

# Autoharp Quarterly®

The International Magazine Dedicated  
to the Autoharp Enthusiast

Summer, 97  
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## *In This Issue*

*Finding the Melody*  
by Lindsay Haisley

*1997 Autoharp Hall  
of Fame Honorees*

*The Autoharp  
in Northern Norway*  
by Bernhard Folkestad

*Interaction*  
with Mike Fenton

*Discovering the  
iii Chord*  
by Lucille Hinds

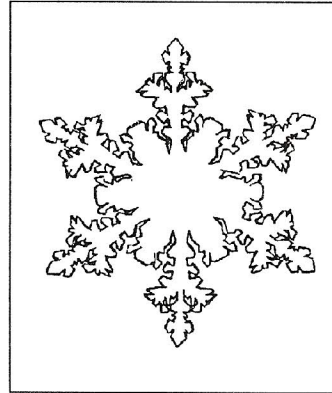
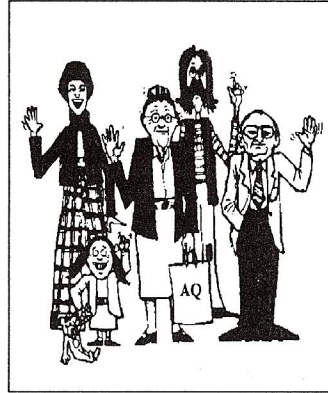
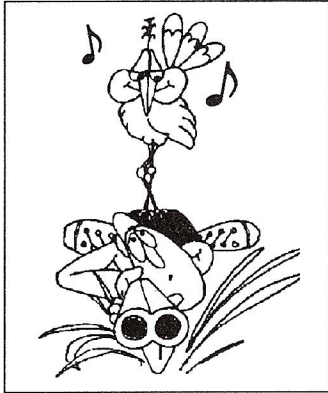
*Highlights of the  
1997 Mountain  
Laurel Autoharp  
Gathering*

*Special "Thank You"  
to Our Staff*  
*A Rare Insight into  
All of Us – What  
Makes Us Tick*

*1997 Mountain Laurel Autoharp Gathering – 181 Autoharps Playing at One Time – A World Record!*

# Contents

VOLUME NINE, NUMBER FOUR  
SUMMER 1997



**3** Lindsay Haisley picks out the basics of melody playing

**30** A rare look into the personalities of the Autoharp Quarterly staff

**35** Bernhard Folkestad shares the use of the autoharp in Norway

To and From the Editors .....	1
Finding the Melody by <i>Lindsay Haisley</i> .....	3
'Harpers-At-Large .....	6
The Autoharp Hall of Fame 1997 Honorees .....	11
Autoharp Events .....	12
'Harpers E-Mail, Autoharp Clubs, Autoharp Recordings .....	14
'Harprescription by <i>Dr. George Orthey</i> .....	15
The Autoharp Hall of Fame Ballot .....	15
Simply Classic by <i>Linda Huber</i> .....	16
Pro-Files .....	18
<i>Hinds' Sight</i> by <i>Lucille Hinds</i> .....	20
<i>AQ</i> Songbook: Pages 67, 68 .....	21, 22
Interaction with <i>Mike Fenton</i> .....	24
Critics' Choice .....	28
Thank You to Our Illustrious Staff .....	30
The Autoharp in Northern Norway .....	35
Theoretically Speaking: Part Nine by " <i>Hooter</i> " the Owl as told to <i>Becky Askey</i> .....	37
Discovering the iii Chord by <i>Lucille Hinds</i> .....	38
<i>AQ</i> Postscripts .....	40
Classifieds .....	IBC

**Autoharp Quarterly**  
The International Magazine Dedicated to the Autoharp Enthusiast

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Mountain Laurel Autoharp

Gathering, 181 'harpers

by Chris Usher



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# To And From / The Editors

Mary Lou  Wan

## Dear Readers:

Our last editorial! Has it been that long? We have so many folks to thank for our feeling of fulfillment here at the end of our publishing road.

First of all, you, the reader, have kept our work viable with your constant and timely input. We cannot tell you how many letters we've received over the years. We tried to answer them all, if not in this column, by personal notes. Your thoughts which keep coming in have been priceless, and we'll never forget them. Thank you for your letters today of appreciation, and your expressions of support for our new editors.

Secondly, we thank our hard-working, deadline-beleaguered staff. We've been most fortunate to have had the privilege to work with a group of people who are obviously dedicated to the purpose of this magazine – the continuation of and promotion of the autoharp and its music. We have enjoyed these folks both personally and professionally, and have set aside a portion of this issue to thank them. See page 30.

And so it's time – time for everyone – not just our staff, but all of us to transfer our allegiance from Limberjack Productions to Stonehill Productions. Autoharp Quarterly's new address: Stonehill Productions, PO Box 336, New Manchester, WV 26056. This transfer takes place with the publication and mailing of this issue.

Autoharp Quarterly's new staff:

### Coeditors:

Mary Ann Johnston  
Alice Ann Whitehill

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

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**Events Editor:**

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**Interaction Editor:**

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**Children's Editor:**

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**Medical Editor:**

Catherine W. Britell, M.D.

### Feature Writers:

Lindsay Haisley

Mike Herr

George Orthey

Judie Pagter

Mary Umbarger

Bob Woodcock

We send you all our thanks and ever-continuing best wishes and support.

Editors

## Dear Editors:

### ERASE YOUR PROBLEMS!

Help! I recently met a fellow autoharp in South Texas who showed me something she uses to clean her strings. I can't remember exactly what it was, but I think it was a stone-like object. No one here... knows what it is. Can you help me? I want to obtain one if possible...

Raye Blume

Well, Raye, we had no idea what you had seen. So we tapped the great resources of the Cyberpluckers, and bingo! Here's your answer!

Editors

I would bet that the string cleaner our Texas 'harpist uses is the same one I use – Polita Steel Polish. It looks like a pumice stone but is really just a very hard eraser. It gets rid of dirt, corrosion, graying, soda pop, and anything else strings accumulate. Shines 'em up and makes them look like new. It's described as an emery impregnated rubber eraser, and is item PP169 in the Elderly catalog. They also sell a handle for it, which I recommend.

Phil Passen

We also had a warning – and an alternative:

### ERASE YOUR STRINGS?

One caveat about the eraser. We used to use the soft white erasers to clean

the fingers of PC boards. Now, these are coated with gold, which is softer than the strings on the 'harp. Point is, we were eventually told to cease and desist because this soft eraser was scratching up the fingers. Since this eraser of Phil's is apparently harder, similar to the typewriter's eraser perhaps, it's possible that the eraser may wear down the strings over time.

Bill Blohm

### LIQUEFY 'EM!

I use a liquid called Player's Choice which is both a cleaner and lubricant (contains lanolin). I use it on all of my stringed instruments, on both the wound and unwound strings. They have never complained as long as I have used it.

Dee Dostaler

### JUST FOR FUN

How about collecting some autoharp graphics and publishing them in AQ?... I use Print Shop and was disappointed when I learned there were no 'harps available. So I created my own. Added to the other graphics in my program, I can create my own band...

Sandy Shaner

Sandy is not the first person to send us this request. If you are interested in "swapping" ideas/original graphics with her, let us know, and we'll forward them on to her.

Editors

### A NEW START

Not long ago, I bought my first autoharp, and have now decided to start an autoharp club. I've located two other folks to join me. I am in hopes some others will read about our club in AQ and will want to join also. Our club's name is "Southern Strings Autoharp Club." Please contact me if you're in our area.

Ronald DeVore  
Frankfort, KY  
501 223-5217

## IN MEMORIAM

**Melbourne E. Bay**

February 25, 1913 - May 14, 1997

Mel Bay, founder and president of Mel Bay Publications, Inc., died at age 84 on Wednesday, May 14, 1997. Mel Bay was born in the Missouri town of Bunker and raised in DeSoto where as a teenager he taught himself how to play the guitar and performed regularly with various Ozark region bands. His plans to study engineering in college were brought to a halt by the depression. Upon moving to St. Louis, Mel took up the tenor banjo and became a highly sought after musician and teacher. He began writing method books in 1947. These books grew in popularity worldwide and laid the foundation for most of today's entire musical pedagogy.

It is difficult to find an autoharp player who has not, at some point, studied from one of his books.

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### CLASSICAL AND THEORY KUDOS

Please keep sending *AQ* to me here in England! I read it from cover to cover – and I love Linda's classical arrangements.

*Mary Poole*

Hooter is teaching me more than I ever thought I'd want to know about music theory – and I'm enjoying it, what's more!

*Sandra J. Detter*

*We've had so many favorable comments concerning these features. Thanks to Linda Huber, and to Hooter's keeper, Becky Askey!*

*Editors*

### AND, FINALLY

*To say good-bye to something we've worked on so hard and so long and have wholeheartedly believed in, is extremely hard to do. However, so many of you have made this easier for us by reminding us that we have made a positive and growing impression on the autoharp community. For your countless letters and calls, we say thank you.*

*We decided to print just a few of the letters:*

#### *The first is from a reader:*

Thanks for your creative, informative and entertaining contributions through *Autoharp Quarterly*. There has been no periodical for which I have such anticipation. Its services span a spectrum from instant gratification to technical reference. It's my good fortune to have "come along" in time to have every copy for pleasure and reference.

Thanks too, for your commentary in the Spring, 1997 issue. I suspect you've understated the time generously spent for each of us and the magnitude of your contributions. It is comforting that you recognize the latter as most significant.

Finally, thanks for orchestrating a transition. I look forward to the continuing evolution of *AQ* under the direction of its new editors.

*Warren L. Fisher*

#### *The second is from a staff member:*

I want to express my regrets concerning Mary Lou and Ivan leaving the publishing world of the autoharp, although I thoroughly understand. There is life that doesn't include deadlines and all the pressures of this massive undertaking.

I have felt appreciated, respected, understood, and very fairly treated as a staff

member and have never felt put-out by the amount of work requested of me. It's been a great relationship and I hope this continues for us personally in the autoharp world in general.

Thanks for the opportunity to review excellent music and make my ideas known.

*Mike Herr*

*We plagiarized the third from a feature writer whose wit and wisdom we appreciate. The following was printed in the "Off the Wall Dulcimer Society" newsletter:*

I suppose by now many of you know *Autoharp Quarterly* is changing management. Mary Lou and Ivan say it's because they are just tired of deadlines, but I know better. It seems that Ivan has run away and joined a circus and is now the (almost) human cannonball. When he's shot out of the cannon, he screams "My name is Fraaaaaaank!"

Mary Lou, on the other hand, has gone into partnership with Judie Pagter. They have set up their own cosmetics company by the name of Pagter's Pancake Preparation. This makeup is unique in that it can actually be used to make pancakes if you're out camping and run out of food. It comes in five shades/flavors: Biscuit, Peach, Honey, Olive, and Burned Toast. All natural ingredients.

With Mary Lou retiring, George has decided to join the Golden Oldies group, the Sha-Na-Nas. He will be the one in the gold lamé suit.

We certainly wish them well in their new endeavors.

*Becky Askey*

### AND THE BEAT GOES ON

Thank you for sending me the sample issue of *AQ* along with the personal note. I've played the autoharp casually for about 20 years... the magazine looks great!... I'm looking forward to exploring this newly discovered autoharp world.

Thanks again for your personal attention.

*Bruce Kipps*

*And we hope you'll explore the autoharp world for many years to come, Bruce. You'll find it a friendly, rewarding place. Look for us at festivals, jams, workshops – wherever autoharp is being played. We'll be there enjoying it all with you!*

*Mary Lou and Ivan*



# Finding the Melody

by Lindsay Haisley

You've become tired of taking a back seat to the guitars, banjos, and fiddles when it's time to play a tune. You and your autoharp would love to shine when it's your turn to "Take it!" I'd like to help you to do just that. Follow me through these steps, and you're on your way!

We can define two sets of chords for a piece of music. The first set consists of the chords that go with the music: those which a rhythm guitarist (or autoharpist) would play, we'll call rhythm chords. If you play from sheet music or from a music book, these chords will frequently be written above or below the music line at the rate of about one change every measure or two. The second set of chords is that set which we use to pick out the melody notes on the autoharp. These are the chords which contain the individual notes of the melody and are pressed on the autoharp so that an individual melody note can be plucked while the notes on either side of it are damped out. We'll call these melody chords.

Look at Figure 1. The topmost line of letters represents a C major scale. The topmost line of chord names next to the designation "Common Chords" is the simplest sequence of melody chords we can play which contains the C major scale. In playing a melody on the autoharp we are frequently changing melody chords with every note.

Figure 1:

Melody Chords for the Key of C Major							
Note:	c	d	e	f	g	a	b
<b>Common Chords:</b>	C C7 F	G G7	C C7	F G7 C C7	G G7	F Am	G G7
<b>Not So Common Chords:</b>	Am F7	Dm Gm	Em Am	F7 Dm	Em	Dm	Em
<b>Chords Useful in the Circle of Fifths:</b>	D7 B7	D7 D	E7 E	G7	A7	A7 A	E7 E
<b>Unusual Chords:</b>	B $\flat$			B $\flat$	B7		B7

The interplay between melody chords and rhythm chords can be quite complex. As Figure 1 shows, we have a choice of chords to use as melody chords for any particular note we may play. If one were able to pick out a melody precisely without slopping over to adjacent open strings, it wouldn't matter what chords were used, and the simplest sequence would be adequate for all melodies which stay on the major scale notes. This is frequently neither possible nor desirable, and usually each melody note is accompanied by at

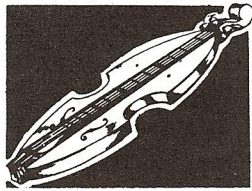
least a fragment of the chord used to play it. (It's best to make the melody note the highest note in this chord fragment since our ears tend to identify the melody with the highest note in any group of notes played together.) Thus we need to take care that our melody chords are harmonious with the music as a whole. Arranging a melody for autoharp often presents us with many choices of chord sequences, and there is no "right" sequence to use for a particular song. Some sequences sound better than others. Some sound quite creative. Sometimes there is little or no difference between the choices for a particular note. As a rule of thumb for beginning arrangers, always use the melody chord which coincides with the rhythm chord at that point when there is an opportunity to do so.

You'll find it most useful to start by using the chart below to help you label your music with chords.

So much for theory. Let's proceed to the techniques of melody picking on the 'harp itself. Look at the piece, *Oh, Susanna*. Start by picking a single note

melody. Use your middle finger and dip into the strings and out again. Think of actually pulling the note out of the 'harp. If you use a brush stroke parallel to the 'harp it's difficult to gain the accuracy necessary to play a clean melody. Don't play rhythm with your melody yet. Try to keep the melody line simple and clean, sounding only single notes.

The next step is a pinch using the thumb and middle finger. Aim for an octave pinch, even though all the necessary notes may not be there in the lower oc-



*jeanalee Schilling*

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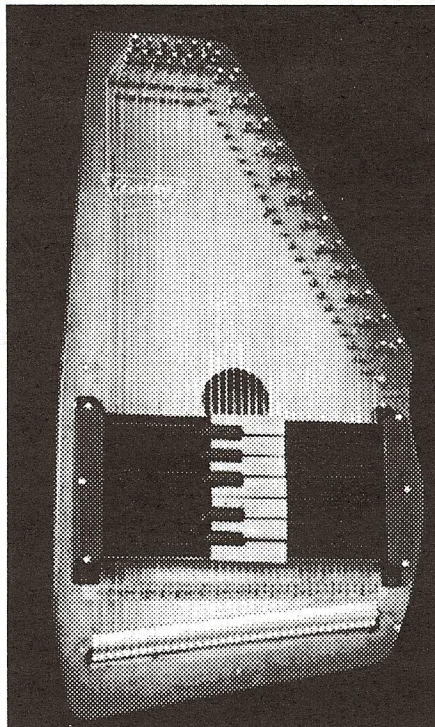
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tave. Use the same technique, coming into the strings with your hand and pulling out the notes as if you were pulling them away from the face of the 'harp.

The thumb can be difficult to coordinate in picking out melodies. Try picking out the melody just with the thumb using the same picking technique of "pulling away."

Now here's a tricky one. The best autoharp players use this technique to play very fast runs on the 'harp. Pick the melody out with your thumb, but whenever you get to a sixteenth note, play it with your index finger. This means that you are playing two or three notes in quick succession, alternating between your thumb and index fingers. Remember to keep your fingers moving on the chord bars at the same speed. If you practice, you can play a whole series of notes this way. This technique is called "cross picking" and is excellent for fiddle tunes and such. Listen to Bonnie Phipps' album, "Autoharpin'." She is a mistress of this technique.

A sixteenth note has two flags on its stem:



Let's add some rhythm to the thumb melody. Get your finger going back and forth over the strings, so that you're playing *Oh Susanna* like this: (See Figure 2)

The tablature here doesn't tell you much except that your fingers are keeping up a sixteenth note rhythm. Let your thumb and index finger pick out the melody as in the previous exercise. When your thumb or index finger isn't playing a melody note on a particular stroke, let it brush lightly on the strings just above the melody notes. This will add a sense of the rhythm and chords to the piece.

Finally, let your middle finger and thumb pick out the melody notes with an octave pinch (or a wider pinch if you're in the mood for a *big* sound), and let your thumb and index finger brush the strings in between in the sixteenth note rhythm in the last exercise. (See Figure 3) Don't try to pinch on the sixteenth notes in the melody, but let your middle finger carry them alone. This will keep your thumb in an even rhythm.

Start with a simple melody, and work up to speed. If you practice this method, you'll be ready to "Take it away!" when the fiddler nods to you during your next jam. ❖

Figure 2:

Oh I	come from Al - a	bam - a with my	ban - jo on my knee —
C			G7
<b>T</b>	<b>T</b>	<b>T</b>	<b>T</b>
<b>A</b>	<b>A</b>	<b>A</b>	<b>A</b>
<b>B</b>	<b>B</b>	<b>B</b>	<b>B</b>
			etc: —

Figure 3:

OH SUSANNA

Traditional

Oh I	come from Al - a	bam - a with my	ban - jo on my knee —
C G7	C / / F	C / / G7	C / G7 C G7
<b>T</b>	<b>T</b>	<b>T</b>	<b>T</b>
<b>A</b>	<b>A</b>	<b>A</b>	<b>A</b>
<b>B</b>	<b>B</b>	<b>B</b>	<b>B</b>

I'm a -	goin' to Louis - i -	an - a my -	true love for to see. —
C G7	C / / F	C / / G7	C / G7 G7 C
<b>T</b>	<b>T</b>	<b>T</b>	<b>T</b>
<b>A</b>	<b>A</b>	<b>A</b>	<b>A</b>
<b>B</b>	<b>B</b>	<b>B</b>	<b>B</b>

Oh, Su -	san - na, oh	don't you cry for	me, For I
F /	/ / /	C / / /	G7 C G7
<b>T</b>	<b>T</b>	<b>T</b>	<b>T</b>
<b>A</b>	<b>A</b>	<b>A</b>	<b>A</b>
<b>B</b>	<b>B</b>	<b>B</b>	<b>B</b>

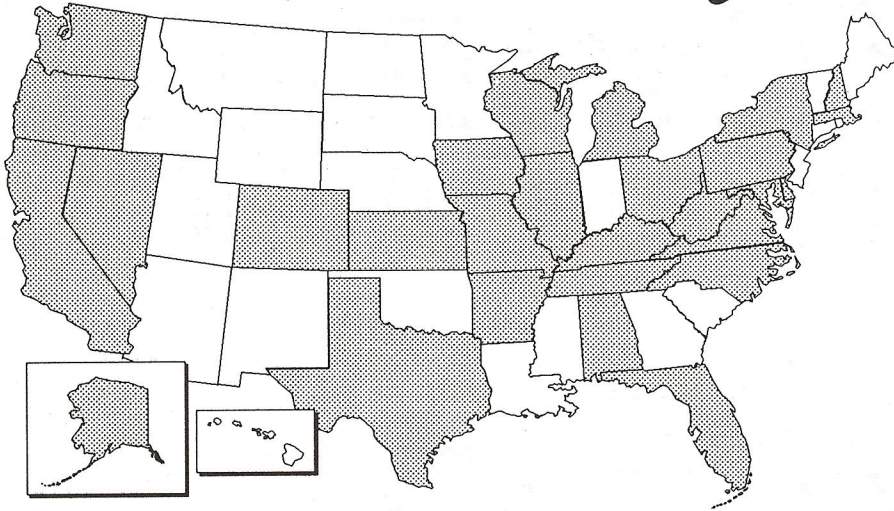
come from Al - a	bam - a with my	ban - jo on my	knee —
C / / G7	C / / G7	C / G7 /	C
<b>T</b>	<b>T</b>	<b>T</b>	<b>T</b>
<b>A</b>	<b>A</b>	<b>A</b>	<b>A</b>
<b>B</b>	<b>B</b>	<b>B</b>	<b>B</b>

**TABLATURE**

= Pinch	= Pluck with index	= Strum with thumb	= Strum with index
---------	--------------------	--------------------	--------------------



# 'Harpers-At-Large



*On-Site Reports of Concerts, Workshops, Festivals, and Other Major Autoharp Events*

**Bryan Bowers Concert**  
Sonoma County Folk Festival  
Santa Rosa, CA  
**Reporting: Fuey Herring**  
Yuma, AZ

On the afternoon of Sunday, March 9, in the spacious auditorium of the Luther Burbank Center for the Arts, an enthusiastic audience was treated to a varied and impressive concert by this leading autoharp performer. Bryan had the audience in the palm of his hand, his magnificent stage presence smoothing over his sparring with the sound people during the first couple of numbers. Everyone who has seen/heard Bryan knows that he added rib-tickling anecdotes to polish the performance. What a talent!

After switching from one diatonic 'harp to another, in order to present several intricate compositions and delightful songs, he dramatically pulled off his strapped-on mic, and walked away from the mic stand to the apron of the stage, saying something like "Who needs all these wires?" He then played a thrilling acoustic rendition of *Farther Along*, to a hushed house. It was enough to bring tears to more than a few eyes. (Well, I have only two, but there must have been at least a couple more.)

He did go back to the electronics, though, and among other songs, sang one of my favorites of the afternoon, *Old Lovers* (by Laszlo Slomovitz).

I haven't mentioned the talented ASL interpreter at the side of the stage throughout the festival performances. Her beautiful interpretation of this song captured the attention of a great part of the audience. For his closing number, *Hard Times* (Stephen Foster), Bryan was joined on stage by singer Nancy Vogl plus the Cats and Jammers, all of whom had performed earlier in the afternoon. They added a choir-like quality to the rendition, which was a perfect finale to an unforgettable afternoon autoharp performance.



**Memorial Day Wisconsin Stringalong**  
East Troy, WI  
**Reporting: Phil Passen**  
Chicago, IL

The Memorial Day Wisconsin Stringalong was held in East Troy, Wisconsin, from May 23 to May 26. Like other Stringalongs, it was held in a camp with a beautiful natural setting. Attendees not only bask in great music, but also get to enjoy lake, pond, and marsh; birds of all kinds; and wonderful flora. Nature walks, early and late, were a delightful optional activity, led by a Wisconsin naturalist.

The long weekend started with the staff concert Friday night, featuring performances by country and bluegrass singer Kathy Chiavola, mountain dulcimet Lance Frodscham, tin whistle virtuoso Larry Nugent, finger style guitar master Muriel Anderson, African drumming wizard Toney Finlayson, folk dancer Michael Kluharski, fiddler Crystal Plohman, and some autoharp player who happened to be in the neighborhood gassing up his camper.

The whole shebang was magical.

The format for the three days consisted of three tracks of classes, each meeting for an hour for a total of four hours, afternoon and nightly concerts by individual staff members, nightly open mikes, evening dances and jam sessions, and late night singalongs.

There were plenty of activities for autoharpers. Ann Schmid taught a class for beginning players, and the mysterious 'harper who had wowed the opening night crowd with *Down in the Arkansas* and *The Banks of the Ohio* taught one class for advanced beginners/intermediates and another for intermediate/advanced level players. 'Harpers also participated actively in the string band class taught by Will Schmid, as well as the evening jams and singalongs.

As always at the Stringalongs, all the staff and teachers were great, and all the attendees friendly and united by their love of traditional acoustic music. Still, two Cyberpluckers were show stealers. Among the very best and most highly applauded by the audience of the open mike performers were 'pluckers Mary Park and her mother, Juanita Jahn. Mary sang a delightful song she had written and accompanied herself beautifully on her 'harp, while her mom accompanied on guitar.

And then there was Ivan. He of course gave a great, audience-pleasing performance in concert. Audience favorites at his individual concert were the Patsy Cline hits *Crazy* and *Sweet Dreams About You*; *Stars and Stripes Forever*, and more. I also heard a lot of "oohs" and "ahs" when he played the bowed psaltery, and some confused expressions after he mastered *Danny Boy* on the saw and *Amazing Grace* on the hurdy gurdy. Ivan also showed himself to be a very fine teacher – caring, giving, patient, and full of ideas to help with each individual's specific problems and challenges. I spoke to several people in both his beginners and advanced classes, and they all agreed that they were great.

But it was as emcee of the auction – the event's major fund-raising activity – that Ivan stole the show. Between laughs, snickers, guffaws, and raised eyebrows, the audience anteed up some great sums for some strange objects. And he and his 'harp were front and center, leading the final song of the final concert.

The Stringalongs are great. Everyone should go. You'll keep going back. ❖



**Father's Day CBA Bluegrass Festival**  
Grass Valley, CA  
**Reporting: Laura Newton**  
Las Vegas, NV

On Father's Day Weekend, the place to be is the California Bluegrass Association's Bluegrass Festival in Grass Valley, California. Contrary to most bluegrass festivals, there's always plenty of autoharp activity at this festival, and I think they are actually – dare I say – encouraged. This year's festival was no exception, with 'harp workshops and performances scheduled with Tina Louise Barr and Judie Pagter.

Those who were fortunate enough to attend Tina's workshop received the best in basic instruction, and I'm sure came away challenged and encouraged. Tina's skill and patience as an instructor are an asset, and a big boost to any student.

And what can you say about Judie that hasn't already been said? Her energy and contribution to the autoharp traditional music scene is one that isn't soon forgotten. In addition to two stage appearances with Country Ham, Judie charmed her many fans in her question and answer workshop, as she demonstrated her distinctive style of old-time autoharp picking. To top things off, she encouraged those in attendance to join her in a rousing play-along good time.

In addition to the structured autoharp activities, I witnessed several enthusiastic 'harp jams, and participated in a few myself. Being able to camp and jam with long-time autoharp friends made it all the more special. The Horse and Buggy Autoharp Club was out in force, and camped close by. Don'tcha just love the 'harp? It brings together the most friendly people, and the diverse styles of playing make life interesting.

Although the autoharp is the main thrust of this report, I suppose I should mention the bluegrass side of this festival. It was quite well-represented by headliners Del McCoury, Lost and Found, and although he said, "Don't call me a legend", the legendary Doc Watson. I think this year's line up was one of the best I've seen there, with superb musicianship from the lesser known groups as well.

This festival is an annual event for me, and although it is a 10-hour drive, well worth every hour on the road.



**Northwest Folklife Festival**  
Seattle, WA  
**Reporting: Pete Daigle**  
Seattle, WA

It happens every spring, every Memorial Day weekend to be exact. Thousands of musicians and hundreds of thousands of enthusiasts get together for one huge music party called the Northwest Folklife Festival. With humble beginnings in the early '70s (the brainchild of a group of nearly organized hippies) it has become the largest free festival of its kind in the world, and the largest free event of any kind in the U.S. But is bigger always better? Well, it can be a bit schizophrenic, but we have a heck of a good time going a little bit crazy. Take a walk with me and I'll show you what I mean.

Sunday morning is cool and sunny. We get there early so we can park somewhere within the State lines. Strolling past Hippie Hill now, we hear the same beat rolling from the heads of a hundred drums that have played non-stop since Friday and will continue through Monday night. Now we try to run past the first wave of vendors, I keep a strong but futile hold on my Polly's hand as she eyes the crafts from around the world. Time to stop at the Flag Pavilion to hear yodelers from Sweden, followed by folk singers from Russia and Yugoslavia.

Down at the Japanese Garden, Jamaican steel drums are playing songs from "The Little Mermaid." Inside Exhibition Hall we stop for some foot-stompin' bluegrass fiddle bands. Then on to the Mercer rooms for Cathy Britell's autoharp workshop (thanks to people like Cathy, the autoharp is a growing presence here). Ever notice that after a workshop one forgets how to play? Trying to copy some of what I've learned, its two months before I remember how to hold my instrument.

Now we head out past the jugglers and the magicians, through the hurdy-gurdy band, by the pan pipe group from Chile, finally to weasel our way into the First Annual Underwear Autoharp Jam on the Arena steps (you'll have to ask Cathy B. about the name, 'cause I just don't know). After that we've got to make tracks to the Mural Amphitheater to hear Pete Seeger lead a group of thousands in one fine singalong.

Finally we make our way up behind the Pavilion where Les and Gwen Gustafson-Zook put on a great show with au-

toharp, guitar, and vocals. The small crowd that assembles to hear them quickly grows with folks who are wondering what that instrument is making all that music. Soon it's standing room only at a wonderful showing for our beloved instrument.

Whew! Time to sit down a while for some lunch. There's still a long day and a half ahead. But wait... aren't those Ilean pipes I hear? Better get going...

We sure hope to see you up here next year! But bring your bumbershoot, next year's weather report looks a little unpredictable.



**Alex Usher Workshop**  
25th Fiddler's Gathering, Battleground, IN  
**Reporting: Sharron Cote**  
West Lafayette, IN

I had the good fortune to attend an Alex Usher Autoharp Workshop at the 25th Fiddler's Gathering in Battleground IN, June 28, 1997. I had met Alex Usher at the Gathering in 1996 and had a good time playing music with her then.

I normally play the piano and have not actually played my autoharp in front of people. The workshop held on June 28 was a small group of truly interested people. Alex explained the autoharp to us, i.e. how to clean it properly, tuning, and the history of the instrument. The group was very interactive. We were shown how to "pinch" and then were asked to demonstrate the technique. It was a fun as well as an informative workshop. The handouts were great! Thank you, Alex!



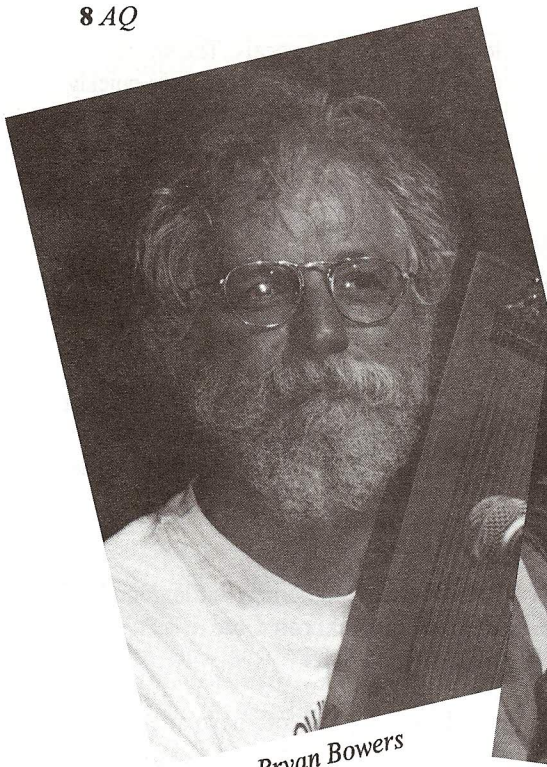
**Mountain Laurel Autoharp Gathering**  
Newport, PA  
**Reporting: Mary Lou Orthey**  
Newport, PA

Allowing myself the luxury of writing a report about the Mountain Laurel Autoharp Gathering is much like letting the fox into the hen house... I'll try to be as factual as possible – (this will be hard to do)...

The 7th Annual Event took off without a hitch on July 3. The weather was just spectacular – not too hot/cold, and not a rain cloud in sight – for the entire weekend. Uncanny.

Uncanny, too, the prestigious watermelon seed-spitting contest's accuracy

*Continued on page 10*

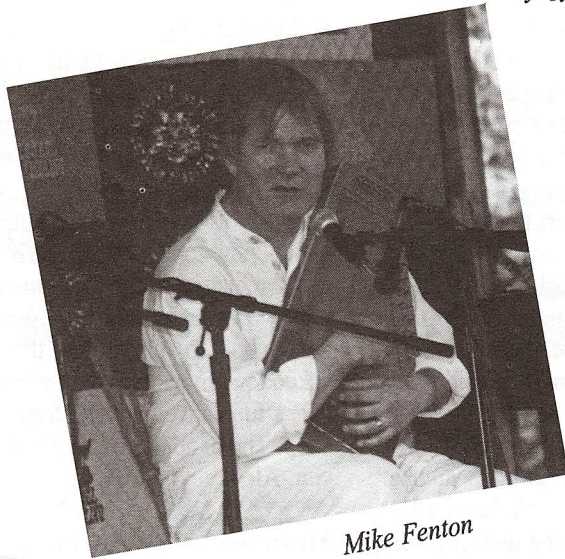


Bryan Bowers

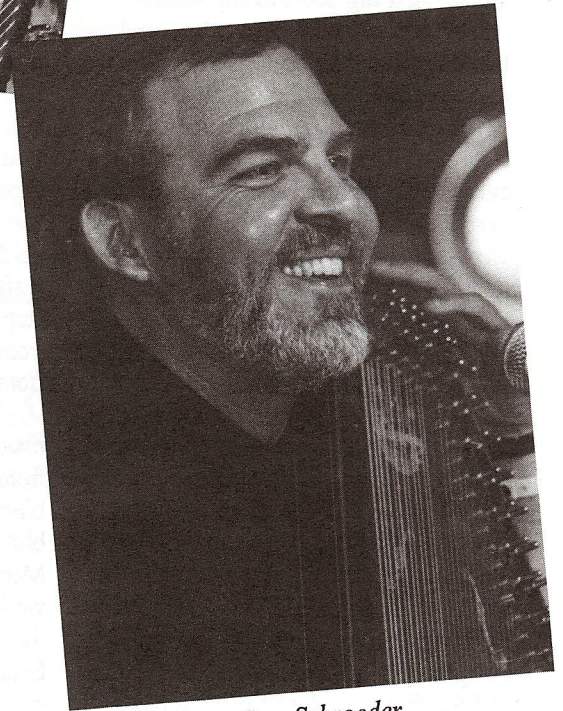


Patsy Stoneman

*Highlight*



Mike Fenton

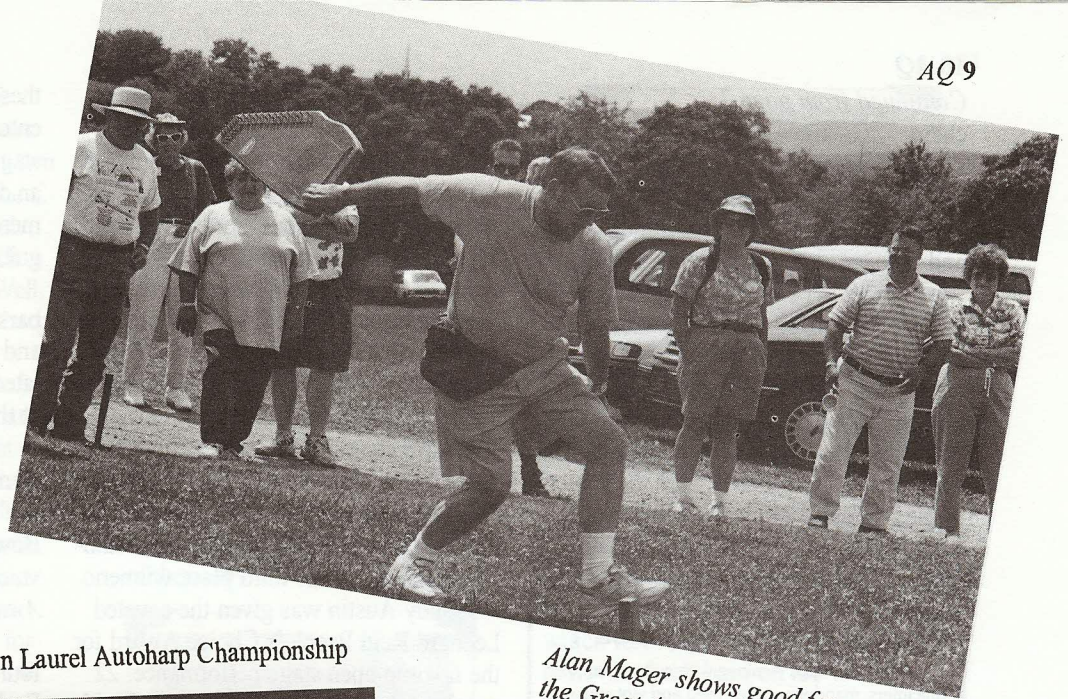


Tom Schroeder



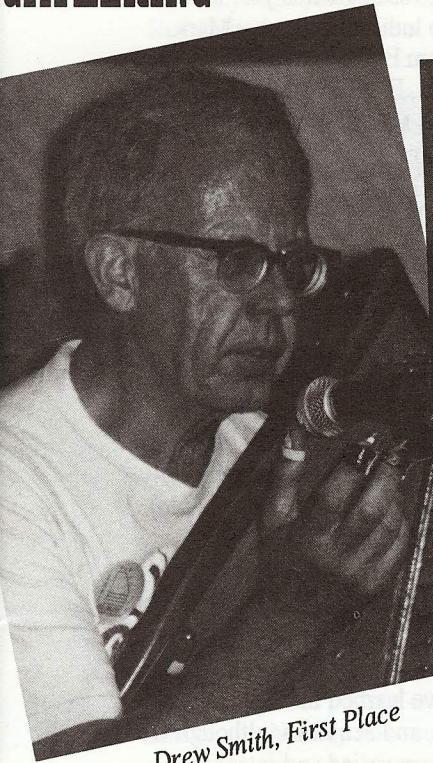
*The Great Autoharp Toss - George misses his target.*

is of the 1997



Alan Mager shows good form in the Great Autoharp Toss.

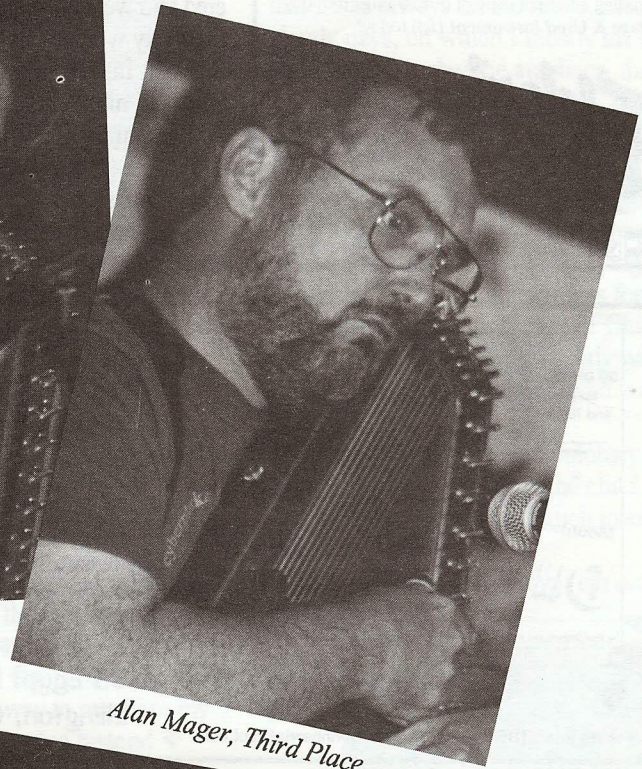
Mountain Laurel Autoharp Championship



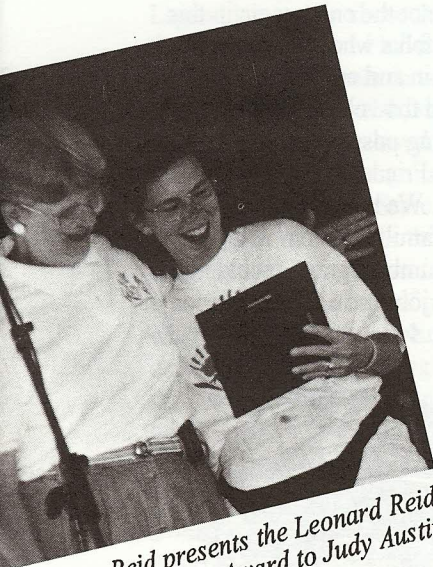
Drew Smith, First Place



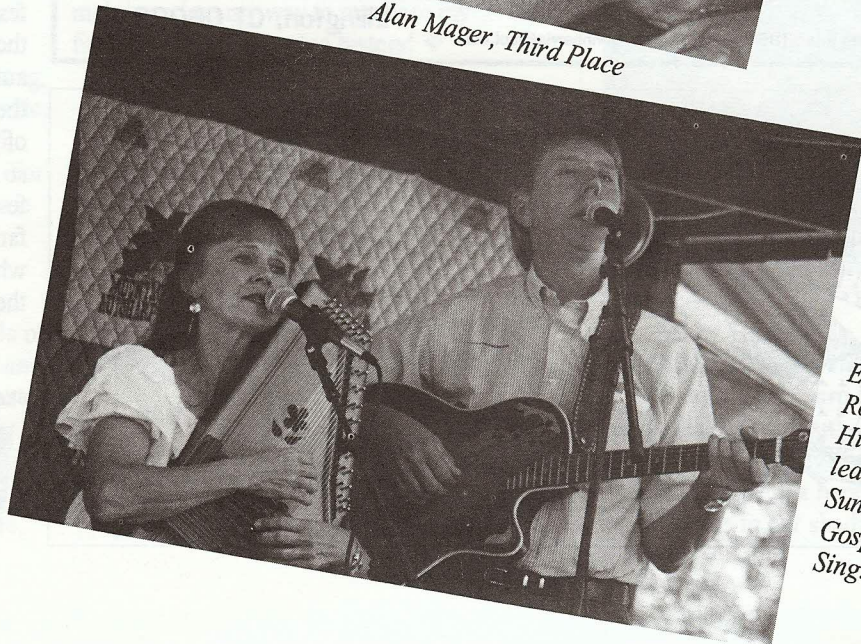
Heidi Cerrigione, Second Place



Alan Mager, Third Place



Jerry Reid presents the Leonard Reid People's Choice Award to Judy Austin.



Eddie & Robert Hiebert lead the Sunday Gospel Sing.

Continued from page 7  
champion, Carey Dubbert, whose melon seed landed *exactly* on the "X" of the target. (We're sure this is an intergalactic record.) Distance champion John Arthur and the Donut awardee Cathy Britell were duly feted as well.

The winners of the International Autoharp Toss Championship were awarded their proper honors with fanfare: Todd Crowley tossed the 'harp 118 feet, and Bernie Sturm won the accuracy trophy with the 'harp landing inches from the center of the bull's eye. 35 brave, hardy souls

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answered to the call of this challenge.

The Mountain Laurel Autoharp Championship had 23 contestants this year. The winners: Drew Smith, first place; Heidi Cerrigione, second; Alan Mager, third. Congratulations to these very fine and deserving winners! Once again the contest was electric — and eclectic, with an astounding amount of talent on parade. Over \$6,000 in prizes were awarded, including a Fladmark Gospel Autoharp chosen by the first place winner, a Fackeldey Ultratonic Autoharp chosen by the second place winner, and an Orthey Stoneman Commemorative Autoharp awarded to the third place winner.

Judy Austin was given the coveted Leonard Reid People's Choice Award for the favorite open stage performance. 22 excellent workshops were presented with a varying array of subjects, all well-covered and well-received. Bartee Kinsler was the lucky winner of a brand new Oscar Schmidt International Autoharp in the Saturday night drawing.

Seven concerts throughout the four days were smattered with mind-boggling talent; unusual personal glimpses into the lives of the performers; close friendships appreciated and renewed; and above all,

these concerts were varied, and thoroughly entertaining. The autoharp shared the stage — but never the main spotlight — with an oboe, accordion, bodhran, fiddle, hammered and mountain dulcimer, tuba, banjo, guitar, limberjack, harmonica, and pan pipes.

All manner of used autoharps, chord bars, finished exotic woods, books, tapes and CDs, jewelry, hats — all autoharp related — were enthusiastically sold/swapped at the Bazaar Autoharp events.

Jamming was omnipresent — tenters were awakened at 5:30 one dawn with an exuberant-having-jammed-all-night Bryan Bowers booming — in that unmistakable voice — a rousing chorus of *Sleepers Awake*.

We were fortunate this year to have four autoharp luthiers with us — Mark Fackeldey, Tom Fladmark, George Orthey, and newcomer, Buck Lumbert. All four will be with us again next year, plus hopefully, a few more! Many folks enjoy this aspect of the Gathering as much as the concerts. The luthiers are all happy to have you visit their booths, sit a spell, play their instruments, and talk about their product, the preceding concert, the weather...

26 states and six countries other than the United States were represented this year, and the record for the most autoharp players playing one tune was again broken with 181 folks (see the cover photo).

Several people called this year the "Golden Year." Every year we are told "This one was the best ever!" We wonder if we can top it the following summer, and instead of trying, we just keep "doin' what we do." We've learned that the performers, schedule, and activities, although we try to keep them varied and interesting, are certainly not the only magic in this festival. The folks who come bringing their interest in and enthusiasm for the autoharp, and the volunteers who make the whole thing possible are the true soul of this event. Friendships old and new are so important. We have developed from a festival to a family reunion. And like a family, our numbers grow, including all who come to join us in the celebration of the autoharp. ❖

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## 1992 Honorees

Maybelle Addington Carter

John Kilby Snow

## 1994 Honorees

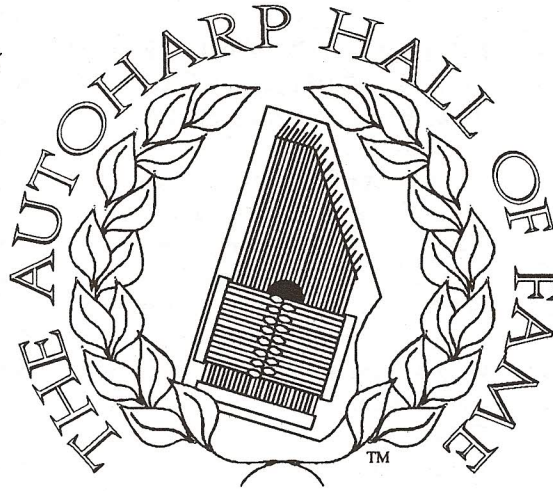
F. H. "Pop" Stoneman

Mike Seeger

## 1996 Honorees

Glen R. Peterson

Becky Blackley



## 1993 Honorees

Bryan Benson Powers

Sara Dougherty Carter

## 1995 Honorees

Marty Schuman

Meg Peterson

## 1997 HONOREES

Mike Fenton

Karl August Gütter

No person has been as active in the role of autoharp teacher/performer in Great Britain as has Mike Fenton. He annually exposes 45,000 children to the possibilities of learning music with this instrument, and the personal enjoyment that it brings. Mike works with preschool children to senior students, ever encouraging, sharing his knowledge and the joy of playing the autoharp. They work with him, sing, play, laugh, and learn with him. Mike Fenton is today's Pied Piper of the autoharp.

Mike Fenton has been in the forefront of the autoharp community performing, educating, researching, writing for nearly thirty years.

Mike Fenton is helping to make the autoharp known internationally, and will continue singing its praises and enriching the lives of children, teachers, parents, and autoharp enthusiasts with his skill and dedication. His influence will be felt in the United States and in Great Britain for years to come.

In the region of Saxony in Eastern Germany in the early 1880s, an instrument was designed, patented, and manufactured under the name of "Volkszither."

This instrument, commonly known in Germany as the akkord zither (or chord zither), was later to be manufactured in the United States by Charles F. Zimmermann under the name of "Autoharp."

The chord zither, or autoharp as we know it today, was invented by Karl August Gütter (July 22, 1823–September 21, 1900) of Markneukirchen, Germany.

Without this instrument, untold millions would have been deprived of the joys of making music.

Karl August Gütter's instrument has been the common bond for an ever-growing community of fervent autoharp enthusiasts.

Inducted into  
The Autoharp Hall Of Fame  
the Fifth Day of July,  
Nineteen Hundred and Ninety-Seven

Inducted into  
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the Fifth Day of July,  
Nineteen Hundred and Ninety-Seven

# Events

Events Editors:

George and Dorothy Wagner  
155 N. Harbor Drive #1102  
Chicago, IL 60601-7318

*The following are major summer/fall events which feature the autoharp in contest, workshop, and/or performance. If you know of a major event we have not included, please send the information to the Events editors. The annual events list is published every Spring, and seasonally repeated and updated in every issue.*

## CODE:

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

## AUGUST

► **Carter Family Memorial Festival**; August 1-2; Carter Fold, **Hiltons, VA**; Code: **AP** (Janette Carter, Bill Clifton);

# 4<sup>TH</sup> ANNUAL Willamette Valley Autoharp Gathering

August 8 - 10  
Nofziger Farm, Albany, Oregon

Hands-On Workshops • Open Stages  
Jamming • Singing • Evening Concerts  
Beautiful Camp Site • Great Weather  
Performers and Workshop Leaders:  
Les Gustafson-Zook • Karen Mueller  
Ivan Stiles • Mark Fackeldey  
John Arthur • Cathy Britell, and more!

The cost is \$30 per person for the weekend. \$15 per day includes all concerts and workshops. Camping and RV space (self-contained) is available. \$5 per vehicle per night camping fee. No drugs, alcohol, pets. Children must be closely supervised; this is a working farm. For additional information, to register, or to get directions, contact Les Gustafson-Zook, [gustazook@aol.com](mailto:gustazook@aol.com), (503) 235-3094 or John Arthur, [jra@eccc.orst.edu](mailto:jra@eccc.orst.edu), (541) 745-7568. By mail, contact John Arthur, 6596 NW Niagara Drive, Corvallis, OR 97330.

Contact Carter Fold, PO Box 111, Hiltons, VA 24258

► **Champlain Valley Folklore Festival**; August 1-3; **Burlington, VT**; Code: **AP** (Mike Seeger, Stan Ransom); Contact 708 386-1252

► **Minnesota Bluegrass and Old-Time Music Festival**; August 1-3; Camp In The Woods Resort, **Zimmerman, MN**; Code: **AW**; Contact Jed Malischke, PO Box 607, Spooner, WI 54801; Contact 715 635-2479 or 800 635-3037

► **62nd Annual Old Time Fiddlers' Convention**; August 6-9; Felts Park, **Galax, VA**; Code: **AC**; Contact Tom Jones, PO Box 655, Galax, VA 24333 540 236-8541

► **Autoharp Jamboree**; August 7-9; Ozark Folk Center, **Mountain View, AR**; Code: **AP, AW** (Margie Earles, Tom Schroeder, Ron Wall, Mike Herr, Will Smith, Charles Whitmer); Contact Ozark Folk Center, PO Box 500, Mountain View, AR 72560 501 269-3280

► **4th Annual Willamette Valley Autoharp Gathering**; August 8-10; Nofziger Farm, 4825 Tangent Drive, **Albany, OR**; Code: **AP, AW** (Karen Mueller, Ivan Stiles, Les Gustafson-Zook, Jon ten Broek, Sandy Smith, Cathy Britell, John Arthur, George Orthey) Contact John Arthur, 6596 NW Niagara Drive, Corvallis, OR 97330 541 745-7568

► **30th Annual Willow Folk Festival**; August 9-10; **Stockton, IL**; Code: **AP**; Camping Registration, Contact Judy Schlafer, 6250 S. Willow Road, Stockton, IL 61085 815 947-3648

► **Salt River Folk Festival**; August 9-10; **Florida, MO**; Code: **AP** (Paul and Win Grace); Contact 573 443-2819

► **Ole Time Fiddlers' and Bluegrass Convention**; August 15-16; Fries Ball Park, **Fries, VA**; Code: **AC**; c/o James Lindsay 703 236-4486

► **The Antique Car, Antique Tractor, Flea Market, Folk Music and Dulcimer Gathering**; August 23, 24; Midland County Fairgrounds, **Midland, MI**; Code: **AW**; Contact Terry Brugger, 9565 E. Broomfield, Mt. Pleasant, MI 48858 517 775-7781

► **Tumbleweed Festival**; August 23, 24; **Garden City, KS**; Code: **AP** (Bryan Bowers); Contact 719 635-7776

► **Fox Valley Festival**; August 31; **Geneva, IL**; Code: **AP** (Paul and Win Grace); Contact 573 443-2819

## SEPTEMBER

► **Ramsey Days**; September 6; **Ramsey, NJ**; Code: **AP** (Drew Smith); Contact 201 444-2833

► **Six Flags Over Texas Heritage Festival**; September 13-14, 20-21 and 27-28; **Arlington, TX**; Code: **AP** (Bill and Laurie Sky); Contact 615 859-1419

► **3-Day Pre-Walnut Valley Festival Workshop**; September 15-17; **Winfield, KS**; Code: **AW** (Ivan Stiles); Contact 610 935-9062

► **26th Annual Walnut Valley Festival**; September 18-21; Cowley County Fairgrounds, **Winfield, KS**; Code: **AC** (International Autoharp Championship), **AP, AW** (John McCutcheon, Julie Davis, Ron Wall, Cathy Barton); Contact Walnut Valley Assn., PO Box 245, Winfield, KS 67156 316 221-3250

► **Folk Fest at the Fort**; September 20; **Omaha, NB**; Code: **AP** (Bryan Bowers, Paul and Win Grace); Contact 719 635-7776

► **Plum Creek Park Bluegrass Festival**; September 25-26; **Dew, TX**; Code: **AP** (Bill and Laurie Sky); Contact 615 859-1419

► **9th Annual Memphis Dulcimer Festival**; September 25-27; **Memphis, TN**; Code: **AW, AP**; (Alex Usher, Alan Mager) Contact PO Box 124-03, Memphis, TN 38182

► **Pelican Festival**; September 27; **Grove, OK**; Code: **AP** (Fran Stallings); Contact 918 333-7390

► **10th Annual Mississippi Pecan Festival**; September 28-29; **Richton, MS**; Code: **AP** (Jenny Huffstutler); Contact 525-3792

## OCTOBER

► **McCreary Fest**; October 4; **Whitley City, KY**; Code: **AP** (Bill and Laurie Sky); Contact 615 859-1419

► **Tennessee Fall Homecoming**; October 9-12; Museum of Appalachia, **Norris, TN**; Code: **AP** (Janette Carter, Judie Pagter, Ron Wall, Mike Seeger, Bill and Laurie Sky, and many others); Contact John Rice Irwin, PO Box 0318, Norris, TN 37828 423 494-7680

► **Arts in the Park**; October 18; St. Jude's Park, **Monroe City, MO**; Code: **AP** (Paul and Win Grace); Contact 573 443-2819

► **Harvest Festival**; October 18; Heritage Village, **Woodville TX**; Code: **AP, AW** (Charles Whitmer); Contact 713 367-6260 ❖

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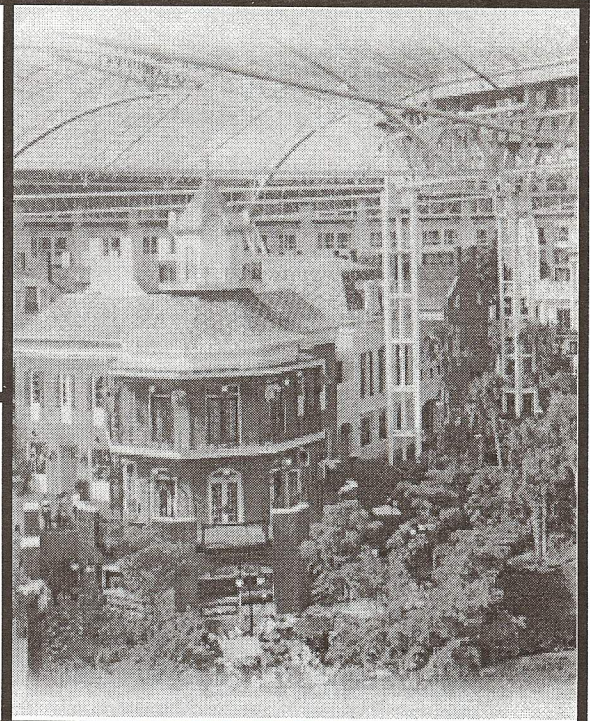
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# 'Harpers E-Mail

This is an update of the list of addresses for autoharp players and enthusiasts published in the AQ Winter '97 issue.

## NEW E-MAIL ADDRESSES

**Barbara Barr**  
barr@southwind.net  
**Pete Daigle** adfrntdrmr@aol.com  
**Anita Roesler**  
roesler\_anita@mars.mls.lib.ok.us  
**Sally Schneider** bubbas3@juno.com

## CHANGED E-MAIL ADDRESSES

**Autoharp Quarterly** aharper@weir.net  
**Dion Dostaler** dion\_dostaler@out.trw.com  
**Dulcimer Players News** dpn@dpnews.com  
**Mary Ann Johnston** aharper@weir.net  
**Mike Neverisky** FolkMuse@earthling.net

## NEW WWW ADDRESSES

**John & Kathie Hollandsworth**  
<http://www.bev.net/community/NRAC/perform/hollandsworth/J-KWEB.HTML>

## CHANGED WWW ADDRESSES

**Andy's Front Hall**  
<http://members.aol.com/fronthal/index.html>



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# Clubs

**Clubs Editors:**  
George and Dorothy Wagner  
155 N. Harbor Drive #1102  
Chicago, IL 60601-7318

The Annual Club Directory is published every year in the Winter issue. If you belong to an autoharp club or one where the autoharp player is welcome which was not included in our winter listing, please send the information to the Clubs Editors. We also welcome club news.

## NEW CLUBS

**Southern Strings Autoharp Club**  
Ronald DeVore  
Frankfort, KY  
501 223-5217

## CLUB NEWS

Dora Miller reports that The Happy Hearts Autoharp Club is starting its 9th year! Congratulations!



# Recordings and Books

**Recordings and Books Editor:**  
Mary Ann Johnston  
RD3, Box 190-A  
New Cumberland, WV 26047

If you know of a new or re-released recording which contains at least 50% autoharp, or autoharp book, please send the information to the Recordings and Books Editor. It will be listed here.

## RECORDINGS

### FEATURES AUTOHARP

**Shining Bright Like Gold**  
Autoharp: June Maugery  
Corliss Institute  
292 Main Street  
Warren, RI 02885

### Wildwood Pickin'

Autoharp: Maybelle Carter  
Vanguard 77021  
Andy's Front Hall  
1 800-759-1775

### Late Night Conversation CD

Autoharp: Richard Scholtz  
Live Music Recordings  
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INCLUDES AUTOHARP

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Autoharp: Linda Weaver  
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**Old Time Music from North Carolina, Kentucky, and Virginia**  
Autoharp: Kilby Snow  
Stefan Grosman's Guitar Workshop  
PO Box 802  
Sparta, NJ 07871  
201-729-5544

### Billy in the Lowgrounds (Video)

**Old Time Music from the Newport Folk Festival, 1966**  
Autoharp: Kilby Snow, Jim Snow, Mike Hudak  
Stefan Grosman's Guitar Workshop  
PO Box 802  
Sparta, NJ 07871  
201-729-5544

### Mike Seeger, Fret & Fiddle (Video)

Autoharp: Mike Seeger  
Stefan Grosman's Guitar Workshop  
PO Box 802  
Sparta, NJ 07871  
201-729-5544

## BOOKS

### Basic Melodic Autoharp Solos

CD and book set  
by Alex Usher  
Mel Bay Publications, Inc.  
#4 Industrial Drive  
Pacific, MO 63069-0066 800 863-5229  
Strictly for beginning melody players, this book includes 28 "old chestnut" songs with lyrics and complete instructions for teaching yourself to play the autoharp.





# HARPRESCRIPTION

by Dr. George Orthey



## Oiling Fine Tuners

Those great fine tuners, like any mechanical device, will work smoother and last longer with a little lubrication. Hey, I said *a little lube!*

I make a mixture of powdered graphite and light machine oil like Three-in-One Oil. The graphite and oil are both available at any good hardware store. Mix about one-fourth graphite powder with three-fourth oil. (They used to make oil called Lockease that's already mixed.) Anyway, with this, you get a residual layer of graphite that lasts even after the oil is dry and gone. Just dip the thread end of each screw about 1/4" into the graphite/oil mixture. Then put the screw down on a paper towel, and let all the oil drain off. A thin layer of graphite will remain in the threads – just enough to lubricate without dripping out anywhere else. I follow this procedure when I put fine tuners on a harp and each time I restring.



## Stabilizing "Soft" Felt

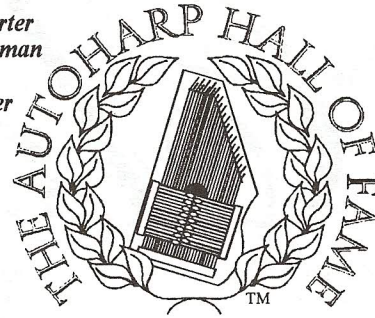
Did you ever have felts that seem too soft and loose in their attachment to the bar? Sometimes the sticky layer bonds well to the bar, but the felt is soft and doesn't seem to bond well to the felt side of the sticky layer. Using the glue dispenser, put a fine line of Elmer's Glue on the side of the felt where it contacts the sticky edge – close to the bar. You will stabilize this connection and add a bit of stiffness to the felt. Just put enough pressure on the glue dispenser to drive a bit of the glue into the felt along this baseline of the felt. Don't get glue up on the face of the felt that contacts the strings.

After putting the glue into the side of the felt, set the bar down on a flat surface so the felt will be held up against the bar. After it dries overnight, the felt should be considerably more stable and well attached to the bar.



# THE AUTOHARP HALL OF FAME MEMBERS

Maybelle Addington Carter  
Ernest Van "Pop" Stoneman  
John Kilby Snow  
Sara Dougherty Carter  
Marty Schuman  
Karl A. Gütter



Glen R. Peterson  
Bryan Benson Bowers  
Mike Seeger  
Meg Peterson  
Becky Blackley  
Mike Fenton

# 1998 NOMINATION FORM

Nominations for the 1998 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from September 1, 1997 until May 1, 1998. Nominees should have had a significant, long-standing, positive impact on the autoharp community. Any individual wishing to submit nominations may do so by completing this form. Copies of this form are permissible. Names may be submitted for one posthumous and one contemporary nomination. Posthumous honorees must have been deceased for three years to be eligible.

The honorees will be selected by a panel composed of knowledgeable autoharp musicians and enthusiasts, who are

proficient in autoharp history. *Envelopes must contain nominations only, and should be addressed to: **The Autoharp Hall of Fame, 18 Burd Road, Newport PA, 17074.*** These envelopes shall be forwarded, unopened, to the panel. Limberjack Productions shall be informed of the decision of the panel by the third week of May, 1998. The honorees shall be installed into the Hall of Fame at the 1998 Mountain Laurel Autoharp Gathering, and announced in the Summer 1998 issue of *Autoharp Quarterly*. **When describing a nominee's contributions, specify the significance of those contributions, and the nominee's leadership role in the autoharp community.**

## POSTHUMOUS NOMINEE

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

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

## CONTEMPORARY NOMINEE

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

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

Name, address, telephone number of person submitting nomination:

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

ADDRESS \_\_\_\_\_

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

I am an AQ subscriber.

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

NAME \_\_\_\_\_

### IMPORTANT

***Form must be filled in completely and a description of achievement, contributions, and/or leadership in the autoharp community, must be completed to validate the nomination. You may submit your nomination for posthumous, contemporary, or both.***

# CLASSIC SIMPLY.

# Classic

by Linda Huber

Jacques Offenbach (1819-1880) was German by birth, but spent most of his life in Paris. He was a cello soloist, orchestra conductor, and composer. In 1855 he opened his own theater and performed many of his own musical plays. He wrote more than 100 works in 25 years.

Offenbach's final and finest work

was the opera, "The Tales of Hoffman," produced in 1881, four months after his death.

The opera consists of three "tales" told by Hoffman, the poet, to students in a wine cellar in Germany. In the first story, Hoffman falls in love with a large doll. In the second story, he falls in love with a deceitful woman who works with a magician. The

famous "Barcarolle" is sung to her by Hoffman's friend, Niklaus. The third story tells of Hoffman's betrothed who has a beautiful voice. She is not supposed to sing because of her delicate health, but she does anyway. She becomes exhausted and dies. (A barcarolle is an Italian boatman's song.) ❖

## BARCAROLLE FROM TALES OF HOFFMAN

*Expressivo*

Jacques Offenbach

The musical score is presented in four systems, each with a treble clef staff and a guitar tablature staff. The key signature is D major (two sharps) and the time signature is 6/8. The score includes various musical notations such as slurs, ties, and repeat signs. The guitar tablature uses numbers 0-4 to indicate fret positions and arrows to indicate string direction.

**System 1:**  
 Staff: D G / D / A7 / / D D A7 / / D / G / D  
 TAB: 0 2 3 2 1 2 | 3 4 3 2 1 2 | 3 4 3 2 1 2 | 3 4 3 2 1 2

**System 2:**  
 Staff: D Bm / A7 / G / A7 / Em / A7 D / / /  
 TAB: 0 2 3 2 1 2 | 3 4 3 2 1 2 | 3 4 3 2 1 2 | 3 4 3 2 1 2

**System 3:**  
 Staff: D G / C D / / G C G D G C / G  
 TAB: 0 2 3 2 1 2 | 3 4 3 2 1 2 | 3 4 3 2 1 2 | 3 4 3 2 1 2

**System 4:**  
 Staff: / A7 / E7 A / E7 A E7 A E7 A / / /  
 TAB: 0 2 3 2 1 2 | 3 4 3 2 1 2 | 3 4 3 2 1 2 | 3 4 3 2 1 2

Musical notation (treble clef, key signature of two sharps) and guitar tablature for the first system. The tablature includes a 'TAB' box on the left and a 'TAB' label on the right. The notation shows chords A, E7, and A7 with various rhythmic patterns.

Musical notation and guitar tablature for the second system. The notation shows chords A, E7, A7, D, G, and D. The tablature includes a 'TAB' box on the left and a 'TAB' label on the right.

Musical notation and guitar tablature for the third system. The notation shows chords D, G, and D. The tablature includes a 'TAB' box on the left and a 'TAB' label on the right.

Musical notation and guitar tablature for the fourth system. The notation shows chords D, Bm, G, and D. The tablature includes a 'TAB' box on the left and a 'TAB' label on the right.

Musical notation and guitar tablature for the fifth system. The notation shows chords D, Bm, G, and D. The tablature includes a 'TAB' box on the left and a 'TAB' label on the right.

Musical notation and guitar tablature for the sixth system. The notation shows chords D and Bm. The tablature includes a 'TAB' box on the left and a 'TAB' label on the right.

**TABLATURE**

Pinch	Roll ...like on a drum	Strum/ Pluck	Strum	Down Scratch	Rhythm Bracket	Long Strum	Sustain

# Pro-Files

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

Karen Daniels  
9002 Grandview Drive  
Overland Park, KS 66212

*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 far.*

**EVO BLUESTEIN**  
10691 N. Madsen  
Clovis, CA 93611  
209 297-8966  
FAX 209 297-8966  
witsend@cybergate.com  
http://www.cybergate.com/~witsend

**Pro-File:** AQ October 88  
**Performance Schedule:**  
**August 23**  
Intermediate Autoharp  
Workshop  
California State  
University  
Hayward, CA



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c/o Scott O'Malley  
& Asso.  
PO Box 9188  
Colorado Springs, CO  
80932  
719 635-7776  
somagency@aol.com  
**Pro-File:** AQ January 89  
**Performance Schedule:**  
**August 22**  
Iron Horse Concert Hall  
Eldorado, KS  
**August 23, 24**  
Tumbleweed Festival  
Garden City, KS  
**September 7**  
Crossroads  
Shopping Center  
Bellevue, WA  
**September 19**  
Shrine to  
Music Museum  
Vermillion, SD  
**September 20**  
Folk Fest at the Fort  
Omaha, NB  
**October 5**  
Dayton  
Learning Center  
Dayton, VA  
**October 7**  
Folk Club of  
Reston & Herndon  
Reston, VA  
**October 9, 10**  
Festival  
Guthrie, OK

**ROZ BROWN**  
1549 S. Holland Court  
Lakewood, CO 80232  
303 969-9645  
rozzie@ix.netcom.com  
**Pro-File:** AQ October 89  
**Performance Schedule:**  
**Every Wednesday,  
Thursday, Friday,  
and Saturday night**  
Buckhorn Exchange  
Restaurant  
1000 Osage Street  
Denver, CO

**PAUL and WIN  
GRACE and FAMILY**  
11990 Barnes Chapel Rd.  
Columbia, MO  
65201-8857  
573 443-2819  
pgrace@mail.coin.  
missouri.edu  
**Pro-File:** AQ October 88  
**Performance Schedule:**  
**August 9, 10**  
Salt River  
Folk Festival

Florida, MO  
**August 31**  
Fox Valley  
Folk Festival  
Geneva, IL  
**September 20**  
Folk Fest at the Fort  
Omaha, NB  
**September 24**  
"The Paul Pepper Show"  
KOMU-TV  
Channel 8, 9-10 a.m.  
Columbia, MO  
**October 18**  
Arts in the Park  
St. Jude's Park  
Monroe City, MO  
**October 22**  
"The Paul Pepper Show"  
KOMU-TV  
Channel 8, 9-10 a.m.  
Columbia, MO

**LES GUSTAFSON-  
ZOOK**  
1316 SE 35th Street  
Portland, OR 97214  
503 235-3094  
**Pro-File:** AQ April 94  
**Performance Schedule:**  
**August 9**  
Willamette Valley  
Autoharp Gathering  
Albany, OR  
**September 5**  
Corvallis Arts Center  
Corvallis, OR  
**September 30 -  
December 2**  
Autoharp Class  
Linn Benton  
Community College  
Corvallis, OR  
**October 1 -  
December 3**  
Autoharp Class  
Chemeketa  
Community College  
Salem, OR  
**October 2 -  
November 20**  
Autoharp Class  
Mt. Hood  
Community College  
Portland, OR

**ALAN MAGER**  
PO Box 1221  
Annandale, VA  
22003  
703 256-1068  
afmager@erols.com  
**Pro-File:** AQ Spring 96  
**Performance Schedule:**  
**September 25 - 27**  
Memphis  
Dulcimer Festival  
Memphis, TN

**STANLEY A. RANSOM**  
*The Connecticut  
Peddler*  
39 Broad Street  
Plattsburgh, NY 12901  
518 563-5719  
**Pro-File:** AQ Winter 95  
**Performance Schedule:**  
**August 2**  
Champlain Valley  
Folklore Festival  
Burlington, VT  
**October 4**  
Lake Champlain  
Basin Committee  
Burlington, VT

**MIKE SEEGER**  
c/o Josh Dunson  
520 South Clinton  
Oak Park, IL 60304  
708 386-1252  
rpmjosh@aol.com  
**Pro-File:** AQ January 89  
**Performance Schedule:**  
**August 1 - 3**  
Champlain Valley  
Folklore Festival  
Burlington, VT  
**August 5 - 9**  
Augusta Heritage  
Arts Workshops  
Elkins, WV  
**September 5**  
The Paramount  
Theater  
Bristol, VA  
**October 8, 9**  
Tennessee Fall  
Homecoming  
Norris, TN

**BILL & LAURIE SKY**  
PO Box 70060  
Nashville, TN 37207  
615 859-1419  
**Pro-File:** AQ April 90  
**Performance Schedule:**  
**August 1**  
Appalshop Theater  
Whitesburg, KY  
**August 3**  
Anacoco, LA  
**August 8**  
J&J Grill  
Canton, TX  
**August 9**  
Joaquin, TX  
**August 10**  
Buchanan West  
Baptist Church  
Kingsland, TX  
**August 15**  
Rhonda's Diner  
St. George, GA  
**August 17**  
Panacea, FL

**August 23**  
The Bell Buckle Cafe  
Bell Buckle, TN  
**August 24**  
Charleston, TN  
**August 31**  
Swansboro, NC  
**September 5**  
The Bell Buckle Cafe  
Bell Buckle, TN  
**September 6**  
Smyrna Second  
Baptist Church  
Smyrna, GA  
**September 7**  
New Hope  
Baptist Church  
Mableton, GA  
**September 7**  
Doss Memorial  
Baptist Church  
Powder Springs, GA  
**September 13, 14**  
Six Flags Over Texas  
Heritage Festival  
Arlington, TX  
**September 17**  
Robeline, LA  
**September 19**  
J&J Grill  
Canton, TX  
**September 20, 21**  
Six Flags Over Texas  
Heritage Festival  
Arlington, TX  
**September 23**  
Indian Nation Resort  
Thackerville, OK  
**September 25, 26**  
Plum Creek Park  
Bluegrass Festival  
Dew, TX  
**September 27, 28**  
Six Flags Over Texas  
Heritage Festival  
Arlington, TX  
**October 1**  
Crawfordsville, AR  
**October 4**  
McCreary Fest  
Whitley City, KY  
**October 9, 10**  
Museum of  
Appalachia  
Tennessee Fall  
Homecoming  
Norris, TN  
**October 11**  
Corinth, MS  
**October 12**  
Concord  
Baptist Church  
Ripley, MS  
**October 17**  
The Bell Buckle Cafe  
Bell Buckle, TN  
**October 19**  
Century, FL

October 24  
Carthage, MS  
October 25  
Cedar Ridge  
Music Barn  
Edinburg, MS  
October 26  
Pearl Hill  
Baptist Church  
Carthage, MS

**DREW SMITH**  
529 Ardmore Road  
Ho-Ho-Kus, NJ 07423  
201 444-2833  
Pro-File: AQ July 89  
Performance Schedule:  
August 6 - 9  
Old Fiddlers'  
Convention  
Galax, VA  
September 6  
"Ramsey Days"  
Ramsey, NJ

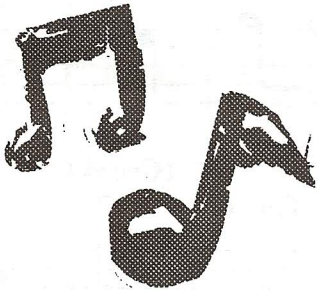
**FRAN STALLINGS**  
1406 Macklyn Lane  
Bartlesville, OK  
74006-5419  
918 333-7390  
ignatz@galstar.com  
Pro-File: AQ April 92  
Performance Schedule:  
September 27  
Pelican Festival  
Grove, OK  
October 10 - 30  
Cairo and  
Alexandria, Egypt

**IVAN STILES**  
1585 State Road  
Phoenixville, PA 19460  
610 935-9062  
pickeringband@worldlynx.net  
Pro-File: AQ October 88

Performance Schedule:  
August 1  
John C. Campbell  
Folk School  
Brasstown, NC  
August 8  
Willamette Valley  
Autoharp Gathering  
Albany, OR  
August 13  
Denver Autoharp Club  
Denver, CO  
August 16  
Autoharp Quarterly  
Grand Opening  
Chester, WV  
September 15 - 17  
Autoharp Workshop  
Winfield, KS

**ALEX USHER**  
216 N. Elm Avenue  
Webster Groves, MO  
63119-2420  
314 961-8631  
ooharp@aol.com  
Pro-File: AQ Winter 96  
Performance Schedule:  
September 25 - 27  
Memphis  
Dulcimer Festival  
Memphis, TN

**CHARLES WHITMER**  
25650 IH 45N #1107  
Spring, TX 77386  
713 367-6260 (evenings)  
Pro-File: AQ April 93  
Performance Schedule:  
August 7 - 9  
Autoharp Jamboree  
Ozark Folk Center  
Mountain View, AR  
October 18  
Harvest Festival  
Heritage Village  
Woodville, TX



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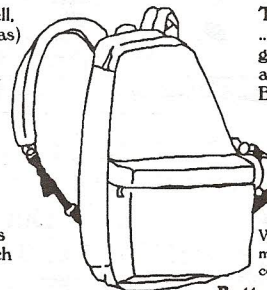
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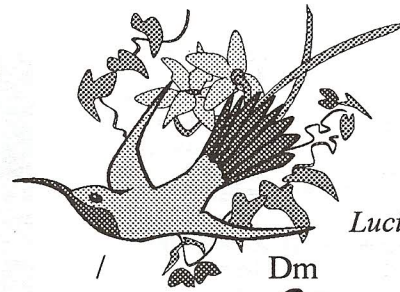
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Lucille Hinds

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O = Open Chord

/ = Play Previous Chord

C F / C C7 F / Dm C

F / / / B $\flat$  O B $\flat$  O Gm O Gm O Gm O (Csus4 C) C C7

C F C C7 F / Dm C

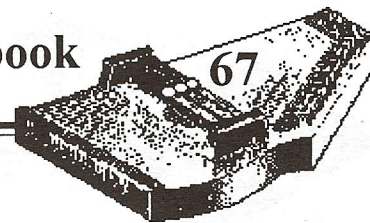
F / / / B $\flat$  O B $\flat$  O Gm O B $\flat$  / C 1. F 2. F / C

Dm O Dm O Am / / Dm O Dm O Am / /

B $\flat$  / / F / O F / Gm O Gm O Gm O (Csus4 C) C /

Dm O Dm O Am / / B $\flat$  / / F / /

Gm / C F Dm / Csus4 / C 1. F / C 2. F



## In the Shade of the Old Apple Tree (3)

▼  
 [G C] G A7 G C G G G////  
 In the shade of the old ap-ple tree,  
 [G D7] G E♭ G C G G G////  
 Where the love in your eyes I could see,  
 [G G] D7 G B♭7 D7/  
 When the voice that I heard,  
 [D7 D7] G D7 B♭7 G/  
 Like the song of the bird,  
 [G G] A7 G A7 A7 G A7 D/  
 Seem'd to whis-per sweet mu-sic to me;  
 [G C] G A7 G C G G G////  
 I could hear the dull buzz of the bee,  
 [G D7] G E♭ G C G G G////  
 In the blos-soms as you said to me,  
 [G G] D7 G B♭7 D7/  
 With a heart that is true,  
 [G C] G A7 G C/  
 I'll be wait-ing for you,  
 [C D7] G E7 E7 A7 A7 D7 G////  
 In the shade of the old ap-ple tree.

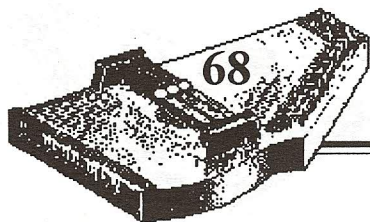


## My Gal Sal (2)

▼  
 C] C[/ C] F [F G7] C//  
 They called her fri-vo-lous Sal,  
 [C C] C[/ C] F [F G7] C//  
 A pe-cu - lar sort of a gal,  
 [C C] E7 [F7 E7] E7 [Am  
 With a heart that was mel-low  
 E7] E7 [Am E7] Am [E7  
 An all 'round good fel - low,  
 Am] D7 / D7 / G7 // [/  
 Was my old pal.  
 G7] C[/ C] F [F G7] C//  
 Your trou-bles, sor-rows, and care,  
 [C G7] E7 [/ E7] [Dm E7] [/ Dm] Am // [/  
 She was al - ways will-ing to share.  
 Am] F [F F] F [C  
 A wild sort of dev-il,  
 E7] A7 [A7 A7] Dm [Dm  
 But dead on the lev - el,  
 D7] C / G7 / C // [/  
 Was my gal, Sal.

## Give My Regards to Broadway (2)

▼  
 [F B♭] [/ C7] F C7 G7 / C7 [/ C7] [B♭ B♭] [B♭ B♭] C7 C7 F ///  
 Give my re - gards to Broad-way, Re - mem-ber me to Her-ald Square;  
 [F B♭] [/ C7] F B♭ C G7 [C7 C7] [G7 C7] G7 G7 C7 G7 C7 ///  
 Tell all the gang at For-ty Sec-ond Street that I will soon be there.  
 [F B♭] [/ C7] F C7 G7 / C7 [/ C7] [B♭ B♭] [B♭ B♭] C7 C7 F ///  
 Whis-per of how I'm yearn-ing to min-gle with the old time throng;  
 [D7 D7] [/ D7] Gm D7 Gm D7 [Gm F] [F C7] F Dm G7 C7 F ///  
 Give my re - gardsto old Broad-way and say that I'll be there, ere long.



# Autoharp Songbook

© 1997, Limberjack Productions

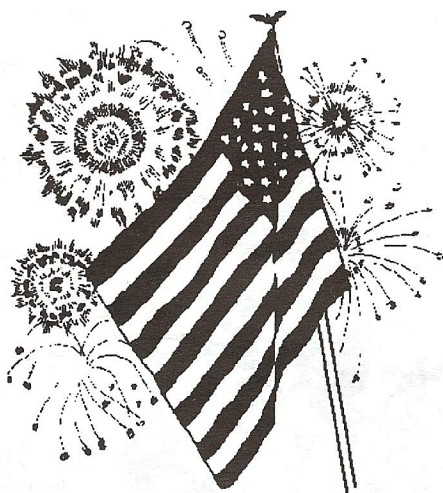
## Ta Ra Ra Boom Der-é (2)

▼  
 FF F E7F F F F /  
 A sweet Tux-e -do girl you see,  
  
 F F E7 F F F F /  
 Queen of swell so-ci-e-ty,  
  
 F F C7 F C7 C7 C7 /  
 Fond of fun as fond can be,  
  
 C7 C7 F C7 F F F  
 When it's on the strict Q. T.  
  
 F F F E7 F F F F /  
 I'm not too young, I'm not too old,  
  
 F F E7 F F F F /  
 Not too tim-id, not too bold,  
  
 F F C7 F C7 C7 C7 /  
 just the kind you like to hold,  
  
 C7 C7 F C7 F F F //  
 Just the kind for sport, I'm told.

### Chorus

F E7F F / F] F // F E7F F / F] F //  
 Ta-ra -ra Boom-der-é Ta-ra -ra Boom-der-é  
  
 F C7F C7 [ / C7] C7 // C7F C7F [ / F] F //  
 Ta-ra -ra Boom-der-é Ta-ra-ra Boom-der-é  
  
 F E7F F / F] F // F E7F F / F] F //  
 Ta-ra -ra Boom-der-é Ta-ra -ra Boom-der-é  
  
 F C7F C7 [ / C7] C7 // C7F C7F [ / F] F // //  
 Ta-ra -ra Boom-der-é Ta-ra-ra Boom-der-é

2. I'm a blushing bud of innocence,  
 Papa says at big expense.  
 Old maids say I have no sense,  
 Boys declare I'm just immense,  
 Before my song I do conclude,  
 I want it strictly understood,  
 Tho' fond of fun, I'm never rude,  
 Tho' not too bad I'm not too good.  
 Chorus:



## The Yankee Doodle Boy (2)

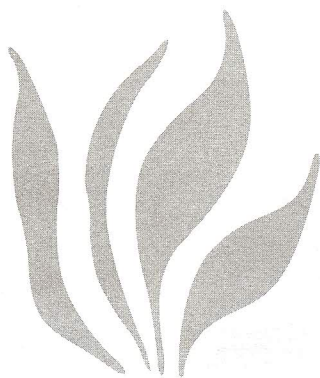
▼  
 F [ / F] [C7 F] [C7 F] G7 / G7 [ /  
 I'm a Yan-kee Doo-dle Dan -dy,  
  
 G7] C7 [ / F] [C7 C7] [B<sup>b</sup> C7] F // [ /  
 A Yan - kee Doo-dle, do or die,  
  
 F] D7 D7 [D7 C] [D7 D7] B<sup>b</sup> D7 G7 /  
 A real live neph-ew of my Un-cle Sam's,  
  
 [F G7] [ / G7] [G7 G7] [ / F] C7 // //  
 Born on the Fourth of Ju -ly.  
  
 F [ / F] [C7 F] [C7 F] G7 / G7 /  
 I've a Yan-kee Doo-dle sweet-heart,  
  
 C7 [ / F] [C7 C7] [B<sup>b</sup> C7] F // //  
 She's my Yan-kee Doo-dle joy.  
  
 [F F] [C7 F] [F F] [C7 C7]  
 Yan-kee Doo-dle came to Lon-don,  
  
 [F F] [C7 F] F F  
 Just to ride the po-nies  
  
 [G7 G7] [ / G7] [C7 G7] [C7 C7] F // //  
 I am a Yan-kee Doo-dle boy.

## The Sidewalks of New York (3)

▼  
 G // G // D7 // G // D7 / C C / C G // //  
 East side, West side all a-round the town,  
  
 G C / C D7 C C G / G  
 The tots sang "ring a -round ros-ie,"  
  
 C / G G / A7 A7 / G D7 // // //  
 "Lon-don Bridge is fall -ing down."  
  
 G / G D7 / G G G / G7 //  
 Boys and girls to-geth-er,  
  
 C / C D7 C C G // // //  
 Me and Ma-mie O' -Rorke,  
  
 C / C D7 C C G / G  
 Tripped the light - fan-tas-tic  
  
 C / G G A7 / A7 / D7 G // // //  
 On the side-walks of New York.



# SOME THINGS CAN'T GET ANY BETTER

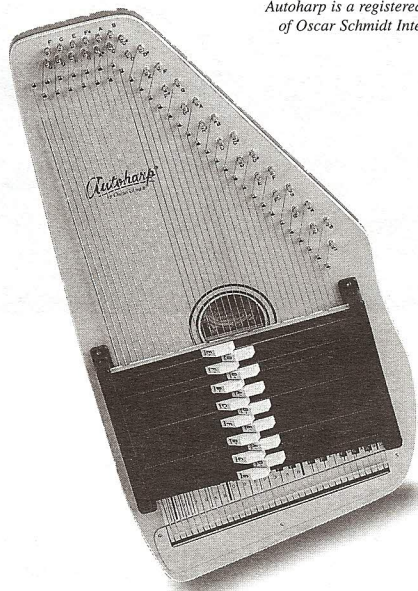


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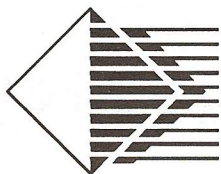
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# Interaction

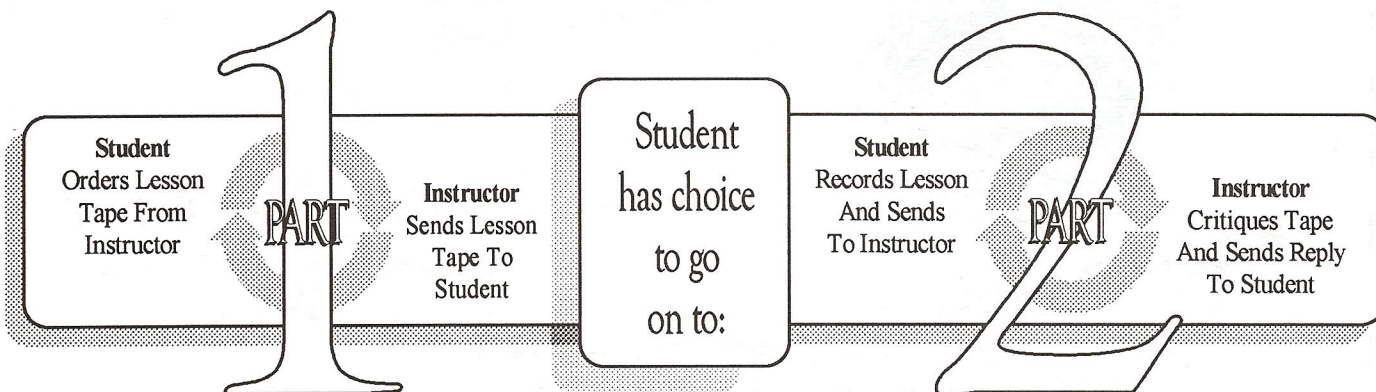


## YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH MIKE FENTON

England's Mike Fenton is familiar to readers of *AQ* through his many visits to the USA during the last 25 years, several well-known recordings, and many contributions to these pages. He is a three-time winner of the blue ribbon for autoharp at the Galax Old Fiddler's Convention and was International Autoharp Champion at Winfield, Kansas in 1987.

On July 5th of this year, Mike's name was entered into The Autoharp Hall Of Fame as the 1997 Contemporary Inductee. Ceremonies were held at the Mountain Laurel Autoharp Gathering in Newport, Pennsylvania. (See page 11.)

He has played for nearly 30 years and has made a living full-time with the autoharp since January 1987. He recently had his first CD issue, *The Best of Mike Fenton*, released on Heritage Records, a collection of his best work during 1984-96. Current projects include a railroad history book and learning German in order to research more fully the autoharp's origin in Saxony. Well-known for his fast "fiddle style" and open string work on diatonic autoharps, this Interaction focuses on Mike's nonetheless strong interest in chromatic work.



*Are you interested in becoming an Interaction instructor? We'd like to hear from you.*

*For information, contact Ivan Stiles: 1585 State Road, Phoenixville, PA 19460 • 610 935-9062 • pickeringbend@worldlynx.net*

## HERE'S HOW THE INTERACTION TWO-PART FORMAT WORKS

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

### Part One

Send \$10 for a tape of the lesson including the instructor's rendition of the tune to Carole Outwater, 1319 Greylyn Drive, Charlotte, NC 28226. *Make check payable to Carole Outwater.* (We have

made these special arrangements for Part One to alleviate foreign money exchange problems.) Then decide if you want to go on to

### Part Two

Record your rendition of the lesson on the reverse side of the tape along with any questions, and *return it to the instructor* and send an additional check for

\$12 to Carole Outwater. (\$2 has been added to Part Two for foreign postage costs.) 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 mail the tape back to you. You will receive your personalized reply in 3 to 4 weeks.

## THE INTERACTION LESSON "VON FREMDEN LANDERN UND MENSCHEN" (OF FOREIGN LANDS AND PEOPLES)

Mike Fenton

High Park Cottage • Pershore Road  
Worcester, Worcs. WR5 2RT England

During the Mountain Laurel Autoharp Gathering of 1996, I heard someone refer to his inability to produce a given tune in a given style by remarking "I'm trapped in a chromatic!" Now while it is true that the diatonic autoharp is perfect for certain styles...jigs, reels, airs, country, mountain music, and any tune where just I-IV-V and the relative minors are required... it is also pertinent to say that "trapped in a diatonic" is a valid comment. You simply cannot play ragtime, classics, blues, or tin pan alley with any credibility on the diatonic. I'm a great believer in "horses for courses" – if I am playing fiddle tunes or any style where I require "open string," I play diatonic, but I am equally fascinated by the more complex harmonization's of great melodies like *Don't Blame Me*, *We'll Meet Again*, and *Moon River*... wonderful tunes for autoharp providing you have the chromatic chord setup to cope. So it is with Schumann's piano music. I am currently looking at Schumann's works with a view to exploring which of them would make good melodies for autoharp. *Of Foreign Lands and Peoples* is the best I have found so far, and it can be accomplished with the addition of just two diminished 7<sup>th</sup> chords to the standard 21-chord 'harp. It's also a tune everyone knows even if the title is unfamiliar. A marriage of Schumann's music and the autoharp is singularly appropriate as both originated in Saxony, that region of southern Germany which lies close to the Czechoslovakian border. Robert Schumann was born in Zwicky in 1810, a town which

rail travelers might well pass through today whilst visiting the region – it was here in the *Banhof* (German for station) that Jörg Hopf met me off the train in January 1996 on my visit to the Hopf autoharp and zither factory in Klingenthal.

Schumann possessed a gift for literature as well as music and was much inspired by the songs of Franz Schubert who was a master of romantic melody. Robert produced a large number of piano works in the form of short character pieces which were often grouped in loosely organized cycles such as *Nachstücke* (*Night Pieces*), *Faschingsschwank aus Wien* (*Carnival Fun from Venice*), and *Kinderscenen* (*Scenes from Childhood*), the last-named being the collection from which *Of Foreign Lands and Peoples* is taken. *Traumeri* (*Dreaming*) is another melody from the same suite of tunes which merits serious attention from autoharpers. I think the guideline is quite simple – if a piece has a distinctive tune or possesses some appealing chord harmonies and sequences, it will work for autoharp. *Von Fremden Landern und Menschen* possesses all these qualities in abundance.

The titles of both the collection and the individual pieces suggest that Schumann intended his music not only to be considered as patterns of sound, but also in some manner to suggest extra-musical poetic fancies or taking over of music into literary forms. This approach was typical of the Romantic Period, and Schumann did admit to writing the music before he came up with the title. He wanted to be a concert pianist, but an injury to his right

hand cut short this ambition, and after an unhappy period at the Leipzig Law School, he turned his attentions completely to composing. He edited the *Leipzig Neue Zeitschrift Fur Musik* (*New Journal of Music*) during 1834-44, and his essays and reviews were an important force in the Romantic Movement. His piano music is regarded as far from easy to play, with a strong emotional content, and thus presents a great challenge for autoharp. Romantic piano music was written in dance forms or short lyrical pieces, often characterized by strong, ardent, dreamy melodies which are easily remembered. *Lullaby* by Brahms is a good example, and a three-chorder at that, a wonderful tune on both diatonic and chromatic autoharp. The Romantic Movement carried connotations of something far-off, legendary, fictitious, special, with a concept of an ideal world. That wistful and strange beauty is perfectly encapsulated in *Of Foreign Lands and Peoples*, the tensions heightened by the use of the diminished seventh chords. Many other elements are evoked by this beautiful tune... boundlessness, freedom, pursuit of the unattainable, a spirit of yearning and searching for fulfillment. For me it has that indefinable mystery about it which is a reflection of the mysteries of the origins of the autoharp... both our instrument and this melody emanated from the upland region of Saxony, and it's as much an autoharp as a piano tune.

*Of Foreign Lands and Peoples* is basically a "2/4 waltz," certainly in terms of the filler strokes which define the waltz

tempo. It should be played gently and sensitively, with a strong contrast between the melody notes and the light fill... light thumb strokes (shown  $\downarrow$ ) should be kept short in the bass end for fill. When playing the tune through two or more times, other alternatives are to leave out the thumb filler strokes and really let the pauses produced heighten the tension, or play with a stronger, more authoritative pinching/picking pattern along the lines of: Pinch (thumb and middle finger) – first finger – thumb – first finger – second finger. This can be annotated to P-1-T-1-2 in a rotating, rhythmic pattern.

- P = pinch
- T = thumb
- 1 = 1st finger
- 2 = 2nd finger

The diminished chords are essential for harmonizing the notes with the correct texture. It is beyond the scope of this work to go into diminished chord theory... suffice to refer the reader to Lindsay Haisley's article, *Using Diminished Chords on the Autoharp* (AQ, Volume 2, No. 4), and to list the composition of the two required chord bars. You will need to cut these yourself if you have a standard Oscar Schmidt 21-chord autoharp. The two chords required, with their minor third intervals, are:

C dim 7 <sup>th</sup> (C <sup>o</sup> )	c	d#	f#	a
G dim 7 <sup>th</sup> (G <sup>o</sup> )	g	b <sup>b</sup>	c#	e

Should you wish to play it with some "harmonic compromise," you can use A7 as substitution for the G<sup>o</sup>, and where C<sup>o</sup> is used in measure 11 for the A and F# notes, you could substitute with Am and D7 in succession. However, my experience is that once you've made and used diminished 7th chords, you won't settle for any other harmonization. This is a lovely tune for practicing pinch melody with light fill and the added texture of the diminisheds, with nearly all the melody notes requiring regular changing of melody chords. However, the leisurely, but atmospheric nature of the piece does afford the player the time to really strive for accuracy on the top of the chord. One look at the tablature indicates a large number of circled rhythm chords which are also melody chords.

There are several tricky chord bar changes in the melody, and a look at the switch between D7-C-D7 in the 2nd measure will serve to amplify this point. Ensure that your bar fingers are correctly focused in home position (G, C, D7) and execute this movement accurately so that the notes F#, E, and D are precisely sounded. I recommend using pinches which alternate between the 2nd finger and 1st finger:

EXAMPLE

(D7)	→ C	→ (D7)
f1	→ e	→ d
pinch	pinch	pinch
(thumb & 2nd)	(thumb & 1st)	(thumb & 2nd)

I believe that this manoeuvre will give a far more satisfactory result than trying to pinch with thumb and the same digit each time.

Also try playing the tune *thumb only* for a totally different sound, with a thumb melody striking precisely the top of the chord, and then gently bouncing along on light filler strokes in the bass end, and taking in some of the middle register also for fullness of sound. If you regard each filler movement as a pair, you can produce a varied texture by playing each of the two filler strokes on a different part of the strings. In measure 14, you can experiment and heighten the tension with variation in the pause, slowing the pace slightly as the tune resolves to G in measure 15. You can really create a suspense here as you execute this pace variation on the A-B-C note run back to the G chord (measure 14).

Above all, play it sensitively, so that those with a piano background will be impressed by its new identity!

– With thanks to my good friends  
Jane Wakefield, Carole Outwater,  
and Lucille Hinds



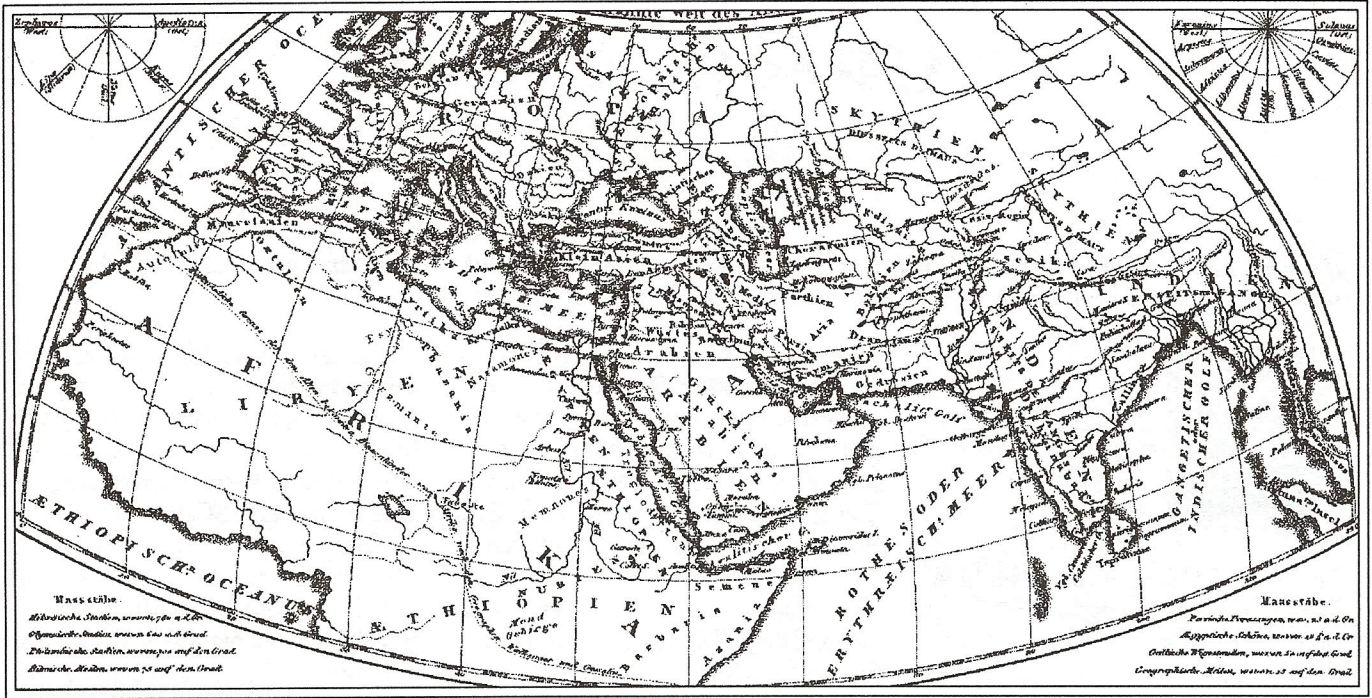
*Of Foreign Lands and Peoples* can be heard on Mike's cassette collection, *Accent on Autoharp* (Heritage HRC-C-103).

## VON FREMDEN LANDERN UND MENSCHEN

(Of Foreign Lands and Peoples) from *Kinderscenen* (Scenes from Childhood)

Slowly

Robert Schumann – 1838



Em Am D7 G C C° / G

TAB

3 3 3 3 3 3 / 3 3

C D7 G<sup>3</sup> D7 G C G G° D7 C D7 /

TAB

3 3 3 3 3 3 3 3 3 3 3 3

G G° D7 C D7 / G G7 C D7 C /

TAB

3 3 3 3 3 3 3 3 3 3

D7 / G

TAB

3 3 3

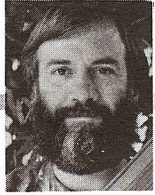
**TABLATURE**

Rhythm for 4 against 3 beats

↘ = Pinch  
 ↙ = Short Strum  
 | = Regular Strum

# Critics' Choice

If you have an autoharp-related book, video, or a recording which is predominantly autoharp that you would like to have considered for review, please send it to Autoharp Quarterly. Submissions cannot be returned.



## Mike's Choice

Mike Herr

### The Best of Mike Fenton 1984-1996

*Autoharp: Mike Fenton*

Heritage Records  
Rt. 3, Box 290  
Galax, VA 24333

*St. Anne's Reel • Mid the Green Fields of Virginia • Darlin' Corey • My Privilege • Gathering Flowers for the Master's Bouquet • Old Country Baptism • Crooked Stovepipe/Golden Slippers • Seamus O'Brien • Rock the Cradle Joe • Dipper of Stars • Endearing Young Charms • The Bells of St. Mary's • Bread and Fishes • Jesu Joy of Man's Desiring • Planxy Fanny Power • Pan-Diatonic Variations on Over the Rainbow*

Mike Fenton is well known to the autoharp community and this CD will reacquaint those familiar with Mike's music to some of the defining works of his last twelve years. As I was honored to be asked by Mike to write a piece for the liner notes I'm going to commit the pardonable sin of plagiarizing myself and present a modified version of that piece for this review. (The real reason? I wrote all I could think of which was of importance to me and I can't think of anything else!)

Mike will go down in history for having one of the fastest and cleanest techniques of following the fiddle tunes note for note by using the thumb-lead style of play that very few can emulate. You will hear this particularly in *Crooked Stovepipe* and *Golden Slippers*, but pay extra-special attention to his "signature tune," *Rock the Cradle Joe*.

Another defining characteristic of his sound-scape is the particular way he uses

the open-chording technique. His fingers trip and dance over the strings in ways that cause you to hear major or minor sevenths or augmented fourths and the richness of the effect is wondrous to behold. This is evident in some of the slower tunes like *Dipper of Stars*, *Jesu Joy of Man's Desiring* and especially *Bells of St. Mary's*. This technique also comes in handy when you don't even have all the notes in a piece and you play it anyway on a diatonic harp – as Mike does in *Over the Rainbow!* Simply amazing.

You will love the duet he plays with Carole Outwater on *Seamus O'Brien*. They worked hard to utilize one player staying firm with the melody and the other one floating around and about, improvising and letting their creative energy enjoy free reign. Sublime is not too over-utilized a word to describe this effect.

A totally unique idea (at least so far as I know) is the "clawtoharp" that Mike devised by taking an old German harp and modifying it to include some drone strings in the base chord of D. These strings are placed among the bass strings and the felts were recut to allow them to ring no matter what chord was being played. The effect is to have a very "primitive" feel to the old-timey tunes for which he uses this harp and you'll enjoy it on this recording of *Darlin' Corey*.

No "best-of" tape of Mike's would be complete without a representative sample of his work with the schoolchildren of the English countryside. Although you can hear much more of these endearing sessions on "Live at the Downs" and "Move Over with Mike," the selection picked here is *Bread and Fishes*. The eager participation by all the young voices illustrates the level of fun and exhilaration that Mike generates in his young audience.

And lastly, the moving influence for Mike to take up the autoharp was none other than Mother Maybelle Carter; the other Carter family musicians have played

a large role in Mike's life as well and he has paid tribute to them by writing *My Privilege*. In this particular recording he teams up with Willard Gayheart and Bobby Patterson to more accurately reproduce the feel of the Carter family style.

Okay, so I did think of something new and important to say. Unless you have all of Mike's recordings to date, you need this CD! He is a big reason the autoharp community is in the particularly wonderful shape that it's in – he will appreciate your appreciation of him after you've obtained this valuable recording.



### Wait Til the Clouds Roll By

The Original Orchard Grass  
Old Time Band

*Autoharp: Jackie Ferguson, Rhoda Kemp*  
Elbert Clifton  
Rt. 1, Box 163-A  
Ferrum, VA 24088 540 483-0338

*Sally Ann • Lorena • Cacklin' Hen • Flower in the Desert • Eighth of January • The Schoolhouse on the Hill • Shady Grove • When You and I Were Young, Maggie • Flop-Eared Mule • Dreamer's Waltz • Get Out of the Way of the HillFly • Storms Are On the Ocean • Darlin' Child • Mary Dear • Wait Til the Clouds Roll By • John Henry • How Many Biscuits Can You Eat • Life's Railway to Heaven*

You know, it's really comforting to know that while many of us are stressing around, striving to figure out some way to throw a new twist into the autoharp sound, there are folks like The Original Orchard Grass Band who are very content to provide the backbone of the American old-time music scene. They are the salt of the earth, the flesh and blood of the string-band world who keep things glued together with their consistent, steady, enjoyable, "normal" picking.

There's Iva, never-faltering in keeping the band anchored in a dependable bass line. There's Coy, doin' his spittin' best on the old-time fiddle, kickin' up his musical heels on standards such as *Sally Ann*, *Eighth of January*, and especially *Flop-Eared Mule*. Rhoda keeps the band together and picks the lead banjo in a quick-paced *John Henry* instrumental, then sings a husky-voiced *Lorena* and plays a strong-but-simple 'harp lead in the same tune. Jackie also plays the autoharp, and shines out front on several lead vocals. Steadfast, dependable guitar work is provided by Gary, and Ebo, who also lends variety with the Dobro.

The bottom line of this band is that they are so well-practiced and familiar with each other and the tunes, that they simply flow through each one in a comfortable, smoothly paced fashion. They play the arrangements with ease, switching lead breaks with nary a trace of hesitation or indecision. This is some of the most dependable, standard old-time music available. Although one would have to know the band members to know who was playing the 'harp on which piece, it really doesn't matter to the listener, as the autoharp leads are relatively straightforward and similar in the six tunes which contain these breaks. Otherwise the harp is contributing as a partly-heard rhythm backup to the rest of the band. Steady, dependable, definitely present and contributing.

I think the reason it's good that bands like Orchard Grass record themselves is the same reason it's good that we pass on stories like "Pinocchio" and "Peter Pan." These are the timeless elements of our society, and these people have given their own flavor and spice to some of the old favorites of old-time music.



## Guest Review

by Joe Marlin Riggs  
**Shady Grove** (Video)  
**Old Time Music from North Carolina, Kentucky, and Virginia**  
 featuring Kilby Snow, Dock Boggs, Tommy Jarrell, and Roscoe Holcomb  
*Autoharp: Kilby Snow*  
 Stefan Grosman's Guitar Workshop  
 PO Box 802  
 Sparta, NJ 07871

Autoharp tunes included:  
*1970 Troubles • Cindy • Shady Grove*

*Raggedy Ann • Two-Timing Blues • You are My Flower.*

There is no talking, no introduction, no repartee on this video – just back-to-back untouched solo Kilby Snow. You have plenty of time to attempt to study what he does and how he does it. This is the video to study Kilby's style and technique while you marvel at his music.

This color video was filmed in Seattle, Washington, in 1970; Mr. Snow was 65 years old.



## Guest Review

by Joe Marlin Riggs  
**Billy in the Lowgrounds** (Video)  
**Old Time Music from the Newport Folk Festival, 1966**  
 (featuring Kilby Snow, Clark Kessinger, Jimmie Driftwood, Coon Creek Girls, Tex Logan, and others)  
*Autoharp: Kilby Snow, Jim Snow, Mike Hudak*  
 Stefan Grosman's Guitar Workshop  
 PO Box 802  
 Sparta, NJ 07871

Autoharp tunes included:  
*Shady Grove • Please Don't Take Advantage of Me • Wildwood Flower • Close By*

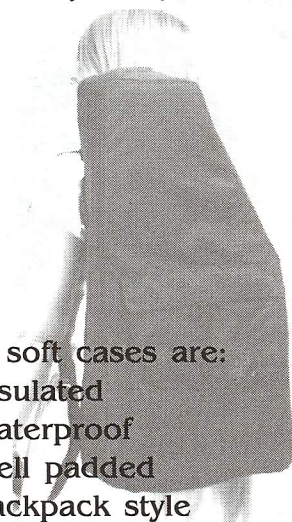
Moderated by Jimmie Driftwood, this footage of Kilby finds him in familiar company for those days, as Jim Snow and Mike Hudak join him playing their own 'harps on *Wildwood Flower*. Kilby first plays his own 'harp, then plays double 'harps with Jim – each chording the others' autoharps. Then Kilby turns half around to play on Mike's 'harp while Mike chords for him. He then returns to play double autoharps, knee-to-knee, instru-

ments on their laps, with Jim, this time chording their own 'harps while picking each others' instruments.

In this video, there is some conversation between Jimmie and Kilby, and a lot of showboat. This is the one to sit back and enjoy the performance as Kilby puts on the show.

In both (the previously reviewed and this video), there is plenty of good camera work, and this is one-of-a-kind historical footage of Kilby Snow. I sent my order out immediately, and I urge you to do the same. It's Kilby Snow at his best. ❖

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Mike Herr, Reviewer Autoharp Quarterly

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<http://www.ttn.net/kuop.tbarr.htm>

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# Thank You!

## TO OUR ILLUSTRIOUS STAFF



*A Rare Insight into All of Us*  
(What makes us tick)



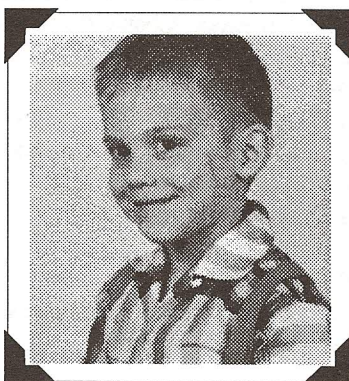
**Bonnie Phipps**  
*Children's Editor*

I was a sweet, innocent, somewhat mischievous, Aquarius child who loved to perform tap and ballet. I sang all through school, but didn't find my true musical instrument, the autoharp, until I was in my early 20s. I sat on my roof playing for hours every day until I made my first debut on the Denver Folklore Center stage.

The rest is history – self employed, International Autoharp Champion, bands, six recordings, awards, touring, television, radio, stage, fame, no fortune, no pension, no hospital insurance, no savings account, higher taxes – that's it, I quit! ❖

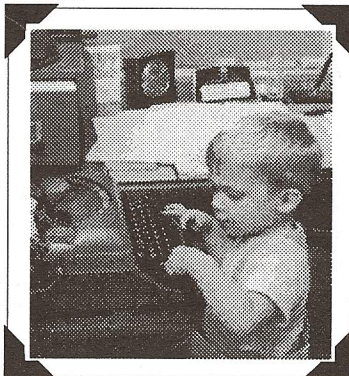
**Mike Herr**  
*Recordings Critic*

After trying to play my first autoharp by tuning it to a piano and struggling for two years, I had my first quintessential Bryan Bowers experience at Elkins, West Virginia. I knew what I wanted to sound like after listening with my ear on the



wooden edge of Bryan's harp and have since created my own musical identity by constantly trying to improve and making music by "painting outside the lines."

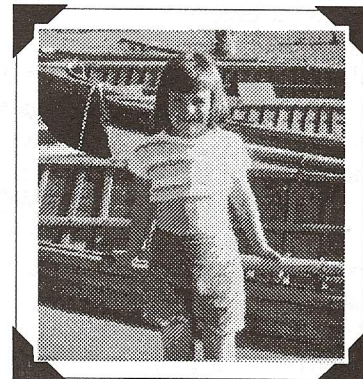
The Irish music bug bit me and this genre has kept me challenged ever since. Carlos Plumley is my current playing partner and keeps me on my toes learning new tunes and working up old ones into concert-level performance for local West Virginia gigs.



I sent this picture along to show that I was roped into being an AQ critic at a tender age. Here I am hard at work grind-

ing out yet another review.

The typewriter training did come in handy, though. It helped me to pass my MEDCATS. I do "doctoring" in my spare time. ❖



**Cathy Britell**  
*Medical Editor*

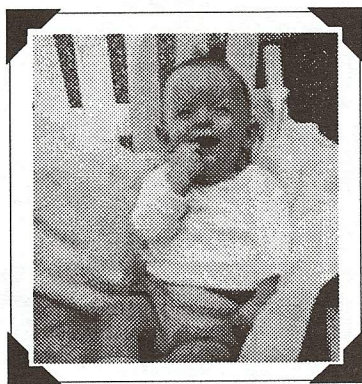
Here's a picture of me on my first job as "bare-midriff resort girl" in northern Minnesota. I sold minnows and frogs and cleaned the fish that the guests caught. Thing is, their innards were so *interesting* that I got really curious and ended up going to medical school just to satisfy my curiosity. But I'm getting ahead of myself here...

School was a drag. Music wasn't. Since the clarinet was the only instrument available in the school band, that's what I played, I kinda got into that, ended up majoring in music in college and making a living playing the licorice stick for awhile. Autoharps came into my life after the kids grew up. I said this to my better half: "Jon," I said, "love you I do, but you can't carry a tune in a bucket. Here's an



idiot instrument *anybody* can play.” I shoved an autoharp into his arms, some picks on his fingers, and said, “Now, when I’m just bobbin’ my head, you play the C chord, and when I stick my right hand out, play the F chord, and when I stick my left hand out, play the G chord.” Well, he never could catch on to that. Autoharp went in the closet.

Then I stumbled on (actually over) Bryan Bowers as he was playing out at the Seattle Center. I ran home and got that autoharp out of the closet, and thus began a love affair that has gone on for the past five years and has become more passionate each year. I have gotten over my penchant to cut things open to see how they work, and gave up surgery for Rehabilitation Medicine a while ago. ❖



**Bob Woodcock**  
*Recording Critic*

I entered this world March 2, 1950 in a little hand-hewn log shack somewhere in the mountains of Cleveland. My father had just ridden out on Old Blue to see patients when my mom went into labor a month early. Out popped a 4 lb. little roaster, me. Nobody was sure if they should roll me in flour or take me to the hospital. Legend has it they chose the latter, but there are days when I have my doubts.

My musical roots run deep. My father’s father was Welsh, and loved to sing, and my grandmother loved country music.

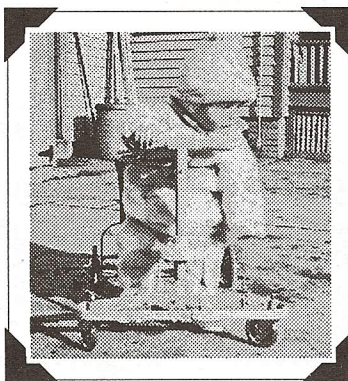
I got my first real guitar at age 15, during the Great Folk Scare of the 60s. For some years I did the folk thing with some country and blues thrown in.

Later, I found myself in Lancaster where my interest in old-timey music deepened. I started playing to the walls of my house. So I put an ad in the paper, announcing the first meeting of the Lancaster County Folksong and Fiddlers Society. That was over 20 years ago. They’re still going strong. After I moved to Philly, I got involved with the old-timey scene there.

I work as a Certified Registered Nurse Anesthetist. Once, while working at one of the big city emergency rooms as a fill-in nurse, I heard this gnome-like doc singing *Dark Town Strutters Ball* – Gil Palley and I have been best friends since.

Drew Smith inspired me to begin playing fiddle tunes on the ’harp. I still play primarily thumb lead style, with homemade, obscenely long thumb picks.

I consider the autoharp community to be one of the warmest, friendliest, most talented bunch of musicians around. They have enriched my musical life beyond measure, and I consider it an honor to be one of them. ❖

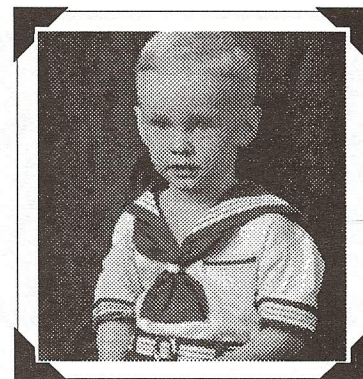


**Dorothy Wagner**  
*Clubs, Events Coeditor*

As you can see, we were both born yesterday. Since we were so bright, we were never rug rats and didn’t require schooling. Obviously we were married at a young age and have remained happily institutionalized. We devoted our lives to setting non-records, both personally and professionally.

In these photos, (taken October 1, 1988 – the date of the first AQ publication), George was trying to air mail Volume One, Number One, and I was finally mobile and on my way to purchase my first autoharp. The rest is history! ❖

*and*  
**George Wagner**  
*Clubs, Events Coeditor*



**Lindsay Haisley**  
*Feature Writer*

I was born between the tracks of the Baltimore and Ohio Railway in 1941, which forever insulates me from charges of having been born on the wrong side of the tracks. My early life was spent either chasing or running from my shadow, so that I was always on the move, except on cloudy days, on which I mostly sat still and learned to play the autoharp, the guitar, the piano, the ukulele, the C flat bazorkaphonium, the trombone, the radio, and in later life, the field.

While not aspiring to great aspirations, I have nonetheless achieved a small measure of notoriety for my playing of the autoharp. My first autoharp was found in a dumpster on the south side of Chicago, and I managed to obtain it easily without waking the previous owner, who was sleeping in the dumpster.

Semi-retired from the autoharp-aspiration business, I am now the chief herd-nerd on a computer ranch in central Texas.

Head ’em up, mooove ’em out!! ❖



**Mary Umbarger**  
*AQ P.S. Feature Writer*

I have always had a ’harp in my soul just trying to find its way out!

Born and raised in Virginia (at least 39 years ago) I was such a happy child. Swinging for hours in our shady yard,

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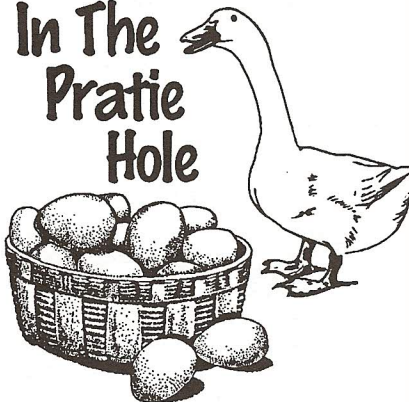
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yard, I'd pretend to be a radio station. I was the announcer, newscaster, singer, preacher, and of course, all the actors on the current soap opera. (Yes, children, there were soaps long before television!)

Time has gone by at a fast speed – and music – major, minor, and model have given expression in school, church, and home.

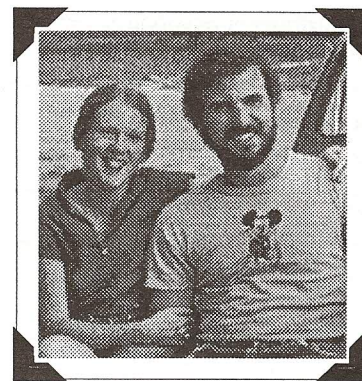
All the while this wonderful “thing” was waiting to be discovered! At last it happened. I heard an autoharp in '89, had one by '90, and was hooked on it for life!

Now my swing has a motor and I can play and swing, which reminds me it's time to swing into the P.S. column and see what's happening in 'Harpland. ❖

### Jim (and Ubi) Adams Legal Feature Writer

Honest work is hard to find – for a lawyer. So when given the chance to write for *Autoharp Quarterly*, I didn't hesitate. Ubi had been the Clubs and Festivals Editor for the first five years of our favorite magazine. Her invitation to make a contribution (and my desire to keep a happy home) led to my piece of the work.

There followed several articles where I tried to find areas of common interest to



lawyers and 'harpists. I would have had a better chance of finding a unicorn – that could play *Soldier's Joy* – on the jawharp.

Ubi is the musician in the family. She plays most things acoustically – the autoharp (of course), bowed psaltery, Appalachian dulcimer, hammered dulcimer, and guitar. Appropriately for a lawyer, I fool with things that are loud (banjo) or involve the mouth (harmonica and jawharp).

Ubi, the honest one in the family, found this picture and said, “I can't believe we were ever this young, or skinny!” ❖



### Mary Ann Johnston

*Books, Recordings, Pro-Files Editor*

I was born in Newell, West Virginia and raised in Chester, both of which are on the banks of the Ohio river. For various reasons, I had no musical education except what I received in public school. From the time I was seven or eight years old, I sang in church choirs. My early years were spent listening to opera in the back room of my grandfather's grocery store.

Fast forward to when I was 50 or so and heard the mountain dulcimer for the first time. I built my own, only to be told it only played in D, which is not my key.

Then I heard someone play the autoharp and I was hooked. Finally something I didn't have to read music or have a lot of formal instruction to play. And, my first 'harp was a used OS Appalachian I

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bought for \$100, a far cry from my beloved Carter Gold Orthey. ❖



**Judie Pagter**  
*Recordings Critic*

My grandpap and I used to sit in the old hickory rocker and listen to the WWVA Jamboree on Saturday nights. When I was six years old, (20 years ago), he bought me a guitar with a crack in it for \$4.00. I learned to play it by going to square dances, watching the guitar player the whole evening. Then I'd go home and find the chords. That was when it all began. My sister and I sang and I'd play. We entertained all our relatives in the living room. Poor things!

The autoharp entered the picture 18 years ago. I play 'harp and sing with the well-known old-time mountain music group, Country Ham, and have made nearly 20 tapes. We play at festivals all over the country. I have written several songs, including *My Home Where the Mountain Laurel Blooms*, *My Little Mountain Home*, and *I'll Pick Pretty Flowers for You*.

So here I am, still plugging along. Not much money, but I sure have a lot of fun! ❖



**George Orthey**  
*Feature Writer*

I was a mechanically talented and extremely inquisitive child. When I was very young, I had a bent for taking things apart. My family never had a clock in the

house that worked. I fixed 'em all. I took apart toasters, irons, faucets, and an occasional watch when I was quick enough to grab one. I even built a steam engine in the basement one time, and it worked! It's a wonder I didn't blow up the house in the process.

Later, I learned to extract boa constrictors' fangs, fix lions' broken legs, and de-flea spider monkeys. But this didn't fully satisfy my curiosity drive.

Finally I've found my niche in life – studying the workings of and building autoharps. After a few thousand stringed instruments under my belt, I was ready for the autoharp. I'm rewarded constantly by the music generated by and the satisfaction of the folks who enjoy my work – and not a single one of them has bitten me yet! ❖

**Mary Lou Orthey**  
*Coeditor*

George took this picture just nine short years ago when our first *AQ* came off the press. Ivan and I were admiring our maiden venture into the world of publishing, and were in the midst of finding our very first typos when the camera snapped. George had been making 'harps and



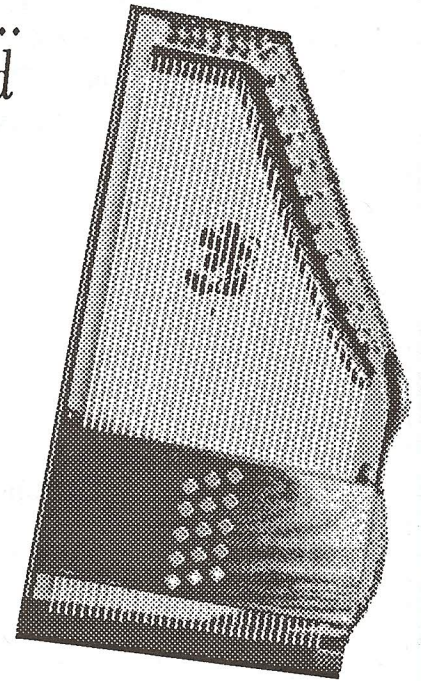
Ivan had been entering 'harp contests for several years prior to this time. I wasn't yet old enough to take the autoharp world by storm, but was willing to share my vast musical knowledge with the world. After cornet, piano, banjo, and guitar lessons, and with a working acquaintance of the autoharp, lap and hammered dulcimers, bowed and lap psalteries, (I was a child prodigy), I felt satisfactorily equipped to meet the challenge before me.

Nine years later, I've learned there's no such thing as being "satisfactorily equipped" to meet the challenge of just about anything. But it sure is fun to try!

Some day when I grow up, maybe I'll be a fireman. ❖

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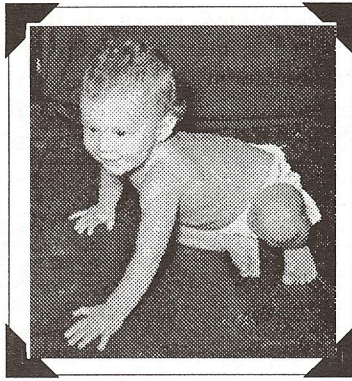
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**Ivan Stiles**  
Coeditor

I selected this picture to prove that, at the age of ten months, I weighed 120 pounds. Through the years, I have maintained this weight with rigorous exercise and judicious eating habits. I have grown in stature, but never in weight. This is a feat that is rarely repeated, even in today's weight-conscious world.

Whilst I was happily and rigorously engrossed in my dietary regime, my wife Nancy, knowing how I loved music, and despairing of my ever learning the classical jawharp, presented me with my first autoharp. This was a gross mistake on her part - one, because it was our sixth

anniversary, and I had gotten her nothing (in my defense, we had promised each other "wait until we can better afford presents"), and - two, because she's rarely seen me since. I immediately proceeded to spend my days and nights playing my 'harp and eating sausage gravy and biscuits (two of my favorite pastimes). After a 14-year period, I gained ten pounds and won the International Autoharp Championship in Winfield, Kansas.

Today, between performing and teaching throughout the country, I'm happy to report I've maintained my weight. Further, Nancy has become used to my love affair with the autoharp and has learned to cook a mean dish of sausage gravy and biscuits. What a life! ❖

As we come to the end of our professional relationship with *Autoharp Quarterly*, we hope our readers realize, as we do, that our success has been directly proportional to the personalities and talents of a wonderful staff. To them, we say, "Thank you!"

- Mary Lou and Ivan



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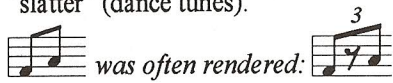
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Strings, tuning pins, felt, springs, etc. were in short supply; much more difficult to tune a short, taut steel string on a pin with a worn tuning hammer than a guitar with only six strings on geared tuners!

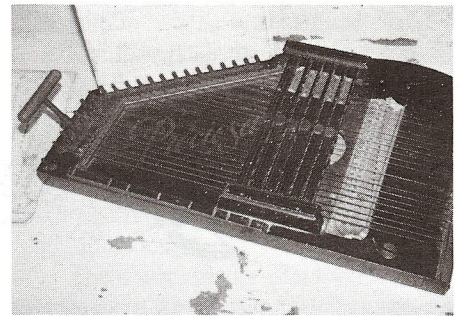
*Havella* is a traditional dance tune as played by Ole Johannesen, Lødingen (1884-1971). Transcribed from the singing of his daughter Hallgerd Johannesen (a real piece of mouth music) by Bernhard Folkestad in 1988. The tune can be played as a "pols," with accented first and third beats. *Havella*, *Clangula hyemalis*, is a small duck with a characteristic mating cry which has been used as a melodic motif in several North Norwegian "slåtter" (dance tunes).



or:  for dancing, both Part A and Part B are repeated.

*The Man in the Moon* was played on the fiddle by Kristoffer Ellingsen (1864-1949). Kristoffer went to the USA four times, but never managed to persuade his wife to go with him. The melody was transcribed by Roald Finvik the way he remembers his uncle's playing. Roald plays this tune as a waltz.

The instrument shown at the right is named "Preciosa," and was made in Germany, probably around the turn of the century.



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C	D7	G	Em	Am	Bm
1	2	3	IV	II	III

25 chord strings + 1 melody string, sounding length 17 1/4".

*Bernhard Folkestad lives in Volda where he teaches English and music. He has studied English, history, Norwegian folklore, and music. He builds his own string instruments, plays the "munharpe" (jew's harp) and the guitar, harpeleik, or the el. bass with a traditional string band. He is married and has five children. ❖*

# THE MAN IN THE MOON

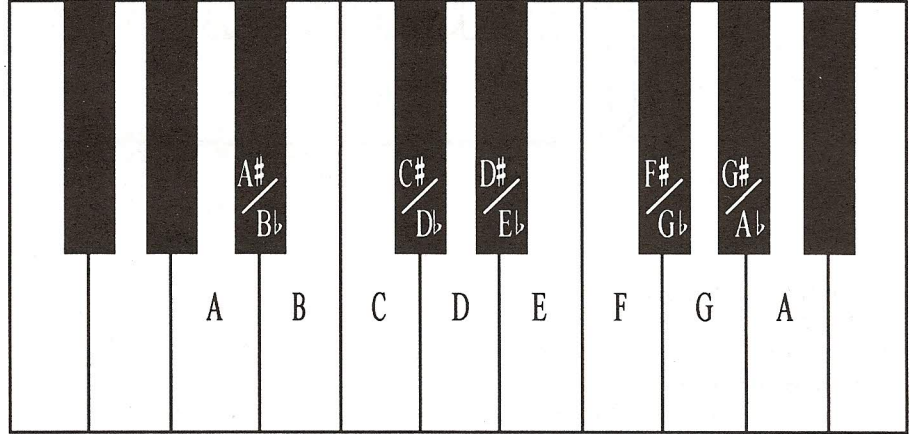
Kristoffer Ellingsen

# Theoretically Speaking

by "Hooter" the Owl as told to Becky Askey



## LESSON NINE



Well, now where were we? You have dutifully constructed all the chords within each Major scale and found out what the I, IV, V chords are for each one, haven't you? Hummmmm. Of course you have. Certainly you listen to wise old owls... or do you just pay attention to stupid young chicks? Well, whatever.

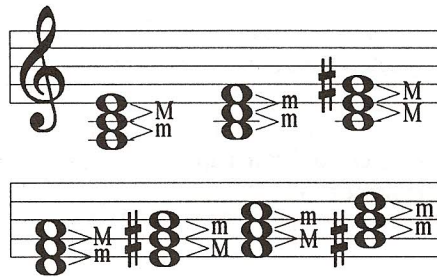
Today we will learn what secrets the minor scales hold. Boris Karloff always liked to take the minor scales down into the la-bor-a-tory and take them apart to find out the diminished and augmented chords. I can still hear his delightful peals of laughter echoing through the castle walls, OOOoHAHAHAHAHAHAHAHA.

So, we need to stack up the little three noter chords like we did for the Majors and see what we have. Remember, when you constructed the minor scales you had to raise the 7th tone? Remember that? Let's do an easy one, we'll start with the Am scale.



Again, space the notes out a bit to allow room for the progressing steps. First, put in your little "connectors" and then we'll

figure out what the little rascals are.



The first chord is A, C, E. Between A and C there are 1½ steps, so that is a minor third. Between C and E there are 2 steps, so that is a major third. Which means that chord is an Am chord. The next chord is B, D, F. Between B and D there are only 1½ steps, so that is a minor third. Between D and F there are 1½ steps, so – that makes that chord a diminished chord. Just like we had in the major scales. The next chord will be C, E, G# (we raised the 7th tone, remember?). Between C and E we have 2 steps, a major third. Between E and G# we have... 2 steps. *Aha!* This is what is called an *augmented* chord. It is a major third on top of another major third.

The next chord is D, F, A. Between D and F there are 1½ steps, a minor third. Between F and A we have 2 steps, a major third. This makes this chord a Dm. The next chord is E, G#, B. Between E and G# there are 2 steps, a major third. Between G# and B there are 1½ steps, a minor third, making the chord an E (ma-

ior) chord. Next we have F, A, C. Between F and A are 2 steps, a major third, between A and C are 1½ steps, a minor third, which makes that chord an F chord.

The last chord is G#, B, D. Between G# and B we have 1½ steps, a minor third, and between B and D we have 1½ steps, another minor third, making this a... what? Yes, another diminished chord. So in the minor scales, with the raised 7th tone, we have Am, B diminished, C augmented, Dm, E, F, and G# diminished.

Your assignment is to join Boris in the lab and figure out all the chords in the minor scales. I know the two of you will get along just fine. Just don't eat anything he offers you. ❖



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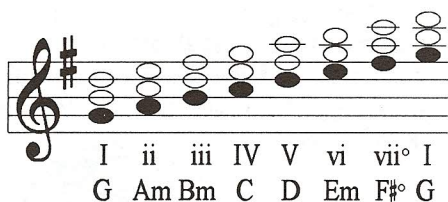
by Lucille Hinds

Every autoharp player is familiar with I, IV, and V chords (in G major, these are G, C, and D respectively). I personally use the minor ii and vi chords (Am and Em in G major) for spice, but iii? It's usefulness eluded me for a long time. Nowadays, however, the iii chord is a valuable tool for polishing my diatonic arrangements.

### The What, Where, and Why of iii

What is iii? Its root (lowest tone) is the third tone of every major scale. In G major, the scale and its chord series look like this:

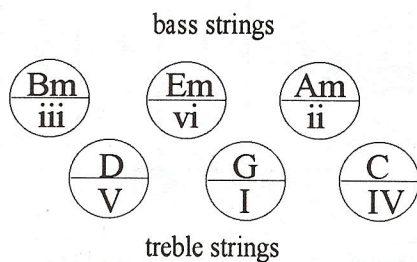
Figure 1  
The G major scale and its chord series:



The lowercase numeral shows the iii is a minor chord. The "°" in the vii° labels a diminished chord, which most 'harps don't have.

Where is iii on the autoharp? Within the "standard" chord bar setup on most 21-chord and diatonic autoharps is a continuous series of six-chord "clumps" comprising the basic chords of each major key. The G major clump looks like this:

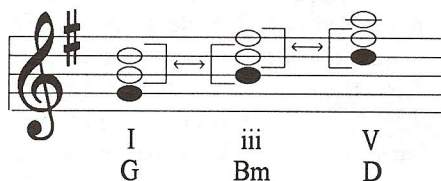
Figure 2  
The six basic chords of the G major scale as they appear on most autoharps:



I like to name chords by numerals, because their order is constant in each key (letter names shift around). As to left-hand fingering: With my middle finger on the I chord, I reach up with my ring finger to depress iii.

And finally, *why* iii? I use it to "stretch" the sound of I and V to smooth my chord progressions. How? Two of iii's tones are common to both I and V:

Figure 3  
iii vs. I and V:



Strum I loud and clear, then depress iii *without* strumming again. Two of I's tones keep ringing. Strum V then depress iii and you'll hear a similar kind of ring. While iii is strong kin to both chords, it also adds a new harmonic flavor all its own to an arrangement.

Let's observe iii in action, using an exercise from my college voice lessons. (Did I ever think...) It's a simple five-note scale going up and down, which I've written in G major.

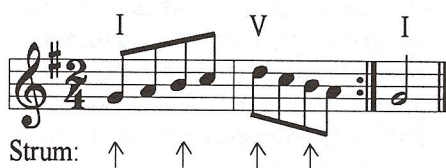
Figure 4  
A voice exercise:



Sing Figure 4 with the syllable "la" or "dah." Singing now will help you clearly hear the harmonic differences when you play the exercise in a moment.

Whenever I sang this exercise in a voice lesson, my teacher always accompanied me on the piano. The chords she used appear in Figure 5. Sing and strum Figure 5 three times or until your ear knows what to expect harmonically. (Note: Do not use V7 or D7. Oh, and one more thing: if your 'harp doesn't play in the key of G, choose any available autoharp key that you can sing in easily.)

Figure 5  
The exercise with I-V backup:

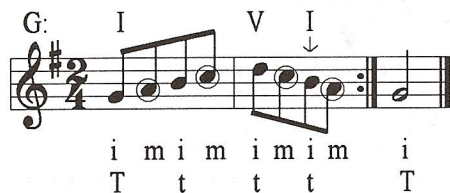


Now engage the G lock bar (if necessary) and play Figure 6 melodic style, using the chord changes and fingering shown. You'll depress a chord bar on each uncircled note and release it on each circled note. Your left hand fingers will "pump" the buttons down-up-down-up throughout:



Figure 6

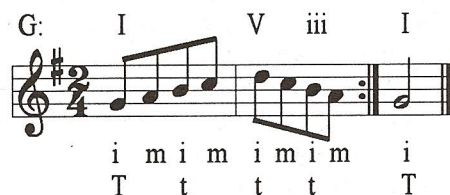
Playing the exercise diatonically:  
(i = index, m = middle, r = ring,  
T/t = thumb)



The change back to I (at the arrow) occurred a beat earlier than in Figure 5. That's because V damps the melody note. But that early change makes my ear uncomfortable. I'd rather hear the chord change in the same place as Figure 5. By depressing iii (Figure 7), the melody note remains playable while "faking" the sound of V, so the I chord can land where my ear expects it to! (If you didn't understand all that verbiage, just play Figure 7, and then compare it to Figure 6!)

Figure 7

Playing the exercise diatonically with iii:



To get the full effect of iii as a "passing chord" between V and I, position your right thumb so it strikes one of the bass strings common to V. No one will ever know you played iii - except you!

In Part II, I'll present iii in a tune. Until then, find the iii chord in each key on your autoharp, then play some of the tunes in your repertoire to see where iii might serve a similar purpose



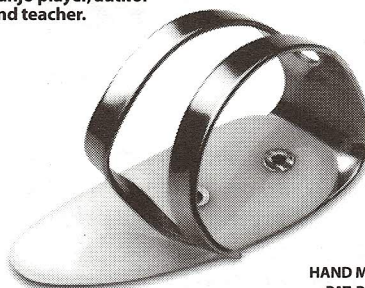
*Lucille Reilly has recently become Mrs. Steven Hinds. During their courtship, each wrote two songs/tunes for the other. You will find the lively Hinds' Sight on page 20. This is a tune Lucille wrote for Steve, and we thank her for sharing it with us.*

*Steve and Lucille have taken up residence in Denver, Colorado with their two singing dogs.*

*We wish them much happiness!*

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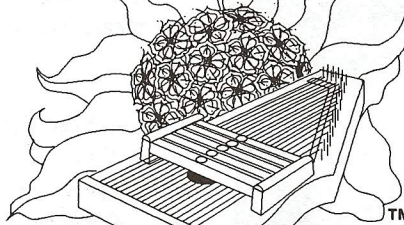
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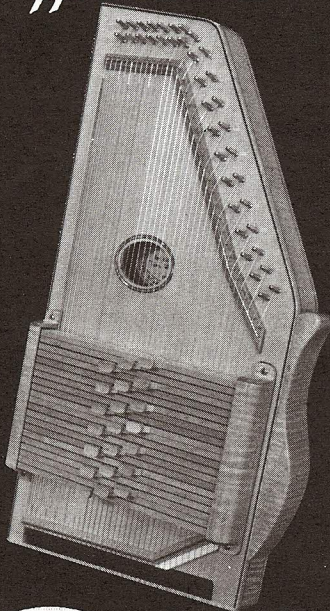
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F R O M ' H A R P L A N D

*Do you have some news to share with the autoharp community? Send it to:*

Mary Umbarger  
144 Umbarger Road  
Harmony, NC 28634

Grab a glass of iced tea – find some shade and read on. This is the “Harpbeat” of the world! Thanks, Mary Lou and Ivan for nine great years!

**P.S.**  
**Madeleine and Tom Lochbrunner-Augstburger** announce the birth of **Eric André**, born 26 April. Their first son, **Marc**, was born three years ago. We remember Tom as the great autoharp player who traveled to Winfield several years ago, burned his arm severely with wax a few hours before the contest, and competed anyway – bandages and all. He could hardly move his fingers, but had come all the way from Switzerland for the contest, and wasn't about to miss it!

**P.S.**  
**Sarah Wood and Marie Wells** are having good results from their medical treatments. We hope and pray this will continue.

**P.S.**  
This fall, **Fran Stallings** and **Gail Huggett** will be performing their Prairie Tales and Songs in American schools in Cairo and Alexandria. Then Fran will take her autoharp to Japan for three weeks, where the itinerary will start and end in the Tokyo area. She'll be performing with her friend, Hiroko Fujita, in many libraries, schools, and universities. It sounds exciting, Fran!

**P.S.**  
Congratulations to the winning autoharp contestants in Virginia and North Carolina spring festivals! Mount Airy: **Mary Umbarger, Bobbie Roberts, John Hollandsworth**; Union Grove: **Mary Umbarger, John Hollandsworth, Glenna Anderson**; Cripple Creek Festival: **Jo Ann Redd, Glenna Anderson, Walter Butterworth, Ed Anderson, Shirley Howell**.

**P.S.**

**Roz Brown** is home from an Australian festival tour. He says they love the autoharp in that country! This is becoming an annual event for Roz. His visit was changed a bit this time – he dove on the Great Barrier Reef, and enjoyed it immensely!

**P.S.**

On May 16, the **Denver and the Colorado Springs Autoharp Clubs** performed and taped a half-hour video for the Denver Community Television (DCTV). Credit goes to **Mary Harris** and **Jane Smith** who were our producers and were responsible for guiding us. Individual players led the songs and decided which verses, introductions, and endings we would use. No costs were involved for the autoharp club – just time and energy. DCTV makes such programs available as a public service with the camera crew and the director all volunteering their services. They celebrated on July 13, viewing the video, and enjoying a potluck at the home of Mary Harris. The video is available for purchase. The club is part of the **Swallow Hill Music Association**. Participants were: **Bob Bernard, Norman Bartelson, Dick Greunke, Mary Harris, Bill Nikl, Jane Smith, Marlea Taylor, Ron Rich, Sher Mangan, Maeta Goodwin, Margaret Bakker**, all on autoharp, along with **Norm Smith** on wash-tub bass and **Robert Taylor** on guitar.

**P.S.**

**Stonehill Productions/Autoharp Quarterly** will hold a grand opening of its new office on August 16, from 9:00AM until 5:00PM. This event, complete with a ribbon-cutting ceremony and press coverage will take place at the corner of Fifth Street and Carolina Avenue in Chester, West Virginia. An autoharp concert by **Ivan Stiles** will follow at the Hancock County Parks and Recreation Complex at 7:00PM. Refreshments and door prizes are also planned. Everyone is invited to join **Mary Ann** and **Alice Ann** in the celebration of this event. Congratulations to Stonehill Productions!



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Andy's Front Hall .....	19
Autumn Wind .....	19
Barr, Tina Louise .....	29
Colorado Case Company .....	29
Davis, Julie .....	18
Doofus Music .....	10
Elderly Instruments .....	10
Fladmark Woodworks .....	40
Folk Artist News .....	39
Great All-American Autoharp Emporium .....	14
Guptill Music .....	39
Herr, Mike .....	32
Jean's Dulcimer Shop .....	4
Korn, Meryle .....	10
Limberjack Productions .....	39, 40, IBC
Mager, Alan .....	32
Melody Music and Harp Center of Houston .....	37
Music Workshops, Ltd. ....	19
Newton, Bill .....	4
Note-Ably Yours .....	19
Old-Time Herald .....	32
Orthey Instruments .....	33
Oscar Schmidt International .....	23
Stiles, Ivan .....	34
Stober, Carol .....	19
Traditional American Music Association .....	13
Usher, Alex .....	2
Walnut Valley Association .....	34
Willamette Valley Autoharp Gathering .....	12
ZephyrHill Autoharps .....	4

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