

Autoharp Quarterly®

The International
Magazine
Dedicated to the
Autoharp Enthusiast

NEW!!!!

Email address:

**[ahquarterly@
attbi.com](mailto:ahquarterly@attbi.com)**

Adam Miller
gives us *Maria*

Alan and Karla
present a patriotic
medley

Ron Wall and his
new autoharp
by *Karen Daniels*

Planxy Barrett
by *Siegfried
Knopfler*

**Autoharp Hall of
Fame Members**
in brief

Tom Schroeder
tells us about his
Triplets

Sacred 'Harp
*Jesus, Lover Of
My Soul*
by Charles Wesley

**The Annual
Clubs
Directory**



Sara Carter's hands ... from a 1933 publicity photo

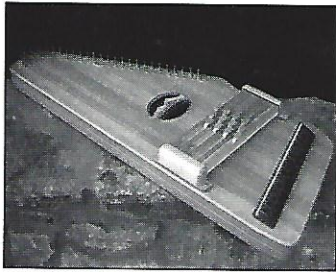
Photo submitted by Bob Woodcock

Winter 2002
Volume Fourteen, Number Two
Six Dollars

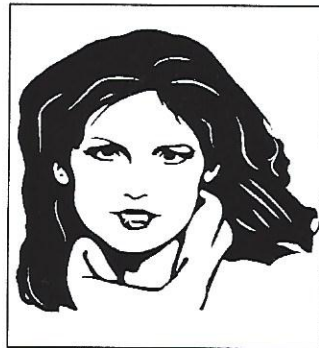
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WINTER 2002

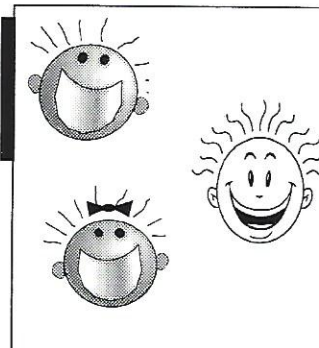
Autoharp
Quarterly
The International
Magazine Dedicated
to the Autoharp Enthusiast



6 Ron Wall shares his new autoharp and its development



20 Adam Miller tells us about *Maria* from "West Side Story"



36 Tom Schroeder says it's fun to play with Triplets

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From a 1933 publicity photo.
Submitted by
Bob Woodcock

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To And From The Editor



Dear Readers;

First of all this time, we have *another* new email address. Our electronic mail address is now ahquarterly@attbi.com. I hope this is the last change we will have to undergo. This is all due to the bankruptcy of Excite and the subsequent change-over to a new system set up by AT&T Broadband.

Next, we have exciting news about our web page. Thanks to the expertise of Lindsay Haisley and Ivan Stiles, we are adding several new features. The one that pleases me most is the addition of music to our site. We are going to be featuring a different artist each month (yes, month) which means we will be playing a track from one of their recordings, have a short biography, discography and a photo so you can see and hear an artist in whose work you are interested. How we will decide the order of appearance has not been decided at this point, but we will try to make a fair and reasonable decision about it.

Another change in the web page includes pictures of the items in the Market-Place so you can see just what color Blue Hoot is or what an ACRI pick looks like, etc. Space limitations obviously prohibit such photos in the print magazine, but we have no such limitations on the web.

Another addition that is still just in the "thinking" stage is a listing of all the folks, (and their proclamations) both active and posthumous, who are in the Autoharp Hall of Fame. We have had a request for this information and I think it is something folks will find interesting.

These are exciting times for the autoharp community with our numbers growing on an almost daily basis and we are happy and proud to be a part of it. Perhaps the day will yet come when *no one* will say, "What is that instrument? Is it anything like a banjo?" With folks like Taeko Ikegaya and Kazuko Yamashita in Japan, Nadine Stah White and Mike Fenton in England, Evan Mathieson in Australia and all of you in this country spreading the autoharp word our beloved instrument is experiencing real growth. Keep up the good work!

I want to let you in on a little behind-the-scenes story because I think it points up in a very real way just how much effort by so many people goes into each issue of *AQ*. *I certainly do not do it by myself!*

Avonne Hathcock of Nashville, Tennessee sent me a newspaper clipping last October about a unique band of young people and their teacher. You will see it in this issue and I think you will see why we just *had* to find out more about this remarkable lady and her group. I contacted the paper from which the article came and was given almost instantaneous permission to reprint it. However, the cost of the pictures was way beyond our budget (although I completely understand the reason and am not in the least upset by it).

So I called Avonne and she went to work on finding someone who might have taken pictures of the group and who might be willing for us to use them. No luck. I wrote to the teacher in care of the school. The letter was returned as "undeliverable." I called the phone number. No answer. I called Avonne again and she suggested that I contact Barbara McCuistion because Barbara lives not too far from the school. Barbara has tried and tried to contact the school or the teacher. No luck. Finally, as time was running out for this issue, Barbara called the school board and, lo and behold, was connected directly to the classroom. Betty Carpenter (the teacher and guiding force behind the group) was very happy to provide not only a picture, but also a copy of another newspaper story about this fantastic group of young people.

We have not received the photos as yet so we will be bringing this story to you in the May issue of *AQ*.

I think you will agree, it was worth it. If I wore a hat, I'd certainly take it off not only to Betty Carpenter but also to Avonne Hathcock and Barbara McCuistion who shared my enthusiasm for this story.

Mary Ann

Of course our advertisers hope you check out their ads each time and I do too. Some of you have noticed several new additions in recent issues and there are more this time. I am particularly pleased to report, in case you haven't checked yet, that you will find ads from *eight*, yes **eight**, custom builders!! It is paradoxically making it harder and harder and yet easier and easier to choose a custom autoharp. We still have our factory models and dealers represented and I think that speaks volumes about the growing popularity of our instrument. No matter what wood, style or set-up you prefer, somewhere there is the perfect autoharp for your taste and your budget.

In addition, there are a growing number of people who offer expert re-conditioning, refurbishing and change-overs at reasonable prices. You don't have to be able to do it yourself. Just send the 'harp to one of these folks and tell them what you want. They're good!!



'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

joylauck@yahoo.com Joy Lauck
fishes@webound.com Charles and Wilma Fish
autoharphighgear@hotmail.com Tina Louise Barr
bryant@cyberport.net Bill Bryant
VFG11556@nifty.ne.jp Taeko Ikegaya
schipper@ccountry.net Sharon Schipper

NEW WWW ADDRESSES

<http://www.romancedolls.homestead.com/home.html> Charles and Wilma Fish
www.geocities.com/joylauck Joy Lauck, with a new song each week tabbed and transcribed for autoharp.

Have a new email or web page address?? Don't forget to let AQ know so we can tell your friends!!

Good music stuff

by Lucille Reilly, IAC, MLAC

Thus Sings My Soul

hymn instrumentals arranged by Lucille for autoharp & hammered dulcimer.
 CD: \$18⁹⁹ ppd., cassette: \$13⁹⁹ ppd.

"...expansive dynamics, creatively arranged pieces, and an energetic presentation that engulfs the listener." —AQ

NEW! How to Create and Play the Ultrasonic Autoharp

Marty Schuman's concept demystified, includes many charts & ill. \$17⁹⁹ ppd.

The Flowers of Edinburgh

Explore the secrets of great melody chords for any tune. \$12⁹⁹ ppd.

Tunes from tape to paper:

Lucille will transcribe original and unpublished tunes, or your version of an existing tune, from the cassette you supply. Essential for workshop handouts, and a great look for original tunes. E-mail or send SASE for info.

SHADRACH PRODUCTIONS

thedulcimerlady@juno.com
 P.O. Box 7338
 Denver, CO 80207



Clubs

Margaret Bakker sent the following, which was compiled in celebration of the 20th anniversary of the Colorado Autoharp Club. She wanted folks to know that everything musical doesn't occur on the eastern side of the Mississippi River!

The Colorado Autoharp Club was an idea that Bill and Nancy Niki, along with Bonnie Phipps and Becky Blackley came up with in 1981. The first few years we met in homes of autoharp players, but mostly at the Niki's. At that time, Bill and Nancy were taking lessons from Bonnie. She gave several workshops, taught us strums and her cross-picking style.

At first we called ourselves the Denver Area Autoharp and Zither Club because some of us had antique zithers. More recently we changed our name to simply the Colorado Autoharp Club. We still use Bonnie's *Beginning Autoharp Instruction Book* and tape. Bryan Bowers gave concerts and workshops at the Swallow Hill Music Association. Roz Brown started entertaining at the Buckhorn Exchange restaurant.

The real turning point was 1984 when Trish (Zimmerman) Wakawa opened her Zither Shop. She invited the Autoharp Club to meet there, which we did for five years. As many as 15 to 20 players gathered there on second Tuesday evenings.

Many of us attended the Walnut Valley Festival in Winfield, Kansas. This festival is still significant in promoting the autoharp with the contest and workshops. In 1987 the Club put on a concert at Swallow Hill. There were 14 players, which more than covered the stage. We performed *Buffalo Gals*, *Liberty*, *This Land Is Your Land* and *Muss I Denn/Wooden Heart* as a group with individuals and duos doing additional numbers.

We continued to meet and jam at the Zither Shop until Denver's economy closed it. Swallow Hill came to our rescue and invited us to meet there. We changed our meeting time to second Sunday afternoons, now from 3:00 to 5:00, usually at Swallow Hill.

In 1988 Swallow Hill put on a dulcimer and autoharp festival with a contest. Margaret Bakker won first place. There were workshops with Karen Mueller and Bryan Bowers. The club put on another concert in 1992. Julie Davis was our consultant with 12 autoharps and a hammered dulcimer playing *Wildwood Flower*, *Simple Gifts*, *Red*

Wing and Dona Nobis Pacem.

Another high point was the 1994 Autoharp Gathering at a home on Lookout Mountain. Leading us in workshops and group singing were all the area autoharp pros: Julie Davis, Bonnie Phipps, Roz Brown, Mitch Pingel, Hal Weeks, Michael Stanwood, Mag Hayden and Heather Boyle.

In June of 1996 our Club traveled 150 miles east to Otis, Colorado, to join with autoharpers and other musicians from that area. We had a potluck and lots of jamming. Kay Stivers organized all this and now she sometimes brings a group to Denver. May of 1997 marked our debut on Denver Community Television, Channel 58. We were guided by Mary Harris and Jane Smith as producer and director.

Although we usually meet at Swallow Hill facilities, we sometimes meet at the homes of members. Each summer, Mary Harris hosts a potluck and jam session. One year we had Ivan Stiles as guest and workshop leader and another time Lucille Reilly did a workshop and concert for us. Bill and Nancy Niki host our annual Christmas party and potluck—considered the highlight of the holiday season. These celebrations draw 20 to 30 people and include guitar, violin, flute, harmonica and other instruments.

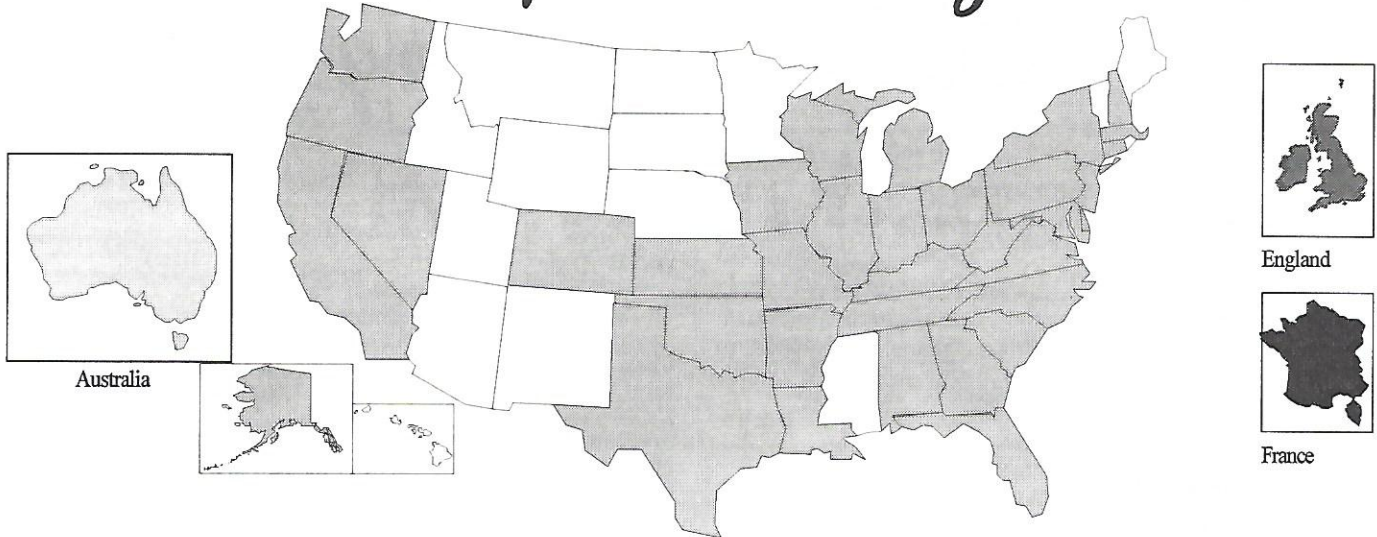
Our 20th anniversary celebration was held at the home of Mary and Eric Harris in Denver on Sunday afternoon, August 12, 2001. There were 35 present with 20 autoharp players from all over Colorado. We had a wonderful dinner with a gorgeous decorated autoharp cake. We celebrated and acknowledged Bill and Nancy's contributions to our Autoharp Club. We sang special words to *Wildwood Flower*, Roz Brown performed and Bill played *Barbara Polka*. We played old favorites all together. We ate dinner and then jammed some more.

On December 9, the Niki's again hosted our Christmas party. We spent two hours playing and singing carols, followed by a wonderful potluck dinner. Then it was back to more music,

But that is not all! With Kay Stivers as ringleader, Otis, Colorado will host a musical gathering on Saturday, May 4, 2002. Julie Davis will lead an autoharp workshop and there will also be sessions on fiddle, guitar, mandolin and percussion. A dinner, jamming and an evening concert are being planned—all held at the lovely Presbyterian Church in Otis. Y'all come!

Margaret Bakker: 303 986-0769
margaretbakker630@webtv.net

'Harpers-At-Large



Mike Fenton Workshop
Manassas, Virginia
Reporting: Carol Moran
Arlington, Virginia

The Capital 'Harpers Club of the Washington, DC area held its first meeting of the New Year, which featured a workshop conducted by the accomplished English autoharpist, Mike Fenton. The meeting was held January 5, 2002, at the home of Jerry and Gerry Stewart in Manassas, Virginia. Mike concentrated on teaching melodic clarity and demonstrated techniques for accurately locating and playing the melody strings. He made it easy on the attendees by starting out with a slow number, *Carter's Blues*, and then guided us through *Sailing By*, *Free Little Bird As I Can Be* and *Smile Awhile*. In each case, he helped us understand the rhythm chords and type of rhythm, and then progressed to the melody. Before the workshop was finished he challenged us with an Irish jig, *Smash the Windows!* It will take some earnest practice to play this number up to speed. Later in the evening, Mike gave a good explanation of a mixolydian arrangement, using the song, *Oh, My Little Darling*. Mike is an encouraging teacher and an inspiring player, and the Capital 'Harpers were fortunate to have him conduct a workshop.

Present for all or part of the day were: Mike Fenton, Jerry and Gerry Stewart, Connie and Nathan Grace, John Dettra, Dick Needham, Barbara Grupe, Ellie Holsopple, Judy Larrabee, Betsy Galbraith, Jim Weed, Kathy Ferguson, Cee Squire, Jessie Devlin, Kathy Abbott, Bill Farrar and

Chuck and Carol Moran. The workshop was followed by the usual sumptuous pot-luck supper, after which the monthly jam took place.

Jessie Devlin came to the meeting from Rockville, Maryland to meet Mike Fenton. Jessie's late husband, Bob Devlin, who died in 1995, had been a one-man band and songwriter who was an institution in Washington, DC for a number of years. Mike Fenton had recorded one of Devlin's songs, *When the Rain Comes Down*, and he performed it for the group, including hand signing the words. Jessie had come because she is trying to locate, and express her appreciation, to artists who have recorded Bob Devlin's songs.

The 'Harpers were pleased to be joined by performers on the mountain dulcimer, banjo, guitars, mandolin and bodhran and various percussion instruments. During the jam, the music included *Beautiful Dreamer*, *Rose Of Sharon Waltz*, *Beautiful Star Of Bethlehem*, *Jambalaya*, *Lake On the Mountain* and a particularly beautiful rendition of Jay Unger's song, *Lover's Waltz*, performed by Judy Larrabee on mountain dulcimer. Kathy Abbott led *Just Because* on banjo, and Jessie Devlin played guitar and sang *Sunny Smile*, a moving song written by her late husband, Bob.

More music was played. More food was consumed. Folks went home happy that night!

House Concert
Anytown, USA
Reporting: YOU
Any time, anywhere

Yes, things are slow in the winter months. Not many workshops, very few festivals. BUT it doesn't have to be this way!

You (yes, YOU) can put together a house concert or workshop any time of the year. Granted, you can't always depend on the weather in the winter, but don't use that as an excuse to keep you from having a music-filled, fun time.

Decide who your favorite 'harpist is, contact them and see what they have available. You might be surprised to find out they were just waiting and hoping you would call.

It doesn't have to be fancy or complicated. A few friends and/or neighbors (who are probably as winter-weary as you), a few snacks or a pot-luck and you are on your way.

Or, if one of your friends or neighbors is having a musical get-together, get out of the house and go (assuming, of course you've been asked).

This is a very tangible way you can help support live music AND have a ton of fun in the process.

IS YOUR STATE STILL NOT "GREYED IN" ON OUR MAP? Send us a report from a workshop, concert or festival and we will be happy to put your state "in the grey!"

Annual Club Directory

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

ARKANSAS

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

Old Time Music Association

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

CALIFORNIA

Horse and Buggy*

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

The Redwood Autoharpers

Redwood Elementary School, Fontana, CA
2nd Tuesday each month
Bob Palmer
909 357-5740 (school)

The San Diego Autoharp Club

Wednesdays 7 pm
c/o Diane Pierreuse
431-3931
dpierreuse@aol.com

The San Diego Folk Song Society

2nd Saturday of the month, 6:45 PM.
All Souls

Episcopal Church
on Catalina Blvd.
c/o Diane Pierreuse
431-3931
dpierreuse@aol.com

Scottish Fiddlers of Los Angeles

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

CANADA

Kawartha

Melody Makers
Every Friday, 9:30 AM
275 Queen St.
Lakefield, ON
c/o Vi Elliston
1798 Youngs Point
Road RR3
Lakefield, ON K0L2H0
Canada
705 652-6502

COLORADO

Colorado

Autoharp Club
(formerly Denver Area Autoharp Club)
2nd Sunday of month,
3 to 5 pm
Swallow Hill Music Asso.
71 E. Yale Ave.
Denver, CO 80210
303 777-1003
c/o Mary Harris
303 695-9358, and
Margaret Bakker
303 986-0769
margaretbakker630@webtv.net

DELAWARE

Brandywine

Dulcimer Fellowship
1st Friday each month,
7:30 PM
c/o Bettie Scott
726 Loveville Rd
Hockessin, DE 19707
302 235-0258
bbsscott@magpage.com

ILLINOIS

David Adler

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

Fox Valley

Folklore Society
Every Wednesday, 8:00 PM
Mack's Silver Pheasant
(4 miles north of Rte. 64
on Rte. 25 near St.
Charles, IL)

c/o Juel Ulven
755 N. Evanslawn Ave.
Aurora, IL 60506
630 897-FOLK

Hammers and Noters

Dulcimer Society of Illinois
c/o Dianne Ippel
PO Box 801
Morris, IL 60450 or
Glenda Showalter
708 331-6875
www.gwoff.org

Masthouse

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

KANSAS

*Harps Plus

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

Ozark Wilderness

Dulcimer Club
2nd Tuesday each month,
6:00 PM

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

Circle of Strings Autoharp Club

2nd Thursday, each
month, 7:00 PM
Barb Smith
barlar@hit.net or
Diane Haddock
mrfish@horizon.hit.net

LOUISIANA

Shreveport-Bossier

Autoharp Club
(formerly Ark-La-Tex Autoharp Club)
2nd Saturday each
month, 1:00 – 4:00 PM at
6023 Buncomb Rd. in the
Mohr & Assoc. building,
south Shreveport, LA
Info: Gene Gardner at
autoharp@shreve.net
903 687-2840 or
Sharon Roberts at
shaleerob@aol.com

MARYLAND

A Group of Us on the Eastern Shore of Maryland

A moving jam
c/o Charlie Long
410 742-6619
cklong@sae.ssu.umd.edu

MASSACHUSETTS

New England Folk

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

MICHIGAN

Jolly Hammers and Strings Dulcimer Club
4th Saturday each month,
1-4 pm (except June and
July)
Chippewa Nature Ctr.
400 S. Badour Road
Midland, MI
989 835-5085
c/o Jane Kuhlman
2769 S. Homer Road

Midland, MI 48640
989 835-5085
beeps@concentric.net

Saginaw

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

MISSOURI

Focal Point acoustic jam

Every Thursday,
7:00 PM
8158 Big Bend Blvd.
Webster Groves,
MO 63119
314 961-7427
www.musicfolk.com/
focalpoint/home.html

Singing Strings

Autoharp Club
4th Monday each
month, 6:30 – 8:30 PM
Brentwood Branch Li-
brary
c/o Alice Penovich
627 S. Newton
Springfield, MO 65806
417 831-4913

Folks Like Us Music Soc.

3rd Saturday 2-4:30 pm
Walnut Street Grind
1041 E. Walnut
Springfield, MO

NEW YORK

Adirondak Bluegrass League, Inc.

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

NORTH CAROLINA

Crystal Strings

Dulcimer Club
1st Sunday of each month,
1:30 PM
Belks Plaza
Arendall St.
Morehead City, NC

c/o Donnell Meadows
919 726-7699

OHIO

Canton

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

Dulci-More: Folk and Traditional Musicians

1st Tuesday & 3rd
Tuesday each month, 7:00 PM
First United Methodist
Church of Salem
244 South Broadway
Salem, OH 44460-3816
c/o Bill Schilling
984 Homewood Ave.
Salem, OH 44460-3816
330 332-4420
ssssbill@aol.com
http://members.aol.com/
ssssbill/mw/cfss..htm

Dulcimer Society of

Trumbull County
2nd Monday each month,
6-8 pm at 1st United
Methodist Church, 309
North Park Avenue, War-
ren, OH. Info:
ssssbill@aol.com

OKLAHOMA

Oklahoma City Traditional Music Association

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

(Continued on next page)

OREGON

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

PENNSYLVANIA

Angel Strings Autoharp Club
1st Monday of month,
6:30-9:30PM
c/o Linda S. Huber
85 Packing House Road
Hanover,
PA 17331-7989
717 637-6857
lhuber3@hotmail.com

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

Frosty Valley Dulcimer Friends
1st Monday each month,
7:00-10:00 PM
A.J. Bashore II
PO Box 311
Danville, PA 17821
570 437-2515
noiznmkr@dcweblink.net

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

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

PA 17055
717 766-2982

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

TENNESSEE

Folk Group
Meets monthly
c/o Bob Mead
205 922-3538 (work)
615 433-0065
bobm@camber.com

TEXAS

Circle of Friends (formerly East Texas Acoustic Musicians)
St. Andrew's Presbyte-
rian Church, 121 Hamp-
ton Court, Longview,
TX 75604 Info:
Sharon Roberts, phone
903-753-6438 or
shaleerob@aol.com

'Harp Over Texas Autoharp Club
4th Tuesday each month,
7:00PM except December
Cumberland Presbyterian
Church, 1424 Stuart
Road, Denton, Texas
Info: Nathan Sarvis at
940-387-2020 or
nsarvis@integrity.com

HAAMS (Houston Area Acoustic Music Society)
Acoustic Showcase: Every
4th Friday of the month
from 7:00 to 10:00 PM
Hickory Hollow
Restaurant
101 Heights Boulevard
Acoustic Jam: Every 2nd
Friday of the month from
7:00 to 10:00 PM
Pufferbellies Restaurant
Main Street
Old Town Spring
c/o Peggy Carter
16142 Hexham Drive
Spring, Texas 77379
713 370-9495
cartem@springbranch
isd.tenet.edu

Lone Star State Dulcimer Society
2nd Saturday each
month, 1:00-5:00 PM
c/o Linda Lowe Thompson
309 Pennsylvania Drive
Denton, TX 76205
940 387-4001

llt6@earthlink.net

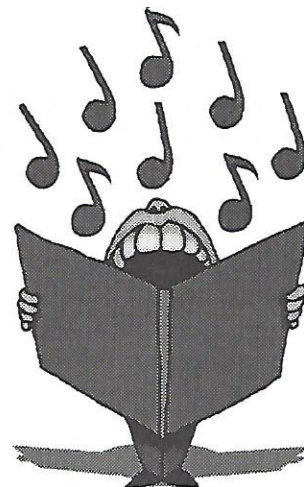
VIRGINIA

Capital 'Harpers Autoharp Club
3rd weekend each month
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Nathan Grace
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Alexandria, VA 22309
703 780-7707 or
John and Mary Dettra
703 790-1427 or
Neal Walters
neal@doofus.com

Dulcimer Disorganization of Greater Washington
Meets now and then.
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Annandale, VA 22003
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RON WALL...A NEW 'HARP

... SOME NEW IDEAS

by Karen Daniels

In 1980, Ron Wall, an autoharp player and at that time a Mountain View resident, was invited by the Ozark Folk Center, Mountain View, Arkansas, to teach an autoharp workshop during a Dulcimer Weekend. Because of the interest created by Ron, the Autoharp Jamboree was born. The response was overwhelming and the Jamboree has been a Folk Center fixture every year since.

From its inception, Ron has been an instructor/performer at every Autoharp Jamboree with the exception of a couple of recent years. At the 2001 Jamboree, Ron was once again an instructor and performer but this time, with him came a new arrival. The newly built autoharp made by Ron caused quite a sensation.

The birth of this new 'harp has been in the making since Ron began playing the autoharp. In 1974, he attended a concert where he heard Bryan Bowers play the autoharp with Norman Blake. Bryan was the first person that Ron had ever seen playing an autoharp. If he *had* ever seen one before, it was pretty much a toy to him, but the way Bryan played, it was a real instrument. Immediately, Ron was enchanted with the autoharp and bought one for himself first thing the next morning.

Ron had played guitar in the Doc Watson fingerpicking style, so it was a natural thing for him to transfer that technique to the autoharp. He fell in love with it and for years played six hours daily. When he first started playing, Ron developed the open tuning, or open chording as some call it. "I started by messing around with scales." Again, it came naturally to him. He had not been around other autoharp players before to know that that was a new concept in autoharp playing.

Ron had played instruments all his life but the autoharp had everything he wanted from an instrument all wrapped up into one, which intrigued him. However, from the beginning, he was filled with a desire to improve upon the sound

emanating from the 'harp. A sound that he felt was not coming across – that could be drawn out somehow. So he began his experimenting and turned into a luthier, searching for his ultimate goal which was a louder, bass-ier sound with less harmonics. Eventually, he realized that building bigger 'harps to achieve the bigger sound that he wanted wasn't the answer. As he says, "I have built some real monsters. They're like Frankenstein on the autoharp." He estimates that he has built anywhere from eight to a dozen 'harps trying to perfect the ultimate one that he was after.

In the process, Ron helped to develop the diatonic autoharp with Oscar Schmidt and from that union came the three key Festival model autoharp. As Ron describes his first venture into the diatonic realm, he took his one and only 'harp and cut it up, not really knowing what he was doing, but knew what he wanted it to sound like. "It was a natural thing to do," he says, "when you get in there and tear your 'harp apart. There's only one place to go. I knew that less keys, double tuned, is going to get rid of some of the harmonics – because I had a real bad problem with my 'harp with harmonics and was trying to clear up some of those problems. And I think the first try, I basically came up with a great sounding diatonic 'harp."

Ron had also collaborated with Tom Fladmark and talked with many other luthiers and players regarding the autoharp as to how to achieve the various sounds they were searching for. But the timing had not been right for getting together to produce an autoharp. Still, Ron kept making autoharps on his own.

The idea for Ron's new 'harp design came to him one day. Since "day one," he has been working on this new 'harp design going from one idea and design to the next by trial and error until this finally evolved. It is not the same 'harp design as those

being built today by others and is different in the sense that the emphasis is on the soundboard. Though it has a little bigger body than regular 'harps, it's not any heavier. The frame is of maple wood and the top of spruce, while the back will be made of different woods – mahogany, maple, rosewood and others. The strings are longer, which Ron feels clears up a lot of problems that a 'harp has, especially on the bass end. The next version will be shortened by clipping the wood off at the top a little more to where it's more like an autoharp and not so much to a point.

When playing his new 'harp, Ron is having fun experimenting with the sounds. It is played differently in that it doesn't have to be aggressively attacked with picks to make it play loud. Ron says, "It's almost like the lighter the touch, the cleaner the sound." As to playing with picks or no picks, Ron does both. He doesn't really like playing with metal picks, but is using plastic picks and still experimenting with that. But the way it usually works out is that he plays with plastic picks on the fingers and no thumb pick because the thumb pick will sometimes be a little too loud. Playing with or without picks, for Ron, depends upon whether he's playing in a group. Another adjustment for him is that the 'harp is very loud and when playing into a microphone, he can be heard, which is something he's not used to. Before, he had to play intensely and even then wasn't heard. He had always had to get so close to the microphone that he was hitting the mic with his hand. And that was frustrating. With the sound of the new 'harp, Ron says that it records like no 'harp that he's ever had. It also has a bass where he never had a bass before and what harmonics are there are overpowered by the actual tone of the strings. He emphasizes that his 'harp design may not be for everybody, but it works for him.

Will he market his new 'harps? "No,"

Ron says emphatically. He will never be in that business, although he will always continue trying to perfect the design and make improvements. As to further experimentation and “tweaking,” he will be trying single strings only, some different chords and different lock-bar setups. He would like the ’harp to be a little more chromatic, but still have the freedom of diatonic.

As to perfecting the design, Ron extends an invitation to anyone who would like to copy his design and then take it to the next level. It’s not something that he’s trying to protect and his feeling is that there’s definitely some merit in this design, so that if a few people keep working on it, the design will be even better. He would like to collaborate with other builders.

Much like ping pong, the ideas go back and forth. When Ron first did the workshops at the Walnut Valley Festival in Winfield, Kansas, everybody had their own suggestions about fine tuners and other improvements that could be made. Oscar Schmidt International was there, they were listening real hard and eventually incorporated many of the ideas, which at that point, is when many significant improvements were made on the autoharp.

Regarding the new ’harp and its design, Ron’s thought is, “It’s all about that we’re trying to still perfect this instrument. If anybody tells me that it’s not a traditional ’harp, well ... we’ve come a long way from the traditional ’harp. We have made it into a better instrument and we’re going to keep making it better. It’s been a development and I still think there’s some problems that need to be fixed. If I say it’s a perfect instrument (the new ’harp), I’m kidding myself.”

Ron’s business ventures have kept him so busy that he hasn’t had the time to get out and play every weekend or go to events like a lot of people—rarely going to any unless it’s playing with Ramona Jones’ group. He had a woodworking company, which he recently sold, but is setting up his own shop that has computer controlled machinery that is so accurate that it can cut things at 12 digits beyond the decimal point. Ron’s other company makes coaster sets for stores such as Wal-Mart, Cracker Barrel, Hobby Lobby and others. He says, chuckling, “That’s it. We just make coasters for the

world.”

But, because he’s got everyone in place and the business will run itself, Ron is backing out so that he can concentrate on his other business of Cumberland Records which he and Alisa, his wife, and Mark Howard own. They produce instrumental and other music for stores such as Cracker Barrel. His goal now is to focus more on music via Cumberland Records as well as to try to break down stereotypes and barriers of people with attitudes about ’harps. Cumberland Records just produced 9 albums, one of which is *Log Cabin Christmas*, which will be available for Christmas 2002.

While Ron is not out there playing music at festivals, he is very much involved in music, but in another vein, though he continues to play the autoharp. And now he is looking forward to making a recording with his new ’harp.

His plans include making 200 of his new design autoharps, with the first 150 persons signed up for the 2002 Autoharp Jamboree receiving one. The remaining ’harps will go to Jamboree instructors and others. A very ambitious project, but one that he is fervent about – “I have a real love for the Ozark Folk Center. I’ve lived there, started the Ozark Jamboree, have created a lot of interest with the autoharp, so it seemed like something that I can do. It’s something that seemed like it could be a fun time for everybody.”

As to mass production of so many ’harps, because of the all-computerized machine that is built for high production runs and its dead accuracy, the ’harps will be cut in parts and fall together perfectly, without fail. Eight frames can be cut at a time and all the frames can probably be cut in less than a day. There will be a lot of work and effort involved but Ron has capable help available. Because of the machine, the hardest part of building the autoharp is going to be made easy for him. “The handwork will still be there, but this is my living and this is what I’ve done my whole life almost.”

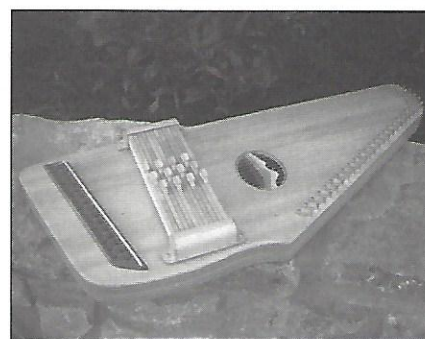
As for the Great ’Harp Give-Away, Ron says, “It’s something I’ve wanted to do for years. I don’t want to do it for resale. I just want to do it—to get the ’harps out and just hope that somebody will have something in their hands that they really enjoy playing as much as I do.”

Because this year will be a special one for the Autoharp Jamboree with Ron’s ’harps being made available to the participants (a one-time only opportunity), the instructor lineup is also special and includes: Bryan Bowers, Lindsay Haisley, Les Gustafson-Zook, John Hollandsworth, Carole Outwater, Tom Schroeder, Neal Walters and Charles Whitmer.

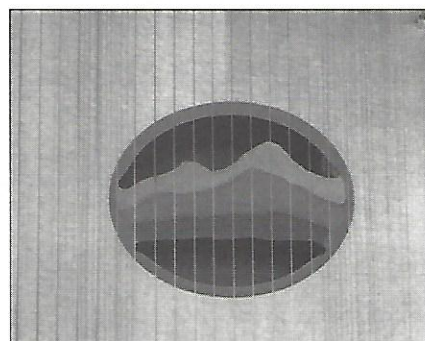
The workshops will cover a variety of topics and levels – something for everyone whether they be new or experienced players. Participation in the Autoharp Jamboree not only includes the workshops but evening performances as well as mini-concerts during the day. Jamming is also available in the evenings.

One of the highlights is the Instructor Jam as the finale of the Jamboree, where the instructors let their hair down and strut their stuff as the audience watches on, usually with glee and mirth and sometimes nearly rolling in the aisles with laughter.

If there’s such a thing as a true *homecoming*, this is the year for it.



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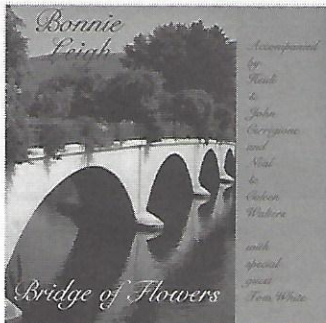
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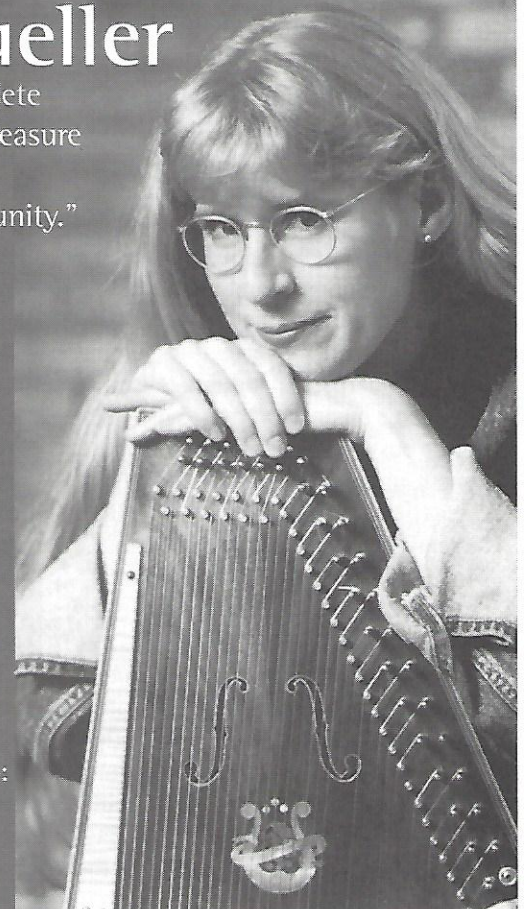
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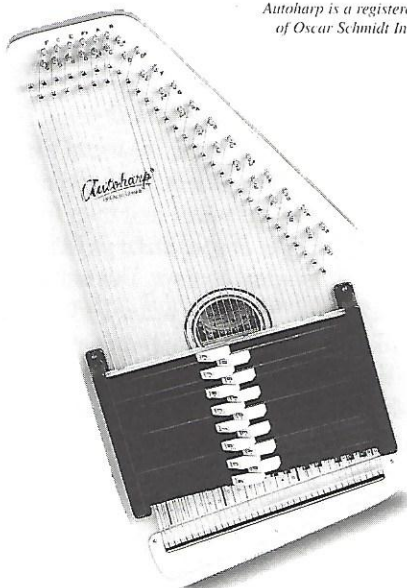
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Drew's "Tip-of-the-Day"

by Drew Smith

Gordon Baker has offered these suggestions:

First aid for dead wound strings:

When wound strings lose the brightness of their sound, the problem is often that the winding has become a little loose. That can often be at least temporarily improved by tightening the winding ... and you can do it! It takes a magnifier and a pair of small pliers with fine texture on the jaws. The usual needle nose pliers work fine. I like a 5 - 10 power magnifier.

I find that a winding loosens at the ends first. To tighten the winding, first determine the direction that the winding was wrapped, using the magnifier. Then lightly grip the winding near its end with the pliers, holding the pliers perpendicular to the string, and turn the pliers in the direction that tightens the winding. After a couple of these turns, you'll notice that the core of the string starts to turn, and that means you're done. Do both ends of the winding.

Give it a try – the string was a goner anyhow! *Gordon Baker*

And Drew adds:

Running a drop of Crazy Glue at each end of the wound strings can also help clean up the sound of an offending string. CAUTION: Be sure to put cardboard under the strings so you don't drip any Crazy Glue onto the finish of your autoharp!!

John Dallas prompts a good question:

"How much of the treble strings should be exposed above the chord-bar assembly to allow really clean, resonant plucking at speed when playing upright? And what problems do you have to watch out for when moving chord-bar assemblies?"

Well my answer is "as much as possible, and still reasonable." What follows pertains mainly to chromatic 'harps, which have many more chord bars than diatonic 'harps normally have.

For OSA 15 and 21 bar 'harps:

The simple answer for an Oscar Schmidt 'harp is to drop down and reposition your chord bar assembly so that there is no less than 3/4 inch to 5/8 inch of space between the felt on the bottom chord bar and the point of bridge contact to the closest string. Bear in mind that the closer you position the bottom bar, the harder it will be for that bar to adequately damp that chord. It is good that the very bottom chord bars are normally the least used. This should give a good increase in picking room at the top end of the chord bars.

With the chord bar holders removed, run a pencil line down through the centers of the original screw holes ... so that the repositioned screw holes also center on these lines. This way you will be able to keep the proper side-to-side alignment of the holders in their new positions.

Note: For "A" model OSI 'harps:

I also cut down the wood bridge point on "A" model 'harps just below the highest string, to allow picks to better strike the high strings. I'm talking about the point that extends far below the end of the bridge rod. The less in the way, the better. I whittle it down with an Exacto knife and whatever other blade gets in there to do the job. If your "A" model 'harp is black, then touch it up with a black magic marker or other paint.

An alternative:

Have narrower chord bars made by your favorite luthier. And then position them to maximize the room at the top. The narrower chord bars made by luthiers today beat the pants off the 15 bar OSI models of yesteryear. By the use of delrin posts at each end, the narrow chord bars have easy, positive action with practically no sloppiness. they can be made either in a two row or three row configuration. Lightweight springs further add to easy action.

For luthier 'harps:

Well, they probably already have

considered the picking problems and have paid attention to giving plenty of picking space above the chord bars. Many luthier 'harp builders (at the bottom of the 'harp) employ a sharp rising bridge angle at the high string end. Due to this sharper angle, it is possible to position the chord bars even closer to the bottom, as the bar damping still is adequate for the wide expanse of strings to the left side of the highest strings.

EXTEND THE LIFE OF YOUR PICKS

Metal finger picks:

The more you play autoharp, the more your finger and thumb picks will wear down. For metal finger picks, you'll find that the leading edge will become burred (metal bending backwards which is worn away from the leading edge.

This burr can become so exaggerated that it can sometimes catch in the strings when you least want that to happen, and have the pick fly off into thin air (I've been there and done that).

You will also notice that the rounded points of your metal National or Dunlop or Ernie Ball finger picks become flattened in shape and have lost the roundness they had when new.

SO... using a fine metal file, you can first file away the burred area on the under side of your picks, and then file the leading edges of your metal picks to get back their original contour. This will give your picks the ability to better and more accurately strike your melody notes, as they will glance off the strings more easily. I have done this for many years and know that this helps. When your finger picks eventually get too short to play easily, just discard them.

Plastic finger picks:

I'm sure the plastic finger picks won't burr like the metal ones, so when you notice any appreciable flattening at the points, you can dress them with your metal file to renew their shape. As a matter of fact, I would probably file the leading edge

of plastic finger picks a bit pointier, so I could be more precise in picking melodies.

Plastic thumb picks:

I personally like to use a pointed plastic thumb pick, because I am better able to aim at and strike melody notes on the autoharp with a really pointed pick. Additionally, I am able to punch out a louder single melody note with a pointed thumb pick when I use my thumb lead style of playing.

Thumb picks wear down faster when using the thumb lead style of playing ... and the points will flatten out and also become worn on the side that forcefully strikes the strings.

Maintenance of thumb picks is similar to finger picks in that it is preferable to refresh the pick shape to be pointed again. Here again, I use my metal file and vigorously file the thumb pick back into its proper pointed shape again. Note that an extreme sharp point is not really desirable (although it will round out soon enough) ... but rather a point which is rounded just a touch so that it helps eliminate the scratchy sounds on the dead strings (the ones that are damped).

Now when the thumb pick gets too short ... dump it! Start with a fresh new one.

I carry my fine grade metal file in my autoharp case, and I place it in a cardboard carrier which protects anything it may come in contact with in the gig bag pocket.

NEW YEAR'S RESOLUTION: Find groups to play with!

Say, do you want to learn more music? And be able to play better with others? One key ingredient is to *resolve* to get together with others who are already playing the kind of music or songs that you would like to identify with and join in with them. Sure, you might fall on your face at first. So what? That's how you learn!

This is the way to do it, especially if you are picking up the tunes by ear:

Each time you master a lick, or a combination of chord choices, you are building up your abilities for the next tune you might encounter! You'll be amazed how many times your new-found tricks repeat themselves in other music. Of

course, if you are playing a chromatic autoharp, you will be learning more of these moves. My really best advice is to not limit yourselves by *only* playing those beautiful diatonic things. Also have a well set up chromatic 'harp ... and *use* it to attempt tunes you've never played before.

Look at what Karla Armstrong has done with her endeavors on chromatics! Look at what Alan Mager has done as well. They both are great examples of taking the autoharp well into music not generally associated with the autoharp! **MAKE A RESOLUTION:**

Go out into the real world of music and play with others ... new groups, wherever you chance upon them. Try it with your diatonics ... try it with your chromatic ... but *try it!* You are certain to learn lots of new tunes as well as new tricks for mastering your instrument! Bring a tape recorder so you can later practice your new tunes at home. Make your New Year's resolution to do it! Then when getting together at the festivals, ... *use* your new-found tricks ... and continue to learn more! It works!

SET LISTS FOR PERFORMING:

How many of you have performed at venues such as nursing homes, assisted living homes, senior centers, libraries, coffeehouses and the like? And the next time you return to perform you'd like to be sure your program is different.

Do you have an organized way of keeping track?

Here's what I do, using my WordPerfect computer program, working on a standard 8 1/2"X11" sheet format, minimum margins on all sides.

1. I create a page heading, calling it sheet number 1. I also state the date(s) of the program(s) that appear on the sheet. Each subsequent "master" sheet is numbered sequentially.
2. Under the above heading, I create three outlined "columns," using the "Table Quick Create" feature.
3. At the top of each column I list the venue, date and time of performance.
4. I then type each of the songs and tunes I will play, in vertical numerical sequence, along with its key. This is my "master" copy, which I will keep.

When the column is appropriately filled in with program information, I can

copy the full column and paste it three times into a fresh page with a similar three column format. After printing out the page, I then cut it into thirds, following the column lines ... so that each band member can have the exact same info.

Keeping the original "master" column, and continuing on with the same format for each next venue, I end up with a "master" sheet that will show each venue, with its date and program.

Now when I return at a later date to the same place, I will have reviewed what I did so that I can change my program as needed. I also give each performance its own number at the top of the heading, so I, or any band member can look up a past performance.

You may find that you can perform the exact same program at another location, and it's a simple matter of copying what you've already done and pasting it into the heading for the new venue. Changes are easy to make if you pick up an old program, paste it into a new column, and simply edit it.

That's what I do. My groups, "Double Play" and "Triple Play," have performed over 250 gigs, and I have a dandy record of each and every one of them.

If you do not have a computer or do not have WordPerfect, you can certainly adapt this system to whatever "tools" you have at hand. It works!





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Events

AC.....Autoharp Contest
AW.....Autoharp Workshop
AP.....Autoharp Performance
AF.....Autoharp Friendly

FEBRUARY

► **2002 Winter Festival of Acoustic Music**; February 8 - 9; First United Methodist Church, **Irving, Texas**; Code: AW (Nathan Sarvis); Info: 940 387-4001 or lt6@earthlink.net

► **Intermediate Autoharp Workshop**; February 16, 11-1pm at Swallow Hill in **Denver, Colorado**; Code: AW (Julie Davis); Info 303 777-1003

APRIL

► **Northern Georgia Foothills Dulcimer Association Spring Thing VIII** April 19 - 21; **Atlanta, Georgia**; Code: AW (Mary Umbarger); Info: www.mindspring.com/~gaharp/club

MAY

► **Winston Salem Dulcimer Festival** May 3 - 4; **Winston Salem, North Carolina**; Code: AW (Mary Umbarger); Info: www.meadowsmusic.com

JUNE

► **California Bluegrass Association Annual Father's Day Weekend Bluegrass Festival**; June 13 - 16; Nevada County Fairgrounds, **Grass Valley, California**; Code: AP (Judie Pagter and Country Ham); Info: 209 293-1559 or cbawpn@volcano.net

► **Autoharp Jamboree**; June 13 - 15; Ozark Folk Center, **Mountain View, Arkansas**; Code: AW, AP (see ad in this issue for line-up); Info: 870 269-3851 or www.ozarkfolkcenter.com

► **Huck Finn Jubilee**; June 14 - 16; Mojave Narrows Regional Park, **Victorville, California**; Code: AF; Info: 909 780-8810 or www.huckfinn.com

► **Autoharp Advanced Workshops**; June 17 - 20; Ozark Folk Center, **Mountain view, Arkansas**; Code: AW (Charles Whitmer); Info: 870 269-3851 or www.ozarkfolkcenter.com

► **Ole Tyme Music Festival**; June 22,

23; **Caesar's Creek Pioneer Village near Waynesville, Ohio**; Code: AP ; Info: 937 862-5551 or www.webteamone.com/ccpv/

► **Autoharp Beginner Workshops**; June 24 - 27; Ozark Folk Center, **Mountain View, Arkansas**; Code: AW (Charles Whitmer); Info: 870 269-3851 or www.ozarkfolkcenter.com

► **Mountain Laurel Autoharp Gathering**; June 27 - 30; Little Buffalo Family Campground, **Newport, Pennsylvania**; Code: AW, AP, AC (Mountain Laurel Autoharp Contest, plus Bryan Bowers, Les Gustafson-Zook, Karen Mueller, Red Mountain White Trash, Alan Mager and more); Info: ad in this issue or www.mlag.org

JULY

► **Autoharp Intermediate Workshops** July 1 - 4; Ozark Folk Center, **Mountain view, Arkansas**; Code: AW (Charles Whitmer); Info: 870 269-3851 or www.ozarkfolkcenter.com

► **All Diatonic Autoharp Week**; July 7 - 12; John C. Campbell Folk School, **Brasstown, North Carolina**; Code: AW, AP (Mike Fenton) possibly Carole Outwater; Info: FenMikeAhp@aol.com

► **Old-Time Music and Dance Week**; July 21 - 27; The Swannanoa Gsthering, Warren Wilson College, **Asheville, North Carolina**; Code: AW, AP (Mike Fenton) Info: 828 298-3434 or gathering@warren-wilson.edu or www.swangathering.com

AUGUST

► **Willamette Valley Autoharp Gathering**; August 2 - 4; **Albany, Oregon**; AW, AP (Bryan Bowers, Julie Davis, Les Gustafson-Zook, Bob Lewis, Ivan Stiles, more; Info: <http://members.aol.com/autoharps/wvag.html>)

SEPTEMBER

► **Walnut Valley Festival**; September 19 - 22 ; Cowley County Fairgrounds, **Winfield, Kansas**; Code: AP, AC, AW (International Autoharp Championship, plus 8 free workshops) Info: 620 221-3250 or hq@wvfest.com or www.wvfest.com

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Workshop and Concert
Saturday, March 23, 2002

Workshop: 1 pm at Orthey's workshop
Concert: 7 pm at Highland Presbyterian Church, Newport, Pennsylvania.

Bryan Bowers Workshop and Concert
Saturday, April 20, 2002

Workshop: 1 pm at Orthey's workshop
Concert: 7:30 pm at Highland Presbyterian Church, Newport, Pennsylvania.

Ivan Stiles Workshop and Concert
Saturday, May 11, 2002

Workshop: 1 pm at Orthey's workshop
Concert: 7:30 pm at Highland Presbyterian Church, Newport, Pennsylvania

Les and Gwen Gustafson-Zook with Sadie and Si

Workshop and Concert
Saturday, October 5, 2002

Workshop: 1 pm at Orthey's workshop
Concert: 7:30 pm at Highland Presbyterian Church, Newport, Pennsylvania

Karen Mueller Workshop and Concert
Saturday, October 26, 2002

Workshop: 1 pm at Orthey's workshop
Concert: 7:30 pm at Highland Presbyterian Church, Newport, Pennsylvania

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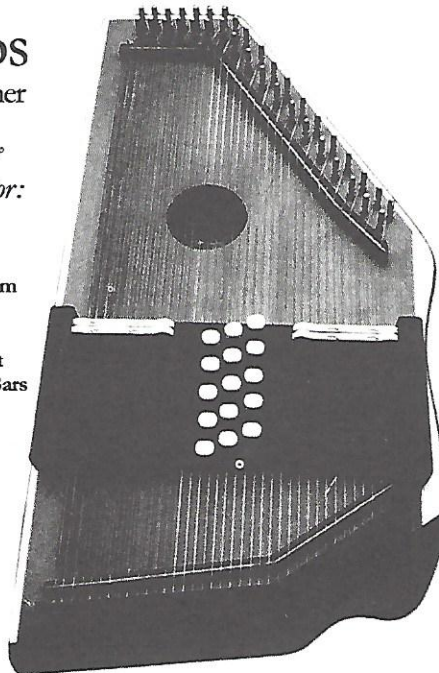
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by Ignaz Jan Paderewski (1859-1941)

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Some notes on the music and playing suggestions:

Allegretto is slower than allegro which

means quick and lively. Try metronome setting 126 – 132.

The turn is indicated by the sideways “S.” It is an embellishment consisting of 5 notes played in one beat. The notes are the principal note, note above, principal note, note below and principal again. I fake this by doing a sort of Fenton/Maugery type of ripple. Start with little finger and play fingers in succession ending with a pinch.

The other ornament that follows is called a slide. It is an ascending diatonic series of 2 notes which starts before the

principal note. The time is therefore taken from the beat before. I execute this by doing a sort of hammer on. Leave chord bar up for the two little notes and come down on the principal note.

In the measures which contain the dotted half notes A and B, you can pinch pluck an arpeggio counting 2 & 3 & under the melody notes.

Play the first part, take first ending, play first part again, take second ending, skip third ending, play last eight measures, go back to beginning, play third ending and stop.

"Menuet, Opus 14, Number 1"

D7 G D7 A7 D D7

T
A
B

G D7 A7 D D7

T
A
B

TABLATURE

Pinch Strum Pause Pluck Rhythm Bracket



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, CA 93612
559 297-8966
Fax: 209 297-8966
evo@evobluestein.com
evob@csufresno.edu
<http://evobluestein.com>

Profile: AQ October '88

Performanceschedule:

June 21 - 22

Beginning Autoharp

University of CA, Santa Cruz Extension
Cupertino, CA

July 1 - 5

July 8 - 12

July 15 - 19

July 22 - 26

Migrant Scholars Program
California State University
Fresno, CA

August 2 (Friday)

August 10 (Saturday)

Lark in the Morning Music and Dance
Festival

Classes in Cajun/Zydeco Accordion and
Appalachian Style Autoharp
Mendocino Woodlands, CA

BRYAN BOWERS

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

somagancy@aol.com

Profile: AQ January '89

Performanceschedule:

April 6

TBA

Santa Rosa, CA

April 13

Dabney Hall at Cal. Tech.
Pasadena, CA

May 10

TBA

Guilderland, NY

May 11

Acoustic Brew Coffeehouse

Lemont, PA

May 23

Kerrville Festival

Kerrville, TX

June 7 - 9

Park Shows

Cape Girardeau, MO

June 13 - 15

Autoharp Jamboree

Ozark Folk Center

Mountain View, AR

July 26 - 27

Cranberry Festival

Binghamton, NY

August 2

Carter Fold

Hiltons, VA

August 3 - 4

Willamette Valley Autoharp Gathering
Albany, OR

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Lakewood, CO 80232
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rozzie@rozbrown.com

<http://www.rozbrown.com>

Profile: AQ October '89

Performanceschedule:

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Saturday night

Buckhorn Exchange Restaurant

1000 Osage Street

Denver, CO

JULIE DAVIS

PO Box 1302
Nederland, CO 80466
303 258-3444

jdavis@indra.com

Profile: AQ July '91

Performanceschedule:

March 8

Black Rose Concert

Colorado Springs, CO

March 9

Canyon Rose Concert
Canyon City, CO

May 4

All day workshop

Otis, CO

May 5

Winter Park Concert

Winter Park, CO

July 1 - 9

Colorado Trail Education Center

Lake City, CO

July 10

National Storytelling Conference

Denver, CO

July 26 - 27

National Packgoat Conference

Wemeneuche Wilderness, CO

July 28

National Wildlife Federation

Boulder, CO

August 1 - 4

Willamette Valley Autoharp Gathering

Albany, OR

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11990 Barnes chapel road
Columbia, MO 65201
573 443-2819

pgrace@coin.org

www.gracefamilymusic.com

Profile: AQ October '88

Performanceschedule:

April 5 & 6

Big Muddy Festival

Boonville, MO

May 1 (rain date, May 7)

Children's Watershed Festival
(daytime performances)

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Rockbridge State Park - 573 874-1637

Columbia, MO

July 21

Shelter Garden Concert Series

7 pm - 573 214-4708

Columbia, MO

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PO Box 650128
Austin, TX 78765

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marc@thebards.net

www.thebards.net

Profile: AQ Fall 2000

Performanceschedule:

March 9 - 31

Weekends-512303-3801

Excalibur Fantasy Faire

Rocky Hill Ranch

Smithville, TX

June 7

Sweet Eugene's House of Java

College Station, TX

June 16 - 17

Hamlet of Mid-Missouri Renaissance

Festival

State Fair Grounds

Sedalia, MO

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gustazook@aol.comwww.gustafsonzook.com**Profile:** AQ April '94

Performanceschedule:

April 13

House concert—at Cindy Harris'

Pittsburgh, PA

April 14

E. Petersburg Mennonite Church

E. Petersburg, PA

April 27

The Dulcimer and Accompaniment Festival

Chattanooga, TN

May 4

Ethnic Fair

Goshen College

Goshen, IN

May 24 - 26

Southern Ohio Dulcimer Festival

Ripley, OH

June 13 - 15

Autoharp Jamboree

Ozark Folk Center

Mountain View, AR

June 16 - 21

Kentucky Music Week

Bardstown, KY

June 26 - 30

Mountain Laurel Autoharp Gathering

Newport, PA

July 21

MennoFolk Festival

Camp Friedenswald

Cassopolis, MI

August 2 - 4

Willamette Valley Autoharp Gathering

Albany, OR

KAREN MUELLER

PO Box 80565

Minneapolis, MN 55408

651 649-4493 (voicemail)

karen@karenmueller.comwww.karenmueller.com**Profile:** AQ July '93

Performanceschedule:

March 6 & 7

2 day Intermediate Workshop

Buckeye Dulcimer Festival

Ashley, OH

March 8 - 10

Buckeye Dulcimer Festival

Ashley, OH

April 14

Augusta Heritage Center Spring Dulcimer

Week; Week long multi-level autoharp class

Davis & Elkins College

Elkins, WV

June 21 - 23

California Summer Solstice Festival

Autoharp workshops and concerts

Calabasas, CA

June 27 - 30

Mountain Laurel autoharp Gathering

Newport, PA

July 11 - 13

Summerfest

Carthage, MO

JUDIE PAGTER

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38 Pebble Drive

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Profile: AQ April '90

Performanceschedule:

March 23

Concert

Newport, Pennsylvania

June (TBA)

Bluegrass Festival, with Country Ham

Sommerville, West Virginia

June 15 - 16

California Bluegrass Association

Father's Day Weekend, with Country Ham

Grass Valley, California

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hreid@woodpecker.comwww.woodpecker.com**Profile:** AQ January '89

Performanceschedule:

February 19

Johnny D's - 8:30 pm

17 Holland Street

Somerville, MA

March 15

LVD's - 7:30 pm

Middlebury, IN

March 16

Off the Wall Coffeehouse - 7:30 pm

St. William Parish Church

Walled Lake (Detroit), MI

March 23

New Moon Coffeehouse - 8 pm

UU Church

Haverhill, MA

March 28

House Concert - 7:30 pm

The Winbergs (941 918-8333)

Sarasota, FL

March 30

Arts in the Park Concert 0150 8 pm

115 N. Kentucky Avenue

Lakeland, FL

March 31

Kool Beanz - 5 pm

321 638-4855

Cocoa Village, FL

April 5

Mt. Wachusett Community College - 8 pm

Gardner, MA

April 10

Good Times Café - 8 pm

Hinesburg, VT

April 12

Cider House at Apple Acres - 8 pm

Durgintown road

Cornish, ME

April 13

Roaring Brook Nature Center - 7:30 pm

70 Gracy Road

Canton, CT

April 20

University of Utah - 7:30 pm

Salt Lake city, UT

May 17

The Bull Run - 8 pm

Shirley, MA

June 8

Blackstone River Theater - 8 pm

549 Broad Street

Cumberland, RI

June 9

The Mansion - 3 pm

Orange County Community College

Middletown, NY

TOM SCHROEDER

300 W. 113th Street

Kansas City, MO 64114

anartauto@hotmail.com**Profile:** AQ October '88

Performanceschedule:

June 13 - 15

Autoharp Jamboree

Ozark Folk Center
Mountain View, AR
June 22 - 23
Summer Solstice Festival
Los Angeles, CA
July 12 - 13
Summerfest
Carthage, MO

MIKE SEEGER

c/o Mitch Greenhill (agent)
Folklore Productions
1671 Appian Way
Santa Monica, CA
310451-0767
Fax: 310458-6005
Profile: AQ January '89
Performance schedule:
February 8
Art Museum of Roanoke
Roanoke, VA
February 9
Paramount Theater
Bristol, VA
February 15
Radford University
Radford, VA
March 25 - 29
Ozark Folk Center
Mountain View, AR
May 31 - June 1

Ozark Folk Center
Mountain View, AR

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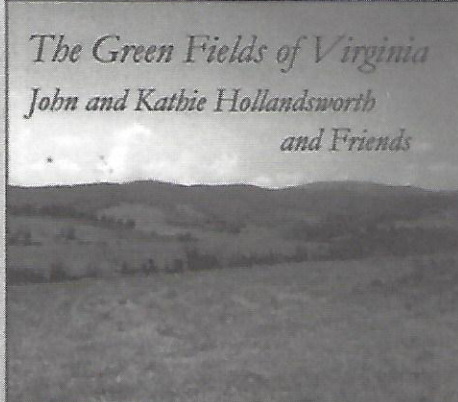
529 Ardmore Road
Ho-Ho-Kus, NJ 07423
201 444-2833
drewharpsmith@netzero.net
Profile: AQ July '89
Performance schedule:
February 1, 2, 3
Pinewoods Folk Club Winter Weekend
Pawling, NY
February 14
Veterans Affairs Health Center
Jersey City, NJ
February 15
Englewood Family Services
Englewood, NJ
February 24
Helen Hayes Hospital
West Haverstraw, NY
March 30
Richmondtown Restoration;
2 sets: 7:30 & 9 pm
Staten Island, NY
April 8, 9, 10, 11, 12
Odyssey Program in 5 schools
Philadelphia, PA
April 19, 20, 21
NEFFA (New England Folk Festival)

Natick, MA
April 26
Daughters of Israel
West Orange, NJ
May 5
Helen Hayes Hospital
West Haverstraw, NY
May 24, 25, 26
Philadelphia Folk Festival "Spring Thing"
Nock a Mixon, PA
June 7, 8, 9
Birds of a Feather
Westbrook, ME
June 27, 28, 29, 30
Mountain Laurel Autoharp Gathering
Newport, PA
July 27, 28, 29, 30
Cranberry Gathering
Binghamton, NY
July 31 - August 1, 2, 3, 4
Appalachian String Band Festival
Clifftop, WV
August 4, 5, 6, 7, 8, 9, 10
Old Fiddlers Convention
Galax, VA

ALEX USHER

216 N. Elm Avenue
Webster Groves, MO 63119
314961-8631
ooharp@aol.com
Profile: AQ Winter '96
Performance schedule:
February 7
The St. Louis Women's Club
St. Louis, MO
March 1 - 4
Special Getaway
Trout Lodge
Potosi, MO
April 8
Adair County Historical Society
Kirksville, MO
April 30
Emmanuel Episcopal Church
Webster Groves, MO

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Performance schedule:
February 9
Winterfest
Irving, Texas

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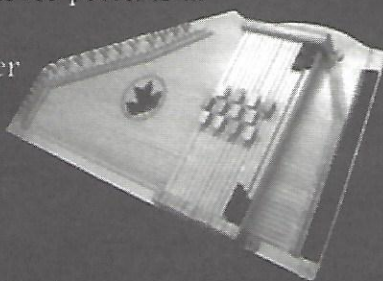
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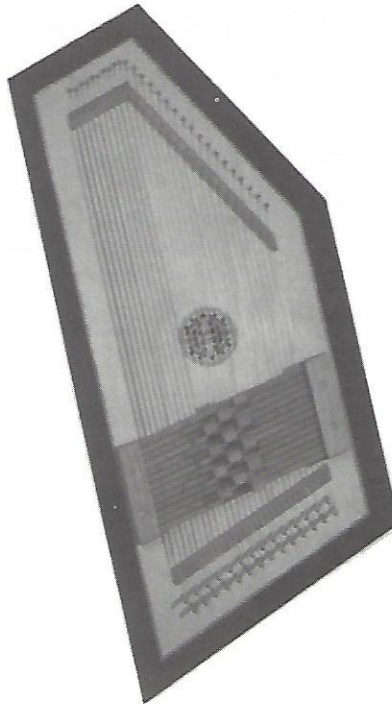
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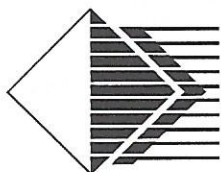
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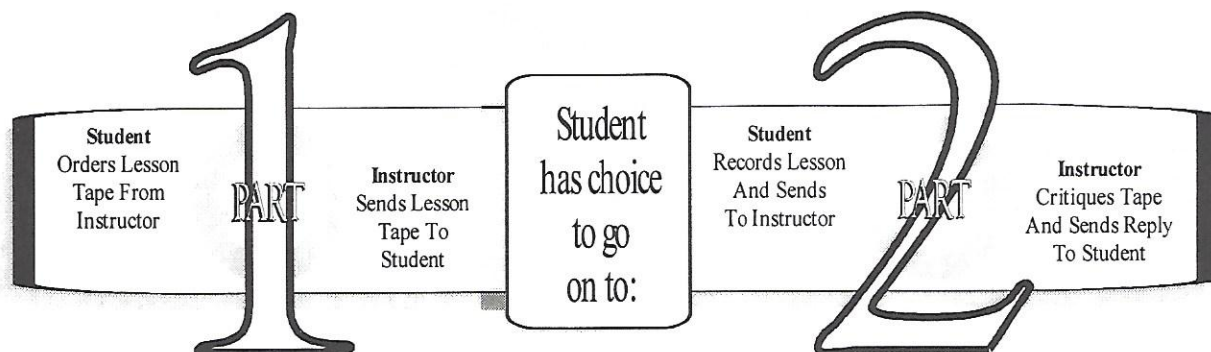
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A native of Northern California, Adam Miller grew up a few blocks from historic Cannery Row on the Monterey Bay. He developed an early interest in folk music and began playing fingerstyle acoustic guitar at the age of 17. Inspired by Bryan Bowers, 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.

(continued on page 22)



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Part Two

Record your rendition of the lesson on the reverse side of the tape along with any questions, and return it to the instructor with an additional check for \$8. The instruc-

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 Adam Miller

PO Box 620754, Woodside, California 94062-0754

"Maria"

I grew up a few blocks from historic Cannery Row on the Monterey Bay and developed a serious interest in folklore and folk music after my parents took me to a Sam Hinton concert when I was 12 years old. As a teenager I began playing fingerstyle acoustic guitar. I've always been able to commit tunes and lyrics to memory with ease and I accumulated a rather extensive repertoire of folksongs.

In 1982 I attended a Bryan Bowers concert at McCabe's Guitar Shop in Los Angeles. In 1994, after years of going to Bryan's concerts and listening to his recordings, I obtained and began playing an old Silvertone autoharp. The following summer I attended my first Winfield Autoharp Championship, as well as a week-long "autoharp boot camp" taught by Bryan himself. I proceeded to accumulate a number of one- and two-key autoharps and began picking out diatonic melodies and practiced "pumping felt."

In 1997, on a lark, I purchased a used 21-bar chromatic autoharp. For several years I barely touched this 'harp. I'd fumble my way through a chromatic Tin Pan Alley "circle-of-fifths" ditty, or a Russian waltz in a minor key, but I couldn't find my own voice on the chromatic 'harp. This experience only served to strengthen my commitment to diatonic playing.

I consider Ivan Stiles to be among my greatest autoharp influences. He plays the chromatic 'harp in a unique style, incorporating the open-chording techniques generally associated with diatonic playing, as well as the "drag notes" that characterize Kilby Snow's trademark style. At Ivan's suggestion I added three diminished 7th chords to my chromatic 'harp by refelting the three least-used chord bars.

Earlier this year, my friend Alan Smithline, a virtuoso fingerstyle guitarist, took me through the chord progression of the chorus to Leonard Bernstein's composition *Maria*, from the musical *West Side Story*. I was surprised to find how naturally the chord progression worked on the chromatic 'harp. Additionally, I was pleased to discover that the right hand accuracy I'd developed playing diatonic served me well picking out melodies on the chromatic 'harp. *Maria* unlocked the secrets of chromatic and turned me, almost overnight, into a committed chromatic autoharp player.

Of the hundreds of chromatic tunes I've considered as contest pieces to perform in autoharp competitions, few offer as colorful an array of chromatic chords, arranged in as unpredictable a sequence, as the familiar melodies from *West Side Story*. (I played *Tonight, Tonight* in the 2001 Mountain Laurel Championship.)

West Side Story premiered in New York on September 26, 1957, and ran for nearly two years (772 performances). It toured nationally for nearly a year before returning to Broadway in 1960 for another 253 performances. In 1961 it was released as a feature film.

Many consider the *West Side Story* score to be among the most significant and revolutionary compositions in 20th century American popular music. The composer, Leonard Bernstein (1918-1990), was influenced by the bebop chords and highly syncopated Latin rhythms that were being explored by modern jazz musicians at that time, and he incorporated these influences into his *West Side Story* melodies.

West Side Story was nearly a decade in the making. On January 6, 1949, Jerome Robbins (who directed and choreographed

West Side Story on Broadway) telephoned Leonard Bernstein with an idea for a musical: "a modern version of *Romeo and Juliet* set in the slums at the coincidence of Easter-Passover celebrations."

East Side Story, as it was then titled, was about a love affair between Maria (Juliet) who is from a Jewish family and Tony (Romeo), who is from an Italian Catholic family living in Greenwich Village. Bernstein composed the melody and lyrics for a number of songs in the score, including *Maria*, but the production was delayed, so he moved on to other projects.

In November 1955, Stephen Sondheim was hired to write the lyrics of Bernstein's melodies in what was now called *West Side Story*. (The change in the name of the play occurred when the local street gangs moved their activities across town to the west side of New York City.)

The first piece Bernstein played for Sondheim was the song *Maria*, and he claimed it "...took longer to write that song than any other (in the musical). It's difficult to make a strong love song and avoid corn." Bernstein and Sondheim composed in separate rooms in Bernstein's Manhattan apartment, getting together every few hours to see what each had accomplished. It was Sondheim's idea that, since Tony had only just met Maria, the song should not be about the girl herself but about the loveliness of her name.

In his biography of Leonard Bernstein, Humphrey Burton wrote, "With the passing of the decades the status of *West Side Story* has been transformed from an innovative and daring piece of musical theater into a classic ... What were once awkward melodic intervals, such as the tritone C, F# and G at the beginning of the song *Maria*, have

become easily negotiable parts of everyday musical language ...”

This tritone interval Burton pinpointed is the “kernel” of the *West Side Story* score. Bernstein later said, “... the three notes pervade the whole piece, inverted, done backwards. I didn’t do all this on purpose. It seemed to come out in *Cool* (another song in the musical) and as the gang whistle (in the “Prologue”), the same three notes.”

Another Bernstein biographer, Joan Peyser wrote, “... this tritone, made up of three whole tones, is also known as an augmented fourth. The first two notes of *Maria* will bring it to mind. This is the interval to

which executives at Columbia Records objected when they first heard it throughout the *West Side Story* score. The augmented fourth has always been known as the ‘devil in music (!).’ ”

The chorus of *Maria* begins in the key of C major; pretty dang convenient for autoharp players. The melody employs a C diminished 7th chord (indicated by this chord symbol: C°7). The first three notes in the tune are found in a C major to C°7 and back to C major progression. If you haven’t tried diminished 7th chords on your chromatic autoharp, this tune offers an excellent opportunity to experience the musically satisfying tension and release inherent in this chord combination.

The notes in the C°7 chord are C, F# and A. Autoharp felt is relatively inexpensive (\$2 per felt) and cutting a new felt for your chord bar isn’t very difficult. In fact, you can easily re-felt it back to the original chord in a few minutes, should you find you don’t care for the C°7 chord.

Don’t sweat it if you don’t get around to putting C°7 chord on your ‘harp—you can still play this lovely melody. If you pluck with some degree of accuracy, you can pick the F# and the A in the melody from the D major chord. However, avoid sounding the

D string when you do.

There are a number of places in the melody where the composer inserted various color chords (GM7, CM7, Dm7 and Bb 9). If you have these chords on your chromatic ‘harp, or feel like cutting some felt and trying them out, I encourage you to do so. As I don’t have those chords on my ‘harp, I offer the more predictable substitute chords that I use.

Sometimes I prefer to introduce this melody by picking it out, one note at a time, fighting my urge to strum chords until my second pass through the tune. It’s very powerful to hear the tritone ringing like three solitary bells. You have the opportunity to sound bass notes at any point in the melody. This piece also sounds great if you simply strum through the chord progression.

The melody changes key several times, but still resolves beautifully to C major. Bernstein wrote “moderately (warmly)” at the top of his chart for this tune. Experiment with the use of dynamics by varying the volume and the tempo of your playing, as you would if you were singing the song.



(continued from page 20)

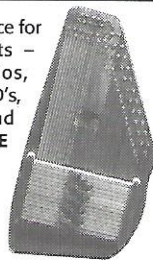
They have appeared at the San Francisco Free Folk Festival, the Santa Barbara Old Time Fiddlers’ Convention and the Willamette Valley Autoharp Gathering. Lind and Miller are three time winners (1999, 2000 and 2001) of the Leonard Reid – People’s Choice Award for Outstanding Musical Performance on the 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.



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Maria

L. Bernstein; arr. Adam Miller

Moderately (warmly) C

Musical staff 1: Treble clef, 4/4 time. Chords: C, Cdim7 (D), C, Cdim7 (D), C, Cdim7 (D), C, Cdim7 (D). Lyrics: *mf* Ma - ri - a, I've just met a girl named Ma -

Musical staff 2: Treble clef, 4/4 time. Chords: C, C, D, C, D, C, G, Dm, C, Dm, C, Dm, C. Lyrics: ri - a, And sud - den - ly that name will nev - er be the same to

Musical staff 3: Treble clef, 4/4 time. Chords: C, Cdim7 (D), C, Cdim7 (D), C, Cdim7 (D), C, Cdim7 (D). Lyrics: me. Ma - ri - a! I've just kissed a girl named Ma -

Musical staff 4: Treble clef, 4/4 time. Chords: G, Am, Em, Am, Em, Am, Em, Am, Em, Am. Lyrics: ri - a, And sud - den - ly I've found how won - der - ful a sound can

Musical staff 5: Treble clef, 4/4 time. Chords: Bm, F, Em, Dm, Am, Em, Am, Em, Am, Em. Lyrics: *f* be! Ma - ri - a! Say it loud and there's mu - sic

Musical staff 6: Treble clef, 4/4 time. Chords: Em, Dm, Gm, F, Gm, F, Gm, D, Bb. Lyrics: play - ing. *p* Say it soft and it's al - most like pray - ing. Ma -

Musical staff 7: Treble clef, 4/4 time. Chords: F, Bb, F, Bb, F, G7, C. Lyrics: ri - a, I'll *rall.* nev - er stop say - ing, "Ma *pp* ri - a."

Sacred 'Harp



by Mary Umbarger

"Jesus, Lover Of My Soul"

by Charles Wesley

Some people think it to be the greatest hymn ever written, and presuming the story to be true, one soldier would agree. The story goes: A few years after the Civil War old soldiers from both the Confederate and Union armies met together. an ex-Confederate soldier told how he had been sent to "pick off" an exposed Union sentry. As he took aim at the sentry, he realized the guard was singing *Jesus, Lover Of My Soul*. Enemy or not, the Confederate soldier just couldn't shoot. As he was telling his story, an old Union soldier stood up and asked if this incident had happened in the Atlanta Campaign of 1864. The reply was "yes." The Union man said *he* was that sentry. He related how he had been depressed and afraid when he had been sent to the isolated sentry post. In an effort to keep his courage

up, he had begun to sing the hymn, little knowing it would save his life.

The origin of the hymn goes like this: Mrs. Mary Hoover, of Bellefonte, Pennsylvania, whose grandmother is the heroine of the tale, tells this story:

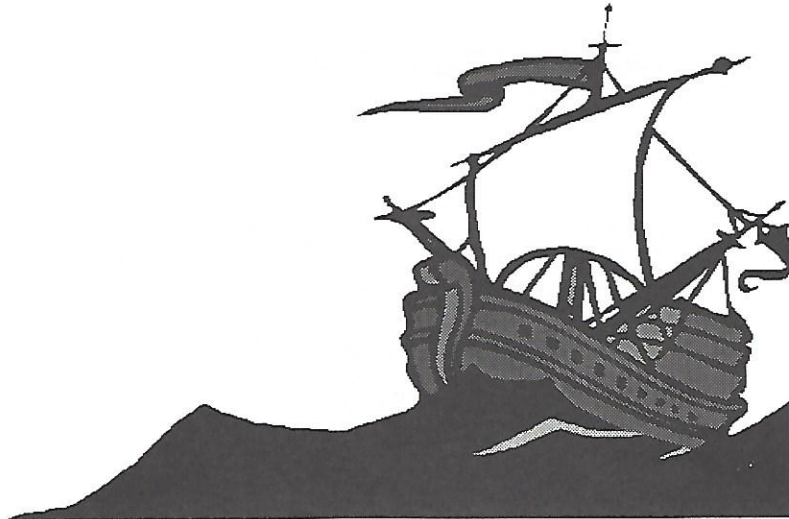
Charles Wesley, preaching in the fields of Killyleagh, County Down, Ireland was attacked by a group of men who did not approve of the doctrine he was preaching. He sought refuge in the house of what was known as the Island Barn Farm, where the lady of the house, Jane Lowrie Moore, told him to hide in the milkhouse in the garden. When the angry mob demanded to know Wesley's whereabouts, it is said she placated them with an offer of refreshments. She then told Wesley to go out the rear window of the milkhouse and hide in a

hedge which bordered a small stream. In that haven, with the shouts of his attackers all about him, he wrote this hymn.

According to others, the origin was as follows:

While aboard ship returning to England in the fall of 1736, after having served as Governor Oglethorpe's secretary in the new colony of Georgia, a very bad storm arose at sea. It was feared the ship was going to sink with all on board. During the height of the storm, a frightened bird flew in Wesley's window and found safety and protection in the folds of his coat.

Whichever tale is true, what is certain is that the prolific Charles Wesley wrote this and many other inspiring hymns.



"Jesus, Lover Of My Soul"

by Charles Wesley

F	C	F	B \flat	F	C7	F
Je - sus, Lov - er of my soul, Let me to Thy bos - om fly, While the near - er wa - ters roll, While the tem - pest still is high!						
F / / /	C / /	F / /	B \flat	F	C7	F

F	B \flat	F	B \flat	F
Hide me, O my Sav - ior, hide. Till the storm of life is past;				
F / / /	B \flat /	F	/ / / /	B \flat /

C	F	B \flat	F	C7	F
Safe in - to the ha - ven guide, O re - ceive my soul at last!					
/ / / /	C / /	F / /	B \flat	F	C7

Other refuge have I none; Hangs my helpless soul on Thee
 Leave, ah, leave me not alone, Still support and comfort me
 All my trust on Thee is stayed, All my help from Thee I bring
 Cover my defenseless head, With the shadow of Thy wing

Thou, O Christ, art all I want; More than all in Thee I find;
 Raise the fallen, cheer the faint, heal the sick and lead the blind
 Just and holy is Thy name, I am all unrighteousness;
 False and full of sin I am, Thou art full of truth and grace.

Plenteous grace with Thee is found, Grace to cover all my sin;
 Let the healing streams abound, Make and keep me pure within.
 Thou of life the fountain art; Freely let me take of Thee;
 Spring Thou up within my heart, Rise to all eternity.

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Colorfully Chromatic

A Patriotic Medley

Here are two great patriotic songs that most Americans have known and loved for most of their lives. Given the current state of the world, it somehow seems more satisfying than ever to sing and play these songs.

Neither of the melodies has many accidental notes — “You’re a Grand

Old Flag” has just three, and “America the Beautiful” has only one. Yet both melodies present loads of opportunities for the player to harmonize the nearly diatonic tunes with chords that have notes outside the scale.

We get a real kick out of finding exciting harmonies lurking in chords

beyond the I, IV and V that, on first glance, one might expect to use almost exclusively in playing these tunes.

So have fun with our assortment of sevenths, diminished sevenths and minors, and play these tunes with feeling and pride in our beautiful country and its grand old flag.

America, the Beautiful

Katherine Lee Bates

Samuel A. Ward, 1895

G7 (C) / (G°7) / (G) / / G°7 (Dm) G7 (F) G7 (C) G°7 (G7) /
 O beau - ti - ful for spa - cious skies, For am - ber waves of grain, _____ For
 (C) / (G°7) / (G) / / / (G°7) G (Am) D7 (G7) C°7 G7 /
 pur - ple moun - tain maj - es - ties A - bove the fruit - ed plain. _____ A -
 (C) / (G) F / (G) / F G / F G (C) F (C7) /
 mer - i - ca! A - mer - i - ca! God shed His grace on thee, _____ And
 (F) / (C°7) / (C) / / / (Dm) F (G7) / (C)
 crown thy good with broth - er - hood From sea to shin - ing sea!

You're a Grand Old Flag

Words & Music by George M. Cohan, 1906

G / / C G C D7 G D7 / G C G
 You're a grand old flag; You're a high - fly - ing flag, And for-
 / C G / C G D7 / C D7 C D7 /
 ev - er in peace may you wave. You're the em - blem of The
 G B7 Em / A7 E7 A7 / E7 A7 D7 G /
 land I love, The home of the free and the brave. Ev - 'ry
 / C G C D7 G D7 / G D7 G7 E7 / /
 heart beats true 'neath the Red, White and Blue, Where there's nev - er a
 / / Am D7 / G D7 G / D7 D°7
 boast or brag. But should auld ac - quaint - ance be for-
 D7 / / A7 / / / D7 G
 got, Keep your eye on the grand old flag.

>Circled chords are rhythm chords

>A circled slash means that the rhythm chord doesn't take effect when the chord first appears in melody playing but waits until indicated — usually at the beginning of the next measure.

CHORD SUBSTITUTIONS

"America the Beautiful"

G°7 — A7 in the 3rd staff, C elsewhere
C°7 — F

"You're a Grand Old Flag"

D°7 — E7

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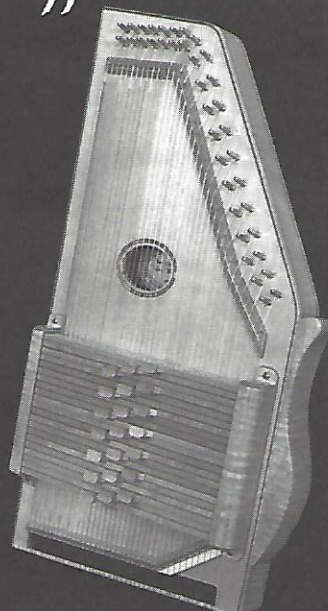
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The Autoharp Hall of Fame Members

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



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

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.

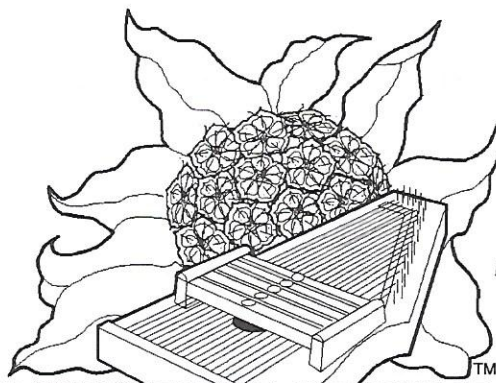
I am not an AQ subscriber.
I received my ballot from:

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.

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The Autoharp Hall of Fame Members . . .

the year they were inducted and excerpts from their proclamations

Charter Members:

1992: John Kilby Snow

Whereas: Kilby Snow, one of the old Grand Masters of autoharp, loved autoharp from first sight of this instrument, and so begged, cried, pleaded and cajoled for this instrument from the age of three that he caused his father to dispossess the family of its precious ice cream freezer in exchange for an autoharp, thereby to establish peace and harmony in the Snow household, And . . .

Whereas: long after he has gone on to, as he said, "teach the angels hoe to really play 'harp," his genius on the autoharp is still being studied, copied and admired . . .

1992: Maybelle Addington Carter

Whereas: Maybelle Addington Carter's skill and creativity as a member of the Original Carter Family caused her to be recognized as one of the premiere instrumentalists in early country music. Her name was given to the guitar style that was to become known as "The Carter Lick", And . . .

Whereas: Maybelle Addington Carter adapted the "Carter Lick" to the autoharp, thus developing the "pinch, pluck" style that is the basis of most modern autoharp styles . . .

And their successors

1993 Posthumous: Sara Dougherty Carter

Whereas: In the spring of nineteen hundred and fourteen in Copper Creek, Virginia, a young man selling fruit trees heard the sweet strum of an autoharp and a beautiful alto voice singing *Engine One-Forty-Three* and, joining in with a bass harmony, Alvin Pleasant Carter met Sara Dougherty, who would later become his wife and primary vocalist and autoharpist for the Original Carter Family, And . . .

Whereas: Sara Dougherty Carter was the first woman to make a commercial success by recording with the autoharp, And . . .

1993 Contemporary: Bryan Benson Bowers

Whereas: Bryan Bowers has used the autoharp for the making of beautiful music, And . . .

Whereas: Bryan Bowers has been a

prominent leader in popularizing the autoharp as a concert performance instrument, And . . .

Whereas: Bryan Bowers has spent untold hours, both compensated and uncompensated, in the instruction of students of the autoharp, And . . .

1994 Posthumous: Ernest Van "Pop" Stoneman

Whereas: When ten-year-old Ernest Stoneman saw his first autoharp, he became determined to master it. The first tune he played was *Old Molly Hare*, which he had learned from his Grandmother Bowers.

In September 1924, Pop Stoneman made the first known autoharp recording, which was put on a wax cylinder. The song selected for that recording was *The Ship That Never Returned* or *The Titanic*. Many believe this recording was one of the first million-sellers in the music industry, which, along with 28 other early Stoneman recordings, was made only with Pop's autoharp and his voice.

1994 Contemporary: Mike Seeger

As a widely-known old-time musician, Mike Seeger has played the autoharp on stage over many decades, both in the United States and abroad. During this time, the autoharp enjoyed and continues to enjoy a surge of world-wide respect and legitimacy, which can be credited in a large part to Mike's fine musicianship, and his dedication to American musical history and tradition. . . .

As a collector and scholar of American old-time and traditional music, Mike has extensively traveled through the Appalachians to record the music of the country people. Without this research, the rich history and scope of the music would not be so comprehensive as it is today. And without Mike's efforts to present this music to the world, many traditional American tunes and songs would remain unknown.

1995 Posthumous: Marty Schuman

As a perennially favorite performer throughout the country, Marty Schuman was an autoharp genius whose pioneering in the theory and practice of autoharp

playing and accessories was legendary.

In 1963, Marty Schuman composed and recorded *Runaway Train* for an album of folk music published by the University of Florida.

Marty Schuman became the first International Autoharp Champion in 1981 and the Mountain Laurel Autoharp Champion in 1993, demonstrating a unique style which he incorporated into a prodigious musical repertoire.

1995 Contemporary: Meg Peterson

As the wife of the late Glen R. Peterson, great grandson of Oscar Schmidt and owner of Oscar Schmidt International from 1963 to 1978, Meg Peterson dedicated a large portion of her life to the resurgence and viability of the Autoharp in the capacity of teacher, promoter, and as a writer of an innumerable quantity of instructional books, pamphlets, and other publications concerning the Autoharp and its music.

Entirely because of Meg and Glen Peterson's belief in the credibility and capability of the Autoharp, this instrument was kept alive in a time when it could easily have slipped into oblivion.

1996 Posthumous: Glen R. Peterson

Until Glen R. Peterson, grandson of Oscar Schmidt, became the owner of Oscar Schmidt, Incorporated, the Autoharp had progressed little from its beginnings in the 19th century.

In 1963, armed only with the potential he saw in the Autoharp, Glen R. Peterson accepted the responsibility for Oscar Schmidt, Inc. Because it was a failing company, producing a few hundred instruments, he faced an almost insurmountable task. From 1963 until 1978, Peterson completely revised the design, manufacturing, and distribution of the Autoharp.

The ever-growing presence and popularity of the Autoharp as we know it today is largely due to the steadfast conviction of one man, Glen R. Peterson.

1996 Contemporary: Becky Blackley
The Autoharpoholic, the first magazine for the autoharp, was published by Becky Blackley from 1980 until 1993.

Becky Blackley was instrumental in

the concept and design of the first multi-key diatonic autoharp, the Oscar Schmidt Festival.

She wrote *The Autoharp Book* covering the first one hundred years of the autoharp in America.

In 1984, Becky Blackley was entered into the *International Who's Who in Music*, and in 1985 was entered into *Who's Who in American Music*. Through publishing, teaching, recording, and performing, she has been a leading force in the autoharp community.

1997 Posthumous: Karl August Gütter
In the region of Saxony in Eastern Germany in the early 1880's, an instrument was designed, patented, and manufactured under the name of "Volkszither."

This instrument, commonly known in Germany as the akkord zither (or chord zither), was later to be manufactured in the United States by Charles F. Zimmermann under the name of "Autoharp."

The chord zither, or autoharp as we know it today, was invented by Karl August Gütter (July 22, 1823-September 21, 1900) of Markneukirchen, Germany.

1997 Contemporary: Mike Fenton
No person has been as active in the role of autoharp teacher/performer in Great Britain as has Mike Fenton. He annually exposes 45,000 children to the possibilities of learning music with this instrument, and the personal enjoyment that it brings. Mike works with preschool children to senior students, ever encouraging, sharing his knowledge and the joy of playing the autoharp. They work with him, sing, play, laugh, and learn with him. Mike Fenton is today's Pied Piper of the autoharp.

Mike Fenton has been in the forefront of the autoharp community, performing, educating, researching, writing for nearly thirty years.

1998 Posthumous: Charles F. Zimmermann

The chorded zither seemed fated to join a long list of obscure variants of its parent instrument. Indeed today it remains a relative unknown in the old world of its birth.

Charles F. Zimmermann's early recognition of the autoharp's special qualities as an educational tool for teaching music has led to its omnipresence in children's classrooms everywhere.

Charles F. Zimmermann may not have been the first to conceive the

instrument's essential design, but there can be no doubt of his responsibility for its widespread availability, popularity, and acceptance, nor of his authorship of the very name "autoharp" it wears to this day.

1998 Contemporary: George Orthey and Mary Lou Orthey

George Orthey made his first autoharp for Mary Lou Orthey in April 1983, and in so doing, launched their ship, "Autoharp Synergism," on a lifetime journey. George has made over 600 custom autoharps since that first Dulci-Harp, and through Mary Lou's publishing of *Autoharp Quarterly* has encouraged a new generation of autoharp luthiers.

Mary Lou and George have attended countless music festivals where they have actively promoted autoharp music through jams, workshops, presentations, displays, performances, publications, and support of autoharp competitions.

George and Mary Lou have honored past grand masters of the autoharp by bringing to the Mountain Laurel Autoharp Gathering Stage second generation players named Carter, Stoneman, and Snow, thereby completing a historical and traditional backdrop for modern players through music and stories of the early autoharp pioneers.

1999 Posthumous: None.

1999 Contemporary: Patsy Stoneman
Patsy Stoneman has devoted her life to the preservation of old-time music.

Through her preservation and dissemination of the work of Pop Stoneman and The Stoneman Family, Patsy alone has kept their autoharp music of decades ago alive and available. She has pursued this goal in audio and video format, print, and through public performances for over sixty years.

Because of her steadfast commitment, we in the autoharp community have become keenly aware and appreciative of our own musical heritage.

She freely shares her music with joyous enthusiasm in the pursuit of her life's work.

2000 Posthumous: None.

2000 Contemporary: Ivan Stiles

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

Whereas: Ivan Stiles was cofounder and editor of *Autoharp Quarterly*, and in this

capacity, disclosed the definitive history of the autoharp, And ...

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

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

2001 Posthumous: Oscar Schmidt

Whereas: At a crucial time in the history of the autoharp, Oscar Schmidt was responsible for keeping the instrument alive, and his determination in producing the autoharp caused a resurgence of the instrument, despite the Great Depression, And..

Whereas: without this foresight, the autoharp would have lost its place in American music, And ...

Whereas: because the instrument appropriately continued to carry his name by its later manufacturers, today that name, Oscar Schmidt, is synonymous with the autoharp

2001 Contemporary: Janette Carter

Whereas: Janette Carter has spent her entire in the music world, And

Whereas: because of a promise made to her father, A.P. Carter, to carry on the Original Carter Family music, she initiated the Carter Fold, which has become a world famous venue for old-time music, And

Whereas: she has been responsible for the Carter fold since its inception, and plays the Carter music on her autoharp at the Fold every Saturday night of the year, And

Whereas: with her autoharp, she has traveled extensively at the requests of universities and major teaching events, sharing her family's history and its music

2002 Posthumous: ??

2002 Contemporary: ??

Don't forget to use the Hall of Fame ballot in this issue and send in your recommendation(s) for this year's inductees.

The Hall of Fame is not a popularity contest in that the person with the most ballots does not win. Rather, it only takes one well-written nomination to convince the panel your choice is the correct one for this year.

Planxty Barrett

Tune "Vieni sul mar" composed by
Giovanni Battista Califano (16th century?)

Words S.K., 11/2001

Verses

1. I'll for- get ne'er my last day in Tam- pa!
 2. Then we tuned our - 'harps in the ki- tchen.
 3. When the jam- ming was fi- nal- ly o- ver

4 It be- gan with a great blue- grass show
 Soon came John up from Pom- pa- no Beach.
 and when Mark had his 'harps stowed a- way,

8 on the ra- di- o*, where vo- lun- tee- ring
 And when Mark brought four 'harps to the ven- ue,
 our- - hosts kept on lov- ing- ly ca- ring

12 help- ful Glenn al- ways keeps up the flow!
 har- pers' hea- ven was in ea- sy reach!
 un- til I had to leave them next day.

16 To the ho- tel then Glenn came to fetch me,
 And while Glenn ca- tered for us so keen- ly,
 Now that I'm back in my dai- ly rou- tine

20 we ar- rived at their co- zy green house
 po- et Ju- dy filled breaks be- tween tunes:
 of- ten comes to my mind, now and then,

24 where a- wai- ting was den mo- ther Ju- dy
 With their mix- ture of truth and true hu- mour
 the re- mem- brance of plea- sure- ful hours- -

28 with a warm hug that both-armed could dowse! **
 all her po- ems are beau- ti- ful boons!
 I was spen- ding with Ju- dy and Glenn.

D A7 1 D G D 2 A7 3 D
 4 A7 5 D A7 D 6 G A7 G 7 A7
 8 D A7 9 D G D 10 A7 11 D
 12 A7 13 D G A7 14 D 15
 16 A7 17 Bm F#7 18 Bm F#7 Bm 19 F#7
 20 21 Bm F#7 22 Bm F#7 C#7 23 F#m
 24 D A7 25 D 26 27 F#7 Bm
 28 D A7 29 D G D 30 A7 D A7 31 D 32

Chorus

33 D 34 A⁷ D A⁷ 35 D 36

Thanks, Judy and Glenn!

37 G 38 39 D 40

Sure, you're scoring ten!

41 G 42 A⁷ 43 G 44 D

From your isle's fen*** on, transcending one's ken,

45 46 A⁷ D A⁷ 47 D 48

no one's like Judy and Glenn!

*) WMNF 88.5 Community Radio, Tampa. See www.wmnf.org!

***) Because of her injured right shoulder Judy had to confine herself to one-armed hugs. ☹

****) Davis Islands, where the Barretts live, is actually rather dry, but I paint it here a bit marshy for the sake of the (internal) rhyme! ☺

The Barnes & Noble web site informs:

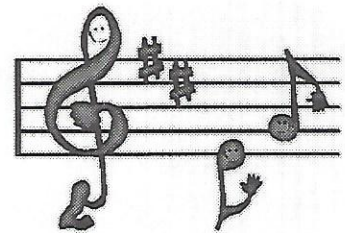
 Giovanni Battista Califano is an obscure madrigalist of the last Italian Renaissance. He stood aside from the rapid change of musical style that took place during the presumed years of his life, and was even old-fashioned by the time he seems to have started composing.

He published a book of madrigals in Venice in 1784. One source said he was the organist of Venice's Church of S Nicola da Tolentino, which was built between 1591 and 1601, but another source published in 1601 lists him as dead.

Although his music sometimes shows an interesting use of imitation, for the most part it is unimaginative.

~ Joseph Stevenson, All Music Guide

Nevertheless, I like the tune very much. S.K.



REMEMBER WHEN...
Your Club has a meeting ... tell *AQ*

REMEMBER WHEN ...
You go to a festival ... tell *AQ*

REMEMBER WHEN ...
You attend a workshop ... tell *AQ*

REMEMBER WHEN ...
You *give* a workshop ... tell *AQ*

REMEMBER WHEN ...
You hear a new recording with autoharp on it ... tell *AQ*

REMEMBER WHEN ...
You *make* a new recording ... tell *AQ*

REMEMBER WHEN ...
You go to a concert (with autoharp) ... tell *AQ*

REMEMBER WHEN ...
You *give* a concert ... tell *AQ*

REMEMBER WHEN ...
You are planning a house concert ... tell *AQ*

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And the winners are.....

A year-by-year listing of the winners at both the Mt. Laurel Autoharp Championship and the International Autoharp Championship at Winfield, Kansas. Names appear in the order in which they finished (1st, 2nd, 3rd).

WINFIELD:

2001:
Les Gustafson-Zook, Alex Usher, Beryl Martin
2000:
Drew Smith*, Karla Armstrong, Les Gustafson-Zook
1999:
JoAnn Smith, Les Gustafson-Zook, Alex Usher
1998:
Mike Herr**, Les Gustafson-Zook, Tina Louise Barr
1997:
Karen Daniels, Les Gustafson-Zook, Drew Smith
1996:
Bob Lewis, Tina Louise Barr, Alex Usher
1995:
Lucille Reilly**, Bob Lewis, Les Gustafson-Zook
1994:
Ron Wall, Mike Herr, Lucille Reilly
1993:
Alan Mager, Tina Louise Barr, Alex Usher
1992:
Tom Schroeder*, Alan Mager, Les Gustafson-Zook
1991:
Ivan Stiles, Les Gustafson-Zook, Alan Mager
1990:
Bill Bryant, Tom Schroeder, Ivan Stiles
1989:
Steve Young, Ivan Stiles, Les Gustafson-Zook
1988:
Mark Fackeldey, Drew Smith, Fredona Currie
1987:
Mike Fenton, Margie Earles, Ivan Stiles
1986:
Karen Mueller, Drew Smith, Tom Schroeder
1985:
Tom Schroeder*, Billy Garrison, Karen Mueller
1984:
Drew Smith*, Billy Garrison, Tom Schroeder
1983:
Jewell Boesell, Will Smith, Doug Dubois
1982:
Bonnie Phipps, Harvey Reid, Dan Wiethop
1981:
Marty Schuman, Bonnie Phipps, Ron Penix

MT. LAUREL

2001:
Alan Mager, Les Gustafson-Zook, George Haig
2000:
Karla Armstrong, Les Gustafson-Zook, Mark Fackeldey
1999:
Carey Dubbert, Nadine Stah White, Carole Outwater
1998:
Mike Herr**, Alan Mager, Skip Belz
1997:
Drew Smith, Heidi Cerrigione, Alan Mager
1996:
June Maugery, Mike Herr, Drew Smith
1995:
Lucille Reilly**, June Maugery, Drew Smith
1994:
Jim Snow, Alan Mager, Steve Young
1993:
Marty Schuman, Lucille Reilly, Steve Young
1992:
Bob Lewis, Lucille Reilly, Alan Mager
1991:
John Hollandsworth, Marty Schuman, Bob Lewis

* Two time first-place winner.
** First-place winner in both contests in same year.



Three Times The Fun

by Tom Schroeder

There is a serene beauty in plucking an individual string. First your brain has to develop an idea that you want to produce a sound with the autoharp. then it has to translate that idea into a picture of how to physically produce the sound using your stored experiences. Next, through millions of chemical messages, it has to direct your muscles to move your arm and fingers in position over the strings and the chord buttons. Then, with precision, it directs one of your fingers to push down a chord button and move your fingerpick across the small area of strings that allow that individual string to vibrate. The sound wave then travels through the air and vibrates your eardrum which sends a chemical signal back to the auditory center, which through other chemical signals is translated as a sound. The brain then compares this sound to stored information and determines if it is the correct sound. If correct, a feeling of satisfaction is produced.

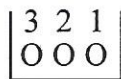
Now consider a Triplet. In the amount of time you would normally pluck an individual string, you are plucking a string three times. If you are exhausted just thinking about it, eat an extra serving of chocolate to prevent exhaustion and consider this. Triplets are fun to do and really not that hard with a little practice.

There are several reasons to add Triplets to your playing repertoire. First, they sound impressive without a great deal of extra effort. It sounds like you are doing a lot more than you really are. Second, they surprise anyone listening to you. The Triplet sound is unlike the sound of plucking a single melody note. Third, Triplets add variety to your playing. Including them in your tunes will keep you from getting bored with the same old tune. Fourth, they are part of the tradition of certain playing styles. You hear them often in Celtic music styles and popular music. And last but not least, they are fun to do. We all need more fun in our playing!

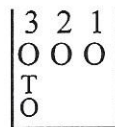
You may be wondering, "Where do I use Triplets in a tune?" The answer is, "Anywhere you want to." Since musically

a Triplet is defined as playing three notes in one count of the musical phrase, they can literally be added anywhere. In my experience they sound best in certain places. In 4/4 tunes I use them on notes that fall on the first or fourth beats. In 6/8 tunes, I use them on notes falling on the third or sixth beat. In 3/4 tunes, they get used on notes on fourth beats. So, when counting beats of music, the way a Triplet would sound would be like the following: Instead of counting 1, 2, 3, 4, you could count 1-2-3, 2, 3, 4. Instead of 1, 2, 3, 4, 5, 6, you could count, 1, 2, 1-2-3, 4, 5, 6. Instead of 1, 2, 3, you could count 1-2-3, 2, 3. The "1-2-3" (Triplet) in each example would be said in one regular count of the music.

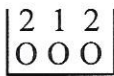
Below are listed eight different ways to do Triplets. The easiest Triplets are done on one string (examples 1 thru 6). The more challenging way to do them is to do each pluck on a different string (examples 7 and 8). There are several other ways to do Triplets that I will not cover here but you may come across them in talking with others.



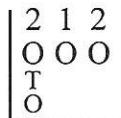
Example 1



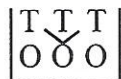
Example 2



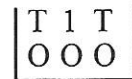
Example 3



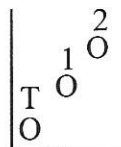
Example 4



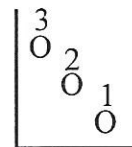
Example 5



Example 6



Example 7



Example 8

Examples 1 and 2 are the "3-2-1 Triplets". With these, you are plucking the same melody note with your third, then second, then first fingers (3-2-1). It helps if you cock your hand so your fingers are at a right angle to the strings. This lines up your finger picks over one string. Example 1 directs you to do the Triplet with just the three finger plucks. Example 2 directs you to first do a "pinch" with the third finger and thumb and then do finger plucks with the second and first fingers. All three of these plucks are done in one count of the music.

Examples 3 and 4 are the "2-1-2 Triplets". These are also done on the same melody note. Example 3 shows you to do a finger pluck with your second finger, then a finger pluck with your first finger, and finally a finger pluck with your second finger (2-1-2). Example 4 directs you to first do a "pinch" with your second finger and thumb followed by finger plucks with your first and second fingers. As with previous Triplets, it helps to cock your hand so the fingerpicks are over one string.

Examples 5 and 6 are "Thumb-lead Triplets" done on one string. Example 5 directs you to do a thumb pluck "up" (toward the higher toned strings), followed by a thumb pluck "down" and ending with a thumb pluck "up." Example 6 illustrates doing a thumb pluck "up" followed by your first finger plucking the same string, and finishing with another thumb pluck "up" on the same string. These three plucks are again done on the same melody note string in one count of the music.

Examples 7 and 8 are Triplets done on three different strings. Example 7 you are plucking ascending notes of a chord. Example 8 you are plucking descending notes of a chord. This type of Triplet takes more coordination and more of a musical sense. The melody note you are doing the Triplet in place of can be played by any one of the three plucks. So say the melody note is "g", which you are holding down the G chord to play. Playing the

three notes of the Triplet, you could play "g-b-d" or "d-g-b" or "b-d-g" depending on what sounded right to you. There is no hard rule that tells you which sounds best.

Example 7 directs you to play the first note of the Triplet with the thumb-pick, the second higher note with the first finger, and the third highest note with your second finger (T-1-2). Example 8 directs you to play the first highest note with the third finger, the second lower note with your second finger, and the third lowest note with your first finger (3-2-1). These three notes are played in one count of the music. One of the three notes is the melody note you are doing the triplet in place of and the other two notes are notes in the chord.

To try applying these Triplets, pick an easy and slow melody from the tunes you already know how to play. *Amazing Grace* works well. Pick one note in the tune and try playing each of these Triplets in place of that note. When you find you can do some of them slowly, try speeding them up. then try spicing up other tunes with Triplets.

Playing an individual melody note on the autoharp can be great fun. Now you have a way to triple your fun and add some variety to your playing.

Tom can be reached at:
anartauto@hotmail.com



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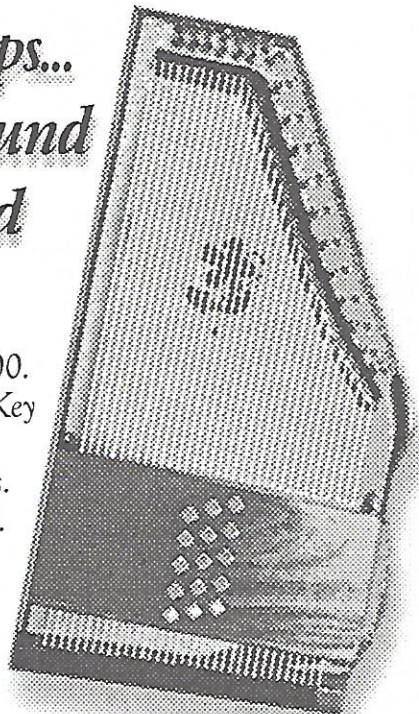
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SILENT STRINGS

On October 25, 2001 the autoharp world lost one of its best ambassadors. Cecil White, of Denton, Texas suffered a massive stroke while on his way to the monthly meeting of the 'Harps Over Texas Autoharp Club. He died two days later in the hospital, one day after his 77th birthday. He was a regular attendee at the Winfield Festival and always parked his motorhome near the horse barn and loved to jam and tell stories with all his friends. And he never missed the annual Autoharp Jamboree at Mountain View, Arkansas where he also had a family tie and loved to jam on the square. He was featured on the cover of Autoharp Clearinghouse in April, 1994 along with a nice article on his music and 'harp building. In his later years he made over 25 autoharps. Cecil was instrumental in starting a new baby grand piano fund at his Church and his family asked that all memorials to him be sent to the First Cumberland Presbyterian Church at 1424 Stuart Road, Denton, Texas 76209 and designated to the piano fund in his name. He will be missed by all who knew him.

On Christmas day, 2001, Jack Barnett lost his battle with cancer. Jack will be remembered as a founding member of the 'Harps Of The Ouachita Autoharp Club along with his wife Jan. He passed away at his home in Mena, Arkansas and he was 73 years old. Jack and Cecil and I met in the early 90's at the Jamboree in Mountain View and we've gotten together several times a year since then to swap stories and play music with our other autoharp friends. Memorials to Jack Barnett can be sent to: Christ Church at Mt. Fork, 5640 Highway 8 West, Mena, Arkansas 71953. Please specify that checks go to the Church Building Fund in honor of Jack Barnett. He will also be missed by all who knew him. Please keep the families of these two men in your prayers.

Submitted by Glenn Flesher

Postscripts

FROM HARPLAND

by Mary Umberger

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

Wow! Whatta group! By the latest 'Harpland census we are growing in numbers, in knowledge, in ability and musicianship and in fellowship. We study our craft, share our findings, play our music for all to enjoy! It's a joy to be a citizen of such a land as 'Harpland! Let's have a look at some things of interest:

p.s. Word from **Harvey Reid** is that he is working on an autoharp CD that should be released in spring or early summer of 2002. Harvey plans to write new music and dig around his vault for some interesting things! He hasn't given it a name yet, but whatever he names it – it will be most welcome and special.

p.s. **David Kilby** was part of a live radio broadcast of Christmas music over WWSM – 1510AM in December. This station serves the Central Pennsylvania area. We just never know where we will see/hear David next!

p.s. **John Hollandsworth** sat in with **Wayne Henderson**, guitarist supreme and well-known luthier, on one cut of Wayne's new CD, "Les Pix." They played "Remington Ride." If you have never heard John play this, you need to order the CD from Hay Hollar Records, PO Box 868, Blacksburg, Virginia 23803. hayhollar@usit.net I promise you won't regret it!

p.s. **Judy Austin**, Decatur, Georgia, not only played at the National Brain Injury Conference, but she also displayed – and I hope sold, some of her paintings. We surely have multi-talented folks amongst us!

p.s. **Roz Brown** plays his autoharp every Wednesday, Thursday, Friday and Saturday at the Buckhorn Restaurant in Denver, Colorado. Someone saw him when the restaurant was featured on "Best of....." on the food channel there. Now that's what I

call a steady gig!

AND ...

p.s. **Heather Farrell-Roberts** can be found in the UK playing in pubs, teaching autoharp, playing for folk clubs and, to quote Heather, "spreading the word/sound of this lovely instrument." I expect she is also selling many of her new CD, "Purple Heather." There is talk that Heather will be at Mountain Laurel Autoharp Gathering this year. I can't wait to meet her!

p.s. **Marty Lane**, Pleasant Hill, Ohio, is the "wonder woman" of the year. Marty had a reeeeeally bad broken leg last year and after semi-recovering from that, was diagnosed with lung cancer. In October, she was very sick – in the hospital, on oxygen and all that goes with that. Then she was moved to Hospice (she sent e-pictures of her room there with her computer and her usual smiling self in place). The next we heard she went home and is still showing some improvement. Marty says that the "medicine and good care did a lot but the friendship, support, some really good music and chuckles and prayers did the rest." Keep this up, Marty, and get on down to Mountain in June – there will be AC, AH and lots of great music!!! We love ya!

p.s. **Bobby Price** has been in remission with cancer for several years. He and **Ginny Reid** were married this fall and he is enjoying the music in that part of Pennsylvania so much. His cancer has resurfaced, and at this writing, Ginny tells us that he is very low. He has been in the Hershey Medical Center for a while for treatment and analysis. Our prayers are with Bobby, Ginny and their families.

p.s. **Kitty Crowe's** daughter was boarding a Southwest Airways plane a while back and as she prepared to board, there was the pilot standing in the entry to the plane playing an AUTOHARP!! Turns out it was **Alan Robertson**. I heard there was talk of an Airline Pilot's Autoharp Association with **Gregg Averett** as president ☺ **Cathy Britell** says she would much rather have the guys/gals just fly the plane, thank you! Whoa!!!!

p.s. **Ivan Stiles** is on the mend following two recent surgeries. He is walking much better folks, so watch out, he'll be everywhere! Great news to start the new year with, Ivan. We love you!!

p.s. **Karen Daniels** has resumed her schedule of autoharp classes in the public schools in Mountain View, Arkansas. Generous folks have donated used 'harp for the children to practice on during the school year. Great work, Karen!

p.s. **Mary Lou Orthey** auditioned for, and was accepted in, The Charlotte Chorale. She says they sound just like the Mormon Tabernacle Choir!! Great going, ML, we knew you could do it!!

Autoharp sightings include:

- ❖ A MetLife commercial
- ❖ **June Carter Cash** with a 'harp in a current issue of "Vanity Fair."
- ❖ A re-run of a '60 Hullabaloo with **John Sebastian** and The Lovin' Spoonful doing "Do You Believe In Magic?"
- ❖ NBC affiliate in Charlotte, North Carolina doing their annual Christmas Greetings from armed service members of the area with "We Wish You A Merry Christmas" in the background, played on an autoharp!
- ❖ A re-run of "Matlock" with **Andy Griffith** laying an autoharp down after presumably just having played a song.



Belated condolences to Becky Askey on the death of her husband David who passed away in September. David was often seen carrying Becky's instruments at festivals and always had a ready smile and helping hand for everyone. He will be missed. Our thoughts are with Becky and her family.



Happy 'harping 'til next time. Not long until the festivals begin! Let's get those autoharps in good shape and have lots of tunes ready to play!

See you at a festival! And don't forget a picture for our Rogue's Gallery. Folks want to see what you look like. Fancy dress optional ☺

Mary Umberger,
'harpin' in Harmony

RECORDINGS

Cassettes \$10 ; CDs \$15

Note: Not all titles are available in both formats; check the listing before ordering.

NEW: For all cassettes and CDs; ♪ denotes recordings that contain at least some vocals; ⊙ denotes all instrumental.

Tina Louise Barr ⊙*Breakin' Tradition* (cass/CD)**Bryan Bowers***For You* (cassette only) ♪*Home, Home On the Road* (cassette only) ♪**Roz Brown***Just Kiddin' Around* (cass.) ♪
Colorado and the West (CD)
My Best to You (songs from "Just Kiddin' Around" and "Colorado and the West" on CD) ♪*Where I'm Bound* (cass./CD)
Rolling Home - Songs of the Sea (cassette or CD) ♪**Julie Davis***Heart Full of Songs* (cass.) ♪
Journey to the Fluted Mountain (songs & stories, cass.) ♪★**Heather Farrell-Roberts***Purple Heather* (CD) ♪**Mike Fenton***Live At the Downs* (cassette) ♪*Autumn Gathering* (cassette) ♪*The Best of Mike Fenton* (CD) ♪**Marc Gunn***Marked By Great Size* (CD) ♪*Gullible's Travels* (CD) ♪*Songs of the Muse* (CD) ♪*A Faire to Remember* (CD) ♪**Les Gustafson-Zook***Gather At the River* (cass/CD)*Skip To My Lou* (cass./CD)**Lindsay Haisley***(Auto)Harps Alive!* (cass.) ♪*Harps and Hammers* (cass/CD) ⊙*String Loaded* (cassette) ♪**John Hollandsworth***A Mountain Music Sampler* (cassette) ♪*Pickin' Time* (cassette) ♪

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Hollandsworth....continued*Mountain Fling - Over the Edge* (cassette or CD) ♪**David Kilby***Backporch Favorites* (cass.)*Autoharp Praise* (cass./CD)**Alan Mager***Hear the Colors* (cass./CD) ♪**June Maugery***Shining Bright Like Gold* ♪
(cass.)*J'Attendsveille* (CD) ♪**Mary Lou Orthey***Memories - Songs From Home* (cassette) ⊙**Judie Pagter**

w/Country Ham

Country Ham (cassette) ♪*Old Country Church* (cass.) ♪*The Old Cane Press* ♪

(cassette or CD)

Carpenters Mill (cass./CD) ♪*I'll Be Leavin'* (cassette) ♪*Old Time Mountain Music* ♪

(cassette)

Song Of Mother and Home ♪

(cassette)

Songs Of Yesterday (cass.) ♪*The Lost Gospel Album* ♪

(cassette or CD)

Ron Penix*Carryin' On* (CD) ⊙**Lucille Reilly** ⊙*Thus Sings My Soul* (cass./CD)**Richard Scholtz***In the Air* (cass/CD) ⊙*Cockroach Party* (CD) ⊙*Late Night Conversations*

(CD) ⊙

Jeff Snow ⊙*RUAH Spirit of the Wind* (CD)**Ivan Stiles***Rounding Pickering Bend* ♪

(cassette)

Carol Stober*Rebekah* (cassette) ♪*Patchwork* (cassette) ♪*Country Sampler* (cass/CD) ♪**Mary Umbarger***As You Like It* (cassette) ⊙**Mary Umbarger ...continued***So Many Tunes...So Little Time* (cassette/CD) ⊙**The DeBusk-Weavers***Pure and Simple* (cass./CD) ♪*Echoes Of the Past, Vol. II* ♪

(cassette/CD)

Gospel Quartette Favorites ♪

(cassette)

Keeping Up With Tradition ♪

(cassette)

Bob Woodcock*We Might As Well Be Dead* ♪

(CD)

Meg Peterson's tuning tape

(cassette)

BOOKS

Joe Morrell*Bluegrass Favorites*

Vol. 1, 2, & 3; Words and chords for 100 tunes in each. \$4.95

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\$4.95

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80+ song wordbook with chords. \$4.95

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teachers. \$9

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Bluegrass, folk, hoedown, cowboy & children's songs. \$17.95

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ners \$6.95

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Pocket Book for Autoharp

Pocket size book with chords

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The Autoharp Owner's**Manual** by Mary Lou Orthey;

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tenance to building an auto-

harp. \$19.95

*Basic Melodic Autoharp**Solos* by Alex Usher; students

of any level can learn to play

melody. Book/CD \$17.95

*Rousing Songs and True**Tales of the Civil War* No tab

or guitar chords, but good

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*Autoharp Method: in Four**Easy Steps* w/CD

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than 90 hymns and songs with

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Other Publisher's Titles

*Beginning Autoharp Instruc-**tion Book* by Bonnie Phipps

\$9.95

The Autoharp Book by Becky

Blackley Now \$10

It's An Autoharp A very first

beginner's guide to autoharp

playing. by Cathy Britell \$18

★ **Denotes new item in****this issue.**☺ **Denotes children's item.**

FINGER PICKS

D'Andrea finger picks;

Medium (shell) or Large (white) \$.60 each

ProPik "Fast Picks"; Split wrap, angled toward the thumb. \$2.50 each

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Dunlop metal finger picks; .013, .015, .018, .020, .0225, or .025 gauge. \$.85 each

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John Pearse high-riders Easy on the cuticles. \$.75 ea.

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The

MarketPlace, continued

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MISCELLANEOUS

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Korg CA-20 Chromatic tuner About the size of a deck of cards. List price \$32; AQ price \$22

Korg KDT3 Chromatic tuner 1 Hz incremental tuning, new improved LED meter. List price \$90; AQ price \$65

★ **Electronic chord finder** Tells what notes are in a chord. 2 3/4" X 1 1/2" X 1/2" on a key chain. \$18 each

Mountain Laurel autoharp plans. Complete plans and pattern for making your own autoharp. \$15 inc. postage

VIDEOS

Easy Autoharp for Beginners by Carol Stober; Clear, easy to understand step-by-step lessons. \$29.95

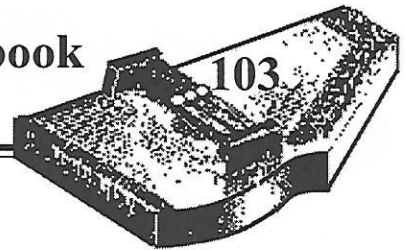
Melodic Autoharp by Carol Stober; Melody playing, ear-training tips; tablature and notes. \$29.95

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

★ Denotes item new in this issue

© Denotes children's item





On A Sunday Afternoon (3) C

C / / / / B7 / / C / / /
 On a Sun-day aft-er-noon,

G7 / C / / B7 / / C / / /
 In the mer-ry month of June,

C / G7 / / / / / / / / / / / /
 Take a trip up the Hud-son or down the bay,

G7 / C / / / / / / / / / / / /
 Take a trol-ley to Con-ey or Rock-a-way;

C / / / / B7 / / C / / /
 On a Sun-day aft-er-noon

A7 / Dm / A7 Dm / A7 Dm / A7 Dm
 You can see the lov-ers spoon,

Dm G7 / / / / / /
 They work hard on Mon-day,

G7 / / / / / / / /
 But one day that's fun-day

G7 / / / / / / / / C / / /
 Is Sun-day aft-er-noon.

Somebody's Waiting For Me (3) C

C / / / Fm / / C / / / / /
 Some-body-'s wait-ing for me,

F / / / / / / / / C / / / / /
 Some-one who loves me I know;

G / / / / D7 G7 C G7 C / /
 Some-bod-y's won-der-ing where I can be,

C D7 / / / / / / / G / / Dm / G7
 And what can be keep-ing me so.

C G7 C A^b / C / / / / F / / Fm / / C / E7 Am
 Some-body-'s heart is sad, watch-ing so anx-ious-ly,

[Am /] D7 / / / G / [G /] C G7 C G7 /
 There's a light shin-ing bright in the win-dow to-night,

[C /] C A7 / D7 G7 / C / FC
 For there's some-bod-y wait-ing for me.

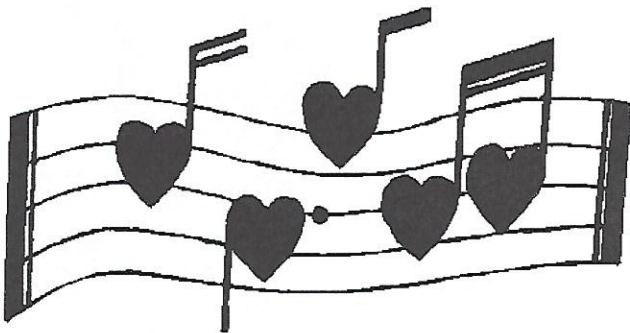
The Sunshine Of Paradise Alley (3) G

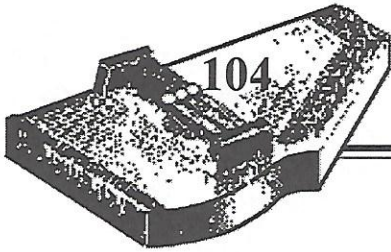
G / / Em / / A7 / / D7 / / G / / C / / G / / / / /
 Ev-ry Sun-day, down to her home we go;

C / / / / / G / / / / / A7 / / / / D7 / / / / /
 All the boys and all the girls, they love her so.

G / / Em / / A7 / / D7 / / G / / / / / C / / / G / /
 Al-ways jol-ly, heart that is true, I know;

C / / / / / G / / D7 Em / / A7 / / D7 / / G / / / / /
 She is the Sun-shine of Pa-ra-dise Al-ley.





Autoharp Songbook

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▼ The Kerry Dance (3) F

F / / / / / B^b / / F / / / / Dm / / G7 / / C7 / /
Oh, the days of the Ker- ry danc- ing, oh, the ring of the pi- pers tune;

F / / / / / B^b / / F / / / / / / / / C7 / / F / /
Oh, for one of those hours of glad- ness gone, a- las like our youth too soon.

C / / Am / / C / / Am / / / / / / / D / / G7 / /
When the boys be- gan to gath- er in the glen of a sum- mer night,

C / / C7 / / Adim / / Fm / / C / / / / / G7 / / C / /
And the Ker- ry pi- pers tun- ing made us long with wild de- light:

B^b / / / / / Am / / / / / C / / C7 / / / / / / / /
Oh, to think of it, oh, to dream of it fills my heart with tears.

F / / / / / B^b / / F / / / / / Dm / / G7 / / C7 / /
Oh, the days of the Ker- ry danc- ing, oh, the days of the pi- pers tune'

F / / F7 / / / B^b / / F / / / / / / / / C7 / / / F / /
Oh, for one of those hours of glad- ness, gone, a- las, like our youth too soon.



▼ Olcott's Lullaby (2) G

[G /] [G /] Am D [G /] [G /] G / [Am /] [Am /] Am / [D7 /] [D7 /] G /
Go to sleep my dar- ling, go to sleep I pray; close your lit- tle eye- lids til the dawn of day.

[G /] [G /] Am [D7 /] [G /] [G7 /] C /
The sand- man's been a- bout, dear, your pret- ty eyes now close;

[G /] [G7 /] Am [Am /] [C /] [A7 /] D7 /
So, rest your lit- tle head here, and sleep in sweet re- pose.

G / / / / / D7 / / / / / G / / / / / / G7 / /
Now 3/4 Then go to sleep my dar- ling, you have noth- ing to fear;

C / / / / / F / / / / / A / A7 / / / D7 / / / / /
Slum- ber on my dar- ling for I am al- ways near.

G / / / / / D7 / / / / / G / / / / / / / / / / / G7 / /
An- gels flit a- bout you through your sweet lit- tle dreams,

C / / / / / G / / / / / / / A / D7 / / G / /
While the light from hea- ven sheds its rad- iant beams.



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 Quarterly journal for hammered and fretted dulcimer enthusiasts. Subscriptions: 1 year (4 issues) US - \$22, Canada - \$24, other countries - \$26. US funds, please. Dulcimer Player News, PO Box 2164, Winchester, VA 22604. 540 678-1305

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The Autoharp Owner's Manual

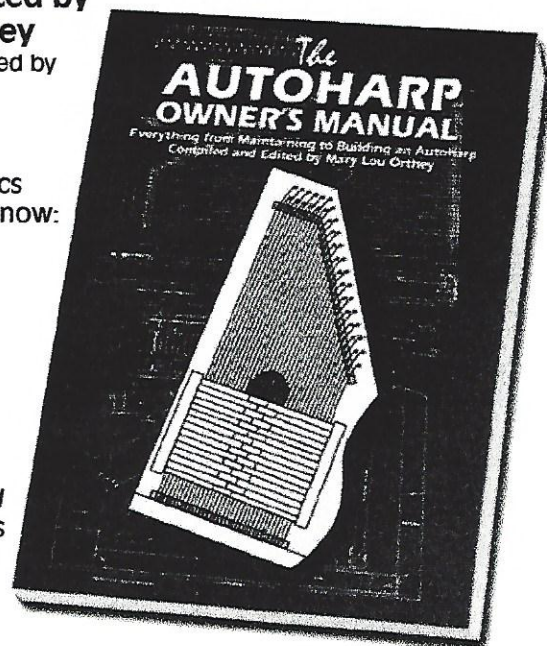
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