

Autoharp Quarterly®

The International
Magazine
Dedicated to the
Autoharp Enthusiast

Fall 2001
Volume Fourteen, Number One
Six Dollars

NEW!!

**“Colorfully
Chromatic”**

by Alan Mager &
Karla Armstrong

Tom Schroeder
tells us how to put
a little “zinnng” in
our playing

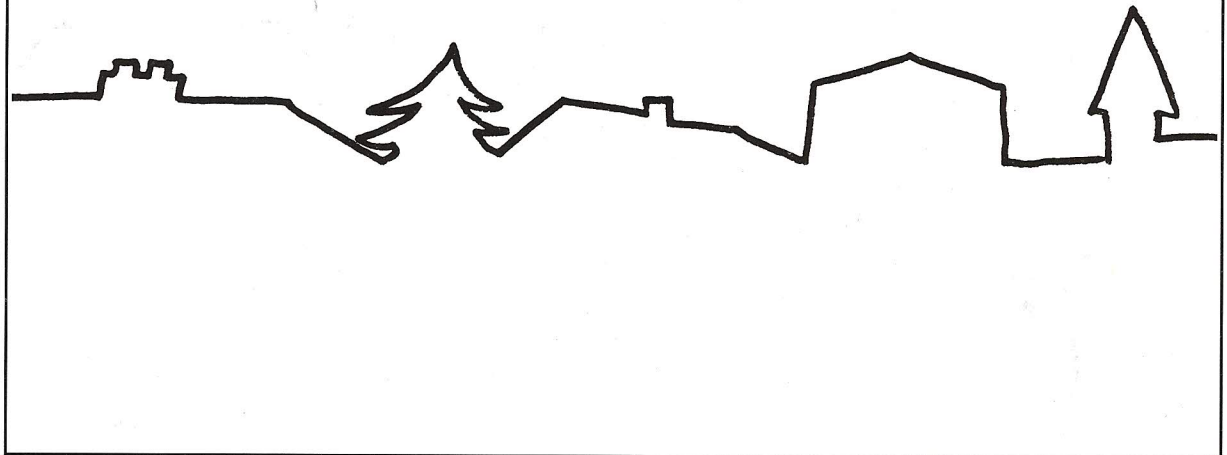
Simply Classic
presents *Finlandia*
arranged by
Linda Huber

Peg O’ My Heart,
Karla Armstrong’s
Interaction
Lesson

**Nadine White and
George Haig**
present autoharp
duets

Sacred’Harp is
the *Huron Hymn*

Ian Champ’s
Australian autoharp
re-visited



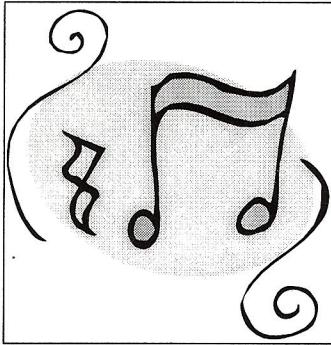
On Chromatic, on Diatonic, on Pentatonic, on Ultratonic

Original art work by Jean Paul Gripon

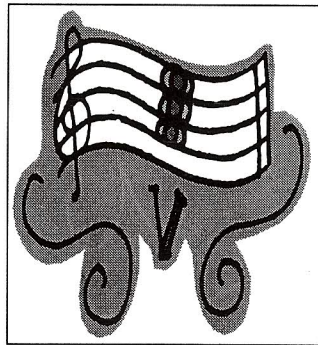
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Autoharp
Quarterly
The International
Magazine Dedicated
to the Autoharp Enthusiast

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To And From The Editor



Dear Readers;

First of all, we extend our sympathies to all our readers who had family or loved ones killed or injured in the September 11 attack. We continue to hold you, and in fact the whole country, in our thoughts and prayers. The days and weeks ahead will not be easy, but we must, and will, prevail.

Rich Usher sent me a poem he found in the Healing Harps Newsletter and you will find it in this issue, courtesy of that organization. It is our way of paying tribute to the heroes of September 11.

On a much less important note, please take notice of our new email address. It is ahquarterly@home.com. The old one will no longer be working by the time you read this.

In addition to finding it necessary to get a new computer, with all the file copying and manual reading that entails, we felt we needed to upgrade our email service, too. Lindsay Haisley and I will be working on "sprucing up" our web page, as well. Give us a couple of weeks and I think you will like the changes.

Although the festival season is all but over for this year and we have no festivals to report, remember you can have your own festival right at home by sponsoring a house concert or workshop any time of the year. You can have a pot-luck supper, a bring-a-snack affair, or just coffee and soft drinks and enjoy a good time with your friends as well as hear some good music and maybe learn a new lick or two. Perhaps your favorite 'harper is just waiting to be asked.

This issue sees the debut of a new series put together by Alan Mager and Karla Armstrong, called "Colorfully Chromatic." As you might suspect, it is aimed at the chromatic player. Since both Alan and Karla are known for their stylish playing, we know there are fun times ahead for the chromaticists in our midst.

Mary Ann

Dear Editor;

Following the events of September 11, we received the following notes from two of our overseas friends.

Mary Ann,

My thoughts go out to all my friends in the US – as do those of everyone I see over here.

Hugs,
Nadine Stah White

Hello,

We think of you each day.

At the last meeting of our folk club, we talked of AQ, Bluegrass Unlimited and Banjo Newsletter..

Please write in AQ that the French people, and particularly the musicians of old time, cajun, bluegrass and autoharp are at your side.

Our folk club is at the following address:

"A.E.G.C. section bluegrass"

12 Avenue FOCH

92250 La Garenne-Colombe

France

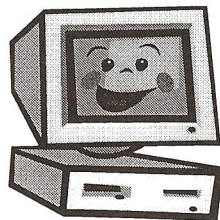
All Saturdays except holidays and légal days.

Contact: Frédéric ARSONNEAU

Phone: 01-3053-3133

Take care.

Jean Paul Gripon
(for the autoharp section)



Dear Editor;

Ivan and I have been listening to our two new Orchard Grass tapes and just loving singing to their wonderful songs. Their harmonies are gorgeous; the swingy fiddle, a great sound with the 'harp, guitar, banjo, dobro and bass. They were my absolute favorite part of the Mountain Laurel Autoharp Gathering this year, and I was so chagrined to learn they were no longer playing together, that they had just gotten their act together, so to speak, for MLAG this year. If ever a group should come back, they should!

One of our tapes is all gospel. Gary Ferguson's voice is so sweet on *How Great Thou Art*, and Mary Lou's favorite, *Lord, I Want To Go To Heaven*, is a super tune! Our current favorite, however, on the tape *Wait Till the Clouds Roll By*, is the sorrowful-but-beautiful *Mary Dear*. It chokes me up when I hear it and I can't even make out all the words – yet! Ivan and I harmonize with them and we play it over and over just for fun. *Storms Are On the Ocean*, which they did at the Gathering, and which is also on that tape and CD, is another winner. I was delighted to hear them do the title tune, which I had previously only heard Doofus do, and also, *Lorena*, which I had only heard Marty Schuman do before now.

I almost bought their third tape at MLAG, but I thought surely I would see them again. I do wish they would regroup and reappear. The banjo and fiddle player, Tina, a college senior who joined them for the MLAG gig was cute as well as talented. Rhoda Kemp and Jackie Ferguson have superb voices – I just can't get enough of them. And Iva Stillwell is so pretty and always a treat to watch play her bass. (Ivan and I secretly want to be bass players!) Even if they never play together again, I want to thank them publicly for a brilliant concert and a great Gospel Sing on Sunday this year.

A New Old Time Fan,

Nancy Stiles

'Harpers E-Mail

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

NEW E-MAIL ADDRESSES

hcasey46@yahoo.com Harry Casey

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autoharp@bartnet.net JoAnn Smith

autoharpcw@netscape.net Charles Whitmer

berlicue@dolt.net Beryl Martin

jpaul.gripon@atosorigin.com Jean Paul

Gripon

jmikeherr@hotmail.com Mike Herr

donitaherr@hotmail.com Donnie Herr

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Charles Whitmer
307 Sleepy Hollow Drive, # 113
Cleveland, Texas 77327
Phone: 281 432-2617

Mike & Donnie Herr
345 Buckland Hills Drive, Apt. 1124
Manchester, CT 06040
Phone: 860 644-6481

Just Wait 'Til Next Year!!

Mike Fenton reports that he is offering a full week of diatonic autoharp at the John C. Campbell Folk School next July 7th - 12th. This is a great venue with fine accommodations, good food, an air conditioned studio to work in and great musical fellowship. Anyone interested contact the school at 1-800-FOLK-SCH and also let Mike know at FenMikeAhp@aol.com. Mike will also be co-ordinating Sore Fingers Autoharp Week in England next April 1st - 5th, with Lucille Reilly, John and Kathy Hollandsworth and George Orthey. About 40 people are expected for this week on autoharp - several USA visitors have already attended and really enjoyed it in Olde England.

This word from Charles Whitmer: The dates for the 2002 schedule for Mountain View Arkansas have been finalized. The big change is that the Autoharp Jamboree and the Advanced Autoharp Week are now back

to back so that anyone coming from afar can now take in both events on a single trip with only an open Sunday between the two. all autoharp events at The Ozark Folk Center are now back to back in consecutive weeks. The schedule for 2002 is:
June 13 - 15 Autoharp Jamboree;
June 17 - 20 Advanced Autoharp Week;
June 24 - 27 Beginner Autoharp Week
July 1 - 4 Intermediate Autoharp Week

Clubs

The Georgia Autoharpers announce the following:

Bryan Bowers, Master Autoharpist and Storyteller will be appearing in evening concert on Saturday, November 10th at the Town View Baptist Church in Kennesaw, Georgia.

For over two decades, Bryan's creativity, talent and personal accomplishments have distinguished him among the national and international music worlds. His recordings and performances feature a rich expressive voice, astounding instrument prowess and a strong dose of warmth and humanity.

Autoharp Workshop 4 pm - 6 pm

Cost \$15 at the door.

(Numerous dining options before the concert are readily available at the Wade Green Road and Town Center Mall areas.)

Concert 7:30 pm - 9:45 pm

Cost \$15 at the door.

Directions:

Just north of Town Center and Kennesaw State University. I-75; Exit Wade Green Road, turn left onto Wade Green Road, at second light turn left onto Shiloh Road, one-half mile (after light and crossing George Busbee Parkway), watch for church parking lot entrance on the right.

Kristin Benjamin sends word that the Lehigh Valley Folk Music Society, hosted by the Muhlenberg College Department of Music, will present a "Carter Family Celebration", a tribute to the music of A.P., Sara and maybelle Carter, on Saturday, November 10, 2001 at Muhlenberg College, 2400 W. Chew Street, Allentown, Pennsylvania.

The event will consist of a free "warm up" jam session from 10 to 11:45 am, followed by two afternoon workshop sessions, from 12 to 2 pm and 2:30 to 4 pm, which will be open to the public for a fee of \$5 per session. Workshops will be presented on Carter style guitar, old-time banjo, Carter

Family harmony and Carter Family history and repertoire. Workshop class sizes will be limited and on a first-come basis, so it is a good idea to pre-register.

There will also be an evening performance of Carter Family music in Egner memorial Chapel at 8 pm by the Lehigh Valley Folk Music Society, the Druckenmiller Family, Bob Woodcock, Kindred Spirits, Marti Rogers and the Golden Age Retrievers. Featured guests are Ginny Hawker and Kay Justice, whose Carter Family tribute album, "Bristol", is widely known and recommended in old-time music circles.

Reserved seat tickets for the concert are \$12.50. For information, or to order tickets, call 610 433-8899 or email KristBenj@aol.com.

Recordings

Purple Heather

Autoharp: Heather Farrell-Roberts

100, Pagitt Street
Chatham
Kent ME4 6RD
England

Black Irish Band

Autoharp: Tina Louise Barr

Black Irish Band
PO Box 4541
Sonora, California 95370
www.blackirish.com
209 532-8375

Songs Of the Muse

Broddingnagian Bards

Autoharp: Marc Gunn

(see the MarketPlace)

The Great Sad River

Autoharp: Harvey Reid

www.woodpecker.com/recordings/sadriver/sadriver.html

Jubilee

Autoharp: Laurie Sky

Vine Street Records
(see address in Profiles)

Video:

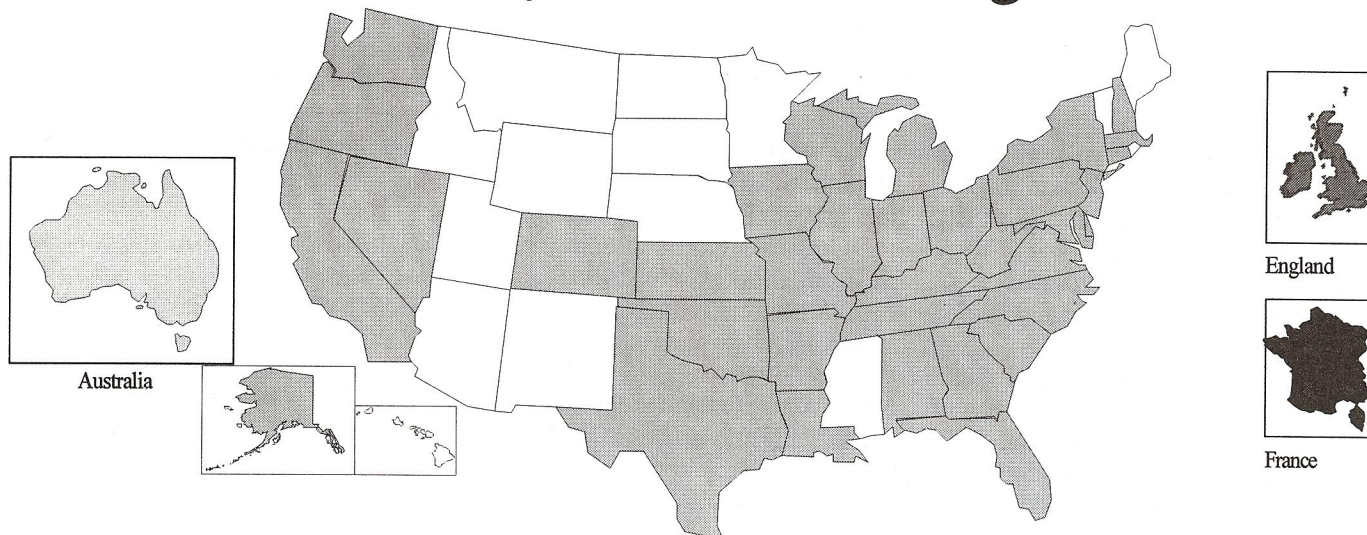
Bill & Laurie Sky

Music From the Old Home Place

Autoharp: Laurie Sky

Marcus Cable,
Duncanville (Dallas), Texas

'Harpers-At-Large



John C. Campbell Folk School
Brasstown, North Carolina
Reporting: Laurie Searle
Palmetto, Georgia

Fenton Fever is on the rise and spreading in the U.S. The source of this infectious outbreak can be traced to the intermediate autoharp workshop and concert given by Mike Fenton at the John C. Campbell Folk School during the last week of July.

What makes this workshop particularly eventful is that it's the first intermediate autoharp course the Folk School's ever offered. And if this year's outcome influences next year's schedule, it won't be the last.

Mike prepared for the workshop several months in advance by sending all participants questionnaires and following up with individual phone calls. What Mike discovered was a wide range of playing abilities from early intermediate to middle advanced players. He also received split requests—focus entirely on diatonic playing / focus entirely on chromatic playing.

To accommodate everyone in the class, Mike taught chromatic playing during the day and diatonic playing during the optional evening sessions. He also scheduled half-hour private lessons with every participant so they could work on their individual technique. This format gave all eight participants everything they wanted and MORE!

While everyone in the class had specific objectives, they all shared one in common. They hoped to learn specific Fenton techniques, or what I call "the essence of Fenton." Mike taught us his rendition of Thumb Lead, Ornamental Pinch, Pinch-Tickle-Pinch, Parallel Harmony and Thumb

Counterpoint. In between songs and tunes, he "Creased us to bits" with his British sayings such as, "Shoot a few at me dead quick!" or "Something like that can really mess up your groove."

Even with 9-hour playing sessions each day, the week went by too fast, and before we knew it, the Friday student showcase was upon us. We performed three pieces that featured the "essence of Fenton" but that wasn't the highlight of the evening. The highlight was during Mike's concert when he invited the class on stage to play in his closing number. What a nice gesture. But then, that's the true "essence of Fenton."

For those of us with Fenton Fever, there is only one cure—More Fenton Workshops! One participant is considering his workshops at Sore Fingers Week next April in the U.K. As for the rest of us, we've marked our calendars for July 7, 2002, when Mike returns to the John C. Campbell Folk School. With a little persuasion, maybe he'll offer a diatonic workshop.

John C. Campbell Folk School
Brasstown, North Carolina
Reporting: Laurie Simpson

This is your Action News Reporter, Laurie Simpson, reporting from the Festival Barn at the John C. Campbell Folk School; bringing you the news that is the news from across the nation ...

Seriously, folks, Mike Fenton gave a *fantastic* concert the evening of August 3rd, 2001 in the Festival Barn at John C. Campbell. He opened the program by reviving the memories of the old 78s with his version of the Gordon Lightfoot song, *Old Dan's*

Records. He next showed us how his finger techniques evolved using the British tune, *Old John Peale*.

We were all hooked from the very beginning. Mike kept us singing with songs like *I'll Fly Away*, laughing with his song about a kangaroo and his "last movement to the *William Tell Overture*", spellbound with his acapella gospel number, *Talk About Suffering* and dazzled with the beauty of his playing on *Over the Rainbow* and O'Carol-an's *Planxty Fannie Power*.

As Laurie Searle mentioned in her report, Mike invited folks up on stage to perform with him as well. He invited John Jones, a guitar player from Texas, who had assisted him during the previous weekend's workshop for beginners. Mike and John played a rousing version of *Listen To the Mockingbird*. He invited the class on stage to perform the *Jenny Lind Polka* and *Goodnight Irene*.

As usual, Mike gave a stunning performance. I would encourage anyone, if Mike is performing in your area, find some way to attend. You definitely won't regret it!

I can't speak for the others in Mike's Intermediate Autoharp Class that week but, for me, the concert was a glorious way to close after an incredible learning experience! Thank you, Mike Fenton!!!

Mike Fenton Concert
Highland U.P. Church, Newport, PA
Reporting: Nancy Stiles
Phoenixville, Pennsylvania

Perry County, Pennsylvania, was the place to be for autoharp lovers on Saturday, August 11. Mike Fenton from Worcester,

England, gave a super performance filled with something for everyone in the audience. The concert was one of a series sponsored by George Orthey and the Perry County Council of the Arts.

Demonstrating his clean and complex picking style, Mike was brilliant. He not only played wonderful well-known tunes like *Planxty Fanny Power*, *Jesu, Joy Of Man's Desiring*, *The Bells of St. Mary's* and his encore number, *Grandfather's Clock*, but also a strange-but-funny kangaroo song, which appealed to the younger members of the audience.

All ages were in attendance that night—the third pew was occupied by a group of dolls, each with its own bottle or sippy cup, belonging to a local homeschooling family, the mother of whom had attended Mike's workshop that afternoon and said she was pleased with all she had learned as a beginner. Although the dolls failed to offer an opinion, the rest of the crowd was obviously delighted by Mike's original and varied performance.

Intriguing stories accompanied many of Mike's tunes, for example, how he had been a fan of Johnny Cash and when he saw him in England, Cash's wife, June Carter, who was supposed to perform with her husband, had to go to the States, so her mother took her place. That's how Mike met Mother Maybelle, and he's been smitten with her instrument ever since.

Mike, who used to be a teacher, then a principal, proved he still enjoys working with children when he asked Cindy Harris' daughters, 12-year-old Rebecca and 15-year-old Sharon, to accompany him on stage, or rather "at the altar", as the concert took place in the Presbyterian church near the Orthey house in Newport. The girls played with lots of personality and poise, Rebecca on double bass and Sharon on fiddle. Rebecca's giggle was infectious as she and Mike dueled together an amazingly rapid *Listen To the Mockingbird*. Also playing with Mike were Cindy Harris on fiddle and Banjer Bob Woodcock on guitar. When the whole "band" played together, the sound was terrific.

As an example of Mike's versatility, he played a rousing *Golden Slippers*, which almost had native Philadelphians Banjer Bob and this writer up doing the Mummer's Strut in the aisles, except we were in a church! Another surprise for one lone Philadelphian, who used to watch American Bandstand faithfully, was when Mike asked if anyone knew Ivory Joe Hunter. She was

the only one to say, "Yeah!" Where everyone else was in the 50s isn't clear, but it was a real treat for at least one person to hear his bluesy *Since I Met You, Baby* on the autoharp!

Mike is planning to come back to the U.S.A. next year and, according to Cindy Harris, will play a house concert after the Mountain Laurel Autoharp Gathering. If you can make it, you won't be disappointed. Mike Fenton is one performer who can please just about anyone who likes almost any kind of music. Next year, who knows? Maybe he'll even play reggae!

John C. Campbell Folk School
Brasstown, North Carolina
Reporting: Sherry Vess
Shelby, North Carolina

In addition to the week-long classes previously reported, the John C. Campbell Folk School offers several weekend classes throughout the year. The weekend classes begin on Friday evenings and end with lunch on Sunday. Although jam packed with activities and class time, these weekend classes are a wonderful way to experience the Folk School atmosphere for those people who have trouble getting away for a whole week.

I was privileged to share in a wonderful weekend autoharp class under the expert leadership of Mike Fenton. The class, which was slated as a beginner's class, was wonderful. The class of eight students was small enough that Mike was able to provide one on one instruction. Mike is an excellent instructor and player and he was able to structure the class to meet everyone's playing level. For those who just wanted to strum, he accommodated them with various strum patterns and tunes that were suited to this type of playing. However, for those of us who wanted to forge on to melody playing and other techniques, he threw out enough material to challenge us and keep us interested.

Through this experience in Mike's class, I developed a love for Carter Family music. Anyone who knows Mike, knows his love for their music. We were exposed to some old tunes that were just beautiful, and I left wanting to learn more Carter Family tunes.

Mike travels from England to the US yearly for a series of festivals and teaches extensively during his time here. If he is ever in your area doing a concert or a class, I would highly recommend at-

tending.

(Mike will be back at the Folk School in 2002. Check page 2 for the schedule.)

Mountain Laurel Autoharp Gathering
Newport, Pennsylvania
Reporting: Lou Beasley
Huntsville, Alabama

The hills were alive with music! Autoharp music! This is THE gathering place for autoharp players, autoharp luthiers and autoharp enthusiasts. The annual Mountain Laurel Autoharp Gathering (MLAG #12) was held at Newport, Pennsylvania (June 27 - 30). Located about 20 miles west of Harrisburg, Newport is basically a small farming community, nestled in the Juniata Valley, along the Juniata River, and an absolutely beautiful setting. Now, before you think that this is just another music review, please continue.

This festival, number 3 for me, is most unlike the typical bluegrass music festival in that this is not a 4-day super jam session. It is, essentially, a gathering of autoharp players ranking in skill from rank beginners to very polished professionals. At check-in on day one, each person is provided a schedule, on an hourly basis, for the entire 4-day period. The days start early—promptly at 9 am—ending at around 11 pm, in most cases. The days, from 9 am to 6 pm are filled with workshops (classes) on nearly every aspect of autoharp playing—to include music theory, autoharp maintenance, various playing techniques. Among other subjects, the following classes were offered: Sight-reading for Tablature, Alpine Tunes for Autoharp, Playing Mixolydian Diatonic, Facing the Microphone, Diatonic Set-up, Autoharp Maintenance and Repair, Playing in Minor Keys and Precision Playing. After the evening meal, starting at 7:30 pm, there are concerts each day with the exception of Friday, which is reserved for the Mountain Laurel Autoharp Championship.

These workshop leaders, volunteers all, are also very accomplished players in their own right, and receive no pay. All playing styles are taught to include diatonic, chromatic and from Carter Family style to classical music. These folks not only teach, but they also produce, at their own expense, handouts for the students. Many of these workshop leaders are professional musicians, and many with classical training, who do this solely for the love of the instrument and a desire to see others advance their skills. During these workshop sessions,

these folks do not try to sell their “wares”, although some will have CDs and books available at the Autoharp Bazaar (time set aside each Friday and Saturday for a swap meet/flea market affair). One workshop leader has already had 5 autoharp books published by Mel Bay, and another in progress. One of the more interesting aspects, at least to me, was to note that many of the highly skilled (real artists) would sit in on each other’s classes. Another interesting facet of these workshops was each student was encouraged to bring their ’harp. Not only would the leader tell how to accomplish a certain task, he (she) would demonstrate the proper technique, then have the class “play along.” Other than a “one-on-one”, there is no better way to teach, and most all participants were better players when the classes were completed. And that was one of the primary objectives of all these workshops. Even after 3 MLAG sessions, I still learn new techniques and tricks of the trade, as well as a better theoretical understanding of the autoharp.

Now let me discuss the Autoharp Championship. This is a contest where-by your name and/or reputation does you no good. Period. The contest is sanctioned by the Walnut Valley Association, Winfield, Kansas, and run by the same rules applied to the International Autoharp Championship. Each contestant draws a number for the sequence in which they will play. The judges are sequestered in another building, listening only by remote control. Contestants are announced by their sequence number; contestants are not allowed to speak or utter any sounds, otherwise they are immediately disqualified. Each contestant plays two pieces of music, and there are no time limits and no rules on the “type” of music selected. The titles of the music are not announced to the audience nor the judges. And finally, the rules require a total silence among the judges.

After the scores are totaled, the top five contestants are selected, and the slate wiped clean. These five players draw new sequence numbers and are called back to play two more pieces each, and from these five, the top three are chosen. First place winner is given the choice of the three prize ’harps presented. These include ’harps made by George Orthey, Tom Fladmark and a top of the line Oscar Schmidt. Second place contestant then chooses between the two ’harps remaining with the third place winner receiving the remaining ’harp. The value of these ’harps ranges from about \$800 to about \$1800. Not bad for four

pieces of music! The winners?? Oh, yes. Alan Mager (Virginia), 1st; Les Gustafson-Zook (Indiana), 2nd; and George Haig (Scotland), 3rd. (Note: No hometowners.)

Me? Yes, I played (I don’t call it competing), but I did not place. Just playing to that exceptionally knowledgeable audience was a real challenge, and my reward.

Autoharp:Old-Time and Cajun Repertoire

Augusta Heritage Center
Davis and Elkins College, Elkins, WV
Reporting: Eileen Roys
Kent Island, Maryland

For many years, the “theme” classes of Old-Time and Vocal shared the focus during the fifth and final week at Augusta. For one reason or another, the decision was made to move Vocal Week elsewhere and to combine the Cajun/Creole and Old-Time Week sessions during Week 5 this summer.

When the need arose for an autoharp instructor with experience in both these genres of music, it comes as no surprise that Carole Outwater was quickly recruited. Carole plays both bass and autoharp as part of a Charlotte, North Carolina band that calls itself *Carolina Gator Gumbo*. Those of you that have been involved in autoharp circles for a while will also remember her as a member of the *Annabelles* quartet. In addition, Carole is always a contender in autoharp competitions, and has taught the instrument at various venues across the country.

On this occasion, it was immediately obvious that Carole had “done her homework” in respect to advance preparations for the class, when she handed out not only a spiral bound booklet of the tunes to be covered during the week, but also an accompanying cassette tape of the proposed repertoire. In so doing, she had wisely taken into consideration the fact that not all students have the ability to learn via the same methods.

Likewise, Carole had arranged for musicians participating in Cajun/Creole sessions to stop by her classroom and complement the autoharps with Cajun accordion, fiddle and guitar. Other musical visitors during the course of the week were Dexter Ramey, Keith Young, Les Gustafson-Zook and Mike Herr.

On Thursday evening, the autoharp class was invited to provide background music for the weekly Craft Showcase in the lobby of the Hermanson Center. Later that evening, Carole performed as part of a staff

concert in the Harper McNeely Auditorium. And, following week 5, she led a hands-on autoharp workshop in conjunction with the Augusta Festival in Elkins City Park. So, while autoharp representation has sadly diminished over the years at the Augusta Heritage Center, our instrument was very much in evidence during the final week of that facility’s Summer 2001 program.

J. P. Fraley’s Mountain Music Gatherin’
Carter Caves State Park, Olive Hill, KY
Reporting: Gordon Baker
Amelia, Ohio

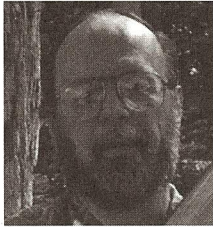
My first time at this mountain music festival, the 31st annual, centered on the influence of fiddler J.P. Fraley. This year it was September 4 - 9. It started gently with a dulcimer making class on Tuesday, a warm-up concert at the park campground on Wednesday night, and an open stage concert at the park amphitheater on Thursday. The campground was full every night from about a week before, and the early action was mostly in great campsite sessions. There are actually kinda two festivals at once, since some folks mostly stay at the campground and play.

Friday and Saturday had amphitheater afternoon programs that included open stages and “gatherins” for specific instruments. Those evenings had concerts with terrific arrays of musicians, each group doing 3 or 4 tunes. J. P. was well evident, playing in his beautiful, quiet, rolling style. To mention just a few of the others; The Corndrinkers appeared together and in pieces, Hobart Crabtree banjoed, and the Reed Island Rounders, Annie McFie, and Ann and Phil Case performed. Robin Kessinger’s hot guitar playing helped out several places including a guest spot in the Foot In The Air band, with Stew Schneider front and center on autoharp.

This is a beautiful East Kentucky setting: big hills, big trees, a lovely lodge, many wonderful musicians. There were several autoharps in the sessions – down the hill around the lodge area as well as back in the campground. Lots of special moments: I got to play ’harp a little while Ann & Phil Case led a song circle with their magic sound, got to jam a while with a guitar and banjo near the antique banjo seller’s set up and there was an ethereal session back in a lodge corner with some Hawaiian music (!) by the Morgans with Doug Smith playing magnificent dobro.



Critic's Choice



Stew's Choice

Stew
Schneider

Patsy Sings Pop... Stoneman, That Is
Autoharp: Patsy Stoneman
(see ad, page)

Titanic • Blue Ridge Mountain Blues • The Raging Sea How It Roars • Don't Let Your Deal Go Down • Bury Me Beneath the Willow • Katy Kline • May I Sleep In Your Barn Tonight, Mister • Little Old Log Cabin In the Lane • Bright Sherman Valley • Wreck Of the Old '97 • Remember the Poor Tramp Has To Live • When the Snowflakes Fall Again • Tell My Mother I Will Meet Her • Whippoorwill • The Old Maid and the Burglar • New River Train • A Message From Home • Sweet Birds • Stony's Waltz • Wreck Of Number Nine • Banks Of the Wabash • Canaan's Land

You just can't play the autoharp in the traditional repertoire without being aware of the Stonemans, and their great contribution, not only to autoharp music, but to the preservation of traditional tunes, and the addition of new ones. And Patsy, she of the ready laugh, funny story and squirt gun at Mt. Laurel, is their historian, and continuation. This is a very talented lady, make no mistake.

This offering includes, in addition to the tunes, reminiscences of her father and mother, and her family's experiences as a musical act. It is simply wonderful. From the first of Pop singing *The Titanic* (and I'd like to have had the whole thing, Patsy) to the ending, she fills the disc with stories, music, singing and good times.

There's absolutely no reason for me to try to critique her selections for any attempt to describe this CD would take away from it. It is simply something that should be owned by anyone interested in the Stonemans, their music, or this most engaging lady. Aunt Sukey darn near

kicked the barn down!

Purple Heather

Autoharp: Heather Farrell-Roberts
100, Pagitt Street
Chatham
Kent ME4 6RD
England

The Water Is Wide • George Brabazon • Irish Washerwoman • Simple Gifts • Skye Boat song • Maid In the Moon • As the Deer Pants • Farewell To Whiskey/Flowers of Edinburgh • Fanny Powers • Absolutely Lovely • Beaucatcher Farewell • Over the Rainbow • Eleanor Plunkett • Morgan Magan • Carolan's Welcome • Carrickfergus • Harvest Home Hornpipe • Going Home

I entered the stall to find Aunt Sukey, the Mule of Malevolence, uncharacteristically mellow, swaying to some very lovely autoharp music indeed, coming from her CD player. How she manages to get CDs in the 5-disk Sony changer has always been a mystery to me, but however she accomplishes it, it seemed to have changed her mood for the better. She was positively purring – no small trick for a 1200 lb. mule.

Since the man-mule interface is such a tricky thing, I was curious to learn the source of her good mood, and looked at the CD case. It was Heather Farrell-Roberts' debut album, *Purple Heather*, and a lovely thing it is, too.

When you think of English 'harpers, Mike Fenton's is the name, of course, to come to mind, and he wrote the album notes to Heather's CD. Her playing is strongly influenced by Mike's sound, to my ear. Her harmonies are lush and tasteful, and her feel for the music quite good. She plays bare-fingered, which gives the music a more intimate feel, I believe.

She's not able to manage the level of detail and ornamentation that Mike brings off, but I don't really think of this as a criticism. I think it is possible to get so involved with playing every note that the over-all musicality of an arrangement can suffer. Heather plays the notes she can

comfortably work in, leaving out ornamentation or melody notes that might muddy the presentation. The over-all effect is one of clarity and listenability that Aunt Sukey highly prizes.

The only place Heather seems to show any strain at all is in *Harvest Home Hornpipe*, a difficult tune for anyone. *Somewhere Over the Rainbow* is also included, but Aunt Sukey feels that this tune exerts an unwholesome influence over diatonic players, and she kicks the CD when anyone plays the tune.

Aunt Sukey gave this strong first CD from a very talented lady two ears up.



Judie's Choice

Judie
Pagter

Black Irish Band

*Hear That Whistle Blow:
Railroad Ballads*

Autoharp: Tina Louise Barr

John Henry • They Called Them Mick and Paddy • Wreck Of the Ole '97 • Dreams Of the Yukon • Paddy Worked On the Railroad • Jesse James • Men Of Iron • Drill Ye Tarriers, Drill • The Sierra • The Wabash Cancnball • Paddy Worked On the Railway • Train To Utah • Nine Hundred Miles • That Train

I think if you like Irish music you will like this, but I don't care for French horns and all that keyboard stuff added to an Irish band. There are some very good cuts on this CD, but they are the traditional ones with old time banjo and I think I heard a fiddle in *Jesse James*, although a fiddle is not mentioned in the liner notes. There are good guitar breaks, especially in *John Kinesy*, which was my favorite, and I think the old time banjo sounds great in this tune.

Perhaps I'm being too critical, but I think they could do well with fewer instruments. Just keep it simple and beautiful.

These are all very well selected "railroad ballads," which was a good idea, but sometimes it gets a bit boring. The musicianship is very good and the vocals are nice. So if you're looking for a CD of railroad ballads with an Irish flavor, then you may contact them at:
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Sonora CA 95370
Phone: 209 532-8375
www.blackirish.com



Tina's Choice

Tina Louise
Barr

Songs of the Muse
Brobdingnagian Bards
Autoharp: Marc Gunn

Hole In the Wall • Some Say the Devil's Dead • Parade Of the Victorious Knights • Shepherd's Serenade • O'er the Way • Maids In the Meadow • Carolan's Concerto • Valeria • Brobdingnagian Love Song • Featherlight • Harvest Home • Lady Faery • Greensleeves • Morning Song • Eleanor Plunkett • Tolkien

"Songs Of the Muse" by this enthusiastic duo features Andrew McKee performing leads on the recorder and mandolin, with autoharp accompaniment by Marc Gunn. This instrumental recording encompasses an array of musical influences that intersect with their own inspirations. The result is a fresh sound they label as Celtic Renaissance.

This CD consists of sixteen selections, nine of which are originals by the Gunn/McKee team. The traditional tunes serve as a stately landscape on which their theme is drawn. The originals are creatively delivered in a classical-traditional manner that is intriguing.

The autoharp is used in a very supportive role on this recording. Marc plays the autoharp in the same style that a

pianist would accompany a solo vocalist. Marc's strong arpeggios give full body to the lilting solos of Andrew's recorder and mandolin. Although the autoharp seems to have been lined in and bypasses an acoustic sound, it maintains tasteful use throughout this project.

The lead tune, *Hole In the Wall*, introduces the bards Marc and Andrew in courtly style. Then, they sail into accelerando in *Some Say the Devil's Dead*. These two guys clearly are partners in bardly endeavors.

Shepherd's Serenade and *Maids In the Meadow* stand out elegantly. Marc's autoharp chording on *Featherlight* is a well-suited accompaniment to the ethereal melody played by Andrew on the recorder.

Lady Faery captures a beautiful setting for peaceful reflection. *Tolkien* gracefully concludes this CD's musical journey into folklore and fantasy.

There were a few issues with the lead instruments not matching the same pitch as the autoharp. Aside from this occasional distraction, this CD provides very enjoyable listening.

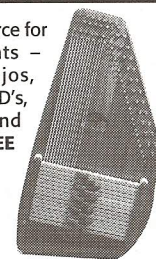
The flavor of many of the tunes on this album leans toward that of Olde England, evoking images that one could picture in the mischievous adventures of Robin Hood and his merry entourage.

Might that be Friar Tuck winking from behind a tree?

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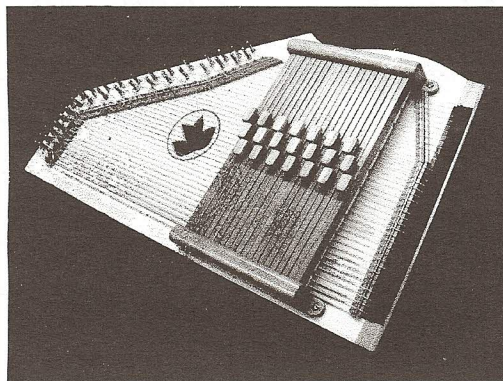
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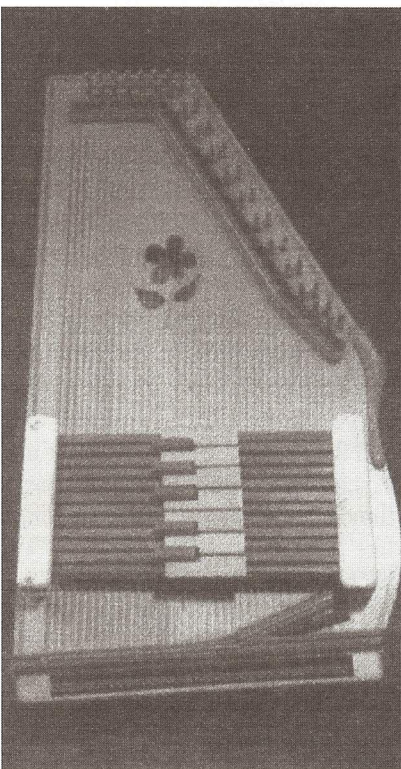
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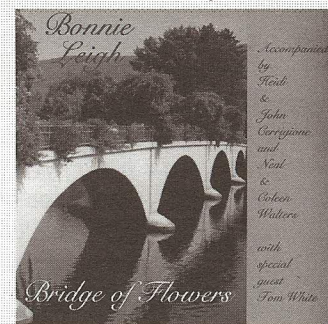
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Put a Little ZINNNNNG! In Your Playing

by Tom Schroeder

What is the elemental sound quality that sets an autoharp apart from other folk instruments? It is not the ability to pluck a melody as many instruments share that sound. It is not the ability to do a rhythm accompaniment. Many instruments are good at that. It is not the ability to play melody and rhythm accompaniment at the same time. Guitars, banjos and dulcimers can do that also. It is not the sound you get from striking the strings with your picks (a Pat) because a hammered dulcimer can make that sound. To my ears the elemental sound quality unique to the autoharp is the ability to go.... "ZINNNNNG."

There are several ways to produce this elemental "ZINNNNNG" sound. The easiest and most common way is to push a chord down and move your thumb pick rapidly across the strings, from bass to treble, "ZINNNNNG." Every autoharp player uses this technique. Now keep that chord pushed down and position your thumb pick on the highest string. Rapidly move your thumb pick from treble to bass, "GNNNNNIZ." Players doing accompaniment use these techniques to introduce, accent or end a song or tune.

If you are a melody player, you can use a more refined version of these techniques. Here is how. Push down the C chord and find the highest "e" string. Now locate the bridge pin for the "e" string and move your finger one bridge pin to the treble side of the "e" bridge pin (the "f" string). Stare at that spot. Put your thumb pick on the lowest bass string and aim for the bridge pin you are staring at. With the C chord down, move your thumb pick rapidly across the strings until it ends at that bridge pin. You just did a "ZINNNNNG" with the last note being the high "e" note. If you were playing a melody in the key of C that had a high "e" note, you could play that melody note doing a "ZINNNNNG" up

to it. You can "ZINNNNNG" up or down to any note in a melody using this technique. That will accent the note in the melody. This technique is also good for ending a melody.

Here is a similar technique. Stare again at the bridge pin one bridge pin to the treble side of the high "e" string. Put your thumb pick on the lowest bass string. Position your finger over the C chord but do not push it down. Rapidly move your thumb pick across the strings toward the bridge pin. Halfway between the lowest string and the bridge pin, push down the C chord while completing the movement, "ZINNNNNG." This technique has a different sound since at first you have all the open strings ringing and then resolve it into a chord. You can reverse the direction of this technique by starting on the highest treble string and ending on a low bass note, "GNNNNNIZ." You can use this technique for accompaniment or melody playing just like the previous ones.

Another way to do both the first or second technique is to use your finger pick. It is much easier to do either technique in the treble to bass direction using the finger pick and then use the thumb pick to do them in the bass to treble direction. However, for different sounds, try both techniques in both directions with your finger pick and your thumb pick.

The Thumbrun is a technique that goes "ZINNNNNG" and is a variation of the Pinch. To do a thumbrun, you start a thumbstroke on the bass strings and then continue the movement into a Pinch of the melody note. It is one continuous movement. It kind of sounds like "ZINNNNNG-BING." "ZINNNNNG (the thumbstroke)-BING (the Pinch)." You have to start the movement just a fraction earlier than you would a Pinch to have time to do the whole thing. Try a thumbrun by first pushing down the C chord and

finding the highest "e" string on the autoharp. Place your thumb pick in the bass string area. Now do a thumbstroke toward the treble strings and when you get about two-thirds the way to the "e" string, do a Pinch where your finger pick plucks the "e" string while your thumb pick strokes lower strings, "ZINNNNNG-BING." The thumbrun is used to accent notes in a melody.

There are variations on the basic thumbrun. One is a thumbrun with a grace note. To do this you start the basic thumbrun and about two-thirds through the thumbstroke you pluck an individual lower note with your index finger and then do the Pinch using your middle finger. It kind of sounds like "ZINNNNNG-BE-DING." "ZINNNNNG (the thumbstroke)-BE (the lower grace note)-DING (the Pinch)" Another variation is the thumbrun with a Pat. Here you would start the basic thumbrun and about two-thirds through the thumbstroke, strike the melody note with your finger picks (a Pat), "ZINNNNNG-BINGING-ING." "ZINNNNNG" (the thumbstroke) - "BINGINGING" (the Pat). The thumbrun and its variations are used to accent a particular melody note in a tune. They are good for starting musical phrases, making high notes stand out or ending the melody.

A final fun technique that goes "ZINNNNNG" is borrowed from classical harp players. When done correctly, this technique produces one continuous sound that ascends and descends. Push down the C chord. Place your thumb pick on the lowest note and start a thumbstroke. About three-quarters way to the top string, while your thumb pick is still moving up, start a fingerstroke toward the bass strings. So at this point in the technique, your thumb pick is moving toward the highest string and your finger pick is moving toward the lowest string at the same time. You do this by moving your thumb

moving your thumb and finger toward one another for a brief time. Then end the thumbstroke but continue the fingerstroke. About three-quarters way to the lowest string, while your finger pick is still moving down, start a thumbstroke toward the highest string. At this point, your finger pick is moving toward the lowest string and your thumb pick is moving toward the highest string. End the fingerstroke but continue the thumbstroke. Repeat this for as long as you want. You should hear a continuous sound, "ZINNNNG GNNNNIZZINNNNGGNNNNIZZINNNNG..."

Putting a little "ZINNNNG" in your playing can be great fun. Try it with the tune *Waltz Quadrille*. Insert a "ZINNNNG" in the tune wherever you see the symbol that looks like a stack of z's. By doing this, you will be inserting the defining sound of the autoharp.

Tom can be reached at: AnArtAuto@hotmail.com



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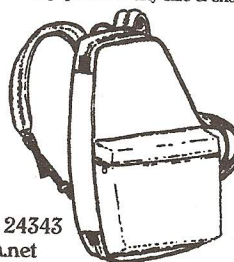
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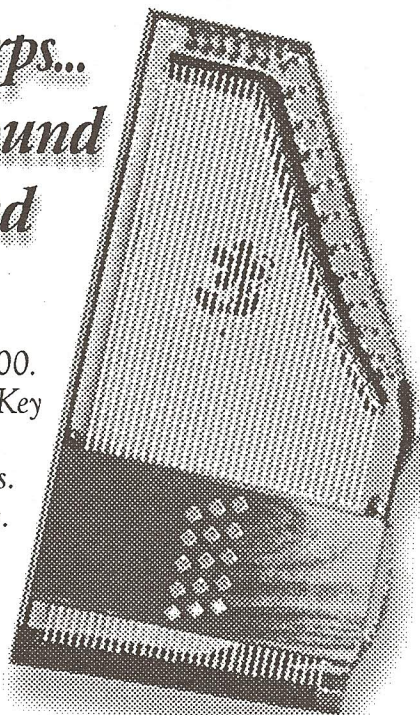
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Waltz Quadrille

(Parts 1 & 2)



Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes. The bass line is indicated by asterisks and slurs on a three-staff system labeled T, A, and B.

Chord progression: G D7 | G D7 G | C G C | G / / / | D7 / /

Musical notation for the second system, continuing the melody and bass line from the first system.

Chord progression: / / C D7 | G / D7 | G D7 G | C G C

Musical notation for the third system, concluding the piece with a double bar line and repeat dots. The melody and bass line continue.





Chord progression: G / / / / | D7 C G | C G D7 | G / / /

System 1: Measures 1-4. Treble clef, key signature of one sharp (F#). Chords: G, C, D7, C, G. Includes guitar-specific symbols like slash, wavy line, and asterisk.

System 2: Measures 5-8. Treble clef, key signature of one sharp (F#). Chords: D7, G, D7, C. Includes guitar-specific symbols like slash, wavy line, and asterisk.

System 3: Measures 9-12. Treble clef, key signature of one sharp (F#). Chords: G, C, D7, C, G. Includes guitar-specific symbols like slash, wavy line, and asterisk.

System 4: Measures 13-16. Treble clef, key signature of one sharp (F#). Chords: D7, G, D7, G, D7, G. Includes guitar-specific symbols like slash, wavy line, and asterisk.

			
sweep (see article)	pause	pinch	strum

Linda Huber's

SIMPLY Classic

"Finlandia"

John Sibelius (1865-1957)

Sibelius was born in Finland. He began the study of music at the age of nine. When he was fifteen, his ambition was to become a violin virtuoso.

In accordance with his parents wishes, he began to study law, but after one year he obtained his parent's consent to concentrate

on music. He also abandoned the study of the violin in favor of composition.

He is best known as a symphonic composer. The symphonic poem, *Finlandia*, is a tone picture of Finnish life reflected in the sentiment of an exile on his return home.

Many thought Sibelius used actual folk melodies in his compositions. His themes were his own creation, however, though tinged with the idioms of his country.

I think you will find that this arrangement is much easier than some others which have been presented here.

First system of musical notation for "Finlandia". The system consists of a treble clef staff with a 4/4 time signature, a piano (p) dynamic marking, and a key signature of one flat (B-flat). The melody is written in the treble clef. Below the staff are two rows: a chord row and a fingerboard diagram. The chord row contains the following chords: F, /, C7, F, C7, F, C7, F, Bb, C7, /, F. The fingerboard diagram shows the positions of the fingers on the strings (T, A, B) for each measure.

Second system of musical notation for "Finlandia". The system consists of a treble clef staff with a 4/4 time signature, a piano (p) dynamic marking, and a key signature of one flat (B-flat). The melody is written in the treble clef. Below the staff are two rows: a chord row and a fingerboard diagram. The chord row contains the following chords: /, /, C7, F, C7, F, C7, F, Bb, C7, F. The fingerboard diagram shows the positions of the fingers on the strings (T, A, B) for each measure.

Third system of musical notation for "Finlandia". The system consists of a treble clef staff with a 4/4 time signature, a piano (p) dynamic marking, and a key signature of one flat (B-flat). The melody is written in the treble clef. Below the staff are two rows: a chord row and a fingerboard diagram. The chord row contains the following chords: /, /, /, /, Dm, /, /, F, /, C, /, Gm. The fingerboard diagram shows the positions of the fingers on the strings (T, A, B) for each measure.

Musical notation system 1: Treble clef, key signature of one flat. Chords: / / D7 Gm F / Bb Gm / A /

Tablature: T A B strings with symbols for pinch, strum, and pause.

Musical notation system 2: Treble clef, key signature of one flat. Chords: F / Am / Dm / / F / C / Gm

Tablature: T A B strings with symbols for pinch, strum, and pause.

Musical notation system 3: Treble clef, key signature of one flat. Chords: / / D7 Gm F / / Gm C7 F /

Tablature: T A B strings with symbols for pinch, strum, and pause.



TABLATURE

↓ ↑ ↓ ∩

Pinch Strum Pause

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2002 NOMINATION FORM

Nominations for the 2002 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from September 1, 2001 until May 1, 2002. 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**, Mary Lou Orthey, 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, 2002. The honorees shall be installed into The Autoharp Hall of Fame at the 2002 Mountain Laurel Autoharp Gathering, and announced in the Summer 2002 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.

Pro-Files

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

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

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

EVO BLUESTEIN

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

evo@evobluestein.com

evob@csufresno.edu

<http://evobluestein.com>

Profile: AQ October '88

Performanceschedule:

November 16, 17

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Colorado Springs, Colorado 80932

719 635-7776

somagency@aol.com

Profile: AQ January '89

Performanceschedule:

November 5

Radio

Lexington, Kentucky

November 7

(TBA)

Dayton, Ohio

November 9

Focal Point

Maplewood, Missouri

November 14

(TBA)

Jacksonville, Alabama

November 16

Nauticus

Virginia Beach, Virginia

November 17

Godfrey Daniels

Bethlehem, Pennsylvania

November 18

Woods Hole Coffee House

Woods Hole, Massachusetts

November 19

(TBA)

Pittsburgh, Pennsylvania

November 21

The Ark

Ann Arbor, Michigan

November 29

(TBA)

Troy, Montana

December 2

(TBA)

Seattle, Washington

December 7

(TBA)

Las Vegas, Nevada

December 14

Crossroads Mall

Bellevue, Washington

January 25, 2002

(TBA)

East Lansing, Michigan

January 26

(TBA)

Grand Rapids, Michigan

February 1

Acoustic Muse

Charlottesville, Virginia

ROZ BROWN

1549 S. Holland Court

Lakewood, Colorado 80232

303 969-9645

rozzie@rozbrown.com

<http://www.rozbrown.com>

Profile: AQ October '89

Performanceschedule:

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

Profile: AQ July '91

Performanceschedule:

November 4

House Concert

Nederland, Colorado

November 17

House Concert

Denver, Colorado

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11990 Barnes Chapel Road

Colombia, Missouri 65201

573 443-2819

pgrace@coin.org

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Profile: AQ October '88

Performanceschedule:

December 31

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512 804-0468

marc@thebards.net

www.thebards.net

Profile: AQ Fall 2000

Performance schedule:

Every Thursday and Friday

University of Texas at Austin, South Mall

11:30 am to 12:30 pm

Austin, Texas

November 3, 4

Austin Celtic Festival at Fiesta Gardens

Austin, Texas

Call: 512 498-4908

November 10 (weekend)

Salado Highland Games

Salado, Texas

Call: 512 498-4908

November 17, 18

Texas Renaissance Festival

Plantersville, Texas

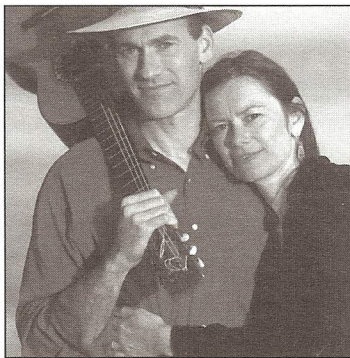
Call: 800 458-3435

December 7

Sweet Eugene's House of Java

College Station, Texas

(continued on the next page)



A native of Northern California, Adam Miller grew up a few blocks from historic Cannery Row on the Monterey Bay. He developed an early interest in folk music and began playing fingerstyle acoustic guitar at the age of 17. Inspired by Bryan Bowers, Adam took up the autoharp in 1994. He now plays both diatonic and chromatic 'harps using only his fingernails for picks.

An Academy Award Nominated film producer, Adam was the founding Music Director of KAZU fm in Pacific Grove and the former Creative Director of Intuit, Inc. He is a member of the Board of Directors of the Children's Experimental Theater and the Big Sur Arts Initiative. He has written a biography of folksinger Sam Hinton and he produced and authored the liner notes for Bear Family Records 1999 CD reissue of Mr. Hinton's 1947 Library of Congress recordings.

Adam performs with his wife, the singer and songwriter, Laura Lind. They are renowned for their inspired harmony singing and spare instrumental accompaniment. Their folk festival performances and grade school assembly programs have won them fans across the country. They have appeared at the San Francisco Free Folk Festival, The Santa Barbara Old Time Fiddler's Convention and the Willamette Valley Autoharp Gathering. Lind and Miller are the three time winners (1999, 2000, 2001) of the Leonard Reid People's Choice Award for Outstanding Musical Performance on the Open Stage of the Mountain Laurel Autoharp Gathering. Their CD, *Wild Birds*, a collection of 15 old-time country, traditional and contemporary folk songs, is receiving airplay in 14 countries and has received many accolades.

ADAM MILLER & LAURA LIND
PO Box 620754
Woodside, California 94062
650 851-7829
autoharper@earthlink.net
www.lauralind.com
Performanceschedule:

November 17
Berkeley Free Folk Festival
Autoharp Workshop (4 pm)
Berkeley, California
December 8
Benefit Concert for Golden Gate Homeless Center
Call 415 647-5050 for location

KAREN MUELLER
PO Box 80565
Minneapolis, Minnesota 55408
karen@karenmueller.com
www.karenmueller.com
Profile: AQ July '93
Performance schedule:
November 10
Area Dulcimer Club Fall Retreat
Pigeon Forge
Knoxville, Tennessee
November 15
Concert
Kingsport, Tennessee
November 16 - 18
Unicoi State Park
Dulcimer Festival, includes autoharp workshops and concert
Helen, Georgia
December 8
"Celtic Christmas" concert with Riverdance singer, Katie McMahon
Minnetonka, Minnesota
December 21
"Celtic Christmas" concert with Katie McMahon
Minneapolis, Minnesota

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518 563-5719
1-800-277-7695
rsansom@aldus.northnet.org
www.stanransom.com
Profile: AQ Winter '95
Performanceschedule:
November 13
Keene Valley Neighborhood House (2 pm)

HARVEY REID
Woodpecker Records
PO Box 815
York, Maine 03909
207 363-1886
info@woodpecker.com
www.woodpecker.com
Profile: AQ January '89
Performanceschedule:
November 10

Peterborough Folk Music Society (8 pm)
Peterborough Player's theater
Peterborough, New Hampshire
November 17
Sweet Harmony's Coffeeshouse (8 pm)
St. Andrew's Church
247 New Milford Turnpike
Marble Dale, Connecticut
December 1
Imagine Studios Presents (8 pm)
TBA
Amesbury, Massachusetts
December 7
Connecticut Audubon Center (7:30 pm)
Glastonbury, Connecticut
December 8, 9
Orange County Community College (7 pm)
Morrison Hall (The Mansion)
Middletown, New York
December 14
Blackstone River Theater (8 pm)
Cumberland, Rhode Island
December 20
Four Corners Grill (8 pm)
New London, New Hampshire
December 21
First Parish Church (7:30 pm)
Dover, New Hampshire
January 5, 2002
Muse Coffeeshouse (8 pm)
at the Gray Goose, 2 Young Road
Londonderry, New Hampshire
January 19
Living Tradition (8 pm)
250 E, Center Street
Anaheim, California
January 26
The Fret House
Covina, California

BILL and LAURIE SKY with Vickie Young
PO Box 70060
Nashville, Tennessee 37207
615 859-1419
billandlauriesky@hotmail.com
Profile: AQ April '90
Performanceschedule:
November 4
Jackson, Alabama
November 6
Forest, Mississippi
November 8
First Church of the Nazarene (7 pm)
Crowley, Louisiana
November 9 - 10
13th Annual Heritage Syrup Festival
Henderson, Texas
November 11
West Lake Baptist Church (1:30 pm)

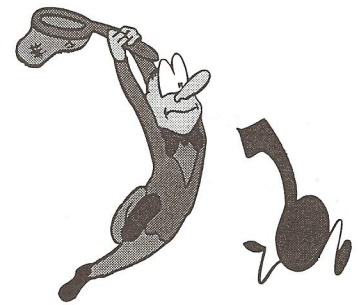
Shreveport, Louisiana
 November 13
 Benson, Louisiana
 November 14
 Texarkana, Arkansas
 November 15
 County Line Baptist Church (7 pm)
 Nashville, Arkansas
 November 16-17
 Yaberry Concert Series
 Moss Point, Mississippi
 November 18
 Mt. Olive Baptist Church (1 pm)
 Monroeville, Alabama
 November 25 - Ddceember 2
 Florida Resort Series
 Avon Park, Florida
 December 7
 Pumpkin Vine Baptist Church (7 pm)
 Dallas, Georgia
 December 8
 Peachtree City Adventist (5 pm)
 Peachtree City, Georgia
 December 9
 Union Grove Christian Church (6 pm)
 Fair Play, Georgia
 December 25
 Rodessa, Louisiana
 January 5, 2002
 Valley View (7 pm)
 Hammon, Oklahoma
 January 8
 Roswell, New Mexico
 January 9
 Hidden Valley Ranch (6:45 pm)
 Deming, New Mexico
 January 10
 Wilcox, Arizona
 January 11
 Quail Run Resort (7 pm)
 Arizona City, Arizona
 January 12
 San Pedro Territory
 Benson, Arizona
 January 13
 Britain's Chuckwagon Dinner Concert
 (2 pm)
 Yuma, Arizona
 January 18
 River's Edge Resort (7 pm)
 Winterhaven, California
 January 20
 Yuma Lakes Resort (7 pm)
 Yuma, Arizona
 January 24
 Imperial Hot Mineral Spa (7 pm)
 Niland, California
 January 25
 Sky Valley Parks
 Desert Hot Springs, California

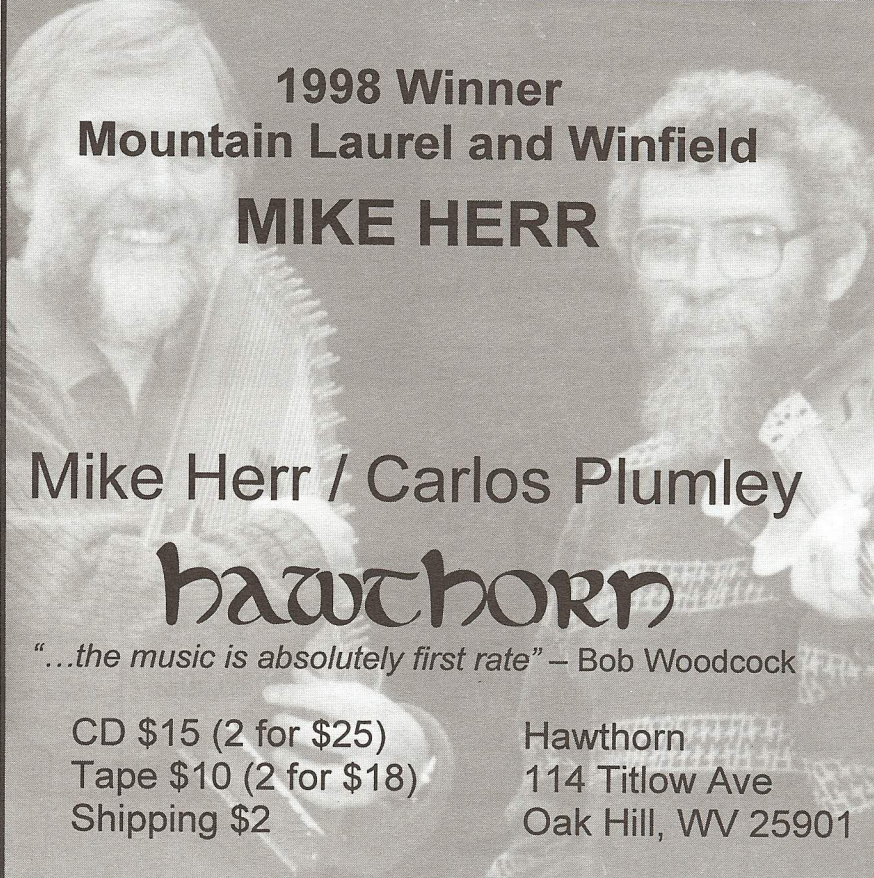
January 27
 Fountain Youth Spa (7 pm)
 Niland, California
 February 2
 God's Country (7 pm)
 Tucson, Arizona

DREW SMITH
 529 Ardmore Road
 Ho-Ho-Kus, New Jersey 07423
 201 444-2833
drewharpsmith@netzero.net
Profile: AQ July '89
 Performance schedule:
 November 28
 Alterra
 Wayne, New Jersey
 December 2
 Helen Hayes Rehab Center
 West Haverstraw, New York
 December 7
 Valley HC Center
 Emerson, New Jersey
 December 10
 Sunrise
 Wayne, New Jersey
 December 31
 First Night
 TBD

January 11
 Teaneck Library
 Teaneck, New Jersey
 January 21
 Valley HC Center
 Emerson, New Jersey

ALEX USHER
 2216 N. Elm Avenue
 Webster Groves, Missouri 63119
 314 961-8631
ooharp@aol.com
Profile: AQ Winter '96
 Performance schedule:
 December 10
 St. Louis Public Library
 St. Louis, Missouri





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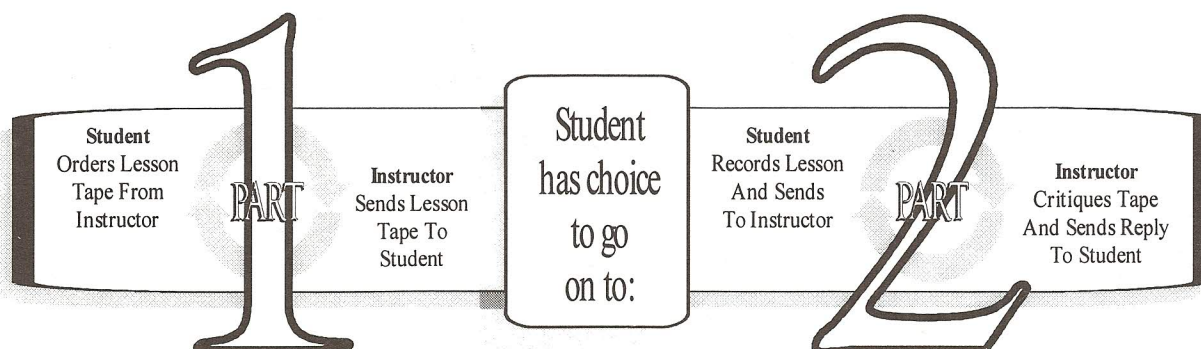
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Karla found her first autoharp about five years ago in the passenger seat of the family car – a surprise gift from her husband, Mark. Through a series of strange (and obviously Divinely ordained!) circumstances, she hooked up with Linda Huber and the Angel Strings Autoharp Club and was off and running! She is the 2000 Mountain Laurel Autoharp Champion and placed second that year in the International Championship at Winfield, Kansas.

Karla holds a Bachelor's Degree in Russian, but her main occupation these days is homeschooling her two sons, Aaron (age 12) and Benjamin (age 6). Family and music are important to her, but her greatest passion is the Lord Jesus Christ. She teaches Sunday School and her local church has become a regular playing venue and outlet for her mysterious attraction to unusual stringed instruments – in addition to chromatic and diatonic autoharp, Karla also plays bowed psaltery and hammered dulcimer. Originally from Baltimore, Karla and her family currently make their home in Hanover, Pennsylvania.



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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.

An Interaction lesson with Karla Armstrong

6647 Manor Drive, Hanover, Pennsylvania 17331
717 632-8099

What causes us to gravitate to the kind of music we do? Sounds like a topic for Cyberpluckers! I, for one, tend to shy away from the "you dumped me and left me to die in the alley" kind of love songs. Guess I'll never sing the blues or make it in Country Music! But I do love a good love song, the kind that extols a nice, healthy relationship! And if it has a good melody, so much the better!

"Peg O' My Heart" is just such a song. I was rummaging through some of my dad's old records, and I came across an anthology which included this song, a version recorded by The Three Suns. Although I don't recall hearing it as a child (or at any other time, for that matter), it was somehow familiar to me and I was automatically drawn to it. Perhaps I heard it in the womb, while my parents slow-danced; I'll never know. But it was the beginning of this autoharp arrangement!

Like many chromatic arrangements, this song requires frequent chord changes. And a bunch of them are minors. And some are even diminished chords. Resist the urge to panic! Fear not! Your left hand may not be your dominant hand, but it CAN be taught

to obey! It may require some hard work, but don't be put off by that. With practice and determination, you'll be surprised at what your brain is able to teach your hands to do! I think you'll find it's worth the trouble in the end.

To my way of thinking, the key to a good arrangement is CONTRAST. "Peg O' My Heart" lends itself to two particular contrasts which I'd like to address briefly in this lesson. The first is familiar versus unfamiliar. It would probably come as a surprise to many people that this song had lyrics, much less a verse. That is often the case. The lesser-known verse serves as a good foil to the familiar chorus, in this case providing a change in tempo and a totally different melody line. In some cases (although not this one), there is even a key change. Variety is the spice of life!

The second contrast that this song provides is what I would call "thick" vs. "thin." By that, I mean full, rich chords juxtaposed with clean, precise melody picking – two real strengths of the autoharp. The familiar chorus especially lends itself to this. The aforementioned version of "Peg O' My Heart" by The Three Suns is an

instrumental featuring the accordion. The autoharp does an excellent job in "mimicking" this full effect, then backing off to a sparser melody for the section beginning "sweeter than the Rose of Sharon."

This section is the "punch line" of the song. It calls for not only single-note accuracy but a chord change for virtually each note, making it the most difficult portion of the song. In striving for accuracy, I think in terms of "hooking" the individual melody string, thus isolating it and allowing it to come through loud and strong. This takes practice – going over it and over it until the pattern gets into your brain and your fingers.

On the lesson tape, I'll include a version by The Three Suns as well as my autoharp arrangement, taken apart, piece by piece. I hope you'll enjoy playing "Peg O' My Heart" as much as I do! In closing, I'd like to thankfully acknowledge the help of Kathie Hollandsworth. Since I don't read or write music notation, she graciously agreed to score this song for your use and I appreciate all of her time and effort.



Peg o' My Heart

arr. Karla Armstrong

C Am Em Am C Ddim⁷ D⁷ Am D⁷



Peg o' my heart, I love you! We'll never part, I love you!

D⁷ G⁷ Dm G⁷ Dm G⁷ C Em Dm C G⁷ F



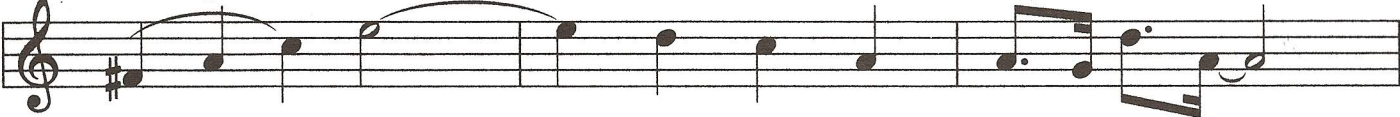
Dear little girl, Sweet little girl, Sweeter than the rose of Erin,

G⁷ Ddim⁷ G⁷ F G⁷ Cdim⁷ G⁷ C Am Em Am C Ddim⁷




Are your winning smiles endeared in', Peg o' my heart, your glances

D⁷ 3 Am D⁷ D⁷ G⁷ Dm



with Irish art enthralls, Come be my own,

G⁷ Dm G⁷ Em C Cdim⁷ C G⁷ C Dm Em G⁷ DmEm



come make your home in my heart. *Fine* Oh, my heart's in a whirl, over

Dm C G⁷ C G⁷ C F C Am Em Am Dm Ddim⁷



one little girl, I love her, I love her, yes I do! Al-though her heart is far a -

G⁷ G⁷ C F C C⁷ C G⁷ C

way, I hope to make her mine some - day. Ev' - ry

Dm Em G⁷ Dm Em Dm Em G⁷

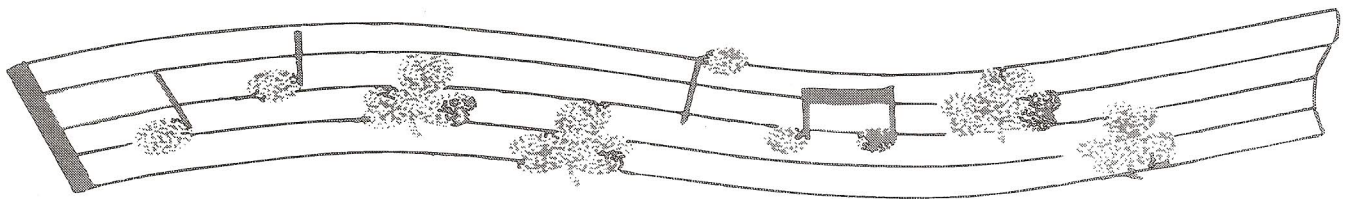
beau - ti - ful rose, ev' - ry vi - o - let knows, I

C G⁷ C F C Am Em D⁷ Ddim⁷

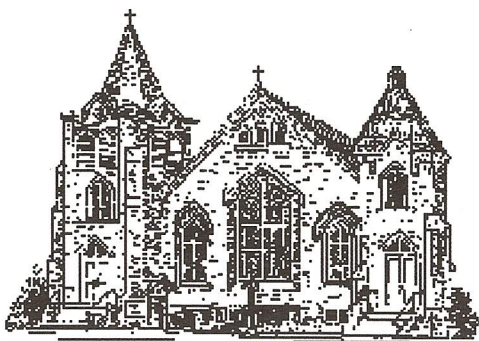
love her, I love her fond and true, And her heart fond - ly sighs, as I

D⁷ C D⁷ G⁷ C^{#dim7} G⁷ C^{#dim7} G⁷

sing to her eyes, Her eyes of blue, sweet eyes of blue, my dar - ling,
D.C. *al Fine*



Sacred Harp



by Mary Umbarger

The Canadian carol, *'Twas In the Moon of Wintertime* was originally written in the Huron Indian language in 1640. It was set to an old French tune by a Jesuit priest by the name of Jean de Brébeuf.

In re-telling the Christmas story, Father Brébeuf used symbols and figures that

would be understood by the Hurons, thus the hymn was incorporated into the Huron's oral tradition.

It was sung by the Hurons in Ontario until 1649, when Father Brébeuf was killed by the Iroquois, who destroyed the Jesuit mission and drove the Hurons from their

home.

Many of the Hurons fled to Quebec and it was there the carol re-emerged and was translated into both French and English. Today this version is still sung throughout Canada and it has been commemorated by a set of Canadian postage stamps.

'Twas In the Moon of Wintertime

Within a lodge of broken bark the tender babe was found;
A ragged robe of rabbit skin enwrapped his beauty 'round;
But as the hunter braves drew nigh, the angel song rang loud and high:
Jesus your King is born; Jesus is born, in excelsis gloria.

The earliest moon of wintertime is not so round and fair
As was the ring of glory on the helpless infant there.
The chiefs from far before him knelt with gifts of fox and beaver pelt.
Jesus your King is born; Jesus is born, in excelsis gloria.

O children of the forest free, O seed of Manitou,
The holy Child of earth and heaven is born today for you.
Come kneel before the radiant boy, who brings you beauty, peace, and joy.
Jesus your King is born; Jesus is born, in excelsis gloria.

'Twas In the Moon of Wintertime

.....The Huron Hymn

Am				F		Em		Am	
<p>'Twas in the moon of win - ter - time, when all the birds had fled, that</p>									
Am		/ Em Am Dm		Am Em Am Em		F / Em /		Am /	

				F		Em		Am	
<p>might - y Git - chi Man - i - tou sent an - gel choirs in - stead; be -</p>									
/ Em Am Dm		Am Em Am Em		F / Em /		Am /			

C		Dm		G7		C		Dm		G7	
<p>fore their light the stars grew dim, and won - dering hunt - ers heard the hymn:</p>											
C / G7 C		Dm C G7 /		C G7 Dm /		G7 Dm /		G7			

C		Dm		Em		F		Em		Dm		C		Em		Am	
<p>Je - sus your King is born, Je - sus is born, in ex - cel - sis glo - ri - a.</p>																	
C Dm /		Em Dm Em		F Em /		Dm / G7 C G7		Em /		Am							

Alan Mager & Karla Armstrong present ~

Colorfully Chromatic

"Five Foot Two, Eyes of Blue"

Words by Sam M. Lewis and Joe Young

Music by Ray Henderson (1925)

This is a great little ditty from the Charleston era. It's catchy and surprisingly easy to play. Can't you just picture flappers dancing to it?

The tune is made up of four phrases of eight measures each. The first, second and fourth phrases are virtually identical, and (even better) virtually all the melody notes are contained in the rhythm chords.

Notice the chord progression runs neatly around the circle of fifths. We love the sound of this progression, and it's so much fun to play.

The third phrase (beginning "Now if you run into. . .") has essentially the same rhythm chord progression as the other three phrases, but some of the melody notes are a bit more of a challenge to find.

Check out the little chromatic run turn-around at the end of the second line. It works as an introduction too.

We like using diminished 7th chords to get accidental notes, because they generally sound better than other alternatives. But for those of you who don't have them, we've indicated some other possibilities.

Have fun with this one, and stand by for more great chromatic tunes in future issues.

Five foot two, eyes of blue, But oh, what those five foot could do, — Has

an - y - bod - y seen my girl? —

Turned up nose, turned down hose, a flap - per, yes sir, one of those, — Has

an - y - bod - y seen my girl? _____ Now if you

run in - to, a five foot two, cov - ered with fur, _____

Dia - mond rings, and all those things, Bet - cha' life it is - n't her. — But

could she love; could she woo? Could she, could she, could she coo? — Has

an - y - bod - y seen my girl? _____

➤ Circled chords are rhythm chords

➤ A rhythm chord marked with an asterisk means that in rhythm accompaniment, the chord begins one beat earlier than shown. In melody playing, it cannot be played one beat earlier, as the melody note is not in the chord.

➤ The chord in parentheses is a rhythm device (turn-around chord) that does not sustain the melody note.

CHORD SUBSTITUTIONS

C°7 — D7, second line only

C°7 — F7, elsewhere

D°7 — G7

G°7 — C

Let's Doo-it!...

Autoharp Duets

with Nadine Stah White and George Haig

Playing music together with another musician is a great way to develop your autoharping skills. Some instruments seem to complement the autoharp's characteristic sound especially well. (I have a particular fondness for the way that the sound of a flute or penny-whistle blends with that of the autoharp.)

When two autoharps get the chance to play together, it's a special opportunity to create a fully blended, rich sound and to share the excitement of building a piece of music between you. It's also a great chance to stretch and extend your listening skills and your ability to play in time. A successful duet can become much more than the sum of its individual parts!

Getting started:

- *Check your tuning* before you start playing, it's important that both autoharps are in tune with each other. (Use an electronic tuner so there's no question of whose 'ear' is right.) There are few things worse than an out-of-tune duet.
- *Choose music that both of you already know and can play well.* This means agreeing on the music in advance. You can decide to create your own duet arrangement (in which case you will both need to agree to use the same pattern of chord changes), or you may prefer to learn one 'part' of a formal written duet.
- *Choose music that you can play from memory* (whether you prefer to play 'by ear' or learn tunes from sheet music). You will need to look at your duet partner, not your sheet music.
- *Practice to play the tune as 'cleanly' as you can* (i.e. without hitting lots of extra notes). With two autoharps playing at the same time, clean picking will keep your duet from sounding 'muddy' and confused.
- *Pick a steady tempo which both players can maintain throughout the entire piece.*

Choosing a tune:

- Some tunes lend themselves particularly well to autoharp duets. In general, it's much easier to play a duet on a slow or a moderately-paced piece.
- A tune with clearly supporting rhythm is helpful for beginning duets (waltzes can be great!).
- If you and your duet partner are producing your own duet arrangement, it can be a good idea to choose a tune for which at least one of you already has an idea of how harmony might support the melody line. However, don't worry if this is not the case, because the chord structure of the autoharp itself can help you discover effective harmony lines (see 1 below).

Type of duet – *Your choice, to suit you:*

1. *Improvise a free-floating duet* – If both players are using the same chords and keeping to the same tempo, it's possible to create harmony lines by reaching to different sections of the 'harp – either above or below where the melody is. Usually there will be an agreed plan beforehand about who will play the melody – often (but not necessarily) with the melody being passed back and forward between the duet partners.
2. *Arrange your own 'set' duet* – Decide how many times you will play the tune, choose who leads off with the melody, and whether it will pass back and forth from one person to the next. Plan to include high harmony, low bass notes, fills, patting and any other supportive techniques. Experiment and then decide on where these techniques will 'come in.'

It is a good idea to try to build in some kind of 'progression' in the arrangement you devise for your do-it-yourself arrangement. For example: start with a simple beginning (first time through the

tune), build increasingly more complicated 'middle' versions {second, third times through or more), and lead up to a clear, planned ending (last time through). This kind of arrangement 'evolves' between the two players, to the point where it is more or less 'fixed' – as 'set' as you decide it will be.

3. *Learn and perform someone else's written-down duet arrangement* – In this case, you need to invest some time in advance of your duet session in order to learn an arrangement which has been devised by someone else. The first and second parts are written out for each player. Each person plays a different melody, but the two fit together. If this is your preferred approach, I highly recommend the publication "Autoharp Duets" by Tom Schroeder. (Details at the end of this article.)

Duet Dos and Don'ts

- *Watch your partner like a hawk!* Arrange your seating so you can **Look and Listen!**
- *Leave 'space'* for the other person's playing. Too many autoharp strings vibrating at the same time produces that 'muddy' sound which will obscure the melody you are playing.
- *The person who is playing the melody line should be slightly louder than their duet partner.* This is still true in duets where the melody is 'handed back and forth' between partners – when it's your turn to play the melody, then increase your volume slightly, when you 'hand over' the melody to your partner, then back off and let them play slightly louder than you do.

A note on 'rounds' – Rounds make good duets for beginners because they are usually easy to play and you already know how a lot of them go. Rounds are divided into different starting points. A possible starting point is indicated by a * in the

piece below. The first player starts the tune and plays several measures. Then the second player starts the tune at its beginning when the first player reaches the indicated starting point. Rounds have one, two, three or four starting points. The

wonderfully satisfying way to extend your autoharping capabilities and have fun at the same time.

- It's a great incentive to practice a simple melody line so that you can play it as 'clean' and clearly as possible, with the

Notes on the other two tunes:

The Hornbeam is a modern English tune written by my friend, Mark Fry. It's a lovely, simple, lilting waltz which lends itself well to 'free-floating' improvised or 'set' improvised duets. I have chorded it for diatonic autoharp.

The same is true of *Lea Rigg*, a traditional Scottish tune (Robert Burns used it for one of his love songs). This version has been chorded for diatonic autoharp by Lucille Reilly.

Both of these tunes are beautiful when played at a moderate, lilting pace (although I understand from Lucille, that *Lea Rigg* is also speeded up and played as a contra-dance tune in the USA).

Frère Jacques (Are you sleeping, Brother John?)... a familiar French round

*
G D G / G D G /
Are you sleeping, Are you sleeping

*
G C G / G C G /
Bro - ther John, Bro - ther John?

*
[G C][G C] G / [G C][G C] G /
Morn - ing bells are ring - ing, Morn - ing bells are ring - ing,

*
G D G / G D G /
Ding, Dang, Dong, Ding, Dang, Dong.

Note: Notes within brackets "[]" receive one beat. (i.e [1 &],[2 &], 3, 4)

Alternative phrase: "Life is but a melancholy flower."

Start off: Life is but a, Life is but a

Melancholy flower/ Melancholy flower ...

Repeat these words with the odd break point for the next two lines and spot the musical 'joke.'

second player can start at any of these starting points, and it will still work. If you have more than two players, each player can begin at a different point. All players in a round play at the same volume.

Tom Schroeder's publication, "Autoharp Duets", a collection of duets in notation and autoharp tablature is available directly from Tom. You can email Tom Schroeder at AnArtAuto@hotmail.com. One of his duets, the old English tune *Nonesuch*, is printed in this article.

Starting out on a very basic tune like this is a great idea – even if you normally play from music, I would encourage you to 'work this one out' by ear (with just the basic chord structure given above as a guide.)

When duetting, it is important not to let *anything* get in the way of your focus on your playing partner. Having to look at a sheet of music stuck on a stand will invariably keep you from looking at the person who needs your good concentration.

The bottom line: playing duets is a

minimum number of extra unwanted notes.

- For those who rely on reading tunes from sheet music, it's a good reason to learn a few melody lines by heart.

- For everyone, it's the chance to create a little bit of the 'festival magic' which happens when auto harpers come together – but you can make this happen all year 'round.

So, go ahead and give it a try! ... *and have fun!*



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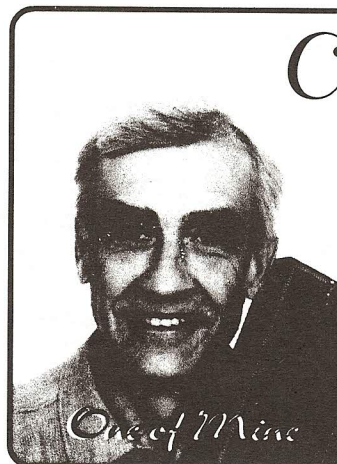
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#1 Lea Rigg

Traditional; chorded by Lucille Reilly

G C G Am Em C Bm

Bm O	G / / C	G O G /	Am / O Am O Am O	Em / C Bm O
------	---------	---------	------------------	-------------

G C G C G

G / / C	G O G /	C O C O C O	G / / :
---------	---------	-------------	---------

G C Em Am C Am Em C Bm

G C O C O Em /	Am O Am O C	Am / O Am O Am O	Em / C Bm O
----------------	-------------	------------------	-------------

G C G C G

G / / C	G O G /	C O C O C O	G / / :
---------	---------	-------------	---------

O = Open Chord

2 The Hornbeam

by Mark Fry © 1998 used by permission; chorded by Nadine White

G C G Em C G

G	O	G	O	G	/	O	G	C	/	G	/	O	G	O	G	Em	O	Em	C	/	G
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	---	----	---	---	---

D C G Em C G D C

D	O	C	G	O	G	Em	O	Em	C	/	G	/	O	G	/	O	D	O	D	C	:
---	---	---	---	---	---	----	---	----	---	---	---	---	---	---	---	---	---	---	---	---	---

D G C D G D

D	O	D	/	/	G	O	G	/	/	D	O	C	O	D	G	O	G	D	/
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

D7 G C D G Em G D G

/	/	O	D7	/	/	G	O	G	/	/	D	O	C	O	D	G	O	Em	G	/	D	G
---	---	---	----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	---	---	---	---

O = Open Chord

#3. Nonesuch

First Part

Musical score for the first part of "Nonesuch", measures 1-3. The system includes a vocal line in 4/4 time and a piano accompaniment with guitar chord diagrams and fretting instructions.

Chord Diagrams:
 Dm: x02321 (T: 2, A: 3, B: 2)
 C: x32311 (T: 3, A: 2, B: 3)

Fretting: Downstrokes (↓) and upstrokes (↑) are indicated for the bass strings (A and B) to produce the following notes:

Notes: a a f g a f e d a a f g a f d

Musical score for the first part of "Nonesuch", measures 4-6. The system includes a vocal line and a piano accompaniment with guitar chord diagrams and fretting instructions.

Chord Diagrams:
 Dm: x02321 (T: 2, A: 3, B: 2)
 C: x32311 (T: 3, A: 2, B: 3)

Fretting: Downstrokes (↓) and upstrokes (↑) are indicated for the bass strings (A and B) to produce the following notes:

Notes: f e c d e f e d f e c d e f d

Second Part

Musical score for the second part of "Nonesuch", measures 7-9. The system includes a vocal line and a piano accompaniment with guitar chord diagrams and fretting instructions.

Chord Diagrams:
 Dm: x02321 (T: 2, A: 3, B: 2)
 C: x32311 (T: 3, A: 2, B: 3)

Fretting: Downstrokes (↓) and upstrokes (↑) are indicated for the bass strings (A and B) to produce the following notes:

Notes: d f e f d a d f e f d

Musical score for the second part of "Nonesuch", measures 10-12. The system includes a vocal line and a piano accompaniment with guitar chord diagrams and fretting instructions.

Chord Diagrams:
 C: x32311 (T: 3, A: 2, B: 3)
 Dm: x02321 (T: 2, A: 3, B: 2)

Fretting: Downstrokes (↓) and upstrokes (↑) are indicated for the bass strings (A and B) to produce the following notes:

Notes: e g f e d a e g f e d



One

As the soot and dirt and ash rained down,
 we became one color.
 As we carried each other down the stairs of the burning building,
 we became one class.
 As we lit candles of waiting and hope,
 we became one generation.
 As the firefighters and police officers fought their way into the inferno,
 we became one gender.
 As we fell to our knees in prayer for strength,
 we became one faith.
 As we whispered or shouted words of encouragement,
 we spoke one language.
 As we gave our blood in lines a mile long,
 we became one body.
 As we mourned together the great loss,
 we became one family.
 As we cried tears of grief and loss,
 we became one soul.
 As we retell with pride of the sacrifice of heroes,
 we become one people.

We are
 one color one class
 one generation one gender
 one faith one language
 one body one family
 one soul one people

We are The Power of One. We are United.
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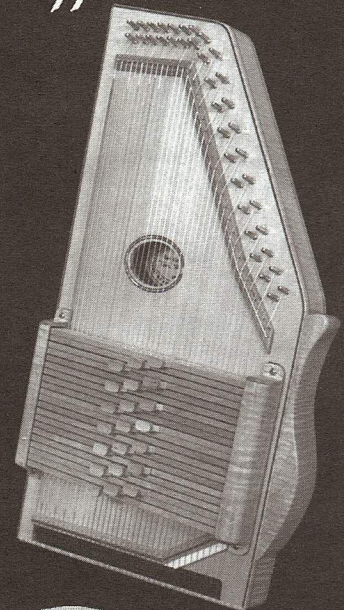
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Drew's "Tip-of-the-Day"

by Drew Smith

SYMPTOM: You are getting sounds from notes other than in the chord you are pressing. When you press still harder, the chord *still* sounds the same. And, you have double checked your tuning and are sure that all strings are tuned to their proper pitch.

THE PROBLEM: Most likely you will find that the culprit is a missing piece of felt, or a piece of felt that has shifted from its proper position. It is also possible that the original factory or luthier felt positions were faulty (but this is uncommon). Your chord bar might also have been refelted, but placed backwards on your 'harp. Also see * below, which pertains to 12 and 15 bar models.

ANSWERS: Examine the chord bar carefully as to how it lays over the strings, and sound the strings that match up to the spaces in your felt, to be sure they are the strings that should sound. Be certain that the spaces between the felt blocks allow the sounding string to be centered within the open space.

If any felt blocks are missing, it's better to replace the felt for the whole bar so that all the felt height is uniform (no chunks higher or lower than the others). It's risky to replace only a chunk or two from another lot of felt.

If felt blocks are shifted (this is not uncommon), either move them back into place, or refelt the whole bar ... as the original adhesive used may cause the shifting problem to continue.

If somehow the chord bar was placed in backwards, well, just turn it around and test it again to be sure.

* On 12 and 15 bar 'harps with old style OSI chord bar holders ... many 'harps were made with spacer shims at one or both ends of the chord bars. The shims were placed behind the spring(s) and were meant to take up the slack of loose fitting bars within their holders. They were shimmed to cause the chord bars to properly damp the strings. Without the shims, the chord bars could have an inordinate amount of shifting to one side or another and cause the bar to cover wrong strings. New shims can be made from thin plastic wallet size bank calendars, to eliminate the excess end play and cause

the felts to properly fall over the strings.

The excess chord bar play really is caused by the bar holders not being installed with the close tolerance of spacing to accommodate the bars. Therefore factory shims were used to make it fit better.

When refelting 12 or 15 chord bar models, you can solve the problem of excess end play by simply letting the felt extend out a bit at each end, and then trimming it to fill the excess space (again being sure that the strings center in the felt openings). This works better than shims.

SYMPTOM: The chord bar you are pressing down gives you all the proper notes ... but there is a strange "twanging" sound from one of the notes.

THE PROBLEM: A likely culprit could be a section of felt from another of your chord bars is touching a "sounding" string. Or a string itself might be vibrating in a groove of its own making. Both of these can cause a "twanging" sound.

ANSWERS: Sight through the bottom of your 'harp and look between the bottom of the chord bars and the bed of strings to see if anything is hanging down too low and touching the strings. Be sure there is clearance and that no felts come so close that they almost touch. I personally like to be able to push each bar down a distance to damp the strings.

If necessary, open up the chord bar holders so you can lift up and examine each chord bar, one-by-one. Check to see if any of the felts are dropped or "hanging" down. Check the clearance again and string centering.

ANOTHER ANSWER: The problem might not be the felt or chord bars at all. Instead, the "twang" could be caused by a groove worn into the vibration spot at either or both ends of the strings. This problem is a bit more predominate on "A" model type factory and luthier 'harps ('harps that have rods over which the strings ride and vibrate. You cannot stop strings from causing grooves to be worn into their bridges. It's a fact of life!

FIX IT: Loosen the offending "twanging" string enough so that you can examine

both ends for the visible grooves. Use a small screwdriver and carefully burnish away the groove until it disappears. Both ends! Then lightly also burnish the underside of the string at its vibration points before retightening the string and retuning. The "twang" most likely will have disappeared!

If many grooves have been worn into the bridge rods, then you can easily rotate the rods to allow the strings to vibrate on fresh metal (as they did when the 'harp was new). For 'harps that have one piece bent rods, you can remove the rod and insert 2 or 3 piece straight sections of 1/8 inch brass brazing rod. This is available at most any welding shop at low cost. Cut the pieces to fit, smooth the ends of each rod piece, fit them under the loosened strings, and retune the 'harp. It's also a good time to do all this if you intend to change strings!

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My Australian Harp Re-visited

by Ian Champ

After e-chatting with Mary Ann recently, we both thought I should get around to writing a follow-up to my article in *AQ* (see "Best Laid Plans", Volume 11, # 3, Spring '99). In that article, I told the tale of how I had set out to build – with lots of help from my friends – an autoharp made from Australian timbers. The timbers I'd selected were:

- King Billy Pine for the soundboard. This is without doubt, the best Australian timber for soundboards. Thought by many luthiers to be the finest sound-board timber on the planet. It's very rare now and difficult to obtain. King Billys grow only about 2mm a year and live to be about 3000 years of age. A tree that old *must* have an old-timey sound! It has a pretty salmon-pink col-ouring and a simply gorgeous fragrance.

- Blackwood for the back. A lovely, readily available tonewood commonly used by Australian luthiers for the back and sides of guitars, mandolins, etc.

- Myrtle for the sides and chord bars. Myrtle is a striking wood with rich red, brown and almost orange tones. It is a close-grained timber used in high quality furniture, joinery and cabinet making.

At the end of that article, I had a lovely autoharp that would self-destruct

each time I tensioned up the strings. Initially the fine tuner pulled free of the base of the 'harp, and when the tuners were fixed more solidly to the base, the base itself pulled free of the rest of the frame.

At the Easter 2000 folk festival here in Canberra, Australia, I caught up with Evan Mathieson – probably Australia's most experienced autoharp maker and player – and asked him what he would recommend. Evan said he'd be happy to take the 'harp away and fit a new, larger base that was integrated into the sides of the instrument rather than merely glued to them. Luckily I had plenty of myrtle left after making the sides of the 'harp so I gave Evan a piece to use for the new base block.

When I next saw my autoharp it had been tuned to standard chromatic tuning for several weeks without showing any signs of stress. However, my felts were cut for a D/G tuning, based on a table of diatonic tunings from a back issue of *Autoharp Quarterly* ...

The majority of strings are tuned a semi-tone or two sharp of standard tuning. No doubt all this extra tension had contributed to the downfall of my autoharp. The next question was, would this extra tension still be a problem now that Evan had strengthened the base?

I was too timid to find out. Instead, I studied the difference between the

standard chromatic tuning and the diatonic tuning. With a bit of thought, I came up with a variation on the diatonic tuning I'd originally tried.

This new tuning meant that none of the strings would be tuned higher than standard tuning – thus my instrument would have slightly less tension than a standard chromatic autoharp. Unfortunately it also meant I'd have to strip off my existing felts and glue on new ones. Never the less I decided that this was the way to go and got busy changing the felts.

That was more than a year ago now, and my autoharp is still going strong. It sounds great and holds its tuning very well and, most importantly, has not looked like pulling itself apart again.

How's my playing coming along you might ask? To be honest, I've not been able to put as much time into learning to play as I would have liked (because of some stiff competition by way of a lovely guitar that my friend Dan Dubowski has built for me). However, I have learnt a few tunes and I even took it along to a few sessions at this year's folk festival.

I caught up with Evan again at this year's festival as well. He held an autoharp workshop with a surprising number of Aussie 'harpists (and potential 'harpists), coming along to hear Evan cover some of the basics of autoharp playing and maintenance. Evan and his wife, Lyn, were thrilled to find that my 'harp was still healthy and going strong.

Before I go, I'd like to share with everyone a great tip that Evan gave me. If your autoharp doesn't show you the tuning for each string alongside the fine tuners, you can add this yourself as follows: Start by measuring the distance between your strings at the fine tuners, then type your tuning schedule into a word processor using the on-screen "ruler" to make sure you have each note spaced to match your string spacing. Print this out on plain paper and check that it

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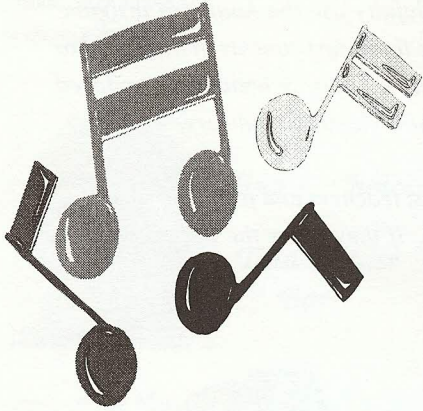
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Ian's 'harp now that he has re-worked it.

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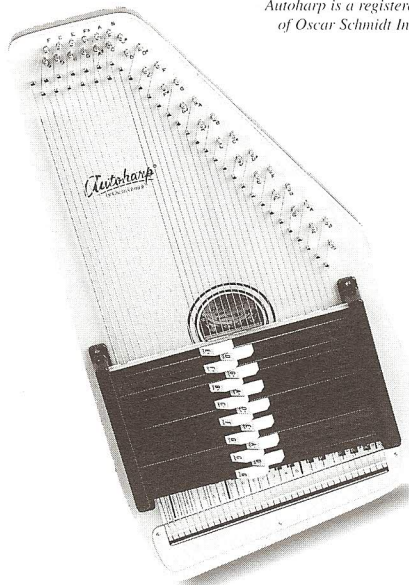
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P.S.

Postscripts

FROM HARPLAND

by Mary Umbarger

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

What more can be said – life has been different since September 11th. It probably has changed for all of us in some way. We have experienced the horror of anger gone unchecked. The horror of all the lives that were lost, the many that are forever scarred in some way, the ongoing acts of forms of terror, has left us with emotions of fear and sadness to deal with

The bright spot has been the love and support we have shown to each other. We have heard from autoharp friends all over the world – Nadine and Ian White, Heather Farrell-Roberts, Mike Fenton, John Dallas – to only mention a few.

I know that we all used music as a source of soothing not only our souls, but to help others cope. Following, you will notice what has been going on to uplift the spirit and help the song return.

Judy Ganser's son and his wife both work in downtown Manhattan. Adam witnessed the collapse of the second building. Judy, we are all so thankful that they escaped the attack.

By the way, **Judy** donates a concert each summer to the Heyde Center for the Arts and this year her concert of old timey and Celtic music brought in more funds than any other concert. GO, JUDY!

On the 13th, **Alice Gille** entertained a group of seniors in Whitehall, Pennsylvania. Alice says that when she arrived they were all talking about this national tragedy and in a somber mood. Following a prayer for our nation, she began to play *Do Lord*, Carter music and some great American songs and soon her audience was smiling and singing!

Eileen Roys played a patriotic Prelude for the congregation of Kent Island UMC. It was well received. It blessed the hearers and also the musician!!

Out and about

Shirley Love and Valta Sexton picking and singing at the annual Rackensack Society Concert.

Karen Stevenson playing her autoharp and singing from noon to 5 pm at the historic Van Campen Inn in Walpack, New Jersey.

Beryl Martin attending the Sore Fingers Workshop in England – then coming home and placing 3rd at Winfield! Congratulations.

Melanie Koenig, "Miss Melanie", using her autoharp with school children. Melanie also attended **Mike Fenton's** class at Swannanoa and came home inspired to greatness!! She is going to document her school classes' progress with the autoharp and report in *AQ* later in the school term.

Siegfried Knöpfler visiting Tampa and picking up his new Zephyr Hill 'harp from **Mark Fackeldey**.

Top three winners at Galax were: **John Hollandsworth, Ronnie Burroughs and David Kilby**.

"The Hoosier 'Harper", **Maurice Dill**, is one busy fellow! He acquainted hundreds of thousands of visitors to the annual "Kunstfest" in Historic New Harmony, Indiana with the sounds of the diatonic 'harp and is returning to Historic Collinsville, Tennessee for the Homecoming Fall Pilgrimage. Keep up the good work, Maurice!

Betty Waldron was at the workshop at Galax this year. Boy, was it good to see her again!!

We have several that I know about on the sick list: **Marty Lane, Bobby Price, Jack Barnett, Judy and Glenn Barrett** (she broke her arm and he had eye surgery). **Ian White** had successful hip surgery, and **Cecil White** had a stroke. Get well, guys, there's an awful lot of music to learn!!!

Two autoharp sightings! **Dan Trigoboff** noticed in Vanity Fair a special section of movers and shakers in the music industry. There is a shot of the **Johnny Cash** family with **June Carter Cash** holding her Orthey 'harp. And **Pete Daigle** heard an autoharp on a commercial for MetLife – three chords, but you gotta start somewhere!

Wedding bells!! **A. J. Bashore** and

Kelly Lambert were married on his farm in Danville, Pennsylvania on September 8th. They had a covered dish banquet followed by a great music jam. That's the way to do it!!

Ginny Reid and Bobby Price traveled to Virginia to be with his family for their wedding on September 23rd. They live in Pennsylvania and enjoy playing music there along with Ginny's daughter, Michaela.

Tina Louise Barr is another of our busy 'harpers. The Modesto, California cable TV station used a selection from her "Rock-It 'Harp" CD for a Public Service announcement for the American Heart Association. She also did a live solo performance on the Santa Cruz station in October. As if that wasn't enough, she gave workshops at the California Bluegrass Association Festival and the Northern California Bluegrass Festival and followed that up with a live radio performance for the Northern California Festival in Hollister.



We regret to report that **Cecil Null**, long time autoharper, died on August 26th. Cecil, along with Maybelle Carter, helped develop the Appalachian model 'harp for Oscar Schmidt. His song, "I Forgot More Than You'll Ever Know About Him" was at the top of the country music charts a few years ago. We send heart-felt condolences to his wife, Annette.



I still am collecting pictures for our Rogue's Gallery, which Mary Ann has promised to publish when we get enough gathered together. Now, I'm not just looking for the "pros", if you play an autoharp just in the privacy of your own home, we want you, too!! So send in those pics!

I leave you now with a great idea from **Laura Lind Miller**. Some years back she and some friends had an impromptu "Patriotic Caroling" all around the small town they were in. People came out of their homes and cheered. Laura said it was a really great feeling and suggests that something like this could resurface at this time and be well received. Let's try It!!!

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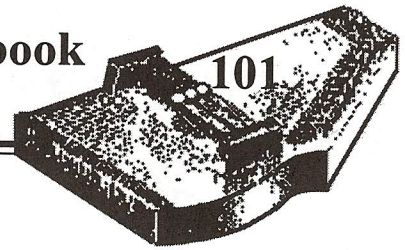
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Reuben and Rachel (2) D

∨
D / / / / / / / /
Reu-ben, Reu-ben I've been think-ing

D / / / / / / / /
Life is some-times awf-ully queer.

D / A / D / / / / /
No one knows where we are go-ing,

D / / / / / / / /
No one knows why we are here.

2.
Rachel, Rachel I've been thinking
Those re true words that you've said;
We sleep all night when we are living,
Sleep all day when we are dead.

3.
Reuben, Reuben what you're saying
May be true and may be not;
All I know is just one thing,
What it is, why I forgot.

4.
Rachel, Rachel I've been thinking
By the stars that shine above,
You're the sweetest gal in Hickville,
That is why it's you I love.

Sweet Bunch Of Daisies (3) Em

∨
Em // D7 // / Em // // C // // / G7 // //
Sweet bunch of dai-sies, brought from the dell,

Em // D7 // / Em // // A7 // // / D7 // //
Kiss me once, dar-ling, dai-sies won't tell.

Em // D // / Em // // C // // / G7 // //
Give me your pro-mise, oh, sweet-heart do,

C // // / G // // A7 // D7 // / G // //
Dar-ling I love you, will you be true?

Kentucky Babe (2) C

∨
[C //][//][Am //][//][C //][//] Am /
'Skeet-ers am a hum-min' on the hon-ey-suck-le vine;

C / / / / G7 //
Sleep Ken-tuck-y Babe.

[Dm //][//][G7 //][//][Dm //][//] G7 //
Sand-man is a-com-ing to this lit-tle babe of mine,

D7 / / / / G //
Sleep, Ken-tuck-y Babe.

[C //][//][//][//][//][//][//][//] //
Sil-very moon is shin-ing in the hea-vens high a-bove,

[//][//][//][//][G7 //][//] //
Bob-o-link is pin-ing for his lit-tle lad-y love;

[G //][//][Fm //][G //][Fm //][//] //
You is might-y luck-y, Babe of old Ken-tuck-y,

G / / / / G7 //
Close your eyes in sleep.

C // // // //
Fly a-way,

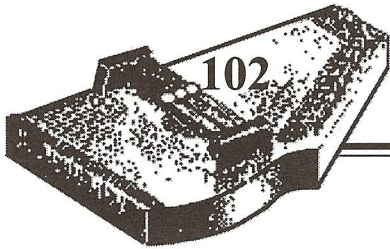
[C //][//][//][//][//][//][//][//] //
Fly a-way Ken-tuck-y Babe, fly a-way to rest,

G7 // // // //
Fly a-way,

[G7 //][//][//][//] / [C //][//][//][//] //
Lay your lit-tle wool-y head on your mam-my's breast.

Ab // // C // // Ab // // C // //
HmMMMM, HmMMMM,

C / A7 / Dm / G7 / C // // // //
Close your eyes in sleep.



Autoharp Songbook

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Up On the House Top (2) F

▼
F [/ /] / [/ /] / / //
Up on the house - top, the rein - deer pause;

B^b / F / C7 / //
Out jumps good old San - ta Claus;

F [/ /] / [/ /] / / //
Down through the chim - ney with lots of toys,

B^b [/ /] [F /] / C7 / F /
All for the lit - tle one's Christ - mas joys.

Chorus:

B^b / // F [/ /] //
Ho, ho, ho, who would - n't go?

C7 / // F [/ /] //
Ho, ho, ho, who would - n't go?

F [/ /] / / B^b / //
Up on the house - top, click, click, click,

F [/ /] [/ /] / C7 / F /
Down through the chim - ney with good St. Nick!

Christmas Is Coming (2) C

▼
C [/ /] [/ /] / [Dm /] [/ /] C /
Christ - mas is com - ing, the geese are get - ting fat;

[Dm /] [/ /] [C /] [/ /] G7 / C /
Please to put a pen - ny in the old man's hat,

[Dm /] [/ /] [C /] [/ /] G7 / C /
Please to put a pen - ny in the old man's hat.

2.
If you have no penny, a ha' penny will do;
If you have no ha' penny, a farthing will do;
If you have no farthing, then God bless you!

Here We Come A Wassailing (2) G

▼
[G /] [/ /] [Em /] [/ /] [Am /] [/ /] D7
Here we come a was - sail - ing a - mong the leaves so green,

[C /] [/ /] [Am /] [/ /] [D7 /] [/ /] /
Here we come a wan - der - ing, so fair to be seen.

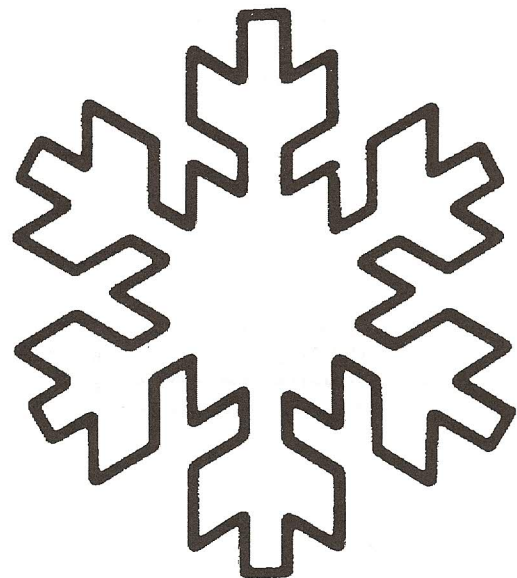
[D7 /] G [/ /] Em [/ /] [Am /] [/ /] D7
Love and joy come to you, and to you your was - sail, too

[D7 /] G [/ /] [Am /] [/ /] [Em /] [/ /] Am
And God bless you and send you a hap - py new year;

[Am /] G [/ /] [D7 /] [/ /] G
And God send you a ha - py new year.

2.
We are not daily beggars that beg from door to door,
But we are neighbor's children who you have seen before.
Love and joy come to you and to you your wassail, too.
And God bless you and send you a happy new year,
And God send you a happy new year.

3.
God bless the master of this house, likewise the mistress, too.
And all the little children that round the table go.
Love and joy come to you and to you your wassail, too.
And God bless you and send you a happy new year,
And God send you a happy new year.



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The Autoharp Owner's Manual

Everything from Maintaining to Building an Autoharp

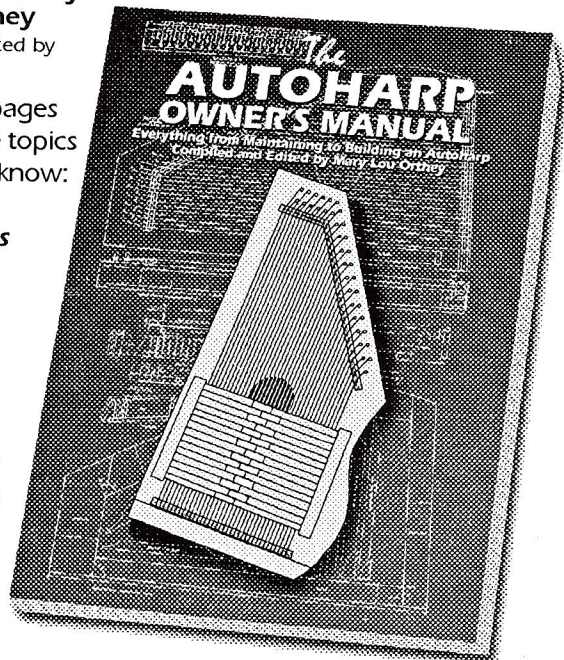
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Approximately 150 pages covering many of the topics autoharppers need to know:

- Maintenance
- Tuning and Chords
- Conversions
- String Schedules
- Add-Ons
- Mechanics
- Performance
- History

Compiled and updated from the first nine years of *Autoharp Quarterly*® magazine. Look for it soon in the AQ Market Place!



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Dedicated to the
Autoharp Enthusiast

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