

# Autoharp Quarterly®

The International  
Magazine  
Dedicated to the  
Autoharp Enthusiast

Winter 2001  
Volume Thirteen, Number Two  
Six Dollars

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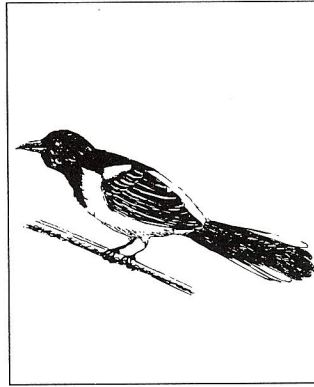
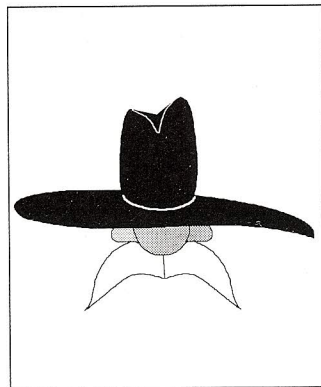
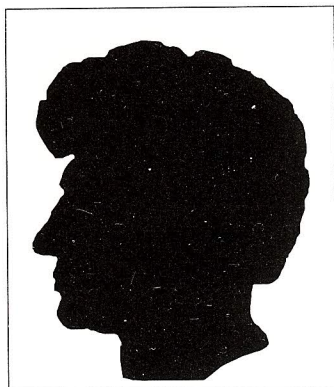
**Mike Fenton, Drew Smith, Marty Schuman; Galax, Virginia 1983**



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**Editor:**  
Mary Ann Johnston  
"Roadie"  
John (Jack) Johnston  
**Pro-Files Editor:**  
Karen Daniels  
**Interaction Editor:**  
John Hollandsworth  
**Computer Advisor:**  
Ivan Stiles  
**Web master:**  
Lindsay Haisley

**Feature Writers:**  
Linda Huber  
Mary J. Park  
Mary Umbarger  
Roberta Gerberich  
Bob Woodcock  
Judie Pagter  
Les Gustafson-Zook  
Stew Schneider

**Contributors:**  
Eileen Roys  
Judy Barrett  
Bernard Saintagne  
Glenn Flesher  
George Farmer

**Cover Photo: Mike Fenton,  
Drew Smith, Marty  
Schuman taken at Galax,  
Virginia's Old Fiddlers  
Convention 1983.  
Courtesy of Drew Smith**

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# To And From The Editor



## Dear Readers;

Well, here we are, well into a new century. What an exciting time to be alive! In addition to all the wonders of technology and medicine, we are experiencing first-hand an autoharp resurgence that is truly wonderful. During a conversation with Drew Smith a few weeks ago, we were discussing just how widespread this "revolution" was and I mentioned that *AQ* is now read in 46 states in the U.S (plus the District of Columbia) and 28 other countries around the world. He suggested I share that fact with you. I can not possibly list all the countries where we do not go, but I can tell you that the only states where we do not have subscribers are Wyoming, North and South Dakota, and Rhode Island. Keep in mind that if you get us a subscriber in one of these states, your own subscription is extended by one year.

It isn't too early to start planning to attend some of the great music festivals going on all across the country this summer. If you have never been to one, you owe it to yourself to make a real effort to get out and meet some of the folks who share your love of the autoharp. You'll make some great new friends and learn a lot of new music.

Please notice in the MarketPlace that postage rates have gone up on the merchandise we offer. Postal costs have gone up dramatically, except for the magazine itself, which has gone down about 6 cents.

I hope I get to meet more of you this summer at one festival or another. Meanwhile, have fun with your music!

Mary Ann

## Dear Editor;

Dear Mary Ann,

I was reading the catalog of the marvelous exhibition of guitars on display currently (through February 24) at the Boston Museum of Fine Arts and discovered that Christian Frederick Martin (1796-1873), the noted guitar maker, came from Markneukirchen in Germany's Saxony region, the same town that Karl Gütter, the inventor of the autoharp, came from. I remembered the fine research that Ivan Stiles did on the invention

and development of the autoharp which appeared in the *AQ*, and Mike Fenton's later article on trying to track down information in Germany.

I am haunted by the notion that although Karl Gütter has been honored in our Autoharp Hall of Fame, we don't seem to be able to track down any of his descendants. We do know that several of his children migrated to the United States, so here's my idea:

Markneukirchen was an instrument-making center. C.F. Martin, it is thought, was an apprentice and later a shop foreman for the inventive Viennese guitar-maker J.G. Stauffer in that city. In 1833 Martin came to the United States and began making guitars. It would seem logical that if any of Gütter's children were instrument-makers, they might have found work in the Martin workshop... was it in Nazareth, PA? Ties to Markneukirchen in the old country might have led to a job opening in America. If this is true, a search of census rolls might lead to some information leading to the discovery of Gütter's descendants. Are there any genealogists out there who would like to see what they could find?

Alex Usher

Dear Mary Ann,

I would have to concur with Cathy Britell's insightful description of Post-Festival Let-Down. However, she failed to mention the Psychoanalytic view that proposes that the cause is due to the inner, conflicted child whose mother figure chastised the experience of "too much fun." Or the Cognitive view that the person has an underlying Schemata of "I do not deserve to have this much fun!" Or Boozenoften's 1986 study where he subjected Hamsters to a continuous 5 days of festival food, limited sleep, bad jokes, good friends and playing tiny little instruments until the wee hours of the morning. Afterwards, the Hamsters had the same symptoms of PFLD proving that they too know how to have a really good time! In my fifteen years of psychotherapy experience I have seen a total of zero patients with PFLD, but have experienced it many times myself, and in talking to myself, realize the best cure is good old time.

You eventually grieve the loss of one really good time and anticipate the next.

Tom Schroeder M.S.W.

## About our front cover:

The three good looking "youths" shown holding autoharps in the 1983 photo on the front cover are Mike Fenton from England, Drew Smith from New Jersey and the late Marty Schuman from Florida. It was a sunny day at the Old Fiddlers Convention in Galax, Virginia and Marty had won the very first International Autoharp Championship in Winfield, Kansas almost two years earlier. Drew was destined to win the International Autoharp Championship on his first trip to Winfield in 1984 (as well as in the year 2000). Mike won the championship a few years later in 1987. So here are three Winfield champs in one shot. After finding the photo, Drew reminisced about the many good times they all had playing together over the years. Each player certainly had his own distinctive style.

Mike, from England, was the Carter Family music aficionado. Marty was a great innovator in both his playing style and modifications to his autoharp. Drew had gotten the Fiddlers Convention to include an autoharp competition, and was developing his chromatic thumb lead style. Together they started the first autoharp workshop under the big tent at Galax, which has now become an ever growing feature each year on the Friday morning of the Convention.

## About our back cover:

Our back cover this issue comes to us from Judy Ganser. Judy and her husband have a graphic arts business and this was the design they chose for their personal Christmas cards this year. She found it in an antique shop and couldn't resist the darling children. The card was postmarked 1907 and the message was in a language which was not familiar to Judy. As luck would have it, she attended a New Year's Eve house party also attended by a professor of Scandinavian Studies at UCLA. The professor says the writing is Swedish and the costumes are a hybrid of Nordic cultures put together. In any event, we thought it was too cute to pass up.



# Harpers E-Mail

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

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## NEW E-MAIL ADDRESSES

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[music@wolff.net](mailto:music@wolff.net) Daniel Wolff  
[cilkyladie@yahoo.com](mailto:cilkyladie@yahoo.com) Sharon Crawford  
[wsmusic@home.com](mailto:wsmusic@home.com) Will Smith  
 GEORGE\_HAIG@amservice.net ; George Haig's email address

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## CHANGED E-MAIL ADDRESSES

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[les@gustafsonzook.com](mailto:les@gustafsonzook.com) Les Gustafson-Zook's new address  
[autoharper@earthlink.net](mailto:autoharper@earthlink.net) Adam Miller's new address.  
[tlevy11@home.com](mailto:tlevy11@home.com) Tom Levy's address  
[elfharp@earthlink.net](mailto:elfharp@earthlink.net) Laura Lind Velasquez new address.

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## CHANGED WWW ADDRESSES

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<http://home.swbell.net/autoharp> Chuck Daniels' autoharp repair page.  
<http://www.autoharpworks.com> Bob Lewis' autoharp page.

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## NEW WWW ADDRESSES

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[www.wsmonline.com](http://www.wsmonline.com) Will Smith's web page.  
<http://www.thelefthandedcapricorns.com> Ron Penix web page.  
<http://www.bigfoot.com/~wolffd> Daniel Wolff web page.  
[www.celticcrossroadsmusicians.com](http://www.celticcrossroadsmusicians.com) Ann Jones web page.  
[www.mp3.com/autoharp](http://www.mp3.com/autoharp) Carol Stober web site with 4 free downloadable songs.  
<http://scriptorium.lib.duke.edu/sheetmusic/> Duke University library sheetmusic site.  
[www.gustafsonzook.com](http://www.gustafsonzook.com) Les Gustafson-Zook's web page.  
<http://www.geocities.com/harper74006/autoharp.html> JoAnn Smith's web page  
[www.mp3.com/Footintheair](http://www.mp3.com/Footintheair) Stew Schneider's mp3 site

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## MUSIC RELATED WWW ADDRESSES

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[http://artists.mp3s.com/artists/200/foot\\_in\\_the\\_air\\_string\\_ban.html](http://artists.mp3s.com/artists/200/foot_in_the_air_string_ban.html) Stew Schneider's mp3 site.  
<http://www.musikzentrum.de/hopf/english/default.htm> The Hopf instrument page.  
<http://bardscrier.com/mp3/marcgunn> Marc Gunn's mp3 page.

<http://www.augustaheritage.com> the Augusta Heritage Workshops 2001 schedule.  
<http://tch.wordnic.com/> the cyber hymnal  
[www.wcny.org](http://www.wcny.org) Bluegrass Ramble  
<http://bardscrier.com/stations/autoharps>  
 Marc Gunn's Autoharp Radio

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## Clubs

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We received the following note from **Dora Miller**:

It is with a sad heart that I write to let you know about Happy Hearts Autoharp Club. We had our last official meeting for the club on October 21. Laurie Sky did a wonderful workshop in the afternoon. Was real helpful for the new players and the older players as well. There was a potluck supper after the workshop and then an In House Concert with Bill and Laurie and Vickie Young, Bill's new bride. We were all glad to get to meet her and hear her sing.

With our declining health and not being able to get out and meet new players, I decided not to have monthly meetings for the club. Want to thank everyone for the wonderful memories of the past 11 years. I still want to help in any way that I can if they want information on how to change a felt or string or music. Will enjoy hearing from autoharpers and what is going on. Maybe someday I will get this computer figured out and make it into the Cyberplucker's chat room. In the meantime will look forward to the *Autoharp Quarterly* to see who has a new tape or CD. (You can get in touch with Dora through her son's email address: [sdmiller@pcpartner.net](mailto:sdmiller@pcpartner.net) )

**Nadine Stah White** reports from England that there is a new autoharp organization being formed in the UK. It is to be called UK Autoharps.

The new club is being set up to "promote the knowledge of and interest in the autoharp and to help and encourage the development and playing skills of all the members."

**Mike Fenton** is president of the new group and Nadine's duties will include scheduling activities. Nadine is also busy planning for the year 2001's UK Autoharp Days, to be held in February and in June. These events have been very well attended in the past and are directly related to the increase in autoharp-awareness in the UK. In addition to folks from England, attendees have included 'harpers from Germany and the United States.

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## Recordings

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*Country Sampler*  
 re-issue on CD  
 Autoharp: Carol Stober  
 PO Box 1275  
 Talladega, Alabama 35161  
[KDS1CAD@aol.com](mailto:KDS1CAD@aol.com)

*Handful Of Songs*  
 Doofus  
 Autoharp: Heidi Cerrigione  
 Neal Walters  
 Doofus in the Basement Music  
 12228 Hollowell Church Road  
 Greencastle, Pennsylvania 17225

*Songs We Thought We Knew*  
 re-issue of cassette on CD  
 Autoharp: Stew Schneider  
 3830 Birnamwood Street  
 Ashland, Kentucky 41102

*The Last Gospel Album*  
 Autoharp: Judie Pagter  
 38 Pebble Drive  
 Stanardsville, Virginia 22973

*Rough But Honest Miner*  
 Autoharp: Richard Wright  
 Box 15 Miocene  
 Williams Lake, British Columbia  
 Canada V2G 2P3

*Morning All Day Long*  
 Autoharp: Jennifer Courdier  
 Butternut Creek & Friends  
 675 Sugar Branch Lane  
 Young Harris, Georgia 30582

*Carryin' On*  
 The Left Handed Capricorns  
 Autoharp: Ron Penix  
 143 N. Lakewood Avenue  
 Baltimore, Maryland 21224

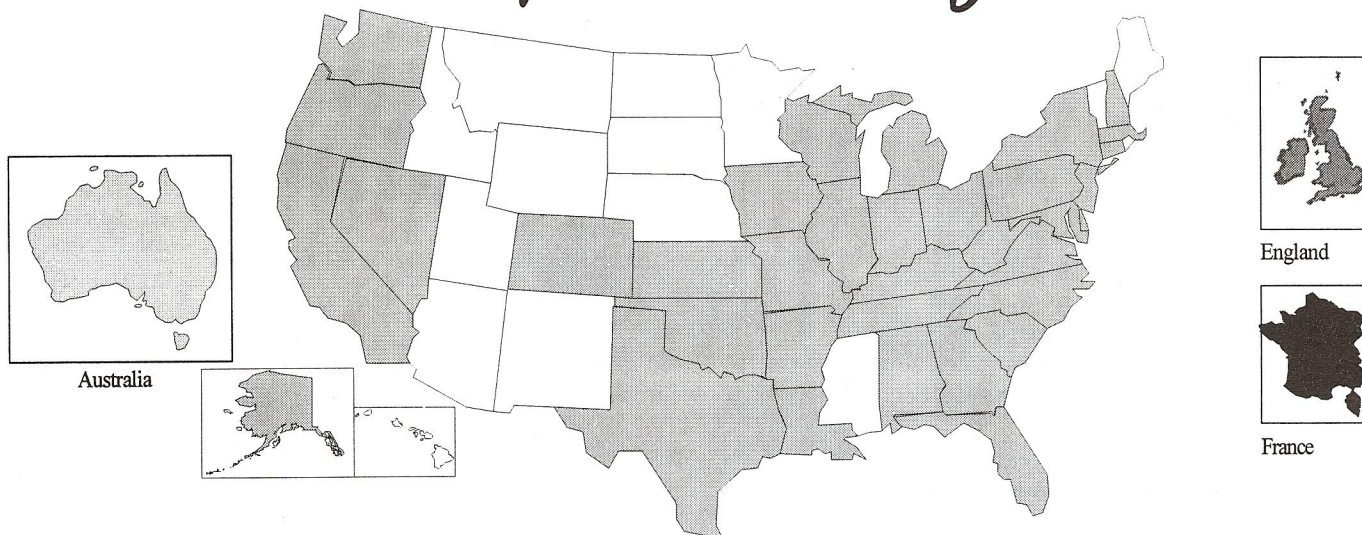
*Heathery Isle*  
 Autoharp: Alex Usher  
 216 N. Elm  
 Webster Groves, Missouri 63119

*J'Attendsveille*  
 Autoharp: June Maugery  
 (see MarketPlace)

*Check the Critic's Choice (page 10) for reviews of some of these recordings.*



# 'Harpers-At-Large



## Capital 'Harpers' Tenth Anniversary

Alan and Janice Mager, Gainesville, VA

**Reporting: Eileen Roys**

Chester, Maryland

It was cause for celebration indeed when members of the Capital 'Harpers autoharp club gathered on the afternoon of Saturday 21 October to observe the group's tenth anniversary. Having been the founder of the organization, it seemed appropriate that Alan Mager (along with his lovely wife, Janice) would host the event at their new residence in Gainesville, Virginia. Added to the usual format was a 4-5 pm Social Hour preceding the group's traditional potluck meal.

Alan had chosen The Most Playable Autoharp Music Ever! as the theme for this occasion, and led fellow club members in what you might call a "Back to the Fifties" musical journey that included *Come Go With Me*, *Little Darlin'* and *Why Do Fools Fall In Love*. A varied assortment of other songs and tunes were shared as the Song Swap portion of the evening continued. Door prizes were awarded during a dessert break and, since a number of them were kazoos, those instruments were put to immediate use when the music once again got underway with the playing of *Five Foot Two*. Ellice Brahms, Sally Schneider, John Dettra, Bob Lewis and Alan entertained those present with their Open Stage presentations. This club is truly blessed to have both chromatic and diatonic International Autoharp Champions in its midst!

In lieu of a November meeting, those members who were able attended the sur-

prise party given in honor of Keith Young's many years of contributions to the field of traditional music at noon on Saturday the eleventh. Betsy Galbraith was scheduled to host the club's annual holiday party at the home of John and Mary Dettra in McLean, Virginia. That festive gathering was to have taken place beginning at 4 pm on Sunday, 3 December with dinner to be served promptly at 5 pm and the music getting underway an hour later.

## Fall Jamboree

Barberville, Florida

**Reporting: Judy Barrett**

Tampa, Florida

Last weekend (November 4-5) we went to the Fall Jamboree at Barberville, Florida. The town is really in the middle of nowhere between Orlando and Daytona Beach, the nearest town of any size is probably DeLand.

We got there Friday afternoon and found the field where the musicians and some of the vendors were camping. We walked around a bit and found that the Friends Of Florida Folk booth was short handed, so we helped them set up and offered to help during the festival. Naturally the folks from FOFF took us up on that one.

That night we went to dinner, then set out in search of a jam. We found Uncle Ray Sine and Momma Makley, not sure of that spelling, but it was a wonderful old time jam. They both have Mark Fackeldey's 'harps, and they made me most welcome. We played and talked until we were ready for bed.

The festival is mostly old time, and there are bunches of crafts. It reminds me of a country fair. We helped FOFF, listened to music and walked through the crafts. There was good food and plenty to see.

Saturday night we went back to the same jam and it was even better that night. There were two other circles on the field, but I was too happy where I was to move.

Sunday was much like Saturday. The festival ended that afternoon and we helped take down and pack up the FOFF booth and its contents.

We got home Sunday night. It was a good festival and some good jamming with 'harps.

## "From Ireland to America"

Patrick Couton/Georges Fisher/Andy Arleo

LeMans, France

**Reporting: Bernard Saintagne**

LaGerenne-Colombe, France

bsaintagne@caramail.com

Allelujah! Patrick Couton is still alive! Among autoharpists, "old veterans" of the last century surely remember the French reference "Autoharp Ce Soir" LP (1980), with incredible swing jazz phrases, with arrangements in the music played by the duo Couton/Fisher. I had rare news from Patrick (we didn't meet since 1990), but happily it was time on this "blessed" 29th November, 2000. We (the only two autoharpers from Paris, J.P. Gripon and myself) took the car for LeMans city (200 kms), resolute and warned for this very rare opportunity.

Sat with the audience around them



(maybe 100 persons), without microphone and unplugged, the French group "Flying Wizards" (constituted for the circumstance), consisted of Andy Arleo (violin, guitar, mandolin, vocal), George Fisher (mandolin, guitar, jug, humanatone ((nose fluter)), vocal, and Patrick Couton (banjo, guitar, steel guitar, autoharp, accordion, spoons and vocals) deserved a rare deserving evening old hootenanny style.

Practically without repetition (as usual) the "new" old chaps chose to follow the prevailing feeling and played old-time, delta blues and street band music, French/American swing, jazz, hillbilly and others, giving between titles some knowledge about the various instruments.

Then a break came at mid-evening with the opportunity to everyone to put hands on those funny instruments and chatter with the musicians. (Cakes and tea in grateful offer.) As usual, Patrick presented the autoharp as a simple and easy instrument to play. One have only to read the printed named chord bar, push down and make a strum ... (something made for a lazy musician as it was humorous said) ...

Since always, he plays on his '73 B Appalachian O.S. model (nice sound, nice years) with the original bar placement. Because he grew up with the accordion as a child, he develop the same hand technique to cover the 15 bars with the palm of his hand with economy of movement, and the talent do the rest ...

As usual, there was lots of fun in the evening. Patrick says his LP is now a "vintage" one (1980-2000). Vintage in French pronunciation sounds like "vint ge" (20 years old).

Best moments of the evening were to translate word for word simultaneously songs sung by George Fisher (adding some French equivallence). It was there some laughing for those blues lyrics ... In this case *Ain't Misbehavin'* of Fats Waller received a special treatment. They played: *Trouble In Mind, In The Pines, Yellow Rose Of Texas/Old Joe Clark, Ain't Misbehavin', Let's Get Drunk Again, Jug Band Song, You're The Only One For Me, Love Potion #9* and others. As usual, there will be no recording of this event.

Patrick is living at Nantes, France (Bretagne Celtic Country) and now usually plays accordion and guitar, and very few autoharp now. It's a pity he never achieved some interesting arrangements I heard from time to time from him. "Vertigo" is his last CD, recorded in '96. Included is music he

wrote in the 80s. French style musette, valse, two step, bolero and others played with accordion, guitar, fiddles (no autoharp). Humour is still there on almost all the French titles with a pun.

His compositions are remarkable and *La Folle Valse* title was destined to be played with the autoharp for a soundtrack of a film never achieved ... It is there on the CD, played with accordion. Patrick played it gracefully for me on the 'harp ...

Thriller book translator (from U.S.A.) is the second talent and living main job of Patrick. His French editor won a prize for the quality of their work two years ago.

I hope this continuous history will delight those of you who stay with a good souvenir of the "little two Frenchies" ...

### **Jammin' On The Mountaintop**

Mena, Arkansas

**Reporting: Glenn Fleisher**

Shreveport, Louisiana

On December 2nd and 3rd, 2000 the 'Harps Over Ouachita Autoharp Club and the Shreveport-Bossier City Autoharp Society members and friends got together at the Queen Wilhelmina Lodge, near Mena, Arkansas for their seventh annual jammin' on the mountain reunion and music jam. We had thirty musicians show up with autoharps, guitars, fiddles, dulcimers (both hammered and lap), mandolins and banjos. The music started around 4pm Friday and went til 1am, then again Saturday morning after breakfast til after midnight. There were lots of sore fingers playing at the Sunday morning Gospel gig, but I think all participants would agree with me that it was indeed a wonderful weekend for music lovers. We learned some new songs and tunes, met lots of neat folks and renewed some old friendships and it just doesn't get any better than that! If you live in Arkansas, Oklahoma, Texas, Missouri or Louisiana, then Mena is the place you need to be on the first Friday and Saturday in December every year. Everyone is welcome to join us in 2001.

### **The Woodford Folk Festival**

Australia

**Reporting: George Farmer**

Caloundra, Queensland, Australia

*Editor's note: The following is part 'Harpers at Large, part letter to the editor, so ...*

Dear Mary Ann,

Thank you for the Fall 2000 *Autoharp Quarterly!* As a fairly new autoharper I enjoyed Mary J. Park's 'In the Beginning ...' tremendously. Her writing style is also a pleasure to read. The same can be said about Cathy Britell's writing on 'I've had such a good time ...'. Her story on PFLD (post festival let down) is so great and, funny enough, I just came from a festival where I experienced exactly what Cathy was talking about. Before I say something about how I dealt with PFLD let me talk first about the festival I visited. The Woodford Folk Festival was held for the 15th year. It is an annual event from 26 December to 1 January. The festival gives the multicultural Australian community the opportunity to present their music, singing, dancing and stories. Groups from indigenous Australians, English, European, Asian and African emigrants come together to celebrate and to discuss our environment. 7000 trees will be planted this year in the festival area - donated by festival visitors.

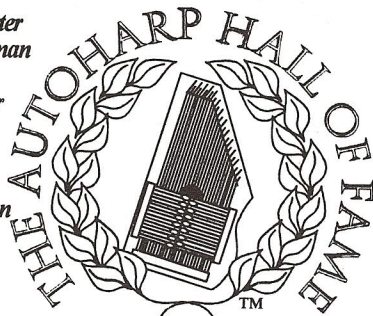
A strong feature of the festival is the encouragement to participate in the many workshops. I had a go on storytelling, body percussion, Balkan dancing and slap dance (schuhplattler). The singing shed was an inspiring place. Always someone sang and new comers could join the melody or later sing to the gathering a melody of their own. During the 6 days, over 2000, mostly non-professional performers showed their talents on 24 different stages large or small. Of course as an autoharper I was looking out for that special music. Yes, Irish and Celtic music was performed. I saw a lot of fiddles, guitars and banjos. I spotted some psalteries and one (1) dulcimer. But there was not one autoharp! It says something about the popularity of this instrument in Australia. That's why no one wants to touch my instrument when it comes to tuning, felting and new strings. When I practice enough I may take the autoharp next year to the singing shed. If an autoharper likes to escape the cold winter over Christmas and likes to experience camping in a Christmas summer, this is the place to be. An audience is guaranteed. The festival has a web site: [www.woodfordfolkfestival.com](http://www.woodfordfolkfestival.com).

After such a feast of fascinating performances and participation, the PFLD was ready to set in. It hit me immediately as I drove out of the campsite to the main road. After almost a medieval lifestyle between tents and marquees, where everyone walked and so slowing down the daily pace, I was in the 21st century traffic jam. The next day



THE AUTOHARP  
HALLOF FAME MEMBERS

Maybelle Addington Carter  
Ernest Van "Pop" Stoneman  
John Kilby Snow  
Sara Dougherty Carter  
Marty Schuman  
Glen R. Peterson  
Karl August Gütter  
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 2000 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, 28370 Coco Palm, Punta Gorda, FL 33982 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.*

I was back to work.

To fight off PFLD, I let the dirty laundry in the garage, as well as the camping gear which needed to be sorted out - later.

I work in a day respite center for elderly as a recreation aide, or as we here say, diversional therapist and planned for the week after the break, a discussion, "Sharing your Christmas break." My elderly clients happily told their stories and also wanted to know what I did. So I could revisit in memory all these marvelous moments and share them with folks who could not go to such events. This was a real PFLD avoider!

Then I made use of my autoharp. My New Year's resolution to practice every day was supported by Drew Smith's Autoharp Workshop. I also found letter writing worked for me in dealing with PFLD. I wrote letters to the event organizers to let them know how much I enjoyed the festival. I wrote to the relevant government office that made arts grants available. I wish they again supported the next event, because I certainly will be there.

With regards, *George Farmer*

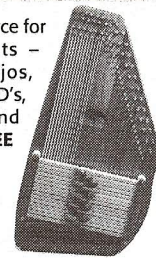
**REMEMBER ...** If you attend a concert (either "regular" or "house"), workshop, festival, etc. that features or contains autoharp, we want to know about it.

**ALSO ...** If you are a professional autoharp player, we would like to publish a short bio of you and list your schedule.

**IN OTHER WORDS ...** We want to know what you are up to. Drop us a line either by "snail mail" or email and let us know what's happening.

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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.*

---

## HELEN BLACKBURN

1447 Glynn Oaks Drive  
Marietta, Georgia 30060  
404 423-9293

### Profile: AQ April '91

Performance schedule:  
*April 21 - 22*

Mossy Creek Arts & Crafts Festival  
Perry-Warner Robins, Georgia

---

## EVOBLUESTEIN

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

[evo@evobluestein.com](mailto:evo@evobluestein.com)

[evob@csufresno.edu](mailto:evob@csufresno.edu)

<http://evobluestein.com>

### Profile: AQ October '88

Performance schedule:  
*February 5 - 9*

Folk Rhythm and Dance Residency  
Manchester School, Fresno, California  
*February 12 - 16*

Roosevelt School of the Arts  
Fresno, California

*February 22*

American Folk Music and Multi-Cultural  
School Assemblies

Viking School, Fresno, California

*February 23*

American Folk Music and Multi-Cultural  
School Assemblies

Armona School, Armona, California

*February 26 - March 2 & March 5 - 9*

Folk Rhythm and Dance Residency  
Del Mar School, Fresno, California

*March 12 - 16*

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Folk Rhythm and Dance Residency  
Jefferson School, Track B  
Fresno, California  
*March 22*

American Folk Music and Multi-Cultural  
School Assemblies

Wilson Elementary School  
Dinuba, California

*April 2*

American Folk Music and Multi-Cultural  
School Assemblies

Lincoln School, Madera, California

*April 23 - 27*

Folk Rhythm and Dance Residency  
Desert Mountain High School  
Scottsdale, Arizona

---

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PO Box 9188  
Colorado Springs, Colorado 80932  
719 635-7776

[somagency@aol.com](mailto:somagency@aol.com)

### Profile: AQ January '89

Performance schedule:  
*February 4*

TBA, Fernie, Alberta, Canada

*February 17*

Nisquazzy Lodge  
Ashford, Washington

*March 3*

Merchant's Deli & French Bread  
Walla Walla, Washington

*April 27*

Blue Heron  
Duncan Mills, California

*April 29*

Freight & Salvage  
Berkeley, California

---

## ROZ BROWN

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

[rozzie@rozbrown.com](mailto: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

---

## JULIE DAVIS

PO Box 1302  
Nederland, Colorado 80466  
303 258-3444

[jdavis@indra.com](mailto:jdavis@indra.com)

### Profile: AQ July '91

Performance schedule:  
Tuesdays and Wednesdays  
Classes and workshops  
Swallow Hill Music Association  
Denver, Colorado

*March 3*

YMCA of the Rockies

Winter Park, Colorado

*April 18*

Earthday Concert  
Denver, Colorado

---

## MARC GUNN

PO Box 650128  
Austin, Texas 78765  
512 804-0468

[marc@thebards.net](mailto:marc@thebards.net)

<http://thebards.net/mp3/>

### Profile: AQ Fall '00

Performance schedule:  
*February 10*

Borders Books and Music  
Fort Worth, Texas (816) 370-0293

*March 2*

Sweet Eugene's  
College Station, Texas

*April 6*

Sweet Eugene's  
College Station, Texas

*May 4*

Sweet Eugene's  
College Station, Texas

---

## LESGUSTAFSON-ZOOK

1608 S. 8th Street  
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219 534-1173

[les@gustafsonzook.com](mailto:les@gustafsonzook.com)

[www.gustafsonzook.com](http://www.gustafsonzook.com)

### Profile: AQ April '94

Performance schedule:  
*February 23 - 25*

Dulcimer Doin's

Dayton, Ohio

*April 22 - 27*

Augusta Heritage Center  
Elkins, West Virginia

---



**PROFILES(continued)**  
**LITTLE ROY LEWIS and the Lewis Family**

1635 Washington Highway  
 Lincolnton, Georgia 30817  
 706359-3767

**Profile: AQ**

Performance schedule:

*February 4*

Nashville, Tennessee

*February 8*

Pinehearst, Georgia

*February 9*

Madison, Georgia

*February 10*

Milton, West Virginia

*February 16*

Kinston, North Carolina

*February 17*

Suffolk, Virginia

*February 21*

Dade City, Florida

*February 22*

LaGrange, Georgia

*February 23*

St. Louis, Missouri

*March 2*

Kissimmee, Florida

*March 3*

Livonia, Georgia

*March 4*

Hartselle, Alabama

*March 8*

Columbia, Mississippi

*March 9*

Oak Grove, Louisiana

*March 16*

Brevard, North Carolina

*March 17*

Bristol, Virginia

*March 18*

Appomattox, Virginia

*March 23*

Royal Oak, Michigan

*March 25*

Westminster, Maryland

*March 31, April 1*

Dunnellon, Florida

*April 5*

Shepherdsville, Kentucky

*April 6, 7*

Eminence, Missouri

*April 8*

Goshen, Indiana

*April 19*

Boonville, Mississippi

*April 20*

Hanover, Ohio

*April 21*

Bellevue, Ohio

*April 28*

Long Creek, South Carolina

*April 29*

Ellenboro, North Carolina

*May 3, 4, 5*

Lincolnton, Georgia

**KAREN MUELLER**

PO Box 80565

Minneapolis, Minnesota 55408

[muellerkaren@aol.com](mailto:muellerkaren@aol.com)

<http://shorock.com/folk/karen>

**Profile: AQ July '93**

Performance schedule:

*February 11*

Concert with Piper's Crow

Faribault, Minnesota

*March 1 - 4*

Mardi Gras Dulcimer Festival

Autoharp workshops and concert

Covington, Louisiana

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Woodpecker Records

PO Box 815

York, Maine 03909

207363-1886

[info@woodpecker.com](mailto:info@woodpecker.com)

**Profile: AQ January '89**

Performance schedule:

*March 10*

Roaring Brook Nature Center

7:30 pm Concert

Canton, Connecticut

**ALEX USHER**

216 N. Elm Avenue

Webster Groves, Missouri 63119-2420

314961-8631

[ooharp@aol.com](mailto:ooharp@aol.com)

**Profile: AQ Winter '96**

Performance schedule:

*February 26 - 28*

ElderEvent

YMCA Trout Lodge

Potosi, Missouri

*March 13*

Crestwood AARP

Southminster Presbyterian Church

Crestwood, Missouri

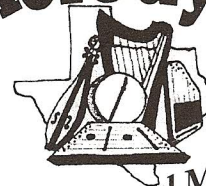
*April 22 - 27*

Elderhostel

YMCA Trout Lodge

Potosi, Missouri

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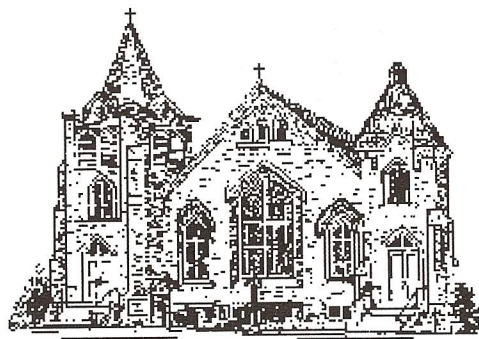
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# Sacred 'Harp



## “SAVIOR, LIKE A SHEPHERD LEAD US” Saved by a song

It was Christmas Eve 1875 and Ira Sanky was traveling on a Delaware River steamboat when he was recognized by some of the passengers. His picture had been in the newspaper because he was the song leader for the famous evangelist D.L. Moody.

They asked him to sing one of his own hymns, but Sanky demurred, saying that he preferred to sing William B. Bradbury's hymn, *Savior, Like a Shepherd Lead Us*. As he sang, one of the stanzas began, “We are Thine, do Thou befriend us. Be the guardian of our way.”

When he had finished, a man stepped from the shadows and asked, “Did you ever

serve in the Union Army?” “Yes,” Mr. Sanky answered, “in the spring of 1860.” The man replied, “Can you remember if you were doing picket duty on a bright moonlight night in 1862?” “Why, yes,” Mr. Sanky said, very much surprised.

“So did I, but I was serving in the Confederate Army. When I saw you standing at your post, I thought to myself, ‘That fellow will never get away alive!’ I raised my musket and took aim. I was standing in the shadow, completely concealed while the full light of the moon was falling upon you. At that instant, just as a moment ago, you raised your eyes to heaven and began to sing ... ‘Let him sing his song to the end,’ I said

to myself, ‘I can shoot him afterwards. He’s my victim at all events, and my bullet cannot miss him.’ But the song you sang then was the song you sang just now. I heard the words perfectly: “We are Thine, do Thou befriend us. Be the guardian of our way.” Those words stirred up many memories. I began to think of my childhood and my God-fearing mother. She had many times sung that song to me. When you had finished your song, it was impossible for me to take aim again. I thought, ‘the Lord who is able to save that man from certain death must surely be great and mighty.’ And my arm, of its own accord, dropped limp at my side.”





# Savior, like a Shepherd lead Us

AQ9

Words attributed to Dorothy Thurpp

Music by William Bradbury

D A7 D

Sa-vior, like a shep-herd lead— us,— Much we need Thy ten-der care;

D / / A7 D A7 | D / / / | A7 D A7 G A7 G | D

A7

In Thy pleas-ant pas-tures feed— us,— For our use Thy folds pre -

/ / / A7 D A7 | D / / / | A7 D A7 G A7 G

D G D A7

pare: Bless-ed Je - sus, Bless-ed Je - sus, Thou hast brought us, Thine we

D / / | G / A7 G | D / / / | A7 G A7 G

D G D A7 D

are; Bless-ed Je - sus, Bless-ed Je - sus, Thou hast brought us, Thine we are.

D / / | G / A7 G | D / / A7 | D / A7 / | D

2. We are Thine; do Thou befriend us, be the Guardian of our way;  
Keep Thy flock, from sin defend us, Seek us when we go astray:  
Blessed Jesus, Blessed Jesus, Hear, O hear us when we pray;  
Blessed Jesus, Blessed Jesus, Hear, O hear us when we pray.
3. Thou hast promised to receive us, Poor and sinfu though we be;  
Thou hast mercy to relieve us, Grace to cleanse, and pow'r to free:  
Blessed Jesus, Blessed Jesus, Early let us turn to Thee;  
Blessed Jesus, Blessed Jesus, Early let us turn to Thee.
4. Early let us seek Thy favor; Early let us do Thy will;  
Blessed Lord and only Savior, With Thy love our bosoms fill:  
Blessed Jesus, Blessed Jesus, Thou hast loved us, love us still;  
Blessed Jesus, Blessed Jesus, Thou hast loved us, love us still.



# Critic's Choice



## Stew's Choice

Stew Schneider

### Rough But Honest Miner

Richard Wright & Cathryn Wellner with Ken Hamm & the Wake Up Jacob Band

#### Autoharp: Richard Wright

Review by Aunt Sukey with typing assistance from Stew Schneider

*Rough But Honest Miner* • Chief Douglas's Daughter • Up By the Barkerville • Do They Miss Me At Home • Three Are Some Women • Erin's Green Shore • Mary Come Home • The German Lasses • Dancing Girls Of Cariboo • The Way They Dance • The Seller Of Souls • The Lover's Lament • The Old Red Shirt • The Skeddaddler • Rev. Reynard's Letter • Hard Times Come Again No More • Yellow Rose Of Texas • Come Back, Faro • Listen To The Mockingbird • Voices Of The Wind • Days of '49 • Cold Cariboo Farewell

This is not just 22 cuts on a CD – it comes with a book, as well! It describes itself as “Reclaimed music from British Columbia’s 1800s (actually, the 1850s and 60s) gold rush,” and it’s one very interesting recording. With music, recitation and poetry, they try to recreate the feeling of gold rush British Columbia. Aunt Sukey thought the vocals were a bit forced on a few cuts, but otherwise, this is a fine recording by people who have put in the time to plan and conceive a very listenable CD.

The 120 year old organ wheezing away behind *The German Lasses*, the tight harmony on *Dancing Girls Of Cariboo*, and the wondrous old time whistling on *Listen to The Mockingbird* really impressed Aunt Sukey. You may, or may not, respond to the music, but the performance, and the integrity

with which they undertake the interpretation is really worthy of comment.

This is another of those CDs which use the autoharp in a support role only. There is 'harp under a number of the cuts, but it not a featured instrument. Rather, this is an ensemble project, of considerable scholarship.

Aunt Sukey liked it quite a lot, and gave it one ear up!

### Carryin' On

The Left Handed Capricorns

#### Autoharp: Ron Penix

Review by Aunt Sukey with typing assistance by Stew Schneider

*ShadyGrove* • *Wildwood Flower* • *Dubuque* • *Sail Away Ladies* • *Billy In the Lowground* • *Sandy River Belle* • *Grand River Whiskey* • *Oh, My Little Darlin'* • *Tom & Jerry* • *Whiskey Before Breakfast* • *Will My Mother Know Me There* • *Bonaparte's Hornpipe* • *John Hardy* • *Sally In the Garden* • *Maggie Walker Blues* • *Oklahoma Rooster* • *Handsome Molly* • *Greenback Dollar* • *Forked Deer/Wry Straw* • *Man Of Constant Sorrow* • *Cuckoo's Nest* • *Bear Creek Blues* • *Rabbit In A Log* • *Little Birdie*

As a fiddle player, Ron Penix is one heck of a fine autoharp player, and that's for sure. JP Fraley once said “If you want to learn how to fiddle, get you a fiddle and a chair on the porch in the sunshine, and start playing. When the shadow of your elbow wears a hole in the porch, you should have started learning a bit about it.” Being JP, I'm assuming he stole that somewhere, but it's true. Ron has only been playing fiddle about four years. His autoharp playing and Carter scratch guitar technique is very strong. His fiddling is ... well ... not.

Throughout, the Musical Mule was much impressed with Gary Walton's banjo playing – clear, tasty, on the beat, never intrusive. One subtle

touch Aunt Sukey noticed on *Maggie Walker Blues* is a faint tap! on the off-beat. This slight rhythmic device moves the tune along like a little Shay engine. Fans of Hobart Crabtree's playing will recognize it immediately – it's the sound of his thumb hitting the banjo head. Fine work indeed by a young banjo player.

Aunt Sukey particularly liked the imaginative fretless banjo/lap dulcimer playing on the G modal *Sally In The Garden*. Very spooky! Another nice touch is that the back of the CD gives the key and mode the tune was played in, a nice touch.

Fans of Ron Penix's fine guitar and autoharp will find more than enough to keep them entertained on this CD. Ron is one handshake from Mother Maybelle, and his playing shows it. Aunt Sukey gives it one ear up.

### Morning All Day Long

Butter Creek and Friends

#### Autoharp: Jennifer Courdier

Review by Aunt Sukey with typing assistance by Stew Schneider

*Georgia On My Mind* • *There's A Wild Boar In The Woods* • *Green Grow The Rushes* • *All About You* • *Sweet Sorrow In The Wind* • *Katie Dear* • *Skye Boat Song* • *Nelly Bly* • *Goin' To The West* • *Sentimental Journey* • *Morning All Day Long* • *November Fields* • *My Bonnie* • *I Shall Not Be Moved* • *Bristlecone Pine*

The album notes describe Butternut Creek & Friends as “a folk group from the North Georgia Mountains. The group's brand of music is eclectic – blues, old standards and popular songs as well as traditional folk songs from the mountain region...” They perform on banjo, bass, guitar, ukulele, flute, violin, percussion and autoharp. These are obviously people who have



spent a lot of time perfecting their technique on each of the instruments involved. They've worked hard on their singing, too.

The autoharp is used throughout on this CD, in one role or another. There's some nice chording on Jean Ritchie's *Sweet Sorrow In the Wind* lending a very nice, lush feeling to this lovely tune. There's a driving autoharp part behind *Katie Dear*, lots of autoharp swoops on *Skye Boat Song* paired with a nice flute. *Sentimental Journey* makes nice use of hammered on chords on the 'harp and a melody break as well, but this is not the CD to hear cutting-edge, Les Gustafson-Zook style, autoharp playing. Rather, the melody breaks tend to stick very closely to the melody and to be performed in a yeoman-like pinch/pluck style that gets the melody across nicely.

Overall, this is a well-recorded, well-played recording by what sound to be very nice folk who have really put in the time on their craft. I just wish Aunt Sukey liked it better. It's purely subjective, but, being a mule, she can be stubborn, and she is stubborn on this point. To Aunt Sukey's ear, the production sounds as if it were produced for the tourist trade. *Katie Dear* particularly upsets the Musical Mule. In Butternut Creek's interpretation, it's a happy, upbeat, uplifting murder/suicide ballad. *My Bonnie* is another troublesome piece because they have borrowed many elements of Laura Smith's arrangement, which invites unfortunate comparisons. Aunt Sukey would be much happier if Butternut Creek would drop the idea of eclectic music, find that genre to which they are most committed, and stick to that. They have considerable talent, and such a project should be much the better effort.



### Les' Choice

Les  
Gustafson-Zook

### Heathery Isle

**Autoharp: Alex MacNutt Usher**

*Jumping Geordie • The Four Marys • The Rose-bud of Allenvale • Fairy Dance • Will Ye Go, Lassie, Go (Wild Mountain Thyme) • Flora MacDonald's Lament • Blue Bells of Scotland • Perth Assembly • Lochnagar • Flow Gently, Sweet Afton • Miss Murray of Lintrose • White Cockade • Dumbar-ton's Drums • Bonnie Dundee • Mrs. Helen N Robertson • My Love Is Like A Red, Red Rose • Miss Gayton • Cradle Song • Muckin' O' Geordie's Byre • Music Of Spey • Ye Banks and Braes O' Bonnie Doon • Corn Rigs • Lord Lovat's Lament • Loch Lomond • Auld Lang Syne*

Alex Usher and the publisher, Mel Bay have teamed up to put out a book of Traditional Scottish Airs and Ballads with a companion CD to go with the book. The book is scheduled for release late this summer, but Alex is making the CD available now.

Alex is to be applauded for making these tunes more accessible to the autoharp community. There are some great tunes here. I particularly enjoy *Wild Mountain Thyme* (what a great melody), *Perth Assembly* (lots of quick fingering), *Dumbar-ton's Drums* (another nice melody), *Corn Rigs* (a peppy march) and *Miss Gayton* (a nice tricky piece to learn).

One of the challenges of the autoharp player is to play tunes so cleanly that other players can learn the tune from you. This task goes beyond the traditional "Name That Tune" game and is especially difficult when trying to teach a tune to a fiddler or other instrumentalist who is used to a very well defined melody line. The extra strings ringing on the autoharp often muddy or mask the melody, making it hard for them to learn the tune.

This is a very good learning CD for autoharpers because Alex articulates the melodies very well in each of the tunes, making them easy to learn by ear. In addition, Alex demonstrates many of the popular techniques for enhancing melodies. You will hear lots of pinch-plucks, pats, triplets,

thumb lead, double stops and open chording in a wide variety of tempos, keys and moods.

The liner notes on the CD are very sparse regarding information on the tunes. I, for one, would enjoy reading more about Miss Gayton, Lord Lovat and other names in the tunes. Perhaps the book, when released, will shed some light on the history or background of the tunes. I'm hoping the book will also discuss some of the techniques used for ornamenting the tunes, as that would significantly enhance the learning potential for the package. Also a word of caution for folks with 15 chord 'harps... this book will include songs in D and A which will be hard or impossible to play without some rearranging of the chord bars.

Overall, this recording serves the dual purpose of being both a pleasant CD for background music and a great teaching tape for learning these Scottish tunes. Thanks, Alex, for sharing this treasure with us.



### Bob's Choice

Bob  
Woodcock

### J'Attendsveille

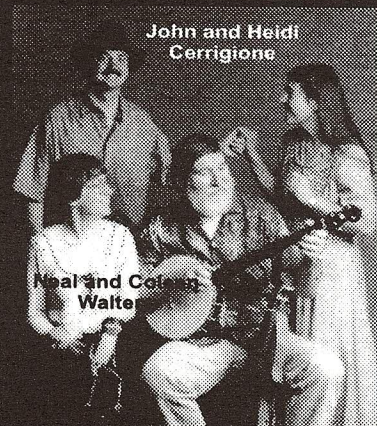
Sale Temps Pour Les Cravates

**Autoharp: June Maugery**

*Scottish Tamboul • The Strayaway Child • Sale Temps Pour Les Cravates • Bourrée de Platé • Suite Irlandaise • Dorothee/Suzy et Compagnie • Gavolandro • Le Perroquet de Batignolles • The Star of the County Down • Bourrée l'espoir • Suite de Mazurkas • Valse du bon Docteur • Mrs. McDermott • Ukrainian Polka*

I could tell you everything I know about French country dance music in one minute, with about 59 seconds left for questions. You'll see no pithy





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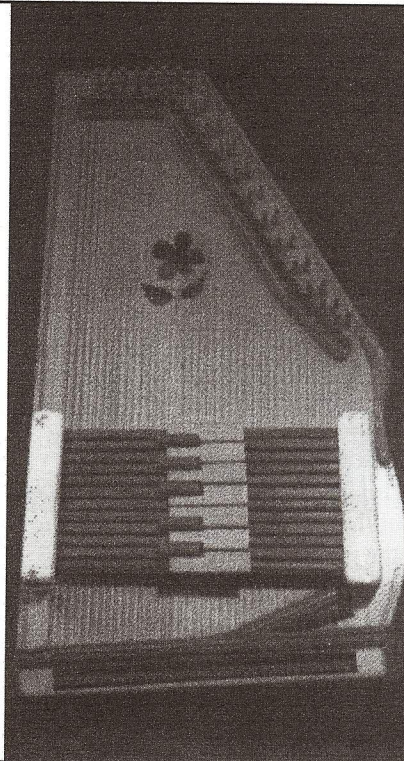
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anecdotes in this review, just pure opinion. I felt a little like Dr. McCoy in the old "Star Trek" series: "Darnit, Jim, I'm a critic, not a musician! This is a great recording! I can't tell you why, it just is!" Illogical, yes.

Another qualifier here: The whole j-card is in French, or maybe Babylonian, for all I can tell. I thought the title referred to a clock sale at the Kravitz's house, but I was to find out from the learned Gil (Frack) Palley that it meant "bad weather for neckties." I think I like my translation better. As to the notes, I guess they're talking about dancing peas and alleys and big cheeses, or so it seems.

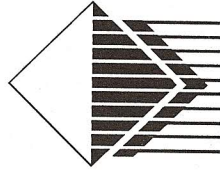
But, what gorgeous, soul-satisfying music. J'Attendsveille is an association of dancers and musicians, located in the French Alps, that get together on a regular basis. This is the house band, so to speak, and it's hard to imagine a more talented collection of musicians. Foremost in all of our minds is June Maugery. When I think of the word "harmony", June always springs to mind. Not just two notes together, but linear harmonies, textural harmonies, even personal harmony. If you have seen June play or sing, you know what I mean. Included in the band are clarinet, flute, violin, guitar, piano, accordion and bass.

These are mostly dance tunes, quite refined, pleasantly complex. Individual instruments are allowed to both harmonize and take center stage. June is her usual wonderful self in *Star Of The County Down*, *Mrs. McDermott* and *Suite Irlandaise*. The rest of the band, all French, show a complete grasp of Celtic dance music in these numbers. And the French tunes? Well, I just like 'em, that's all. It has never been my kind of music, but somehow it just grabbed me. The other week I had to make a one hour drive on the turnpike. I slipped *J'Attendsveille* into the machine and before I knew it, I was there. It seemed as if I just danced down the road. It's that kind of recording.



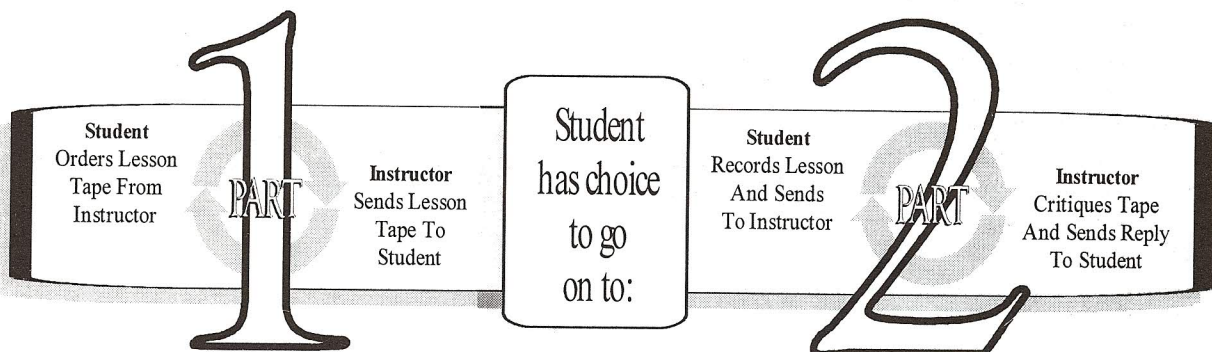


# Interaction



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Neal Walters has been playing and performing for more than 30 years. He loves to sing and typically accompanies himself on the mountain dulcimer, guitar and/or autoharp, but he also plays fiddle, banjo, mandolin and bass. He is a member of two bands: the Washington, D.C. based Mill Run Dulcimer Band with whom he has recorded seven albums, and Doofus along with his wife Coleen and Connecticut residents John and Heidi Cerrigione. Doofus has released two albums. In addition, Neal and Heidi collaborated on a repertoire book for dulcimer and autoharp called "30 Old Time Songs and Tunes", which features a companion cassette tape. Neal is the editor of Music Hound Folk: the Essential Album Guide to Folk Music (Visible Ink Press), which is currently in its second printing. He is an experienced teacher who has taught mountain dulcimer for the past fifteen years or so in and around Washington, D.C. and at camps and festivals like Boone, Swannanoa, Augusta, Kentucky Music Week, Black Swamp, Autumn Hills, Cranberry, String-A-Long, Housatonic, Dulcimer Daze and others.



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

## The Interaction Lesson: "Cowboy's Waltz"

I learned *Cowboy's Waltz* during one of those late night jams at Augusta back in the early '80s. I'd heard the tune before but was never really moved to learn it until I heard the chord progression that we used that night – especially the nice change from G to E7 in the B part. I learned it on fiddle initially and some time later was moved to try it on autoharp. It fit fine – as I find most country waltzes do – and it's been a staple of my autoharp repertoire ever since.

Country waltzes tend to have a strong, danceable beat and should be played with a real lilt at a healthy tempo. I use a deceptively simple strum technique that I think is perfect for this type of tune. It relies heavily on the thumb to keep the beat but also incorporates standard pinches, a regular and repetitive index finger drag, and an occasional bit of open chording to both play the melody and add some flourishes that make the sound distinctive. This strum is the key to playing the tune the way I like it and, once you learn it, it can easily be adapted to other tunes.

The rhythm is an unremitting "one-two-three-and" which is played "pinch-strum-strum-drag." There's nothing remarkable about the pinches – you can use your index finger and thumb, your middle finger and thumb for the pinches, or both fingers and thumb. I know I use all these combinations when I play, depending on what's happening in the tune at any given point in time, but you probably already have a method that works best for you and I wouldn't necessarily suggest that you change. I use my thumb for the strums (brushes) and my index finger for the drag notes (this is accomplished by dragging your index finger down toward the thumb on the offbeat).

I've tried to illustrate the strum technique in a variety of ways in **Figure 1** which shows

the first measure of *Cowboy's Waltz*. The top line is the melody – a dotted half note (F<sup>♯</sup>) – under that is the standard notation for what really goes in that measure when you add the strum, and then a couple of descriptive ways to illustrate the pinch, strum and drag techniques I mentioned.

These are all trying to show the same thing, so I'm hoping at least one will click with you. The chords under the first line of standard notation are the chords that you might play to get the open chording effects I describe while the chords above the first line of standard notation will work very well, too. Many people feel that open chording works only on a diatonic 'harp, but you might try it even if you're playing a chromatic 'harp – it will be a little different but certainly not objectionable, to my ears at least.

Note also that the standard notation shows more than just one melody note and one thumb note in the pinch. I'm assuming that the pinch will, in fact, cover a couple of notes with the actual melody note – F<sup>♯</sup> in this case – being the higher of the two. Normally your pinch will produce at least a

couple of notes on each end. This is not a problem, but if you can be accurate enough to actually hit only the notes you want, that's great too. I've just never been that accurate! Both the strum and the drag techniques cover more than one note as well, and this is normal.

Try repeating this pattern several times to get the feel of it. Since there's only the one melody note in the measure, you should be able to concentrate effectively on the strum itself. If you're used to pinching with your index finger and thumb, you might find that it is a little difficult – at first – to drag your index finger on that offbeat and still get your index finger in position for the pinch on the downbeat of the following measure. I find it is somewhat easier if you pinch using your middle finger and thumb and use the index for the drag notes.

This is the pattern whenever the melody line is a dotted half note and, as you might expect, we need to adapt it when the melody line changes to something more complicated. In *Cowboy's Waltz* measure 2 is a repeat of measure 1, so let's look at measure 3 next.

Figure 1: Measures 1 & 2

Figure 2: Measure 3



**Figure 2** shows how we are going to play the melody, which consists of two eighth notes and one quarter note: but notice we're also going to stick that drag note in there which, in effect, makes the melody sound as though the last beat consists of two eighth notes rather than one quarter note ... this is what I mean when I say the strum introduces some complexity to the melody, but it's simply the result of the strum and isn't something you really have to think about once you're comfortable enough with the strum to be able to do it without too much concentrated thought.

So, despite the additional pinches to play the melody correctly, the thumb maintains the unremitting rhythm and the index finger plays the drag note after the third beat. Whatever the melody does, this strum pattern rarely, if ever, changes. One other comment here: you might also try "open chording" the drag note, that is play that note with no chord bar depressed. Then depress the chord bar for the downbeat of the next measure. You'll find that extra eighth note that gets inserted as a result of the strum will be a small, but not unpleasant, surprise. Go back and try the open chording technique on measures one and two as well. Although the melody note – again F<sup>1</sup> – doesn't change, you'll get a feeling of a little slide into the note which is, in fact, characteristic of the tune when fiddlers play it. This technique changes the melody in a way that's difficult to describe, but sounds great to me – whether you're using a diatonic or not.

Figure 3: Measure 4

**Figure 3** provides one more illustration for measure 4. As in measure 3, the strum technique – specifically the drag note – effectively changes the last quarter note into

two eighth notes. Again, if you open chord on that drag note, that will be effective.

The rest of the tune simply repeats the pattern, adapting as necessary for the actual melody. Just remember to keep the rhythm a steady "pinch-strum-strum-drag" and it should fall into place rather quickly. Like most techniques, this is all somewhat easier to do than to explain, but I hope you give it a try. I'm sure it will be clearer once you hear it on tape.

There's one other part of the tune that I want to talk about. That's in measure 16, where there's an eighth note run leading back to the reprise of the first phrase of the tune. Simply adding the strum makes that into six eighth notes as you might expect, since that drag technique again mutates that last quarter note into two eighth notes. If you're playing a diatonic 'harp, this run sounds good open chorded by just "pumping" your D chord bar on the beat – i.e., down on 1, up on the offbeat, down on 2, up on the offbeat, down on 3, up on the offbeat. If you're using a chromatic 'harp, you will probably prefer the sound of the actual chord progression shown. This musical phrase can also be inserted after the last measure when you're leading back to the beginning. **Figure 4** shows how this open chording phrase might be played.

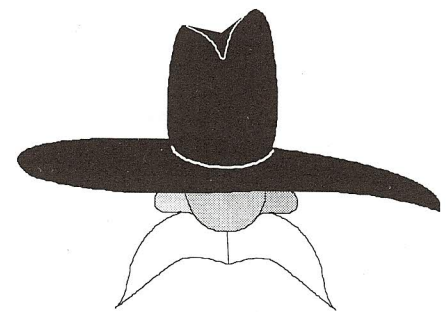
Figure 4: Measure 16

The "tab" for *Cowboy's Waltz* (which you will find on the following pages) is pretty straightforward.

I've added a couple of things to our Doofus-standard presentation (standard notation with guitar chord changes above and chords needed to play the melody on the autoharp underneath). That's a rhythm line that presents the strum as it applies to each

measure and a line that shows the individual pinches and strums. Good luck.

**Neal Walters**  
**Doofus Music & Basement Music**  
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# Cowboy's Waltz

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The musical score for "Cowboy's Waltz" is presented in a system of six staves. Each staff consists of a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes a melodic line with eighth and quarter notes, a guitar-specific line with strumming patterns (indicated by 'x' for muted strings and arrows for downstrokes), and a chord line with chord names and slash symbols. Below the chord line are fretboard diagrams showing the fingerings for each chord. The chords used are D, G, A7, D7, E7, and D.

**Staff 1:** Chords: D, /, /, A7 D G, D, /, /

**Staff 2:** Chords: G, /, D7 G, D

**Staff 3:** Chords: /, /, A7 D G, D, /, /

**Staff 4:** Chords: E7, /, D, A7, /, G A7 D A7

**Staff 5:** Chords: D, /, A7 D G, D, /, /

**Staff 6:** Chords: G, /, A7 G, D, /



This guitar chord sheet is written in the key of D major (two sharps: F# and C#). It consists of six systems, each containing a treble clef staff with a melodic line, a guitar tablature staff with fret numbers and slash marks, and a chord diagram staff. The chords used are A7, D, G, Em, and E7. The notation includes various rhythmic values such as quarter notes, eighth notes, and half notes, along with slash marks indicating rests or specific playing techniques. The chord diagrams show the fingerings for each chord on the guitar fretboard.

System	Chords
1	A7, D, A7, D, A7, D, D, G
2	D, A7, D, A7
3	D, A7, D, Em, G, E7
4	A7, G, A7, D, D, A7
5	D, A7, D, Em, G, E7
6	A7, D, A7, D



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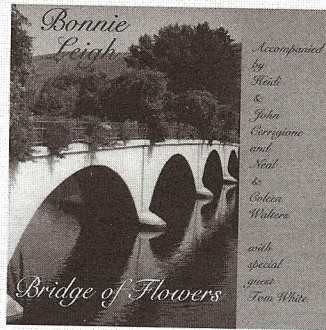
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# Events

## FEBRUARY

► **Autoharp & Mt. Dulcimer Workshop & Concert;** February 3; Masonic Lodge, 316 N. Washington Street, **Kokomo, Indiana**; Code: **AW, AP** (Les Gustafson-Zook) Info: 219 699-7421 or [jdboyd@holli.com](mailto:jdboyd@holli.com)

► **Dulcimer Doin's;** February 23 - 25; **Dayton, Ohio**; Code: **AW, AP**; (Les Gustafson-Zook)

► **Winter Festival of Acoustic Music;** February 11 & 12; **Irving, Texas**; Code: **AW, AP** (Nathan Sarvis, Karen Daniels); Info: Linda Thompson at [llt6@earthlink.net](mailto:llt6@earthlink.net) or Joe Morgan at [jmm@flash.net](mailto:jmm@flash.net)

## MARCH

► **John C. Campbell Folk School;** March 25 - 31; **Brasstown, North Carolina**; Code: **AW, AP** (John Hollandsworth) Info: 1-800-FOLK-SCH or [www.folkschool.com](http://www.folkschool.com) or [kholland@vt.edu](mailto:kholland@vt.edu)

## APRIL

► **57th Annual New England Folk Festival;** April 20 - 22; Natick High School, **Natick, Massachusetts**; Info: 781 662-6710 or: <http://www.neffa.org/~neffa/>

► **39th Annual Arkansas Folk Festival;** April 20 - 22; Ozark Folk Center, **Mt. View, Arkansas**; Info: 1-800-264-3655

► **Annual Dulcimer Jamboree;** April 26 - 29; Ozark Folk Center, **Mt. View, Arkansas**; Info: 1-800-264-3655

## JUNE

► **Autoharp Jamboree;** June 14 - 16; Ozark Folk Center, **Mt. View, Arkansas**; Info: 1-800-264-3655

► **Ole Tyme Music Festival;** June 23-24; Caesar's Creek Pioneer Village near **Waynesville, Ohio**; Code: **AP**; Info: 937 862-5551.

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by Linda Huber

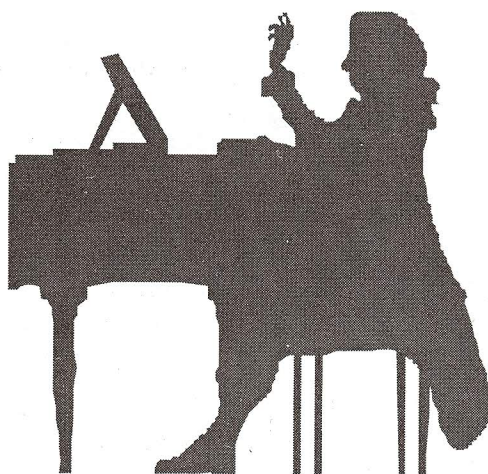
## *"Prelude, Opus 28, Number 7"*

by Frederic Chopin (1810-1849)

Chopin was born in a small village near Warsaw, Poland, which was then part of Russia. He received his early education in a private school conducted by his father. When he was only nine years old, his talent was so pronounced, he played a piano concerto in public. At age 19, already a composer of note and a polished player, he

started out for London, stopping on the way in Vienna, Munich and Paris. He was so cordially received in Paris that he never made it to London, but remained in Paris which became his home for life. He became a close friend of Liszt, Berlioz, Bellini, etc.. In 1836 he met and fell in love with the novelist George Sand (Mme. Dudevant).

He believed she was the source of his inspiration. She was a coarse, worldly, mannish woman whom many thought was not the best influence for someone as refined and sensitive as Chopin. In 1838, he developed a severe case of bronchitis from which he never recovered.





# "Prelude, Opus 28, Number 7"

Frederic Chopin

G / D7 / / / C A7 G / / / /

T  
A  
B

E7 Am / / / D7 / G / / / /

T  
A  
B

G D7 / / / C A7 G / / E7 /

T  
A  
B

E7 Am / / / D7 / G / / /

T  
A  
B

Pinch	Strum	Pluck
Pause	Rhythm Bracket	



# HOMER WELTY and his 'harps

Just a few lines about what makes me tick and my adventures in making unusual instruments:

I was born in 1913, so I have had a good and very interesting life. My father was a carpenter, so I learned cabinet making from him at an early age. So it was easier for me than most to experiment with musical instruments. All of us in our family were musical, and when I was a teenager during the Depression, somehow my father found enough money to buy an autoharp. This we learned to tune perfectly. I even remember having an augmented chord. I was fascinated, but never dreamt that it was capable of doing anything serious since the only player I knew only strummed a few simple chords.

My father made an autoharp entirely out of mahogany but, as far as the tone was concerned, it was a dud. So it was relegated to the attic which, of course, is sure death for any musical instrument. I was convinced that the autoharp could be improved both in volume and quality of tone. So I have tried umpteen different ideas – mostly failures. But I still have a few more ideas around that I would really like to try.

I suppose that the reason for this drive is ...“What would happen if I did so and so?”. Another reason is that I have been a singer and I knew that if I lived long enough, I would lose my singing ability and I would still like to participate in making music. Oddly enough, I am still able to sing quite well *and* my autoharp ability is improving somehow. However, it is very difficult for me to do both at the same time.

The best sounding 'harp I have made to date is the one with the quilted maple sound board. It is made entirely of maple except the bars and the piece at the top by the tuning pins. If something looks rather irregular, it is because it has been remodeled. Everyone wants to know how long it takes to

make a 'harp like this, and that is hard to tell because it takes a whole lot more time to make a prototype for a number of reasons and also I am a lot slower than I used to be, but it is reasonable that it would take me forty hours.

As far as I am concerned, maple can be a good tone wood. I don't know how big leaf maple (quilted maple in this case) rates. But this turned out quite well.

A number of years ago, largely because of Bryan Bowers, I became very interested in “just tuning” and now I am not quite satisfied with any other. I also like to play more than five different chords, which a converted conventional autoharp is capable of. Therefore, I have added more strings per octave to a total of 14 strings. So my 'harp has three octaves or 43 strings; the top seven are doubled, which makes 50 total.

With this 'harp I can play in perfect tuning in the keys of C, F and B<sup>b</sup> with most of the relative minors. That means some of the #2 and #6 chords are also in “just tuning.” This opens up a whole new field in “just tuning” which is not being exploited. Of course you cannot convert your conventional 'harp to do that.

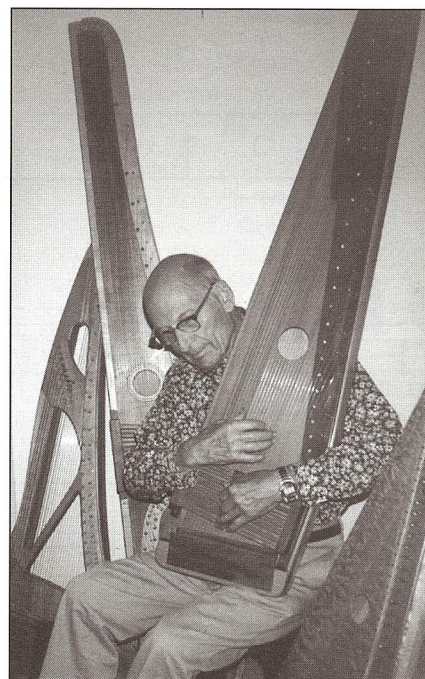
The present autoharp industry is only interested in the bottom line, which is profit, and that is understandable, so it seems it is up to people like myself to demonstrate what is possible.

If there is anyone out there who would like to make a 'harp like this, as my contribution I would like to send you the pertinent information to make one like it. In the meantime, I am off to producing an even more exciting 'harp.

*Editor: Homer also sent some pictures of his 'harps and a description of each one. As you can see, they are unique and quite large.*

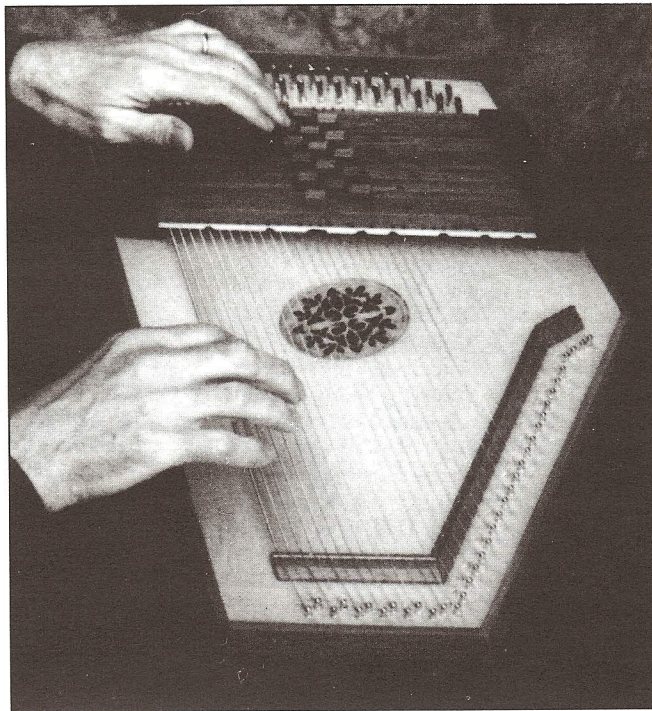


This 'harp has 9 strings per octave and is “just tuned” and plays in the keys of D and G. The top is fiddle-grain koa. The wound strings are used piano strings. The frame is oak and the back is western cedar. This is a very loud 'harp with good tone quality and a good sustain. It is also about 5 feet tall and weighs too much.





The quilted maple 'harp is my favorite one to play as it is more versatile – also in “just tuning.” It also has a very helpful diminished chord. I recently installed an adjustable damper close to the bridge to silence the unwanted, very high, overtones. The tallest 'harp also has a fiddle-grain koa top and 2 tandem sound boxes. It rests on the floor and I play it sitting down. The 'harp that I am playing also has a loud and sustained tone and has 7 strings per octave. It plays in one key. The bass strings were custom wound and the instrument sounds quite “bass-y.”



'harps  
just for  
lap  
playing

### Dorothy Wagner

Dorothy Wagner passed away on the evening of October 21, 2000.

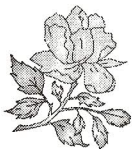
Dorothy was a very important member of the autoharp community.

Being aware of her extensive knowledge of and love for this instrument, Oscar Schmidt International sent her to Russia as an autoharp ambassador.

Dorothy wrote an extensive Christmas autoharp book full of music and musings, the profit of which goes to the children of Chicago. She taught countless folks in the Chicago area to play the autoharp, and was a master at fixing the old and broken ones – no charge. Her free time during her adult life was spent playing the 'harp for nursing homes, churches and organizations.

She helped Oscar Schmidt International configure our present 'harps, and in this capacity, her work will be forever invaluable to us and our instrument.

The autoharp has lost a caring, intelligent and loyal friend.



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## Main Index, 1988-2001

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**Eccentric Luthier Builds**  
**Erratic Mountain Laurel 'Harp:** Vol. 8#2

**The Mountain Laurel Autoharp,**  
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### AUTOHARP MAINTENANCE

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

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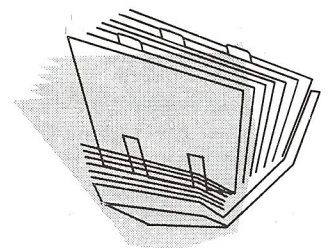
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 Winter, every year, updated in each issue  
 Annual Autoharp Festival List  
 Spring, every year, updated in each issue  
 Postscripts from 'Harpland, Personal news, late schedule changes, etc. each issue  
 Critic's Choice, book and recording reviews, as necessary  
 Simply Classic, Classical music arranged for autoharp. Each issue  
 Interaction, a lesson with one of our top players. Each issue  
 In The Beginning, a lesson for beginners. Each issue  
 Sacred 'Harp, a religious piece of music arranged for autoharp, plus the story of a church or song. Each issue  
 Harpers at Large, field reports on autoharp events. Each issue  
 Profiles, artists schedules and short biographies. Each issue  
 'Harpers E mail, on line addresses of interest to 'harpers. Each issue  
 Clubs, news from clubs around the world. As received  
 Recordings, lists new recordings featuring autoharp. As needed  
 AQ Autoharp Songbook, up to eight songs with chords and words. Each issue  
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Please send me a ticket for the 4-day weekend @ \$55.00 per person if postmarked before May 1; \$60.00 after May 1. This ticket includes my camping fee (primitive only; no hookups). It is also the only ticket that includes Thursday.

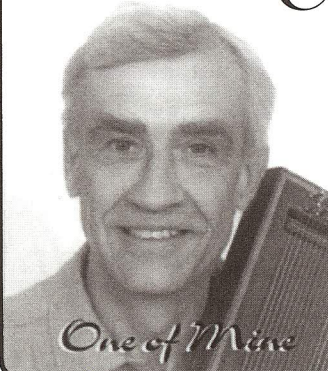
I assume full responsibility, and agree to indemnify the Ortheys for any property loss or personal injury incurred at the Mountain Laurel Autoharp Gathering resulting from my attendance. I hold Limberjack Productions and Mountain Laurel Autoharp Gathering, staff and directors, harmless for any and all liability arising out of my participation. I have also read, and will comply with the festival guidelines below.

Signature \_\_\_\_\_

Send this completed form with a check payable to Limberjack Productions to Eileen Kosloff-Abrams, 875 Garriston Road, Lewisberry, PA 17339

### MLAG Guidelines

1. This is an autoharp festival. Other instruments are very welcome for jamming, but all workshops, concerts, and the contest will be autoharp related.
2. Dogs, alcohol, and drugs shall not be permitted on the grounds of the Gathering.
3. Regretfully, because of insurance restraints, the facility cannot accommodate children under the age of 16.
4. Registered vendors showing and selling their own line of autoharp-related merchandise (excluding recordings) are the only persons authorized to conduct business continually during the Gathering. Recordings of all attendees may be sold by the individual attendee-artist during The Bazaar Autoharp hours. These recordings shall be the individual attendee-artist's own production and/or performance. Other autoharp paraphernalia, used or handmade, may also be sold at the Bazaar Autoharp, providing it was used by or made by the attendee.



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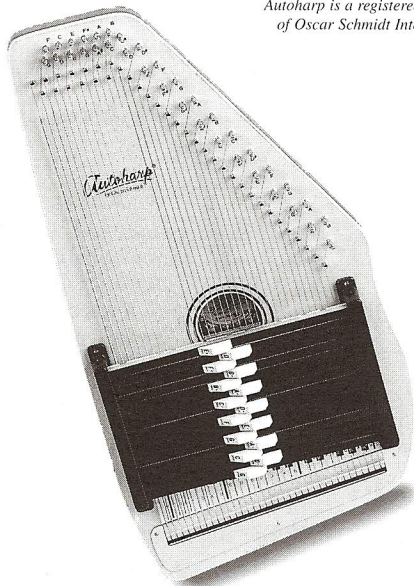
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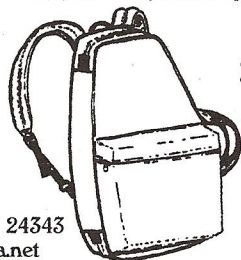
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# IN THE BEGINNING.....

by Mary J. Park

## PLAYING DOTTED QUARTER NOTES & PLAYING WITH THE RING FINGER

In this month's article I will discuss two new subjects. First, I will discuss the meaning and playing of dotted quarter notes followed by eighth notes, and second, I will teach you how to use your third or ring finger to play those eighth notes. You were wondering why I suggested having three finger picks in an earlier article, weren't you?

You might have noticed that a lot of music contains dotted quarter notes followed by an eighth note. This adds a nice syncopated feel to the music. When these notes appear together in a measure, the dotted quarter note gets one and a half beats, and the eighth note gets the other half beat (see illustration below). When playing these notes on the autoharp, one could just hold the first note for one and a half beats, but it is most often played with a pinch followed by a thumb stroke. The pinch is the first beat, and the thumb stroke is the first half of the next beat. The thumb stroke is then followed either by a pinch or a pluck to complete the other half beat. In the illustration below, the top line shows the music as it is written and bottom Tab line shows how it is played. It is very important to remember that each of the pinches shown below gets a whole beat. On the other hand, the thumb and the pluck are shown with a bracket around them to indicate that they both go together to make one beat. If you

tap your foot to the music, this means that each pinch gets a whole tap (down and up). The thumb stroke, on the other hand, gets only the down portion of the tap, and the pluck gets the up portion.

Now let's discuss the "pluck." It is most often used when it is necessary to play a note quickly. You could consider the pluck to be half of a pinch, and it can be accomplished with any finger other than the thumb. To make a pluck, you use much the same motion as for in a pinch, but you use only one finger (no thumb). The pluck needs to be fairly accurate and ideally (I don't always accomplish this) it should play only the one desired string. When practising the pluck, it might be easiest to begin with the middle or "two finger," as that is the one you most commonly use. Pluck the desired string in a motion that moves toward you and slightly up. You want to move only the one finger by making a curling motion as if you were closing to a fist with only that one finger. When doing this, the upward motion indicated above should be the natural result. If your other fingers move along in sympathy, that's fine as long as they don't touch the strings. Once you have mastered the pluck, put it together with a thumb stroke. Make a thumb stroke followed by a pluck. Try counting "one, and, two, and, three, and,"

making a thumb stroke on each number and a pluck on each "and." Once you have mastered this with the second finger, move on to the third finger. I arranged the accompanying tune to be played with a third finger pluck, but the second finger would work just as well. A first finger pluck would not be my choice.

*Green Grow the Lilacs* has always been a favorite of mine, but it is not one that is seen published very often. It has a nice lilting melody which is helped along by those dotted quarter notes followed by eighth notes that I described above. It is a nice beginner tune because there are not a lot of chord changes. The caution is that when you play so many notes on one chord, it is very important to make sure that you move your right hand to positions above the correct strings or your tune will be played all on one note. If you have trouble hearing whether you are hitting the correct note, try recording yourself to see if you are playing the tune correctly. If you are having trouble finding the notes, you might want to use the "cheat sheet" described in an earlier article. Lastly, you will notice that in addition to the plucks with the third finger, there are thumb strokes followed by arrows with threes on them. These are rhythm strokes and should be played lightly with the third finger making a similar motion as described, but over several strings.

I hope you have fun with this new technique and enjoy a great old song. Learning to play with more fingers will allow you to bring more interesting sounds into your music. Also, please let me know if there are topics that you would like me to address. I would also be interested to know if there is any reader interest in my teaching a beginner's workshop in the upper Midwest. Let me know, and I will put you on my mailing list. You can contact me through *Autoharp Quarterly* or directly at [dulcify@itol.com](mailto:dulcify@itol.com).

one, two, and, three

G

TAB

one, two, and, three

pinch thumb, pluck pinch



# Green Grow the Lilacs

Key: G

Arranged by Mary J. Park  
©1995

Green grow the li - lacs all spark - ling with dew. I'm lone - ly my

(G) D7 G

TAB

dar - ling, since part - ing with you. But by our next meet - ing I

D7 G (D7) G D7 G

TAB

hope to prove true, And change the green li - lacs to the red, white, and blue.

(C) (G) C G (D7) C D7 (G)

TAB

2. I used to have a sweetheart, but now I have none,  
Since she's gone and left me, I care not for one.  
Since she's gone and left me, contented I'll be,  
For she loves another one better than me.
3. I passed my love's window, both early and late.  
The look that she gave me, it made my heart ache.  
Oh, the look that she gave me was painful to see,  
For she loves another one better than me.
4. I wrote my love letters in rosy red lines,  
She sent me the answer all twisted in twines,  
Saying, "Keep your love letters and I will keep mine,  
Just you write to your love and I'll write to mine.





## Listen To The Mockingbird:

Biomusic turns an ear to other species' music

by Richard Wright

A growing body of evidence indicates that not only do animal species other than human communicate, but they may in fact have a musical language, an ability to create and recreate with established musical sounds. By listening to the mockingbird we may learn about ourselves.

Multi-disciplined research leading to this conclusion was presented at a public symposium in February 2000, organized by Dr. Patricia Gray, Artistic Director of the National Musical Arts. Gray and others recently prepared an article for *Science* magazine, January 5, 2001, "The Music of Nature and the Nature of Music" indicating that humans may well be latecomers in making music.

Humans began making music in Cro-Magnon and Neanderthal times, perhaps earlier, likely while sitting around a warming fire. Prehistoric flutes made of animal bones have been found in France and Slovenia dating from 4,000 to 53,000 years old. These instruments indicate that considerable time and skill were devoted to the playing and constructing these flutes from bear, deer and bird bones. Many scales can be played on reconstructed models, and reports say the music is pure and haunting. The sophistication means it is possible that humans have making music for several hundred thousand years.

Similar flutes, one made from the wing bone of a Japanese crane dating back 9,000 years have been found in archeology digs at the remarkable Jiahu site in Henan Province in China, which dates back to the Neolithic ... the close of the Stone Age. This find has been reported in *Nature* magazine. The difference is that two of the seven-holed Jiahu flutes have been played and recorded. The first time that modern ears have heard this ancient sound.

Cro-Magnon and Neanderthal musicians may have found their musical inspiration from the world around them, a world that was, by necessity,

closer to nature than most musicians are today.

One of the researchers presenting at the NMA symposium was Dr. Bernie Krause. Krause presents his findings that each biome has a specific and clear acoustical sound, an "animal orchestra" or what he calls a biophony, a word created from biology and symphony. It is a unique sound grouping. But, he warns, "this miraculous biophony is under siege."

It is likely that each of us could know our location by this sound signature, without the benefit of sight. An example is here on our ranch. When I walk into the fields, I hear certain sounds that I only associate with this place. Assuming it is summer, I hear the red-tailed hawk that nests in the aspen grove and the ravens that follow us. From the wetland comes the snipe's call and the winnowing of its dive. Probably a dog is barking somewhere. If it is one of ours I know which of several dogs and why they are barking. Cows might bellow, sheep might grumble; Charlie the mule calls to me, asking why I haven't taken him and the horses answer. In the distance I might hear the rumble of logger's machinery or a rancher haying. As I focus closer, I hear the wind soughing through the grass, the cottonwood leaves, the scurrying of a small animal. Should I linger for the naturalist's twenty minute window, I will hear other birds as they return ... the sparrows and finches, perhaps a Sora rail in the pond or Pintails and Canada geese. In the evening I will likely hear coyotes, maybe wolves. I could hear moose, but not elk. I would hear only a few specific shorebirds, no seagulls, canyon wrens or outboard motors, rarely a siren, never a whale, sometimes harness bells but never a church bell. I would not mistake this place for the high mountains with their distinct silence nor for the seashore. This place has a sound signature I would recognize even if blindfolded.

But those un-natural sounds I mentioned, human's machinery, are the threat to biophonies that Krause hears. In 1968 sound recording was a 15:1 ratio for field time to recorded time. Now it is 2000:1. Unnatural noise, such as jet aircraft, disrupts the biophony, say a frog chorus, allowing individuals to stand out from the protective audio screen and be taken by predators such as coyotes, hawks or owls. The loss of a natural soundscape has also been shown to cause stress in humans, stress that the body does not get used to. Dr. Krause, by the way, is known in another life to many folk aficionados. In 1963 he replaced Pete Seeger in the Weavers.

Research has shown that people living closer to animals incorporate their sounds in their oral traditions. So, it is not surprising then, to learn that although the ultra-low frequency communications of elephants have only just been recorded, the Hutu and Tutsi tribes of central east Africa have been using these sounds in stories and songs for centuries. The Sami people of the northern Scandinavian Peninsula have an oral tradition in vocal songs called yoiks. They are short, repeated cycles of nonsense syllables without linguistic meaning, but they have meaning for the singer, the yoiker. The repeated patterns allow listeners to hear recurring commonalities and interpret them, learn them and pass them on. Patterns are one of the features of whale songs. Again, although we have only recorded these songs as recently as the 1940s the coastal Tlingit, Haida and Inuit have been hearing the songs through their canoe hulls for thousands of years.

Dr. Roger Payne presented "Whale Songs and Musicality" at the 2000 symposium. He illustrated how the songs of humpback whales are similar in structure to bird and human songs, and proves that they are composers. The Vancouver Aquarium says that the humpback's song is the "most complex



in the animal kingdom. The song, which is made up of repeated themes, can last up to 30 minutes and some humpbacks sing for hours at a time." Remarkably the song changes over time and is regionally distinct. A song can be traced to a year and a location. Like folklore and folksongs, the whale songs can travel. Recently humpbacks from the Indian Ocean traveled to the Pacific Ocean. They must have brought a good song as within 3 years the Pacific whales ditched their song in favor of the Indian Ocean ballad. Only the males sing and their song attracts other males. Researchers are not sure what meaning to attach to this. A human singer might say these whales just want to form a chorus or vocalize a few good barber-shop tags. Maybe it just feels good.

Payne pointed out a few similarities of whale song to human music. ... Their phrases are a similar length to ours and phrases form a theme, like an AA-BB instrumental.

... Overall structure is similar, a statement, elaboration and then a return to a modified theme.

... Song length falls between a ballad and symphony movement.

... They can sing over several octaves but use intervals similar to our scales.

... Percussive elements are used in a ratio similar to humans.

... Tone and timbre are similar to human musical sounds, even though they could produce sounds we would hear as unpleasant.

... Humpback songs have repeating refrains that form rhymes, suggesting they use them to remember complex material, as we do.

"The composing of music is a communal bond and defining element for whales," says Payne. The commonality of whale and human music, even though our evolutionary paths are 60 million years apart, suggests music may predate humans ... we may be latecomers, suggests Payne's research.

Whether other animals in particular enjoy music is not addressed in this article, but it seems a natural offshoot. How to quantify such an emotional feeling is difficult, if not impossible. We all have experiences that could likely lead to such a conclusion, however,

and would strengthen the case for a commonality of sound enjoyment. I can make my dog vocalize deep moaning or grunting sounds by mimicking him. I can calm a birthing ewe or a failing newborn lamb with a lullaby. My neighbor can bring his cows with a call, a holler, call it a song. Cowboys learned that ballads and lullabies calmed nervous cattle and made them less susceptible to random night noises. And remember that wonderful line in Pasternak's "Dr. Zhivago" when a boy loses his parents: "If he were a wolf he would have howled." Can we be so different?

When Septimus Winner, who also wrote under the name Alice Hawthorne, heard a black street singer whistle a few notes of a bird song he recognized in it a possible song. Surprisingly, he gave Whistling Dick a job in return for the chorus and inspiration. His song, "Listen to the Mockingbird", written in 1855, sold 20 million copies by 1905. (Dick Milburn got a job and Winner got \$5 for the rights.) It is not hard to hear the bird call in the first few notes of the chorus. And, interestingly, most stage versions of the music included whistling imitations of bird calls, not unlike the mockingbird itself, which covered lots of other bird calls.

Winner and other composers recognized what scientists are now proving: bird song reveals every elementary rhythmic effect found in human music. When birds compose songs they may use the "rhythmic variations, pitch relationship, permutations and combinations of notes as human composers," says Gray.

One reason for our attraction to bird songs is that some birds pitch their songs to the same scale as Western music. The wood thrush pitch follows our scale accurately. The canyon wren song is a magnificent trill down a chromatic scale, like the opening of Chopin's "Revelutionary" Etude. The ruby-crowned kinglet separates the first and second part of its song by a full octave. And one of my favorites, the hermit thrush, sings in the pentatonic scale. Birds also sing in chorus. The Socorro mockingbird of Mexico sings a long series of short themes and its

immediate neighbor responds to each theme with an identical theme.

The New York Times had a post-symposium interview with Dr. Luis Baptista, who also presented research at the symposium. Asked for parallels between bird and human music, Baptista is quoted as saying, "I know of birds that have voices with tonal qualities that sound like real instruments. The strawberry finch has beautiful single notes that come down the scale and sound just like a flute. There is another bird, the diamond firetail from Australia, whose voice sounds like some kind of woodwind, an oboe perhaps. Then in Costa Rica, I've encountered a wonderful night bird, and it sings four notes coming down the scale, and the quality of its voice is just like a bassoon.

Perhaps more surprising is that not all bird music is vocal. Some use instruments. An example is the palm cockatoo that shapes a drumstick, and, holding the stick in its foot, drums a hollow log.

The Sami yoik singing also puts me in mind of the Innu throat singing, and whale song brings to mind the deep, soul chant of the Tibetan monks, a sound and harmony that resonates from the depths of our past.

Judging from reports, what the symposium did not delve into are the rhythms and repetitions found in the drumming of native peoples and some animals, arguably more dominant in some cultures than vocalization. In my own soundscape of biophony I think of the rhythm of the square baler whose plunger pumps at 72 beats per minute, a rhythm transferred to the tractor seat that always gets me singing Fred Eaglesmith's song "Sharecropping", which replicates that same pulsing. Or the baling song my wife Cathryn wrote for the same reason. Probably this is not unlike a capstan shanty.

Gray and her colleagues point out what us folkies have known for a long time, perhaps from that first campfire song circle: "musical sounds form an exciting, natural conduit between members of our own species and others, between the arts and sciences." It's called communication. And it is likely



more connected to our “old lizard brain than our reasoning cortex,” perhaps more ancient than human language.

❖  
*Notes:* Richard Wright is an autoharper, a musician, historian and writer, and a former British Columbia government park naturalist. His credentials for writing this article are that he whistles a bird song on “Liten to the Mockingbird” on Wright & Wellner’s latest CD “Rough But Honest Miner.” His website is <http://goldrushbc.com>. A report on the symposium is found at [www.awonline.org/pubs/Quarterly/Summer2000/Biomusic.htm](http://www.awonline.org/pubs/Quarterly/Summer2000/Biomusic.htm).

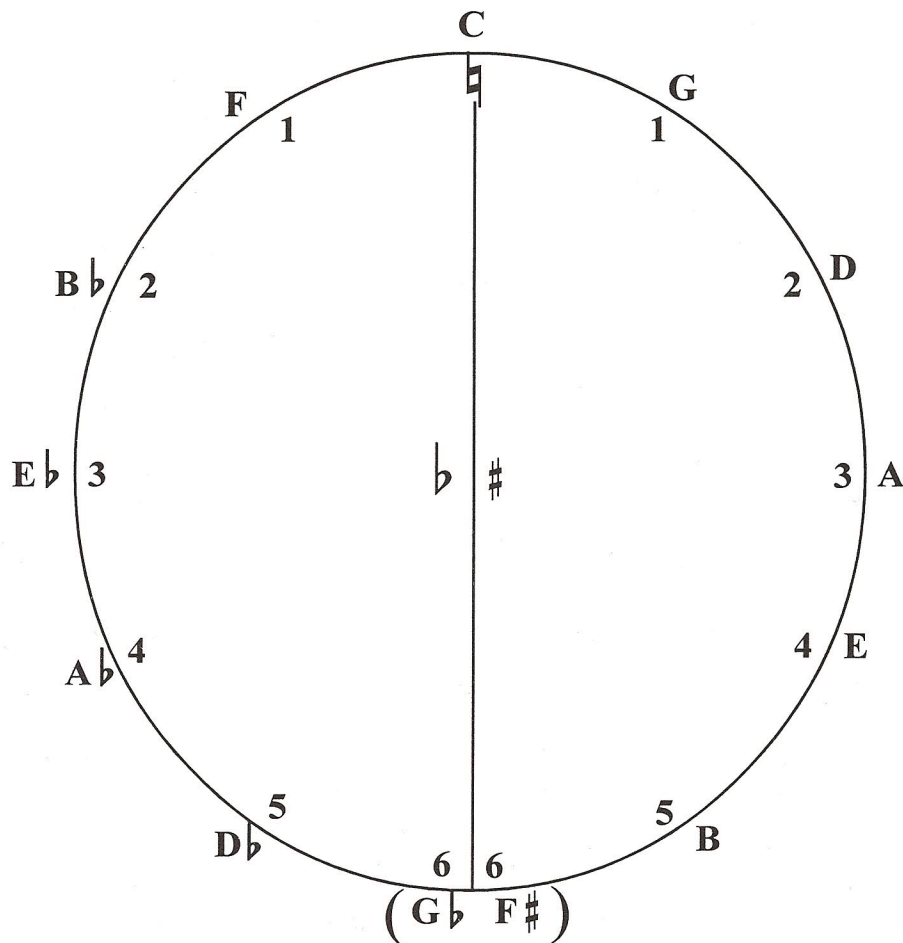
A recent paper in Science magazine, January 5, 2001, “The Music of Nature and the Nature of Music,” by Patricia

M. Gray, Bernie Krause, Jelle Atema, Roger Payne, Carol Krumhansl and Lius Baptista draws together research indicating that humans may well be latecomers in making music. Science Magazine is only accessible via subscription, although you can subscribe for 24 hours for \$10 US. The bibliography is lengthy and well worth the \$10. An update on Jiahu flutes can be found at [www.nature.com/nsu/990923/990923-11.html](http://www.nature.com/nsu/990923/990923-11.html).

Krause’s paper on “How Loss of Natural Sound Causes Stress in Humans and Other Creatures” can be found at <http://www.acoustics.org/138th/krause.htm>.

In an accompanying article, “Music Of the Hemispheres,” in Science, January

5, 2000, Mark Juno Tramo delves into why all of us are born with the capacity to apprehend emotion and meaning in music and why we prefer certain chords and how pysical receptors in our ear respond to certain sounds. Notes on “Listen to the Mockingbird” come from “Castles in the Air”: Music and Stories of the 1860s gold rush by Richard Wright and Cathryn Wellner. Sheet music for Winner’s “Listen to the Mockingbird” and various arrangements can be found at the Lester S. Levy Sheet Music Collection. Recorded bird songs can be found at a number of web sites such as Patuxent Bird Info Center: [www.mbr-pwrc.usgs.gov/Infocenter](http://www.mbr-pwrc.usgs.gov/Infocenter); <http://birdsource.com>; [ell.edu/onlineguide](http://ell.edu/onlineguide); [www.nature.com](http://www.nature.com)



(Same sound – different notation)

### Key Chart

Start with C. Move clockwise to find keys containing sharps. Move counter-clockwise to find keys containing flats.

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# Barbara Allen

Key of F

Arranged by: Ron Penix

First system of musical notation for 'Barbara Allen'. It consists of a treble clef staff with a key signature of one flat (F major) and a common time signature. The melody is written in a simple, folk-like style. Below the staff are two lines of guitar tablature. The first line shows fret numbers and the second line shows the string number. Chords are indicated by letters: F, C7, and F. The lyrics are: 'Twas in the mer - ry month of May. f a a a f g a f'.

Second system of musical notation. The melody continues with the lyrics: 'The rose buds were a swel - lin Sweet f a c c g a c c'. The tablature shows the corresponding fretting and string selection. Chords C7 and F are indicated below the staff.

Third system of musical notation. The melody continues with the lyrics: 'Wil - liam on his death bed lay for d c a f a c a c c'. The tablature shows the corresponding fretting and string selection. Chords Bb and F are indicated below the staff.

Fourth system of musical notation. The melody concludes with the lyrics: 'lov - ing Bar - bara Al - len d f g c d f'. The tablature shows the corresponding fretting and string selection. Chords Bb, F, C7, Bb, and F are indicated below the staff.

Tab explanation on page 39



# Annual Club Directory

*This list is published in our Winter issue and is updated as needed in each issue. It contains autoharp clubs & clubs where autoharp players are welcome. If you know of a club we've not mentioned, please send the information to the Club Editor.*

## ARKANSAS

**Harps of the Ouachitas**  
1st Monday each month,  
7:00 PM  
c/o Jann and  
Jack Barnett  
1709 Miller Avenue  
Mena, AR 71953  
501 394-3665

**Old Time Music Association**  
2nd Sunday each month,  
1:30-4:30 PM  
c/o Valta Sexton  
3643 Wilma Avenue  
Ft. Smith, AR 72904  
501 782-9004 or  
474-0333

## CALIFORNIA

**Horse and Buggy Harpers**  
Every Thursday,  
7:00 PM  
Country Villa  
Mobile Home Park  
Galt, CA  
c/o Melva Gass  
223 Joseph Road  
Manteca, CA 95336  
209 239-1589

**The Redwood Autoharpers**  
Redwood Elementary School  
Fontana, CA  
Second Tuesday of each month  
Bob Palmer  
909 357-5740 (school)

**The San Diego Autoharp Club**  
Wednesdays at 7pm.  
c/o Diane Pierreuse  
619 435-3931  
dpierreuse@aol.com

**The San Diego**

**Folk Song Society**  
2nd Saturday of the month,  
6:45 PM.  
All Souls  
Episcopal Church  
on Catalina Blvd.  
c/o Diane Pierreuse  
431-3931  
dpierreuse@aol.dom.

**Scottish Fiddlers of Los Angeles**  
1 or 2 Sundays a month,  
1:30 PM  
c/o Jan Tappan  
1938 Rose Villa St.  
Pasadena, CA 91107  
818 793-3716  
FAX: 818 793-9401

## CANADA

**Kawartha Melody Makers**  
Every Friday, 9:30 AM  
275 Queen St.  
Lakefield, ON  
c/o Vi Elliston  
1798 Youngs Point Road  
RR3  
Lakefield, ON K0L 2H0  
Canada  
705 652-6502

## COLORADO

**Colorado Autoharp Club**  
(formerly Denver Area Autoharp Club)  
2nd Sunday of month,  
4:00 PM  
Swallow Hill Music Asso.  
1905 South Pearl  
Denver, CO 80210  
303 777-1003  
c/o Mary Harris  
303 695-9358, and  
Margaret Bakker  
303 986-0769  
margaretbakker630@webtv.net

## DELAWARE

**Brandywine Dulcimer Fellowship**  
1st Friday each month,  
7:30 PM  
c/o Bettie Scott  
4 Oklahoma Ave.  
Wilmington, DE 19803  
302 762-1422  
bscott@eecis.udel.edu

## ILLINOIS

**David Adler Cultural Center**  
Every Friday except last Friday each month,  
8:00 - 12:00 PM  
c/o Paul Tyler  
1700 N. Milwaukee Ave.  
Libertyville, IL 60641  
847 367-0707

**Fox Valley Folklore Society**  
Every Wednesday,  
8:00 PM  
Mack's Silver Pheasant  
(4 miles north of Rte. 64 on Rte. 25 near St. Charles, IL)  
c/o Juel Ulven  
755 N. Evanslawn Ave.  
Aurora, IL 60506  
630 897-FOLK

**Hammers and Noters Dulcimer Society of Illinois**  
c/o Donna Tufano  
PO Box 59  
Elmwood Park,  
IL 60635  
630 456-6292

**Masthouse**  
1st Saturday of month,  
7:00 PM  
Open Stage (teens & up)  
528 E. Calhoun  
Woodstock, IL 60098  
c/o Sylvia Francois  
103 Sharon Dr.  
Sleepy Hollow,  
IL 60118  
847 836-MAST

## KANSAS

**'Harps Plus**  
3rd Sunday each month,  
2:00 - 4:45 PM  
Immanuel Baptist  
Hillside Church  
147 S. Hillside  
Wichita, KS  
c/o Loren Wells  
10514 E. Bluestem  
Wichita,  
KS 67207-5761  
316 682-8048

**Ozark Wilderness Dulcimer Club**  
2nd Tuesday each

month, 6:00 PM  
High School, Joplin, MO  
c/o Joyce &  
Lloyd Woods  
Box 158  
Crestline, KS 66728  
316 389-2377

**Winfield Autoharp Club**  
2nd Thursday, each month,  
7:00 PM  
c/o Karen Nickel  
1910 W. 14th Avenue  
Winfield, KS 67156  
316 221-1219 or  
Diane Haddock  
mrfish@horizon.hit.net

## KENTUCKY

**Southern Strings Autoharp Club**  
3rd Tuesday 7pm-10pm  
3266 Roxborough Dr.  
c/o Ronald DeVore  
308 Virginia Ave.  
Frankfort, KY 40601  
501 223-5217

## LOUISIANA

**Shreveport-Bossier City Autoharp Society**  
2nd Saturday each month  
1-4pm, Mohr & Assoc.  
building, 6023 Buncomb Rd.,  
Shreveport  
Info: Gene Gardner  
autoharp@shreve.net

## MARYLAND

**A Group of Us on the Eastern Shore of Maryland**  
A moving jam  
c/o Charlie Long  
410 742-6619  
cklong@sae.ssu.umd.edu

## MASSACHUSETTS

**New England Folk Festival Association**  
c/o George Fogg  
1950 Massachusetts Ave.  
Cambridge, MA 02140  
617 354-1340

## MICHIGAN

**Jolly Hammers and**

**Strings Dulcimer Club**  
4th Saturday each month,  
1:00 PM  
Chippewa Nature Center  
400 S. Badour Road  
Midland, MI  
517 631-0830  
c/o Jane &  
Bill Kuhlman  
2769 S. Homer Road  
Midland, MI 48640  
517 835-5085  
beeps@concentric.net

**Saginaw Subterranean Strings**  
3rd Friday of month,  
7:00 PM, September through May  
c/o John &  
Sharon Skaryd  
11239 Lake Circle Dr.,  
N. Saginaw, MI 48609  
517 781-0849

## MISSOURI

**Focal Point**  
Every Thursday,  
7:00 PM  
8158 Big Bend Blvd.  
Webster Groves,  
MO 63119  
c/o Linda Ritterbusch  
314 961-7427

**Music Folkjam**  
3rd Saturday each month,  
3:00 - 5:00 PM  
c/o Andy or Don Ploof  
8015 Big Bend Blvd.  
Webster Groves,  
MO 63119  
314 961-2838

**Singing Strings Autoharp Club**  
2nd Monday each month,  
6:30 - 8:30 PM  
c/o Alice Penovich  
627 S. Newton  
Springfield,  
MO 65806  
417 831-4913

**Folks Like Us Music Soc.**  
3rd Saturday 2-4:30pm  
Walnut Street Grind  
1041 E. Walnut  
Springfield, MO

## NEW YORK

**Adirondak Bluegrass**

**League, Inc.**  
Usually 3rd Sunday each month,  
2:00 PM  
c/o Irene Clothier, Pres.  
PO Box 301  
Corinth, NY 12822  
518 747-0039

## NORTH CAROLINA

**Crystal Strings Dulcimer Club**  
1st Sunday of each month,  
1:30 PM  
Belks Plaza  
Arendall St.  
Morehead City, NC  
c/o Donnell Meadows  
919 726-7699

## OHIO

**Canton Folksong Society**  
Usually 2nd Saturday each month,  
1:00 PM  
Street of Shops in McKinley  
Historical Museum  
800 McKinley  
Memorial Dr. NW  
Canton, OH 44718  
330 455-7043  
c/o Christina Kambrick  
1707 32nd Street NE  
Canton, OH 44714  
330 453-5773

**Dulci-More: Folk and Traditional Musicians**  
1st & 3rd Tuesday each month,  
7:00 PM  
First United Methodist Church of Salem  
244 South Broadway  
Salem, OH 44460-3816  
c/o Bill Schilling  
984 Homewood Ave.  
Salem, OH 44460-3816  
330 332-4420  
billsssss@gnn.com  
http://members.gnn.com/  
billsssss/mw/dmhpt.html

**Dulcimer Society of Trumbull County**  
2nd Monday each month  
6-8pm at 1st United Methodist Church,  
309 N. Park Ave., Warren OH  
Info: Bill Schilling (above)

## OKLAHOMA

**Oklahoma City**



**Traditional Music Association**  
1st Saturday  
each month  
c/o Anita Roesler  
823 N.W. 43rd Street  
Oklahoma City,  
OK 73118  
405 524-5334

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**OREGON**


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**Portland Autoharp Group**  
Normally the 2nd  
Friday of each month  
c/o Ellie and Ken Rice  
02 SW Ridge Drive  
Portland, OR 97216  
kenrice@teleport.com

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**PENNSYLVANIA**


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**Angel Strings Autoharp Club**  
1st Monday of month,  
6:00-9:00PM  
c/o Linda S. Huber  
RD 3, Box 357  
Packing House Road  
Hanover,  
PA 17331-9414  
717 637-6857

**Bucks County Folk Song Society**  
1st Sunday each month,  
6:30 PM  
Wrightstown  
Friends Meeting  
Route 413  
Wrightstown, PA  
c/o John Hook  
410 Twin Streams Dr.  
Warminster, PA 18974  
215 675-0497  
hook@voicenet.com  
bcfss@prodigy.com  
http://pages.prodigy.com/  
bcfss/  
or Marti Rogers  
CuttyWren@aol.com

**Frosty Valley Dulcimer Friends**  
1st Monday each month  
7-10pm  
c/o A.J. Bashore II,  
PO Box 311  
Danville, PA 17821  
570 271-2522  
noiznkr@uplink.net

**Lancaster County Folk Music & Fiddlers' Society**  
2nd Sunday each  
month, 2:00 PM  
110 Tulane Terrace  
Lancaster, PA  
Ray Miller  
PO Box 4541  
Lancaster, PA 17604  
717 394-7948

**Off-The-Wall**

**Dulcimer Society**  
1st Sunday each month,  
2:00 - 5:00 PM  
St. Stephen's  
Lutheran Church  
New Kingston, PA  
c/o Rebecca Askey  
134 E. Winding Hill Rd.  
Mechanicsburg,  
PA 17055  
717 766-2982

**The Bar None Autoharp Society**  
c/o Bob Woodcock  
268 Barren Hill Road  
Conshohocken,  
PA 19428  
banjerbob@aol.com

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**TENNESSEE**


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**Folk Group**  
Meets monthly  
c/o Bob Mead  
205 922-3538 (work)  
615 433-0065

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**TEXAS**


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**Circle of Friends**  
3rd Saturday of the month  
at St. Andrews Presby.  
church, 121 Hampton Ct.,  
Longview, TX  
903 753-6438  
shaleerob@aol.com

**'Harp Over Texas Autoharp Club**  
4th Tuesday each month  
7pm except December  
Cumberland Presby.  
Church, 1424 Stuart Rd.  
Denton, TX  
c/o Nathan Sarvis  
1904 Moonlight Drive  
Denton, TX 76208  
817 387-2020  
n.sarvis@integrityon  
line2.com

**HAAMS**  
(Houston Area Acoustic  
Music Society)  
Acoustic Showcase: every  
4th Friday of the month  
from 7-10pm  
Hickory Hollow  
Restaurant  
101 Heights Blvd.  
Acoustic Jam: every 2nd  
Friday of the month from  
7-10pm  
Pufferbellies Restaurant  
Main Street  
Old Town Spring  
c/o Peggy Carter  
16142 Hexham Drive  
Spring, TX 77379  
713 370-9495  
carterm@springbranch  
isd.tenet.edu

**Lone Star State**

**Dulcimer Society**  
2nd Saturday each month  
1-5pm c/o  
Linda Lowe Thompson  
1114 Vine Street  
Denton, TX 76201  
817 387-4001  
llt6@earthlink.net

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**VIRGINIA**


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**Capital Harpers Autoharp Club**  
3rd weekend each month  
c/o Connie &  
Nathan Grace  
7903 Central Park Circle  
Alexandria, VA 22309  
703 780-7707 or  
John and Mary Dettra  
703 790-1427 or  
Neal Walters  
nwalters@erols.com

**Dulcimer Disorganization of Greater Washington**  
Meets now and then  
c/o Keith Young  
3815 Kendale Road  
Annandale, VA 22003  
703 941-1071

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**WASHINGTON**


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**Spokane Falls Autoharp Club**  
1st Sunday of month  
Info: Diane McHenry  
S. 36402 Bunker Land-  
ing Rd., Cheney WA  
99004; 509 235-4081  
dmcfiesta@aol.com


**A Word About Barbara Allen**

from Ron Penix: "A very slow ballad and a very simple, but haunting melody which I tried to spark up a little with the hammer ons indicated by H and snake eyes in a bracket. I couldn't find a symbol for an autoharp hammer on anywhere, so I made this one. If one can imagine a quarter note broken into two eighth notes, both notes open struck on the first eighth note, and the appropriate chord bar pressed at the second eighth note, this gets a real clean hammer on. Maybelle showed me this trick."

Ron will be sharing several song arrangements with comments about each in the next few issues. In the Spring 2001 issue, Ron uses some more hammer ons in his arrangement of the Carter Family favorite, *Little Birdie*. And, in the Summer issue, we will be treated to the *Red Apple Rag*.

# Still Point

An exciting new  
instrumental album  
by Karen Mueller  
*1986 International  
Autoharp Champion*

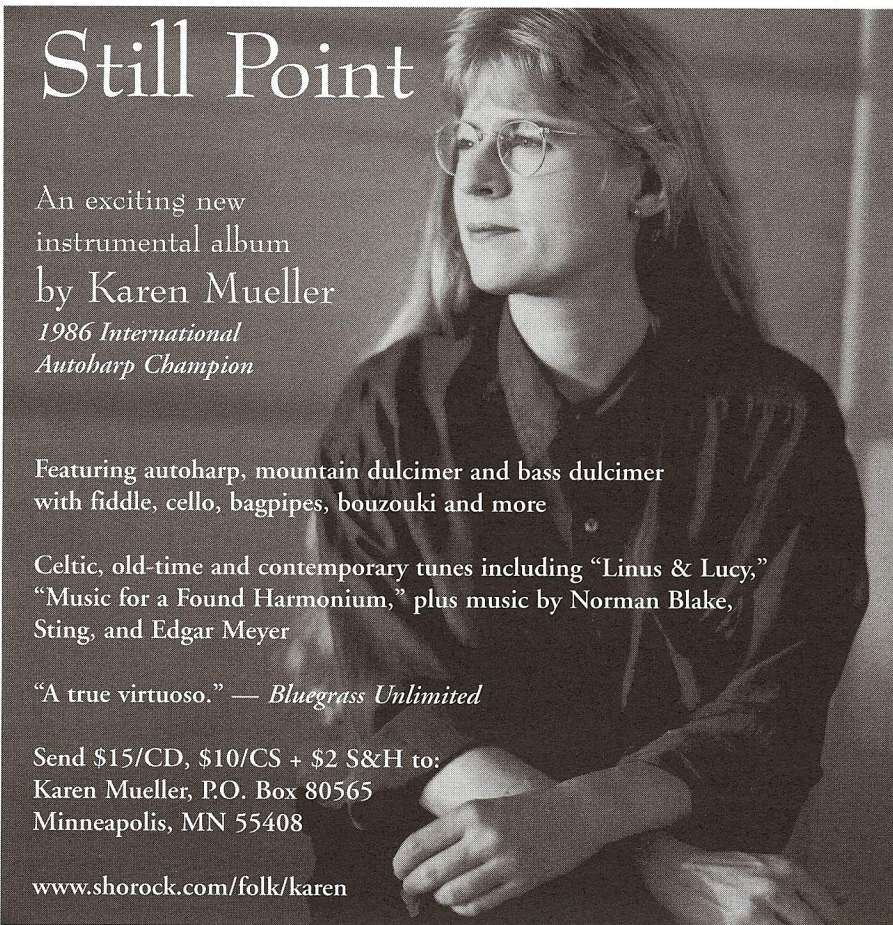
Featuring autoharp, mountain dulcimer and bass dulcimer  
with fiddle, cello, bagpipes, bouzouki and more

Celtic, old-time and contemporary tunes including "Linus & Lucy,"  
"Music for a Found Harmonium," plus music by Norman Blake,  
Sting, and Edgar Meyer

"A true virtuoso." — *Bluegrass Unlimited*

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Karen Mueller, P.O. Box 80565  
Minneapolis, MN 55408

www.shorock.com/folk/karen



**Off-The-Wall**



## A Q

## Postscripts

FROM HARPLAND

by Mary Umberger

If you have news you would like to share with your 'harper friends, send it to Mary Umberger, 114 Umberger Road, Harmony, North Carolina 28634-9300; or you can email Mary at [Maryonharp@YadTel.net](mailto:Maryonharp@YadTel.net).

♣️ You have to get up early in the day to catch up with **Alex Usher**! She has a new CD, *Heathery Isle* and she is also going back to the Harp Therapy Conference in Richmond, Virginia this year. She is tenaciously trying to get a foot in the door for the autoharp to be considered seriously in this kind of work. GO, Alex – as if We had to tell YOU!

♣️ **John McCarty** hosts a Bluegrass Slow Jam in Huntingdon Valley, Pennsylvania the second and fourth Tuesday of the month in the music room of Gloria Dei Church from 7:30 to 9:30. When he announced on the Cyberpluckers that there were no autoharps, **Alice Gille**, along with husband, **Ralph**, attended and by all reports Alice was the star of the show! The Jam was covered by a local newspaper and there was an article in it the next day. Now folks in Huntingdon Valley know what beautiful music the autoharp can produce in capable hands. Thanks, and congratulations, Alice, for a job well done!

♣️ What an interesting idea – Again this year, **Mary Madeline** and **Len Elford** in Shreveport, Louisiana organized autoharppers from around the world. On December 24th, at a specified time they all played Christmas carols. Now, that was a joyful noise!

♣️ **Patsy Stoneman** received the Distinguished Achievement Award for the Stoneman Family at the IBMA Awards Show. This was held on October 19th at the Kentucky Center for the Arts, in Louisville. Don't you just wish that Pop and Mom Stoneman could see the recognition that their hard work and sacrifice is finally receiving? Congratulations to all the Stonemans!

♣️ **Nadine White** and **John McCarty**

tell about a musician in London, England, by the name of **Casper Cronk**. Casper may be found most Tuesday nights at the Hemmingford Arms Pub at the weekly jam. Casper plays autoharp, musical saw and guitar (mercy, if he played bowed psaltery and hurdy-gurdy, I'd think it was **Ivan Stiles** transplanted!). He is a regular at Sore Fingers Week (**Mike Fenton**) in England in the Spring. Nadine says that Casper has a solid understanding of old-time music. Casper, if you are reading this, come on to MLAG – we want to meet you!

♣️ "Guitar Styles of the Carter Family" is a new 85 minute video which may be ordered from Homespun Tapes, Box 340, Woodstock, New York 12498. **Mary Lou Orthey** has seen it and offers the following review: "If you're interested in how Maybelle, Sarah and A.P. played the guitar, **Mike Seeger** shows you how it is done – from the Carter Scratch to Hawaiian Style to Sarah and A.P.'s simple licks. Mike is very good at this and with the help of an enclosed small tabbed pamphlet even I feel as though I could do this. The shining light for me in this work is **Janette** playing her 'harp. She is his 'guest' throughout, and from her he coaxes some stories about the guitar styles; where the Family got a few of their songs; and a story about her first 'harp. She also accompanies him with her 'harp (old ones – Mike wanted what he considered authenticity here); plays the guitar as her mother did; and sings a few songs. Mike was right about her using the old 'harps, because when those two are playing in the OCF style, you can close your eyes and swear you're listening to the Family. The video is geared mainly to learning the OCF guitar styles. It's clear and precise in a very Mike Seeger manner." Thank you, Mary Lou, for this!

♣️ The mp3.com has come to autoharp-edom. **Marc Gunn** has been putting a lot of autoharp music on this new venue and folks are quite pleased with the result. The Bards' song "Tolkien" is #36.

♣️ **Stew Schneider** and the **Foot in the Air** band put one of their songs on mp3.com and it took no time at all to become the world-wide #1 polka tune on mp3.

♣️ **Carol Stober** had one of her country songs rise to the top of the mp3.com

charts. Nice going to all!

♣️ **John Hollandsworth** will be at John C. Campbell Folk School in Brasstown, North Carolina again this year as teacher of beginning autoharp. The classes run March 25-31. John says he will teach "from the ground up, with techniques of playing, maintenance and answer many of the questions that all autoharppers have." **Kathy** will join him at the Friday night concert. Hey, John, that's not too far from me so maybe I'll come join you!

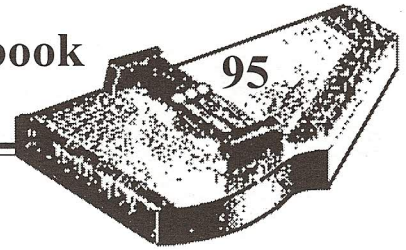
♣️ **Carey Dubbert** was watching reruns of "Magnum, P.I.", which took place in Hawaii. In the first 4 or 5 minutes of the episode, a woman was doing a Hawaiian dance while her partner sang and played the autoharp. Carey said the recording looked real and not dubbed in later. Some think **Ledward Kaapana**, who has several slack key guitar albums and plays some autoharp on a few of them, might just be the one in the show.

♣️ The Guru of the Jazz 'Harp, **Lyman "Bud" Taylor** has retired – again. Bud is a retired Methodist minister, but has been the Minister of Visitation at 1st United Methodist Church of Stamford, Connecticut. Bud has used his pre-1970 Silver-tone autoharp, converted to 21 chord bars, in ministry playing two days a week to home-bound members. Bud has retired from this and as a mark of their gratitude for ten years of service, the church presented him with a new OS Professional Series Ozark Deluxe autoharp. Bud says he will retire his old Silvertone and the new one will be his working "hymn 'harp" for lugging around. His beautiful Fladmark will remain his 'concert 'harp.' Thank you, Bud, for being so devoted to sharing your music with others and being such a good ambassador for the autoharp!

♣️ **Charles Whitmer** has been kept quite busy in his "off" hours while living in Japan. He has met, played with and taught at least a dozen autoharp clubs over there.

♣️ **Marty Lane** passed on the sad news of **Walt "Fluffy" Clark's** death. Many of you will remember "Fluffy" from quite a few MLAG visits. He and his wife, **Marian**, were frequent attendees at the festival. His quick smile will be missed by all who knew him.





## The Water Is Wide (2) C

C [ // ] G7 C // // G7 [ F / ] F C // //  
 The wa-ter is wide, I can-not get o-ver,

C / G7 Am // // Dm Am Dm g7 // //  
 And nei-ther have I wings to fly;

G7 CG7 Em // // [Em / ] Dm Am // //  
 Give me a ship that can car-ry two,

G7 F / C // // G7 F G7 C // //  
 And both shall row, my love and I.

A ship there is, and she sails the sea.  
 She's laden deep as deep can be;  
 But not so deep as the deep I'm in,  
 I know not if I sink or swim.

I leaned my back against an oak,  
 Thinking he was a trusty tree;  
 But first he bended and then he broke,  
 Thus did my love prove false to me.

Oh, love is handsome and love is kind,  
 Fair as a jewel when first it is new,  
 But love grows old and waxes cold,  
 And fades away like the morning dew.

## I Know Where I'm Going (2) G

G / D7 G Em // //  
 I know where I'm go-ing,

[Em / ] G / / C G D7 // //  
 And I know who's go-ing with me,

G / Bm / G Em / //  
 I know who I love,

[Em / ] Am G Am G / D7 // //  
 But the dear knows who I'll mar-ry.

Feather beds are soft, and painted rooms are bonnie;  
 But I would trade them all, for my handsomem winsome Johnny.

Some say he is bad, but I say he is bonnie;  
 Fairest of them all, my handsome, winsome Johnny.

## Bile Them Cabbage Down (2) G

G / / / C / / / G / / / D // //  
 Went up on the moun-tain, gave my horn a blow,

G / / / C / // G / D D G // //  
 Thought I heard my true love say " Yon-der comes my beau.

Chorus:

G / / / C / // G / / / D // //  
 Bile them cab-bage down, boys, turn them hoe-cakes round;

G / / / C / / / G / D / G // //  
 On-ly song that I can sing, is bile them cab-bage down

Took my gal to the blacksmith shop  
 To have her mouth made small.  
 She turned around a time or two  
 And swallowed shop and all.

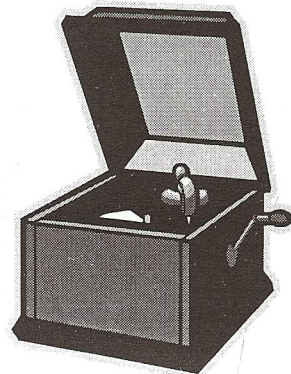
Chorus:

Someone stole my old coon dog  
 Wish they'd bring him back;  
 He chased the big hogs through the fence,  
 And the little ones through the crack.

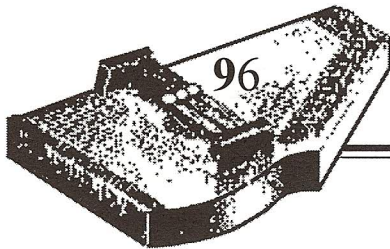
Chorus:

Met a possum on the road,  
 Blind as he could be;  
 Jumped the fence and whipped my dog,  
 And bristled up at me.

Chorus:







# Autoharp Songbook

©2001, Stonehill Productions

## The Storms Are On The Ocean (3) G

G [//] / G C / [C /] G / [GD7] G /  
I'm go-ing a-way for to leave you love,

G / / / D7 G D7 G / //  
I'm go-ing a-way for a-while.

G // / C / / G / [GD7] G /  
But I'll re-turn to you some-time,

G / / / D7 G D7 G // //  
If I go ten thous-and miles.

Chorus:

G C / / / / G //  
The storms are on the o-cean,

G / / / / D7 G D7 G // //  
The hea-vens may cease to be;

G C / / / / / G / G /  
This world may lose its mo-tion, love,

G // / D7 G D7 G // //  
If I prove false to thee.

Now who will shoe your pretty little feet,  
And who will glove your hand?  
Who will kiss your rosy red cheeks,  
When I'm in a far distant land?

Poppa will shoe my pretty little feet,  
And momma will glove my hand.  
And you may kiss my rosy red cheeks,  
When you return again.

I'll never go back on the ocean, love.  
I'll never go back on the sea.  
I'll never go back on that blue-eyed boy,  
Til he goes back on me.



## That's An Irish Lullaby (3) C

▼  
C / G7 C / G7 C C7 // //  
Too-ra-loo-ra-loo-ral,

F / E7 F / E7 F // // //  
Too-ra-loo-ra-li;

F / E7 F / F C C // //  
Too-ra-loo-ra-loo-ral,

D7 / / / / C G7 // // //  
Hush, now don't you cry.

C / G7 C / G7 C C7 // //  
Too-ra-loo-ra-loo-ral,

F / E7 F / E7 F // // //  
Too-ra-loo-ra-li;

F / E7 F / / C C // //  
Too-ra-loo-ra-loo-ral,

[D7 C] D7 // G7 / / C // // //  
That's an I-rish lull-a-by.

## Now The Day Is Over (2) F

F / C [FC7] F // //  
Now the day is o-ver,

Dm / A7 [Dm A7] Dm // //  
Night is draw-ing ni-gh;

G7 [//] C G C / Am /  
Shad-ows of the eve-ning

C7 [//] Am C7 F // //  
Steal a-cross the sky.

Through the long night watches,  
May thine angels spread  
Their white wings above me,  
Watching 'round my bed.



# The MarketPlace

## RECORDINGS

TAPES \$10 - CDs \$15

### Tina Louise Barr

*Breakin' Tradition* (cass./CD)

### Bryan Bowers

*For You* (cassette only)

*Home, Home On the Road*

(cassette only)

### Roz Brown

*Just Kiddin' Around* (cass. only)

*Where I'm Bound* (cass. only)

### Bill Clifton

*Autoharp Centennial Celebration* (cassette only)

### Julie Davis

*Journey to the Fluted Mountain* (cassette only)

*Heart Full of Song* (cass. only)

### Les Gustafson-Zook

*Gather At the River* (cass./CD)

*Skip to My Lou* (cass. or CD)

### Lindsay Haisley

*(Auto) Harps Alive* (cass. only)

*String Loaded* (cass. or CD)

*Harps and Hammers* (cass/CD)

### John Hollandsworth

*A Mountain Music Sampler*

(cassette only)

*Pickin' Time* (cassette only)

*Mountain Fling - Over the Edge*

(cassette only)

### David Kilby

*Back Porch Favorites* (cassette only)

*Autoharp Praise* (cass. or CD)

### Alan Mager

*Hear the Colors* (cass. or CD)

### June Maugery

*Shining Bright Like Gold* (cass.)

*J'Attendsville* (CD only)

### Mary Lou Orthey

*Memories - Songs From Home* (cassette only)

**Judie Pagter** w/Country Ham

*Country Ham* (cassette only)

*Old Country Church* (cass. only)

*The Old Cane Press* (cass/CD)

*Carpenters Mill* (cass./CD)

*I'll Be Leavin'* (cassette only)

*Old Time Mountain Music*

(cassette only)

*Songs of Mother and Home*

(cassette only)

*Songs of Yesterday* (cass. only)

### Ron Penix

★ *Carryin' On* (CD only)

### Richard Scholtz

*In the Air* (cassette or CD) for kids from 6 to 96

*Cockroach Party* (CD only) for kids

*Late Night Conversations* (CD)

### Ivan Stiles

*Rounding Pickering Bend*

(cassette only)

### Mary Umbarger

*So Many Tunes... So Little Time* (cassette or CD)

*As You Like It* (cassette only) (CD or cassette)

### The DeBusk-Weavers

*Pure and Simple* (cass. or CD)

*Echoes Of the Past, Vol. 2*

(cassette or CD)

*Gospel Quartette Favorites* (cassette only)

*Keeping Up With Tradition*

(cassette only)

**Meg Peterson's** tuning tape.

(cassette only)

## BOOKS

### Meg Peterson

*Teaching Music With the Autoharp* Help for music teachers.

\$9

*Parade Series # 3 - Hymns*

\$5

### Joe Morrell

*Bluegrass Favorites; Vol. 1, 2, 3*

Words and chords for 100 tunes in each. \$4.95 each

*Gospel Music Favorites* \$4.95

### Mel Bay Publications

*Theory and Harmony for Everyone*

\$7.95

*Complete Book of Traditional & Country Autoharp Picking*

Rhythm, melody picking for Old-time and Bluegrass styles.

\$17.95

cassette \$9.95

*Complete Autoharp Songbook* Bluegrass, folk, hoedown, cowboy and children's songs.

\$17.95

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*Let's Play Autoharp* For beginners.

\$6.95

*Fun With the Autoharp* For beginners

\$4.95

*You Can Teach Yourself Autoharp* Book only \$9.95

Book w/cassette \$18.95

Book w/CD \$17.95

*Pocketbook For Autoharp* A pocket size book with chords and playing tips. \$ .95

★ *The Autoharp Owner's Manual* by Mary Lou Orthey.

Covers everything from maintenance to building an autoharp. \$19.95

## VIDEOS

*Easy Autoharp for Beginners*

by Carol Stober. Clear, easy to understand step-by-step lessons. \$29.95

*Melodic Autoharp* by Carol Stober: melody playing, ear-training tips, tablature and notes. \$29.95

*Beginning the Appalachian Autoharp* by Evo Bluestein. The four main steps that make up Evo's style. \$40

## MISCELLANEOUS

**Folding music stand** Holds your music in place. \$12

**Carrying case** for above stand. \$5

**Slider Strap** helps distribute the weight of the 'harp. Comes in black, royal blue, red, purple, tan. \$27

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Both have drawstring closure.

## PICKS

**ProPik metal-plastic thumb pick.** Lrge., Med., Sm. \$4 each

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**Kelly "Slick Picks"** Thumb picks. Light, medium, heavy. \$ .90 each

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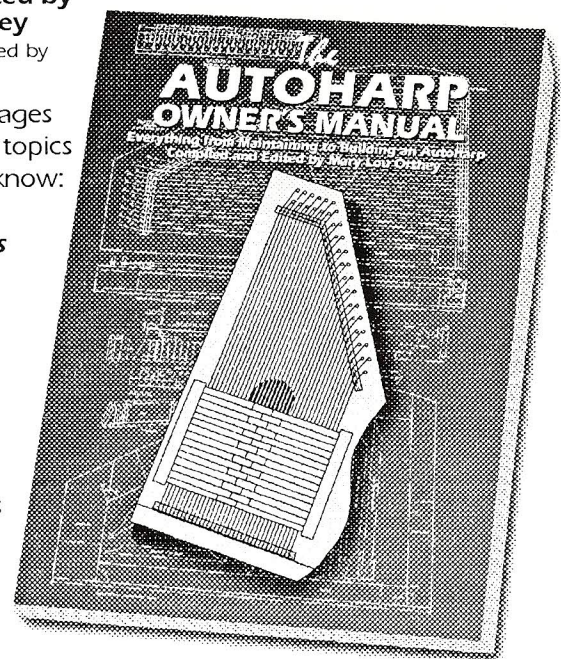
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