

Autoharp Quarterly®

The International
Magazine
Dedicated to the
Autoharp Enthusiast

Summer 2000
Volume Twelve, Number Four
Six Dollars

In This Issue

Cajun Music
with Carole
Outwater

A New Waltz
by Boyd Jackson

Another Luthier
...Lou Stump

**A New Sacred
'Harp Song**
by Bill Bryant

**On a Bridge in
Paris**
with Ron Falconer

**Hall of Fame
Proclamation**

MLAG photos

Interaction
with Nadine
Stah White

**Critic's Choice,
Profiles, Simply
Classic...
and more!**

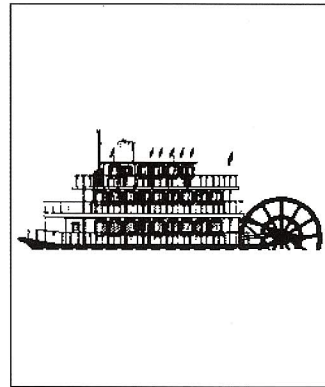
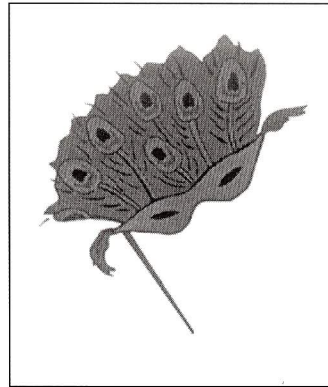


2000 Hall of Fame inductee ...Ivan Stiles

Photo by Brian Symonds

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SUMMER 2000



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Autoharp
Quarterly
The International
Magazine Dedicated
to the Autoharp Enthusiast

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To And From The Editor



Dear Readers,

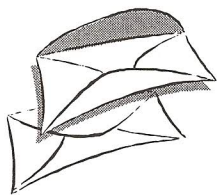
Well, we've had a great festival season so far with many more to come. It looks as if attendance is up at these gatherings and that is wonderful. The seeds we have all been sowing seem to be finding fertile ground in which to grow and autoharpers are sprouting up everywhere. Isn't that a grand feeling??

In addition to all the festivals, there are a lot of new recordings being made lately. Just take a look at the Recordings listing and you'll see what I mean. Now, the non-recording part of our group needs to get busy and support these new efforts. The thought just occurred to me that we are in a unique situation. We all have friends who are *recording artists*!! Not many segments of society can say that.

I simply must say something about the induction of Ivan Stiles into the Autoharp Hall of Fame. Not to take anything away from the others in that august group, but boy, does he deserve the honor or what. For those of you were not on hand to see the ceremony, Ivan received a five minute standing ovation. Congratulations, my friend. (But I'm still gonna call you every time my computer goes crazy.)

We have two new pieces of music in this issue, one from Bill Bryant for his Sacred 'Harp report and one from Boyd Jackson written about Blennerhassett Island. This island sits in the Ohio River near Parkersburg, West Virginia and Boyd can often be found playing for the tourists there.

Our new children's page will debut in the next issue. Roberta Gerberich is writing a column especially for the younger 'harpers. Each will contain a piece of music with easy tablature as well as the story behind the music.



Dear Editor,

This was received regarding Mary J. Park's "In the Beginning..." article in the Spring issue.

You did a nice job on the article in *AQ*. I had one concern though on the bass strings. I think you know I have given this subject a lot of thought and have a how-to version of my own.

I understand that in explaining things we try to simplify and make things as straightforward as possible. I don't feel, however, that there is any escape from the reality that bass strings sound sharp, if tuned to a tuner (or harmonic), and that most tuners have poor response to double wound bass strings (#3 or larger), in any case, making the effort a waste of time and frustration. I think it would be useful to mention that the bass strings can be re-checked to see if they sound in sync with the higher octaves, and that it's okay and valid to flatten the bass a little to match by ear. If someone can't hear the difference, then it won't matter (to them). Also valid but maybe less critical is to listen to the highest strings to see if they could stand to be a grunt sharper (octave stretch).

..... To me, your article, good as it may be, was really about tuning with an electronic tuner rather than tuning the autoharp per se..... Unfortunately, the electronic tuner is not a panacea. I would sure hate to be without one though. Like you, I remember when I didn't have one. At that time, I usually used more mental energy in tuning than I did in playing. To me, the instrument wasn't ready until it sounded right. Thus, tuning was often a barrier to playing unless I had the time and energy. Drove me nuts, until I got a tuner as a better guide, did a little research, and thereafter adequately understood what I was doing and why.

Regards

Bob Lewis

And from Mary:

I'm about to send Bob a thank you ...and tell him that he is absolutely right.

As most of you know, we send AQ to schools, both public and private, where we know there is an interest in autoharp. We received this from a Dominican nun in New Jersey.

Dear Mary Ann,

It (*AQ*) has been a wonderful impetus to looking into some new (to us) techniques – we use the 'harp mainly to accompany psalms at our Divine Office five times a day, using modern psalm tones based on the Gregorian ones. All we do, really, is simply strum the chords – nothing else is needed.

But I would like very much to learn other techniques for use with folk songs and modal hymns. I'm hoping I'll be able to figure things out from the recent "beginner" articles in the last several issues.

All best regards in the Lord,

Sister Maria

Hi, Mary Ann!

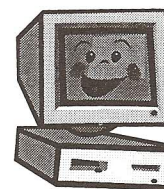
Loved the latest issue (forgot I'd done that UK Autoharp Day #2 write-up).P.S. Tom Schroeder's article was *great!* Vintage Schroeder! Cheers!

Nadine S. White

Dear *AQ*:

Thanks for publishing the neat article from Bernard Saintagne! We appreciate the exposure.

Jerry Brown
MusicMaker Kits



Harpers E-Mail

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

CHANGED E-MAIL ADDRESSES

nsarvis@integrity.com Nathan Sarvis
Barbara@BarbaraBarr.com Barbara Barr
autoharpcentral@carolina.rr.com Terrell (Terry) Johnson
autoharpgal@minpin.com Karen Daniels
autoharpguy@minpin.com Chuck Daniels

NEW WWW ADDRESSES

<http://hometown.aol.com/cpcram/myhomepage/business.html> Paul Cram's web page
www.franstallings.com Fran Stallings web page.

MUSIC RELATED WWW ADDRESSES

<http://scriptorium.lib.duke.edu/sheetmusic/search.html> music from 1850 to 1930
<http://memory.loc.gov/ammem/smhtml/smhome.html> The Library of Congress sheet music collection. 1870-1885
<http://tch.simplenet.com> Over 2200 hymns. Words, information on authors/composers.
<http://memory.loc.gov/ammem/dukesmquery.html> Duke University collection of Historic American Sheet Music.
<http://www.musicaviva.com/index.html> Free sheet music downloads. Includes midis.
<http://www.summer.com/~pfilho/html/top40/index.html> Top 40 hits, 1930-2000.
 Lists all songs to make the top 40, with lyrics to most.
<http://www.silcom.com/~peterf/index.html> Carter Family and Jimmie Rodgers lyrics.
<http://hot.virtual-pc.com/guitar/mainframe.htm> Words and chords for Gospel songs and "Gospel flavored" country and pop songs.
<http://www.hymnsite.com> Methodist hymnal, contains midis.
<http://pdmusic.org/default.htm> Midi and words to American popular music in the public domain. Complete collection of Stephen Foster, etc.
<http://www.mudcat.org> Words to over 8000 folk songs in the Digital Tradition database, many with midi. Home of the Mudcat discussion forum
We thank Nathan Sarvis for most of the above.

Clubs

John Henning reports the Toledo Dulcimer Club keeps very busy. Including nursing homes, arts and crafts shows and area churches, they performed 116 times last year, including nineteen Christmas parties. With a current membership of 17, they play lap dulcimers, autoharps, banjo and harmonica. They play at the International Park in Toledo, Ohio during summer months and in winter they practice at the Northwood Church of God on Coy Road. When they perform for a group, they are usually paid with a meal or a donation. All monies raised are used to buy equipment which includes 16 mic stands, a large p.a. system, 5 small amps, a trailer about the size of a horse trailer in which the gear is carried and a 20X20 shelter canopy to play under on hot, sunny days. For twenty five years, they have been trying to keep the old music alive. Each member has the same opportunity to perform. New members are always welcome. For more info, contact John by phone at 419 836-9568 or email at BigJHen@aol.com.

Recordings

Friend For Life

Autoharp: Bryan Bowers
 Flying Fish Label

Among the Budded Roses

The Old Time Music Group
 Autoharp:
 Deborah Simpkins
 PO Box 591
 Middletown, Ohio 45042

World of the Chorded Zither

Autoharp: Eugenio Jaimez
 100 E. Carlton Road, #204
 Laredo, Texas 78041

In The Air - Songs That Last

Autoharp: Richard Scholtz
 Live Music Recordings
 2901 26th Street
 Bellingham, Washington 98225

Tuck-Me-In-Tales

Autoharp: Richard Scholtz
 August House Publishers
 PO Box 3223

Little Rock, Arkansas 72203-3223

Cockroach Party

Autoharp: Richard Scholtz
 Live Music Recordings
 2901 26th Street
 Bellingham, Washington 98225

Hawthorn

Autoharp: Mike Herr
 210 Reservoir Road
 Beckley, West Virginia 25801

J' Attendsveille

"Sale temps Pour les cravates"
 Autoharp: June Maugery
 (See MarketPlace)

One Of Mine

Autoharp: Carey Dubbert
 18000 Coleman Valley Road
 Occidental, California 95465

Bill Bryant's Autoharp Workshop (Video)

Autoharp: Bill Bryant
 PO Box 968
 Marion, Montana 59925-0968

Evoharp

(formerly "Evo's Autoharp"
 now on CD with 5 bonus tracks)
 Autoharp: Evo Bluestein
 10691 N. Madsen Avenue
 Clovis, California 93611-9704

We Should All Be Dead

Hobo Pie
 Autoharp: Bob Woodcock
 268 Barren Hill Road
 Conshohocken, Pennsylvania 19428-2404

Lift The Veil

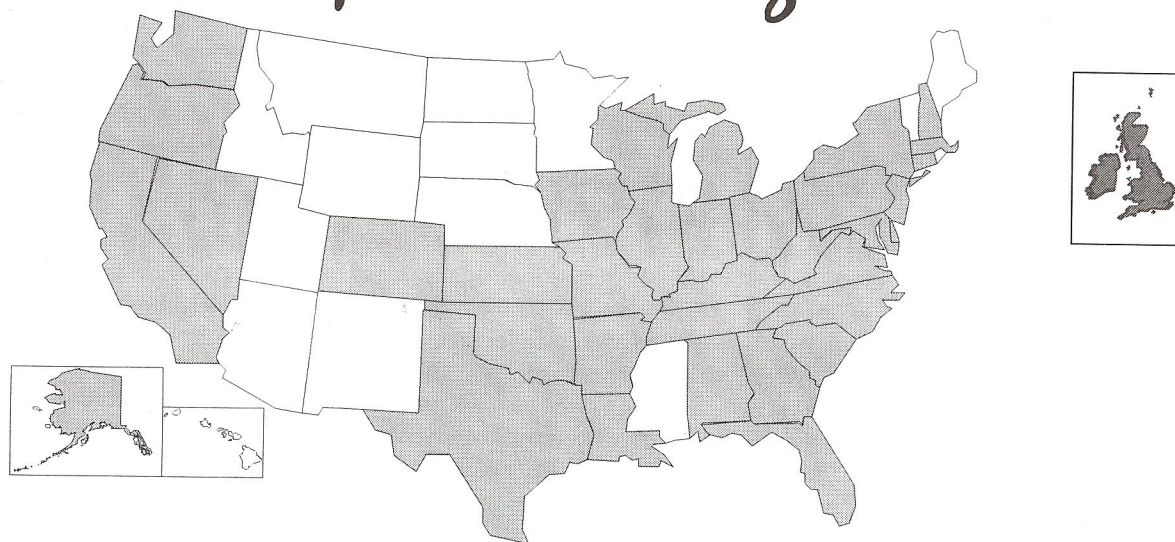
John and Laurie Simpson
 Autoharp: Laurie Simpson
 Send a self-addressed envelope strong enough to handle shipping a CD and a check for \$12 to:
 2102 Palmyra Drive
 Marietta, Georgia 30067

REMEMBER AQ...

When you go to a festival ...
 When your club meets ...
 When you go to a workshop ...
 When you go to a concert ...
 When you hear a new record ...

WE WANT TO KNOW

'Harpers-At-Large



North Georgia Dulcimer Association Festival

Tiger, Georgia

Reporting: Laurie Searle

Palmetto, Georgia

The hills were alive with the sound of “clunka-ring-a” the weekend of April 28-30 at the Carole Outwater workshop in Tiger, Georgia.

Carole’s focus for the weekend was on Cajun Music, so before we even picked up our autoharps, we all selected a “noise maker” from her bag of tricks. Several of us chose authentic Cajun triangles, called ‘tit fer (translates to ‘little iron’). Carole told us that the ‘tit fer is used in Cajun dance music to keep the beat. Seems that when folks dance in a large circle, they sometimes can’t hear the band as they move farther away, but they can hear the triangle. Others chose Cajun spoons or this really weird thing that looked like a bunch of nuts tied together with string (makes a cool noise when shaken – not stirred :-)).

Once we selected our noise makers, Carole demonstrated the Cajun beat to the phrase, “clunka-ring-a.” While we got going with clunka-ring-a, she demonstrated the Cajun two-step by dancing with a willing partner. By the time we got around to learning some really neat Cajun tunes on our autoharps, we really had a feel for the Cajun rhythm and tempo.

This was one of THE MOST FUN workshops I’ve attended so far and I really felt like I came away with something I could not have learned on my own. Carole is a wonderful teacher, an incredible performer

and one of the nicest ladies I’ve met in a long time. And she plays well with others, too!! This workshop, sponsored by the North Georgia Dulcimer Association, gave us a real treat when Carole performed with dulcimer great, Lois Hornbostel. We also got a second helping of treat when Carole asked me and Katie Brown to accompany her on the ‘tit fer with our newly learned “clunka-ring-a” beat. We never knew Cajun Music could be so much fun!!

Sore Fingers Summer School, Mike Fenton’s Autoharp Class

Kingham Hill School, England

Reporting: Jean Griffin

Atlanta, Georgia

As a seasoned music camp participant attending schools located in beautiful scenery in our own North Carolina and West Virginia mountains, I take the liberty to elaborate on my experience in England at the Sore Fingers Summer School because the scenery in the Cotswolds is so overwhelmingly gorgeous, yet so “foreign” to what we have ‘across the pond.’ I give a brief description.

“Nowhere else in the country do the work of nature and the work of man appear to be in greater harmony than in the Cotswolds ... here is a combination of idyllic stone villages and small towns set amidst a gentle, rolling countryside that is without parallel and quintessentially ‘English’.” Thus states the “Pathfinder Guide” in “Cotswolds Walks.”

It was in this ‘idyllic’ setting that my husband, Billy, and I attended the SFSS mu-

sic camp at the Kingdom Hill School, Easter week, April 16-20, 2000. I studied autoharp with Mike Fenton and Billy, dobro, with Stacey Philips.

Kingham sits about midway between two other Cotswold villages. One is Stow-on-the-Wold, a wind-swept town and the highest in the Cotswolds, known by the rhyme, “Stow-on-the-Wold, Where the wind blows cold, And the cooks can’t roast their dinners.” The other is Chipping Norton, a busy market town and the highest in Oxfordshire, where Kingham is located. Kingham Hill School sits even higher, as we could look down on Chipping Norton from the SFSS classroom building. And the invigorating winds and afternoon rains were equally gusty to those in the villages.

Needless to say, arriving from typical spring weather in Atlanta, Georgia, Billy and I were immediately struck by the “wet-cold” and realized we had come to England ill-prepared with only light spring coats.

Our first stop, therefore, before registering at the school late Saturday afternoon, was to visit a small woolen shop in Stow-on-the-Wold and purchase two quality English “Barbour” coats. Rain and wind then proved to be no hardship since we were properly protected.

Kingham Hill School is a lovely, old public (private in the U.S.) English boarding school built of native stone called “oolitic limestone.” The variations of colors of this limestone gives the school a warm, glowing patina and inviting ambience on even the duller days. It was in this attractive and beautiful environment, in many buildings on campus, that we spent our splendid week at

SFSS music camp. (Billy said it was "the prettiest place" he had ever seen.

We slept in comfortable dormitory-style accommodations and ate good English food (complete with rich cream and pudding desserts) in the school's cafeteria.

Individual classes lasted all day with morning and afternoon tea and coffee breaks, a break for lunch and a break in the afternoon that allowed for an organized slow jam for all students in the school who wished to participate.

At night, there was plenty of open (and merry) jamming in the school pub, empty classrooms and, of course, Mike always provided "autoharp led" jams in his classroom for his students and guests. One night was devoted to a "dip-in" where guests could "test the water" of 'harp playing. This was led by two of the more experienced students in the class. So no one lacked for opportunity to play music of any type or variety be it bluegrass, old-time or Celtic.

Mike's classroom in the school's Music Building was tastefully decorated with his large and fascinating collection of both contemporary and antique autoharps and autoharp memorabilia. Tables draped with interestingly designed, woven throws displayed these artifacts. The memorabilia was his collection from sources such as Charles Zimmermann, the Carter Family, Kilby Snow, Ernest Stoneman and many other early and contemporary autoharpers and autoharp builders.

All of the above-mentioned artifacts tended to lend warmth and coziness to an otherwise ordinary schoolroom, creating an environment conducive to intimate music-making. Most of Mike's 'harps were available to be played by both his students and guests.

For class, Mike had meticulously organized the week-long course and posted a syllabus-type format on a poster outside the classroom. We always knew what to expect on any given day.

Each session emphasized different musical elements and styles, so there was a diverse selection of music to keep the class interesting. To mention a few tunes: Sunday included Song Repertoire such as *River*, *Hard Times*, etc.. Monday was Old-Timey Autoharp with *West Fork Gals* as an example, plus we used 6/8 meter as found in *Ship In Full Sail*, etc..

Tuesday introduced Calypso rhythms as found in *Yellow Bird* and others; Blues like *Corinna*, *Corinna*, plus arrangement ideas for *Southwind*. Wednesday empha-

sized Favorite Autoharp Tunes like *Victory Rag* and O'Carolan tunes. And Thursday, we played numbers from *Sound Of Music* and chordally-interesting songs such as *When You Wish Upon a Star* and *Side By Side*. This variety of musical materials kept the class exciting and the students expectantly awaiting the next piece.

Musical handouts accompanied each song or piece studied, lending support to the learning process. (Being "paper trained", I always appreciate this extra aid in addition to the ear training.) The handouts also provide excellent reference material for later practice.

We moved at a comfortable pace of about five new tunes a day. This pace left ample time slots for other classroom activities such as tuning sessions, 'harp maintenance, a guest demonstration of a "Harpicet" by Peter Bartholemew, giving ideas on chord bars, a guest performance by Nadine White, preparation for the student concert plus time for general discussions and small group jams. At all times, the mood of the class was relaxed and cheerful.

Our 2000 class included 17 enthusiastic students with representatives from 5 countries – Germany, Canada, U.S., Scotland and England. From the beginning, we came together like long-lost buddies, although I knew not a soul in the group – except Mike. (I had been in his class at the Swannanoa Gathering last summer – my first experience on autoharp.)

Mike's skillful handling of the varying degrees of proficiency of the students truly was amazing as we always sounded like one big "Autoharp Orchestra" – whether one was strumming chords, pinching and plucking melodies or adding elaborate improvisations. Mike definitely is an artful and experienced teacher who kept everyone moving at steady tempos at all times. What a delight! Even new tunes rarely came "unglued." His energetic, musical and fun-loving approach to teaching always is a joy to be around.

Our student showcase pieces of the familiar *Keep On the Sunny Side* and *Carter's Blues* were presented with even, steady tempos (as learned in class) and contained no major stumbles. We were received by an appreciative and receptive audience. Thrills!

It would be difficult to label the Tutor's Concert as the highlight of the week as I had been on a "high" the entire week, but the last night concert truly was thrilling as we were listening to some of the top artists in the world display their very professional virtuosity and musicality to an ecstatic

audience.

For his presentations, Mike invited Chris Moreton, guitar, to join him on two numbers (I was on upright bass), but the real showstopper was an unaccompanied autoharp rendition of *Carolan's Welcome*. The audience was hushed and spellbound by Mike's exquisite and sensitive handling of this hauntingly beautiful melody. It reached the soul of every listener. Later, Mike joined an energetic, all-tutor ensemble finale where he featured a bluegrass solo in *Sun's Gonna Shine In My Back Door Some-day!!*

After the concert, and wanting the week to never end, many of us returned to our familiar haven and played and sang 'angel music' late into the night. As Mike was packing up his instruments and displays and loading his van, my parting words were, "Thanks for a wonderful week! See you next year – same time, same place."

Attending Sore Fingers Summer School music camp truly was an exceptional experience that satisfied in me the curiosity of both the world traveler and the progressing musician. It definitely was worth the long journey.

Mountain Laurel Autoharp Gathering Newport, Pennsylvania **Staff report**

As they have for ten years, autoharp enthusiasts from around the world gathered at the Orthey farm near Newport, Pennsylvania on the weekend closest to the July 4 holiday. There were folks from England, Scotland, France, Canada and Japan as well as from coast to coast in the U.S. This year the weather cooperated and we did not have any rain. At least during the "official" days the sun shone and the birds (peacocks) sang – and sang.

Most folks arrived a little early this year. In fact, one eager soul arrived five days early. But then, some folks didn't arrive until five days after it was all over.

In the customary watermelon seed spitting contest, Tom Fladmark won the distance award and Alice Gille won for accuracy. Helen Crandall won the "ptui" award for the shortest distance. All the winners were given medals.

There were several "wild" throws in the autoharp tossing contest, but when the measurements were all taken, Bobby Price's 88 feet was declared the winner. Lincoln Frye had the most accurate toss, only miss-

ing the target by 13 inches.

For the second year in a row, Adam Miller and Laura Velasquez were voted the favorite Open Stage act. Well done, you two!

A near record number of contestants "showed their stuff" for the autoharp competition this year. When the applause had all subsided, the judges choice for first place was Karla Armstrong, second place belonged to Les Gustafson-Zook, and Mark Fackeldey was awarded third. The audience agreed they would not have wanted to be in the judges' position that night. What a show!!

Speaking of shows, we were treated to wonderful performances by Patsy Stoneman, Bonnie Phipps, Lindsay Haisley, Bryan Bowers, Ivan Stiles, Carey Dubbert and for the first time at Mountain Laurel, John and Kathy Hollandsworth were joined by the other two members of their band, Mountain Fling. With 33 hours of workshops, there was something for everyone.

I think the highlight of the gathering was the thrill of being present as Ivan Stiles was inducted into the Autoharp Hall of Fame. I don't recall anyone getting such an ovation as Ivan did when his name was announced. Folks were on their feet cheering and applauding for at least five minutes. To watch and listen as Mary Lou tried to read the proclamation with tears obscuring her vision and a lump in her throat choking her words was at the same time hilarious and touching. When they both began wiping their eyes and blowing their noses, the crowd loved it.

Since Ivan was a featured performer this year, Stew Schneider acted as emcee for all the stage doin's. If you have never been fortunate enough to be around when Stew is pontificating, you've missed something very entertaining. He was at his best!

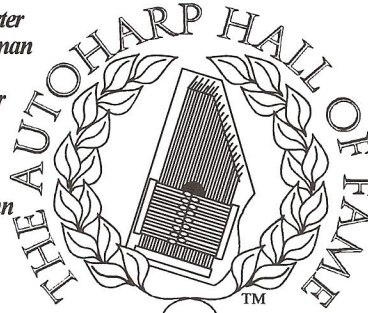
Of course when Frick and Frack, sometimes known as Bob Woodcock and Gil Palley, host the Open Stage performances, you can count on a lot of laughs. These guys are really quick with a retort. And the stories ... Well ...

Next year's Gathering will probably not be held on the Orthey farm as it for sale. But, THERE WILL BE A MOUNTAIN LAUREL 2001!!! We will keep you posted as to where the festivities will be next year. And come, because if you don't, you'll miss a lot of fun, friends and music. Where else can you jam 'til the wee hours with 200 of your best friends??

I'll see you there!

THE AUTOHARP
HALL OF FAME MEMBERS

Maybelle Addington Carter
Ernest Van "Pop" Stoneman
John Kilby Snow
Sara Dougherty Carter
Marty Schuman
Glen R. Peterson
Karl August Güttler
Charles F. Zimmermann



Bryan Benson Bowers
Mike Seeger
Meg Peterson
Becky Blackley
Mike Fenton
George Orthey
Mary Lou Orthey
Patsy Stoneman
Ivan Stiles

2001 NOMINATION FORM

Nominations for the 2001 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from September 1, 2000 until May 1, 2001. 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, 2001. The honorees shall be installed into The Autoharp Hall of Fame at the 2001 Mountain Laurel Autoharp Gathering, and announced in the Summer 2001 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.

THE AUTOHARP: My Amicable Friend and Hobby

by Lou Stump

I grew up listening to Country, Folk and Bluegrass music. Among the records someone in the family would often play on the phonograph, were several Carter Family records. In some of their songs, I could vaguely hear an autoharp. That autoharp sound fascinated me.

One day as my wife, Elaine, and I walked along a city street, we could see displayed in a music store window, an autoharp. I made the statement that I had always harbored a strong desire to play an autoharp. A few weeks later, Elaine presented me with a new Oscar Schmidt Model 73 Autoharp.

I had never seen anyone play an autoharp. I knew they were referred to as a lap instrument. I was unaware of the "Appalachian" style of holding the 'harp, nor did this way of holding the 'harp occur to me. I wanted to pick the strings above the chord bars. With the 'harp laying flat on my lap just seemed too awkward. I had played the guitar since I was a teenager. I kept trying to play with the 'harp resting on the treble side, sort of similar to the way a guitar is held. None of this worked out, either. Finally, the main way I hold the 'harp came to me. In a sitting position, the 'harp rests across my left knee; the right knee presses downward against the anchor end, tilting the top upward making about a 35 degree angle. This may sound hard to do, but it is easy. This made it comfortable to learn to pick the melody with my thumb, index and middle fingers. Not a complex style, just *my* style. I strive to get better at achieving that country sound. The sound that seeped into my soul and stayed there.

In 1989, through Oscar Schmidt International, I learned of the existence of the *Autoharp Quarterly* and *Auto-harpaholic* magazines. I subscribed to each immediately. I received my first



Lou's unusual style of playing.

issue of *AQ* in April 1989. In this issue was an article on Mike Hudak and Kilby Snow by Joe Riggs. There was a description of the special 'harps they played. I wanted a 'harp like the ones they played. At first, I was only going to make the chord bar holders that were needed. I changed my mind and decided to make my first 'harp. I took an old Oscar Schmidt apart to get some measurements, etc.. About three months later I had the 'harp finished, except for putting together the chords and the notes. I was stuck at this point. I am not schooled in music. I failed to obtain this information in the attempts I made locally. I wrote to George Orthey and asked him if he would help me out. Immediately I received a letter containing details and illustrations to finish my 'harp. I was so impressed with the courtesy and kindness George Orthey extended to me.

I found making autoharps to be so interesting, so much of a challenge and so much fun, that I continued to make them. Some *did* turn out to be complete failures. Not quite all fun!!

I learned and gathered material on music structure. The book, "Going Diatonic", by George Foss and the "String Designation Chart for Diatonic 'Harp" appearing in *AQ*, by George Orthey have been of great help.

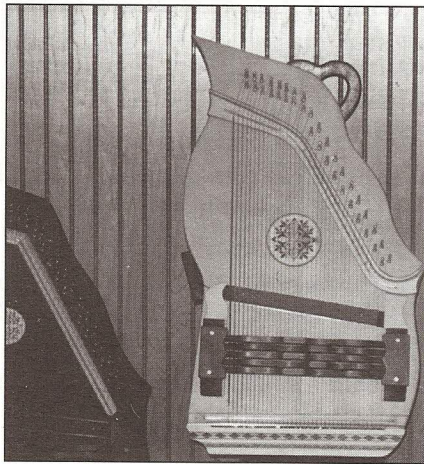
I make only diatonic 'harps, mostly single key. I do not make them to sell. My music is only a hobby. Each 'harp is an experiment containing ideas to try and enhance my way of playing. I have tried to give my 'harps more of a harp look. I wanted to get away from the zither look. After all, they're not called an autozither. Mine are slightly larger than traditional 'harps and this makes them a little heavier. This would not appeal to many "harpers."

In 1992, an article and a picture of some of my 'harps, appeared on the front page of the local newspaper, The Press Tribune, which had been instigated by a friend. Bill Bryant saw the article. He realized he lived only a short distance away and came by my house to visit. He was the first person for me to see play the autoharp. I could see myself deflating as I watched and listened to his great playing ability. He played my 'harps and *did* make some favorable comments about them. He told me he had never seen anyone hold the 'harp the way I did, also, had never seen anyone play the way I did. That finished letting the air out of me and I felt I was certainly outside of the "autoharp circle."

Almost all of the contact I have had with people in the autoharp world has been through written correspondence. All have been so wonderful. April '93 issue of *AQ*, Joe Riggs was the Interaction instructor. I took his lesson. He was so friendly and encouraging. It is true that autoharp people are very special.

I make no claims about my 'harps, other than they look somewhat

different, but still have the autoharp sound. The making and the playing of the autoharp is a happy and joyful part of my life. Keeping it on that scale, I can remain free to stay creative.



Lou's 'harps



Lou's 'harps

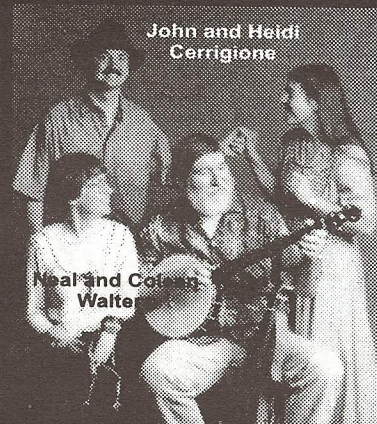


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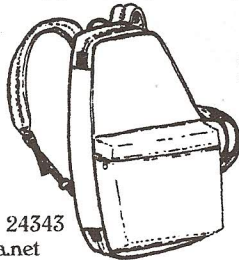
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▶ **Appalachian String Band Festival**
August 2 - 6; **Clifftop, WV**; (Drew Smith) Info: 201-444-2833

▶ **Windgap Bluegrass Festival**;
August 4 - 6; **Windgap, PA**; Code: AP
(Country Ham with Judie Pagter)

▶ **Old Time Repertoire for Autoharp**;
August 6 - 13; **Augusta Heritage Center, Elkins, WV**; Code: AW (Heidi Cerrigione) Info: 304-637-1209

▶ **65th Annual Old Fiddlers Convention**;
August 6 - 11; **Galax, VA** Code: AW, AC (Drew Smith) Info: 540-236-8541

▶ **Midland Dulcimer Festival**;
August 25 - 27; **Midland, MI**; Code: AW, AP (Larry Carpenter, Jane Kuhlman, others) Info: 517-835-5085 or beeps@concentric.net

SEPTEMBER

▶ **Cook Forest Dulcimer and Folk Music Gathering**; September 8 - 10; **Clarion University and Cook Forest, PA**; Code: AW, AP (Doofus) Info: <http://www.personal.psu.edu/lrl/festival>

▶ **29th Annual Walnut Valley Festival**; September 14 - 17; **Cowley County Fair Grounds, Winfield, KS**; AW, AP, AC (International Autoharp championship)(Bryan Bowers, Roz Brown, Karen Mueller)

OCTOBER

▶ **Annual Tennessee Fall Homecoming**; October 12 - 15; **Museum of Appalachia, Norris, TN**; Info: 423-494-7680



Hè La Bas! Wanna Play Some Cajun Autoharp?

by Carole Outwater

"On faisant de la musique, donc. Tant qu'à pour ça, on la faisait". (We sure did make some music. As far as that goes, we made some good music!) Nathan Abshire to Amédée Ardoin.¹

In the last fifteen years, our country has become keenly aware of Cajun culture. Right away, we think of Mardi Gras, crawfish, button accordians, bayous, "aiyeeee!", hot sauce and gumbo! What is this music and this culture that has become so astonishingly popular? Who are the legendary performers of yesteryear and who are the ones who continue this traditional music? And what about playing Cajun music with an autoharp?

Are you intrigued? Do you want to explore some of these questions and discover more about this rollicking music? Great!!

Origins of Cajun and Creole Music

Back in the early 1600s, French settlers immigrated to Acadia, which is present-day Nova Scotia, Canada. They brought with them the old folk songs of medieval France. In 1755, the British exiled the Acadians and the settlers were scattered along the eastern coast of North America and throughout the world. Many regrouped in the fertile prairies and along the swamps and bayous of southwest Louisiana.

Isolated Acadian families looked to one another for entertainment, thus many people learned to play musical instruments and gathered in their communities for social dances. "Fais dodos," these gatherings were affectionately called; places where their babies went "nite-nite!" French-speaking Acadians, later shortened to "Cajun", played fiddle and percussion instruments such as triangles and spoons until German settlers introduced affordable accordions in the 1800s. Creole,

referring to the French-speaking blacks of southwest Louisiana, brought to the mix a syncopated style called juré. They, too, had house parties where they played "La La" music. Isolation, close family ties and strong Catholic faith knit the Acadians into a tight cultural group whose style mixed with their close neighbors: Native Americans, Afro-Caribbean refugees from the West Indies, Creoles and various European immigrant groups.

We easily recognize the Native American influence in the "Aiyeee" exclamation often associated with Cajun music today, but it perhaps was Creole musician, Amédée Ardoin (1896-1941) who laid the groundwork for Cajun music as we know it now. "Not only was Amédée renowned for his unique accordion style, but his vocal range and power were legendary and he could play and sing from eight o'clock at night to one o'clock in the morning without the help of a fiddle or another singer!"² Amédée often played with Cajun musicians, Dennis McGee or Sady Courville until his tragic death in 1941.

Zydeco music developed in the 40s after soul, rhythm and blues and popular jazz music inspired Creole musicians. One of the distinct differences of Zydeco music is the use of the vest frottoir, or rubboard. The rubboard player often drives the energy of Zydeco music by emphasizing strong, syncopated rhythms.

Cultural Pride is invigorated during the Folk Revival of the 60s and 70s.

Slowly, the isolated frontier of southwest Louisiana opened, with railroads, automobiles and the radio ushering in more of the "outside" world. Other groups of people began to settle along the prairies and bayous. The flavor of "French Louisiana" began to

change. Not long after, the "Americanization" and discrimination of the Cajuns and other minorities threatened to sweep a culture aside. Pride in the cultural heritage of these French-speaking people was deeply challenged.

During an interview in Barry Ancelet's book, "Cajun and Creole Musicmakers," Acadian accordion builder, Marc Savoy, warns what many of us fear from this seemingly invisible force acting on the entire world to homogenize everything. "... You would be able to drive to the East Coast to the West Coast and all you would be able to eat would be McDonald's along the way. The only music you would be able to catch on your car radio would be Muzak. Gone forever would be the different cuisines, no longer could you enjoy the variety of beautiful languages and accents spoken throughout the U.S., no longer would the excitement of crossing borders exist. There would be no real reason for anyone to go anywhere."³

O Ye Yaille, Chère, and what if there were no small towns, such as Eunice, Lawtell, Basile or Iota with Acadian names on the mailboxes such as Landry, Cormier, Falcon, Bergeron, Ledoux or Broussard? What if no spicy gumbo or creamy crawfish étouffée were available in local diners? Would we ever know whose boudin was the best or who always had fluffy, long-grained rice steaming in the kitchen for every meal? How would we find authentic Cajun triangles made of antique rake tines? Where would we hear old French music?

What if this culture had simply been absorbed into the mainstream? Thanks to concerted efforts by many people whose goal was to avoid this homogenizing influence, it wasn't. The culture and its music were reinvigorated during the Folk Revival of the

60s and 70s. This Cajun and Creole renaissance has now resounded across the country.

For the revival of things Cajun and Creole, the vital task was this ... *how to hold on to the underlying spirit of tradition, yet grow and evolve without being rigidly bound to the past.* A series of events marked a wider exposure to the music of the prairies and bayous of Louisiana. In 1964, the now legendary Cajun fiddler, Dewey Balfa (1927-1992), performed at the Newport Folk Festival alongside Joan Baez and Peter, Paul and Mary. Cajun musicians had played Newport before but the time was ripe and these crowds gave Balfa, Gladius Thibodeaux and Vinesse Lejeune standing ovations and catapulted Cajun and Creole music into the popular folk realm. Mike Seeger (Autoharp Hall of Fame member) was sent with Ralph Rinzler to "water the cultural roots" and record music. Field workers continued to bring groups, such as Bois-sec Ardoin and Canray Fontenot, the Balfa Brothers, Nathan Abshire, Octa Clark, Lula Landry, Clifton Chenier, the Louisiana Aces, Dennis McGee and Sady Courville out of Louisiana to perform at the Newport Folk Festivals and other popular folk festivals in subsequent years. The folklife foundations were serious about their goals and their support spawned festivals and organizations in Louisiana that strengthened this culture and the gifts they bring to society.

Many of the legendary Cajun musicians brought into focus in the 60s and 70s are gone now, yet thanks to their ongoing influence, the culture is alive with creative energy! Today, groups such as Steve Riley and the Mamou Playboys, Christine Balfa's, Balfa Toujours, along with Geno Delafosse and the French Rockin' Boogie, Michael Doucet, D.L. Menard and Zachary Richard, Marc and Anne Savoy and Larry and Jackie Miller and many others, are out there playing the music of their past. Their music breathes with today's world!

Playing Cajun Music on the Autoharp

So, is Cajun music fun to play on an autoharp? You bet, jolie coeur! If

you want to give it a try, here's what I suggest. First, listen and listen to Cajun and Creole recordings or live music. (Some resources are listed with this article or visit your local library.) Move, dance, and let that beat get inside your bones. Discover the two-step beat and move to that. Play some waltzes and glide to them. You need to feel Cajun music to play it!

Me, I find that playing rhythm on the Cajun triangle helps. Listen to the "Clunk a-ring a" rhythm in Cajun music. Early dancers often had only a fiddler and a triangle player to play at their fais do-dos. As partners moved in a circular pattern around the floor, the triangle helped them hear the beat as they moved further and further away from the band. This was helpful in the days before amplification!

I find it very helpful to imagine the dancers moving to the music as I play or I think of the triangle's beat. As in swing music, the second beat is strong in Cajun music.

Taking our cue with the rhythm of the triangle in mind, playing an autoharp on a Cajun two-step or Cajun waltz offers several possibilities.

- One can play rhythm, trying to replicate that "clunk-a ring-a" sound. Here are tab diagrams of possibilities in creating that sound. The first two illustrate two-steps and the third, a waltz. Notice that the second diagram enables the autoharp to capture the high triangle sounds.

↓	↓	↓			
↑		↑			
clunk	a	ring	a		
			↓		↓
↑	↓	↑			
clunk	a	ring	a		
	↓		↓	↓	↓
↑		↑	↓	↑	
clunk	a	ring	a	waltz	'n

- One can also play only the melody, embellishing as it applies. In this manner, one takes on the role given to the fiddle or the accordion.

- It's fun to combine melody with the rhythm backup. Let's take advantage of

our instrument's capabilities. We've got all those strings and five fingers to try a lot of things! Somewhere in that rhythm, it is fun to "saw" like a fiddle or "squeeze" and "roll" like a button accordion.

While an autoharp is not a traditional Cajun instrument, it has been welcomed freely into Cajun music jams in southwest Louisiana. If you visit the area, take along a chromatic autoharp or you can get by with only one diatonic autoharp if you have one that plays in C/G. Most jams are played in the keys of C or G, popular diatonic accordion choices, although some accordion players prefer a D/A or even a B^b. The wonderful hospitality of the Cajun and Creole people of southwest Louisiana is a fact! Many small towns in the prairie have open jams for local musicians and visitors. There's one every Saturday morning in Eunice at Marc Savoy's Music Shop! You'll find many people willing to share musical good times with you!

The rural Mardi Gras celebrations in south Louisiana are processional festivities and stem from the medieval *fete de la quémante*, a ceremonial begging ritual. In the Courir du Mardi Gras, running the Mardi Gras as it is called, masked and costumed revelers visit farmhouses, singing and dancing to traditional Mardi Gras music. The goal of these rowdy performances is to obtain a contribution to the communal gumbo to be shared later in the day. They beg for a live chicken, which is released by the homeowner and must be captured by the celebrants who are hampered by their elaborate screen masks and their "rag-tag" costumes! What follows is generally a lot of merriment and spontaneous dancing. The Mardi Gras musicians accompany the run in a music wagon and participate by providing the musical backdrop for this ritualized chaos!

La Danse de Mardi Gras retains the traditional medieval flavor of these festivities. Why not capture this exotic melody with some of the "clunk-a ring-a" rhythm patterns used as fills to keep the beat. Try them with that "triangly" sound counted as "1 and 2 and" so you have one "clunk-a ring-a" pattern per

measure. You could either stress the melody note from within this pattern or play the melody and return to this pattern periodically to give it that Cajun flavor!

Resources:

¹ **Ancelet, Barry Jean**, *Cajun and Creole Music Makers*, University Press of Mississippi, 1999 (revised) Wonderful photographs by Elemore Morgan, with a forward by Ralph Rinzier. Excellent interviews. Contents of book are in French and English.

² same

³ same

Cajun French Music Association, Lafayette, LA 70509

Daigle, Paul, *Tears, Love and Laughter: The Story of the Cajuns and Their Music*, Swallow Publications, Inc. 1987.

Contains history of Cajun culture and biographies of major Cajun musicians. **Floyd's Record Shop**, PO Drawer 10, Villa Platte, LA 70586. Huge stock of Cajun recordings and copyright licenses for Flat Town Music and other labels.

Miller, Larry, 886 McMillan, Iota, LA 70543. Maker of authentic Cajun triangles and Bon Tee Accordions, etc.

Savoy, Ann Allen, *Cajun Music: A Reflection of a People*, Bluebird Press, 1985. This first volume is probably the most useful resource book for Cajun music and songs.

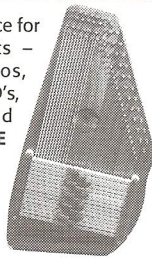


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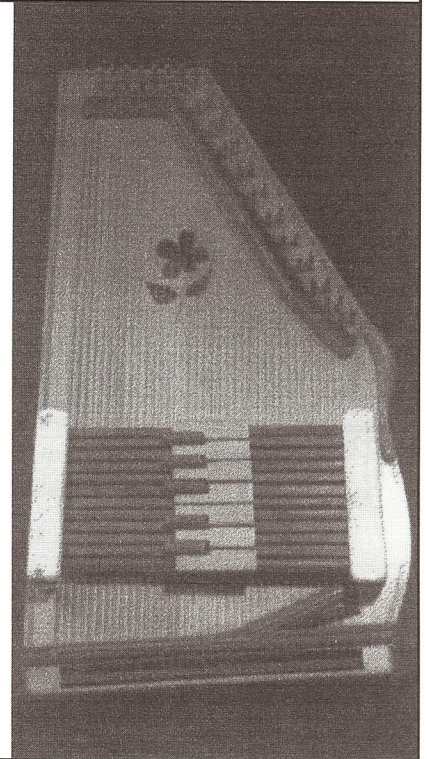
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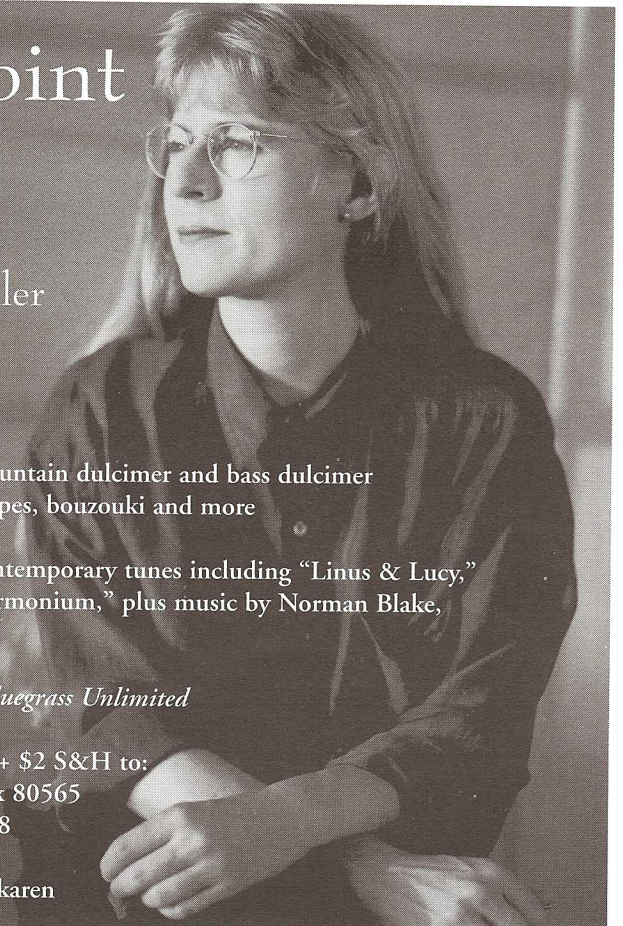
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La Danse de Mardi Gras



Arranged by Carole Outwater
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Flat Town Music Company

Chromatic Am / / / G Am G Am G Am G Am / /

Diatonic Am / / / G Am o / o / o / / /

Les Mar - di Gras ça vient de tout par - tout, tout a - len -
(The Mar - di Gras they come from ev - ery - where, all a -

Am G Em G Am / / / G Am / / / / / G C

Am o Em o Am / / / G Am / / / / / G C

tour, le tour du mo - yeu, ça passe une fois par an
round, a - round the hub, they pass one time each year

C G Am G / Am G Am / G Am / / / / G

C G o / / / Am o / / / G Am / / / / o

de-man - der la char - i - té Quand même si c'est une pa -
to ask for char - i - ty, even if it's a sweet po -

C / G Em / / / G Am G Am Am

C / G Em / / / o Am o Am Am

tate, une pa - tate et des gra - tons.
tato, a sweet potato or some gra - tons)

1992 Honorees

Maybelle Addington Carter

John Kilby Snow

1994 Honorees

F. A. "Pop" Stoneman

Mike Seeger

1996 Honorees

Glen R. Peterson

Becky Blackley

1998 Honorees

Glen Peterson

George & Mary Lou Orthey



1993 Honorees

Bryan Benson Powers

Sara Dougherty Carter

1995 Honorees

Marty Schuman

Meg Peterson

1997 Honorees

Karl August Gutter

Mike Fenton

1999 Honoree

Patsy Stoneman Murphy

2000 HONOREE

Juan Stiles

Whereas: Juan Stiles is a prominent leader in the preservation, encouragement, and promotion of the autoharp, And

Whereas: Juan Stiles was cofounder and coeditor of *Autoharp Quarterly*, and in this capacity, disclosed the definitive history of the autoharp, And

Whereas: as one of yesterday's and today's finest autoharp players, this International Autoharp Champion has performed and taught the autoharp at countless major festivals and workshops throughout the country, And

Whereas: as program director of The Mountain Laurel Autoharp Gathering, Juan Stiles has given his time and talent to ensure the success of this festival,

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the First Day of July,
in the Year Two Thousand

KNOW YOUR 'HARP A LITTLE BETTER

by Ric Dwenger

Working out and arranging new tunes on the chromatic autoharp, though fun and challenging, is sometimes a chore. Especially when the melody goes outside of the diatonic scale. When searching for the right chord for the melody note, I've literally plucked the string, and pressed down chord bars searching for the chords that let the note ring. This tedious process got me thinking

about making a reference chart. In the sample chord bar arrangement shown, I now know that the A note is included in more chords than any other note. A total of ten. And when a 'harp is set up as shown with only major, minor, and 7th chords, ten is the most you'll get. The G# is found in only one chord. Knowing which chords you can go to for a specific note makes it easier to color your tunes with an unusual harmony.

You can also experiment with new ways of playing scales. If your chord bar arrangement is different than the example, fill in the blank buttons below with your arrangement and highlight the chords that contain the note. The Spring 2000 edition of *Autoharp Quarterly*[®] contains a Note and Chord Reference Chart which will make this process very easy. ♦

Chords within the shaded buttons contain the note shown at the top of the chord bar layout.

This chord bar arrangement is a popular variation of the standard 21-bar autoharp. The B^b7 and A^b chords are re-cut to Bm and F#m. All the existing minors are moved up two positions and the new minors are placed at the bottom of the arrangement as shown.

A	A#	B	C	C#	D
D#	E	F	F#	G	G#

Fill in these buttons if your chord bar arrangement is different than the example above. Then highlight the chords that contain the note.

A	A#	B	C	C#	D
D#	E	F	F#	G	G#

Teaching Kids to Play

by Janice McDonald

(This advice appeared on the Bluegrass list. We thought by substituting autoharp for fiddle, it made a lot of sense for autoharps, too.)

HOW TO GET KIDS TO PLAY AN INSTRUMENT:

1. Say this a lot – “Put that dang autoharp down and go mow the lawn!”
2. Take them to festivals and find jam sessions where the pickers aren’t the hottest performers around, are playing songs like *Rollin’ In My Sweet Baby’s Arms* and *Will the Circle Be Unbroken*, uncomplicated, fun to sing and play songs with simple chord progressions. Also look for jam sessions where there are lotsa cute and friendly little watchers of the opposite sex around who smile a lot when your picker plays, even badly.
3. Don’t take children to festivals too early. Leave them at home when they are young babies and miserable and demanding and hanging on you every second. Because then they receive the negative message that autoharp festivals are miserable, hot, bug infested places where there’s no tv and mom and dad are grouchy and won’t let them play in the dirt or follow people off. Leave them at home where they will be with granma or granpa or the baby sitter all weekend going “hmmm, they go somewhere wonderful and mystical and come back so happy, a place so wonderful I can only dream of its grandeur, and perhaps one day if I achieve nirvana I will be able to attend. If I am good enough.”

Then when they are about six or seven, take them, turn ’em loose, watch them run in a pack of twenty or thirty kids tossing celumine light sticks in the air and playing hide ’n seek and chasing dogs. Let them get filthy. Don’t even mention a bath. Don’t make them eat anything nutritious all weekend – only funnel cake and corn dogs and cotton candy. Don’t even mention that you one day might like them to play music.

4. When you catch them even breathing on your instrument, say, sharply, “Get away from there! Don’t touch that!”

5. Start looking for small children playing instruments at festivals and “accidentally” happen on them with your kid. Rave to your friends about how wonderful those picking kids were.

6. When your kid finally hints they might like to play an instrument, buy them one of those beat up ones, not a brand new state of the art or heirloom family instrument that you’ll always be on them about taking care of them. Get them an old piece of junk so you won’t be going ballistic when they leave it out under a tree all night or bang it against somebody’s truck about every five minutes or like my nephew did, take a woodburning kit and burn his name across the entire back of it. It’s their instrument by the way. And when they get older and after they actually start jamming and people start looking at their beat up old instrument and blurting “what the heck IS that?!” then you can make a big sacred deal outa presenting them with their first *real* instrument, one that’s so special and sacred they want to sleep with it at nite and gaze at it with stars in their eyes and polish it with the elbows of their flannel shirt with a tender smile.

7. Listen to THEIR music on the car player a lot. Instead of your latest favorite album, play their absolutely awful tapes of Curly Ray Cline singing “Smarter Than the Average Idiot ARE” and songs like “All Alone In the Wigwam”, at high volume, singing along.

8. When they find an adult they absolutely go nuts over who plays the autoharp, a mentor, ask that person if they would let them come stay with them at their house and mow their lawn in exchange for some free jamming session/lessons. (Make sure they aren’t a child molestor first.)

9. When they get better than you and

want to hang with the hot pickers, let go, turn ’em loose, step back, never criticize, always encourage and never gripe about the thousands of miles you will burn every year toting their little ungrateful rear ends to places where they can play and have fun and get good.

10. When they start having to miss school to play professionally, don’t tell the school the truth. The school has never heard of even the autoharp greats, so any band your kid is with will be consideredby the school and the school will say no, they can’t have excused absences to play music. I even told one principal, “You don’t understand, we don’t go to these festivals just to have fun, we’re sort of like the Flying Wallendas, only nobody ever heard of us”, and she seriously informed me she would turn me in to the HRS if the kid missed even one more day of school to play bluegrass. So, here’s the deal. Make up a chronic childhood illness your child suffers from, like tonsillitis, and write notes that say that the kid “had to be absent from school last Thursday and Friday because he had to see his doctor again”, and when they ask the doctor’s name, say “Dr. Bryan Bowers.” I know this sounds far fetched, but it really works.

Good luck!

(Neal Walters originally shared this with the Cyberpluckers and Janice agreed to share it with AQ’s readers. We thank her.)





Autoharping On the Bridges of Paris

by Ron Falconer

It all began with Mezz. She telephoned Michele to say she was coming from Martinique to Paris for a short break. She was bringing her collection of paintings, so why didn't Michele sort out some of her paintings and together they could set up a little outdoor exposition on the "Passerelle des Art", (the wooden pedestrian bridge that spans the Seine in front of the Louvre). Mezz knows Michele's flat overlooks the Seine and is adjacent to the Louvre, within easy reach of this wooden bridge.

Normally, I live quietly on Moorea, a beautiful island next door to Tahiti, in the center of the Pacific Ocean. There, I play autoharp and sing a mix of golden oldies from the 50s - 60s period, adding appropriate harmonica fill-ins to entertain the international guests who frequent the hotels and restaurants.

At this moment, I'm staying temporarily in Paris with Michele. She, being the perfect hostess, is being very understanding, showing me the Paris sights and visiting the bistros. She also carries a press card from her career as a fashion journalist, so that we spend all our time being invited to opening nights of endless painting exhibitions. There we nibble the tasty servings and drink the obligatory champagne while making suitable mmmms and aaaas on the wide diversity of paintings.

"So why don't you join us on the bridge with your autoharp?", Michele immediately suggests after the fateful telephone call. "We'll be a little group and make a day of it. Mezz is an attractive woman."

Attractive women, at this moment, I don't need, but a chance to play autoharp is interesting. My immediate problem is practical. My autoharp is an all electric solid state model (Oscar Schmidt, early 80s). Amplified and strummed very lightly with the edge of a fine pick, it gives almost as sweet a



Ron Falconer on a bridge in Paris.

sound as a nylon stringed acoustic guitar. Unamplified, it's as dead as an aluminum pan! So, if I want to perform in public, I have to buy a small battery operated amplifier. After a brief search of the numerous music shops, I end up with a fairly inexpensive Yamaha (VA-10).

Mezz arrives, accompanied by her small nine year old daughter. All the paintings are transported the two hundred meters to the bridge and set up all along the protecting rail. The musician is placed between the two artists and the day begins.

I start by playing harmonica, backed up by amplified autoharp, (not a bad sound for 10w) with a selection of Scottish traditional melodies, as Celtic music is *the mode* in Paris. I sing from time to time, but my soft voice is lost in the background traffic and noisy barges that cruise by under the bridge.

Tourists on their way to visit the Louvre flow past our stand in an endless stream. Some stop to look at the

paintings, but nobody is buying. I collect some coins, mostly from children who smile up at me, then annoy their parents for something to place in my open autoharp case.

Incredibly, another Scotsman arrives, complete with kilt and bagpipes, and begins to do his thing not far away. He plays well and I recognize some of the tunes I've just played. I attempt to find his key and play along for awhile, but even with my 10 watts turned fully up, I can't compete with the loud skirl of his pipes. Eventually he realizes he is in fact a wee bit too close to his fellow compatriot, and with a polite nod of the head moves further down the bridge.

Another act starts up close by. This is a youngish boy who stands on a small pedestal. Then, with no small difficulty, covers himself completely with a tightly drawn gold cloth. Finally, he puts on a gold Egyptian face mask and freezes his posture to become a perfectly still Egyptian statue. He holds the interest of the passing crowd and has some considerable success with his collecting box. I watch with some respect his composure and complete control. Then some tourists begin to take photos of each other close along side him with the Louvre in the background. They make the mistake of not contributing to his collection box and suddenly he becomes very alive. He bends forward, removes his gold mask, and begins to curse them to kingdom come and back. It's extremely funny. The tourists are at first shocked, but then slightly amused as they move on. The mask is replaced and the statue again becomes stately. But only until other tourists make the same mistake and the pantomime replays itself over and over again.

Midday comes and it's the takings of the musician that pays for the pizza, as the artists are out of luck. Cold

drinks and an umbrella for the hot sun are brought down from the flat.

The highlight of the afternoon is the acquaintance of a couple of ladies who paddle for the Hawaii canoe team and who have competed in Tahiti.

It's hot and my throat and lips are beginning to complain from this marathon session, when a more than a little drunk, but smiling, Frenchman demands a French song. Fortunately I know one popular French song which I begin and we sing together with our heads side by side like long lost brothers, his beer and cigarette breath making more impact on me than his singing talents. As a final token of friendship and appreciation, he offers me the last of his precious beer.

Late afternoon and it's time to think about calling it a day. We wait for Mezz, who has disappeared on some important mission, leaving her daughter and Michele in charge of her paintings. Suddenly an agitated young man arrives in a rush; "Police!, police!" he says and runs away.

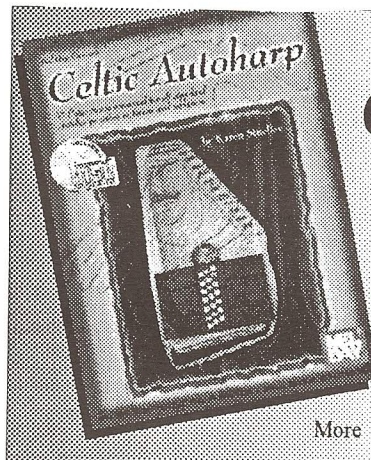
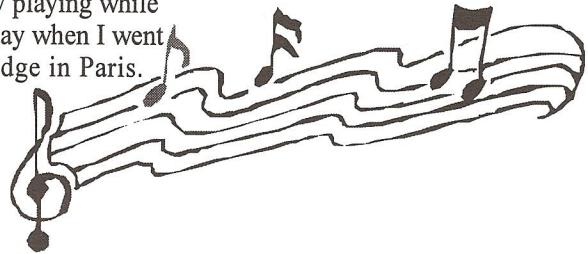
An officious plain clothed policeman immediately arrives. It's against the law to do business and perform on the streets of Paris without a license, he informs Michele who is trying to explain that only half the paintings belong to her and anyway as it happens, they were only exhibiting, not selling. He is not listening. He calls up his squad car and informs Michele he is going to confiscate all the paintings. For the moment I am ignored as I comfort Mezz's daughter, who has now started to cry. But I am worried. Losing the new amplifier would be one bad thing, but losing my precious autoharp would be a disaster. Fortunately, he is fully occupied with Michele, who is raving on about the stupid law interfering with innocent artists when people are being robbed and beaten and drugs circulated close by. The squad car arrives, the paintings are gathered up and disappear along with Michele who is forced to accompany them to the station. There is no sign of Mezz, the paintings are gone and I am left with one sad little girl who wants her mummy. We quickly pack up my intact gear and return to the flat where

our spirits rise as together we count out the days takings – around \$20 plus the pizza. Then we await the outcome of the law enforcement raid. First Mezz arrives, her reaction is confusion, annoyance and then concern for her daughter. Eventually Michele returns. They are keeping the paintings and are going to bring charges, she says.

Later, when Mezz returns to Martinique, Michele uses her influence with a friend of a friend of a friend and brings all the paintings back home for the price of a large box of chocolates. Next time Mezz phones, she is charged for the chocolates and the return of all her paintings to Martinique. I kept the amplifier and now, back in my bamboo house in peaceful Moorea, I use it regularly to practice my playing while I recall pleasantly that day when I went autoharping on the bridge in Paris.

(Editor's note: What follows is a recent note from Ron.)

"I have had good reviews on my book: final title "Together Alone", (a family 4 years on a deserted island). Our Caroline Island was recently featured on World television during the year 2000 celebrations, when, because of a change in the South Pacific date line, it became the first island to enter into the new century. It has now been renamed Millennium Island. Maybe you saw the program; they put on a Polynesian dance show direct from the island. It was on this island, in isolation, that I began to play harmonica and then combine it with my autoharp. A combination which has provided me with a living for the last nine years."



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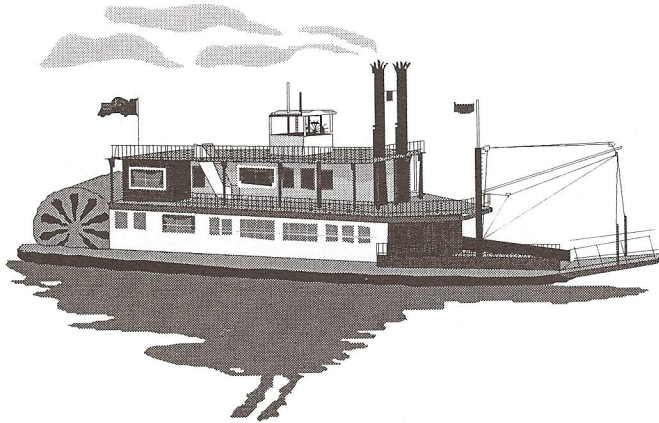
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Blennerhassett Waltz



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G Em Am D7 G

G / Em / Am / / G D7 / / / G /

G Em Am D7 G

G / Em / Am / / G D7 / / / G /

C G Em D7 G

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

C G D7 G

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

Critic's Choice



Stew's Choice

Stew
Schneider

World of the Chorded Zither

Autoharp: Eugenio Jaimez

Morocco • Lullaby • Bombay Blues • Barcelona • Machu Piccu • Tokyo Station • La Selva • El Cid • Déjà vu • King Cobra

One of the ways you can tell that an instrument has moved beyond the stage of being an "enthusiast's instrument" into the wider world of "actual instrument" is that people start using it in ways the enthusiasts would not have thought. This is just such a recording.

The music is described as "world beat", a term as foreign to the hills of Kentucky as ...as ...well ...any other. Fortunately, my mule, Aunt Sukey, has studied up on the question and informs me that world beat music seems to be a musical form that seeks to invoke emotional space by use of minimum melody, blocked chords and synthesized percussion. This is music that you just can't whistle, but, when you think about it, it is made to order for chorded zither.

The autoharp playing on this tape is competent pinch on a chromatic 'harp, but not flashy nor technically difficult. The interesting thing about the recording is the successful blending of some very synthesized sounds with the traditional sounding autoharp. It really is done well, and shows a side to the 'harp that I don't think I have heard before.

Truthfully, Aunt Sukey is a conservative sort of mule, and prefers stronger melody lines, so it is hard to keep her interest, and I can report only a flick of her tail as she left for the pasture, but it seems to me that this is an interesting enough deviation from

the common autoharp repertoire to interest a number of 'harpers.



Les' Choice

Les
Gustafson-Zook

In The Air – Songs That Last

Tom Hunter, Helen Scholtz, Richard Scholtz

Autoharp: Richard Scholtz

2901 26th Street

Bellingham, Washington 98225

rscholtz@aol.com

Working On the Railroad • The Wheels On the Bus • Train Is A-Comin' • Row Row Row Your Boat • Go Tell Aunt Rhody • Doney Gal • Ye Ho Little Fish • Little Cabin In the Woods • I Hear You Buzzin' Cousin • Eency Weency Spider • Coming Round the Mountain • Old MacDonald • This Old Man • Big Ship A-Sailing • Green Grass Grows All Around • Skip To My Lou/ Buffalo Gals • Chairs To Mend • My Bonnie Lies Over the Ocean • You Are My Sunshine • If All Of the Raindrops • Put Your Finger In the Air • Everybody Knows I Love My Toes • I Got A Hat • Twinkle Twinkle Little Star Medley

For those of you unfamiliar with Richard Scholtz, he's been a performer and teacher of traditional music for over 26 years. He is an organizer of the Puget Sound Guitar Workshop and Northwest Teacher's Camp, as well as a very good dulcimer and autoharp player. His recordings always present nicely arranged songs with tasteful instrumental accompaniment.

This recording was made for you to sing along. In the liner notes, Richard mentions that the idea for this recording came from some Japanese friends who were wanting to teach their children American folk songs to help them learn English. As you can

see from the songs listed, it includes many children's favorites, and includes all the words for all the songs.

It's a very informal recording, recorded in the living room, with all the spontaneity this might entail. Verses are written on the spot, there is some chit-chat in the middle of some songs, all lending to the informal feeling of the recording. Tom plays a solid rhythm guitar and sings, Richard sings and plays autoharp or dulcimer and Helen adds her pleasant voice and humor to the recording.

This is an easy recording to listen to, especially suited for bedtime, as the songs are simply arranged and easy going. The autoharp is picked cleanly and is never overbearing. You probably wouldn't buy this album as a study on autoharp playing, but Richard has excellent control over his 21 chord Oscar. His dulcimer playing is always very nice as well. If you want to expose your children to these songs presented as if these folks were in your living room, this recording would be a nice choice.

Tuck-Me-In Tales

Margaret Read McDonald

Autoharp: Richard Scholtz

August House Publishers

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Little Rock, Arkansas 72203-3223

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The Old Woman Who Lived In A Vinegar Bottle • Snow Bunting's Lullaby • Chin Chin Kobokama • Grand Is the Evening • Kani-jo-The Nestlings • The Playground Of the Sun and Moon • Counting Sheep • Book Talk

Cockroach Party

Margaret Read McDonald

Autoharp: Richard Scholtz

Live Music Recordings

2901 26th Street

Bellingham, Washington 98225

425 827-6430 or rscholtz@aol.com

Grandfather Bear • Pickin' Peas • Elk and Wren • Cockroach Party • Ms. Cricket Looks For a Husband • Ms. Cricket Gets Married • Teeny Weeny Bop

We have two recordings of stories told by Margaret Read McDonald and accompanied by Richard Scholtz on autoharp and dulcimer. *Tuck-Me-In-Tales* is designed as a tape to help children fall asleep, while *Cockroach Party* is more lively and energetic. The songs backing up the stories are all originals by Richard, played to compliment and enhance the effect of the stories. I've never tried to back up a storyteller, but I can imagine that it is a bit tricky to make the musical lines match that of the story. Richard does a very good job of this with some very nice autoharp and dulcimer tunes.

However, I find that I don't resonate with Ms. McDonald's storytelling. She has been a folklorist, children's librarian and storyteller for many years, but her phrasing, her voice and her singing are not appealing to me. We listen to a lot of books on tape in this house, as my kids always have the tape deck playing *Hank the Cowdog* or other tapes checked out of the library. That doesn't qualify me to be an expert on storytelling, but I find I have preferences. I tried these recordings out on my 5 year old and she lost interest almost immediately. Perhaps it would appeal more to the younger crowd as it's labeled for ages 3 - 7. I think as parents, we will always lean toward stories that can appeal to a wide variety of ages, if for no other reason than if our children like the tape, we end up hearing it plenty of times ourselves. Richard does some nice musical work on these recordings, but I won't miss not having to listen to these tapes more often.



Bob's Choice

Bob Woodcock

HAWTHORN

Autoharp, bodhran: Mike Herr
Fiddle, mandolin: Carlos Plumley

Mug of Brown Ale/Tar Road to Sligo • Sean McGuire's Style • Paddy Fahey's Reel • Arra Mountains • Bridge of Lodi • The Swans Among the Rushes/Swallows Nest • Mountain Ranger/Janet Beaton • Cat In the Corner/Jouh Naughton's Jig/Return To Chernobyl • A.M. Shinney/The Hawthorn Tree • The Waltz From Emerald Isle • Irishman's Heart To the Ladies/Both Meat and Drink (sic) Rory O'Moore • Julia Delaney/Dick Gossip • Bill Malley's Barndance/The Britches/Laddie O'Burns Hornpipe • Old Copper Plate/Master Crowleys • Brenda Stubbert's Reel • Rolliong In the Rye Grass/Castle Kelly

Let's assume for a moment that you've never heard Mike Herr play the autoharp. You've not been to Mt. Laurel, or Winfield, nor have you listened to either of his previous fine recordings, *Lost In the Woods* (with the band of the same name) and *Gander In the Praty Hole* (with fiddler Carlos Plumley). So gather around, children, and listen closely.

Mike was born in Lancaster County, Pennsylvania and moved to Beckley, West Virginia in 1980. He took up the 'harp in 1983 and began to gravitate toward contradance tunes and Irish music. His style is incredibly complex and very difficult to categorize. The tunes he plays are notey, meandering musings straight from an Irish soul, though Mike is Pennsylvania German all the way. His middle and index finger do most of the noting with the thumb acting as an independent source of bass notes, sometimes melody, sometimes bass runs, sometimes bass strums. The sound is equally difficult to describe: often he gets a mandolin-like quality out of the 'harp, sometimes it comes over as an Irish harp. I have even heard echoes of Ullean pipes in his playing!

As you would expect, Mike has not been content to stagnate. His first recording consisted of a fine Irish band and his second paired him up with an

excellent Irish fiddler, allowing him to explore the finer points of Irish dance music. He has taken this even further, again pairing up with his "musical soulmate", Carlos Plumley. The tunes are more complex, the renditions more personalized and the backup more creative and sensitive. And, the thing that makes this recording so enjoyable is that it has texture. These musicians understand the need to weave a variety of tempos, keys, moods and volumes into a lively, interesting tapestry. This CD draws you in, never boring, never disappointing.

At this point I have to take issue with the liner notes ("The Manifesto"). "Each tune comes with a spirit of its own and provides us with a full spectrum of emotions. The mood of the music doesn't necessarily flow from the temper of the musician." Many of these tunes are familiar to my ear, some are even old friends. Yet Mike and Carlos have given each one a fresh new take. An old chestnut like *Brenda Stubberts* (written for the fiddler/barmaid who was said to have been a bit too friendly with the service she provided) reaches my ear as a fresh, different tune. This is indeed the temper, and the soul, and the talent of the musicians.

Allow me to rave on about a few of my favorite cuts. *Bridge of Lodi* has to top the list (until the next time I put the CD on ...). Mike learned this from Ivan Stiles and has played it in contests both at Mt. Laurel and Winfield. Take a listen to *Sean McGuire's Style*, all you chromatic players who think you know your 'harp. Mike does this tune in a zither-like, single note, VERY chromatic style that just left me openmouthed. The title cut, *The Hawthorne Tree*, is first on my "next-to-learn" list. Mike's composition, *The Waltz From Emerald Isle*, (about Emerald Isle, North Carolina, not Olde Erin) is a close second. And the mandolin/autoharp duets (*Mountain Ranger/Janet Beaton*, *A.M. Shinney/The Hawthorne Tree* and *Brenda Stubberts*) are some of the nicest blends of instruments I have ever heard.

Mike and Carlos have included a number of Ed Reavy tunes. Ed, "the

plumber of the hornpipes", lived in my home of Philadelphia most of his life, passing away in 1988. He left a wonderful legacy of beautiful music and I am glad to hear it played.

Have I said enough?? No?? Well, the art work's professional, the recording quality excellent, the liner notes informative and even clever. And the music is absolutely first rate. You cannot lose with this one, friends.

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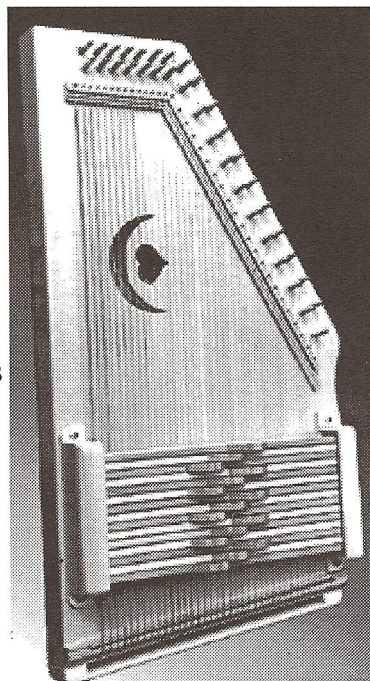
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SIMPLY. Classic

by Linda Huber

Poet and Peasant Overture

by Franz von Suppé (1819–1895)

Franz von Suppé was an Austrian composer of Belgian descent. Though he showed musical talent at an early age, his father wanted him to study law. He is remembered mainly as a Viennese composer

of overtures but he also wrote large-scale church compositions and operas. He was influenced by the music of Rossini, Donizetti and Verdi. The *Poet and Peasant Overture* is often heard as a concert band piece. You

will need a high D in order to play this arrangement. If your highest note is a C, you can transpose all chords and notes down one step.

The first system of musical notation consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The accompaniment is shown as a series of slashes on a grand staff (treble, alto, and bass clefs). The chord sequence is: D (8 measures), A7 G A7 G D (3 measures).

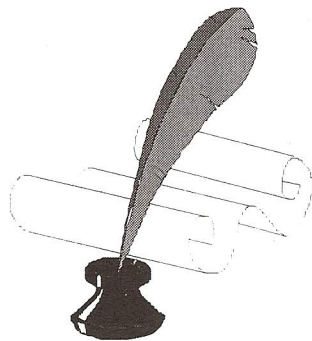
The second system of musical notation continues the melody from the first system. The melody includes a triplet of eighth notes (F#4, G4, A4) and another triplet of eighth notes (B4, C5, D5). The accompaniment chord sequence is: Bm (8 measures), A (2 measures), E7 A E7 A E7 (3 measures), and A (1 measure).

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#). Chords: Bm, F#, Bm, F#. Includes guitar tablature for strings T, A, B.

Musical notation system 2: Treble clef, key signature of two sharps. Chords: D, G D A D E7 D, A D, A D A. Includes triplets and guitar tablature. A 'STOP' sign is present in the tablature.

Musical notation system 3: Treble clef, key signature of two sharps. Chords: D, G, A D, G D, A A7 / D. Includes triplets and guitar tablature.

Musical notation system 4: Treble clef, key signature of two sharps. Chords: A, D, D°7 (Dm), A, E7, A D, A D. Includes a sixteenth-note run and guitar tablature.



IN THE BEGINNING.....

by Mary J. Park

PLAYING A SIMPLE MELODY

If you have been reading this series of articles, you now know about picks, how to hold and tune your autoharp, and how to play backup using various strum patterns. I will now introduce you to one of the most rewarding things you can do on the autoharp – playing melody. As many people are surprised to learn that one can play more than chords on this instrument, you might be able to amaze your friends and family. In this article I will address how to “pinch” a note, how to play scales and how to play a simple melody.

First, you need to know how to produce a pinched note. Pinching is one of the major means that players use to produce a melody note. This works best with a thumb and finger picks (although there are those who play with bare fingers). For the pinch you will need a thumb pick and a finger pick on your middle finger. Practice the pinching movement by bringing your thumb and middle finger (finger 2) together and moving them apart in a rhythmic motion. Once you can do this easily, practice the same motion, touching your knee or table top while you bring your fingers together. At the end of the pinch, raise your fingers off of the surface. If you think of the motion as “pulling” the tone out of the autoharp, you will have the idea. This should be a quick, bouncing motion, but remember to keep your hands fairly close to the strings so you don’t have to take a long time between pinches. Once you can do this easily, then it is time to pick up your autoharp. Make the same

motion on the strings while you hold down various chord bars. Move your hand to different positions on the strings so that you can hear the difference in sound.

As most people can sing and/or recognize a simple major scale (do, re, mi, fa, so, la, ti, do), we will start there. Now, don’t go running for the hills. I know that playing scales is not something that most of us are eager to do, but practicing them will help you be able to hear where the notes are that you want to find when playing a melody. We will begin by playing a G scale in the middle of the ‘harp. Below, I have shown the notes you will be playing and the chord bars you need to press in order to produce the notes. You will have to make a pinch for each note. When pinching a note, it is the middle finger that actually plays the desired note; however, more than one note should sound as you bring your fingers together across the strings. Practice this scale going both up and down (forward and backward). Practice with the small pinches that you would use in fast tunes that only sound a few strings. Practice with large pinches (open your hand wider) that you would use in slower tunes that move across more strings in the pinch.

G Major Scale

Notes: G A B C D E F# G

Chords: G D(7) G C G C D(7) G

(7) indicates that you can either play a D or a D7 chord.

This would be written as follows in

the tablature system that I prefer to use. Notice where the notes are on the scale and where to find them on the autoharp. Each time you see two arrows coming together, it indicates a pinch. Also remember that there are more than two Gs on your ‘harp. You want to be playing the scale on the middle strings. You will also note that I have written the name of the note you should be playing below the tablature line.

As you can imagine, this is difficult to explain in written form, but if you can play a clear scale you are probably doing it correctly. I also need to caution you that our brains often tell us that we are playing one thing and the sound that is produced is quite different. A way to solve this problem is to tape record yourself and listen to hear if you are actually playing a completely recognizable scale. If after practicing this for some time, you find it impossible to find the notes, try taping a “cheat sheet” to the side of your chord bar cover or last chord bar facing you when you play. You can do this by cutting a narrow slip of paper. Mark the position of each string with a short mark and write the names of the strings above the marks. As there is not a lot of space and you want to be able to write large enough to see the marks, I often write the name of every second or third string. Now I want to warn you that there are some people out there in the autoharp world that think that I just suggested that you do something awful, but my philosophy is to use what works. I used such a sheet on my first autoharp for about a year

The musical notation consists of a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. Below the staff, there are two rows of tablature. The first row shows chord bars: G, D7, G, C, G, C, D7, G, G, D7, C, G, C, G, D7, G. The second row shows fingerings: g, a, b, c, d, e, f#, g, g, f#, e, d, c, b, a, g. Arrows indicate the direction of the strings to be touched for each note.

and then I didn't need it anymore.

If you have been successful with the lesson above, then you are ready to pinch a simple tune. If you are familiar with *Skip To My Lou*, this should be easy to do. Pinch each note indicated just as you did in the scale practice above. Also take note that there are some thumb strokes as we learned them in an earlier lesson (shown by an upside-down Y). Every note and thumb stroke in this song gets one beat except the notes that go with the words "to my" near the end of the song. The little bracket around the pinch marks indicates that these two pinches need to fit into one beat. In other words, you need to pinch twice as fast. Since the thumb strokes are not part of the melody but rather the rhythm, they should be played softer than the pinches and should go from the very lowest strings to the middle of the 'harp. Chord names are only given when they change to a new chord. The "/" marks indicate that you keep playing using the same chord bar that comes before. The circles around some of the chords indicate the chord bars that you would use if you were just playing a rhythm accompaniment while singing or accompanying others. An excellent practice is alternating between playing melody and just strumming the chords while singing.

Below I have written out the chord bars needed to play other major scales. If you play a 21-chord autoharp, you will notice that your finger positions remain the same for each key change. Just move your hand to a new position and press the chord bars in the same order as you have assigned them to each button. The hardest part is finding where the scale begins and ends on the string bed. I hope you have fun with this. ☺

C Major Scale

Notes: C D E F G A B C

Chords: C G (7) C F C F G (7) C

F Major Scale

Notes: F G A B^b C D E F


Chords: F C (7) F B^b F B^b C (7) F

D Major Scale

Notes: D E F G A B C[#] D

Chords: D A (7) D G D G A (7) D

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Skip to My Lou

Traditional

Arranged by Mary J. Park
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Lost my part - ner what'll I do? Lost my part - ner what'll I do?

(G) / / / / / / (D) / / / / / C /

TAB

b b g g b b d a a f# f# a a c

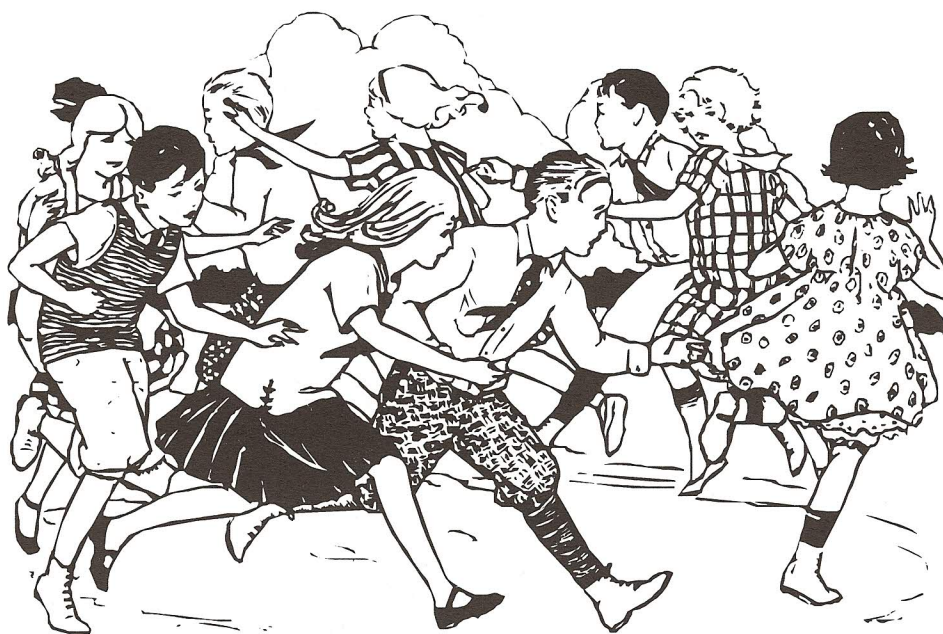
Lost my part - ner what'll I do? Skip to my Lou my darling.

(G) / / / / / / (D) C / G D (G) / / /

TAB

b b g g b b d a c c b a g g

Chorus: Lou, Lou, skip to my Lou.
Lou, Lou, skip to my Lou.
Lou, Lou, skip to my Lou.
Skip to my Lou my darling.

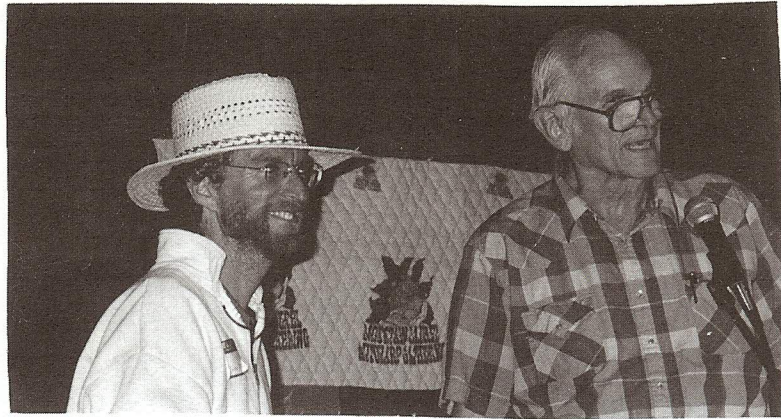




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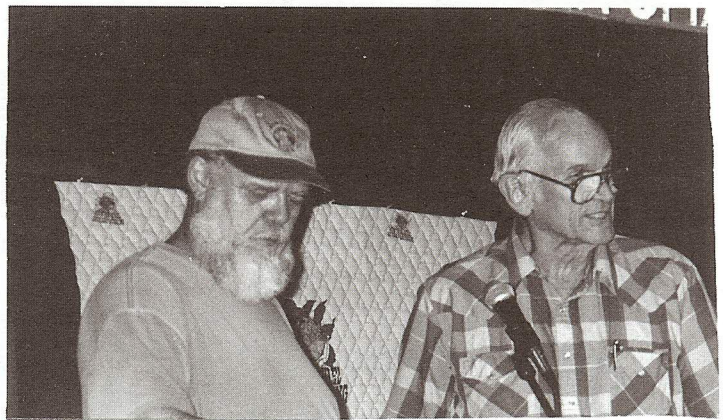
**1st place winner
Karla Armstrong**



**2nd place winner
Les Gustafson-Zook
with George Orthey**



**Ivan and Mary Lou
at Hall of Fame
Ceremony**



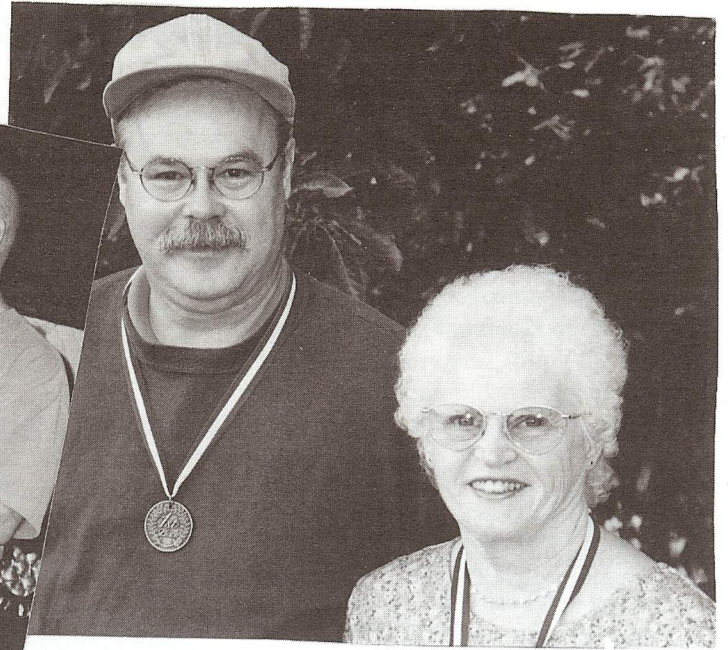
**3rd place winner
Mark Fackeldey
with George Orthey**

**The Autoharp
Marching Band
led by Les Zook**





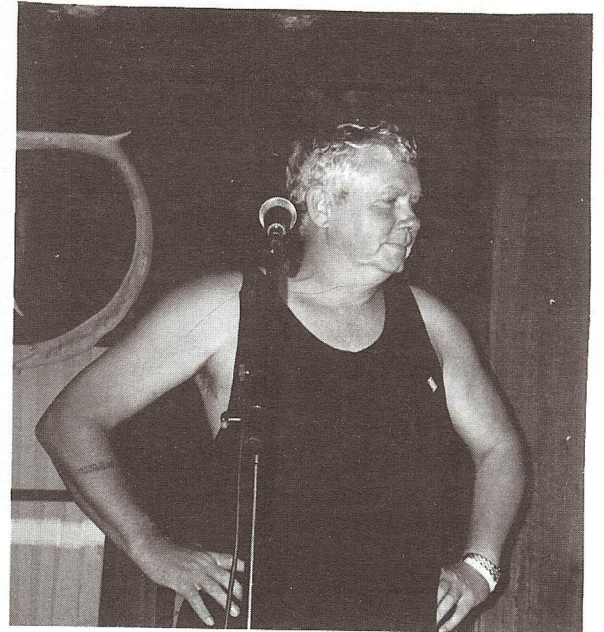
**Helen Crandall as
Gregg Averett
presents her
"Ptui" award**



**Seed spitting champs
Tom fladmark-distance
Alice Gille-accuracy**



**Gregg with
Lincoln Frye
accuracy in
the 'harp toss**

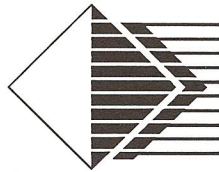


**Bobby Price
distance winner
in the autoharp toss**



**Gil Palley &
Bob Woodcock
alias Frick & Frack**

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I was born and grew up in Upstate New York, enjoying the rich and diverse musical traditions of my family. These included going to the Methodist Church of my mother and singing in the choir, and also enjoying the a capella liturgical music of the Russian Orthodox Church of my father. As a family, we sang a lot ... in the car, doing housework, we sang!

After the obligatory piano lessons, which continued through high school, I took up the autoharp in the early 1970s, when I was drawn to the active folk music scene in the area. This centered around Café Lena in Saratoga Springs, The 8th Step Coffee-House in Albany, the Pick'n', Sing'n', Gather'n' (PSG) and the Fox Hollow festivals.

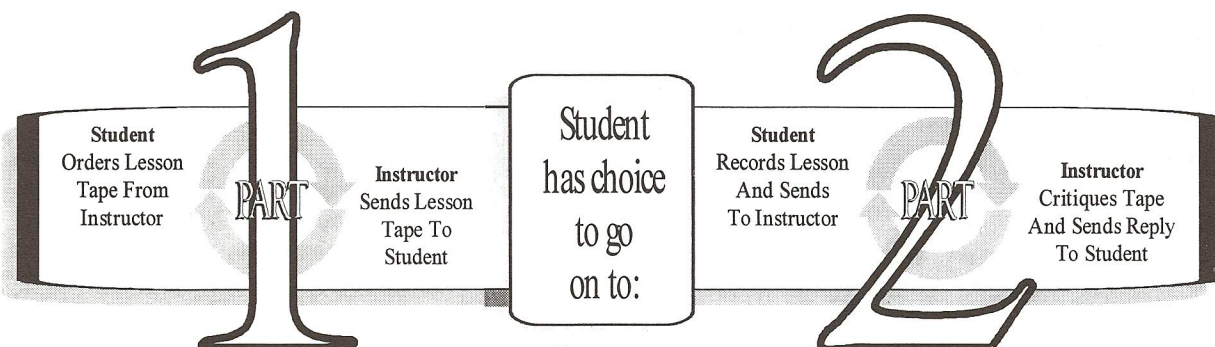
I am extremely grateful that when I started out playing (back before the days of electronic tuners), I had support from two keen 'harpers in the PSG, Skip Evans and Marie Brate. I played my battered old, black 12 bar A-model 'harp for 25 years.

In 1980, I married Ian White and moved to live with him in central England, where we now make our home.

(continued on page 33)



Nadine and members of the dance group, ISIS, interacting with some swans on the banks of the River Thames.



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THE INTERACTION LESSON

Nadine Stah White, 52 Abingdon Road, Drayton, Abingdon, Oxfordshire, England OX14 4HP

"Constant Billy"

Time for Variations; Cooking Up an Arrangement

Clear and clean melody-picking on the autoharp is a real achievement. Any harper will be pleased when they can play a tune accurately, the same every time, without any unintended notes creeping in. However, when you start playing for others, the situation has changed. Even if you are in a very informal setting, you have moved into performance. And this demands something in addition to confident melody-picking – it's time to come up with an arrangement.

What this arrangement can be will depend on the needs of your particular audience, the time you can devote to preparing the arrangement, and the playing and musical skills you have developed. I'm going to share a process that works for me.

An arrangement doesn't have to be ultra-flashy, but it does have to 'go somewhere.' For a player, the key question is how to *grow* the tune – how to build and extend it with successive repetitions. For your listeners, this means that the tune will appear to develop, progress and take shape. The end result is a unified arrangement which carries the audience along with you.

The thought of coming up with AN ARRANGEMENT can seem daunting, particularly if, like me, you don't have a background in formal music theory. But the process needn't be hard work. It's a real opportunity to *play* as you play!

The Joy of Cooking

Having decided to create an arrangement of a simple tune, it's time to start playing with alternatives. For me, this stage of working on an arrangement is rather like my favorite approach to cooking.

Yes, you read this right: cooking!

Around our house, I'm known as 'the left-overs queen.' I approach an improvised meal by heading for the kitchen and checking out everything that's in the larder (not forgetting to look in the fridge, the freezer and the spice rack). True, I come across a lot of things that are better left *out* of the 'dish' I'm creating, but can usually discover some surprising and successful combinations along the way. The same approach works well for me when I set out to devise a musical arrangement – and with music, there's the advantage that nobody has to eat the attempts that don't work out.

'Constant Billy'

As the focus for this *Interaction*, I've chosen an English folk tune. *Constant Billy* is one of the tunes I have heard hundreds of times as my husband Ian plays it for the local team of Morris Dancers. It's a very old tune, going back at least as early as the 1726 edition of Playford's "Dancing Master." This is a very simple, straightforward tune in a major key. When played for Morris dancing, it moves along briskly in 6/8 time with a punchy rhythm that provides lift and 'bounce', helping to propel the dancers through the figures of the dance.

As a starting point, I've provided the rhythm chords for the tune in G, which I would use if playing behind another melody instrument. These chords also happen to be all you would need to play a basic diatonic version of the tune, if you used open-noting to reach for the odd notes in passing when no chord bar is depressed. My preference is to use a diatonic harp for this kind of tune, partly because I find that the rhythmic pumping of chord bars in diatonic playing is very helpful in suggesting the underlying

dance rhythm.

A chromatic version would provide a different (but also effective) percussive effect. If you play chromatic autoharp and are comfortable at learning tunes 'by eye' from sight-reading, then you should be able to work out a chromatic version of the tune for yourself, starting with the rhythm chords and adding in other chords to get the notes of the complete tune. If you are happier learning 'by ear', the tape version of this *Interaction* lesson includes both the basic tune played on G diatonic autoharp and a version played by Ian on melodeon (diatonic button accordion) as he would play it for dancing. The sound of the melodeon makes it easy to distinguish melody notes clearly, and is a good aid for learning the tune by ear.

It is perfectly possible to play this tune using only the I, IV and V chords (G, C and D), but the situation changes if you intend to use the tune for solo performance. *Constant Billy* is a very simple folk tune with quite a lot of repetition. A listener would become pretty bored with a basic version after listening to you play it a couple of times through. To hold your audience, you need an arrangement. A very simple tune such as *Constant Billy* makes a good starting point for this lesson because *you*, the player, have to provide the variety and the development.

Start Cooking!

To get us started, I couldn't resist adding in a little variation, even into the basic version. You may have spotted that one V7 (D7) chord has been dropped in at a strategic point – just where the tune is going to move back to a re-statement of its opening measures. The V7 chord at this point

'signals' to the listener that the tune is going to move on to something a bit different.

The next stages are up to you ... check out your musical larder – and the spice rack! By this, I mean the whole range of elements that can be varied and combined in an arrangement, most of which you probably have at your command. The staple ingredients are:

- **Time Signature** – *Constant Billy* is written in 6/8 as a dance tune, but is very easily converted to 3/4 (waltz) time – losing some of the 'punch' and 'bounce' and gaining a fluid, flowing movement, ideal for embellishment. And of course the autoharp just loves waltzes!
- **Pace** – as a dance tune, *Constant Billy* moves along quite briskly; in an arrangement you have the chance to slow it down for effect.
- **Dynamics** – volume, from very soft to very loud ... as appropriate to your arrangement.
- **Register** – depending upon key signature, you have the possibility of playing the whole tune (or parts of the tune) an octave higher or lower for effect.
- **Modulation into related key** – chromatic autoharps can move easily to other adjacent keys in the circle of fifths, from G up to C, or down to D, for example. Players of two- or three-key diatonic 'harps can also do this, but will have to negotiate lock bars (or play 'unlocked') to allow for the switch of key.
- **Melody Techniques** – you can play a single melody line by letting your index and middle 'fingers do the walking', or you can pinch out a melody, also introducing a harmony line.
- **Rhythm Strums/Runs/Brushes** – can be added as 'fill' under the melody. But, only if you mean it! Strums in particular can easily degenerate into the autoharp's equivalent of "Aah ... er ... right ... yaah ... Im just making these noises until I can ... mmm ... think what to say next." Don't do that – don't play a strum, unless you mean it to say something!

For me these are the staple ingredients of an arrangement. I've probably left out some that are in your personal music larder cupboard. By all means, go ahead and try them out.

The Spice Rack

- **Alternative chords** – Minor, Major,

Modal. *Constant Billy* exists in many local versions, carried around from village to village by traveling musicians, and there are entire minor and modal versions waiting for you to rediscover them. Substituting *some* minor chords for major chords (dodging back and forth between the minor and major rows of chord buttons) can enrich the flavor of an arrangement – provided it's not overdone.

- **Exotic Chords** – if you have chord bars for suspended fourth chords (sus4) on your diatonic 'harp, or diminished seventh chords on your chromatic 'harp, are there places where these, or other exotic chords, add something to an arrangement?
- **More Notes** – extending the melody by adding short runs during longer, sustained notes.
- **Fewer Notes** – in the same way, you can reduce a tune to its skeleton – for a special effect, greater power or punch.
- **Attack** (or for contrast, smoothness) in the way you pick notes, chords or intervals.
- **Stopping** (damping all the strings by depressing more than one chord bar at the same time).
- **String Techniques** (brushing or patting strings to get different tone from the 'harp).
- **Playing near the tuning pegs** (or below the chord bars?)

Again, you may well think of additional 'spices' that you have to hand.

Play with the Possibilities

Now comes the really enjoyable part! Having checked out your ingredients, it's time to try assembling them into your arrangement.

As a general rule, it makes sense to start simple, and play the tune as clearly and cleanly as you can for the first time through. Build the arrangement as you go along, adding in new ingredients as you go, letting the complexity grow and adding dashes of 'spice' as you go through successive repetitions.

Don't be worried at this stage if you do things differently each time you sit down to play. As you continue to play with the possibilities, a preferred pattern should begin to emerge. The structure for your arrangement is evolving as you match up your skills to your sense of the possibilities.

Give special thought to how you will

start and end. At the very least, make a clean, crisp beginning by locating your starting notes before you pluck a string. You may decide to create a special introduction (perhaps based around chords that lead into the start of the tune, or working from some of the closing bars of the piece) and you could also develop an ending, so long as it doesn't seem to be hitched on as an afterthought. At the end, leave your audience in no doubt that you have finished – you don't have to be dramatic (that's often grossly inappropriate) but you should be definite.

Notes of Caution

Just because you *can* use a particular skill or playing technique doesn't mean that you should do so in every arrangement. As your arrangement begins to take shape, you will certainly find yourself discarding some possibilities and relying more heavily on others. And here's where cooking and arranging have still another thing in common: **taste**.

Not very dish is a stew, where all the ingredients blend together. There are often advantages in keeping the ingredients more separate on the plate. The autoharp can provide so many notes that it's easy to clutter up your playing. When your variations start to become quite complex, it's a good idea to simplify things – even going back to a simple re-statement of the tune.

Less can be more – particularly when it comes to the spices! No cook in his or her right mind would pour every single spice and condiment in their spice rack into the stew pot (I learned that very early, when I mixed salt, pepper, sugar and water in my toy teapot and drank the mixture). The same holds true for 'spicing up' an arrangement. If you have used a dramatic technique once (say a full strum from top to bottom of the strings), then *resist* the temptation to repeat it the next time around, unless there really is a good reason for it.

The 3H Approach

So – that's it! Put in all the work on learning tunes and getting skills and techniques into your hands, have fun playing around with how they can be combined, and use your own best thinking about the sequence as you decide on the combinations that work best for you. Above all, don't forget the musical cook's most valuable asset: **taste**.

Another way to think of this process

is as the '3H' approach:

- **Hands** – skills and techniques.
- **Head** – ideas, all the great combinations you've ever heard anyone play plus anything else you can dream up, and the logical ordering of those ideas.
- **Heart** – the passion that fuels your playing.

That's everything you need to 'cook up' an arrangement.

"Constant Billy"

This tune is associated with various types of traditional dance in England. A version of the tune, with different words, was also used in Gay's "Beggar's Opera."

It has been played at country dances and barn dances, and is particularly associated with Morris Dancing, the summer seasonal dances originally performed in the South of England by teams by teams of men in local village traditions. Morris Dance rhythms are emphasized by pads of bells worn strapped to the dancers' shins, which ring out in time to stepping, stamping and leaping figures of the dance. In many traditions, the dancers carry sticks which are clashed in certain figures to provide additional rhythm.

Many Morris tunes occur in local variants across the South of England and beyond. The variations may have been due to the particular figures of a local Morris Dance, or because traveling musicians often used to play for more than one team of dancers and had to learn local tunes quite quickly. The tunes also had to be adapted to whatever instrument the musician played. For Morris Dancing, tunes were originally played on pipe and tabor, the original one-man band. The pipe is a small three-holed penny-whistle on which the melody can be played one-handed, while the player also beats out the rhythm on a small drum (tabor). During the nineteenth century, pipe and tabor was largely supplanted by the fiddle, or the increasingly popular free-reed instruments like the concertina and a small diatonic button accordion called the melodeon.'

Constant Billy for this Interaction is a major version of the tune that is used by the Abingdon Traditional Morris Dancers, who can trace their history back to the 16th century. The nonsense rhyme 'Oh, my Billy, my constant Billy, when will I see my Billy again / When the fishes fly over the mountains / That's when I'll see my Billy again'

is sung out at the start of the dance, and suggests the common folk theme of a young woman who hopes her lover will be true and constant in love – but isn't too optimistic.

Like many traditional tunes, *Constant Billy* can be divided into an 'A' section and a 'B' section. The pattern used to support Abingdon's Morris Dance is for the musician to play the A section solo ('once to himself') before the dance begins, and then the dance simply alternates the A and B parts.



(Nadine Stah White ...continued from page 30)

For many years, I played the autoharp in isolation from other 'harpers, mostly to accompany my singing or as background 'rhythm autoharp' in folk sessions where the melody was taken by other instruments. then, at the end of 1996, I met Mike Fenton, who lives about an hour and a half's drive away from me in England. Watching Mike play, and holding my first diatonic autoharp was a revelation!

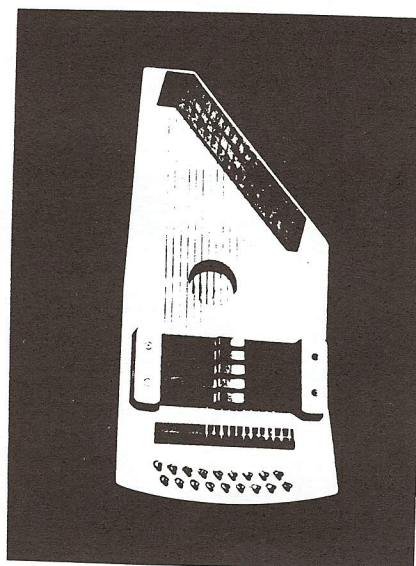
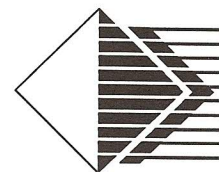
I acquired my first diatonic autoharp in February of 1997. Playing this instrument was an instant delight, and encouraged me to

make very rapid progress in melody-picking.

These days I still use my autoharps to accompany singing or for instrumental playing – both solo and in groups and sessions. I am also the musician for ISIS, a group of women's percussive step dancers.

Since 1996, I've enjoyed making contact with an ever-increasing circle of autoharpers worldwide, through autoharp publications like *Autoharp Quarterly*, through daily electronic 'chats' on the Cyberpluckers newsgroup and through autoharp events in England. I have recently organised a series of UK Autoharp Days, to help support the growing group of serious autoharpers in this country.

Oh, yes ... in the summer of 1999, Ian and I also had the marvelous opportunity to attend the Mountain Laurel Autoharp Gathering – and the great pleasure of meeting up with many of the players we only 'knew' through e-mail or print.



“ ----- and I
also play
a little
autoharp! ”

\$118

Glad Morning Autoharps

Gordon Baker
1262 Elm Ridge Drive
Amelia, Ohio 45102

513 753 9457
glbaker@fuse.net

Constant Billy

"A" Part

Traditional, Abingdon version

$\text{♩} = 140$

G C D G C D G

Oh, my Bil - ly, my con - stant Bil - ly, oh when will I see my Bil - ly a - gain?

G C D G C D G

"B" Part

G C D G C D D⁷

G C D G C D D⁷



WE ARE AUTOHARPS



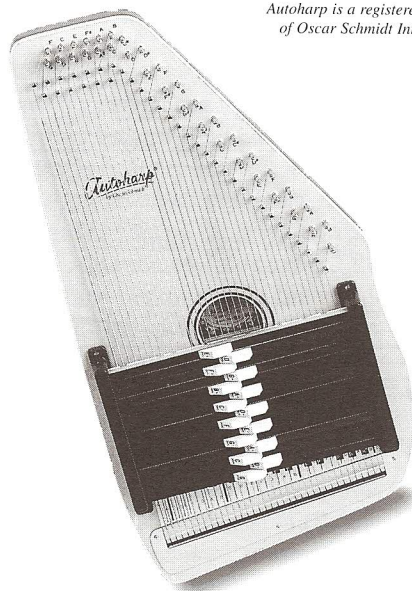
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Sacred 'Harp



The Kiva Country Church

The church started in Kiva, Montana, as a bible study group three years ago. Two years ago, they moved into the Kiva school, as a church, with Rik Latta as pastor.

The church is being sponsored by

Southern Baptist churches all over the United States and is now in the construction stage. Members from Texas, Louisiana, Mississippi, Missouri and Kalispell, Montana have come to help build it.

Although it is a Southern Baptist church, it will function as a community church.

Jesus Is Coming Back Down

Verse

Am G Am

1. He died on the cross that day,— all the pain and suf-fering on His face But

G Am

He was tak - ing all our pain and He was tak-ing our— place

Chorus C Am C Am

If you think that He's left us— That He's skipped and run out of town—

C Am G Am G Am

He may have gone to heav-en, my friend— but Je-sus is com-ing back down—

2. They say there's another coming,
When we'll go back with Him;
But only if we accept our Lord
Can we ever hope to get in.

(chorus)

If you think that He's left us,
That He's skipped and run out of town,
He may have gone to heaven, my friend,
But Jesus is coming back down.

3. I have all my faith in Him
And I know He won't let me down,
He is all my strength and shield,
And I know He's coming back down.

(chorus)

If you think that He's left us,
That He's skipped and run out of town,
He may have gone to heaven, my friend,
But Jesus is coming back down.

Yes, Jesus is coming back down.

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Pro-Files

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

Karen Daniels
9002 Grandview Drive
Overland Park, KS 66212
autoharpgal@minpin.com

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

EVO BLUESTEIN

10691 N. Madsen
Clovis, California 93612
559 297-8966
Fax: 209 297-8966

evo@evobluestein.com
evob@csufresno.edu
http://evobluestein.com

Profile: AQ October '88

Performance schedule:

July 31 - August 5

Lark in the Morning Music & Dance Camp
Mendocino Woodlands, California
http://larkinam.com

August 21

Intermediate Folk Style Autoharp
CSU, Hayward, California
September 29 & 30

Autoharp Fun & Easy, Course 1
CSU, Fresno, California
510 885-3605

October 6 & 7

Autoharp Fun & Easy, Course 2
CSU, Fresno, California

BRYAN BOWERS

c/o Scott O'Malley and Associates
PO Box 9188
Colorado Springs, Colorado 80932
719 635-7776

somagency@aol.com

Profile: AQ January '89

Performance schedule:

August 18 - 20

Summerfolk Music & Crafts Festival
Owens Sound, Ontario, Canada

September 9

TBA

Fayetteville, Arkansas

September 13 - 17

Walnut Valley Festival
Winfield, Kansas

September 27

Rotor Home
Bellingham, Washington

ROZ BROWN

1549 S. Holland Court
Lakewood, Colorado 80232
rozzie@rozbrown.com
http://www.rozbrown.com

Profile: AQ October '89

Performance schedule:

Every Wednesday, Thursday, Friday
and Saturday night

Buckhorn Exchange Restaurant
1000 Osage Street
Denver, Colorado
303 534-9505

BILL BRYANT

PO Box 968
Marion, Montana 59925

Profile: AQ April '93

Performance schedule:

August 17 - 19

NW Montana Fair
Kalispell, Montana

PAUL and WIN GRACE

11990 Barnes Chapel Road
Columbia, Missouri 65201
573 443-2819

pgrace@coin.org

Web site: www.folkfire.org/graces

Profile: AQ October '88

Performance schedule:

August 5 - 6

White Oak Rendezvous
(daytime performances)
Deer River, Minnesota

August 12 - 13

Salt River Folklife Festival
(daytime performances)
Florida, Missouri

August 26

Ozarks Celebration Festival
3 pm - Southwest Missouri State Univ.
Springfield, Missouri

September 16

Harvest Festival (daytime concert)
Clarksville, Missouri

LES GUSTAFSON-ZOOK

1608 S. 8th
Goshen, Indiana 46526
219 534-1173

GustaZook@aol.com

Profile: AQ April '94

Performance schedule:

August 18

Back Door Coffee House
Bluffton, Ohio

August 27 - September 1

John C. Campbell Folk School
Brasstown, North Carolina

September 9

Heritage Village
Berne, Indiana

October 14

Souder Village
Archbold, Ohio

JUDIE PAGTER

w/ Country Ham
Deutsch Haven Farm
38 Pebble Drive
Stanardsville, Virginia 22973
804 985-3551

Profile: AQ April '90

Performance schedule:

August 4 - 6

Windgap Bluegrass Festival
Windgap, Pennsylvania

September 1 - 3

Thomas Point Beach Bluegrass Festival
Maine

October 14 - 15

Tennessee Fall Homecoming
Norris, Tennessee

HARVEY REID

Woodpecker Records
PO Box 815

York, Maine 03909

207 363-1886

info@woodpecker.com

Profile: AQ January '89

Performance schedule:

September 8

Cafe Lena (8pm)
Saratoga Springs, New York

September 12

Big Ed's (8pm)

Reno, Nevada

(continued on next page)

September 13

Martin Hotel (7:30 pm)
Winnemucca, Nevada

September 17

Black Bart Playhouse (6pm)
Murphys, California

September 18

Brewery Arts Center (7:30 pm)
Carson City, Nevada

September 22

Acoustic Sounds Cafe (7:30 pm)
Little Rock, Arkansas

October 30

Institute of Musical Traditions (8pm)
Silver Spring, Maryland

TOM SCHROEDER

300 W. 113th Street
Kansas City, Missouri 64114-5319
anartauto@hotmail.com

Profile: AQ October '88

Performance schedule:

August 19

Lawrence Barn Dance
Lawrence, Kansas

BILL and LAURIE SKY with VICKI YOUNG

PO Box 70060
Nashville, Tennessee 37207-0060
615 859-1419

billandlauriesky@hotmail.com**Profile: April '90**

Performance schedule:

August 5

Dunlap, Tennessee

August 6

Christopher's U. Methodist Chapel (1pm)
Jachin, Alabama

August 6

First United Methodist Church (7:30pm)
Chatom, Alabama

August 10

Cystic Fibrosis Benefit Bluegrass Festival
Adona, Arkansas

August 12

Morningstar Music & Arts Festival
Farmington, New Mexico

August 13

Carrizzozo, New Mexico

August 17

God's Country
Tucson, Arizona

August 20

Norphlet, Arkansas

August 24

Crabtree, Arkansas

August 26

W.C. Garner Visitor Center (7pm)
Heber Springs, Arkansas

August 27 - 31

University Worship Center
Shreveport, Louisiana

September 1

Doyline, Louisiana

September 3

Ripley, Mississippi

September 5

Cowboy Church

Kingsland, Texas

September 9 - 10

Six Flags Over Texas Heritage Festival
Arlington, Texas

September 11

Groesbeck, Texas

September 12

Robeline, Louisiana

September 16 - 17

Six Flags Over Texas Heritage Festival
Arlington, Texas

September 21

Peeltown, Texas

September 23 - 24

Six Flags Over Texas Heritage Festival
Arlington, Texas

September 30

Front Porch Singin'
Pleasant Hill, Alabama

October 1

First Baptist Church (1pm)

Oppelo, Arkansas

October 5

Quinlan, Texas

October 7

Flying L Guest Ranch

Bandera, Texas

October 8

First Christian Church (7pm)

Kilgore, Texas

October 11

Huntington, West Virginia

October 12 - 13

Museum of Appalachia Tennessee Fall
Homecoming

Norris, Tennessee

October 14

Niota, Tennessee

October 15

New Zion Baptist Church (6pm)

Pulaski, Tennessee

October 20

Vienna, Missouri

October 21

Happy Hearts Autoharp Club
Workshop and Concert (2:30pm)

Newton, Iowa

October 22

11 am

Elkhart, Iowa

October 22

6 pm

Memphis, Missouri

October 27

Sabine Theater (7:30pm)

Many, Louisiana

October 28

Trinity, Alabama

October 29

Brookside Baptist Church (6pm)

Memphis, Tennessee

November 3

House, Mississippi

November 4

Southern Traditional Music Co. (7pm)

Gulfport, Mississippi

DREW SMITH

529 Ardmore Road
Ho-Ho-Kus, New Jersey
201 444-2833
drewharpsmith@netzero.net

Profile: AQ July '89

Performance schedule:

August 2 - 6

Appalachian String Band Festival
Clifftop, West Virginia

August 6 - 12

Old Fiddlers Convention
Autoharp workshop - 10:30 am on

Friday August 11

Galax, Virginia

September 8

Borders Book and Music

Paramus, New Jersey

September 9

Ramsey Days

Ramsey, New Jersey

September 13

Workshop - location TBA

Winfield, Kansas

September 20

Ridgewood Center

Ridgewood, New Jersey

September 24

Englewood Library

Englewood, New Jersey

October 1

Helen Hayes Rehabilitation Center

West Haverstraw, New York

FRAN STALLINGS

1406 Macklyn Lane
Bartlesville, Oklahoma 74006-5419
918 333-7390
ignatz@ionet.net

www.franstallings.com**Profile: AQ April '92**

Performance schedule:

October 1

The Grand 1894 Opera House

Galveston Island, Texas

A Q

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, North Carolina 28634-9300. Or you can email Mary at: Maryonharp@YadTel.net

I'm slowly 'coming down' from my Mountain Laurel high! There's simply no way to fully describe the experience: Mark Twain said it best (referring to his first glimpse of the Rocky Mountains), "You can hear and read about it, but until you see them for yourself you can't fully appreciate them."

Some highlights for me were:

- Arriving a day early and greeting old friends from all over – like a family reunion.
- Making new friends and sharing autoharp experiences.
- Seeing Mary Ann Johnston looking fit as a 'harp after her tough surgery earlier this year.
- PERFECT weather (to make up for the oven of 1999)
- Good workshops with a lot of new material to digest during this year.
- Jams 'til all hours!
- Seed spitting, 'harp tossing and the 'parade of the autoharp' led by none other than Les Gustafson-Zook!!
- The absolutely most awesome contest ever; Ivan Stiles being inducted into the Autoharp Hall of Fame; incredible concerts; antics of the Three Stooges of autoharp – Frick, Frack & Stew; delightful music from John and Kathy Hollandsworth and Mountain Fling. I could go on.....

Thanks to Mary Lou, George and Ivan and all who worked to make this possible!

✚. **Mary Lou Orthey** has polished her book on the autoharp and sent it off to Mel Bay and **Alex Usher** has a book of Scottish music coming, also by Mel Bay. Watch for these!!!

✚. Several new CDs are out: **June Maugery** with *J'Attendsveille*, **Mike Herr** with *Hawthorn*, **Carey Dubbert**

with *One Of Mine*, **Lauri and John Simpson** with *Lift The Veil*, **JoAnn Redd** with *Redd Wings*, **Bob Woodcock** with *We Should All Be Dead* and **Bill Bryant** with a workshop video. I can remember when a recorded production with autoharp was as scarce as a fiddle at Mountain Laurel!!

✚. **Bryan Bowers** also has a new CD. One writer says, "On *Friend For Life*, a rainbow of sonorities – drones, chimes, chords, melodic runs – accompany his soulful rugged voice. Long considered the master of this awkward (???) instrument, Bower's fluency has earned him a place in Frets Magazine's "First Gallery of Greats", alongside such fellow virtuosi as Itzhak Perlman, Chet Adkins, and Stephane Grappelli. Recorded solo, *Friend For Life* is a perfect reconstruction of his renowned concert presence: affable, experienced, warm. Mountain folk, bluegrass, country and gospel all grace his fingertips, but the end result sounds like nothing but Bryan Bowers."

✚. **John and Kathy Hollandsworth** and their band, Mountain Fling attended the April 15 concert by **Doc Watson**. Kathy says that, although 77, he still sings clear as a bell and has all his guitar 'chops' right on the money. He filled the 1100 seat auditorium and played two 'generous' sets.

✚. **Alice Penovich** reports there was a really nice picture of **Roz Brown** with his autoharp in the Weekend section of her newspaper. It was to advertise the Great American Music Festival in Branson, MO and did not identify either Roz or the autoharp! Drat!!

✚. The Encyclopaedia Britannica is going to have an article about the autoharp soon. **Ivan Stiles** sent them the photos they requested to accompany the article.

✚. **Alan and Janice Mager** have moved into their new home and have a new address: 13739 Currant Loop, Gainesville, VA 20155. Their email remains the same.

✚. We have a couple of folk on the 'down but not out' list:

Lois Lumbert (Lumbert's Mountain Music) had knee replacement surgery in May. **Marty Lane** was injured in a fall and has had several surgeries and complications. She is home mending now and really anxious to get going again. We all missed them both at MLAG this year.

We hope you gals will be kicking high before long. Remember, you can play the autoharp sitting or standing – no excuse not to practice!

✚. In June, **Verla Boyd** took some friends and entertained and interacted with some mentally handicapped persons. Verla says they were able to communicate through the music. She found this to be a rewarding experience and is grateful for the opportunity.

✚. **Terry Johnson** has a book, "The Films of W.C. Fields", by Donald Deschner, published by Cadillac Publishing Co., Inc. 1966 (Library of Congress #66:24223). There is a beautiful picture of Fields playing an old black 'harp with mittens and ear-muffled hat. The film was distributed by Paramount and is a short of 21 minutes. This film, *The Fatal Glass of Beer*, is credited with that famous line, "It ain't a fit night out fer man nor beast."

✚. **Barbara Barr** sends the good news that Winfield officials have signed a contract to keep the festival going to the year 2012. This festival has been going on since 1972. This should stop rumors of a close down for Winfield. Thanks, Barbara, for sharing this with us.

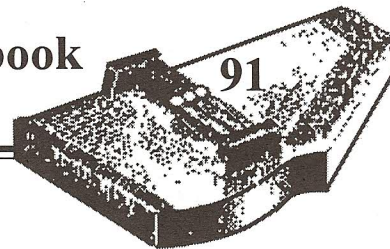
✚. Look in the June/July issue of Oprah's magazine, the name of which I do not know, and read an article on **Julie Davis**. The Colorado Wildlife Commission submitted her name in response to a request for an "outstanding woman" connected to them ... that *would* be Julie! We're really proud of you, Julie!!!

✚. **Charles Whitmer** will be moving to Zama, Japan in August. He will be teaching on a military base. Good life, Charles!

✚. Speaking of Japan, **Taeko Ikegaya** says her life work is searching for autoharp friends. She is teaching a budding Japanese storyteller to play the 'harp and is also showing a teacher who is using his autoharp in class how to play melody.

✚. Results of the Mt. Airy contest were: 1st – **JoAnn Redd**, 2nd – **John Hollandsworth**, 3rd – **Glenna Anderson**. Great playing, all of you!

I know there are many music venues still to be experienced this summer. Go, play, learn and share with me so I can share with 'Harpland. 'Harpin' in Harmony



Down By the Riverside (2) C

G7 / C / / / / / / / /
Goin' to lay down my bur - den

C / / / / / / / /
Down by the riv - er - side

G7 / / / / / / / /
Down by the riv - er - side

C / / / / / / / /
Down by the riv - er - side

[G7 /] C / / / / / / / /
Goin' to lay down my bur - den

C / / / / / / / /
Down by the riv - er - side

Dm / / G7 / / / C / / / /
Down by the riv - er - side

C / [C /] F / / / / / / / /
I ain't gon - na stu - dy war no more

C / / / / / / / / G7 / / / / / / C / / /
Stu - dy war no more, stu - dy war no more.

When the Saints Go Marching In (2) G

D7 / / / G / / / / / D7 / C / / / / /
Oh, when the saints go march - ing in

C G7 / C / / / / / / / D7 / / / / /
Oh, when the saints go march - ing in

D7 / / G / / / G7 / / / C / / / / /
Oh, Lord I want to be in that num - ber

D7 / G / / / D7 / / / G / / / / /
When the saints go march - ing in.

Green Grow the Rushes, O (2) D

D [/ /] / / / / [A7 /] [D /] / /
I'll sing you one, O! Green grow the rush - es, O!

D [/ /] / / / [D /] [D /] [G /] [G /]
What is your one O!, One is one and all a - lone and

[A7 /] [A7 /] D /
Ev - er - more shall be so.

2.
D [D /] / / / / [A7 /] [D /] / /
I'll sing you two, O! Green grow the rush - es, O!

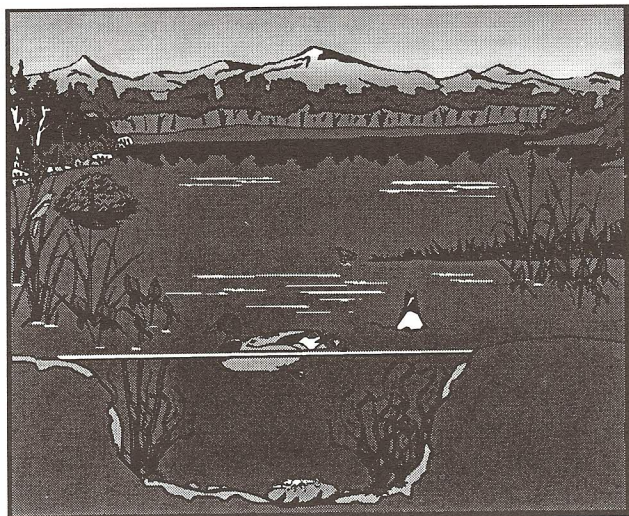
D [D /] / / / / [D /] [G / /] / /
What are your two, O! Two, two, the li - ly white boys

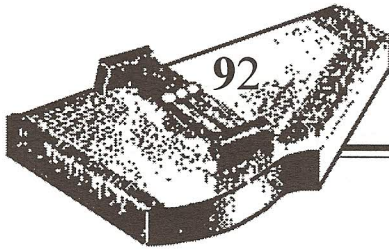
[E7 /] [E7 /] [A7 /] A7 [D /] [D /] [Em /] [Em /]
Cloth - ed all in green, O!, One is one and all a - lone and

[A7 /] [A7 /] D /
Ev - er more shall be so.

3.
I'll sing you three, O!, Green grow the rushes, O!
What are your three O!, Three, three, the ri - vals
Two, two, the lily white boys, clothed all in green, O!
One is one and all alone and ever more shall be so.

This page is perforated for your convenience.





Autoharp Songbook

©2000, Stonehill Productions

In the Pines (3) G

G / / / [G /] G /
In the pines, in the pines,

[G /] C / [C /] G /
Where the sun ne-ver shines,

[G /] G / [G /] D / / G // /
And you shi-ver when the co-ld wind blows.

Verses:

The longest train I ever saw
Went down that Georgia line.

The engine passed at six o'clock,
The cab passed by at nine.

Its a long steel rail and a short cross tie,
An' I'm on my way back home.

Worried Man Blues (2) G

G / / [G /] / / / / [G /] / / G7 //
It takes a wor-ried man to sing a wor-ried song,

G7 C7 [C7 /] / / / / / [C7 /] / / G //
It takes a wor-ried man to sing a wor-ried song,

G / / [G /] / / / / B7 / [B7 /] / Em
It takes a wor-ried man to sing a wor-ried song,

Em / / D7 // [D7 /] / / [D7 /] G // // //
I'm wor-ried now, but I won't be wor-ried long.

I went down to the river and I lay down to sleep,
I went down to the river and I lay down to sleep,
I went down to the river and I lay down to sleep.
When I woke up, I had shackles on my feet

Wrapped around my legs were twenty one links of chain,
Wrapped around my legs were twenty one links of chain,
Wrapped around my legs were twenty one links of chain;
And on each link was the initial of my name.

Goin' Down the Road Feeling Bad (2) C

C / / / F7 / / / C // C7 /
Go-in' down the road feel-in' bad,

C7 / F7 / / / B b / F7 / C // C7 /
Yes, I'm go-in' down the road feel-in' bad;

C7 / F7 / / / B / F7 / C / // Am // /
Oh, I'm go-in' down the road feel-ing bad, Lord, Lord,

C / / [C /] C G7 / / / C // /
And I ain't gon-na be treat-ed this-a way.

Goin' where the climate fits my clothes,
I'm goin' where the climate fits my clothes;
Goin' where the climate fits my clothes, Lord, Lord,
And I ain't gonna be treated this-a way.

Down in the jailhouse on my knees,
Down in the jailhouse on my knees;
I'm down in the jailhouse on my knees, Lord, Lord,
And I ain't gonna be treated this-a way.

Goin' where the sun always shines,
Goin' where the sun always shines;
Goin' where the sun always shines, Lord, Lord,
And I ain't gonna be treated this-a way.



RECORDINGS

TAPES \$10 - CDs \$15

Dan Arterburn*Just Pickin'* (CD only)**Tina Louise Barr***Breakin' Tradition* (cass. or CD)**Jo Brennan***Canada's Queen of the Autoharp* (cassette only)**Bryan Bowers***For You* (cass. only)*Home, Home On the Road* (cass. only)**Roz Brown***Just Kiddin' Around* (cass.)*Where I'm Bound* (cass. only)**Bill Clifton***Autoharp Centennial Celebration* (cass. only)**Julie Davis***Journey to the Fluted Mountain* (cass. only)*Traveling Light* (cass. only)*Heart Full of Song* (cass.)**Mike Fenton***My Privilege* (cass. only)*The Best Of...* (CD only)**Les Gustafson-Zook***Gather At the River* (cass. or CD)*Skip To My Lou* (CD only)**Lindsay Haisley***(Auto)harps Alive* (cass. only)*String Loaded* (cass. or CD)*Harps and Hammers* (cass./CD)**Robert & Eddie Hiebert***Hampiscing* (cass. only)*Reflections* (cass. only)**Mike Herr***Gander In the Pratie Hole*

(cass. or CD)

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The MarketPlace

Karen Mueller*Clarity* (cass. only)*Autoharp Gourmet* (cass. only)*Book for AH Gourmet* \$10**Mary Lou Orthey***Memories - Songs From Home* (cass. only)**Judie Pagter** w/Country Ham
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(cass. only)

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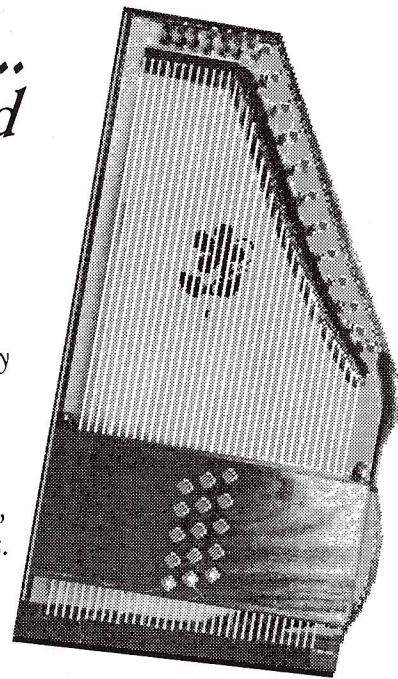
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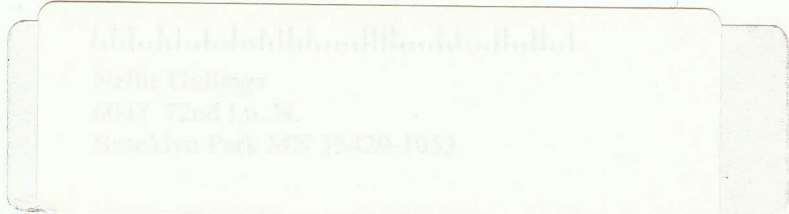
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