

Autoharp Quarterly®

FOUR BONUS
PAGES !!

Spring, 1998
Volume Ten, Number Three
Five Dollars

*The International
Magazine
Dedicated to the
Autoharp Enthusiast*

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Builder**
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by Cindy Harris

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beat" with**
Tom Schroeder

**A New Mother's
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Day Song**

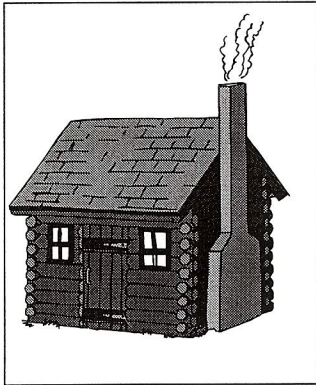
**The Annual Events
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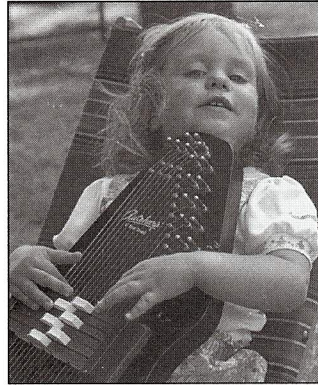
Emma Highland, daughter of David Highland

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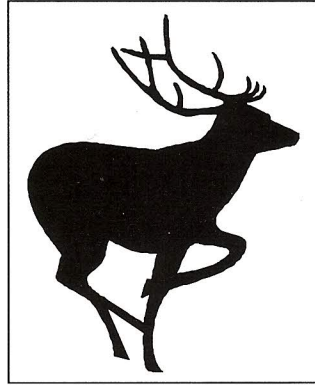
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Autoharp Quarterly
The International Magazine Dedicated to the Autoharp Enthusiast

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Courtesy of David Highland



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To And From The Editors



Dear Readers:

This issue will feature, among other things, two new songs. One for Mother's Day and one for Father's Day. Our Mother's Day song was written by Evelyn Douglas who some of you may remember from the Augusta Workshops a few years ago. The Father's Day song was written by Stella Bays Morris who is the Picker's Portrait for this issue.

Also, we hope you enjoy Cindy Harris' story about Stephen C. Foster. We would like this to be a continuing feature, spotlighting a well-known composer in each issue. We prefer that his/her works be in the public domain so that we are able to print a representative piece of music. So, if there is a famous composer from your area, or if you have a favorite, please let us know. In the August issue, Alex Usher will present the story of Scott Joplin and present us with an autoharp friendly version of *The Entertainer*.

Buck Lumbert shares a little bit of his story with us this time. We would like to present others in upcoming issues. We want to showcase as many luthiers as possible to give you an idea of the variety of techniques and innovations available. We encourage you to let us know what kinds of articles you feel would help you to expand your autoharp experience.

If you move, please let us know as soon as possible. It will mean you get your magazine sooner and it will save us money. The Post Office charges a fee for forwarding mail.

You will notice Alan Mager's Chord Construction article is repeated in its entirety this issue: this time *with all the necessary sharps and flats*. We apologize, both to you and to Alan, for our oversight in the last issue. And, speaking of Alan, in the last issue's letters from our reader's, the next to the last line of Alan's letter is wrong. It should read "no one, myself included."

We have a "new" state grayed in on our Harpers At Large map. Heidi Cerrigione's report is the first one from Connecticut. Remember, if your state isn't gray, it's because no one has ever sent a report from that state.

Our front page photo contest is still in

effect. So far, Tom Schroeder and David Highland have both won one year subscriptions to *AQ* as a result of sending in their autoharp-related photos. So, remember, if you have an unusual or funny picture that fits the category, it may be a winner.

Unfortunately, starting with the August (Summer) issue, subscription rates will be going up. The Post Office is raising its rates in May, and we must follow suit. Rates have not been raised since October of 1991, which is, I think, a pretty good record. Existing subscriptions, of course, will not be affected until renewal time. The new rates will take effect on August 1, 1998. If you want to renew before that, you can take advantage of current rates. You may even renew for two years, at the present rate, if you want to, and charter subscribers still get a 10% discount on renewals. The deadline will be August 1. New rates are as follows: US \$20, Canada \$22, Europe \$24, Asia (including Australia and New Zealand) \$26, all in US funds.

By now you may have noticed that there are four extra pages this issue. We don't promise that there will always be that many, but this time it was absolutely necessary. So many of you have been sending us material, and it has been so good, we just couldn't resist. Even so, several of you did not make the "cut" this time. Not because we didn't like what you submitted, it simply didn't all fit. In fact, we had planned to run an updated Song Book index and we couldn't squeeze it in. So, we have that on tap for the August issue.

The August issue will also see the return of Kidstock. We firmly believe the future of our music, just like the future of the world, lies with our young folks. We are committed to bringing something of interest to the younger set.

Also in the August issue, we are pleased to be able to print *Silver Bells* complete with the words, courtesy of Patsy Stoneman. This is the last acoustic recording made by Okeh records. It was recorded in August, 1926 in New York City. The arrangement will be taken from a tape of the actual recording made by the

Stoneman Family.

Cathy Britell has written a timely and important piece in the issue. We ask you to "read and heed" her message. If we are to keep alive this music we love, we can't always wait for others to do it. Sometimes we have to be the "others." If you want to hear your favorite entertainer, invite them to your town. Or, you can let him/her know that you have a spot where they can stay the night when they are "on the road." It doesn't have to be fancy, just a place to rest and get a good night's sleep. And, Cindy Harris and Mary Park have a nationwide list of available autoharp teachers. Should your name be on the list? Think about it. It can be fun !!

Dear Editors:

Dear Editors:

"Kudos" to the new Cyberpluckers '97 edition of 4 cassettes. they're the best buy on the market, for my money, for such a great variety of autoharp music. All of the selections in the series are well performed—from obviously beginning players, to the seasoned professional autoharpist, but I have enjoyed all 4 hours of great autoharp sound. I even find myself using the music on these cassettes as a standard by which I aspire to play our instrument.

Thanks also to "Basement Music" and Neal Walters for a great production of great autoharp music.

The "Hoosier Harper"
Maurice Dill

(To which we say amen, Maurice.)



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

Brian Symonds
BriDona@webtv.net
Gregg Averett
gaverett@mindspring.com
Gordon Baker
glbaker@fuse.net
Wilma Fish
romancefamily@juno.com
Karen Mueller
Kmharp@aol.com
Charles Deering
cdeering@mc.cc.md.us

CHANGED E-MAIL ADDRESSES

Evo Bluestein
evob@csufresno.edu
Bea Gluck
beagluck@ix.netcom.com

CHANGED WWW ADDRESSES

Andy's Front Hall
<http://members.aol.com/fronthal>
Evo Bluestein
<http://fresno-online.com/evo>
Elderly Instruments
<http://www.elderly.com>
Roz Brown
<http://www.rozbrown.com>
Paul and Win Grace
<http://members.aol.com/~folkfire/graces>

MUSIC RELATED WWW ADDRESSES

<http://pages.prodigy.net/cah/teacherlist>
 A source for finding a 'harp teacher
<http://tch.simplenet.com>
 The Cyberhymnal
<http://www.agate.net/~songsea/index.html>
 Song of the Sea
<http://www.hmtrad.com/hmtrad>
 House of Musical Traditions
<http://www.juststrings.com/>
 A source for strings.
<http://www.labella.com/LB07a.html>
 Another source for strings
<http://www.harmony-central.com/Guitar/tab.html>

It has guitar tab, but it also has 2700 songs.

<http://pages.prodigy.net/folkmuse/harprec.html>

The autoharp recordings page. Listing of autoharp music by a wide variety of artists. Updated periodically.

<http://www.cs.nott.ac.uk/Department/Staff/ef/database.html>

A complex tune search system with hundreds of note sequence possibilities.

<http://www.fmp.com/orthey/carter.html>

The Carter Family page.

<http://www.si.edu/folkways> The Smithsonian Institute/Folkways page.

<http://www.zdnet.com/complife/fea/9802/ergo-1.html> If you are concerned about repetitive strain injuries.

<http://www.law.cornell.edu/uscode/17/ch1.html> Handy information about U.S. copyright law.

<http://members.aol.com/dbrac1946/ofc.htm>

Ozark Folk Center schedule for 1998

<http://www.ozarkfolkcenter.com> the Ozark Folk Center home page. Lots of information.

<http://www.fmp.com/orthey/stoneman.html> The Stoneman Family page.

<http://www.bev.net/community/NRAC/perform/hollandsworth/mtfling.html>

Mountain Fling band (John and Kathy Hollandsworth)

Club News

A new autoharp club is taking form in the St. Louis area thanks to **Alex Usher**. Their first meeting was held on February 28 with eight in attendance. Meetings will be held the fourth Saturday of each month at Music Folk Store, 8015 Big Bend Blvd., Webster Groves, MO. The store is readily accessible from I-44. Good luck to this enthusiastic new club !!

The Wichita Autoharp Club traveled to El Dorado, Kansas to hear the guy who travels with four Orthey 'harps (a.k.a. **Bryan Bowers**). The Iron Horse Club, where the concert was held, has been sold to make room for a new bank. An announcement that made Bryan nostalgic, as he has been playing there for a number of years. He made up a little story, accompanied by autoharp befitting the occasion. **Barbara Barr** says from the sound of loudly clapping hands, it was evident everyone had a good time.

The Dulcimer and Autoharp Players of the Upper Ohio Valley sponsored their second

"Fun Day" on March 14. An enthusiastic group of folks tried out a variety of instruments, and enjoyed demonstrations and a sing-along. Fun was had by all. The group is led by **Alice Ann Whitehill**.

Recordings

Contain autoharp:

Newport Folk Festival Classics
Wildwood Pickin'
 Autoharp: Maybelle Carter
 Vanguard Records

Breeze Blowin' Softly
 Autoharp: Willow Skye Robinson
 101 Rainbow Drive, Apt. 8206
 Livingston, Texas 77351

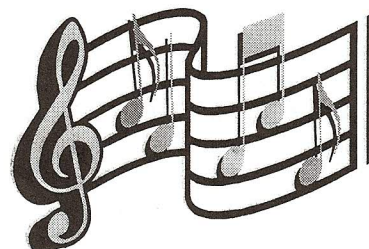
Foot In The Air String Band
Tunes We Thought We Knew
 Autoharp: Stew Schneider
 3830 Birnamwood Drive
 Ashland, Kentucky 41102

Carpenter's Mill
 Country Ham
 Autoharp: Judie Pagter
 Route 1, Box 280
 Barboursville, Virginia 22923

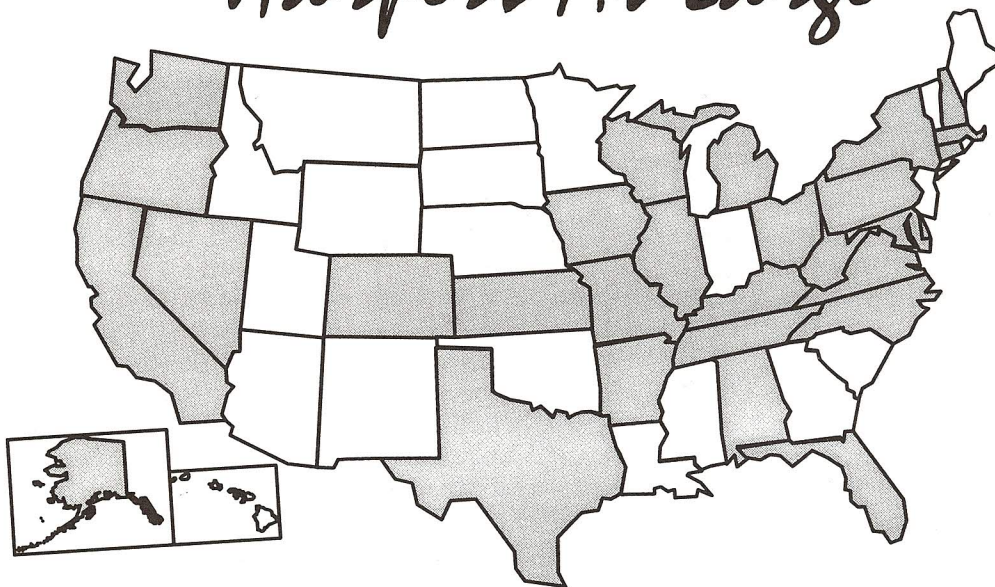
The Ole' Cane Press
 Country Ham
 Autoharp: Judie Pagter
 as above

Video

The Bluestein Family Concert
 Autoharp: Evo Bluestein
 10691 N. Madsen
 Clovis, California 93612



'Harpers-At-Large



Alan Mager Workshop

Place: Ann Arbor, Michigan
 Reporting: Lauri Taylor
 Farmington Hills, Michigan

Hoo-ee, what a time! Saturday (January 24), Kathy Weiland, founder and host of Autoharps Unlimited in Ann Arbor, sponsored a house concert and workshop with Alan Mager. It was pretty fab. Fifteen of us showed up for the concert at 2 pm (where Alan proved he still has those hootchie-cootchie moves), followed by a workshop on additional color chords to add to the usual I, IV, V7. For me, it was one of those sudden epiphanies where all the little bits of music theory I remember from years past just clicked and fell into place. Can't wait to try his patterns on some songs.

After the workshop, we had a sumptuous pot-luck dinner, followed by a jam session. Great fun was had by all. And, what a cast of characters. We had people from all over lower Michigan. Charlie Gilbert drove three others (Herb, Hazel and Sue) from the Lost Chord autoharp group in Hastings, a two hour trip. Marilou and Jim had an equally long trip in from somewhere around the Jackson-Kalamazoo area (I think). They stopped off in Lansing first at Elderly Instruments where Jim acquired a tenor banjo and a banjo uke. Marilou was more restrained, springing for new finger picks. Lisa drove in from Lansing, Don from Petersburg and Herral and Chuck came up from Ohio. Anna just happened to be visiting from Kentucky and was able to come as well. Scott and Sally were the only others from A2.

It is wonderful that people aren't afraid to take a road trip to get together for music. We had just had a snow storm, but the main roads were clear. Neither rain nor snow nor sleet nor hail will keep these hardy 'harpers from an opportunity to play. Thank goodness!

Alan had two Ortheys and two Fladmarks with him. I think the overwhelming audience favorite was the Darth Vader Fladmark with the flame pattern up the back. Wow! What a knockout. That 'harp is not just some empty-sounding beauty, either. It has an incredible sound. I think Alan was worried about people drooling on it.

If you ever get an opportunity to jam with Alan, jump right in! What a repertoire that guy has. We did 40s, lots of 50s (just how many songs do *you* know that can be played to the C F Am G progression?), Gospel, bluegrass, ragtime, novelty... you know, just a typical jam. Drove home tired, happy and still smiling.

❖ ❖ ❖ Winter Festival of Acoustic Music

Place: Irving, Texas
 Reporting: Gordon Baker
 Amelia, Ohio

The 1998 Winter Festival was held on Friday and Saturday, February 6 and 7. This year the festival moved to the Methodist Church in Irving, and it was a fine festival site. This festival is strong on workshops, and the church provided nicely sized rooms for them.

There was a line up of concerts through both days, and the two evening concerts featured Rob Brereton, Stephen

Bennett and his marvelous old harp guitar, Steve Schneider, Paul Oorts, David Schnauffer and the Bergman Brothers (Tina Bergman, no brothers, but forget that — a fine band).

There was an excellent vendor area, and a very good food service operated by a group from the church. A nice extra was an area called a flea market, where lonesome instruments smiled hopefully.

This festival emphasized mountain and hammer dulcimers, but about a third of the workshops were on a fine range of other topics, including eight on autoharp. Charles Whitmer gave a marathon of 5 excellent and progressive 'harp workshops on Saturday. He started with beginning accompaniment and melody playing and followed with Songs of the South, Irish Tunes and Sacred Harp Singing. Mr. Whitmer was able to inspire with examples of his own playing and then reduce the topic at hand to elements a student could dig into.

Stephen Bennett did a demonstration workshop with his harp guitar, and he generously allowed us to try that sweet and rare old instrument. He's crusading for the harp guitar, hoping to persuade a manufacturer to bring it back to the market.

Thanks to all who made this festival happen, particularly with the late site change.

❖ ❖ ❖
And more from Irving, Texas.

❖ ❖ ❖ Winter Festival of Acoustic Music

Place: Irving, Texas
 Reporting: Nathan Sarvis
 Denton, Texas

Winterfest is held every February in Irving, Texas. It's primarily a festival for mountain and hammered dulcimer, but includes an "everything else" category that includes autoharps. This year, I taught two autoharp workshops, "More Good Old Gospel" and "Cowboy and Western Songs." I had about 15 students in each class. I wasn't able to attend any of the other autoharp workshops, so I can't report on them, except for their titles. Connie Hendrickson led one called "Autoharp Pop Stoneman Style" on Friday and Charles Whitmer had four autoharp workshops on Saturday – "Beginning Accompaniment Playing", "Beginning Melody Playing", "Songs of the South" and "Irish Tunes." At least one other Cyberplucker, David Highland, was there on Saturday, and I was only able to go Friday, so I missed him.



20th Annual Worley Gardner Music Festival

Place: Morgantown, West Virginia
 Reporting: Charles Long
 Salisbury, Maryland

Saturday, February 28 we drove to Morgantown for the 20th Annual Worley Gardner Music Festival. Worley, like many of us at this time of year, got cabin fever and decided to jumpstart the summer festival season. Although he died in 1992, the tradition lives on. Marilyn and I got in free because we were musicians. How cool is that? We then spent ten hours trying to decide, listen or play, listen or play. Twelve hours of music on stage, jamming in rooms, hallways and corners and good cheap food served by the local senior center. Almost heaven, West Virginia! Jamming was easier to get into because several of the Deer Park folks were there. Marilyn spent part of the day with Patty Looman in the dulcimer room, but we both subscribe to the Stew Philosophy that the best music is multi-instrumental, so we had a great time in the lobby in an old-time jam. The autoharp was well represented both on stage and in the jams. Betty Mattingly played the 'harp with *Hammers and Strings*, a woman named Terry from Mannington played 'harp with a group and a fellow named Pat McIntire (see *AQ Vol. 2, #2*) played 'harp with *Stewed Mulligan*. I met a bunch of folks, including the editors of *High Times*, a newsletter on music happenings in West Virginia that I subscribe to. This festival is worth a couple of hundred miles drive if the weather is right.

Bryan Bowers Concert

Place: Serendipity Coffeehouse.
 Beckley, WV

Reporting: Mike Herr (host), Stew Schneider, Cindy Harris, Kathy Hollandsworth

Since all the folks above attended this concert and had interesting comments, we decided to do our first-ever group report.

From Mike: Afterwards we went to my daughter's house (where there are no cats) where we had some snacks, talked a whole lot and eventually played a little, before crashing. So it wasn't a "house concert", but a sleep-over. And it was real sweet – just great to have some "quality time" with good friends and new friends to advance the friendship. Bryan did his usual excellent job with the show, as he hasn't lost any of his touch with the audience. He got folks singing with nary a sweat, several times. He done good, as they say down here.

From Stew: Now . . . I gotta tell you. When I hear "coffeehouse", my mind sort of wings back to 1968, and I get visions of very dark and damp church basements. This is just exactly *not* what the Serendipity Coffee House is about. It was bright and cheerful. I think you'd call it an "intimate venue" if you were given to talking like that. Bryan performed on a stage about the size of a card table, with very unobtrusive sound reinforcement ably handled by Mike Herr. Directly in front of the stage were two couches and a coffee table, holding about six people, and the remainder of the audience was scattered about at gaming tables (chess and checkers, not video poker, thank you). This gave the whole affair the feeling of a house concert, and it was a very good setting for Bryan's music, indeed. He put on three sets of about a half hour (to accommodate the cappuccino machine, whose whooshings and frothings were verboten during the performance), and all three were well received. I think the only hitch was when he sang a bit of a lullaby incorporating the people he had met that night, and blamed an innocent dulcimer builder in attendance with being a cat fancier, when, in fact, I was the guilty party, covered, as is my wont, from head to foot in cat allergens. Afterwards, we all retired to Mike and Donnie Herr's daughter's house for wholesome refreshments and picked a bit. Well, we picked. Bryan wisely took over the sofa and listened. Cindy Harris and Mike traded dreadfully complicated jigs. Next morning, we

woke to fresh snow, and fresh bagels. It was a plumb enjoyable evening, with plumb enjoyable folks.

From Cindy: I guess I could mention what he played. I was a real mix. I recall *Four Wet Pigs*, *Hard Times* (of course), *Dog*, *Zen Gospel Singing* and his usual *Battle Hymn* demonstration. A couple of Gospel tunes with some audience participation, at least three or four fiddle tunes. What struck me about the fiddle tunes, was that he played them at fairly moderate speeds, using creative variations in technique to keep the interest up – it was wonderful to listen to. I'll bet his small concerts are like that all the time, but it's the first time I've seen him in such a small venue, so I was pretty impressed with his impact. Loved the moment when he was between songs and a little kid (about 8, I'd guess) walked up to him as he started to talk and asked "What's that you've got on your fingers?" Bryan immediately stopped talking, focused right on the kid and took a few minutes to explain about the finger picks. The kid was thrilled to have the attention, of course, and the audience loved it.

From John and Kathy: What they said was right on. Bryan started out with *Rights Of Man* and wowed us again with his incredible finger work, making the 'harps really sing out on the high notes and low. He did several funny ones, including one of my favorites *Zen Gospel Singing*. The mixture of songs and instrumentals, stories and jokes, was just right. Every time we hear Bryan we are doubly impressed with his way of making an audience his own. A better rapport could not be found. It's a true gift. Mike and Donnie's hospitality was great, and we were sorry we had to leave and make our two-hour drive that night. Sharing stories and music with Cindy, Stew, Mike, Donnie and Bryan was priceless!!



Ohio Valley Gathering

Nashville, Indiana

Reporting: Gordon Baker
 Amelia, Ohio

The thirteenth Gathering was held March 20-22, 1998 at the lodge in Brown County State Park. This festival is put on by the Louisville Dulcimer Society, and it always feels like a big family reunion, with lots of jamming, open stage concerts on Friday and Saturday nights and a very low admission fee. The family feel is evident between the Louisville club members who

operate the festival and in the sweet close the club gives the second night concert. The festival had a "retail therapy" area for vendors, Saturday workshops and a Sunday hymn sing. The park lodge has several lobby areas where jamming was continuous. the workshop topics included a variety of instruments and singing as well as a mountain dulcimer building session. An autoharp workshop was led by Marie Vitale, with her beautiful Fladmark 'harp, who coached a couple of tunes, demonstrated some of her favorite techniques, and helped orient some beginning players - thanks, Marie!



Bryan Bowers House Concert
John and Heidi Cerrigione's House
Reporting: Heidi Cerrigione
Ellington, Connecticut

Never having hosted a house concert before, John and I weren't sure what kind of response we'd get to our flyers and announcements in the local folk newsletters. One lesson we learned is that we should have taken reservations, so we would have an accurate idea of how many chairs, etc. I had visions of an audience of 6 people initially, and that truned into visions of standing room chaos. We did have an excellent "full house" turnout of almost fifty people, and yes, everyone had a seat and could see/hear Bryan without trouble.

Bryan played two generous sets, including some of our old favorites *Simple Gifts* and *Old Lovers*, and some of the newer ones, *Friend For Life* and *Crossing The Waters*, which will be on Bryan's new CD. I was delighted to hear him do his rendition of *Battle Hymn Of The Republic* with the explanation of what all those fingers are used for - since a good many in the audience are autoharp students of mine. I could only smile and watch their faces and expressions as Bryan played. At the beginning of this tour, Bryan explained that he had lost his voice, and while he's still recovering vocally, he did a nice mix of instrumentals and songs (all acoustic as he declined to use the sound system). He also played guitar on *Sitting On Top Of The World* and several fiddle tunes on the mandocello. A very enjoyable evening for all!!

So, for anyone considering hosting a concert, we must say that it was a very pleasant experience. For future concerts with an audience of that size, I do want to explore the coffeehouse option for ease of parking and moving around at intermission.

Bryan Bowers Concert
Tulsa, Oklahoma
Reporting: Jo Ann Smith
Bartlesville, Oklahoma

Bryan's performance in Tulsa on Thursday evening was nothing short of fantastic. The Tulsa Folk Music Society hosted the event at a small, intimate place near downtown Tulsa with a view of the Arkansas River - a great setting! Interesting to note: they had estimated approximately 30 to 40 people would come, but ended up with over 100! Dennis Moran - many of you may know him from Winfield; he emceed the autoharp competition last year - handled the sound board masterfully.

Bryan treated us to a smorgasbord of enticing tunes and stories which had us all laughing, singing along, humming or stomping our feet; but mostly we sat in awe, sometimes closing our eyes dreamily as the music washed over us. Personally, I couldn't keep from watching his hands - how in the world does he *do* that? He gave us a brief demo of his five finger technique, but I lost him after the 2nd finger.

Wonderful, wonderful experience. Only one drawback, though. the next day at work I had an awful attitude, because all I wanted to do was be home playing my harp.



Ivan Stiles House Workshop and House Concert
March 28, 1998
Reporting: Cindy Harris
Pittsburgh, Pennsylvania

Well, I'm sorry to say it's all over: Ivan came, did his thing, and now is gone.

First of all, if you've never attended a house concert (as I never had), you *should* at the first opportunity.

The format for the day was pretty simple. Ivan did a beginner's workshop from 2-4 pm followed by a potluck supper for those who attended the workshop and their spouses, if they had come along. After dinner, everyone helped me set up chairs and we still had time left over so we pulled out instruments and played for a half hour or so. The concert was set for 7pm and ran 'til around 10:15 with about a half hour break in the middle during which we had cookies and pop and coffee.

Afterward a few people stuck around and we played for a bit longer, then everyone went home and I got to stack chairs. Everyone enjoyed the camaraderie involved.

Ivan Stiles House Concert
March 29, 1998
Reporting: Mary Ann Johnston
New Cumberland, West virginia

Never having hosted a "house concert" before, I wasn't sure what to expect. The only thing we were not worried about was the music. We knew folks would enjoy hearing and meeting Ivan on an informal basis.

Now, after the fact, I think it is the only way to go. Alice Ann and I had hosted a concert featuring Ivan for the Grand Opening of AQ's new office and it was successful. But, the house concert was better. Everyone got a chance to visit with Ivan and with each other.

The concert started at 2 pm and folks were treated to not only the autoharp, but to the bowed psaltrey (which a couple of our guests had tried at one time), the lap dulcimer (which several of the group play), the musical saw, and the infamous and much maligned hurdy-gurdy.

During the break, folks got a chance to examine the instruments and ask questions. After the concert, we had a buffet lunch which gave people a chance for further conversation and a little impromptu playing. We will definitely do this again.

★★★ DREW SMITH'S ★★★★★★★★★★★★

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T • H • U • R • S • D • A • Y

Main Tent	Pole Barn
9:00 Meet The Workshop Leaders	—
10:00 Cathy Britell & Jon ten Broek: Autoharps Together	George Orthey: Maintenance & Repair
11:00 Alan Mager: Stop That!	Lucille Hinds: Imaginative Arrangements
12:00 Lunch & Open Stage	—
1:00 Watermelon Seed Spitting Contest	—
2:00 Drew Smith: Thumbs Up!	Julie Davis: Depth In Performance
3:00 Judie & Carl Pagter: Learn-A-Song	Bob Lewis: F, As In Fiddle And Fast
4:00 Soapbox Workshops	Soapbox Workshops
5:00 Mary Umbarger: Make An Autoharp Strap	Bob Woodcock: Carter Family Songs
6:00 Dinner & Open Stage	—
7:30 Concert:	—
Steve Young • Julie Davis • Lucille Hinds • Judie & Carl Pagter	

F • R • I • D • A • Y

Main Tent	Pole Barn
9:00 Charles Whitmer: Right, From The Beginning	Steve Young: Eight Is Enough, Diatonically
10:00 Bob Lewis: F, As In Fiddle And Fast	Judie & Carl Pagter: Learn-A-Song
11:00 Mary Umbarger: Make An Autoharp Strap	Bob Woodcock: Carter Family Songs
12:00 Lunch & Open Stage	—
1:00 An Hour With Patsy and Gene Stoneman	Laurie Sky: The Sky's The Limit!
2:00 Workshop Leaders Concert	—
3:00 The Bazaar Autoharp/Jam Sessions	Jam Sessions
4:00 An Hour With Bryan Bowers	George Haig: Introduction To Celtic Music
5:00 The Great Autoharp Toss	—
6:00 Dinner & Open Stage	—
7:30 Mountain Laurel Autoharp Championship	—

S • A • T • U • R • D • A • Y

Main Tent	Pole Barn
9:00 Cathy Britell & Jon ten Broek: Autoharps Together	George Orthey: Maintenance & Repair
10:00 Steve Young: Eight Is Enough, Diatonically	Charles Whitmer: Right, From The Beginning
11:00 Workshop Leaders Concert	—
12:00 Lunch & Open Stage	—
1:00 Laurie Sky: The Sky's The Limit!	An Hour With Patsy and Gene Stoneman
2:00 Most Harps Playing – World Record Try	—
3:00 George Haig: Introduction To Celtic Music	An Hour With Bryan Bowers
4:00 Invitational Concert	—
5:00 The Bazaar Autoharp/Jam Sessions	Jam Sessions
6:00 Dinner & Open Stage	—
7:30 Concert:	—
Drew Smith • Judie & Carl Pagter • Bill & Laurie Sky • Bryan Bowers	

S • U • N • D • A • Y

Main Tent	Pole Barn
9:00 Lucille Hinds: Imaginative Arrangements	Alan Mager: Stop That!
10:00 Julie Davis: Depth In Performance	Drew Smith: Thumbs Up!
11:00 Gospel Program — Bill & Laurie Sky	—
12:00 Lunch & Open Stage	—
1:00 Soapbox Workshops	Soapbox Workshops
2:00 The Bazaar Autoharp/Jam Sessions	Jam Sessions
3:00 Concert:	—
Drew Smith • Lucille Hinds • Julie Davis • Patsy & Gene Stoneman	
5:00 Dinner & Farewells	—

NEW THIS YEAR! SOAPBOX WORKSHOPS...Post your autoharp workshop topic on the bulletin board and tell folks where to meet you during the specified time slots.

The Four-Day Weekend Ticket is the only pass good for camping, and is the only ticket which also includes Thursday, July 2nd. Sorry, no refunds. Due to insurance restrictions, we cannot accommodate children under 16. Fully self-contained and primitive camping on the grounds, which will be open at noon on June 30th. No alcohol, drugs, or dogs. Send check to:
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Annual Events Guide

Events Editor:
Judy Allison
450 Carolina Avenue
Chester, WV 26034

The following are 1998 major events which feature the autoharp in contest, workshop, and/or performance. If you know of an event that we have not included, please send the information to the Events editor. The complete events list is published every Spring, and seasonally repeated and updated every issue.

MAY

► **Lone Star State Dulcimer Festival**; May 8-10; Glen Rose, TX; Code: AW, AP (Charles Whitmer) Contact Dana Hamilton 817 275-3872
► **Beginning Autoharp**: May 11-June 19; Swallow Hill, Denver, CO; Code: AW (Mag Hayden); Contact Swallow Hill, 1905 S. Pearl St., Denver, CO http://www.usa.net/~swallow_swallow.html.
► **Dulci-more Festival 4**; May 22-24; BSA Camp McKinley, 37748 Furnace Rd., Lisbon, OH; Code: AP, AW (Bill Shilling, Cindy Harris); Contact Bill Shilling, 984 Homewood Ave., Salem, OH 44460 or 330 332-4420 or Ssssbill@aol.com or <http://members.aol.com/ssssbill/mw/dmfest.htm>
► **Old Time Fiddlers and Bluegrass Festival**; May 22-24; Fiddlers Grove Campground, Union Grove, NC; Code: AW (Mary Umbarger); Contact Harper Van Hoy, PO Box

11, Union Grove, NC 28689, call 704 539-4417
► **Philadelphia Folk Music Society "Spring Thing"**; May 22-24; Greenlane, PA; Code: AW (Drew Smith); Contact Drew at 201 444-2833
► **Washington Folk Festival**; May 30-31; Glen Echo, MD; Code: AP, AW (Alan Mager) Contact Alan at 703 256-1068
► **Spring Folk Festival**; May 30-31; Claremont, CA; Code: AP, AW (Barney Gentry, Steve Young); Phone 909 624-2928

JUNE

► **Ozark Folk Center Intermediate Autoharp Workshops**; June 1-4; Ozark Folk Center, Mt. View, AR; Code: AP, AW (Charles Whitmer) 870 269-3851 or fax 870 269-2909 or www.ozarkfolkcenter.com.
► **The Minnesota Home-grown Kickoff**; June 5-7; Camp In The Woods Resort, Zimmerman, MN; Code: AW, AP; Contact Jed Malischke at 715

635-2479 or 1-800-635-3037
► **Prairie Dulcimer Festival**; June 6; Roeland Park Community Ctr., 4850 Rosewood, Roeland Park, KS; Code: AP (Tom Schroeder); Contact Alan Macfarlane, 1723 W. 27th Terrace, Lawrence, KS 66946, 785 841-7690 or Jodie Patton, 1111 E. Prairie, Olathe, KS 66961 913 764-7071 or email dowser@kgs.uk.ans.edu
► **Ozark Folk Center Advanced Level Autoharp Workshop**; June 8-11; Ozark Folk Center, PO Box 500, Mt. View, AR 72560; Code: AW (Charles Whitmer) 870 269-3851, fax 870 269-2909, www.ozarkfolkcenter.com
► **22nd Annual Cosby Dulcimer and 'Harp Festival**; June 12-13; Hiway 32 South, Cosby, TN; Code: AW, AP (Bill Newton, Gregg Averett, Maureen Cellars, Steve Mayfield) Contact Jean and Lee Schilling, PO Box 8, Cosby, TN 37722, or call

423 487-5543

► **23rd Annual CBA Father's Day Weekend**; June 18-21; Nevada Cnty Fairgrounds, Grass Valley, CA; Code: AW; (Ken van de Kieff); Contact; 707 762-8735
► **14th Annual Southern Michigan Dulcimer Festival**; June 19-21; Western HS Community Art Ctr., 1400 Deering Rd., Parma, MI; Code: AP, AW; Contact Pat Hesselgrave, 6363 W. Michigan, Jackson, MI 49201, 517 750-3472, hesselgrave@dmci.net or Warren Guiles, 9575 Peach Ridge Rd. NW, Sparta, MI 49345 616 887-9436 or John Kuch 517 543-3942
► **26th Annual Charlotte Bluegrass Festival**; June 25-28; Eaton County Fairgrounds, Charlotte, MI; Code: AP (Little Roy Lewis) Contact Charlotte Festival, Box 1939, Royal Oak, MI 48060, or call 248 435-2828
► **Old Songs Festival of Traditional Music and Dance**; June 26-27; Alta-

mont Fairgrounds, Altamont, NY; Code: AP Contact Old Songs Inc., PO Box 399, Guilderland, NY 12084, 518 765-2815 oldsongs@crisny.org
► **Summer Stringalong**; June 27-July 2; Conference Point, Lake Geneva, WI; Code: AW; Contact, 1-800-393-3655

JULY

► **Mountain Laurel Autoharp Gathering**; July 2-5; Orthey Farm, Newport, PA; Code: AP, AW, AC (Mountain Laurel Autoharp Championship) Bryan Bowers, Julie Davis, Lucille Hinds, Margie Earles, Judie and Carl Pagter, Bill and Laurie Sky, Drew Smith, Steve Young, Patsy and Gene Stoneman, George Haig; Limberjack Productions, 18 Burd Rd., Newport, PA, 17074; autoharp@pa.net or <http://weber.u.washington.edu/~britell/ml.html>
► **Common Ground On The Hill 4th Annual Workshops**; July 5-10; Western Maryland College, Westminster, MD 21157; Code: AW (Autoharp I, John Dettra; Autoharp II, Bryan Bowers) Contact John Dettra, 703 790-1427 or Walt Michael at cground@gis.net.
► **Augusta Heritage Workshops**; July 5-10; Davis and Elkins College, Elkins, WV Code: AW, AP (Karen Mueller) Contact 304 637-1209
► **Annual Quaker City Music Festival**; July 8-11; Quaker City, OH; Code: AW, AC; Contact 740 965-5102
► **American Music and Arts Festival** presented by Common Ground On The Hill; July 10-11; Carroll County Farm Museum, Westminster, MD; 21157; Code: AP (Bryan Bowers) Contact as above.
► **Ozark Wilderness Dulcimer Club 7th Annual Summerfest**; July 10-12; Code: AP, AW (John and Kathy Hollandsworth, Karen Daniels, Maureen Cellars) Big Barn RV Park, 5231 Grand Elm Rd., County Lane 138, S.

Carthage, MO; Contact Lloyd & Joyce Woods, 316 389-2377 or email jlwoods@www.columbus-kc.com
► **Ozark Folk Center**; July 13-16; Ozark Folk Center, Mt. View, AR; Code: AW (Charles Whitmer) Contact 870 269-3851
► **16th Annual Peaceful Valley BG Festival**; July 16-19; Downsville, NY; Code: AP (Country Ham w/Judie Pagter, Lewis Family) Contact 607 363-2211
► **26th Annual Non-Electric Musical Funfest**; July 16-19; Osceola County 4-H & FFA Fairgrounds, Evart, MI; Code: AW, AP (Les Gustafson-Zook, Alex Usher, George Orthey, Lucille Hinds, more); Contact Sharon Skyard; skaryd@dulcimers.com, ODPC@glasscity.net, <http://www.dulcimers.com>
► **Augusta Heritage Workshops**; July 19-24; Code: AW (Eileen Roys, group playing) Contact as above.
► **Heartland Dulcimer Camp**; July 26-31; Heartland Camp, near Kansas City, MO; Code: AW (Karen Mueller) Contact; Esther Kreek, 816 942-6233
► **The Swannanoa Gathering**; July 19-25; Warren Wilson College, PO Box 9000, Asheville, NC; Code: AW (Drew Smith); Contact; 704 298-3325 gathering@warren-wilson.edu or web site <http://www.warren-wilson.edu/~gathering/>
► **Cranberry Dulcimer Gathering XXI**; July 24-26; Unitarian Universalist Church, 183 Riverside Drive, Binghamton, NY; Code: AP, AW (June Maugery, Les Gustafson-Zook, Alex Usher, Cindy Harris); Contact; Ed Ware 1259 Fowler Place, Binghamton, NY 13903, 607 669-4653
► **24th Carter Family Memorial Festival**; July 31-August 1; PO Box 111, Hiltons, VA; Code: AP (The Carters); Contact; 540 386-9480

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►The Minnesota Bluegrass and Oldtime Music Festival; July 31-August 1, 2; Camp in the Wood Resort, Zimmerman, MN Code: AP; Contact; Jed Malischke, 715 635-2479.

►Augusta Heritage Workshops; July 26-31; Elkins, WV Code: AW (Mike Herr) Contact as above.

►5th Annual Willamette Valley Autoharp Gathering; July 31-August 1, 2; Nofziger Farm, Albany, OR; Code: AP, AW (Les Gustafson-Zook, Bonnie Phipps, Tom Schroeder, Bill Bryant, Cathy Britell, more); Contact Cathy Britell, britell@u.washington.edu or John Arthur, jra@ece.orst.edu, 6596 NW Niagara Drive, Corvallis, OR

AUGUST

►Augusta Heritage Workshops; August 2-9; Elkins, WV; Code: AW (John and Kathy Hollandsworth); Contact; 304 637-1209

►63rd Annual Old Fiddlers Convention; August 4-8; Felts Park, Galax, VA; Code: AP, AC (Drew Smith); Contact PO box 655, Galax, VA 24333, Tom Jones 540 236-8541

►Autoharp Jamboree; August 6-8; Ozark Folk Center, Mt. View, AR; Code: AW, AP (Valta Sexton, Ron Wall, Mike Fenton, Lindsay Haisley, Les Gustafson-Zook, Tom Schroeder, Charles Whitmer); Contact 870 269-3851, Fax 870-269-2909, web site www.ozarkfolkcenter.com

►Milan Bluegrass Festival; August 13-15; KC Campground, Royal Oak, MI; Code: AP, AW (Judie Pagter/Country Ham) Contact Jim Wilder, PO Box 1939, Royal Oak, MI 48068, 248 435-2828.

►Autoharp Techniques-Success from the Start; August 14-22; John C. Campbell Folk School, One Folk School Rd., Brasstown, NC; Code: AW (Ivan Stiles); Contact 704 837-2775, Fax 704 837-8637, 1-800-

FOLK-SCH, or <http://www.grove.net/~jccf/>

►52nd Annual Hookstown Grange Fair; August 17-22; Fairgrounds, Hookstown, PA; Code: AW, AP (Mary Ann Johnston, Alice Ann Whitehill, Earl Whitehill, more); Contact 412 573-9109

►The Great River Road Festival; August 21-23; Pere Marquette State Park, Grafton, IL; Code: AW, AP (Alex Usher); Contact Alex Usher, 216 N. Elm, Webster Groves, MO 63119

►Midland Dulcimer Festival; August 27-30; Midland, MI; Code: AP, AW; Contact Bill Kuhlman, 2769 S. Homer Rd., Midland, MI 48640, 517 835-5085 or email beeps@concentric.net or Bruce Alvesteffer, 517 832-2157, email alvie@mdn.net

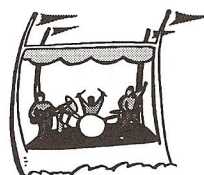
SEPTEMBER

►Walnut Valley Festival; September 17-20; Cowley County Fairgrounds, Winfield, KS; Code: AW, AP (Roz Brown, Julie Davis, Ivan Stiles, George Orthey, more); Contact WVA Assoc. 918 Main Street, Winfield, KS 67156

►Mississippi Pecan Festival; September 27-28; Richton, MS; Code: AW (Jenny Huffstutler) Contact Jenny Huffstutler, PO Box 630, Richton, MS 39476, 601 525-3792

OCTOBER

►Annual Tennessee Fall Homecoming; October 8-11; Museum of Appalachia, Norris, TN; Code: AP; Contact John Rice Irwin, PO Box 1189, Norris, TN 37828 423 494-7680 or 423 494-7325



I'll Buy That

by Chuck Daniels

One of the basic facts of owning an autoharp is that it needs "stuff." One of those items is a good tuner, an absolute essential. I have always felt a bit guilty telling a new 'harp owner that, after purchasing their 'harp, they then need to invest a fair amount of money to get a quality tuner. I've found an answer for this problem.

Korg has a new tuner that is quite nifty and inexpensive as well. It is the Korg CA-10 Chromatic Tuner.

The unit has a liquid crystal display window that features a meter to show when a string is in tune, a direct note read-out (ex. D, D#, etc), and a green light plus two red lights to tell when you are on "0." For those who want to do custom tuning, the meter is calibrated in cents. A pick-up jack is included as well as a unique and wonderful feature, for absent-minded people particularly, of the unit turning itself off after 20 minutes of inactivity.

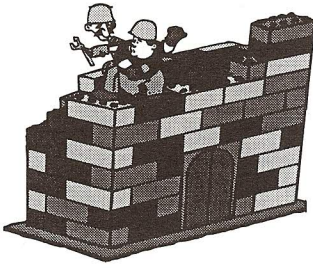
I find the MIC is sensitive and does a good job of picking up the high and low strings. A manual mode is included. This allows you to select a note and the tuner will only respond to that note. For example, if you set it on "G", only the "G" notes will cause the meter to register. Like all tuners, this can be recalibrated if you need something other than 440 tuning.

At the price and size (a little larger than a package of cigarettes), the concept of a tuner with every instrument becomes a reality. The cost is in the \$30 range.

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ALAN MAGER'S CHORD CONSTRUCTION COMPANY

This is an explanation of the structure of three- and four-note chords that are commonly used on autoharps. There are many other types of chords that will not be discussed here as their use on autoharps is limited and rare. We will look at the notes that make up chords in two different ways, (1) as being separated by certain intervals on the chromatic scale, and (2) as degrees of the diatonic scale which bears the same name as the chord. As background, we need to understand certain properties of chromatic and diatonic scales before we see how the chords are actually built.

THE CHROMATIC SCALE

The chromatic scale consists of all twelve notes that occur within any octave. These notes are: C, C#, D, D#, E, F, F#, G, G#, A, A#, and B. Factory-made standard autoharps are usually set up to show notes as only as sharps not flats, but for practical purposes, consider that C# = D \flat , D# = E \flat , F# = G \flat , G# = A \flat , and A# = B \flat . These note designations are used interchangeably in the discussion which follows.

Here are some terms you will need to know regarding chord construction:

- ◆ The distance between any two notes on the chromatic scale is called an "interval."
- ◆ The interval between any two adjacent notes on the scale is called a "half step."
- ◆ A distance of three half steps is a "minor third" interval.
- ◆ A distance of four half steps is a "major third" interval.

DIATONIC SCALES

Diatonic scales are the familiar 7-note do-re-mi-fa-sol-la-ti scales on which most music is built. The following table shows diatonic scales for the keys most commonly found on autoharps.

Scale	Degrees of the Scale						
	1	2	3	4	5	6	7
B \flat maj.	B \flat	C	D	E \flat	F	G	A
G min.	G	A	B \flat	C	D	E \flat	F
F maj.	F	G	A	B \flat	C	D	E
D min.	D	E	F	G	A	B \flat	C
C maj.	C	D	E	F	G	A	B
A min.	A	B	C	D	E	F	G
G maj.	G	A	B	C	D	E	F#
E min.	E	F#	G	A	B	C	D
D maj.	D	E	F#	G	A	B	C#
B min.	B	C#	D	E	F#	G	A
A maj.	A	B	C#	D	E	F#	G#
F# min.	F#	G#	A	B	C#	D	E
E maj.	E	F#	G#	A	B	C#	D#
C# min.	C#	D#	E	F#	G#	A	B

CHORDS

A chord is three or more notes that are played together. The first note of the chord, which bears the same name as the chord, is called the "root." Now let's look at the various types of chords.

Major Chords

A major chord is a three-note chord consisting of the first, third and fifth degrees of the major scale bearing the same name. This chord can also be built by taking the first note of the scale (root), adding a second note a major third above it on the chromatic scale, and then adding the third note a minor third above that. The resulting major chord is also called a "major triad." A major chord is designated by a capital letter.

Examples:	Chord	Notes
	C	C, E, G
	D	D, F#, A
	G	G, B, D

Minor Chords

A minor chord is a three-note chord consisting of the first, third and fifth degrees of the minor scale bearing the same name. This chord can also be built by taking the root, adding a second note a minor third above it on the chromatic scale, and then adding the third note a major third above that. The resulting minor chord is also called a "minor triad." A minor chord is designated by a capital letter followed by a lowercase "m."

Examples:	Chord	Notes
	Cm	C, E \flat , G
	Dm	D, F, A
	Gm	G, B \flat , D

Seventh Chords

A seventh chord is a four-note chord consisting of the first, third, fifth and flatted (lowered by one half step) seventh degrees of the major scale bearing the same name. This chord can also be built by taking the major triad of the same name and adding a fourth note a minor third above the last note of the triad. A seventh chord is designated by a capital letter followed by the numeral "7."

Examples:	Chord	Notes
	C7	C, E, G, B \flat
	D7	D, F#, A, C
	G7	G, B, D, F

[Note: A seventh chord is actually built by taking the fifth (dominant) note of a diatonic scale as its root, then adding the third, fifth and seventh notes above the root to complete the chord. For this reason, seventh chords are sometimes referred to as "dominant sevenths."

Although less technically correct, it may be easier to think of the chord as being built by adding the flatted seventh note of a major scale to the major triad which bears the same name as the scale.]

Major Seventh Chords

A major seventh chord is a four-note chord consisting of the first, third, fifth and seventh degrees of the major scale bearing the same name. This chord can also be built by taking the major triad of the same name and adding a fourth note a major third above the last note of the triad. A major seventh chord is designated by a capital letter followed by an uppercase "M" and the numeral "7."

Examples:	<u>Chord</u>	<u>Notes</u>
	CM7	C, E, G, B
	DM7	D, F#, A, C#
	GM7	G, B, D, F#

Sixth Chords

A sixth chord is a four-note chord consisting of the first, third, fifth and sixth degrees of the major scale bearing the same name. This chord can also be built by taking the major triad of the same name and adding a fourth note two half steps on the chromatic scale above the last note of the triad. A sixth chord is designated by a capital letter followed by the numeral "6."

Examples:	<u>Chord</u>	<u>Notes</u>
	C6	C, E, G, A
	D6	D, F#, A, B
	G6	G, B, D, E

[Note: If the notes of a sixth chord are played in sequence starting with the sixth, the result is a minor seventh chord; that is, a minor triad with the added flatted seventh note of the scale bearing the same name.

Examples:	<u>Chord</u>	<u>Notes</u>
	C6	C, E, G, A=
	Am7	A, C, E, G
	D6	D, F#, A, B=
	Bm7	B, D, F#, A
	G6	G, B, D, E=
	Em7	E, G, B, D

As with dominant seventh chords, it is more technically correct to say that a minor seventh gets its root from the fifth note of a minor scale (the D minor scale in the case of Am7) and is then built by adding the third, fifth and seventh notes above that.]

Suspended Fourth Chords

A suspended fourth chord is a three-note chord consisting of the first, fourth and fifth degrees of the major scale bearing the same name. A suspended fourth chord is designated by a capital letter followed by "sus4" or simply "sus."

Examples:	<u>Chord</u>	<u>Notes</u>
	Csus4	C, F, G
	Dsus4	D, G, A
	Gsus4	G, C, D

Suspended fourth chords are transition chords used in passing from one chord to another, particularly at the end of a musical phrase, and have an unfinished sound that leaves the listener hanging (or suspended) until they are resolved into another chord. Suspended fourths are usually resolved into the major chord of the same name; e.g., Csus4 is almost always followed by C major.

Diminished Chords

A diminished chord is a three-note chord consisting of the first degree of the major scale bearing the same name followed by the flatted third and flatted fifth degrees of the scale. This chord can also be built by taking the root, adding a second note a minor third above it on the chromatic scale,

and then adding the third note a minor third above that. The resulting diminished chord is also called a "diminished triad." A diminished chord is designated by a capital letter followed by a degree symbol "°," sometimes by a minus sign "-" or by "dim."

Examples:	<u>Chord</u>	<u>Notes</u>
	C°	C, D#, F#
	D°	D, F, G#
	G°	G, A#, C#

[Note: A diminished chord is actually built by taking the seventh note of a diatonic scale as its root, then adding the third and fifth notes of that scale above the root to complete the chord. It may be easier to think of the chord as being built by adding the flatted third and fifth notes to the root of the scale with the same name as the chord.]

Diminished Seventh Chords

A diminished seventh chord is a four-note chord formed by taking a diminished triad and adding a fourth note a minor third above the highest note in the triad. The result is a chord in which all the intervals between the notes are minor thirds. A diminished seventh chord is designated by a capital letter followed by a degree symbol, minus sign or "dim," and then the numeral "7."

Examples:	<u>Chord</u>	<u>Notes</u>
	C°7	C, D#, F#, A
	D°7	D, F, G#, B
	G°7	G, A#, C#, E

If another note is added to a diminished seventh chord a minor third above the highest note, that note is the first note of the chord. Additional notes added at minor third intervals simply repeat the notes of the chord. This means, for example, that C°7, D#°7, F#°7 and A°7 are all the same chord.

The same holds true for the other examples of diminished seventh chords, which leads to the conclusion that there are only three diminished seventh chords. Note that all twelve notes of the chromatic scale are contained within these three chords. Because the intervals between the notes in these chords are all the same, the chords really have no beginning or end and have no true root. The names assigned to these chords depend upon the context in which they are used.

Despite the fact that one diminished triad can be made from each diatonic scale, it is not possible to make a diminished seventh chord from a diatonic scale. In fact, no diminished seventh chord can be made from even a two- or three-key diatonic string schedule. These chords are strictly for the chromatic autoharp.

Augmented Chords

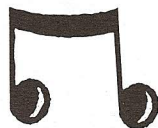
An augmented chord is a three-note chord consisting of the first, third and augmented (raised one half step) fifth degrees of the major scale bearing the same name. This chord can also be built by taking the root, adding a second note a major third above it on the chromatic scale, and then adding the third note another major third above that. The resulting augmented chord is also called an "augmented triad." An augmented chord is designated by a capital letter followed by a plus sign "+" or "aug."


Examples:

Chord	Notes
C+	C, E, G#
D+	D, F#, A#
F+	F, A, C#
G+	G, B, D#

If another note is added to an augmented chord a major third above the highest note, that note is the first note of the chord.

Additional notes added at major third intervals simply repeat the notes of the chord. This means, for example, that C+, E+ and G#+ are all the same chord. The same holds true for the other examples of augmented chords, which leads to the conclusion that there are only four augmented chords. Note that all twelve notes of the chromatic scale are contained within these four chords. Because the intervals between the notes in these chords are all the same, the chords really have no beginning or end and have no true root. The names assigned to these chords depend upon the context in which they are used. As with diminished seventh chords, it is not possible to make an augmented chord from a diatonic scale.





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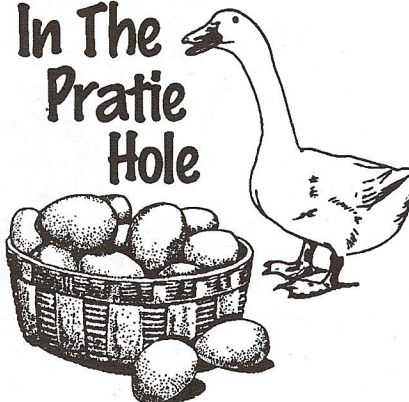
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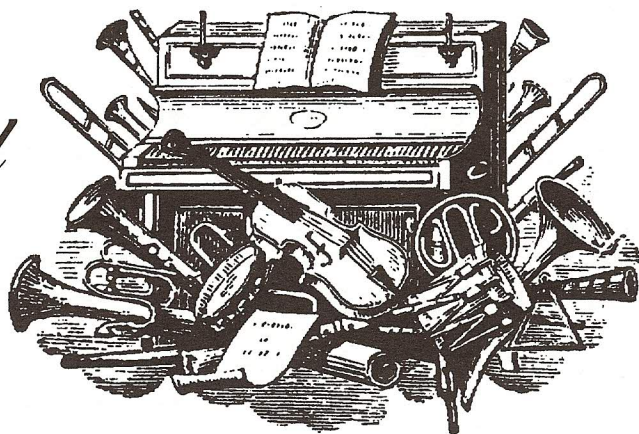


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The Neighborhood Instrument Shop

by Kelly Williams



This time around, let's take a look at the beautiful and interesting Meinhold Miranda. I'm happy to have made a personal acquaintance with this instrument for a brief time before it passed to another collector and good friend.

There's a picture of Miranda in Becky Blackley's "The Autoharp Book", along with a picture of a close relative, Muller's "Erato." (Interestingly, when I found the Miranda, its box contained an instruction book for the Erato.) I know very little about the manufacturer, or the age of this autoharp, but I want to share with you its intriguing chord bar architecture. In a compact 12-bar layout, its designer was able to supply all 12 majors, minors and sevenths – a total of 36 chords in all.

First though, let's just enjoy looking at it. It's a bit larger and heavier than today's autoharps. Part of the reason is that more space is needed at the ends of the chord bars because of the mechanism. And the addition of an attractive (and autoharp characteristic) bout, outboard of the bars, results in a fair amount of unoccupied body on the treble side. There isn't an end pin cover, but the strings are threaded through a hand rest on that end.

The tuning pins are a bit of a surprise—they tighten the string when they are turned counterclockwise and loosen when turned clockwise. Not too tricky when making small tuning adjustments, but if one is doing some quick twists to take tension off, and one forgets part way through, one might be well, startled, shall we say. Another tuning pin surprise is that they're not shaped like our familiar zither pins. They're larger in diameter, and the "wrench" is rectangular in cross section. I ended up getting a machine shop to fabricate a wrench out of brass so that I could tune it.

The chord bar mechanism requires quite a bit of height, and the supports and cover

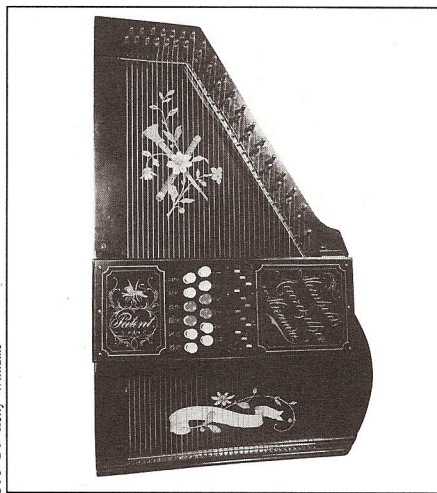


PHOTO BY Kelly Williams

The Meinhold "Miranda"

make a pretty substantial structure. But that chord bar cover...! A beautiful thing, with elaborate hand-carved script decoration, and button labels all filled with gold paint. Above the buttons, it reads "Meinhold's Accordzither Miranda." Below the buttons the word "Patent" appears, surrounded by lovely flourishes and a lion leaping through a large "M". It was a treat to just hold it in my hands while I was cleaning it, thinking about some long-ago German craftsman carefully working a carving tool.

The beauty continues on the body, which is a smooth satin black. The decals are stunning, a beautiful simulation of wood inlay, containing crossed flowers and wind instruments. (Wind instruments?) A celluloid note label is on one side of the "chord bar tower", and a crisp, etched celluloid manufacturer's label is on the other. The note label indicates about two octaves of the upper strings, from E to the upper C. The label for the B string uses the German convention of the letter H. The manufacturer's label is in English – Meinhold's Autoharp "Miranda" Made in Saxony/Patent.

Now about those chord bars ... Each

bar appears to the player as a round, concave plastic button with a small slide knob above it. There are 3 sets of 4 bars, the buttons and knobs of the center set being red while the rest are white. The labels for the chords are on a black piece of celluloid, which surrounds the slide knobs. The leftmost group of four, labeled I-IV at the buttons, are labeled "dur-Accorde./major Chords." Each slide can rest at three positions. Slide I is labeled C, C#, D and so on, through slide IV which is labeled A, A#, H.

The red group of four in the center is labeled "Septimon-Acc./Seventh-Chords.", and the white group at the right is labeled "moll-Accorde./minor-Chords." The slides are labeled the same as the major chords.

So what's the magic hiding under the covers? The bar is actually a two-piece mechanism. The parts are well-made, with beveled ends and with bar position numbers stamped into each part. The button is attached to an upper bar, which pivots at the far end of the chord bar housing and is cut off a little below where the button is attached. There's a slot in the bar above the button through which the slide knob of the lower bar extends. A small metal nub is nailed to the bottom of the upper bar at about the center of the string area.

The lower bar is the one which carries the felts, in the familiar configuration. The slide knob is attached to this bar. A slot is cut in from each end of the bar rather than the hole that we see drilled through the ends of present-day bars. So, when you operate the slide knob, you're actually moving all the felts to a new position, while the ends of the bar slide across the pins that guide the bar's up and down motion. The guide pin springs have a small plastic washer on their tops so that the bar can slide easily across them. The lower bar has three "inverse nubs" or detents mounted on its top. The springs push the lower bar and the de-

tents against the nub of the upper bar, controlling the accurate positioning of the felts.

A side note – the compound bar concept is similar to that used on the Oscar Schmidt Guitaro. In that case, the purpose was to allow the chord buttons to be placed near the edge of the instrument – no sliding felts were involved.

The result is a somewhat configurable autoharp. You can lay out quite a collection of chords relating to the key you wish to play in, and probably duplicate those relationships in many other keys. I can see a few drawbacks, though. The fingering pattern for playing in G, say, would be quite different from playing in C. There are some combinations you can't get – like C and D at the same time, which might make it tough to play in mixolydian. You'd be able to shift chords on the fly, but it would slow down the playing and it makes a bit of extra noise.

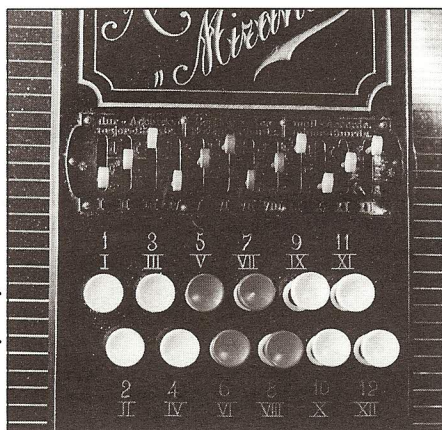


Photo by Kelly Williams

Close up of the chord buttons and sliders

This instrument was built to be played on the table, horizontally in front of you the way, by gosh, the Herr Guttër and Mr. Zimmerman intended. There's lots of space to the right of the chord bars for strumming. In fact, the highest strings are not accessible at all on the other side of the bars. In addition, the chord bar housing is so tall, and the pointed corner of the cover sticks out so far, that it's uncomfortable to attempt to play it against the chest.

My memory of the sound of the instrument is a little dim, but I recall thinking that the sound seemed a bit thin considering the size of the soundbox. Perhaps it's because so many of the lower strings are driven from a point near their end.

I'd like to give a special "thank you" to Lee Vaccaro for letting me dissect this beauty again for study and photography.

If you want to chat about this or some other interesting old-timer, you're welcome to contact me: 922 Garfield Road, Mount Joy, PA 17552 or williams@redrose.net.

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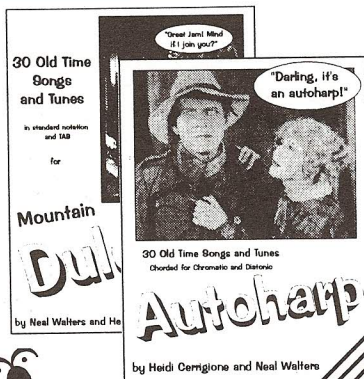
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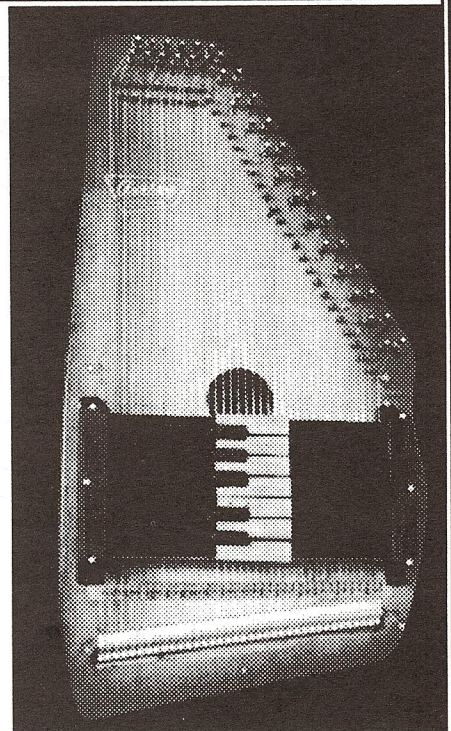
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SIMPLY. Classic

by Linda Huber

Main Theme from "The William Tell Overture"

Those of us who remember radio shows and the early days of television will recognize this selection as the theme from *The Lone Ranger*. Actually, the piece was written by Gioacchino Rossini in 1829 as the

opening music for an opera, and was known as *The William Tell Overture*. In its complete form, the overture begins with music depicting sunrise in the mountains. A storm section comes next, followed by the shep-

herd's thanksgiving. The part I have featured starts with a trumpet call announcing the approach of soldiers, who go on to march.

Gioacchino Rossini 1792-1868

Fine

/ C7 F / / C7 / O / F / / / / Dm / / / / /

T A B

/ / / / / / A7 / Dm A7 Dm / / / / / / / / / / / / / / /

T A B

1. 2.

/ / C G7 C G7 C Dm / C / / / / / / / / / / F

T A B

C7 / / F / / C7 / / / / / / / / / F C7 / /

T A B

D.S. al Fine

F / / C / / /

T A B

TABLATURE

↓	∧	—	○	[]
Pinch	Strum	Pause	Pluck	Rhythm Bracket



The Life and Music of *Stephen C. Foster*

by Cindy Harris

“Can you play anything by Stephen Foster?”

This was the question I was asked by a friend one day last October while hanging out and playing my autoharp in the lobby of the gymnastics studio while my daughter took class. Not ever having considered the question before, I reached back into my memory and pulled out the only Stephen Foster song I thought I knew and played it for her. It was, of course, *Old Folks At Home*, that quintessential Foster melody that so many of us learned in grade school. The very next day I was asked if I would be interested in writing an article for *AQ* about my “hometown composer,” the very same Stephen Foster. Like so many others, I had always assumed that the man whose name will forever be linked with the “Swanee Riber” (sic) and all things Southern was himself a Southerner. The coincidence of being asked to play a Foster tune and Foster turning out to be a Pittsburgher was just too intriguing to pass up, so I took the bait and began to explore the life and music of one of America’s most beloved composers.

Life Story

What I uncovered first were the raw bones of Stephen Foster’s life. Born on July 4, 1826, Stephen was the youngest child to survive infancy in a large family. He was musical from an early age, purportedly picking harmonies out on his mother’s guitar at age two, and learning to play *Hail Columbia* on the flageolet within a few minutes of picking it up at age seven. Not a very studious fellow, he often had to be reminded to stick to his studies instead of pursuing what his father referred to as his “strange talent” for music. At age fourteen he wrote his first known work, the *Tioga Waltz*. At this age, he would often sit by the piano and improvise or sing popular songs of the day. At the age of sixteen he composed a setting for *Open Thy Lattice, Love*, a poem by George P. Morris. This song, dedicated to his (then) eleven-year-old next-door neighbor, Susan Pentland, became his first published work two years later.

In 1845, Stephen and his brother Morrison were central to the formation of

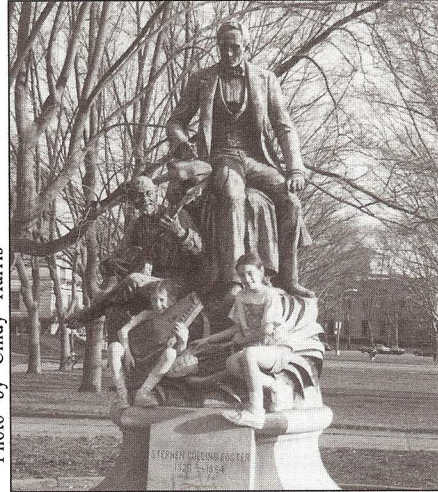


Photo by Cindy Harris
Rebecca (with autoharp) and Sharon Heath, daughters of Cindy Harris at Stephen C. Foster Memorial.

the *Knights of the Square Table*, a group of young men who met twice a week at the Foster home to sing, create and perform plays, and just hang out together. When the group ran out of currently-popular music to practice, Stephen tried his hand at creating songs for the group to sing. *Lou’siana Belle*, *Old Uncle Ned* and *Oh! Susanna* are among the songs that he composed for this group.

By this point, Foster was already almost twenty years old, without much of an education, and an “idle dreamer” in the eyes of his family. Accordingly, his brother Dunning invited him to come to Cincinnati to become a bookkeeper for Dunning’s steamboat company and earn an honest living. By all accounts he was an excellent bookkeeper, but his stint in Cincinnati is more notable as the time during which it first occurred to Foster that writing music could be a way to earn a living. Between 1846 and 1849, eleven Foster songs were published, including *Oh! Susanna*, *Old Uncle Ned*, *My Brudder Gum*, *Away Down South* and *Nelly Was A Lady*. *Oh! Susanna* in particular became extremely popular as the adopted theme song of the “Forty Niners” as they headed out to the gold rush in California, and was performed by almost every minstrel group of the era. Unfortunately, it is not clear how much money Stephen actually

earned from *Susanna* and several other songs that became extremely popular at the time. His brother Morrison later claimed that he was not paid a penny and that the publisher made upwards of \$10,000. Other contemporary accounts indicate that he may have received as much as \$100 for *Susanna*. In any case, the composer was clearly a trusting soul with very little business sense, and it took him several years and the advice of many friends before he managed to negotiate a contract with his publisher that ensured that he would be paid for his work.

By 1850, Stephen had managed to convince his family that music could be a real way for him to earn a living, and he returned to Pittsburgh permanently. In October, he was married to Jane McDowell whom he had known for some years but only courted seriously after his return from Cincinnati. Although it is not entirely clear where they went on their honeymoon, it is possible that they visited the home of friends in Bardstown, Kentucky. This visit to “Federal Hill” (now the home of “My Old Kentucky Home State Park”) was one of only two that Foster made south of the Mason-Dixon line during his lifetime.

The marriage was not destined to be a happy one, in part due to Stephen’s fondness for drink and carousing, in part to his intense attachment to his mother and siblings, and in part to Jane’s general indifference to all things musical. He apparently doted on his only child, Marion, born in 1851, taking her with him everywhere and allowing her free run of the study where he did his composing. The couple lived with Foster’s parents and several siblings, and this probably contributed to their separation in 1853 when Stephen traveled to New York and remained there for a year, apparently without Jane and Marion.

Foster’s personal life during these years was not exactly successful, but his professional fame was at its peak. Between 1850 and 1855, he published 50 songs, including enduring tunes such as *Old Folks At Home*, *Camptown Races*, *Laura Lee*, *My Old Kentucky Home*, *Jeanie With the Light Brown Hair* and *Hard Times Come Again*

No More. His music was performed all over the country by the era's most popular minstrel groups and classical performers, and income from sales of copies of the music was fairly substantial.

In 1855, both of Foster's parents passed away, and although he and Jane were re-united around this time, he became depressed and his song output dropped precipitously. In order to bolster his income, he sold his entire future interest in all of the songs published through 1856 to his publishers for around \$2,000. But the family was eventually forced to move out of the old Foster homestead and into a boarding house, and then to live with a family in Warren, Ohio. Foster continued to compose, but between 1856 and the time Foster and his family moved to New York in 1860, fewer than twenty songs were published, among them *Glendy Burk*, *Some Folks* and *Old Black Joe*. Jane finally decided that she would have to take responsibility for supporting the family financially, and left with Marion for Lewistown, Pennsylvania sometime in 1861. There she worked as a dispatcher, and Stephen would occasionally come out to visit her during her shifts. If her assistant spotted him arriving on the incoming train, Jane would bolt herself into the office and refuse to come out, while Stephen would sit outside the door singing songs until he had to take the last train back.

Foster's musical output over the last two years of his life was prolific by any measures. He wrote over 70 songs, most of which were published before his death in early 1864. Among these, *Beautiful Dreamer*, said by his publisher to have been written "only days before his death," is the only one of much note. Many of the others were derivatives of his early songs or of extremely limited musical value. Foster was not paid much for his work, and his personal circumstances continued to decline. Much of his composing during these years was done sitting at a back table in a disreputable Bowery bar while drinking. According to George Cooper, a young lyricist who befriended Foster and provided the words for many of his songs during this period, Stephen resolutely refused to take care of himself, and was often seen wearing the same clothes week after week. He died in Bellvue Hospital on January 13, 1864, after falling in his room and hitting his head. His only possessions were his clothes, a purse containing thirty-eight cents and a scrap of paper which read, "Dear friends and gentle hearts."

Musical Legacy

Stephen Foster drew on a wide variety of musical sources for his compositions. As a child and a young man living in Pittsburgh, he was constantly exposed to music from the minstrel shows, which were among the most popular live entertainments of the time. He also heard and sang "parlor music," tunes arranged in lush harmonies with sappy lyrics intended to be sung by young ladies around the parlor organ. And Pittsburgh, despite its northern location, was full of Southern influences brought up from New Orleans by the steamboats which plied the rivers between the two cities transporting goods and people. Foster's work is certainly original. He did not merely transcribe folk tunes that he heard around him. But what he absorbed from the music that he did hear throughout his lifetime was clearly expressed in many of his songs, and gives them a uniquely American flavor that may have contributed to their enduring nature.

What intrigued me most about Stephen Foster's life was the idea that a single man with almost no musical training could compose so many songs that have endured for so long. Before I began the research for this article, I recognized only one song as a Foster tune. But as I scanned the list of his compositions, it was clear that I actually knew nearly a dozen: *Beautiful Dreamer*, *Glendy Burk*, *Campdown Races*, *Oh! Susanna* and *Jeanie With the Light Brown Hair* were among the many I heard as a child but had never before associated with Stephen Foster. For autoharpers, these songs are particularly attractive, as many have the simple flavor of folk tunes and most can be sung and played using simple chord sequences. But the Foster melodies that have survived also offer some great opportunities for interesting chord substitutions and variations as well as technical challenges. For a small taste of the latter, try applying Alan Mager's chromatic open chording technique to the run in the chorus of *Some Folks* on page 18. I manage to make it work using cross-picking, but those of you with faster pinch/pluck techniques than mine can probably accomplish it that way.

Although many of Stephen Foster's songs are simple in structure and easy to sing and play, many more are fairly complex and difficult to sing properly. But sing them we do, in versions both operatic and "folk" and in venues ranging from Carnegie Hall to folk festival stages and song circles. And after over 140 years, I suspect that people

will continue to sing them for a long, long time.

Sidebar: the Stephen Foster Autoharp Recording Project

My fascination with the enduring nature of Foster's music led me to ask the Internet-based autoharp contingent to help create a tape that I dubbed "The Stephen Foster Autoharp Recording Project." Over twenty Cyberpluckers have signed up to record Stephen Foster tunes. These tunes will be packaged on a single tape, with accompanying booklet describing the contents, which will be distributed only to the participants and to a number of Stephen Foster collections and libraries across the country.

All autoharpers (accompanied by other instruments if desired) are invited to participate in the project. The deadline to submit a tape is June 1, 1998. For more information and a list of the tunes still available to be recorded, visit the Project web site at <http://pages.prodigy.net/cah/foster> or contact me at cah@lonewolf.com.



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SOME FOLKS

Composed and written by Stephen C. Foster

Verse

D A7 D

Some folks like to sigh, some folks do, some folks do;

Melody Chords D / / / / A7 / / D / /

Some folks like to die, But that's not me nor you.

/ / / / / A7 D / A7 / D

Chorus

G D Em A7 D A7

Long live the mer - ry, mer - ry heart That laughs by night and

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

D A7 D

day, Like the Queen of Mirth, No mat - ter what some folks say.

D / A7 D / / A7 D / / A7 / D

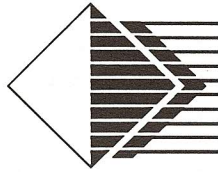
Some folks like to smile,
Some folks do, some folks do;
Others laugh thro' guile,
But that's not me nor you.

(chorus)

Some folks like to scold,
Some folks do, some folks do;
Some folks are so cold,
But that's not me nor you.

(chorus)

Interaction



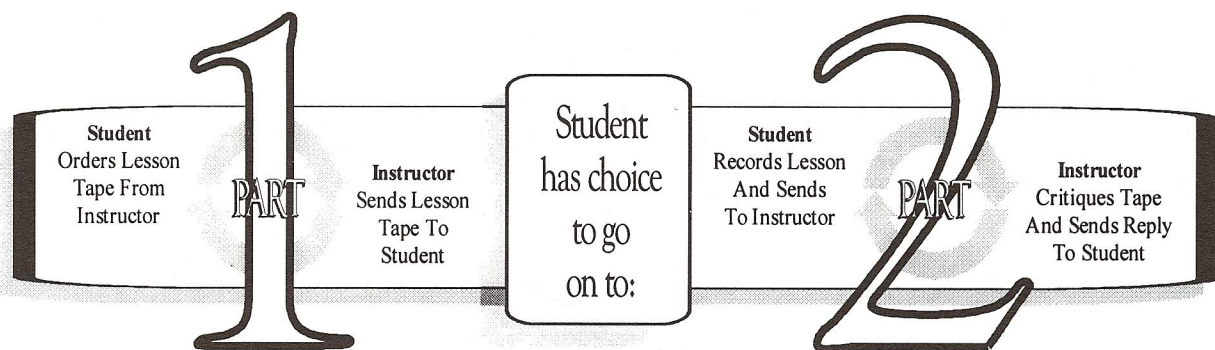
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Les Gustafson-Zook has been a regular participant at autoharp events for the last nine years. He entered the autoharp community upon winning 3rd place at the International Autoharp Championships in Winfield, Kansas, in 1989 and has placed in the finals every year since (except one), winning third two more times and second twice. He also won the National Autoharp Championships at Avoca, Iowa in 1989.

Though recently relocating to Goshen, Indiana, Les taught autoharp at Linn Benton Community College in Corvallis, Oregon, for the past five years and helped begin the Willamette Valley Autoharp Gathering in Albany, Oregon, now in its fifth year.

Les has led autoharp workshops at Mountain Laurel Autoharp Gathering, Willamette Valley Autoharp Gathering, Swallow Hill in Denver, Northwest Folklife in Seattle and at various clubs across the country.

You can visit with him in person this summer at Cranberry Dulcimer Fwstival, Willamette Valley and the Ozark Folk Center in Mountain View, Arkansas or via e-mail at gustazook@aol.com.



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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 with an additional check for \$8. The in-

structor 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 "IT IS WELL"

Les Gustafson-Zook, 212 E. Douglas, Goshen, Indiana 46526-4062

Having grown up in the Mennonite Church, I have always had a great appreciation for hymns and for the act of joining voices together in four-part harmony. Hymns are a genre of music which touch many people, whether they have affiliation with a church or not. The tunes often evoke a sense of a pleasant past or a feeling of comfort or relief. The autoharp is a fitting instrument to play these melodies, since its very timbre also tends to evoke feelings of calm and comfort.

I find myself drawn to hymns that are slightly more complex, since they are more interesting and challenging. I also try to figure out a way to add some of the harmony parts to the basic melody in these songs. A song that has weathered the test of many

playings and is still one of my favorites is the song *It Is Well (With My Soul)*. The tune was composed by the Gospel songwriter Philip Paul Bliss. He was inspired by the text of Horatio Spafford, a Chicago lawyer, whose wife and four daughters were in a shipwreck while traveling to England in 1873. Only his wife survived and as he sailed to meet her, he wrote the words of this hymn on the ocean near the scene of the tragedy. Bliss was a friend of the evangelist Dwight L. Moody and became a singing evangelist who traveled extensively with his wife. He died tragically in 1876 at the age of 38 while trying to rescue his wife from a fiery train wreck near Ashtabula, Ohio, from which he had escaped unhurt.

I play this song using a pinch-pluck for

almost every quarter note. When a song is slow and has many long notes, the rhythm or beat can be maintained by playing two eighth notes for each quarter note, playing the melody note with the pinch and a slightly lower harmony note with the pluck. To keep the melody from getting muddled by the harmony lines, I always make sure the melody is picked out loud and clear, and the harmony is softer and on lower strings. I will seldom cross the melody line with a harmony line. When a note is a half note, I play an arpeggio below the melody note. Arpeggios are the notes of the chord played in succession, in this case, walking down the chord and then back up. An example of this for the first two lines is as follows:

When peace like a riv- er at- tend- eth my way When
sor- rows like sea- bil- lows roll; What-

At the ending of a phrase, where there is some sense of resolution, I walk down the scale:

C F C G C F C F C

well, it is well with my soul

When we get to the refrain, when singing there is a call and response between the melody and the harmony. The melody calls - "It is well," and the harmony parts respond - "It is well," and again, "with my soul," and the response, "with my soul." Then the parts join for the rest of the refrain. Adapting it for autoharp, it looks like this:

Refrain C G C G G⁷ C G⁷ C F

It is well (it is well) with my soul (with my soul) It is well, it is

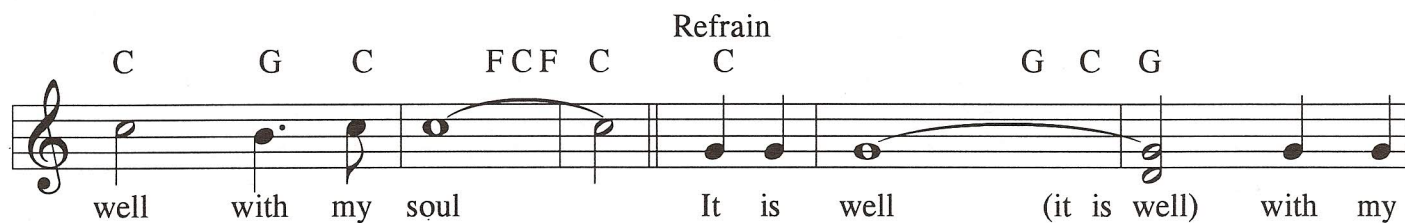
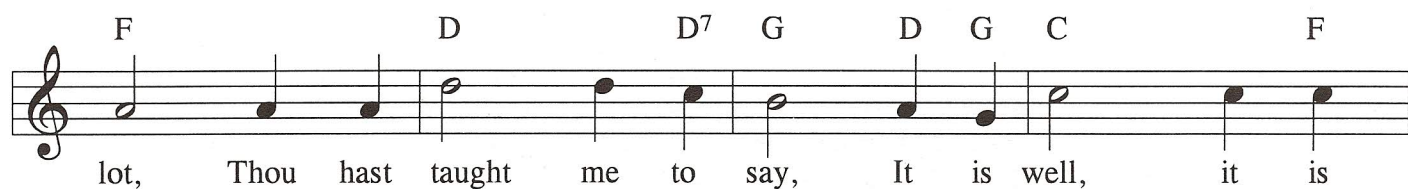
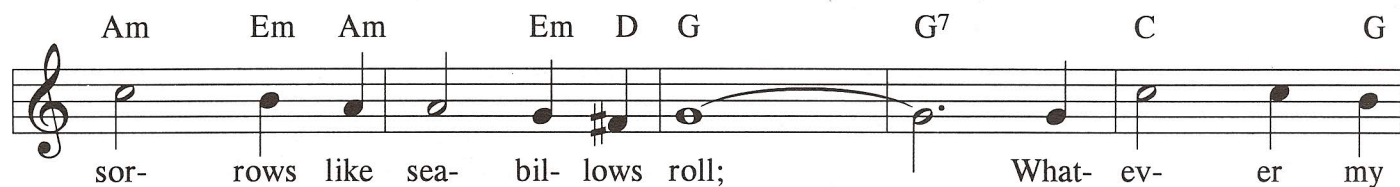
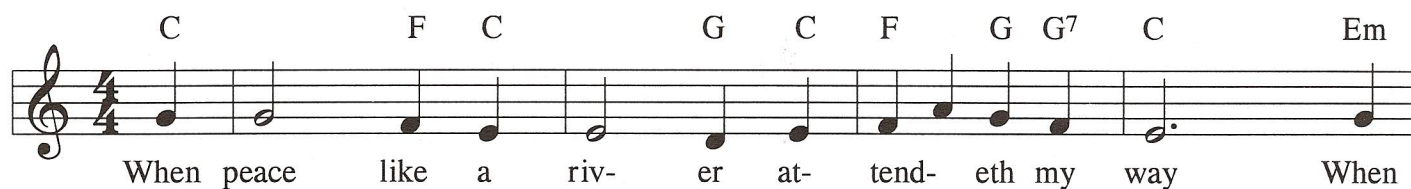
In the lesson tape I play both a version with fingerpicks and a non-pick version so you can hear the difference. Some of the difference comes with the ease of stroking from low strings to high strings with the back of a fingernail. This can be done with fingerpicks, but must be done with a light touch to keep picks from getting caught or pulled off.

Another word of note is my personal preference for playing songs using straight V chords (in this case the G chord), giving the option for occasionally adding the V7 (G7) for additional flavor. You will find that happening in this arrangement, both with the G and the D. For further variation, you might try playing in different octaves, open chording on the arpeggios or ornamenting the melody.

I hope you have fun with this song. It is a great song to play to slow oneself down and relax. Make it sound as sweet as you can. May you enjoy it as much as I do.



It Is Well



Words: Horatio G. Spafford, 1873

Music: Philip Paul Bliss, 1876

Arr. for Autoharp: Les Gustafson-Zook, 1998



MAKING THE MUSIC HAPPEN : ♪ ♫



Producing Concerts and Workshops For Your Favorite Autoharpers

By Cathy Britell

When you hear about a wonderful concert or workshop by Bryan Bowers or Karen Mueller, Tom Schroeder, Les Gustafson-Zook, Ivan Stiles, Mark and Linda Fackeldey, John and Kathy Hollandsworth, Tina Louise Barr, Evo Bluestein, Bonnie Phipps, Lindsay Haisley or other autoharping greats, you probably wish you could have heard it or taken part, and think about how nice it would be if these things took place in your community. And when we listen to a great autoharp recording, we often think, "I'd sure like to meet that person" and "hope that performer comes to our town some day".

If one wants to enable musicians to keep improving their art and craft, to continue making new recordings, and to share their music with you and others, wishing isn't enough. We have to make the music happen. These musicians can't simply decide they're going to play a concert or do a workshop in *your town*, rent a hall, send out advertisements, find a place to stay, drive there, and invest all the time and effort it takes to actually play in a concert, plus set up the chairs, do the sound, take the tickets, sell the product, count up the money and sweep the floor afterwards. The folks we love to hear play the autoharp don't have the kind of commercial attraction that allows them to pay a professional concert producer to do all these things. Autoharp music is folk music, and we are the "folk" who need to make this music happen.

The thought of producing even a small house concert can be a little daunting for most people. But once you do a little planning and get some experience with concert production, you'll find it not only doable, but also very rewarding. The easiest way to get started is to get involved with a local organization that puts on concerts, such as a Folklore Society or other music sponsoring group. That way, you'll

be able first to volunteer at some concerts to see "how it's done", and learn about what goes into "making music happen." These groups also provide a publicity and planning structure that will make things a great deal easier. But, lacking that, you can still produce concerts and workshops in a very fun and rewarding way.

When producing a concert, you'll want to think about the following things:

THE VENUE

How many people can you expect? If it's under 20-30, a house concert might be best. This is often the most appropriate venue for many of your favorite autoharp artists. If you expect 50-100 people, a coffeehouse or restaurant that sponsors music might be best. If it's over 100, then you often need a larger concert venue or an auditorium. You might want to consider a library, school or community center. These usually have some kind of rental fee for their facilities. Many churches will host these kinds of activities; often for a very low fee or for free. Check out the lighting, stage setup and comfort of the chairs. Also check the sound system carefully, and consider renting a good system if it doesn't meet your needs. Parking and access to public transit is another consideration.

If you're planning a workshop, you need a comfortable, quiet space for daytime hours, with chairs and any other necessary things. A photocopier is always handy for workshops, too. You'll want to think about whether you want to have a workshop and concert in the same place and/or on the same day, how many meals you want to host, and people's tolerance for sitting still as well as the performer's stamina.

HOUSE CONCERTS

A wonderful, special occasion for the neighborhood and community, house concerts are a uniquely personal way to

present music. I think they're often the best way to get "our kind of music" to the people who enjoy it. There are a number of considerations unique to hosting a house concert that will maximize your success and enjoyment.

First, you must consider the neighbors and the community, as well as laws that might govern this activity. Most municipalities have rules about commercial activities in residential neighborhoods. You should be aware of these locally. In some areas, if you have an activity at which you charge admission, you may need a business license. Most communities, however, will allow gatherings for the purpose of arts promotion or education with a "donation" requested. That is, you're not actually charging admission, but encourage attendees to donate to the performer. In terms of selling product, there is usually a limit to how much you can sell legally in a residential neighborhood and without licensing. That limit is usually far above what you can expect the artist to make on product. Of course, if the artist is presenting copyrighted material, you may need to consider the issue of royalty fees as well.

Equally important to the legal issues is the goodwill of the neighbors. A week or so before the concert, it's a good idea to go around the neighborhood with fliers, knocking on doors, telling people about the concert and inviting them to come. Often, neighbors love the house concerts, many will come and contribute to its success, and it's important that they all know what's going on and aren't upset about all the cars parked there that night.

If you're doing a house concert, you may want to consider a friendly potluck dinner beforehand or afterward, or a snack at the break. If you do so, you need to think about how you want to orchestrate the food, the seating and the music. In general, since this isn't

really a "private party", it's probably a good idea to keep alcoholic beverages out of the mix.

Always remember that the music is the primary reason the artist and the audience are there, and so your job is to provide an atmosphere that supports the music as well as possible. Chairs are very important for a house concert. Don't expect people above the age of 25 to sit on the floor for any length of time. Often, renting good lightweight folding chairs (most places will rent them for under a dollar apiece) is a good way to ensure that people will be comfortable. Another option is to have people bring their own. The problem with that is that they will often bring lawn chairs, which may take up more room than you have in your living room.

In a house concert, the performer is generally quite willing to mingle with the guests, and part of the fun for the performer *and* the guests is the personal nature of the interaction. On the other hand, the performer also needs some "private space" to rest, change, tune, just be alone if necessary and, if possible, a private bathroom.

At house concerts, babies and toddlers can often make the situation just too close and distracting. Sometimes it's useful to tell parents that although children are most welcome, they really must sit still and be quiet during the performance, and if they just can't do that, the parents need to take them to another room or outside.

Adequate signage is necessary. If you do this often, you might want to make a nice, waterproof sign for your house. A flag or sign with a treble clef sign or a musical note, or some other universal musical signal is useful. If you can make a lighted sign, that's even better. You will need to give directions to your home. You don't necessarily want to print the address/directions in the newspaper or on fliers when you advertise the concert. You *will* need to publish your phone number, though, and be ready to give directions many times. It's a good idea to write out directions to your home to post near the phone, so that when family members answer, they can simply read something out to people. The night of the

concert, put something on the door that says, "The house concert is here at 7:30. Come right in." That way, people aren't ringing the doorbell and you don't have to keep running to the door. It's a good idea to have a table prominently next to the door with whatever "admission" you decide to charge. I use a "donation basket" with some change and signs making it clear that I'd like a voluntary donation of a specific amount of money to support the artist. It's also good to have a guest list/ mailing list sign up at that place. And you can set up the performer's product however he/she wants.

A house concert is unique in that it's a public gathering that feels like a private party. Almost always, people will behave just like personal friends you'd invite over. Occasionally you will get someone who may want to do something you don't want to happen in your home, or, more commonly, someone with a particular agenda, a crush on the performer, a song to sell or some other need that you or the performer don't necessarily want to meet. It's important to have a forceful, appropriate, comfortable way of saying, "It's time for you to go home now."

COFFEEHOUSES AND OTHER CONCERT VENUES

If you're producing a concert in a coffeehouse or restaurant or hall, you need to be clear on overhead. Space rental, any additional costs that will come out of the performer's earnings and also what the proprietor's expectations are. Do they expect other customers to be coming in and out during the concert? Will they want to have the espresso machine going during the music (I know of one performer who writes the espresso machine into his songs)? Is it strictly non-smoking (most performers now demand this). Is it an all-ages venue? (Something I consider important.) Can you get the place for the time you want? As you look around the place, can you imagine your performer and his/her audience having a comfortable, good time there?

TICKETS

How much do you want to charge for the concert? You'll want to have a ticket price appropriate to the resources

of the target audience, and in line with other quality professional performances in the area. Advance ticket sales are always good, but may be difficult logistically. How do you want to collect money? Do you want reservations? How are you going to handle that? All this will, of course, depend on the size/scope of the concert. If you're collecting money, you need to remember change. Generally, it's good to have at least \$200 in 5s and 1s on hand for admissions and product sales.

PRODUCT SALES

How does the performer want to do this? Many like to do their own. If you do this for a performer, make sure to keep careful accounting of how much product you have, how much money you collect, etc.. And make sure someone is overseeing this. It is understandably upsetting to performers to have product "walk away."

MASTER OF CEREMONIES

It's really important to have a good, polished, short introduction to kick off the concert, somebody announce the intermission and its end, call the performer up for encores, and say goodbye and thank you, as well as encourage food and product sales. If you're not good at it, get somebody who is. Sometimes it's possible to have a local musician who is well-known to the audience give a performer a really nice introduction.

SOUND

This is very important. Even if you have a house concert, you may need to have sound reinforcement. You should talk to the performer about his/her sound reinforcement needs and preferences beforehand, check out the system where you're having the concert and if necessary rent good sound equipment. You may want to consider hiring an experienced sound technician, particularly in a large venue. A sound check will need to be done before people arrive (usually about one hour before the concert). Check with the performer about his/her preferences on this.

ACCOMMODATIONS

As the joke goes, the most common question the folk musician asks is, "And would you like fries with that, sir?" Most people will not be in the po-

sition to pay for a motel. What you need to provide, if possible, at somebody's house, is a smoke-free and often cat-free environment (noting that a house where cats have lived or people have regularly smoked will be very toxic to sensitive individuals even if you have whisked away the cats or snuffed out the ciggies). A good bed in a private room will be appreciated, and if possible, a separate bathroom. The other thing you should try to provide is privacy. As much as I might long to trap a musician who's staying with me in the living room and make them play music with me all day and night, I need to respect their need to be away from "work", and also away from me, and let them "call the shots" as it were, about anything they might want to do. It's a good idea to talk to the performer about food preferences. It's not bad to have some soup and fresh bread and fruit and juices on hand ... usually folks who are performing don't want elaborate meals, and many will appreciate something at home rather than going out to a restaurant. Most people want to eat *after* rather than *before* they perform.

PUBLICITY

This is your key to a successful concert. You need to plan to get your concert listed in any fliers or magazines that come out announcing folk events. You will also need to send press releases to the papers and radio and TV stations. You need to make and distribute posters. You need to have a mailing list and send out personalized fliers. Internet mailing lists can be a great resource. It's good to get your performer, if possible on a radio or TV show the day before or of the concert. If you're having a workshop, you will do best to get people to pay in advance, because otherwise, they will often find something else to do at the last minute. Again, for publicity, a folklore society can be helpful.

THE MONEY

You need to discuss money carefully and openly with the performer. Find out how much he/she expects to make from the concert, and be frank about what your expectations are as to proceeds, if you can. Some performers will require a guarantee of a certain

amount of money to perform; but most will not. Be clear about what your expenses are, and whether you want to "donate" your expenses to the performer, or whether your overhead will come out of the proceeds before the performer is paid. The most common arrangement for house concerts is to give the performer everything that is collected, unless you have to rent equipment. For other venues, 15-24% of the "door" is often kept by the producer to cover expenses.

Many performers will have a contract for you that will outline specifics of remuneration, benefits and working conditions. If your performer does not have a contract, it is a good idea to write him/her a letter outlining your understanding of what you've agreed upon. Often people whose concerts you're producing are also good friends, and you may assume this formality is unnecessary; however, making the financial arrangements clear in writing is a good way to avoid straining those relationships.

BRINGING UP THE IDEA

Keep in mind that it's up to you to initiate contact with the performer whose concert you'd like to produce. If you like a performer or their recording or their teaching, write them a letter saying so. And if you'd like them to perform where you are, tell them about it, and ask them to put you on their "venu list." You might want to think of these questions for them ahead of time: What kind of concert do you want to have? How many people can you expect? Do you want to host a workshop? What would it be like? Try to give the performer some sort of realistic ballpark idea of the remuneration they can expect, and whether you can provide a place to stay.

So...it's time to pull out your pen and paper, write some letters and have an autoharp concert!! And, make a checklist that might be of use in your planning.



Concert Checklist:

The Performer:
 Name: (Spelling?).....
 Address:.....
 Phone/Fax:.....
 E-Mail:.....
 The Venue:
 Name of Venue:.....
 Date and Time:.....
 Address/Phone:.....
 Contact person at venue:.....
 Sound:
 Sound Technician:.....
 Mic/sound needs:.....
 Sound check time:.....
 Tickets:
 Ticket price:.....
 Advance sales/outlets:.....
 Contract:
 Terms:.....
 Contract:.....Letter:.....
 Accommodations:
 Host:.....Phone #.....
 Address:.....
 Allergies.....
 Food preferences:.....
 Transportation:.....
 Publicity:
 Newsletter due dates.....
 Press releases.....
 Radio shows: (Date, Time, Place)
 Signs:.....
 Posters:.....
 Internet:.....
 Volunteers:
 Publicity:.....
 Setup:.....
 Ticket sales and reservations:.....
 Door:.....
 Food:.....
 Sound:.....
 MC:.....
 Product sales:.....
 Cleanup and closing:.....

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Angel In Disguise

Words & Music by
Evelyn H. Douglas 5/31/84
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Verse

G	C G	C	G
Melody Chords	G D7	G / / /	C G / / /

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

C G D	D7 G	C	Chorus	
/ / / /	C G / /	C D7 G D7	G / /	C / / / /

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

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

They both worked very hard to put aside the winter grain,
But they had time to love us and tell of heaven's gain.
The love of God bound us in our family ties
And I believe my Mama was an angel in disguise.

Now, they've both gone to Heaven; I've a family of my own;
I've taught them songs of Jesus I learned from Mama at home.
The things that Daddy taught me I trust have made me wise;
I hope that to my children I'm an angel in disguise.

Refelt That Old OS ??

WOOD That I Could

by Gregg Averett

An "A-model" 'harp conversion I recently undertook involved refelting a set of OS wooden chord bars. I recall someone on the Web asking in despair not too long ago how to go about this. Little did I know then such a project would later show up on my doorstep. The essence of the problem is that the felt – black, in my case – was not applied with a tape adhesive backing, but, instead, glued directly to the wood. I understand OS experimented with a variety of glues for their chord bars and I cannot state with confidence what type this was except that it had cured to a clear, hard and exceptionally tough state. This adhesive was designed to penetrate the porous surfaces and form a permanent bond. This is great for most of the autoharp – would that it worked so well for the anchor pin block – but is distasteful for chord bars which must allow for periodic refelting. Evidently, OS had its mind on manufacturing efficiency with no regard for maintaining the 'harp after it left the factory.

Nevertheless, I reached into my pack of new single-edge razor blades and started in. The task quickly bogged down into a hopeless struggle. The glue had penetrated wood and felt, leaving no zone of separation that I could worry the blade into. Plus, the glue itself was incredibly tough. The object soon became a matter of removing as much felt as possible without digging into the wooden bar, as a preparation for the next step.

I will tell you, up front, that there is no practical way to even the bars except the brute force method. As Tim Allen of *Home Improvement* would say, there's nothing like the right power tool. If you do not have access to a stationary belt sander yourself or through a friend, then set the bars aside and find some substitutes, because it is just not feasible to do it by hand. Apart from the difficulty of removing the glue-impregnated felt and the hardened glue, itself, one must maintain a 90° face, keeping the chord bars even end-to-end, and level bar-to-bar. If you think you can do this laboriously hand sanding each bar, then good luck. After a couple of weeks, tell me how it's going.

I would add a corollary to the law of power tools that you also need the right jig. In this case, we're talking about a very simple jig, but a necessary one. Our goal is to end up with bars having 90° angles, with parallel tops and bottoms, and even height bar-to-bar. I decided if I could properly clamp the bars together for the sanding process, all those goals would be facilitated. I used a radial arm saw to cut two pieces of dead flat wood exactly the width of the twelve bars when clamped together. This allowed the tops of the bars to rest perfectly evenly (upside down) on the squares of wood with the buttons hanging down between. In applying the clamps, the jaws were half on the wood squares and half on the chord bars, preventing them from being compressed unduly. You may want to shave the wood blocks a little at a time, as I did, to achieve just the right compression. You might also consider adding a thin strip of wood to either side before clamping to prevent marring of the wooden bars. You could screw on a long piece to join the two blocks of wood at this point but I didn't and it held together ok. The clamped-up assembly was then flipped back right side up and taken to the sander.

I had only to steady the bars on the sander belt and inspect the progress frequently to ensure pressure was being applied evenly. Since the pressure was being transmitted through the wood blocks, which were securely pressing against the flat tops, and the bars were clamped against each other, keeping the bars exactly vertical, I had no worries except letting the sander do its thing until the bottoms were flat and pristine. Try to avoid sanding off any more material than is necessary for a smooth surface.

The sanding was messy work, I should warn you. Be sure to wear a filter mask and expect fine felt hairs to get everywhere. I also had to change out to a fresh 180 grit belt before significant progress be made. I'll seal the bare wood with a few light coatings of spray lacquer and give thanks that a tough job turned out more manageable than I thought. ❖ ❖ ❖



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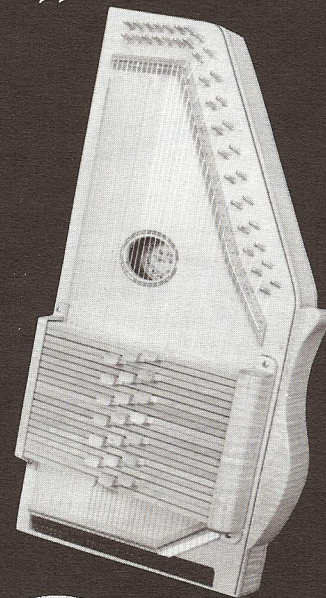
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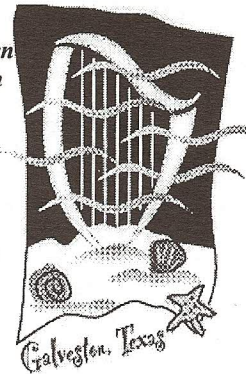
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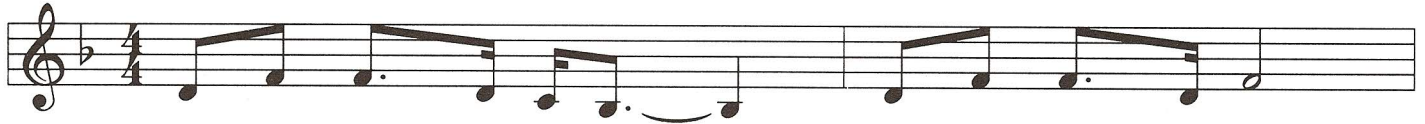


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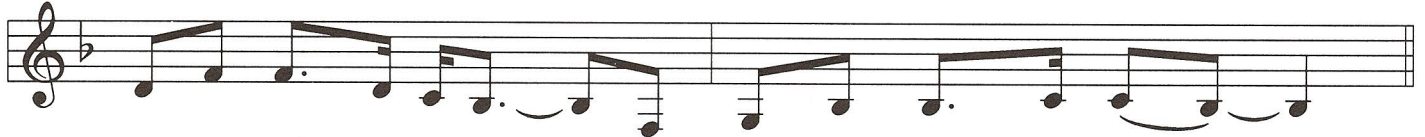
Papa Play the Fiddle

Words & Music by Stella J. Morris © 1967

Chorus

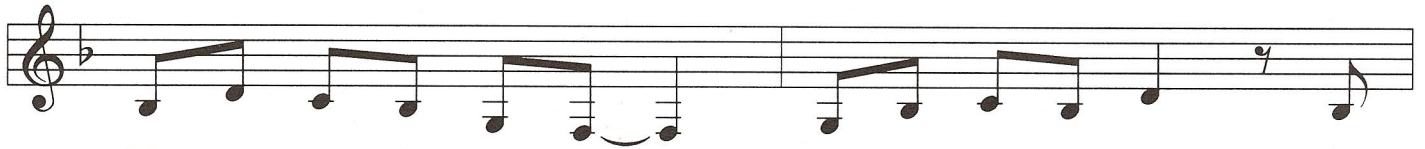


Pa - pa play the fid - dle Play it loud and clear

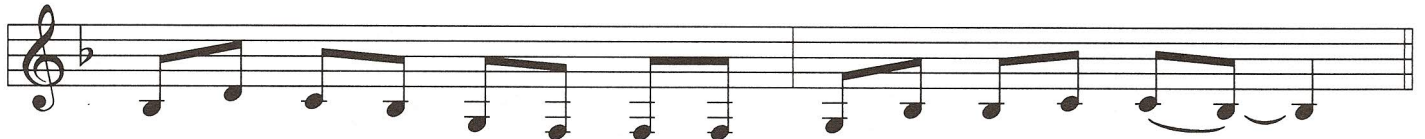


Pa - pa play the fid - dle and I'll dance on from here

Verse



Ma - ma's name is Ma - ry And he loved her so He'd



grin and nod his head to her and ros - in up the bow

Chorus

When he got the fiddle out
We all gathered 'round
And when he played the fiddle
We all danced up and down.

Chorus

He loved to play the old time tunes
And some Arkansas
We danced to Alabami girls
And Turkey in the Straw

Chorus

Now his fiddle's silent
Memories are dear
And I can hear him playing
Playing soft and clear.

Chorus
very soft

Picker's Portrait

Stella Bays Morris ❖ Stockton, California

Stella Bays Morris was born in Mace Spring, Virginia in 1916, the seventh and last child of Charles and Mary Bays. A.P. Carter's mother and Stella's father were brother and sister. She grew up in a musical family and learned to sing at an early age. Since she has always loved poetry, it seemed only natural that she turn her poetry into melodies.

Over the years, Stella has composed love songs, spiritual songs and songs about her beloved family. *Papa Play The Fiddle*, which appears on page 28 gives us an insight not only to her deep affection for her father, but also paints a charming portrait of her family life.



Photo courtesy Stella Bays Morris

Stella Bays Morris

One Mother's Day, while gathering roses in her garden, she took a single long-stemmed rose to her mother, who was well over 100 years old at the time, and said, "Mom, I love you." In a very short time, another of her songs was born. Originally titled *Mom, I Love You*, Stella says she now prefers to call it *Roses In Thhe Garden*. Her mother passed away at age 105, but the song and the memories linger on. By special request, Stella still sings this song—particularly at her country church on Mother's Day.

Although she says she is retired, the word doesn't quite seem to fit this lively octogenarian. She still plays and sings whenever and wherever she gets the chance,

enhancing her old-time music with her hand-made old fashioned dresses. Her church, area festivals and senior citizen gatherings are treated to her stories and her music.

The times spent playing and recording with Ed Romaniuk, of Canada, (see *Pro-Files in AQ Volume, Issue 2*) are remembered with great pleasure. She is a big fan of the Romaniuk family's music and recorded her *Roses In The Garden* with Ed.

"I still love the sound of the autoharp", says Morris, "and I always encourage anyone who can carry a tune to pick up this simple instrument and hum along. Memorize your chords and soon you will be playing melody, and singing, too." She is still learning "a lot of new ideas which I never knew" and encourages others to do the same.

Stella has fond memories of growing up in the Clinch mountains of Virginia with a house full of love and music. Memories of "Papa" and his fiddle and of her beloved "Mom" are ever present.

At present, Stella is recuperating from hip surgery, which has slowed her down for a while. But, I cannot imagine that it will slow her for long. Hers is an enthusiasm that transcends such things.



If you know of someone you think would make a good Picker's Portrait, send us your idea. We encourage you to write the article yourself, or, if you would rather, supply the editors with the necessary information. We prefer to have a picture of the person being featured. It is not required that he or she be a professional performer or even well-known. Many folks who may be relatively unknown outside their own circle have very interesting stories to tell. Help us learn about the "everyday" folks in our midst who can inspire us to share our talents with others.



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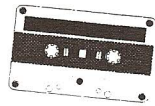
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If We've Made The Album, **Where** are the **GIRLS ??**



by Stew Schneider

After spending Friday night for three years sitting in Bob Toothman's den for band practice, and having entertained literally tens of people at festivals and such like, the thought began to form in the minds of those of us who have been in bands before that it would be very nice to have a good tape of the *Foot In The Air* string band so we could remember what we sounded like before the fight. Now that we've done it, and released our debut album, *Tunes We Thought We Knew*, it has been suggested that a short account of our experience might be helpful to others. I sure hope so. It durned near done Bob Toothman in.

I don't recall who first broached the idea of making a studio tape, but I do recall that it was accepted unanimously, and then promptly forgotten, except at the end of every practice when we all agreed, while packing up the instruments, that we really needed to get that tape made. This situation, which I call Phase One, is characterized by inertial indecision and responsibility avoidance behavior. It's the moral equivalent of "Let's you and him fight" and it continued unabated for six months or so. In retrospect, I believe we all felt that Deciding To Make A Tape pretty much satisfied each individual's responsibility for the project, and that we hadn't quite tumbled on the idea that making the tape would involve actually Playing Instruments In A Studio, an off-putting thought if ever there was one.

Eventually, Larry Woods, leader and mandolin player, wearied of the endless Phase One indecision and took the matter in hand, locating and visiting a local studio where he was shown a great number of busily flashing lights and much equipment, all black with serious looking charcoal lettering impossible to read by anyone more than 18 years of age. He showed up at practice the next week fair bubbling over with talk of full-digital this and DAT that. We listened intently while he explained about 16 bit recording, and sampling frequencies and bar codes and all manner of things he knew absolutely nothing about, and we all became a bit giddy. This enthusiastic period, when everyone lapses rhapsodic about flashing

lights and frequency responses while still avoiding the traumatic Playing Instruments In A Studio, I shall refer to as Phase Two. It is a honeymoon period, characterized by flights from reality that the participants find most satisfying.

Given that our minds were no longer clicking away with their accustomed efficiency, but rather were busied with the technical details of a subject we will not grasp in this lifetime or the next, there was a great potential for error in Phase Two. What we should have been doing was evaluating the studio and the engineer to determine how well they fit into our plans. What we were actually doing was trying to convince the other band members that we knew what a sampling rate is.

Choosing an engineer is like taking a new member into the band. It has to be a good fit of abilities and personalities, or the music will suffer. I'd like to say that we shopped around and, after careful evaluation of a number of recording engineers, selected a man with a lot of experience in recording acoustic musicians. I'd like to say that, but we didn't, of course. This is eastern Kentucky, not Nashville. There's two guys out on Route 5, then you got to go to West Virginia to find another one.

The way we figured it, if we tried to stuff five pickers, four wives, a hammered dulcimer and a bass fiddle in Bob's RV and drive to Nashville where we'd stay in the beautiful Motel Starlight staring at the paint chips on the pool bottom between sessions, we might negatively impact the creative process. We elected to hunker down here locally with a rock 'n roll engineer named Tony.

As it turned out, we did OK. The guy we picked fit in just fine, but he had no experience recording acoustic instruments, and neither did we, so we had to learn together. (Lesson one was "No, we won't need the drum kit or the Hammond C-3, but thank you very much for asking". Lesson two revealed that we were much less successful at attracting women followers than is his regular clientele, but that's another story.)

This would bring us to Phase Three

"Playing Instruments In A Studio". Now, you might well imagine that Playing Instruments In A Studio is just like Playing Music In Band Practice, but you would be a naive little picker to think that way, you would. At band practice, you can cut up, and laugh at each other, and write disgusting things with lighter fluid on the rug, but in a studio, you got to just sit there. You can't pat your foot. You can't talk or make rude noises when the tape is running. You got to be real quiet at the end. You can't laugh at anybody, and you CAN'T MAKE EVEN A SINGLE MISTAKE NO MATTER HOW TINY AND NO MATTER IF IT CAN BE HEARD OR NOT 'CAUSE YOU'LL KNOW IT'S THERE AND YOU'LL EAT YOUR LIVER EVERY TIME YOU HEAR THE THING FROM THEN UNTIL THE END OF TIME ITSELF.

Of course, mistakes, large and small, are unavoidable, because when the pucker button is pushed (that's the red one with RECORD written across it), the spirits of the undead rise up from the floor, and fiddle with the instruments. In order to still them, a sacrifice must be made. For us, it was *St. Anne's Reel*. This was the first tune we learned together, and it's always been a howling success (well, audiences often howl when we play. We take it in a positive sense), so we chose it for our first tune.

We played it fast. We played it slow. We could not get from the front door to the back without somebody fouling up. Eventually we realized that *St. Anne's Reel* was the sacrifice that the spirits of the undead were demanding, and we sadly gave it to them, tying the tape to the mast of a tiny Viking ship which we lit and set adrift in the creek... very sad, really.

After that, things went better, and we recorded 20 tunes, ultimately selecting 14 to be duplicated. It took us two days in the studio, not counting the time necessary for Charlie Cook to carve the tiny Viking ship out of a block of pine Jim Miller had been using for a wheel chock.

Tony suggested DiscMakers to do the duplication and art, and we sent the project off with a check. DiscMakers sent back

proposed art, showing a photo of us in the sound hole of a guitar, the high E string bisecting Charlie Cook's face in a grisly sort of way, and we all gathered at my house to see what we thought. The meeting ended at 11:30, with unanimous agreement that it was Wonderful Indeed, and would sell Zillions of Copies.

The phone calls to me from individual band members, reporting that they had thought about it on the way home and decided that they really hated it, started around 12:30 and continued late into the night.

DiskMaker's next try just showed a photograph of us – no guitars or lava lamps or dancing girls or nothing. I think they'd pretty well figured out they had to go slow with us. Everybody liked that one, and off the approval went. Shortly thereafter, three things happened:

1. The engineers's tape deck developed a bad board which distorted the bass. Before we found out what the problem was, we'd rolled poor old Jim Miller's bass clear out of the picture. I think we owe him one on the next tape.

2. The great Nor'easter of 1998 struck New Jersey. DiskMakers is located in New Jersey, so we got stuck with slow delivery..

3. Bob suffered a heart attack, and was rushed to Lexington for bypass surgery. It's my personal belief that *Clarinet Polka* done him in, but it might have been that first art from DiskMakers. He's recovering nicely, and actually played with us about an hour Friday following his surgery.

With Bob on the mend, and tapes in the mail, we've had a little time to sit back and think about this project. We made a couple goofs, did a couple of things right, made a couple of good compromises and one bad one (we should have remixed Jim back up. He's a wonderful bass player and I regret that).

We spent about \$1500. If we'd had twice that, we would have recut some of the tunes, or remixed. But it seems to us that you have to plow the field you got. We didn't make a Nashville tape, but we don't live in Nashville. We made a Big Sandy tape, because that's where we live. We wound up with a tape that's fun to listen to, we didn't have a fight, and some guy downstream from the studio got a really nice little Viking ship.

We sure will miss *St. Anne's Reel*, though.



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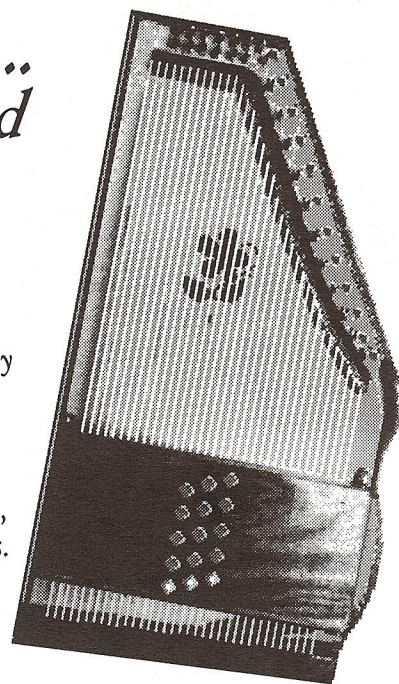
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CONFESSIONS OF A BUILDER:



OR HOW TO HAVE HEADACHES AND FUN

by Ivan "Buck" Lumbert

Let me begin with a short personal history. I was born in the mid-thirties, the fifth in a family of six. Early entertainment was listening to the radio. I grew up falling to sleep at night with the *Grand Ol' Opry*, or some other country program, the only thing to be heard in the house. Some of my aunts and uncles played old-time and country music, but my parents did not.

While in the army and stationed in Missouri, I met my wwife, Lois. Most of her family played music.

My first exposure to the autoharp was when a neighbor bought one at a garage sale. Lois fell in love with it, but it wasn't for sale, nor could I find another to buy.

In about 1978, I did buy her an OSI 15 bar 'harp. She chorded it to sing with. Later, I updated it with a Centurion.

In the summer or fall of 1983, Bryan Bowers came to town and Lois went to see him. When she came home, she said, "I don't know what he's doing, but I want to do that, too." She couldn't figure what his technique was but she said he had a "whole bunch of 'harps."

In the summer of 1984, my dad told us we should go see the new Ozark Folk Center he had read about in the *National Geographic Magazine*. When we did, we found it was very close to where Lois was born.

Our first trip there was for a weekend of autoharp classes and featured Ron Wall. It was that weekend of autoharp workshops that introduced us to diatonic 'harps.

Lois, of course, had to have a diatonic autoharp. Remembering what the Centurion had cost, I told her that I thought I could build a better diatonic than we could afford to buy.

In the fall and winter of 1985, I built my first 'harp. My choice of materials was ash frame and back, Sitka



Photo courtesy Buck Lumbert

"Buck" Lumbert and his 'harp

spruce top and solid maple pin block. I had no idea that you could buy such a thing as laminated maple. Lois had complained about the pins hurting her arm, so I put the pins at the bottom.

When I finished that first 'harp, it had so much sustain you could not stand to play it. Lois set it in front of the stereo for months before it calmed down. She was playing it again this afternoon and it sounds great to us even after 12 years. By the way, this 'harp still has the same strings that I put on in 1985. When I started my next two 'harps, I used the same general size and shape as the Centurion. I still put the pins at the bottom and was smart enough to locate some laminated maple for the pin block. The ash and Sitka spruce that I bought for these two was far too wet to use, but I didn't know that, so I built them anyway.

When I bought the pin block for 'harps number 2 and 3, I had a sizeable piece left over and decided to make a 'harp from a solid block of pin block

material. I started with a block the size of a 'harp and routed the sound cavity out.

Before I even finished the rough-work on 'harp number 4, both numbers 2 and 3 had cracked front and back. I said, "That's it, I'm done. No more 'harp building for me."

Five years later, my day job was really giving me a hard time, so I thought I'd better find something for a hobby. While cleaning my shop out, I found the blank I had been working on when I quit. I thought that might be a good project to occupy some time with.

During the time that I was away from building, I had bought an OSI Festival 'harp for Lois, so I decided to try making some fine tuners for the new 'harp as I finished it. Having spent all my working life as a machinist, the making wasn't nearly as hard as the designing was.

I built 'harp number 4 for myself. Before I finished it, a friend decided that she wanted it, so, of course, I had to build another for myself.

When I resumed work on 'harp number 4, I had to find some good sound board material. I located some western red cedar which was the material I used for about the next 12 or 15 'harps. When I could no longer find the cedar, I started using redwood.

The only changes from number 5 through number 28 were, the change from red cedar to redwood, a minor change in internal bracing and a couple of improvements to the fine tuners.

After I had built seven or eight 'harps, I found myself with lots of small pieces of stock, one of which was about two-thirds the size of the 'harps I was building. I thought it might be fun to build a small 'harp, so I built a body that was two-thirds the size of my regulars. When the body was done, I had no idea who might use it, so I put it on the shelf and forgot it.

In 1996, a friend brought her six-year old daughter to a jam session and she fell in love with Lois' 'harps. Now I had a reason to finish the "little one." I lent it to Iris and she played it for a year and returned it when she graduated to a full size 'harp. Now I had a surplus 'harp again. When we went to the Mountain Laurel Autoharp Gathering at George and Mary Lou's, I took it with me and Judy Austin bought it for her daughter. She looks as if she is happy to own the "little one."

(Editor's note: See the back cover for a picture of Alina and her 'harp.)

In the winter of 1994-1995, I built an experimental 'harp with an interior sound board. The idea was to overcome the deadening of the back when the 'harp was held against the player's body. This did improve the sound somewhat, but due to the design I chose, i.e. the tuning pins at the bottom of the 'harp, I couldn't use a fine tuner. Although I've built several of these, they haven't been popular. I think that is because of the lack of fine tuners.

Most of the 'harps with numbers from 5 through 54 have been what I call my standard model. That is with the tuning pins at the top and a fine tuner at the bottom.

The last 'harp I've built is, again, an experimental. This one has the tuning pins on the end of the 'harp and, of course, no fine tuners. This design allows more string pressure on the bridges and I like the sound a lot.

Because I retired last summer, I now have time to do more experimenting. The next project is to see if I can come up with a fine tuner to go on the upper end of the 'harp and down the angle. Because I've been using a solid piece of pin block for the body of all 'harps I build, I've spent a lot of time thinking about an assembled frame. I would like to try that again in the future and I'm sure I'll have more ideas I'll just have to try. To me, building 'harps is a lot of fun and I like to hear Lois play something that I have created.

You can see both the 'harps that I offer for sale by checking my web page at <http://www.netcom.net/~lmmusic>.

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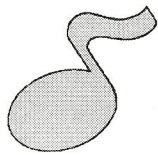
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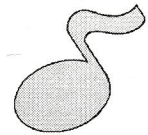
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FOR THE “OFF BEAT”



by Tom Schroeder

Let's face it, the general public thinks you have to be a little strange to play an autoharp. Once you get by, “What's an autoharp?”, you hear, “My kindergarten teacher played one of those”. They then demonstrate the most primitive way to play the instrument, which, in their mind, is the only way to play it. Then you play a melody and they think you must have sold your soul to the devil to get that kind of sound out of an autoharp. Finally, they say, “But why don't you just play the guitar? It would be easier to tune”.

The term “Off Beat” can apply to those of us who choose to play this instrument. The term “Off Beat” can also apply to how you play the instrument. I say “If I'm going to *be* Off Beat, I'm darn sure going to play Off Beat!”. Here is how you can do that.

The Off Beat, in musical terms, is the “and” when you count “One and Two and Three and Four and”. The Down Beat is the number (One, Two, ...). Most autoharp players play emphasizing the Down Beat or all the beats. Rhythm is usually played with a thumbstroke playing the chord on the Down Beat and a naturally lighter fingerstroke playing the chord on the Off Beat. Melody is played using a Pinch on every note which emphasizes all the beats or doing a Pinch-Pluck on alternating notes which emphasizes the Down Beat. To emphasize the Off Beat, you have to think about playing the autoharp in a different way.

To rhythmically emphasize the Off Beat, you need to use less emphasis on the Down Beat. You can try playing softly using a thumbstroke and follow that with a loud fingerstroke. So you are playing “one and two and three and four and” or “thumb finger thumb finger ...”. Another way is to do nothing on the Down Beat and do a thumbstroke on the Off Beat. So you are playing “----and----and----and----and” or “pause thumbstroke pause thumbstroke...”. Push down the G chord on your autoharp and try these two rhythm techniques.

A harder way to emphasize the Off Beat is to “chop it.” You hear mandolin players do this a lot in bluegrass groups.

With your right hand, you would do the “pause *thumbstroke* pause *thumbstroke* pause *thumbstroke* pause *thumbstroke*” rhythm technique like it was described above. Your left hand would push down three chord bars at once, to mute the strings, immediately after playing the thumbstroke. Let us say you are playing a song in the key of G and you are holding down the G chord getting ready to play “pause *thumbstroke* ...”. So you do nothing on the “pause”, you do a thumbstroke with the G chord held down, and then you immediately mute the strings by pushing down the G, C and D7 chords simultaneously (the I, IV, V7 chords for the key of G). Then you repeat the “pause *thumbstroke*/mute” over and over. Try it. It is fairly easy if you only have to deal with one chord. But say the music tells you to hold down the G chord for awhile, but then tells you to change to the D7 chord and hold it for awhile and then change to the C chord. You have to change to holding down the new chord but also know the fingers to mute with. Try playing this sequence of chords using the rhythm technique “pause *thumbstroke*/mute”: G /// D7 /// G /// C /// D7 / C / G D7 G D7 G. Practice this technique on songs you know the chords to in order to gain mastery of it.

The easiest way to emphasize the Off Beat when playing melody is to play the Pinched melody note or rhythm that falls on the Off Beat louder than the other notes or rhythm. So, when you play through the tune, if a melody note falls on the Off Beat (the “and” as you count “one and two and ...”) you Pinch that note louder than the notes falling on the Down Beat (the “number” as you count “one and two and ...”). If a rhythm technique, like a thumbstroke, falls on the Off Beat, play it louder than the other rhythm that falls on the Down Beat. Try this with a simple tune like *She 'll Be Coming 'Round The Mountain*.

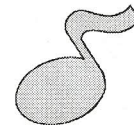
A harder way to emphasize the Off Beat is to do Pinches on only the notes that fall on the Off Beat and do Fingerplucks to play all the other melody notes. Another way to say this is you do Fingerplucks to

play all the melody notes but you do Thumbstrokes along with the Fingerplucks on melody notes that fall on the Off Beat. In other words, your fingers are playing melody while your thumb is doing an Off Beat rhythm.

If at this point, you are saying, “Huh?”, look at the Tablature line of the tune *Cumberland Mountain Deer Chase*. The Tablature tells you to do Fingerplucks to play the melody notes and then, those notes that fall on the Off Beat, it tells you to do a Pinch (adding the Thumbstroke to the Fingerpluck). Sometimes it is easier to see it than to explain it. It may even be better to try playing this tune slowly, following what the Tablature tells you to do. Do the fingerplucks with your middle finger and the Pinches using your middle finger and thumb.

Playing emphasizing the Off Beat rhythm will sound best as you increase your playing speed to a fast tempo. If using the Tablature on *Cumberland Mountain Deer Chase* is too hard for you, try Pinching all the melody notes and just play louder the ones that fall on the Off Beat (in this arrangement the melody notes that fall on the Off Beat are the ones played with Pinches).

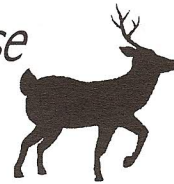
Try all these ideas with easy tunes you already know to get a feel for the Off Beat. Remember that if you are what you play, I would rather be Off Beat than Down Beat!



○	Finger pluck
✱	Pinch
∧	Thumb stroke



Cumberland Mountain Deer Chase



Traditional

Musical notation for the first system, including a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a staff with notes and rests. Below the staff are guitar chords: G, C, G, D7, G. A second staff shows guitar fingering with asterisks and circles.

Musical notation for the second system, including a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a staff with notes and rests. Below the staff are guitar chords: C, G, D7, G, D7, G. A second staff shows guitar fingering with asterisks and circles.

Musical notation for the third system, including a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a staff with notes and rests. Below the staff are guitar chords: D7, G, D7, G. A second staff shows guitar fingering with asterisks and circles.

Musical notation for the fourth system, including a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a staff with notes and rests. Below the staff are guitar chords: C, G, D7, G, D7, G. A second staff shows guitar fingering with asterisks and circles.

Away and away we're bound for the mountain
 Bound for the mountain, bound for the mountain
 Over the fields and hills and the fountain
 Away to the chase, away, away.

Listen to the hound dogs heavy bay
 Sounding time all the way
 Away and away we're bound for the mountain
 Away to the chase, away, away.

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Kilby Snow, Doc Watson, Buell Kazee and Roscoe Holcome
Yazoo 516

Let's talk a few minutes about Kilby Snow. For many years, he was much like the Shroud of Turin: very few people had seen him and everybody spoke of him in near reverential tones. He played upside-down, and left handed, full of "drags", scratches and mile-a-minute strumming. Yet the reverence was not unfounded. He died before many readers had the chance to see him and he left precious few recordings behind. How many of you have listened to *Flop-Eared Mule*, wrinkled your brow, and muttered, "how in blazes does he do that"?

Some were lucky enough to see him in person; others knew Kilby's partner, the late Mike Hudak; several hundred were electrified by the appearance of Kilby's son, Jim, several years ago at Mt. Laurel. But Kilby still remained a bit of a mystery. There are several other Kilby videos around, but this one is by far the most complete. Excerpted from what appears to be a late 60's public t.v. broadcast, the tape features eleven tunes/songs, mostly backed up by Mike Seeger on guitar and banjo. Mike, as host, keeps things moving with many great questions to Kilby about his background, technique, set-up and more. At last, we get to see the legendary "drag note."

The tunes/songs include *Darlin' Corey* • *Ragged But Right* • *I Will Arise (and go*

to Jesus) • *Way Down Yonder In The Yankety-Yank* • *Arkansas Traveler* • *John Henry*, an incredible version of the haunting *Wind And Rain* • *Old Molly Hare*, in which Kilby documents the development of his style, and Merle Travis' *Someday All My Friends Are Gonna Be Strangers*. This song, by the way, was one of the few I heard Kilby sing the one time I saw him at the now defunct Brandywine Mountain Music Convention.

Yes, there are other musicians on this video, since you asked. After Kilby, my personal favorite is banjo player and singer Buell Kazee of Eastern Kentucky, another musician who left behind too few recordings. The Rev. Kazee performs alone here, but manages to pepper his selections with plenty of background and demonstrations of banjo technique. For what it's worth, I have heard tell of one AQ reader who has a picture of himself as a five-year-old holding Buell Kazee's banjo. Most likely just a rumor.

Doc Watson, of course, has achieved enormous popularity in his career. He started out performing with Clarence Ashley in the 1960s. After Ashley's death, Doc's neighbors Fred Price (fiddle) and Clint Howard (guitar) joined him for a few years. This trio appears on the video. To my mind, this was not Doc's strongest time. Though brilliant on the guitar, he was making a transition from the easy, natural style of his early works to the more polished performances of his later years. It's Doc, and that's always good, but nowhere near his best.

Roscoe Holcome, of Hazard, Kentucky, has influenced many a young guitar/banjo picker. His style on both instruments is loud, driving and heavily flavored with blues notes. It is a sound that is intriguing, but, to me, wears thin pretty quickly.

This video is worth the admission price many times over just for the Kilby Snow. I have seen no better demonstration of his outrageous style, set-up, picks or shy self-effacing personality than on this recording. Buell Kazee is a big bonus. Doc is always great to watch or listen to. Very

highly recommended.



Breeze Blowin Softly

Willow Skye Robinson
Autoharp: Willow Skye Robinson
101 Rainbow Drive, Apt. 8206
Livingston, TX 77351-9330

Morning Has Broken • *Breeze Blowin Softly* • *Scarborough Fair* • *3/4 Time* • *Swing Low Sweet Chariot* • *John Henry* • *October* • *The Blackbird And The Hen* • *Nobody Knows You* • *Wayfarin' Stranger* • *Turkey In The Straw-Porch Style* • *Taps*

Willow Robinson has put together a lovely, uncomplicated recording; vocal and autoharp. Period. No frills. As I have said before in these reviews, this is a dangerous path to walk because when there are faults they are much more obvious. Willow has, nevertheless, put together an enjoyable recording, faults and all.

The autoharp playing is good, a basic pinch-pluck that generally carries the melody well. Once in a while you will hear nice little embellishments, but her playing is pretty much straightforward. The tape includes several 'harp solos.

From the first note, you realize what a strong singer Willow is. Her voice is big and full, lots of controlled vibrato, but with a raw, gutsy undertone. My favorite vocal cuts are the ones that take advantage of that rawness; listen to *Nobody Knows You When You're Down And Out*, for example. She also shows promise as a song writer. *3/4 Time* and *October* are both originals and two of the nicest cuts on the tape.

The recording was done at the "Turn It Up" Studio by Mark Cooper. I wish Mark would have turned it down, or maybe even off. The mix sounded rankly amateurish to me. The autoharp came across as harsh, undynamic, unpleasant. Mr. Cooper seems to know very little about recording an autoharp. Low marks must also be given for the vocal recording. Echo and sustain seemed to be used indiscriminately, detracting from a

good vocal effort.

Willow Skye Robinson has put together an enjoyable recording of autoharp and vocals. It has its flaws, but all in all, it's a nice tape.

Editor's note: The J-card artwork on this cassette is a copy of a fine oil by Willow's son, Mike Robinson. Mike is an artist living and working in Saline, Michigan



Tunes We Thought We Knew

Foot In The Air String Band
Autoharp: *Stew Schneider*
3830 Birnamwood Drive
Ashland, KY 41102-6706

Ragtime Annie • Clarinet Polka • Star Of The County Down • Soldiers Joy • Shepherds Wife • Over The Waterfall • Staten Island Hornpipe • Marching Through Georgia • Cabri Waltz • Fishers Hornpipe • Carrickfergus • Flowers Of Edinburgh • Westphalia Waltz • Mississippi Sawyer

Even before I recieved this little gem of a tape, I had been thinking a lot about the "old standard" tunes of old-time music. The ones we played in our musical salad days, and sometimes played into the ground. Why have many of us forgotten them?? When I post to the old-time music newsgroup (alt.music.country.oldtime), I append my name with a quote from musician Jody Stecher: "It's not good because it's traditional, it's traditional because it's good". Singer Michael Cooney used to say that he hated the old standard folksongs they made him sing in elementary school; he thought they were corny, empty and meaningless. Only later did he realize that the songs were terrific; it was elementary school that was corny, empty and meaningless. These songs were great when I learned them and they are still great. "Why don't I play them more??", I have been overheard muttering to myself.

So now I am presented with an entire tape of (mostly) venerable old chestnuts. Let me tell you a little about it. Our own Stewart Schneider is the 'harper, backed up by (sorry guys, this is an autoharp publication, after all ...) Larry Woods (mandolin/guitar), Bob Toothman (hammer dulcimer), Charlie Cook (guitar) and Jim Miller (bass). What, no fiddler?? And, no banjo player?? My stars and garters!!! Well, they are not missed. these guys have a band that plays with such obvious affection and respect for this music that the fiddle-banjo duo consid-

ered so integral to "old-time string band" music can stay in the kitchen and play squirrely modal tunes all night for all I care. These five guys are just terrific. they play with such drive and joy and energy that you want to join in (and I have ...).

Now, about the musicians. Let's start with our own kindly curmudgeon from Keyes Creek, Kentucky, Stewart Schneider. Playing his Carter Gold GDA diatonic, he takes a number of breaks and leads, and he does himself proud. His style is mostly advanced pinch-pluck with lots of finger-type notes that a humble thumb-lead player like myself will never understand. That doesn't mean I don't like it ... I think it is perfect for this recording. In fact, I would put him next to Drew Smith and John Hollandsworth as one of my favorite string band autoharpers. And then there is that glissando at the start of *Cabri Waltz* that almost made me wreck the car ... talk about a head turner. I have since stolen it and used it in several dances.

My second favorite performance (can you tell that Oscar night is approaching?) is by Bob Toothman on hammer dulcimer. He has a bouncy, lively style full of flams and paradiddles (the rest of you can look it up when you finish), but with excellent control. His enthusiasm seems to drive the rest of the band. Several accomplished hammer dulcimer-playing friends have been as impressed with his playing as I have. Mandolin and guitar round out the sound nicely, and the bass provides a good, solid foundation. everybody takes breaks and everybody does a credible job.

Some of my favorite cuts include the gorgeous Irish tune *Carrickfergus* (Castle of Carrick). I don't think I have ever seen a recorded version of this (O' Carolan?) tune until now. 'Bout time, I say. *Clarinet Polka*, one of those tunes you may have heard on the Lithuanian Hour on late-night cable TV, is a wonderful old-timey dance tune that deserves more exposure, as well. The boys do it up right. *Flowers Of Edinburgh*, a tune of English origin that mockingly refers to the overtaxed sewers of that town as "flowers", shows off Stewart and his Carter Gold at their best. And I already mentioned that eye-popping introduction to *Cabri Waltz*.

Kudos to Tony Maynard at Disklab in Ashland, Kentucky, for the first-rate recording and mixing. He obviously understands the requirements of acoustic string band music and has produced an excellent recording.

Foot In The Air, without question has sole. No corn in this tape, for sure. In fact, I think they covered all the ankles, nailed 'em down, so to speak. Maybe a digit-al recording would have been better, but I doubt it. Stew may get a swollen head over this review, but I think heel get over it.

All seriousness aside, this is a wonderful, happy recording of old standards done with affection and obvious skill. Somehow the whole is greater than the sum of its parts. Everything clicks and hums and works great. It is a great source tape for those who are beginners to "fiddle" tunes and it would be a welcome addition to the library of even the most seasoned 'harper. Highly recommended.

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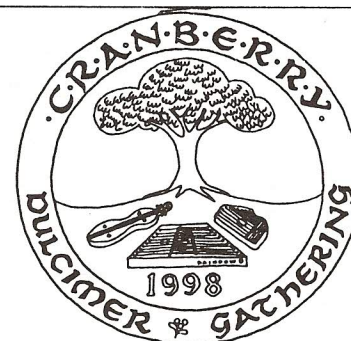
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22ND ANNUAL

July 24, 25, 26, 1998

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Binghamton, New York

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Janita Baker *Fretted Dulcimer*

June Maugery *Autoharp*

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Binghamton, NY 13903

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Pro-Files

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

Karen Daniels
9002 Grandview Drive
Overland Park, Kansas 66212

NOTE: These performances and/or workshop listings are limited to those which feature at least 50% auto-harp. Contact performer for additional information. Also, cancellations and/or changes can occur. Check with the performer before traveling far.

BRYAN BOWERS
c/o Scott O'Malley and Assoc.
PO Box 9188
Colorado Springs, CO 80932
719 635-7776
somagency@aol.com or <http://www.otrd.state.ok.us/bluegrassbbowers.htm> (his bio)
Pro-File: AQ
January 89
Performance Schedule:
May 1
Nisswa, MN
May 2
Bemidji, MN
May 10

Grays Lake, IL
May 12
Cape Girardeau, MO
May 14
Winfield, KS
May 15
Lindsborg, KS
June 6, 7
Portland, OR
June 13
Dusty Strings, Seattle, WA
July 2, 3, 4
Mountain Laurel Autoharp Gathering,
Newport, PA
July 5
Westminster, MD

ROZ BROWN
1549 S. Holland Court
Lakewood, CO 80232
303 969-9645
rozzie@ix.netcom.com (new) or <http://www.rozbrown.com>
Pro-File: AQ
October 89
Performance Schedule:
Every Wednesday, Thursday, Friday and Saturday night
Buckhorn Exchange Restaurant
1000 Osage St.
Denver, CO

PAUL and WIN GRACE
11990 Barnes Chapel Road
Columbia, MO 65201; 573 (new area code) 443-

2819
pgrace@mail.coin.missouri.edu or <http://members.aol.com/~folkfire/graces>
Pro-File: AQ
October 88
Performance Schedule:
May 10
Warrenton, MO
May 16
Ludington, MI
June 6, 7
Fort Scott, KS
June 20, 21
Mexico, MO
June 26, 27
Battleground, IN
July 3, 4, 5
Fair Saint Louis, St. Louis, MO
July 26
Columbia, MO
August 5
Columbia, MO
August 8, 9
Salt River Folk Festival, Florida, MO

LES GUSTAFSON-ZOOK
292 E. Douglas
Goshen, IN 46526
219 534-1173
gustazook@aol.com
Pro-File: AQ
April 94
Performance Schedule:
May 15
Goshen, IN
July 15
South Bend, IN
July 25
Cranberry Dulcimer Festival
Binghamton, NY
July 31- August 1

Willamette Valley Autoharp Gathering
Albany, OR
August 6-8
Autoharp Jambo-ree, Mt. View, AR
LUCILLE REILLY HINDS
2226 Krameria
Denver, CO 80207
303 829-2000
Pro-File: AQ
April 92
Performance Schedule:
June 30
Denver, CO
July 2-5
Mountain Laurel

LITTLE ROY LEWIS
1635 Washington Highway
Lincolnton, GA 30817
706 359-3767
Pro-File: AQ
January 90
Performance Schedule:
May 1, 2
Lincolnton, GA
May 7
Rocky Mt., VA
May 9
Lancaster, PA
May 10
Ellenboro, NC
May 15
Elba, AL
May 17
Gettysburg, PA
May 22
LaGrange, GA
May 23, 24
Burlington, NC
May 28
Syria, VA

ALAN MAGER
PO Box 1221
Annandale, VA 22003
703 256-1068
afmager@erols.com
Pro-File: AQ
Spring 96
Performance Schedule:
May 30-31
Washington Folk Festival
Glen Echo, MD
July 2-5
Mountain Laurel Autoharp Gathering
Newport, PA

JUDIE PAGTER
Country Ham
Route 1, Box 280
Barboursville, VA 22923
804 985-3551
Pro-File: AQ
April 90
Performance Schedule:
July 2-5
Mountain Laurel Autoharp Gathering
Newport, PA
July 16, 17
Shinhopple, NY
August 1, 2
Jerome, PA
August 13, 14
Milan, MI

HARVEY REID
Woodpecker Records
PO Box 815
York, ME 03909
207 363-1886
info@woodpecker.com
Pro-File: AQ
January 89

Performance**Schedule:**

May 16
Oklahoma City, OK
May 28
St. George, UT
May 30
Salt Lake City, UT
June 3
Lander, WY
June 5
Kalispell, MT
June 6
Missoula, MT
July 19
Kingsport, TN

TOM**SCHROEDER**

300 W. 113th St.
Kansas City, MO
64114-5319
816 943-0556

Pro-File: AQ

October 88

Performance**Schedule:**

June 6

Prairie Dulcimer
Festival
Roeland Park, KS
July 31-August 2
Willamette Valley
Autoharp Gather-
ing
Albany, OR
August 6-8
Autoharp Jambo-
ree, Mt. View, AR

MIKE SEEGER

c/o Josh Dunson
520 S. Clinton
Oak Park, Illinois
60304-1111
708 386-1252
rpmjosh@aol.com

Pro-File: AQ

January 89

Performance**Schedule:**

May 1

w/New Lost City
Ramblers-
Carnegie Hall-50
yrs. Carnegie Hall,

New York City, NY

July 9-12

25th Anniversary,
Winnipeg Folk
Festival

Winnipeg,
Manitoba, Canada
July 19-25

Swannanoa

Gathering,

Asheville, NC

July 25

Raleigh, NC

DREW SMITH

529 Ardmore

Road

Ho-Ho-Kus, NJ

07423

201 444-2833

Pro-File: AQ July

89

Performance**Schedule:**

April 3

Teaneck, NJ

April 13

Tenafly, NJ

April 24-26

New England Folk

Festival

Natick, MA

May 1, 2

Saugerties, NY

May 3

Teaneck, NJ

May 22-24

Green Lane, PA

June 12-14

Westbrook, ME

July 2-5

Mountain Laurel

Autoharp Gather-
ing

Newport, PA

July 16

Wyckoff, NJ

July 19-25

Swannanoa

Gathering,

Asheville, NC

July 29-August 2

Clifftop, WV

August 2-9

Galax, VA

IVAN STILES

1585 State Road

Phoenixville, PA

19460

610 935-9062

[pickeringbend@](mailto:pickeringbend@worldlynx.net)worldlynx.net**Pro-File:** AQ

October 88

Performance**Schedule:**

June 26

Milford Fine Arts

Center

Milford, CT

ALEX USHER

216 N. Elm Ave.

Webster Groves,

MO 63119-2420

Pro-File: AQ

Winter 96

Performance**Schedule:**

July 17-19

ODPC Festival,

Ewart, MI

July 24-26

Cranberry

Dulcimer Festival

Binghamton, NY

CHARLES**WHITMER**

25650 IH 45N

#1107

Spring, TX 77386

281(new area

code)367-6260

(evenings)

Pro-File: AQ

April 93

Performance**Schedule:**

May 16

Houston, TX

June 1-4

Mountain View,

AR

June 8-11

Mountain View, AR

July 13-16

Mountain View, AR

July (tentative)

Cape Breton Is-

land, Nova Scotia,

Canada

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Postscripts

FROM HARPLAND
by Mary Umberger

If you have news you would like to share with your 'harper friends, send it to Mary Umberger, 114 Umberger Road, Hickory, NC 28634-9300

"We are tuned – we have practiced – and we are ready" – is the chorus resounding in the spring breeze as we burst out to festivals, gatherings, etc. to "meet up" with old 'harp buddies and make new ones !! Get ready to 'harp and roll the summer away – let's go !!
P.S.

Wedding bells rang out recently for **Yasuo Mita**, that dynamite autoharper from Japan. Congratulations to Yasuo and his bride. We hope the honeymoon includes the Mountain Laurel Autoharp Gathering !
P.S.

Harplanders have excitedly watched as world-class performers in Country, Gospel, Old-time, Bluegrass, etc. have embraced our favorite instrument – Carters, Cash, Parton, Lewis, Watson. It now appears that the autoharp is making inroads to new venues – **Kevin Cadogan** of *Third Eye Blind* plays autoharp on *How's It Gonna Be ?*. He has been sighted on video and *The Tonight Show*. An autoharp rendition of *Twinkle, Twinkle Little Star* was on the children's show *Pepper Ann*, sighted by **Jo Ann Smith**. **Cindy Funk** has heard, via her daughter, that a character on *Dharma and Greg* always mentions that she's going to play her autoharp.

Alert !! Keep those antennae up – we're being discovered by the un-real world !!
P.S.

News of **Karen Mueller's** Celtic book, due before the end of '98, is most welcome. Karen promises more detail later, but if Karen did it, you can be sure it's good stuff !!
P.S.

Karen Mueller is excited about the Advanced Beginner Class she will be teaching at Augusta Heritage Arts

Workshops this year. It will be a step past beginner, with lots of different styles and techniques. (*Editor's note: This class will be the week of July 5.*)
P.S.

Hats off to **Little Roy Lewis** for being nominated for the 1998 Dove Awards in two categories – Gospel album of the year for *Time* and Bluegrass Gospel song of the year for *He Built a Bridge*. He was also chosen "Entertainer of the Year."
P.S.

Mary Umberger (that's me, folks) has been at Thistlegate Production Studio this winter working on *So Many Tunes – So Little Time*. It's truly a labor of love for the autoharp with everything from bluegrass/old-time to showtime to long-hair. The tape/CD will be out in May.
P.S.

The **Weaver-DeBusk Family** has produced two more tapes. One is Gospel and one is Old-time.
P.S.

Drew Smith's tape/CD, *Now That's Autoharp*, is set for release soon. I've ordered mine and can't wait to listen to the music !
P.S.

Les Gustafson-Zook is a volunteer host of a folk music show on WGCS-91.9 FM in Goshen, Indiana. The show, *Crossings*, is aired each day from 9-11am. Les welcomes your CDs and will give them air time. Thanks, Les !!
P.S.

Lyman "Bud" Taylor, founder and illustrious leader of the *Jazz Harp Club*, plans a really big open stage event with the club members at the Mountain Laurel Autoharp Gathering in July. You don't want to miss this !!
P.S.

Speaking of the Mountain Laurel Autoharp Gathering, after wintering in Florida, **George and Mary Lou Orthey** have gone back home to Newport, Pennsylvania, scene of the wonderful MLAG. There is lots of work to be done to get ready for July 2, 3, 4, 5. **Ivan Stiles** will add his bit and 1998 will be the best. Can't wait !!
P.S.

Autoharper **Nathan Sarvis** and ham-

pered dulcimer player **Arlene Anderson**, otherwise known as *Homemade Jam*, play twice a week at Carter's Bar-B-Que in Denton, Texas. They've been sharing old-time and fiddle tunes there since February. If you're in Denton, stop by and have a listen.
P.S.

For all of those who have asked for it – there will be a Celtic workshop this year at MLAG, led by none other than **George Haig**. And who better than a real Celt to lead a Celtic workshop !
P.S.

Alice Ann Whitehill, Mary Ann Johnston, and Mary Ann's grandson, **Jimmy Johnston**, will be playing in the Community Tent each day of the Hookstown, Pennsylvania Grange fair the third week of August. They will be on the main stage on Wednesday of that week.
P.S.

John Hollandsworth and **Mary Umberger** will be leading workshops for the **Brookstone Dulcimer Club** of Winston-Salem, North Carolina on May 2.
P.S.

Bryan Bowers' music was heard recently on WYEP, Pittsburgh, PA's Public Radio station.

NOW – I'm out of here – it's time to get to work (or is that play?) and get myself in shape for jams, workshops, festivals, competitions and campfires. Hope to see you this summer. Let me hear how your summer goes !!!

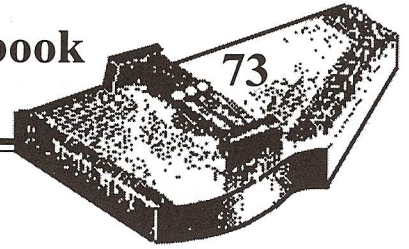


IN MEMORIAM

We extend our condolences to Ron and Alyssa Wall and Ramona Jones on the death of "Grandpa Jones". Country music has lost one of its legends.

Our sympathy, also, to Mitchell and Brice James on the loss of their mother and wife, Nancy James. There are many small children in the Chicago area who will miss "grandma", as her day-care kids all called her.

Condolences, also, to the family and friends of Ellen Hudak who died recently. Ellen was the widow of Mike Hudak, and a friend of Jim Snow and his father, the late Kilby Snow.



In The Shade Of The Old Apple Tree (3) G

G / / / / D7 / / G
In the shade of the old ap-ple tree,

G / / / / D7 / / G
Where the love in your eyes I could see;

G / D7 / / /
When the voice that I heard,

D7 / G / / /
Like the song of the bird,

G / A7 / / / / / D7
Seemed to whis-per sweet mu-sic to me.

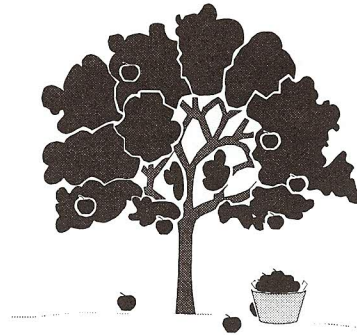
D7 / G / / / D7 / / G
I could hear the dull buzz of the bee,

G / / / / D7 / / G
In the blos-soms as you said to me,

G / D7 / / /
"With a heart that is true,

D7 / G7 / / C
I'll be wait-ing for you,

C / G E7 / A7 / D7 G
In the shade of the old ap-ple tree.



I Never Will Marry (3) D

D / / / A A7 / D / D7 G
One day as I ram-bled, down by the sea shore

G / / / D / / / A7 D A7 D
The wind it did whis-tle, and the wa-ters did roar.

D / / / A A7 / / D/D7 G
I spied a fair dam-sel, make a pit-i-ful cry,

G / / / D / / / A7 D A7 D
She sound-ed so lone-some in the wa-ters near by,

chorus:

I never will marry, I'll be no man's wife,
I intend to live single all the days of my life.

2.

My love's gone and left me, he's the one I adore.
He's gone where I never will see him no more.

3.

The shells in the ocean will be my death bed,
The fish in deep waters swim over my head.

Moonlight Bay (2) C

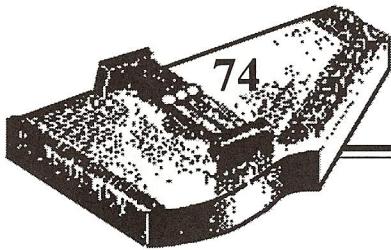
C G7 C G7 C / // C F / C ////
We were sail-ing a- long, on Moon-light Bay

C G7 C G7 C G7 C G7 //// G7 / / C ////
We could hear the voic-es ring-ing, they seemed to say,

C G7 C G7 C / // C F / C ////
"You have sto-len my heart, now don't go 'way"

C / G7 / / / / / / / C / F / C /
As we sang Love's old sweet song, on Moon-light Bay





Autoharp Songbook

©1998, Stonehill Productions

Blue Tail Fly (2) G

▼
G C G / / C / /
When I was young I used to wait

C G / / / D7 / /
On mas-ter and give him his plate.

D7 G C G / C / /
And pass the bottle when he got dry,

C D7 / / / G C G
And brush a-way the Blue-Tail-Fly.

G / / / / D7 / /
Jim-my crack corn and I don't care

D7 / / / / G / /
Jim-my crack corn and I don't care,

G / / G7 / C / /
Jim-my crack corn and I don't care,

C D7 / / / G //
My mas-ter's gone a-way.

Black Is The Color (2) Em

▼
Em/// Em/// Em/// / / / / / D / Em ///
Black, black, black is the col-or of my true love's hair,

Em / / / / / / Am / / / / /
His lips are some-thing won-d'rous fair.

[Am/] / / / / / Em/ / / / /
The pur- est eyes, and the brav- est hands,

[Em/] / / / / / Am [//] / /
I love the ground where- on he stands.

Em/// Em/// Em/// / / / / [//] D / Em
Black, black, black is the col-or of my true love's hair.

2.
I love my love and well he knows,
I love the ground whereon he goes.
And if my love no more I see,
My life would quickly fade away.
Black, black, black is the color of my true love's hair

Shenandoah (2) C

▼
C / / / Am / / C / /
(3 beat rest) Oh, Shen-an-doah, I long to hear you,

Am F // Dm / / C / ///
A- way, you roll- ing riv- er

Am F / / // C / / Am / / /
Oh, Shen-an-doah, just to be near you,

F C / / Am / G /
A- way, we're bound a-way,

F / C/ / G C
'Cross the wide Mis-sou-ri.

2.
Oh, Shenandoah, I love your daughter,
Away, you rolling river.
Oh, Shenandoah, I love your daughter,
Away, we're bound away,
'Cross the wide Missouri.



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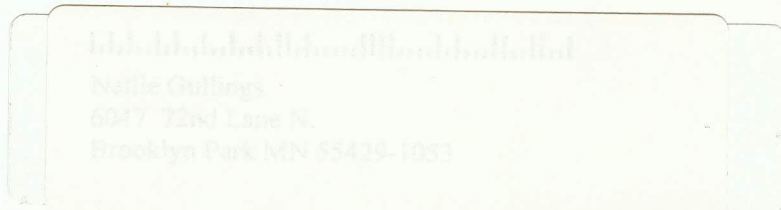
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