

# Autoharp Quarterly®

The International  
Magazine  
Dedicated to the  
Autoharp Enthusiast

Spring 2002  
Volume Fourteen, Number Three  
Six Dollars

**Patsy Stoneman  
and Janette  
Carter**, together  
on stage !!

**Gordon Baker**  
and his 'harp

**A special band ...  
a special teacher**

**Kathie  
Hollandsworth**  
discusses those  
mysterious minors

**The Annual  
Events Calendar**

***Bless This Day***  
a wedding song  
by Mary Umbarger

***In the Beginning***  
by Mary J. Park

**Ron Wall's**  
*Ozark Hills*

**Gregg Averett's**  
Interaction lesson,  
*Trouble In Mind*



Photo by Brian Symonds

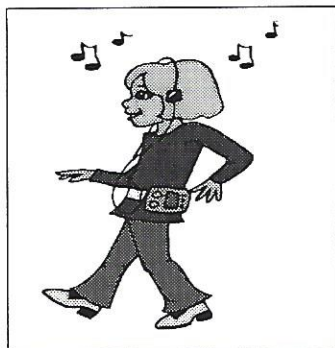
**Harvey Reid's first try at Johnny Gay's upside down, left-handed autoharp!**



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SPRING 2002

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The International  
Magazine Dedicated  
to the Autoharp Enthusiast



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# To And From The Editor



Dear Readers;

The festival season is upon us and it is time to get out and meet new friends and greet old ones. There is a lot of music to be shared, a lot of friendships to be made and a lot of fun to be had. I hope to see you at one or more of this year's events.

The changes in our web page are almost complete, thanks to Lindsay Haisley's and Ivan Stiles' expertise and hard work. There are several more to go ... music you can listen to while you browse ... more merchandise pictured ... an updated Staff page that lets you meet the folks who do all the work ... and soon, a continuously updated Festival page. Also, for those folks who like to shop on-line, the web site MarketPlace will soon offer a secured line for credit card purchases and a "shopping cart" feature like I'm sure some of you have seen on other sites. You can add items to the basket as you go, enter your credit card number, click and your order is on its way to us, safe and secure. This will not happen for a few weeks, but it is coming. We can thank Lindsay and Ivan for these exciting changes. If you haven't dropped by in a while, stop in and have a look. It is at [www.autoharpquarterly.com](http://www.autoharpquarterly.com).

In this issue, we have the first in a series of three (so far) stories of some great young people and the adults who are helping them learn to make some beautiful music. We hope you are as inspired by these self-less volunteers and their enthusiastic kids as we are. This first one is a sort of "double dip" about the same group from two writers who got to know, and be charmed, by these folks.

No matter what kind of music you like to play, two ladies who paved the way for all of us who love the autoharp, are featured in a reprint from *The Bristol Herald Courier* in Bristol, Tennessee. Patsy Stoneman and Janette Carter, each in her own way, has done so much to preserve the music and the instrument for us to enjoy. We owe them a great debt of gratitude and honor.

And ... you've done it again! You've sent in so many interesting articles I couldn't bear to leave one out, so ... it's 4 extra pages once more. The printer thanks you.

It seems to me that we have had an unusually high number of friends, picking buddies and relatives taken from us this past year. Our condolences to all who have suffered such a loss. Perhaps the best way to memorialize them is to enjoy each other just a little more, get together just a little more often and perhaps remind folks more often how much they are appreciated.

I happen to think we have the greatest staff in the world!! Take note of their names on the Table of Contents page and tell them "thanks" when you see them. That's about all the pay they get!

We are considering changing the issue designations in November (which will be the start of our **15th year!**). The terms Fall, Winter, Spring and Summer, because, at AQ they are not always when you think of them starting, are often confusing to people. It is a big decision and we want your input. Should they be called November, February, May and August with the appropriate year. Should they be simply Volume 15, #1, Volume 15, #2, etc. Or should we just leave it the way it is? We really would like to hear from you by postal mail, email, fax or phone with your reason for feeling as you do.

Unfortunately, also in November, we *might* be forced to raise the price of subscriptions. I am not certain how much the new postal rates will raise our mailing costs but I know they won't go *down*. You can be sure we will think very seriously before we make that decision. We will know more when the new rates go into effect in a few weeks. In any event, we will certainly honor current subscriptions without any increase.

So, next issue I expect to have to devote an extra page to some of your responses on both these possibilities.

Our cover this time, as you see, was taken by Brian Symonds. It was taken at the house concert he reports on in Harpers at Large. Harvey Reid wanted folks to know this was the first time he had ever seen this instrument. I know some of you have seen it, and perhaps tried to play it, when you have run into Johnny Gay at a festival. To say it is unique is something of an understatement. But then, so is Johnny.

Mary Ann

Dear Editor,

Just a quick note to say 'thank you' for the two issues of AQ.

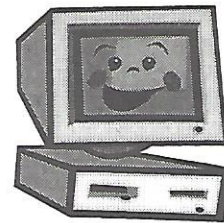
Go-olly, I am sure enjoying them immensely. Must have to tell you I read the magazine from cover to cover and then will surrender the copy to my husband to enjoy. It is such an upbeat publication. Each page seems to reflect the enthusiasm of autoharping and is truly packed with a lot of enjoyment and fun to read.

Many thanks,

Beverly D. Ireland

Space Available:

*Send Mary Umbarger your picture for her Rogues' Gallery; send her the latest news from your part of the autoharp world; send in your Club report so folks can see what you are doing (they might get a good idea from what you are doing); let us know if you find a recording with an autoharpist on it, we might like it, too; tell us all about that festival you attended (we might want to go next year); have someone you think we should know about? let us know; I guess what I am saying is ... I don't do this magazine, YOU DO! We listen, we share, and we care.*



In the next issue:

Another luthier tells his story.  
MLAG photos and winners.  
We hope, the return of the Children's Corner.  
More .....



## 'Harpers E-Mail

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

### CHANGED E-MAIL ADDRESSES

[karlaarm@suscom.net](mailto:karlaarm@suscom.net) Karla Armstrong  
[barbmccuist@comcast.net](mailto:barbmccuist@comcast.net) Barbara McCuiston  
[jmikeherr@cox.net](mailto:jmikeherr@cox.net) Mike Herr

### NEW WWW ADDRESSES

[www.hawthornnotes.com](http://www.hawthornnotes.com) Mike Herr  
<http://www.autoharp.info> The autoharp FAQ

**Make a note of AQ's  
new email address:  
[ahquarterly@attbi.com](mailto:ahquarterly@attbi.com)**

**Our web page address  
remains:  
[www.autoharpquarterly.com](http://www.autoharpquarterly.com)**

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and visit !**

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## Clubs

There was an error in the Clubs listings in the last issue of AQ. "A Group of us on the Eastern shore of Maryland" no longer has meetings. We regret any inconvenience this has caused our readers and the widow of Charlie Long, whose name was given as a contact person for the group.

There is also an update on the 'Harp Plus club in Kansas. The club has stopped meeting. Some of the members now attend the Great Plains Dulcimer Alliance which has an autoharp workshop the second Saturday of each month at the Immanuel Baptist Church, 1415 S. Topeka. Contact person is Barbara Barr, 1-800-701-SOLD (7653) or email: [Barbara@BarbaraBarr.com](mailto:Barbara@BarbaraBarr.com).

Gordon Baker reports a new club, the Happy 'Harpers, is now six months old. They are based in Indianapolis and meet every month. The contact people are Dan and Christine Reneau, 317 842-2741 or email: [dreneau@iquest.net](mailto:dreneau@iquest.net).

Congratulations, and we wish you continued growth and fellowship.

Alice Penovich sends word that the Singing Strings Autoharp Club has a new meeting place effective June 24. They will be meeting in the story room of The Library Center on S. Campbell Street in Springfield, MO on the 4th Monday of each month from 6:30pm - 8:30pm. You may call Alice at 417 831-4913 for more information.

Alice reports that the Folks Like Us Music Society meets the same place the 3rd Sunday each month from 1:30pm - 4pm.

## Recordings

### Contains autoharp:

Tom, Brad and Alice  
 Autoharp: Alice Gerrard  
 Copper Creek Records  
 CCCD 0196  
 PO Box 3161  
 Roanoke, VA 24015

### Features autoharp:

Dusty & Joanna  
 Autoharp: Dusty Pease  
 CD \$17 postpaid from:  
 Dusty Pease  
 804 Back Cove Road  
 Waldoboro, ME 04572

*Of Woods and Water - Songs of the Great Lakes*

Autoharp: Wanda Degen  
 711 Forest Sreett #A  
 Eaast Lansing, MI 48823  
[wandadegen@att.net](mailto:wandadegen@att.net)

*Diamonds In the Rough*

Autoharp: Judie Pagter  
 w/Country Ham  
 38 Pebble Drive  
 Stanardsville, VA  
 22973

*Green Fields of Virginia*

John & Kathie Hollandsworth & Friends  
 Autoharp: John Hollandsworth  
 (check out the ad on page 38)

*Grandma Annie Springs a Leak*

Autoharp: Annie Chaffee  
 23245 Woods Creek Way  
 Columbia, CA 95310  
 209 533-3830

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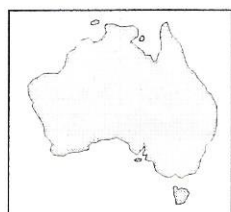
**Call or e-mail for more information**

**Don Brinker**

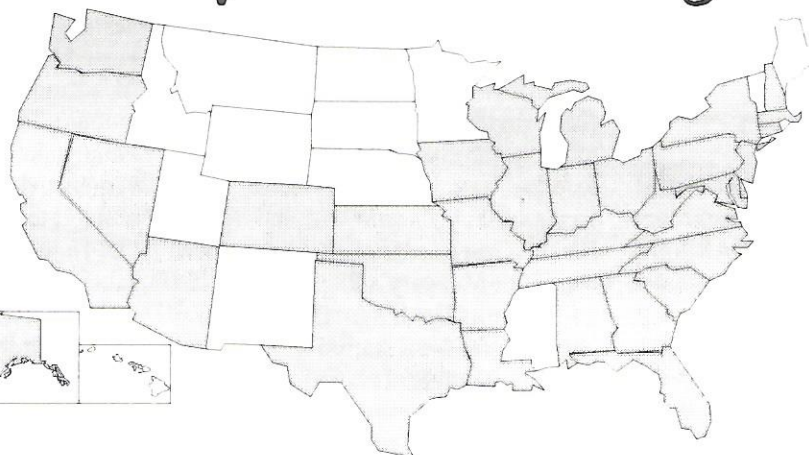
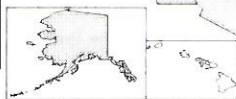
**902 Hillview, Ave. Latrobe, PA 15650  
724-539-7983 e-mail: [brinkdw@msn.com](mailto:brinkdw@msn.com)**



# 'Harpers-At-Large



Australia



England



France

## John & Kathie Hollandsworth Workshop and Concert

Marietta, Georgia

Reporting: Laurie Searle

Palmetto, Georgia

John and Kathie Hollandsworth stopped in Georgia long enough to chase our winter blues away with an autoharp workshop and house concert at Gregg and Shirley Averett's house on March 16.

While folks were warming up for John's workshop, he took some time to describe the gorgeous custom 'harp he let us all try. John made the 'harp from spruce and curly maple, which gave it an attractive appearance and a rich sound. I especially liked the shape of the keys in that their slightly scooped design seemed a perfect fit for my fingers. Someone asked if John was ready to quit his day job yet and he chuckled with a polite, "No." Given his rather, he'd put performing before 'harp building, which turns out to be a win/win situation for us autoharpers.

When we finally settled down to the workshop, John spent a good deal of time introducing the strum patterns he's mastered over the years. For many of us, some of these strums were harder than patting our heads and rubbing our tummy, since we weren't accustomed to using our thumb in a back and forth motion. But his whole point in this lesson was not to get stuck in a rut using the same patterns all of the time. The second part of the workshop was spent on developing arrangements. This seems to be a hot topic for 'harpers who have mastered the basic pinch pluck and want to move to the next level, so John had an attentive audience. John recommended we practice arrangements with a familiar tune, so we're

not focused on the chords. From there, we can add interest by altering the rhythm, melody, strum pattern, key, chords or speed.

By 5pm we could no longer focus on the workshop due to the heavenly aroma coming from the kitchen. We had quite the variety for the pot luck dinner but I suspect that the neighbors come to Gregg and Shirley's house concerts for their famous black bean soup. For me, it's that fudge brownie pie thingy that keeps me coming back. With tummys full and smiles on our faces, we adjourned to the sunroom for the house concert.

Kathie does vocals and plays the bass and hammered dulcimer and of course John is on the autoharp. In a word, I'd describe their playing style as "clean." If I needed another word, "unfussy" comes to mind. When they played instrumental pieces, they did a great job of complementing the other instrument and the melody was always easy to hear. And when they played vocals, they still did a great job with the instrumental breaks, which really enhanced and supported Kathie's singing. This was my first time hearing John and Kathie and I thought that they were better than the fudge brownie pie!

## Mountain Fling Concert and John Hollandsworth Workshop

Newport, Pennsylvania

Reporting: Linda Huber

Hanover, Pennsylvania

The day started at 1pm in the workshop of our host and organizer, George Orthey. "Johnnie Hollandsworth" and his lovely wife Kathie presented an interesting and helpful workshop. Some of the topics covered were various techniques using

different fingers and the thumb, the tune *Nelly Bly* by ear, using fill to keep rhythm, walking from chord to chord and tasteful back-up playing.

Those in attendance at the workshop were Doug Sholl, Myrna Stahl, Frank Baker, Frank and Kathy Coppola, Deb Oxenford, Jayne Huserik, Jill Smith, John Chamailard, Liz Sufrin, Helen Miller, Warren and Ann Fisher, Rebecca Hile, Roberta Gerberich, Jim Weed, Lois Hetrick and yours truly. Several people come quite a distance to attend: the Coppolas from New Jersey, Doug from Maine and John all the way from Ottawa. After the workshop we all went to Benner's Restaurant, west on 322, to chow down at the all-you-can-eat buffet. After lots of eating and lots of visiting we headed for the Highland United Presbyterian Church for a two hour concert.

Mountain Fling is made up of Ed Ogle-guitar, vocals and harmonica; Kathie-bass, hammered dulcimer and vocals; Jim Lloyd-banjo. Only 3/4 of the band was present, however, since Jim had the flu. All present greatly enjoyed the music of this fine band from Virginia. This listener appreciated John's precision autoharp playing, Kathie's gentle, lyrical voice, and Eddie's harmonica playing. They were assisted on a couple numbers by guests whose names will go un-noted here since I didn't get everyone's names.

Then afterwards our congenial host invited us over to the shop for a jam session. There were lots of instrumentalists as well as listeners present. It ended around midnight.

Mere words cannot describe how much fun we have at these events. Friendships are made and renewed, and good fellowship is had by all. Credit goes to George, the Perry



County Council of the Arts and the Highland Presbyterian Church. We do this every month, so come join us for the next one.

### **Beginner Autoharp Classes**

Blairsville, Georgia

**Reporting: Dora Sumner**

Skilled autoharpist, Jennifer Courdier, recently finished teaching an 8-week course of autoharp beginners for the OASIS program (Older Adult Sharing In Service) in Blairsville, Georgia. The weekly workshops were held on Thursdays for 2 hours each and were held at the First United Methodist Church of Union County, Blairsville, Georgia. There were 5 students and we had so much fun and fellowship, in addition to appreciating the beautiful music of our autoharps. We learned about fingering, different playing patterns, rhythms and new songs. We worked hard, but yes, we did have lots of FUN!!!! (met some new friends, too). Two students had gone to nursing school, south of Atlanta, 33 years ago, and had not seen each other since, but met up again in the class. What a small world ... THANKS, JENNIFER, FOR EVERYTHING! WE LOVE AND APPRECIATE YOU ... Harry, Flora, Dora, Jeanette, Doris. (PS: We hope to continue playing together at Jennifer's home.)

### **Neal Walters Workshop and Judie Pagter Concert**

Newport, Pennsylvania

**Reporting: Frank Baker**

Lemoyne, Pennsylvania

This month's workshop at George Orthey's farm was held on March 23rd and featured Neal Walters. Neal's topic was "repertoire", which was designed to teach the participants new (or requested) songs and tunes.

When we arrived, George was showing his shop to two guests, James and Prima Wilson from Silver Spring, Maryland. George asked several of us to demonstrate some of his Orthey's harps for them. She and James were able to stay for only the first half-hour of the workshop, but were able to see and hear "how it's done" before they had to leave to return home.

There were 15 participants in the workshop: Linda Marker, Linda Huber, Carolyn Holt, France Quillard, Roger Lange,

Myrna Stahl, Dave Sholl, Frank Baker (hey ... that's me), Warren and Ann Fisher, Ruby Scheib, Jim Weed, Roberta Gerberich, Liz Sufrin and Lois Hetrick. Also present were George Orthey and Derry (The Elf) Leinaweaver. In his usual relaxed manner, Neal was able to involve participants of many skill levels in an entertaining and easy to follow series of ten songs including the requested *San Antonio Rose* and Norman Blake's *Green Leaf Fancy*. Also included were June Maugery's *Ragamuffin Waltz* and Neal and Heidi's (of Doofus) *Elizabeth's Waltz*. Neal started with the basic pinch/strum style of playing and added a syncopated swing using some backstrokes with the index and middle fingers.

Following the workshop, all who wished to do so went to Benner's Restaurant where we joined by other friends and family members for Benner's buffet dinner and a time of fellowship and good eatin'. We then returned to Newport for the evening concert at the Highland United Presbyterian Church in Newport, just an autoharp toss away from the Orthey farm. (OK, that would be a mighty powerful toss!)

The featured performer at the concert was Virginia's Judie Pagter (of Country Ham), who is certainly no stranger to any regular attendee of the Mountain Laurel Autoharp Gathering. Judie is a delightful back-home-style singer and a forceful picker of both melody and accompaniment. (George, just how many sets of strings does she go through in a year?) Neal and Coleen Walters (half of Doofus) ably accompanied Judie for the evening, with Coleen on bass and vocals and Neal on clawhammer style banjo and guitar (not at the same time!) and vocals. Many of the old-time songs in Judie's repertoire are favorites of this writer, and she also included her composition, *Where the Mountain Laurel Blooms*, the "Official Song of the Mountain Laurel Autoharp Gathering", which is performed every year at the Gathering.

After the concert, as usual, folks were invited to gather for some jammin' and, as usual, yours truly was unable to stay due to early Sunday morning commitments which necessitated more sleep than jammers usually get!

As stated in the previous report, these workshops/concerts are presented monthly.

### **Old Time Music and Dulcimer Festival**

Palestine, Texas

(The Gateway to Yesteryear)

**Reporting: Carlene Economy**

Dallas, Texas

Palestine is located in central Texas and has long been famous for its Dogwood Trail Festival (a showcase for the beautiful dogwood and azalea bloom in the deep piney woods). This year, thanks to the Wright Family, the city of Palestine, members of various civic organizations and a host of outstanding teachers and staff, the First Annual Old Time Music and Dulcimer Festival became another showcase for great music.

The setting was the Museum of East Texas Culture (an historic landmark) and there was music happening on all three floors. There was an auditorium for performances that looked a great deal like the Grand Ole Opry and even the balcony was full on Saturday night.

The main focus of the festival was jam, jam, jam. There were three workshops every day. Then there were eight (you heard right) jams every day. You could choose the instructor leading the jam and all instruments were welcome: mountain dulcimer, hammered dulcimer, autoharp, fiddle, mandolin, guitar, bass and clawhammer banjo.

Instructors were Don Pedi, Steve Seifert, David Schnauffer (mountain dulcimer), Bruce Green (fiddle), Carl Jones (mandolin), Linda Thomas, David Lindsey (hammered dulcimer), Wayne Henderson, Dan Delaney (guitar), Josh Goforth (bass), Lloyd Wright (clawhammer banjo), and Glenn Flesher (autoharp).

There were 11 autoharpers in Glenn's class. There were handouts on jam etiquette, what to do if a string broke, where to go for supplies, etc.. Then we learned some songs that were new to most of us: *Hobo's Lullaby*, *Hummingbird* plus a few more and some of the old favorites: *Blue Eyes Crying in the Rain*, *Colorado Waltz* plus more. The lessons were in the best area of the museum – the basement. And it was huge. A wonderful restored log cabin was there and there was still lots of room for pickin' and grinnin'. There was a tornado reported in the area and for safety reasons everyone was sent to the basement. (We thought it was to hear the autoharps☺) The room got packed in a hurry but it didn't take long for someone to take out their instrument, and what a jam we had – standing shoulder to shoulder. The jam continued long after the storm blew over.

Food was great – never had to leave the grounds. A copy machine was available. A wonderful photographer was somehow able to take a group picture of all the instructors



and get the prints back (at a reasonable cost) in time for participants to purchase one and to chase down their instructors and get autographs. What a memento. The final event was a beautiful Easter service by the festival chaplain.

### **Sore Fingers Week**

England

**Reporting: Heather Farrell-Roberts**

Kent, England

I got home yesterday (April 6) from Sore Fingers Week here in the UK and I am totally exhausted and 'brain dead'!!! But, WOW, what a week.

Lucille Reilly took the diatonic class and made us work very hard, especially on the arrangement class which we chose to do in the free time we had. She taught us soooo much I am still trying to absorb it all but I am sure the handouts she gave us will jog my memory if it ever comes back!! Joking apart, it was just what I needed.

John Hollandsworth took the beginners and chromatic 'harp workshops. He is just the nicest man, isn't he? Kathie helped him from time to time. She is lovely, too. They gave a concert on Wednesday evening, I loved their relaxed style and really enjoyed everything they played. Love Kathie's voice.

George Orthey was there also and from what he told me he thoroughly enjoyed himself. I took him back to Garwick yesterday afternoon. I've got a little car and I was wondering how I was going to get his long legs and his luggage in but we managed. He was good company on the journey as he chatted away the whole time. He gave a great workshop on re-stringing a 'harp and there was lots of laughter as people tried their hand at putting on a new string but everyone said they now feel it is something they can try on their own.

Mike Fenton took the Dobro class this year. It was funny seeing him around the place but not in the autoharp room. He enjoyed the class very much but found it strange being a student rather than a tutor. He kept an eye on us all though.

Good thing this year was the number of autoharps in the scratch bands. They did us proud.

We worked hard and played hard this week. It was so much fun and great seeing all my friends again, both American and British.

Biggest surprise of the week was the weather, it was gorgeous. The sun shone

and it was actually *warm*. It is usually freezing, in fact this is the first year it has not snowed. We decided it was John Hollandsworth who brought the sunshine as he told me that even when he went to Seattle it didn't rain! Think I'll book him to come over when I go on holiday. (grin)

Well enough from me. I'm tired but I've come home with new tunes and great memories of a fantastic week with wonderful people.

### **Harvey Reid House Concert**

Sarasota, Florida

**Reporting: Brian Symonds**

Nokomis, Florida

On the 28th and 29th of March, the Sarasota Folk Club in sunny Florida was treated to a two day concert with Harvey Reid. About 65 people attended this special event including many of us from the autoharp community.

Harvey, a multi-instrumentalist and a fabulous singer did almost a 45 minute set just on the autoharp alone. He is an incredible autoharp player, choosing songs that just beg to be played on a 'harp! Harvey plays an American made OS 'harp in 2 key diatonic tuning.

Our hosts were Lu and Ray Winberg, who often open their home for many events sponsored by the Sara Folk Club. The Winberg's are from the New England area and of course Harvey is from the great state of Maine, so they were well acquainted with his music and style.

Harvey is now in the process of putting together a total autoharp CD. I can hardly wait for its release, as it is sure to be wonderful and well produced. He has many CDs on the table now and a great web site, ([www.woodpecker.com](http://www.woodpecker.com)) with lots of information and music.

If you can arrange it, book him for your club or try to catch him at one of his many concerts playing at special venues around the country. You won't be sorry!

### **John C. Campbell Folk School Beginner's Class**

Brasstown, North Carolina

**Reporting: Kathie Hollandsworth**

Christiansburg, Virginia

The setting for learning couldn't be more beautiful and relaxing than the 76-year-old John C. Campbell Folk School in tiny Brasstown, North Carolina. Founded by the original "Songcatcher," Olive Dame

Campbell, in the Danish tradition of "non-competitive learning" for local adults, the school now attracts students from all over the world for week-long classes in all sorts of arts and crafts. Usually, one music class is taught per week. The music room is in a wonderful building with several practice rooms off a large group room, and a wrap-around porch inviting outdoor practice. Many windows bring in the sunlight and offer panoramic views of the surrounding mountains.

John Hollandsworth met his class of beginners on Sunday night and immediately started getting to know them and help get all their instruments in playable condition. While some only needed tweaking and tuning, one 'harp was literally in pieces and needed a complete rebuild! So it was an interesting get-acquainted session.

On Monday morning classes began in earnest. Some of the class goals were for all students to become familiar with their instrument's layout, find and consistently use a "home" fingering position, understand basic I - IV - V chord progressions and learn to play rhythm chords smoothly and steadily for several songs and tunes. Maintenance and repair topics were also covered during the week. John offered opportunities for individual help at the end of the group classroom time, and helped one student do a complete refelting job "after hours."

By the time I arrived late Thursday morning, the class was well on their way to meeting their goals, and seemed to enjoy each other's company as well as the learning experience. John and I team-taught some sessions on backing up vocals, playing with other instruments, and music theory topics like the ever-useful circle of fifths and going "beyond three chords."

Then it was time for the class to rehearse their "performance" for the Friday afternoon showcase. At this exciting event, each class exhibits what they have made or learned during the week. From blacksmithing to open-hearth cooking to Windsor chairs, the exhibit hall was lined with beautiful items. The autoharp class opened the festivities with renditions of two tunes they had learned, complete with vocals, and received a rousing ovation.

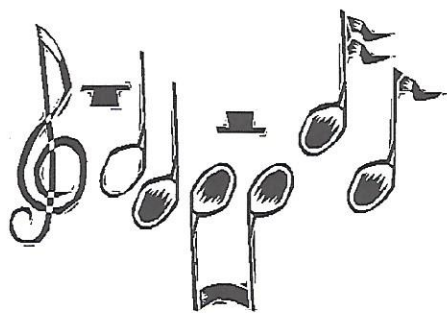
From my semi-objective observations, the class members all learned the basics of autoharp playing and became familiar enough with their instrument to take home what they had been given during the week and continue playing on their own.

Friday night John and I presented the

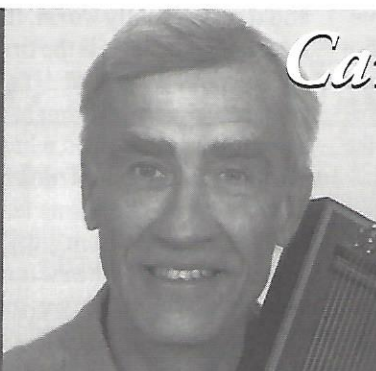


one-hour weekly concert, which is free and open to the public as well as the students. The hall was full, with about 200 in attendance, and we were joined on the last part of the program by our picking buddy, Steve Kilby, who had done a few cuts with us on our new CD. We were pleased with the audience response and even got an encore! As is our custom, we drove to Clay's Corner Store in downtown Brasstown for a great night of jamming before heading out the next morning.

I highly recommend John C. Campbell as a relaxing and encouraging learning environment. Check them out at [www.folkschool.com](http://www.folkschool.com) or call 1-800-FOLK-SCH for a catalog.



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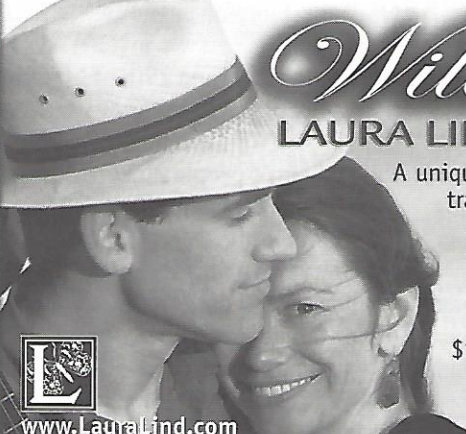
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**Woodside, CA 94062**

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**1556 Roberts Ridge Road**  
**Manchester, TN 37355**



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

by Drew Smith

Have you ever had your 'harp locked up in a car, in *really hot* temperatures ... and found the heat affected your tuning ... or worse, it caused the finish to get gummy as if it's melting?

On the other hand, have you had to transport your 'harp in *really cold* weather, or left it in the car for an extended period in the cold? And then found that the lacquer finish had developed hair line "crazing" cracks ... as well as affecting your tuning?

Either way, you are looking for trouble. SEVERAL ANSWERS:

1. In *hot* weather, the worst place for your 'harp (and your children and animals) is in a locked car, in the sun, with the windows rolled up so no one can break into your car. If you have *no other choice*, at least the 'harp would be cooler in the trunk of the car. Car window glass permits a great deal of heat from the sun to load up inside the enclosure, while the solid metal of the trunk at least provides shade inside the trunk. Fiddles are known to just fall apart when subjected to the extreme heat that can build up inside a car. Leave your windows opened as much as you deem safe so that cooler outside air can circulate through the inside car area.

2. In *cold* weather, the opposite ... the safer place for your 'harp would be inside the car where the sun could provide more warmth. The trunk would be a lot colder. If your 'harp becomes real cold, when brought inside a warm environment, let the 'harp warm up rather gradually by opening the case, but leaving the 'harp inside the case until it gets acclimated to the warmer inside temperature.

3. The best idea would be to take your 'harp with you inside of wherever you are going. Musical instruments love comfort just as we all do.

For hot or cold temperatures:

4. Add an insulated silver foil lined enclosure around the case in which you are transporting your autoharp. This can greatly delay the transfer of heat or cold from penetrating through to your 'harp. I am having such a zippered bag made up right now that will fit over my gig bag. But even wrapping a heavy blanket around your encased 'harp should help delay the

transfer of either heat or cold.

You know what they say ... "an ounce of prevention ... is worth ..."

Making a better Em chord – It's easy!

Hey! ... do you know that an "Em" chord consists of an "E" string, a "G" string (no wise cracks please!), and a "B" string? It's true!

But do you also know that standard Oscar Schmidt autoharps are missing the boat? They do not have a low "G" string in their "Em" chord. In other words, they don't have an opening in their felt for the NUMBER EIGHT string!

Although the autoharp does have a "G" string as its number 2 string, that string should NOT be part of an "Em" chord. That's because a chord should not begin on its middle note. But read on ...

Now, to enrich YOUR Oscar Schmidt 'harp's "Em" chord, all you have to do is to cut an opening in the felt for the NUM-

BER EIGHT string (the "G" string). It is not immediately adjacent to another sounding string and I have no idea why they have omitted this essential note. Your ORIGINAL Oscar "Em" chord bar is cut with a missing #8 note:

5	8	11	16	19	23	28	31	35
E	B	E	G	B	E	G	B	

The IMPROVED "Em" chord (cut out for the #8 "G" note) will be:

5	8	11	16	19	23	28	31	35
E (G)	B	E	G	B	E	G	B	

THAT'S IT! That's all there is to it! YOU'LL LIKE IT!!!

I have contacted Oscar Schmidt telling them of this improvement. Hopefully they will be able to make this change on newer 'harps.

And from Mark Fackeldey: "While you're at it, try opening the #1 "F" string on the Dm chord and the #3 "c" on the Am chord. I always do."

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Linda Kuber's

# SIMPLY Classic

## "Musette"

by Johann Sebastian Bach

Johann Sebastian Bach, born in Germany, holds a very important position in the history of music. He was the forerunner of musical composition as we know it today. He played violin, organ, clavicord and harpsichord (early keyboard instruments),

and sang. He composed orchestral and chamber music, organ works, and cantatas and oratorios. Most of his music was for the church and was not widely known during his lifetime. The reasons for this are because he didn't associate very much with

other musicians and also most of his life was spent within a few miles of his birthplace. The piece for this issue is a favorite of piano students.

Allegro con brio\*

The musical score for "Musette" by Johann Sebastian Bach is presented in three systems. Each system consists of a treble staff and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The bass staff includes chord names and fingering symbols (x for cross, o for circle).

**System 1:**

Treble staff: D G D A D D A7 D A7 D D G D G D A / D /

Bass staff: T A B x x o x o x o x o x x x x x x

**System 2:**

Treble staff: D G D A D D A7 D A7 D D G D G D A / D

Bass staff: T A B x x x x x x x x x x x x x x

**System 3:**

Treble staff: A D A / D A / / / / / / E7 A E7 A E7 /

Bass staff: T A B x x x x x x x x x x x x x x

\*quickly with spirit



E7 B7 E7 / A / E7 E7 B7 E7 / A / E7

T  
A  
B

E7 B7 A7 B7 E7 B7 A7 B7 E7 / A D A D A / D A D A /

T  
A  
B

D G D A D D A7 D A7 D D G D G D A / D /

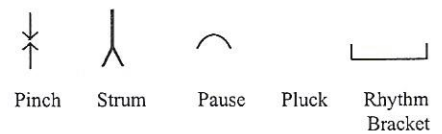
T  
A  
B

D G D A D D A7 D A7 D D G D G D A / D

T  
A  
B



### TABLATURE





# Pro-Files

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

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

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

## **EVO BLUESTEIN**

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

Fax 209 297-8966

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

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

<http://evobluestein.com>

**Profile:** AQ October '88

Performanceschedule:

*May 11*

Intermediate Autoharp Class  
California State University Hayward  
Hayward, California  
510 881-2307

*June 13 - 15*

Autoharp Jamboree  
Ozark Folk Center  
Mountain View, Arkansas

*June 21 - 22*

Beginning Autoharp Class  
University of California  
Santa Cruz, California  
408 861-3824

*August 2 - October 2*

Autoharp Classes  
Lark In The Morning Music Camp  
Mendocino, California  
707 964-5569

## **BRYAN BOWERS**

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

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

**Profile:** AQ January '89

Performanceschedule:

*May 10*

TBA—Guilford, New York

*May 11*

Acoustic Brew Coffeehouse  
Lemont, Pennsylvania

*May 18*

Spring Gulch Folk Festival  
New Holland, Pennsylvania

*May 23*

Kerrville Festival

Kerrville, Texas

*June 7 - 9*

Park Shows

Cape Girardeau, Missouri

*June 13 - 15*

Autoharp Jamboree  
Ozark Folk Center  
Mountain View, Arkansas

*July 26 - 27*

Cranberry Dulcimer Festival  
Binghamton, New York

*August 2*

Carter Fold

Hiltons, Virginia

*August 3 - 4*

Willamette Valley autoharp Gathering  
Albany, Oregon

*August 31*

TBA—Rockport, Washington

*September 27*

Palace Theater

Maryville, Tennessee

## **ROZ BROWN**

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

[rozzie@rozbrown.com](mailto:rozzie@rozbrown.com)

<http://www.rozbrown.com>

**Profile:** AQ October '89

Performanceschedule:

Every Wednesday, Thursday, Friday and  
Saturday night

Buckhorn Exchange Restaurant  
1000 Osage Street  
Denver, Colorado

## **BILL BRYANT**

PO Box 968  
Marion, Montana 59925

[bryant@cyberport.net](mailto:bryant@cyberport.net)

**Profile:** AQ April '93

Performanceschedule:

*June - 3rd week*

Autoharp Workshop  
Old-Time Fiddle Championships  
Weiser, Idaho

*August 10 - 15*

Pasture Picking Festival

Libby, Montana

*August 16 - 17*

Northwest Montana State Fair  
Montana

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## **JULIE DAVIS**

PO Box 1302  
Nederland, Colorado 80466  
303 258-3444

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

**Profile:** AQ July '91

Performanceschedule:

*July 1 - 9*

Colorado Trail Education Center  
Lake City, Colorado

*July 10*

National Storytelling Conference  
Denver, Colorado

*August 1 - 4*

Willamette Valley Autoharp Gathering  
Albany, Oregon

*August 18 - 19*

Swallow Hill Folk Festival  
Denver, Colorado

*September 19 - 22*

Walnut Valley Festival  
Winfield, Kansas

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## **WANDA DEGEN**

PO Box 6187  
East Lansing, Michigan 48826  
517 377-2264

[wandadegen@att.net](mailto:wandadegen@att.net)

**Profile:** AQ July '90

Performanceschedule:

*May 4*

Cappuccino Café (7:30 pm)  
Central Park Place  
Okemos, Michigan  
517 349-3693

*June 1*

Cappuccino Café (7:30 pm)  
Central Park Place  
Okemos, Michigan

*June 9*

Howell Sunday Farmers Market (10 am)  
Livingston County Courthouse lawn  
Howell, Michigan  
(continued on next page)



*July 24*

Michigan in Song: Of Woods and Water  
Michigan's Great Outdoors Culture Tour  
Wells State Park  
Cedar River, Michigan

*July 26 and 27*

Michigan in Song: Of Woods and Water  
Michigan's Great Outdoors Culture Tour  
Ranger III - Houghton to Isle Royale  
National Park, Michigan

*July 26*

Michigan's Great Outdoors Culture Tour  
(7 pm) Isle Royale National Park, Michigan  
*July 28*

Michigan's Great Outdoors Culture Tour  
(7 pm) Van Riper State Park  
Champion, Michigan

*July 29*

Michigan's Great Outdoors Culture Tour  
(7 pm) Les Cheneaux Maritime Museum  
Cedarville, Michigan

*August 17*

Cappucinno Café (7:30 pm)  
Okemos, Michigan

*September 28*

Cappucinno Café (7:30 pm)  
Okemos, Michigan

*October 5*

Cappucinno Café  
Okemos, Michigan

*November 2*

Cappucinno Café (8:30)  
1500 W. Lake Lansing Road  
East Lansing, Michigan  
517333-5961

## **PAUL and WIN GRACE**

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

[pgrace@coin.org](mailto:pgrace@coin.org)

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

**Profile:** AQ October '88

Performanceschedule:

*May 3 - 4*

Evening Concerts  
Ozark Folk Center  
Mountain View, Arkansas  
*June 28 - 30*

Indiana Fiddler's Gathering  
Battle Ground, Indiana

*July 21*

Shelter Garden Series (7 pm)  
Columbia, Missouri  
573 214-4708

*September 14*

Prairie Days  
Carver National Monument  
Near Diamon, Missouri  
417325-4151

*September 21 (tentative)*

Big River Days at Riverfront Park  
Clarksville, Missouri

*November 1*

Uncle Calvin's Coffeehouse  
Northpark Presbyterian Church  
Dallas, Texas  
214 464-7688

*November 2*

Dallas Folk Music Society (7 pm concert)  
Information contact: [lcocharo@earthlink.net](mailto:lcocharo@earthlink.net)  
Location TBA  
Dallas, Texas

## **MARC GUNN**

PO Box 650128  
Austin, Texas 78765  
512 470-4866

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

[www.thebards.net](http://www.thebards.net)

**Profile:** AQ Fall 2000

Performanceschedule:

*June 7*

Sweet Eugene's House of Java  
979 696-5282

College Station, Texas

*June 16 - 17*

Hamlet of Mid-Missouri Renaissance  
Festival

Missouri State Fair Grounds  
Sedalia, Missouri

*August 24*

Sweet Eugene's House of Java  
College Station, Texas

*August 31, September 29*

*October 5, November 17*

Kansas City Renaissance Festival  
Bonner Springs, Kansas

*November 2 - 3*

Austin Celtic Festival  
Austin, Texas

## **LES GUSTAFSON-ZOOK**

1608 S. 8th Street  
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574 534-1173

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

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

**Profile:** AQ April '94

Performanceschedule:

*May 4*

Ethnic Fair  
Goshen College  
Goshen, Indiana  
*May 24 - 26*

Southern Ohio Dulcimer Festival  
Ripley, Ohio

*June 1*

Festival of the Wild Rose Moon  
Bristol, Indiana

*June 13 - 15*

Autoharp Jamboree  
Ozark Folk Center  
Mountain View, Arkansas

*June 16 - 21*

Kentucky Music Week  
Bardstown, Kentucky

*June 26 - 30*

Mountain Laurel Autoharp Gathering  
Newport, Pennsylvania

*July 18 - 20*

Evart Funfest  
Evart, Michigan

*July 21*

Mennofolk Festival  
Camp Freidenswald  
Cassopolis, Michigan

*August 2 - 4*

Willamette Valley Autoharp Gathering  
Albany, Oregon

*August 16 - 23*

John C. Campbell Folk School  
Brasstown, North Carolina

*September 7*

Berne Heritage Festival  
Berne, Indiana

*October 4*

Evangelical Lutheran Church  
Reedsville, Pennsylvania

*October 5*

Orthey Workshop and Concert  
Newport, Pennsylvania

*October 12*

Souder Village  
Archbold, Ohio

*October 18*

Mennonite Central Committee Relief Sale  
Cheraw, Colorado

## **ALAN MAGER**

13737 Currant Loop  
Gainesville, Virginia 20155  
703 743-5436

Fax: 703 743-5437 (call first)

[alan@heritagehunt.org](mailto:alan@heritagehunt.org)

**Profile:** AQ Spring '96

Performanceschedule:

*June 27 - 30*

Mountain Laurel Autoharp Gathering  
Newport, Pennsylvania

## **KAREN MUELLER**

PO Box 80565  
Minneapolis, Minnesota 55408  
651 649-4493 (voice mail)

[karen@karenmueller.com](mailto:karen@karenmueller.com)

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

**Profile:** AQ July '93

Performanceschedule:

(continued on next page)



May 4  
 Scottish Country Fair  
 Macalester College  
 1600 Grand  
 St. Paul, Minnesota  
 May 11  
 Dulcimer Day in Duluth  
 Peace United Church of Christ  
 Duluth, Minnesota  
 Information: [wendyupnorth@yahoo.com](mailto:wendyupnorth@yahoo.com)  
 June 21  
 California Summer Solstice Festival  
 Calabasas, California  
 June 27  
 Mountain Laurel Autoharp Gathering  
 Newport, Pennsylvania  
 July 11  
 Summerfest  
 Carthage, Missouri  
 July 25  
 Samfest  
 Houston, Texas  
 July 30  
 Piper's Crow Concert  
 Big Top Chautaugua  
 Bayfield, Wisconsin  
 August 15  
 Great River Road Dulcimer Festival  
 outside St. Louis, Missouri  
 September 18  
 All day autoharp workshop  
 Walnut Valley Festival  
 Winfield, Kansas  
 September 19 - 22  
 Walnut Valley Festival  
 Peerforming with dulcimer great Robert  
 Force  
 Winfield, Kansas  
 September 27 - 29  
 Southwest Dulcimer Festival  
 Dewey, Arizona  
 October 25 - 26  
 Mini-Mountain Laurel Workshop and  
 Concert  
 Newport, Pennsylvania  
 October 27  
 House Concert at Cindy Harris' home  
 Information: [cah@lonewolf.com](mailto:cah@lonewolf.com)  
 Pittsburgh, Pennsylvania

---

**JUDIE PAGTER**

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

**Profile:** AQ April '90

Performance schedule:

June 16  
 Annual Father's Day Bluegrass Festival

Grass Valley, California  
 June 27 - 30  
 Bluegrass Festival  
 Summersville, West Virginia  
 October 2nd Thursday through Sunday  
 Tennessee Fall Homecoming  
 Museum of Appalachia  
 Norris, Tennessee

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**HARVEY REID**

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 207 363-1886  
[info@woodpecker.com](mailto:info@woodpecker.com)  
[www.woodpecker.com/](http://www.woodpecker.com/)  
**Profile:** AQ January '89  
 Performance schedule:

May 17  
 The Bull Run  
 Shirley, Massachusetts  
 May 18  
 Blackstone River Theater  
 Cumberland, Rhode Island  
 June 9  
 The Mansion  
 Middletown, New York  
 June 29  
 Shaker Village Wood Days  
 Canterbury, New Hampshire  
 July 7  
 Hamilton House  
 South Berwick, Maine  
 July 26 - 28  
 Ossipee Valley Bluegrass Festival  
 Cornish, Maine  
 August 9  
 Black Rose Acoustic Society  
 Monument (Colorado Springs), Colorado  
 August 10  
 Canyon Rose Acoustic Society  
 Canyon City, Colorado  
 August 11  
 Dahl Fine Arts Center  
 Rapid City, South Dakota  
 August 16 - 18  
 Rocky Mountain Folk Festival  
 Lyons, Colorado  
 October 25  
 Acoustic Sounds Café  
 Little Rock, Arkansas  
 October 26  
 Memphis Acoustic Music Association  
 Memphis, Tennessee

---

**TOM SCHROEDER**

300 W. 113th Street  
 Kansas City, Missouri 64114  
[anartauto@hotmail.com](mailto:anartauto@hotmail.com)

**Profile:** AQ October '88

Performance schedule:

June 13 - 15  
 Autoharp Jamboree  
 Ozark Folk Center  
 Mountain View, Arkansas  
 June 21 - 22  
 California Summer Solstice Festival  
 Los Angeles, California  
 July 12 - 13  
 Summerfest  
 Carthage, Missouri

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**MIKE SEEGER**

c/o Mitch Greenhill (agent)  
 1671 Appian Way  
 Santa Monica, California  
 310 458-0767  
 Fax: 310 458-6005  
[mitchg@folkloreproductions.com](mailto:mitchg@folkloreproductions.com)  
[www.folkloreproductions.com](http://www.folkloreproductions.com)  
**Profile:** AQ January '89  
 Performance schedule:

May 10  
 Alden Theateer  
 McLean, Virginia  
 May 19  
 Anchor East House Concert  
 Watertown, Massachusetts  
 May 24 - 26  
 Florida Folk Festival  
 White Springs, Florida  
 May 31 - June 1  
 Ozark Folk Center  
 Mountain View, Arkansas  
 June 7  
 Virginia Museum  
 Richmond, Virginia  
 July 20  
 American Theatre  
 Hampton, Virginia  
 July 27  
 Braeburn Pavilion  
 Circleville, Ohio  
 August 16 - 18  
 Birch Creek Music Festival  
 Dillon, Montana  
 August 29 - 31  
 Bill Monroe Festival  
 Rosine, Kentucky  
 October 3  
 Musie Des Instruments De Brussels  
 Belgium  
 October 6  
 Musie Royal De Mariemont  
 Morlanwelz, Belgium  
 October 11 - 12  
 University of London  
 London, England

---

(continued on the next page)



**DREW SMITH**

529 Ardmore Road  
Ho-ho-kus, New Jersey 07423  
201 444-2833

[drewharpsmith@netzero.net](mailto:drewharpsmith@netzero.net)

**Profile:** AQ July '89

Performanceschedule:

May 5

Helen Hayes Atrium

West Haverstraw, New York

May 10 - 12

Indian Neck Folk Festival

Falls Village, Connecticut

May 24 - 26

Philadelphia Folk Music Society

"Spring Thing"

Nockamixon, Pennsylvania

June 27 - 30

Mountain Laurel Autoharp Gathering

Newport, Pennsylvania

July 28 - August 2

Autoharp Week - Intermediate level players

- Chromatic autoharps

Augusta Heritage Week

Elkins, West Virginia

[drewharpsmith@netzero.net](mailto:drewharpsmith@netzero.net) for curriculum

August 3 (final day)

Appalachian String Band Festival

Clifftop, West Virginia

August 4 - 10

Old Fiddlers Convention

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Performanceschedule:

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June 1 - 2

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July 12 - 13

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*Bless This Day*

On the next page is a lovely new song to think of using for those upcoming spring and summer weddings. It was written by Mary Umbarger and she has graciously shared it with us.

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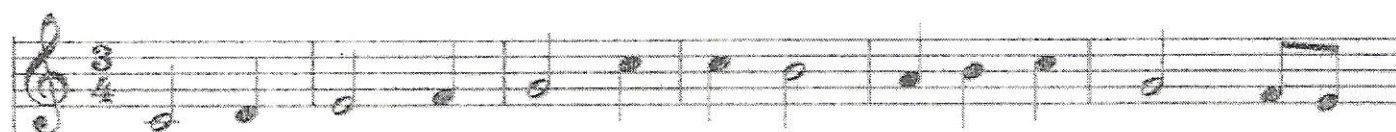
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# Bless This Day

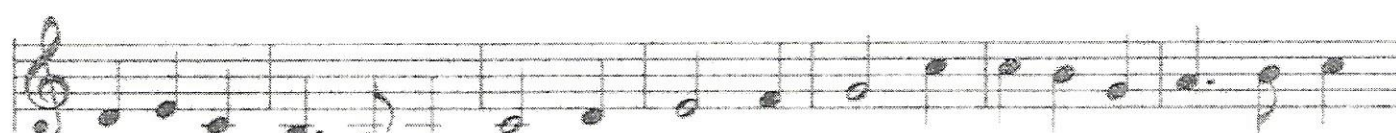
Tune based on  
Shepherd's Wife Walk

Lyrics and Arrangement  
by Mary Umbarger 2001



Bless this day, O Ho - ly Fa - ther, They pledge their love as they


C G C G7 C / / G F G7 C / G7 C



stand here be - fore You. Sur - round them with Your Ho - ly Pres - ence and grant them

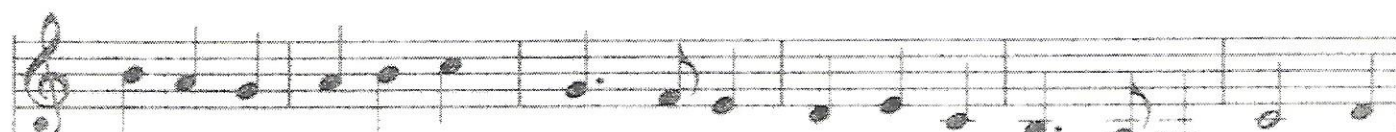
G C / G F G7 C G C F C / / G C F G C

*Fine*



peace in their hearts. Through their times of joy and their days of

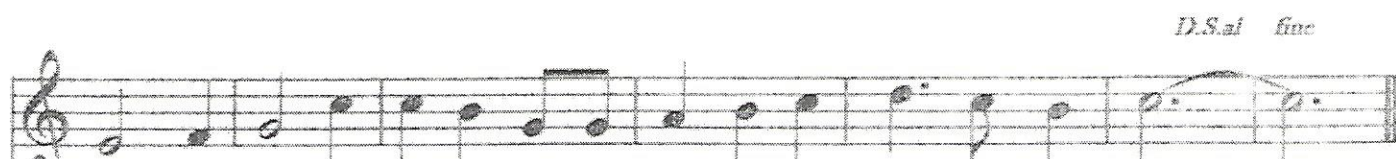
G7 C G C / C G C / G C G7 Em /



sor - row, May their love grow stron - ger and Your peace abide, And yoked with

G F G F G C / F C D7 C / G7 F G C G

*D.S.al fine*

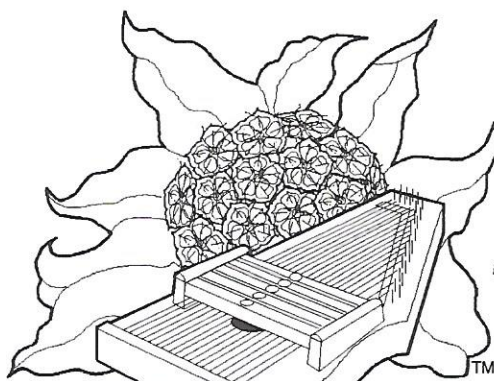


love and un - der - stand - ing May they walk all their days side by side.

C G7 C / / G7 C / F G C G7 F G7 C /



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# Interaction



## YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH GREGG AVERETT

Bouncing from enjoyment of folk and bluegrass to string band and hammer dulcimer music, Gregg Averett came to the autoharp in 1987 as a way of participating in the mountain music he had grown to love. "I didn't play much, at first, though. I was not a musician, so I felt pretty self-conscious about my ineptitude. I confined myself mostly to learning about, rehabbing and converting instruments for a couple of years, confident that if I could put together the perfect 'harp, somehow, the music would just burst forth. Of course, you know that isn't the way it works. Eventually I developed a passable strum, learned the secret of rhythm chord changes, took some workshops, and the rest was mostly working alone at home to imitate the musical licks I heard on tapes. As happens with anyone who plays for a decade or so, I got better."

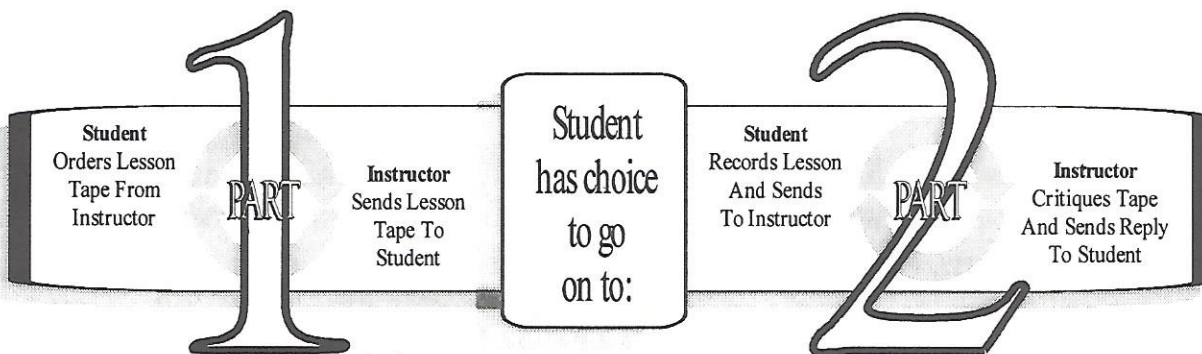
Gregg has been a perennial workshop leader and performer at the Cosby Dulcimer and Harp Festival, emceed at the Willamette Valley Autoharp Gathering and was a two-time finalist at Winfield. He is currently a board member for the Mt. Laurel Autoharp Gathering and is a founding member of the Georgia Autoharpers. When not attending summer music festivals, Gregg is an inter-



*Gregg posing with Willard Gayheart's drawing of Kilby Snow.*

national captain for Delta Air Lines in Atlanta, Georgia, where he grew up and has

lived the past twenty-five years with his wife, Shirley, helping raise two sons.



*Are you interested in becoming an Interaction instructor? We'd like to hear from you.*

*For information, contact: John Hollandsworth, 700 Tower Road, Christiansburg, VA 24073 • kholland@vt.edu*



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

## An Interaction lesson with Gregg Averett

3812 Vinyard Court NE, Marietta, Georgia 30062

The goal of this interactive lesson is not necessarily to teach you a new song. In fact, I have deliberately chosen a simple tune with a straightforward arrangement, which may already be familiar to many of you, as a vehicle for polishing up some basics and addressing a couple of advanced techniques to add to your repertoire. I've never seen the actual sheet music for the tune, so in the true folk tradition, this is my interpretation of the way I've heard it played by others.

You will also note that there is no tab for the song. This is intentional because it is possible to play the entire melody purely thumb lead, pinching, plucking, or combinations of all of those, which is my practice. There is nothing tricky about it. Also, by the end of this lesson you will be playing the tune in a completely improvisational fashion, so any suggestion as to tab would be counterproductive.

The target range for this interaction is quite wide. The focus is not on teaching the tune but proper right and left hand techniques for use on all tunes and songs. Beginners would benefit greatly from the strumming drills. Drags and slurs are an intermediate technique but are discussed and demonstrated on the tape in a sufficiently basic way to make them accessible to less experienced players, as well.

One of my early and on-going inspirations is Evo Bluestein. I freely admit that much of what I hope to present here was gleaned from attending his workshops and hours of listening to his tapes in which I tried to capture some of the nuances of his playing. He, in his turn, was strongly influenced by Kilby Snow and, so, is the music passed down.

The first item of business is to work

on your rhythm foundation because, without it, you cannot build the structure of your melody. Further, even if you can already carry a steady rhythm, if the "seasoning" is off, it can be as out of place as sugar on french fries.

We will stick to 4/4 time for this lesson. The basic marching rhythm we learned from childhood is 1-2-3-4, wherein the emphasis is on the downbeat of every measure. If we divide each beat into two half-beats, this can also be expressed as 1 and - 2 and - 3 and - 4 and. The familiar "bump-diddy" rhythm is a result of dividing only the upbeats, expressed as 1-2 and - 3-4 and.

The key is that we must unlearn the march time we grew up on and get away from BUMP-diddy, BUMP-diddy. Almost all forms of folk music emphasize the offbeat, so that what your ear should be hearing is bump-DIDdy, bump-DIDdy. Think about bluegrass as the easiest example. The downbeat is kept by the upright or electric bass, but someone is always playing the offbeat rhythm; sometimes it's the fiddle, sometimes the banjo, often the mandolin (the familiar mandolin "chop"). If there is a drum set, listen and you will hear the bass drum on the downbeat and the snare keeping the offbeat.

Actually, it would help if we got away from the phrase "bump-diddy." It fairly begs one to put the emphasis in the wrong place. I prefer something like "puff-DIDdy", or "puffy-DIDdy", as a mnemonic device. This helps change the mind's subconscious treatment of the rhythm.

And I do mean subconscious. It is a rhythm you should automatically lapse into anytime there is a pause in the melody. It is a mechanical skill that your fingers perform without conscious direction, so that you

could easily carry on a conversation without breaking stride.

One last important point on the rhythm is to keep your strums short and tight - up / down on the bass strings and an up / down in the middle octave. When I say up / down I mean a thumb stroke up and a finger brush back. It is a very short brush, sounding one note only. There are other possible finger techniques. If it works, ok.

Striving to sound only a single string in each octave section is a desirable goal, even if not accomplished perfectly. An autoharp simply sounds raucous and annoying when a player is strumming too many strings, loudly and enthusiastically. That's when you get run off. The bass note is not so critical because of its low tonal quality and the fact you are simply not playing it loudly. However, since the higher frequency note is clearer, plus you are adding emphasis to it, the mid octave note is quite audible and requires focus on accuracy. Begin with the D chord. Try using the A note in the bass and the second D up, in the middle octave.

Spend some time developing smoothness and accuracy with your strum. Change to different chords at random and see how you naturally settle into a rhythm note interval that sounds right. With a chord bar depressed, there really aren't that many note choices. More detail of the actual thumb/finger stroke is covered on the tape.

Having mastered the basic off beat rhythm strum, the next topic I would like to discuss is the drag note. It is wholly a thumb technique - an autoharp version of the hammer-on. By hammer-on I don't mean to imply anything sudden or forceful. It simply refers to the technique of damping down on strings that are already ringing. For



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this discussion I will assume use of a chromatic 'harp. The idea is to, relatively slowly, drag the thumb pick up across exactly three notes unchorded and then simultaneously depress the chord bar as you strike the fourth note, leaving just the desired melody note ringing. I say slowly because it should not sound anything like a strum. Each note should be heard distinctly and clearly.

It is important not to drag across too many strings — three notes only, followed by a hammer-down on the fourth note, which is normally a melody note. Players who have trouble "getting it" invariably are dragging across too many strings, which forces them to drag faster to remain within the meter of the tune.

In fact, the requirement of time to accomplish the drag sometimes means altering the melody subtly by borrowing a little time from the succeeding note. For example, the two eighth notes for "Trouble In" become a dotted eighth and a sixteenth note. The sound of the measure played straight is: one — and — two, three, four. Played with a drag it becomes: ooone — 'n — two, three, four. We add a couple of o's to "one" and shorten "and" to 'n.

A drag note is used where the melody goes up or stays the same. Look at the first measure. A drag may be used for "Trouble in," dragging up to and damping down on "in," continuing up to a pinch, pluck or thumb lead for "mind." In the second measure, a drag may be used for "I'm" even though there is no note change. That's the crooning effect, when you are sliding up to pitch.

A "drag note" (conventional reference to a dragged and hammered-on note combination) may be inserted just about anywhere in the tune. However, just because the possibilities are numerous does not mean you would want, God forbid, to use them all in that one verse. What I wish to point out is that there are innumerable ways to vary the point at which you insert a drag so as to excite and not tire the ear. Three or four per stanza is way plenty to evoke a feeling akin to the Kilby / Evo style. If you are not intending to showcase the tune in a drag style, the drag is best used only occasionally to pique the listener.

It's also most effective when used at an unexpected point. By that I mean the middle of a musical phrase rather than always at the beginning. For example, a drag at "won't" rather than "I" is a little more interesting and unanticipated by the listener. The idea is to keep the audience a little off

balance, so they can't reliably predict when you're going to use it.

It is also possible to drag where the melody goes down or where that sense is injected to create variation. I learned to call these slurs at sometime in the past. This is the last technique to be covered in this interactive, and it is done the same way, following the same rules, as the drag except using any fingerpick. When you practice it, try using different fingers to develop flexibility that will be useful in playing subsequent notes. Same caution applies — don't overdo it. In fact, it is best used less frequently than a drag.

A minor controversy exists as to the necessity of chromatic tuning for proper drag note execution. Kilby Snow's 'harp was set up with chord bars for only the keys of C, G and D. Why then, he was asked, did he need all twelve notes on his 'harp? Making a slow drag, he said, "Cause they're in there."

Done very slowly on a diatonic 'harp, there is no question it is a different sound and one may be led to wonder how it could possibly work at all. But at playing speed, it is still quite effective and a listener will seldom notice any difference.

A drag is normally across several notes. On a diatonic instrument one would likely be dragging across an unmanageable number of strings — some double, some dead — if you adhered to that guideline, so you may need to drop back to just two actual notes to avoid stretching the drag too far. This is covered and demonstrated in detail on the tape where a worst case situation of a single, a double and a locked out string (only two different notes; one is repeated) are dragged across to reach the damp down note and made to sound quite natural.

Your assignment, now, is to combine the three tools you have learned and use them in the melody of the song, repeating it time after time with the goal of never playing it quite the same way twice. Give your lungs some exercise and sing the vocals, using your funkiest, bluesy interpretation, but really have some fun with the breaks in between and make Kilby proud.

Should you choose to order the instructional tape, I have a few more vocal and drag note tips for which there is simply not enough space in this magazine article. I hope you really will give these techniques a try. I am confident that, once mastered, they will become a regular part of your repertoire.





# Trouble in Mind

Traditional



Trouble in mind, I'm blue, but I won't be blue al- ways,  
'cause the sun's gonna shine in my back door some day.

I love all you pretty women, I loves you all the same,  
But I don't love any enough to change her name.

Trouble in mind, it's true, I've almost lost my mind,  
Life just ain't worth livin', and I feel like I could die.

Trouble in mind, I'm blue, my poor heart is beatin' slow,  
I never had such trouble in my life befo'.

I'm goin' down to the station, gonna lay my head down on the line,  
And let some southbound freight train ease my trouble in mind.

I'm goin' down to the river, gonna take along my rocking chair,  
And if the blues don't leave me, I'm gonna rock myself away from here.

Well, trouble, oh, trouble, trouble on my worried mind,  
If you see me laughing, I'm laughing just to keep from cryin'.

Trouble in mind, I'm blue, but I won't be blue always,  
'Cause the wind's gonna come and blow my blues away.



Alan Mager & Karla Armstrong present ~

# Colorfully Chromatic

## "When My Sugar Walks Down the Street"

Words and Music by Gene Austin, Jimmy McHugh and Irving Mills

This song was popularized by one of the most successful vocalists of the pre-Crosby era, a genial crooner by the name of Gene Austin. His tenor voice was well known in the early days of radio and hand-cranked phonographs. Although he never learned to read music, he composed more than 100 songs. This one, written in 1924, is one of his most enduring. He joined collaborative efforts with Jimmy McHugh, who also wrote "On the

Sunny Side of the Street", and Irving Mills, who is credited with discovering Duke Ellington. The original recording features a playful banter between male and female lead, ending with, of all things, birdies "tweet tweet tweeting"!

"When My Sugar" poses a special challenge to the chromatic autoharp, but then, that's what this column is all about! The search for the elusive melody note necessitates frequent

chord changes, but we think the results will be worth it in the end. The less familiar verse for this song is a good example of how an otherwise "uneventful" melody line can be spiced up with some careful (and surprising!) chord choices. As with any new piece, get comfortable with the rhythm chords first, then add in the melody chords section by section. After that, all you'll need is a bird caller to make this song complete!

Intro (D7) G°7 D7 / / (Gm) D7 Gm D7 Gm F°7 (F) B $\flat$  F Am (C7\*)

(F) (C°7 C7) (F) F7 / Gm F7 (B $\flat$ \*) (F) / (G7) / F°7

I know a thing or two and I'm tell - ing you,

(F) / / (B $\flat$ ) F B $\flat$  (F) / F7 / Gm F7 (B $\flat$ \*) (F) F7 / Gm (B $\flat$ \*) /

I've got a won - der - ful pal. (S)He's got the cut - est smile, a mil - lion dol - lar style,

(G7) F G7 F G7 F (C7) (A7) / G°7 A7

(S)He's such a won - der - ful pal. I just feel so



/ **Dm\*** **C7** / / / **F** / **F7** / **Gm** **F7** **Bb\***  
 hap - py 'cause I love her(him) so, When (s)he is by my side  
**F7** / **Gm** **Bb\*** / **G7** **F** **G7** **F** **G7** / **C7** (**F°7** **C7**)  
 I'm so filled with pride, I want the whole world to know.\_\_\_\_  
**F** / **C°7** / **D7** **G7** / / **C7** **F** **C7** **F** **C7** **F°7** **C7**  
 When my su - gar walks down the street, All the lit - tle bird - ies go  
**F** **Bb** **F** **G°7** **Bb** **G°7** **Bb** **G°7** **Bb** **G°7** **Bb** **C7\*** /  
 Tweet, tweet, tweet, And in the ev - 'ning when the sun goes down,\_\_\_\_  
 / **Bb** **C7** **Bb** **C7** **Bb** **F\*** / / / **C°7** / **D7** /  
 It's, nev - er dark when (s)he's a - round,\_\_\_\_ (S)he's so af - fec - tion - ate and  
**G7** / / **C7** / **F** **C7** **F** **C7** / **F** **Bb** **F** (**C7** **D7**) **D7** **G°7** **D7** / /  
 I'll say this, That when (s)he kiss-es me I sure stay kissed, When my su - gar walks  
**Gm** **D7** **Gm** **D7** **Gm** **F°7** **F** **Bb** **F** **Am** **C7\*** **F**  
 down the street, The lit - tle bird - ies go tweet, tweet, tweet.\_\_\_\_

**CHORD SUBSTITUTIONS**F°7 — Am, 6<sup>th</sup> line only,

G7 elsewhere

C°7 — Dm, 2<sup>nd</sup> line only,

F elsewhere

G°7 — Gm, 4<sup>th</sup> line only,

A7 elsewhere

➤ The chords in parentheses are rhythm devices (turn-arounds) that do not sustain the preceding melody notes.

➤ Circled chords are rhythm chords.

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



# IN THE BEGINNING.....

## TACKLING A NEW TUNE

by Mary J. Park

*My Wild Irish Rose* is a tune that just seems to be a perfect match with the auto-harp. When playing a new tune such as this, it is helpful to break the task into pieces. First, you might want to play through the chords in the order that they are indicated. In this way you can find the chords you need and determine the most efficient way to get to them without losing your way. This tune also contains more than just three chords. The D7, G7 and A7 chords could be played as D, G, and A, but they just won't have the same turn of the century (the last century) sound, so try to include all of the sevenths.

Going through the chords is also a good time to determine the type of stroke that you would like to use if you want to accompany your singing. This arrangement uses yet another way to play a "dit - ty" stroke (two equal notes that equal one beat). The "dit - ty" stroke is shown with a bracket to indicate that the two strokes need to fit into one beat. It is played with the thumb

(shown as an up-side down Y) and the second finger (shown as a down arrow with a flag with a 2 in it). The thumb always goes from the low strings toward the high strings and the second finger always goes in the opposite direction.

In this song, I would use an accompaniment that matches the rhythm fill in the tune, namely a "Dum dit-ty dum" pattern that goes thumb, thumb-second finger, thumb for each measure. This song is in three-four time and the count would go "One, Two-and, Three," with the "two-and" fitting into one beat. If you think of it in terms of tapping your foot, you play "two" as the foot goes down. The "and" is played as the foot comes up. When playing accompaniment, play only the circled chords in the arrangement.

Now practice the right hand strokes while just pressing down one chord bar. This will allow you to become familiar with them while not worrying about changing anything on your left hand. For instance, in

the first phrase of this song you would play "pinch, pinch, thumb - second finger, pinch, thumb, pinch, pinch, thumb - second finger, thumb, thumb, thumb - second finger."

Next you are ready to play through the song using both the correct chords and the correct right hand movements. On the first couple times through, you might not have the melody quite right. Listen carefully to make sure that you are hitting the correct note in the chord that is needed in the melody. If you have trouble hearing if you have it correct, try recording yourself. This often proves quite helpful. Remember that in a chord, there are three to four notes to choose from and it is important to sound the correct one at the end of your pinch. You want your pinch to play across several strings, but the last note to be sounded needs to be the one in the tune.

I hope you enjoy playing *My Wild Irish Rose* as much as I do. I also hope that this will arm you with a way to tackle other more difficult tunes in the future.

## My Wild Irish Rose

Key: G

Chauncy Olcott, 1899

Arrangement © 2001 Mary J. Park

My wild I - rish Rose, the swee - test flower that

G (G) / (D7) (G) (G7) / (C) / (D7) (C)

TAB

d b b a g g g g f# e

grows You may search ev' - ry - where, But none can com -

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

TAB

d b b c d e d b c d e



pare with my wild I - rish Rose. My Wild

(G) / D7 (A7) G / (D7) / (G)

TAB

d g f# e b b a d b

I - rish Rose, the fair - est flower that

/ (D7) (G) (G7) / (C) / (D7) (C)

TAB

b a g g g g f# e

grows And some day for my sake, She may let me

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

TAB

d b b c d e d b c d e

take the bloom from my wild I - rish Rose.

(G) / (A7) D7 A7 (D7) C D7 (G)

TAB

d d e f# g a g f# g

Note: When playing accompaniment, play only the circled chords.



# Annual Events Guide

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*The following are 2002 major events which feature the autoharp in contest, workshop, and/or performance. If you know of an event that we have not included, please send the information to the Events editor. The complete events list is published every Spring, and seasonally repeated and updated every issue.*

## MAY

- **Winston-Salem Dulcimer Festival;** May 3-4; **Winston-Salem, NC;** Code: **AW** (Mary Umbarger) Info: [www.meadowsmusic.com](http://www.meadowsmusic.com)
- **Lone Star State Dulcimer Festival:** May 10-12; **Glen Rose, TX;** Code: **AP, AW** (Charles Whitmer) Contact Linda Lowe Thompson at [lt6@earthlink.net](mailto:lt6@earthlink.net)
- **Indian Neck Folk Festival:** May 10-12; **Falls Village, CT;** Code: **AP, AW** (Drew Smith); Contact Drew at 201 444-2833 or [drewharpsmith@netzero.net](mailto:drewharpsmith@netzero.net)
- **Spring Gulch Folk Festival:** May 18; **New Holland, PA;** Code: **AP** (Bryan Bowers) Contact [somagency@aol.com](mailto:somagency@aol.com)
- **Kerrville Folk Festival:** May 23; **Kerrville, TX;** Code: **AP** (Bryan Bowers) Contact: [somagency@aol.com](mailto:somagency@aol.com)
- **Old Time Fiddler's and Bluegrass Festival;** May 24-26; Fiddler's Grove Campground, **Union Grove, NC;** Code: **AC, AW;** c/o Harper Van Hoy, PO Box 11, Union Grove, NC 28689. Phone 704 539 4417
- **Dulci-More Festival;** May 24-26; Boy Scout Camp McKinley, 37748 Furnace Road, **Lisbon, OH;** Code: **AP, AW** Contact Bill Schilling, 984Homewood Ave.

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

Salem, OH 44460, phone 330 332-4422

- **Florida Folk Festival;** May 24-26 **White Springs, FL;** Code: **AP** (Mike Seeger)
- **Southern Ohio Dulcimer Festival;** May 24-26; **Ripley, OH;** Code: **AP** (Les Gustafson-Zook); Contact Les at 574 534-1173 or [les@gustafsonzook.com](mailto:les@gustafsonzook.com)
- **Philadelphia Folk Music Society "Spring Thing";** May 24-26; **Nockamixon, PA;** Code: **AP** (Drew Smith) Info: 201 444-2833 or [drewharpsmith@netzero.net](mailto:drewharpsmith@netzero.net)
- **Stringalong Weekend:** May 25-27; Edwards Conference Center at N 8901, Army Lake Rd., **East Troy, WI;** Code: **AW** (Sunday afternoon, Ann Schmid); Info: Ann Schmid, UWM Folk Center, Fine Arts-UWM, PO Box 413, Milwaukee, WI 53201 or 1-800-636-FOLK or 414 229-4622
- **The Minnesota Bluegrass Kick-Off;** May 31 - June 1-2; Camp in the Woods Resort, **Zimmerman, MN;** Code: **AF;** Info: Jed Malischke, PO Box 607, Spooner, WI or 715 635-2479 or 800-635-3037

## JUNE

- **Chestnut Ridge Dulcimer Festival;** June 1-2; University of Pittsburgh/ Greensburg, **Greensburg, PA;** Code: **AP, AW** (Doofus, Karla Armstrong); Contact: 724 539-7983 or [brinkdw@msn.co](mailto:brinkdw@msn.co)

- **CBA Music Camp:** June 9-12; Nevada County Fairgrounds, **Grass Valley, CA;** Code: **AW** (Ray Frank); Info: 707 878-2415 or [ingrid@svn.net](mailto:ingrid@svn.net)
- **Autoharp Jamboree;** June 13-15; Ozark Folk Center, **Mountain View, AR;** Code: **AW, AP** (Evo Bluestein, Bryan Bowers, Les Gustafson-Zook, Tom Schroeder, Neal Walters, Charles Whitmer, more...) Info: 501 269-3280
- **CBA 27th Annual Father's Day Weekend Bluegrass Festival;** June 13-16; Nevada County Fairgrounds, **Grass Valley, CA;** Code: **AP** (Judie Pagter) Ticket info: 209 293-1559
- **Huck Finn Jubilee;** June 14-16; Mojave Narrows Regional Park, **Victorville, CA;** Code: **AF;** Info: 909 780-8810 or [www.huckfinn.com](http://www.huckfinn.com)
- **Hamlet of Mid-Missouri Renaissance Festival:** June 16-17; Missouri State Fairgrounds, **Sedalia, MO;** Code: **AP** (Marc Gunn) Info: 512 470-4866 or [marc@thebards.net](mailto:marc@thebards.net)
- **Kentucky Music Week;** June 16-21; **Bardstown, KY;** Code: **AP** (Les Gustafson-Zook) Info: 574 534-1173 or [les@gustafsonzook.com](mailto:les@gustafsonzook.com)
- **Advanced Autoharp Week;** June 17-20; Ozark Folk Center, **Mountain View, AR;** Code: **AW, AP** (Charles Whitmer); Info: Ozark Folk Center, PO Box 500, Mt. View, AR 72560 or 501 269-3280
- **California Summer Solstice Festival;** June 21; **Calabasas, CA;** Code: **AP** (Karen Mueller, Tom Schroeder) Info: [anartauto@hotmail.com](mailto:anartauto@hotmail.com) or 651 649-4493 (voicemail) or [karen@karenmueller.com](mailto:karen@karenmueller.com)
- **Ole Tyme Music Festival;** June 22-23; Caesar's Creek Pioneer Village, near **Waynesville, OH;** Code: **AP;** Info: 937-862-5551 or [www.webteamone.com/ccpv/](http://www.webteamone.com/ccpv/)
- **Beginner Autoharp Week;** June 24-27; Ozark Folk Center, **Mountain View, AR;** Code: **AW, AP** (Charles Whitmer) Info: Ozark Folk Center, PO Box 500, Mountain View, AR 72560 or 501 269-3280
- **Mountain Laurel Autoharp Gathering;** June 26-30; Little Buffalo Family Campground, **Newport, PA;** Code: **AW, AP, AC** (Mountain Laurel Autoharp Championship Contest) and (Bryan Bowers, Les Gustafson-Zook, Karen Mueller, Alan Mager, Red Mountain White Trash and more!) Info: [www.mlag.org](http://www.mlag.org) or Coleen Walters, registrar, 12228 Hollowell Church Road, Greencastle, PA 17225
- **Bluegrass Festival;** June 27-30; **Summersville, WV;** Code: **AP** (Judie Pagter) Info: 804 985-3551



► **Indiana Fiddler's Gathering**; June 28-30; **Battleground, IN**; Code: AP (Win and Paul Grace); Info: 573 443-2819 or [pgrace@coin.org](mailto:pgrace@coin.org)

► **Old Songs Festival of Traditional Music and Dance**; June 28-30; Altamont Fairgrounds, **Altamont, NY**; Code: AF Info: 518 765-2815 or [oldsongs@oldsongs.org](mailto:oldsongs@oldsongs.org) or [www.oldsongs.org](http://www.oldsongs.org)

## JULY

► **Autoharp Intermediate Workshops**; July 1-4; Ozark Folk Center, **Mountain View, AR**; Code: AW (Charles Whitmer); Info: 870 269-3851 or [www.ozarkfolkcenter.com](http://www.ozarkfolkcenter.com)

► **John C. Campbell Folk School**; July 7-12; **Brasstown, NC**; Code: AW, AP (Mike Fenton); Info: 800 365-5724 or [FenMikeAhp@aol.com](mailto:FenMikeAhp@aol.com)

► **Summerfest**; July 12-14; **Carthage, MO**; Code: AW, AP (Tom Schroeder, Alex Usher, Neal Walters); Info: [neal@doofusmusic.com](mailto:neal@doofusmusic.com)

► **Kentucky Music Weekend**; July 16-21; **Bardstown, KY**; Code: AP (Les Gustafson-Zook); Info: 574 534-1173 or [les@gustafsonzook.com](mailto:les@gustafsonzook.com)

► **Annual Non-electric Fun Fest**; July 18-20; Osceola County 4-H and FFA Fairgrounds, **Evart, MI**; Code: AW, AP (Les Gustafson-Zook); Info: 616 459-6716 [les@gustafsonzook.com](mailto:les@gustafsonzook.com)

► **SAMfest (Summer Acoustic Music Festival)**; July 25; St. Mark Lutheran Church, 1515 Hillendahl, **Houston, TX**; Code: AC (Texas State Championship) AW, AP (Karen Mueller, Charles Whitmer) info: 281 370-8993

► **Annual Cranberry Dulcimer Gathering**; July 26-28; Unitarian Universalist Church, 183 Riverside Dr., **Binghamton, NY**; Code: AW, AP (Mike Herr, Linda Huber, Lyman 'Bud' Taylor, Neal Walters, Cindy Harris); Info: 607 669-4653 or <http://people.ne.mediaone.net/jonw1/cranberry>

► **Ossipee Valley Bluegrass Festival**; July 26-28; **Cornish, ME**; Code: AP (Harvey Reid); Info: 207 363-1886 or [info@woodpecker.com](mailto:info@woodpecker.com)

► **Augusta Heritage Arts Center Workshops**; July 28 - August 2; Davis & Elkins College, **Elkins, WV**; Code: AW, AP (Drew Smith); Info: Registrar, Augusta Heritage /center, 100 Campus Dr., Elkins, WV 26241 or 304 637-1209

## AUGUST

► **Carter Family Memorial Festival**; August 2-3; Carter Fold, **Hiltons, VA**; Code: AP (Janette Carter; Bryan Bowers on August 2); Info: Carter Fold, PO Box 111, Hiltons, VA 24258

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

► **Lark In the Morning Music Camp**; August 2 - October 2; **Mendocino, CA**; Code: AW (Evo Bluestein) Information on schedule: 707 964-5569

► **Appalachian String Band Festival**; August 2-4; **Clifftop, WV**; Code: AP (Drew Smith on August 3); Info: 201 444-2833 or [drewharpsmith@netzero.net](mailto:drewharpsmith@netzero.net)

► **Annual Old Time Fiddlers Convention**; August 4-10; Felts Park, **Galax, VA**; Code: AW, AC (Workshop Friday 8-9 am) Info: Tom Jones, PO Box 655, Galax VA 24333, or 540 236-8541

► **Minnesota Bluegrass & Old-Time Music Festival**; August 8-11; Camp In the Woods Resort, **Zimmerman, MN**; Code: AF; Info: 715 635-2479 or 800-635-3037

► **Pasture Picking Festival**; August 10-15; **Libby, MT**; Code: AW, AP (Bill Bryant) Info: [bryant@cyberport.net](mailto:bryant@cyberport.net)

► **Northwest Montana State Fair**; August 16-17; **Montana**; Code: AW, AP (Bill Bryant); Info: [bryant@cyberport.net](mailto:bryant@cyberport.net)

► **Rocky Mountain Folk Festival**; August 16-18; **Lyons, CO**; Code: AP (Harvey Reid); Info: [info@woodpecker.com](mailto:info@woodpecker.com) or 207 363-1886

► **John C. Campbell Folk School**; August 16-23; **Brasstown, NC**; Code: AW (Les Gustafson-Zook); Info: Bob Dalsemer, John C. Campbell Folk School, Brasstown, NC 28902; 800-365-5724 or <http://www.grove.net/jccfs>

► **Swallow Hill Folk Festival**; August 18-19; **Denver, CO**; Code: AP (Julie Davis) Info: 303 258-3444 or [jdavis@indra.com](mailto:jdavis@indra.com)

► **The Swannanoa Gathering Old Time Music and Dance Week**; August 21-27; Warren Wilson College, **Asheville, NC**; Code: AW (Mike Fenton) Info: 704-298-3325 or [gathering@warren-wilson.edu](mailto:gathering@warren-wilson.edu)

## SEPTEMBER

► **Pre-Walnut Valley Workshop**; September 18, **Winfield, KS**; Code: AW (Karen Mueller); Info: 651 649-4493 (voice mail) or [karen@karenmueller.com](mailto:karen@karenmueller.com)

► **Walnut Valley Festival**; September 19-22; Cowley County Fairgrounds,

**Winfield, KS**; Code: AW, AP (Julie Davis, Roz Brown, Karen Mueller) AC (International Autoharp Championship Contest); Info: Walnut Valley Assoc., PO Box 245, Winfield, KS 67156; 316 221-3250

► **San Diego Folk Heritage Concert Series**; September 21; **San Diego, CA**; Code: AP (Neal Walters); Info: [folkcat@home.com](mailto:folkcat@home.com) or [neal@doofusmusic.com](mailto:neal@doofusmusic.com)

## OCTOBER

► **Tennessee Fall Homecoming**; October 2; Museum of Appalachia, **Norris, TN**; Code: AP (Judie Pagter); Info: John Rice Irwin, PO Box 0318, Norris, TN 37828; 423 494-7680

► **St. Louis Scottish Games**; October 12-13; **St. Louis, MO**; Code: AP (Alex Usher); Info: 314 961-8631 or [cooharp@aol.com](mailto:cooharp@aol.com)

## NOVEMBER

► **Stringalong Weekend**; November 1-3; Edwards Conference Center, N 8901 Army Lake Rd., **East Troy, WI**; Info: Ann Schmid, UWM Folk Arts Center, Fine Arts-UWM, PO Box 413, Milwaukee, WI 53201; 800-636-FOLK or 414 229-4622

► **Austin Celtic Festival**; November 2-3; **Austin, TX**; Code: AP (Marc Gunn); Info: 512 470-4866 or [marc@thebards.net](mailto:marc@thebards.net)

❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖  
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# A Baritone Autoharp

by Gordon Baker

My autoharp interest has turned out to be in alternate designs. This began when I got a standard instrument and found it uncomfortable, and that led to several unusual models.

In doing string calculations to develop these designs I encountered a limitation that the usual autoharp maximum vibrating string length of about 19 inches creates. Ideally, the stress in the wire should be 1/2 to 3/4 of the breaking stress to give a strong bright tone, but it turns out that isn't practical for many autoharp notes at that length limitation.

I'd seen several articles in *AQ* about 'harps that had been made with longer strings for the lower notes, and I recall one or two mentioned among the Cyberpluckers. I was interested in designing such an instrument to try for richer low and mid range tone, and what got me going was a nudge from Bob Lewis.

Bob suggested I try what he called a "baritone" instrument. If I understand his suggestion correctly, it was prompted by an interest in seeing somewhat longer strings for the lower notes to move the 1/3 length beyond the usual inner chord bar location so as to eliminate that set of "harmonics." I brought my own interest, higher string stress and larger top and back panels, to the project, and what resulted was something different than what I think Mr. Bob thought would be useful to try.

## String Tension and Stress

Many features interact to produce the sound and feel of an instrument. In this project I concentrated on the stress in the wire and the tension applied to the pins that hold the wire. In an autoharp, the tension on the pins must be controlled to keep anchor pins from bending and to keep the pin holes in the wooden body from distorting or from wearing fast. In this prototype design I wanted to keep pin tension below 40 pounds, and I chose not to be concerned about the playing "feel" of the strings: the force needed to pluck them. The breaking stress of the steel wire used for music strings is 350,000 psi, and I hoped to get

the stress in the strings of this design over 200,000 (about 60% of the breaking stress). For reference, the stress of the high C (#36) string of an OS instrument is about 200,000 psi, but the stress on string 12 is about 110,000 and on the largest plain strings it is about 90,000 – or around 25%. On string 3 it is around 120,000.

The fundamental vibration frequency of a tight wire is determined by the vibrating length, the diameter of the wire, the tension of the wire and the density of the wire material. When I started to maneuver the equations around it became clear that meeting my tension and stress objectives would require longer strings below about the A note that is 440 Hz.

## Finding Strings

Plain wire strings of most any length can be rather easily made, but strings with overwindings are more challenge to obtain. (The overwinding increases the apparent density of the wire and thus lowers the vibrating pitch at a given length and tension.) I wanted to build my first baritone prototype using commercial strings so I could more easily tinker, and I'll look into custom strings if I settle on a standard design. I located commercial overwound strings that would allow vibrating length up to 32 inches, and that seemed plenty long enough.

Autoharps are usually built with the overwindings just between the bridges. I have found that using larger diameter bridges allows overwindings to be successfully run over them. I notch the bridges, a bit like the top nut on a guitar, where needed to level the top plane of the strings. This approach allowed me to use full length overwinding on the strings of this prototype. I used Delrin, which I prefer in this use over brass, for the tuning pin bridge, and I had some guide pins custom made for the anchor end.

## String Lengths In This Design

When I started calculating to choose the string and vibrating length for each

note, I found that at the point where it worked to change from plain to wound strings, the ideal lengths of the wound strings were shorter than those of the adjacent plain strings. I decided to accommodate this by building an instrument frame that would support a row of anchor pins for the wound pins that went in toward the interior of the instrument. The extra frame piece is attached to the instrument top, but the instrument back does not contact it.

## The Rest Of It

Thinking of a lower basic sound, I chose D (~74 Hz) below the usual low F for the lowest note, and I went up three octaves to D (~588 Hz) for the highest note. I built 17 chords in the three button row pattern I like; F major through B. The notes are chromatic but without A#s, and the lowest D# is absent; these notes not being used in the chords I chose. This gave 33 strings, and I ended up with 20 wound strings.

I built with a hard maple frame and the birch top/cedar back combination that I like. There are a pair of small internal braces on the top below the sound hole (as the instrument is held to play), and the back has a large X brace. The body is about 38 inches long, 11 1/4 inches wide and 1 3/4 inches thick. The finished instrument weighs about 10 1/4 pounds.

I used my usual cherry bars and trim with rosewood bar holder center blocks. I angled the bars as is my usual practice, and I installed my usual tuning pick up. I used the tall buttons that I think makes it easier for the left hand.

## The Results

When I laid out an array of strings with lengths per my calculations, the anchor pins were in unattractive, irregular rows. I adjusted to line the pins up some to look better. This and choosing among specific commercial strings yielded calculated string tensions between about 25 and 40 pounds and calculated stresses between about 45 and 75% of breaking stress



except that stresses in the lowest two strings approached 25%.

I like the tone very much. I got the richer sound I had hoped for. However, the low sound can be cloudy if many low notes are played together: it doesn't do to strum low though I didn't cut the thirds in most of the low octave. Also, the sound doesn't project strongly.

The instrument doesn't seem too heavy. It rests well on the left thigh, for me, though it feels a bit tippy from the top – not a surprise.

The string feel is very soft, and the long strings give a lot of tuning wrench movement for a given amount of pitch change. The strings vibrate widely when played.

Sooooo...

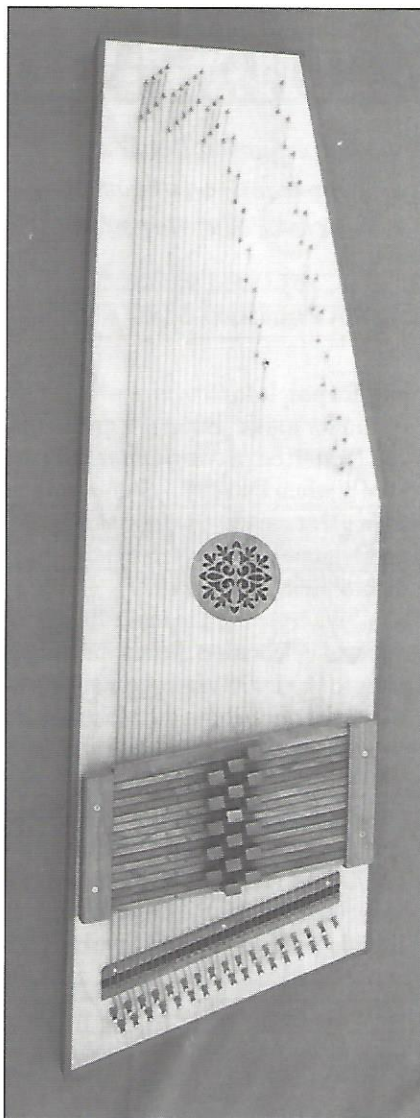
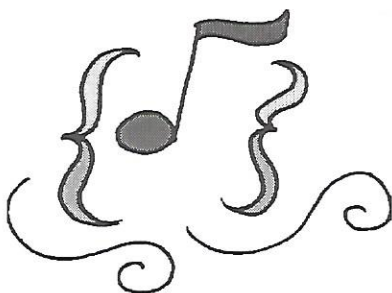
I'm very pleased with most of the results of this prototype. I'm going to make a couple more, but with some changes. I'll raise the note range, and I'll allow more string tension. I'm looking for clearer low chord sound and a little more projection. I'll use custom strings where they calculate to help.

#### Thanks

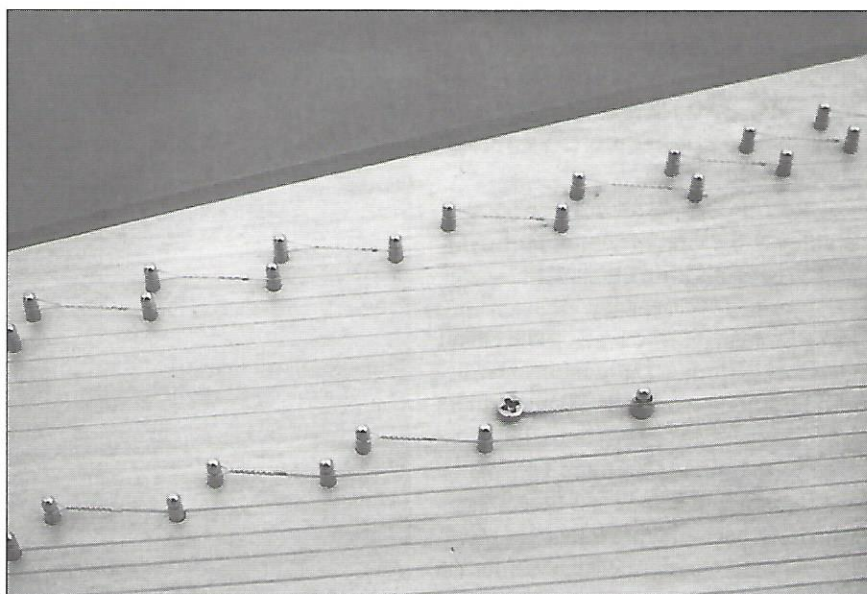
I'm very grateful to the many autoharpers who generously share their knowledge and experience and who have reacted to my instruments. With no wish to slight others, I particularly thank Bob Lewis and George Orthey.

I'd be very interested in corresponding with others who have built long string 'harps or who have an interest in this project.

Gordon Baker  
Glad Morning Autoharps  
1262 Elm Ridge Drive  
Amelia, Ohio 45102  
513 753-9457  
glbaker@fuse.net  
glbaker@pocketmail.com  
<http://home.fuse.net/glbaker/>



The baritone autoharp



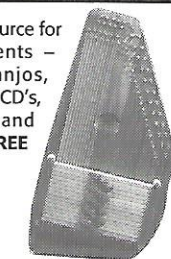
A close-up view of the string arrangement

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# 'Bristol Sessions' Music Acts Set

*Ralph Stanley, Doc Watson,  
Jim & Jesse, Little Jimmy  
Dickens, others to perform*

by David McGee  
(Reprinted by Permission Bristol Herald Courier)

The musical lineup for the 75th anniversary celebration of the "Bristol Sessions" includes many famous bluegrass and traditional music performers, officials with the Birthplace of Country Music Alliance announced Thursday.

A crowd of more than 800 attended a ceremony at the Bristol Mall, where performers and event sponsors were announced.

The BCMA is promoting a series of concerts in July and August to mark the anniversary of recordings that music historians have called the "big bang of country music," said Leton Harding, BCMA president.

"This celebration will pay tribute to this region's musical heritage, particularly the role the Bristol Sessions played in exposing traditional Appalachian music to the world," Harding said.

The summer celebration is the formal kickoff to the Year of Appalachia, which will conclude with a program on Appalachian life and music at the 2003 Smithsonian Folklife Festival in Washington, D.C.

"These events present us with a wonderful opportunity to tell the story of our region — its culture and heritage — through the music that was created here," Harding said.

Recent Grammy Award-winner Ralph Stanley & the Clinch Mountain Boys, Mac Wiseman, Doyle Lawson & Quicksilver, Jim and Jesse and the Virginia Boys, Patsy Stoneman, Doc Watson and Grand Ole Opry performer Little Jimmy Dickens will be among more than 20 performers who have already agreed to perform, according to festival Chairman Tim White.

Janette Carter and Patsy Stoneman — who have been playing music for more than 60 years — performed together for the first time during Thursday's ceremony.

"It's hard to describe how I feel," Stoneman said. "I've been waiting for so

long for people to recognize what my family did for music. But it is a great thrill."

"I started playing guitar with my family when I was 11," Stoneman said, adding that she was a small child when her family came to Bristol from Galax, Va., to record their music in 1927.

"We have tried to make this a truly regional celebration. When Ralph Peer came to Bristol 75 years ago, people traveled from throughout the Mountain Empire to record in Bristol," White said.

Peer, an executive with Victor Recording Co., recorded 19 performers during a 12-day period in the summer of 1927, White said. Among those were the Stoneman family, the Carter family and Jimmie Rodgers — some of the early stars

of commercial country music.

Ralph Stanley, a native of McClure in Dickenson County, is the first artist who has committed to play on the July 26 - 27 programs at Bristol Motor Speedway — one of two "bookend" events for the celebration. Other performers will be announced in the future, White said.

The 10-day celebration will end during the annual Carter Family Memorial Festival, Aug. 2 - 3, in Hiltons, Va. That festival will include a variety of bluegrass, old-time and country music performers, Rita Carter Forrester, granddaughter of Carter Family patriarch A.P. Carter.

The concert series is scheduled to begin Thursday, July 25, at the Paramount Center in Bristol, with Mac Wiseman, Fire



*Left to right: Patsy Stoneman and Janette Carter, together on stage at last.*

Photo by David Crigger/Bristol Herald Courier



in the Kitchen, Brett Howland, Raymond McClain, Mike Stevens and the Gingham Cloggers set to perform.

Following the two-night show at BMS, the series will move to Wohlfahrt Haus Dinner Theatre in Wytheville on Sunday, July 28, White said. The gospel music program will include Bristol Tennessee native Doyle Lawson & Quicksilver, the McPeak Brothers, and Paul Williams & the Victory Trio.

Jim & Jesse and the Virginia Boys, Patsy Stoneman, Fescue and the Tune Town Old Time Band are scheduled to perform on Monday, July 29, at the recently renovated Rex Theatre in Galax, Va.

The following night, the Capital Theatre in Greeneville, Tenn., will host Little Jimmy Dickens and the Grand Ole Opry Band.

On Wednesday, July 31, Joe Shannon, Alternate Roots and a showcase of Appalachian music and dance are scheduled to perform at the 1,500-seat Boone United Methodist Church in Boone, N.C.

Doc Watson, the VW Boys and Robbie Spencer are scheduled to perform on Thursday, Aug. 1, at Mountain Empire Community College in Big Stone Gap.

"We have tried to highlight the diversity of the music of this region, combining Celtic, old-time, country, bluegrass and gospel music performed by local, regional and nationally-known artists with ties to this region," White added.

The 75th anniversary celebration of the Bristol Sesions is sponsored by Media General, the *Bristol Herald Courier*, WJHL Newschannel 11 and King Pharmaceuticals.

Sponsors of individual venues and performances include First Bank & Trust, Bryant Label, Price and Ramey Insurance, Hertz, Blue Ridge Travel Association, Goodman Jewelers, North Carolina High Country Host and Heart of Appalachia Tourism Authority.

Officials also announced Thursday that the BCMA museum, which is located inside the Bristol Mall, will move to a larger location later this year.

A new exhibit, "The Letters of Patsy Cline," is now on display at the current BCMA museum, officials said.



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# Introducing the "Seedy Sea" Band

## Band Finds Its Niche With Seniors by Emily Heffter

The sounds of old-time gospel music filled the community room in the Dandridge Towers retirement home yesterday accompanied by a mishmash of tambourines, shakers, drums, pianos, stringed instruments and hands clapping.

The high school students who make up the band all have mental handicaps. The group is known as the *Seedy Sea*, a play on the acronym for special education classes at their school, Grundy County High.

The group has become a popular attraction at nursing homes and churches near tiny Coalmont, Tennessee, but had never been as far as Nashville to play a gig until yesterday. About 30 senior citizens showed up to watch the act.

Chris Meeks played the drum set, cueing the band by cracking his drum sticks together above his head, rock-star style, and calling out, "One, two, three... play!"

Grinning, the band began.

Meeks kept time on the high-hat and snare drum, beaming. Program coordinator Betty Carpenter played along. Former classroom assistant Ethelyne Hill, a prim woman wearing her hair in a bun and wire spectacles on her nose, played a turquoise electric bass and, sometimes, a soulful chorus on the harmonica.

Shaking percussion instruments and tapping their feet, the group enthusiastically belted out *I'll Fly Away*, *Battle Hymn of the Republic* and *Will the Circle Be Unbroken*.

Most band members are in the lowest academic and socioeconomic brackets in the state. Many of them can't read and write, but they grew up with gospel music and know verse after verse of classic songs. The band, started by Carpenter, has become an academic tool and motivator for the 10 students.

"It's really given these kids a sense of purpose and self-esteem," Carpenter said. "It's made their parents really proud of them. Plus, they can sing pretty well."

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And from the Grundy County Herald in Tracy, Tennessee comes the following:

## "Seedy Sea" Rocks Grundy High School

by Heather Meadows

Students at the Grundy County High School can hear the sounds of old-time gospel music pouring from the Comprehensive Development Classroom (CDC) accompanied by the sound of tambourines, shakers, drums, pianos, stringed instruments and hands clapping.

The group is known as *Seedy Sea*, a play on the acronym for special education classes at Grundy County High School.

The band has played gigs at churches throughout the county as well as concert type events for the high school students at Grundy and visiting students from New Orleans.

The most memorable event for the kids, said Betty Carpenter, who started the band, is the trip we had to Nashville a few weeks ago. The students were invited to play at Dandridge Towers retirement home.

Chris Meeks played the drum set, cueing the band by cracking his drumsticks together above his head, rock-star style, and shouting, "One, two, three... play!"

Chris, who is 18 could graduate this year and be free of school activities, however with the option open to stay until he turns 22 he decided recently that he should stay "because the band needs him."

Nine students, all with some type of handicap, make up the astonishing band. They are all very proud of their accomplishment.

Carpenter said she came up with the idea by pondering on what could make these kids feel better about themselves and raise their self-esteem to a higher level.

However, what she didn't know is that not only would this raise the student's level of self-esteem but it also raised attendance levels, social skills and

behavior problems seemed to have vanished.

She stated that when she spoke with her supervisor, Jenny Thomas about starting the band she assumed everyone would think she had lost her mind, little did she know the band would come together to play some of the best gospel music some say they have heard in awhile.

Ethelyne Hill, an assistant in the CDC class, also plays with the band offering her piano playing skills and singing along with the students as they enthusiastically belt out songs like *I'll Fly Away*, *Battle Hymn Of the Republic*, and *Will the Circle Be Unbroken*.

"It's given these kids a sense of purpose and self-esteem," Carpenter stated. "It's made their parents really proud of them. Plus, they sing well too."

The students identify well with gospel music because for most of them that is what they have heard and been accustomed to throughout their lives. Carpenter stated that the band attempted to play other types of music... like Christmas music and it just didn't work out. These kids have a love for gospel music.

One of the band members, Leigh Ann Campbell, wrote a song herself. The song she wrote is titled *God Made Angels*. Faye Tate, pianist and assistant teacher put the music with the song and the band performs the song at their gigs.

Sheila Layne also assists the band by playing the piano.

Christine Fuller makes the band complete by being the source of transportation as well as offering her vocal skills. Ava Thomas, mother of one of the band members, also provides vocal skills.

"The band just simply fell together," Carpenter said enthusiastically.

What makes the band so amazing is the fact that the majority of the children can't read or write but by some miracle they all seem to know the words to numerous gospel songs.

For more information about the band or to book a gig call Mrs. Carpenter at Grundy County High School.





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# Critic's Choice

**Guest Review** by Adam Miller

Dusty & Joanna

**Autoharp: Dusty Pease**

(ordering address on page 2)

Dusty Pease and Joanna Pinkham spent a good portion of their youth growing up in Barrington, Rhode Island. They both came from musical families. They knew each other because they had a brother and sister in the same class at school. Joanna's parents lived next door to the local piano teacher and boys choir director and it was there that Joanna first heard Dusty play the guitar and sing. This experience inspired her to learn to play music herself.

Forty years later, Dusty and Joanna were reacquainted. Since May of 2000 they've made their home on the coast of Maine. They perform as an acoustic duet at venues and festivals along the eastern seaboard. Their self-produced CD, *Joanna & Dusty*, was recorded in November of 2001.

This collection of folk duets features sincere old-time harmony singing accompanied by uncluttered and tasteful autoharp and acoustic guitar. Joanna's clear alto voice blends nicely with Dusty's mellow, relaxed high baritone. This on and off-stage couple have produced an album that is anything but slick: no fancy licks, no studio tricks, and no other voices or instruments in the mix. Just the magic of two people making one sound.

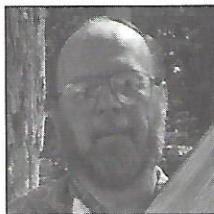
The well chosen songs include *Rye Cove* (A.P. Carter), *In The High Atmosphere* (Robin and Linda Williams), *Move On* (Bill Bryson), *Four Strong Winds* (Ian Tyson), *Pack Up Your Sorrows* (Richard Farina and Pauline Marden), *Isle au Haute Lullaby* (Gordon Bok) and *Goodbye Maggie* (Charlie Monroe). Among my favorites is a great gospel number by Terry Smith called *Far Side Banks Of Jordan*. They also do a lovely version of the ever-green *Going to the West*. The two Bob Dylan compositions on the album, *Fare Thee Well* and *I Shall Be Released*, work surprisingly well in this old-time setting.

As a youth, Joanna Pinkham played the clarinet in school bands and "...listened to a lot of folk music ..." For the past thirty years she has performed as a singer and guitarist on both coasts; in groups, and as a soloist. Dusty Pease has been quite active in folk music since the early 1960s and his musical adventures are well chronicled on their website [www.dustyandjoanna.com](http://www.dustyandjoanna.com).

Inspired by Bryan Bowers and Mike Seeger, Dusty has played the autoharp since 1969 and his 'harping is featured on all 12 tracks of this CD. Alternating between an Oscar Schmidt set up as a C-F diatonic and an Orthey G-D-A diatonic, his straight-forward, rhythmic picking and strumming is supported by Joanna's six-string guitar playing. Their music reflects the influences of the Carter Family, the bluegrass brother duets, as well as Bob Dylan and Joan Baez.

Though spare, Dusty and Joanna's arrangements do not leave the listener wanting for more voices or instrumental accompaniment. On this, their first recording together, they've managed to capture the unselfconscious essence of campfire singing, in all its artless beauty. "They could break your heart while they brought you cheer / The voices of The Old in the High Atmosphere."

The album stands up to repeated listenings, due to the emotional equilibrium, throughout. It's proof of the concept that less is more. This reviewer gives it two thumbpicks up.



**Stew's  
Choice**

Stew Schneider

*The Green Fields Of Virginia*

John and Kathie Hollandsworth & Friends  
**Autoharp: John Hollandsworth**

*'Mid the Green Fields Of Virginia • The Cuckoo • Shepherd's Wife's Waltz • The*

*Bells Of St. Mary's • Don't Say Goodbye If You Love Me • Star Of the County Down • Liberty/Nail That Catfish To a Tree • Believe Me, If All Those Endearing Young Charms • Blue Bell • The Fugitive's Lament • Darling Corey • Shamus O'Brien • Old Joe Clark • Winf and Rain • Cluck Old Hen • Just a Closer Walk With Thee • Amelia Earhart's Last Flight*

Review by Aunt sukey, with secretarial assistance from Stew Schneider.

Aunt Sukey, my mule and musical mentor, has been a long-time fan of John and Kathie Hollandsworth's music, in part, I suspect, because their daughter, Sidney, is careful to scratch her nose and bring her apples. Aunt Sukey is inordinately fond of both apples and nose scratching. But nose scratching and apples are just not enough to explain her fondness for this wonderful group's infectious music. There is a real magic to the way they weave their music together into a seamless, listen-able unity. It's the difference between folks playing together and folks playing all together, I suppose. They just fit well together.

This time out, in addition to Jim Lloyd and Ed Ogle from Mountain Fling, they're joined by flat picker Steve Kilby, he of the hands roughly the size of my feet, Tim Sauls and Sidney Hollandsworth. It's an auspicious joining. The music rocks right along, and takes the listener with it. This CD is really so good that our banjo player said the review should just say "It's good. Buy it."

Aunt Sukey is particularly taken by *Amelia Earhart's Last Flight*. The chemistry between Steve and John is very well done, and Kathie's voice sounds particularly nice. *The Cuckoo* is very nicely done, as well, but for Aunt Sukey's money, that tune belongs to Drew Smith in exactly the same way *Me and Bobby McGee* belongs to Janis Joplin.

*Don't Say Goodbye If You Love Me* shows off Tim Sauls' popping banjo to great effect. To hear it rattling along behind Kathie's vocals makes me think of a



mountain train heading up the mountain. It's a great effect.

John Hollandsworth, of course, is just about famous for his take on *Chuck Old Hen*, and the recording here shows why. John's bouncy modal sound is a perfect complement to Kathie's voice. It's not hard at all to picture Kathie doing chores and singing this old tune. It has that much of an authentic feel to it. It goes without saying that John's playing is dead on accurate, and gives the impression that anyone could do it. I've tried. It's a trick. You can't do it.

They handle the *Star Of the County Down* controversy (is it a fast tune or a slow one?) by doing both, with great effect, Kathie singing the fast versions, the slow being instrumental, and featuring Tim on bouzouki. Jim Lloyd's finger picked *Blue Bell* is a wonder, and Steve's flat picking on *Darlin' Corey* rips a hole in the meadow for sure. The key to this whole undertaking is that this is not an autoharp CD. This is a CD of very good music in which an autoharp appears to very good effect as part of a very, very good band. This is just the way an autoharp should be presented, and they have done it just right. I wanna play!

There are so many good tunes on here, so well done, that it is almost impossible to find a favorite, with one exception: *The Shepherd's Wife's Waltz* just knocked Aunt Sukey silly. It's lovely. It made the church secretary cry. It made me cry. We've recorded that tune, and just didn't do it justice. This is just that good. It gives me chills.

When all is said and done, all the words I can come up with don't say it as well as our banjo player did: "It's good. Buy it."



*Tina's  
Choice*

Tina Louise  
Barr

*Grandma Annie Springs a Leak*  
**Autoharp: Annie Chaffee**  
Annie Chaffee  
23245 Woods Creek Way

Columbia, CA 95310  
209 533-3830

*Giggle • Fiddle I-O • Lady One Song • Wonderous Days Of Old • Goose Song • Big Bull Frog • The Bill and Co • Wild Child • The Time I Almost Saw a Bear • Adventurous Eyes • Bundy Montgomery • The Car Song • Everywhere Daddy Goes • Star • Nik, Nik, Nikki • Your Mother's Love*

The beautiful Mother Lode foothills of California contain a rich history of the Gold Rush in 1849. Many of the area's small towns have maintained the rustic image of the old west and are wonderful places to explore.

These gently rolling foothills are also the digs for many historians, artists, storytellers and musicians. This community of artisans represents a living treasure.

The little town of Columbia is a state historic park with wooden sidewalks, old wagons, a blacksmith shop, dry goods stores and a depot for stagecoach rides.

The street is a regular site for local musicians to perform for passers-by on the unpaved path that stretches through town.

On the west end of the street, sitting under the shade of a large oak tree, Annie Chaffee can be found singing and playing her autoharp for listeners that gather around as they tour up and down the town's walkways.

She is known as "Autoharp Annie", and her lovely vocals and rhythm accompaniment provide entertainment for all ages.

Autoharp Annie has written and performed all of the songs recorded on this children's album, which she has dedicated to her own grandchildren.

Annie's songs are cleverly written, clearly articulated, and they keep the attention of the listener. She uses imagery, often featuring 'talking animals' in the lead roles of her stories.

An exciting approach that Annie uses on the autoharp is that she strums a different chord for almost every syllable that she sings. Her music maintains a happy, upbeat momentum.

This album is a great collection of original children's songs that would work well either in the classroom or at home.

Autoharp Annie has spun a treasure.

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# The Ozark Hills

Words and music by Ron Wall

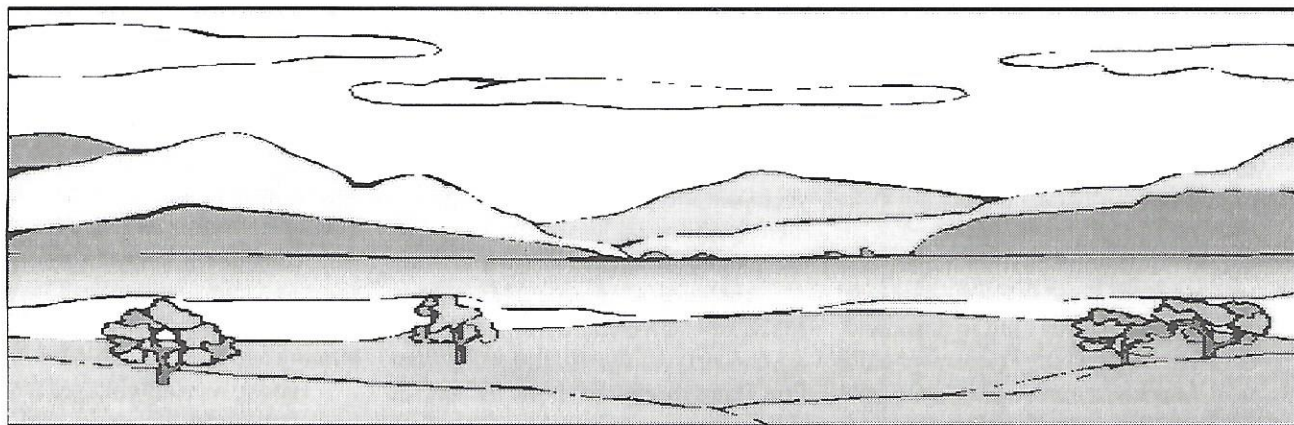
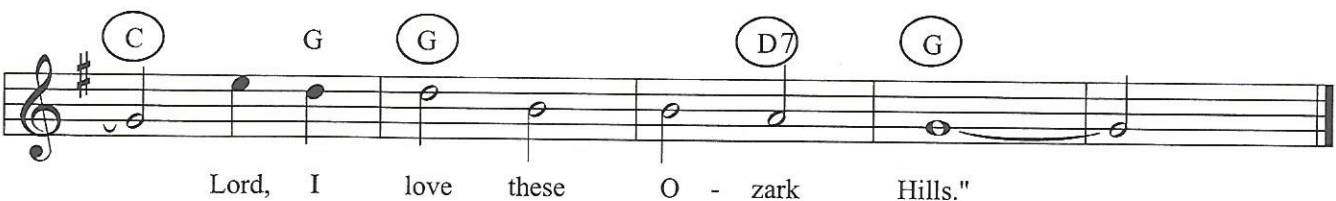
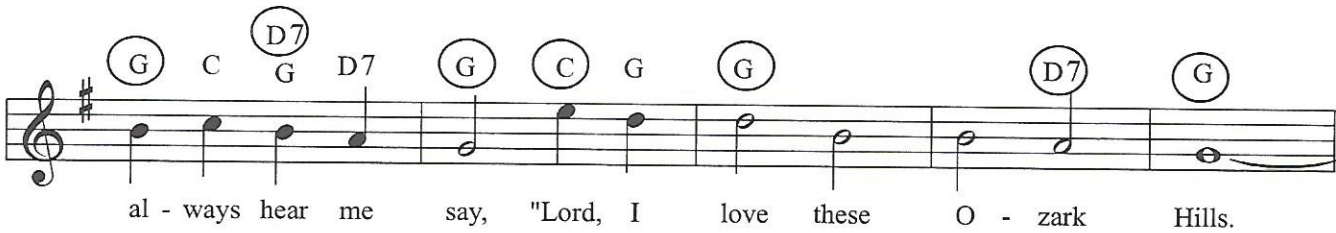
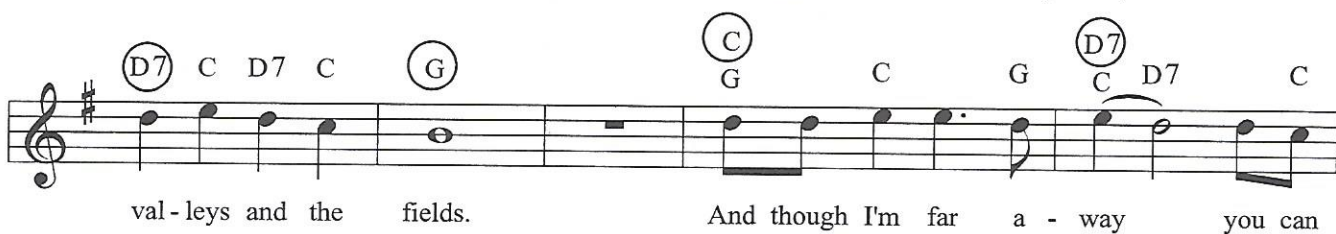
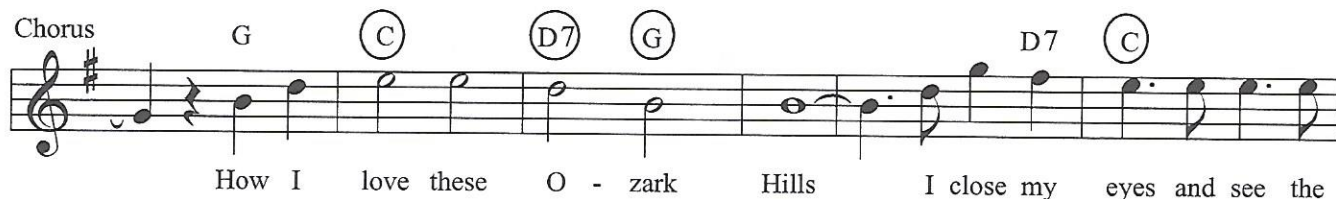
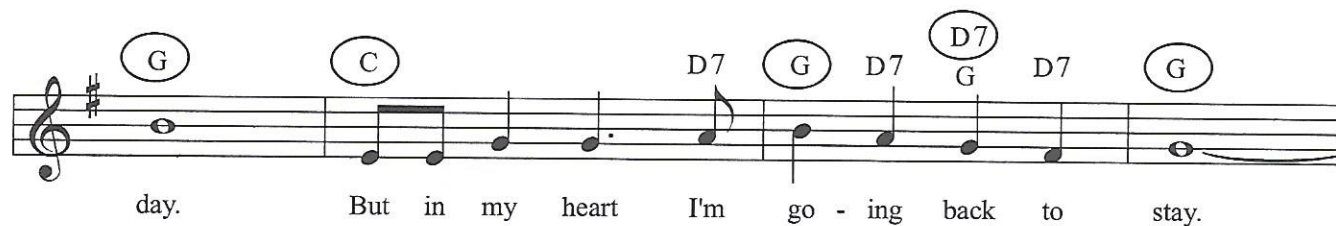
Verse 1

The musical score for Verse 1 is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Chords are indicated by letters in circles above the staff: G, C, G, C, D7, C, G, D7, G, D7, Em, D7, Em, D7, C, D7, G, C, G, C, D7, D7, C, G, G, C, D7, G, D7, G, D7, G. The lyrics are: In these hills I was born. I thought I'd nev - er roam but times got hard and I had to go a - way. How I miss the folks at home And feel so all - a - lone. In my heart I'm go - ing back some day.

Verse 2

The musical score for Verse 2 continues in the same key and time signature. The melody uses similar note values. Chords are indicated by letters in circles above the staff: G, C, G, C, G, C, D7, C, D7, G, D7, Em, D7, Em, D7, Em, D7, Em, D7, C, D7, G, C, G, C, D7, C, G. The lyrics are: I've tra - veled 'round from town to town Where e - ver work was found. Some - times we'd work so hard for ve - ry lit - tle pay. It's hard to find peace of mind just to make it through each





Transcribed from the CD, "The Homeplace" by Dee Ann Gillespie and Karen Daniels  
with the permission of Ron Wall.  
Some modifications have been made and the chording is that used by Ron.



# Picker's Portrait

Terrell "Terry" Johnson

My very earliest memories of life, period, are of my Grandmother singing lullabies to me while playing her autoharp (I was the first grandson and eldest child in my family). For some reason this memory is coupled with the sound of sizzling bacon and grits and eggs which is the first solid food most southerners eat. Both are still my favorite. I had a jaw operation back in the 70s, with mouth wired shut for six weeks and have never had a more pleasurable experience than being able to eat grits and eggs again.

I remember black autoharps (I was born in 1945) all over the place. It was after the war, autoharps were the cheapest musical instruments around, you could carry them around easily, you could tune them at the church or school piano (bless the piano players and school music teachers) and in my area of the United States there is a church literally on every block, so tuning really wasn't a problem, at least here, as many have indicated in their experience elsewhere.

One of my other clearest memories of the autoharp is a local musician/fiddler/autoharp player. Yes, he was the well loved local fiddler who also played autoharp and I have never met a fiddler since who played the autoharp and loved it equally with the fiddle. This musician didn't work for a living but just lived off the money he made playing music, which people would leave him on the street or for any occasion he played for, which was every occasion that happened in people's lives ... and always on the weekend.

Several weeks ago while attending my uncle's funeral, I met a lady who knew me as a child, who told me wonderful stories of how her mother used to let me in the Carolina Theater free for dancing while she played fiddle tunes on the autoharp and how everyone loved to see me dance and enjoyed the pure joy I felt in music and dancing. All of which I remember quite well. Musicians used to play in the front of the theater on weekends before and between the movies. Wonderful days and memories as I say, "touched by angels."

Those autoharps were the most effec-



Terry Johnson

tive things around for hushing a crying baby or bringing a local drunk to silence.

I remember my grandmother bought a phonograph player in 1951 when I was six, and having the old 78 discs with music of the Carter Family, Pop Stoneman, Hank Williams and other cowboy singers and it was my favorite thing in the world. I remember the autoharp always being used for traditional folk music, which to me is music people create themselves, away from Tin Pan Alley and the symphony halls, and of course the music passed along to us from our various Anglo-Saxon, Irish, Scots, Welsh, native American basically European heritage along, of course, with a heavy African-American influence in the South. All folk and traditional music from many, many families of humanity.

My kindergarden teacher played autoharp, my 1st, 2nd and 3rd grade teachers played autoharp. When family circumstances led to my two younger sisters and I being in an orphanage for a few years, autoharps were all over the place there, both on campus and in the outside community (Asheville, North Carolina).

My favorite lady was a Mrs. Grady Jones, who as a member of the Christian & Missionary Alliance Church, hailed from Erie, Pennsylvania and she let me play and sing in church with hers. Mrs. Jones even let me stay up after bed time (9pm) and play the autoharp, as well as canasta. I almost always did a solo with the auto-

harp every Sunday morning except for the awful period when my voice changed and I couldn't sing at all. Most boys remember that common episode in our lives, especially those of us who sang as children.

I am often astonished when I hear or read as history that "autoharps" became an obscure instrument, that hardly anyone played them, and they had to be discovered again, when it just ain't so in my own experience. Ditto for traditional music itself. Both have always been a basic, natural, part of my life, only attaining a "commercial" aspect with the advent of mechanical music reproduction in the late 1920s and early 30s. But this was for the few (really good artists). The rest of us still play and enjoy our lives with the music and the autoharp.

Having been introduced to classical music around this time at age 13, and my family reuniting, I pretty well abandoned the music of my heritage until hearing Maybelle Carter playing in a record store in Florida from the *Will the Circle Be Unbroken* album by the Nitty Gritty Dirt Band.

Still, I had seen autoharp during this time both in the folk revival of the late 50s and early 60s and would occasionally listen to the music, but classical music was my love.

After hearing Mother Maybelle I became intensely interested in the music and the autoharp once again and staunchly defend the old black autoharps, their musical beauty and influence on those of us who knew them and heard the Autoharp Masters who played them – some well known such as the Carters and Stonemans, others such as that fiddler/autoharp player who shall always be unknown, but whose influence would forever forbid me from disrespecting one or throwing one around in sport as a game, which to me is tantamount to spitting in the eye of Beauty or burning books.

Having recently emerged from a period of obsession of working with and refurbishing autoharps to achieve my ideal sound, and having a terminal illness, my time is best spent playing the instrument



that I love so well and helping others in my local community spread the joy of the autoharp to children for its future and ideal use, which to me is music and its enjoyment.

I play the diatonic autoharp as a preference, having a handy collection of them including the old black 'harps tuned in 2 semi-diatonic keys. The most influential person in helping me achieve the diatonic sound I love in the autoharp has been Bob Lewis with his superb knowledge and studies of tuning, string gauges, chord voicing, note arrays etc., along of course with many others on Cyberpluckers and in the pages of first the *Autoharp-oholic* and later *Autoharp Quarterly*. The *Autoharp Owner's Manual* is, of course, a splendid book which anyone who plays the autoharp should have, along with Cathy Britell's *Its An Autoharp: A Very First Beginner's Guide*, which I find is perfect for an absolutely "blank" beginning autoharp player.

The autoharp has always been a part of my life and the lives of the people of my area and tradition. It is one I am proud of, and will yield to no one. I know its history, as I have seen and lived it and as I have seen it in the lives of the traditional music of the people of the southeastern Appalachian region.

It is a tradition of making your own real live music on your own or with others, both in worship in gospel music (a dominant part of our lives here, also) and in old time secular music. It gives us joy and defines us as a people and culture. Its purpose is to enjoy the music we play ourselves, real honest live music.

I have no interest whatsoever in the commercial side of the autoharp business, which is well represented by others, and is a necessary component for which I am most appreciative. I could care less if I ever win a contest or am ever thought of as an expert player (although when I am ever able to attend again, I certainly shall try).

I have a web site created to express my personal view of the autoharp. Its purpose is to share all I know about autoharps. (<http://www.autoharpfriends.com>)

Anyone who is familiar with the writings of Joseph Campbell will surely understand that autoharps are my own personal "Bliss."

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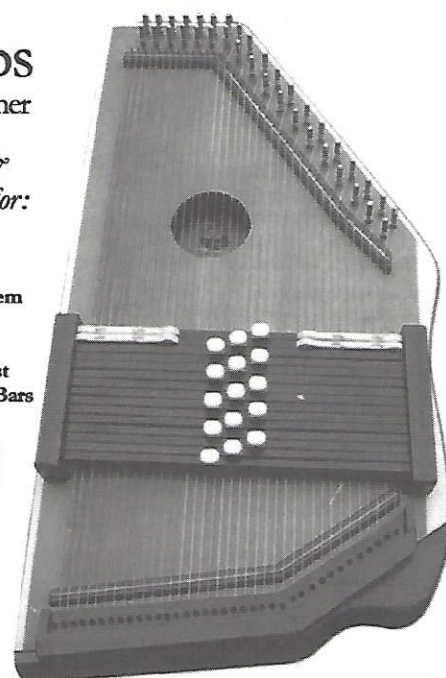
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# A Major Excursion into Minor Confusion

by Kathie Hollandsworth

Minor mode can be a source of confusion for any musician – especially since its naturally occurring form is seldom used to harmonize melodies. And minor melodies may use different notes depending on the direction and context of the phrase. Through the years, three forms of minor – **natural**, **harmonic** and **melodic** – have evolved to serve in different contexts. Although it's not necessary to know their derivation to play and enjoy minor tunes, an explanation might answer a few questions people have had about notes "not in the scale."

The most important common factor among all the minor forms is the minor third interval (three half-steps) that occurs between the first and third notes of the scale. It, above all, makes the difference between major and minor, whether in melodies or harmonies. You can readily hear this if you play the notes C and E together, then change the E to E-flat. That's the defining sound. It's even more apparent if you add a G to those two chords, making a full major or minor triad.

Each **natural** minor key has a major relative that shares its scale notes and its key signature. Their respective "do" notes are three half-steps apart, the minor being three half-steps lower than its major relative. Another way to say this is that the natural minor begins on the 6th note of the major scale and uses its same notes. So if you have a really good ear, the natural minor scale could be sung as "la ti do re mi fa sol la," and the scale of D natural minor, for example, turns out to be D E F G A B $\flat$  C D, the same notes as its relative of F major.

To explain the other two forms of minor, I'll use the key of A minor as an example, since it is the relative minor of C major and therefore has no sharps or flats in its natural form. So, the A **natural** minor scale is A B C D E F G A, plain and simple.

In the **harmonic** minor form, the seventh note of the natural minor scale is raised one half-step. So, the A harmonic minor scale is A B C D E F G $\sharp$  A. Why should we do this? Well, when harmonizing

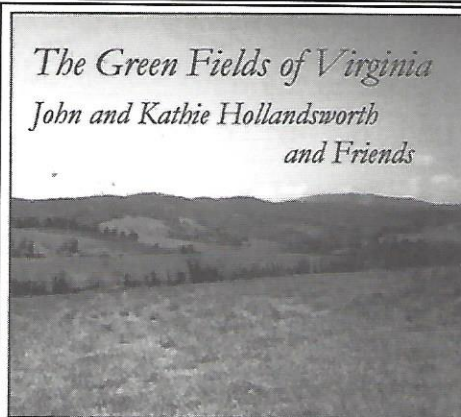
minor tunes, the natural minor scale leaves a bit to be desired when it comes to the V chord. It's a minor chord, for one thing (EGB), and there's nothing to lead the ear strongly back to the "home note," or **tonic** of A. But if the G is sharpened, making the V chord major in quality, then the **harmony** becomes more satisfying; it uses the leading tone of G. So harmonic minor has a specific task – harmonizing!

**Melodic** minor is the most complicated, and as the name implies, it has more to do with melodies than with harmonies. Looking at the melody of a tune, and the direction of the particular phrase within the tune (whether the tune is going up or down), the 6th and 7th notes of the melodic minor scale can vary. When playing the A melodic minor scale ascending and descending, you would play: A B C D E F $\sharp$  G $\sharp$  A G F E D C B A. As you can see, it matches the natural minor when descending, while the 6th and 7th

notes are raised a half-step on the way up. In the same way, an ascending phrase of the melody might use F $\sharp$  or G $\sharp$ , while a descending phrase might use F or G natural. You might think of melodic minor as "fluid," going with the flow of the melody line and the sound desired at that particular moment.

*Greensleeves* is just one well-known tune that makes use of melodic minor. Sometimes the 6th and 7th notes of the scale are raised in the melody (especially when leading up to the tonic), and several versions of the melody exist. But the harmony chords nearly always use the sharpened 7th note to make the major V chord.

I hope this little theory excursion has helped you to understand why the three forms of minor exist, and how they are derived. Now, find a minor tune and explore – and always let your ear be your guide.



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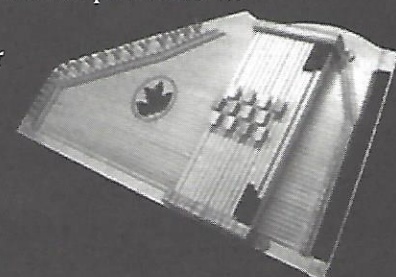
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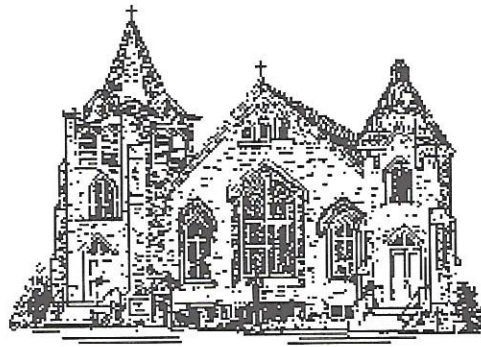
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# Sacred 'Harp



by Verla Boyd

## "I Cannot Tell"

Traditional Irish Melody "Londonderry Air"

Words by W.Y. Fullerton 1857-1932

The first time I heard "Londonderry Air" played on the autoharp was at the 1999 Mountain Laurel Autoharp Gathering

contest, played by Alex Usher and it has become one of my favorite songs to play on my 'harp. I found these words to this tune

in our new hymn book ... and thought of the Sacred 'Harp.

G		C	
I can-not tell why He whom an-gels wor-ship Should set His			
D7 G D7	G D7 G C G /	Am C /	/ G D7
G		D7	
love u-pon the sons of men Or why, as shep-herd, He should seek the			
G C G / / /	D7 / G D7	G D7 G C G /	
C		G D7	
wan-der-ers To bring them back, they know not how or when But this I			
Am C /	D7 G D7	G C G D7 G D7	G / C D7



C				G			
know, that He was born of Ma - ry When Beth - l'hem's							
G		D7 / C		G / /		/ C D7	

C		G		D7		G		C	
man - ger was his on - ly home And that He lived at Naz - a - reth and									
G		D7 / C		G /		D7 / / /		G D7 Am C / /	

G				Am				D7		G	
la - bored, And so the Sa - vior, Sa - vior of the world, is come.											
G / /		D7 G D7		G C G /		Am G C D7		G			

2.  
 I cannot tell how silently He suffered  
 As with His peace He graced the place of tears,  
 Or how His heart upon the cross was broken  
 The crown of pain to three and thirty years.

But this I know, He heals the broken hearted  
 And stays our sin and calms our lurking fear,  
 And lifts the burden from the heavy laden  
 For yet the Savior, Savior of the world is here.

3.  
 I cannot tell how He will win the nations,  
 How He will claim His earthly heritage  
 Or satisfy the needs and aspirations  
 Of east and west, of sinner and of sage.

But this I know, all flesh shall see His glory  
 And He shall reap the harvest He has sown  
 And some glad day His sun will shine in splendor,  
 When He the Savior, Savior of the world is known.

4.  
 I cannot tell how all the lands shall worship  
 When at His bidding every storm is still,  
 Or who can say how great the jubilation  
 When all the hearts of men with love are filled.

But this I know, the skies will fill with rapture,  
 And countless voices then will join to sing  
 And earth to heaven, and heaven to earth will answer  
 At last the Savior, Savior of the world is King.





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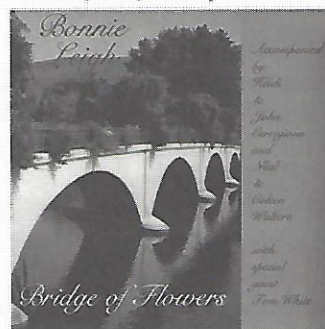
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## Postscripts FROM HARPLAND

by Mary Umbarger

If you have news you would like to share with your 'harper friends, send it to Mary Umbarger, 144 Umbarger Road, Harmony, North Carolina 28634-9300; or you can email Mary at [Maryonharp@YadTel.net](mailto:Maryonharp@YadTel.net).

May I be the first to wish you a Happy Summer! May you find enough time to take part in lots of festivals, jams and parties; may you learn much new music and play away on what you already know; may you add many names to your "friends" list; may your autoharp stay in tune; may this be the year you find that "perfect" 'harp and/or pick; may the price of gasoline go down and your tent stay dry; may you somehow find the money to fund all this; may you send a picture to the Autoharp Rogues Gallery, to come out this Fall; and may this be the year that I get to meet many of you that I know by name only. Let's just bring this to an end with a rousing "— and a partridge in a pear tree" and go on with the news!!

*p.s.* **Tina Louise Barr** really keeps the autoharp out there — visible and vibrating as only she can! In February she did a live one-hour broadcast from KKUP in Cupertino, CA. She has also been a part of 'Tule Fog Fest,' 'Brookdale Lodge BG Faire,' 'Calaveras Celtic Faire,' 'Golden Sunset Easter Train' and 'Harps in High Gear.' 'Harps in High Gear' is a concert that features Tina on the autoharp and Ramon Romero, world-renowned virtuoso on the Paraguayan harp. (Did you know that in the harp music of Paraguay the right hand counts 6/8 and the left hand is 3/4 — no, this is not quite the same and is a real challenge!) Tina will be playing in a house concert in Modesto, CA in June and has invited **Laura Lind** and **Adam Miller** to perform as guest artists.

(Tina is my new 'best friend' — cause she sends me stuff for the column.)

*p.s.* Speaking of the Adams family — **Laura Lind** and **Adam** were on the same radio station, KKUP, with an hour of live broadcast the hour preceding Tina's in February. Maybe this is to be a touring autoharp group in the future??? Good blend if I ever heard of one!

*p.s.* Lucky folks in or around the Hunger Walk in Atlanta, GA heard **Judy Austin** sing the National Anthem and then hold forth for two hours, with the help of her friend, **Ann Martin**. This is the 10th year Judy has been a part of this. She gets paid with a t-shirt, a snack and a good feeling. Thanks, Judy!

*p.s.* This comes via **Mary Lou Orthey**. Mary Lou tells me that **Patsy Stoneman** had a growth removed from the bridge of her nose. Patsy, of course, had taken her CD and her autoharp with her on her first visit to the doctor and he took a CD. After the operation the first thing she was aware of was music from her CD! Seems as though the OR was entertained during the operation and the CD was by this time playing in the post-op area. We could all learn a lot about merchandising from this gal!

*p.s.* Speaking of **Mary Lou** — she now sports a new knee! Had that worn-out one replaced so she can kick up her heels at MLAG this year. From what I can hear, she is now without cane or crutch or WHATEVER! Good news, Mary Lou.

*p.s.* **Julie Davis** will be the keynote speaker for the National Storyteller's Conference this year! Julie, congratulations! This is, indeed, an honor for Julie and will be a treat for conference attendees.

*p.s.* Our own **Mary Ann Johnston** has had shoulder surgery. I don't believe she has many bones left that some doctor hasn't scraped, straightened or replaced! The only thing they haven't been able to tamper with is her sweet smile — it is always there. Thank you, Mary Ann, for working through the pain to bring all of us this wonderful magazine!

*p.s.* Two of our friends have died since the first of the year. **Bobby Price** and **Marty Lane** will surely be missed. They were unique characters. We will miss Bobby's handsome face and his mile-a-minute backup. He enjoyed music as much as anyone I have ever met.

Marty showed us a new meaning to 'endurance' and to the end loved her friends and her music. Always positive, kind and happy — even faced with monster trouble.

To the Families we say, "We loved them, too."

*p.s.* **Judy** and **Glen Barrett** have to be the busiest folks I know. Among other

venues, they were part of the All-American Musical Review, Pinellas Folk Festival, Will McLean Folk Festival and the South Florida Folk Festival. We will not overlook the fact that Judy had shoulder surgery in September and Glen had eye surgery about that same time!

Judy has a new Fackeldey 'harp and is thrilled with it. This adventurous couple has just returned from Sore Fingers Week in England. If that weren't enough I saw a picture via the internet of them at a house concert that was in the Floridian newspaper. Wonder what these folks do in their spare time???

'Harp teachers on the move!

*p.s.* **Drew Smith** again this year performed/taught as part of the Philadelphia Folk Song Society's Odyssey Program. He did 2 - 3 programs per school day, Monday through Friday. What a wonderful experience for those lucky children. Maybe he inspired some future autoharpers!

*p.s.* **Cathy Britell** is teaching an eight-week class at North Seattle Community College. Two hours each Wednesday night. I read her syllabus and it is an inspiration for any teacher.

*p.s.* **Jennifer Courdier** taught an eight-week course for beginners for the OASIS program (Older Adult Sharing In Service), in Blairsville, GA. This also was a one night/2 hours each week course. I heard a raving report on this class! Thank you, Jennifer!!

*p.s.* I know there are many others that have been involved in teaching and thank you, thank you, THANK YOU — for keeping the torch of learning lit!

*p.s.* Now, my friends let me put a fairy tale ending to all this: **Dale and Ellie Chambers** from McLean, VA are to be envied by all! They have sold their house, and are going to Spain and France for a couple of months. They will be back by June to go west to Mt. View, AR for the festival.

Now is the time to say, — "And they lived happily ever after."

*Bye for now — remember if you want to be my new best friend, send me news of what's happening in your life. Keep it cool and in tune and I'll see you next time!*

Mary Umbarger,



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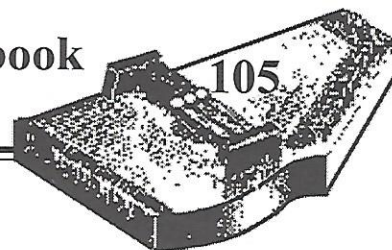
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### Glow Worm (2) F



F [ / / ] / / C7 / / /  
Shine, lit-tle glow-worm, glim-mer glim-mer;

C7 [ / / ] / / F / / /  
Shine, lit-tle glow-worm, glim-mer glim-mer.

F / / / C7 / / /  
Lead us, lest too far we wan-der,

C7 / / / F / / /  
Love's sweet voice is cal-ling yon-der;

F [ / / ] / / C7 / / /  
Shine, lit-tle glow-worm, glim-mer glim-mer,

C7 [ / / ] / / F / / /  
Shine, lit-tle glow-worm, glim-mer glim-mer

F / / / Gm / / /  
Light the path be-low, a-bove and

F / C7 / F / / /  
Lead us on to love!

### Cuddle Up a Little Closer (2) C



C / [ / / ] C / / / / / G7 / / /  
Cud-dle up a lit-tle clos-er, love-y mine,

C / [ / / ] C / / / / / / / / /  
Cud-dle up and be my lit-tle cling-ing vine;

[A7 / ] [ / / ] / / D7 / / /  
Like to feel your cheek so ros-y,

[G7 / ] [ / / ] / / Am / / /  
Like to make you com-fy coz-y

[D7 / ] [ / / ] / / C / / /  
'Cause I love from head to toe-sy,

Em / G7 / C / / /  
Love-y mine.

### Just A Wearyin' For You (2) C



C / / / Am / / /  
Just a wear-y-in' for you,

Dm / / / G7 / / /  
All the time a feel-in' blue;

C / / / G7 / / /  
Wish-in' for you, won-derin' when

Dm / G7 / C / / /  
You'll be com-in' home a-gain.

E7 / Am / E7 / Am /  
Rest-less, don't know what to do,

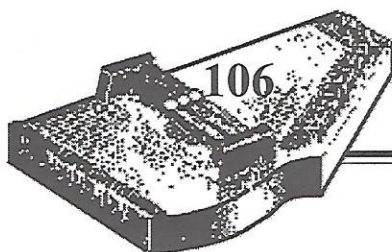
D7 / / / G7 / C /  
Just a wear-y-in' for you.

2.

Morning comes, the birds awake,  
Used to sing so for your sake;  
But there's sadness in the notes,  
That come trilling from their throats.  
Seem to feel your absence, too;  
Just a wearyin' for you.

After printing over 300 songs in the years since the Song Book was begun, ideas are coming harder and harder. If you have a song which is in the Public Domain and you would like to submit it for print, you are welcome to do so. Just type out the words and appropriate chords and send it to AQ at our regular address. Please put it in a key that most folks will find easy to utilize.





# Autoharp Songbook

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## Soldier's Joy (2) D

Part A: D / / / / / / / / / / / A7 / /  
I am my ma-ma's dar-ling boy, I am my ma-ma's dar-ling boy,

D / / / / / / / / [D /] [D /] A7 / D / /  
I am my ma-ma's dar-ling boy, Sing a lit-tle song called Sold-ier's Joy

Part B: D A7 D / A7 D G [G /] D A7 D / A7 ///  
Jim-my get your fid-dle out and ro-sin up the bow,

D A7 D / A7 D G [G /] D / A7 / D ///  
John-ny get your ban-jo down, we're gon-na have a show;

D A7 D / A7 D G [G /] D A7 D / A7 ///  
Bil-ly pass the jug a-round to the Cap-tain and the boys,

D A7 D / A7 D G / D / A7 / D //  
And we're gon-na play a tune called Sol-dier's Joy.

## God Bless Our Native Land (3)

C Am Dm G [C /] G  
God bless our na-tive land,

C Am Dm C [C G7] Am  
Firm may she ev-er stand,

Dm C G C //  
Through storm and night;

C G G7 C [G7 /] Am  
When the wild tem-pests rave

Dm F Dm G7 [C /] C7  
Rul-er of wind and wave,

C [F C] [G7 Am] C [/G7] C7  
Do thou our coun-try save

[F /] C G7 C //  
By Thy great might!

2.  
For her our prayers shall rise  
To God above the skies.  
On Him we wait.  
Thou who art ever nigh  
Guarding with watchful eye,  
To Thee aloud we cry  
God save the State!



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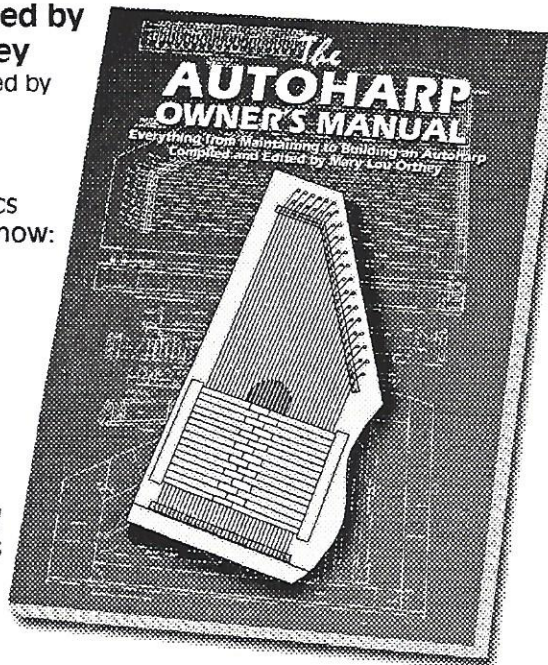
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## September 19,20,21,22, 2002

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Ticket Prices	Advance	Gate
Full-Festival (4-day)	\$ 65	\$ 70
2-day Fri-Sat	46	50
Sat-Sun	35	40
Fri or Sat	24	28
Thurs (Gate Only)		28
Sun (Gate Only)		15

\*Children ages 6-11....\$5 each. Payable at gate only.  
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Festival gate and campgrounds will open Thurs. Sept. 12 at 8 a.m. Only Full Festival ticket holders will be allowed on grounds prior to Thurs. Sept 19.