

Autoharp Quarterly®

The International
Magazine
Dedicated to the
Autoharp Enthusiast

Volume Fifteen, Number One

November 2002

Six Dollars

Our
15th
year !!

**"Ashokan
Farewell"**
arranged by
Mary Umbarger

Tom Schroeder
"chimes in"

Karen Daniels
passes it on

"Charleston"
is colorfully
chromatic

Lucille Reilly and
a diatonic slant on
*O, Little Town of
Bethlehem*

Tina Louise Barr,
playing in a band

*A Chinese Folk
Song* arranged by
Ron Penix

Mary J. Park
explains time
signatures



Julie Davis and friend have a wild jam session!!

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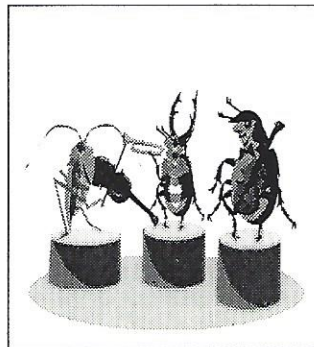
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Autoharp Quarterly
The International Magazine Dedicated to the Autoharp Ensemble

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To And From The Editor



Dear Readers;

What a busy, music-filled summer it has been. I hope you got to at least one festival, workshop or concert. We made a return trip to a festival we have not attended for several years – Fox Valley in Geneva, IL. Aside from a couple of unfortunate personal adventures, we had a great time and plan to return.

Starting with this issue, we are instituting our new issue designation. This is Volume 15, Number 1. The February issue will be Volume 15, Number 2 ... and so on. For those of you who wonder why our year starts in November, the answer is simple – the very first issue (Volume 1, Number 1) was way back in October of 1988, so our year starts in what might seem like an odd place.

Lindsay Haisley and Ivan Stiles are continuing to update and modernize our web page. We now offer a secure (SSL) line for ordering MarketPlace merchandise online and we will soon have some new graphics to “spruce” the page up a bit. You can also renew your subscription on-line if you wish. Soon you will also be able to hear a track from an autoharp recording when you click on the appropriate button. We plan to feature a different artist each month and have a brief bio and a discography for the artist when their music is being presented. Isn't this an exciting time in which to live??

For those of you who haven't sent Mary Umbarger a photo of yourself for her Rogue's Gallery, don't hesitate too much longer. We plan on publishing it in the February issue. Her address is at the top of her Postscripts from 'Harpland column in the back of the magazine.

My thanks to Glenn Flesher for sending George Foss's obituary. Here is someone who we didn't always hear a lot about, but whose book, *Going Diatonic*, was a hit with autoharpers everywhere.

My husband, Jack, who proofreads *AQ*, remarked as he was reading Mary's P.S. column that it seemed like an obituary column this time. Unfortunately, he is right. We have lost quite a few friends and playing buddies recently and maybe that should remind us to not take our friends and family for granted, but savor each moment we spend

with them, whether it is playing music or just “hanging out.”

The winter season seems to be the traditional time to learn new music and/or techniques on our autoharps. One festival year is almost over and the next one a few months away, so it is a time when we take

inventory of both our skills and our repertoire and try to increase both.

Since we have the space this issue, I will share a few of the photos you have sent me in the last few weeks.

Mary Ann



Left to right: Janette Carter, Mac Wiseman, Patsy Stoneman



Left to right: Rita Forrester (Janette's daughter), Janette Carter, Patsy Stoneman



The Bluestein family circa 1967 with their first autoharp. Left to right front row: Jemmy, Frayda, Ellie, Gene; back row left to right: Evo, Joel.

Events

If you know of an event that we have not included, please send the information to the Events editor. The complete events list is published every Spring, and seasonally repeated and updated every issue.

Events Editor:
PO Box 336
New Manchester, WV 26056-0336

CODE:

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

NOVEMBER

- ▶ **Stringalong Weekend;** November 1-3; Edwards Conference Center, N 8901 Army Lake Rd., East Troy, WI; Info: Ann Schmid, UWM Folk Arts Center, Fine Arts-UWM, PO Box 413, Milwaukee, WI 53201; 800-636-FOLK or 414 229-4622
- ▶ **Austin Celtic Festival;** November 2-3; **Austin, TX;** Code: AP (Marc Gunn); Info: 512 470-4866 or marc@thebards.net
- ▶ **Harvey Reid Concert;** November 10; Fairview Forest Community Center, Fairview, NC; (12 miles SE of Asheville); tentative start time is 4 pm; Contact John Carter at 828 628-3127 or jcarter@givensestates.org

Orthey Instruments

*Mini Mountain Laurel Concert Series
Newport, PA*

Bryan Bowers Workshop and Concert
Workshop, Saturday November 23 at 1 pm. Orthey Instruments. Concert at Highland Presbyterian Church at 7:30 pm. Also a concert Sunday, November 24 at 2 pm at Reedsville Evangelical Lutheran Church.

Mike Fenton Workshop and Concert
Concert Friday, January 10, 2003 at Reedsville Evangelical Lutheran Church at 7:30 pm. Workshop Saturday, January 11, 2003 at Orthey Instruments at 1 pm. Saturday concert at Highland Presbyterian Church at 7:30 pm.

Ivan Stiles Workshop and Concert
Friday, February 7, 2003 concert at Reedsville Evangelical Lutheran Church at 7:30 pm. Workshop Saturday, February 8, 2003 at

Orthey Instruments at 1 pm. Concert at Highland Presbyterian Church at 7:30 pm

Mountain Fling Workshop and Concert
(John, Kathie, Jim & Eddie)
Friday, March 7, 2003 concert at Reedsville Evangelical Lutheran Church at 7:30 pm. Saturday, March 8 workshop at Orthey Instruments at 1 pm. Concert at Highland Presbyterian Church at 7:30 pm

Doofus Workshop and Concert
Concert, Friday, March 28 at Reedsville Evangelical Lutheran Church at 7:30 pm. Workshop, Saturday, March 29 at Orthey Instruments at 1 pm. Concert at Highland Presbyterian Church at 7:30 pm

Judie Pagter Workshop and Concert
(with Neal and Coleen Walters)
Saturday, April 26, workshop with Neal Walters at Orthey Instruments at 1 pm. Concert at Highland Presbyterian Church at 7:30 pm.

Well Tempered String Band Workshop and Concert
(with Eileen Kozloff)
Friday, May 16, concert at Reedsville Evangelical Lutheran Church at 7:30 pm. Saturday, May 17, workshop at Orthey Instruments at 1 pm. Concert at Highland Presbyterian Church at 7:30 pm.

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* •

P.S.: Self-contained campers always welcome at Orthey Instruments for these weekend events.

Clubs

YOUR CLUB NEWS COULD HAVE BEEN HERE!!!

Remember to send us news of what your club is doing. Your autoharp friends want to know what you are up to!!

Share the excitement you feel when you get together with friends to learn and share new techniques!!

E-mail

CHANGED EMAIL

tuneit@earthlink.net Bob Lewis

CHANGED SNAIL MAIL

Bob Lewis
Autoharp Works
2312 Liberty Highway
Six Mile, SC 29682

AND THE WINNERS WERE:

Old Fiddlers Convention, Galax, VA:

1. John Hollandsworth, Christiansburg, VA
2. Drew Smith, Ho-Ho-Kus, NJ
3. Glenna Anderson, Christiansburg, VA
4. Bobbie Roberts, Galax, VA
5. Ronnie Burroughs, Keyesville, VA
6. Fredrick Douglas, Pickens, SC
7. Linda Miller, Salem, VA
8. David Kilby, Peach Bottom, PA
9. Jo Ann Redd, Galax, VA
10. Gilbert Suitt, Mouth of Wilson, VA

International Autoharp Championship Walnut Valley Festival, Winfield, KS

1. Ann Norris, of TX
2. Cathy Britell, of WA
3. Alex Usher, of MO

The rest of the entrants, each deserving of praise:

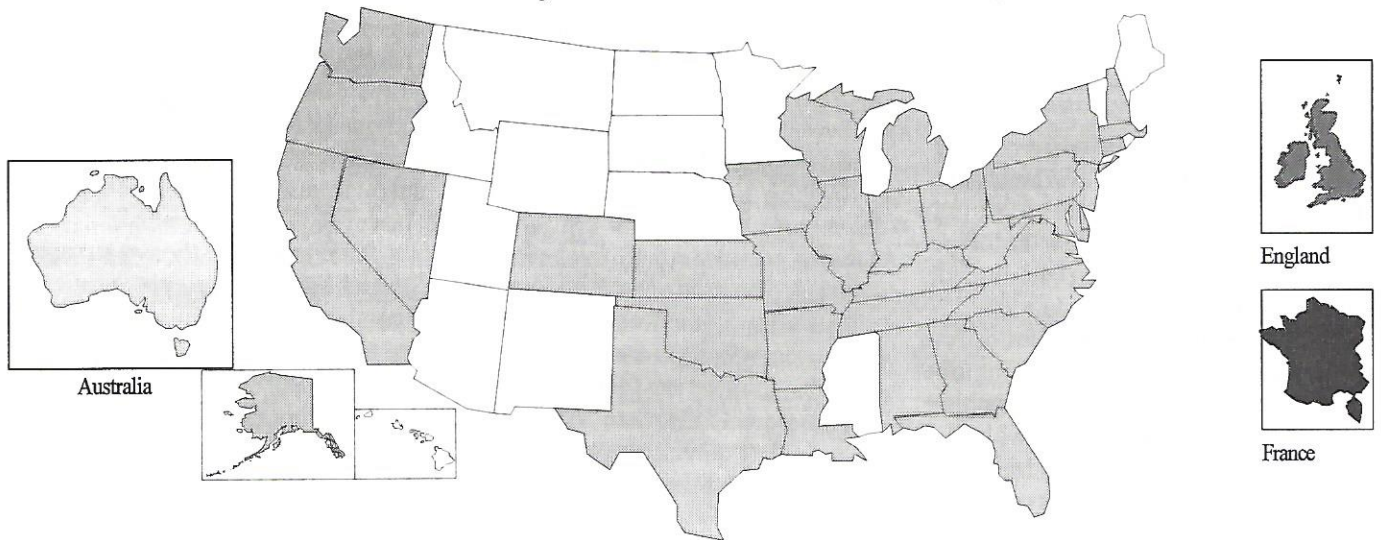
Marti Knauer
Mike Knopic
Merle Zimmerman
Ida May Finney
Dulcimer Dan Arterburn
Tony Wentersdorf
Diane Haddock
Karen Nickel
J R Martin
Don Heberling

Double winner: Ann Norris, who won 1st place at Winfield was also this year's Texas State Champion.

Congratulations to all who participated!!



' 'Harpers-At-Large



Bristol Sessions 75th Celebration
 Various locations
Reporting: George Orthey
 Newport, Pennsylvania

The official opening of the 10 day celebration took place at the Paramount theater in Bristol, Tennessee on 25 July 2002. The first recordings were made on 25 July, 1927, exactly 75 years ago by Ernest Stoneman—better known as “Pop” Stoneman.

He recorded 10 songs with various performers and with the Dixie Mountaineers. “Pop” had told Ralph Peer, “You have no idea the music that’s in these hills.” Peer advertised in the newspapers that people could earn as much as \$100 a day doing recordings for Peer and the Victor Talking Machine Company.

And with that the thundering herd came and came and on and on. Among them were the Carters and Jimmie Rodgers along with the already present Stonemans. This bright confluence of stars over Bristol illuminated the birth of country music.

It is also interesting that at this same time, radio and recording systems were growing like Topsy, enabling this event to spread like wildfire around this country and the world. Roy Rogers, Gene Autry and all the stars of Nashville should stand up and say, “Thanks, Bristol.”

On the afternoon of 25 July, a 2 hour program was aired over WGOC radio hosted by Tim While, co-founder of The Birthplace of Country Music Association, and chairman of this 75th Anniversary Celebration. The program featured music and interviews with Patsy Stoneman, Mac Wiseman and

Brett Howland. (Brett does a great performance of Jimmie Rodgers.) on that evening.

The opening of ten days of celebration took place at the Paramount Theater. The program included performances by Rick McWilliams (great nephew of Jimmie Rodgers), Pop Stoneman’s daughter Patsy, of course, doing the sinking of *The Titanic*, and finally, with her unmistakably Carter voice, Janette singing and playing *Bury Me Beneath the Willow*. Then as if there could be nothing to top this, these great ladies of history came back on stage together and Patsy and Janette played and sang *Wildwood Flower* to a standing ovation from the fully packed, standing room only crowd.

You could almost imagine Pop, A.P., Sara, Maybelle and Jimmie standing at each side of the stage and taking a bow and saying “well done.”

At the conclusion of this great evening, Mac Wiseman presented a tribute in music to the early days of country music.

Les and Gwen Gustafson-Zook with Sadie and Si Orthey Instruments, Newport, PA
Reporting: Linda Huber
 Hanover, PA

On October 5, 2002, Les and Gwen Gustafson-Zook (with Sadie and Si) appeared in concert at the Highland Presbyterian Church, Newport, PA. This was the latest in the series of Mini Mountain Laurel Concerts. This weekend was full of wonderful events as usual.

On Friday night, the Gustafson-Zook family was in Reedsville for a concert.

On Saturday at 1 pm a workshop led by Les was held in George Orthey’s shop. Expressive playing was the title of the first part of the workshop. He discussed such things as clear melody playing, learning scales, using 2 or 3 chord bar stops and arpeggios. We experimented with ways to change the mood of a tune by varying tempo, adding fill, dropping notes and changing meter. We learned about “dinking around.” Don’t you wish you had been there ?!!! We spent some time on chord patterns for playing the blues. The afternoon ended with some tips for playing fiddle tunes—one of Les’ specialties. He showed us how you can arrange fiddle tunes so they would be suitable for such occasions as preludes to church services. Linda Huber had a short session for beginners in the motor home at the beginning of the session.

At the conclusion of the workshop, a group went for buffet dinner at Benner’s. Several folks had brought their instruments along so we had a nice jam session at the restaurant after eating. On to the concert mentioned above and as usual, jamming at George’s shop afterwards.

There were many new faces. Here is what this writer hopes is an accurate list of those attending: Norm Williams, Bob Mallalieu, Myrna Stahl, Ann Kester, Valerie Mills Daly, Nancy Bell, Ray Jodon, Polly Rook, Pat Stegman, Warren and Ann Fisher, Frank Baker, Martha Wert, Lois Hetrick, Jim Weed, Sheri Breitenbach, Cindy Williams and yours truly. Lots of people help out to make these events a success. Special mention is hereby made of Frank Baker who so expertly handled the sound

responsibilities. And then there was Sadie!

Sawdust Festival

Bennington, OK

Reporting: Tom Claxton

Sentinel, OK

I only got to attend one day at the Sawdust Dulcimer Festival in Bennington, OK, which ran from October 4th thru the 6th. This was the first year for the festival, organized by Russell Cook, the dulcimer maker.

Of course I went because I learned that Chuck and Karen Daniels were going to be there. I spent most of the day watching Chuck do his thing, and he did it with a certain professional flair that would make anyone who knows him proud to call him "friend." (I saw him do a complete re-felting in a very short time.)

And of course Miss Karen was a stand-out at her workshops. She had a reasonable crowd for each one, which was amazing since there had been no advance advertising concerning the autoharp. The autoharp workshops were added after all the advertising printing had been done. But she handled them like the champion that she is.

Then they did one little mini-concert that I got to see, and I could have watched her do her magic on the autoharp all day. (Of course old "Chuckie" ain't too awful slouchy, either.)

The whole festival was for the mountain (lap) and hammered dulcimer, and they were very well represented.

But!!! Next year, they tell me the autoharp will get equal billing, and then just you watch the hills and hollers of SE Oklahoma open up and bring out a whole new autoharp community!

And to think that our old Pal, Chuck and his Championship Wife, Miss Karen were in on the ground floor of the whole thing. I don't know about you, but it makes me feel real good to know people of such stature in the autoharp world. And, yes, I have already made plans to be there next year for the whole thang.

Sore Fingers Summer School

Kingham, England

Reporting: Lucille Reilly

2001-2002 Diatonic Autoharp Tutor
Denver, Colorado

To speak about my diatonic autoharp students' accomplishments (which you may have already heard by now) would be

inappropriate for me to do as their tutor. I prefer instead to describe the impact of this event, and the culture hosting it, whose focus is American bluegrass music.

While my only contact with the British on previous visits to England was limited to shopkeepers and restaurant servers, to work and live among them at Sore Fingers Summer School at Kingham Hill School in the Cotswolds was to also delight in England's rich culture and history. The British, as the dominant presence in the School, awed me with their elocution of language and wit, using words we Americans know but seldom use. Even the signs at village tearooms and pubs, sporting enticements like "endless tea and coffee" and "essential music," reflect an innocence within the British that makes them precious and unforgettable.

But Sore Fingers reaches well beyond England. The island's proximity and relationship to Europe make this down-home music school a sanctuary for bluegrass (and yes, autoharp) enthusiasts from all over Europe, peppered by a handful of Americans, who, together with the British, invade Kingham to bond in a common music. By their very presence, my two French students, Bernard Saintagne and Jean-Paul Gripon, inspired me to join the European mix by teaching bilingually, to the point that, if I ever visited nearby Stow-on-the-

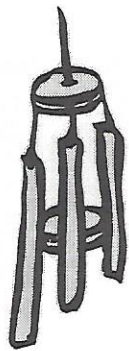
Wold, I was sure I would need to speak French with the locals! After the week, the obligatory two visits to my favorite haunt, the mega-grocery store, Tesco, further affirmed England's international involvement. (Tesco amuses my British friends, but where in the US have Americans seen anchovy sauce from Wales, strawberries from Spain, avocados from Kenya, macadamia nut oil from Australia and carrots from France? Plus, I'm a sucker for lemon curd.)

Sore Fingers nightly jams at the pub, in which I participated every evening, made this American pause. Where did my new-found, British jamming buddy, Percy, get all those bluegrass songs? Meanwhile, those for whom English is a second (or third or fourth) language, sing with a convincing Southern twang. (Is this really England?) It is all of the participants, along with the brilliance and vision of director John Wirtz, who mark Sore Fingers Summer School as the bluegrass capital of Europe.

While I fully concur with Mike Fenton's mission to introduce more talented American autoharpists to the Anglo-European autoharp community, I hope it won't be long before I return to Kingham to experience great music making in a cross-cultural setting with people I hold dear as fellow musicians and friends.



There were 14 entrants this year at the International Autoharp Championship contest held as part of the Walnut Valley Festival in Winfield, KS. The winners, pictured above are, from left to right: 2nd Place, Cathy Britell of Mercer Island, WA; 1st Place, Ann Norris of Texas; and 3rd Place, Alex Usher of Webster Groves, MO.



chiming in

by Tom Schroeder

The Self Development Coaches advise us to live our lives more consciously. They advise if you drive to work the same way every day, you should change your route every few days. Or if you cook the same type of food, you should try new ethnic recipes. Or if you write with your right hand, sometimes try writing things with your left hand. All these activities are to help you live every day more consciously and not take life for granted.

With the autoharp, I have always been a conscious player. Well, except for that party in '86 that I don't want to talk about. I keep trying to do different things just for the fun of it, which got me in big trouble in '86, but I don't want to talk about it. I find that trying different things improves my playing coordination and musical thinking abilities, well, except what I tried at a certain before-mentioned party which I am not talking about now.

Learning the new technique called the **Harmonic Chime** is a way to develop more as a conscious player.

Many other instruments use the Harmonic Chime. I have heard mountain dulcimer, violin, bass and guitar players doing it. On any instrument, the player is plucking or bowing a string and at the same time lightly touching the string's harmonic node. This produces a bell-like chime. Let me explain how it is done on the autoharp.

It helps to follow some specific steps the first time you try the Harmonic Chime. First, get your thumb pick on and get a black felt tip pen. Lay your autoharp in your lap and find the middle "d" string (about #13). Now pluck that string a few inches below the tuning pin bridge with your thumb pick. Next, cross your left arm over your right arm and stick out your index finger. Pluck the "d" string below the tuning pin bridge with the thumb pick of your right hand and, at the same time, lightly touch the string with your left index finger. Do a series of plucks and

gradually move your left index finger up the strings towards the tuning pins, lightly touching the string in a different place each time you pluck the string. At first you will just get a deadened pluck sound, but eventually you will touch the harmonic node and get the unmistakable high-toned "bing" of the Harmonic Chime. Mark this spot on the string with the felt tip pen. It is a harmonic node.

Now, look at the little finger on your right hand. Notice it has three segments. There is the segment with your fingernail, a **middle segment**, and a third segment where it attaches to your hand. You are going to use the middle segment of the little finger to touch the harmonic node you just marked on the string.

Next, hold your autoharp upright. Form your right hand into a fist with your thumb sticking out like you were "thumbing a ride" hitchhiking. Push down the G chord. With your thumb pick pluck the "d" string by moving your thumb towards your fingers. Do not roll your wrist, just move your thumb. At the same time lightly touch the "d" string with the middle segment of the little finger at the spot where you marked on the string where the harmonic node is located. If you touch the spot just right you will hear the high-toned "bing" of the Harmonic Chime.

You may only hear the deadened pluck sound. This means you are touching the string in the wrong place or you are touching the string too firmly. If your finger is off the mark, even a half an inch, you will not hear the tone. If you do not use a light touch, you will just deaden the string. Keep trying. You have to be accurate and use a light touch. With practice it gets easier.

Once you can produce the chiming tone, go back through the steps and mark the harmonic nodes of the "g" and "b" strings above the "d" string. Now push down the G chord and using the technique

described above, try producing these three tones. Start with the "d" string and then produce the chime on the "g" string followed by the "b" string. When you can do these three ascending tones, you have played the G chord using Harmonic Chimes.

If you like the sound of this technique, try finding the harmonic nodes on other strings in the chords you commonly play. Just follow the steps and mark them with the pen so you can find them again. As the strings get higher in tone, you will find the nodes get too close to the chord bars to play. The most playable strings are in the middle range of the autoharp.

There are several ways to use this technique in your playing. When singing or playing a melody, instead of doing a brief rhythm fill, play some chiming tones to fill in the time. When singing or playing a melody, play a short phrase of the melody using chiming tones. At the end of a melody or song, use a few chiming tones to end the piece. If you know a melody with a narrow range of notes, try playing the whole melody using chiming tones. Try playing the melody of *Weeping Willow* for fun. If you like the tones, maybe you'll find your own uses for them.

Whether it is using the Harmonic Chime or any other technique, try to become a more conscious autoharp player. There are a wide variety of things to do on the autoharp and you do not have to stay stuck in the same old rut.

Tom can be reached at: anartauto@hotmail.com (but he does not want to talk about that party in 1986)



The Evoharp

evobluestein.com

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"I truly love this instrument. I know I am going to have many hours of enchanting musical enjoyment thanks to you and my Evoharp."
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"It's so attractive to look at, it makes you want to pick it up and play."
James D. Miley, Manhattan, Kansas

"Playing the Evoharp gives me such joy in my soul."
Suzanne Cholet Hughes, Cambria, California



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New 2003

New 2003

Michigan Second Auto Harp Jam Fest

May 9-10-11 2003

At Beautiful Camp Michawana

Sponsored by the Lost Chords Autoharp
Of Hastings Michigan

Workshops - Open stage- Big Jam Sessions- Other stringed instruments welcome

* Main Day Saturday includes evening meal- \$20.00- Friday and Saturday night accommodations available. Friday 4:00 pm to Sunday 12:00 pm includes 5 Meals. \$65.00 per person. \$70.00 if after April 1st.

Grounds include-- lake-- cabins-- dorms-- Rv sites-- Pavillion-- amphitheatre-- chapel-- huge dinning or jam room-- huge porch overlooking lake. Game areas include-- miniature golf-- tennis-- fishing-- paddle boats-- napping-- Also includes a lodge that sleeps 30 down with a conference room and four rooms up that sleep 5 in each room with a conference room-- There are 19 heated cabins that sleep 7 each-- Rv has 40 hook up sites / self contained sites also available--

Send mailed request for registration with full payment to Sophia Meek
6219 Wilkins Rd. Hastings, Mi 49058. Call for reservations & details. 1-269-945-9101 or email sannmeek@mei.net. visit us at our web site
<http://autoharpclub.tripod.com>

Critic's Choice

A Guest Review by Mike Herr :

Here and Now

Nadine Stah White and friends

Maid In the Moon • Mrs. Saggs • She's Like a Swallow • Carrickfergus • Skye Boat Song • Shepherd's Hey • Princess Royal • The Big Ship (Glise de Sherbrooke) • Friend For Life • Double Lead Through/Bonny Kate • Railroading On the Rocky Mountains/The Mud Fence • The Nut Tree • Great Tom Is Cast

Every now and then a new autoharp comes to public sound and the world is a better place for its' presence. Though starting with the autoharp in the early 70s, and though she's been well-known in the UK over the years for her musical endeavors, it wasn't until 1999 that Nadine Stah White burst onto the American autoharp scene in dramatic fashion. Her stunningly emotional second place win at the Mountain Laurel Autoharp Gathering that summer opened a lot of ears and made them yearn for a permanent experience of her excellent playing. And now we've got it.

I have a confession, though. I listened to this CD first while driving home from the 2002 MLAG and you must understand the perspective of days of heart-pumping jams and caffeine-spurred surges to combat the late-night shenanigans of every good festival. Thus, my first impression was one of - "this is a CD to be listened to carefully and frequently in order to appreciate it fully." Well, that has happened over many hours of sitting with this CD and I'm satisfied that it's under my skin well enough to review it with justice.

The strengths are many. Nadine plays with a controlled and, at times, stately fervor. She's not afraid to reveal her emotional connection to the music and you'll hear the subsequent wonderful dynamics within each piece. At times she's slow and mournful, e.g. the introduction to *Princess Royal*, and other times full and triumphant, as in the last time through *Maid In the Moon*. Perhaps the sweetest, most carefully beautiful segment is the

intro and first A parts of *Skye Boat Song*, before the fiddle joins in the magic. But throughout the entire recording, it is obvious that Nadine leaves nothing hidden in her expression of feeling - this is *really* a good thing. And the autoharp is a prominent feature of *every* selection - this is *also* a really good thing.

Speaking of the fiddle joining in, there are a host of other instruments that Nadine has enlisted - from fiddle to whistle, vocals, second autoharp, bodhran, melodeon, concertina, mandolin, electric bass, alto flute and that most basic of sound-makers, the human feet (albeit in clogs). You'll notice that she makes a very close connection with the other musicians and the interplay is comfortable with no feeling of struggle. The arrangements are straight-forward and sensible. The best of these to my ear is, of course, with Nadine's husband, Ian, on the melodeon. And the best example of them is the two-dance-tune set *Double Lead Through/Bonny Kate*. They trade the lead on the start of *Bonny* and then switch back to melodeon out front, finishing with the melody together.

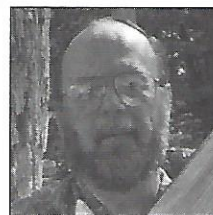
The alto flute is an unusual sound and is a nice match to the autoharp in *Mrs. Saggs*, with excellent dynamics between the two. Whistle is an appropriate choice for *Carrickfergus* and though it was mic'd well to prevent that sometimes shrill sound, it was more noticeably in the background in the second half and then suddenly became more apparent. Though not one of the strongest strengths of this CD, Nadine's solo vocal in *She's Like a Swallow* and her vocal duet with Tamar Altman in Bill Danoff and Bryan Bowers' *Friend For Life* do more than adequate justice to these songs. The same level of feeling and commitment are there.

The Morris dances were sprightly and fun, especially *Shepherd's Hey*, and one could easily see the dancers jumping and spoofing about. I liked the percussive sounds of the bodhran and feet, but would have liked to have heard them a notch or two higher in presence - my personal preference, of course.

Technique-wise, it is easy to see why Nadine is a perennial top finalist at the contests. First of all, she's in *great tune*! Either I'm getting older or I really heard nary a stray note. Second, she's oh-so-clean on her melody picking. Yeah, Nadine, I'm listening closely, and though no-one's perfect, you easily pass the Mike Herr test for cleanliness! Good job! Third, she uses all of the autoharp fully, from top to bottom. She stretches out that right thumb way down there often to include the bass strings and fill in the bottom while playing both lead and rhythm. Sometimes the bass end sounds like an old pump organ. Fourth, you'll hear exciting picking styles, like the occasional Mike Fentonesque finger-roll here and there. Lastly, there's a clever use of the sustained 4th chord now and then that just perks up your ear and lends richness to the tunes.

My only criticism of the entire work is that of sameness of pace. Throughout every piece, there's no overall tempo change. Forgiveness is allowed for the Morris dance tunes and, yes there are good dynamic changes of retard and acceleration, but there are no significant kick-ups in energy or speed. Maybe it's just my impatience with all that internal control stuff, (or a side effect of post-festival let-down), but I wanted at least one kick- a__ tune in the mix.

Not to end on a sour note: this is definitely one of those CDs that grows on you with every listen. The tunes are mostly unfamiliar but there is so much substance and richness here and many's the day I've realized I had one of them circulating in my head for hours before I realized from whence it came. My advice is to listen to Nadine, Ian and their friends' music twenty times - then make your assessment. She'll have you well entranced by then.



*Stew's
Choice*

Stew Schneider

Diamonds in the Rough

Country Ham

Autoharp: Judie Pagter

Review by Aunt Sukey with secretarial assistance by Stew Schneider

Pig In a Pen • Be Thankful • Then We'll All Sing "We're Marching to Zion" • I Can Read Between the Lines of Your Letter • Sweet Bunch Of Daisies • Coal Tattoo • Orphan Child • Horse and Buggy • Oh, the Beautiful Flowers • Flowers Blooming In the Wildwood • New Five Cents • Diamonds In the Rough • Police • Black Jack Davy • Apache • Roll On Liza Jane

Aunt Sukey, my mule and musical mentor, has a marked preference for autoharps in old time music over autoharps in bluegrass. She feels it's not so much that you can't play bluegrass on an autoharp as it is that bluegrass is so tightly instrumented, the extra instrument seems always to be looking for a place to be, and never quite finds it.

Country Ham has been around for a good time, and it shows in the tightness of their playing. This is not an easy thing to do. It requires a lot of practice and a willingness by the players to sacrifice individual playing for an ensemble sound. Aunt Sukey is very impressed with the handling of the instruments on this CD, notwithstanding the problems of adding an autoharp into a bluegrass group. She was particularly taken with Joe Meadows' fiddle and M.D. Mallory's guitar. Judie Pagter's autoharp playing is good, solid yeoman playing with nothing fancy or distracting, and much to recommend it in a band setting.

Diamonds In the Rough of course, is a well-known Carter Family tune, and titling the CD in this way invites comparisons. That's actually not such a bad thing, because Country Ham has many of the characteristics of the Carters. The singing is appropriate to the material, but not polished. The harmonies are tight and well sung. Aunt Sukey feels that this CD succeeds in presenting music by people who love the music, who have dedicated years to learning it, and who present it without attempt to brush it up to something it isn't.

That being said, there's a lot of vari-

ability in the CD. *Coal Tattoo* is much less successful than the rest of the material, plodding along and lacking the edge that fueled Billy Edd Wheeler's original. *Horse and Buggy* and *New Five Cents* though, are light and lively and a joy to the heart. Overall, the religious pieces are produced with great fidelity to the genre and get me singing, much to Aunt Sukey's discomfort.

Aunt Sukey gives it one ear up.

Promises Kept*Autoharp: Ivan Stiles*

Review by Aunt Sukey with secretarial assistance by Stew Schneider

When the Roses Bloom In Dixieland • The Band Played On • Freight Train • Third Man Theme • You Don't Have To Know • Believe Me If All Those Endearing Young Charms • Whizz Fish Song • Si Bheag Si Mhor • Sweet Dreams (of You) • Mississippi Sawyer • Blue Eyes Crying In the Rain • Take Me Out To the Ballgame • Crazy • Planxty Fanny Po'er • While the Band Is Playin' Dixie • Over the Rainbow • Waltz Across Texas • Under the Double Eagle • Soldier

Aunt Sukey, while noting that The Slender One has included the evil *Over the Rainbow* on this CD, has agreed to say no more about it, and to simply pretend that this tune, which seems to hold an unwholesome power over diatonic players, does not exist. Aunt Sukey feels, in fact, that if Valdemort were to make another appearance in the next Harry Potter movie, his theme music would be *Over the Rainbow* played on a diatonic autoharp.

With that little spat of spite out of the way, it has to be said that Aunt Sukey thinks very, very highly of the Emaciated Harper. Few men now living have made as great a contribution to the music of the autoharp than has Ivan. His recent induction into the Autoharp Hall of Fame was one greeted by everyone as long overdue.

The Willowy One has included on this CD a sampling of not only his autoharp playing, but also very credible music on the acoustic saw. His earlier experiments with playing an electric saw convinced him that it had no real future as a musical instrument, but he has a sure sense of harmony and instrument placement with the

acoustic variety. His spoon playing is just as sure.

The Slight Picker's style is strongly chordal, as opposed to, for instance, Drew Smith's single note style. Ivan's finger accuracy, though, is considerable, and the melodies emerge clearly and well phrased. For fans of the lush autoharp style, this CD should be a real crowd pleaser.

If there's anything to complain about, it would be that The Svelte Man's voice, as is the case of many of us of a certain age, has lost some of its power. Aunt Sukey kept wondering what the CD would have sounded like with someone singing harmony to make a better match with the full autoharp style that is so uniquely Ivan's.

Aunt Sukey gives it two ears up.

Editors note:

The following is a reprint of the review by Mike Herr of the late Marty Schuman's recording, *Autoharpistry*. This review was published in October 1993 and is being reprinted on the occasion of the release of *Autoharpistry* as a CD.

*Autoharpistry**Autoharp: Marty Schuman*

Simple Gifts • Sugar Hill • Lorena • Twelfth Street Rag • Dixie Darling • Stephen Foster Medley • Soul Of Man • Over the Waterfall • Empty Pockets Blues • Flop Eared Mule • One Meatball • Washington-Lee Swing / Our Director's March • Blind Mary • New River Train

Once in a while you will run across an individual who is unique and extremely talented. Marty Schuman is one such person. I've been fortunate to see and hear Marty on many occasions over the last five years or so, and am extremely pleased to hear some of his autoharp mastery now on his recent release, *Autoharpistry*.

A multi-instrumentalist, he also backs himself up with guitar, bass, his voice, and a unique banjo style that I've not heard elsewhere. Marty's depth of musical knowledge is vast, and is reflected here with great variety from selection to selection. Style, arrangement, color, instrumentation, even character of his voice changes throughout the recording. His unique style of banjo playing I believe

(neck on the line here) comes from playing with the harmonica, and is an odd sound initially. I liked it when I first heard it in a late night jam, and am impressed that Marty has put himself out on the proverbial limb by including this sound.

Another part of the uniqueness of this musician has been his ability to take "color chords" and work them into "straight" tunes. Two excellent examples on this recording are *Simple Gifts* and *Blind Mary*, the latter tune also achieving a wonderful ethereal quality. For those of you who've heard Marty at jams, festivals, workshops – you know what I mean.

Marty's autoharp playing encompasses a wide range of styles as well, from super-fast super-accurate thumb lead on fiddle tunes, to back-up for vocals to clear open-chording. Even his open-chording style has a unique quality of times: witness the *Twelfth Street Rag* with a sound I'm going to call "schussing" – a quick sort of strum across several strings that sounds like mush only to end right-on-target at the note. It's the sort of thing you pass through as a learner and strive not to do, only to come back to as a master, to throw in an unexpected moment here and there to keep things interesting. For Marty, it all works.

Another word comes to mind here about self accompaniment. There are a few times when the word "tight" does not come to mind when listening to a complicated stretch of music. I "studied on it for a while," as they say in my parts, and realized the reason is that this a living, breathing man, not a machine, and probably never plays a tune the same way twice. So, to remember how he played a selection the last time, or times (when multiple overdubs were used) is almost too much to ask. As someone once said, when in the presence of greatness one doesn't criticize the tint of the background. (Who said that? I'll be dagnab if I know.)

Marty's vocal selections deserve a hymn of praise as well, as he sounds like a Leon Redbone who has let his voice rest and has calmed down by a factor of ten. Think about it – you'll get my drift.

All in all, I love this tape. It's an excellent representation of a gentle, wonderful, gifted man who puts his music out on a limb and asks you to accept something a lot different, a lot unique.

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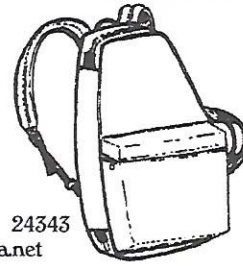


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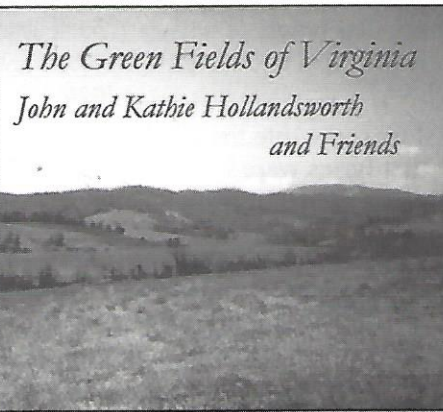
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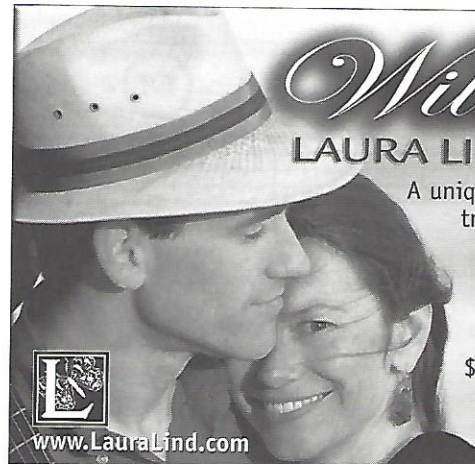
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"Charleston"

Music by James P. Johnson, Words by Cecil Mack

Arguably the "greatest hit" of 20th century popular music, "Charleston" fueled a craze that has never been matched, even by the likes of the Beatles, Elvis, or Michael Jackson. Its creator was James P. Johnson, a genius who gave birth to a keyboard-bending genre known as "stride piano." He was not only a crucial figure in the transition from ragtime to jazz-style piano, but legends such as Duke Ellington, Count Basie, and Fats Waller all acknowledge his profound impact. It is said that when James P. came to play at "rent parties" (ad hoc house concerts held in hopes of bringing in enough cash to pay the rent) and "cutting contests" (friendly "show off" competitions), everyone stepped aside; his playing was

unparalleled. Also highly regarded as a vocal accompanist, Johnson made over 400 recordings and wrote 230 popular tunes, of which "Charleston" is the most enduring.


It wasn't until eleven years after Johnson wrote the music, however, that lyrics were written by Cecil Mack and a title was given to Johnson's catchy tune. It was featured in an all-black musical revue entitled "Runnin' Wild" which debuted in 1924. The dance synonymous with the tune is something better seen than described. One reviewer wrote that "its dancers resembled something like drunken chickens." It became an immediate sensation that swept the country. The entertainment newspaper *Variety* reported that "in Boston's Pickwick

Club, a tenderloin dance hall, the vibrations of Charleston dancers caused the place to collapse, killing fifty!"

For purposes of this column and for your own safety, we're recommending that you play it and not dance it! It's an invigorating workout either way! Like many popular songs, it takes a stroll down "Seventh Avenue," progressing along the dominant sevenths until it resolves to the tonic chord. We've provided the less familiar verse, which serves as an excellent contrast in key and tempo to the well-known chorus. This tune lends itself to experimenting with stops, hammer-ons and other variations; we're hoping you'll be "Runnin' Wild" with the possibilities!

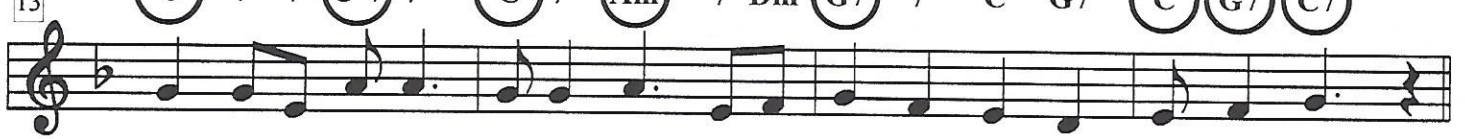
The musical score is presented on two staves. The first staff contains the first line of music with the lyrics "Car - o - lin - a, Car - o - lin - a, At last they've got you on the map, —". Above the staff are chord diagrams: Dm / / / D°7 / / / Gm Dm Gm Dm / A7* Dm A7. The second staff contains the second line of music with the lyrics "With a new tune, Fun - ny blue tune, With a pe - cu - liar snap! — You may". Above the staff are chord diagrams: Dm / / / D°7 / / / E7 / A7 E7 A7 E7 A7 C7 F. A small box with the number '5' is located at the beginning of the second staff.

9 C7 / / F C7 F / / A7 / / Dm A7 Dm / / A7 Dm




not be a - ble to buck or wing, Fox - trot, two-step, or e - ven sing, If you

13 C / / C°7 / C / Am / Dm G7 / C G7 C G7 C7




ain't got re - li - gion in your feet, You can do this prance and do it neat.

17 F / A7 / D7 / A7 D7 / /




Charles - ton! Charles - ton! Made in — Car - o - lin - a,

21 G7 Dm C7 / Dm D°7 C7 / / B \flat C7 B \flat G°7



Some dance, some prance, I'll say, There's noth - ing fin - er than the

25 F / A7 / D7 / A7 D7 / /




Charles - ton, Charles - ton, Man, how — you can shuf - fle,

29 Am / / E7Am E7 / / Am E7 A7 / / E7 A7 C7 / / D°7 C7



Ev - ry step you do, Leads to some - thing new, Man, I'm tell - ing you, It's a la - pa - zoo,

33 F / A7 / D7 / A7 D7 / / / /



Buck dance, Wing - dance, Will be — a back num - ber, But the

37 **G7** Dm D°7 Dm **C7** / **Dm** / D°7 **C7** / / D°7 C7

Charles - ton — the new Charles - ton That dance is sure - ly a com - er.

41 **F** **F7** G°7 F7 G°7 **B♭** / **D°7** G°7 D°7 G°7

Some - time, You'll — dance it one time, — The dance called the

45 **Dm** / **C7** B♭ C7 B♭ C7 **F** C7 F B♭ F

Charles - ton, Made in South Car - o - line. —

➤ Circled chords are rhythm chords.

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

CHORD SUBSTITUTIONS FOR DIMINISHED SEVENTHS

D°7: Measures 2, 6, 23, 39 & 44 — Dm G°7: Measure 24 — A7
 Measures 32 & 40 — B♭ Measure 42 — E♭
 Measure 37 — E7 Measure 44 — Gm

C°7: Measure 13 — Am

There are a lot of unusual and challenging things that go on in “Charleston” regarding harmonization and chord selection for the autoharp player. (Clearly, James P. Johnson was *not* an autoharp player.) We have dealt with most problem areas in ways that worked well for us and that we hope will work well for our readers. One measure, however, remains a puzzle. That is the seemingly simple measure 45.

The original sheet music calls for a Dm7 chord for the entire measure, a chord not found on many autoharps. For harmonization purposes, F major sounds quite correct for that measure, but the problem with that chord is that it does not contain the D note — the only melody note in the measure. Dm does contain the correct melody note and two notes of the F chord, but somehow it doesn’t sound quite right. Dm7 (which is actually the same chord as F6) works so well, because it contains the entire F chord plus the D note.

If you have Dm7 (F6), by all means use it. If not . . . good luck. Of course, you could always play the F chord and sing the D note. (How’s that for a solution?)

IN THE BEGINNING.....

by Mary J. Park

Why Do the Notes Look Different? The Meaning Of the Time Signature

In my last article I addressed how to find the notes you want to play on the autoharp strings. In this article I will discuss the value of various notes and how to count them so that your playing has the correct rhythm.

First, let's talk about the time signature. This is usually two numbers, one above the other, at the beginning of a piece of music. The top number indicates the number of beats per measure, while the bottom number tells the kind of note that gets one beat. The most common time signatures for western music are 4/4, 3/4 and 2/4: the top number indicating that each measure gets either four, three or two beats per measure. The bottom number indicates that it is the quarter note that gets one beat. Sometimes there is a large C in place of the time signature. The C means Common Time, which is the same as 4/4. Vertical lines divide measures across the five horizontal staff lines. The space between two vertical lines is one measure.

In the explanation that I have provided, I have shown the name and value of each note in the given time signature. If there are more than one number or letter under a note it means that the given note is held for that many beats. If you tap your foot while you say the timing, then your foot would go down and back up on each number. For eighth notes, your foot would go down on the number and come up on the "and," thus playing one note on the way down and one note on the way up. When counting sixteenth notes, your foot is going down on the "number plus the 'e' and coming up on the "and, ah." Now two notes would be played on the way down and two notes played on the way up. I know some people are against tapping feet while playing, but if done quietly I feel that it can really help you keep a steady beat and you won't be disturbing others. When I played flute in my school band, I learned to tap my toes inside my shoe. Then no one even knew I was doing it!

Whenever you see a dot after a note, it means that the note is held for its value plus one half more. Thus a dotted half note in 4/4, 3/4 or 2/4 times gets two beats plus one-half more, which makes three beats. A dotted quarter note gets one beat plus one-half more (1 1/2 beats).

Another common time signature is 6/8. This means that there are six beats per measure and an eighth note gets one beat. That means that the value of every note will be double of those discussed above. A half note will now get four beats, while a quarter note will get two beats. 12/8 means twelve beats per measure with the eighth note getting one beat. I have by no means addressed all of the possible time signatures, but most of the most common ones that you will find.

Rests are also an important part of many measures. Rests indicate that you do not play for that part of the measure and are counted just the same way that the notes are. You will notice that every rest has its counterpart as a note.

If this is new to you, it will probably be easier to just count the value of the notes aloud before you try to play it. Once this goes smoothly, then play a section at a time slowly enough so that you can keep a steady rhythm going. Once each section is perfected, you can join the sections together. Then when you can play the entire piece in the correct rhythm, you can work up to the proper speed. The most important thing is not to expect that you can do everything at once on a new piece of music.

Playing music with the correct rhythm is important if you want the listener to appreciate what you play. It is even more important if you want to play with others, either in a group or at a jam. So keep practicing until you can play with the proper timing so that others can clap with and for your music.

ERRATA: I apologize for some errors in my arrangement of *Come Dearest the Daylight Is Gone* that appeared in the Summer 2002 issue. If you take a pen or pencil, you can easily correct these errors yourself. All of the errors are in the staff that contains the autoharp tab.

1. In line one, measure three under the word parts "day - light" there should be pinches written under each word part.

2. In line three, measure three under the word parts "if a -" there should be a bracket () under those two pinches to indicate that the two pinches are played in one beat.

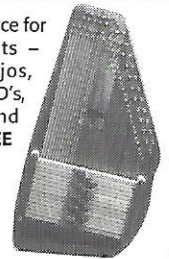
3. In line five (first line on the second page), measure one under the word parts "a -" there should also be a bracket () under those two pinches to indicate that they are played in one beat. I am very sorry for this inconvenience. I hope that it didn't cause too much confusion. *Mary Park*



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Some Time Signatures with Note and Rest Values

In a time signature the top number indicates the number of beats per measure and the bottom number indicates the type of note which gets one beat. For instance, in the 4/4 time signature there are four beats to a measure and a quarter note gets one beat. In 3/4 time there are three beats to a measure and the quarter notes gets one beat, and in 2/4 time there are two beats and the quarter note gets one beat.



Whole Note
Gets four
beats in this
time signature.

Half Note
Gets two
beats

Quarter Note
Gets one beat

Eighth Notes
Each note gets
half of one beat.
The two together
make one beat.

**Dotted
Quarter Note**
gets three
beats.

Sixteenth Notes
each get a fourth
of a beat.



Count: 1,2,3,4

1,2

3

4 and

1,2,3

4, e, & ah

Note: The time signature at the end of a line warns that the time signature is changing on the next line.



Count: 1,2,3

1

2 and

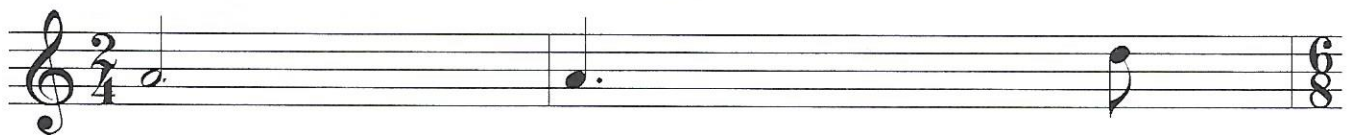
3

e and ah

Dotted Half Note
Gets three beats in this
time signature.

Eighth notes can
be joined with
a beam. Each
note gets half of
one beat.

Sixteenth notes can also be joined
with a beam. Each note gets one-
fourth of one beat. It takes four
of these to make one beat.



Count: 1,2

1,2

and

Dotted Quarter Note
the note gets one and
a half beats

The above gets the other
half of the beat started in
the previous note.

It is also important to note that a C in place of the usual time signature stands for common time which is the same as 4/4.

In 6/8 time there are six beats to the measure and the eighth note now gets one beat. In effect each of the notes is held twice as long as in 4/4, 3/4, or 2/4 time.

Count: 1,2,3,4 5,6 1,2 3 4,5 6 1 2 3 4 and 5 and 6 and

Rests

Rests also need to be counted in measures. You do not play on rests, but they are an important part of the count. Here are common rests with their values. You will notice that their names and values are similar to the notes we have already discussed.

Whole Rest

Gets four beats in this time signature. Notice that it points down.

Half Rest

Gets two beats. Notice that it points up.

Quarter Rest

Gets one beat.

Eighth Rest

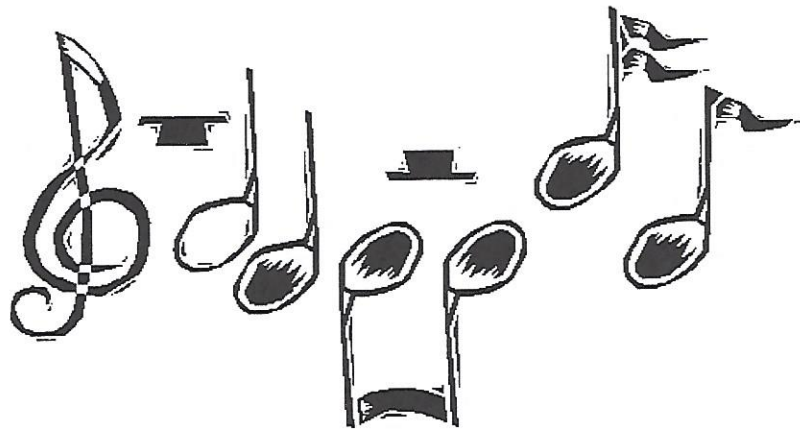
Gets half a beat.

Sixteenth Rest

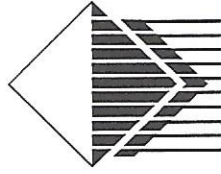
Gets a quarter of a beat.

Count: 1,2,3,4 1,2 3, 4 1,2 3 and 4 e and ah

Count: 1,2,3 4,5,6 1,2 3,4 5 6 1 and 2 3 4,5 6



Interaction



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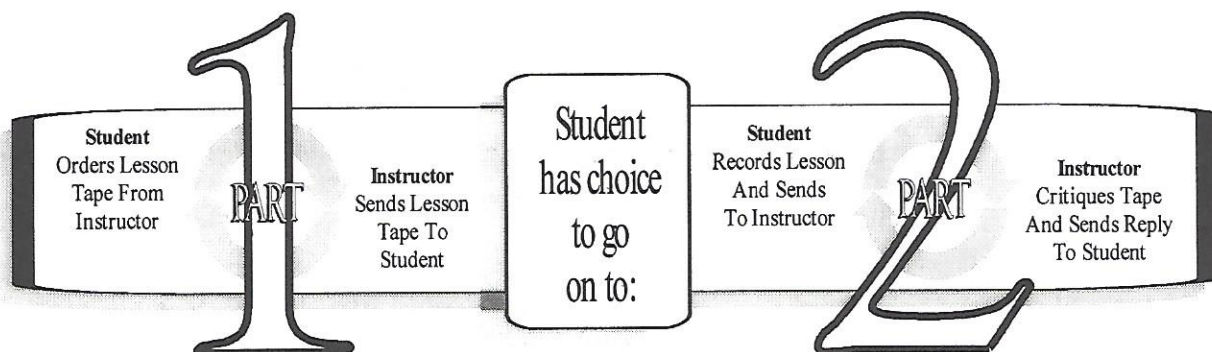
Karen Daniels is a well-known autoharp player and instructor, having taught at numerous workshops and festivals throughout the country including the Ozark Folk Center in Mt. View, AR, Cranberry Dulcimer Festival in Binghamton, NY, Mt. Laurel Autoharp Gathering in Newport, PA, Winterfest in TX and the Walnut Valley Festival in Winfield, KS to name a few. She and her husband, Chuck, are also staff musicians at the Ozark Folk Center.

They divide their time between Overland Park, KS, where two of their four grandsons live next door (with their parents, of course), Mountain View, AR during the school season, and travels to various festivals in between. Karen has been teaching autoharp, grades 4 - 12, in the Mountain View public schools in an innovative music program since its inception in 1998. She also teaches private lessons in both Kansas and Arkansas. Teaching, whether at workshops, in the Mt. View classroom or doing private lessons is her real love.

Karen's musical background included piano, mountain dulcimer and hammered dulcimer (in that order) before taking up the autoharp in 1991 on a love-at-first-sight basis. (Continued on page 19)



Karen Daniels



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Knowing Almost Exactly Where Your Notes Are On the Autoharp (with written music)

One of the most important things to remember, above all else, when playing melody on the autoharp is to play the tune **accurately**. One can have all kinds of dynamics, techniques and styles of playing but if the melody line is not distinctive, then the piece is lost. Because the autoharp is a hearing instrument and one cannot see what strings or notes should be played, unlike other instruments, the secret is to learn where specific notes are on the autoharp. It can be done.

On the Oscar Schmidt Autoharp, your *sound hole* can be an excellent guide as to where certain notes are whether one knows note names or not. Once your brain is trained as to where they are, then it's easy

to make a habit and know automatically where definitive notes are without hunting for them. For the sake of simplicity, from this point on, notes and/or strings will be called notes.

While one doesn't have to know note names in order to use this technique, it is extremely beneficial to learn to recognize at least the following **four notes** and where they are on the lines and spaces upon which music is written (called the *staff*) as well as their locations on the autoharp. This will be your mile marker, so to speak, from now on and will eventually become so automatic that you won't even think about it.

To make sense of where these notes are on the autoharp, the best way is to first

simplify the process by dividing the autoharp into thirds of low, middle and high, whether it be an Oscar Schmidt, ChromA-harp or a custom made autoharp. This helps to identify the areas that you want to play your music in.

The following guide works for the Oscar Schmidt Autoharps:

The first note: the D note (the one above middle C). On the autoharp, it is located approximately at the bottom of the sound hole. As regards the staff, it is the note right below the lines.

The second note: the octave (high) D note. It is just about 3 or 4 strings above the top of your sound hole and on the 2nd line from the top of the staff.

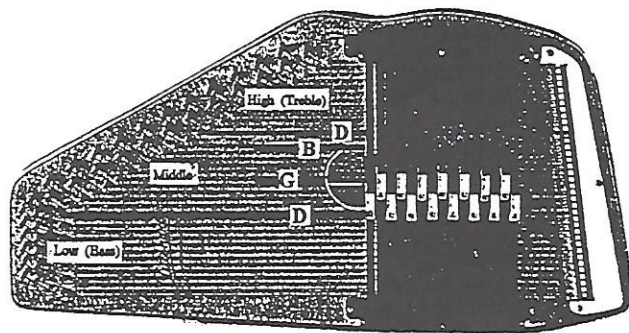
Example 1:

D – (octave) two or three strings above the top of the sound hole.

B – top of the sound hole.

G – middle of the sound hole.

D – (note above middle C), bottom of the sound hole.



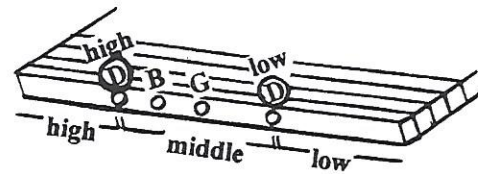
LOW (Bass)	MIDDLE	HIGH (Treble)
	D	D

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For custom made autoharps:

One can make markers to place on the side of the outside, visible chord bar. I use little round, colored dots. Find the **low D** string (above the middle C note) and put a marker at that location on the side of the chord bar. Locate the **octave (high) D** string and put a marker for that on the chord bar side also. There are now two markers on the bar that you can see and the autoharp is divided into thirds – low (bass), middle, high (treble).

Example 2: Custom autoharp bars

**To simplify for all makes of autoharps:**

Think of those note placements, from the lower D to the octave (high) D as being the entire MIDDLE section of your autoharp. Anything *below* the lower D is the LOW (bass) part and anything *above* that octave D is the HIGH (treble) section. (See Ex.1)

The other two notes to know are:

The third note: the G note. On the staff, it is located on the 2nd line from the bottom and on the autoharp, it is approximately in the middle of the sound hole. (Refer to Ex. 1) If you are using markers for custom autoharps, locate the G string and put the marker at that place on the chord bar. (Ex.2)

The fourth note: the B note. On the staff,

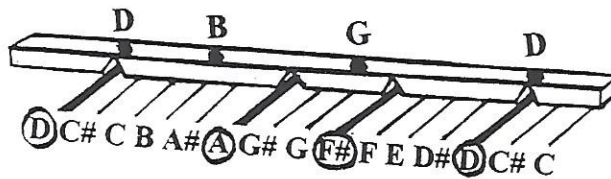
its location is on the 3rd line from the bottom (or the third line from the top) and approximately at the top of the sound hole on the autoharp. (Ex.1) Again, if you're using markers, locate the B string and mark its location on the outside of the chord bar. (Ex.2)

Why these four notes? The two D strings have set the locations for the middle section of your autoharp. Since the G note is approximately in the middle of your sound hole (for the OS 'harp) and is in the middle of the two D strings (on all autoharps), it's a natural to be a marker note. It is also good to remember that the B note automatically is around the top of your sound

hole, or as marked on the chord bars. What then happens is that those four notes become markers not only for those notes but for all other notes in between.

The crux of melody playing on the autoharp, whether one reads music or not, is to be in the *area* of the notes that you want on the autoharp. In order to get a *specific* note that you DO want, if you are in the area of where the note is and pushing the correct chord bar down, then you will get the proper one. Though your finger or thumb will automatically hit or strum strings in that area, the chord bar dampens the unwanted strings not in the chord and lets ring the string(s) you do want.

Example 3: The D chord bar (Middle area)



The above chord bar is cut for a D chord, which has the notes of D, F# and A. When the D chord bar is depressed, all of the notes in the D chord are ringing. All other notes are dampened out. For example, should you wish to play the F# note you would go to your "G area" and since F# is next to the G note, you will automatically be strumming across several strings, including the G, F# and F strings at least. The D bar dampens out all but the F# string in that area and leaves the F# note ringing.

In other words, the 2 or 3 strings on either side of the note that you want are dead because of the chord bar dampening out the unwanted strings not in the chord, which means that the string and note that you want will be ringing. So that hitting the exact, precise note (string) on the autoharp is *not* a criteria. You just need to be in the *area* of where the note you want is. Strum across 3 or 4 strings and don't get too fussy with trying to pick the strings dead on unless a certain technique or effect is desired.

Another important concept: Remember if

the notes on the staff go up or down, the natural tendency will be to try to go up and down for every string per note on your autoharp as is done on a violin, guitar (frets) or piano (keys) for example. However, this is *not* the case on the autoharp.

If the notes are right next to each other:

Whether they go up or down, the right hand should stay in approximately the same location because of the automatic strumming across several strings. The left hand will do the note change for you via the chord bar changes. Again, chord bars or buttons dampen the notes that you *don't* want and leave notes in a given chord ringing.

If there are only 2 or 3 notes apart: Your right hand will slightly move in the direction of the notes, but not much, due to the notes being so close together. Too much of a "jump" up or down puts you missing your note. (Refer again to Ex. 3)

An "off-the-cuff" example: If you play a low D on the D chord, then want an F note, you would move up slightly. Since the

F note is between the low D and G markers, you would strum in that area and be able to obtain the F note with, say, an F chord.

This same method applies to all notes in between your D - G - B - D marker notes regardless of chords used. It can also apply to the low and high areas of your autoharp. **A final consideration:** When looking at written music, it is easy to wonder where those exact notes are on the instrument and this is where having divided the autoharp into low, middle and high ranges comes into play. There will be four things to look for on the music:

- 1.) The beginning note
- 2.) The last, ending note
- 3.) The highest note
- 4.) The lowest note

The above will determine what range each note falls into so that one knows exactly where to start and end on the autoharp as well as the highest and lowest ranges.

Let's examine the traditional Irish song, *I'll Tell Me Ma*.

- 1.) **The beginning note:** D above middle C. From what you've already read and looking at Example 1, this D is located at the bottom of the sound hole, if an OS, or the bottom marker if a custom autoharp. Now you will know where you start your melody.
- 2.) **The last, ending, note** is G which is in the middle of the middle area – in the middle of the sound hole for the OS, or, for the custom autoharp, between the two marked D notes.
- 3.) **The lowest note:** Again, it's the D above middle C, so you now know that you will go no lower for the melody than the bottom of your sound hole, or the lowest marker.
- 4.) **The highest note is the high, octave D** which is several strings above the top of the sound hole, or the top marker. Now you know that's where the melody ends.

This analysis lets you know that *I'll Tell Me Ma* is played completely in the middle range of your autoharp. You go no higher or lower. You start at the bottom of the middle area and end in the middle of the middle section. You've thus eliminated all the guess work of how high or low to go on your autoharp as well as where to start and end.

The things to learn to notice are:

- 1.) The range – low, middle or high which we've already covered.
- 2.) If the note(s) go up or down on the staff or stay the same.
- 3.) Where the notes are going or coming from.
- 4.) How far apart they are from one note to the next. Are they only a note apart (a line and a space)? Do the notes skip up or down just a little bit or a lot?


Keep in mind that everyone has their own way of learning and not all techniques or methods are for everyone, including this one. But it works for me in maintaining accuracy with my notes on the autoharp, especially in thumb lead and other techniques. Experiment with simple tunes that you're familiar with as well as try new ones, to try to figure out the note locations on your autoharp. Again, the autoharp is a hearing instrument, so this will be just a matter of getting familiar with the area of where notes are on the strings and will come with practice. Rule #1: Have fun!

One final note: This technique works on either chromatic or diatonic autoharps.

(continued from page 16)

All other instruments took a back burner at that point. Chuck traveled and their two sons had flown the nest so there was ample time to play the instrument. Daily, what was going to be only 30 minutes of playing would end up being 3 or 4 hours – the time just melted away. "I just couldn't put that autoharp down."

In 1997, she won both the Texas State Autoharp Championship and the International Autoharp Championship at the Walnut Valley Festival in Winfield, Kansas.



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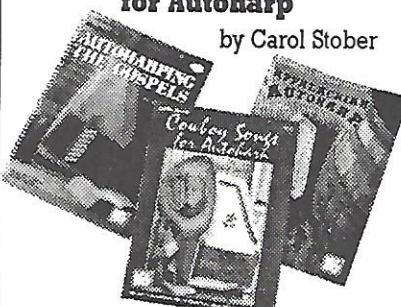
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I'll Tell Me Ma

Traditional

Arranged by Karen Daniels

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

I'll tell me ma when I go home the boys won't leave the girls a-lone. They

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

pulled my hair and they stole my comb, well that's al-right till I go home.

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

She is hand-some, she is pret-ty, she is the belle of Bel-fast Ci-ty.

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

She is court-ing one two three please won't you tell me who is she.



George Dueward Foss, Jr.
July 19, 1932 - July 21, 2002

The son of George Dueward Foss Sr. and Louise Graves Foss, George attended Eastman School of Music in Rochester, New York, The Juilliard School of Music in New York City, the Mannes School of Music in New York City; and completed a graduate degree at American University, also in New York City.

In 1955, he joined the National Symphony Orchestra, Washington, DC, as a trumpeter. During his tenure with The National Symphony, he began the first of many field trips into the nearby Blue Ridge region of Virginia, collecting the ballads, folk songs and instrumental pieces of the settlers there. Later, he expanded his collecting of traditional folk music to the Cumberlands of Kentucky, the Smokey Mountains of North Carolina and the Arkansas Ozarks.

In 1964, Foss joined the faculty of Louisiana State University teaching trumpet, music theory, music history and appreciation as well as folk music. He continued his collecting, aided by grants from the American Philisophical Society and Louisiana State University. His collections have been duplicated and archived in the Library of Congress Folklore Archive, Washington, DC, the University of Texas, Austin, and the LSU Archive of Oral History, Baton Rouge, Louisiana.

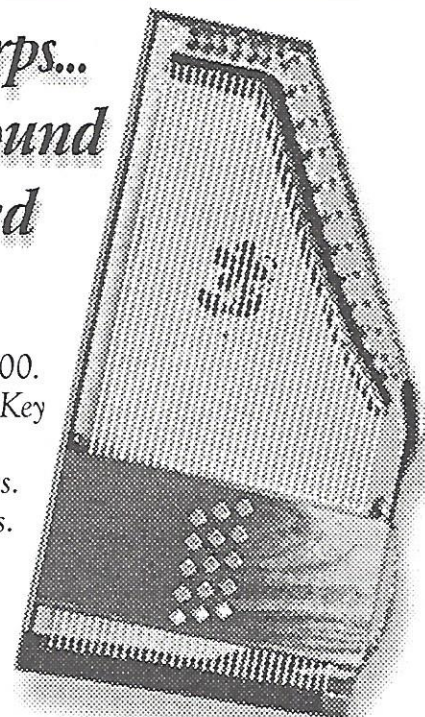
Foss co-authored a textbook, *Anglo American Folksong Style* with Roger Abrahams and was music editor of *A Singer and her Songs*, based on the life of Almeda Riddle, the noted Ozark ballad singer. He has also written many articles and short works on American folk music and folk instruments such as the autoharp and the Native American flute.

He retired from his professorship at LSU in 1989 and moved with his wife, Nancy, to Greer's Ferry.

After retiring, he was a regular performer at the Ozark Folk Center and taught workshops at the Autoharp Jamboree during the 90s. His book *Going Diatonic (a comprehensive guide to autoharp conversion)* has sold hundreds of copies.

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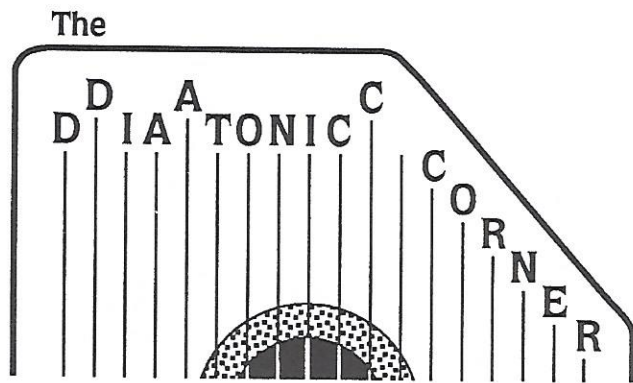
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by Lucille Reilly

Arranging a Tune With Alternate Chords

An easy way to dress up tunes for diatonic autoharp solo is to harmonize them with *alternate chords*, or chords sharing one or two tones with the original.

Forest Green, an English folk tune collected by Ralph Vaughn Williams (1872-1958), is an easy tune to play while incorporating alternate chords in arrangement. *O, Little Town Of Bethlehem* is one of a few hymn texts sung to *Forest Green*. The first verse of this familiar carol appears with the music.

Let me explain what else you're seeing, now that you're eyeballing the tune:

1. *Roman numerals* as chord names are universal for every key, eliminating the need to "translate," say, the F-B \flat -C chords to G-C-D. If the chord buttons for all keys are in the same place on all of your autoharps (on mine, the I chord is always under my middle finger), you can play this F-major tune in G-major easily, because I, IV, V *feel* the same in both keys. Upper-case numerals (I, IV, V) are major chords, while lower-case (ii, iii, vi) are minor.

2. Circles around some noteheads earmark *non-harmonic tones*, which sound by releasing the chord bar. (I call this press-and-release action "pumping felt" rather than "open chording" because when all the strings are free to ring, they are not a chord.)

3. The first, second and last lines, or *phrases*, are identical, while the third phrase is different. So, the tune's *form* is AABA.

4. Three chord progressions, which I'll explain in a moment.

To learn the tune quickly, leave your autoharp in its case. Look at the music,

and sing the tune, *or* play it on another instrument and then sing it (it's the singing that puts the tune firmly in your ear). Once you know how the tune goes, go on to explore each progression.

I found the chords to progression #1 by ear, which is for accompaniment only. Sing the tune to these chords with a simple pinch-strum combination for back-up.

Progression #2 is a simple melody-chord sequence, created by adding chords to progression #1 wherever a back-up chord damps a melody tone (i.e., "of" in phrase 1 now gets V). Play #2 as an instrumental, releasing the selected chord bar at each circled note.

You may have noticed that the first three notes of phrase 3 spell the I chord (F-A-C), yet #2's chords give them 1-1-V. Isn't that strange? Well, no. Remember, V is what your ear asked to hear in progression #1. I want to hold on to that same harmonic sound when playing the melody. (You can play the third phrase with the I chord alone up to "*, but it does little for the tune. Play phrase 3 both ways and listen. Just after that, see the iii chord at "streets"? Wouldn't the I chord do? While I sounds the melody note, iii also does that while continuing the sound of V (iii & V have two notes in common), which my ear also expects.

Progression #3 stretches #2's harmony with alternate chords. The progression begins with major chords serving as alternates for other majors. (The words 'O little town' take the I chord alone in #2, which becomes V-I-IV-I in #3!) Now compare #3's chords in all of phrase 2 with those for phrase 1. The melody is identical for both phrases, yet phrase 2 expands

into alternate minor chords. Finally, at the end of this tune, #3 introduces a Vsus4 (suspended four) chord. If your autoharp doesn't have Vsus4, finish the tune with \underline{V} -V-I.

With two melodic progressions of *Forest Green* now in your hands, shape the tune into a simple solo arrangement having three verses:

1. Play Progression #2 quietly, sounding the melody with just a bass line (see the August 2002 column for how-to). Strive to strike bass tones on beats 1 and 3 of each measure, or more frequently when chords change.

2. Play Progression #3 with two-finger pinches (t-i-m) to thicken the harmonic texture and enliven the listener's ear with alternate chords.

3. Repeat Progression #3, but now position your playing hand a little higher up the string bed to sound the melody with a *descant* above it, using two and three finger pinches on the quarter notes (♩) in larger, flat-hand pinches (see the August 2002 column). For the final note, take your time strumming all the strings to the top note of the chord (it won't end on the melody note – but who says it has to?!).

After you've played the entire arrangement a few times, consider its overall shape: It begins quietly, then grows in volume and harmony. By introducing alternate chords later, instead of right away, the tune's "story line" has room to grow.

I hope you enjoy this wonderful tune. Oh: Just *how* did I choose the alternate chords in progression #3?


Next issue:

How to make alternate chord choices.

Forest Green

Phillips Brooke, 1868 English folk tune, arr. Lucille Reilly


#3: V I IV I V I IV I V I
 #2: I V I IV I V I



#1: O lit - tle town of Beth - le - hem, how still we— see thee lie!

#1: I IV V I


#3: V I IV I V vi V I IV I V I
 #2: I V I IV I V I



#1: A - bove thy deep and dream - less— sleep the si - lent— stars go by;

#1: I IV V I


#3: I V iii I V I ii vi V
 #2: I V iii I V I * V I V



#1: Yet— in thy dark— streets— shin - eth the ev - er - last - ing light;

#1: V I V I ii V

#3: V V7 I IV I V vi V I IV I V_{sus4} V I
 #2: I V I IV I V I



#1: The hopes and fears of all— the— years are met in— thee to - night.

#1: V I IV V I

Do you have a topic you'd like addressed in the Diatonic Corner? Write AQ or visit its web site, www.autoharpquarterly.com to make a submission. All topics will be discussed only through this column. *Lucille*

Passing It On. . .

by Karen Daniels

In 1998, the Mountain View, Arkansas public schools started a music program in their school system aimed at teaching students in grades 4 - 12 musical instruments – which includes fiddle, hammered and mountain dulcimers, guitar, banjo and autoharp. The on-going music program was funded and sponsored, in part, by the Ozark Folk Center – a State Park in Mountain View – in conjunction with grant money provided by the Committee of One Hundred, a special group of women from throughout Arkansas whose goal is to preserve the culture of the State.

I was blessed to be asked by the Ozark Folk Center music director to teach autoharp in this program and have been teaching since the program's inception. Any student is welcome to sign up for lessons. Once a week they come to me during their study hall time and so that the students might have more individualized attention, the class is limited to 3 or 4 students. It is considered an extracurricular activity.

Lacking enough autoharps for the surprising number of students who signed up at the beginning, I put out a plea on the Cyberpluckers to purchase autoharps in any condition at a reasonable cost and was amazed at the response and generosity of fellow autoharpers. Autoharps were donated which met the needs. Last year, more than 20 students signed up and participated in the autoharp lessons.

Rather than donate the autoharps to the school, in case funding should for some reason cease and have "who-knows-what" happen to the instruments, Chuck and I keep the autoharps in what we call our "Student Collection. Any autoharp that has been donated is added to that collection and is used strictly as loaner autoharps to the students.

As with any group of young persons, there are those who take lessons just to have something to do, at which point I just hope that I can somehow be a posi-

tive influence on them in some way and maybe plant a seed. But then there have been those who have really taken to it in a big way. It has been a sheer joy to see the effect that playing the autoharp or taking lessons has had on some of them as well as to see them growing and changing throughout the school year because of the autoharp lessons; to see them finally getting the confidence in themselves; seeing them eager for more and getting better at their playing; and to see the looks on their faces whether they are concentrating or just enjoying what they are doing. Latoya, very quiet and shy, was in Middle School when she first started with me at the beginning in 1998. I had her for two years and she was one of my best students. Though I knew she enjoyed playing the autoharp from little things she said or did, she seemed for the most part to be rather passive about it. Just as I walked by the room, she popped her head out the door and said, "Mrs. Daniels, don't you wish that we could do this every day?" That same year, towards the end of school, her mother had terminal cancer and asked that Latoya play the autoharp for her. After her mother passed on, Latoya moved. I miss her.

Paige, now a 6th grader, will be my 3rd year student this school term. The first year I had her we were working on *Aunt Rhody*, learning to strum while singing. She loved the song and upon returning to class declared that she had memorized it and wanted to sing it by herself. Of course I was happy to let her, but was rather momentarily taken aback when she didn't sing it in the nice little *Aunt Rhody* fashion, but sang it country style! And I do mean *country*!! It was pretty amazing to see this 4th grader getting creative with her music already.

Paige was learning to play melody on the autoharp last year and wanted to learn *Greensleeves*. I gave her the music dubiously and was surprised when she had

learned it in two weeks' time. We performed her beloved *Greensleeves* together as a duet at the Ozark Folk Center and since then she has set up a time in some of the school classrooms to play for her classmates as well as trying out for a talent show in another city.

I begin the first year students with strums along with other things and encourage them to sing while strumming the chord changes on their autoharps. Singing! That seems to strike the "Mute Button" with the students, due to fear of peer pressure, criticism, embarrassment or whatever. With a lot of encouragement, support and getting the students to pull together for each other, they are singing by the end of the year.

We end up the school year by performing on stage at the Ozark Folk Center, which is interesting. Students, of course, are very nervous and unsure of themselves. The comment I heard the most from them was, "Oooh, there's lots of *old* people out there!" Convincing them that it's those "old people" out there in the audience that are going to just love them and appreciate what they are doing by playing on stage is something else. 1.) If you make a mistake, keep going and 2.) If you make a mistake, keep smiling. They learned the lesson well and found out that it worked! They got plenty of compliments from the audience after their performances. Afterwards, some of the students were so encouraged by their on-stage experience that they developed the confidence to start singing and playing the autoharp in their churches, much to their parents' surprise. And they cannot wait to do more.

One never knows what kids will come up with. Because our class time is limited, I don't have time to tune all the students' autoharps and still have time to teach, so Chuck, my husband, comes in the classroom to help out with tuning. The students have dubbed him "Mr. Karen."

There are so many memories of all my students already. Kaysha, in elementary school, loves to play her autoharp and sing in front of her grandfather's store and got her sister interested in taking lessons. Their home burned down last year, yet they were thrilled that their autoharps were saved because they had been left at their dad's home. Karen, middle school, has asthma and can't participate in sports but has taken up the autoharp and discovered she has a talent for it. Abby, in elementary, is from a musical family and already has a powerful singing voice with a natural ability for playing autoharp. She was too advanced to remain with the beginners. Karli, Kayla and Leslie have discovered last year that they could sing while strumming the autoharp and doing well at it. Casey, high school, has a wonderful sense of fun and has done well also on the autoharp. And the list goes on.

It is a real blessing to be able to be a part of giving something to these young people—whether encouragement, support, influencing them in positive ways, planting seeds, developing talent—and to pass the joy of music on to others. My deepest heartfelt thanks to those involved for their support and for making this possible—Danny Thomas, the former school super-

intendent who initiated the school music program, the Mountain View, Arkansas public schools, the principals and the secretaries who are an invaluable help, the Ozark Folk Center, the Committee of One

Hundred, those who have donated the autoharps, the students themselves and their parents who have been very supportive and anyone else that I might have forgotten. We're PASSING IT ON!



On stage at the Ozark Folk Center. In the foreground, Abby Spinks.



Paige Tippett & Karen Daniels on stage, accompanied by Mae Garrison on guitar.



Left to right: Kaysha Jackson, Shontaye Dominguez and Whitney in their music classroom at Mt. View, AR.

Photos by Karen Daniels

What was that "haunting" melody ...
and where does it come from?

"Ashokan Farewell"

by Jay Ungar

The piece used as the theme music for *The Civil War* is called *Ashokan Farewell*. (Pronounced a-shó-kun or a-shó-kan.) *Ashokan Farewell* was named for the Ashokan Field Campus of the State University of New York (in the Catskill Mountains). This camp, generally just called "Ashokan," is where Molly Mason and I run a series of week-long music and dance camps for adults known as "Fiddle & Dance Workshop."

Ashokan is the name of a town, most of which is now under the Ashokan Reservoir, a very beautiful and magical body of water that is across the road from our home. According to our local historian, Alf Evers, Ashokan first appears in print as a place name in 17th century Dutch records. He thinks that it may be a corruption of a local Indian word.

I composed *Ashokan Farewell* in 1982 shortly after the summer programs had come to an end. I was experiencing a great feeling of loss and longing for the lifestyle and community of people that had developed at Ashokan that summer. The transition from living in the woods with a small group of people who needed little excuse to celebrate the joy of living through music and dancing, back to life as usual, with traffic, disturbing newscasts, "important" telephone calls and impersonal relationships had been difficult. I was in tears when I wrote *Ashokan Farewell*. I kept the tune to myself for months, slightly embarrassed by the emotions that welled up whenever I played it.

Ashokan Farewell is written in the style of a Scottish lament or Irish Air. I sometimes introduce it as, "a Scottish

lament written by a Jewish guy from the Bronx." (I lived in the Bronx until the age of 16.)

In 1983, our band, "Fiddle Fever," was recording its second album, *Waltz Of the Wind*. We needed another slow tune. We tried my yet unnamed lament. The arrangement came together in the studio very quickly with a beautiful guitar solo by Russ Barenburg, string parts by Evan Stover and plucked and bowed bass by Molly Mason. Molly suggested the title *Ashokan Farewell*.

Film maker Ken Burns heard the album in 1984 and was very moved by this piece. He used a version played by Matt Glaser in the film, "Huey Long," and planned to use *Ashokan Farewell* as the theme for "The Civil War." The original recording by "Fiddle Fever" is heard at the beginning of the series. This and other versions are used 25 times throughout the series including behind the reading of Sullivan Ballou's letter to his wife, for a surprising total of 59 minutes and 33 seconds of the 11 hour series. The members of "Fiddle Fever" (plus pianist Jacqueline Schwab, Jesse Carr and others) play much of the 19th century music heard throughout the soundtrack. *Ashokan Farewell* is the only contemporary tune that was used.

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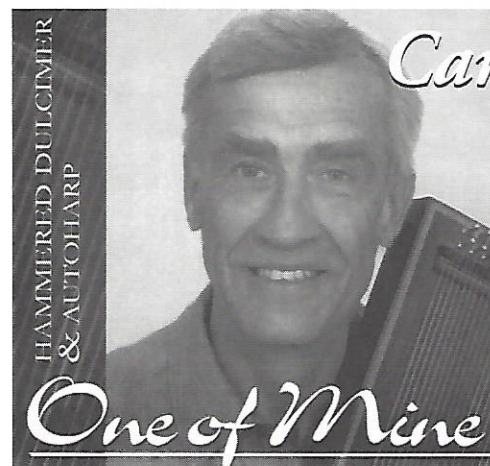
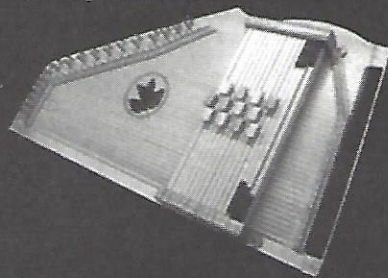
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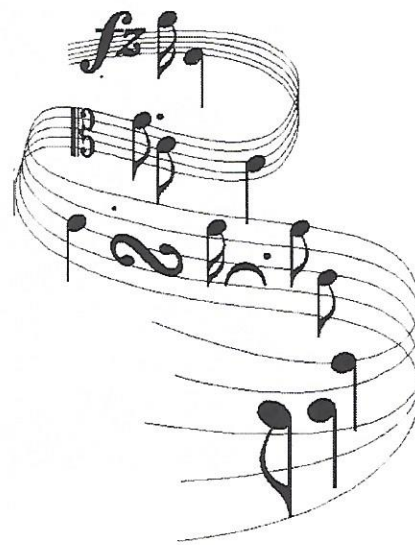
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Ashokan Farewell

by Jay Ungar

Autoharp Arr.
Mary Umbarger 2002

D F#m G Em G D

T

A A7 / D A7 G A7 F#m Em F#m G D A7 D Em G / D /

B

F#m A7 D F#m

T

A / / / F#m Em F#m A7 / / D A7 G A7 F#m Em F#m

B

G Em D A7

T

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

B

D D7 G D

T

A D / A7 D / / D7 / G A G D / A D A D

B

Em A A7 D C G

T

A Bm / A A7 D A D / / C D G A G

B

D (F#m) A A7 D

T

A D / / / / / / F#m A / / D

B

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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 2003 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: _____

NAME TELEPHONE

ADDRESS

CITY, STATE, ZIP

I am an AQ subscriber.

I am not an AQ subscriber.
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NAME

IMPORTANT

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

PLAYMATES FOREVER

Once upon an *actual* time, there were two little girls living next to each other in rural Western Howard County near Kokomo, Indiana. One named Barb and the other Irene. These little girls played together and rode the same school bus. As they visited on the bus, they would share with each other the happenings in their family lives, their chores at home and dreams for their future. You know, little girl talk. They would even share their worries about the men folk in their family far away fighting in a war they knew nothing about. They wondered how this would affect their future and dreams of a happy life.

Both girls found their own peace and contentment in music. Irene's family had a player piano that she would play, using her natural ability to pick out songs without the aid of a music book. Barb's family also had a piano. She and her sister took lessons, but she transferred over to the clarinet and developed her musical skills while playing in the school band.

While in high school, Irene fell in love and married her knight in shining armor. Soon after Barb finished high school, she, too, married hers. The once little girls became absorbed in their separate lives, with husbands and the children that followed. Barb settled in Cass County and Irene in Howard County, never dreaming that it would be many years before their paths crossed again.

As their children grew and began to leave home to marry and have children of their own, these two little girls (now grandmas) love for music began to emerge more in each of their lives. Irene's mother had an autoharp, which was given to her brother. Irene recognized this instrument's potential and purchased an Oscar Schmidt 15 chord from the Penneys catalog in the early 70s. Barb and husband were going to auctions, and she was collecting vintage stringed instruments, and she also obtained an Oscar Schmidt Autoharp of her own. Then, like many of us who first began playing the autoharp (and thinking we were the only ones who were), they often thought how nice it would be if they had

someone with whom to play their instruments.

Then, in the spring of 2000, they both saw an article in the local newspaper that a new music club was being organized and was welcoming all those who played autoharp and dulcimer. They both took note of the date, time, and place and decided to give this a try. As they sat across from each other that day, they both were thinking that the lady across from them looked familiar. As soon as the afternoon of music playing was finished, they met in the middle of the room and quickly rekindled their friendship.

Since that day, they have gotten together between the monthly meeting times to practice and catch up on each other's lives. They have both become very active in the Hoosier String Players.

In March of 2002, they attended their first musical festival in Ashley, Ohio. They studied autoharp with Betty Thompson, while I went to Karen Mueller's class. It was so much fun for me to see these two ladies taking in the events of the festival, that included jamming, workshops, meeting other autoharp players, playing in the open stage and attending the evening concerts. For them it was a very special time and I'm sure this will not be their last musical gathering.

I watched this all happen and pondered how music brings happiness and people together. It made me aware of how good God was to have included music as

part of His creation. The story of these two ladies reuniting was just too cool not to share with you. I'm sure we all have stories about what music has done to and for us. Thank you for letting me share my story.
Verla Boyd

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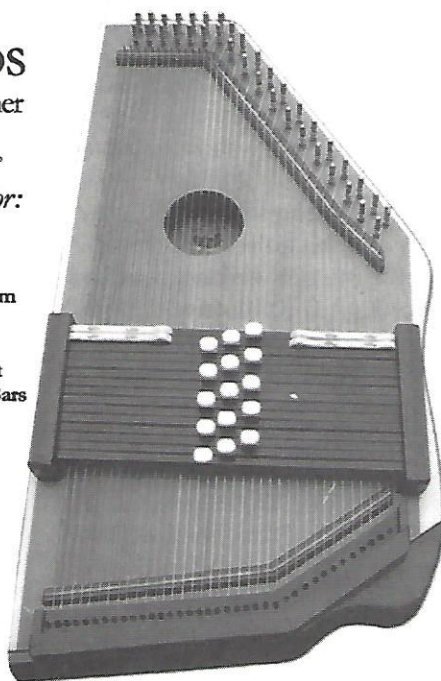
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Let me tell you what happened...

compiled by Alex Usher

My home for much of the summer is a handy little 21 ft. motor home, our retirement "condo-minimum," which has carried us safely and happily all over the country and to many festivals. Sometimes when time is short we make use of the rest stops along the highway to overnight, parking well away from the area where travellers pull in and out all night long to use the facilities. Since our RV is small we can avoid staying in the parking area for the trucks and big rigs, and escape the reek of fumes and buzz of generators.

Two years ago we had pulled off the road towards the end of the afternoon and set up housekeeping in a lovely wooded parking spot well apart from the bustle of the outhouse crowd. I cooked dinner and after a pleasant meal, while Rich was washing the dishes, I went outside with a chair and my 'harp to enjoy the golden sunset that streaked the sky with a blazing pallet of brilliant color. I was peacefully playing and settling into the beauty of the scene when I became vaguely aware that someone was standing nearby. I turned and discovered two young men standing next to me who had been listening, and who now reached into their pockets and tossed quarters on the top of my closed case! I laughed and told them they needn't do that, and they smiled and said, "But we want to!" So I played them another tune and glowed with amused satisfaction for the rest of the evening.

Alex

One-involves me playing 'harp at the Carter Fold. The crowd was requesting Carter songs and I was having a ball. A nice looking woman came right to me and said, "You know 'Brown Bear?'" I was stymied - "No, I'm sorry, I don't." "Well, I do!" Before I could ask her to hum a few bars, she was gone ...

I later learned the lady was Gladys Carter, and the "tune" wasn't a tune a'tall ... Bryan Bowers. Glory, I'm sure glad she disappeared into the crowd! I just hadn't caught that ol' Southern drawl ...

Mary Lou Orthey

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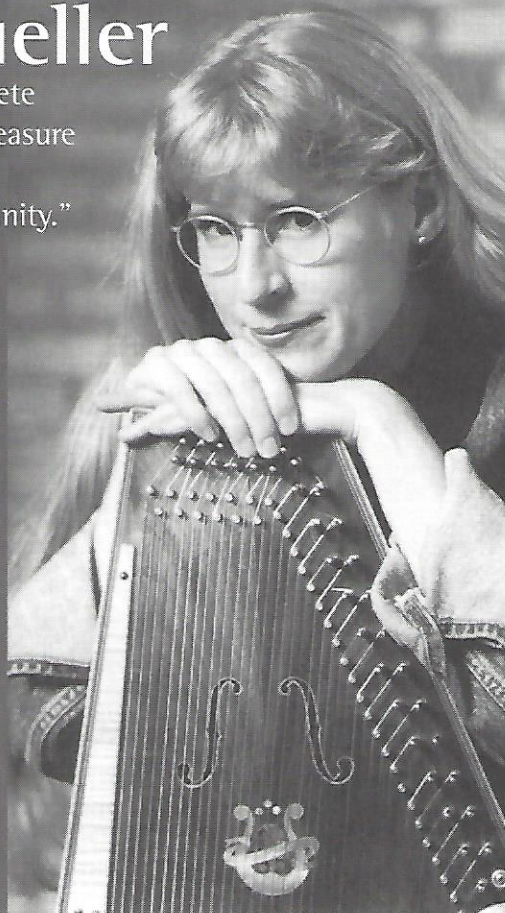
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Band Together

by Tina Louise Barr

A band is a team. The goal is to come across as a well-organized unit. The performance is expected to be taken seriously, but the experience can be just as entertaining for the band members as well as for the audience.

Solid rhythm is the foundation for any musical group, whether in performance or while sitting around in a large jam session. You must be able to hear everyone to accomplish this. That is why, in this scenario, it is generally accepted that "the bass player rules." It is his/her job to carry a steady rhythm with accurate intonation for others to follow.

A bass instrument creates low frequencies which are easily audible to an individual in a group setting; in addition, the resonance of the notes in the lower musical range can be sensed by the body. This foundation of rhythm, called the "bottom end" of sound, serves as a reference for the rest of the instruments.

A bass instrument could be a lot of things, including: acoustic or electric bass; a keyboard instrument; a rhythm guitar; a tuba; or, even another autoharp serving up a bass line.

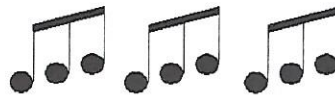
If the autoharp is used for back-up, be aware of its bass strings. Keep your rhythm back-up "chops" simple and closely connected to the bass line of the melody. If you should stray away from the beat, recover by listening for the "One" count of each measure and find a spot to jump back in, doing so discreetly.

Hold back from "Tinka-Tinka" treble-picking on the autoharp during another instrument's break. Sparing use of it may work well for effect, as long as it does not detract from the lead instrumental or vocal in progress.

During your own lead solo, step up to the plate and swing! Your priorities shift completely into another gear while playing lead; the spotlight is now upon a precise, smoothly-connected melody. Remain aware of the rest of the team,

especially the person covering the bass-line. The other band members will need to reduce the volume and intensity of their playing by 50% to 75% during your lead break. This accommodation applies for all instruments, especially for an autoharp. The best time to address this is before a musical session begins. Everyone wants you to do well. Now is a good time to create and syncopate.

Music is a language of expression. A good band creates a smooth flow of affirmation. Enjoyment makes all the hard work appear effortless!



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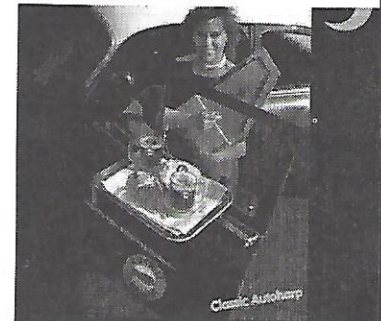
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F C B \flat F | F C7 F B \flat | C7 F A C A | F B \flat F F

B \flat F C7 F B \flat F C7 F B \flat

F D A G A C D F A G F D

C7 F B \flat C7 F B \flat F

G A C A F D C G A G F D C A

double speed

C C7 F C7 F C7 F B \flat F B \flat F B \flat F B \flat

A G A C A G A G F D C D D C D

ritard to original speed

begin original speed

F C7 F C7 F B \flat F B \flat F

F G A G C D F D C A C A F D C

C B \flat F B \flat F

A D C F D C A C

A note from Ron Penix re:

Chinese Folk Song

I learned this Chinese Folk Song from Dr. Hua Ren, a heart transplant surgeon from Beijing, China that I sponsored for a year while he was at John's Hopkins getting his Phd.

He also taught me to play the erhu, which is the Chinese folk fiddle. He told me the title of this song, but I can only remember that it had something to do with a river. The tune is ancient and is the equivalent of our *Wildwood Flower*. Every chinese knows it as their most famous folk song.

The change of speed is interesting because it can be different each time through. He got a kick out of trying to confuse me with the changes.



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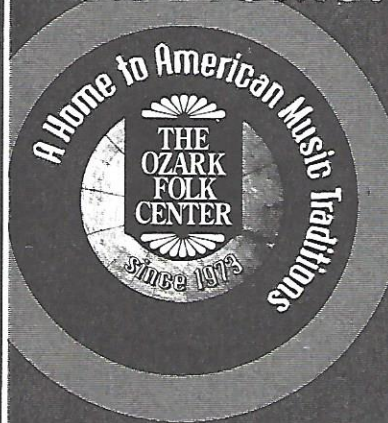
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1556 Roberts Ridge Road
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"Carnival of Venice"

Julius Benedict

Carnival of Venice is brought to you in this issue following a suggestion by Eileen Roys. This is a public domain tune which originated as a popular song during the 19th century in Venice, Italy.

My first exposure to the tune was as a trumpet solo. Herbert L. Clark, a solo cornetist with the Sousa Band during the early 20th century, wrote an arrangement which consisted of an intro, theme, two variations and a finale. The piece has become a rite of passage for many brass musicians.

Arrangements are also available for other instruments such as flute and guitar. I even found words by Thomas Moore, put to a six / eight version, which I have included just for fun.

The phrases work out to be A1-A2-B-B-A2. In order to make the words fit you would need to repeat some phrases so that it would be as follows: A1-A2-B1-B2-A1-A2. Small modifications in the melody will also be required.

The version I have given is a very

simple one using only three chords by Julius Benedict. Use your imagination to come up with variations or enjoy it as is. Try to find a recording of it so you can see what others have done with the tune. Some suggestions for arranging might be: substitute minor chords, change rhythms, create a "more busy" fill, open-chord measures with three quarter notes, pinch pluck the melody in places.

Moderately

The first system of musical notation is in 3/4 time. The melody is written on a treble clef staff. The chord progression is C, F, C, G7, C, G7, /, C, G7, /. The bass staff shows fingerings for the right hand (T, A, B) with asterisks indicating plucked notes and arcs indicating sustained notes.

The second system of musical notation continues the melody. The chord progression is F, G7, C, /, F, C, /, F, C, G7, /. The bass staff shows fingerings for the right hand (T, A, B) with asterisks indicating plucked notes and arcs indicating sustained notes.

Chord progression: / C G7 / F G7 C C / F C / G7 C

Chord progression: / G7 / C G7 / F G7 C / / /

Chord progression: / F C G7 / / C G7 / F G7 C

Words by Thomas More:

1.

Oh come to me when daylight sets
 Sweet, then come to me
 When smoothly go our gondolets
 O'er the moonlight sea.
 When mirth's awake and love begins
 Beneath the glancing ray
 With sounds of lute and mandolins
 To steal young hearts away.

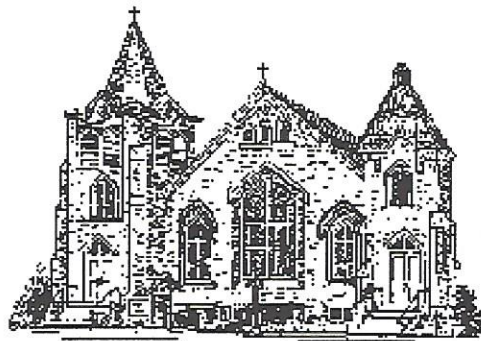
Then some to me when daylight sets
 Sweet, then come to me
 When smoothly go our gondolets
 O'er the moonlight sea.

2.

Oh then's the hour for those who love
 Sweet, like thee and me
 When all's so calm, below, above
 In heav'n and o'er the sea.
 When maidens sing sweet barcarolles
 And echo sings again
 So sweet that all with ears and souls
 Should love and listen then.

Then some to me when daylight sets
 Sweet, then come to me
 When smoothly go our gondolets
 O'er the moonlight sea.

Sacred 'Harp



"I'll Be a Sunbeam"

Our Sacred 'Harp comes to us this time from Heidi Cerrigione. Heidi does a lot of our musical arrangements and doesn't always get proper credit. This time, the credit is all hers.

I am especially happy to have this song because it gives me a chance to "advertise" for a children's editor. I want very much to have a regular (every issue) column

devoted to the young folks. Not a column to be used by folks who teach children (although that is not a bad thing), but a page that the kids themselves can use and enjoy. One that will teach them the basics of playing the autoharp. If we don't pass this on, then why in the world are we spending so much time on it?

Contact me if you think you are the person I am looking for or if you think you know someone who is.

Meanwhile: enjoy this happy song and take its message to heart. It is not just for kids!

Mary Ann



"I'll Be a Sunbeam"

G					D7					G			
Je - sus wants me for a sun - beam, to shine for Him each day, Je - sus wants me to be lov - ing, And kind to all I see; I will ask Je - sus to help me to keep my heart from sin; I'll be a sun-beam for Je - sus; I can if I but try;													
G	C	D7	G	C	G	D7	/	C	D7	/	G	D7	G

					D7						G			
In ev - 'ry way try to please Him, At home, at school, al - ways A Show - ing how pleas - ant and hap - py, His lit - tle one can be Ev - er re - flect - ing His good - ness, And al - ways shine for Him. Serv - ing Him mo - ment by mo - ment, Then live with Him on high.														
G	C	D7	G	C	G	D7	/	C	D7	/	G	D7	G	/

			D7							C	G		
sun - beam, a sun - beam, Je - sus wants me for a sun - beam. A													
G	/	/	D7	/	/	/	/	/	/	/	C	G	/

			D7							G	
sun - beam, a sun - beam, I'll be a sun-beam for Him.											
G	/	/	D7	/	/	/	/	/	G	D7	G

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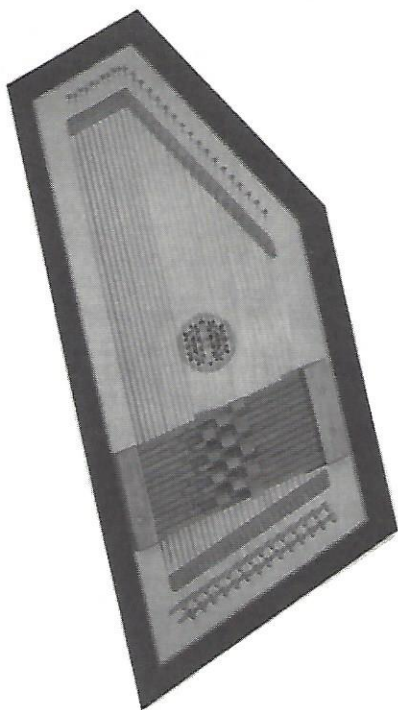
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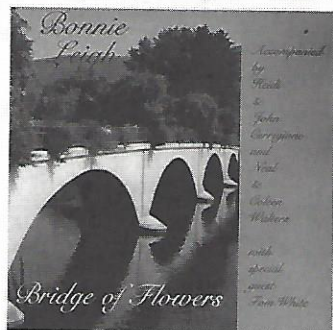
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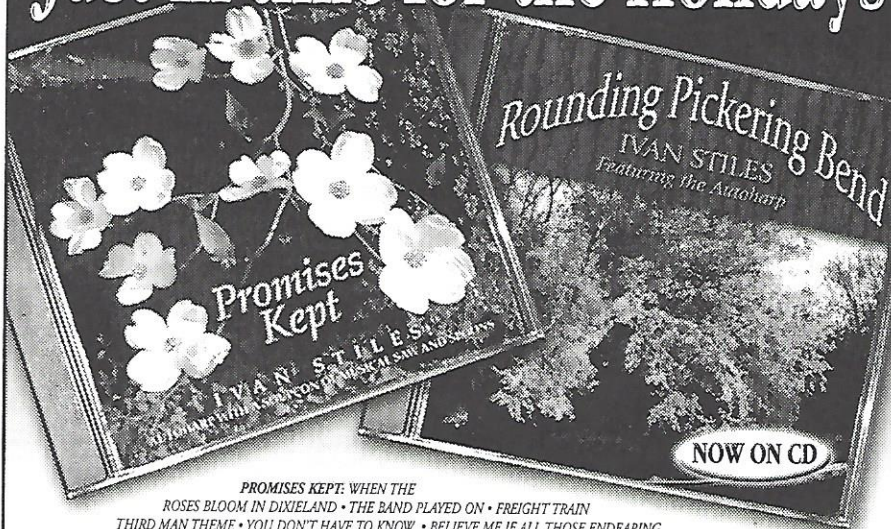


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Pro-Files

If you are a professional autoharper and wish to be featured, please send a photo, a short biography and your schedule to: Karen Daniels, 9002 Grandview Drive Overland Park, KS 66212 or autoharpgal@minpin.com

BRYAN BOWERS

c/o Scott O'Malley & Assoc.
PO Box 9188
Colorado Springs, CO 80932
719635-7776
somagency@aol.com

Profile: *AQ* January '89

Performance schedule:

November 8 & 9
Stephen Foster Folk Center State Park
White Springs, FL
Info: jon.kay@dep.state.fl.us
November 11 - 13
TBA
Rome, GA
November 14 - 15
Chattanooga, TN
November 21
TBA
Columbia, SC
November 27
TBA
Ann Arbor, MI
November 30
TBA
Chicago, IL
December 1
TBA
Chippewa Falls, WI
December 2
TBA
Rapid City, SD
December 3
TBA
Cody, WY
December 4
TBA
Billings, MT
December 6
TBA
Troy, MT
December 14
Traditions
Olympia, WA
December 31
TBA
Mt. Vernon, WA
January 4, 2003
Pilgrim Congregational Church
Bozeman, MT

January 10
TBA
Mt. Prospect, IL
January 11
Hogeye
Evanston, IL
January 17
Museum
Vermillion, SD
January 18
TBA
Rockford, IL

ROZ BROWN

1549 S. Holland Court
Lakewood, CO 80232
303 969-9645
rozzie@rozbrown.com
<http://www.rozbrown.com>
Profile: *AQ* October '89
Performance schedule:
Every Wednesday, Thursday, Friday and Saturday night at the Buckhorn Exchange Restaurant
1000 Osage Street
Denver, CO

PAUL and WIN GRACE

11990 Barnes Chapel Road
Columbia, MO 65201
573 443-2819
pgrace@coin.org
www.gracefamilymusic.com
Profile: *AQ* October '88
Performance schedule:
December 4
Columbia Public Library - 7:30 pm
Columbia, MO
December 31
First Night Columbia
573 804-0468
Columbia, MO

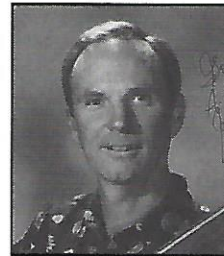
MARC GUNN

PO Box 650128
Austin, TX 78765
512 804-0468
marc@thebards.net
www.thebards.net
Profile: *AQ* Fall 2000
Performance schedule:
November 9 - 11
Texas Renaissance Festival
Plantersville, TX
November 9
Salado Highland Games Clan
Salado, TX

November 12
Café Mundi @ 7 pm
Austin, TX
November 16 - 17
Texas Renaissance Festival
Plantersville, TX
November 26
Café Mundi @ 7 pm
Austin, TX

LES GUSTAFSON-ZOOK

1608 S. 8th Street
Goshen, IN 46526
574 534-1173
les@gustafsonzook.com
www.gustafsonzook.com
Profile: *AQ* April '94
Performance schedule:
November 8 - 9
Heartland Dulcimer Festival
Elizabethtown, KY
November 29
Old Bag Factory
Goshen, IN
January 17 - 18
Kentucky Music Weekend
Bardstown, KY



JOHN HOLLANDSWORTH

700 Tower Road
Christiansburg, VA 24073
540 382-6550
kholland@vt.edu
<http://arts.bev.net/hollandsworth/>
Profile: *AQ* Volume 15, #1

John Hollandsworth has been developing his own autoharp style since childhood. A native of Christiansburg in southwest Virginia, his repertoire includes, but is not limited to traditional, Appalachian, old-time and Celtic music. Since the early 1980s John has been performing, competing and leading autoharp workshops throughout the country. He has joined the ranks of autoharp builders with his Blue Ridge autoharps. John's wife, Kathie, who performs with him, sings and plays bass

and hammered dulcimer. They also appear with partners Jim Lloyd and Ed Ogle as the band Mountain Fling.

Performance schedule:

November 23

Concert at the Little Opry,
Princeton, WV

8 pm w/Mountain Fling

LITTLE ROY LEWIS

1635 Washington Highway
Lincolnton, GA 30817
706359-3767

Profile: *AQ* January '90

Performance schedule:

November 8

High School

Xenia, OH

November 9

Genoa Baptist Church

Westerville, OH

November 15

College Auditorium

Louisburg, NC

November 16

Grand Old Gospel

Chocowinity, NC

November 22

Opera House

Mitchell, IN

November 23

Curtis Andrews Avenue

American Corner, MD

November 24

High School

Madison, VA

November 30

Convention Center

Myrtle Beach, SC

December 1

Rotary Club

Fredericksburg, VA

December 6

Events Center

Hanover, OH

December 7

School Auditorium

Akron, OH

December 12

Grand Hotel

Pigeon Forge, TN

December 13

Elementary School

Sandy Ridge, NC

December 14

Mennonite School

Lancaster, PA

December 31

Thad Woods Auction Barn

Waynesville, NC

January 3-4, 2003

Convention Center

Jekyll Island, GA

January 10

School Auditorium

Biscoe, NC

January 11

Perrysburg, OH

January 18

Live Oak, FL

January 24

School Auditorium

Roxboro, NC

January 25

School Auditorium

Rocky Mountain, VA

January 26

School Auditorium

Crozet, VA

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Woodside, CA 94062

650 851-1147

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autoharper@earthlink.net

www.lauralind.com

Profile: *AQ* Fall 2001

Performance schedule:

November 6

Palo Alto Library - 7 pm

Mitchell Park Branch

650 494-1941

Palo Alto, CA

KAREN MUELLER

PO Box 80565

Minneapolis, MN 55408

651 649-4493 (voice mail)

karen@karenmueller.com

www.karenmueller.com

Profile: *AQ* July '93

Performance schedule:

November 16

Folklore Village Farm

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Dodgeville, WI

MIKE SEEGER

c/o Mitch Greenhill (agent)

1671 Appian Way

Santa Monica, CA 90401

310 451-0767

Fax: 310 458-6005

mitch@folkloreproductions.com

www.folkloreproductions.com

Profile: *AQ* January '89

Performance schedule:

November 9

Minnesota State University

Morehead, MN

November 11, 12 & 13

Lake Forest College

Lake Forest, IL

November 16

Lake Street Church

Evanston, IL

January 17, 2003

Luther Burbank Center

Santa Rosa, CA

January 18

California State University, Humboldt

Arcata, CA

January 24

University of California, San Diego

La Jolla, CA

January 25

UCLA Royce Hall

Los Angeles, CA

BILL & LAURIE SKY with VICKI YOUNG

PO Box 70060

Nashville, TN 37207

615 859-1419

billandlauriesky@hotmail.com

Profile: *AQ* April '90

Performance schedule:

November 4

Panacea, FL

November 8

Seminary Elementary

Seminary, MS

November 9

Mt. Olive Baptist - 6 pm

Monroeville, AL

November 10

Herbert Baptist - 6 pm

House, MS

November 16

Peachtree City Adventist

Peachtree City, GA

November 17

Jewell Baptist

Jewell, GA

November 20

Wyatt Baptist - 7 pm

Charleston, MO

November 21

Patterson Heights Baptist - 7 pm

Anderson, MO

November 22

Dalhart Church of the Nazarene - 7 pm

Dalhart, TX

November 23

Valley View Chapel - 7 pm
Hammon, OK
November 29

Sky Valley Parks - 7 pm
Desert Hot Springs, CA
November 30

Westwind Resort
Yuma, AZ

December 1
Dragoon Baptist - 11 am
Dragoon, AZ

December 6
Collins Elementary
Collins, MS

December 8
Santee Baptist - 6 pm
Prentiss, MS

December 12
Shreveport Foursquare Christmas
Celebration - 7 pm
Shreveport, LA

December 13
Fred, TX

December 14
Hopewell Methodist Church - 7 pm
Woodville, TX

December 15
Church Fellowship International - 6 pm
Henderson, TX

December 27
Winona Manor - 2 pm
Winona, MS

December 28
Winona Church of God - 6 pm
Winona, MS

December 29
Independence Baptist - 11 am
Pleasant Plains, AR

December 31
Saint Jo Missionary Baptist
Saint Jo, TX

January 10, 2003
Church of the Nazarene - 7 pm
Prairie Point, TX

January 11
Sherwood Shores Chapel - 7 pm
Gordonville, TX

January 18 & 19
Trinity Baptist
Murphysboro, IL

January 26
New Hope Foursquare Church - 10:30 am
Farmington, NM

February 1
God's Country - 7 pm
Tucson, AZ

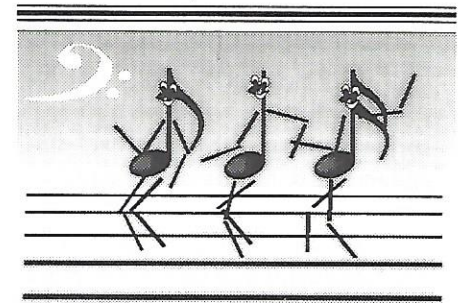
February 2
Fountain of Youth Spa - 7 pm
Niland, CA

February 3

Las Quintas Oasis
Yuma, AZ
February 4
Bonita Mesa Resort - 7 pm
Yuma, AZ

DREW SMITH
529 Ardmore Road
Ho-Ho-Kus, NJ 07423
201 444-2833
drewharpsmith@netzero.net
Profile: July '89
Performance schedule:
November 4
The Fountainview
Monsey, NY

November 19
Bergenfield Library
Bergenfield, NJ
December 1
Helen Hayes Atrium
West Haverstraw, NY



Understanding CHORDS

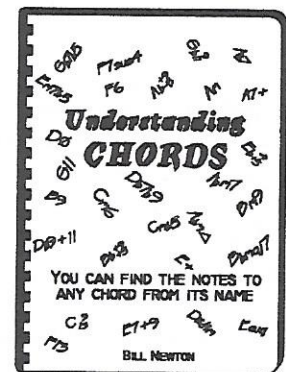
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Drew's "Tip-of-the-Day"

by Drew Smith

Refelting chord bars, not losing springs and cleaning strings!

Well, how many of you have refelted your chord bars? Of those that have done this rewarding job, how many have had a spring jump out of the chord bar holder, end up in a thick pile carpet, and cause you to get down on your hands and knees and slowly feel around, kneading the carpet, looking for that spring? (Hope you found it!)

How to handle refelting, and not lose springs? It's pretty simple! Here's what to do next time you work on your chord bars:

1. Remove chord bar cover(s) and put the small screws in a soup bowl or container, so they won't get lost.
2. Carefully lift off each of the chord bars. I say "carefully," because sometimes a spring will stick to the bar ... and fall into wherever it will be tough to find it.
3. NOW, purposely remove each and every spring, and place them into a container for later replacement.
4. With the strings now fully exposed, it is a good time to clean out all the old lint and felt dust from over the years. A clean, soft bristled paint brush is ideal for this cleanup. Also, whatever spills may have left residue under the strings on the face of the autoharp. A dampened paper towel wrapped thinly around a ruler will help here.
5. This is also the time to inspect the felt on each chord bar to see if refelting is needed. Also check that the felt pieces on each bar properly damp the strings alongside each string that should sound.
6. AND NOW ... so that you will not have to worry again about losing your springs when doing future chord bar work

.....

At the base of where each spring fits onto the chord bar holder, apply a dab of clear silicone cement. This is available in tube form from most any hardware store.

Then place each spring over the dab of glue, pressing and lodging it into

the glue. Be sure not to use too much glue, as each spring must still be able to move your chord bars up and down.

7. If you care to clean up your strings before replacing the chord bars, and remove oxides and general age in order to get a brighter sound ... you can burnish the strings with a ScotchBrite scouring pad. They will clean up and shine beautifully. It is a good idea to put some spray wax, or paste wax on a soft cloth and rub over the strings, too. This will help prevent further oxidation and grime, and you will see a marked improvement in your ease of playing with your picks! The strings will definitely feel "silky." You'll love this!
8. Now replace whatever you have left over ... meaning all the chord bars, their covers and the screws.

You now have a much improved autoharp and can play all the tunes you could never play before! (Just kidding!)

But no more worries about losing springs, either.

AND NOW ...

Increase Picking Area: for "A" model type autoharps only ...

At the extreme right end of the strings, where the bridge comes down close to the chord bars, you will notice that the wooden bridge support tapers down to a long point below the high string.

Now, I have found it helpful to whittle away that long point so that my picks can "bite" into the string at this very high end, to be able to hit the high strings without hitting or glancing off the excess wood bridge support.

It's just a matter of getting in there with an Exacto knife blade, or razor blade or sharp knife to carefully do the job. For the old black autoharps, a touch up with a black magic marker will do the trick!

On my luthier custom autoharps, I request that there be no long point at that

spot, and that the bridge support should end very close to where the bridge rod ends.

The "B" model autoharps don't have this situation, as the top end of the string vibration point has no other obstruction.

Part of getting the most out of your autoharp means attention to the many small details. Each little improvement you make can all add up to help you play easier and/or better. Good for both Diatonic and Chromatic autoharps!

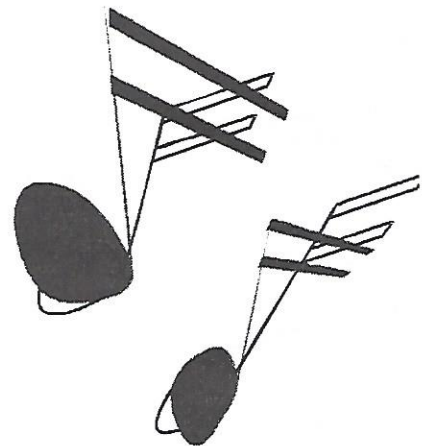
AND THEN:

Do your metal finger picks fly off??

If your metal finger picks get caught in the strings, it could possibly be the result of a burr on the under side of the leading edge of the pick.

That *does* happen with my picks. And, I have found that the burr can really get caught in the strings, and rip the pick right off your finger. Note that a burr developing is a normal occurrence, as a result of your metal picks wearing away from hitting your metal strings.

So what I do is file away the burr and reshape the leading edge point of the pick. In a sense, this renews the pick and makes it good again for at least another couple thousand miles. When the pick finally gets too short to be effective, then chuck it out and get new ones!



Postscripts

FROM HARPLAND

by Mary Umberger

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

It's that time of year again when thoughts turn to "settling down." Our summer festivals are over and after a burst of autumn, we will withdraw to our hearths to reflect and play! There will be music events during the winter, but nothing can compare with playing under the blue sky and having lazy afternoons to share music with a new friend. I realize there are many who live in climates with sunny dispositions year round and must forego this pleasant experience, but unquestionably they have perks of their own!

Let's recall the words of W. Wordsworth: "I listened motionless and still, And as I mounted up the hill, The music in my head I bore Long after it was heard no more." 'Harplanders have an advantage here — we can still play and hear the music of the summer!

There have been autoharp sightings:

p.s. **Paul Blum** alerted us to this: He noticed Liberace's autoharp for sale on eBay. The story is that Liberace gave this to one of his employees, who said he had heard him play the autoharp. What do you think?

p.s. **Verla Boyd** works as an occupational health nurse for Daimler Chrysler Corp., in Kokomo, IN. On September 11, the company presented a memorial service, which ran all day. At the beginning of the ceremony as Alan Jackson's *Where Were You When the World Stopped Turning* played, a slide show was shown. There were pictures displaying what people were possibly doing at the time of the attacks. Verla saw one group of people playing the autoharp. She did her detective work and found it to be a picture taken of Linda Huber's Children's Autoharp Class at the MLAG in June.

p.s. Oh, well — this is a different kind of 'sighting', but a sighting none-the-less! **Mary Thompson** was part of the Art In the Park festival in Akron, Ohio. While

looking through the crafts tent, she saw a booth with wooden kitchen instruments (forks, bowls, etc.). The fellow there asked her what she played. When she told him she played the autoharp, he was sooo excited. He showed her a *cheese cutter* he had designed using two tuning pegs with a fine, tight wire stretched between. Mary thought it sounded like high 'C' !!

p.s. **Peter Swanson** of the UK was delighted to see Billy Connolly play the autoharp on TV there. Billy is a Scottish risqué comedian and now actor, who started out as a folkie. Just goes to prove he hasn't forgotten the good stuff!!

There are tears in 'Harpland.

p.s. **George Foss**, that talented man who gave us "Going Diatonic," that has seen many through the process of doing just that, died in July. Nancy said he died after surgery — not from complications — just a body that was just so worn out that it couldn't fight his way out of it. George will be remembered as a person that kept you laughing and one who knew music theory from top to bottom. He was a fixture at the Ozark Folk Center and taught music at LSU for a number of years. He will be missed.

p.s. Word was received that **Marilyn Hermenitt**, a member of the Lost Chords and Second Circle musical groups passed away October 13 after a two-year battle with cancer. She was a wonderful autoharp player and vocalist and will be missed by all who knew her.

p.s. **Jim Matherlee**, a mainstay at the Dayton Dulcimer Society, who was not only a good player but refurbished autoharps also passed away on October 13. Jim was an artist and his home was full of his paintings. A friend remarked, "Don't worry, he's just gone home for new strings."

p.s. **Barbara Barr** sent the sad news that at Winfield this year, a friend, **Ann Meahan**, died after suffering burns over 40% of her body when the propane tank in her camper exploded.

p.s. On the national scene we noticed that **Alan Lomax**, who has left behind a legacy for all by his music history research died recently.

p.s. **Jimmy Stoneman**, brother of **Patsy Stoneman Murphy**, and a fantastic musi-

cian in his own right, has succumbed to a lengthy illness.

p.s. **Gene Bluestein**, father of **Evo, Joel, Jemmy** and **Frayda** and husband of **Ellie** died recently. Gene was the patriarch of a wonderfully talented musical family that has performed world-wide and recieved numerous awards both for their music and for their caring, sharing commitment to the community.

I hope each one will remember these families in their prayers and meditations. We are so sorry.

On a much happier note

p.s. **Janette Carter** took a trip to England this summer to be a part of a Concert and Conference to celebrate the Carter Family at the Institute of US Studies at the University of London. The event was called "The Sunny Side of Life: The Carter Family and America's Music." Janette is some kind of woman and a wonderful representative for all of us.

p.s. **Laura Lind** was the lone autoharper at Alistair Fraser's Scottish/International Fiddling School held in Boulder Creek, CO. Musicians come from all over the world to learn, meld and share their talents. Laura says the fiddlers really enjoyed jamming with the autoharp and that she gave a few 'mini-tour/lessons.' Laura's daughter, **Elia**, who is 10 was a student there and Laura was her chaperone as well as student. Laura deems this the highlight of her summer!

p.s. The last I heard of **Katie Stein Sather** was in July. At that time she was "sitting at the table in my cabin, typing on my laptop — on its battery charged up at the neighbor's outdoor outlet, with the kerosene lantern lighting up the keyboard! We will get power soon, and also a studio for my husband, and an office for me. This cabin is tiny, only 24X24, so the space will be welcome."

I will leave you on this note, dear friends. It is hoped that by the next time I will have the rest of this gripping, frontier saga. Will Katie get electricity? Will the cabin be expanded? Or will the Sathers spend a bone-chilling winter, experience 'cabin fever', etc. Return next time and hear the suspenseful conclusion.

Meanwhile, just enjoy the music!

'harpin' in Harmony,

Mary U.

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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.

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- 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) ♪
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Pickin' Time (cassette) ♪
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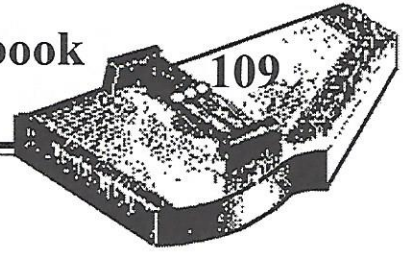
Beginning the Appalachian Autoharp by Evo Bluestein The four main steps that make up Evo's style. \$40

★ Denotes item new in this issue

☺ Denotes children's item

🎄 Denotes Christmas item





For the Beauty Of the Earth (2) G

G [D7 G] D7 G C C G /
 For the beau - ty of the earth,

C D7 G C G D7 G /
 For the beau - ty of the skies,

G [D7 G] D7 G C / G /
 For the love which from our birth

C D7 G C G D7 G /
 O - ver and a - round us lies,

G D7 G / D7 / G /
 Lord of all to thee we raise

C D7 G C G D7 G /
 This our hymn of grate - ful praise.

For the beauty of each hour
 Of the day and of the night,
 Hill and vale and tree and flow'r,
 Sun and moon and stars of light,
 Lord of all, to thee we raise
 This our hymn of grateful praise.

For the joy of human love,
 Brother, sister, parent, child.
 Friends on earth and friends above,
 For all gentle thoughts and mild,
 Lord of all, to thee we raise
 This our hymn of grateful praise.

Come, Ye Thankful People, Come (2) G

G [G/] G / Em D G /
 Come, ye thank - ful peo - ple come,

G [G/] G / Em Am B7 /
 Raise the song of har - vest home.

Em [Em/] Am / D7 [D7/] G /
 All is safe - ly gath - ered in,

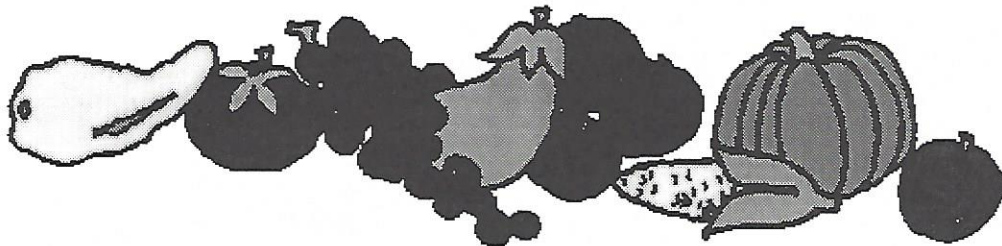
G A7 D G D A7 D /
 Ere the win - ter storms be - gin.

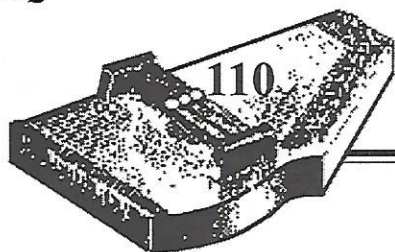
D [D/] D / G D G /
 God, our Mak - er doth pro - vide

G [G/] G / C G C /
 For our wants to be sup - plied.

C [C/] Am / D [DA7] G /
 Come to God's own tem - ple, come,

C / G / / [GD] G /
 Raise the song of har - vest home.





Autoharp Songbook

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Away In A Manger (3) F

F / [/ C7] F / C7 F B \flat C7 B \flat F /
 A - way in a man - ger, no crib for a bed,
 F C7 [/ B \flat] C7 / / / B \flat F / / /
 The lit - tle Lord Je - sus lay down his sweet head,
 F / [/ C7] F / C7 F B \flat C7 B \flat F /
 The stars in the sky looked down where he lay,
 F C7 [/ F] C7 F C7 Dm Bm / C7 F /
 The lit - tle Lord Je - sus a - sleep on the hay.

The cattle are lowing, the baby awakes,
 But little Lord Jesus, no crying he makes.
 I love thee, Lord Jesus, look down from the sky
 And stay by my cradle till morning is nye.

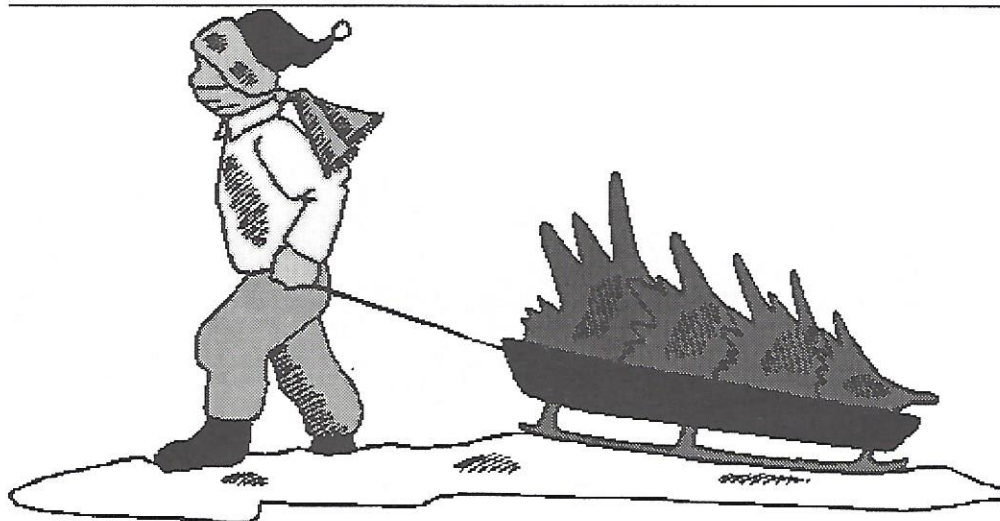
Be near me, Lord Jesus, I ask thee to stay
 Close by me forever, and love me, I pray.
 Bless all the dear children in Thy tender care,
 And fit us for heaven to live with Thee there.

Angels We Have Heard On High (2) F

F / / / / [/ C7] F /
 An - gels we have heard on high,
 F C7 F / / [/ C7] F /
 Sweet - ly sing - ing o'er the plains;
 F / / / / [/ C7] F /
 And the moun - tains in re - ply
 F C7 F / / [/ C7] F /
 Ec - ho - ing their joy - ous strains.

Refrain:

F / [B \flat F] [C7 F] C7 / [F C7] [F C7] F / [B \flat F] [C7 F] C7 / /
 Glo - - - - - ri - a,
 F C7 F B \flat F / C7 /
 In ex - cel - sis De - o,
 F / [B \flat F] [C7 F] C7 / [F C7] [F C7] F / [B \flat F] [C7 F] C7 / /
 Glo - - - - - ri - a
 F C7 F B \flat F / C7 / F / / /
 In ex - cel - sis De - o.



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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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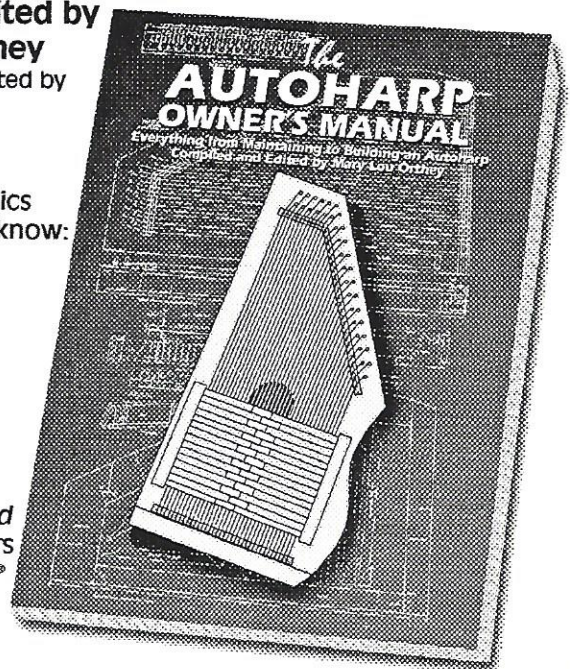
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