

Autoharp Quarterly®

The International
Magazine
Dedicated to the
Autoharp Enthusiast

Volume 15, Number 2
February 2003
Six Dollars

Annual Club Directory

*I'll Be All
Smiles Tonight*
arranged by
Mary J. Park

**Alternate
Chords**
with Lucille Reilly

**A Salute to the
Irish** with
Alan Mager &
Karla Armstrong

**A New
Autoharp**
by Herb Taylor

Sacred 'Harp
with Bob
Woodcock

Shipping Woes
with Linda Lei

Interaction
presents
Karen Mueller
and Red Wing

**Critic's
Choice**
and more ...

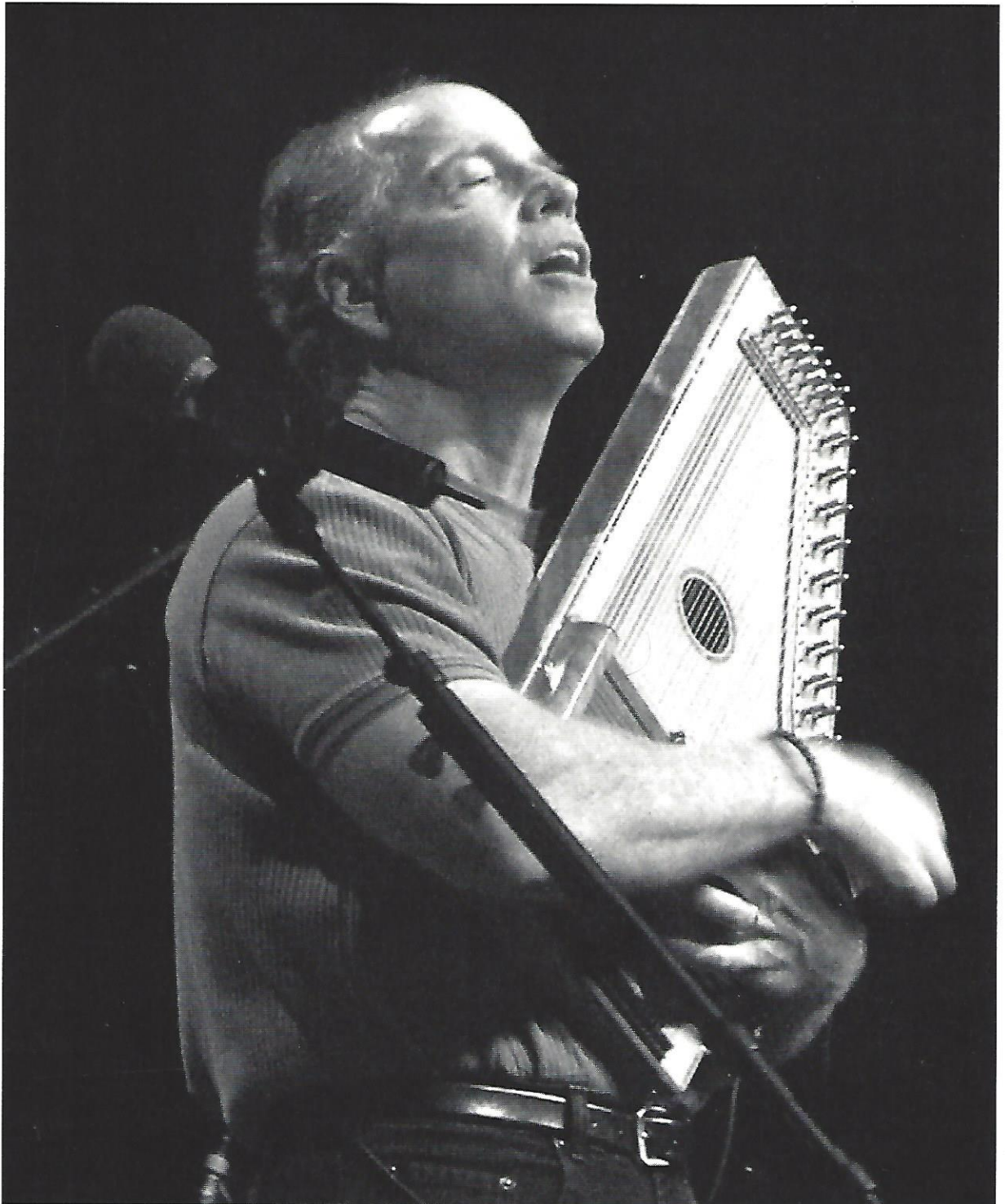


Photo by Tim Symonds

John McCutcheon in concert

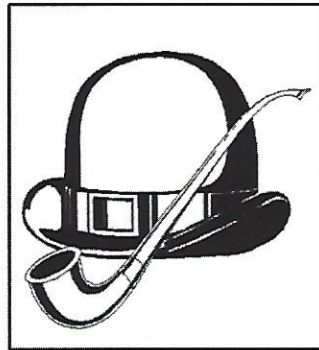
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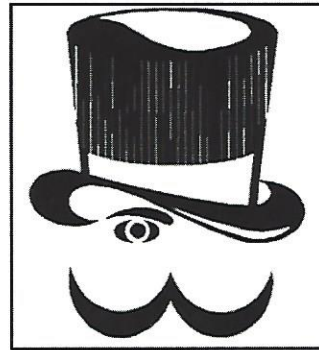
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The International
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to the Autoharp Enthusiast



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To And From The Editor



Dear Readers;

By the time you read this, what is, for now at least, the final phase of our web site remodeling will be done and ready to view—and hear. Lindsay Haisley and Ivan Stiles have been hard at work to bring you not only *Autoharp Quarterly*-related information, but now you can hear autoharp music. We plan to have what we call the “Artist of the Month” which will be a track from a different artist’s recordings. That will change every month (hence the clever name). In addition there will be a selection from the then current issue of *AQ* featuring a piece of music played by the person who submitted it if at all possible. If not, we will ask someone else to do the honors. Now you will be able to hear a sample of an autoharpist’s music that you perhaps had not heard before. Also, the piece from *AQ* might be helpful in learning what it is supposed to sound like. We hope this has the added benefit of letting someone who has never heard an autoharp hear what they have been missing. We have quite a few non-autoharpists who access our web page and we want them to get to know this beautiful music. Why not access our web page at www.autoharpquarterly.com if you get a chance.

FYI, *AQ* is now read in all 50 states and 30 countries around the world. Maybe we will all live to see the day when people don’t ask, “What is that? Is it anything like a banjo?”



Dear Autoharpers;

You are not going to believe this, but your latest cover is the answer to many an unsaid prayer. The picture of the gorilla playing the autoharp is too precious. Here’s why:

I’m a musician—I play a lot of instruments, autoharp among them; but I’m also trained in Anthropology. I have an interest in the ape language studies and the controversies surrounding them, for a variety of reasons, but mainly because language demarcates the boundary between humans and in-frahumans. After thinking about the problem for a number of years, I decided that the best way to nail the problem was to do it sideways: language as we normally practice it is out of reach of the chimps the investigators are trying to impose it on, and the results, while illuminating, are also ambiguous. But music wouldn’t be. There is no problem of interpretation, either the gorilla can play the autoharp or it can’t. So I wanted to do a dissertation that involved conditioning a gorilla to music and carefully bringing it up as a musician.

The logic behind this is that music has everything that language has, except referentiality. It has a grammar, a syntax, it has nuance; it just doesn’t have intentional meaning separate from its rules. But we know the hominoids are capable of meaning, and symbolic thinking. So while we may not be able to connect the two right away, if a gorilla could play the autoharp, that would effectively make it human. It would make the harvesting of them equivalent to murder, which might offer them some minimal protection in a world increasingly hostile to them.

Does anyone there know of Kelly William’s site, zitherguy.com? And also, does anyone there know anything about the Dolceola?

Sincerely,
Andy Cohen
 anthro guy, autoharp guy, Dolceola guy



It’s a Small, Small World;

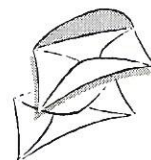
Dear Cyberpluckers:

First I must tell you that I have been very encouraged and inspired to play the autoharp again after reading the postings here (on the Cyberpluckers list serve). The November 3rd posting from Judy especially gave me something to think about. I’ve been so sure I’d play badly, I’ve rarely played for other people. But after considering her email, I decided that bringing pleasure to others was more important than my pride. So I did the unthinkable and volunteered to play at a little entertainment a group of American women provided at a local nursing home. The people loved it and the novelty of the instrument was a plus. I didn’t play perfectly, of course, but I survived and felt like I’d like to do it again.

A few days ago I was sitting at my computer about to say ditto to the messages from Ruth in Canada, Tom in New Zealand and John in Germany. I was going to say I didn’t know another person in Florence (Italy) who played the autoharp. As I was composing this email in my mind, the phone rang. It was a woman from the American church here asking me to play for a children’s Christmas party. Someone had told her about me, but thought I played a zither. When the woman from the church asked what I played and I answered, “An autoharp,” she said, “Oh, I have an autoharp! I haven’t played it for years, but my parents in the US play autoharp and dulcimer.” Her maiden name is Kathy Kuhlman and she said her father is on this (cyberpluckers) list!

So you just never know where a fellow autoharper might turn up!!!!

Ciao,
Linda Rei



'Harpers E-Mail

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

CHANGED E-MAIL ADDRESSES

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dwbrinker@pacol.net Don Brinker
noizmktr@evenlink.net A.J. Bashore II

CHANGED WWW ADDRESSES

<http://www.bonnieleigh.com> Bonnie Leigh

Club news

Kay Stivers sends the following report on the Colorado area autoharpers:

Where in the world is Otis, you might ask. Otis is located in the northeast corner of Colorado, out on the plains where the wind blows free. It is a small, unremarkable town peopled with good, honest folks. Unremarkable that is, until now. For Otis will be the site of the second annual Otis Music Gathering on May 10, 2003. This small town may become well known to musicians around the state.

A committee of Colorado autoharp enthusiasts, comprised of Kay Stivers (Otis), Rita Campbell (Akron), Mary Harris (Denver), Margaret Bakker, Lu Horner and Jim Miller (Lakewood), and Bob and Marlea Taylor (Denver), with encouragement from Julie Davis has jumped into the waters of festival planning with energy and gusto. Already the committee has applied for, and received, a grant from the Colorado Council On the Arts for their desire to promote a love for, and understanding of, traditional music in Northeastern Colorado.

The first annual Otis Music Gathering was a success, featuring Julie Davis teaching autoharp workshops, guitar classes taught by Bob Taylor and Ryan Price, fiddle and mandolin workshops conducted by Mark Weeg and bongo and conga workshops by Richard Ontiveros.

This year's Gathering will be even more impressive, and will feature Bryan Bowers and the members of Black Rose. Workshops will be offered in autoharp, guitar, mandolin, fiddle, dobro, bass, banjo and a combined, casual workshop with a question and answer period.

A home cooked meal will be provided on the grounds, and in the evening, a concert

will feature Bryan Bowers and Black Rose. Dry camping areas are available and also RV hookups, as well as several motels located in nearby Akron and Yuma.

Anyone interested in more information can contact Kay Stivers at strings@kci.net 970 246-3256 or Margaret Bakker at margaretbakker630@webtv.net or 303 986-0769.

AUTOHARP GOLD

In June 2002 (Queen Elizabeth's Golden Jubilee) there was a party organised in our street, so we offered our services as "street musicians." Folk were so interested (I was going to say 'impressed' but Christine said not to be big headed), that since then we have been teaching four of the them to play the autoharp. Since we all play together regularly AND have our first gig booked, we have agreed to call ourselves "Autoharp Gold" – after the Jubilee, not our ages. The group are all so keen that they have bought their own autoharps (3 brand new ones via Mike Fenton), and at present we are practicing hard for a performance at the village Christmas party. Our programme includes *Forked Deer*, *Silent Night*, *I'll Fly Away*, *Grandfather's Clock* and *Spanish Fandango* – haven't they done well? Split up by a couple of duets by Chris & Chris, we think that is a nice 20-minute programme to introduce folk to the autoharp.

(Ours must be the only road in the world with 5 regular autoharp players within 50 yards of each other, the 6th lives in the next village.)

Pictured below, from left to right – Chris Younger, Janice Rogers, Sue Bayley, Liz Gilbert, Maureen Burnicle and Mrs. Chris who is instructor, organiser and musical arranger. Submitted by Mr. Chris (Younger).

Orthey Instruments

Mini Mountain Laurel Concert Series
Newport, PA

- ◆ **Ivan Stiles Workshop and Concert**
Concert at Reedsville Evangelical Lutheran Church, 7:30pm on Friday, February 7. Workshop Saturday, February 8 at Orthey Instruments at 1pm. Concert at Highland Presbyterian Church in Newport at 7:30pm.
- ◆ **Mountain Fling Workshop and Concert**
(John, Kathie, Jim & Eddie) Friday, March 7, concert at Reedsville Evangelical Lutheran Church at 7:30pm. Workshop at Orthey Instruments at 1pm, Saturday, March 8. Concert at Highland Presbyterian Church in Newport at 7:30pm.
- ◆ **Doofus Workshop and Concert**
Concert, Friday, March 28 at Reedsville Evangelical Lutheran Church at 7:30pm. Workshop, Saturday, March 29 at Orthey Instruments at 1pm. Concert at Highland Presbyterian Church in Newport at 7:30pm.
- ◆ **Judie Pagter Workshop and Concert**
(with Neal and Coleen Walters) Saturday, April 26, workshop with Neal Walters at Orthey Instruments at 1pm. Concert at Highland Presbyterian Church in Newport at 7:30pm.
- ◆ **Well Tempered String Band Workshop and Concert**
(with Eileen Kozloff) Friday, May 16, concert at Reedsville Evangelical Lutheran Church at 7:30pm. Saturday, May 17, workshop at Orthey Instruments at 1pm. Concert at Highland Presbyterian Church in Newport at 7:30pm.

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 week-end events.



'Harpers-At-Large



Neal and Coleen Walters Workshops & Concert

Gordon Baker's home, Amelia, OH
Reporting: Fran Booth
 Cincinnati, OH

A delightful evening of music at Gordon and Lois Baker's home started with an autoharp workshop. When we arrived, the class was already in session. There were ten autoharpers in all, several of whom have played for years. This being our first "club class" so to speak, Neal touched on the very basics for beginners, then moved forward with tips and tricks all of us can practice.

As we played a variety of waltzes, most of us concentrated on chords then tried our fingers at finding the melodies. And then there was the rhythm, strumming and pinching to work on. Surely playing melodies on autoharp will become easier with practice, practice, practice. Isn't that always the way?

Before we knew it, time was up. This was an informative and fun workshop taught by one of the best.

In the second workshop, which was for mountain lap dulcimers, Neal went over several country blues tunes for us. Many in the autoharp class also play mountain lap dulcimer. We're going to be busy as we work out what we received that Wednesday evening. Thanks, Neal.

After some munching on the delicious refreshments prepared by our hostess, Lois, we took our seats for the concert. Coleen joined Neal for a nicely varied set of tunes and songs.

Neal's gentle, soft voice blends so beautifully with Coleen's when they sing and play music together. They did a few

comical tunes, some heartwarming story songs, and we sang along whenever we could. What a great evening it was. It won't be too soon for us to have Neal and Coleen come back to Cincinnati for more, more, more.

UK Autoharp Day featuring Karla Armstrong

Drayton, Oxfordshire, England
Reporting: Mary Poole
 Bath, Northeast Somerset, England

We really were privileged to have Karla Armstrong with us on 5th and 6th October. We have not heard anyone play the chromatic autoharp quite as she does this side of the pond. Karla achieves on her chromatic the bell like tone diatonic players value so much, and for me it was a revelation.

The programme on Saturday was a general one catering for 33 of us with different standards and interests. Karla led a workshop for all apart from the absolute beginners. She played demonstrating her style, and her choice was for tuneful, lyrical melodies with a dash of ragtime—many of them show tunes or from ballad singers such as Nat King Cole and Bing Crosby. And, as she explained, these cannot be played richly without the three diminished chords making many more harmonies available. I was interested to learn she does not read music.

It may be that some advanced 'harpists left that day thinking they hadn't heard much that was new. However, I know that even advanced autoharpers and committed diatonic players left the day with new approaches to the challenge of precision picking.

But on Saturday we learned that Karla's

emphasis was for precision—being able to pick out the melodic line, often as a series of single notes that sang clearly, and this to me was a vivid lesson. The secret was to be totally familiar with the work of both hands—accurate chording in the left, with the fingers of the right tripping across the intervals plucking many single notes rather than repetitive pinching. Having said that, Karla acknowledged this was a perfectionist's aim rarely achieved.

We were a small group of eight for Karla's intermediate/advanced workshop on Sunday, and provided with word sheets, we opened by singing and playing a selection of gospel songs, several of them familiar. We all appeared to enjoy this whatever the extent of our religious persuasions. Then Karla went into the detail of the three diminished seventh chords. Some of us already had these, others had not, which interfered with practising the examples on the handout. Karla pointed out that by making room for the three diminished sevenths you are actually gaining twelve chords. This stimulated a discussion about which chords you choose to replace with these specials, and Karla had her own recommendations both about placement and how to do it. Unfortunately, facilities to cut new chords were not available that day, although it had been the original intention. However, Karla had prepared detailed hand-outs for us to take away.

Finally, Karla demonstrated the ultra-chromatic autoharp. At her home she has this permanently set up, but in order to avoid carrying an extra instrument, she had a separate set of chord bars to convert her standard chromatic. This was all new to me and I did not follow all of the technicalities.

But the gist of it seems to be that with this different set of chord bars, pressing two down together gives you another unique chord, making a total of ten extra, thus extending the range of chord choices considerably. Otherwise the modus operandi remains much the same as with the standard chromatic. One of the melodies she used to demonstrate was *September Song*, which excels in glorious harmonies. Karla played it to perfection.

I think any of us who aspire to these advanced heights must have in their head (mind's ear) a very sophisticated grasp of harmonies and a determination to pursue them. As Karla said a number of times, nothing will be achieved without putting in the practice.

To round off the afternoon as a few of our other supporters crept back to join us, Karla finished with a flourish of her lovely tunes.

We in Britain do not have the tradition of Old Time and Bluegrass which is the way the autoharp is presented for the most part, and we enjoy this. However, this weekend it was different – we were presented with sing-along melodies familiar to us all, and I loved it!

Autoharp Workshops

Northborough, MA

Reporting: Barbara McCuiston

Chattanooga, TN

I learned that Heidi Cerrigione, Glenn (Scotty) Scott and Mike Herr were teaching workshops at a Hammered Dulcimer Festival in Northborough, Massachusetts. This 'ole southern gal from Chattanooga thought she might fly up to get some lessons.

Of Course, this did not have anything to do with this being the time in October when I go visit our three daughters and seven grandchildren each year.

I have attended workshops before, but have never been greeted with such warmth. All that were in charge could not do enough to see that you were welcomed

Heidi began the workshops with "Comfy Strums," followed by Scotty with "A Bit O' Theory." After a lunch break, Mike finished the workshops with "Let's Get Picky." Each instructor picked up their workshop where the preceding one ended. This gave a flowing system that was easy to follow and easy to understand.

After the workshops, the autoharpers met with hammered dulcimers for a short practice. We go to choose either beginners, intermediates or advanced players to

perform with. Folks, this was sheer heaven to hear so many dulcimers, autoharps and acoustic instruments playing at one time. I thought things could not get better until the instructors gave their concerts. Heidi, husband John, Scotty and Mike did the autoharp world proud with their performance.

Should there be any autoharp workshops in the area on my next visit to our daughters, you can bet I will be one of the first to reserve a space.

Karen Mueller Workshop & Concert
Newport, PA

Reporting: Frank Baker
Lemoyne, PA

A recent workshop/concert in the "Mini Mountain Laurel Concert Series" presented in cooperation with the Perry County Council of the Arts and host sites was held in Newport, PA on Saturday, October 26. Minnesota's Karen Mueller was the featured artist, presenting an autoharp workshop in George Orthey's workshop at 1pm, and a concert at the Highland Presbyterian Church of Newport at 7:30pm. (There was a mountain dulcimer workshop in the morning, but I did not attend that one.) Karen is a professional musician and teacher who is well known and loved by those who have seen her and participated in her workshops at Mountain Laurel and many other venues. Karen won the International Autoharp Championship in 1986, and has written several instructional books. She has also released two CDs in addition to those that accompany her books.

The participants in the afternoon autoharp workshop included: Carolyn Holt, Linda Marker, Valerie Daly, Tim Dawdy, Ann Kester, Jim Weed, Don and Betty Brinker, Lois Hetrick, Polly Lewis, Patty Lambert, Helen O'Connell, Jill Smith, Ann and Warren Fisher, Helen Miller, Pat Stegman, Linda Huber, Frank and Kathy Coppola and Frank Baker.

There were no "rank beginners" in skill level at this workshop, so all were able to take full advantage of Karen's ability to lead us through the steps toward becoming better melody players. Karen started us out with *Angel Band* and explained the tablature notation that she uses. We then went on to the Irish song, *Lakes of Pontchartrain*. After a brief "fanny fluff" (you had to be there), we learned the fast moving *Barlow Knife*, and then took a break for 20 minutes or so.

After the break, Karen told us she is in the process of writing a fiddle tune book

(sign me up, Karen!) and taught us *Sandy River Belle* from that book. Karen gave us the chord patterns for playing scales in three keys and recommended that we practice them until the patterns are ingrained in our left hands. This will enable us to more quickly learn and use the left hand fingering required for fast fiddle tunes.

We had fun with *Frere Jaques* played as a round (yes, George, we're playing a round again), then learned the Irish polka, *Britches Full of Stitches*. We also received handouts on creating our own arrangements and playing accompaniment.

As usual, after the workshop, those who so desired went to Benner's Restaurant to share good food buffet-style, good fellowship and jamming! We seem to be converting the staff and patrons of Benner's to "our" music!

The evening concert at the Highland Presbyterian Church began at 7:30pm. Karen performed a variety of styles and genres on autoharp and mountain dulcimer with solo vocals and sing-alongs, including traditional, contemporary and original pieces. She left no doubt in the minds of her audience why she is a champion. Good show, Karen!

After the concert, George Orthey invited those who wished to do so to jam at his place as long as they desired, pointing out that we would gain an extra hour of sleep that night by going back to Standard Time, so we could stay even later! (Not me – I'm an early-to-bed-early-to-riser in any time zone).

The next event in this series is November 23, featuring Bryan Bowers. There are monthly workshop/concerts scheduled through next May, excluding December (but there are two in March). Workshops are \$15 with reservations required and concerts are free with a free will offering accepted. Contact George Orthey's home at 717 567-9469 or his workshop at 717 567-6406 for information. Hope to see you at some of them!!

Bryan Bowers Workshop and Concert
Newport, PA

Reporting: Frank Baker
Lemoyne, PA

The most recent workshop/concert in the "Mini Mountain Laurel Concert Series" sponsored by Orthey Instruments and the Perry County Council of the Arts was held in Newport, PA on Saturday, November 23. World-renowned musician, Bryan Bowers, was the featured artist, presenting a workshop in George Orthey's workshop at 1pm

and a concert at the Highland Presbyterian Church of Newport at 7:30pm. To quote the promotional flyer for this event, Bryan is the “King of the Autoharp.” Bryan is also an imposing presence in a workshop setting, and we participants wanted to do what he instructed us to do! There were over sixteen persons in attendance including several on-lookers, who do not play, but attended Bryan’s workshop just for the experience.

Bryan started with an exercise to demonstrate that our own “comfortable” key exists for every song. We each had to sing the tune of *I’ve Got a Home In Gloryland*, using as lyrics the numerical designation of the accompaniment chord, in the key that felt most comfortable to us. He caught some of us “hiding” in a too-low key, and had us repeat the exercise until he agreed that we each had, indeed, found our “comfortable” key for that song. We then worked on *Shady Grove* and learned that the same rules of finding our “comfort zone” apply for a song in a minor key.

Next, we learned left hand fingering to include the minor chords (2, 3 and 6) as well as the majors (1, 4 and 5) in a particular key, and how this leads into playing the song, *Simple Gifts*. We then worked on “air melody singing” with the right hand, while singing *You Are My Sunshine* to visualize where the notes of a song are going next. We were shown how this applies to the position of the right hand over the autoharp strings to begin realizing where to reach to get the right notes for melody playing. We practiced melody by playing *Are You Sleeping* as a round.

Bryan showed us the melody chords to a number of songs, including *Old Joe Clark*, *Wildwood Flower*, *Arkansas Traveler*, *Fleurs de Edinborough* (and we learned that was not about flowers!), *Friend For Life* and some Christmas tunes as well. As a bit of philosophy, Bryan encouraged us to treat the autoharp with respect and reverence, make it a part of our lives, and it will give us rewards beyond measure.

As usual, after the workshop, those who so desired went to Benner’s Restaurant to share good food buffet-style, good fellowship and jamming.

The evening concert at the Highland Presbyterian Church began at 7:30pm. Bryan entertained us with two sets containing a variety of songs and stories, both humorous and serious. After the concert, George Orthey invited everyone to jam at his place as long as they desired.

John McCutcheon Concert

Sarasota, FL

Reporting: Brian Symonds
Nokomis, FL

On November 24, 2002, the folks of Sarasota, Florida were treated to a wonderful concert by the talented, multi-instrumentalist John McCutcheon. He played to a modest but enthusiastic audience at the Old Players Theatre in downtown Sarasota.

John played for almost two hours without a break on a variety of instruments including guitar, banjo, hammered dulcimer, grand piano and, of course, the autoharp. He even did a number on his person—demonstrating the various percussion rhythms you can get by clapping, slapping and tapping your feet on various body parts. The folks hung on to his every word and at times you could have heard a pin drop in the theatre. As always, his delightful sense of humor played a great part of the show.

Originally from Wisconsin, John’s songs reflect many years of travel throughout the US and abroad. From the “eastern Kentucky coal camps, union halls and country churches” he has collected and written a vast variety of interesting and diverse songs. During the concert he performed some traditional and many of his own songs—some co-written by the likes of Si Kahn and others penned by Woody Guthrie and Howse. I particularly liked his songs: *Room At the Top Of the Stairs*, *Christmas In the Trenches* and *Not In My Name*.

John started his show with two tunes on the guitar and then on the banjo for a couple more. He then played the grand piano and the hammered dulcimer. Being an autoharp player, I could hardly wait until he picked up his beautiful Tom Fladmark custom autoharp and filled the theatre with its sweet tones and his inspiring voice. John played and sang two songs with the autoharp and returned to a standing ovation to finish up with another autoharp winner.

We had a chance to go backstage before the show and talk with John for a few minutes and have my son take some pictures. I found John very warm and friendly and easy to talk to. A great sense of humor and a ready smile made us feel welcome.

Before attending the concert I took a few minutes to look John up on the internet (www.folkmusic.com). I found a particularly interesting article entitled “John’s Thoughts on 9/11/01.” Take a moment and read it! Also, if you have a Real Player on your computer, download a clip entitled

“Talking Pat and Jerry Blues.” I think you will find both very thought provoking!

Personally, I’d like to see John McCutcheon as a feature entertainer at the Autoharp Gathering some June.

Mike Fenton Workshop and Concerts

Newport, PA

Reporting: Linda Huber

Hanover, PA

Fifteen fortunate folks were in attendance at the Orthey barn for an afternoon of learning and fun. The happy faces belonged to Carolyn Holt, Frank Baker, Helen Miller, Warren and Ann Fisher, Myrna Stahl, Polly Lewis, Jim Weed, 12 year old John Teal and his mother, Ann, John Dettra, Jean Closson, Liz Sufrin, Deb Oxenford, Lois Hetrick and yours truly.

Mike started out the session with a rousing version of *It Ain’t Gonna Rain No More*. We worked on *Mango Walk* and learned some techniques to get a calypso effect. Next we did the mixolydian tune, *Old Joe Clark*. Mike showed us how to produce an open fifth, useful when playing with fiddlers. Mike told how ever since he learned the autoharp back in 1968 he was always fascinated in “what lay beyond the chords.” This led him to Kilby Snow, where he learned about drag notes. He told us a lot about using open strings and how they can take autoharp playing beyond the set chords. Several other tunes were presented, incorporating various techniques. Mike showed us how he tunes an autoharp using the pegs and a long-handled tuning wrench. His hands are crossed and his thumb is located near the tuning pin.

At the conclusion of the workshop most of us journeyed to Benner’s for supper. After we finished eating we hauled out our instruments and had a jam session until concert time.

The concert was full of wonderful tunes and songs that we have come to expect from Mike. He not only played several autoharps but also the jaw harp, mouth bow and lap dulcimer. There were lots of opportunities for audience participation. He was joined in various parts of the program by Cindy Harris on autoharp, fiddle and bass, Neal Walters on banjo and fiddle, Coleen Walters on bass, and Brenda Garris of Winston-Salem, NC on harmony vocals. The program ended with several gospel tunes.

Afterwards a small group settled into the Orthey living room for an hour or so of jamming. A good time was had by all.

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by Lucille Reilly, IAC, MLAC

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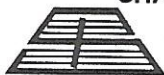
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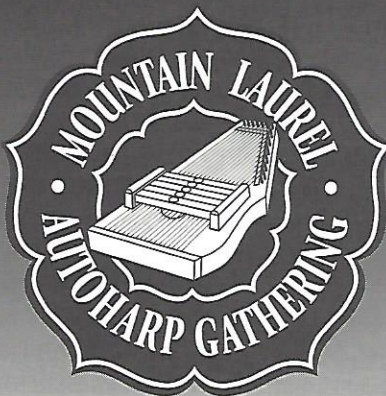
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Critic's Choice

"Will You Miss Me When I'm Gone?"

—The Carter Family and Their Legacy In American Music

by Mark Zwonitzer w/ Charles Hirshberg
Simon & Schuster : Copyright 2002

Guest Reviewer: Linda Huber



Tina's
Choice

Tina Louise
Barr

This book claims to be the first major biography of the Carter Family. In my opinion there will not need to be another such undertaking because it appears to be very complete.

It starts out giving a fairly detailed description of the family backgrounds on each of the original Carter Family members. It ends with Sara's burial in the Mt. Vernon cemetery. In between are wonderful accounts of how they made their music, interaction among the three of them and the many others; family, friends, musicians and business associates with whom they came in contact. It is not just a dry recitation of the facts, but includes quotes and stories that came from interviews with people who were there at the time.

I am sure it is quite accurate because I have some of the stories from BanjerBob (Woodcock) as put forth in his Mountain Laurel Autoharp Gathering Carter Family sing-a-longs. I have visited The Fold several times and could picture the countryside there as it was being described.

The book also gave a very good picture of what life was like for people at that time in the Southern Mountains. Maybelle's star shines brightly showing what a truly great lady she was.

I could tell you about Mr. Peer, Sara and Coy, Dr. Brinkley, Johnny Cash, etc. but you will have more fun reading about them yourself. I found the book to be fascinating and compelling reading. In addition to the story itself, the book is very well indexed, making it easy to find just that part you most want to read.

Get a copy. You won't be able to put it down 'til you are finished!

Understanding Chords

"You can learn to find the notes to any chord from its name"

by William (Bill) Newton

This lesson workbook by Bill Newton was written as a practical guide in understanding chord formations. It offers twelve lessons, beginning with major chords, and progresses systematically through sevenths, minors, augmented, suspended, ninth, eleventh and diminished chords.

What I found particularly convenient about the book's layout is that each lesson has an exercise worksheet that corresponds with it on an adjacent page. A completed example at the beginning of each exercise worksheet provides an instant formula to follow—just refer to *Bill's Chord Chart* to find the scale degree of the note that belongs to the correct chord.

The chord chart could be streamlined for clarity, but with the use of a ruler for a visual guide, the answers to the workbook exercises can be figured out quickly, leaving one with a better understanding of the principles described in each lesson. To check accuracy, the correct answers may be found in the back section of the book.

The chord chart does not address the "sharp keys." Rather than adding them in parentheses to the already very full chord chart, I would suggest printing an additional chord chart on the reverse side of the laminated insert, starting with the key of 'G.' This would be particularly useful to autoharp players who are exploring alternate chord layouts for their instruments.

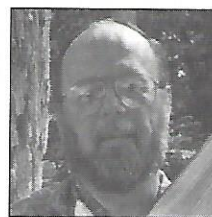
A closer description of the lesson book would be as a "shortcut to understanding chords" because it bypasses discussions about intervals and triads and is useful as a quick overview for those who have some previous musical training. For those who are very new to learning chord structure, some kind of association tool, such as the linear design of a piano keyboard, would facilitate understanding the

relationships found among the notes within a chord.

The concepts in the book are explained succinctly, and the information in each lesson can be extracted independently, making it easy to locate a subject. A suggested enhancement would be adding an accompanying CD or cassette tape with audio examples to correspond with each lesson in the workbook.

Overall, *Understanding CHORDS* is a helpful resource in gaining immediate access to chord structure. In technical issues, there are numerous spelling and grammatical errors contained in the text that could be fine-tuned in the editing stage with a revised printing of the book.

Understanding CHORDS does not displace the comprehensive study of chord structure, and there are many other books available that go into more depth. The workbook's straightforward approach covers the essentials well and it is presented in a "find it and use it now" style. This book is best suited to be used as a handy reference guide to chords in a mini-course format.



Stew's
Choice

Stew
Schneider

The Well Tempered String Band

Well Tempered String Band

Autoharp: Eileen Kozloff

Curtains of Night • My Dear Companion • What About You • StepStone • Heart's Back Door • It's Me Again Lord • Cuban Soldier • Tenting On the Old Campground • Foggy Mountain Top • Steal Away and Pray • Down With the Old Canoe • Garriston Waltz/Dance In the Moonlight • Hello Stranger • Slobbercops Is Hungry • The Cyclone Of Rye Cove • Early • River Of Jordan • Psalm Of Life • Roll Along Prairie Moon • What Ain't To Be Just Might Happen

Review by Aunt Sukey
With Secretarial Assistance from Stew
Schneider

I suppose the biggest downside to serving as general amanuensis to a music-loving mule is in attempting to temper her responses, without engaging her ire. The simple fact is that mules are intemperate creatures, given to intense likes and dislikes and they are endlessly sensitive to editing. It's not an easy line to hold to, let me tell you. When she likes something, she likes it intensely well, and when she doesn't like it – well, you wouldn't want to be there to share it. That's why I received this copy of The Well Tempered String Band's first CD with such trepidation, because I had already picked Kellie's pocket for a copy at Clifftop, and I knew what Aunt Sukey's reaction would be – unmitigated joy.

Since joy has such a universally positive connotation, it may well be that few people have been around a joyful mule. Joyful mules are active mules. Twelve hundred pounds of active mule can do a considerable amount of damage to a stall, and that's just what happened. She frisked like a colt and took out the back wall.

Aunt Sukey has made it no secret that she does not enjoy autoharp recordings for autoharp's sake. Just because one can play the entire score of *Der Ring des Niebelungen* on a tricked out autoharp doesn't mean that one should do so. Aunt Sukey demands that the autoharp make sensible presence in the music, and this CD does so in spades. It is really so good, she's at a bit of a loss for superlatives.

Starting with *Curtains Of Night*, Pete Peterson, Kellie Allen and Eileen Kozloff take the repertoire of the Carter Family, mix it with other old-time and more modern acoustic cuts, add a few composed tunes, and produce one of the most groundbreaking, original and creative productions of recent memory. It's really that good, and I'm just not saying that because Pete hugged me when I was leaving Clifftop. I'm saying that *in spite* of Pete hugging me when I was leaving Clifftop.

To Aunt Sukey's not inconsiderable ears, clearly the best cuts on the CD are Jean Ritchie's *My Dear Companion*, the incomparable *Step Stone* featuring Kellie's lovely lead and impeccable harmony from

Eileen and Pete, Eileen's composition, *Heart's Back Door* with her honky-tonk autoharp, *Cuban Soldier*, again featuring Kellie's lead, and *Tenting Tonight On the Old Campground* which shows that Eileen takes second seat to no one in vocal leads. Pete's multi-instrumental talents, taste and great harmony singing welds this CD into a unified whole.

Although vocal work is clearly their strongest suit, their handling of their instruments is the equal of anyone recording this repertoire today. In particular, every appearance by the autoharp is precisely placed and never do they stray into the "Hey! Look what I can do with an autoharp" sort of playing that leads Aunt Sukey to do violence to the electronic equipment playing it. Eileen's playing is intensely creative and a joy to the ear of even a mere secretary such as myself. There are really no words strong enough to describe just how good this CD is. The Well Tempered String Band have set a standard that will be tough for any performer to adhere to. We're the richer for it. Well done! Aunt Sukey gives it two ears up, one wall down and a frisk through the meadow.



Bob's Choice

Bob
Woodcock

Relatively Serious

Doofus (Neal Walters, Coleen Walters, John Cerrigione, Heidi Cerrigione)
Autoharp: Heidi Cerrigione

Love Beyond • *Greencastle Medley* • *Octave/Lovers Medley* • *High Atmosphere* • *Going Down to Cairo* • *Green Mountain Side* • *Highlands of Heaven* • *Green Leaf Fancy* • *It's a Banjo Playing* • *Sam and Daisy* • *Kentucky Babe* • *Indian Head Penny* • *Mercer Island* • *Row Your Boat* • *Sebec Lake Waltz* • *Mermaid of Ontario* • *Clarinet Polka* • *Sunshine In the Shadows* • *Three Quarter Time*

Another Doofus CD! Zounds!! It seems like only last month I read a review of a new Doofus recording, and now

another one appears. It helps if one of the members is the recording engineer. It also helps if each member of the band has more musical talent than most bands combined. What amazes me is the incredible variety of great songs they have unearthed for a hungry public. If this recording were a Thanksgiving dinner, you would leave the table and head for the couch groaning with satisfaction, yet wanting to sit down for more. Not that there weren't a few flaws in the cooking, mind you ...

These folks have assembled a fine collection of traditional tunes and contemporary folk songs. They lean heavily on the group vocals (12 songs, 7 tunes), which are usually well done, though sometimes a bit sloppy. Instrumentation is nicely varied and usually of the highest caliber. Heidi shines on the diatonic autoharp, playing in a rich, luscious, almost sensual style. She shines on hammer dulcimer, lap dulcimer and banjo-mer (banjo-dulcimer??? sounds like a banjo-uke to me ...). John's banjo style also stands out. He has over the years, developed into a rock-solid claw-hammer player.

The production work is about as good as it gets. The studio is in the basement of Coleen and Neal's house, so studio time is free. This allows Neal, ever the perfectionist, time to refine and shape the recording until it is exactly right. And that work pays off. I have reviewed Nashville recordings that didn't measure up to this high level of production.

Now for my likes and dislikes. Remember, good reader, the following is my opinion. Your mileage may vary ...

THE HIGHLIGHTS

Greencastle Medley – Neal wrote the *Greencastle Waltz* for his home in Greencastle, PA and, in a moment of rampant Greencastleism, added the great Northumbrian pipe tune, *Greencastle Hornpipe*. The waltz is elegant and quite catchy. It's a shame he only plays it twice – it deserves more.

High Atmosphere – from the pen of Robin and Linda Williams, inspired by John Cohen's collection of venerable musicians of the same name – this song is a tribute to those who have gone before, but still sing and play for us in the high atmosphere. You'll walk away humming this one, for sure.

Green Leaf Fancy – from Norman

and Nancy Blake's first recording, this is a dandy and squirrel-ly tune that will challenge any chromatic player. Somehow, Heidi pulls it off on a diatonic.

Maid Of Ontario – This is a silly little number by the late Shel Silverstein that has the potential to be completely nauseating if done by the wrong person. As it is, the Doofi have made this an absolute delight. Ninety percent of it is in the performance.

John's singing. It's about time the boy started singing. He has a great folk voice; good intonation, clear diction, almost no vibrato and minimal affectation. Keep it up!

THE LOWLIGHTS

Some months ago, the Noted Musical Scholar, Aunt Sukey (via her loyal, if somewhat uppity minion, Mr. Schneider) reported in these pages on the last Doofus opus. She was, if memory serves, somewhat disappointed by the somewhat temperate tempo of the recording. I must reiterate the feeling. I kept waiting for a nice, lively, jumpy number to leap out of the speakers at me. And waiting. And waiting. Look, I'm not asking Neal to smash an autoharp, ala The Who, or Heidi to set fire to a Hendrix model hammer dulcimer. But a few toe-tappers would be nice. Even *Clarinet Polka* seemed to drag.

And speaking of *Clarinet Polka*, this one should never have made the final cut.

Heidi hammered it with the best of them, but Neal's mandolin was slow and notably sloppy, nowhere near the high level of musicianship we have come to expect. It's a tough piece, but if you can't do it 100%, it shouldn't be on the recording.

So there you have it – a rich, varied, interesting and very well made recording that shows off, once again, the talents of these fine performers. Recommended.



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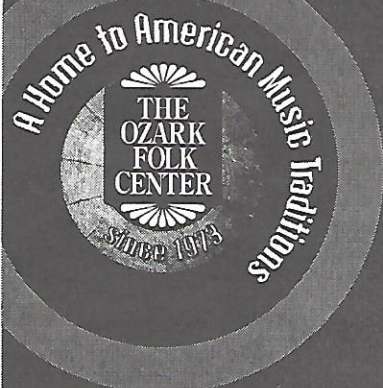
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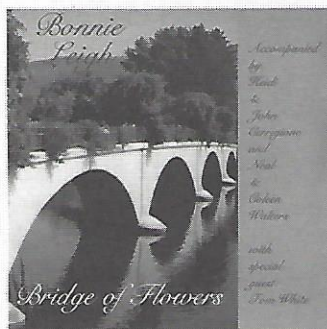
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IN THE BEGINNING.....

by Mary J. Park

I'll Be All Smiles Tonight

"I'll Be All Smiles Tonight" is a nice easy tune played at a nice easy tempo. This will give you a chance to concentrate on your technique. In this piece you will use mostly pinches (indicated by arrows pointing at each other) and thumb strokes (indicated by upside down Ys). There are also a few first and second finger strokes to fill in the rhythm. Below I will review how to make these various movements.

Pinch – The pinch is usually performed with the thumb and middle finger making a pinching motion across the strings, meeting at the correct note. In a slow piece like this, you will want to have your finger and thumb brush over quite a few strings before coming to the correct melody note. In faster pieces, your finger and thumb will cover less area so that you can move them faster.

Thumb stroke – This is performed by the thumb on the lower third of the strings. The thumb goes from the lower strings toward the middle. Be sure to hit the lowest strings so that you bring those nice, rich bass tones into your playing.

First – Second Finger Strokes – These two strokes usually go together to make one beat, as they do in this song.

First – move the first finger (index finger) in a partially upside down position from lower to higher strings over the middle portion of strings. This is probably the most difficult autoharp strum to master. You have to turn your finger so that the top side of the point of the pick toward the middle finger lightly brushes across the strings. If you turn your finger too much one way, you will pull off the pick, and if too much the other way, you won't get any sound. You may have to practice this a while before it comes naturally.

Second – return in the opposite direction for the other half of the beat with the second finger across the middle strings. This is a much more natural move, with the finger being pulled straight across the strings in the normal fashion. If you were not wearing a pick, the pad of the end of your finger would be going across the strings.

You will also notice that there are several quarter rests in this piece. The rests look like the curled hair from the roaring twenties. When you see one of these, it means that you don't play for one beat. I put these in the arrangement because I felt that less was more. Sometimes the sound of silence is the best choice. So in all the cases

where this appears in this song, you will play on the first beat of that measure and rest on the second beat, letting the notes ring for two beats. Then play again on the third beat.

Also remember that when you see two notes together in a bracket, that this means that the two notes go together to make one beat with each of the notes getting one half of the beat. It is also important that you play the G7 and not a G chord in this song, as you need the added note available in the G7 (namely the f) for playing the melody. Additionally, remember that if you are just filling in the rhythm, and not playing the melody notes, that these should be played much more quietly.

I hope you have some fun with this good old-fashioned tune.



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I'll Be All Smiles Tonight

Key: C

T.B. Ranson, 1879

Arrangement © 2003 Mary J. Park

I'll deck my brow with ros-es, My true love
 C (C) / / G7 C / G7 (F) G7
 TAB
 g e g c d e e d c d

may be there; The gems that oth - ers
 F G7 F (C) / (G7) C G7 /
 TAB
 c b a g e f e d g

gave me Will shine with - in my hair. A
 / / / F G7 F G7 F (C) /
 TAB
 b b a g a g f e g

Chorus: e - ven those that know me Will
 be all smiles to - night, love I'll
 Chorus: (C) / / G7 C / / G7
 TAB:
 e g c d e e d

think my heart is light. Tho' my heart may
 be all smiles to - night. / /

(F) G7 F G7 F (C) (G7) C

TAB

c d c b a g e e f e

break to - mor - row I'll be all

G7 / / / F G7 /

TAB

d g b b a g f

1. smiles to - night. I'll
 2. night.

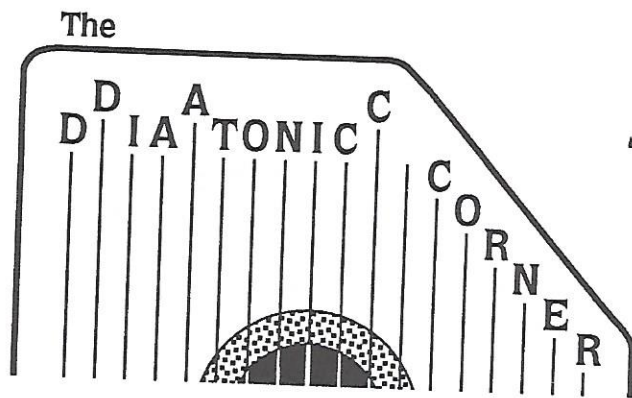
C G7 (C) / / (C) /

TAB

e d c g c

2. And when the room he entered,
 The bride upon his arm;
 I stood and gazed upon him
 As though he were a charm.
 And then he smiled upon her
 As once he smiled on me;
 They know not what I suffered
 They found no change in me.
 Chorus:

3. And when the dance is over
 And all have gone to rest,
 I'll think of him, dear mother,
 The one that I love best.
 He once did love, believe me;
 But now he's cold and strange.
 He sought not to deceive me;
 False friends have brought this change.
 Chorus:



Alternate Chords: The Fascinating Journey!

by Lucille Reilly

This issue features the English country-dance tune, "Newcastle," and how to dress it up with alternate chords. But first, learn to play this tune, shown on the next page. Oh, and while you're working on "Newcastle" (give yourself a week or two—after all, it's three months until the next AQ!), make two photocopies of the tune for what follows below.

How to Devise an Alternate Chord Progression

Now that you've got *Newcastle* in your fingers (you do, don't you?), let's explore this column's featured topic. In the Fall 2002 issue of *AQ* you heard alternate chords send the tune *Forest Green* in new harmonic directions. That's easy to do when alternate chords are given to you (☺), but ...

How can you choose alternate chords that you *know* will also sound the melody notes? Well, consider this: Any note in a tune appears in at least three chords on the diatonic autoharp. The note B (blackened in Figure 1) in G major demonstrates how this works.

Figure 1

So, if you now depress the G chord in a tune to play the note B, try Em and Bm and see how the tune's flavor changes!

Figure 2 on the next page shows which chords you can expect each tone of the G-major scale to fit into (blackened notes; whole notes widen the visual range for other G tunes). Scale step #5 (D) appears in *seven* chords! Also, notice that major chords function as alternates for major chords, as do minor chords for minors. (I omitted less common chords like ii6 and vi7, because they are—well, less common!)

Now devise an alternate chord progression for *Newcastle* with the help of Figure 2 and your ear. Pencil in your own

progression on one of the photocopies (have a BIG eraser handy, too). For starters, Figure 3 shows three chording ideas for the first six notes. Each progression lets go a little more, so feel free to follow suit! (After all, it's only sound.) Notice that both Gs in Figure 3 sound different chords in two of the alternate progressions.

You can take the progression further by inserting a chord on the second, "silent" beat of half notes (♩) ex: play IV-I on the in m. 4). Similarly, dotted quarter notes (♩.) can accept two chords, while dotted half notes (♩.) will take three.

When your progression is complete, play your arrangement of *Newcastle* using my chords first, then yours. (Remember: an alternate-chord progression gets its context from the tune played "normally" first, as your listeners expect to hear it. Otherwise, they will wonder why the tune sounds "off.") You'll inevitably hear some awkward moments in your progression amidst the great ones. Keep what you like and revise what you don't. (If you avoided "normal" chords almost exclusively, re-inserting some of them may help.)

Finally, what's the overall effect of your arrangement? Does the tune grow in volume, intensity, or emotion, etc. the second time around? Does this sum total yearn for a third play-through, either afterwards, or in between? Listen as you play both progressions again: the tune will tell you what it wants!

I hope this whets your appetite to

explore alternate chords in your favorite tunes. Happy felt-pumping!

Lucille

now:	I			V	I
notes:	D	B	D	A	G
alt. #1:	V	I		V	IV
alt. #2:	I	iii		vi	ii
alt. #3:	V	I	iii	IV	ii

Figure 3

Next issue: Rapid-fire fingering!

Do you have a topic for *The Diatonic Corner*? Write, call, email or fax AQ to make a submission. All topics are addressed only through this column.

Newcastle

Note: Release the chord bar at each circled notehead.

English country-dance tune (1650), arr. Lucille Reilly

Chord progression for Newcastle:

Staff 1: I, V, I, IV, V, I, V, I

Staff 2: I, V, I, IV, V, I, V, I

Staff 3: IV, I, IV, I, ii, IV, vi, V, vi, IV

Staff 4: I, IV, I, ii, IV, I, V, I

scale tones	G	A	B	C	D	E	F
scale step #	1	2	3	4	5	6	7
"normal"	I	V	I	IV	I/V	IV	V
alternates	IV	V7*	iii	ii	V7	vi	V7*
	vi	ii	vi	V7*	I	ii	iii
	Isus4	Vsus4		Isus4	iii		
	Vsus4				Vsus4		
					Isus4		

*the upper three tones of V7 form vii^o, a chord not on the diatonic autoharp.

Figure 2

Alan Mager & Karla Armstrong present ~

Colorfully Chromatic

"Harrigan"

Words and Music by George M. Cohan (1907)

In 1908, George M. Cohan's musical play *Fifty Miles from Boston* opened on Broadway. Most of the songs from this musical have been long forgotten. The one tune that has endured is that spirited monument to Irish braggadocio "Harrigan." Cohan patterned his Harrigan character after Edward "Ned" Harrigan of the Harrigan and Hart stage team that performed from 1871 to 1885, and when *Fifty Miles from Boston* debuted, Ned Harrigan was in the audience.

As with so many songs, the verse of "Harrigan" is rarely heard. In this case, the verse's obscurity is well-deserved. It has little to offer musically, as it is

mostly made up of a repetition of the last phrase from the chorus. The verse does grab our attention at one point, however, where the meter changes from 4/4 to 6/8 for four measures, and we get a little taste of an Irish jig.

It's the chorus, of course, that makes "Harrigan" such a treat for the chromatic player. Notice how nicely the rhythm chord progression G-E7-A7-D7-G works its way around the circle of fifths, or as we sometimes like to say, right down 7th Avenue.

Then for some extra interest, there's that little side trip to the B7 chord in measure 28 for another nifty bit of chromatic harmonization.

Another interesting feature of the piece occurs in measures 3, 7, 15 and 31 where the three notes that comprise the G chord are played in descending order on the word "Harrigan." This is a good chance to practice precision picking, and if you put in stops on the rests after these three notes, you'll get some nice punctuation, too.

We never saw George M. Cohan or Ned Harrigan (seriously, we're not that old), but as we play this peppy tune, we can easily conjure up the image of Jimmy Cagney delivering the lyrics as he bounces around the stage. So bounce (or sedately pick), and have a good time with this one — it's fun!

Chord progression: (G) C°7 G / C°7 G / C°7 G (C) D7 C (G) / / (D7) /

Who is the man who will spend or will ev - en lend? Har - ri - gan, that's
Who is the man nev - er stood for a gad - a - bout? Har - ri - gan, that's

Chord progression: (G) (D7) (G) C°7 G / C°7 G / C°7 G (C) D7 C (G) / / (D7) /

me! Who is your friend when you find that you need a friend? Har - ri - gan, that's
me! Who is the man that the town's sim - ply mad a - bout? Har - ri - gan, that's

Chord progression: (G) / / / C G / / / D /

me! For I'm just as proud of my name, you see, As an
me! The la - dies and ba - bies are fond of me, I'm _____

11 G / C G / / (D) / / (G) C°7 G / C°7 G

Em - per - or, Czar or a King, could be:
fond of them, too, in re - turn, you see:

Who is the man helps a
Who is the gent that's de-

14 / ^{D7}C°7 G (C) D7 C (G) / / (D7) / (G) (D7)

man ev - 'ry time he can? Har - ri - gan,
ser - ving a mon - u - ment? Har - ri - gan,

that's me!
that's me!

CHORUS
17 (G) (E7) (A7) E7 A7 / / (D7) G D7 G / C G

H - A - dou - ble R - I - G - A - N spells Har - ri - gan,

21 / D7 G D7 G D7 G / (D7) / / / / D°7 D7 G D7 / (G) /

Proud of all the I - rish blood that's in me;

Div-il a man can say a word a - gin me.

25 / (E7) (A7) E7 A7 / / (D7) G D7 G°7 (B7) G C°7

H - A - dou - ble R - I - G - A - N, you see, Is a

29 (G) C°7 G / C°7 G / C°7 G (C) D7 C (G) / / (D7) (G)

name that a shame nev - er has been con - nect - ed with. Har - ri - gan, that's me!

CHORD SUBSTITUTIONS

C°7 - D7
D°7 - E7 (measure 23)
G°7 - F#7 or C7 (measure 27)

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

Pro-Files

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

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

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



A native Californian, Tina Louise Barr's musical influences range anywhere from Mother Maybelle Carter to Johnny Cash, Bob Wills, The Beach Boys, David Grisman, Sam Bush or any where from Irish jigs and reels to Cape Breton fiddle tunes.

Tina's precise melody and spirited rhythmic textures on the autoharp have won national recognition. She has been a featured performer and instructor at Mountain Laurel & Willamette Valley Autoharp Gatherings as well as placing several times at the Walnut Valley Festival. She plays solo as well as with her band "Frettin' Around."

Tina has two CDs to her credit: "Breakin' Tradition" and "Rock-it 'Harp."

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Modesto, CA 95354
autoharphighgear@hotmail.com

www.cdbaby.com/tlbarr

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Mendota, CA
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Festival
Warner Robins, GA
www.mossycreekfestival.com

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<http://evobluestein.com>
Profile: AQ October '88
Performanceschedule:
April 5 (8 am - 6 pm)
Beginning Folkstyle Autoharp
California State Univ.
Hayward, CA
510 885-3605
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March 7
Café Lena
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March 16
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Woods Hole, MA
March 21
United Methodist Church
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March 25
TBA
Hemdon, VA
April 13-18
Sore Fingers Week
England
April 19
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April 23
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April 26
TBA
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April 27
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April 28-30
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Meredith, CA
May 3
TBA
Sun Valley, ID
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Pavilion at Island Park
Expedition
Green River, WY
May 10
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June 27
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www.gustafsonzook.com
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April 6-11
Augusta Heritage

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Elkins, WV
May 2-3
Wyoming Dulcifest
Wyoming, OH
May 9-10
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Festival
Hastings, MI
May 16-17
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californiaautoharp.com
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Ripley, OH
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Festival
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June 12-14
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May 16-18
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Gathering
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californiaautoharp.com

KAREN MUELLER

PO Box 80565
Minneapolis, MN 55408
651 649-4493
karen@karenmueller.com
www.karenmueller.com
Profile: AQ July '93
Performanceschedule:
March 14-15 and
March 21-22
Irish Concerts with Katie
McMahon
Various locations around

Minnesota
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Autoharp Jamboree
Ozark Folk Center
Mountain View, AR
July 11-13
Summerfest
Carthage, MO
July 16
South Dakota Irish
Festival
Sioux Falls, SD
July 25-27
Samfest
Houston, TX
July 30
with Piper's Crow
Big Top Chautauqua
Bayfield, WI
July 31
with Piper's Crow
Concert in the Park
Red Wing, MN

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anartauto@hotmail.com
Profile: AQ October '88
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Carthage, MO
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Brooklyn, NY
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Charlotte, NC
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Yuma Lakes Resort
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February 16
Concert
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February 20
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Forest, MS
February 22
Carroll Green Civic
Center
Quitman, TX
February 23
Central Baptist (6pm)
Carthage, TX
February 25
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Forest Hill, LA
March 1
University Christian
Prep Gymnasium
Shreveport, LA
March 2
University Worship
Center (10:30 am)
Shreveport, LA
March 7
Bowers Hill Baptist
Chesapeake, VA

March 9
Arlington Assembly of
God
Arlington, VA
March 15
Friends & Family Restaurant
Center Point, LA
March 22
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of God
Timbo, AR
March 23
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Ellsinore, MO
March 27
Sabine Theater
Many, LA
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Cole First Baptist
Cole, OK
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April 27
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drewharpSmith@netzero.net
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Reedsville, PA
March 29
Orthey Concert Series
Highland Presby. Church
Newport, PA
April 6 - 12
Spring Dulcimer Week
Davis & Elkins College
Elkins, WV
April 25
Reedsville Concert
Reedsville, PA
April 26
Orthey Concert Series
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713 782-4082
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One of Mine

My First Autoharp ...

Built Like a Brick Outhouse !!

by Herb Taylor

I've always liked to find out how stuff works—once I even took up fly fishing because it was so much fun tying the flies (I quit when I found out how boring the actual the fishing part was)! So I guess it was inevitable that when I got into old-time music after I retired, lutherie wasn't far behind.

After dulcimers, mandolins, bouzoukis and a fretless banjo, I made an autoharp last spring. My immediate reason was, I wanted a better instrument than the old low-end Oscar Schmidt I had been playing, with a brighter sound, better key selection (do *you* really sing in E flat?), stable intonation and fine tuners. I thought about it a while, but I wasn't sure I could do it, until I ran into local builder, Bob Bernard, at a festival. He encouraged me and gave me lots of advice. Thanks, Bob!

I plunged in, figuring I'd make a rough but workable instrument the first time, then learn from my mistakes and make better ones. My approach was to overbuild everything, in hopes of strength and stable intonation, then evaluate whether this beefy construction made the sound suffer, and lighten up future instruments as much as I dare. This one is definitely built like the proverbial brick out-house!

In a nutshell, the body was easier, the chord bars harder, than I anticipated. Compared to mandolins and bouzoukis, the basic construction was straightforward—no bending, inlay, frets, heel carving, difficult joints or thin plates. The frame is based on the "Mountain Laurel" plans, but made of rock maple a full 1 1/4" thick, with epoxy half-lap joints at the corners (like I said, built like a brick outhouse). The top is Sitka spruce 1/4" thick, and back and side veneers are 3/16" gonzalo alves, a heavy tropical wood with beautiful color streaks. I put on some ebony binding, and ebony rings around the sound hole to dress it up, but nothing else for decoration. Chord bars are walnut about 1/4" thick, riding on a comb of 1/8" brass rods in a wooden base, with wire coil springs in the common manner. Strictly

standard construction; I didn't feel like experimenting a lot on my first try.

One technical detail confused me. The OSI fine tuners came with three mounting holes and small (1/2") screws (this was the newer brass model). Both Bob Bernard and the Mountain Laurel plans told me I needed to drill 8 or 9 extra additional holes through the lower flange. I found it hard to believe such a highly engineered device would not have adequate mounting, so I called Oscar Schmidt and they swore the holes were adequate. I ended up compromising on four extra screws, and the tuners are staying put. But drilling those holes was a lot of trouble because they have to be so precisely located or they interfere with the little tuner screws. Can anyone tell me if they're really needed?

My assessment of the finished instrument is: (1) The tone is good in middle and high registers, but weak in the low octave. This is probably true of most autoharps to some degree because the low strings are so short, and because of the beefy construction required to handle all that tension. (High notes require less amplitude of oscillation than low notes, to produce the same loudness, so heavy construction favors the high end.) (2) The chord bar action and playability are adequate—I enjoy playing it, but I'm no virtuoso, so my standards may not be very high here. There are a couple of harmonics I'd like to eliminate, and the pressure needed on the buttons is a little high, so I'm making a new set of chord bars, and

plan to work on leveling the plane of the strings. (3) The appearance is very nice. (4) It does stay in tune and the fine tuners work great.

This year, I went to Winfield for the first time—what an experience! I had the good fortune to camp right next to "Scamp Camp," home of a wonderful couple named Deanna and Bill Lisk, from Arkansas, who play old-time fiddle and guitar. We had some great jam sessions, and when Bill saw my autoharp, he said, "You gotta meet Dulcimer Dan!". So I did, and had fun discussing all aspects of autoharp building with Dan, Tom Bogardus and Ric Chance. Dan encouraged me, so I stopped in at the *Autoharp Quarterly* booth to show off my autoharp, and was very surprised when Mary Ann invited me to send in an article about building it—you're reading the result of that kind invitation. Besides being fun to build and to play, autoharps truly introduce you to the nicest people in the world!

Based on the success of this prototype and the fun I had building and playing it, I'm making several more this winter. I plan to make a number of changes, mostly in the area of lightness, improved low-end response and better ergonomics. I would love to hear from other autoharp builders, or from anyone who'd like a custom instrument. Since I don't have a "name" yet, you can get a custom made autoharp from me for less than you might think.

Phone me at 303 273-9664 or email me at htaylor@mines.edu.

And keep on pickin'!



The autoharp



Herb Taylor

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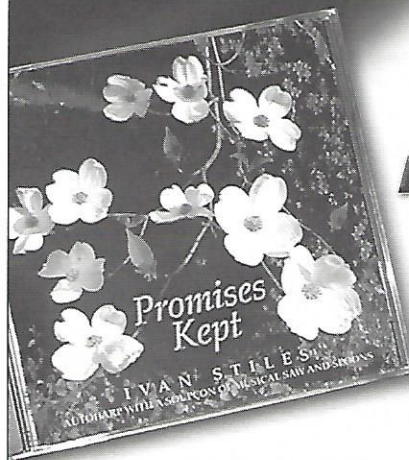
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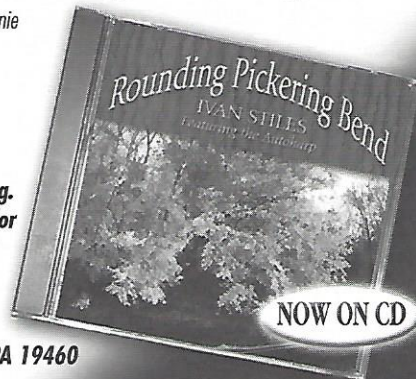
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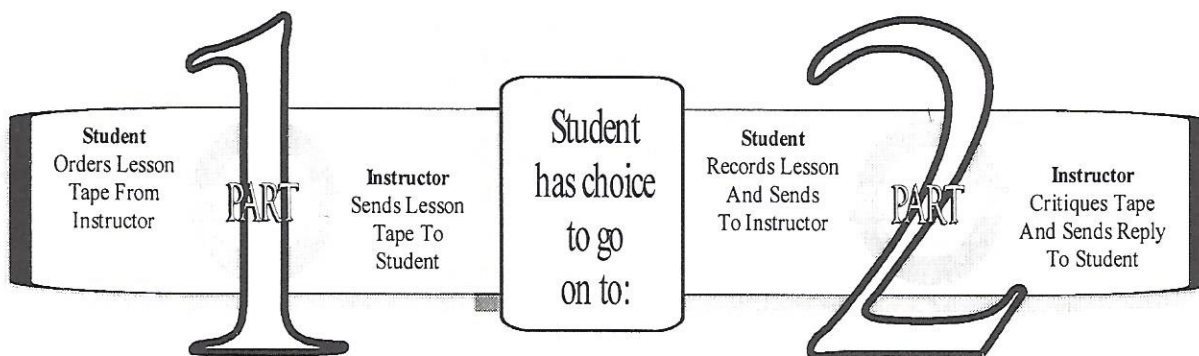
Interaction



YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH Karen Mueller

Karen Mueller, 1986 International Autoharp Champion, is one of the instrument's top players and teachers today. Her exciting and innovative performing style, featuring Appalachian, Celtic and contemporary music, has been applauded by critics and audiences nationwide. Karen's travels have taken her to all parts of the US and to Ireland; on stage in Chicago, Boston, Los Angeles, Kansas City, Nashville, Memphis and more. An accomplished multi-instrumentalist, she also plays mountain dulcimer, guitar, mandolin and bouzouki. While performing extensively as a soloist, she also currently works with Katie McMahon, former lead singer from *Riverdance*.

Born and raised in Winfield, Kansas, Karen was introduced to the autoharp and dulcimer while attending the Walnut Valley Festival there as a teenager and taught herself to play both instruments. Karen has made her mark on the acoustic music scene as both an innovator and interpreter of tradition. She has performed and recorded with such legendary artists as Tony Trischka (banjo) and Liz Carroll (Irish fiddle). A resident of Minneapolis Minnesota, since 1989, she is in demand as a workshop leader, (Continued on page 25)



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

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

HERE'S HOW THE INTERACTION TWO-PART FORMAT WORKS

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Part One

Send \$8 to the instructor for a tape of the lesson including the instructor's rendition of the tune. Make check payable to the

instructor. Then decide if you want to go on to

Part Two

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

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

An Interaction lesson with Karen Mueller

PO Box 80565, Minneapolis, MN 55408

TAKE A BREAK !!

Welcome to this Interaction, where we'll be exploring how to create variations of familiar tunes using *Red Wing* as an example. You can use these skills for jamming, or to make your arrangements of performance, recording or contest pieces more interesting. If you've ever been to a bluegrass jam, you've probably noticed that during the course of a tune, each player takes a turn playing the melody (or lead), while everybody else plays backup chords. The lead is passed around the circle several times and each time through, the song is played a little differently. Sometimes you may hear the melody note-for-note, while other times you may hear a completely improvised break that still resembles the melody and fits within the progression of the backup chords. How do they do that?

Most likely, they have already learned the song and come up with their own favorite variations of it, or they are comfortable improvising around it. Either way, they are familiar with the building blocks of the tune as they apply to their instrument. These components will be the focus of this lesson, so that when we're finished you'll be able to "play around" with not only *Red Wing* but other tunes you know. Besides the melody itself, these include:

1. the backup chords
2. scales
3. arpeggios

The most important element to get is the progression of the backup chords, knowing where the main chords in the song will change. A variation should retain its overall chord structure so it still sounds like the original while the melody or rhythm changes. Take a look at the two versions of *Red Wing* printed here. The first is the basic melody, and the second is a variation that I made up. The backup chords are the capital letters above the note line in the first version, starting with G. Since the *time signature* of the piece is 4/4, use either the familiar "boom-chucka" pattern, or simply alternate a thumb strum in the low strings with one in the middle range, with four strokes per measure. Using one of these patterns, play through just the backup chords of *Red Wing* several times. While you do this, you may want to hum the melody of the tune if you know it. As you get more familiar with the progression, start to anticipate where the changes will come, even memorize them if you can. I know you're eager to get to the melody, but always learn and practice the backup chords too.

The next step, of course, is learning the melody, using all the chord names below the notes. Use the pinch stroke (thumb and middle finger together) for notes of one beat and longer, and a pinch followed by the index "pluck" by itself for the quicker eighth notes. Notice where the melody chords are

the same as the backup chords you learned. Play the melody of the variation, too. How are the two versions the same? How are they different? Where do the backup chords match up with the melody of the variation?

The first thing you're likely to notice is that the variation has more notes – more eighth notes to be precise. The original uses mostly longer notes, and notes lasting two beats or more are followed by parts of the "boom chucka" pattern (a thumb symbol, and bracket with a thumb-finger combination) for fillers. The second version is almost entirely eighth notes. So where the original has longer notes and fills, I've made up more melody notes to go there. How did I choose them?

This brings us to the other building blocks I mentioned above, scales and arpeggios. First, scales. Many tunes, especially fiddle tunes, use runs of notes in sequence that are parts of scales. If you learn a basic scale ahead of time it will be easier to learn tunes and make up new ones. To play the scale in the key of G means you start on a G note (string) and go up in sequence until you reach the next highest G note, an octave higher. The left hand chord changes you play to access these notes with your right hand are:

G D G C G C D G, and reverse that to go back down the scale.

The musical notation shows a treble clef with a key signature of one sharp (F#). The melody is represented by a series of eighth notes on a five-line staff. Below the staff, the backup chords are listed as capital letters: G, D, G, C, G, C, D, G, G, D, C, G, C, G, D, G. The letters are aligned with the notes above them.

(It's OK to use the D7 instead of D if you prefer.) Play one pinch stroke with your right hand per chord, moving up or down a little bit with each change. This progression is the same in other keys if you use the same fingers for your three main chords. In numeric terms, the sequence is: I, V, I, IV, I, IV, V, I.

So what's the point of learning the scale? It gives you an idea of how to get from one note to the next in order, which makes it easier to make up a melody. In a variation, you can use parts of the scale, starting with whatever chord is the main backup chord in that place. Here are a couple of examples for a tune in G. If the backup chord for a measure or two is G, you can try using part of a scale sequence starting on a G chord. If the backup is a C or D, *still using the order of the G scale*, try substituting some scale notes that start with that dominant chord. The notes don't need to just go up or down; there may be a pattern of ups and downs and skips that sound good too.

Another building block of variations is the arpeggio, which is a chord played one note at a time rather than all at the same time. We've got arpeggios galore on the autoharp: just push down a chord and pinch out one note at a time going up and down the strings. In creating variations of a tune, you can drop in an arpeggio over the appropriate backup chord from time to time. You'll see this in my *Red Wing* variation, in the third and fifth measures of the second part. Be careful not to overuse this trick, though, as it's such an easy thing to do on the autoharp.

There are many different kinds of variations. While my version of *Red Wing* took a simpler tune and added notes, there can also be simplifications of "busy" fiddle tunes, changing eighth notes to the dominant quarter notes. This approach makes it easier to play with a faster jamming group while you're still getting the full version up to speed. You may also have heard or tried taking a tune in 4/4 and turning it into a waltz (in 3/4 time). This is a fun way to play around with a song and make it into something new. Try working out your own variations of simple, familiar tunes like *Twinkle Twinkle Little Star*. Suzuki violin students learn variations on this that include keeping the same tune but changing the rhythm. For example, you can turn the quarter notes into eighths, or a combination of short and long notes. The "12-Bar Blues" is just a chord progression that people love to use to

make up melodies (and words). Whatever tune you try, start with the backup chords, then the melody, then make up a new melody.

Just try sitting down with your 'harp and messing around with a song to see what happens. It's all experimental, just like playing with finger paints in music. You can record yourself strumming through the backup chords to a song (go through it several times), and then play the melody along with yourself as you make up new options. You can also tape yourself while you're playing around with new ideas so you can recall one you liked later on. Give yourself plenty of time to let these things develop. Working on variations will make you a better listener and player. The more you do it, the easier it gets, and hearing chord changes and breaks in jam sessions comes faster, too. If you're interested in entering a contest, there are other tricks and techniques you can use to add interest and dynamics to your music, but this one will make the biggest impact as an arranging device.

If you choose to write to me for a recording of this lesson, I can send you either a tape or CD (please specify) that will contain both of these versions played at slow and faster speeds, as well as my playing through the backup chords. If you send me back a recording of yourself for me to hear, I hope that you not only try your hand at *Red Wing*, but also make up some other variation of your own, to any tune you like.

Give it a try and have fun!!



(Continued from page 23)

private instructor, studio musician and school residency artist. She gives private lessons in the Twin Cities to students of all ages and levels, and two of her bands, Strawberry Jam - Bluegrass Music For Kids and Piper's Crow - Celtic Music, are on the roster of Young Audiences of Minnesota.

Karen has recorded three CDs: *Clarity*, *Still Point* and *Autoharp Gourmet* (enhanced CD with tab book), and is featured on *Masters of the Mountain Dulcimer Vol. 2*. She is the author of Mel Bay Publishing's *Celtic Autoharp* book and a contributor to their *Dulcimer 2000* book. Reviews from the national press have included the acoustic music magazine, *Dirty Linen*: "She's taking the Autoharp into new and exciting territory," and *Bluegrass Unlimited*: "A true virtuoso. Her talent and clarity of musical vision deserve a wide audience." In 2000, the Minnesota Bluegrass and Old-Time Music Association awarded Karen its "Recognition of Excellence." Visit Karen's web site at www.karenmueller.com for further information, tour schedule, sound clips from her CDs and more.

One of Karen's favorite approaches to traditional tunes is to develop variations of the original melody. In this Interaction, she shares two versions of the tune *Red Wing*, and talks about ways to come up with your own variations of songs you know.



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"Every autoharp player should listen to this..." *Autoharpoholic* (1992)
"Very cool! Great idea!" Cathy Britell, Seattle (2002)

Red Wing

Original

Key: G

arr. Karen Mueller

The musical score for "Red Wing" is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a G chord, followed by a C chord. The second staff continues the melody with G, D7, G, and 1.A7 chords. The third staff features D7, 2.A7, D7, G, and C chords. The fourth staff includes G, D7, and C chords. The fifth staff concludes with G, D7, G, and C chords. Chord diagrams are provided for G, D7, A7, and C, showing the fretting for each chord on a guitar. Fretting instructions include downstrokes (indicated by a downward arrow) and upstrokes (indicated by a lambda symbol).

Staff 1: G / / / / / / \downarrow \downarrow / C / / /

Staff 2: G \downarrow / D7 / G D7 / G / D7 G / 1.A7 / D7 A7

Staff 3: D7 / C D7 A7 / D7 / G \downarrow / D7 C \downarrow / \downarrow

Staff 4: / / D7 C G \downarrow / \downarrow / C G D7 \downarrow / \downarrow / C D7

Staff 5: G \downarrow / D7 / G D7 G \downarrow / \downarrow /

Red Wing

Variation

Key: G

arr. Karen Mueller

G C D G / D G D G C G / C G C G /

C G C D C D C / G C G C G C G / C G C G D G C D

G C G D G D G / A / G A / G A D C G D

A G A G D G D / G / / D / G7 / C / / / / /

/ / DC D C G / / / / / CG C G D / / /

/ / / / C G / / C G C G C G C G / / D / G7 /

/ / G C G D G / / C G / / G

Linda Huber's

SIMPLY Classic

"Theme from Valse Lente"

from the ballet "Coppelia" by Leo Delibes (1836-1891)

Delibes was a French composer during the Romantic period. Leo, an only child, learned music from his mother, who knew opera, and from his uncle, who was an organist. He studied organ and composition at the Conservatoire in Paris. He started his musical career as an organist but was drawn

to the theater. He wrote many light operas.

A decisive advance in his career came with the ballet "Coppelia." It has remained one of the best loved classical ballets. He was a disciplined composer whose music was said to possess wit, charm, elegance, grace, colour and lightness.

My inspiration for arranging this piece came from Becky Askey, who published it in her "Off-the-Wall" newsletter for dulcimers. I reworked it with melody chords for the autoharp.

The musical score is presented in three systems, each with a treble clef staff and a guitar-style chord diagram below it. The key signature is two sharps (D major) and the time signature is 3/4. The chord diagrams use 'x' for fretted strings and 'o' for open strings.

System 1: 8 measures. Chords: D, A, Bm, A, D, A7, D, A.

System 2: 8 measures. Chords: Bm, A, A7, D, A7, D, A7, D, A, C#7 (C), G, A7, G, C#7 (Bb), A.

System 3: 8 measures. Chords: A7, D#7 (F), A7, D.

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#). Chords: / A / Bm A / D A7 D / / / A / Bm A /

TAB: T A B | * ^ | * o | * ^ | * o | * ^ | * o | * ^ | * o | * ^ | * o | * ^ | * o | * ^ | * o

Musical notation system 2: Treble clef, key signature of two sharps (F# and C#). Chords: Em Bm Em / D A7 G D D°7 (F) Em D A7 D A C°7 (Eb)

TAB: T A B | * ^ | * ^ | * ^ | * ^ | * o | * ^ | * o | * ^ | * o | * ^ | * o | * ^ | * o | * o

Musical notation system 3: Treble clef, key signature of two sharps (F# and C#). Chords: D / / / F / / A / D / / /

TAB: T A B | * ^ | * o | * ^ | * o | * ^ | * o | * ^ | * o | * ^ | * ^ | * ^

Pinch	Strum	Pluck
Pause	Rhythm Bracket	



Annual Club Directory

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

ARKANSAS

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

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

CALIFORNIA

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

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

The San Diego Autoharp Club
Wednesdays 7 pm
c/o Diane Pierreuse
431-3931
dpierreuse@aol.com

The San Diego Folk Song Society
2nd Saturday of the month,
6:45 PM.
All Souls Episcopal Church

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

CANADA

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

COLORADO

Colorado Autoharp Club
2nd Sunday of month,
3 to 5 pm
Swallow Hill Music Asso.
71 E. Yale Ave.
Denver, CO 80210
Margaret Bakker
303 986-0769
margaretbakker630@webtv.net or Lu Horner,
303 274-5323;
Lahdogmom@aol.com

DELAWARE

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

ILLINOIS

Fox Valley Folklore Society
Every Wednesday, 8:00 PM
Mack's Silver Pheasant
(4 miles north of Rte. 64 on Rte. 25 near St. Charles, IL)
c/o Juel Ulven
755 N. Evanslawn Ave.
Aurora, IL 60506
630 897-FOLK

Hammers and Noters Dulcimer Society of Illinois

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

KANSAS

Ozark Wilderness Dulcimer Club
2nd Tuesday each month,
6:00 PM
High School, Joplin, MO
c/o Joyce & Lloyd Woods
Box 158
Crestline, KS 66728
316 389-2377

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

LOUISIANA

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

MASSACHUSETTS

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

MICHIGAN

Jolly Hammers and Strings Dulcimer Club
4th Saturday each month,
1-4 pm (except June and July and August)
Chippewa Nature Ctr.
400 S. Badour Road
Midland, MI

c/o Bill or Jane Kuhlman
989 835-5085 or
beeps@concentric.net

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

MISSOURI

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

Singing Strings Autoharp Club
If interested, call
Alice Penovich
627 S. Newton
Springfield, MO 65806
417 831-4913

NEW YORK

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

NORTH CAROLINA

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

OHIO

Canton Folksong Society
Some Saturday each month,
1:00 PM
Street of Shops in McKinley
Historical Museum
800 McKinley Memorial

Drive NW
Canton, OH 44718
330 455-7043
c/o Christina Kambrick
1707 32nd Street NE
Canton, OH 44714
330 453-5773
bill@dulcimore.org

Dulci-More: Folk and Traditional Musicians
1st Tuesday & 3rd Tuesday each month,
7:00 PM
First United Methodist Church of Salem
244 South Broadway
Salem, OH 44460-3816
c/o Bill Schilling
984 Homewood Ave.
Salem, OH 44460-3816
330 332-4420
bill@dulcimore.org
www.dulcimore.org

Dulcimer Society of Trumbull County
2nd Monday each month,
6-8 pm at 1st United Methodist Church,
309 North Park Avenue,
Warren, OH. Info:
bill@dulcimore.org

OKLAHOMA

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

PENNSYLVANIA

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

Bucks County Folk Song Society
1st Sunday each month,
6:30 PM

Wrightstown Friends Meeting
Route 413
Wrightstown, PA
c/o John Hook
410 Twin Streams Dr.
Warminster, PA 18974
215 675-0497
hook@voicenet.com, or
CuttyWren@aol.com
http://www.bucksfolk.org

Frosty Valley Dulcimer Friends
1st Monday each month,
7:00–10:00 PM
c/o A.J. Bashore II
PO Box 311
Danville, PA
570 437-2515
noizmkcr@eventlink.net

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

Off-The-Wall Dulcimer Society
1st Sunday each month,
2:00–5:00 PM
St. Stephen's Lutheran Church
New Kingstown, PA
c/o Rebecca Askey
134 E. Winding Hill Rd.
Mechanicsburg, PA 17055
717 766-2982

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

TEXAS

Circle of Friends (formerly East Texas Acoustic Musicians)
St. Andrew's Presbyterian Church, 121 Hampton Court, Longview TX 75604 Info:

Sharon Roberts, phone
903-753-6438 or
shaléerob@aol.com

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

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

**Lone Star State
Dulcimer Society**
2nd Saturday each
month, 1:00-5:00 PM
c/o Linda Lowe Thompson
309 Pennsylvania Drive
Denton, TX 76205
940 387-4001
llt6@earthlink.net

VIRGINIA

**Capital 'Harpers
Autoharp Club**
3rd weekend each month
c/o Connie &
Nathan Grace
7903 Central Park Circle
Alexandria, VA 22309
703 780-7707 or
John and Mary Dettra
703 790-1427 or
Neal Walters
neal@dooftusmusic.com

WASHINGTON

**Eastern Washington
Autoharp:**
**Spokane Falls
Autoharp Group**
First Sunday of month.
Info: Diane McHenry
509 235-4081
dmcfiesta@aol.com

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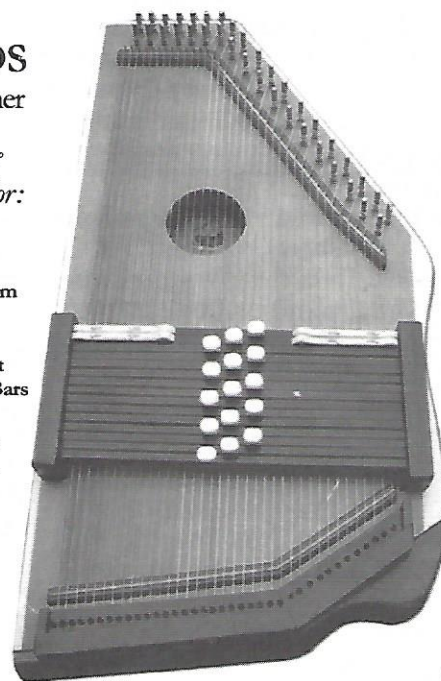
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Lewisberry, PA 17325

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www.welltemperedstringband.com

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musicians we have the pleasure
to hear these days. Take
advantage of the opportunity."
--Autoharp Quarterly

Still Point (CD/CS)

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--Victory Review

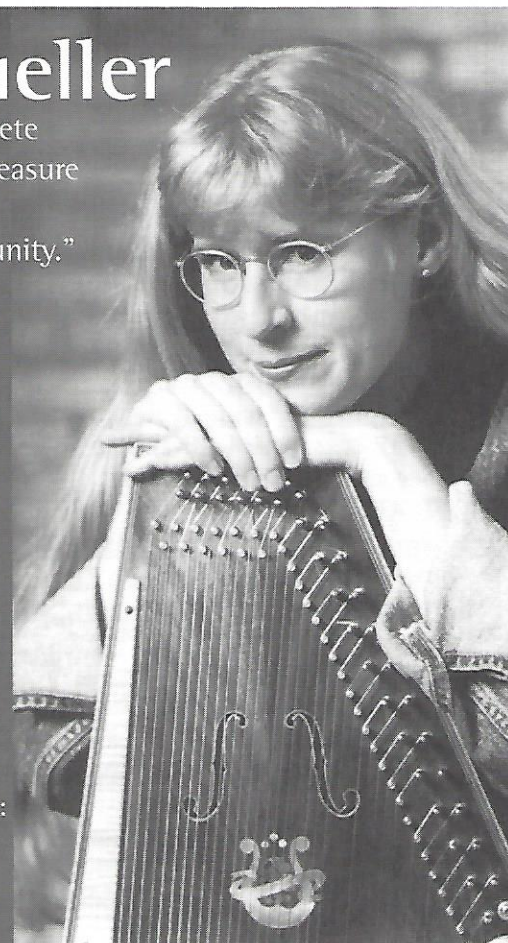
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AW.....Autoharp Workshop
 AP.....Autoharp Performance
 AC.....Autoharp Contest
 AF.....Autoharp Friendly

FEBRUARY

- ◆ **Folk Alliance Conference**; Feb 6-9. Nashville, TN Info: <http://www.folk.org>
- ◆ **43rd University of Chicago Folk Festival**; Feb. 7-9, Chicago, IL; AF; Info: <http://www.uofcfolk.org/>
- ◆ **Winterfest**; Feb. 7&8, Irving, TX AW (Charles Whitmer, Neal Walters, Nathan Sarvis); Info: <http://users2.ev1.net/~dcturner/wfest.htm>
- ◆ **Peace River Celtic Festival**; Feb. 9; AF; Info: http://hometown.aol.com/peace_riverceltic/prcf.html
- ◆ **South Texas Music Festival**; Feb. 19-23; Mercedes, TX; AF; Guinness try for world's largest jam session; Info: 956 464-7767 or paul@musicfst99.com or www.musicfst99.com
- ◆ **UK Autoharp Day**; February 22; Drayton, England; AW, AP, (Carole Outwater, Heather Farrell-Roberts, Mike Fenton); Info: Nadine Stah White at UKA@ifwtech.co.uk
- ◆ **Heart of Florida Folk Festival**; Feb 22; Info: <http://www.pascocountyfair.org/>

MARCH

- ◆ **Buckeye Dulcimer Festival**; March 5-9; Recreation Unlimited, Ashley, OH; AF, AP, AW (Karla Armstrong); Info: www.geocities.com/buckeyedulcimer
- ◆ **Lagniappe Dulcimer Fete**; March 14-16; Port Allen, LA; AW, AF; Info: www.lagniappedulcimer.com
- ◆ **Will McLean Music Festival**; Mar. 15-16; Sertoma Youth Ranch near Dade City, FL; AF, AW; Info: poet5@mindspring.com or <http://www.willmcclean.com>
- ◆ **Suwannee Springfest**; March 20-23; Live Oak, FL; Info: <http://www.magmusic.com/suwannee.htm>
- ◆ **East Texas Old Time Music & Dulcimer Festival**; March 27-30; Palestine, TX; AF, AW; Info: Jerry Wright at www.pickin@aol.com or www.geocities.com/palestinefestival

APRIL

- ◆ **Spring Dulcimer Week**; April 6-11;

Events

Augusta Heritage Center, Elkins, WV; AW (Les Gustafson-Zook, Heidi Cerrigione, others); Info: les@gustafson-zook.com

- ◆ **Sore Fingers Week**; April 13-17; Kingham Hill School, North Oxfordshire, England; AP, AW (Bryan Bowers, Karen Daniels, Chuck Daniels); Info: john@sorefingers.co.uk or moira@sorefingers.co.uk

MAY

- ◆ **Lewis Family Homecoming & Bluegrass Festival**; May 1-3; Elijah Clark State Park, Lincolnton, GA; AF, AP; Info: 706 864-7203. Camping available.
- ◆ **Gamble Rogers Folk Festival**; May 2-4; St. Augustine, FL; AF; Info: <http://www.gamblefest.com>
- ◆ **The Lonestar Dulcimer Festival**; May 9-11; Glen Rose, TX; AP, AW (Charles Whitmer); Info: <http://users2.ev1.net/~dcturner/grfest.htm>
- ◆ **Michigan Autoharp Jam Fest**; May 10-11; Camp Michiwana, Hastings, MI; AW, AP; Info: 269 945-9101 or sannmeek@mei.net or <http://autoharpclub.tripod.com> See ad page
- ◆ **Otis Music Gathering**; May 10; Otis, CO; AW, AP (Bryan Bowers, Black Rose); Info: strings@kci.net 970 246-3256 or margaretbakker630@webtv.net 303-986-0769
- ◆ **California Autoharp Gathering**; May 16-18; Mendota, CA; AP, AW (Bryan Bowers, Evo Bluestein, Carey Dubbert, Tina Louise Barr, Laura Lind & Adam Miller, Kenny Hall and the Duct Tape String Band, more); Info: 650 494-1941 or www.CaliforniaAutoharp.com See ad on back cover.

- ◆ **51st Annual Florida Folk Festival**; May 23-25; White Springs, FL; Info: <http://www.flheritage.com/folkfest/>

- ◆ **Chestnut Ridge Dulcimer Festival**; May 30-June 1; University of Pittsburgh, Greensburg, PA; AP, AW (Les Gustafson-Zook, John Hollandsworth, Cindy Harris); 724 539-7983 or dwbrinker@pacol.net

JUNE

- ◆ **Autoharp Jamboree**; June 12-14; Ozark Folk Center, Mountain View, AR; AW, AP (Les Gustafson-Zook, Charles Whitmer, Karen Mueller, Tom Schroeder)

Info: 870 269-3851 or www.ozarkfolkcenter.com

- ◆ **Advanced Autoharp Workshop**; June 16-19; Ozark Folk Center; AW (Charles Whitmer); Info: as above or see ad page
- ◆ **Ole Tyme Music Festival**; June 21-22; Caesar's Creek Pioneer Village, near Waynesville, OH; AF; Info: 937 862-5551 or www.geocities.com/caesarscreekvillage/
- ◆ **Beginners Autoharp Workshop**; June 23-29; Ozark Folk Center; (Charles Whitmer); See Advanced or ad page
- ◆ **Mountain Laurel Autoharp Gathering**; June 25-29; Little Buffalo Family Campground, Newport, PA; AW, AP, AC (Will Smith, Ron Wall, Adam Miller and Laura Lind, Cathy Britell and Bob Zentz, Carole Outwater, Foot in the Air String Band, others); Mountain Laurel Autoharp Championship Contest; Info: www.mlag.org See ad page
- ◆ **Intermediate Autoharp Workshop**; June 30-July 3; Ozark Folk Center, Mt. View, AR; AW (Charles Whitmer); Info: 870 269-3851 or www.ozarkfolkcenter.com

JULY

- ◆ **John C. Campbell Folk School**; July 6-11; Brasstown, NC; AW (Mike Fenton int/adv chromatic workshops, possibly Karla Armstrong); Info: 1-800-365-5724 or <http://www.grove.net/jccfs>
- ◆ **31st Annual Non-Electrical Musical Funfest**; July 17-20; Osceola County Fairgrounds, Ewart, MI; AW (Denise Marie Stein), AF; Info: <http://www.dulcimers.com>, click on ODPC Fun Fest
- ◆ **Old Time Music & Dance Week**; July 20-26; Swannanoa Gathering, Warren Wilson College, Asheville, NC; Bryan Bowers, Mike Seeger; Info: 828 298-3434
- ◆ **27th Annual Cranberry Dulcimer Gathering**; July 25-27; Binghamton, NY; AW, AW (Bryan Bowers); Info: 607 669-4653 or e.ware@icee.org

AUGUST

- ◆ **10TH Annual Willamette Valley Autoharp Gathering**; August 1-3; AW, AP (Julie Davis, Tom Schroeder, Les and Gwen Gustafson-Zook, Ron Wall); Camping available; Info: 541 745-7568 or jread@proaxis.com or www.wvag.com
- ◆ **Old Fiddlers Convention**; August 4-10; Felts Park, Galax, VA; AF, AW, AC Workshop on 9th at 10:30am (Drew Smith) Info: drewharpsmith@netzero.net

Sacred Harp



by Bob Woodcock

"If You Believe"

This song was made popular by the late Hovie Lister, founder of "The Statesmen" and an icon in southern gospel music. I learned it from a recording by E.C. and Orna Ball (Rounder 027) of Rugby, NC (or VA, depending on the year and the location of the border). E.C. was a gentle giant of a man, grocery store operator and guitar finger-picker who collected a book ("profile") of over 2,000 gospel songs, not to mention an equal number of secular songs that he carried around in his head. He was a major player in the southern gospel movement from the 40s to the 80s.

I learned the song from the recording. From the day that I first heard it, it moved my soul at the deepest level. I have since taught it to any number of folks who have reported a similar reaction. At some point two more verses jumped into my head and wrote themselves.

Four years ago, I was in a small back country resort in Jamaica, part of an annual "Duet Masters Classic." This event is a gathering of a dozen or so folks involved in singing the old brothers' duets (Delmores, Blue Sky Boys, Monroes, etc.). The first day there, we went to the local church, an Assembly of God (some assembly required ...). It was a very rough building, made from scrap wood with one inch spaces between the boards. After Sunday School, the service began. The first hymn was *When They Ring Those Golden Bells*, and we all joined in, much to the surprise of the worshippers. The next was *Turn Your Radio On*, and the same thing happened.

After the sermon, we were asked if we wanted to do a few songs. We borrowed a guitar and did *I'll Fly Away*. The worshippers knew all five verses. *Uncloudy Day* was next—ditto. So I did *If You Believe*.

They picked up after the second verse. Later that day they asked me to make a tape of that song and some more gospel numbers.

The following Wednesday, we put on a square dance for the village (what they call "a bashment"). After the dance, as the light was fading, the ladies said they were on their way to church, and could we please sing a few songs. The first request was for *If You Believe*. Turns out they had learned the entire thing in three days!!

I got a letter the following year from one of the church ladies telling me that they were still singing that song ...

Editor's note:

Moved as he was by this song and his experiences with it, Bob wrote verses 3 and 4 (the ones about Moses and Noah).



If You Believe

G D

I read one day (I read one day) how Paul and Cy - rus were in jail

G / / / / / / C G D / / C D

G

They had no - one (they had no - one) No - bo - dy there to go their

/ C G7 D / / / / / C D G / / C

D

bail But all night long (but all night long) they knew that God was on their

G / C D G / / D G / C G D / / C

G

side the jail - house doors (the jail - house doors) swung op - en wide

D / C G7 D / / G D / C D G

C G

If you be - lieve (if you be - lieve) you shall re - ceive (you shall re -

/ D G C / / / / / G / / / /

ceive) There's not a troub-le or care the good Lord can't re - lieve

/ / D G | A / / / / | / G D A | D

Oh_____ He is just the same to - day_____ All you got - ta do is

G D | G / / / / | / C G | A7 / / / / / /

trust and pray and be - lieve_____ you must be - lieve_____

/ / / / | / / D C | D / C D | G |

When Daniel went (when Daniel went)
 Into that hungry lion's den
 I'm sure he thought (I'm sure he thought)
 There'd soon be nothing left of him
 But all night long (but all night long)
 Those lions never took a bite
 God took away (God took away)
 Their appetite

If you believe...

When David stood (when David stood)
 Before Goliath with his sling
 The giant laughed (the giant laughed)
 At such a puny little thing
 But David knew (but David knew)
 His faith in God would pass the test
 He threw the rock (he threw the rock)
 God did the rest

If you believe...

When Moses walked (when Moses walked)
 Across that burning desert sand
 I'm sure he thought (I'm sure he thought)
 He'd never see the Promised Land
 But when he stood (but when he stood)
 On top of Zion's holy hill
 He knew he'd done (he knew he'd done)
 The Master's will

If you believe...

When Noah went (when Noah went)
 Into that ark before the flood
 I'm sure he thought (I'm sure he thought)
 There'd soon be nothing left but mud
 But God sent down (but God sent down)
 A pretty little dove
 And Noah felt (and Noah felt)
 The power of Love

If you believe...

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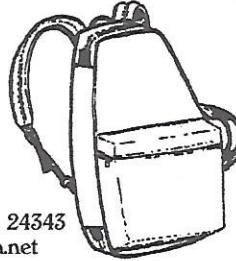


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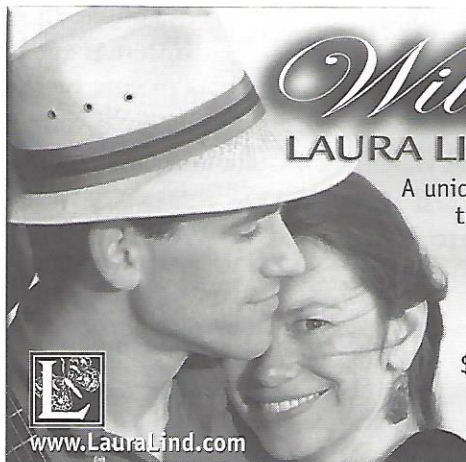
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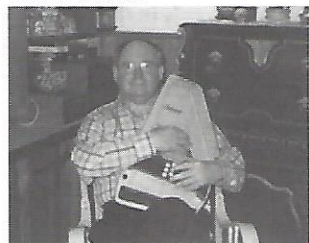
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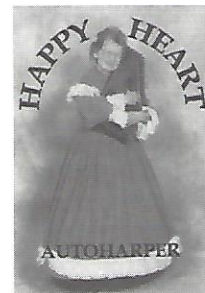
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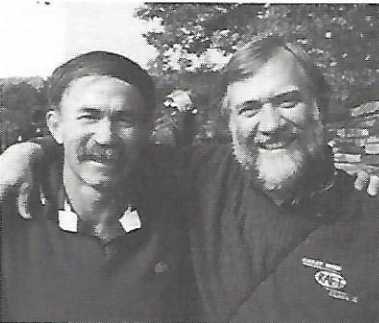
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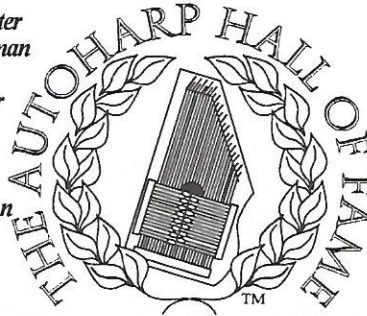


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2003 NOMINATION FORM

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

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

are proficient in autoharp history. *Envelopes must contain nominations only*, and should be addressed to: **The Autoharp Hall of Fame**, Mary Lou Orthey, 28370 Coco Palm, Punta Gorda, FL 33982. These envelopes shall be forwarded, unopened, to the panel. Limberjack Productions shall be informed of the decision of the panel by the third week of May, 2003. The honorees shall be installed into The Autoharp Hall of Fame at the 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 _____

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I am an AQ subscriber.

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

NAME _____

IMPORTANT

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

REFLECTIONS, REVELATIONS, & Rude Awakenings

with my autoharp

by Linda Lei

February, 2001
Prague, Czech Republic

Dear Family and Friends,

I have a story to tell you. I have been wanting to write about these events as they happened, but somehow, I just felt that I had to wait until the process was complete. If I had written this earlier, it would have been just a bitch and gripe session about Czech customs, or perhaps a tale of a comedy of errors, which it is still. But I would have missed the best part of the story which is really about the kindness of strangers.

The whole story began for me last November (2000). As Christmas approached, I found myself truly missing my autoharp. This is a small folk instrument, which I have played for several years. I had wanted to bring it with me when I came in September. I had even planned how I would carry it on the plane, but, at the last minute, I felt too overwhelmed to manage it with the extra suitcase that I was already bringing and with the weight of my backpack, which held my laptop and all its necessary equipment. So my autoharp stayed in Kansas City.

I was way too involved in learning to live in a new culture to miss it during those first two months. But I have always enjoyed playing Christmas music for my own pleasure, and as the winter edged into December, I began to feel deprived. The nights were long and the weekends cold and frequently raining and often I just wanted to hang out at home. I thought about playing more and more. So at some point before Christmas, I told my daughter Alison that all I wanted for Christmas was for my family to send the autoharp either to Meredith (my daughter) and Darick (her husband) in New York or to Carrie (my stepdaughter) in San Francisco, who were coming to Prague to spend Christmas with me and could bring it.

By the time the message was relayed

and found time in somebody's busy pre-Christmas schedule to get my autoharp mailed, it was close to departure time for Meredith and Darick, who had agreed to bring it. As I understand it, the autoharp was Fed Ex-ed from Kansas City, but a terrible ice storm in KC delayed its departure. At any rate, it didn't arrive in New York before my Prague bound family departed.

And my autoharp was returned to Kansas City.

After Christmas, Meredith visited in Kansas City, and she and Alison decided to ship the 'harp to me, and of course, they insured it. That meant that the value of the autoharp was declared, and it would have to be passed through the customs rigmarole. They emailed me that it was coming. A week later, on a Wednesday, I think, I had a message at school from Fed Ex here in Prague. "You have received a package, and you will be required to pay 15,000 Kc duty. Please give me a call." I was shocked. I had expected to pay some duty, but 15,000 Kc is a little more than I make here, gross, in a good month with no cancellations or vacations. It is a lot of money in Kc and even in US\$ – about \$420 – it is no amount to be sneezed at.

I called Fed Ex back the next day to see what I could do about this situation. I found the young woman on the phone very helpful, and the fact that her English was very good made the conversation infinitely easier. I explained that the autoharp was my personal property, that it was used, and that I had no interest in selling it or performing with it. She explained that part of the problem was that it had been sent to the school address – a business address. She said that I would have to pay in cash the 15,000 Kc at Fed Ex before they could release the package. They didn't have the power to declare it cleared and to allow it to come into the country duty free. But after I paid the duty, I could take the package and the paper work to customs and explain that the instrument was my

personal property and not intended for business. It was possible that customs would clear it. She told me that I would need someone to drive me to the customs office as it was on the outskirts of Prague in Rudna, and I would need someone to translate for me, as they would not speak English there. She gave me the phone number and suggested I have someone call there to find out what documentation I would need to take with me beside my passport.

The next day at school, I visited my favorite person in the "Foreign Teacher's Support Office." This time Sarka (pronounced Sharka) was the most cooperative she had ever been. The large amount of money involved seemed to impress her. She tried to call the Customs office for me, but no one answered. I called the Fed Ex person back and got another number, and Sarka tried yet a third number, which didn't answer either. Since I couldn't find out for sure what papers I'd need, I asked Jana, who handles getting all the work and residency permit documents, for a copy of my work permit and a copy of my application for residency, which I had just completed a couple of weeks earlier.

Getting your residency permit here is a big deal. You cannot apply for Czech residency inside the Czech Republic. You must go outside the country, so the school regularly transports 4-5 teachers at a time to Dresden, Germany or Bratislava, Slovakia. I had gone to Germany on January 12th and my residency permit had not been issued yet. It takes two or three months. Jana made copies for me immediately.

That left the problem of paying the 15,000 Kc. After our initial conversation, the young woman at Fed Ex called me back several times as she researched all the options I might have to get the 15,000 Kc paid. She really went beyond the call of duty. Nevertheless, I couldn't charge it to my Fed Ex account, nor could I use a

credit card. So I spent the next two days—over the weekend—visiting ATMs to get enough cash to make the payments. There are limits to the amount one can get from an ATM. I got paid on Monday, the fifth, and added most of my cash earnings to the ATM cash collection, and on Tuesday, after class, I once again headed to the Fed Ex office in Budjovicka.

I was asked to wait a few minutes and soon a young, cute, small blond woman joined me. She was the person I had spoken to on the phone. She really wanted to help. She again explained my choices—or lack of them. I told her I had brought the cash, and I would pay the duty, but I also wanted to try to get the autoharp cleared. She prepared the papers for that, and returned to translate the documents and explain the next steps. I would have to take the package and my documents to customs, and ask them to clear it. I could not open the package, but the customs officer probably would open it and inspect the 'harp. I had to get the Fed Ex document stamped, and I had to return it to Fed Ex in 10 days—by February 16th. So far I understood what I had to do. I handed over fifteen 1,000 Kc bills in a little white envelope, and she went to complete the paperwork and said my package would be down in a few minutes.

While I waited, a man brought in a box that was about a 30" cube. "I'm glad I don't have to take *that* one on the subway," thought I. My autoharp is about 24 inches tall, 13 inches at its widest point, and four inches thick at its deepest point. Even in its case, it's not enormous. But when my young Fed Ex friend came back with the final set of papers, she went over and pointed to this huge box and said that this was mine. "That one! Could you deliver it to the school?" I asked, since that was the address on the box. She asked if I was walking and I nodded. "Just a minute," she said, and off she went. When she returned this time, she had arranged to have a driver take both the box and me to school! What a nice thing to do!

At school, I arranged with one of our drivers to take me and the box to Rudna on Thursday. Our drivers translate for us on these little ventures. It's a great help. So on Thursday morning, after my 7:30 class and another appointment, I made my way to School (about a 45 minute jaunt by

subway) and met the driver who was to take me. His name is Ondra. He loaded my box in the school car, but we found we couldn't leave. There was a car blocking the very narrow driveway that connects the courtyard, where the entrance to the school is, to the street (Vitava). It seems that this car had been trying to leave the driveway, and had been hit by another car. It was a minor accident and no one was injured, but the car could not be moved until the police arrived. I had wondered why it was there when I walked past it when I arrived at school about 11:00. It was now almost 12:00. Customs quit taking customers at 2:00, I had been told.

So we waited—and we waited—and I went to the library and checked out a novel—and we waited. At 1 pm the police officers finally arrived, and after thirty minutes of interviewing and measuring and generally taking their time, we were finally able to head out for Rudna, about a thirty minute drive from school. I think the only ones more frustrated with the delay than Ondra and I were the drivers of the cars who had to wait two hours for the cops to show up—a normal wait in the CZ Republic.

Ondra found the way to the customs office with no trouble—a small miracle. We arrived just before 2pm. The customs house is in an industrial park kind of setting, and nowhere did either of us ever see the name of the street that was on the paperwork. We left the box in the car and went to find the office where we were to go. Thank goodness for Ondra's English. He did all the talking and then explained to me what had just happened. First he asked for information about where to go. We were told to go into the first room on the left. This room was a waiting room, fairly large—like for a multiple physician practice. It was stark white, with chairs of worn black fake leather over metal frames. There were maybe three people waiting. But there wasn't too much time left before 2pm. There was a door with a sign on it in Czech, and a digital sign with a number showing on it. But there was no information about what one was to do. Ondra went through the door to find out if we were in the right place and was quickly ushered out. As we watched the others, slowly the process began to get clearer. When you enter the room you are supposed to ask who

is the last person there. (Nobody or nothing tells you this.) When you find out who is last, then you know who is in front of you in line. Then you sit and wait, ignoring any comings and goings through "The Door." Eventually there is an announcement in Czech for the next person to enter, and they look at the number flashing on the digital display strip to see which desk they are to report to.

The universe must have decided to relent on providing obstacles for a minute, for it was a little after 2 when the speaker invited the next person to come behind "The Door." Finally it was our turn. We went to Desk 5 and met there a young, clean cut, blond uniformed customs officer who listened to Ondra's explanation of why we were there. He seemed sympathetic, but had questions. Thus another young officer joined him. He was dark curly haired, cocky and obviously a man who liked his superior rank. I wondered how this was going to go.

I was asked to show my passport, and the dark haired one said my visa had expired. I said I had a work permit and had applied for residency. I produced both documents I had requested from Jana. He was insisting that I was not legally in the country, and he would not accept the application for residency as valid because it was in German. (Remember that you can't apply in the Czech Republic.) He said I had to prove that I had a place to live here. Well, I don't have a rental agreement because the school rents the apartment and deducts the rent from my pay. (They don't have us sign an agreement for them to do this, either.) Ondra kept talking and finally he said I had to return with proof that I had a residence and that I was legally here.

Then we were asked for an officer "to control" my 'harp. I wasn't sure how they were using that word, but was relieved to discover that it meant inspect it. This officer met us at the car. He was pleasant and curious about what was in the box. He gently opened the box. He very carefully pulled out the 'harp in its case, preventing the styrofoam peanuts from making a mess and with great care cut the tape on the bubble wrap that had been liberally wrapped around it. I took the 'harp out of the case, and Ondra was surprised at how small it was. I played it a little and showed the man the tuner and fingerpicks

and he was satisfied. He wrote on the Fed Ex form in Czech. Ondra said he verified that the 'harp was used and that I knew how to play it and that it was my personal instrument. That part was done, and now I could at least take the autoharp home and play it!

But the matter of my \$400 remained unresolved. Ondra took me home and agreed to take me back to Customs on Monday.

On Friday afternoon I went back to see Sarka and Jana to see what to do about proving I was legally in the country. What I had shown the officer was actually the receipt for the documents of my residency application. It seems that the school sends the original documents to the consulate in Germany or Slovakia, but keeps no copies of the documents sent. They just keep the receipt – the document that I had taken with me that was in German. After stewing around, we decided to get that document translated into Czech and hope that that would be enough. Sarka was unwilling to send them a copy of the school contract with my landlady, but finally agreed to write a letter verifying that I stayed in a flat contracted by the school and to give the address and to state that the rent was deducted from my pay. They agreed to have these for me on Monday.

Meanwhile there was the niggling problem of being legal. Before I came to Prague I had received a visa for 90 days. It had expired on the 11th of January. On the 12th of January I had been out of the country (to Dresden to apply for residency) and my passport had been stamped. Technically, I had 30 days from that date to be in the country. By now I was running out of those 30 days. In fact, the last day of the 30 would be on Monday, the same day I was to return to customs. I thought that it would not be wise to give the cocky customs officer any room for trouble. Therefore, over the weekend, I needed to leave and re-enter the country. On Sunday, I bought a train ticket and a good book and took a three hour train ride to Dresden, hung out at the station for an hour or so – not a terribly interesting place – and made the three hour ride back to Prague. I came home with new stamps in my passport, and thirty more days to be legally in this country.

On Monday I was up early, about

5 am. I had a 7:30 am class in Budjovicka, and I was being observed by my senior teacher that afternoon in lesson with one of my individual students at 4 pm. I proofed and printed copies of my lesson plan and all the materials for the class, and a brief summary of the work I had been doing with this student. I organized this material so I could leave it for Dennis, the senior teacher, when I went to school. I gathered up my 7:30 lesson, my 1:30 lesson, and the things for Dennis. I guess I was more anxious than I thought, because I somehow didn't pick up the Fed Ex folder when I picked up the rest of my things.

But I didn't know that when I got to school about 9:30. I got the promised documents from Sarka and Jana, met Ondra who told me that there was no car until 11. I retired to the café for a cappuccino and some lesson planning. Finally we were off to Rudna again, but after we parked, I showed Ondra the papers prepared for me. Then he asked me for the Fed Ex papers and I realized they were still on the kitchen table. I was sooooo embarrassed and upset that he had taken the time and trouble to take me there and I hadn't brought the papers. Ugh!!! He was very patient. There was nothing to do but reschedule. Which we did – for Thursday morning. On Friday, my ten days to complete this process would run out.

Well, given the pattern so far, you can probably guess that on Thursday morning there was yet another problem. When I got to school after my 7:30 class, Ondra was not there. He arrived about a half hour later and discovered that there were no cars available. One was on its way to Bratislava with a group of teachers who needed to apply for residency. And the other car was at the airport waiting for a new teacher to arrive and the plane was late. There was no way to know when that car would get back and Ondra was scheduled to take it to another city where we have classes that afternoon at 1:00. So at 11:00 I called the woman at Fed Ex to ask if it was possible to get an extension of the 10-day deadline. She said the 10-day limit was a customs regulation and not changeable. When she found out that I had already made two trips, and that I had to take documents back, she asked me if she could call me back in a few minutes. When she did, she told me that she could get a

driver and she herself would go with me if I could go on Friday morning. Well, I have three classes on Friday morning, and I would have to miss two of them to do that, but it was my last chance to get my money back, so I told her that would be OK, and I would be available after 9. Once again I was impressed by her willingness to go out of her way to help me.

On Friday morning, my 7:30 am class is close to the Fed Ex office in Budjovicka. I could easily hang out until it was convenient for my Fed Ex advocates to go. When I called from the metro station on Friday she told me that the man who was to drive us used to work for customs and he would be helpful. I arranged to be at Fed Ex at 11:30. This time I had been very careful to pick up both my lesson folder and my Fed Ex papers and the documents provided by the school. When I got to Fed Ex, the same young woman, whom I now knew as Ales Cernicka, came in and introduced me to our driver. He spoke no English, but he was friends with the head of the customs department where we were going and had worked in another customs office. He also knew a lot about the customs regulations. On our way there – another 30 minute drive – I related what had transpired on my first visit, and about my trip to Dresden. Ales translated and Tomas asked questions. They reviewed the documents I had brought.

Soon we were back in the stark white room. Neither of them had been in this facility before, and they were just as confused by the strange waiting room process as Ondra had been. While we waited, Ales told me she had been an au pair in New York. Actually her family had lived on the Jersey Shore. She liked the US and would like to go back there. After about 30 minutes Tomas was beginning to worry about time. Not one person had entered "The Door" since we arrived. I had seen the dark haired cocky customs officer striding around the hall and pointed him out to them. I asked if I had to see the same officer that I had met with before. Tomas decided that would be the perfect question to ask his friend. So he left the room and called him. All of a sudden the line started moving and in about 10 minutes, it was our turn to go through "The Door."

Tomas' friend, the head of the department, was there to shake hands with

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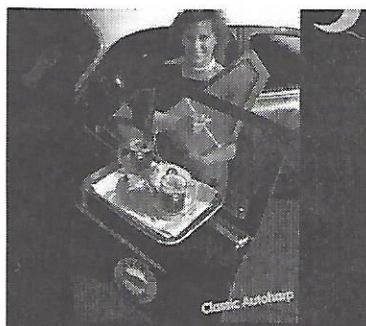
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Tomas and to say a few words to the cocky officer who, in fact, I did have to see. This time it was a different story. He looked over my papers and found nothing lacking. He asked how long I would be in country and I said through June. When he picked up his regulation book and began carefully reading it, I thought there was going to be trouble, but Tomas said a few words and he put it down and they began to complete the document that I would have to sign. When we left about 10 minutes later, my autoharp had been cleared! And my sweet \$400 would be mine again.

Outside, we talked about what had happened. Tomas said that it made him mad that it's connections that get things done. They were pleased that I recognized that if I had gone back with Ondra on Thursday, the outcome could have been very different. Back at Fed Ex, I thanked them both profusely. Tomas said he should learn English so he could help English speakers deal with customs. Ales said that she liked my attitude and was glad to be able to help. I feel very lucky to have had these two strangers take the time and effort to give me a hand. I think that this kind of kindness is what really makes the world go 'round.

And, by the way, I left Fed Ex with the same fifteen 1,000Kc bills in the same little white envelope I had left there ten days before!

P.S. I have learned that:

Packages should be sent to my home address.

Contents of packages should not have more than \$150-160 value regardless of insurance.

Some irritating things are the same everywhere.

There are truly great people everywhere.

(Editor's note: Who says playing the autoharp isn't exciting? Here we have suspense, intrigue, drama ...and a lady who will go to any lengths to get to play her autoharp! Don't you just love happy endings?)



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PS

Postscripts

FROM HARPLAND

by Mary Umbarger

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

As I write this column, Valentine's Day isn't very far in the future. Love is expressed in many ways, that is true, but I think the most satisfying and fulfilling way to express it is through music. Be it "Believe Me If All Those Endearing Young Charms" (Robert Burns), "Annie's Song" (John Denver), or "At This Moment" (Tim McGraw & Faith Hill), music is the language of Love. I hope you have/had a special song for that special person on that special day.

The Beat Goes On!!

p.s. Nathan Sarvis at long last plans to record a CD in 2003. We do wish him the best!

p.s. Also on the list of new CDs to look for in 2003 is one by June Maugery.

p.s. I know many 'Harplanders entertained during the Holidays. I had a first time venue. I was hired to play my autoharp at Cannon Village. This is a nice, quaint little shopping village owned by Cannon Mills. I loaded my large PigNosed Amp into a cart, hiring my granddaughter as a roadie and sauntered from shop to shop playing Christmas music. I didn't know what to expect! Always I play to an 'audience' (captive, if you will). These folks were SHOPPING for gosh sakes and I just knew they weren't interested in some gal playing *Winter Wonderland*, even though she WAS decked out in green and red with a gold lamé autoharp strap! Now I'm asking you – was it not a pleasant surprise to hear from somewhere in the store, an applause for *Away In the Manger*, and have many say that the music aided their shopping ordeal! What fun! I played for five hours, so we won't even go into how long I slept the next day!

p.s. Laurie Searle speaks of a great teaching opportunity. Her 74 year old stu-

dent is rather housebound, as he stays home taking care of his lovely wife, who has Alzheimer's. He wanted to learn to play the autoharp to help pass the time. Laurie says he picked up on the strumming. (*Laurie, we'd be interested in knowing how he has progressed. Thanks for performing this important task!*)

p.s. Mike Herr tells of an interesting music venture. Mike, Heidi and John Cerrigione and Glenn "Scotty" Scott drove up to Cambridge, MA, to Harvard Square to a very historic and famous underground café called Passim's. It used to be called Club 47 and was a hotbed of social change in the 60s and 70s – a place where you could see Joan Baez, Bob Dylan, Bonnie Raitt and the like.

This is an alcohol, and smoke-free café which hosts frequent music and other performance events. Every couple of months they host an old-time music jam and open-mike. The jam started around 7pm and went til 8 or so.

They were then treated to three hours of various old-time musicians from old to young, and ended up with the four of them on stage finishing the show with *Sally's Got Mud Between Her Toes* and *Luther*.

The second tune was written by an excellent composer and fiddler, Mark Simos, who was in attendance that night. His comment was, "I'm surprised at how well the tune sounds on the autoharp!" (I wonder if he realized that he had the best-of-the-best playing for him? If there were anyone that knows how to have a great evening, it would be those four!)

p.s. On October 18th, the second largest school of folk and acoustic music in the country, operated by Swallow Hill Music Association in Denver, CO, was re-named the "Julie Davis School of Music." The honor was bestowed during a concert Julie was giving, and was a complete surprise.

Julie, as a musician and storyteller has done much in Colorado, and other states, to preserve and promote traditional and acoustic music. She has been influential in the Colorado Arts and community and has been an especially integral part of Swallow Hill, serving as Board member, school director, teacher, innovator, performer, organizer, nurturer and guiding light to many who worked and learned at Swallow Hill.

Julie, we congratulate you on the

Julie Davis Music School at Swallow Hill! *p.s.* Janette Carter traveled to England in the fall at the invitation of Cambridge University to be a special guest of the folk museum. Bill Clifton was also there and word has it that they went to Margaret Thatcher's for lunch. Wouldn't you love to have been there and HEARD the conversation. I think that the strong British accent and the accent from the hills of Virginia would have been a language texture most interesting. Janette and Bill are jewels in the crown of our music.

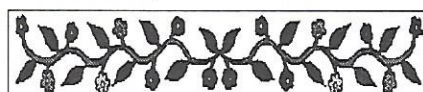
p.s. We hear that at the November meeting of the Fiddlers and Musicians of New Mexico, Patricia Goodwin stunned the crowd with her singing and her 'plugged in' autoharp. Way to go, Patricia!

Latest Autoharp Sightings:

p.s. On the Doobie Brothers' album *What Were Once Vices Are Now Habits*, we hear Arlo Guthrie playing autoharp on three cuts.

p.s. A televised program from a Korean Cathedral featuring the pipe organ expertise of Diane Gish also had an 81 member lady's ensemble play the hymn *Joyful, Joyful We Adore Thee*, taken from the works of Beethoven.

p.s. John Sebastian sounded really nice as he closed out the December 8th segment of *Prairie Home Companion* with a tune on the autoharp.



Our condolences to Robin Green on the death of her mother. Robin was one of those who spent so much time and effort to make the first year at Mountain Laurel's new 'home' so successful. Robin as a very special person and our thoughts are with her at this difficult time.



This just goes to prove that "Music is the Golden Thread that weaves itself into the fiber of our lives, regardless of age or station or worldly location!"

*Keep playing that music –
With Love,
Mary U.*

RECORDINGS

Cassettes \$10 ; CDs \$15

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

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

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Roz Brown
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Colorado and the West (CD)
My Best to You (songs from "Just Kiddin' Around" and "Colorado and the West" on CD) V

Where I'm Bound (cass./CD)
Rolling Home - Songs of the Sea (cassette or CD) V

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

Heather Farrell-Roberts
Purple Heather (CD) V

Mike Fenton
Live At the Downs (cassette) V
Autumn Gathering (cassette) V
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Olde Time Journey (CD) V

Marc Gunn
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Songs of the Muse (CD) V
A Faire to Remember (CD) V

Les Gustafson-Zook
Gather At the River (cass./CD) V
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Cascade Noel (cass) V

Lindsay Haisley
(Auto) Harps Alive! (cass.) V
Harps and Hammers (cass./CD) ☉

String Loaded (cassette) V

John Hollandsworth
A Mountain Music Sampler

The AQ MarketPlace

(cassette) V
Pickin' Time (cassette) V
Mountain Fling - Over the Edge (cassette or CD) V
David Kilby
Backporch Favorites (cass.) ☉
Autoharp Praise (cass./CD)
Alan Mager
Hear the Colors (cass./CD) V
June Maugery
Shining Bright Like Gold (cass./CD) V

J'Attendsveille (CD) V
Mary Lou Orthey
Memories - Songs From Home (cassette) ☉
Judie Pagter
w/Country Ham V
Country Ham (cassette) V
Old Country Church (cass.) V
The Old Cane Press (cassette or CD) V

Carpenters Mill (cass./CD) V
I'll Be Leavin' (cassette) V
Old Time Mountain Music (cassette) V
Song Of Mother and Home (cassette) V

Songs Of Yesterday (cass.) V
The Lost Gospel Album (cassette or CD) V
Diamonds In the Rough (CD)

Ron Penix
Carryin' On (CD) ☉
Lucille Reilly
Thus Sings My Soul (cass./CD) ☉

Richard Scholtz
In the Air (cass./CD) ☉
Cockroach Party (CD) ☉
Late Night Conversations (CD)

Marty Schuman
Autoharpistry (CD) V

Jeff Snow
RUAH Spirit of the Wind (CD)
Ivan Stiles
Rounding Pickering Bend (cassette or CD) V

Carol Stober
Rebekah (cassette) V
Patchwork (cassette) V
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Patsy Stoneman
Family Tradition: the Stoneman Legacy (CD) V

Patsy Sings Pop - Stoneman, that is (CD) V
Mary Umbarger
As You Like It (cassette) ☉
So Many Tunes... So Little Time (cassette/CD) ☉

The DeBusk-Weavers
Pure and Simple (cass./CD) V
Echoes Of the Past, Vol. II (cassette/CD) V
Keeping Up With Tradition (cassette) V

Nadine Stah White
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Bob Woodcock
We Might As Well Be Dead (CD) ☉
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The Autoharp Owner's Manual by Mary Lou Orthey. Covers everything from maintenance to building an autoharp. \$19.95
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Fun with the Autoharp For beginners. \$4.95
Let's Play Autoharp for beginners. \$6.95

☉ Denotes children's item.
★ Denotes new item in this issue.

Other Publisher's Titles

It's An Autoharp A very first beginner's guide to autoharp playing. by Cathy Britell \$18
Beginning Autoharp Instruction Book by Bonnie Phipps \$9.95

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

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MarketPlace, continued

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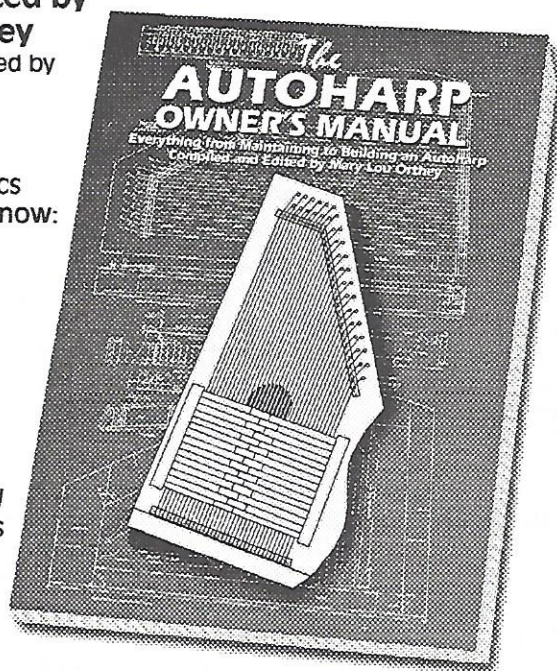
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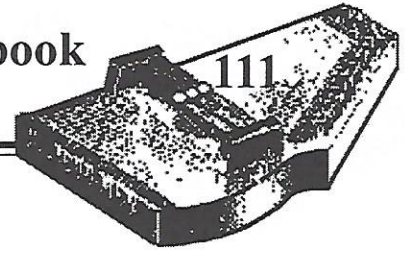
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Oh, Susanna D (2)

[DA7] D / / [D] D / / [A7] D / A7 D A7//
I come from Al - a - bam - a with my ban - jo on my knee

[DA7] D / / [G] D / / [A7] D / A7 / D//
I'm goin' to Louis - i - ana, my true love for to see.

[DA7] D / / [G] D / / [A7] D / A7 D A7//
It rained all night the day I left, the weather it was dry,

[DA7] D / / [G] D / / [A7] D / A7 / D//
The sun so hot I froze to death, Su - sanna don't you cry.

Chorus:

G / / / / / D / / / A7//
Oh, Su - sanna, now don't you cry for me,

[DA7] D / / [G] D / / [A7] D / A7 / D//
For I come from Al - a - bama with my banjo on my knee.

I had a dream the other night, when everything was still,
I thought I saw Susanna, a comin' down the hill.
A buckwheat cake was in her mouth, a tear was in her eye,
Says I, I'm comin' from the south, Susanna don't you cry.

I soon will be in New Orleans, and then I'll look around,
And when I find Susanna, I'll fall upon the ground.
But, if I do not find her, this man will surely die,
And, when I'm dead and buried, Susanna don't you cry.



When You And I Were Young, Maggie G (2)

A part:

G / / / D7 G / D7 G C / / / C / / /
I wandered today to the hill, Maggie,

C G / / / / / / D7 / / / / /
To watch the scene be - low,

D7 G / / D7 G / D7 G C / / / / / /
The creek and the creak - ing old mill, Maggie,

C G / / / D7 / / G / / / G7 / / /
As we used to do long a - go.

B part:

G7 C / / / / / / / G / / / / / / /
The green grove is gone from the hill, Maggie,

G D / / / A7 D A7 D / / / D7 / / /
Where first the dai - sies sprung,

D7 G / / D7 G / D7 G C / / / / / / /
The creak - ing old mill is still, Maggie

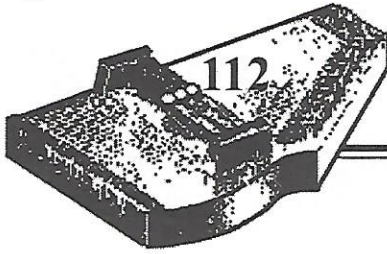
C G / / / D7 / / G / / / / / / /
Since you and I were young.

Chorus: B part melody

And now we are aged and gray, Maggie,
And the trials of life nearly done.
Let us sing of the days that are gone, Maggie,
When you and I were young

They say I am feeble with age, Maggie,
My steps are less sprightly than then,
My face is a well-written page, Maggie,
But time alone was the pen.

They say we are aged and gray, Maggie,
As spray by the white breakers flung,
But to me, you'r as fair as you were, Maggie,
When you and I were young.



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Bile Them Cabbage Down G (2)

▼
G / / / C / / / G / / / D ///
Went up on the moun-tain, Gave my horn a blow,

G / / / C / / / G / D / G ///
Thought I heard my true love say, "yon-der comes my beau"

Chorus:

G / / / C / / / G / / / D ///
Bile them cab-bage down boys, Turn them hoe-cakes round,

G / / / C / / / G / D / G ///
On-ly song that I can sing Is bile them cab-bage down.

Took my gal to the blacksmith shop
To have her mouth made small;
She turned around a time or two,
And swallowed shop and all.

Possum in a 'simmon tree,
Coon is on the ground,
Coon says, "You son-of-a-gun,
Shake some 'simmons down."

Someone stole my old coon dog,
Widh they'd bring him back
He chased the big hogs through the fence
And the little ones through the crack.

Met a possum on the road,
Blind as he could be,
Jumped the fence and whipped my dog
And bristled up at me.

John B. Sails D (2)

▼
D [D /] [/ /] D G D ///
We come on the sloop John B.

D / / [/ /] G D ///
My Grand - fa -ther and me,

D D / D A7 D / / / A7 / / / /
A-round Nas - sau town we did roam;

[A7 G] A7 D / / / /
Drink - ing all night,

D [A7 /] D G / / / / /
Got in - to a fight,

G / D / / / /
Oh, I feel so break up

A7 [A7 D] A7 D / / / / /
I want to go home.

Chorus:

D [/ /] [/ / /] D G D ///
So, hoist up the John B.'s sails,

[D /] [/ /] D G D ///
See how the main sail sets,

[D /] [/ /] [/ /] A7 D [D A7] D A7 / / / / /
/Send for the cap-tain a-shore, let me go home.

[A7 G] A7 D / / / / / D [D A7] D G / / / / /
Let me go home, I want to go home,

G / D / / / /
Oh, I feel so break up,

A7 [A7 D] A7 D / / / / /
I want to go home.

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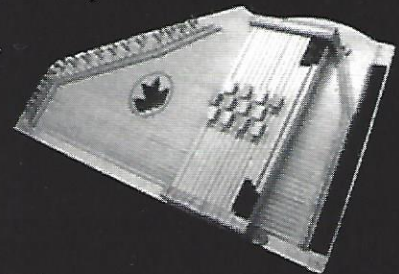
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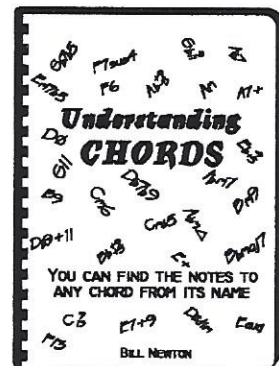
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