mingled with aromas of barbecued pork and funnel cakes; a smiling, dedicated man greets everyone with an extended hand - "Hi! I'm Harper Van Hoy. Everything OK?" Two outdoor stages are busy with performances, contests for bluegrass and old-time bands and individual instrumentalists. This year, Glenna Anderson won the autoharp championship, followed by first runner-up, John Hollandsworth, and second runner-up, Shelley Burke. Jamming is a forever word at this festival, and autoharp is a common ingredient of that word.

Above the laughter, the wood smoke, and the music, above the canopy of spring-green leaves, you can hear the unmistakable fiddle of J. P. Fraley, tying the scene together with a sparkling thread of clear, beautiful music.

This Union Grove festival is a grand and opulent gift to give one's self every year in May.



**Festival: Bluegrass
and Old Time Fiddlers' Convention**

Place: Mt. Airy, NC

Reporting: **Mary Umbarger**

Harmony, NC

The Mt. Airy festival is always everything you could expect from a family-oriented musical gathering in June. My friends and I had a great time - in absolutely great weather. This fest is thought by many as being an annual rite of spring. Autoharp winners in the contest were: (1) Evelyn Farmer, (2) John Hollandsworth, and (3) Glenna Anderson.

AQ

Postscripts

FROM 'HARPLAND

Mary Umbarger
1360 Tabor Road
Harmony, NC 28634

Welcome to "AQ Postscripts from 'Harpland." I haven't been this excited over anything since I realized I could play a melody on my autoharp five years ago!

Festivals, music, and all those beautiful 'harps are wonderful, but the most rewarding thing about being a citizen of 'Harpland is meeting new friends, and after a tune or so, feeling like you've known them for years! This column has been designed to help you keep in touch with those far-away friends, so how can I not be excited!

P.S.

Wedding bells rang for **Virginia Bradley** of Independence, Missouri this past December. She is the lady who fashions porcelain autoharp jewelry. She is now Virginia Smith. Congratulations to the bride and groom!

P.S.

Les and Gwen Gustafson-Zook are expecting their second baby early this fall. Les will be at the Mountain Laurel Autoharp Gathering. Maybe he'll stop playing his 'harp long enough to fill us in on the details. (If the truth be known, once you hear him play, you don't want him to put his 'harp down!)

P.S.

Switching to a minor key, I must tell you that everyone's friend, **Lyman (Bud) Taylor**, had a nodule removed from his vocal chords this spring. Everything is fine, but he spent a month on complete voice arrest. These nodules can be caused by abusing the vocal chords by yelling at ball games, or at kids, talking "over" loud noises – or preaching, in Rev. Taylor's case. (I had this same surgery years ago. I had three pre-teen kids, so figure!)

P.S.

Others on our "out of tune" list are **Vi and Ken Elliston**, **Art Gluck (Bea)**, **Bob Kiker (Martha)**, **Marian Clark**, **Jack Johnston (Mary Ann)**, **Nancy James**,

and **Anita Carter**. (Anita, Maybelle's youngest daughter, who has a voice like an angel and plays autoharp along with several other instruments, has been working on a new tape, which, of course, is now on hold.) The reigning International Autoharp Champion, and our *Interaction* editor, **Alan Mager**, is recovering from a heart attack (steadily and nicely, I am glad to report). He expects to attend some festivals this summer. Our best wishes to all of these folks for a speedy recovery. On a personal note, my husband, Paul, and I were in a car accident in March. We're fine. I do, however, have a little more sympathy for Jack of nursery rhyme fame – the one who "broke his head."

P.S.

Kathy Thorpe sent us the May 1994 issue of *Commerce People*. **Alan Mager** was featured in this issue under the heading of "People in Commerce." Congratulations on the good press.

P.S.

Wow! The 'harpers have really been "out and about!" **Roz Brown**, back from his Australia trip, reports that after beating the bush, he found around ten Australian autoharpers. But we know the audiences enjoyed Roz's talents – (who wouldn't?). You'll have to go back and look harder, Roz. Meg Peterson spent a great deal of time teaching the 'harp in that country.

P.S.

The special issue of *Life* magazine concerning the history of country music, originally scheduled for a June publication date, has been postponed until the second week in July. Look for it then.

The Carter Family is one of the music legends featured in this special edition.

P.S.

The name and memorabilia of "Canada's Queen of the Autoharp," **Jo Brennan**, will be placed in the Heywood Museum, Wingham, Ontario, Canada. The Heywood museum is the creation of Canada's Music Hall of Fame member, Earl Heywood.

P.S.

Will Smith is becoming a busy Nashville musician. He has recorded with many stars, including **Kathy Matteas**, **Susie Luchsinger**, **Hal Ketchum**, and **Prairie Oyster**. Early in May, he played his 'harp for a wedding, backing up **Steve Sanders** of the Oak Ridge Boys. And, in the end of May, Will played on the stage of the Grand Ole Opry with **Holly and Barry Poshian**.

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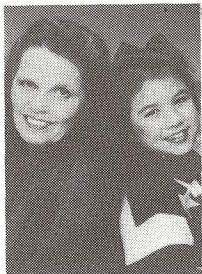
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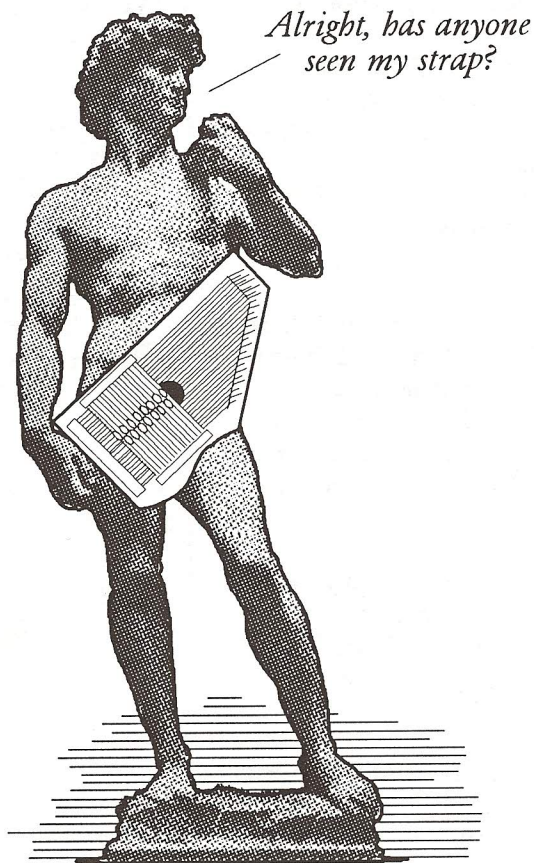
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P.S.

If you go to Ohio's large craft fair, "Yankee Peddler" this summer, catch Elizabeth and Bill Ross' (Clarion, Pa.) band, The Shadybrook Stringband. The Stringband will be one of the fair's main musical attractions. Both Elizabeth and Bill play autoharps. They will be performing at the Musikrat Cove, September 10, 11; 17, 18; and 24, 25.

P.S.

Several of our "proficient" autoharp citizens are busy recording and writing, including autoharper, and perpetually smiling person, Sue Stude-Lundy. She has made a recording with her husband, well-known fiddler Jerry Lundy, and three musicians of note. Sue wrote three of the songs on this tape. Unfortunately for us, autoharp is on only one of the cuts. The tape (or CD) is called "Dr. Lundy & Staff - Who Could Ask for More?"

P.S.

We received information from a new music magazine for people who play acoustic stringed instruments. "Since the demise of *Frets* four years ago, there has been a need for this type of publication," stated the publisher in its letter. *Acoustic Musician*, a monthly magazine, includes articles on players, instruments, promoters, and venues; technical info on sound reinforcement and recording technique; profiles on agents/managers; instructional material and noteworthy commentaries from the music arena. Write to *Acoustic Musician*, PO Box 1349, New Market, VA 22844, and tell them you read about it in *Autoharp Quarterly*.

P.S.

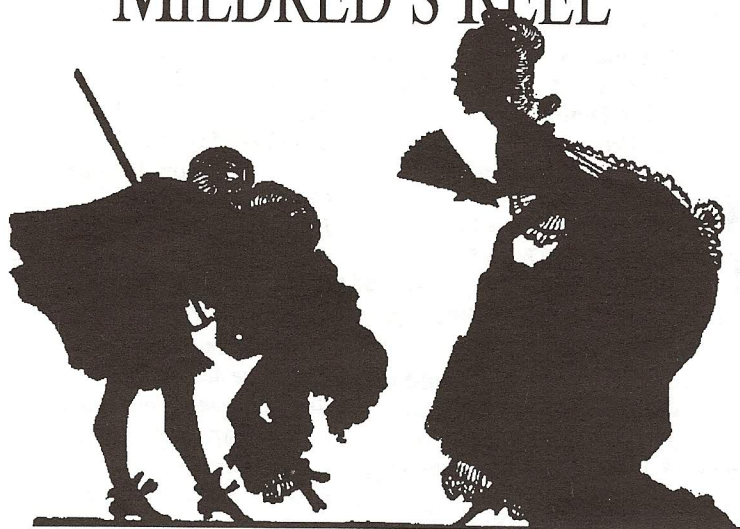
During the entire month of July, Public Broadcasting System television stations across the country will be airing a series entitled Old-Time Country Music. Bill and Laurie Sky will be featured in this series along with such greats as Jim & Jesse, Ralph Stanley, Mac Wiseman, and Jimmy Martin. To find out when the Skys will be airing in your area, call your local PBS station.

Writing this column has been fun. I've enjoyed learning about autoharper from all over the country and beyond. Remember this is your time to be heard. Write to me and let me know how things are with you.

Have a spectacular summer. I'll see you again in October!

Mary

MILDRED'S REEL



Count: 1 & 2 & 3 & 4 &

Ivan Stiles






Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Below the staff are guitar chords: G / D7 G / / / in the first measure, and / / D7 G / D7 / in the second measure. A TAB line below the chords shows fingerings: downstrokes (indicated by downward arrows) and an upstroke (indicated by an upward arrow) for each note, with a pluck symbol (circle) for the second measure.

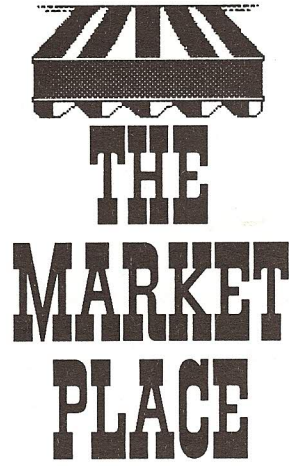
Musical notation for the second system. The melody continues with eighth and quarter notes. Chords are G / D7 G / / / in the first measure, and C G D7 / G in the second measure. The TAB line shows fingerings and a pluck symbol for the second measure.

Musical notation for the third system. The melody continues with eighth and quarter notes. Chords are D7 / G D7 / / / in the first measure, and G / D7 G / / / in the second measure. The TAB line shows fingerings and a pluck symbol for the second measure.

Musical notation for the fourth system. The melody continues with eighth and quarter notes. Chords are D7 / G D7 / / / in the first measure, and C G D7 / G in the second measure. The TAB line shows fingerings and a pluck symbol for the second measure.

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 = Pinch
  = Pluck
  = Strum
  = Downscratch
  = Rhythm Bracket (Complete all actions inside bracket within one count or beat)



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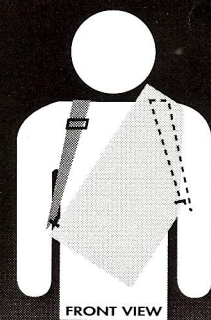
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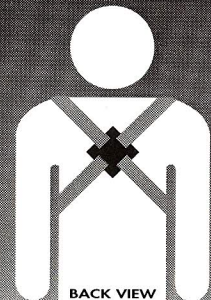
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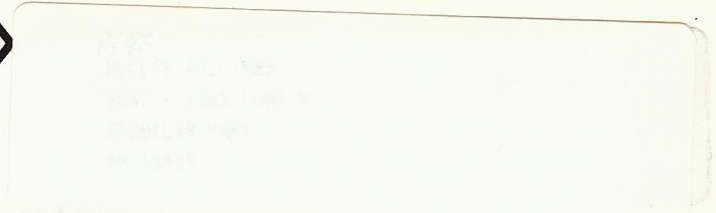
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