

Autoharp Quarterly®

*The International
Magazine
Dedicated to the
Autoharp Enthusiast*

*Summer 2002
Volume Fourteen, Number Four
Six Dollars*

**The new D'aigle
'harp from
Pete Daigle**

**These young
people are
going places...**
by Johnny Ray

**Autoharp Hall
of Fame
inductees**

**NEW!!
The Diatonic
Corner**
by Lucille Reilly

**Bill Newton's
Keyboard
Autoharp**

**Mountain Laurel
photos**

*The ultimate old-
time act ...*
Roz Brown



Sixty-two years + picking and strumming: Canada's Jo Brennan

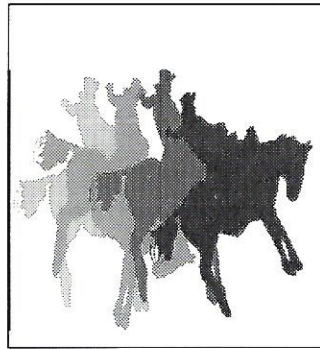
Photo by Brian Symonds

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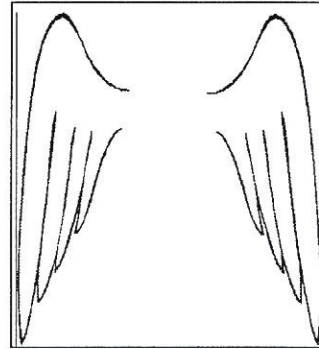
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SUMMER 2002



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To And From The Editor



Dear Readers;

Thanks to all those who voiced an opinion as to whether we should change the designation of our issues (Spring, Summer, etc.). The votes are in and by a large majority you want to see just the Volume and Issue used to name the issue. So, starting with our *fifteenth* year in November, you will see it called Volume 15, Issue 1.

Also beginning with Volume 15, we must raise the subscription rates. The new rates will be: US – \$22; Canada – \$24; Europe – \$26 and Asia – \$28 (All in US funds). Your rate will not increase until it is time for you to renew your subscription. The cost of single back issues will remain at \$6, but for those living outside the US there will be an additional \$3 charge for postage. It now costs more than \$5 postage per issue to send AQ to Asia and some parts of Europe.

Our “cover girl” for this issue, Jo Brennan, is known as Canada’s “Queen of the Autoharp.” (See Volume 8, # 1 for her complete story.) Jo attended Mountain Laurel Autoharp Gathering for the first time this year and made quite an impression on all who heard her. She “plays it on the big end” and has been doing so for more than 62 years. During World War 2, Jo and a partner entertained the troops at various military bases across Canada. She and her autoharp were heard and enjoyed by countless thousands during these years.

I have been reluctant to discuss this next bit of information, but since I have received inquiries from several of you as to why we are no longer running the OSI ad, I feel I need to explain.

Sometime around the first of April, I got a call from Tom Ferrone of Oscar Schmidt International advising me that they had decided to cancel their ad in AQ due to, and I quote, “a possible pending litigation.” I asked if there was any problem with either me or AQ and I was assured that there was not, that it was due entirely to this possible pending litigation. I thanked him for his call and hung up. My first thought was that perhaps Ivan Stiles had decided to sue OSI for not paying him royalties on the sound-hole design on the re-issue Wildwood Flower. Instead, I found out that George

In the May issue of AQ we inadvertently omitted the credit for the photo of the “Seedy Sea” band. We apologize to Heather Meadows for the oversight.

Orthey was considering suing them for trademark infringement because of the sound hole design for one of their new ‘harps which bears a striking resemblance to his design. Exactly what this had to do with AQ was beyond me. (and still is)

At the request of one of the attorneys involved, I wrote a letter to the effect that I had not now, nor at any time in the past, had a business relationship with George Orthey, Limberjack Productions, or Mary Lou Orthey except for the fact that in July 1997, I (and a partner, no longer involved) bought all rights to AQ from them. The

letter had no apparent effect. I did not think that it would.

On one hand, this has nothing to do with the autoharp community in general. On the other hand, by not advertising in the only autoharp publication now in existence, OSI is depriving a great many people of seeing their ad and having access to their address, etc.. In addition, since they decided to not furnish a prize ‘harp to MLAG this year, presumably because of “the Orthey connection,” they lost an opportunity to place one of their ‘harps in appreciative hands. This, to me, was a poor business decision.

So there you have the reason for not seeing an OSI ad in AQ.

Mary Ann



Little Buffalo Family CG ... new home of the Mountain Laurel Autoharp Gathering.



Another view of Mt. Laurel’s new home.

Photos by Brian Symonds

'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

Dolt201@Yahoo.com Skip Beltz
ksather@uuma.org Katie Stein Sather
ofc@earthlink.net Charles Whitmer

NEW WWW ADDRESSES

www.music-chords.com Bill Newton

Clubs

Gordon Baker reports the formation of another new autoharp club!!

This one is in the Cincinnati area and meets on the first Monday of each month at 7:30pm

Gordon says, "Seems like everywhere I go with my 'harps someone says, 'I've got an autoharp, but ...'. They need a jump start, help with repair and set up, a group to pick with and we're gonna provide that!" Contact Marilyn Kraft, Executive Coordinator of Facilities, Logistics and Group Discipline (it's at her house!) at 513 733-5783,

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cpcram@aol.com

KJM70@msn.com or Gordon Baker at 513 753-9457, glbaker@fuse.net.

Gerry Stewart sends the following:
 Just a brief report on the Capitol Autoharpers meeting on May 19, 2002, at the home of John and Mary Dettra in McLean, Virginia, in their beautiful new house addition with wonderful jamming (and eating) space. Many members came to the meeting after attending the farewell concert of the current Mill Run Dulcimer Band, which is losing three members. The concert was held outdoors at Colvin Mill Run Park on an unseasonably cold May afternoon.

In attendance at the meeting were John and Mary Dettra, Betsy Galbraith, Tim and Kathy Thorpe, Sheila Smith, Kathy Ferguson, Ellie Holsopple, Judy Larrabee, Jerry and Gerry Stewart, Jim Weed, Nathan and Connie Grace, Neal and Coleen Walters, Keith and Mary Young, Bob Lewis, Jim and Wanda Gardner, Bill Collins, Carl and Kathleen Gotzmer, their daughter Sarah and their mothers and Woody and Caroline Padgett.

Bob Lewis royally entertained us while we shared a delicious potluck meal with the MRDB, and a lively jam followed with some of its members. As we had a spectrum of playing skills from brand new beginner to professional, we worked our way from simple tunes to more complex ones and played: *Down In the Valley, Home On the Range, Your Are My Sunshine, Red River Valley, I'll Fly Away, Angel Band, Will the Circle Be Unbroken, When the Roll Is Called Up Yonder, Keep On the Sunny Side, Rocky Top, My Home's Across the Blue Ridge Mountains, Shady Grove, St. Anne's Reel, Florida Blues, Milk Cow Blues, Schottische, Blue Bells, The Clarinet Polka, Pig Ankle Rag* and the pièce de résistance, *Nail That Catfish To A Tree*.

Karen Nickel writes to Mary Umbarger:

Our "Circle of Strings" meets every Tuesday morning at Cumbermauld Village in Winfield, Kansas for some fun jamming. We started the group with four or five members and sometimes we now have as many as 12 at our sessions. Our Circle keeps expanding.

We recently were invited to play in a "Magnificent Music Marathon" benefit for Habitat for Humanity. Through the efforts of Lois Liggett and our personal contributions, we were able to add more than \$400 to the coffer. They had a goal of \$1200 for the day, so we feel we helped them significantly in attaining that goal.

Enjoy reading your column in the *Quarterly*. Perhaps I will get back to your area of the country sometime. Galax and Mountain Laurel are on my list, but it won't be this year.

=Recordings=

Promises Kept

Autoharp: Ivan Stiles
 See ad on page 10

Well Tempered String Band

Autoharp: Eileen Kozloff
 See ad on page 37

Here and Now

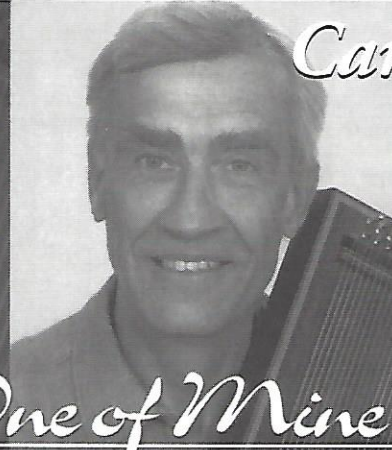
Autoharp: Nadine Stah White
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Family Traditon: The Stoneman Legacy

Autoharp: Patsy Stoneman
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Olde Time Journey

Autoharp: Mike Fenton
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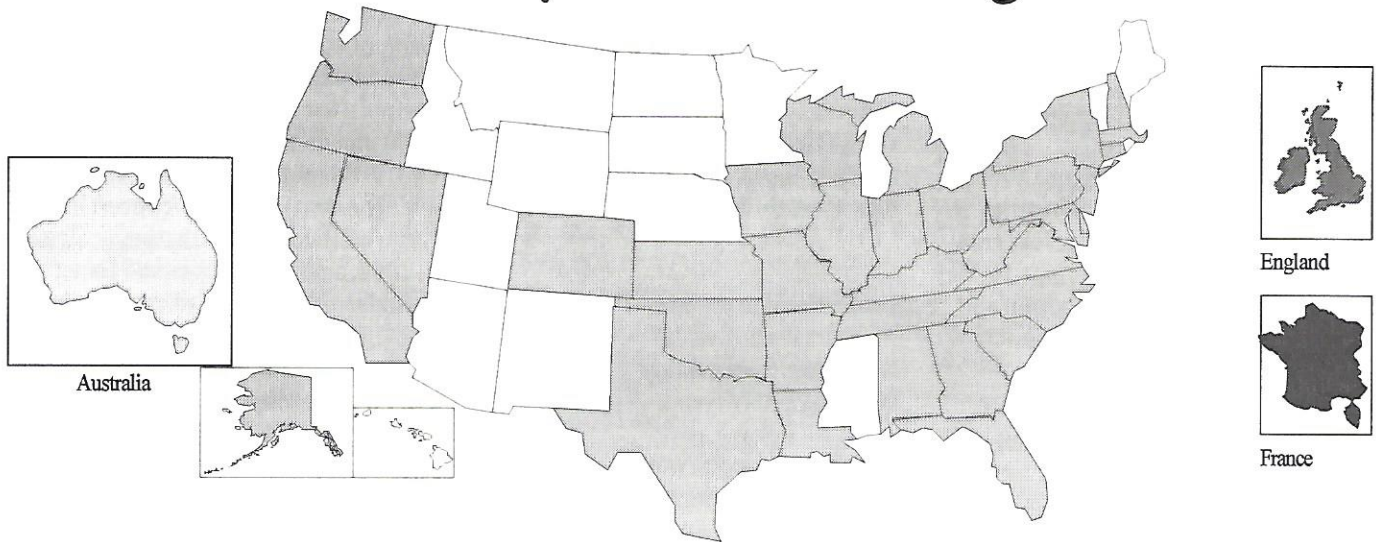
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HAMMERED DULCIMER
& AUTOHARP

One of Mine

'Harpers-At-Large



Bryan Bowers Workshop & Concert
Newport, Pennsylvania
Reporting: Linda Huber
Hanover, Pennsylvania

On April 20th, 2002 George Orthey's Mini Mountain Laurel Concert Series featured Bryan Bowers. Bryan needs no introduction to the readership of this publication since he is easily the most well known autoharp player living today.

The weekend started with a concert at the Evangelical Lutheran Church of Reedsville, Pennsylvania on Friday evening. This reporter did not attend the concert, however.

On Saturday the event began with a workshop starting at 1pm. Those in attendance were Linda Marker, Ed Dyer, Linda Huber, Myrna Stahl, Doug Sholl, Frank Baker, France Couillard, Don and Betty Brinker, Warren and Ann Fisher, Helen Miller, Larry Muth, Kim Matterson, Kate McCutchen, Roberta Gerberich and Lois Hetrick.

Bryan covered many, many subjects such as using a strap, patting melodies with each finger, how to wear picks, practicing nursery rhymes and using minor chords. He conducted a question and answer period which proved to be very interesting. Some of the tunes we played included *I'll Fly Away*, *Old Joe Clark*, *Simple Gifts* and *You Are My Sunshine*.

After our buffet dinner at Benner's we went to the concert which was held at the Highland Presbyterian Church of Newport at 7:30pm. Bryan played a lot of his well-known tunes such as *Friends For Life*, *Farther Along* and the *Battle Hymn Of the*

Republic. He is quite a story teller and entertained us with several narratives. One of the most moving parts of his concert was a tale set to music, which started out describing one of his trips to Alaska, and ended with the tragedy of 9-11, which occurred while he was on a fishing trip. After the concert, a small but enthusiastic group met in the shop for some jamming, lasting 'til about midnight.

At the 10:30am Sunday service of Highland Presbyterian, Bryan sang some gospel numbers instead of the sermon, which gave Pastor Ed Baugh a break.

These weekends come about through the efforts of Orthey Instruments (George), the Perry County Council of the Arts, the Highland Presbyterian Church and the Evangelical Lutheran Church of Reedsville.

Wyoming Dulcifest

Wyoming, Ohio

Reporting: Gordon Baker
Amelia, Ohio

Wyoming is a Cincinnati suburb, and this was the first of what is intended to be an annual series. It was held in the Wyoming Fine Arts Center, formerly a Masonic building, and it was a fine site for the festival, with a nice auditorium, a good sized main floor room for vendors, clogging, and general gatherin', and smaller rooms for the workshops.

There was an instructors' mini concert Friday night, workshops during the day on Saturday, a concert Saturday night and a hymn sing Sunday morning. The festival fee included Saturday's lunch and supper, and

very good they were, too! Dinner on the grounds, even!

This was primarily a dulcimer festival, headlined by the renowned "ambidulcimer" Maddie McNeil, but there were also workshops on fiddle, tin whistle, clogging, singing, and, ahem, autoharp. I led a Saturday "Introduction to the Autoharp" workshop and got to play Friday night. My hope is that there will be enough interest in the 'harp that a proper 'harp instructor will be brought in next year!

Good music, a fine venue, very good organization, good jamming in the basement. See ya there next year!?!)

Sore Fingers Week:

John Hollandsworth's Class

Reporting: Roy Love
Gloucestershire, England

Just a note to say how much I enjoyed John Hollandsworth as Tutor at Sore Fingers Week. John has the rare qualities of being such a remarkable player yet able to teach with such enthusiasm and patience, and such a nice chap with it!

The class was quite large, with varied abilities from absolute beginners to accomplished players. Yet John was able to keep everyone happy, and gave everyone a real sense of achievement. The songs he brought along were many (and I mean many!) and varied – and on top of that, he brought along printed hints and tips which were a great help and very useful reference material. We had a choice of 2 or 3 songs to have a go at for the Student Concert. But I'm sure when we raced through the selected

piece he must have had second thoughts about our lot! However, Kathie was there to get us back on track with her strong bass lead and her sweet singing. Towards the end of the week our group sounded half way decent and it seemed to go down well on the night. Thanks, Kathie, we couldn't have done it without you!

All in all we had a great time, probably the highlight of the week being the concert led by John and Kathie. Just great entertainment, and inspirational – I think!

I really look forward to John and Kathie coming over again if possible.

Mike Fenton House Concert

Pittsburgh, Pennsylvania

Reporting: Cindy Harris

Pittsburgh, Pennsylvania

Last year at MLAG, Mike Fenton asked whether I'd be willing to host him the Thursday after this year's festival. When I said, "Mike, that's the Fourth of July" and he responded, "Yes, that's right, it's July 4," I knew that he had completely forgotten what that meant. So I did the only obvious thing: I told him we'd have an Independence Day picnic cum house concert. Little did I know that I'd be flogging a construction crew to finish remodeling most of the first floor of my house in time to host that concert, but that's the way it was.

Fortunately the work was (mostly) finished (mostly) on time. While I was distracted with the construction right after MLAG, people were calling and e-mailing to say they'd like to join the fun, and by concert time on Thursday we had over 30 people enjoying food, fellowship and great music.

Mike opened with some English tunes and progressed swiftly through *Grandfather's Clock* and *Polly Swallow* to a wonderful group of chromatic tunes: *Careless Love*, Schuman's *Of Foreign Lands and Peoples* and *Since I Met You, Baby*. After a rousing round of *Folk Music Is Boring*, I joined him on fiddle to play a few West Virginia "A tunes" and then I switched to autoharp for a rip-roaring duet on *Forked Deer* and a soothing *Si Beag, Si Mor*. I switched over to the bass and Mike finished off the set with another fiddle tune, a couple of singalongs and the ever popular *Listen To the Mockingbird* played at the blazing pace that only Mike can maintain. The audience had such fun that they insisted on one more tune, so I went back to fiddle and we played

Texas.

After all that we were hungry, so we adjourned for a wonderful potluck picnic.

And after the food, we just *had* to play some more, so we took out instruments and jammed for a couple of hours. Obviously a good time was had by all, and we'll look forward to doing it again the next time Mike wants to visit Jerry's Records here in Pittsburgh.

Ivan Stiles Workshop and Concert

Newport, Pennsylvania

Reporting: Frank Baker

Lemoyne, Pennsylvania

The most recent workshop/concert in the "Mini Mountain Laurel Concert Series" presented by Orthey Instruments and the Perry County Council of the Arts was held in Newport, Pennsylvania on Saturday, May 11. Ivan Stiles was the featured artist, presenting a workshop in George Orthey's workshop (a workshop workshop!!) at 1 pm, and a concert at the Highland Presbyterian Church of Newport at 7:30 pm. Ivan's workshop encouraged the participants to play the autoharp not practice it (practice is work), and consisted of much hands-on (picks-on) playing and no hand-out reading.

The participants in the workshop included: Jim Crow, Carolyn Holt, Frank Baker, Warren and Ann Fisher, Frank and Kathleen Coppola, Deb Oxenford, Myrna Stahl, Joel Shoulson, Dorothy Goda, Alice and Ralph Gille and Edith Kuhns.

The participants' skill level ranged from a beginner who was holding an autoharp for the first time, through those with quite a few year's playing experience. As usual, Ivan's leadership allowed all to participate and gain from his lessons. After demonstrating the basics of hand position, wrist movement and pinch/strum/pluck exercises, Ivan first presented the song *Home On the Range* as a basic 3-chord, 3/4 time strum-along. He then coached us through using seventh chords, minor chords, bluesy runs and embellishments, resulting in playing with syncopation and enhancing the emotion of the song.

After a short break, the song *Amazing Grace* was used to further our experience by playing it in 3/4 time, switching to 4/4 time, modulating to another key and incorporating various turnarounds and endings.

As usual, after the workshop, those who so desired met at Benner's Restaurant for a buffet-style meal and reconvened at

the Highland Presbyterian Church for the 7:30 concert. Ivan entertained us not only with autoharp, but the bowed psaltery and musical saw as well. After the concert, George Orthey invited those who wished to do so to jam at his place as long as they desired. (Some of us just can't handle late night pickin' as well as we would like to, and just went home for some rest.)

The next workshop/concert in this series will take place on Saturday, October 5, 2002, and features Les and Gwen Gustafson-Zook with Sadie and Si. Contact Orthey's home at 717 567-9469 or Orthey's workshop at 717 567-6406 for information. Hope to see you there!!

Autoharp Jamboree

Ozark Folk Center

Mountain View, Arkansas

Reporting: Rosetta Havely

Wichita, Kansas

I attended the Mountain View Jamboree and had a wonderful and interesting time. I am a beginning 'harp player and have never been to such an event except the Winfield Walnut Valley Festival where I first became interested in the 'harp through a concert appearance by Bryan Bowers.

I felt quite privileged to attend MV for two reasons. The first being the opportunity to be in the company of such a high caliber group of musicians and teachers. Never could I have imagined having the chance to attend beginner's workshops taught by Whitmer, Outwater, Gustafson-Zook, Hollandsworth, Walters, Bluestein and Schroeder at one single 3-day event. And then all of the above plus Bowers, Wall and Haisley squeezed Mini-Concerts in between the workshops. It was an abundant wealth of music listening. If I sound "starstruck," believe me I was. However, don't take me for a naive, music greenhorn. I am 69 years old and have enjoyed music on three continents played on everything from didgeridoos to oil drums.

A true highlight was the lodge nighttime jams that were fun and friendly where a beginner could chord along. Not to speak of getting to hear a "spontaneous shoot-out" of dueling 'harps between Wall, Lewis and Gustafson-Zook. The Ozark mountains were beautiful and Mountain View is a charming town. Karen and Chuck Daniels did a magnificent job.

My second reason is the opportunity to receive Ron Wall's new design, the

Mountain 'Harp. This autoharp is my first diatonic which is fun enough, but the fact that it is also an innovative and quite unique design makes it, to me, more exciting.

Of course, I have to mention the obvious ... Ron Wall's generosity is beyond belief. I admire Wall for his creativity and bravery. Bravery because it is often hard for people to accept change for what it is, in and of itself. I don't think it really matters in the end, if his autoharp is widely accepted or not. What does matter is, that Ron Wall stepped out and did it and his Mountain 'Harp now has a place in the evolution and history of mountain/folk music.

Fenton/Outwater Diatonic Workshop

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

Mike Fenton and Carole Outwater "raised the bar" to a new level at their diatonic workshop given at the John C. Campbell Folk School, July 7 - 12, 2002.

When thinking back to the main elements that made this workshop a success, four things come to mind: the students, instructors, course material and personal interaction.

Twelve incredibly talented, intermediate to advanced students came to this workshop with a common goal – improve their diatonic playing. Since they had already mastered the basics such as rhythm strums, chord composition, tuning, tab, pinch-pluck and diatonic pumping, they were able to jump right into new material and techniques the first day. Their level of musicianship also colored the workshop in many ways. At times the workshop sounded more like a concert, when students took a break from the autoharp and augmented the lesson with bass, guitar, penny whistle, recorder or concertina. Other times it seemed like we had 14 instructors, as each student showcased their talent throughout the week. The students were Jean Braun, John Carter, Jennifer Courdier, Gene Gardner, Bruce Hoffman, Linda Huber, Anne Martin, Laurie Searle, Laurie Simpson, Beryl Stokely, Jim Weed and Jean Griffin.

Mike Fenton and Carole Outwater are both championship performers and professional educators, but when they combine their talents the synergy is magic! Each took turns leading specific elements of the

workshop, while the other played a supportive role; sometimes playing back-up bass, other times working individually with the students. Having a second instructor really helped keep the pace going as students could get their questions answered in detail without slowing down the class and the instructors had time to prepare for their next lesson.

Fenton, who was the primary workshop leader, developed a lesson plan with specific objectives and the flexibility to adapt based on the student's needs. He selected English dance tunes, O'Carolan pieces, fiddle tunes, Mixolydian tunes and miscellaneous tunes to teach parallel harmony, walking thumb arpeggios, thumb lead and other alternatives to pinch pluck. After the intense morning workouts, Outwater brought some light-hearted relief in the afternoons with her sessions on "Doo-Wop" and Cajun music. After teaching one particularly challenging Cajun tune by ear, she asked the class to share their learning process. At the end of the week, Fenton and Outwater teamed up to teach the session on duet playing. The class then broke into small groups to work out an arrangement, which they performed for the class. Fenton and Outwater then encouraged the class to provide feedback. This type of learning exchange, where teacher and students both contributed, was very constructive.

Undoubtedly the best part of the class was the personal interaction. Six of the participants were Georgia Autoharpers, who had developed Fenton Fever while attending Mike's class the year before. This year, they surprised Mike on his birthday with a special performance of *Fenton Fever*, a song parody written by John Simpson based on Peggy Lee's rendition of *Fever*. Laurie Simpson sang the lead in a sultry voice, while the others snapped their fingers for back-up. Laurie Searle presented a commemorative t-shirt for the occasion and the class celebrated with a chocolate birthday cake. As the week wore on the class formed a tight bond with Carole Outwater. Student Jennifer Courdier expressed the sentiment of the entire class by presenting Carole with a heart-shaped sachet filled with potpourri harvested from her garden. Each piece of potpourri represented a student whose heart Carole had touched.

By the end of the week the air in the little music room at John C. Campbell was heavy with the memories of new music and friends. I'm reminded of Mike Fenton's words last year when he said, "Life gets

better all the time, don't it?" It sure does, Mike. Especially if you and Carole return to the Folk School in 2004 for another diatonic workshop as planned.

Mountain Laurel Autoharp Gathering Little Buffalo Family Campground Newport, Pennsylvania **Staff report**

This year marked the first time at the new home of MLAG, and by any standard, it was a successful move.

Attendance seemed to be at, or perhaps above, average with the "walk-ins" to the evening concerts well above the norm.

Having air-conditioned buildings for not only the concerts, but for the workshops and vendors was a real treat much appreciated by long-time attendees.

The usual top-notch lineup of performers included Bryan Bowers, Les and Gwen Gustafson-Zook with Sadie, Karen Mueller, Alan Mager, the Red Mountain White Trash, and the workshop presenters concert. Special guest, Jo Brennan, of Canada, displayed her expertise on the 'harp which has earned her the title of "Canada's Queen of the Autoharp." A special thrill for this reporter was the presence of so many young folks, not the least of which was Sadie Gustafson-Zook playing the fiddle with mom and dad. Linda Huber presented the only children's workshop this year and her "class" showed their stuff on stage with a wonderful presentation. All are to be congratulated.

Drew Smith was inducted into the Autoharp Hall of Fame to the obvious approval of the audience. Drew's contributions to the autoharp community are numerous and the honor is well-deserved. Alfred Dolge, an important factor in the autoharp's early success, was the posthumous inductee.

The autoharp contest drew its usual outstanding group of contestants. The level of performance at this contest is always amazing. When the smoke had cleared, the top three players were: 1st place, Carole Outwater; 2nd place, Heather Ferrall-Roberts; and 3rd place, JoAnn Smith.

A treat also was listening to Yasuo Mita, Terry and Yoko Watanabe and their friend Chicauko (I just know I spelled this last one wrong!) playing old time "American" music.

In addition to the other awards given out, the MLAG committee presented both Mary Lou Orthey and George Orthey with (continued on page 6)

Events

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/w3vag.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

► **Annual Old Time Fiddlers Convention:** August 4 - 10; Felts Park, **Galax, VA** Code: **AW, AC** (workshop Friday, 8 -9am) 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.com

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

► **Rocky Mountain Folk Festival:** August 16 - 18; **Lyons, CO**; Code: **AP** (Harvey Reid); Info: 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

► **The Swannonoa 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

SEPTEMBER

► **Fox Valley Festival,** September 1 - 2; Island Park, **Geneva, IL**; Code: **AW, AP** (Bryan Bowers); Info: 630 897-3655 or julven@lucent.com or www.foxvalleyfolk.com

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

OCTOBER

► **Tennessee Fall Homecoming;** October 10 - 13; Museum of Appalachia, **Norris, TN**; Code: **AP** (Judie Pagter, Bill and Laurie Sky w/Vickie Young); Info: John Rice Irwin, PO Box 0318, Norris TN 37828; 865 494-0514

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

NOVEMBER

► **Stringalong Weekend;** November 1 - 3 Edwards Conference Center, N 8901 Army Lake Road, **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@thebard.net

MAY 2003 NEW!!!!

► **California Autoharp Gathering:** May 16 - 18; **Mendota, CA**; Code: **AP, AW, AF** (Bryan Bowers, Evo Bluestein, Carey Dubbert, Tina Louise Barr, Laura Lind & Adam Miller, Kenny Hall & the Duct Tape String Band & more); Info: Adam Miller, PO Box 620754,

Woodside, CA 94062, phone 650 494-1941 www.CaliforniaAutoharp.com

NEW FOR 2003 !!!

► **Michigan Autoharp Gathering;** May 10 - 11 (Mother's Day weekend); Code: **AW, AP, AF** ; Info: Hazel Meek, 616 945-9101

AW.....Autoharp Workshop AP.....Autoharp Performance AC.....Autoharp Concert AF.....Autoharp friendly
--

Orthey Instruments

Mini Mountain Laurel Concert Series

Les and Gwen Gustafson-Zook with Sadie and Si *Workshop and Concert* Saturday, October 5, 2002

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

Karen Mueller *Workshop and Concert* Saturday, October 26, 2002

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

All workshops are \$15 and require reservations. Call 717 567-9469 or 717 567-6406. All concerts are free and open to the public.

Freewill offering accepted

(Harpers at Large continued from page 5)

Certificates of Appreciation for all the work they did over the past 12 years in providing a home for the festival.

A total of 38 contestants vied for the watermelon seed-spitting title with Sue Arias taking the distance win, followed by Steve Hill and John Smith. Cathy Ciolac won for the most accurate with John Smith and Glenn Browne coming in second and third respectively. Sylvia Burt took home the "ptooie" donut. The autoharp toss, men's division was won by Tom Fladmark, with Les Gustafson-Zook 2nd and Gregg Averett 3rd. the womens distance throw was won by Pat Sherick with Ginny Reid-Price and Sue Arias finishing in 2nd and 3rd. Accuracy went to Gregg Averett (1st), Phil Foster (2nd) and Tom Fladmark (3rd). Twelve and under accuracy went to Kenny Rhodes (1), Si Gustafson-Zook (2) & Brittany Davis (3).

The d'Aigle Autoharp from a different drummer

by Pete Daigle

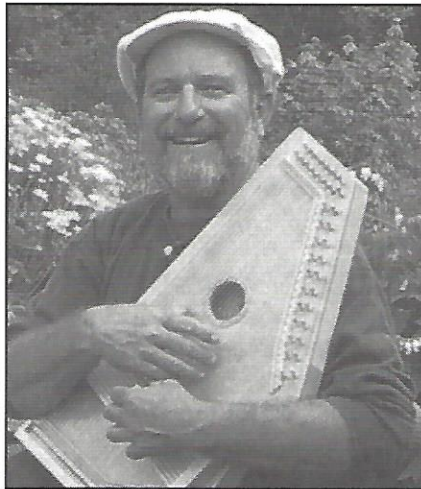
Industry and the arts comprise what is unique to mankind in the natural world. I love them both.

The constant whirl of shop machinery, the tangy smell of sawdust, the feel of raw materials as they are worked into desired shapes – what could be more satisfying? I suppose only the emerging sounds of an instrument wrought by one's own hands can rival the pleasure of building it. Everyone finds the joy of their work in unique ways; this is where I find my joy.

Like most of the instrument builders that I know, I wanted to bring something different and useful to the design table. I've drawn upon the experience and craftsmanship of many people and have integrated some very interesting and beneficial qualities into our autoharps. Some of these features are visible and some are not.

Our first major goal was to build a stable instrument. After experimenting with various composite materials, bracing schemes, etc., a balance was reached that would stiffen and strengthen the body while retaining as much resonating cavity as possible. I've known many autoharps that have been relegated to the attic or closet because they were too much trouble to keep in tune. It is my hope that we can keep people interested in the 'harp by keeping it as tuning stable as possible.

A quiet, easy to play chord bar system was the next concern. I experimented with so many materials to use for our new spring system that I began to feel like Edison in search of the perfect light bulb filament. As simple as the Mylar spring system that we are using seems, it came almost by accident after months of work. Eliminating steel coil springs makes maintenance easier, and the spring action very consistent. The gauge of Mylar used is very specific to provide smooth and quiet operation of the bars. The springs



Pete Daigle

bounce back quickly, yet respond to a light touch.

Another advantage to our spring system is that the chord bars may be removed and/or changed from one side of the 'harp. By removing just the bass side chord bar cover, the bars slide in and out with ease. Which brings us to the chord bar covers ...

All our 'harps have quick change chord bar covers. There are no hinges or screws. The covers are held on with steel spring clips that slide into stainless tubing embedded in the 'harp. Either bar cover may be removed by simply lifting them out; another maintenance plus.

I wanted also to develop a fine tuning system which would be accurate and smooth, easy to use, able to take on different shapes to make room for our built in leg rest, and be less expensive. This became by far the most expensive part to develop. The principles behind it are quite simple, but a design that fit the criterion and that was practical for manufacture was very difficult to come by. The resulting product, however, was worth the effort and expense. In the hands of very experienced players it has been reported that the tuners are quite smooth

and accurate in comparison with other fine tuning systems.

Several innovations of the d'Aigle 'harp are under consideration for patents, with the fine tuning system as a priority. We intend to use it for some other folk instruments as well.

Future designs for the d'Aigle 'harp are already under way. In August of this year we will begin construction on an autoharp designed especially for chromatic players. It is designed to help cut down on those pesky harmonics that we all deal with. We are working on a special electric acoustic model as well.

Folk instruments are meant to be played by many individuals in many diverse ways. I consider myself fortunate to be involved with the autoharp community, in many ways the cream of the crop in the folk world. We are building, and playing, for the sheer joy of it.

Pete Daigle

www.daigleharp.com 1-800-630-harp



Pete with three of his creations.



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.

TINA LOUISE BARR
1801 'H' Street
Suite B-5PMB#225
Modesto, California
95354
autoharphighgear@
hotmail.com
Profile: AQ
Performanceschedule:
August 10
House Concert, 7:30 pm,
Ken VandeKieft's
Modesto, California
For information: 209
480-4477

EVO BLUESTEIN
10691 N Madsen
Clovis, California 93612
559297-8966
Fax 209297-8966
evo@evobluestein.com
evo@csufresno.edu
http://
evobluestein.com
Profile: AQ October '88
Performanceschedule:
August 1
Beginning Autoharp
Cal. State University,
Hayward Extended
Education
Hayward, California
Call: 510 885-3605
August 2
Lark in the Morning
Music and Dance Fest
Woodlands, California
August 2 - October 2
Autoharp Classes; 707
964-5569
Lark in the Morning
Music Camp
Mendocino, California

September 27 - 28
Autoharp Fun and Easy
(Beginning autoharp)
California State
University; 559 278-
0333
Fresno, California

BRYAN BOWERS
c/o Scott O'Malley &
Associates
PO Box 9188
Colorado Springs,
Colorado 80932
719 635-7776
somagency@aol.com
Profile: AQ January '89
Performanceschedule:
August 3 - 4
Willamette Valley
Autoharp Gathering
Albany, Oregon
August 16
TBA - Pistol River,
Oregon
August 17
TBA - Toledo, Oregon
August 31
TBA - Rockport,
Washington
September 27
Palace Theater
Maryville, Tennessee
October 19
TBA - Seattle,
Washington
November 2
TBA - Tallahassee,
Florida
November 3
TBA - Anniston,
Alabama

ROZ BROWN
1549 S Holland Court
Lakewood, Colorado
80232
303 969-9645
rozzie@rozbrown.com
http://
www.rozbrown.com
Profile: AQ October '89
Performanceschedule:
Every Wednesday,
Thursday, Friday and
Saturday night
Buckhorn Exchange
Restaurant
1000 Osage Street
Denver, Colorado

BILL BRYANT
PO Box 968
Marion, Montana 59925
bryant@cyberport.net
Profile: AQ April '93
Performanceschedule:
August 10 - 15
Pasture Picking Festival

Libby, Montana
August 16 - 17
Northwest Montana State
Fair
Montana

JULIE DAVIS
PO Box 1302
Nederland, Colorado
80466
303 258-3444
jdavis@indra.com
Profile: AQ July '91
Performanceschedule:
August 1 - 4
Willamette Valley
Autoharp Gathering
Albany, Oregon
August 20
Colorado Heritage Day
Jefferson County,
Colorado
August 24
Swallow Hill Folk
Festival
Four Mile House
Denver, Colorado
September 17
Winfield Arts Council
Winfield, Kansas
September 19 - 22
Walnut Valley Festival
Winfield, Kansas
October 18
Swallow Hill Concert
Denver, Colorado

WANDA DEGEN
PO Box 6187
East Lansing, Michigan
48826
517 337-2264
Profile: AQ July '90
Performanceschedule:
August 17
Cappuccino Café (7:30
pm)
Okemos, Michigan
September 28
Cappuccino Café (7:30
pm)
Okemos, Michigan
October 5
Cappuccino Café
November 2
Cappuccino Café (8:30
pm)
1500 W Lake Lansing
Road
East Lansing, Michigan
517 333-5961

**PAUL and WIN
GRACE**
11990 Barnes Chapel
Road
Columbia, Missouri
65201
573 443-2819

pgrace@coin.org
www.gracefamily
music.com
Profile: AQ October '88
Performanceschedule:
August 10 - 11
Salt River Folk Life
Festival
Florida, Missouri
September 14
Florida, Missouri
September 14
Prairie Days
Carver National
Monument
near Diamon, Missouri
417 325-4151
September 21 (tentative)
Big River Days at
Riverfront Park
Clarksville, Missouri
September 27 - 28
(tentative)
Pioneer Days
Marquand, Missouri
573 783-7262
October 27 - November 9
Tour to SE Kansas,
Oklahoma, Texas and
Arkansas
For bookings: 573 443-
2819 or email
November 1
Uncle Calvin's
Coiffeehouse
Northpark Presbyterian
Church
Dallas, Texas
214 464-7688
November 2
Dallas Folk Music
Society
7pm Concert
Information contact:
lcocharo@earthlink.net
Location TBA
Dallas, Texas

**LES GUSTAFSON-
ZOOK**
1608 S 8th Street
Goshen, Indiana 46526
574 534-1173
les@gustafsonzook
.com
www.gustafsonzook
.com
Profile: AQ April '94
Performanceschedule:
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
Sauder Village
Archbold, Ohio
October 18
Rocky Mountain MCC
Relief Sale
Cheraw, Colorado

MARC GUNN
PO Box 650128
Austin, Texas 78765
512 470-4866
marc@thebards.net
www.thebards.net
Profile: AQ Fall 2000
Performanceschedule:
August 14
Café Mundi (7pm)
Austin, Texas
August 23
Sweet Eugene's House of
Java (9:30pm)
College Station, Texas
August 28
Café Mundi (7pm)
Austin, Texas
August 30 - September 2
Dragon*Con: America's
Largest Science

Fiction, Fantasy and Arts
Convention
770 909-0115
Atlanta, Georgia
October 5 - 6, October
12 - 13, October 19 -
20, October 26 - 27,
November 2 - 3
Texas Renaissance
Festival
Plantersville, Texas
800-458-3435
November 2
Austin Celtic Festival
Austin, Texas
512 498-4908

**LES GUSTAFSON-
ZOOK**
1608 S 8th Street
Goshen, Indiana 46526
574 534-1173
les@gustafsonzook
.com
www.gustafsonzook
.com
Profile: AQ April '94
Performanceschedule:
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
Sauder Village
Archbold, Ohio
October 18
Rocky Mountain MCC
Relief Sale
Cheraw, Colorado

LITTLE ROY LEWIS
and the Lewis Family
1635 Washington
Highway
Lincolnton, Georgia
30817
706 359-3767
Profile: AQ January '90
Performanceschedule:
August 8
Green County
Fairgrounds
Stanardsville, Virginia

August 9
Lil' Margaret's
Bluegrass Festival
Leonardstown, Maryland
August 10
KCC Campgrounds
Milan, Michigan
August 11
State Fair of West
Virginia Fairgrounds
Lewisburg, West
Virginia
August 15
Amelia Family
Campground
Amelia, Virginia
August 16
Wheel Inn Campgrounds
Leslie, Michigan
August 17
Happy Holiday
Campground
Cherokee, North
Carolina
August 18
Farmer's Market -
Downtown
Vinton, Virginia
August 23
Rockingham County
Fairgrounds
Harrisonburg, Virginia
August 24
Brown County
Fairgrounds
Georgetown, Ohio
August 25
Granite Hills Camp-
ground
Gettysburg, Pennsylv-
ania
August 29
Thomas Point Beach
Bluegrass Festival
Brunswick, Maine
August 30
Blue Mountain Gospel
Music Festival
Kempton, Pennsylvania
August 31
Union Fire and Hose
Company #1
Dover, Pennsylvania
September 5
Belmont County
Agricultural Society
St. Clairsville, Ohio
September 6
Meskwaki Casino
Complex
Tama, Iowa
September 7
Eagles Mountain
Campgrounds
Poplar Bluff, Missouri
September 8
Village Square
East Troy, Wisconsin
September 12

Cookport Fairgrounds
Green Township,
Pennsylvania
September 13
Clear Spring High School
Clear Spring, Maryland
September 14
Sagebrush Round-Up Hall
Fairmont, West Virginia
September 15
North Central Baptist
Church
Dayton, Ohio
September 19
Lockhart United
Methodist Church
Lockhart, South Carolina
September 20
Mr. B's Bluegrass Festival
Lady Smith, Virginia
September 21
Little Eagle Bluegrass
Festival
Westfield, Indiana
September 22
Pleasant County
Agricultural Fair
St. Marys, West Virginia
September 24
Madison County Fair
Comer, Georgia
September 27
The Gathering Place
Bremen, Ohio
September 28
English Park
Owensboro, Kentucky
October 2
Onslow County Fair/
Fairgrounds
Jacksonville, North
Carolina
October 3
Butterwood Bluegrass
Festival
Aurelian Springs, North
Carolina
October 5
Oakdale Park
Glenrose, Texas
October 13
Museum of Appalachia
Norris, Tennessee
October 18
Full Gospel Chapel
Clinton, North Carolina
October 20
Georgia Mountain
Fairgrounds
Hiawassee, Georgia
October 26
Blountstown High School
Blountstown, Florida
October 29 - 30
Dollywood - Valley
Theater
Pigeon Forge, Tennessee
November 2 - 3
Withlacoochee Bluegrass
Park
Dunnellon, Florida

**ADAM MILLER /
LAURA LIND**
PO Box 620754
Woodside, California
94062
650-494-1941
autoharper@earthlink.net
www.lauralind.com
Profile: AQ Fall 2001
Performance schedule:
September 28
Autumn Festival
Shadow Hills
Presbyterian Church
10158 Johanna Avenue
Shadow Hills, California
818-767-7267
October 18
6th Annual California
Performing Arts
Coiuncil
Santa Lucia Market
Monterey, California
831-624-7675
October 27 - 28
Danville Art and Wine
Festival
Danville, California
831-438-4751

KAREN MUELLER
PO Box 80565
Minneapolis, Minnesota
55408
651-649-4493 (voice
mail)
karen@karenmueller.com
www.karenmueller.com
Profile: AQ July '93
Performance schedule:
August 10 - 11
Minnesota Irish Festival
St. Paul, Minnesota
August 16 - 18
Great River Road
Dulcimer Festival
outside St. Louis,
Missouri
September 18
All day autoharp
workshop
Walnut Valley Pre-
Festival
Winfield, Kansas
September 19 - 22
Performing w/dulcimer
great Robert Force
Walnut Valley Festival
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 (4pm)
Pittsburgh, Pennsylvania

Information: cah@lone.wolf.com

**JUDIE PAGTER w/
Country Ham**
Deutsch Haven Farm
38 Pebble Drive
Stanardsville, Virginia
22973
804-985-3551
Profile: AQ April '90
Performance schedule:
August 17
New Beginning Equine
Shelter
Bedford, Virginia
Labor Day Weekend
Thomas Point Beach
Bluegrass Festival
Brunswick, Maine
October 12 - 13
Tennessee Fall
Homecoming
Museum of Appalachia
Norris, Tennessee

**STANLEY A.
RANSOM**
The Connecticut Peddler
38 Broad Street
Plattsburgh, New York
12901
518-563-5719 or
1-800-277-7695
sransom@northnet.org
www.stanransom.com
Profile: AQ Winter '95
Performance schedule:
August 3 - 4
Champlain Valley Folk
Festival
Ferrisburg State Park
Ferrisburg, Vermont
September 15
Battle of Plattsburgh
Celebration
Plattsburgh, New York

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

MIKE SEEGER
c/o Mitch Greenhill
(agent)
1671 Appian Way
Santa Monica, California
90401
310-451-0767
Fax: 310-458-6005
mitchg@folkloreproductions.com
www.folkloreproductions.com
Profile: AQ January '89
Performance schedule:

August 16 - 18
Birch Creek Music
Festival
Dillon, Montana
August 29 - 31
Bill Monroe Festival
Rosine, Kentucky
September 27
Stallet
Stockholm, Sweden
October 3
Musie de Instruments de
Brussels, Belgium
October 6
Musie Royal de
Mariemont
Morlanwelz, Belgium
October 11 - 12
University of London
London, England
October 18
American Folk Art
Museum
New York, New York
October 25
Library of Virginia
Richmond, Virginia
October 26
E-town
Estes Park, Colorado
October 31
Community Center
Grundy, Virginia

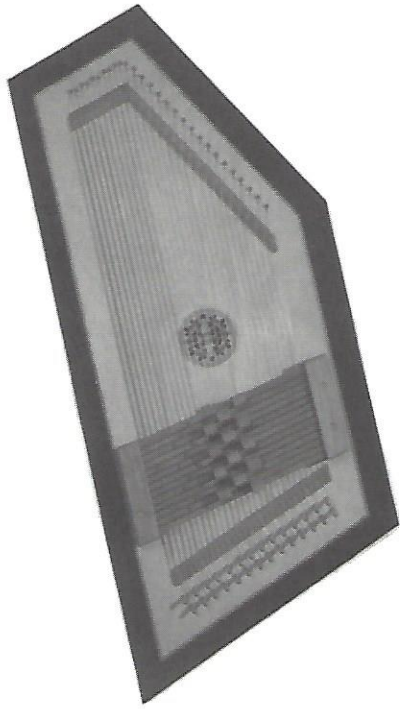
**BILL and LAURIE
SKY w/ VICKI
YOUNG**
PO Box 70060
Nashville, Tennessee
37207
615-859-1419
billandlauriesky@hotmail.com
Profile: AQ April '90
Performance schedule:
August 4
First Baptist Church
Memphis, Missouri
August 5
Friendship Church of the

Nazarene
Stuart, Oklahoma
August 8
Rio Chama Resort
Chama, New Mexico
August 9
Lakewood Baptist
Church
Lakewood, New Mexico
August 10
Morningstar Music and
Arts Festival
Farmington, New Mexico
August 11
Wynne Chapel
Cochise, Arizona
August 12
Tucson Church of the
Brethren
Tucson, Arizona
August 17
Dessie's Kountry Chef
Mentone, Alabama
August 18
Lewis Chapel
Dunlap, Tennessee
August 21
Foursquare Church
Crabtree, Arkansas
August 23
Gayle's Family
Restaurant
Daisy, Arkansas
August 24
First Baptist Church
Oppelo, Arkansas
August 25 - 30
University Worship
Center Jubilee
Shreveport, Louisiana
*August 31, September 1 -
2, September 7 - 8,
September 14 - 15,
September 21 - 22*
Six Flags Over Texas
Heritage Festival
Arlington, Texas
September 10
Friendship Church of the
Nazarene
Robeline, Louisiana
September 11
Eucutta Baptist church
Eucutta, Mississippi
September 13
Friends and Family
Restaurant
Center Point, Louisiana
September 19
Cave Springs Baptist
Church
Linden, Texas
September 20
Memorial Baptist Church
Peeltown, Texas
September 27
Perkins Baptist Church
Perkins, Missouri
September 28
Irwin Hoedown
Morley, Missouri
September 29

Faith Baptist Church
Texarkana, Texas
October 3 - 4
Magnolia State Bluegrass
Festival
Wiggins, Mississippi
October 5
Cedar Ridge Barn
Edinburg, Mississippi
October 6
Shiloh Baptist Church
Sulligent, Alabama
October 10 - 11
Museum of Appalachia
Tennessee Fall
Homecoming
Norris, Tennessee
October 12
Crossroads Baptist
Church
Chatfield, Arkansas
October 13
Elliott Baptist Church
Elliott, Mississippi
October 20
World of Bluegrass
Chapel
Louisville, Kentucky
October 23
Sebring United
Methodist Church
Sebring, Florida
October 24
Reflections Resort
Avon Park, Florida
October 26
Northside Baptist Church
Lakeland, Florida
October 27
Florida Avenue Baptist
Church
Avon Park, Florida
November 2
Eloise Methodist Church
Eloise, Florida
November 3
Covenant Church of God
Sebring, Florida

DREW SMITH
529 Ardmore Road
Ho-Ho-Kus, New Jersey
07423
201-444-2833
drewharpmsmith@netzero.net
Profile: AQ July '89
Performance schedule:
August 4 - 10
Old Fiddlers Convention
Autoharp Workshop -
Friday 8 - 9 am
Galax, Virginia
September 15
Helen Hayes Atrium
West Haverstraw, New
York

ALEX USHER
216 N Elm Avenue
Webster Grove, Missouri
63119
314-961-8631



also:
lap autoharps
 &
autoharps for
Children

Glad Morning Autoharps

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

ooharp@aol.com

Profile: AQ Winter '96

Performance schedule:

October 12 - 13

St. Louis Scottish Games

St. Louis, Missouri

October 16 - 17

Trout Lodge Elder Event

Potosi, Missouri

October 22 - 23

Elderhostel

Potosi, Missouri

NEAL WALTERS

12228 Hollowell Church Road

Greencastle, Pennsylvania 17225

717 593-9062

Fax: 301 588-5466

neal@doofusmusic.com

<http://doofusmusic.com>

Profile: AQ Summer 2001

Performance schedule:

September 21

San Diego Folk Heritage Concert Series

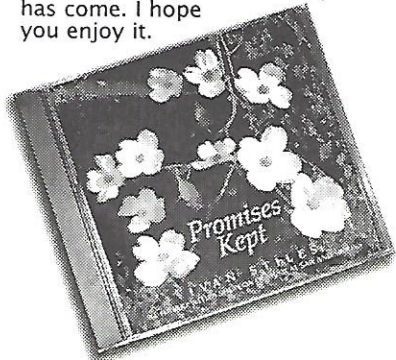
Contact: folkcat@home.com

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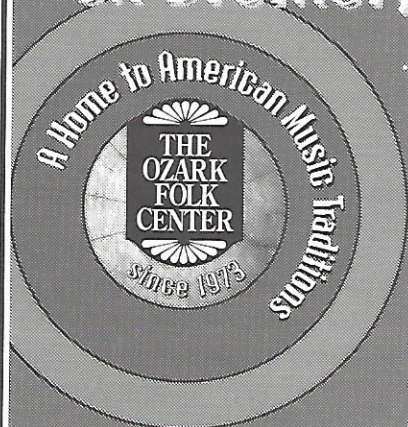
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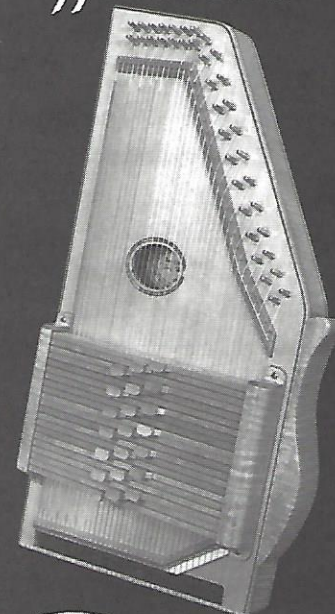
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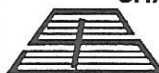
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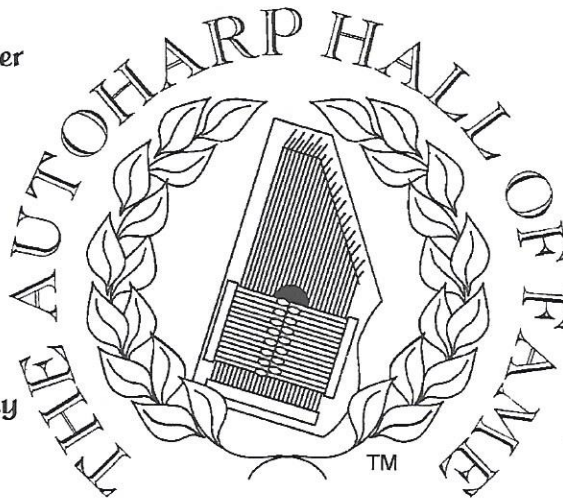
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2002 Honoree Drew Smith

Whereas: Drew Smith is a prominent leader in the presentation and promotion of the autoharp, And
Whereas: Drew was instrumental in establishing the autoharp competition at the Galax Oldtime Fiddlers Convention, And
Whereas: he has shared his enthusiasm for the autoharp by performing and teaching autoharp workshops at countless major festivals throughout the country, And
Whereas: as an accomplished player, Drew won the International Autoharp Championship in the years nineteen eighty-four and two thousand, and became the Mountain Laurel Autoharp Gathering Champion in the year nineteen ninety-seven,
Therefore, let it be resolved that Drew Smith be inducted with highest commendations as the 2002 contemporary member of the Autoharp Hall of Fame.

So it is proclaimed on this, the Twenty-Ninth Day of June in the year Two Thousand and Two.

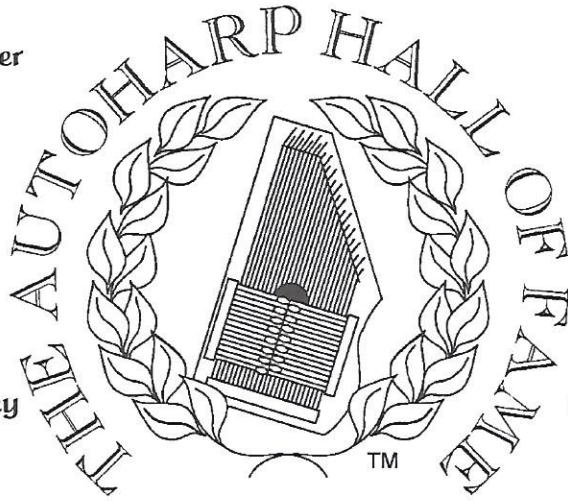
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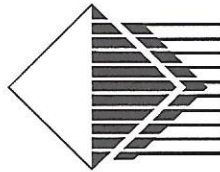
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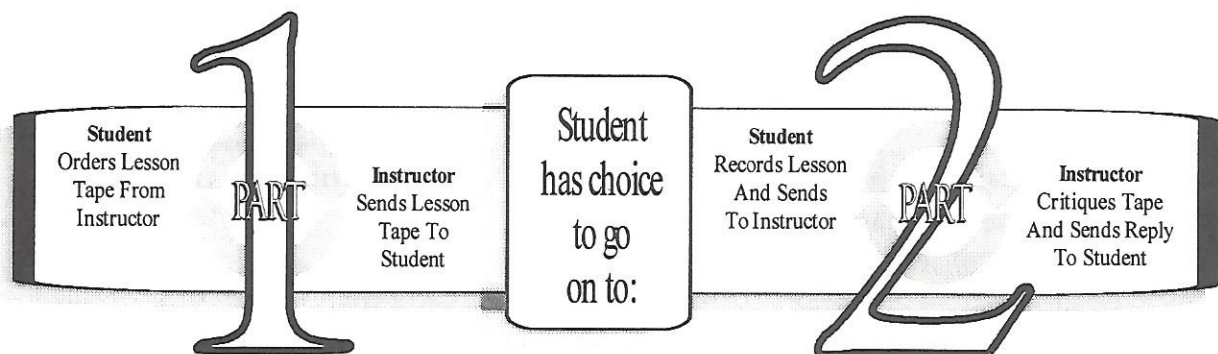
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In 2001 he was in the infamous double playoff with Les Gustafson-Zook at the Mountain Laurel Championship. (If there had been another tie vote, he said he would have told Ivan, "Play it yourself!")



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An Interaction lesson with George Haig

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This dissertation is the result of a seemingly innocuous request from John Hollandsworth after the 2001 Mountain Laurel Autoharp Gathering and an equally flippant acceptance on my part. To explain:

It seems that my "performance" in the competition elicited some bewilderment among the autoharp cognoscente and a ripple of interest (but no real condemnation) from the music-lovers – not necessarily the same. It was spotted that I was using only one finger (and thumb), employing what I call my "one-finger-one-thumb-keep-moving" technique, with the emphasis on the "keep-moving" for personal safety. On leaving the stage I was accosted by Ivan Stiles. (Do you know that "accordion" is followed by "accost" in the dictionary, while "autoharp" is followed by "auto-hypnosis"?) Anyway, I was accosted by Ivan with the words – "Do you really play that stuff with one finger? – You wanna be shot!" (or some such delightful colonial colloquialism). Now I realize that this could be taken in one of two ways, but not being known for my modesty, I took it as a compliment. Similar vanity, or, if you are more forgiving, the fact that I was still on a high after the competition, led to an acceptance of John's kind invite to do an article for the mag. And then reality set in.

I checked back on previous contributions. The accepted format was: (a) provision of a cassette of chosen tune; (b) musical transcription of said tune; (c) rhythm and melody chords of said tune; (d) detailed tablature of "pinches," "plucks," ... and what finger is used on whatever string, for said tune.

Now then:

(a) Provision of tune – no problem, my pleasure.

(b) I don't read or write music. I have never, ever learned a tune from music and I most certainly could not write down what I play.

(c) I have always had a minimalist approach when it comes to the use of chords; i.e., I use as few as possible to play the melody and throw in a few for colour and where my ear/mood takes me – not necessarily at the same place each time. I have never been into the "Phil Spector style" of wall-to-wall chords. (You may have to consult your mother/grannie on Phil Spector, dear reader.) I seem to have got by so far without knowing the difference between rhythm and melody chords.

(d) As far as tablature is concerned, well ...? I am totally in awe of anyone who can write that stuff and even more in awe of anyone who can learn a tune from it. As far as pinches, plucks, etc., I don't know what my fingers do, so how can I tell you what I do, and why would you want to know? Certainly not to do the same. Be "your own guy." So there goes tablature.

So now we realize that we may have a few problems here. And that, if this gets past the editorial police (*Ed. note: it obviously did!*) it's going to be a bit different from the norm.

Now, at the Gathering, there was more interest in how I was playing than what I was playing, so I'll proceed on the assumption that this holds true for this article. So, I'll divide this into sections: (1) technique; (2) tune, and will deal with them in that order. So, to anyone just interested in the tune, feel free to jump ahead. You'll get to the end far quicker that way and there is a lot of good reading in this mag which shouldn't be missed.

Technique

Now, as I said earlier, I only use one

finger and thumb when playing. But I use them in two different ways. One, which we will call "finger lead," uses the finger to pick out the melody, while the other, "thumb lead," uses the thumb to pick out the melody. Logical? So we will subdivide this section into two.

Finger Lead. Now, I know that you should never start with an apology or a negative, but ...

At this stage I would truthfully discourage anyone from learning this method, especially a new player, unless suffering similar afflictions. Anyone left? OK, read on. To dispel any further illusions, it is not a preconceived style which I carefully worked out while holed up in a darkened closet only to emerge on the night of the full moon with a cry of "Eureka!" Unfortunately, or perhaps fortunately, it has evolved more as a result of necessity rather than desire. To explain:

About seven years ago I came to the autoharp after playing a two-finger-and-thumb clawhammer style on guitar and banjo (on Scottish tunes, I may add). The thumb played a regular off-beat to the melody played by the fingers. On guitar, this was played on alternating bass notes, and on banjo on the half/fifth string. This translated fairly easily to autoharp with fingers playing melody and thumb playing alternating bass. I didn't have any teachers. I didn't know about pinches and plucks ... Mike Fenton does not come round my neck of the woods. I didn't know any better. (So out of ignorance comes ...? Well, you're reading the article anyway, for which I am grateful)

I was quite happy at this stage of the proceedings, and would probably have remained so had I not started having problems with the fingers of my right (picking) hand.

It doesn't affect me much in everyday life, but it got to the stage about 18 months ago where I found that I only had the speed of movement and control needed for playing in my first finger. This led to a bit of re-think but did not pose any major problems, just a bit more dexterity being required, with the first finger being asked to do the work previously done by two. The end result is basically the same, with the thumb playing off-beat to the melody finger, I think, with what I now know to be pinches and bass runs thrown in occasionally for good measure.

At this stage I feel like being a wee bit controversial and would like to throw out a bit of a challenge. Firstly, I must be careful to exclude the likes of Bryan Bowers, who will cheerfully play multi-harmonies using all fingers, and Lucille Reilly, who carefully choreographs each dancing movement of her fingers in the same way that a concert pianist does. No! I am talking of we poor mortals who aspire to relative greatness, or indeed, adequacy at our own level.

Anyway, recently I have been observing players who are "multi-fingered" and have come to the conclusion that most in fact play "single-fingered." Except when grabbing a handful of strings for a big chord effect, most only use one finger in conjunction with the thumb at any particular time, the finger used being that closest to the melody string to be played.

Controversial?

Sit in front of a mirror, play a familiar tune slowly, and observe.

Agreed? (OK, so I said most players!)

So, in general, most play a monophonic melody in the middle and upper registers of the instrument using any one finger for the single melody note sounded and some form of thumb-sounded bass/lower register. So perhaps your playing is closer to mine than you previously thought or were willing to concede. The advantage you have is that you do not have to make as much effort or hand movement to reach the higher strings, being able to use middle, ring, fourth fingers. Probably where we differ most is in my more regular employment of alternating finger and thumb movements.

Thumb Lead. On my first visit to MLAG five years ago, I saw and heard Drew Smith playing his inimitable style of thumb lead. Now I had never seen any form of thumb lead before, but I liked the sound. It was clear and precise, and the melody just jumped out, which has always been the litmus test for me. The seed was sown and I determined to master something similar.

A disclaimer is called for here to protect the innocent. Drew is not to blame for me inflicting my style on you; he was only the catalyst. To hear real thumb lead, listen to the master.

Anyway, my attempts at this way of playing perhaps luckily coincided with the previously explained demise of my two-finger method of finger lead, which meant that I had only the one finger (and thumb) to worry about. The basic aim was still the same, to get the melody to stand out from the background mush. I soon realized that, as with any style, the only way to achieve this is accuracy in hitting the melody string.

What then ensued was a period of total frustration as I failed to achieve this with any semblance of fluency. It seemed a case of either-or. However, gradually it began to come together and the "style" started to evolve.

It is only now in writing this article and actually sitting down and trying to analyze what I do that I have come to realize how much simpler life would have been had I known how the end product would turn out and had been able to go straight there. What has actually evolved is the complete reversal of how I play my one-finger way of "finger lead."

It appears that, generally, I still use an alternating thumb and finger arrangement, but this time with the thumb playing melody lead and "the finger" infilling on the treble strings above the melody string, with occasional brushes over the bass strings to give some depth to the whole proceedings. Simple!

In fact, this whole article could have been reduced to just three diktats:

Finger Lead: Play melody with finger, waggle thumb below melody string to infill with lower voice and bass.

Thumb Lead: Play melody with thumb, waggle finger above melody string to infill with treble.

Both: Alternate finger and thumb movements.

One further happy coincidence to conclude this section. My finger and thumb naturally span an octave when in a relaxed hand position. This I use to effect. To explain – when my hand is in a central position my finger and thumb naturally settle over the same note but an octave apart. This means that when playing a finger lead, I naturally play an octave harmony below the melody. Similarly, with the thumb lead there is a basic octave harmony above the melody.

This is particularly effective with the thumb lead, as it tends to provide a melody echo an octave above and slightly behind the main melody. Again, by changing style of lead I naturally jump an octave without any right hand movement, which can be used to good effect.

The tune: *Merrily Danced the Quaker's Wife – Jig* (or any other title you may know involving "Merrily" and "Quaker.")

To those who have soldiered through the above, congratulations and many thanks for your fortitude. To the remaining souls who only wanted to learn a tune, welcome back and, again, thanks.

Now, over this side of the "pond" I am known for playing "Celtic" tunes (if known for anything). Now, this all-encompassing description tends to annoy me, as anyone who attended my workshop/lecture at MLAG three years ago will testify. I am happy enough to accept the generic term when it is used to differentiate music from the countries which make up the "Celtic fringe" of Europe namely Galicia, Brittany, Cornwall, Wales, Isle of Man, Ireland and Scotland, as distinct from that of other countries of mainland Europe and England. The music from these Celtic countries is different, but there does appear a common thread running through it regarding style and instrumentation.

Unfortunately, in the USA, it appears that "Celtic" equates to "Irish" and there is, in general, an assumption that everything "Celtic" is Irish and should be played as reel or jig. This leads to some particular absurdities, in my humble opinion. For example, we have Niel Gow's *Farewell to Whisky* (and that's how you spell Niel and whisky) described as, and played as, "a lively Irish march" (or even a reel), for goodness' sake. This is sacrilege.

The tune was written in the year that the making of whisky was banned in Scotland due to the failure of the barley harvest. This date, 1799, coincided with the Whisky Rebellion in Western Pennsylvania, not a great year for whisky. Also, if there is any doubt as to how the tune should be played then a few lines from the song written to the tune by Mrs. Agnes Lyon, at the request of Gow, should suffice. "I'll tak my fiddle in my hand, and screw the strings up while they stand, and mak' a lamentation grand, for guid old Highland whisky." To a Scot, this can only be a lament, and I would suggest that only the most belligerent of Irish female temperance movements could turn it into a "lively march." Incidentally,

Welcoming Whisky Back Again is a much more lively affair, just to reinforce the point. Anyway, I digress.

In order to lessen any conflict, I have chosen a tune which I am happy to accept as "Celtic," there being both Scots and Irish variants and, with all the cross-cultural exchanges between the two countries over the centuries, I would defy anyone to claim the definitive version. The version I play is most certainly not definitive, being rather an amalgam of the various versions I have heard over the years and which has evolved by a process of osmosis into its present form. Furthermore, I fully expect it to evolve more and I would most certainly invoke you, dear reader, not to accept this as the gospel as writ.

Now, to return to the "problems" outlined at the start, how are we to proceed?

Well, knowing my inabilities regarding "music," Kathie Hollandsworth has kindly volunteered her services, or rather, I suspect, John has volunteered Kathie's services Army-style, to transcribe from a recording. She has used the recording which is now available to you. What I have done is record the various stages I go through in learning a new tune. So, in order, we have: single note, single note and basic chords, finger lead, and thumb lead versions of the tune. As Kathie discovered early, and as will be evident to you, I never play a tune the same way twice (not usually by design I may add), but Kathie has used these versions to concoct the composite compromise version which appears here. To Kathie, my sincerest admiration and thanks.

I suspect that those who read and play from music have probably skipped to the transcription. To these, and to the brave souls who have ploughed their way through the preceding text, I invite any response which you may feel the above warrants. A negative response is more welcome than no response!

To those who would wish to proceed further to the interactive section, the recording is available and I undertake to answer any questions you may have and respond, as best I can, to any contributions which you may wish to submit (if only to prove me wrong). I am no musicologist, but I would presume that tunes such as the "Quaker" are more native to me and I may be able to help in a "non-musical" way with timings, etc.

Again, I have come to realize that I am not an "autoharp player." I am a guy who chooses to use an autoharp because it

sounds "right" on the kind of simple tunes I love and love to play. The tune's the important thing, not performance.

So for now: all the best





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Merrily Danced the Quaker's Wife

Key: F

arr. George Haig

The musical score is written in treble clef with a key signature of one flat (F major) and a 6/8 time signature. The melody is characterized by eighth-note patterns and rests. The chords are indicated by letters above the staff: F, B \flat , C, F, Dm, and C. The score includes first and second endings, marked with '1. F' and '2. F' respectively, and repeat signs.

Staff 1: F, B \flat , F

Staff 2: C, F, B \flat , F, C

Staff 3: 1. F, 2. F, F

Staff 4: C, F

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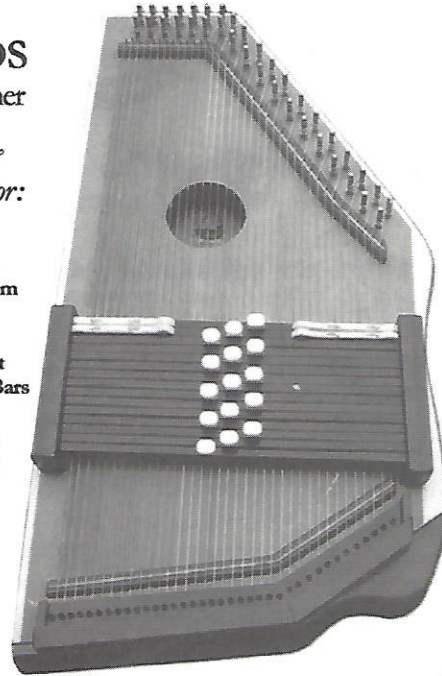
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Colorfully Chromatic

"Silver Bell"

Music by Percy Wenrich, Words by Edward Madden

Although he was most famous for writing the music to popular songs such as "Moonlight Bay," "Put On Your Old Grey Bonnet" and "When You Wore a Tulip and I Wore a Big Red Rose," Percy Wenrich was also a fine ragtime composer. He originally wrote "Silver Bell" as a three-part ragtime march in 1910, and later that year collaborated with lyricist Edward Madden (who also wrote the words to Wenrich's "Moonlight Bay"), to turn the tune into a two-part song which is how it was published as sheet music.

As an instrumental, "Silver Bell" is played in the form A, A, B, B, A, C, C, A, B. The A and B parts are in the key of G and the C part modulates to the key of C. However, when Wenrich and Madden transformed "Silver Bell" into a sheet-music song, they dropped the C part and played it as A, B, A, B with the A and B parts in different keys.

We have heard it played many times as if it were an A, A, B, B fiddle

tune with the two parts in different keys. The C part is rarely heard, and autoharp instrumentalists may tend to avoid the C part for two reasons: (1) It's quite difficult to play, and (2) the first rhythm chord in the part is a major seventh, CM7, which won't be found on many autoharps.

There seems to be no suitable substitute for the CM7 in that spot. For correct harmonization, a C chord is needed, but the initial melody note is a B. The only reasonable way to get the required C, E, G and B notes at the same time is with CM7. Among "normal" chords, Em comes close to filling the bill, but it's missing the C note, and really doesn't sound right.

Alan played "Silver Bell" in last year's Mountain Laurel Autoharp Championship and replaced the Em on his 'harp with CM7 to make it possible. All that was required was cutting some notches for the C strings. But when he was done, he ran into

another problem. He found he couldn't cleanly play the B notes in the melody when using CM7, because the C note one string above the B was now open. So he blocked that string out leaving the C notes below it for harmonization. The result (kind of a hybrid between the Em and CM7 chords) worked perfectly.

Since the new chord is still very close to Em — especially in the middle of the 'harp where the C note is blocked out — it still works quite well in many tunes as an Em. Sometimes it provides a pleasing new harmonization that wasn't available before. (And sometimes, it simply doesn't work with a particular tune.)

All you brave chromatic players out there should give the C part a try. It's too pretty not to be played. But if you find it too hot to handle, you can still turn the A and B parts into a very snappy and quite readily playable piece. Have fun with it!

Intro G D7 A7 G / A7 G A7 G A7 G / / / D7 A7 G / A7 G A7 G A7

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

A / D7 A7 **G** / / **D7** / / **G** / / **D7** G D7 /



Be - neath the light of a bright star - ry night sang a lone - ly lit - tle
moons, man - y spoons, man - y tunes Woke the ech - oes of the

G / / / / **D7** G **D7** / / / / **G** D7



In - di - an maid: _____ "No lov - er's sweet ser - e - nade _____ Has ev - er
still sum - mer night, _____ As down the stream gleam - ing bright _____ They float - ed

G / / **D7** A7 **G** / / **D7** / / **G** / / **D7** G D7 /



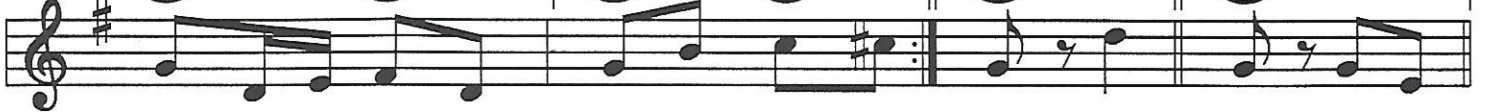
won me:" _____ As in a dream, it would seem, down the stream, Gai - ly pad - dling his
dream - ing. _____ In his ca - noe, on - ly two, sat to woo, And they lis - tened to the

G / / / / **D7** G **D7** / / / / **G** D7



ti - ny ca - noe, _____ A chief - tan long - ing to woo _____ Sang her this
sigh of the breeze, _____ That seemed to sing in the trees _____ This sweet re -

G / C **D7** / 1. **G** / **D7** A7 2. **G** Go to B **D7** 3. **G** Go to C C /



song: _____ For man - y
frain: _____

B **G** G°7 G **C** / **G** / / / **D7** / /



Your voice is ring - ing, my Sil - ver Bell, _____ Un - der _____ its

/ **G** / / / / **D7** G°7 G G°7 G **C** /



spell _____ I've come to tell you of the love I am bring - ing

G / / / D7 / / / G°7 D7 /

O'er hill and dell, ——— Hap - py we'll dwell, my Sil - ver

1. G D7 2. G C G / / / D7 A7 D.S. to 3rd ending

Bell." ——— Bell."

C CM7 Am CM7 Am CM7 Am C°7 C C°7 C / /

/ C°7 G7 / / / F G7 F G7 F

G°7 G7 G°7 G7 / D°7 F / G7 C / /

CM7 Am CM7 Am CM7 Am C°7 C C°7 C / /

G7 C F D°7 F C G C / C°7 C G7 F

C F G7 C / G7 C F C / 1. / / / 2. / G D7 A7

songs of old.....

An artist for the ages, Roz Brown works the Western world as well as the senior circuit.

by Marty Jones

Roz Brown is the ultimate oldies act. "Let's go back to 1905 for this one," says Brown, his blue eyes gleaming from beneath a dusky hat. Sitting on a bar stool in an assisted-living center in South Denver, he gently strums an autoharp, filling the room with the sonic sweetness of *Let Me Call You Sweetheart*. His audience, made up of five seniors, sits on a row of couches before him, close enough to feel the texture of his ranch-hand tenor, a bluesy voice as supple as saddlebag leather.

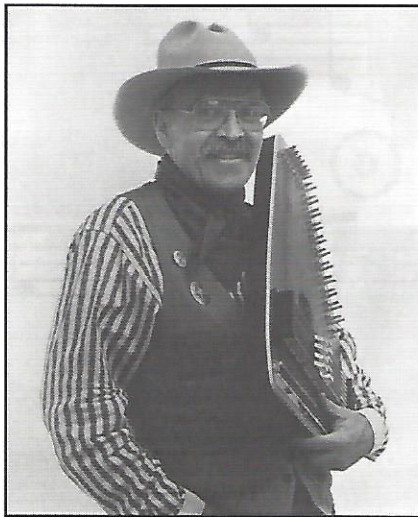
Brown knows that gigs like these yield varying responses. Of the more than forty shows he does around the Denver area each month, a large portion are for elderly crowds: By night, Brown plays for folks at the Buckhorn Exchange, singing cowboy songs to tourists hungry for a taste of the Old West. But five days a week, Brown plays real Americana for people confined to retirement centers.

At this particular show, one woman naps, her chin buried in her chest. Another gazes a bit blankly at Brown as he plays, a distant smile creasing her wrinkled face. Occasionally there are listeners who recognize material from Brown's oeuvre and respond enthusiastically; today a guest named Mike – who holds the hand of his 103-year-old wife, Florence – beams in Brown's direction. When Brown moseys into *Back in the Saddle Again*, Mike lets loose with a spirited "Yippee!"

"You remember that one?" Brown asks. "Sure I do," Mike says proudly. "I'm an old man."

Indeed, Mike is just a few weeks shy of his 100th birthday, a fact that Brown has some fun with while working through his show.

"This one's older than you, Mike," Brown says, launching into a medley that includes snippets of more than twenty songs from America's soundtrack. Tunes like *Buffalo Gals*, *When It's Springtime in the Rockies* and *It's a Long, Long Way to Tipperary* drift into goofy sing-alongs such as *The Old Grey Mare* and open-space



Roz Brown

numbers like *Don't Fence Me In*. Brown ends each song with an anecdote about its creator or history, something that often stirs the brains of Brown's listeners.

"What was Gene Autry's horse's name?" Mike asks.

"Champion," Brown answers politely.

At 64, Brown is, in many ways, a champion of antique folk music. An autoharpist who didn't take up music until his thirties, he plays everything from cowboy songs and rural ballads to patriotic ditties and odes from the dawn of America. Brown's is vintage music for vintage people, with tunes as time-honored as his audience.

"He's the last of the real folksingers," says legendary troubadour Utah Phillips. "There aren't many like him left anymore."

Phillip's summation helps to explain why Brown does what he does.

"If you don't sing these songs, they're going to get forgotten," Brown says, "And some of us don't want that to happen. Folk music is the music of the folks."

Brown's life in Colorado dates back to the mid-60s, when he moved here from his home state of Wisconsin; he came to take a job as an electrical technician at a high-altitude research center atop Mount

Evans. ("We measured cosmic rays coming in from other galaxies," Brown recalls.) After three years, Brown came down from the mountain, married and moved to Minnesota. When his marriage failed (in part because he yearned for life in Colorado), he moved to Evergreen. In 1972, Brown, like so many of Colorado's veteran musicians, bought a guitar from Harry Tuft at Tuft's legendary Denver Folklore Center. He pursued folk music with vigor and immersed himself in the city's then-rich folk culture, catching three or four sets a night from various local and visiting folk performers. Along the way, he tackled his own gigs and helped found the Swallow Hill Music Association.

In 1975, Brown started playing a mix of volunteer and for-pay gigs at hospitals. The idea came to him after he spent time in one while recovering from surgery on his knee. He did the gigs on autoharp, which he was inspired to play after seeing Bryan Bowers, an eminent autoharp-playing folkie who regularly visited Denver. Brown was eventually so taken with the instrument that he gave up the guitar altogether, eventually selling his acoustic six-string to Harry Tuft.

In a hospital setting, the autoharp was powerful medicine.

At St. Anthony Hospital, Brown would go from room to room in the hospital's orthopedic and geriatric wards. A nurse once invited him into the hospital's surgery recovery room and asked him to play for unconscious patients hooked to life support. "I was worried that the sound of the autoharp would give them all the feeling they had passed on and gone to heaven, that it was the angels playing," he says.

Brown has kept up his senior-set gigs for nearly thirty years and amassed a mailing list that includes more than 400 nursing homes. And although he remains enthusiastic about making the retirement-home rounds, he admits they can be challenging.

"Some of these people don't remember what they had for breakfast," he says. "But they'll remember these songs and clap their hands and move a foot. It's those onesies and twosies that give you the energy to keep going. I wouldn't do it if it weren't for them."

"It's boring, I'm sure, sitting around in a nursing home," he adds. "I've done them for 28 years, and I haven't found one yet that I want to live in."

For residents, Brown's music serves an especially valuable purpose.

"They get to hear the stuff they thought everybody forgot about," Brown says. "When you sing *She'll Be Coming Around the Mountain* it'll bring back the grade school or something like that. They'll remember their dad, their mom or the farm."

The gigs also ensure that Brown can keep working at an age when many people begin to think about retirement themselves. "I've created a niche for myself, because not too many people want to do this kind of music," he says. "There are a lot of seniors these days, so I never have to worry about work. Besides, the real payoff is not monetary. My quality of life is so much better by making somebody else's life better. I'm having so much fun doing folk music."

Buckhorn Exchange general manager Bill Dutton says Brown will never want for work at his place. "He's so valuable to us," Dutton says. "(His music) fits with the Old West thing in our restaurant and adds incredibly to the Buckhorn experience. Twenty years ago, he walked in and asked if he could put his hat out and play music. I've loved him every night ever since."

Thomas Lee, a potato farmer in Hastings, Florida, first heard Brown ten years ago when he stopped at the Buckhorn on a Colorado business trip. Lee became a diehard fan after Brown played a folk song dear to his heart.

"*Red Wing* was something that my grandmother played," he says. "She'd play the song on the piano. It was about the only music we were raised on." But his grandmother only knew a verse of the song and, before meeting Brown, Lee had made a habit of asking older musicians if they knew the tune, in hopes of hearing an entire version of it. "Roz was the first guy

that knew how to play the whole thing."

Lee slipped Brown a \$50 bill and asked him to record the song and send him the lyrics. The lyrics sit on Lee's desk at his farm today, and he's trying to get his granddaughter to learn the tune. Lee and his wife also own several of the six recordings Brown has made over the years. (A full discography is available at rozbrown.com.)

"I'm kind of country. I've come up the hard way — never had anybody give me anything," Lee says. "I just like that type of music. I don't listen to any of this modern mess."

Brown's older fans feel the same way, as evidenced by the hums and handclaps that issue from the south Denver senior center as he winds down his set. Brown closes with Woody Guthrie's *So Long*, *It's Been Good To Know You*. In a voice as comforting as warm milk, Brown sings of "the people I've met and the places I've been / Some of the troubles that crossed my mind / Lot of good friends that I left behind."

"How's that for today?" Brown asks while slipping on his Buckhorn Exchange jacket and packing up his autoharps. Before he leaves, Mike calls him over, "You know," the 99-year-old says, "every time you come here, I get younger."

"We've brightened his day," Brown notes, once outside. "Bingo — that might not be something that really excites him. But a song? A song by Roy Rogers or Gene Autry? For one hour, he's off in some other world in his mind. And that's the satisfying thing about doing this."

Editor's note: The preceding article first appeared in Denver's *Westword* and is reprinted with permission. Our thanks, also, to Marty Jones.

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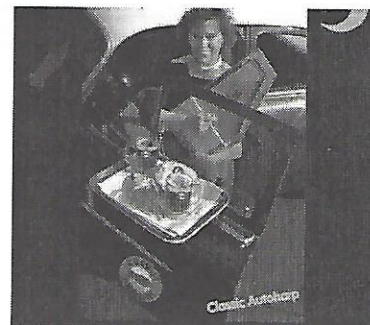
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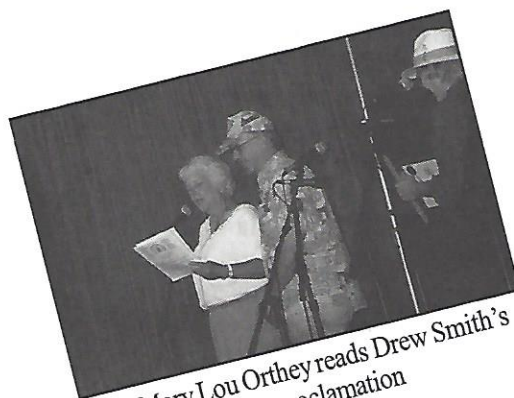
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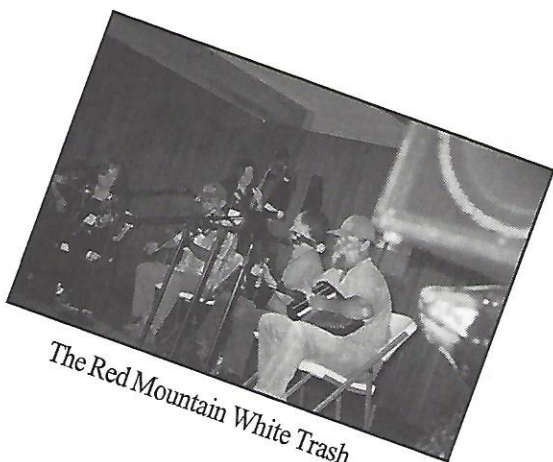
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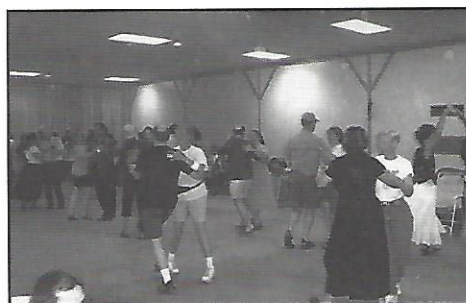
Mr. & Mrs. Peacock ... alias Neal & Coleen Walters



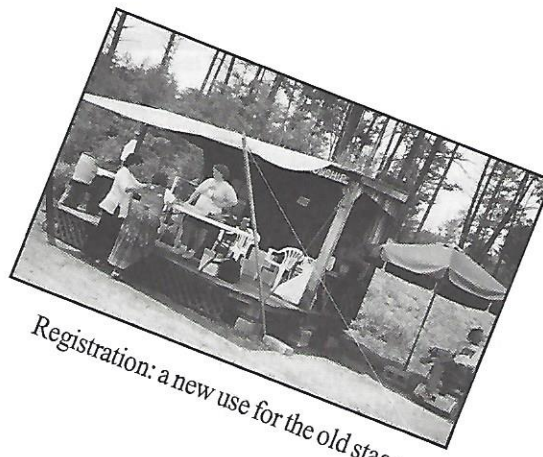
Mary Lou Orthey reads Drew Smith's Hall of Fame proclamation



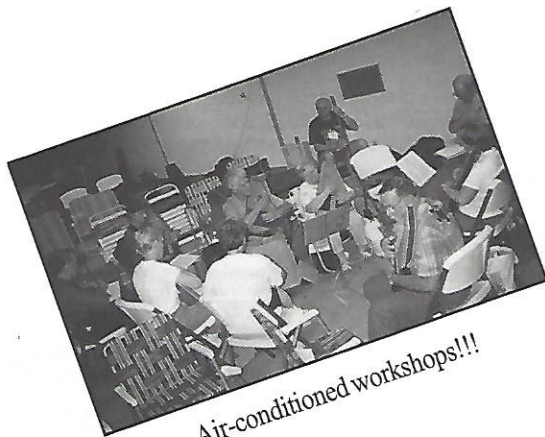
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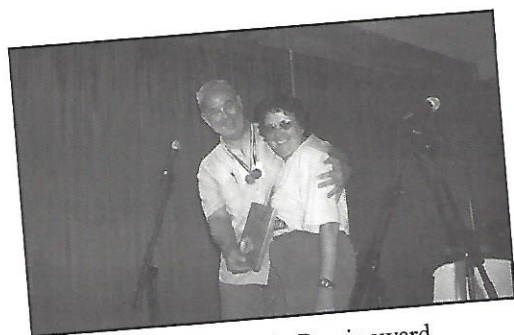
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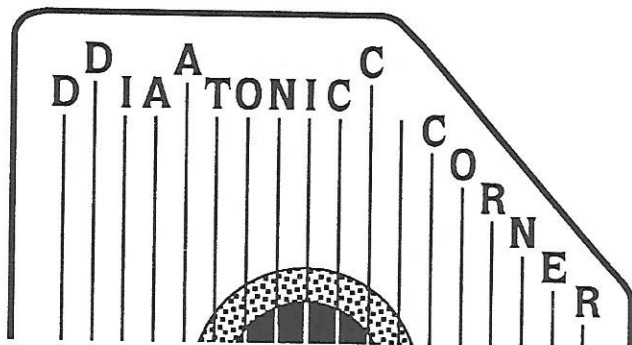
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Headliners at the 2002 Palestine (Texas)
Music and Dulcimer Festival including
Glen Flesher with his autoharp.

Photo by John Kitto

MLAG photos by Brian Symonds



by Lucille Reilly
 1994 National Autoharp Champion
 1995 Mountain Laurel Autoharp Champion
 1995 International Autoharp Champion
 1997 National Hammered Dulcimer Champion
 B. Mus. & Melodious Accord Fellow

Welcome to the first installment of “The Diatonic Corner.” In this column, I’ll explore the melodic, harmonic, technical and arrangement strategies all diatonic (and sometimes chromatic) autoharpists face, via instruction, brief exercises, and/or tunes. I’m excited about where this column will take us, and welcome your suggestions for future topics. Ready? Let’s begin!

Clean picking

Is there such a thing as a “quick fix” that will instantly render clean picking? I’m happy to say, yes. Better yet, it doesn’t take hours of practice; all that’s needed is knowing what to do.

Before I explain how to pick cleanly, first observe your own playing: Choose any tune you can play in your sleep. Play this tune at least twice nonstop. Once both hands are on “automatic pilot,” observe your right, or playing, hand. Is it flat, with the fingers almost parallel to the strings? Or is it round, with the fingers pointing toward the strings? Additionally, listen to your autoharp’s sound for clarity. Continue reading once you know this much. (Oh, now, did I just catch you peeking?)

If you played with a flat hand, you most likely heard the flat sides of your picks (or bare skin, if you play with your nails) sound melody, bass line and harmony, accompanied by the disquieting clunk of damped strings. Conversely, if you rounded your hand to point the fingers toward the strings, you heard a clunkless, clear melody over a solid bass line.

If it takes a round hand to play with a clean, pure sound, then let’s go for it! Here’s how:

1. Make a loose “fist” with your left hand, so that the nail part of the thumb is directly over the middle segment of the index finger. (All fingertips are about an inch away from the palm.)
2. Raise your fist left hand to eye level, with your thumb

3. pointing toward the ceiling.
3. Drape your right hand gently over the left (do not hold on for dear life), knuckles pointing toward the ceiling and fingertips hanging down. Your right thumb will cross over your left at a right angle to form a backward “L.”
4. Remove your left hand from under your right, retaining that draped, round shape.

Notice how your fingertips point down to the floor. Now assume playing position and see your fingers point toward the strings. Play your tune again with this round hand. Does the ’harp sound clearer? If you’re not sure, try what I call ...

“Comparison shopping”: Play the tune again, starting with a flat hand. Then, anywhere during the tune, round your hand. Hear the sound clean up? Switch back and forth between flat and round as you play, always listening to your ’harp. (The first time I comparison shopped, I nearly fell off my chair! The round hand’s sound clarity was and remains truly impressive.)

If the tune flew from your brain while you “shopped,” you’re doing a great job! This means you’re focused intently on your right hand and your ’harp’s sound. (But do you hear how *resonant* those mistakes are?) Fear not; the tune will return, singing clearer than before.

To further clarify your sound and accuracy:

1. Keep your fingers moving; Walk them over the strings in small,

2. continuous circles.
2. “Kiss” the strings with the very tips of your picks or nails (like a chicken scratching the dirt). Finding the kiss point will take a little searching (adjust your hand closer to or further from the strings while playing and listening).
3. When holding the ’harp upright against your chest, tilt the top of the ’harp away from your head a little to set the strings at an angle. Tilting widens the spaces between strings, giving your fingers more plucking room. (Adjust the angling accordingly for other playing positions.)

When all is in place, you’ll hear a clear, crystalline sound as a result of very little effort on your part.

Finally, is this to say that flat-hand playing is to be avoided? Not at all! When you pinch using a flat, open hand (more like pinching an elephant), sweep your thumb and all fingers over lots of strings to create a purposeful, rich texture whose resonance will mask any damped-string sound.

Happy diatonicizing!

Next issue: A Christmas tune, with chording and arranging tips.

Do you have a topic you’d like addressed in The Diatonic Corner? Write AQ or visit its website www.autoharpquarterly.com to make a submission. All topics will be discussed only through this column.

IN THE BEGINNING.....

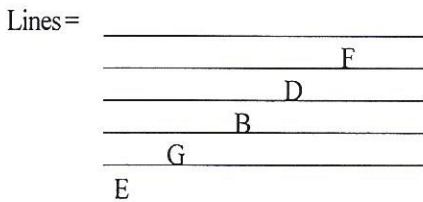
YOU DON'T READ MUSIC & YOU DON'T KNOW THE TUNE ??

HOW WILL YOU EVER PLAY IT ??

by Mary J. Park

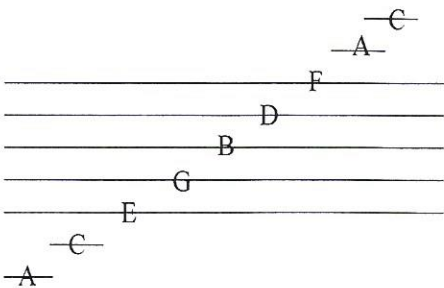
I remember that when I first started playing the autoharp one of my more difficult tasks was finding the melody in amongst all those strings. Even though I read music, my challenge was still to find the correct notes. This task is made even more difficult if you don't know how to read music. In this article, I will give you some hints to help you out in this area. Then I have given you a song you can use for practicing what you have learned.

First of all, you will need to learn the names of the notes on the staff. Traditionally, the notes are learned separately as those that go on the lines and those that go in the spaces.

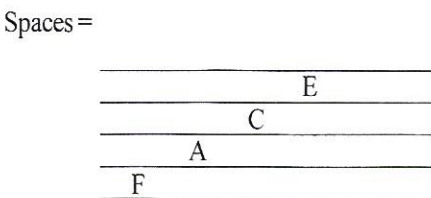


An easy way to remember these is to use the phrase (reading from the bottom), "Every Good Boy Does Fine."

If you expand this to the notes that fall below and above the staff, the notes would be:

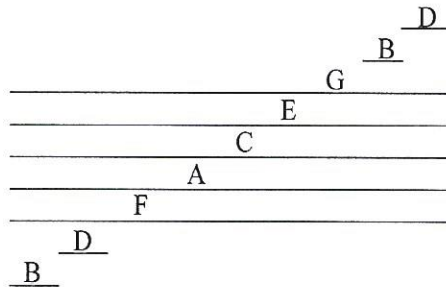


You will notice that the notes above and below the staff will have lines through them much like the letters at the left.



Notice that reading up from the bottom that the spaces spell the word "FACE."

If you expand this to the notes that fall below and above the staff, the notes would be:



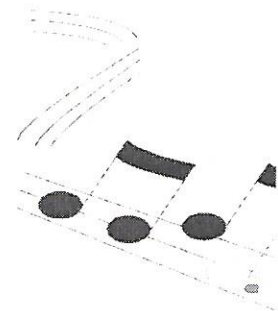
The notes above and below the staff will have lines under them similar to the letters at the left.

Now to apply this knowledge to playing the autoharp, you have to know where these notes fall among the strings. The easiest way to accomplish this is to make yourself a "cheat sheet." Cut a narrow strip of paper (1/4 to 1/2 inch). Now you will make a mark on this paper to represent each of the strings on your 'harp. A strip of 1/4 inch graph paper usually works well for this, as the strings on most autoharps are set about one-fourth inch apart (this is not true of the new Ron Wall 'harps, which are set farther apart). Now you will want to mark the names of the notes the strings play on this strip of paper. Because the space is small, I have found it works well to write the name of every other string. As they go in order, you will be able to figure out the names of the others. Now tape this "cheat sheet" onto the side of the last chord bar or the side of the chord bar cover, trimming off excess length. Be sure to align the names of the strings. If you have put this on correctly, you will be able to see this sheet while you are playing. It may be a little close to your face and may blur. You may find that at first you have to periodically move the autoharp away from you to see the reference sheet. The idea is to get used to where to find the notes so that eventually, you will not need this reference

sheet and will be able to remove it.

When reading the music, it is helpful to keep in mind that the highest notes above the staff are strings with the highest tones. Those in the middle of the staff are near the middle of the string bed and those below the staff are located in the lower wound strings, but not among the very lowest ones. Playing familiar music and listening carefully that you have the correct notes will also help you to learn where the notes are. After much practice, your right hand will just start going to the right area on the strings; but be careful, as sometimes our ear can fool us. Our brain sometimes tells us we are playing the tune, but instead we are playing harmony notes. One way to check how you are doing is to periodically record yourself to see if what is coming out of your 'harp is what you thought it was.

Have fun with the tune that goes with this article, entitled *Come Dearest the Daylight Is Gone*. I have helped you out by writing in the name of each note under the bottom staff, but you will also notice that the pinches marked in the tablature are also on the correct line or space. When reading simpler tablature in which just the chord bar names are given, you will have to look at the actual notes on the staff to determine the note that needs to be played. The rhythm fills in this song use your thumb and your first finger. Your thumb goes in a direction toward the high strings and your first finger goes a direction toward the low strings. Be sure to keep your rhythm strokes quieter than the melody pinches and plucks so that the melody can be clearly heard.



Come Dearest the Daylight Is Gone

Key: D

Brinley Richards, 1853

Arrangement © 2002 Mary J. Park

The musical score is presented in a system of four staves. The top staff is a treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The second staff is a guitar tab with fret numbers and string indicators. The third and fourth staves contain the lyrics and guitar chords. The chords are: D, D7*, G, A, D, A, G, D, A, D, A, D, D7*, G, A, D, D7, G, D, G.

Lyrics: Come dear-est, the day-light is gone and the stars are un-veil-ing to thee. Come wan-der, my loved one a-lone, If a-lone thou can't call it with me. Let us go where the wild flow-ers bl-oo-m

Guitar Tab: d d d e g f# d b d c# d e e e e a g f# a d d e g f# d b d c# d e e e e f# g c# d a a a f# e d a f# g a b

a - mid the soft dew's of the night, where the

G D (A) / / / / G (D) / /

TAB

g f# e e e e a g f# a a

or - ange dis - pels its per - fu - me and the

/ / A G (D7)* / (G) / / /

TAB

d d e g f# d b d c# d

rose speaks of lo - ve and de light.

(A) / / / D G A (D)

TAB

e e e e f# g c# d

Verse 2. Remember, love, I soon must leave thee
 To wander mid strangers forlorn
 Where at eve, thy sweet smile will not greet me,
 Nor thy gentle voi-ce at morn.

But, oh, will be sweet to re-mem-ber,
 That though I am far, far from thee
 That the hand of Fate only can sever,
 My lasting af-fec-tion from thee.

- Notes:
1. Notes in brackets ([]) go together to make one beat. Therefore, each note in the bracket gets one-half of a beat.
 2. The circle with the one means to pluck with that finger rather than the traditional pinch. See the Winter 2001 article for a further discussion of this technique.
 3. The * after the D7s means that when you play accompaniment, begin the chord one note sooner. Play where it is printed when playing melody.
 4. The slash mark (/) means to stay on the same chord as indicated earlier to play this note.
 5. The D chord can be played rather than the D7, but you will lose some of the sound connected with music of the ear.

FOLK MUSIC "LIVES" AT DIXIE ELEMENTARY

by Johnny Ray

During my twenty-six years of teaching music in Texas public schools folk music has always formed the core of my elementary music curriculum. In recent years I've seen a decline in the amount of folk music my students know when they come to school. As a child, folk music was an important part of my life and I realized that today's students were missing out on a vital part of our American heritage: folk music!

In the Fall of 1996 the Tyler Independent School District Foundation, a local foundation helping classroom teachers implement innovative education ideas, funded my grant proposal to purchase sixteen cardboard mountain dulcimer kits. After assembling these kits, I set out to teach my students to play American folk music on an authentic American folk instrument.

As I began our program, I developed our own mountain dulcimer teaching curriculum using familiar rhythmic notation found in the Orff and Kodaly music teaching systems. My students were accustomed to hearing me accompany their singing on the mountain dulcimer and they soon became eager dulcimer students.

After teaching a six-week unit on playing the mountain dulcimer to all the fourth and fifth grade students in our school, I held auditions for students to join a mountain dulcimer performance ensemble. Two performance ensembles were formed, one in fourth grade and one in fifth grade. These students came to extra rehearsals and soon began to enjoy the experience of playing in a group.

With the beginning of the next school year, I had an advanced dulcimer ensemble made up of fifth graders who had been in the fourth grade ensemble the previous year. The mountain dulcimer unit was once again taught to all fourth and fifth graders and new beginning ensembles were formed in each of those grades. We now had three mountain dulcimer ensembles and invitations were coming from different

groups in our community wanting our advanced ensemble to come and perform. We accepted as many invitations as possible and spread the joy of folk music and this American folk instrument to people throughout our city. We also added a Folk Choir to sing and dance the folk songs the dulcimer ensemble played.

By the fall of 1999 our dulcimer program was continuing to grow with the purchase of several additional cardboard dulcimers so more students could participate in the three ensembles now rehearsing at our school. With the folk music momentum gaining, we expanded our program to include guitar with another grant proposal funding the purchase of ten half-size guitars and our school purchasing an additional ten guitars.

Following the same process I had used in starting the dulcimer program, I developed a teaching curriculum to teach simple chords and strumming on the guitar. We also held auditions for the opportunity to participate in the guitar ensemble. Select members of the guitar ensemble were chosen to perform with the Advanced Dulcimer Ensemble and Folk Choir.

In the spring of 1999, we held the First Annual Dixie Elementary Mountain Dulcimer Festival with approximately seventy-five students attending from several different schools that had also begun dulcimer programs. This festival has continued, with the fourth one being scheduled for April of 2002. We've grown to over 110 elementary-age dulcimer players participating in last year's festival. This year we expect to top that number. Our festivals include four morning workshops taught by nationally known mountain dulcimer teachers, a pizza lunch, a guest teacher concert and a jam session for all the participants.

Through another grant, we partnered with eighth grade Industrial Arts students in a middle school in our district. In the fall of 2000 the middle school students assembled seventeen walnut McSpadden

dulcimer kits and our program now had "real" wooden dulcimers. We performed for the middle school "builders" and gave them a dulcimer lesson on the instruments they had built.

This year we have expanded our folk music program to include autoharps and string bass. The Tyler Independent School District Foundation provided nearly \$3,300 for the purchase of twelve new Oscar Schmidt autoharps for our program. We recently received notice that the Mr. Holland's Opus Foundation is funding fourteen additional autoharps. We are in the process of teaching third, fourth and fifth graders to play the autoharp. Auditions have already begun for autoharp ensembles in each grade.

The goal of our program is now to have a folk orchestra made up of mountain dulcimers, guitars, string bass and autoharps with our folk choir singing and dancing to the music of the folk orchestra. In April of 2002 our group will be videotaping a thirty minute television program to be aired on our school district's cable television channel.

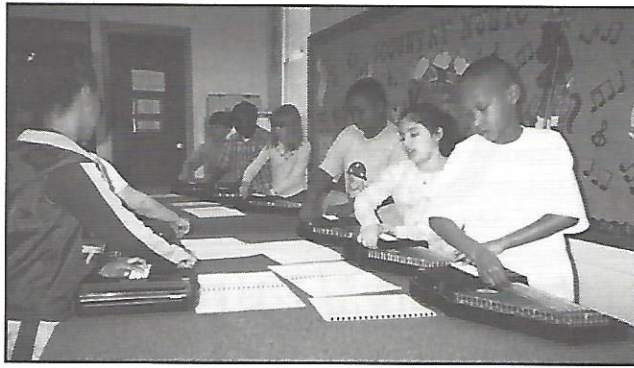
As you can see, American folk music truly "lives" at Dixie Elementary School in Tyler, Texas.

Postscript:

Johnny Ray has taught at Dixie Elementary School in Tyler, Texas for the past 20 years. In addition to teaching mountain dulcimer workshops across the state, he has taught mountain dulcimer workshops at two conventions of the Texas Music Educator's Association which meets each February in San Antonio, Texas. Four years ago Johnny began a mountain dulcimer program for adults in the Continuing Education program of Tyler Junior College. He has studied at the Mountain Dulcimer Playing Workshop at Appalachian State University in Boone, North Carolina and at the Mountain Dulcimer Playing Workshop at Western Carolina University in Cullowhee, North

Carolina. Johnny is the author of four books for teaching mountain dulcimer and one folk guitar instruction book. Tyler, Texas is a lovely city in the heart of East Texas located about halfway between Dallas and Shreveport, Louisiana.

Editor's note: Johnny sent me a video of this group and they are *very* good!! It was a real joy to see and hear them play.



A practice session.




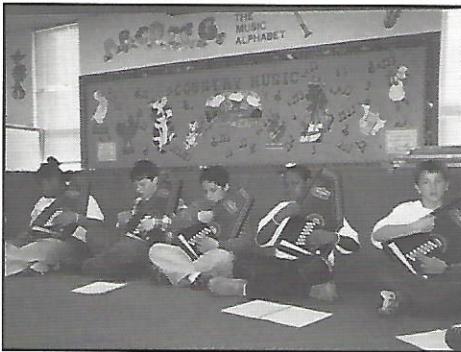
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"THE WILD HORSEMAN"

FROM "ALBUM FOR THE YOUNG" OPUS 68

by Robert Schumann

Our classical offering for this issue is based on a piano composition by Robert Schumann. Schumann was a German composer who lived from 1810 to 1856.

He started piano lessons when he was only eight years old. His first attempt at composition also took place at that time. He

went on to compose choral and orchestral works as well as piano pieces. His ambition was to become a concert pianist.

He injured his right hand while experimenting with a device which would hold one finger rigid while the other practiced exercises. His dream of becoming a

virtuoso was thus ended and he concentrated on composition.

His "Album for the Young," which includes "The Wild Horseman," was a group of piano pieces written just for students.



"THE WILD HORSEMAN"

A

Vivace = lively

Play A A B A

Am / / / / / / / / Dm Am / / E7 / Am E7 / / Am / / E7 Am

T
A
B

/ / / / / / / / Dm Am / / E7 / Am E7 / / Am / E7 Am

T
A
B

B

F / / / / / / / / Dm F / / C7 / F C7 / / F / / C7 /

T
A
B

F / / / / / / / / Dm F / / C7 / F C7 / / F / C7 F

T
A
B

Note: Where 7ths are indicated, straight major chords could be used

THE KEYBOARD AUTOHARP

by Bill Newton

I got my first autoharp around 17 years ago. It was a 12 chord ChromAarp. It was great for playing songs that used the chords provided. However, I wanted to do other types of music like classical and jazz. To do that a couple of things are needed – an autoharp that can play lots of chords and the talent to do it with. There wasn't much that could be done about the talent part, but I could start thinking of some way to "jazz" up my autoharp.

One day when out jogging, I got a flash, "I can do that!" The next day I bought an old Oscar Schmidt at a pawn shop for \$30. After spending the weekend in my workshop, I triumphantly emerged with an autoharp that could play any chord and single notes. The problem here was that I didn't have a clue of how to play it. There is a saying, "When the student is ready the Master appears." Jazz man Don Young, who probably knows as much about chords as anybody in the world, was over for a visit at the time. He looked at my creation, and without even picking it up, began teaching me how to play it. He also showed me a method of finding the notes to any chord.

In fact the next weekend, he took his flute and me with my autoharp to a party where we played for the belly dancer. Don also wrote out arrangements of all the songs I could think of, but couldn't play before because of the limitations of chord bar type autoharps. One of my favorite jazz tunes is *Laura*, which has 34 different chords in the arrangement Don did. It is likely that most of them had never been played on an autoharp before. To the key-

board autoharp, *Laura* is no big deal. Just another pretty song.

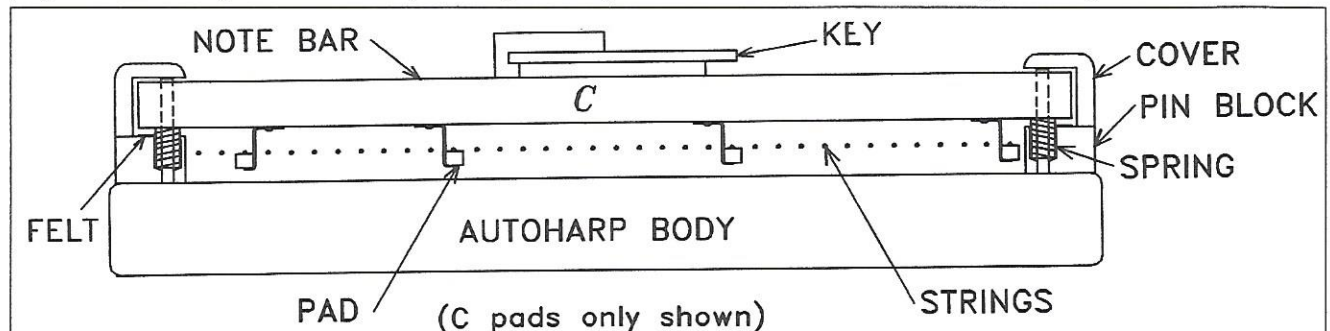
A patent for my autoharp keyboard was awarded in 1985. ChromAarp bought the rights to the patent but their factory in Korea was unable to reproduce the prototype. Actually, the first keyboard autoharp was patented in the 1890s. It didn't catch on though, probably because it was so complicated. It had levers pushing levers pushing levers. It is hard to see how it was possible to construct the first one much less produce them. Fortunately, my design is very simple and much easier to build.

The keyboard resembles 12 notes of the chromatic scale on a piano, starting with "C." To play a chord, notes that make up the chord are pressed the same as would be done on a piano. It might help somewhat to be a piano player but it is not necessary. I have never had the patience to learn to play the piano. Fortunately, learning to play the keyboard autoharp is a lot easier than playing the piano. The piano has 88 keys to deal with while my keyboard only has 12. There are hundreds of ways to play any given chord on a piano, but here there is only one way. Inversions are done with the picking fingers the same way they are done on any other autoharp.

Another advantage of the keyboard is that in a short time, the player can "learn" the keyboard and keep his attention on the music without watching where his fingers are. "Fake Books" (those that give the melody and chord names) and sheet music that gives the guitar chords can be used.

So, when a person wants to learn a song he can usually find it at a music store and not care about what key it's in or what the chords may be. Songs can be put into any desired key. This feature is important to me because, when I was playing my 12 chord 'harp and wanted to play along with others, they were usually in some key that my autoharp didn't have. When playing melodies, notes between the chords and notes not contained in the chords are easily played.

Construction of the keyboard is very simple. Unlike the chord bar autoharp, *all* strings are normally dampened. The keyboard resembles one octave on a piano. There are 12 note bars, one for each of the notes of the chromatic scale, "C" to "B." Each bar has pads that dampen all the strings corresponding to a note of the scale. The drawing shows the "C" note bar, and how the pad holders extend down between the strings, allowing the four "C" strings to be dampened from beneath. Upward force of the springs causes the pads to press against the underside of the strings. Action is light because the player does not have to press the pads against the strings, and to release the strings the bars only need to be pressed down around 1/16 inch, against felt stops. Pads for the early models were cut from big rubber erasers, and occasionally fell out. Felt used for chord bars is not suitable because the pads are normally in contact with the strings, causing the pads to groove rapidly. After a great deal of experimenting with various materials, I developed a way of molding silicone pads onto the holders.



The Newton keyboard.

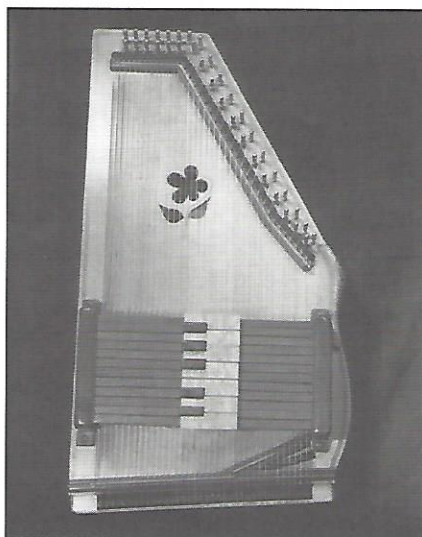
These dampen the strings very well and should never wear out.

The 'harp is held and played the same as any other autoharp except that to play a chord, you press the notes of the chords on the keyboard; and to play a single note, you press that note. When learning to play the keyboard autoharp, it is best to first learn to play the 7th chords in all 12 keys well enough to play them without looking at the keyboard. It shouldn't take long. A couple of weeks? After that, the sky's the limit! Since other chords are based on the 7th chords, you just need to learn to modify the 7th chords to get the rest of them: the 6, 7, maj7, 9, 11, 13, min, sus, aug, dim, etc. and combinations of them, like for instance a Bm (maj9) or an A13sus4. This is the method Don Young taught me, and it continues to be such a great help, I recently put it into book form.

My keyboards have been installed on many Oscar Schmidts, ChromAharps and several custom made autoharps. If anyone is interested in constructing their own keyboard, or has any questions, I would be glad to assist you any way I can. Just

call, write, fax, email or come to see me.

Bill Newton
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George Orthey built this 'harp using the Newton keyboard in 1995.

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Sacred Harp



"Under His Wings"

Words by William Orcutt Cushing (1823-1902)

Music by Ira David Sankey (1840-1908)

As a young man, Ira Sankey served in the Civil War. He often helped the unit chaplain and led his fellow soldiers in hymn singing. After the war, he joined the Internal Revenue Service, and also worked with the Young Men's Christian Association (YMCA). He became well known as a Gospel singer and eventually came to the attention of evangelist Dwight Lyman Moody. The two men met at a YMCA convention in Indianapolis, Indiana in June 1870. Some months later, Sankey attended his first evangelistic meeting with Moody and resigned from government office shortly thereafter.

In October 1871, Sankey and Moody

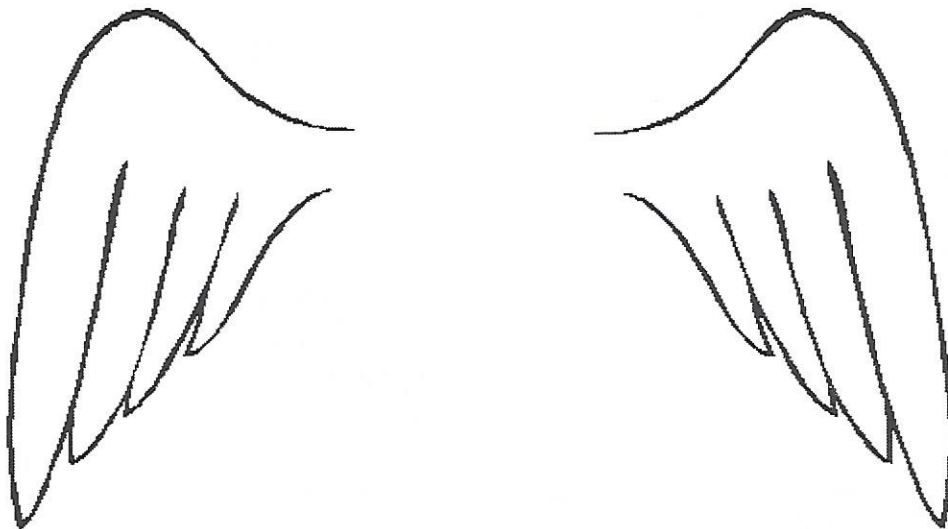
were in the middle of a revival meeting when the great Chicago fire began. The two men barely escaped the conflagration with their lives. Sankey ended up watching the city burn from a row boat far out on Lake Michigan.

Sankey composed about 1,200 songs in his lifetime. From 1895 to 1908 he was president of the Bigelow and Main Publishing Company. He was blind from glaucoma the last five years of his life, and no doubt found a kindred spirit in his friend and music making partner, blind hymnist, Fanny Crosby.

Cushing's parents were Unitarians and

his early training was along these lines. After entering the ministry, his first pastorate was at Searsburg, New York. He married in 1854 and went on to serve in Auburn, Brooklyn, Buffalo and Sparta, New York. After his wife died in 1870 and his health declined, he retired from the ministry and began writing hymns. He completed over 300 in his lifetime.

Cushing was an exemplary Christian, ever mindful of the suffering of others. Once he gave \$1,000 – all he had, an enormous sum in those days – to a blind girl so she could get an education.



"Under His Wings"

A E7 A

Un-der His wings, I am safe-ly a-bid-ing; Tho' the night deep-ens and tem-pests are wild.

A D B7 A / / / D A E E7 / A E7 D E / / E7 C A

D A D A E7 A

Still I can trust Him, I know He will keep me; He has re-deemed me and I am His child.

A D B7 A / / / Bm D / / / A D E A / / / E E7 / A

Chorus A E A E

Un-der His wings, un-der His wings, Who from His love— can sev-er?

A / / / E D E A / / / D A / / E

A D A D A E7 A

Un-der His wings my soul shall a-bide, Safe-ly a-bide— for - ev - er.

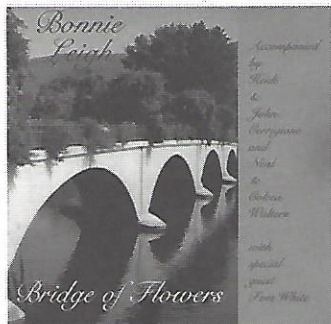
A / / / E Bm D / A D E7 A / / / E E7 A

Under His wings, what a refuge in sorrow!
 How the heart yearningly turns to His rest!
 Often when earth has no balm for my healing,
 There I find comfort, and there I am blest.

Under His wings, O what precious enjoyment!
 There will I hide till life's trials are o'er;
 Sheltered, protected, no evil can harm me;
 Resting in Jesus, I'm safe evermore.

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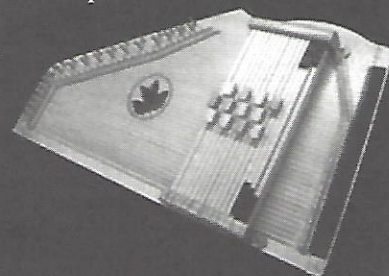
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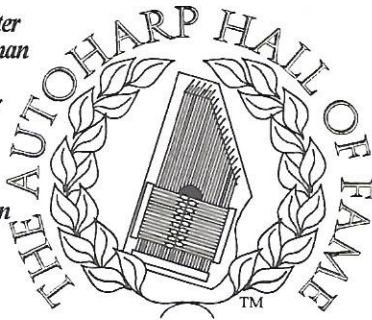
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2003 NOMINATION FORM

Nominations for the 2003 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from September 1, 2002 until May 1, 2003. Nominees should have had a significant, long-standing, positive impact on the autoharp community. Any individual wishing to submit nominations may do so by completing this form. Copies of this form are permissible. Names may be submitted for one posthumous and one contemporary nomination. Posthumous honorees must have been deceased for three years to be eligible.

The honorees will be selected by a panel composed of knowledgeable autoharp musicians and enthusiasts who

are proficient in autoharp history. *Envelopes must contain nominations only*, and should be addressed to: **The Autoharp Hall of Fame**, Mary Lou Orthey, 28370 Coco Palm, Punta Gorda, FL 33982. These envelopes shall be forwarded, unopened, to the panel. Limberjack Productions shall be informed of the decision of the panel by the third week of May, 2003. The honorees shall be installed into The Autoharp Hall of Fame at the 2002 Mountain Laurel Autoharp Gathering, and announced in the Summer 2003 issue of *Autoharp Quarterly*. **When describing a nominee's contributions, specify their significance, and the nominee's leadership role in the autoharp community.**

POSTHUMOUS NOMINEE

Name of nominee: _____

Use a separate piece of paper for the required description of achievement, contributions, and/or leadership in the autoharp community.

CONTEMPORARY NOMINEE

Name of nominee: _____

Use a separate piece of paper for the required description of achievement, contributions, and/or leadership in the autoharp community.

Name, address, telephone number of person submitting nomination:

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I am an AQ subscriber.

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IMPORTANT

Form must be filled in completely and a description of achievement, contributions, and/or leadership in the autoharp community, must be completed to validate the nomination. You may submit your nomination for posthumous, contemporary, or both.

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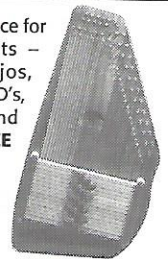
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Critic's Choice

The Pumping Felt Monograph Series # 5 : How to Create and Play the Ultratonic Autoharp

by Lucille Reilly

Guest review by Kathie Hollandsworth

After hearing and playing the "ultrasonic" autoharp of the great Marty Schuman in 1991, Lucille Reilly set off on an ultrasonic journey of her own. The Mountain Laurel and Winfield champion published this 28-page monograph in 2001 for the purpose of (1) guiding the reader through the conversion process and (2) explaining how to play and harmonize tunes on the ultrasonic autoharp. There have been several short articles in *Autoharp Quarterly* through the years explaining what the ultrasonic autoharp is and how to play it, but nothing as comprehensive as this monograph.

So what is ultrasonicism? A single-key autoharp is taken to this level by adding notes to each chord, even making three of the chords pentatonic scales, to yield "the most glorious sounds" Lucille had ever heard. To produce "normal" I, IV or V chords, one must depress at least two chord bars at once. But when single bars are depressed, the sounds are amazing, because of the "ultrasonic" notes added to each. So she terms them "quasi" I, IV and V chords. Arrangements heard on this 'harp are wondrously rich in texture and challenging for advanced players to work out.

The first half of this monograph deals with the conversion process. If you are comfortable with doing things like changing strings, re-felting bars, and feeling string tension, you will be able to complete this conversion handily, thanks to

Lucille's very detailed and thorough instructions. She even provides worksheets for figuring out your new tuning schedule and chord choices, and estimates the time needed to complete each step. A working knowledge of music theory would be helpful, but her explanations are so clear that you will learn the things you need to know for this task. Practical tips that come from Lucille's years of experience are sprinkled throughout the instructions.

After your ultrasonic 'harp is set up, how do you play it? Lucille guides the reader through what she calls the "strummed pinch" to produce rich-sounding "normal" I, IV and V chords by depressing two bars at once. Then she opens up the world of ultrasonicism by explaining how to use single bars for the "quasi" I - IV - V progression. This is what will blow you (and your listeners) away. There are several charts giving her combinations for many chords so that you can have a head start in making up your own ultrasonic arrangements. But Lucille wisely points out that you need to keep your "ear and inner voice turned on" and branch out for yourself.

The Appendix contains even more charts for finding chords, melody notes and chord tones, and a handy list of resources for conversions, recordings, supplies, help with set-up and song books.



Coming in November:

Reviews of new recordings by Ivan Stiles, Patsy Stoneman, Wanda Degen, Eileen Kozloff, Nadine Stah White, Judie Pagter, Mike Fenton plus a book by Bill Newton and another monograph by Lucille Reilly; and a reprise of the review of the late Marty Schuman's recording.

If you know of a recording which contains autoharp music, and we haven't reviewed it, please let us know. Just drop us a line at PO Box 336, New Manchester, WV 26056-0336; phone or fax us at 304 387-0132; or email us at ahquarterly@attbi.com.

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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.

It is certainly exciting to witness the autoharp community grow! There are opportunities open to autoharpers that were unheard of several years ago. The instrument is being improved every day by all of the excellent luthiers; the teaching methods are more advanced; structured courses and in depth classes all over the country; Autoharp Gatherings from coast to coast and in England. There is an intense interest in autoharp that has never before been experienced. Whew! What a life!

p.s. We have so few contest results that I hesitate to list the few I have. I know that there are countless winners out there, SO, for all who have won or placed in Autoharp competitions, a big round of applause. For all who have the spunk to enter with knees knocking and hearts beating fast – keep up the good work!

p.s. Only one "Autoharp Sighting" has been reported. **Glennus Davis** rented an old Neil Young movie and one of his musicians strummed the autoharp lap style. Glenn says it sounded very good!

HOWEVER –

There have been many 'Autoharp-er Sightings' ...

* **David Kilby** goes to several nursing homes each month to sing and play. He is joined by fellow members of the Appalachian Players and on occasion by friends, **Sue and John Smith**. He is excited that two of his songs are in the top 10 on mp.3.com's Christian Country Chart.

I am happy to report that David's father is doing nicely and was at MLAG with David.

* The California Bluegrass Association's "Bluegrass Breakdown" had a couple of pictures of **Tina Louise Barr** and her Orthey 'harp in a recent issue. **George Layton** saw them and said they were really good. Tina is an outstanding musician. The autoharp community is fortunate to have this kind of representation in that area.

* **Drew Smith**, our new Autoharp Hall of Fame recipient, was part of the Odyssey Program in the schools in Philadelphia, PA. This is sponsored by the Philadelphia Folk Society. Drew took his autoharp and program to five schools and the children enjoyed and learned much from this capable teacher. This is the fourth year he has done this – Thanks, Drew – for all you do to promote the autoharp!

* **Laura Lind and Adam Miller** were at the 23rd Annual Claremont Spring Folk Festival (California). There was a workshop, round robin and contest. Lots of fun!

* **Patsy Stoneman** has been a busy gal! Among many other venues, she was on the 50th Anniversary Ernest Tubbs radio show and was in full swing at MLAG. Patsy and **Janette Carter** were invited to perform at Ford Theater in the Country Music Hall of Fame in Nashville. **Ralph Peer**, who was among the first to "discover" the Stoneman Family, was there to introduce Patsy and Janette to the audience.

* **Jo Brennan**, "Canada's Queen of the Autoharp," was at MLAG. She has received the "Pioneer Award" from "The Barn Dance" radio show. Those who heard her play at MLAG were treated to a wonderfully different style and sound. It was a treat to the ears. Thanks, Jo!!

* **John McCutcheon** was heard playing his electric Fladmark autoharp.

* **Bryan Bowers** had the frustration of his "tune it or die" life at MLAG. He invited **Mike Herr** and **Scotty Scott** to play with him on stage. Mike told of a happening one year at Winfield when Bryan was coming through the mist playing his mandicello with folks lined up behind him like a Pied Piper. Mike asked the audience to close their eyes and experience the feeling. THEN – after Bryan had played the tune through once, Mike and Scotty joined him with terribly out-of-tune autoharp and mandolin. The look of complete innocence of Mike and Scotty and the total look of disbelief on Bryan's face was worth a ton of money! The guys then very calmly and with much decorum picked up tuned instruments and the music continued. They really got the master! Make no mistake – he WILL get them back – don't know where – don't know when!!

* On a personal note, the Front

Porch Strings played in a "big city" church in Charlotte, NC for their Camp Meeting Sunday. There were a couple hundred or so in attendance and I noticed that many did not budge until the last note of the postlude was over. Love that string music!

* Beautiful sight – children playing autoharps at MLAG – Thanks, Linda Huber!!

p.s. **Evelyn Farmer**, Fries, VA has a broken collarbone. Evelyn is always at the festivals in the Virginia/North Carolina area. We hope she is healed enough to pick up her autoharp and attend this year.

p.s. **Barbara Barr**, Wichita, KS was married on June 8th. I don't know any of the details. Barbara, we wish you much happiness!

p.s. Speaking of weddings – **Kathie Ferguson** got married recently, too. Belated congratulations to the new bride and groom.

Wanda and Lou Beasley, Huntsville, AL are the proud grandparents of little Anna Lee Thomas.

Mary and Paul Umbarger, Harmony, NC are the ecstatic great-grand-parents of Preston Charles Brown.

Congratulations and Blessings on all the family members!

p.s. Dear Friends, I can only report what is given me. To my dismay, most of my "news" is garnered from the Cyberpluckers list so let me give you a direct quote from **Glennus Davis**. Glennus attends the annual Hookcrafters Workshop at the Tezcuco Plantation just south of Baton Rouge, LA with his wife. He always takes his autoharp and shares music with the attendees. The report from Glennus is this: "There were 63 hookers plus 13 others in attendance (!)" Some workshop, Glenn!!

It's been a super season, thus far, with many miles to go before we call it a summer! Please remember to send info and pictures for the Rogues Gallery. We will be publishing this in the Winter issue (February), so deadlines are coming up. It has been wonderful putting a face to a name at various events this year. I hope this project will help this 'Harpland community to know one another even better. Send in those pics!

*'harpin' in Harmony,
Mary Umbarger*

RECORDINGS

Cassettes \$10 ; CDs \$15

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

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

Tina Louise Barr ⊙
Breakin' Tradition (cass/CD)

Bryan Bowers
For You (cassette only) ♪
Home, Home On the Road (cassette only) ♪

Roz Brown
Just Kiddin' Around (cass.) ♪
Colorado and the West (CD)
My Best to You (songs from "Just Kiddin' Around" and "Colorado and the West" on CD) ♪
Where I'm Bound (cass./CD)
Rolling Home - Songs of the Sea (cassette or CD) ♪

Julie Davis
Heart Full of Songs (cass.) ♪
Journey to the Fluted Mountain (songs & stories, cass.) ♪

Heather Farrell-Roberts
Purple Heather (CD) ♪

Mike Fenton
Live At the Downs (cassette) ♪
Autumn Gathering (cassette)
The Best of Mike Fenton (CD) ♪
Olde Time Journey (CD) ♪ ★

Marc Gunn
Marked By Great Size (CD)
Gullible's Travels (CD) ♪
Songs of the Muse (CD) ♪
A Faire to Remember (CD) ♪

Les Gustafson-Zook
Gather At the River (cass/CD) ♪
Skip To My Lou (cass./CD) ♪

Lindsay Haisley
(Auto)Harps Alive! (cass.) ♪
Harps and Hammers (cass/CD) ⊙

String Loaded (cassette) ♪

John Hollandsworth
A Mountain Music Sampler (cassette) ♪

The AQ MarketPlace

Hollandsworth....continued

Pickin' Time (cassette) ♪
Mountain Fling - Over the Edge (cassette or CD) ♪

David Kilby
Backporch Favorites (cass.)
Autoharp Praise (cass./CD)

Alan Mager
Hear the Colors (cass./CD) ♪

June Maugery
Shining Bright Like Gold (cass.) ♪

J'Attendsveille (CD) ♪

Mary Lou Orthey
Memories - Songs From Home (cassette) ⊙

Judie Pagter
w/Country Ham

Country Ham (cassette) ♪
Old Country Church (cass.) ♪

The Old Cane Press (cassette or CD) ♪

Carpenters Mill (cass./CD) ♪
I'll Be Leavin' (cassette) ♪

Old Time Mountain Music (cassette) ♪

Song Of Mother and Home (cassette) ♪

Songs Of Yesterday (cass.) ♪
The Lost Gospel Album (cassette or CD) ♪

Ron Penix
Carryin' On (CD) ⊙

Lucille Reilly ⊙
Thus Sings My Soul (cass./CD)

Richard Scholtz
In the Air (cass/CD) ⊙

Cockroach Party (CD) ⊙
Late Night Conversations (CD) ⊙

Marty Schuman
Autoharpistry (CD) ♪ ★

Jeff Snow
RUAH Spirit of the Wind (CD)

Ivan Stiles
Rounding Pickering Bend ♪ (cassette)

Carol Stober
Rebekah (cassette) ♪
Patchwork (cassette) ♪

Country Sampler (cass/CD) ♪

Patsy Stoneman
Family Tradition: the Stoneman Legacy (CD) ♪ ★

Mary Umbarger

As You Like It (cassette) ⊙
So Many Tunes...So Little Time (cassette/CD) ⊙

The DeBusk-Weavers
Pure and Simple (cass./CD) ♪

Echoes Of the Past, Vol. II (cassette/CD) ♪

Keeping Up With Tradition (cassette) ♪

Nadine Stah White
Here and Now (CD) ♪ ★

Bob Woodcock
We Might As Well Be Dead (CD) ⊙

Meg Peterson's tuning tape (cassette)

BOOKS

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

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80+ song wordbook with chords. \$4.95

Meg Peterson
Teaching Music With the autoharp Help for music teachers. \$9

Parade Series #3 - Hymns \$5

Mel Bay Publications
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Other Publisher's Titles

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It's An Autoharp A very first beginner's guide to autoharp playing. by Cathy Britell \$18

The Autoharp Book by Becky Blackley. A good reference book. Now \$10

☺ Denotes children's item.

★ Denotes new item in this issue.

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MarketPlace continued

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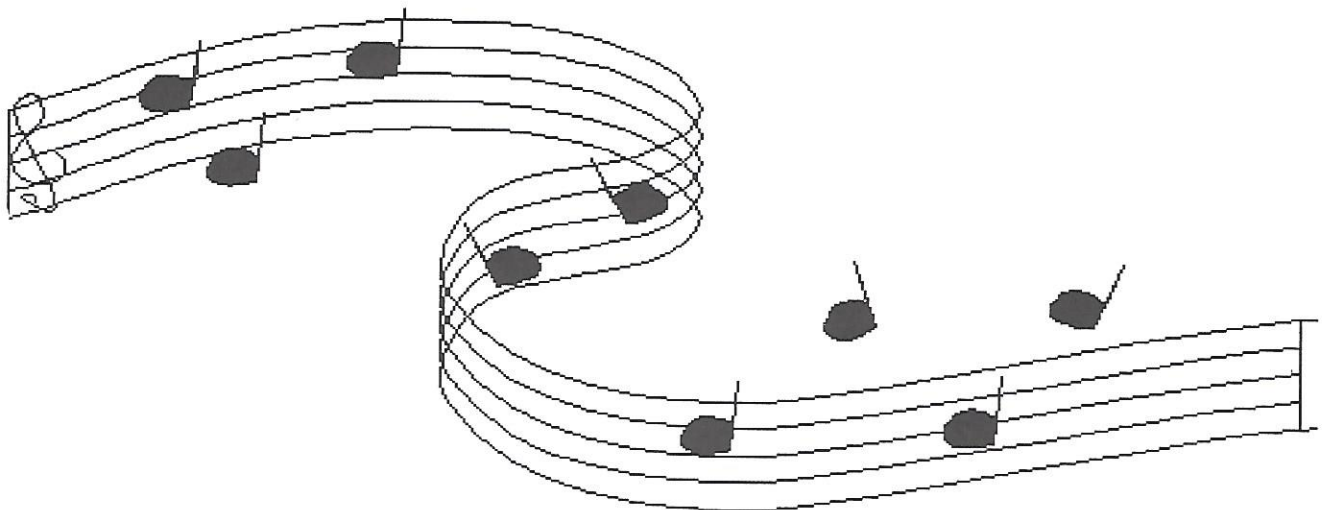
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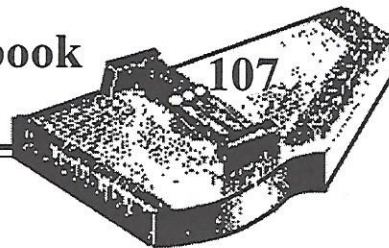
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Greensleeves (3) Am

Am / / G Am [F] Am G / / / /
A - las, my love, you do me wrong

G Am / / F E7 F E7 / / / /
To cast me off dis - cour - teous - ly;

Am // G Am F Am G / / / /
For I have love - d you so long,

G Am G Am E7 D E7 Am / / / /
De - light - ing in your com - pa - ny.

C / / / F C G / / / Am G
Green - sleeves was all my joy,

Am // F E7 F E7 / / / /
Green - sleeves was my de - light;

C / / / F C G / / / Am
Green - sleeves was my heart of gold,

G Am G Am E7 D E7 Am / / / /
And who but my la - dy Green - sleeves.

I have benn ready at your hand,
To grant whatever you would crave;
I have waghered both life and land
Your love and good will to have.

If you intend thus to disdain,
It does the more enrapture me,
And even so, I still remain
A lover in captivity.

Plaisir d'Amour (3) C

C / / / G / / C / / / / F / / C / / G7 / / / /
The joys of love are but a mo - ment long,

G7 Am // G7 // CG7 C Dm / / C // G7 // C / / / /
The pain of love en - dures your whole life long.

Your eyes kissed mine, I saw the love in them shine;
You brought me heaven right then when your eyes kissed mine.

My love loves me, and all the wonders I see,
A rainbow shines in my window, my love loves me.

And now he's gone, like a dream that fades into dawn,
But the words stay locked in my heartstrings,
My love loves me.

Tell Me Why (3) C

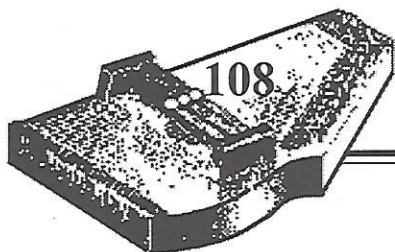
C F G7 C / [CG7] F / / C / /
Tell me why the stars do shine,

C F G7 C / [C /] D7 / C G7 //
Tell me why the i - vy twine;

C F G7 C / [CG7] Am / G7 E7 //
Tell me why the sky's so blue,

C F C D7 / [D7 /] G7 C G7 C //
And I will tell you just why I love you.

Because God made the stars to shine,
Because God made the ivy twine;
Because God made the sky so blue,
Because God made you, that's why I love you.



Autoharp Songbook

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Wayfaring Stranger (2) Am

Am [Am /] Am [Am /] [Dm Am] [Am /]
I'm just a poor way - far - ing stran - ger,

[Am /] Dm / [Dm /] [Am Dm] Am /
Travel - ing through this world of woe;

[Am /] [Am /] Am / [Am /] [Dm Am] [Am /]
But there's no sick - ness, toil nor dan - ger,

[Am /] [Am /] Dm / [Am /] [Am Em] Am /
In that bright land to which I go.

[C /] [C /] Am / [C /] [Am C] [G7 C]
I'm go - ing there to meet my fa - ther,

[C /] [C /] Am / [C /] [C G7] Am /
I'm go - ing there no more to roam;

[Am /] [Am /] Am / [Am /] [Dm Am] [Am /]
I'm on - ly go - ing o - ver Jor - dan,

[Am /] [Am /] Dm / [Am /] [Am Em] Am //
I'm on - ly go - ing o - ver home.

I know dark clouds will gather 'round me,
I know my way is rough and steep;
But beautiful fields lie just before me,
When God's redeemed His vigil keeps.

I want to wear a crown of glory,
When I get to that promised land;
I want to shout salvation's story,
In concert with the blood-washed band.

The Water Is Wide (2) C

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

C / G7 Am / / / / Dm Am [Dm /] G7 / / / /
And nei - ther have I wings to fly.

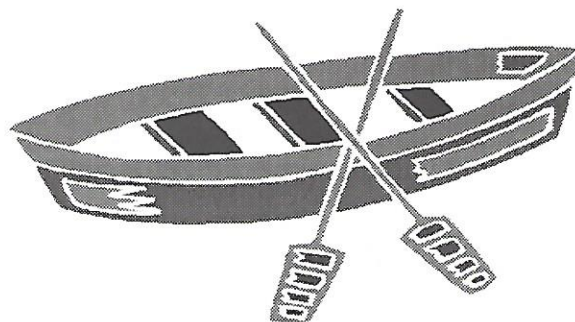
G7 C G7 Em / / / / [Em /] Dm Am Am / / / /
Give me a ship that can car - ry two,

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

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

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

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



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PUBLICATIONS

DULCIMER PLAYERS NEWS, Est. 1975
 Quarterly journal for hammered and fretted dulcimer enthusiasts. Subscriptions: 1 year (4 issues) US – \$22, Canada – \$24, other countries – \$26. US funds, please. Dulcimer Player News, PO Box 2164, Winchester, VA 22604. 540 678-1305

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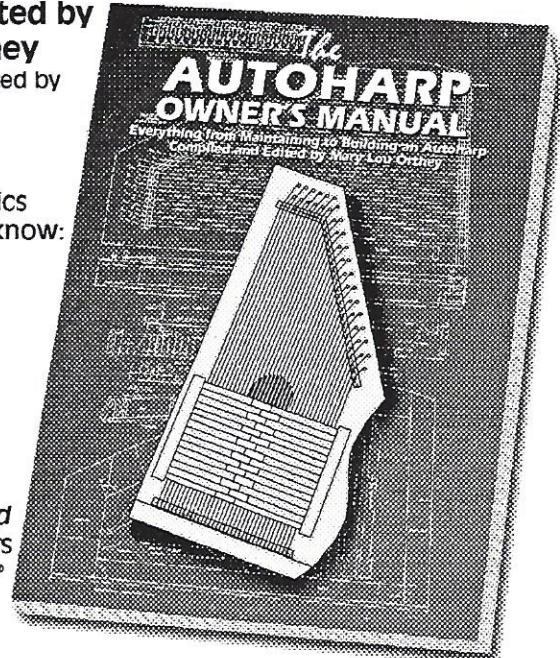
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