

Autoharp Quarterly

*The International
Magazine
Dedicated to the
Autoharp Enthusiast*

*Fall 98
Volume Eleven, Number One
Six Dollars*

BEGINNING
OUR
11th YEAR!!

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Banner*, with *Drew
Smith*

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Root**, by *Doug
Stuart*

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knowledge**, by
Tom Schroeder

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Dave Kilby

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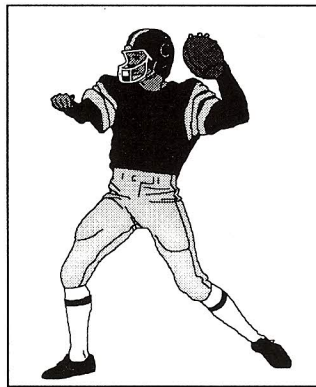
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Autoharp Quarterly is published four times yearly and mailed first class to subscribers the first week of February, May, August, and November. Subscriptions in the United States are \$20, Canada: \$22(US), Europe \$24 (US), Asia: \$26(US), air mail. Individual back issues in US: Vol. 1, No. 1-Vol. 10, No. 3; \$5 Vol. 10, No. 4-to date; \$6
Published by:
Stonehill Productions
PO Box 336
New Manchester, WV 26056
304 387-0132 Voice & Fax
Email: aharper@weir.net
www.fmp.com/aq
ISSN 1071-1619
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Printed in USA.

To And From The Editor



Dear Readers:

As of this issue, Alice Ann Whitehill is no longer on the *AQ* staff. Alice has other business interests and a full schedule of lessons both group and private that keep her very busy and the work load became too much. In addition, she has health concerns that keep her from feeling up to par. We wish her well in all her future endeavors.

Due to Alice's departure, we will no longer maintain our office in Chester as I never did have time to be two places at once. However, that should not affect you, the subscriber, as I have always conducted most of *AQ*'s business from my home. Only the occasional visitor to Chester will be affected.

On a brighter note, we have added Stew Schneider to our staff of reviewers. Stew's wit and acumen are well known to the members of the Cyberpluckers internet group. Don't let the down-home talk fool you, this guy's no rube and he is a good musician.

And, I am pleased to welcome Les Gustafson-Zook to the critic's staff also. Most of you know Les as a first-rate workshop leader, recording artist and contest winner. Now we will all get a chance to enjoy his tape/CD/book reviews.

Thanks to those of you who have moved and sent me a prompt notice of your new address. Thanks, too, to those who have supplied me with their "plus 4" for their zip code. If I have your nine digit zip code, it costs \$.07 less to mail your *AQ*, and believe me, that adds up.

Just in time for Christmas, Marty Lane shares *Quaker Benediction*, for which she wrote the melody. Thanks, Marty, for an inspiring addition to our seasonal repertoire.

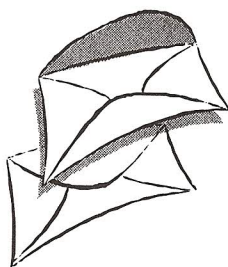
In the February issue, we will have the long-awaited *Polly Swallow*, written by Mike Fenton. Those of you who were fortunate enough to hear Mike do this piece at the 1997 Mountain Laurel Autoharp Gathering or were in one of his "state-side" workshops this past summer where Mike used this music, will be happy to know we not only have the words and music, but a picture of Polly herself along with Mike's

account of their "meeting."

A word of explanation to those of you who are uncertain about the line in the MarketPlace order blank that refers to "Charter Subscribers." A charter subscriber is someone who has been a subscriber since the very first issue of *AQ* in October 1988. All subscribers get a 10% discount on merchandise (not subscriptions) ordered from the MarketPlace and charter subscribers receive a 10% discount on subscription renewals also.

AQ is going to try something a little bit new this fall—a festival calendar. It will have the year's festivals noted on each month's page and will feature the music to a different song each month in place of a picture. The music for 1999 will be twelve O'Carolan tunes—some familiar, some not so familiar. Birthdays of notables (such as C.F. Zimmermann) will also be marked. If you have any suggestions to offer and do so by November 16 when it all has to go to the printer, I will take them into consideration. The cost will be \$10 postage paid, and yes, subscribers get a 10% discount. In addition, 28 ad spaces 1 3/8" X 1 1/4" will be available. Deadline for ads will be November 14.

Although we try to keep our MarketPlace as current as we can, we can only update the written "catalog" every three months. However, if you are on line, you can get an up-to-the-minute listing as we can and do add items from time to time. Thanks to Lindsay Haisley's talents, I can edit that portion of our web site myself as often as necessary. We are always looking for new items that might be of interest or use to you.



Dear Editor:

... I received the welcomed copy of *AQ* and goodness, to my surprise, what an achievement you GIRLS have done!! ... the *AQ* is tops to say the least. I have already read parts of it three times ... I highlight with yellow and this issue is becoming quite colorful. My check is ready for mailing for the *AQ* and a tape of *Late Night Conversation*, how original, that title alone makes it a MUST. I read on Cyberpluckers that it is super. I just love the Cyberpluckers as you can really become part of this huge loving family of autoharpers and they all make the greatest "adoptive parents." They hold the screen door open and say "Come on in" and that is the nicest three words a stranger and Greenhorn can hear!! ... Sure glad to be aboard.

Becky Pritchard

(And both Cybers and *AQ* are happy to have you, Becky)

Thanks for all the great songs in the Summer '98 issue. I'm trying to learn no fewer than five of them. By the way, I still use Joe Marlin Riggs' "thumbscrew" typepick idea, but with delrin plastic instead of the brass. They sound great and last forever. Also, now I can rivet them together to such a tight fit that I've finally achieved the "bright purple fingertip" he promised. No more dull grey for me!

Ray Sipes

(Well, there will be no problem "picking" you out in the crowd, Ray.)

ERRATA:

In "Theoretically Speaking" in the Summer issue, there were errors.

In the C#7 chord, the notes should have been C#, F, G#, B. In the C#Maj 7 chord, the notes should have been C#, F, G#, C. At the top of the third column, it should read "the C7 chord has the Bb as its top note."

We apologize to our readers and to Hooter's owner, Becky Askey for the errors.

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

outwater@gateway.net Carole Outwater
Goodwimi@fotf.org Maeta Goodwin
billandlauriesky@hotmail.com Bill and Laurie Sky
rpritch@ipa.net Becky Pritchard

CHANGED EMAIL ADDRESS

stewart@zoomnet.net Stew Schneider

NEW WWW ADDRESSES

<http://www.abmall.com/cmc/> Bonnie Phipps
<http://www.zdnet.com/zdhelp/howto/ergonomics/erg5.html> exercises to help prevent carpal tunnel symptoms
<http://members.aol.com/cpmusic/> traditional music site
<http://www.si.edu/organiza/offices/folklife/folkways> Smithsonian Folkways Records

CHANGED WWW ADDRESS

<http://evobluestein.com>

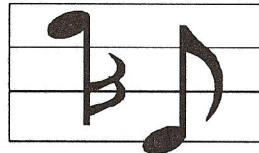
Recordings

Back Porch Favorites
 The Appalachian Players
 Autoharp: Dave Kilby
 281 Black Barren Road
 Peach Bottom, Pennsylvania 17563-9769

Autumn Gathering
 Autoharp: Mike Fenton
 Heritage Records
 4729 Coal Creek Road
 Galax, Virginia 24333

Thus Sings My Soul
 Autoharp: Lucille Hinds
 2226 Krameria Street
 Denver, Colorado 80207-3931

Coming Home- A Winfield Celebration
 Autoharp: Roz Brown & Bryan Bowers
Not an autoharp tape, per se.
 CD only. Order from Linda Tilton
 c/o Redford Education Fund
 PO Box 8484
 Kansas City, Missouri 64114-0484



Club News

The Singing Strings Autoharp Club meets the first Monday of the month from 6:30pm to 8:30pm at the Brentwood Branch Library in Springfield, Missouri according to **Alice Penovich**. You may contact Alice at 417 831-4913 for more information.

August and September were busy months for the **'Harps Plus Club** according to **Loren Wells**. In August they concentrated on songs for possible future programs and in September they were reminded of the Walnut Valley Festival, which some were planning to attend. Also at their September meeting, which was moved from its usual 3rd Sunday to the 2nd Sunday, Ivan Stiles led a one and a half hour workshop and presented a 45 minute concert. **Loren** is very good at keeping us up-to-date on the Wichita-based club.

Events

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.

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

NOVEMBER

Swallow Hill; November 3, 10, 17, 24;
 Swallow Hill Music Assoc., **Denver, CO**;
 Code: AW (Advanced Beginning Autoharp by Mag Hayden) 303 777-1003
Swallow Hill; November 2, 9, 16, 23, 30;
 Swallow Hill Music Assoc., **Denver, CO**;
 Code: AW (Intermediate Autoharp by Julie Davis) 303 777-1003

DECEMBER

Swallow Hill; December 1; Swallow Hill Music Assoc., **Denver, CO**;
 Code: AW (Advanced Beginning Autoharp by Mag Hayden) 303 777-1003
Swallow Hill; December 8, 15; Swallow Hill Music Assoc., **Denver, CO**;
 Code: AW (Christmas Autoharp w/ Mag Hayden)

The Autoharp Quarterly

Festival Calendar

The easy way to keep track of your favorite festival

Festivals listed month by month

PLUS— an O'Carolan tune each month

Tabbed for autoharp !

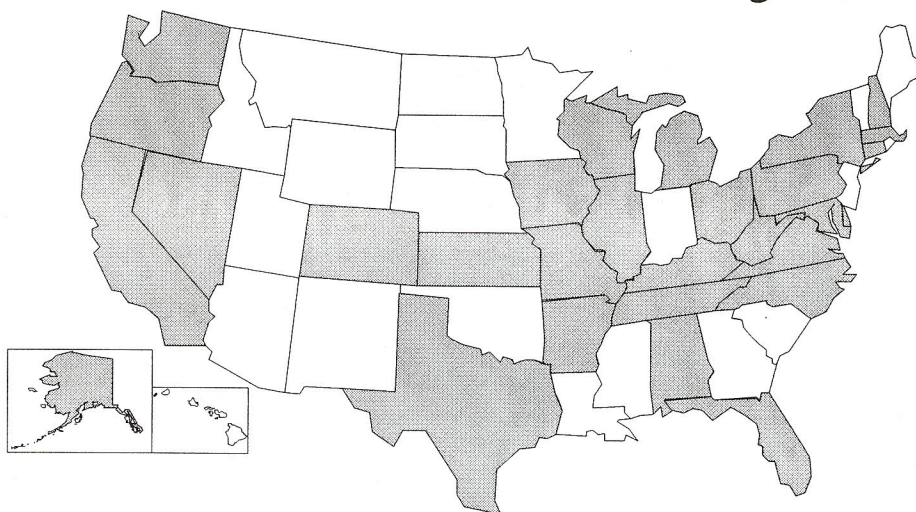
Available December 1, 1998

\$10 ppd. (Subscribers take 10% off)

1 3/8" X 1 1/4" ad spaces available, \$5 each

Deadline for ad space, November 14, 1998

'Harpers-At-Large



26th Annual Original Dulcimer Players Club Funfest

Evart, Michigan

Reporting: **Mary Lou Orthey**

Newport, Pennsylvania

Eight thousand attendees crowded the fairgrounds in Evart, Michigan for this July festival, which is a heaven-on-earth for hammered dulcimer players. Fortunately, these fine folk include other instruments in their gala, and autoharps are welcome, as is every other non-electric stringed instrument.

This festival's main gist is a coming-together of folks with like minds to share their music via jams—and workshops and jams—and visiting and jams.

The autoharp was well represented in the workshop area. Les Gustafson-Zook; Lucille Hinds; Alex Usher; Kathy Wieland; Hazel Meek; Larry Carpenter; Carole Spicer and Carolyn Egelski; Ranka Mulkern; and George Orthey gave well-organized, informative workshops. Autoharpers gathered thirty to forty strong for these meetings and were inspired with what they'd learned.

Alex and I found it a joy to jam with this group of people who play their hammered dulcimers with great abandon. We "learned" many new tunes in no time a'tall, playing our 'harps with gusto, making mistake upon mistake until we caught on—and no one heard us! Because the HDs all played the melody, we did too—nary a backup in the group except a bass and a few guitars to keep the rhythm going. What a great way to learn new tunes!

The ODPC Funfest is frankly a dulcimer festival. The stage performances on all

four days were nearly all dulcimer, with a few sprinklings of autoharp and other instruments thrown in for good measure. And where, at other festivals you hear fiddles, banjos, guitars taking the lead in jams, at Evart, for the most part, the dulcimer is king. However, for two wandering souls armed with folding chairs and autoharps, the atmosphere and acceptance couldn't have been better!

The Evart festival is a friendly, rollicking, very well organized musical jam, full of friendly, rollicking, musical folks.

If you are on the "net" or know someone who is, go to <http://www.dulcimers.com/evartpics1.html> to view pictures of the '98 ODPC Funfest.

Lucille Hinds House Concert

Mary and Eric Harris home, Denver

Reporting: **Maeta Goodwin**

Colorado Springs, Colorado

I attended a most fantastic house concert on Saturday, August 8. Lucille Hinds gave much more than a full measure of performance! She does so much more than just play wonderful music—she creates word pictures that help you go along on the musical journey with her! She teaches as she performs. Everyone learns something. Most of her pieces were done on the autoharp (5 of them!), but she also performed on the hammered dulcimer.

The whole evening (a 2-hour concert that stretched to 3) was absolutely wonderful—I simply cannot find the words to describe it. It's too bad the whole world didn't hear it! The pieces she composes are great,

and her arrangements are nothing short of stunning! I won't give away a new arrangement she has done—because she may have other plans for it and I wouldn't want to spoil it—but, believe me, when you hear it, you will be delighted.

This wonderful concert was sponsored by the Denver Autoharp club and was held at the home of Mary and Eric Harris in Denver. The first half was performed in the back yard—the second half indoors—after refreshments—due to rain. Many thanks to Margaret Bakker, the club's president, and to the Harris family (including the 16 pound cat) for opening their lovely home to us.

Ivan Stiles Workshops

John C. Campbell Folk School

Brasstown, North Carolina

Reporting: **John Stees**

Raytown, Missouri

Boy—can you make that autoharp squeal like a pig?

Summer Autoharp Camp Week was in the North Carolina Highlands (politically correct). This is "Deliverance" country and this flatlander had some apprehension, but locals Karen and Chuck Daniels assured me that driving cross country to experience Ivan Stiles was well worth the trip. so I sewed name tags in my underwear and started out.

The John C. Campbell Folk School is fully in the Smokey Mountains and an experience. Ivan, and his able intern assistant Veronica Molinsky, presented a super professional, well planned and organized workshop. This was an intense week with a group

of serious and enthusiastic adult learners of various experience, including two repeaters from previous years. We worked six hours or more each day building muscle memory and finger calluses, learning both accompaniment and melody on 20 songs.

One evening we repaired, replaced strings, readjusted, refelted chord bars, and generally learned how to improve and maintain our 'harps. The most important lesson I learned was that it is almost impossible to have a truly successful musical learning experience with inferior or inadequate equipment.

Another evening, some of us visited the nearby studio workshop of Kelischek Historical Musical Instruments.

Each morning at the Folk School was started with morning song for all the school's students – Ivan was one of the presenters, displaying his expertise in many folk instruments including the musical saw. For our class, the session climaxed by playing together, presenting a medley of three new songs in performance for the whole school. The workshop was a great success – right from the start!

Our last evening together, the Folk School featured Ivān in a full-fledged concert to the whole area. The auditorium was packed and the performance was exceptional!

Oddly enough, most of the local people gather around in and outside Brasstown's only gas station/ general store on Friday night. They break into informal group jams of local folk musicians. Everyone just hangs out and enjoys. All in all, it was a really full musical experience.

1st Annual Great River Road Festival
Pere Marquette Park, Grafton, Illinois
Reporting: Thora Lynn Buis
Godfrey, Illinois

Nestled among the bluffs of the Mississippi lies Pere Marquette Lodge. The lodge, outside Grafton, Illinois, was the gathering place for the First Annual Great River Road Festival sponsored by The Gateway Dulcimer Society of Collinsville, Illinois. The festival began on Friday, August 21 and ended with an Old Time Gospel Sing on Sunday morning.

Over 280 people registered for this festival. Teachers and performers included: Kendra Ward and Bob Bence, Ariane Lydon, Gary Gallier, Alfonse Ponticelli, Rick Thum and Alex Usher.

There were three autoharp workshops

offered. Two were for beginners and one for advanced players. The workshops averaged 12 people in attendance, mostly beginners. Throughout the course of the weekend, students learned how to hold an autoharp upright and how to wear picks correctly. Students were taught how to pick out melodies and how to do pinches. Alex was a great instructor. Students were encouraged to play by themselves so that Alex could help them with these musical styles.

Alex wowed the crowds in evening concerts on Friday and Saturday nights. In between songs such as *The Clarinet Polka* and *The Chicken*, Alex quoted limericks that kept the crowds in laughter.

If you did not make it to Pere Marquette this year, plan now to attend next year's festival. You'll be in for a treat!

Walnut Valley Festival
Cowley County Fairgrounds, Winfield, KS
Staff report

Call it what you will – Winfield, Walnut Valley, the 27th Annual National Flat-Picking Championship, or as the locals call it, "The Bluegrass" – it's all the same. Music. And more music. And maybe some more music. All of which is played both on and off the several stages. Over the years, I have come to the conclusion that this is just one big, happy, music-filled "family" reunion. This year, Mike Herr took home the first place trophy in the autoharp competition, followed close behind by Les Gustafson-Zook (2nd) and Tina Louise Barr (3rd). Rounding out the top five were Jo Ann Smith and Ivan Stiles. Others competing were Alex Usher, Adam Miller, Chuck Daniels, "Dulcimer Dan", and Tom Blaxton. All ten contestants should have left the stage with a sense of satisfaction for a job well done. Festival goers had quite a choice of workshops from which to choose and all were well attended and, of course, well presented. Bryan Bowers, Karen Mueller, Roz Brown and Julie Davis were among the "scheduled" AHers. During one of his evening performances, Bryan invited Bob Lewis, Les Gustafson-Zook, Mike Herr, Lucille Hinds and Karen Mueller to join him on stage for a set. What a thrill that must have been! As it was already fairly well known that this would be George and Mary Lou Orthey's last year to participate in Winfield, the contest was dedicated to them in token of their many years of work and contributions. They were presented a Winfield traveling bag with cards from their

many well-wishers. Good goin' guys!!

Alan Mager House Concert
M.A. Johnston's, New Cumberland, WV
Reporting: Ruth Walters
Elizabeth, Pennsylvania

If you want to end your busy, sometimes hectic week on a fun and relaxing note, take a leisurely drive through southern Pennsylvania to the rural New Cumberland, West Virginia home of Mary Ann Johnston for a house concert, featuring an international autoharp champion. This is what a small group of southwestern Pennsylvanians did on Friday evening, September 12, to attend Alan Mager's concert.

When we arrived at the white farmhouse, Alan was there to take us on a vocal and instrumental journey through the years with his two Orthey and two Fladmark autoharps. His program covered such favorites as *The Bells of St. Mary's*, played on his wildly beautiful Fladmark diatonic autoharp that just rang with its clear bell-like tones. We had no idea that an autoharp could look like that, plus sound so wonderful, too. *Charlie Brown* took us to another point in time, as we all joined in to help with "why's everybody always pickin' on me?". Then, Alan transported us back to our high school marching band days as he played *American Patrol*. Two of our favorites, and the absolutey funniest songs, were *Talkin' Dirty in Hawaiian* (or some such name) and another tune that recounted the tale of a couple of fellows and their experiences at the neighborhood swimming hole. Alan has all the necessary moves and expressions down pat for these two songs, which adds even more to the zany lyrics.

During the course of the evening, the Johnston family pooch did some performing of his own, as he tried to steal the stage from Alan a few times. And to top off a perfectly delightful evening, during the break, everyone was treated to home-baked cookies, coffee and soft drinks. As we headed back home, our concert was extended by another hour and a half, as we listened to the tapes of Alan Mager. What a great way to head into the weekend!

**CHECK THE
MARKETPLACE**

For a selection of
Christmas
Books and tapes



**AUTOHARP
CONSTRUCTION**
The Mountain Laurel 'Harp

(Plans to build your own autoharp Vol.3 #2, Vol.3 #3, Vol.3 #4, Vol.4 #1)

Eccentric Luthier Builds

Erratic Mountain Laurel 'Harp: Vol. 8 #2

**AUTOHARP
MAINTENANCE**
A Few More Bars ... But Not

Much Action (Easing chord bar action): Vol. 8 #2

Auto-Suggestion: Cam holes in fine tuners, Vol. 6 #1, Slipper soft finger picks, Getting strings under chord bars, Stripped screw holes in cover brackets, Shrink- ing nylon picks. Vol. 6 #4

Bars – Where The Action Is

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Bringing The 37th String Back To Life (Adding a 37th string to the 'harp): Vol. 9 #1

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Do Do That Voo Doo (Breaking in a new 'harp with musical vibrations): Vol. 7 #4.

Felt Bad About Your Damped 'Harp? (Felt replacement): Vol. 4 #4.

From Start To Finishes (What kind of finish to use): Vol. 10 #1

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Harprescription (Autoharp maintenance): Vol. 1 #2.

How To Strike A Familiar Chord (Various chord layouts): Part 1, Vol. 5 #4, Part 2, Vol. 6 #1, Part 3, Vol. 6 #2.

Improving The Autoharp – A Panel Discussion: Part 1, Vol. 4 #2, Part 2, Vol. 4 #3.

It's Springtime (Suggestions for a yearly check-up): Vol. 9 #3

Jigs Aren't Just For The Irish (Helps refelting process): Vol. 5 #3.

Listen To The Jingle, Rumble, and The Roar (Harmonics, bar placement, fine tuner setting, felting): Vol. 2 #3.

Making New Friends of Old 'Harps (Turning an old chromatic into a diatonic): Vol. 8 #4

Old 'Harps ... Good Buy or Good-Bye: Vol. 5 #2

Optimizing The Chromatic

Autoharp Quarterly

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- When Your G String Breaks** (String substitutes): Vol.6 #4.
- Wolves In The Attic** (Sympathetic discordance of strings): Vol. 2 #4.
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THE AUTOHARP
HALL OF FAME MEMBERS

Maybelle Addington Carter
Ernest Van "Pop" Stoneman
John Kilby Snow
Sara Dougherty Carter
Marty Schuman
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Glen R. Peterson
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Mike Seeger
Meg Peterson
Becky Blackley
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1999 NOMINATION FORM

Nominations for the 1999 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from September 1, 1998 until May 1, 1999. Nominees should have had a significant, long-standing, positive impact on the autoharp community. Any individual wishing to submit nominations may do so by completing this form. Copies of this form are permissible. Names may be submitted for one posthumous and one contemporary nomination. Posthumous honorees must have been deceased for three years to be eligible.

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

are proficient in autoharp history. *Envelopes must contain nominations only*, and should be addressed to: **The Autoharp Hall of Fame**, Limberjack Productions, 18 Burd Road, Newport PA, 17074. These envelopes shall be forwarded, unopened, to the panel. Limberjack Productions shall be informed of the decision of the panel by the third week of May, 1999. The honorees shall be installed into The Autoharp Hall of Fame at the 1999 Mountain Laurel Autoharp Gathering, and announced in the Summer 1999 issue of *Autoharp Quarterly*. **When describing a nominee's contributions, specify their significance, and the nominee's leadership role in the autoharp community.**

POSTHUMOUS NOMINEE

Name of nominee: _____

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

CONTEMPORARY NOMINEE

Name of nominee: _____

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

Name, address, telephone number of person submitting nomination:

NAME _____ TELEPHONE _____

ADDRESS _____

CITY, STATE, ZIP _____

I am an AQ subscriber.

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

NAME _____

IMPORTANT

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

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"Traditional Music Classics" (video) Kilby Snow, Vol. 10 #2 and Vol. 10 #3
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REGULARLY PUBLISHED FEATURES

Annual Autoharp Club List:

Winter, every year, updated in each issue.

Annual Autoharp Festival List:

Spring, every year, updated in each issue.

AQ Post-Scripts: Personal news, late schedule changes, etc. in each issue.

Autoharp Quarterly Autoharp Songbook:

Up to eight songs with chords and words.

The MarketPlace: Autoharp related tapes, CDs, videos, books and accessories for sale.

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Quaker Benediction

words: Public Domain

melody: Marty Lane 1997

autoharp melody

When the song of the an - gel is stilled; When the star in the sky is gone; When the kings and prin - ces are home, When the shep - herds are back with their flocks; The work of Christ - mas be - gins. To find the lost; To heal the bro - ken; To feed the hun - gry each day. To re - build the na - tion, To bring peace to all peo - ple; To make mu - sic in the heart -- and soul. When the song of the an - gel is stilled; When the star in the sky -- is gone; The work of Christ - mas be - gins.

The text of this benediction is a slightly altered version of the Quaker Benediction heard on the recording "Twas On A Night Like This" by Cathy Barton, Dave Para, the Paton Family, and others. Although the blessing is beautiful as it is spoken by Gordon Bok on the recording, it seemed that there should be a melody out there somewhere - - - waiting. I was lucky enough to hear it.

Marty Lane November, 1997

autoharp melody arrangement: M.L.

The 'Perfect Fit' Autoharp Strap



by Mary Umbarger

Materials:

Fabric strap – Almost any kind of fabric can be used, however, some are easier to work with than others.

Button tabs and cross stay – Leather, suede, heavy vinyl.

Other – You will need iron-on interfacing if your strap fabric is lightweight. Sewing machine, iron, square and a yard stick are needed. Fitting is *the thing* !!! The rest is all downhill !!!

Step One:

If you use a strap, put your 'harp "on", check the fit and if the 'harp needs raised or lowered, adjust your present strap to fit properly. With the 'harp in place, make the following measurements using a cloth tape.

Step Two:

A: Measure from the bottom of the 'harp over the right shoulder. Bring the tape in front of your arm, across your back, and under your left arm to the spot even with the top button.

Step Three:

B: Beginning with the spot that is even with the top button, measure over your left shoulder, across your back, and under your right arm to the bottom of the 'harp.

Chart: Measurement A 34 (demo)
Measurement B 26.5 (demo)

Cutting the strap pieces:

Strap can be as wide or as narrow as needed for your body. Size – I recommend no less than 2 inches in width. I will use this to demonstrate.

Cut fabric two times the desired width plus one-fourth inch wide by length measurement:

A & B plus 5 1/4 inches.

Cutting chart:

A: 1 piece – 5 1/4 by 39 1/4
(34 + 5 1/4, see demo)

B: 1 piece – 5 1/4 by 31 3/4
(26.5 + 5 1/4, see demo)

Interfacing:

If fabric is lightweight – dress cotton, lace, etc., use iron-on interfacing to stabilize.

Sewing:

1. Fold straps longways with right sides together.
2. Mark sewing lines, allowing 1/8 inch for turning take-up. (vis. 2 1/8)
3. Stitch, leaving an opening of 3 inches in center of seam for turning purposes. Sew length wise seam only.
4. Before sewing across ends, position so the seam is in the center; square ends after measuring your length for A & B. Sew ends.
5. Turn and press – the seam will be on the strap.

Button tabs/ Cross stay:

Make a template for your button tabs and cross stay by again putting on your 'harp with your present strap, placing the strapped sections over your body as per your measurements and determine the distance from end of strap to button – this will be the length of the tab plus the width of the straps – vis., my distance is 2 inches (width of strap), so I will cut template 5 inches and 4 inches respectively. Round one end of template and leave the other end square. Cut two pieces of each template size: glue or sew together.

Assemble strap and sew tabs into straps with ends overlapping and tab sandwiched between them.

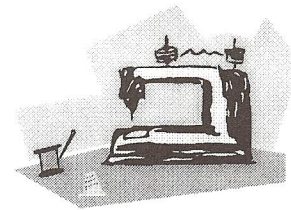
At this point, cut button holes in tabs.

Criss-cross the two straps over your body and attach to your autoharp.

You will need someone to adjust the criss-cross in the back and pin it in the best position.

Next, cut a template, usually some "diamond" shape and sew onto the cross section.

Congratulations!! You did it !!



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Kidstock

by Bonnie Phipps

Here's a song for those delightful people who are still growing. It is an old camp song that has never stopped growing, it is still going through the folk process. That's because it is so much fun to make up verses. Fourth and fifth graders can make up verses once they get the idea, the younger ages have a harder time but they love to sing it.

NOTES ON PLAYING THIS SONG:
Last issue we used the stop action on the song *On A Sunday*. Now we are going to add strumming on blank strings in a rhythm pattern. When you see an X in the place of a chord, it means to mute the strings by pressing three chord bars and to strum the muted strings at the same time as directed by the tab. I have combined the stop action pattern \uparrow_s with the "blank string" strum pattern to create a very rhythmic sound. It's "way cool"!!!

Practice this rhythm pattern, which is the same throughout the whole song: Use the chords D, A and E to mute the strings.

D X D

$\uparrow\downarrow$ $\uparrow\downarrow$ $\uparrow\uparrow$ | \uparrow \uparrow_s \uparrow_s $\uparrow\downarrow$:

TAB DEFINITIONS

\uparrow Strum from the low strings towards the high strings with your thumb.

$\uparrow\downarrow$ This is a back and forth strum that occurs within one beat, follow the direction of the arrows. Each beat is connected by a line.

S The "s" symbol means to stop the sound of the strings right away, usually on the upbeat of that chord, as shown in this example:

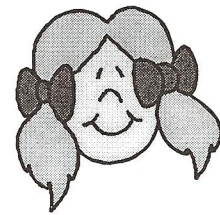
\uparrow_s \uparrow_s \uparrow_s \uparrow_s
1& 2& 3& 4&

X

An "X" used in place of a chord symbol means to strum on muted strings in the direction of the arrow tab. To mute the strings, press down three chord bars at the same time.

$\uparrow\uparrow\uparrow$

If the arrows are placed low, strum the lower strings of the autoharp, when the arrows are placed high, strum in the higher area of the strings.



MADALINA CATALINA HOOPENSTEINER WALLENDINER HOGON BOGON LOGON

Chorus

Musical notation for the first line of the chorus. The staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes. Below the staff, the lyrics are: Mad - a - lin - a Cat - a - lin - a Hoop - en - stein - er Wall - en - din - er. Chord symbols D, X, D, and E are placed above the notes. A guitar-style tab below the lyrics shows strumming directions: $\uparrow\downarrow$, $\uparrow\downarrow$, \uparrow , \uparrow for the first two measures, and \uparrow , \uparrow_s , \uparrow_s , $\uparrow\downarrow$ for the second two measures.

Musical notation for the second line of the chorus. The staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes. Below the staff, the lyrics are: Hog - an Bog - an Log - an was her name. She. Chord symbols A, X, A, and D are placed above the notes. A guitar-style tab below the lyrics shows strumming directions: $\uparrow\downarrow$, $\uparrow\downarrow$, \uparrow , \uparrow for the first two measures, and \uparrow , \uparrow_s , \uparrow_s , $\uparrow\downarrow$ for the second two measures.

Verse

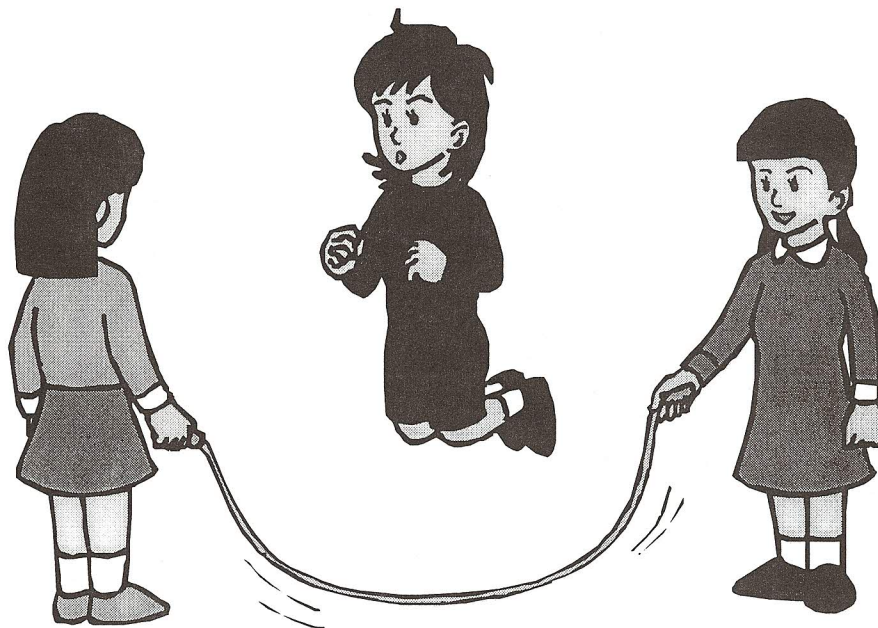
D had two eyes in the middle of her head,

Repeat Chorus

A One was blue and the other was red.

OTHER VERSES:

- *She wore a shoe size twenty-seven and a half, one took a shower and the other took a bath.
- *She had two knees in the middle of her legs, one fried bacon and the other fried eggs.
- *This ol' gal was ten feet tall, she slept in the kitchen with her feet in the hall.
- *A ten ton truck hit Madaline, the owner had to buy a new machine.



Some Tips for

Resolving Some Autoharp Chord Bar and String Problems

by Drew Smith

Oh, how sweet the sound of your brand new autoharp! The chord bars damp the strings so easily ... and the strings of each chord ring out so clearly!

Now...tune your 'harp properly and let's try that same 'harp a year or two later, and see how it sounds. Assuming it's been played a good deal and not just sitting in its case, you may notice that the sound of your 'harp may be somewhat less clear and have a "duller" ring. You may find you have to press the chord bars down more firmly to get that clean sound you want to hear. That's most likely because the felts on the most played chord bars have developed *grooves*. The deeper the grooves, the harder you'll have to press the bars to damp the strings for a good, clean sound. *And the harder you press, the deeper you keep making the grooves.* It eventually becomes a vicious circle. Good normal maintenance *requires* refelting your chord bars every so often, *especially those bars that are in the keys you play the most.* And chord bars that damp strings easily and lightly will also help to eliminate problems with tendinitis. *Just another tip:* I like to refelt with a medium density felt so that the push on the bar in damping need not be as forceful as with a hard density felt. It is worth refelting slightly more often to gain comfort and ease in damping.

Replacing worn felts on chord bars can definitely improve the ease of damping and clean up the sound of your chords... but by itself may not be sufficient to fully restore the tone of your strings to a more "like new" performance.

1. To help restore string "brilliance" both in appearance and sound:

Remove your chord bar covers and chord bars so you can gain access to the full length of all the strings. Be careful—the chord bar springs at each end are loose and could fall out! Remove them and put them in a soup bowl or a cup,

while you do what follows. Clean off the grime and oxidation which normally occurs on strings, by polishing each of them with fine steel wool or Scotch Brite (kitchen scouring pad). Don't forget to do the sides and under part of each string.

Use a soft, dry paint brush and brush out all the dust and dirt on the face of the 'harp, including where the springs go. I brush over the kitchen sink, so I can rinse the dust down the drain. *Now, add a dab of clear silicone glue* at the base where each spring fits. Then place each spring back into position, pushed into the silicone— and they'll stay in place from now on with no fear of them falling out and getting lost in future maintenance.

2. To make strings "silky" and easier to pick:

Help make the strings easier to pick and at the same time delay new oxidation by rubbing some furniture polish wax lightly all around the unwound strings. Do not spray wax directly on the strings...instead, spray on a cloth and then wipe the strings, or use paste wax sparingly on the cloth. Avoid waxing the wound strings, as you don't want to plug up the windings. You'll find that your picks will glide off the strings so nicely after you've done this! This is especially good to do in very hot and humid weather, when you might be carrying the 'harp under your sweaty arm. Peerspiration is salty and quickly attacks metal strings. I have seen strings become rusty by the next morning as a direct result of "dreaded sweat attack." So, remember that waxing after cleaning strings not only helps to restore their playing qualities, but makes picking "silky" and helps to ward off further oxidation and sound deterioration. *Do this on a regular basis.*

3. Some cures for "buzzing" or dead sounding strings:

A most common cause for string "buzz", or a dead sounding string is lack of clearance with the chord bar felts.

This can occur in either of two ways:

a) **Lack of top clearance.** With no bars depressed— if the chord bar felts are too close to the top of the strings, the string will not vibrate properly. If the felt touches only minimally, it can create an unpleasant "buzz". If it touches too much, then the sound of the string will be deadened. The remedy is to either refelt the offending bars, checking the thickness of the new felt, or if all the bars are in otherwise good shape, to simply raise the chord bar assembly away from the strings by inserting shim spacers (such as one or two thicknesses of a cereal carton) under the chord bar end holders. Unscrew them, add the shims, and then replace them. The bars, when replaced, will be raised away from the strings by the thickness of the spacers.

b) **Lack of side clearance** on depressed chord bars. If the felt pads are not positioned so that each "sounding" string is centered within its 1/4" hole, the side or sides of some of the felts might touch the vibrating string when it sounds. This can create an unpleasant buzzing or deadened sound. Some older 12 and 15 bar Oscar Schmidts use shims or spacers at one end or the other in some of their chord bar holders as an aid in centering the holes in the felt over the sounding strings. Of course, if you correct with spacers, this changes the position of *all* the felt pads and holes on the chord bar, so you have to check what happens to the line-up of all the pads and holes on that chord bar. If the problem develops only over isolated strings, you can cut back the part of the offending felt pad so the string will sound true. At times, some felts have a habit of shifting slightly on their sticky-back adhesive, which you can correct by merely pushing the offending pad over to the appropriate side. When you refelt your chord bars, be careful to line up the centering of the holes over the strings that are meant to sound. This way you'll start fresh again.

Always visually inspect each chord bar as it is being replaced into the holders to determine that no part of the felt pad sides touch the strings. Press each bar down and sound the strings before replacing the next chord bar.

4. To eliminate the "twang" that can afflict some strings:

The "twang" I refer to is a raspy, overly sharp string sound in certain unwound strings. You might call it a nasty overtone. When this occurs, it causes each chord in which the offending string appears to sound off-color. The string has a "bite" which is quite noticeable and is dominant each time the chord or specific melody note is struck. It's awful.

This problem occurs mainly in 'harps that have bridge rods at both the top and bottom of the strings. "B" and "C" model OS 'harps do not have bridge rods (they have individual string stops at the top near the tuning pins). So, the problem can occur on the older "A" model OS 'harps which do have bridge rods and on custom made 'harps that usually have brass rods at each end of the strings. Make sure the strings are clean, following steps in Section 1.

I have found the "twang" normally occurs in strings which are in the most frequently played chords, therefore, it appears that a *heavy frequency of string vibration* is what causes this problem. My first thought was to change the offending string. When I loosened the tuning pin and lifted the string up from where it touched the bridge rod at the top, I noticed a definite *vibration groove* had been created in the upper bridge rod at the point where the string vibrates. A similar vibration groove was found to have been made on the bridge rod on the bottom end. *These grooves can cause the "twang" when they become too deep and wide.*

So— while the string was slack, *I burnished the top and bottom bridge rod grooves away with the blade end of a regular small screwdriver.* I did this slowly and carefully, so as not to slip and damage the surrounding wood. As an extra precaution, I scuffed the side of the screwdriver blade on the under side of both ends of the slack string, where it goes over the bridge rod, to remove any burr that might exist on the

string. Then I returned the string back to its proper pitch, and I found that annoying "twang" was gone! If all else fails, you could replace the string... but, try these fixes first. I avoid replacing strings, if at all possible. My strings can last me for years with good care.

If you find you have a lot of string "twang", my suggestion is to *loosen all the strings and rotate the bridge rods at both ends of the strings* — and also do this *whenever you replace all the strings.* This will give the strings all fresh rod metal to vibrate upon, and help to give the same sound to the 'harp that it had when brand new! However, you cannot rotate one-piece bridge rods that have a bend in them. My recommendation is to change your one-piece bent rod to shorter straight pieces.

Special note: For 'harps that have one-piece bent rods.

To get fresh metal for your strings, you can create several short straight pieces by cutting the rod at the bend points, and then rotate the new straight pieces so that the strings rest over fresh rod metal. Or, you could replace the old one-piece bent rod with new, short straight pieces of brass rod.

Older "A" model Oscar Schmidt autoharp bridges use iron rods. Most custom 'harp makers use brass bridge rods. New brass rods could be used on all 'harps that have rods. They should be available from welding shops at a reasonable cost. Bring a sample of your old rod to be matched for rod diameter. They will provide new, fresh metal for the strings to ride over, time and time again to help restore that sweet, clean sound!

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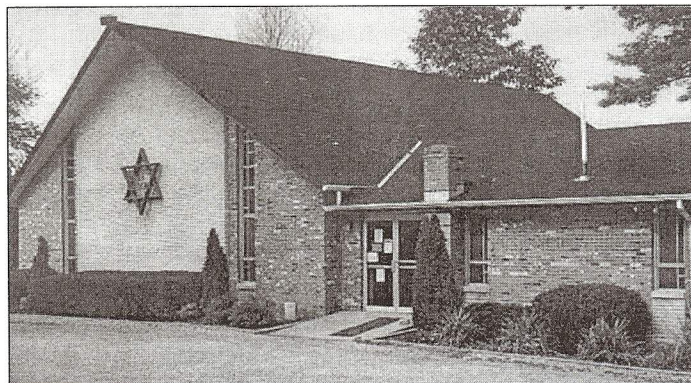
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Sacred' Harp

by Cindy Harris



Temple Ohav Shalom in Allison Park was founded in 1970 as the North Hills Jewish Center. Over the years the congregation has grown from a handful of founders to nearly 170 families. Although the synagogue is affiliated with the Reform movement, our location to the north of the city of Pittsburgh means that our members come from a fairly wide geographic area and bring with them musical expectations from many different Jewish traditions. As a result, our “minhag” (loosely translates as “custom”) for music is a bit different from those of other Reform congregations, incorporating songs and melodies from a wide variety of sources both oral and written.

Since Ohav Shalom is a small congregation we do not employ a professional cantor. About three years ago, I began recruiting, and when necessary, training, lay cantors. Members of our congregation who were familiar with the liturgy but had not necessarily learned how to lead the service. We now have a group of eight people who take turns joining the rabbi on the bimah during services and leading the sung and chanted prayers and songs that are integral to Jewish worship. Most of the time the

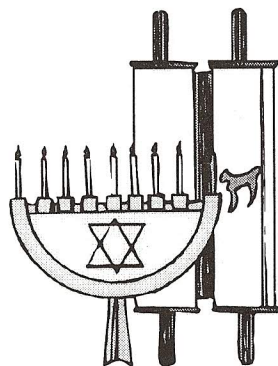
music is sung a capella, but for Shabbat services on the first Friday night of each month, and for many holidays, we use a folk-style liturgy and incorporate acoustic instruments. This custom was actually the trigger that led to my taking up the autoharp not quite three years ago. I was looking for a way to cover those folk services when Julie, our guitar-playing lay cantor, was not available. It didn't take long before I was annoying the congregation with my autoharp renditions of the folk liturgy. But in the time since then, Julie and I have not only taken our solo turns leading these services, but teamed up as a duo and occasionally as a trio with our guitar-playing rabbi, an ardent “Grateful Dead” fan who recently inspired us to sing the words of a very traditional closing song in two part harmony to the melody of “Ripple”, and once had us sing the words to a traditional opening song as an improvised 12-bar blues duet with guitar and autoharp accompaniment. Fortunately, the congregation receives these experiments with great enthusiasm, and we have a lot of fun inventing them.

The song “Lo Yisa Goy” is one that is known and loved by Jews around the world

not only during services, but on any occasion that calls for a song. The Hebrew text comes from Isaiah 2:4 and translates as “Nation shall not lift up sword against nation; neither shall they learn war anymore.” The same melody can also be sung to the English words:

“And ev'ry man 'neath his vine and fig tree shall live in peace and unafraid. (repeat)
“And into plowshares beat their swords. Nations shall learn war no more. (repeat)”

There are many well-known settings of the Hebrew text, but this folk version is still my favorite, in part because it offers so many interesting opportunities for the autoharp. It can also be sung a capella as a two-part round (second voice starts when the first voice gets to the B part). I've included just a simple autoharp arrangement here, but once you can play the melody, try experimenting around with various rhythmic patterns and tempi. A recognizable version of this tune can also be played on diatonic 'harp by substituting Am for the A7 chords except in the last measure where you would substitute either C7 or FM7.



Lo Yisa Goy

Isaiah 2:4

Folk Tune

With fervor
♩ = 120

Arranged for autoharp by Cindy Harris

Dmin

Gmin A7



Lo yee sa goy el goy che- rev_ lo yeel- m'- du od mil- cha-

Dmin / A7 Dmin A7 Dmin A7 Dmin / / A7 Dmin A7 Gmin A7

1.

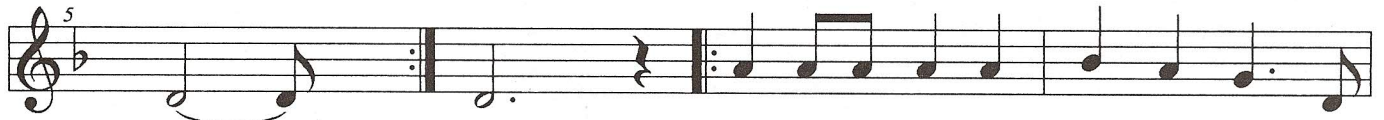
Dmin

2.

Dmin

Dmin

Gmin



-ma_ -ma Lo yee- sa goy el goy che- rev v-

Dmin Dmin Dmin / / / / Gmin Dmin Gmin /

A7

1.

Dmin

C7

F

2.

Dmin

A7

Dmin



lo yeel- m'- du od_ mil- cha- ma meel- cha- ma

/ / / / Dmin Gmin Dmin C7 F Dmin A7 Dmin

D.C.



Shalom

The Battlefield Ballads of

George Root

by Doug Stuart

In the mid-60s, in Chicago, I began listening to urban folk music – at first the commercial groups, such as the Kingston Trio, the Chad Mitchell Trio, the New Christy Minstrels and many others, moving later to the individuals – to Judy Collins, Joan Baez, Gibson and Camp, wooed slowly but inexorably backward by the Weavers, the Armstrongs and the various Seegers, into the traditional, the music of the mountains – into the songs and dance music of the fiddle, banjo and mandolin. I remember one early college summer listening over and over to the lush harmonies and slick arrangements of the urban trios, as well as the plain and lonesome sounds of Wade Ward and Roscoe Holcomb, singing and playing along as well as I could with my banjo. One of my favorite Chad Mitchell Trio albums had a stirring arrangement of *Rally Round the Flag*, which still pops into my mind from time to time.

I had no idea then that this was one of the great Civil War songs, that it had been sung by American troops in most every war since, nor that it was written by George Frederick Root, one of the most successful composers of songs of that period – along with Stephen Foster, Julia Ward Howe (*Battle Hymn of the Republic*), and Henry Clay Work (*Kingdom Coming* and *Marching Through Georgia*). Root's songs were tremendously popular, especially with the soldiers, and in 1889, at a testimonial banquet honoring Root, J.W. Fifer, a former Union soldier, said, "The true and correct history of the war for the maintenance of the Union will place George F. Root's name alongside of our great generals. Only those who were at the front, camping, marching, battling for the flag can fully realize how often we were cheered, revived and inspired by the songs of him who sent



GEORGE F. ROOT

forth the *Battle Cry of Freedom*, which makes a strong claim for the power of music to move the human spirit in whatever direction is intended.

George Root was born in 1820 in Sheffield, Massachusetts, but moved when he was six to a farm outside of North Reading, near Boston. The oldest of eight children, he was raised in a musical family. His maternal grandfather was a singing-school master, and his mother and her five sisters sang and played double bass. His father taught him to play the flute, and before his teens he had learned the rudiments of performing on thirteen instruments (no mention of anything resembling the autoharp), though he focused in his later career on organ, piano and voice. In 1838, at eighteen, he went to Boston where he first began formal musical studies, studying piano and singing and joining the Handel and Haydn Society. He was soon hired as assistant to the choirmaster and organist, A.N. Johnson for \$3 a week, room and board, and music lessons.

While studying singing with George Webb, he was introduced to Lowell Mason at the Boston Academy

of Music, who was experimenting with the introduction of singing school methods in Boston public schools. In 1841, Root began assisting Mason as well as conducting several choirs. He became quite successful and began teaching regular sessions in vocal technique. In 1844 he took Mason's methods to New York City, teaching at the Abbott School for Young Ladies and accepting several other appointments, including the Union Theological Seminary, the New York Institute for the Blind, the Rutgers Female Institute and Miss Haines School for Young Ladies. (Fortunately for Root, modest musical skills were a requirement for a young woman's entry into polite society. Unfortunately, however, making a living in music was apparently no easier then than now, and no single position was likely to suffice.)

The next year, Root married Mary Woodman, an accomplished singer, and formed a vocal quartet with his wife, a sister and a brother. Not long thereafter, he published the first of many choral collections and teaching methods, *The Young Ladies' Choir*. The Roots had two children; their daughter Clara Louise Burnham, became a successful novelist and their son, Frederick Woodman Root, following his father, became a professional organist and composer.

In December of 1850, Root went to Europe and studied voice in Paris, returning late in 1851 to his teaching. With William Bradbury, he soon established the first Normal Musical Institute for training teachers in New York City and, inspired by his mentor, Mason, who often taught at the Institute, he began organizing conventions across the country to promote new methods of music instruction. This was the heyday of the minstrel show and Stephen Foster's Ethiopian songs were

enjoying great popularity. Root had studied music in the European tradition and was heavily influenced in Boston by the “good music” genre of Lowell Mason and his disciples, such as John S. Dwight, its chief spokesman. Root found the new medium of popular song attractive, despite his mentor Mason’s antagonism. Root began composing both sacred works, such as the celebrated hymn *The Shining Shore* (words beginning “My days are gliding swiftly by ...” by Reverend David Nelson, 1855) and secular, such as the cantata *The Flower Queen* (1852) composed for his young women’s classes. The libretto was composed by Fanny Crosby, a former pupil at the New York Institute for the Blind, with whom he began to collaborate frequently. The cantata was well received and he followed it with a series of similar works, which were performed widely around the country in his lifetime, especially in Boston and Chicago. The best known of these was *The Haymakers* (1857), which was recorded as recently as 1978 (I found a copy in the local library). Such works were intended to be staged and were virtually operas, but Root was opposed to the concept of opera, apparently on moralistic principles. These were musically unpretentious and vocally attractive, which contributed greatly to their popularity.

At about the same time, using the pen name G. Friedrich Wurzel (the German word for “root”), he began writing parlor songs, which he submitted to performing groups, such as the Christy Minstrels. His first success was *The Hazel Dell* (1852), a maudlin ballad written with Crosby. Others followed, such as *There’s Music In the Air* (which later became a college song at Princeton with the famous refrain, “Rah, Rah, Rah, Rah, Siss Boom Bah!) and *Rosalie, the Prairie Flower*, a lugubrious lament, all in the period’s sentimental, genteel genre. Root offered to sell *Rosalie* to a local publisher for \$100, but the publisher, Nathan Richardson, lacked confidence in the song and offered instead a royalty arrangement, which eventually brought Root \$3000, big money in those days (and reminiscent of actor

Tom Hanks contemporary deal).

In 1859 Root moved to Chicago and joined the music publishing venture started a year earlier by his younger brother, E.T. Root, and C.M. Cady. He invested and became a partner, taking charge of Root & Cady publications. In selecting works for publication, he urged composers to conform to the severe limitations of range and difficulty he imposed upon his own music to make it accessible to the widest public. In abandoning classroom teaching for the publishing business, he had inadvertently poised himself for a new career focus that would establish Root & Cady as the most important music publisher during the Civil War.

Within three days of the firing on Fort Sumter, which began the War Between the States, Root composed “The first gun is fired! May God protect the right!” This was issued on 15 April, 1861, the first published song of the war, and the first of more than 30 war songs by Root. This song did not become popular, but another ballad later that year, *The Vacant Chair* (or *We Shall Meet But We Shall Miss Him*, an adaptation of a poem by H.S. Washburn), was well received in the North and South, expressing as it did the tragedy of a young soldier’s death just before returning on furlough for the Thanksgiving holiday. The poem was set to music by several composers, but Root’s version became the most widely sung.

President Lincoln’s second call for volunteers on May 3, 1863 inspired Root, and “immediately, a song started in my mind, words and music together ... I thought it out that afternoon and wrote it the next morning.” *The Battle Cry of Freedom* (presented in this issue of AQ) became one of the war’s most celebrated ballads. On the same morning that Root completed the song he was approached by the Lombard Brothers, popular singers who featured war songs. They introduced it the same day at a war meeting in front of the Chicago Court House. As Root tells the story in his autobiography, *The Story of a Musical Life* (1891), “the ink was hardly dry when the Lombard Brothers ... came in for something to sing

at a war meeting that was to be holden in the court-house square just opposite. They went through the new song once and then hastened to the steps of the court-house, followed by a crowd that had gathered while the practice was going on. Then Jule’s magnificent voice gave out the song and Frank’s trumpet tones led the refrain ... and at the fourth verse a thousand voices were joining in the chorus”.

And so Root continued to establish himself as a “layman’s musician”, composing music for singing in homes, schools, churches, and clearly, battlefields. An unidentified soldier was quoted as saying that the tune put “as much spirit and cheer into the army as a splendid victory. Day and night you could hear it by every campfire and every tent.” President Lincoln wrote him in admiration: “You have done more than a hundred generals and a thousand orators. If you could not shoulder a musket in defense of your country, you certainly have served through songs.”

As Root described his calling, “I am simply one who ... makes music for the people, having always a particular need in view.” He had come to this understanding with difficulty, having to break free from the European models of the “better music” school of Boston, his formative influence. He describes his own transformation, inspired in part by the music of Stephen Foster, “I would be wasting my time in trying to supply the wants of a few people who are already abundantly supplied by the best writers of Europe... I saw that mine must be the “people’s song”, still I am ashamed to say, I shared the feeling that was around me in regard to that grade of music.” With those feelings long behind him, Root continued to write songs for the war, many published in Root & Cady’s own periodical, “The Song Messenger of the Northwest” (Chicago then lying in the northwest of the United States). Late in 1863 he penned *Just Before the Battle, Mother* describing the feelings of young soldiers on the eve of battle. Foreshadowing the modern aesthetic of self-reference, the song mentions troops marching into battle singing *The Battle Cry of Freedom*. The sheet music

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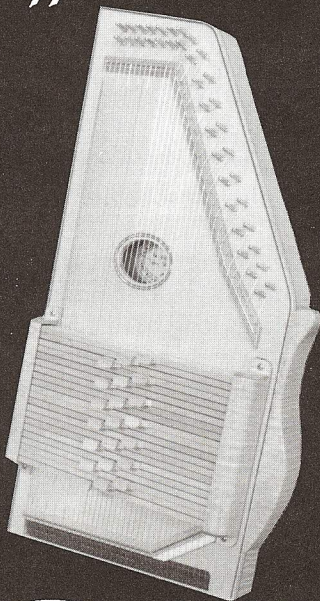
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Needing a song for the Christmas issue of the *Messenger*, Root wrote *Tramp, Tramp, Tramp* (or *The Prisoner's Hope*) in two hours. It was inspired by the Union soldiers held prisoner in the Confederacy and described "the feelings of a sick and lonely Union captive dreaming of liberation by victorious Northern troops. His brother didn't think much of it, but having to meet the publishing deadline, he printed it anyway. It was instantly successful and became one of the most widely circulated and beloved songs of the war. In fact, adapted with new lyrics, it became General Ulysses S. Grant's 1868 campaign song.

Not all of Root's songs were hits. In 1864 he wrote a sequel to *Just Before the Battle*, but it flopped, as did *On, On, On The Boys Came Marching*, an attempt to capitalize on *Tramp, Tramp, Tramp*. As we know from the frequent failure of sequel films today, it is hard to bottle the artistic energy and integrity of the creative act, which is always unique ...

Root continued to write after the war, but the firm of Root & Cady was destroyed by the disastrous Chicago Fire of 1871. Nevertheless, Root continued to write and publish songs (over 200 in all), song collections and method books. He resumed his Normal School activities, and performed publicly. He was awarded a D.Mus. degree from the University of Chicago in 1872 and traveled once more to Europe

to observe music instruction. He made his last public appearance at a Civil War memorial at The Auditorium in Chicago in February 1895, singing *The Battle Cry of Freedom* and died later that year while vacationing on Bailey Island, Maine.

His song, *The Battle Cry of Freedom*, never lost popularity. It was sung by a thousand voices for the nomination of General Ulysses S. Grant at the Republican Presidential Convention of 1867. Late in 1896, in a gathering to raise money for a Root monument, ten thousand people gathered to hear Jules Lombard, now an old man, sing the ballad he and his brother had introduced 33 years earlier. In 1897, two years after Root's death, Charles Dana, editor of the *New York Sun*, wrote "George Root did more to preserve the Union than a great many brigadier generals, and quite as much as some brigades." The power of his melody continues unabated apparently. In the Lester Levy Collection of Sheet Music, I found a song from 1976 entitled *Jimmy Carter*, by Henry and Bobbie Shaffner, "based on the traditional song *Rally Round the Flag*, original title, *Battle Cry of Freedom* ... words and music by George F. Root ... dedicated to the 39th President of the United States."

So, a good song, and especially a good tune, can circulate for many generations, always carrying, it seems to me, the emotional qualities from which it sprang, and always potent to infuse others with the same. As George Root said, "It is easy to write correctly a simple song, but so to use the material of which such a song must be made that it will be received and live in the hearts of the people is quite another matter." Clearly George Root and others of his time like Stephen C. Foster, H.C. Work and Julia Ward Howe were masters of this, and we autoharperers are the direct beneficiaries of that mastery of simple songs, received and living still in the hearts of people. Let us enjoy them and continue to share them in our widening circles!

(This is the fourth in a series of articles featuring composers lives and music. If you have a favorite you would like to see, let us know.)



The Battle Cry of Freedom

by George Root (1820-1895)

G C

Yes we'll ral - ly round the flag, boys, we'll ral - ly once a - gain,

G D7 | G / / D7 G Em D7 | C / / D7 C

G D7 G

Shout - ing the bat - tle cry of Free - dom, We will ral - ly from the hill - side, we'll

G / D7 G / / D7 | G D7 G D7 | G / / D7 G Em D7

C G D7 G

gath - er from the plain, Shout - ing the bat - tle cry of Free - dom. The

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

G D7

Un - ion for - ev - er, Hur - rah boys, hur-rah! Down with the Trai - tor, Up with the Star; While we

/ / D7 G Em G | / / D7 G | / / D7 G Em | G / / D7 G D7

G C G D7 G

ral - ly round the flag, boys, Ral - ly once a - gain, Shout - ing the bat - tle cry of Free - dom.

G / / D7 G Em | C / / D7 C | G / D7 G / / / | D7 G

Picker's Portrait

Mary J. Park ❖ Ripon, Wisconsin

When it was suggested that I write this profile, I knew right away that the theme would be "It's Never Too Late!" You see, I am a fifty year old autoharper and I only began playing four and a half years ago. Playing and sharing Old-Time Music has brought a whole new dimension to my life.

Way back in the third grade, I was convinced that I wanted to take up the flute. Through my insistence and my mother's intervention, I was allowed to start two years earlier than most. I played the flute until graduating from high school, becoming an adequate but not great player. When I went on to small Marian College, where there was no music program, I set the flute aside and seldom touched it again. Then I moved away from home and any active music participation was out of my life for over twenty years. However, during that time I did ask my parents for an autoharp as a Christmas present one year. The Oscar Schmidt was ordered from the Sears catalog and I was very pleased when I received it. I thought it would be fun to use for my own entertainment and in my elementary classroom. Well, I soon found out that tuning that 'harp was a major problem. I can still picture myself sitting on the floor with a *tuning record*, trying to get that autoharp to sound right. Well, as has happened to many an autoharp, mine was relegated to the closet.

Then a serendipitous event brought me back to the autoharp. As part of my active participation in my teacher's union, I was asked to introduce a presenter at an October teacher's convention. As luck would have it I was assigned to chair a section led by Will and Ann Schmid on multi-cultural education through music. As a part of their presentation, they brought in mountain dulcimers and autoharps for us to play. But it was when Ann played a melody on her diatonic autoharp (I didn't know what a diatonic was then), that a whole new world opened for me. And then, to my great excitement, I learned that I could go to a Summer String-along (a music camp organized by Ann Schmid) and learn to play like that, too. As icing on the cake, I learned of the ex-



Photo courtesy Mary Park

istence of electronic tuners.

I could hardly wait to get home and drag out my autoharp and my Meg Peterson books. I soon invested in a good electronic tuner. I was certainly encouraged by how easy the 'harp was to tune with this new gadget and started to work on playing melody. That next June I signed up for Intermediate Autoharp (Ann thought I had learned enough on my own) and beginning mountain dulcimer. I was so fortunate to have Charles Whitmer for my first autoharp teacher that summer. The class was a perfect fit and I was in love with playing the 'harp. I came home from camp that summer so excited by my accomplishments, that I was even determined to figure out how to arrange my own songs and share music with others.

This also started a new relationship with my then 68 year old mother. I told her that she had to pull her guitar out of the closet (where it had resided for years), so that she could accompany me. I gave her a tuner as a Christmas present that year. We've now gone to many camps together and have both learned so much from many wonderful teachers. And, on that "It's Never Too Late" theme, my mother (now 72) has just started taking fiddle lessons. A couple of years ago, we formed the group called "Ageless Harmony" and my dad (now 80) has joined us on the bodhran. We

play for charitable events, school programs, meetings and just about anywhere we are asked. I also use my instruments in my teaching. I use music as a break from hard work and introduce my students to traditional music, but I also write songs and lyrics to help my students learn subject content.

I have found a passion for music that I never knew before. Where I often had to be prodded to play the flute, I now often practice for three or four hours in a day. I own a Fladmark D-G-C diatonic 'harp, an Orthey chromatic 'harp, as well as the original Oscar Schmidt which I plan to convert to a G diatonic. Five mountain dulcimers, a sweet stick and a tin whistle have also joined the collection. I also wanted to share my new found passion for music, so recently I began teaching both autoharp and mountain dulcimer. I continue to arrange my own music, both for students and for my own playing. Also knowing how hard it is for others to find autoharp teachers, Cindy Harris (a friend through the internet subscriber list for autoharp, Cyberpluckers) and I recently joined forces to create the Autoharp Teachers list which can be found through a link on the Autoharp Page (www.fmp.com/harp_page/) and the *Autoharp Quarterly* web page (www.fmp.com/aq).

My parents and I started seeking out places where we could share music with others in our area. We found that the Blackhawk Folk Society of central Wisconsin, and the Fondy Acoustic Music Alliance (FAMA), newly formed in Fond du Lac, Wisconsin, both hold monthly jams and open mics. I am now on the board of FAMA. Because I find it hard to find people in my area that like to play Old Time music, I have started organizing my own tri-annual Old time Music House Jams. I invite musicians from far and near. Some have been known to drive over three hours to come. At this point, I am usually the only autoharp and/or mountain dulcimer player in sight at any of these musical events, but I am trying to change that. I think of myself as an ambassador for the autoharp and mountain dulcimer.

So remember that it's never too late to start something new. Whether you play just for yourself, or you perform for others doesn't matter. I just reached the half-century mark, my mother is nearing three quarters of a century and my father has passed that. We have all found such joy in the music we make and the new friends we have made. Music is such a wonderful common ground for people of all ages and backgrounds.

Mary J. Park

Ripon, Wisconsin

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SIMPLY. Classic

by Linda Huber

Träumerei

from *Scenes from Childhood* by Robert Schumann (1810-1856)

Robert Schumann, a composer of the Romantic Period, was born in Germany. Neither of his parents were musicians but his father recognized his talent and encouraged him. At the age of eight, he began piano lessons and made his first attempt at com-

position. When he was sixteen, his father died and his mother, never in sympathy with his music, sent him to Leipzig to study law. While there, he studied piano and at the age of 20 wrote his mother that music was to be his lifework. He eventually married his

piano teacher's daughter, Clara Wieck. She was a concert pianist and very supportive of Robert's endeavors. As well as pieces for the piano, he also composed vocal, orchestral and chamber music.

The musical score for "Träumerei" is presented in three systems. Each system consists of a treble clef staff with a single melodic line and a bass clef staff with a simple bass line. The key signature is one flat (F major), and the time signature is 3/4. The score includes chord diagrams for the left hand, indicated by 'x' for fretted strings and 'o' for open strings. The first system begins with a C7 chord and a repeat sign. The second system continues the melody with various chords. The third system concludes the piece with a final C7 chord.

System 1:
 Treble: C7, F, C7, F, /, /, /, Bb, C7, Bb
 Bass: x, x, x, o, x, o, x, o, x, o, x, o

System 2:
 Treble: F, /, C7, F, Gm, /, F, C7, F, /, C, C7, F, C7, F, /
 Bass: x, o, x, o, x, o, x, o, x, o, x, o, x, o, x, o

System 3:
 Treble: /, /, A7, /, Dm, A7, Dm, /, /, /, C, F7, G7, Em, C, C7
 Bass: x, o, x, o, x, o, x, o, x, o, x, o, x, o, x, o, x, o
 (C°7)

F C7 F / / F7 / D7 / Gm / / D7 Gm D7 Gm D7 F

(C°7)

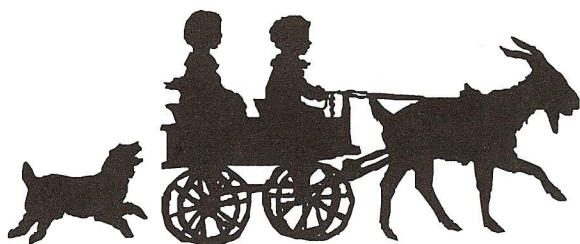
Bb F Bb / / / Gm A7 / Dm / / A7 Dm A7 Dm A7 C7

F C7 F / / / Bb C7 Bb F / C7 F Gm / F C7 F / C C7

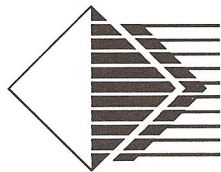
F C7 F / F / A7 / Dm / F / C7 F Gm / / D7 Gm / / C7 F

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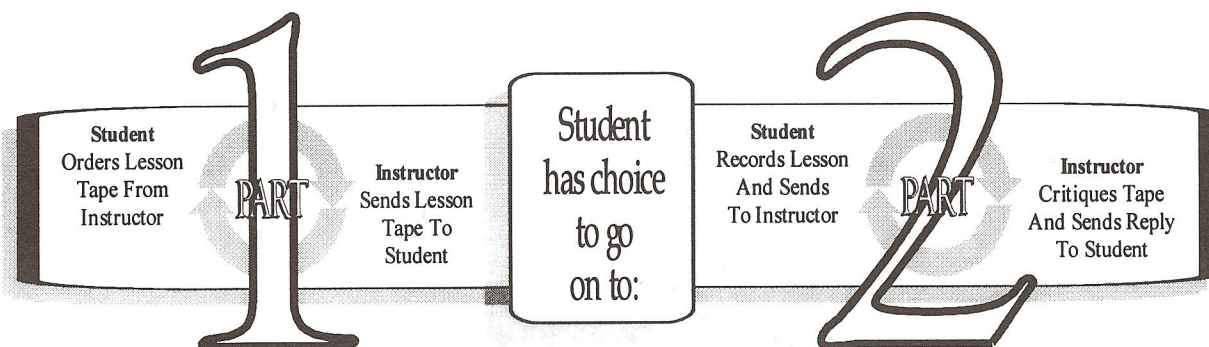
Drew Smith is the 1997 winner of the Mountain Laurel Autoharp Championship, and has won both the National *and* International Autoharp championships as well as winning the first place Blue Ribbon at the Old fiddlers' convention at Galax, Virginia, where he regularly leads an autoharp workshop.

He has given autoharp workshops at most of the major festivals and folk clubs in the northeast, plus Augusta Heritage in Elkins, West Virginia and at Swannanoa Gathering in Asheville, North Carolina the last couple of years.

Drew has also performed with *Roger Sprung and the Progressive Bluegrassers* for over 20 years. During the summer months while on tour, he competes with his group, *Ben Borscht and the Beats*, at the Appalachian String Band Festival at Clifftop, West Virginia, and plays locally with his group, *Triple Play*.

His musical interests cover practically all the bases, with tunes from many countries, and music from this country from the 1800s, up to the present.

Drew plays chromatically, but in deference to diatonic 'harpers, he has prepared this lesson so it will also fit C-G 'harps.



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Drew Smith, 529 Ardmore Road, Ho-Ho-Kus, N.J. 07423

I have been playing in the band with Roger Sprung and the Progressive Bluegrassers since 1977, and that same year, Roger prompted me to attend the Old Fiddlers' Convention at Galax, Virginia, where he had been going for many years. This great event, the oldest and longest continuous running fiddlers' convention in the country, is sponsored by Galax Lodge No. 733, Loyal Order of Moose, and is a mecca for Old-time and Bluegrass musicians. It always occurs during the week leading into the second week of August. I have not missed a single convention since 1977! It was there I first met Keith Young, Neal Walters and Mike Fenton – and Marty Schuman, the year after he had won the 1981 International Autoharp championship at Winfield, Kansas. I've had wonderful times playing with them as well as *all* the autoharp folks at the convention. And, just a few years later, I was instrumental in convincing the Moose Lodge to add the autoharp competition. It has grown steadily over the years, to the point that almost 70 contestants registered in 1998.

Now, what has all this got to do with our National Anthem? Well – you can imagine how I felt about six years ago, when I got a phone call from a member of the Moose Lodge a couple of weeks before the Convention, asking me if I'd be "willing to participate in opening up the Old Fiddler's convention by playing our National Anthem on the autoharp?" That stopped me cold! I didn't respond right away, saying, "hold on a minute while I think over the melody and chords in my head." As I mentally figured it out, I felt I could play it, and then said, "Yes, this would be a real honor! I'll do it".

That gave me two weeks to really work out the chords and my arrangement, before that magic moment on the stage. After the members of the Moose Lodge are introduced, the Mayor of Galax welcomes musicians and the public, and the minister offers the Invocation. I am then introduced and step forward, while thousands turn to face our flag, and play "The Star Spangled Banner"! I've been asked to do it each year since – *for which I am truly very proud.*

Here is how I've developed my arrangement of "The Star Spangled Banner:"

First of all, think of how rich and full-ranged an amplified autoharp can sound with the number of strings capable of ringing from each chord. This feature puts other lesser stringed instruments at a disadvantage when it is this *full sound* you require, and my arrangement purposefully uses this advantage.

I lead into the tune by preceding with the *melody for the last two lines of "America the Beautiful"*, moderately slow in the key of G, after which I stroke an extended G7 chord. *This chord now becomes the V7th chord for the key of C*, and "sets the stage" for launching into the National Anthem *in the key of C*. Now, *launching* does not mean speed. I use the word to imply playing with the *pomp, dignity and flavor* the anthem deserves. I strive to play it with the same feeling I'd have if I were to sing it, with musical weight and importance given according to the meaning of the words. Don't forget that while you are playing the melody, many people *will* be singing the words, either aloud or in their heads. This is an

excellent method to employ for all types of tunes – think of the words you are playing, and you'll find you'll be able to play with more feeling.

The arrangement:

I simplify this instruction by placing the melody pinches, index finger plucks, filler strokes and chord changes in the appropriate places directly over the words of the song. You are all well-acquainted with the music. As I don't read or write music, this will make it easier for me and also for those of you who don't read music either. The melody notes for the tune will be found within each of the chords shown above the words. Use the pinch where indicated, sometimes followed by an index pluck or a thumb brush filler stroke when those symbols appear. There is nothing real tricky about playing this piece. You can add an *emphasis effect* when it comes to the thumb brush following "the rocket's red glare" and "the bombs bursting in air" – perhaps using a bold thumb stroke in the lower range of strings, to simulate the sound of rockets and bombs. You all know the melody, so don't be afraid to jump in and try this *with feeling*. **Good luck, and God bless America!!!**



The Further Adventures Of Fran

by Fran Stallings

Last year, Gail Huggett (hammered dulcimer) and I played two shows for Cairo American College elementary school students. This year, we revived our songs (one year between rehearsals) and performed for the middle school students. *I Don't Wanna Go to School* (the whiney kid turns out to be the principal) made a big hit with the students and luckily their new principal was a good sport. Gail's eerie version of *O'Carolan's Welcome* (damping the strings of her hammered dulcimer with a fingertip while playing) made an excellent meditation to follow my telling of *Crane's Gratitude*.

I was booked for a three day residency at Cairo American College, training highschool students in storytelling skills while performing solo

grade-level shows for all the elementary groups and a few middle school classes. I also did a day at the British International School. As usual the autoharp was unfamiliar to most but appealing to all!

We also brought the autoharp along on a birthday picnic for one of the Amoco engineers beside a dry waterfall in Wadi Digla (a wadi is an arroyo), a one hour drive on rocky "roads" into the desert east from Cairo. It was just like a typical American picnic with kids running up and down the hills except there was not a blade of grass or anything else alive anywhere—not even ants and flies. Instead of burgers and weenies in buns, we had "smashed chicken" in pita bread from a Cairo deli: barbequed boneless whole chickens, they look rather like roadkill

but are delicious.

We sang *Who Wudda Thunk It* for the 50 year old birthday boy. While we were cutting the cake, three shaggy Egyptian men crept out of a cave and came to join the party, apparently having heard the music. Our menfolk were uncomfortable about allowing them to join our party of unveiled women and sent them away (after giving them water of course: this was the desert), so we don't know if they had some drums and ouds stashed away in those caves. We might have had a jam session under the rising moon, around our bonfire of date-palm frond vegetable crates.

Once the sun went down – which takes just a few seconds at the latitude) it became very dark. I told ghost stories supplemented by a man who invented a tale about the Morlocks who come out of the native well we had found dug into the desert. We sang more songs, with kids requesting repeats of material they had heard at school. The moon didn't rise until 11:30.

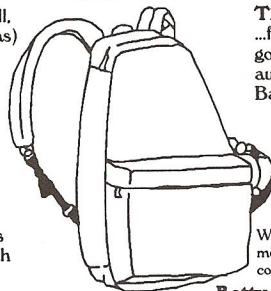
We had no border crossing adventures with the instruments this trip, but did perplex the security guards at hotel check-ins when we traveled to the Red Sea resort of Sharm el Sheik for some snorkeling. As you may imagine, security is stepped way up in the aftermath of the embassy bombings. Hotel guests must pass through metal detectors and all baggage is searched. The autoharp case's unusual shape worried the guards enough that they made us carry it some distance away and open it ourselves ... infernal device? But when they saw that it was an instrument, they grinned: "Ah, moozik! Good!"

We were pleasantly surprised that we could remember so many of our arrangements and lyrics after a year apart, and we look forward to not having to go quite so far to rehearse. Gail and Tom anticipate coming back to the States sometime this winter – "Insha' Allah.", and I got home suntanned and without bullet holes.

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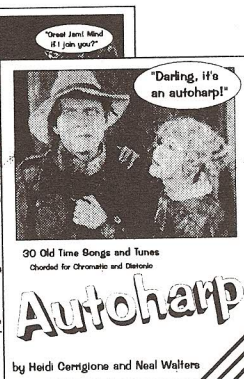
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If you are a professional autoharper and wish to be featured, please send photo, biography, and schedule to:

Karen Daniels
9002 Grandview Drive
Overland Park, KS 66212
kdaniels@gvi.net

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

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Schedule:
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Beginning Autoharp
Class (8am-6pm)
California State Univ.
Hayward, California
November 14
Intermediate Autoharp
Class (8am-6pm)
California State Univ.
Hayward, California
To register: 209 278-0333

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January 8, 1999
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Schedule:
November 6
Uncle Calvin's Coffeehouse (Northpark Presby. Church)
Dallas, Texas
November 7
Dallas Folk Music Society Hoot (817 274-9168 for location)
Dallas, Texas
November 8
Unity Church of Ft.

Worth (7pm)
Ft. Worth, Texas
November 13
Spotlight Theatre (8pm)
Tulsa, Oklahoma
November 20
SMSU Campus, Dempster Hall
Cape Girardeau, Missouri
November 21
Three Rivers Community College
Poplar Bluffs, Missouri
January 28, 1999
Moberly Area Community College
Moberly, Missouri

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2226 Krameria
Denver, CO 80207
303 320-6234
the_biguns@juno.com
Pro-File: AQ April 92
Schedule:
November 22
CD release "Party"
Rinn United Methodist Church
Longmont, Colorado
December 5-6
Rocky Mountain Children's Chorus
Denver, Colorado

LITTLE ROY LEWIS
1635 Washington Hwy.
Lincolnton, GA 30817
706 359-3767
Pro-File: AQ January 90
Schedule:
November 7-8
Dunnellon, Florida
November 13
Leonardtown, Maryland
November 14
Westminster, Maryland
November 19
Mitchel, Indiana
November 20
Royal Oak, Michigan
November 27 or 28
Myrtle Beach, S. Carolina
December 4
Hanover, Ohio
December 5
Wadsworth, Ohio
December 6
Massaponax, Virginia
December 11
Sandy Ridge, N. Carolina
December 12
Lancaster, Pennsylvania

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207 363-1886
info@woodpecker.com
Pro-File: AQ January 89
Schedule:
November 6
Tamworth Arts Council Concert
Tamworth, NH
November 7
The Cliff House
Ayers Cliff, Quebec, Canada
November 8
Borders Books and Music
Burlington, Vermont
November 20 or 21
Listen Inn
Sugar Loaf, New York
November 22
Blixt House
Wayne, New Jersey
December 4
Connecticut Audubon Center
Glastonbury, CT
December 5
Imagine Studios
Amesbury, Massachusetts
December 11
Blackstone River Theatre
Cumberland, RI
December 12 and 13
Orange County Community College, At "The Mansion" (limited seating)
Middletown, New York
January 2, 1999
Muse Coffeehouse
Londonderry, NH
January 9, 1999
Joyful Noise Coffeehouse
Lexington, Massachusetts
January 21, 1999
Four Corners Grill
New London, NH

TOM SCHROEDER
300 W. 113th Street
Kansas City, MO 64114-5319
Pro-File: AQ October 88
Schedule:
November 27
Nelson Art Gallery Concert with Calliope
Kansas City, Missouri

MIKE SEEGER
c/o Josh Dunson
520 South Clinton
Oak Park, IL 60304-1111
708 386-1252
rpmjosh@aol.com
Pro-File: AQ January 89
Schedule:
November 4
Peter Feldman, Concert-Festival
Los Olivos, California
805 688-9894
November 20-22
New Lost City Ramblers
40th Anniversary Tour
New York-New England
December 31
Charlottesville, Virginia
Contact: Kathy Harding

804 296-8269

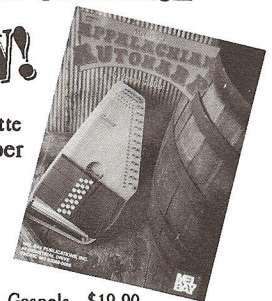
DREW SMITH
529 Ardmore Road
Ho-Ho-Kus, NJ 07423
201 444-2833
Pro-File: AQ July 89
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December 31
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MEMORIES OF THE LEWIS FAMILY

by Dave Kilby

It is quite an honor and a privilege for me to write about one of my favorite groups – the Lewis Family from Lincolnton, Georgia. My association with the First Family of Bluegrass Gospel Music goes back to the early 1970s.

On many fall and winter Saturday evenings my parents would take my brother, Tim, and I to hear live gospel, bluegrass and country music at the *Shindig In The Barn* in Lancaster, Pennsylvania. One of the first groups we saw there was the Lewis Family. At that time the group consisted of: Pop Lewis (acoustic bass and vocals), Wallace (guitar and vocals), Talmadge (fiddle, mandolin and vocals), and Little Roy (5 string banjo, guitar, auto-harp and vocals). Sisters Miggie, Polly and Janis completed the family ensemble on vocals.

Although I was only about ten years old when I first saw the Lewis Family, I became an instant fan. From the moment they walked on stage, I could sense the excitement in the air. A typical concert would evolve like this ... Little Roy would kick off the performance with a hard-driving banjo introduction to an uptempo gospel song, then Miggie, Polly and Janis would step up to the microphone, blending their voices in the beautiful three-part harmony that has become their trademark. For the next forty-five minutes, the audience was mesmerized as they expertly performed a variety of bluegrass gospel and inspirational numbers as only they can do.

Aside from being a virtuoso musician, Little Roy serves as the comedian of the group. His on-stage antics are legendary and have amused audiences for years. During one performance I remember him eating a banana and sobbing on stage as Talmadge played a beautiful melody on the fiddle. "It's so sad," Little Roy cried as he took another bite of banana and wiped his eyes. The audience roared with laughter.

The late Robert C. Montgomery, (the Ole Sheriff), and Harold Burkhart



L.toR. Dave Kilby, Little Roy Lewis

were co-owners of the *Shindig In The Barn*. The Ole Sheriff was a local celebrity himself. He was a disc-jockey of a popular bluegrass/country/gospel radio program which aired for a number of years on station WIOV/ 105.1 FM in Ephrata, Pennsylvania. He was also the host of a television program, *Here Comes the Sheriff*, which aired on WGAL/ TV8 in Lancaster, Pennsylvania. The Lewis Family were frequently heard on both of these programs.

The Ole Sheriff and Little Roy made quite a pair. They were always trying to pull tricks on each other on stage. During one performance, the Ole Sheriff came out on stage and played his dobro while standing on his head! Little Roy found it difficult to top this feat.

Beside featuring other nationally known acts such as the Stonemans, the Osborne Brothers, Jim and Jesse and Grandpa Jones, the *Barn* also showcased local talent. The DeBusk-Weaver Family, the Joyful Strings and the King's Countrymen all made frequent appearances there. The house band for the *Barn* was the Burkhart Family. They consisted of Harold Burkhart's wife, Anna (acoustic bass and vocals), and children Rickey (5 string banjo and vocals), and Rhonda (guitar and vocals). Youngsters Roger and Ronnie completed the group on vocals. On Oc-

tober 8, 1972 the Burkhart Family had the honor of appearing on stage at the Grand Ole Opry as guests of the late Bill Monroe. My brother, Tim, had his first experience playing guitar on stage at the *Barn* as a guest of E.C. Ball and the Friendly Gospel Singers, a popular group from Rugey, Virginia.

The audience at the *Shindig In The Barn* grew steadily each year. It was not uncommon for the Lewis Family to perform before a standing room only crowd. As a child I hoped to get a front row seat, however this did not happen. (The closest we got to the front, I believe, was row 3.) On numerous occasions I remember standing in line with my family for a couple of hours waiting for the doors to open. However, I did not mind the wait. There was always interesting conversation among the other fans. Besides, there was a Dairy Queen next door ...

Capitalizing upon the success of the *Shindig In The Barn*, Harold Burkhart and the Ole Sheriff opened the *Shindig At Cripple Creek* to hold outdoor concerts during the spring and summer months. This picturesque facility was located one mile south of Route 30 on Route 896 in Lancaster, (less than one mile from the *Barn*). Appearing at the grand opening of *Cripple Creek* was none other than the Lewis Family. At one of their early appearances at the *Creek*, I remember having my picture taken with Little Roy. This photo remains a treasured possession.

Beginning in 1969, the Lewis' performed 88 times at the *Barn* and the *Creek* before the untimely death of the Ole Sheriff in the mid 1980s. The Ole Sheriff is greatly missed in the local music community. Unfortunately, both of the *Shindig* properties have been sold and developed. However, I still have many fond memories of good times spent there with my family.

A third generation is now performing with the Family. Wallace's son, Travis, joined the group in 1974. He is

Photo courtesy Dave Kilby

recognized as one of the most accomplished acoustic bass players in the industry. Travis and Little Roy share bus driving duties for the group. The youngest and newest member is Lewis Phillips – Janis' son. Lewis plays 5 string banjo, resonator banjo, guitar and is a featured vocalist.

Due to health reasons, Wallace left the group in 1996. For several years, Wallace served as emcee for the group and had the strenuous task of trying to keep Little Roy in line. He is greatly missed by family members and fans as well. Talmadge left the group in 1972 to devote more time to his automobile and bus dealership in Augusta, Georgia. He reunites with the group during the first weekend in May for the annual Lewis Family Homecoming and Bluegrass Festival at the Elijah Clark State Park near Lincolnton, Georgia.

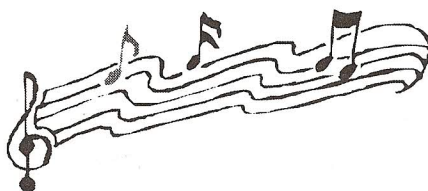
I have seen the Family in concert at the Lancaster Mennonite High School several times over the past six years. I remember showing Little Roy my new Orthey Signature Star model autoharp backstage at the school in the fall of 1992. Later, during the fall of 1995, I remember George Orthey presenting Little Roy with a Stoneman model autoharp on stage at this same high school. I was fortunate to capture this event on film.

For the last couple of years Little Roy has invited me to perform autoharp duets with him on stage. this past May, we practiced *In The Garden* and *Red Wing* before the concert. While looking at their song list before the second set, Polly mentioned that someone from the audience had requested *The Bells of St. Mary's*. Because of time restrictions, Little Roy and I performed one song together – *The Bells of St. Mary's*. This was the same song that I first heard when Little Roy played it on his autoharp at the *Shindig In The Barn* some twenty-five years ago! The fact that we performed *The Bells Of St. Mary's* was a special honor for me.

Over the years the Lewis Family has recorded more than fifty albums. They travel from coast to coast sharing their unique style of bluegrass/gospel music to audiences young and old. Through personal appearances, record-

ings, radio and television exposure, Little Roy is introducing the autoharp to many who may have never heard this beautiful instrument before. For this accomplishment, I would like to personally thank him.

If you have never seen the Lewis Family in person, you owe it to yourself to see and hear the First Family of Bluegrass Music. I guarantee that you will leave their concert with a song in your heart and a smile on your face. Even though I have seen them countless times over the years, I still look forward to seeing them at every opportunity. I consider them much more than a talented family of bluegrass/gospel performers – I am proud to call them my friends.



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Critics' Choice

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Stew's Choice

Stew Schneider

Now, that's AUTOHARP!

Autoharp: *Drew Smith*
529 Ardmore Road
Ho-Ho-Kus, New Jersey 07423-1149

Holmes' Fancy • My Heart Belongs To Daddy • The Cuckoo • Flatbush Waltz • Oh My Little Darling/Besarabia • Dust On The Bible • Kalinka • Happy Days Are Here Again • House Of The Seven Uncles • Dixie Darling • La Partida • Shatty Ya Kinny • Creole Belle/Richland Woman • Bublitzky • Miami Beach Rumba • Turkey Thru The Corn • The Swallow • Darktown Strutters Ball • Star Spangled Banner

OK, here was my thought when AQ asked me to become a reviewer: they'd give me a home-made tape by Vern Cletus and the Grog Garglers, I'd say it's an interesting first effort and Vern don't sweat much for a fat boy. Vern'd be happy to get reviewed, AQ'd be happy to have something to chuck into that big review hole set aside in the next issue, and the readers would understand not to expect too much from the Grog Garglers. Instead, I got handed Drew Smith's latest release. Great!!

How in the world do you review Drew Smith? Well, I'm going to have at it and devil take the hindmost.

The first question that any good reviewer should answer is "Should the readers of AQ spend the ten bucks and buy a copy of this tape?" That's easy, and the answer's "Yes." Drew has put together a delightful little combo consisting of Manny Krevan (guitar, bass, mandolin), Cheryl Prashker (drums and percussion) and Mike Resnick (mandolin). Drew's playing sparkles as it always does. Nobody handles a chromatic 'harp like Drew does, and any of his play-

ing is a must to own. I particularly liked the beautiful *Cuckoo*, which just cooks along like a little switch engine.

The second question is much tougher: "Is it as good as it could be?" I think "No" and that's disappointing. It's not just the noticable musical mistakes (when you're paying for the studio time yourself, you're going to have to accept some schmutzes, or you'll go broke about the 83rd take). Much more bothersome is the mix which often drops the drums and the other instruments so far back that the sense of ensemble is lost. Instead, we're frustrated by the hint of how good it could be. This is particularly noticable in *Kalinka*, which just cries out for a trap set.

I think only Drew could bring this off — autoharp, guitar, mandolin, bass and percussion — and I just ache to hear a remix. Which in no way changes my opinion that any fan of autoharp music should own this tape. If you're slamming down the four-lane with a Quarter Pounder in one hand and a Big gulp between your knees, poke this in the cassette machine and you're good for the trip.



Les' Choice

Les Gustafson-Zook

BackPorch Favorites

Appalachian Players
Autoharp: *David Kilby*
PO Box 206
Peach Bottom, Pennsylvania 17563-0206

Wildwood Flower • Cotton Fields Back Home • The Fiddler/There's A Dance • Victory Rag • Red Wing • Grandfather's Clock • Simple Gifts • Bells of St. Mary's • Where The Roses Never Fade • Unclouded Day • I'll Fly Away • Church In The Wildwood • I'll Be Somewhere Listening • O How I Love Jesus • Michael Row The Boat Ashore/Kum Ba Yah • When The Saints Go Marching In • Sweet By And By • Near The Cross • Golden Slippers • Amazing Grace

This is a pleasant instrumental record-

ing of 20 favorites. The background of the tape is that it was made as a demo tape for the group. When others expressed interest in the tape, they decided to make more copies and release it more broadly.

David Kilby on autoharp takes the lead on five tunes. The dulcimer and autoharp trade leads on several tunes and the dulcimer, played by Catherine See, takes the lead on the rest of the tunes. Jay Charles provides a steady rhythmic backup on guitar. The autoharp takes the lead on *Victory Rag*, *Red Wing*, *Bells Of St. Mary's*, *Church In The Wildwood* and *Near The Cross*. Of these, my favorite is *Victory Rag*. It is played with plenty of energy and is a nice show piece.

David is a solid autoharpist, playing melody notes and strums without a lot of flash and glitter. However, if you are wanting to learn the tunes, you will generally find the dulcimer articulating the melody better than the autoharp. This tape is easy to listen to and will be especially appreciated by those who like simple arrangements without fancy frills. *BackPorch Favorites* elicits images of a relaxed backporch jam. Those who have enjoyed the Appalachian Players in live performance will appreciate the opportunity to take *BackPorch Favorites* home to their own porches.

Autumn Collection (for all ages)

Autoharp: *Mike Fenton*
Heritage Records
4729 Coal Creek Road
Galax, Virginia

Hawker's Dream • Shoals of Herring • English Country Garden • Turkey in the Straw • Gathering the Harvest • Come Ye Thankful People Come/The Farmer Comes to Scatter the Seed • Michaelmas Daisies • Flowers in the Field • Hoppin' Down in Kent • Paintbox • Autumn Time • Sing a Rainbow • Oats and Beans and Barley Grows • Look For Signs That Summer's Done • Bringing In the Sheaves • Lord of the Harvest • Shortnin' Bread

Most of you don't need to be introduced to Mike Fenton, but for those of you who don't know Mike, he's the 1987 International Autoharp Champion and a master

of the thumb lead/ open chord style of playing. He was inducted into the Autoharp Hall of Fame in 1997 and is a former English school administrator who is now Britain's leading autoharp troubadour. My favorite picture of him is when he is surrounded by 40 or so 'harps which he takes into a school and pairs each child with a 'harp. It's a great way to get the next generation hooked.

This beautifully packaged recording is a good example of both Mike's expertise on the autoharp and his interaction with children, as side one features Mike singing and playing autoharp (though occasionally adding dobro, jaw harp or guitar) and side two, Mike accompanied by a group of children.

Side one is what you would expect from Mike. There is beautiful autoharp playing, tasteful arrangements and Mike singing, all on the harvest theme. *Hawker's Dream* is Mike's instrumental variation on the old hymn, *Come Thou Fount of Every Blessing*. *Shoals of Herring* is a melodic, English ballad. *English Country Garden* is an excellent example of Mike's thumb lead/ open chording style of diatonic playing. It is fascinating and inspiring to listen to. *Turkey in the Straw* is a fun and energetic tune which throws in the jaw harp for extra interest. *Gathering the Harvest* is a beautiful Harvey Reid song that Mike does nicely. The intriguing refrain, "We're gathering the harvest from the seeds we have sown" calls one to pause to reflect on the seeds we sow. *Come Ye Thankful/ The Farmer Comes* is a nice instrumental arrangement of these two hymns. *Michaelmas Daisies* has a great fingerpicked guitar accompaniment (assumed to be by Mike since it isn't credited to anyone else) and is a neat and energetic celebration song of harvest. *Flowers of the Field* is a classic Fenton arrangement, well remembered as one of his contest tunes back in 1987.

Side two is oriented to children, with children accompanying many of the songs. The first four songs are recorded live with children at the Downs CE School. These are pleasant songs, and it is fun to hear Mike interact with the children. They are clearly engaged and singing along. As a performer for children, I know that as no small feat. Unfortunately the recording quality of these four tracks doesn't match up to side one. The voice of the 'harp isn't picked up well and the whole sound is hollow. It could be that the chromatic 'harp just doesn't record as well, but I feel the recording quality of these four cuts detracts from the overall recording. *Oats and Beans and Barley Grows*

is unaccompanied and comes back to better quality recording. It's a fun, energetic piece with Mike and a group of great children's voices (further endeared with English accent). *Look For Signs* ... uses the same group of children and is a neat song. *Bringing In the Sheaves* has Mike singing, playing the dobro and Jane Wakefield accompanying on autoharp. It is a fitting ending to this side of the recording. Very tastefully arranged and performed.

Overall, this is a nice recording. The picture on the front of the tape is beautiful! Don't expect two sides of Mike Fenton's high powered playing, however, as only side one fits this bill. The addition of children's voices on side two gives us further insight into Mike and the way he entertains children. It shows an effective, compassionate communicator who clearly loves what he is doing. For Mike Fenton fans out there, this is an important addition to your collection.

Guest Review

by June Maugery

The Bluestein Family Concert (video)

Autoharp: Evo Bluestein

Doghill Productions

10691 N. Madsen

Clovis, California 93611-9704

The Big Grand Coulee Dam • Weary Day • Chawin' Chewin' Gum • I Once Loved A Lass • Reel de la Joie • Two Persimmons • I Had A Little Coat • Miner's Life • The L & N Don't Stop Here Anymore • High Hills and Mountains • Mississippi Solo • Travelin' Blues • Love Is Pleasin' • You Are My Flower • Si Se Puede • Louisiana Playboy Waltz • Boat's Up The River • Foon Vahnen • Soul Of A Man • Zol Zain Shabbis • Soldier's Joy

When a band is announced and its members walk out on stage to a standing ovation even before they've reached their microphones, I think it's safe to say that the audience is expecting something special. On May 2, 1997, Joel, Evo, Jemmy and Frayda Bluestein performed in concert as a tribute to their father, Gene.

Gene Bluestein's devotion to teaching, performing and preserving folk music brought many a great musician into his home and community over the years. His own musical versatility and enthusiasm did much to shape the lives of his four talented children. But for the first time in the long his-

tory of Bluestein family concerts, Gene is in the audience and not on stage. Fresno's Tower Theatre for the Performing Arts is full to a sold-out crowd of fans and friends (including Jean Ritchie who will appear later for a song) and all are eager to honor the occasion. You can feel the high excitement and expectancy right through the video screen, and you might even wonder briefly if the kids are going to be able to pull this thing off without their dad. The answer is yes, totally. The nearly 90 minute concert that follows is a truly professional and uplifting show.

While Joel remains constant and melodic on fiddle, Frayda steady and strong on guitar and vocals, Jemmy and Evo switch off in an ever-changing configuration of vocals and instruments. You'll hear Jemmy play guitar, harmonica, fiddle, banjo, tin whistle and outstanding mandolin. Evo plays banjo, fiddle, triangle, accordian, and of course superb autoharp. He also step dances!

It's gratifying indeed to watch a musician as talented and versatile as Evo come back again and again to his autoharp. He puts it down just long enough to make us miss it and realize what an essential ingredient the autoharp is to the Bluestein ensemble. Imagine the drag notes and driving rhythmic strength of Kilby Snow tempered with a touch that borders on the ethereal at times. Don't ask me how Evo gets such subtleties out of his strapless and beat-up chromatic "New Golden Autoharp." It's far from new, his taped-on microphone looks tacky, but the sound is terrific and he's clearly at one with this instrument.

If you enjoy sibling-tight three-part harmony vocals, this video will surely satisfy. Since all singing siblings take turns on lead and harmony, the combinations are diverse from song to song. Evo and Jemmy's voices blend so perfectly at times that even with a video I'm still not sure who's singing lead on *Weary Day*. They do the Delmore Brothers proud on this song. In spite of a third part harmony that some purists might feel "modernizes", to me it has an exciting flavor of both old and new.

Frayda's singing is consistently strong and clear, and I like it best when she's not forced to the top of her range. Her seemingly effortless lead on *The L and N Don't Stop Here Anymore* gets five stars in my book! This song also has a nice autoharp break with some good close-up shots of Evo's strumming techniques.

A special favorite of mine is *I Once*

Loved A Lass. The Bluesteins begin this song, learned from their father, with a lovely fiddle and autoharp introduction. Frayda sings harmony to Evo's lead, and Jemmy weaves in some haunting and unusual tin whistle (two different ones). These diverse elements might have missed and messed, rendering a simple song "too busy", but in fact the result is exquisite. An equally stunning *Love Is Pleasin'* uses all the same elements, though Frayda takes the vocal lead and begins a cappella... you singers know this can be a bit risky, but when the instruments come in, she is dead on. Check out what Evo does on his 'harp and you'll see

why I used the term ethereal. Meanwhile their brother and sister vocal would melt a heart of stone.

Then there's *Beat's Up The River* and then there's *Travelin' Blues* where at times Jemmy and Evo's instruments reach the same awesome level of blend that their voices achieve. Another must-mention example of this is the classic *You Are My Flower*. The mandolin and autoharp are so excellent, so tightly locked and interwoven that I was mesmerized. (I even forgot to sing along with the audience which is pretty unusual for me.)

Diversity of material is partly what distinguishes the Bluesteins from many other groups. I love hearing Jemmy and Evo sing in French on the *Louisiana Playboy Waltz*. I also can't imagine a Bluestein program that doesn't include some songs from their Jewish heritage. On this video are my two absolute favorites. Alternating from Yiddish to English (translated by Gene Bluestein) the family shares with us the beautiful love song, *Where Does Love Come From?*. From Gene and Ellie's courtship, to Bluestein family weddings, this song has been sung and gathered meaning over the years. On this night, the Bluesteins sing it for their parents. The moment is touching enough that you might miss Evo's 'harp playing the first time through. (He's doing some nice downward pull-away strokes that work really well.)

My other Jewish favorite is their encore, *Zol Zain Shabbis*. I don't trust my writing to capture or describe that one in words, best discover it on your own, along with many others I haven't mentioned. There's Jean Ritchie, there's a crooked but catchy Evo-original tune where he step dances. There's the clapped *Soul Of Man* where even Joel sings.

So do I have anything at all critical to say about this video? Well, I wouldn't have put *Chawin' Chewin' Gum* on the program, but one out of twenty ain't bad. Also, tempting as it might have been to give that crowd a second encore, an improvised *Soldier's Joy* could only be a come-down. I wish that the video at least had ended with *Zol Zain Shabbis*. Then, of course, the eye of the camera wasn't always exactly where my own eye might have been, had this concert not been taking place half-way around the globe from me. But really the beauty of a video is that you can see and hear it all again and again. There's a lot to learn here, a lot to enjoy! I would have appreciated a glimpse of Gene at some point, but maybe

that's a kind of voyeurism on my part. There's a line in Evo's song *Si Se Puede* that says, "you reap the harvest of the seeds that you sow." I love imagining Gene and Ellie in the audience that night, doing just that.



Judie's Choice

by Judie Pagter

Just Pure and Simple

The DeBusk/Weaver Family
Autoharp: Donnie Weaver
5103 Media Road
Oxford, Pennsylvania 19363

Mama's Hand • *The Prettiest Flowers Will Be Blooming* • *West Virginia My Home* • *Hills Of Roane County* • *Aragon Mill* • *Mockingbird Hill* • *The Green Rolling Hills of West Virginia* • *Delaware* • *Sugartime* • *Paradise* • *Shenandoah Waltz* • *The Model*

These folks have been making music for a long time. I have enjoyed listening to their new CD.

Donnie Weaver is playing autoharp on all cuts. Nothing fancy, but very pretty. The only negative thing I could find about this CD is that every song is the same speed – slow – medium slow. One needs to mix in a few faster paced tunes once in a while. It gives it variety, else you may fall asleep while listening to this nice tape. And we don't want to do that or we would miss some of the great songs, such as *Green Rolling Hills of West Virginia* and *The Model Church*.

Linda Weaver does lead vocals on *Mama's Hand* and *Sugartime*. Burton DeBusk does guitar on all cuts except *Mockingbird Hill* and *Shenandoah Waltz*. Liz DeBusk is doing harmony on all songs except *Hills of Roane County* and *Shenandoah Waltz*.

George Curtis is doing guitar and Roger Eberlin is on upright bass. Bryan Irwin sings lead on *The Model Church* and is playing some bass. Marshall Arrowood does lead on *Hills of Roane County* and some guitar.

This CD is as they call it, *Pure and Simple*. Very traditional and easy to listen to.

Pick one up and add it to your collection. You'll enjoy it.

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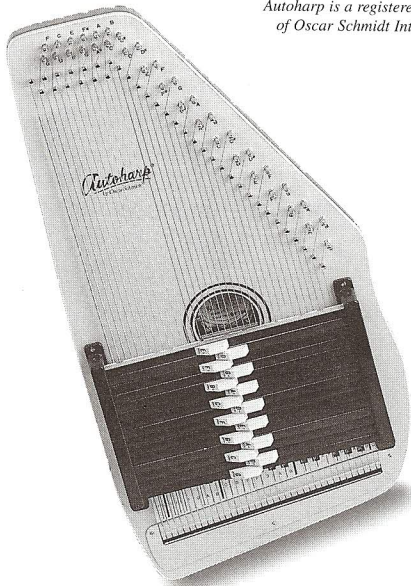


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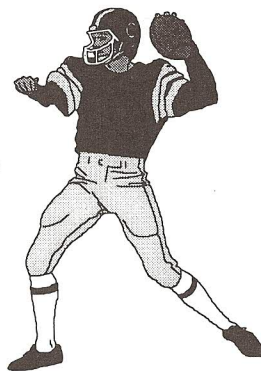
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Passing It On



by Tom Schroeder

"I stand on the fingers that have come before me" is my motto about learning this instrument. All the techniques I know were learned or influenced by people showing me what they do either in person or by the written word.

We should all be taking a little time each year to pass on what we know to other players. Most of us will do that in informal ways, but others will get the opportunity to do a formal workshop. Here are some ideas on how to both informally and formally pass on what you know.

TEACHING LEVELS

Many people think they are not a good enough player to teach what they know. Here is my view of the levels of playing ability we all fall in.

New Players are those people who know little or nothing about the instrument but want to learn. *Beginning Level* are those people who know something about playing the autoharp and want to learn more. *Intermediate Level* players are *Beginning Level* players with ego problems. *Advanced Level* players are *Beginning Level* players who can do one thing really well. *Expert Workshop Leaders* are those *Beginning Level* players who are psychopathic enough to persuade someone else to pay them to tell others about the thing they know how to do.

In other words, I see us all as *Beginning Level* players in some aspect of the instrument. Just watch an "advanced player" try to do something out of their usual way of playing and you will see a "beginning" player. You do not need to feel you are not good enough to show someone else what you do, because we are all not good enough in some aspect of the instrument. Sure, there are harder techniques

others do on the autoharp, but to an interested person or group of people, what you do is what they want to know. For example, someone was gracious enough to show me how they did "drag notes" last year. It was different from how I did it, and I had to work on that one technique for six months to get it. That person did not have to know to play in complicated ways to know how to do that "drag note." However, the "drag note" was sure complicated to me because it was different from my usual way of doing things. You do not have to let Levels of Playing keep you from passing it on to others.

FORMAL WORKSHOP TEACHING

Here are some basic principles to follow if you teach a workshop or even an individual lesson. *Preview* what you are going to do. "During the next hour, I am going to teach you how to do a technique called The Pinch." *Explain* the technique. "To do The Pinch, you need to put a pick on your thumb and second finger. You will then hold your hand like you are holding a grapefruit, keeping the natural distance between your thumb and second finger. You then simultaneously move your thumb and second finger towards one another moving them each over an area of three strings." *Show* the technique. Do it s-l-o-w-l-y and repeatedly. You might want to practice doing the technique slowly while watching yourself in a mirror. Have the participants *Try* the technique by imitating you. Let them try it repeatedly without using music. then have them try it, using a simple melody or melodies, over and over and over and over and over ... If you are teaching a right-hand technique be sure to pick music that uses simple left-hand techniques (i.e., few, simple

chords). Likewise, if you are teaching a left-hand technique, use music that uses simple right-hand techniques (i.e., one or two simple playing techniques). *Summarize* at the end of the workshop what you told them during the workshop. "In the last hour, we learned that you do The Pinch by putting picks ..." It may be helpful to write on a card, *Preview, Explain, Show, Try, Summarize* and take it into the workshop with you to remind you what to do.

You can keep workshop teaching as simple as what I just explained. Remember, people retain only twenty percent of what you say. Be sure to keep repeating the twenty percent you want them to take away from your workshop.

FORMAL INDIVIDUAL TEACHING

This would be the situation where you agree to meet someone several times with the understanding they want to learn to play something from you. You both agree that you are the teacher and they are the student.

You want to start by getting the student to express a specific goal. "I want to learn to play melody," or "I want to play by ear," or "I want to play faster." A goal like "I want to play like Bryan Bowers" is probably too general and would take awhile. If they have several goals, start with an easier one that they could accomplish quickly. Then have them play some music that they already know and watch what they can do. Build on this. Try to think of some simple steps they can take to get to their goal. Then, *Preview, Explain, Show, Try, Summarize* for each of those steps. Try to go slowly. When they begin to master one step, *Preview* the next step. Send them home with the understanding they will practice before they come back. Practice is a goal di-

rected activity where the person is focusing on just one thing. It can be tedious and frustrating. Encourage them to have both practice time and playing time. In our busy world, make sure they have plenty of time to find time to practice before you have the next lesson. Encourage them, encourage them, encourage them. Point out both the good things they do and the problem areas.

Teaching individual lessons can be this simple. It is the teacher that makes it more complex, not the students. Keep it simple and you can do fine passing on what you know.

INFORMAL INDIVIDUAL LESSONS

This is the way folk players most often learn. This would be a situation where someone says to you, "Hey, show me how you do that." The basic principle for this situation is take the time and go s-l-o-w. You can follow a compact version of *Preview, Explain, Show, Try, Summarize*. It can sound like, "O.K., I'll show you how I "Pat" the strings (Preview). Ya hold your hand so your fingers are perpendicular to the strings, like this, and strike in the area of the melody string, letting your picks bounce back off (Explain and Show). Why don't you give it a try (Try)? That's right. Keep those fingers at a ninety degree angle to the strings and let the picks bounce off (Summarize)."

Over the years, I have asked many people "Hey, show me how you do that." Most have been generous with their time. A few have made excuses and not taken the time.

I can still remember in 1977 seeing Bryan Bowers at a house concert and afterwards asking him how he did the "Pat." His two minute explanation led to ten years of practice and experimentation. I think each year of my playing the autoharp, someone has shown me a technique of theirs.

THE COMMON MISTAKES

We have all seen them: Performing instead of teaching. Going off on long tangents. Letting a workshop participant dominate the direction. Going

too fast. Covering too much. Asking participants to *Try* before you *Explain* and *Show*. Not asking participants to *Try*. Having too complicated a piece of music for a participant to *Try* because they cannot play the music. Teaching "ear" players using just sight-read music. Teaching "music-dependent" players only by ear. Not taking the time when someone asks, "Show me how."

THE WRITTEN WORD

"Writing about music is like tap-dancing about architecture." There are many opportunities to share with others what you by writing about it. I find techniques a lot easier to write about than music theory. For others, it is just the opposite. Just follow the basic principles *Preview, Explain, Show, Try, Summarize* and you cannot go wrong. Keep your paragraphs short and your writing concise. Magazines only have so much room. Keep repeating the main thing you want the reader to remember from your article.

THE FINAL THING

Anyone can follow the simple principles of *Preview, Explain, Show, Try, Summarize*. You do not need to know it all to pass on a little of what you now. Take the time when the opportunity arises to share with others what you can do on the autoharp.

(Tom Schroeder has been teaching, doing workshops, and writing about autoharp playing for over fifteen years. His beginning students have gone on to win national autoharp contests.)

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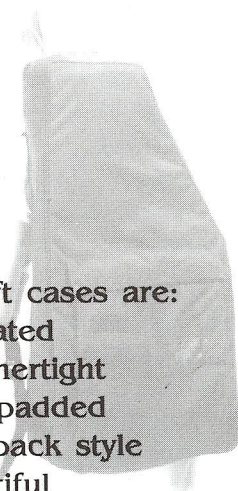
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Postscripts

FROM HARPLAND

by Mary Umbarger

If you have news you would like to share with your harper friends, send it to Mary Umbarger, 114 Umbarger Road, Harmony, NC 28634-9300
Maryonharp@vadtel.net

f.2. I really like this time of year! It's the time when we can enjoy the *Autumn Leaves*, awake to a *Cold Frosty Morn*, and play our autoharps *By The Light Of the Silvery Moon*.

Sooooo— just sit back (however, do not slump) with some hot cider or whatever and read what has been going on in 'Harpland.

f.2. We have two future autoharpers! My granddaughter, **Courtney Lee Umbarger**, was born October 6th. And, we have word from Japan that **Yasuo** and **Kumiko Mita** became the proud parents of a son, **Makoto**, on October 3rd. Yasuo explained that "Ma" means real or true and "koto" means harp!!

f.2. I got a note from **Linda Huber** saying that she has made an autoharp strap as a result of the Make Your Own Autoharp Strap workshop given at Mt. Laurel Autoharp Gathering. She made an adjustment to better fit her needs, but it works. Way to go, **Linda!**

f.2. **Lucille Hinds** has been a busy lady this year and has completed what I am sure is a superb CD/cassette. *Thus Sings My Soul* will be released November 22nd during the regular worship service at the Rinn United Methodist Church in Longmont, Colorado. The CDs will be available after the service.

f.2. In the Summer issue of *Folklife Center News* published by the American Folklife Center-The Library of Congress, there is an article highlighting the valuable work done by the interns and volunteers. **Carol Moran** and **Marie Walter**, members of the **Capital 'Harpers Autoharp Club**, have their pictures and credits in the

article. Congratulations on a job well done!!

f.2. **Joe Marlin Riggs** and **Carole Outwater** are having a gathering of autoharpers at **Carol's** home on November 7th. Hopefully this will be the beginning of a club in that area — Charlotte, North Carolina and all points N,W,S,E

f.2. There has been another "autoharp sighting." The September 12th issue of Time magazine, page 89, has a photo of **Linda McCartney** playing an autoharp in the "on a table, cross-handed" style! The article announces a posthumous album of her music. (Whoa! Could it be that all famous musicians got their start on the ol' autoharp? QUESTION; Why did they leave it? — Beats me!!!

f.2. **Dustin Pease**, while in Prague, Czechoslovakia for a wedding, had a chance to appear with a Bluegrass band, *Relief*. He also was on **Rosta Capek's** radio show. **Rosta** is a luthier who makes excellent mandolins and banjos. **Dusty** says the autoharp is a rarity in Prague!

f.2. I heard from **Larry** and **Sylvia Barringer!** If you have missed jamming with them at the many festivals this year, there is good reason. They have been "on the road" since July 1997, and have traveled over 40,000 miles!! Most of this summer has been spent in Alaska. They are home now. We thank them for accounting for themselves and expect to hear more at campfires next year.

f.2. The **Carter** family presented **Maybelle's** guitar to the Country Music Hall of Fame in Nashville during a formal ceremony there in July. **Maybelle** had given her guitar to **Helen**. When **Helen** died, it was given to her son, **Danny**. He decided that it belonged to the museum and he was told that it would be a centerpiece there.

f.2. In the Winner's Circle: **Alleghany County Fiddler's Convention:** 1st — **JoAnn Redd**; 2nd — **Glenna Anderson**; 3rd — **Bobbi Roberts**

f.2. In the Winner's Circle: **Galax Fiddler's Convention:** 1st — **Drew**

Smith; 2nd — **Bobbi Roberts**; 3rd — **David Kilby**; 4th — **Ken McMaster**; 5th — **Ronnie Bur-roughs**; 6th — **JoAnn Redd**; 7th — **Carole Outwater**; 8th — **Shirley How-ell**; 9th — **Walter Butter-worth**; 10th — **Doug Cecil**!!

f.2. Word from **Cathy Britell** that she is now a celebrity in Seattle. Seems she was in *Dusty Strings*, and seeing their stock of AOs pointed out that she had an article in the latest issue. Their response — "No kidding ! Really ??" Now, she's a star!

f.2. **Drew Smith** once again opened the **Galax Fiddler's Convention** by playing the *National Anthem* on his autoharp. Joining him this year were **Charles Chaney** on banjo, **Arnie Solomon** on mandolin and **Steve Bloch** on bowed bass.

f.2. **JoAnn Smith** reports she had a jam and 14 folks showed up. Next one is November 14th. A new club, maybe?

f.2. **Eddie** and **Robert Hiebert** have been having quite an ordeal this past year. First **Eddie** fell on the ice and shattered her front teeth and broke her left arm. While she was still in therapy for that, (including 3 root canals and 4 crowns on her teeth), a guitar fell from their van and hit **Robert** in the eye. Two detached retinas and two surgeries later, they are still fighting to save the vision in the eye. They ask to be remembered in everyone's prayers.

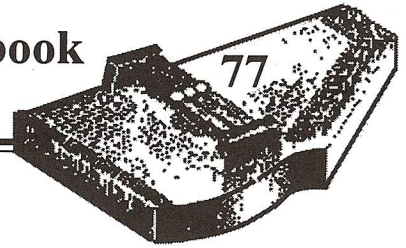
f.2. You can now email me at Maryonharp@vadtel.net See ya!!



IN MEMORIAM

We extend our sympathy to **Gregg** and **Shirley Averett** on the death of **Gregg's** mother. **Gregg** tells us that she had never quite recovered from the death of his father nearly two years ago.

Our condolences, too, to the family of **Jimmy Driftwood** (**James Corbett Morris**). **Jimmy**, who rose to fame with the *Battle of New Orleans*, also composed *Tennessee Stud* and *Wilderness Road*. He was active in the Mt. View, Arkansas area.



You're a Grand Old Flag C

C C C / F / C / F G7 C G7 / G7 C /
 You're a grand old flag, you're a high fly-ing flag;

F G7 C / F G7 C / F G7 G7 / / / / /
 And for - ev - er, in peace, may you wave;

G7 F G7 / F / G7 / / G7 C / E7 / Am / /
 You're the em - blem of the land I love,

Am D7 Am / Am D7 Am / D7 G7 / / / / /
 The home of the free and the brave.

G7 C C / F / C / F G7 C G7 / G7 C /
 Ev - ry heart beats true, un - der Red, White, and Blue;

G7 C7 A7 / A7 A7 A7 / A7 / Dm / A7 / Dm /
 Where there's nev - er a boast or brag;

G7 G7 C / / G7 C / C / G7 / / A7 G7 /
 But should auld ac - quaint - ance be for - got,

G7 G7 D7 D7 / D7 D7 / G7 / C / F / C /
 Keep your eye on the grand old flag.

A Bicycle Built For Two C (3)

C / / C / / C / / C / / F G7 F F / F C / / / / /
 Dai - sy, Dai - sy, give me your an - swer, do !

G7 / / G7 / / C / / C / / D7 G7 D7 D7 / C G7 / / / / /
 I'm half cra - zy, all for the love of you !

C G7 C G7 G7 / C G7 C / / G7 C / C F / F F C / / /
 It won't be a sty - lish mar - riage, I can't af - ford a car - riage,

G7 C / C G7 / G7 C / C G7 C G7 C C C G7 / G7 C / / / / /
 But you'll look sweet u - pon the seat of a bi - cy - cle built for two.

Harry, Harry, here is your answer true,
 I'll not marry all for the likes of you.
 If you can't afford a carriage, there won't be any marriage.
 And I'll switched if I'll be hitched on a bicycle built for two.



The Streets Of Laredo C (3)

C C [/ G7] C G7 [/ C] G7 C [/ G7] C G7 G7
 As I walked out in the streets of La - re - do,

G7 Am / Am Dm C Dm C G7 C G7 /
 As I walked out in La - re - do one day,

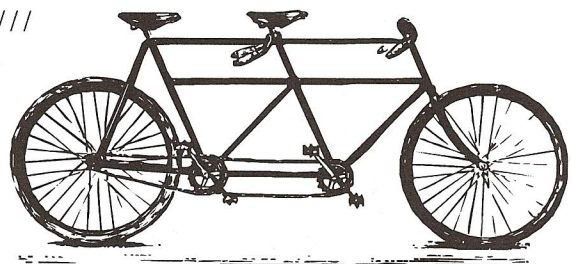
G7 C [/ G7] C G7 C G7 C [/ G7] C G7 G7
 I spied a poor cow - boy all wrapped in white lin - en,

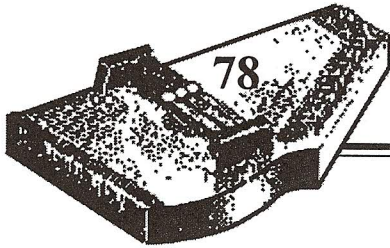
G7 Am [/ G7] Am Dm C Dm C G7 G7 C / / / / /
 All wrapped in white lin - en as cold as the clay.

"I see by your outfit that you are a cowboy,"
 These words he did say as I calmly went by.
 "Come, sit down beside me and hear my sad story,
 I'm shot in the breast and I know I must die."

"It was once in the saddle I used to go dashing,
 With no one as quick on the trigger as I.
 I sat in a card game in back of the bar room,
 Got shot in the back, and today I must die."

"Get six of my buddies to carry my coffin,
 And six pretty maidens to sing a sad song.
 Take me to the valley and lay the sod o'er me,
 For I'm a young cowboy who played the game wrong."





Autoharp Songbook

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The First Noel C (3)

CG7 CG / CG7C FG7 F G7 F C
 The first No - el, the an - gels did say,
 F G7 F G7 F C F G7 Am G7 / C
 Was to cer - tain poor shep - herds in fields as they lay.
 CG7C G7 C G7 C F G7 F G7 F C
 In fields where they lay keep - ing their sheep
 F G7 F G7 F C F G7 Am G7 / C
 On a cold win - ter's night that was so deep.
 CG7CG7CG7C CG7 F F C
 No - el, No - el, No - el, No - el,
 F G7 F C F G7 Am G7 / C
 Born is the king of Is - ra - el.

They looked up and saw a star
 Shining in the East beyond them far.
 And to the earth it gave great light,
 And so it continued day and night.



Silent Night C (3)

C F C C C F C C G7 G7 G7 C C C
 Si - lent night, ho - ly night all is calm, all is bright
 F F FG7F C F C C
 'Round yon vir - gin mo - ther and Child
 F F F G7 F C F C C
 Ho - ly in - fant so ten - der and mild.
 C G7 G7 G7 G7 C C C C C G7 G7 G7 C
 Sleep in heav - en - ly peace, sleep in heav - en - ly peace
 Silent night, holy night, shepherds quake at the sight
 Glories stream from heaven afar,
 Heavenly hosts sing alleluia.
 Christ the Savior is born, Christ the Savior is born.

We Wish You A Merry Christmas G (3)

G G G D7 G D7 C C
 We wish you a Mer - ry Christ - mas
 C A7 A7 Em A7 A7 D D
 We wish you a Mer - ry Christ - mas
 D G G C G D7 Em Em
 We wish you a Mer - ry Christ - mas
 G G C Am D7 G
 And a Hap - py New Year.
 G G G G D D A7 D A7 D
 Good ti - dings we bring for you and your kin,
 D G D D G G G G G Am Am D7 G
 We wish you a Mer - ry Christ - mas and a Ha - py New Year.



RECORDINGS

TAPES \$10—CDs \$15
Titles are cassettes unless
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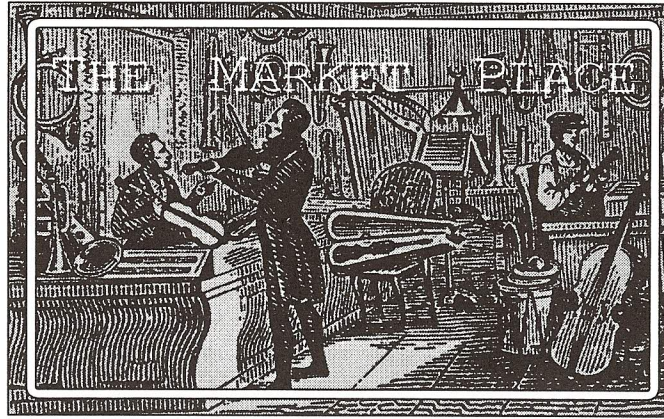
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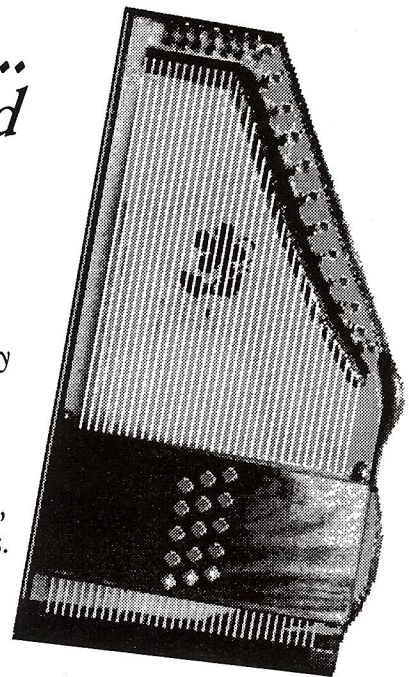
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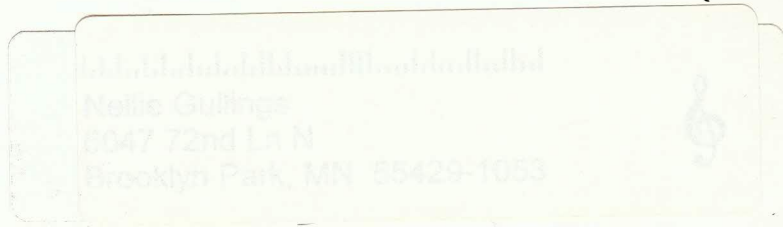
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