

# Autoharp Quarterly®

Volume 15, Number 4

August 2003

Six Dollars

*The International  
Magazine  
Dedicated to the  
Autoharp Enthusiast*

**The Ray Choi story**  
*by William Beverly*

**Linda Huber** arranges  
*March Militaire* for  
the autoharp

**Mountain Laurel**  
pictures by Brian  
Symonds

**Get to know**  
Ann Norris

**A Technical tip**  
from Bob Lewis

**Carol Stober** gives  
the Interaction lesson

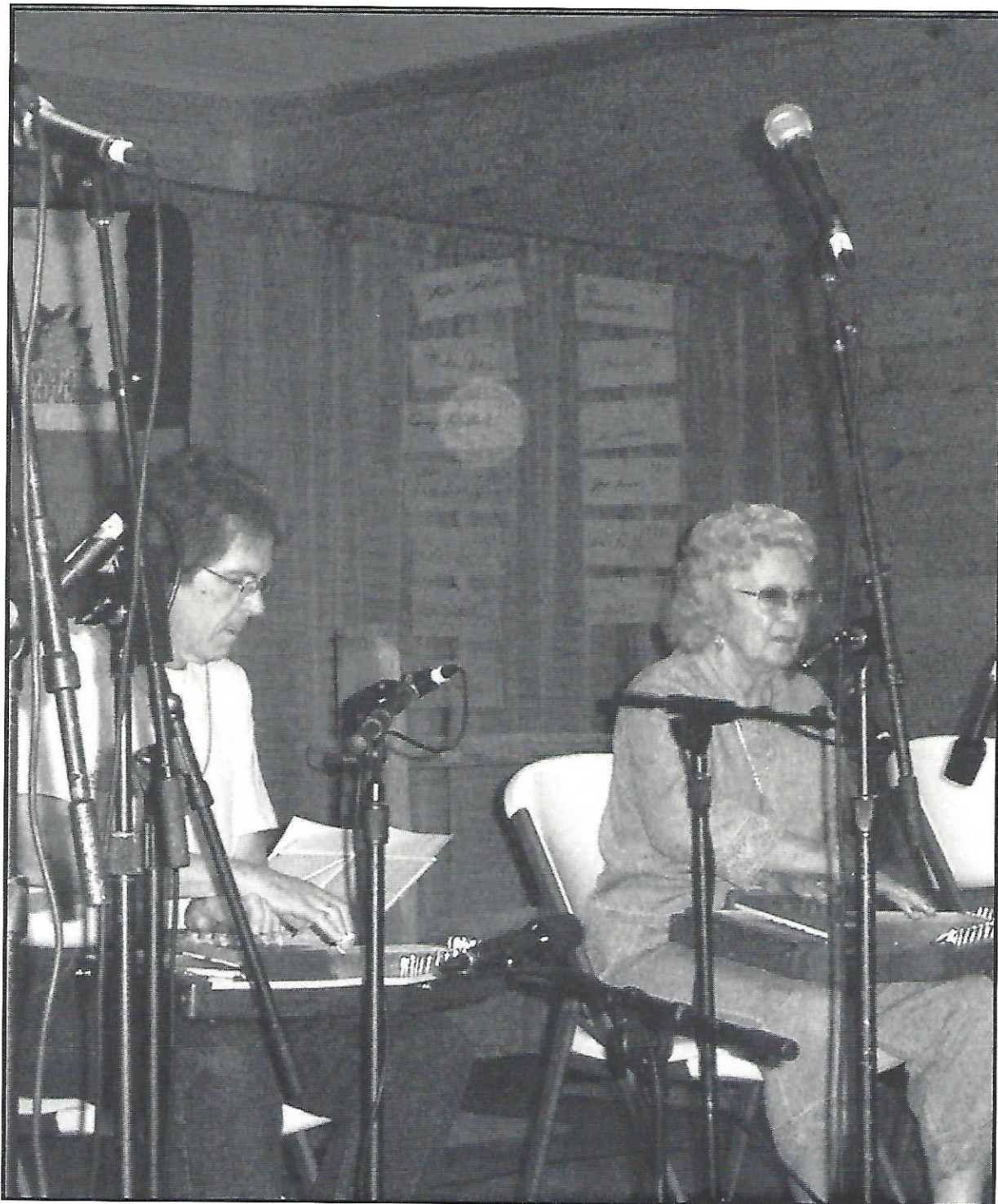
**Ron Wall** the 2003  
Autoharp Hall of  
Fame Honoree

**Laurie Searles** talks  
about Autoharp  
Fellowship

*Turkey In the Straw*  
is **Lucille Reilly's**  
Diatonic topic

**Heidi Cerrigione**  
arranges *Victory Rag*

**Alan Mager and  
Karla Armstrong**  
bring us another  
Colorfully Chromatic  
tune

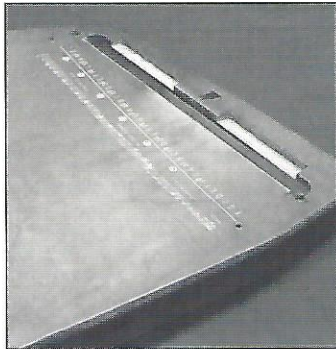


**Bob Lewis and Patsy Stoneman on stage at Mountain Laurel**

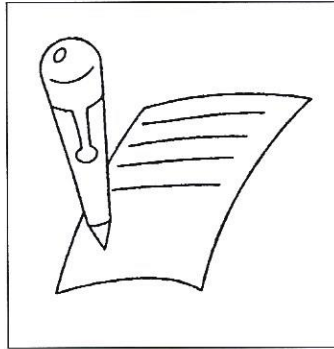
*Photo by Brian Symonds*

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AUGUST 2003



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**40** The spotlight is on Ray Choi, his 'harp and his autoharp classes.

**Autoharp**  
*Quarterly*  
The International  
Magazine Dedicated  
to the Autoharpist

**Editor:**  
Mary Ann Johnston  
**Interaction Editor:**  
John Hollandsworth  
**Profiles Editor:**  
Karen Daniels  
**Simply Classic:**  
Linda Huber  
**In the Beginning:**  
Mary J Park  
**Postscripts from 'Harpland:**  
Mary Umbarger  
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Alan Mager and  
Karla Armstrong

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Lucille Reilly  
**Children's Corner**  
Verla Boyd  
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## Dear Readers;

Well, another summer is zipping along at its usual hectic pace and we are in the midst of "Festival Season." What a glorious time! All that music.....all those old friends to greet.....all those ~~new~~ friends to meet!

It will be one more issue before Mary Park and her *In the Beginning* column will be able to return. Mary is having a tough time recovering from knee replacement surgery and is still in need of your good wishes.

In this issue we begin a new column by Bob Lewis called *Technically Write*. Bob will be sharing some of his expertise on a wide variety of autoharp-related topics. From time to time he might call on other 'autoharp technicians' to share their techniques, also.

In the November issue, Verla Boyd will begin a new *Children's Corner*. It will target youngsters as young as five years old. The column is intended to encourage kids to be a part of the family's musical experience by providing them with fun, easy to learn songs.

## To The Editor;

Hi, All,

I am playing the Legacy CD as I am writing this and can not for the life of me understand why all of you have been sooo reserved in your accounts of it! This is one of the best and most varied collections I have heard, possibly ever (and until I look in the mirror I'm still brunette, if you get my drift).

Thank you to all who put this together, you have given my life a great lift.

Kay Baird

To AQ;

A great big thank you to *Autoharp Quarterly* for your inspiring website!

I really want to tell June Maugery and Cathy Britell how much I enjoyed listening to their pieces! So beautiful! Thank you AQ, for having such a wonderful website!

God bless your business,

Carol Taylor

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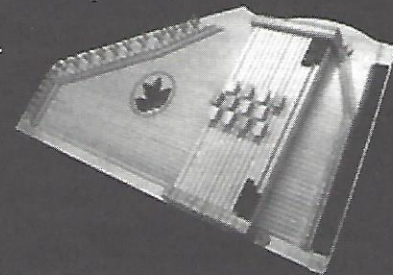
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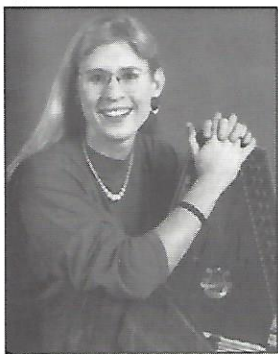
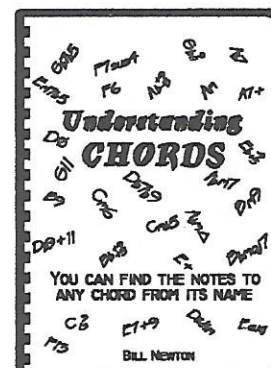
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"Every autoharp player should listen to this..." *Autoharpoholic* (1992)

"Very cool! Great idea!" Cathy Britell, Seattle (2002)

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## '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

mikeherr@comcast.net Mike Herr's new address

## Club News

Barbara Giamalvo reports the Kansas City Heartland 'Harpers Club is back in business after a little sabbatical ... 5 - 6 years. A few of the old club members were together for a couple of jams and decided that it was time for the club to start again. It was a strong club many years ago with a huge roster. Hopefully, in getting the word out, it will be again.

## Recordings

### Faces

Autoharp: Carole Outwater  
(See AQ MarketPlace)

Carolina Gator Gumbo  
Contains some autoharp  
Carole Outwater  
(in the MarketPlace)

Songster At Large  
Autoharp: June Maugery  
(in the MarketPlace)

Autoharp Legacy  
55 artists from around the world  
(from the artists, or in the MarketPlace)

## Events

### AUGUST

◆ **10th Annual Willamette Valley Autoharp Gathering;** August 1 - 3; Albany, OR; Code: AW, AP (Julie Davis, Tom Schroeder, Les and Gwen Gustafson-Zook, Ron Wall); Camping and RV space available. Info: John Arthur, 6596 NW Niagara Drive, Corvallis, OR or 541745-7568 or jread@proaxis.com or www.wvag.com

◆ **Old Fiddlers Convention;** August 4 - 10; Felts Park, Galax, VA; Code: AF, AW, AC; Workshop on 9th at 10:30 am (Drew Smith); Info: drewharp@netzero.net

◆ **10th Annual Midland Dulcimer Festival;** August 21 - 24; Midland Fairgrounds, Midland, MI; Code: AF; Camping available, pets on a leash; Info: skaryds@dulcimers.com or www.dulcimers.com/fmsm

### SEPTEMBER

◆ **32nd Annual Walnut Valley Festival;** September 18 - 21; Cowley County Fairgrounds, Winfield, KS; Code: AP, AW, AC (John McCutcheon, Julie Davis, Karen Mueller, Roz Brown); International Autoharp Championship; Free workshops sponsored by AQ; Info: www.wvfest.com or 620 221-3250.

◆ **4th Annual Southeast Texas Dulcimer Festival;** September 26 - 27; First Presbyterian Church, Silsbee, TX; Code: AF, AW (Glenn Flesher); Info: bsuitt@juno.com.

### OCTOBER

◆ **Tennessee Fall Homecoming;** October 9 - 10; Museum of Appalachia, Norris, TN; AP (Bill & Laurie Sky with Vicki Young); Info: 423 494- 7680 or John Rice Irwin, PO Bx 0318, Norris, TN 37828.

### NOVEMBER

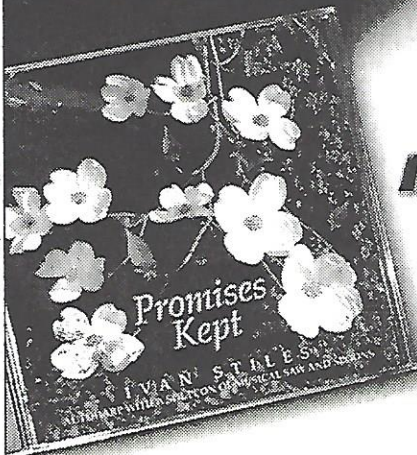
◆ **Deep Fork Musical Festival;** November 7, 8, 9; Chandler, OK; Code: AC, AW (Ann Norris, Glenn Flesher); Info: www.deepforkfestival.com.

Your event wasn't listed here?

You have a new recording?

You have some autoharp-related news you would like to share?

We want to hear from you!



# Aunt Sukey Gives Promises Kept

## "Two Ears Up"

AQ, November 2002

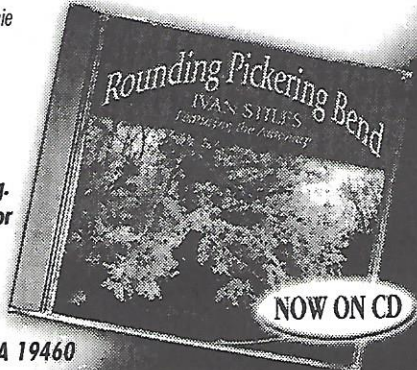
When the Roses Bloom in Dixieland • The Band Played On  
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Believe Me If All Those Endearing Young Charms  
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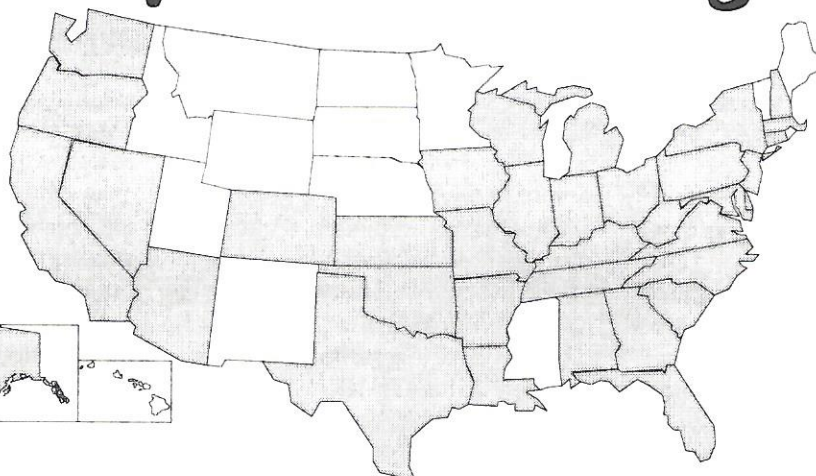


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**Judie Pagter / Neal & Coleen Walters**  
**Concert & Workshop**  
 Newport, Pennsylvania  
**Reporting: Warren Fisher**  
 Selinsgrove, Pennsylvania

Judie was her characteristic energetic self for the April 26 "Mini Mountain Laurel Concert Series," sponsored by George Orthey in cooperation with the Perry County Council of the Arts and the Highland Presbyterian Church. She was joined by Neal and Coleen Walters for a lively and relaxing evening of quality music and entertainment, during which she never revealed a recently broken bone in her unstoppable left (stompin') foot. She featured a variety of (mostly) old-time gospel and traditional-type tunes for which she is known. Coleen's steady bass and Neal's clawhammer banjo and guitar complement her style, as their vocals do. Those who nearly filled the Highland Presbyterian Church got to learn about the animals on Judie's mind and 'harp—horses (#one!), deer, groundhogs, whip-poor-wills, mules, honey bees, fish, katydids, chickens, dogs, roosters, cows and turkeys—and lyrics of flowering plants—lilies, poppies, roses, redbud, dogwood and mountain laurel. We'll be humming concert tunes for a while—Carter Family tunes, romantic tunes and Judie's original that is dear to many 'harpers, *Where the Mountain Laurel Blooms*. Great evening!

We're humming and playing tunes from Neal and Coleen's "Repertoire For Easy Melody Picking" workshop earlier that day. They correctly anticipated the skills and interests of the participants, making the workshop pleasant and productive. Neal introduced the session with some

'practical theory stuff' (to quote one of his book titles) geared for those who are interested in chording songs from a melody line or in using chord substitutions within an already-chorded song. (E.g., if the melody note is a C, see how chords with a C note sound. Try a C chord. Might sound nice with an Am, too, since it has a C note in it.) To reinforce the theme, we launched into a 'handful of songs' (to quote a Doofus album title) nicely prepared from Heidi Cerrigione's computer. *Eastbound Train, Cedarville, Bonaparte Crossing the Rhine, Sweet Sunny South, Home On the Range, Coleman's March, The Water Is Wide, Pear Tree, Some Day My Ship Will Sail, Fallen Leaves, Bury Me Beneath the Willow, Yellow Rose Of Texas, Star Of the County Down, Hick's Farewell, La Golondrina, Flow Gently Sweet Afton, The Clayhole, The Violet and the Rose and Shove the Pig's Foot Further Into the Fire*. Listen once. Play. Play with chord substitution. Hear it? Got a preference? Coleen's bass joined in on the playing. Nice touch! Lucky were the folks whom Neal had playing—Betty and Don Brinker, Leann Closson, Ann and Warren Fisher, Bonnie Forbes, Sue Goddard, Linda Huber (who conducted an introductory session for a new player during the first half of the afternoon), Vicki Lehman, Polly Lewis, Doris Summers and Johnny Teal.

As usual, a meal and jam at Benner's preceded the concert, and a jam in George's barn followed it. Folks had a stimulating and informative day, from Neal's initial 'music is formulaic' quote to Judie's post-concert lively hymns on the church piano.

**Michigan 2nd Annual Autoharp Jam Fest**

Camp Michawana, near Hastings, MI  
**Reporting: Kathy Wieland**  
 Ann Arbor, Michigan

The weekend of May 9 - 11th, 2003, The Lost Chords Autoharp Club of Hastings, Michigan sponsored the Michigan Second Annual Autoharp Jam Fest. The festival took place at Camp Michawana, which is about 15 miles south of Hastings. The camp is beautifully located on a lake and offers comfortable cabins, RV sites, huge dining and jam room, huge porch overlooking a beautiful lake (fabulous place to jam) and lots of game and sport activities. The food was included in the price and was very good and plentiful.

The festival began Friday evening with dinner and afterwards most of us went out on the porch and jammed until the fading and hungry mosquitoes drove us indoors (where the jammin' continued). Saturday morning, after breakfast and orientation, the workshops began. There were about 25 workshops. Most were autoharp related, but there were also workshops on Clawhammer Banjo, Mt. Dulcimer, Guitar, Fiddle, Mandolin and Penny Whistle. George Orthey and Buck Lumbert provided workshops on all levels of autoharp care and maintenance. Les Gustafson-Zook, Nancy Penny, Linda Huber and Kathy Wieland provided workshops from beginning to advanced levels on melody playing, playing a diatonic autoharp, some blues licks, fiddle tunes, enhancing a tune, et..

After dinner we went to the chapel for an entertaining concert with Les (and his limber pal, Woody), followed by an open stage that went until about 10:30pm. Then there was a 'Pot Luck' snack shop at the

dining hall. This was a 'Wonderful' idea and a great way to get together and hash over the 'fabulous' day and obtain sustenance (really blew the diet on this one) for the jammin' which followed.

After breakfast Sunday morning, a group of us formed a circle in the dining hall and began to sing 'Gospel Songs.' This was a really wonderful exchange of songs and lasted until around 11:30am. We then said our goodbys and headed back to our rooms to pack up and head for home.

Many thanks go to the organizers of this wonderful little festival—Haze Meek, Charlie Gilbert, Harland Nye, Sue Arias, Sophie Meek (I hope I'm not forgetting anyone). Also many thanks go to Les Gustafson-Zook, George Orthey and Buck and Lois Lumbert who all travelled far distances to support the festival and teach informative workshops. Thanks also to Linda Huber, Kathy Wieland and Nancy Penny for their autoharp workshops and to all the others who volunteered their time to teach workshops on other instruments and to those who volunteered in other ways to make the festival a success.

Word has it that the festival will take place next year and will not be on Mother's Day Weekend. This festival was small, but lots of fun. Considering the quality of the accommodations, reasonable price and number and variety of workshops (and other things) offered, it is a gathering I wholeheartedly support and would like to see grow and continue to take place. Hope to see more of you there next year!

#### **Otis Music Gathering**

Otis, Colorado

**Reporting: Kay Stivers**

Otis, Colorado

The Otis Music Gathering began the morning of May 10, in Otis, Colorado with a wet, cold rain—snow falling. By noon, the snow had stopped and the sun was out. Typically, a spring day in eastern Colorado.

Workshops were held all day in beginning and intermediate guitar, mandolin, autoharp, fiddle, bass, dobro and banjo. A home cooked dinner was served on site, and the evening was filled with music at the wonderful concert.

Entertainers for the concert were Bryan Bowers and the Colorado Springs band, Black Rose. Bryan gave his usual wonderful performance full of funny and sad songs, and entertained us with stories. Black Rose gave us a riveting hour of old-

time and traditional tunes, along with some bluegrass, and some self-penned songs as well. Each entertainer provided workshops in his/her chosen instrument, and participated in the afternoon jams which seemed to materialize.

Everyone enjoyed the workshops which were casual and encouraged questions. Many participants were folks who were beginners in their instrument, and all felt the time was worthwhile. We heard many positive comments from folks, some of whom came quite a distance to enjoy the music and learning. All felt it was a great time and vowed to come back next year.

Here's a big THANK YOU to Bryan Bowers and the members of Black Rose—Mickey Stinnett, Greg Reed, Hope Grietzer, Dick Carlson and, of course, Charlie Hall! Also a 'thank you' goes out to all those who helped make the Otis Music Gathering a success.

All in all, I'd have to rate the Otis Music Gathering an "A" happening. Look for us next year in May!

#### **Well Tempered String Band Concerts and Workshop**

Reedsville and Newport, Pennsylvania

**Reporting: Warren Fisher**

Selinsgrove, Pennsylvania

Fun. Contagious fun! And the band—Kellie Allen, Eileen Kozloff and Pete Peterson—shared it with substantial and most appreciative audiences in Reedsville on Friday night and Newport Saturday night. In between, they conducted an autoharp workshop Saturday afternoon. What a way to end another season of the "Mini Mountain Laurel Concert Series!"

This relatively new trio takes pride in their vocals. Their focus is on a Carter Family style. Their repertoire ranges widely (from *Tenting Tonight* to Eileen's original compositions). Each member sings strong lead and supportive harmony. Kellie and Eileen have especially strong voices. Their instrumental work is excellent, as well. Respectively, Kellie, Pete and Eileen play guitar, guitar and old-timey banjo, and autoharp and mandolin. Pete is a most accomplished musician whose knowledge of music and musicians impresses. Their concerts were both good music and a good time. It is clear that this group is enjoying themselves, so the audiences just join in the fun.

The workshop was well conceived. Unfortunately, this was a day in which many had other commitments, so everyone

missed it except Carolyn Holt, Polly Lewis and Ann and Warren Fisher. (That means it can be repeated, I hope!) The workshop met its three goals. First, it was to provide significant background into the Carter Family and its style. Second, participants were to gain insight into Eileen's style of playing. (As an interesting aside, Pete traveled 122 miles and spent an afternoon with Eileen analyzing her right-hand style for our benefit.) Finally, we had an opportunity to pick and play a song with the Well Tempered String Band as our "backup band." Time passed very quickly during the afternoon, as it did during the band's concerts.

#### **1st Annual California Autoharp Gathering**

Mendota, California

**Reporting: Lois and Don Conklin**

San Andreas, California

We are still on "Cloud Nine" in "Autoharp Heaven" after spending the weekend in Mendota, California at the First Annual California Autoharp Gathering. Mendota is in farm country about "50 miles from anywhere," but when you arrive at the new high school and see the facilities, you know you came to the right place.

We were greeted by the registrar, Adam Miller, and made welcome and given info on where to set up camp. We began the evening with a delicious meal prepared by Music teach, (Chef) Gabriel. He and his friends and family fed us well.

This gathering was children friendly, as there were many children playing autoharps and singing and dancing all over the place. The school district offers classes in autoharp, guitar and even hammered dulcimer and it was impressive to hear the children playing and singing under the leadership of Evo Bluestein.

We had many concerts fit into a day and one-half.

Bryan Bowers was in rare form and entertained us royally—we even had a session where we got to play along with him. What fun.

Les Gustafson-Zook came clear from Indiana to entertain and to lead workshops. What a talent.

Evo Bluestein is a joy to behold, and to watch him relate and teach the children was a treat. Also to hear him play one instrument after the other was outstanding.

Laura Lind and Adam Miller wowed us with their beautiful songs in harmony and

Adam's beautiful, gentle, autoharp playing.

We also had the "Autoharp In High Gear Lady, Tina Louise Barr" play some wonderful tunes that wouldn't let us sit still.

Carey Dubbert played the hammered dulcimer and autoharp for another wonderful concert.

Ray Frank fit in here and there adding his multi talent on the guitar to many of the performances.

We also heard Kenny Hall and the Long Haul String Band of the Central Valley of California.

Most of the above taught three or more workshops on Saturday and Sunday morning. Barney Gentry also was a presenter.

There was a fun time of barn dancing that went over with the young people and some of us grandma types, too. I was lucky to have my daughter and two granddaughters there with us and the five year old, Leona, kept bugging Evo for more dancing. So a 30 minute time slot opened up and we had more dancing with the Three Minute Put-together Band doing the honors.

What a grand time: the concerts were tops, the sessions were great and the people were terrific. The only thing lacking was enough sleep and not being able to be in more than one place at a time so we could take in more sessions.

The Second Annual California Autoharp Gathering is set for May 14 to 16, 2004. So, put it on your calendar. Oh, yes, we did have a few folks that drove in from back east. Wish I had their names to put down.

Thank you to all who worked so hard to make this a wonderful success! (We celebrated our 49th wedding anniversary there.)

### Mountain Laurel Autoharp Gathering Newport, Pennsylvania Staff report

I seldom write about a festival, preferring to have someone else submit something, but since no one did this year, you are stuck with me.

Being somewhat biased, since I have been associated with MLAG since it was the Orthey Gathering ' way back when, I can only give you my feelings about it. Our new "home" at Little Buffalo Family Campground, while it doesn't have the homey atmosphere of the Orthey farm, *does* have indoor plumbing, including showers and an airconditioned building for concerts, work-

shops and vendors. A big plus! And, since it is the people, not the place, that makes any event special, MLAG continues to be very special.

Workshops were numerous and varied, all night jams were the norm, and the contest was once again extraordinary! Such talent! JoAnn Smith simply blew us away with her incredible playing and took first place. Nadine White with her usual wonderful style and feeling was second and George Haig (he of the magic fingers) was third. All gave impeccable performances. Everyone is to be commended on a great contest.

No one, except Ron himself, was surprised when Ron Wall was inducted into the Autoharp Hall of Fame. A much deserved honor for one of the autoharp's most fervent ambassadors.

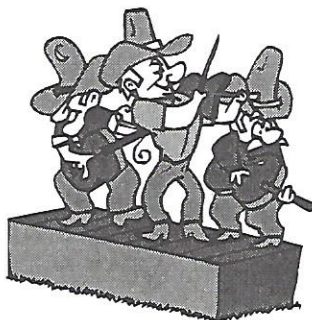
Several of our 'harping friends have new recordings out, among them are Carole Outwater and June Maugery. There might be others, but I missed them. Of course, the much talked about Autoharp Legacy was also made available, and folks took advantage of the opportunity to have the insert booklet autographed by many of the contributors.

The usual Grange fare was replaced by a catered dinner in the evening and lunch counter meal for midday. That part needs a little work, but the idea is a good one and I trust the committee to institute a few changes next year. The first year is always the hardest.

The concerts were first rate, with a wide variety of performers. For the Saturday night concert, Ron Wall invited some of his friends from Nashville to "help him out" on stage and the result was overwhelming. Never again can anyone tell me the autoharp doesn't belong with "real" instruments! That concert proved once and for all that the autoharp belongs anywhere it chooses to go. With no apologies!

All in all, another great MLAG.

Mary Ann



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



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

**2004 NOMINATION FORM**

Nominations for the 2004 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from September 1, 2003 until May 1, 2004.

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, 2004. The honorees shall be installed into The Autoharp Hall of Fame at the 2004 Mountain Laurel Autoharp Gathering, and announced in the Summer 2004 issue of *Autoharp Quarterly*. When describing a nominee's contributions, specify their significance, and the nominee's leadership role in the autoharp community.

**POSTHUMOUS NOMINEE**

Name of nominee: \_\_\_\_\_

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

**CONTEMPORARY NOMINEE**

Name of nominee: \_\_\_\_\_

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

Name, address, telephone number of person submitting nomination:

NAME \_\_\_\_\_ TELEPHONE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

I am an AQ subscriber.

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

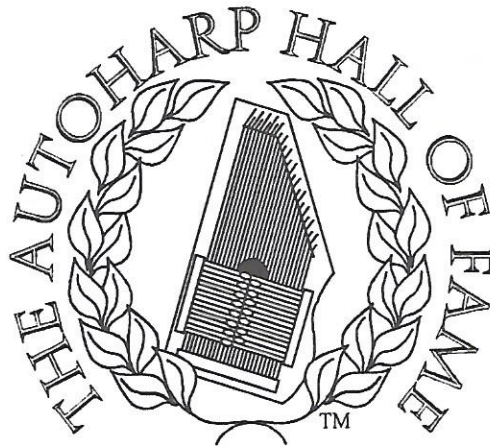
NAME \_\_\_\_\_

**IMPORTANT**

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



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



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

2003 Honoree

*Ron Wall*

*Whereas: Ron Wall has been a strong supporter of the autoharp community for many years. And*

*Whereas: Ron has taken the autoharp into the world at large with his well-known commercial recording projects featuring acoustical instruments. And,*

*Whereas: he helped initiate the autoharp programs both at the Walnut Valley Festival in Winfield Kansas and the Ozark Autoharp Jamboree in Mountain View Arkansas. And*

*Whereas: Ron was a consultant to Oscar Schmidt in the development of the Festival Series. And*

*Whereas: Ron introduced the open chord playing technique for the autoharp.*

*Therefore: let it be resolved that Ron Wall be inducted with highest commendations as the 2003 contemporary member of The Autoharp Hall of Fame.*

*So it is proclaimed on this, the Twenty-Eighth Day of June in the year Two Thousand and Three*

Linda Huber's

SIMPLY  
*Classic**March Militaire, Opus 51, No. 1*

by Franz Schubert (1797–1828)

Schubert was born near Vienna, the son of a school-master. His family was very poor, but music was their one luxury. Franz received his first musical instruction from his father, who was a cellist. He went on to receive lessons in violin, piano, organ and voice at a very young age. His voice was so beautiful that he was admitted to the Imperial choir.

He eventually became a first violinist

in an orchestra and to his delight, was allowed to conduct. In order to escape military duty, he became an elementary teacher in his father's school.

During this time he composed with great rapidity. Franz had a fondness for gay companions, unbusinesslike habits and loose methods of living. These factors made the rest of his life a struggle.

As beautiful as his music is, it was

not appreciated in his lifetime. He died in Vienna, where he had spent most of his life, at the age of 31.

Our selection for this issue is an excerpt from a piano piece. Where the E7 is indicated you can use Ddim7 if you have it. Your tempo will be determined by how fast you can play measures 13 and 14!

D // E7 D / / / E7 D / / / / / / / / / / / / /

/ G D A D A D A D A G A D G D B7 / /

Em B7 Em B7 Em B7 Em / D Em D G A7 D A / / D A D G D

1.

A D A7 D A D A // D A D G D E7 D E7 A / / / / /

T A B

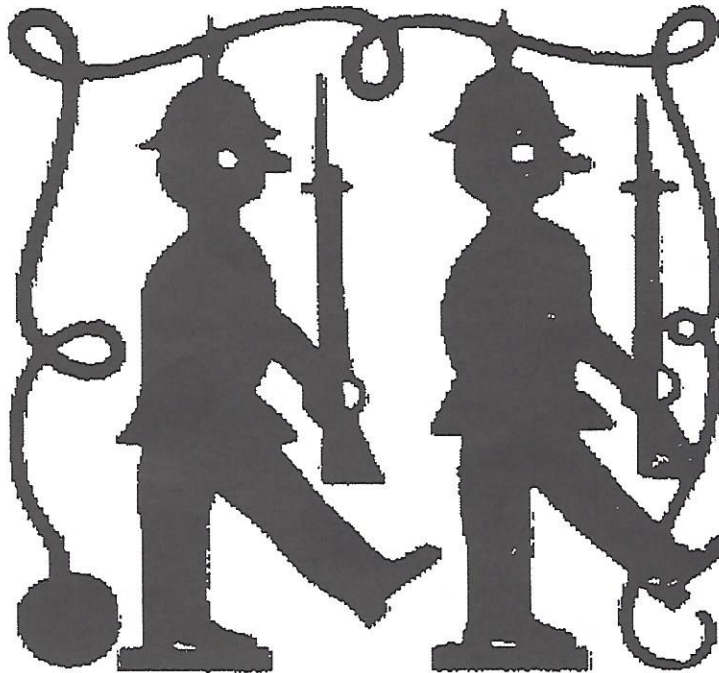
2.

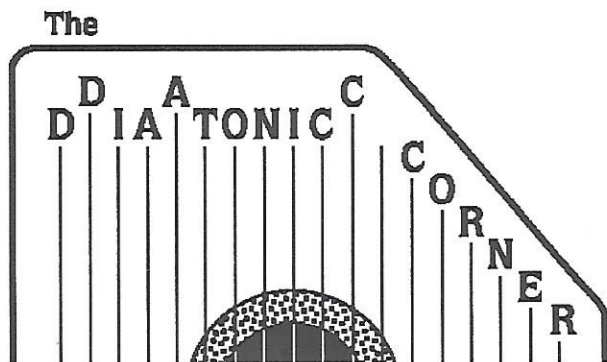
A / / D A D G D A D A D / / / E7 D

T A B

/ / / E7 D / / / / / / / / / / / / /

T A B





by Lucille Reilly

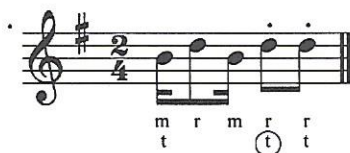
This issue's feature:

# Musical Hiccups!

*Syncopation* is the accenting of an upbeat note to bestow a “hiccup” upon a tune. See some common looks of this rhythm in Fig. 1 on the next page.

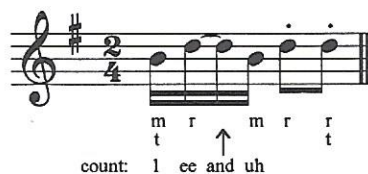
The *dotted rhythm* in Fig. 2 has been erroneously referred to as syncopation among folk musicians, so compare Figs. 1 and 2 to see the difference. They sound different, too: Sing “The Battle Hymn of the Republic” and hear its skipping, dotted rhythm. Then sing the chorus of the featured tune on the next page, “Turkey in the Straw,” to hear it hiccup. (Well, sing *all* of “Turkey” as written here.) If you sing the notes with a dot over or under them *staccato* (short); you will help yourself hear and play a bright-sounding tune.

This familiar tune (not on the Top 40 of autoharp jam sessions!) will help you nail syncopation. Technically, you might try to syncopate with or without the circled thumb stroke below,...



...but I found after attempting this that my normally rock-solid pulse burped!

To hiccup while staying with the tune's pulse, *brush* a few strings on the “silent” downbeat within the long note of a syncopated rhythm. Below, I've split the eighth note into two 16<sup>th</sup> notes (tied together) to show when to brush:



Notice that the fingering is almost pinch-pluck; the brush replaces the second pinch and creates the hiccup by

sounding *below* the melody note.

Teach your fingers to syncopate by fingering Ex. 1 on the next page on a tabletop or your lap. Ex. 1 involves all three fingers, but in actual tunes, the melody's shape determines which fingers pluck the rhythm.

Exercise 2, from “Turkey's” B section, shows syncopation written normally, with arrows below showing brushes within “silent” downbeats.

As you play Ex. 2, find a fingering that feels best to you. The first two measures of Ex. 2 show *m-r--m-r*. (You could play *i-m--i-m*, but I recommend *m-r--m-r* because this lets the thumb strike the bass strings more easily.) Play the *entire* exercise with this fingering a few times nonstop to see how it feels.

The last two measures of Ex. 2 show *i-m--m-r*. Hmm...doesn't this seem a strange way to play only two strings? Well, no. When I let my fingers follow their bliss, they want *i-m--m-r*; to me, this feels easier than using two fingers! Play all of Ex. 2 this way, then make your choice and pencil it under the first four measures of “Turkey's” B section.

The trick to syncopation is normalizing the fingering, isn't it? If your brain feels as dizzy as your fingers after playing just this much, sleep on it. Yes! A good night's sleep can often clarify what seems clear as mud right now, so catch some zzz's and try again tomorrow. (Zzz's, by the way, are how I learned to play jigs. My fingers hadn't a clue what to do after their first try until the next morning. Then, *voilà!*)

Fingering the syncopation at the end of both sections in “Turkey” (Ex. 3) is more defined, thanks to the melody's shape--and you pump felt, too. Finger this hiccup *i-m--m* instead of *i-m--r* because of what follows: a descending triad, played easiest using *r-m-i*.

I've supplied a complete fingering for Ex. 3, but feel free to write into the tune what your fingers prefer after the syncopated rhythm.

About the vi chord in Ex. 3 and the tune: I tried a I chord, but my ear didn't like it. As you will. As for “(iii)” over the first note: Start the tune with I, then play iii thereafter to “lift” each pick-up. (To find out more about what I call *pick-up chords*, see my monograph, “The Flowers of Edinburgh.”)

At this point, you know how to play most of the B section, so assemble the tune backwards. Sing the B section once or twice to refresh your memory, then play it slowly, at least four times nonstop. The syncopated rhythm may surprise your fingers at first, so give them a chance to catch up to your brain. Gradually increase speed as the fingering becomes natural and automatic.

Repeat the above process for the A section, letting all three fingers follow the shape of the melody. I've included some benchmark fingerings as guides; the thumbing is up to you. Should you change them, avoid double fingerings (*i-i, m-m, r-r*) on adjacent 16<sup>th</sup> notes, as they will bog down the tempo and place unnecessary stress on the playing hand.

Finally, assemble the whole tune, including repeats, and play it several times. I guarantee you'll be “clucking” along in no time!

Hic...!

Lucille

Next issue: Wassail! (Already?!)

Got a tune you'd like demystified in The Diatonic Corner? Write AQ or visit [www.ahquarterly.com](http://www.ahquarterly.com) to submit it. All queries will be addressed only through this column.

# Turkey in the Straw

Release the chord bar to sound circled notes.

Old-time tune, arr. Lucille Reilly

(iii) I V iii

i m r m i i i r

I IV I IV 1.vi V I

i m r i m i m m r

2.vi V I I IV V

I V IV I 1.vi V I 2.vi V I

t t i m i m m r

Fig. 1 Three faces of syncopation...

Fig. 2 ...and three dotted rhythms

RH fingers only:

1 i m r i m r  
t t ↑ t t ↑  
count: 1 ee and uh 2 ee and uh

2 I IV  
m r m r r t m r m r t i r m r r t i r m r t ↑

3 IV I IV vi V I  
i t i m m r m i m r i m i m t

# Pro-Files

compiled by Karen Daniels

*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.*

**HELEN BLACKBURN**  
4770 Mallard Creek Drive  
Mason, OH 45040  
513 459-1883  
helenlb@msm.com  
Profile: AQ April '91  
**Performance schedule:**  
*October 16-19*  
Mossy Creek Arts & Crafts  
Festival  
Perry, GA

**EVO BLUESTEIN**  
10691 N. Madsen  
Clovis, CA 93612  
559 297-8966  
FAX 209 297-8966  
evo@evobluestein.com  
evob@csufresno.edu  
http://evobluestein.com  
Profile: AQ October '88  
**Performance schedule:**  
*August 2-9*  
Lark In the Morning Music &  
Dance Camp  
(Autoharp & Cajun fiddle)  
Mendocino Woodlands State  
Park, CA

**BRYAN BOWERS**  
c/o Scott O'Malley & Assoc.  
PO Box 9188  
Colorado Springs, CO 80932  
719 635-7776  
somagency@aol.com  
Profile: AQ January '89  
**Performance schedule:**  
*August 30-31*  
Fox Valley Festival  
Geneva, IL  
*October 11*  
TBA  
Katie, TX  
*October 15*

The Back Room  
Great Bend, KS  
*October 17*  
TBA  
El Dorado, KS

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

**JULIE DAVIS**  
PO Box 1302  
Nederland, CO 80466  
303 258-3444  
jdavis@indra.com  
Profile: AQ July '91  
**Performance schedule:**  
*August 29*  
Four Corners Festival  
Pagosa Springs, CO  
*September 17*  
Autoharp Workshop  
Walnut Valley Festival  
Winfield, KS  
*September 18-21*  
Walnut Valley Festival  
Winfield, KS  
*September 23*  
Lakewood Library Concert  
Lakewood, CO  
*October 4*  
"Intro to Autoharp" workshop  
Denver, CO  
*October 10*  
House Concert  
Telluride, CO

**WANDA DEGEN**  
711 Forest Street #A  
East Lansing, MI 48823  
517 337-2264  
wandadegen@att.net  
Profile: AQ July '90  
**Performance schedule:**  
*September 19*  
w/Kitty Donohoe

Schuler Books & Music Cafe  
Meridian Mall  
1982 W. Grand River  
Okemos, MI  
517 349-8840  
*October 16*  
w/Kitty Donohoe  
Schuler Books & Music Cafe  
Eastwood Towne Center  
2820 Towne Centre Blvd.  
Lansing, MI 517 316-7495

**PAUL and WIN GRACE**  
11990 Barnes Chapel Road  
Columbia, MO 65201  
573 817-2781  
pgrace@coin.org  
www.gracefamilymusic.com  
Profile: AQ October '88  
**Performance schedule:**  
*August 5*  
River Explorer Barge Cruise  
Concert  
Lewis and Clark: A Musical  
Voyage of Discovery  
St. Louis, MO to Grafton, IL  
For info: 504 361-7622  
*August 9-10*  
Salt River Folk Life Festival  
Florida, MO  
*August 31-September 1*  
Fox Valley Folk Festival  
Geneva, IL (near Chicago)  
*September 9*  
River Explorer Barge Cruise  
Concert  
Grafton, IL to St. Louis, MO to  
Grafton, IL  
504 361-7622

*September 22*  
Concert  
Grand Theater, 7:30pm  
Keokuk, IA  
cjpeters65@yahoo.com or  
319 524-3221, ext. 8429  
*September 26-27*  
Pioneer Days  
Daytime performance at the  
park; Evening performance at  
the school.  
Marquand, MO

**MARC GUNN**  
PO Box 650128  
Austin, TX 78765  
512 804-0468

marc@thebards.net  
www.thebards.net  
Profile: AQ Fall 2000  
**Performance schedule:**  
*August 8-9*  
Irish Dragoon Pub  
Killeen, TX  
*August 12*  
Carney's Irish Pub  
7:15-8:30pm  
College Station, TX  
*August 16*  
Sommerville Festival  
Sommerville, TX  
*August 29-September 1*  
Dragon Con  
Hyatt Regency; 770 909-0115  
Atlanta, GA  
*September 19-20*  
Irish Dragoon Pub  
Killeen, TX  
*October 4-5*  
*October 11-12*  
*October 18-19*  
*October 25-26*  
*November 1-2*  
Texas Renaissance Festival  
Plantersville, TX

**LES GUSTAFSON-ZOOK**  
1608 S. 8th Street  
Goshen, IN 46526  
574 534-1173  
les@gustafsonzook.com  
www.gustafsonzook.com  
Profile: AQ April '94  
**Performance schedule:**  
*September 13*  
Swiss Heritage Days  
Berne, IN  
*October 3*  
Lutheran Church  
Reedsville, PA  
*October 4*  
Orthey Workshop & Concert  
Newport, PA

**JOHN HOLLANDSWORTH**  
700 Tower Road  
Christiansburg, VA 24073  
540 382-6550  
kholland@vt.edu  
http://arts.bev.net/  
hollandsworth/  
Profile: AQ November 2002  
(continued on next page)

**Performance schedule:***August 15*Evening Concert - 7pm  
Old-Time & Bluegrass Festival

Vinton, VA

*September 6*The Little Opry - 8pm  
Princeton, WV*September 27*Giles Country Barn Dance  
Recreation Center  
Newport, VA**LITTLE ROY LEWIS**1635 Washington Highway  
Lincolnton, GA 30817  
706 359-3767Profile: *AQ* January '90**Performance schedule:***August 5*

Boone, NC

*August 7*

Stanardsville, VA

*August 8*

Leonardstown, NC

*August 9*

Milan, MI

*August 10*

Terre Haute, IN

*August 14*

Amelia, VA

*August 15*

Chillicothe, OH

*August 16*

Cherokee, NC

*August 17*

Vinton, VA

*August 22*

Arab, AL

*August 23*

Georgetown, OH

*August 24*

Gettysburg, PA

*August 29*

Kempton, PA

*August 30*

Dover, PA

*September 6*

Clay City, KY

*September 11*

Cookport, PA

*September 12*

Clearspring, MD

*September 13*

Anderson, SC

*September 19*

Lady Smith, VA

*September 20*

Westfield, IN

*September 23*

Comer, GA

*September 26*

Pontiac, IL

*September 27-28*

Branson, MO

*October 2*

Jacksonville, NC

*October 4*

Glenrose, TX

*October 9*

Columbia, MO

*October 10*

Norris, TN

*October 11*

Troy, AL

*October 16*

Guyton, GA

*October 17*

Clinton, NC

*October 18*

Andrews, MO

*October 25*

Blountstown, FL

*November 1-2*

Dunnellon, FL

**ADAM MILLER/IAURA LIND**

PO Box 620754

Woodside, CA 94062

650 494-1941

FAX 650 851-7829

autoharper@earthlink.net

http://lauralind.com

Profile: *AQ* Fall 2001**Performance schedule:***August 6*

Benicia Public Library

Benicia, CA

*August 23*

Palo Alto Festival of the Arts

Palo Alto, CA

*October 8*

Petaluma Regional Library

Petaluma, CA

*October 28*

San Carlos Library

San Carlos, CA

*October 29*

Brentwood Public Library

Brentwood, CA

**KAREN MUELLER**

PO Box 80565

Minneapolis, MN 55408

651 649-4493

karen@karenmueller.com

www.karenmueller.com

Profile: *AQ* Jukly '93**Performance schedule:***September 17*

Walnut Valley Autoharp

Workshop

Winfield, KS

*September 18-19*

Walnut Valley Festival

Winfield, KS

**HARVEY REID**

Woodpecker Records

PO Box 815

York, ME 03909

207 363-1886

info@woodpecker.com

www.woodpecker.com

Profile: *AQ* January '89**Performance schedule:***August 4-9*

Autoharp Workshop

Augusta Heritage Festival

Elkins, WV

1-800-624-3157

*August 15*

Big Kahuna Café - 8pm

Bridgton, ME

*September 20*

Unitarian Church - 8pm

Portsmouth, NH

*September 21*The Drylongso Coffeehouse -  
7pm

Conway, NH

*November 8*

Joyful Noise Coffeehouse

Lexington, MA

**ANITA ROESLER**

823 NW 43rd Street

Oklahoma City, OK 73118

405 524-5334

aroesler@socket.net

Profile: *AQ* April '91**Performance schedule:***October 2-4*

International Bluegrass Festival

Children's Tent

Guthrie, OK

**MIKE SEEGER**

c/o Mitch Greenhill (agent)

1671 Appian Way

Santa Monica, CA 90401

310 451-0767

FAX 310 458-6005

mitchg@folkloreproductions.com

www.folkloreproductions.com

Profile: *AQ* January '89**Performance schedule:***September 13*

Crystal Ballroom

Portland, OR

*October 5-6*

Winspear Centre for Music

Edmonton, Alberta, Canada

*October 25*

Carnegie Lecture Hall

Pittsburgh, PA

**BILL & IAURIE SKY w/  
VICKI YOUNG**

PO Box 70060

Nashville, TN 37207

615 869-1419

billandlauriesky@hotmail.com

Profile: *AQ* April '90**Performance schedule:***August 5*

Dettra House Concert - 7:30 pm

703 683-5156

McLean, VA

*August 7*

Camp Back Forty

Fruithurst, AL

*August 8*

Patterson Heights Baptist

Church

Anderson, MO

*August 10*

First Assembly of God Church

Vivian, LA

*August 15*

Wallace Baptist Church

Wallace, AL

*August 16*

Dessie's Kountry Chef

Dinner Concert

Mentone, AL

*August 17*

Meadowview Baptist Church

Starkville, MS

*August 23*

Morningstar Music &amp; Arts

Festival

Farmington, NM

*August 24*

Rio Chama RV Resort

Chama, NM

*August 27*

Dalhart Church of the Nazarene

Dalhart, TX

*August 30-31*

Six Flags Over Texas Heritage

Festival

Arlington, TX

*September 1 and 6-7*

Six Flags Over Texas Heritage

Festival

Arlington, TX

*September 9*

Friendship Church of the

Nazarene

**14AQ**

Robeline, LA  
 September 12  
 Memorial Baptist  
 Peeltown, TX  
 September 13 - 14 & 20 - 21  
 Six Flags Over Texas Heritage  
 Festival  
 Arlington, TX  
 September 26  
 Fairchild Watermill Pavillion  
 Ellisville, MS  
 September 27  
 Campti Baptist  
 Campti, LA  
 September 28  
 Belcher Baptist  
 Belcher, LA  
 October 4  
 Gossburg Community Church  
 Beech Grove, TN  
 October 5  
 Emery Independent Methodist  
 Byhalia, MS  
 October 7  
 Athens Music Festival  
 Athens, TN  
 October 9 - 10  
 Museum of appalachia  
 Tennessee Fall Homecoming  
 Norris, TN  
 October 12  
 Union Grove Christian Church  
 11 am  
 Fairplay, GA  
 October 12  
 Calvary Baptist Church - 6pm  
 Albany, GA  
 October 18  
 Tennessee Agricultural  
 Museum  
 Nashville, TN  
 October 19  
 Shiloh Baptist  
 Sulligent, AL  
 October 25  
 Tom Claxton's Country Music  
 Echo Theater  
 Sentinel, OK  
 October 26  
 Friendship Church of the  
 Nazarene  
 Stuart, OK  
 October 26  
 Shady Dale Baptist  
 Marietta, OK  
 November 1  
 Faith Baptist Church  
 Zwolle, LA

---

**DREW SMITH**  
 529 Ardmore Road

Ho-Ho-Kus, NJ 07423  
 201 444-2833  
 drewharpSmith@netzero.net  
 Profile: AQ July '89  
**Performance schedule:**  
 August 1 - 9  
 Old Fiddlers Convention  
 Galax, VA  
 August 30 - September 1  
 Lake Genero Festival  
 Lake Genero, NY  
 September 13  
 Ramsey Day Festival  
 Ramsey, NJ  
 September 21  
 Banjo Rally  
 At the boatyard  
 Essex, CT

---

**FRAN STALLINGS**  
 1406 Macklyn Lane  
 Bartlesville, OK 74006  
 918 333-7390  
 FAX 918 333-7393  
 ignatz@ionet.net  
 www.ionet.net/~ignatz  
 Profile: AQ April '92  
**Performance schedule:**

October 17 - 18  
 Nara  
 Japan  
 October 23  
 Kusatsu Library  
 Shiga pre.  
 Japan  
 October 24  
 Sanwa  
 Kyoto pre.  
 Japan  
 October 25  
 Somewhere in Hyogo pre.  
 Japan  
 October 26  
 Tsuyama Library  
 Okayama pre.  
 Japan  
 October 31  
 Matsudo  
 Chiba  
 Japan  
 November 2  
 Moriya  
 Ibaraki pre.  
 Japan  
 November 5  
 Somewhere in Saitama pre.  
 Japan  
 November 6  
 Sendai  
 Miyagi pre.

Japan  
 November 8 - 9  
 Akita  
 Japan  
 November 10 - 11  
 Fukushima  
 Japan  
 November 13  
 Narita Library  
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**IVAN STILES**  
 1585 State Road  
 Phoenixville, PA 19460  
 610 935-9062  
 pickeringbend@worldlynx.net  
 Profile: AQ October '88  
**Performance schedule:**  
 August 17 - 22  
 Autoharp workshop  
 John C. Campbell Folk School  
 Brasstown, NC  
 August 22  
 Concert  
 John C. Campbell Folk School  
 Brasstown, NC  
 September 6  
 The Joyful Noise Coffeehouse  
 Trappe, PA

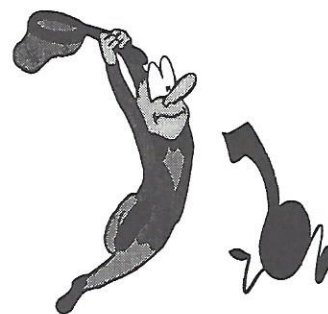
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**ALEX USHER**  
 216 N. Elm Avenue  
 Webster Groves, MO 63119  
 314 961-8631  
 ooharp@aol.com  
 Profile: AQ Winter '96  
**Performance schedule:**  
 September 5 - 7  
 Lincoln's New Salem State Park  
 Peterburg, IL  
 October 10 - 12  
 St. Louis Scottish Games  
 Forest Park  
 St. Louis, MO  
 October 15  
 Elderhostel  
 YMCA Trout Lodge  
 Potosi, MO  
 October 24  
 Hillsboro Festival  
 Jefferson College  
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 November 6 - 8  
 Missouri Folklore Society  
 Kirksville, MO

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FAX 301 588-5466  
 neal@doofusmusic.com  
 http://doofusmusic.com  
 Profile: AQ Summer 2001  
**Performance schedule:**  
 August 8  
 Chambersburg Area Council for  
 the Arts  
 Brown Bag Lunch Concert  
 Series on the Square -- Noon  
 717 264-6883  
 Chambersburg, PA  
 August 29 - 31  
 Cedarville State Forest  
 (Doofus)  
 Waldorf, MD  
 September 12 - 14  
 Cook Forest Folk Gathering  
 (Doofus)  
 Clarion, PA  
 September 19 - 21  
 Housatonic Dulcimer Celebra-  
 tion (Doofus)  
 New Milford, CT  
 October 18  
 Guitar and Dulcimer Daze  
 (Heidi)  
 Bull Run Restaurant Concert  
 978 422-6697  
 Leominster, MA  
 October 24 - 25  
 Autumn Acoustics (Neal)  
 Contact: Maxine at  
 msprj@icn.net  
 Festus, MO





## Tie Me String Anchor Down, Sport ...

by Gordon Baker

I often see an older autoharp with the string anchor tilting out of its pocket. This causes lots of problems, including uneven strings and trouble staying in tune, and in the worst cases it starts to peel the top! From the factory the anchor is only wedged into the pocket.

I've tried the suggested method of attaching the anchor with small screws through the lower inside corner into the 'harp frame, but this was awkward for me. I had to make large notches in the rear of the anchor pocket to get a screwdriver in place to drive the screws. I'm also concerned about attaching to the fairly thin frame section that is above the anchor pocket. I've also seen the anchor attached with several very short screws through the bottom flange of the anchor into the frame material below the pocket, and likely into part of the 'harp back. Done well, this seems very secure, but I've had access trouble getting large headed screws installed this way,

Bob Lewis showed me a very robust fix he did using a piece of aluminum angle to hold down the anchor, and I developed a version of that which I am now using. I rout two pockets in the 'harp top under the metal string anchor cover, and I install aluminum angle pieces which bear against the lower flange of the anchor. These brackets are placed in the pockets and screwed into the frame with #6 X 1 inch pan head sheet metal screws.

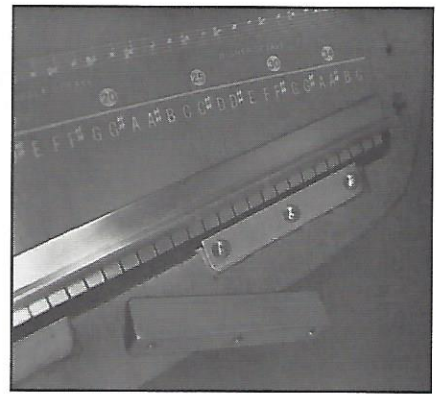
I make the pockets a bit more than 3/16 inch deep and about 7/16 inch wide. The anchor cover goes over these when the job's done. I use 1/16 thick aluminum angle stock that is at least 3/4 along each leg, and I cut the angle material to fit the job on my band saw. Using a 1/16 inch angle material there is still enough room to install the strings into the anchor.

I cut one bracket flange to be about 7/16 to fit the routed pocket, and I put 3 screw holes in that flange. The other flange is cut to fit the job, so that it rests against the lower anchor flange when the angle

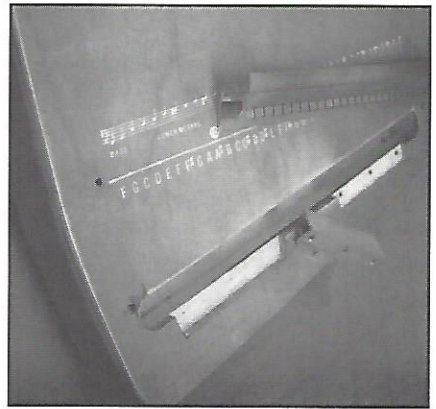
piece is on the bottom of the newly created pocket. Before I install the brackets, I repair any damage from the lifted anchor and I level the face where the outer anchor flange rests.

This is a more complicated fix and it requires making the brackets and using a router on the 'harp, but I hope it is useful to others who are fixing autoharps.

Gordon Baker  
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Close up of Gordon's remedy.



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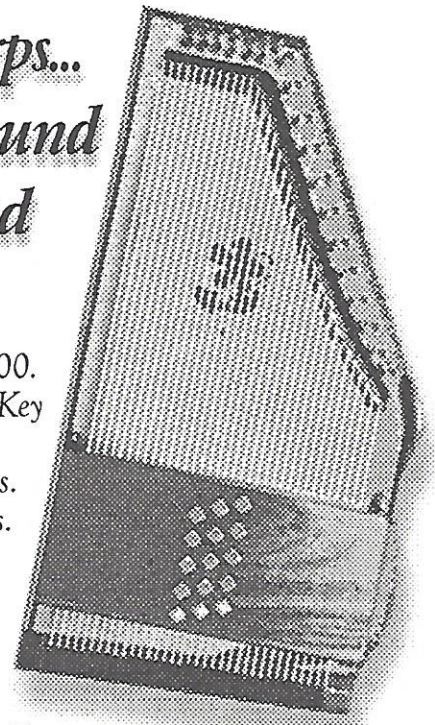
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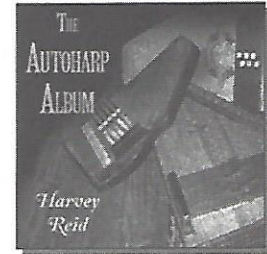


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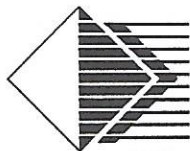
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Carol Stober is a multi-instrumental musician, entertainer, teacher and recording artist. Her music covers a broad range of styles, including bluegrass, country, folk, mountain music, traditional and gospel.

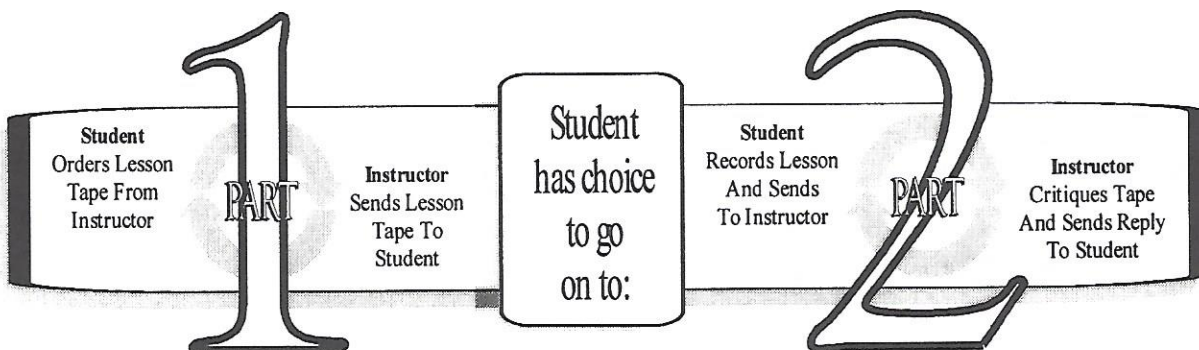
She has taught autoharp workshops, judged autoharp competitions at major festivals, performed at festivals, museums, churches, country music theaters and theme parks. She is an Alabama solo arts council artist, conducting residencies in public schools. She was on the staff of the Old Town School of Folk Music in Chicago from 19980 to 1983, before relocating to Alabama, where she has continued teaching private students.

Carol graduated from the University of Maryland in 1972 with a B.S. degree in secondary education. She served on the advisory board of the *Autoharpoholic* magazine and has contributed articles for publication in it, as well as the *Autoharp Quarterly* and *Autoharp Clearinghouse*.

Carol has recorded three albums with autoharp, including *Patchwork*, *Country Sampler*, and *Rebekah - Down Home Family Band*. They have been re-issued on CD and are available from MP3.com/Autoharp.

Her instructional titles include a book/tape *Autoharp Instruction Set* published by Workshop Records of Austin, Texas, and two autoharp instruction videos: *Melodic Autoharp* and *Easy Autoharp For Beginners* published by Texas Music and Video Company and distributed by Mel Bay Publications.

She has authored the books *Appalachian Autoharp* with a companion cassette, *Cowboy Songs for Autoharp*, and co-authored *Autoharping the Gospels* with Steve Kaufman (all Mel Bay Publications).



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

## An Interaction Lesson With Carol Stober

I'm excited! My new book, *Love Songs for Autoharp*, by Mel Bay Publishing Co. debuted in May 2003. I truly believe that there are plenty of love songs in this book of 120 pages for everyone to find a few favorites.

Knowing that the music reading skills and needs of individuals are different, I always include standard notation, rhythm and melody chords, timing automatically built into each measure, lyrics and easy tablature symbols.

Actually, I approached this project from a slightly different perspective than my previous Mel Bay book arrangements. I've always tried to use the most common chords available on standard autoharps (if there is such a common denominator), and easy-to-play tab arrangements for clean, uncluttered melody lines, believing that as you advance in skill, the basic techniques incorporated in the arrangement can eventually be embellished with your own creativity. This new publication includes some songs notated with diminished-seventh chords, but it has suggestions for substitutions if you lack them on your autoharp.

Let's look at an example in *I Love You Truly*, one of the tunes in *Love Songs for Autoharp*. If you have a C diminished-7th on your autoharp and a D minor 7, you will love playing this familiar tune as originally written, but if not, first try substituting Am for Cdim7.

Why? Because Cdim7 in this tune happens on an A note. If you know absolutely nothing about music, you can still figure out what chords on your 'harp have an A string available by holding down each chord bar individually and discovering which chords contain an A string sounding as you pluck the A string in the middle range of strings. It is in 10 chords on my 'harp: F7, D7, A7, F,D, A, Dm, Am, F#m and Cdim7.

If I did not have a Cdim7, I could sub-

stitute any of the other nine chords as I play through the tune and decide which one sounds best to my ear at each place that a Cdim7 is called for in the music. Then I can cross out the Cdim7 and write in the substituted chord. For this tune, I would select Am.

In the new book, I added a footnote at the bottom of the arrangement suggesting that Am might be your best choice. Of course not all books do that, so you should learn how to find a substitution if you desire to play the tune on your own instrument.

The other odd chord in this love song is Dm7, which is composed of four individual notes: D, F, A, and C. I don't have Dm7 on my 'harp, but I do have Dm. Dm consists of D, F and A. Although C is missing and happens to be the melody note needed, I can substitute Dm when playing rhythm because I will sing the C note. However, when playing melody I will omit the Dm7 completely because the C note is in the Cdim7 chord that I am playing on the previous measure. If I didn't have a Cdim7, I might need to search for another chord that contains the C note.

Do you begin to understand how chord substitution works? Just because you do not have the chord on your autoharp that is called for in a musical arrangement doesn't necessarily mean that you can't play the song. Sometimes you can omit chords and continue playing the chord shown above the previous measure.

Don't be afraid to write the changes in your music book. Just cross out and pencil in another chord name on the page. Let your ear guide you, and remember that a small pinch might sound best when you do a chord substitution. Ideally, you should pinch very close to the note name of the string that is the melody note.

While we are on this topic let me ex-

plain why you might want to consider adding the 3 diminished-7th chords to your 'harp. They provide all 12 half tones in an octave because there are four notes sounding in each chord bar ( $4 \times 3 = 12$ ). That in itself is a wonderful advantage when picking melody notes because you always have at least a 33% chance of guessing the right chord bar to push if you haven't memorized the notes within each chord bar on your autoharp.

Also, you will discover that the unique arrangement of these chord progressions resulted in many fabulous popular tunes from the early 1900s, some of which I have included in my latest book. You will undoubtedly enjoy using these beautiful and magical note combinations to enhance the flavor of the delightful romantic music from that charming old historical era.

You will also find several other uses for diminished-7th chords as you develop your musical ear and have an opportunity to explore their possibilities further.

I hope you have fun experimenting with this tune. The tab symbols are self-explanatory and consist of pinch, first finger strum and thumb strums. When sight reading my autoharp tab, remember that melody chords are shown above the tab line, and rhythm chords are shown above the standard music line. Rhythm can be played using any three-strum pattern per measure that feels comfortable when you are singing the lyrics.

As noted above, you may send \$8 to me for a cassette tape showcasing my choices as notated in my arrangement, and later return your version on a cassette for me to critique.

My homepage is at <http://www.geocities.com/aharplady> and my email address for your autoharp questions is [AHarpLady@aol.com](mailto:AHarpLady@aol.com) for computer correspondence.

# I Love You Truly

Key of C

C. Bond 1862

Chords: C, Cdim7, Dm7, G7

Lyrics: I love you truly,

TAB: [Guitar tablature for the first system]

Chords: Dm, G7, C

Lyrics: Tru - ly dear. Life

TAB: [Guitar tablature for the second system]

Chords: Cdim7, Dm7, G7, Dm, G7

Lyrics: with its sor - row, life with its

TAB: [Guitar tablature for the third system]

Chords: C, E7, Am

Lyrics: tear, fades in - to dreams

TAB: [Guitar tablature for the fourth system]

Key of C

C. Bond 1862

when I feel you are near.

TAB

For I love you truly,

TAB

Truly dear.

TAB

## I Love You Truly

I love you truly, truly dear.  
 Life with its sorrow, life with its tear,  
 Fades into dreams when I feel you are near.  
 For I love you truly, truly dear.

*Note: You may substitute Dm for Dm7, or if playing melody, stay on Cdim7 instead of Dm for Dm7. If necessary, substitute Am for Cdim7.*

## Picker's Portrait

Ann Norris, 2002 International Autoharp Champion

It was my birthday. I was spending it in an old RV, alone, while my husband was jamming outside with other addicts of such amusement. It wasn't that I didn't want to take part. But you don't get to sing in most jamming circles if you don't carry an instrument with you.

Oblivious to my private pity party, Jeff ran in the RV so excited he was out of breath. "Get dressed, honey. I've found an instrument I think you are going to love!"

"Yeah ... right," I thought. But in less than an hour I was participating in my first jam with my new Oscar 21 bar (with fine tuners, no less). I played till after midnight and truly fell in love with the sound of the 'harp. I still play a 21 bar chromatic today.

I played my 'harp more for fun and social reasons than trying to be a serious musician. As a child, I had experienced enough years of piano recitals and vocal training sessions. I wanted the freedom to just "make music."

Our first year at the Winfield, Kansas Autoharp competition was a real eye-opener. I hadn't been exposed to serious 'harpers before. In the bluegrass circles we'd been in, 'harpers were a rarity. I discovered I had so much to learn about the instrument. That was eight years ago.

I began going to autoharp-related festivals and received some excellent teaching at the seminars. It was in that quest for knowledge that I was encouraged to enter the contest at Winfield. My response was always a resounding "NO." I had no desire to expose my skills under the microscope of a judged competition. My confidence level was several degrees minus zero and not improving with age.

Last year I scheduled a private lesson with Karen Daniels and when I started to pay her, she insisted she wanted something besides money in return. She wanted me to compete in the Texas State Autoharp Competition. She might as well have asked me to rip my left eyeball out of its socket. But she was insistent and said I really needed to commit to a compe-

tion. It would improve my playing skills beyond my expectations. Although I wasn't so sure about a competition, I was convinced I needed to improve the quality of my playing. So I agreed.

I was extremely honored to have won the Texas State Autoharp Championship. It was my first 'harp competition, but what I thought was going to be the end of my obligation to Karen, opened up a Pandora's box of new challenge ... I was going to represent Texas at the International Autoharp Competition at Winfield. I began praying I would not have to crawl off the stage in embarrassment.

For the next eight weeks, I worked each day struggling to arrange about five tunes and have them ready to present to the "Biggest Dogs" in the autoharp world. My palms were already getting sweaty. I wanted it all to be over. I never wanted to compete. I never cared if I won or lost. I only knew I wanted to perform to the best of my ability ... and when I thought of playing my 'harp for "real" people who were actually listening to what I was producing ... *terror* was no small word.

To ready myself, I did a marathon of performances in our little town of Quitman, Texas. I played for the bank, the nursing home, the library, a talent competition at a local festival (by the way ... I lost) ... and I even played for an hour at our infamous Dollar General Store. Nothing took away the fear that was mounting.

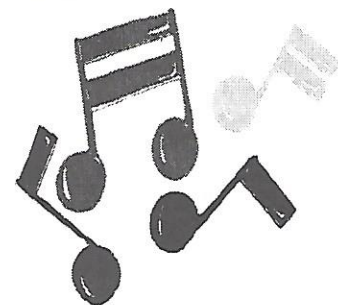
By God's grace and blessing, I was declared the 2002 International Autoharp Champion at Winfield. I had no idea how it would impact my life. Although I still have more fun than work in my playing, I now enjoy the challenge of arranging and even writing a tune or two.

This year has been a whirlwind of activity and I am not totally sure the direction I will go from here. But I know I played the best I could that day and I'm glad Karen pushed me.

And, you know what? ... She was right. Entering a competition *did* improve my playing ability.

*Ann and Jeff Norris are retired and live full time in an RV, traveling to music festivals all over the USA. They have a port and a small pecan orchard in the country near Quitman, Texas.*

Ann has not only shared her story with us, she is sharing a tune she wrote. You will find her *Morning Coffee* on the next page. Thanks, Ann.



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# Morning Coffee

Ann Norris

♩=92      D      Em      A7      Bm      G      D      E7      A      E7 A7

D      Em      A7      Bm      G      D      E7 A7 D

D A7D A7D A7D      G A7G A7G A7G      D A7D A7D A7D      E7      A7

D A7D A7D A7D      G A7G A7G A7G      D A7D A7D A7D      E7 A7 D

D      Em      A7      Bm      G      D      E7      A      E7 A7

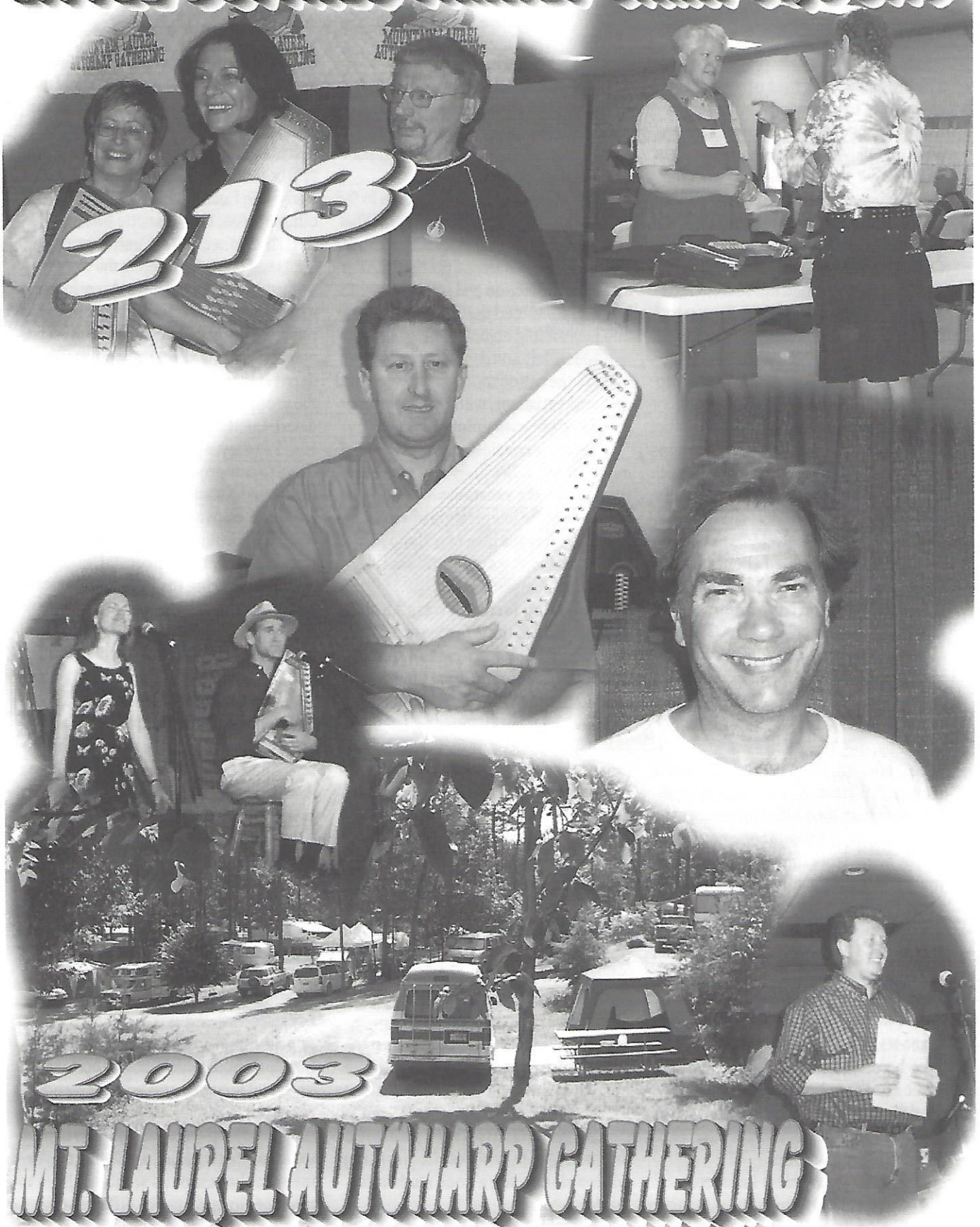
D      Em      A7      Bm      G      D      E7 A7 D

# 2003 MT. LAUREL AUTOHARP GATHERING



LITTLE BUFFALO FAMILY CAMPGROUND

# LITTLE BUFFALO FAMILY CAMPGROUND



213

2003

# MT. LAUREL AUTOHARP GATHERING

# AUTOHARP FELLOWSHIP

## A SOUTHERN BELLE WORKSHOP

by Laurie Searle

Loaded up with sleeping cots, linen, a coffee maker and tubs of pimiento cheese and turkey noodle soup, eight southern belles looked more like they were traveling to a weekend retreat than an intensive four-day autoharp workshop they designed and hosted themselves.

The idea for this workshop began to germinate over a year ago when Jennifer Cordier, Anne Martin, Laurie Simpson and I had just finished our second intermediate workshop with Mike Fenton and asked, "Where do we go from here?"

Mike suggested we study with Lucille Reilly, a fellow national autoharp (and dulcimer) champion classically trained in choral and instrumental music. Mike brought Lucille to England the previous year to teach at Sore Fingers Week, and said, "She's the one to take you to the next level."

### THE CONCEPT – Roll your own

We were all excited about studying with Lucille. Unfortunately, she wasn't scheduled to teach at any of the traditional workshops in our area.

We thought about asking our favorite venues to host the workshop, but didn't think they would offer the type of focused, intense workshop we wanted. For one thing, they market to a broader audience – after all, they can't host classes if they can't fill them. For another, they often select from their list of instructors and are reluctant to try someone new. And lastly, many workshop attendees want more of a vacation experience – not intense study and homework. And so we decided to "roll our own" workshop, a phrase used by bicycle tourists who set off on their own adventure.

### THE PLAN – Workshop design

While none of us were workshop planners, all of us had attended a workshop before, so we had a general idea of what needed to be done. We kept our workshop design fairly simple.

1. Define Objectives
2. Select Facilities
3. Interview/Select Instructor
4. Select Participants
5. Consider Peripherals

### 6. Develop Budget

### 7. Publish Schedule

**Defining Objectives** was a two-part process. First we considered our musical objective, then we considered the best path to get us there.

Our musical objective – take us to the next level – needed a bit of refining. What exactly did "next level" mean and how would we know when we got there? After months of reflection and interviews with Lucille, we turned that broad statement into measurable objectives: Participants will add variety and depth to simple tunes through the use of harmonic, melodic and rhythmic variations, while maintaining or creating their own unique style.

Next, we considered the structure of our workshop. We didn't want the leisurely pace of a vacation workshop nor did we want the intimidation of a Master's Class. We like the idea of a "fellowship" where the focus would be on sharing, music and companionship.

**Selecting facilities** wasn't a challenge, thanks to the generous donation of Ivy Log Farm by Jennifer and Donnie Cordier. This beautiful dried flower farm, located in the foothills of north Georgia, had a two-bedroom, two-bath guest house with a fully equipped kitchen and large living room we used for classes. Additional bedrooms were available at Jennifer's house, her studio and her parents house – all within walking distance.

**Selecting the Instructor** was already done, now all we had to do was see if Lucille was interested. I drafted an email to Lucille introducing our group and asking if she'd be interested in helping four to six intermediate students "get to the next level." She sent an enthusiastic reply that set the wheels in motion.

**Selecting the Participants** happened over the course of several months. Initially, Jennifer, Laurie, Anne and I knew we wanted to study with Lucille and we thought that adding two more participants might off-set the cost of the workshop while still keeping a good student to teacher ratio.

We told Carole Outwater of our plans

while attending her workshop in Georgia last November, and asked if she could recommend any students who might have compatible personalities and playing abilities. Imagine our delight when she replied, "I'd be interested in attending. I'd love to study with Lucille, and I may know of another person, too (Jeanette Sheeran)!"

And so we had six participants – at least until one month before the workshop – when Lucille asked if we'd consider one more – Karen Daniels. This caused us to ponder ... Since Karen and Carole were national autoharp champions, we wondered if they would be too advanced for the group or if others would feel intimidated. Lucille, who knew them both, assured us they would be wonderful additions to our group, and she was right. Carole and Karen were incredibly down to earth and enjoyed the rare opportunity to learn in an environment where they weren't placed on a pedestal.

**Considering the Peripherals** meant thinking about things we normally took for granted; such as meals, sleeping accommodations, registration and whether or not to host a house concert on top of it all.

For meals, Jennifer did all of the shopping and most of the preparation prior to the workshop, while others brought soup and sandwich fixings. During the workshop, everyone made their own breakfast, we all helped set up lunch and dinner, and we all helped with clean up duties.

For sleeping accommodations, Carole, Laurie Simpson and I offered to rough it by sleeping on cots, while the others shared the three bedrooms.

For registration, we offered PayPal so folks could have the option of paying by credit card. We asked for full payment one month in advance so we could pay Lucille up front, which allowed her to make her travel arrangements without spending her personal funds. We also had a cancellation policy – if anyone needed to cancel, we asked that they find a suitable replacement so the rest of us wouldn't have to pay more to make up the difference.

As for the house concert, we decided

to host one on Saturday night. We pushed our meal schedule up a little to allow us time to set up before the concert and to allow Lucille time to prepare. Jennifer advertised prior to the event and about 20 people attended.

**Developing a Budget** was a matter of negotiating a fee with Lucille, figuring the cost for food, and dividing the total by seven, with a small discount given to Jennifer for donating the accommodations.

Lucille's fee included room and board and transportation to and from the airport. The food budget was based on \$25/day/participant, which turned out to be too high, given our lady-like appetites and the food participants brought. Our final registration fee was just over \$300, which includes 3.5 days of instruction, room and board, all instruction material, refreshments for the house concert, and a t-shirt.

**Publishing a Schedule** in a workshop guide really helped keep our learning on track. Our schedule included at least one study period per day where we worked on a new technique or on our music arrangements, four classroom sessions, and breaks in the morning and afternoon. Our workshop guide also included essentials such as directions, location map, room assignments, meal schedule and a class evaluation. You may see the guide at: [www.mindspring.com/~gaharp/club](http://www.mindspring.com/~gaharp/club).

#### **THE WORKSHOP – A process-based Approach**

Prior to the class, Lucille asked the students to purchase and review her monograph, "The Flowers of Edinburgh," a 20-page, detailed lesson guide that illustrates Lucille's process-based approach to teaching. The monograph offers 20 pages of detailed instructions covering the following topics:

1. Write out the tune
2. Learn the melody – sing it
3. Find the back-up chords
4. Identify downbeats and upbeats
5. Identify the melody chords
6. Identify alternate chords
7. Fine-tune the final chorded rendition
8. Determine right-handed fingering
9. Edit the melody

Throughout our class, Lucille used this process as a foundation for teaching new tunes and arranging techniques. She offered several structured sessions; four

that were most valuable to me were right-hand fingering technique, alternate chord, music appreciation and extemporization.

Right-hand fingering techniques showed us how to approach learning new music by thinking of the fingers in a horizontal motion, rather than a vertical, pinch-pluck motion. Lucille recommends using the ring finger to reduce overall hand tension and increase flexibility.

Alternate chords, we learned, can change the mood of a piece, add or resolve tension, create surprise or influence emotion. Lucille taught us enough music theory so that we could wisely make these types of choices.

Music appreciation was taught using our emotions to gauge and analyze our responses to several selections. We felt agitated when music was unresolved, annoyed without variations and delighted when a selection started simply, grew in complexity, and resolved.

Extemporization showed us how to add variations to our melody line while keeping the harmony secondary. "Remember," Lucille said, "the autoharp is a melody with harmony instrument, not a melody and harmony instrument."

When all was said and done, there was no guessing as to whether or not we achieved our objective of going to the next level. Throughout our study, each of us applied what we learned to a simple tune we'd prepared prior to the workshop. It was wonderful to see each person use the same process-based information to build their tune using a style that was uniquely their own.

#### **THE FELLOWSHIP – Ya Ya!**

The Southern Belle Autoharp Workshop was all about sharing the fellowship of music and friendship. Lucille did a great job of adding comic relief throughout the workshop by reading daily devotionals from "A Southern Belle Primer or Why Princess Margaret will never be a Kappa Kappa Gamma," by Marlyn Schwartz. We also scheduled a few fun activities to help balance our intense study.

On Friday night, Lucille treated us to a pizza party where she orchestrated an incredible pizza sauce and dough, while the rest of us created the pizza toppings.

On Saturday night, Jennifer hosted a house concert featuring Lucille on autoharp and dulcimer, with John Simpson

accompanying several tunes on guitar.

On Sunday night, we had a special "Ya Ya Sisterhood" ceremony. Jennifer presented each of us with an herb from her garden and read its symbolic description. We passed our herb around the table, enjoyed the individual fragrance, then emptied it into a large bowl and mixed it with the others. Finally, we each scooped a portion of the potpourri into a pouch so we'd have a remembrance of each other and our wonderful experience.

Jeanette closed out our workshop with a special gift to Lucille, when she read a short children's book called "One Bright Penny." It's a touching story about three siblings who try to win a bet with their dad that they can fill the barn using nothing more than their allowance, one penny. Both brothers fail, but the sister, who is named Penny, wins in the end when she buys a banjo and invites everyone over to play music. Dad walks in and says, "Yes, I believe the barn is filled with one bright Penny." The moral of the story is our world is richer when filled with the fellowship of music.

❖ ❖ ❖ ❖ ❖ ❖

*Laurie Searle has been playing the autoharp for four years and is a founding member of the Georgia Autoharpers.*

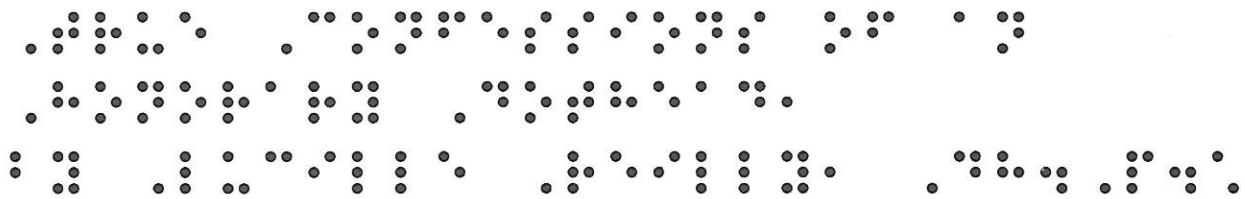
*If you would like to see Autoharp Fellowships offered at traditional workshop venues, or if you are interested in rolling your own workshop, contact Laurie Searle: [laurie.searle@mindspring.com](mailto:laurie.searle@mindspring.com)*

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Back row, left to right: Lucille Reilly, Carole Outwater, Karen Daniels, Laurie Simpson.

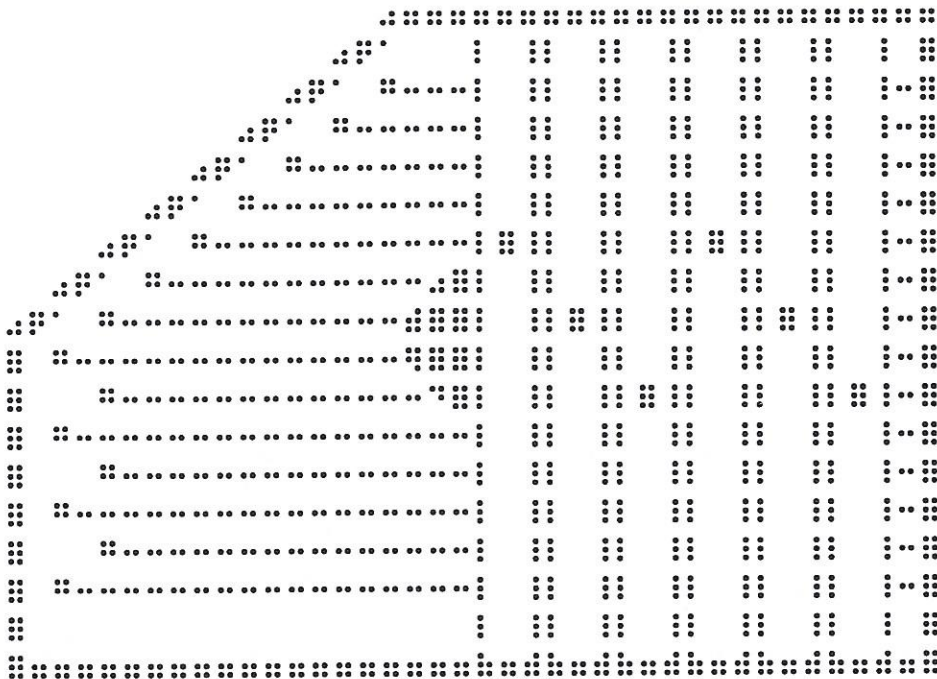
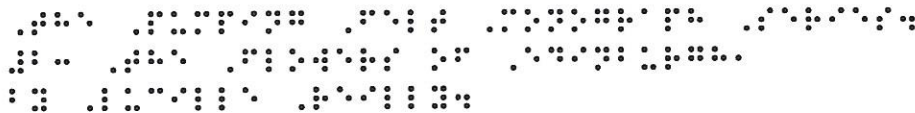
Front row, left to right: Laurie Searle, Jeanette Sheeran, Anne Martin, Jennifer Cordier



Translation:

# True Confessions of an Honorary Dothead

by Lucille Reilly, Dh.P.\*



What all of the above is:  
first 3 lines of type:  
The Pumping Felt Monograph Series  
#2: The Flowers of Edinburgh  
by Lucille Reilly  
  
autoharp, then:

Fig. 1 This excerpt simulates a tune's appearance on the computer screen when the ¶ button on a word processor's Formatting toolbar is activated. The symbol “.” represents one press of the spacebar, and assists in typing “rhythmic spacing” between note names; “b.” is a sixteenth note, “d.” is an eighth note. The symbol “¶” shows the end of a type line. Both symbols onscreen ensure precise typing and do not appear on printout. When embossed in Braille, the A section of the tune, whose characters-per-line count is 40 at the most, spans almost 9½ inches wide; its 23 type lines cover almost a full 11 3/8x11 page. The B section would appear on a new page.

```

Girl·with·the·Blue·Dress·On.¶
time:·2/4;·key:·g·major;·f=f#.¶
three·text·lines·per·line·of·music.¶
note·names·on·middle·line,·with·melody¶
chords·above;·released·notes·(u)·below.¶
u=release·chord·bar·to·play·this·note.¶
a·section·on·this·page;·b·on·next·page.¶
¶
iii·`i·.....v7·.....`i·.....`¶
·b·c·`d··b·d·c··a·c·`b··g··g·f·g·b·`¶
·...u·`.....`.....u·u·`¶
¶
·...`v·.....`.....i·.....iii·`¶
·...`a··f··f·e·f·g·`a··g··g··b·c·`¶
·...`.....u·u·`.....u·`¶
¶
·...`i·.....v7·.....`i·.....`¶
·...`d··b·d·c··a·c·`b··g··g·f·g·b·`¶
·...`.....`.....u·u·`¶
¶
·...`v·.....`.....i·.....`rpta¶
·...`a··f··f·e·f·g·`a··g··g··`rpta¶
·...`.....u·u·`.....`rpta¶
    
```

Fig. 2 Melodic contour of “The Flowers of Edinburgh” (mm.1-2), as “drawn” in the Braille edition of Lucille’s monograph of the same title. The first and last Braille characters define the contour’s beginning and end, while the text informs the reader of a “follow-the-dots” picture rather than readable text. The contour’s length is 21 characters including spaces (using the characters m, `, -, 3, 5, 9, c, e, and i). Distributed over three type lines, this illustration measures over one inch long and over five inches wide when embossed.



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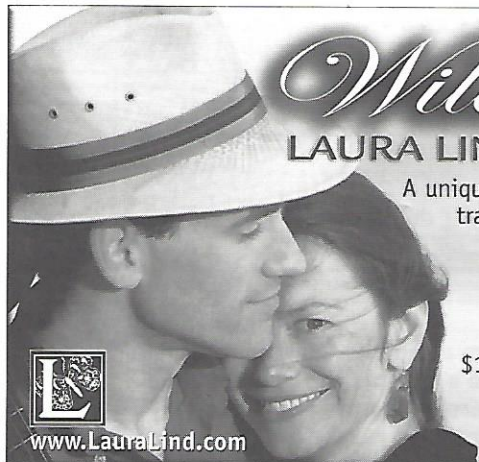
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# Technically Write



by Bob Lewis

Strap button installation instructions for a model B autoharp...  
(when a picture isn't enough).

There are other places to attach strap buttons, but my description will be appropriate for the majority and does in fact match what most people do these days.

The strap button near the high strings goes on the face of the instrument just above the highest tuning pin but out of the way of a pick coming through that area while you play. The exact location in that area is arbitrary, as long as you leave enough room to attach and remove the strap easily.

The strap button on the bass end goes down on the side of the frame rail. I try to center mine so it looks right. I place it a few inches in from the corner where the lowest bass string is anchored. That would be on the portion of the frame rail that is angled in away from the long rail that runs most of the length of the instrument. You will notice if you set the 'harp down on that bass edge that the weight sits pretty much on that long rail. To avoid having the strap button punch a hole in your case, it is good to make sure the strap button is mounted far enough up the short angled edge that no weight sits on it. You have a couple inches there where the exact location of the strap button is, again, arbitrary, i.e. there is no right or wrong. Whatever works.

You might notice some autoharps with the bass end strap up on the face of the 'harp, but there is very little room there for working the strap on and off the button next to the chord bar cover. It kind of depends on the strap you use.

The biggest hazard in mounting strap buttons is the very hard wood into which the screw is turned. You need to pre-drill, definitely, and it should be a bit size that closely matches the screw. The hole should be deep enough to accept the screw without forcing it. The hazard part is snapping off the screw when trying to muscle it in. To help ensure that I can get a

screw in safely, I use beeswax on the threads. A bar of soap works, too.

The screw size and exact style of strap buttons varies, or I would just tell you what size drill bit to use. Without calipers or a gauge, you can just hold the screw up to a light, put various sizes of bits behind it and see which one allows just the edge of the screw threads to peek past the drill bit. Your next insurance is to drill hole in scrap wood and test the screw in that hole. There is no reason for a strap button screw to be extra tight or even very deep into the wood. Most strap button screws are longer than needed because they are primarily intended for guitars.

You can judge how deep to drill the hole by holding the screw up to the bit and marking the bit where you should stop. There are a number of ways to do that. I use masking tape as a band around the bit.

Lastly, the hole has to be drilled very squarely to the surface because the strap button is flat on the bottom. You could have a problem, even snap off the screw, if the button seats poorly against the instrument surface. You have to kind of eyeball that. It doesn't have to be perfect though. Note that when I say drill, I am referring

to free hand with a power drill, not a drill press. Getting the hole square to the surface is up to you. Note that when using a hand drill, you need to be steady. Once you get some engagement of the drill bit, you will snap it off if you move significantly. You can relax, but just be steady.

Don't drill a hole twice if you can avoid it. It can make the hole oversized and cause the screw to be loose or not even hold securely.

Turning in the screw only has to be snug enough to keep the button from rotating. Don't bear down on it for that last grunt. It isn't necessary and can lead to snapping the screw.

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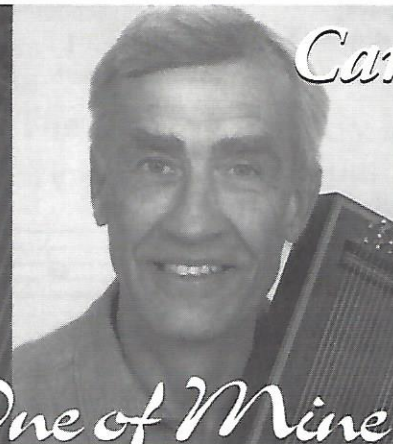
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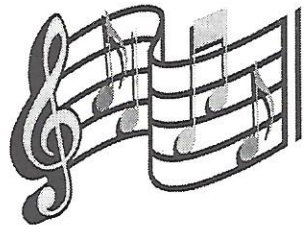
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# Colorfully Chromatic

## “It’s Delightful to Be Married”

Words by Anna Held, Music by Vincent Scotto

Anna Held, a star of the European musical stage, married Florenz Ziegfeld, Jr. in 1896. Her ideas led to the creation of the Ziegfeld Follies, and for several years, she starred in many of her husband’s musicals. Occasionally, she wrote songs for these productions. For the 1907 musical *The Parisian Model*, she penned the words for “It’s Delightful to Be Married” and set them to the music of Vincent Scotto’s earlier composition, “Petite Tonkinoise.”

Held was brash, daring, charmingly suggestive and a huge hit on Broadway and the vaudeville circuit. Her popularity continued after she divorced the womanizing Ziegfeld in 1912, and she continued

to perform until shortly before her death from cancer in 1918.

We’re just happy that she left a “delightful” song behind.

The verse of this song is pretty straightforward; in fact, with the exception of one note in measure 16, it could all be played with the I, IV and V(7) chords (D, G and A or A7). We couldn’t resist throwing in a little chromatic flavor in the middle at measure 8. From the original music, it was quite difficult to tell what chords were intended there, but it was clear that the composer could hear something chromatic going on behind the diatonic melody. We’ve settled on the sequence of Bm, A7, E7, A<sup>7</sup> for measure 8, but you could

just as well use D, A7, G, D. (Well, not really *just* as well.)

In the chorus, there are two long phrases (measures 20-24 and 28-32) in which we’ve used the D<sup>7</sup> chord quite generously. It makes playing the intricate 8<sup>th</sup>-note runs much easier than using mostly the I, IV and V chords. Also D<sup>7</sup> harmonizes well with the melody in these passages. E7 works fine as a replacement for D<sup>7</sup> throughout the chorus and keeps the left-hand fingering reasonably easy. Try them both, but if you hear things like we do, you’ll like the sound of the diminished 7<sup>th</sup> better.

Be brash and daring like Anna, and you’ll have fun with this peppy little tune.

VERSE    D    A7    **D**    /    A7    D    **A7**    /    /    G    A7    /    D    A7

In our school days,      mer - ry school days,      We were hap - py girls and  
Soon we mar - ried,      you and I dear,      You to me and I to  
When old age comes,      to us both, dear,      We will still be in the

**D**    A7    D    A7    D    /    /    **A7**    /    G    A7

boys;      We would al - ways play to - geth - er,      And our  
you,      And we had a lit - tle home, dear,      With just  
game;      I will be a gay old par - ty,      You will

8 **Bm** A7 **E7** A°7 **A7** D A7 **D** / A7 D

life was full of joys; And at play - time, in the  
room e - nough for two; And a lit - tle, lat - er  
be a grand old dame; And then arm in arm, to-

11 **A7** / / G A7 / D A7 **D** A7 D

May - time, You and I were not a - part; I was  
on, dear, Still more hap - py we would be, For we  
geth - er, We will go to church right near, You will

14 A7 D / / **A7** / / G A7 G°7 **Em** **A7** **D**

then your school - boy lov - er, You, my lit - tle girl sweet - heart.  
found your ti - ny cot - tage, was a - bout the size for three.  
call me your old dar - ling, I will call you my old dear.

18 CHORUS **D** / / A7 G D / / D°7 D

We were go - ing to be mar - ried, To be,  
It's de - light - ful to be mar - ried! To be,  
It's de - light - ful to be mar - ried! To be,

21 D°7 D D°7 D D°7 D A7 D **A7** / / D°7 A7 D°7 A7 D°7

to be, to be, to be, to be mar - ried, When we old - er grew and  
to be, to be, to be, to be mar - ried, There is noth - ing half so  
to be, to be, to be, to be mar - ried, For the heart won't be un-

24 A7 / / D°7 A7 / D A7 **D** A7 D / /

bold - er, Then a lit - tle while we tar - ried, When I  
 jol - ly, As a hap - py wed - ded life; And I  
 ru - ly, If it real - ly loves one tru - ly; And your

27 / A7 G D / / D°7 D

missed you I was lone - ly, For I  
 loved to play with ba - by, Our  
 life will not be lone - ly, For I'll

29 D°7 D D°7 D D°7 D A7 D **A7** / / D°7

loved you, Oh! I loved you on - ly, on - ly, I was  
 ti - ny lit - tle, pret - ty lit - tle ba - by, I was  
 love you, I will love you on - ly, on - ly, I will

31 A7 D°7 A7 D°7 A7 / / D°7 A7 / D A7 **D**

then your school - boy hus - band, And you were my school - girl wife.  
 Pa - pa, you were Ma - ma, Such a charm - ing fam - i - ly.  
 be your lov - ing hus - band, You will be my lov - ing wife.

### CHORD SUBSTITUTIONS

G°7 - F#7, C7 or B $\flat$

D°7 - E7

A°7 - D

If we were writing this tune, we'd change a couple of notes. In measure 8, the F# note would become G# for which we'd use the E7 chord. In measure 7, the B note would become a C for which we'd use C°7 or C as a poor second choice. Obviously Scotto didn't play chromatic autoharp.

Anna  
Held





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# Critic's Choice

**Guest Review** by Meryle Korn

*Can I Blame You?*

Autoharp: Rob Lopresti

*Fifteen Iguana • I'm Not Green • Reference Librarian • Our New Boss • Music Camp • Sour Grapes • Can I Blame You? • Plan B • White Wolf • Adam and Isaac and Eve • Nachshon • Robert Carter III • Home • Bunkin' In the Bungalow • The Weight Of Gold • My Dad and Me • You Spoil Me • Take A Box*

Rob Lopresti is a songwriter by inspiration, an autoharper by avocation, a teacher by aptitude and a reference librarian by career – and after years of urging by folks who've heard his songs (and after two "living room tapes," sometimes known as the "vacuum cleaner tapes" – did you know the handle of an upright vacuum cleaner is just the right height to hold a microphone?), he's finally recorded a CD!

Rob is a thoughtful and funny (sometimes both at once!) songwriter, and he enjoys living amid a vibrant community of musicians and singers, many of whom were happy to fill out choruses and add instrumentals to this recording.

And what songs! Did you know that leaves are red year-around? No, Rob isn't colorblind (or crazy), and his song, "I'm Not Green!" teaches about photosynthesis from a leaf's viewpoint. This would be a great one for elementary school science teachers to pick up. Ever wonder how new species might arrive on an island 200 miles from their mainland home when they aren't natural long-distance swimmers and can't build boats? "Fifteen Iguanas" will clue you in.

Rob's song, "Reference Librarian," is a bluesy romp with piano accompaniment. If you're a long time out of school (like me), you'll be reminded of just how indispensable a reference librarian is when research papers are due. With plenty of humor along the way. "Our New Boss," of course, is going to change *everything* for the better (at least until the honeymoon's over).

Just in time for summer music gatherings, and especially for 'newbies,' Rob of-

fers "Music Camp," a warm accolade that captures the spirit of all my favorite camps, festivals and musical gatherings. If you've never been to a music camp, you'll get an inkling of what you're missing, and if you are a regular, you'll nod your head vigorously in recognition.

And then there are the love songs. Rob, who is still happily married to his first and only wife, has a decidedly quirky 'take' on love. In the title track, "Can I Blame You," one partner in an exciting new relationship painstakingly lays the groundwork for when that relationship ... ends! "Sour Grapes" is just what the title sounds like: roughly, 'I lost her, you won her, and here's everything that's wrong with her.' Rob redeems himself later in the album with "You Spoil Me," which highlights his wife Terri's greatest 'fault' and how much he appreciates it.

There's also an historical theme. "Nachshon" is based on a Hebrew folk tale that tells of the first person with courage enough to wade into the Red Sea before the waters parted for the Israelites. It ends with the lesson, "Pray like it's all in the hands of God / But work like it's in your own."

"Robert Carter III" is not a well-known figure in American history, but he freed 500 slaves and set them up with parcels of land when his contemporaries, George Washington and Thomas Jefferson bemoaned slavery but retained their slaves.

"Home" captures the essence of wagon train emigrants in the western migration who still longed for their homes 'back East' until they'd 'watered the land' of their new homes with their tears. It's a lovely, moving song.

Among several songs inspired by his family, "The Weight Of Gold" is a beautiful and wistful capsule biography of Rob's grandmother, who spent her later years in a wheelchair, crippled by arthritis and worrying about being a burden to her family. "But Grandma, you never were a burden / Who complains about the weight of gold?" It reminded me of my own grandmother.

The last song on the album is the first Rob Lopresti song I ever heard, before I ever met Rob. The three short verses of

"Take A Box" capture a wonderfully upbeat philosophy of life!

There are more fine songs on "Can I Blame You?" than I have space to describe, but I hope I've conveyed some of the highlights. Rob, who plays lap-style autoharp left-handed, is joined on various cuts by his daughter, Susie, wife Terri, and friends Flip Breskin, Zeke Hoskin, Nina Naberhaus, Brad Reynolds and Laura Smith – some on vocals, some on instrumentals, some on both. Rob's website, [roblopresti.com](http://roblopresti.com), has all the lyrics, bio material, sound bites and links to other musicians. The brief album notes even have a bibliography: "Yes, there's a bibliography. I'm a reference librarian. Be grateful there aren't footnotes and a quiz."

"Can I Blame You?" was recorded in Bellingham by the multi-talented Richard Scholtz.



*Tina's  
Choice*

Tina Louise  
Barr

*Snowbirds*

Neal and Coleen Walters  
Autoharp: Neal Walters

*Elk River / Pear Tree • Back Roads • Police Dog Blues • Jack's Waltz • I Remember Loving You • Could I Have This Dance? • Sitting On Top Of the World • Aloha Oe • No Telling • Doof's Moan • Tennessee Blues • Snowbird • Mountain Ivory • Just A Little While To Stay Here • Kathy's Ann Arbor Waltz • She Lived Down By the Firehouse • Cornflower Blue • Sister Kate • In My Life • Homesick For Heaven*

I clearly recall the first time I ever heard Neal Walters' voice. It was floating over the public radio airwaves from an LP by the Mill Run Dulcimer Band. My initial reaction was, "That guy sounds like Perry Como ... only better." Selections from *Sunday At the Mill* and *Chickens In*

the *Yard* were frequent requests by many of the station's listeners. And, now, more than twenty years later, Neal and Coleen Walters continue to spin their musical wares into the finest of silk.

*Snowbirds* is a beautiful collection that employs a wealth of their talents and musical interests.

An instrumental medley, *Elk River Blues / Pear Tree* sets the pace at the beginning of the album. It was surprising to hear an instrumental kicking off the first track of the CD. The resonance of the bass dulcimer then proved itself as a pleasant introduction that eases the listener effortlessly into the rest of the recording.

Neal and Coleen's distinctive harmonies appear in the second track, *Back Roads*. The delightful blend of their vocals on this ballad written by the late singer-songwriter, Kate Wolf, makes everything worth waiting for.

Three of the cuts on *Snowbirds* collection are Neal's originals. *Jack's Waltz*, a dulcimer composition with mandolin and guitar accompaniment, captures the formality of a minuet with stylish updated comfort. *Mountain Ivory* praises the meticulous labor that goes into dulcimers built by luthier and long-time friend, Keith Young. Keith is the founding member of the Mill Run Dulcimer Band. Neal commends the detail-oriented nature of his friend and respects Keith's knowledge of the music for which his custom instruments find reward.

Neal's smooth autoharp style is featured on *Kathy's Ann Arbor Waltz*. This lovely original is destined to become a classic.

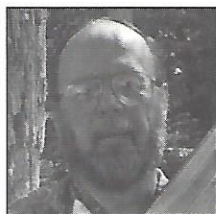
The *Snowbirds* Neal and Coleen travel across a lot of musical ground, deriving their title from a traditional fiddle tune named *Snowbird*, performed here by Neal on the clawhammer banjo. Coleen's backup playing on the standup bass is tastefully present throughout the album. Her harmony vocals are sweet, well-balanced, and in perspective to the musical styles that she and Neal do so well together.

The autoharp is sprinkled lightly throughout the CD with an even hand. Neal is joined by fellow Doofus member, Heidi Cerrigione, for a beautiful autoharp duet on *Aloha Oe*. Neal presents the bell-like clarity of his Ron Wall Mountain

'Harp with Heidi complementing the piece on her Orthey autoharp. Though some of the open-chording played in the main section of the tune creates a noticeable "stepping out of the key" from the melody, these intermittent departures are due to semi-diatonic limitations. They are mildly distracting but the overall performance is nicely done. Their modulation into the chorus segment is smooth and seamless.

Each of the twenty tracks on the *Snowbirds* album is a gem, quite a feat for a CD almost seventy minutes in length. *Doof's Moan* is a standout performance of Neal's fingerpicking guitar. Several influences that are apparent in Neal's playing style include Geoff Muldaur, Leo Kotke and perhaps the Allman Brothers.

Neal and Coleen Walters have produced seasonless beauty with this new album. *Snowbirds* is ideal listening pleasure and it is highly recommended – just look for the Dalmation rooster on the CD cover.



### Stew's Choice

Stew Schneider

*Wood Stoves and Bread Loaves*  
John and Heidi Cerrigione

*I Know That My Redeemer Lives • Hold Fast To the Right • He Leadeth Me • Angelina Baker • Knole Park • Wood Stoves and Bread Loaves • Köbeli-Walzer • The Prettiest Flowers Will Be Blooming • Peeler Creek • Weggiser Lied • Shepherd's Wife • A Mother's Last Words To Her Daughter • Old Grey Cat • Will You Love Me When I'm Old • Valley Center • Big Eyed Rabbit • The Clayhole • Black Bottom Strut • Slumber My Darling*

Review by Aunt Sukey, with secretarial assistance by Stew Schneider.

Sometimes, you want to dance. Sometimes, you want to sit beside the fire and think on past dances. When my mule and musical mentor, Aunt Sukey, finds herself in the latter mood, she often turns to music from the Mill Run Dulcimer Band/Neal

Walters/Doofus school of introspective acoustic music. The newest release in this long-running dynasty is the aptly named *Wood Stoves and Bread Loaves* by John and Heidi Cerrigione.

John and Heidi serve up a gracious helping of spot-on harmonies, and impeccable playing, on a wide variety of instruments, including Schwyzerörgeli (which Aunt Sukey informs me is a Swiss button accordion and not a disease of the thyroid). She feels that there's a great deal of variability in the presentation of the tunes, however. When they take on a selection that draws from Heidi's Swiss heritage, such as the infectious *Köbeli-Walzer* or *Weggiser Lied*, they really shine. Aunt Sukey was particularly taken with Heidi's clear yodeling on this last piece. When they stray from their heritage, however, such as the Washington Phillip' tune *A Mother's Last Words To Her Daughter*, their precise phrasing and playing gets in the way of the tune, and sounds inauthentic.

Tunes like *The Prettiest Flowers*, which highlight their very talented voices and their lovely harmonies, on the other hand, come off very nicely, indeed. Aunt Sukey particularly liked *Old Grey Cat* and *Clayhole* as well. Aunt sukey recommends this recording for those winter afternoons when the housework is done, and you can take a minute to sit and just think. It's perfect for that. She gives it a strong ear up.

### Guest Review

by Joe Riggs

**Traditional Music Classics** (video)

Featuring Doc Watson, Roscoe Holcomb, Buell Kazee and Kilby Snow

No one has ever brought out the best in Kilby Snow like Mike Seeger. The very best example of Kilby's *Autoharp Special* can be found on the historical (Smithsonian Folkways) recording done by Mike Seeger back in the late 1960s. Likewise, although at least two other video anthologies including Kilby Snow were released in recent years, no other video of Kilby comes close to the Mike Seeger - Kilby Snow footage originally done by Mike about three decades ago.

This truly definitive video, by far the longest segment on the anthology at thirty

minutes, is now available exclusively through *Autoharp Quarterly* in both VHS and DVD format.

Snow - Seeger's segment opens with Mike, banjo in hand, sitting on a stool facing Kilby, who is seated in a chair with his 'harp in his lap – not flat, but with the back against his torso, as one might hold a guitar.

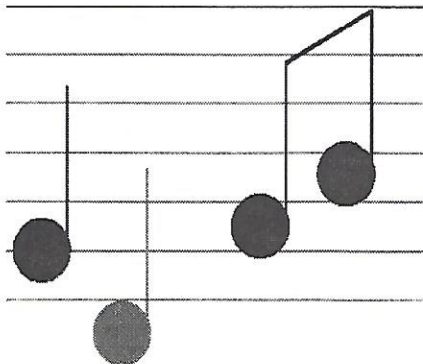
The session kicks off with a nod and a word to Kilby from Mike. Kilby launches into his famous *Autoharp Special*, based loosely on and inspired by Earl Scruggs' famous *Flint Hill Special*. Between songs and tunes, Mike gently elicits the best information publicly available today about the 'harp, the picks and the drag notes, whose DNA has yet to be replicated, to my knowledge, by any autoharp practitioner, except Jim Snow, Kilby's son.

Mike Hudak, who traveled and played extensively with Kilby in the 60s and 70s, contributed significant descriptions of Kilby's 'harp set-up, drag notes, picks and personality for the Kilby Snow biography in *AQ* (Part one, Volume 2, #4, Part two, Volume 3, #1), as well as his own biographical information.

Information contained in these articles was subsequently critiqued by Jim Snow in yet another *AQ* article (Volume 6, #2).

At least two other contemporary 'harpists sometimes employ drag notes in their playing and recognize Kilby Snow as their source; they are Mike Seeger and Evo Bluestein, both knowing Kilby personally over an extended time.

This video offers many facts through demonstration and declaration by the primary source, Mr. Snow himself. Most questions and controversy are sensitively addressed and settled in this, the best video of Kilby Snow ever made.



## Doofus

Neal & Coleen Walters  
John & Heidi Cerrigione



Albert E. of  
Washington DC says:

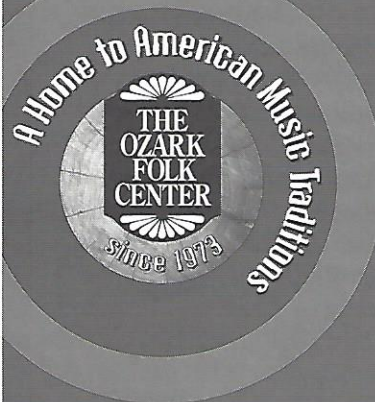
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# Victory Rag

C E7 F C D7 G7

Musical notation for the first system of 'Victory Rag'. The system consists of a treble clef staff with a 4/4 time signature and a bass line staff. The treble staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. This is followed by a repeat sign with a first ending (quarter notes G4, A4, B4, C5) and a second ending (quarter notes G4, A4, B4, C5). The bass line contains chords: C / G7, C, E7, F G F, C, D7, G7, C.

C E7 A7

Musical notation for the second system of 'Victory Rag'. The system consists of a treble clef staff with a 4/4 time signature and a bass line staff. The treble staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. This is followed by a repeat sign with a first ending (quarter notes G4, A4, B4, C5) and a second ending (quarter notes G4, A4, B4, C5). The bass line contains chords: / / F G7, C D7, C / G7, E7, / / A7.

D7 G G7 C E7

Musical notation for the third system of 'Victory Rag'. The system consists of a treble clef staff with a 4/4 time signature and a bass line staff. The treble staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. This is followed by a repeat sign with a first ending (quarter notes G4, A4, B4, C5) and a second ending (quarter notes G4, A4, B4, C5). The bass line contains chords: / / D7, / / G D7, G7, C, / / E7, /.

F C D7 G7 C

Musical notation for the fourth system of 'Victory Rag'. The system consists of a treble clef staff with a 4/4 time signature and a bass line staff. The treble staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. This is followed by a repeat sign with a first ending (quarter notes G4, A4, B4, C5) and a second ending (quarter notes G4, A4, B4, C5). The bass line contains chords: F G7 F, C, D7, G7, C, / / F G7, C.

# Ray Choi ...Korean-born Yodeler, Autoharpist, Luthier

by William Beverly

Ray Choi owns and operates the Grace Music Store in Garden Grove, California. It's on a very busy street in a part of town known as Korea Town. Ray's store is a warm, comfortable place with violins and guitars hanging on the walls and autoharps and other assorted instruments in and on showcases. Ray and his wife operate the store and you will find them warm, polite and very helpful with your musical needs.

But Ray's story starts in his home town of Chuang Ju in South Korea. It was a small town of 2000 people and it was here as a young man he saw a movie of Tarzan and was impressed with his yodel, which had great echo effect in large auditoriums. So he and five of his friends started a yodeling club and with tapes and music provided by the Swiss and German Embassies, learned the European style of yodel, which is more heavy and classical. He eventually adopted the country style of Slim Whitman, which he found to be faster, free flowing and spontaneous. He went on to a successful professional singing and yodeling career in South Korea performing American western music. That yodeling club now has over 1000 members!

Instrumentally, he started with the guitar, teaching himself and he found he had a natural ability for music, sound and theory. In 1968, he first heard a ChromA-harp played by a man from Japan. He was very impressed with the sound and a few years later he got his first autoharp. He practiced many hours a day for years, developing his strums, strokes, finger and thumb picking.

In 1984, he came to the United States to be with his girlfriend, Jane, whose family has immigrated to this country. They had met and dated in Korea. They later married and now have two children, David and Sharon.

Ray and Jane have worked very hard to make their business a success. About the US, he says, "better life, better musical life." He likes the many styles of American music.

When asked why he chose the autoharp as his instrument of choice, he



*Ray Choi with one of his new autoharps.*

sighed, and with great passion said, "its different sound has good harmony, is compact, easy to play. It's an American instrument, great for church, also good for kids and seniors."

In 1991, Ray traveled to the Walnut Valley Festival in Winfield, Kansas, where he met and got to play along with the best in the US. He was excited to meet all the famous autoharpists and though he did not win, he came home with a better understanding of American autoharping and folk music, which he says is now "his music."

Ray has truly become an autoharp evangelist. His goal is to introduce the autoharp to people everywhere. He has a wonderful tenor voice whose depth and clarity on stage is awesome. He performs mostly in local Korean churches, where he sings gospel hymns often punctuated with soft, beautiful yodels. Though gospel is his favorite music, he is just as comfortable playing other styles.

He likes to teach and does so with groups because he can reach more people and they in turn can work together to become better, and in turn, share the musical experience.

Ray has written a very large library of music, in tabular format, of religious, popular, western and classical songs for his students, all with Korean titles and words. When asked why he doesn't offer it for sale, he just shrugs and says, too much work, not enough time.

He probably sells more autoharps than any other store in the US. His reputation has spread by word of mouth and he sells autoharps all over the world. He has won the top honors several times from Oscar Schmidt. He also sells autoharps from some of the top luthiers when available to the more serious players. He owns an Orthey, but sold me a Fladmark and we are always comparing the qualities of the two great autoharps.

Ray is a very busy individual. He is the worship leader in his local church and he performs at the many Korean functions in Los Angeles and Orange County. He runs his store 6 days a week, where he sells and repairs the many instruments offered and works with autoharp groups in the area. Ray loves and lives the autoharp. "I think autoharp all time, all day, when I wake up and when I sleep." He passionately states.

Ray has been studying the art of autoharp construction. He has been searching for the fullest, richest tone achievable, and he has experimented with different woods. He can tell you the wood used in an autoharp by its sound. He wants to make the best quality autoharp possible. He has done extensive research on all facets of autoharp construction and how to achieve the best balance of quality, beauty and sound. He is collaborating with other builders and has benefited from their shared experience and truly appreciates the brotherhood of autoharpers. The ones he is building now are beautiful and have a full, rich sound.

I visited Ray recently and he proudly brought out 2 new autoharps he had just completed, and proudly stated, "This is it. I have now learned how to make my dream autoharp."

I looked them over carefully and they were beautiful instruments and the sound was great – full bodied and clear.

Ray is truly living the American dream. He is doing what he loves the most, his business is doing well and his family is growing and is definitely all-American. He works long hours, but at what he loves. "What could be better?"

## *Silent Strings*

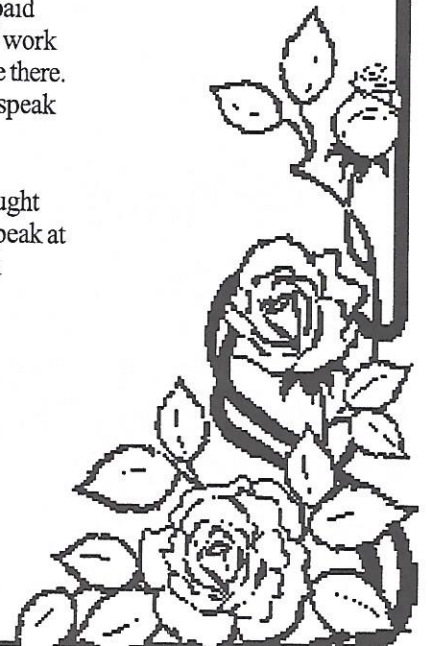
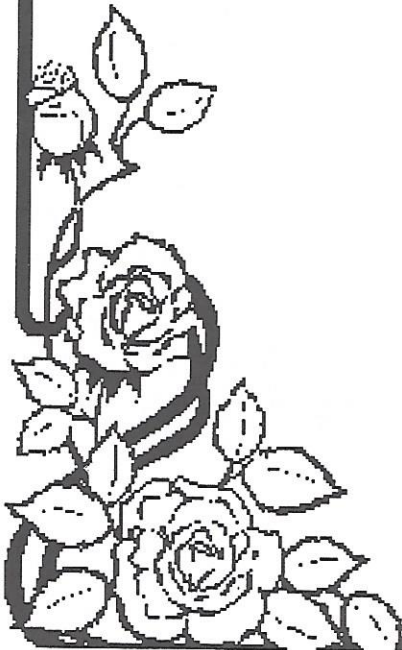
Ray "Uncle Ray" Sine passed away following open heart surgery. Ray, and Elroyce Makley will be remembered by many from their visits to the Mountain Laurel Autoharp Festival in past years as well as their participation in some of the Florida festivals. Ray's smiling face and his sense of humor will be missed by all who knew him.

On May 15, complications following heart surgery the previous week, took the life of country music star performer June Carter Cash.

A second generation member of the legendary Carter Family, she was also a Grammy-winning musician, author, actress and comedienne as well as being the beloved wife of country music great, Johnny Cash.

Family, friends, fans and an impressive array of famous musicians nearly filled the 2,000 seat First Baptist Church of Hendersonville, Tennessee. Gospel music was provided by Larry Gatlin and the Gatlin Brothers, Emmylou Harris, Sheryl Crow and the Oak Ridge Boys. In addition, a representative of Jamaican Prime Minister Patterson paid tribute to June and Johnny for their charity work in Jamaica. The Cashes maintain a residence there. Several fans were given the opportunity to speak of their admiration for Carter Cash.

Seventy-one year old Johnny Cash was brought into the church by wheelchair and did not speak at his wife's service. Cash, himself, has been in failing health in recent years.



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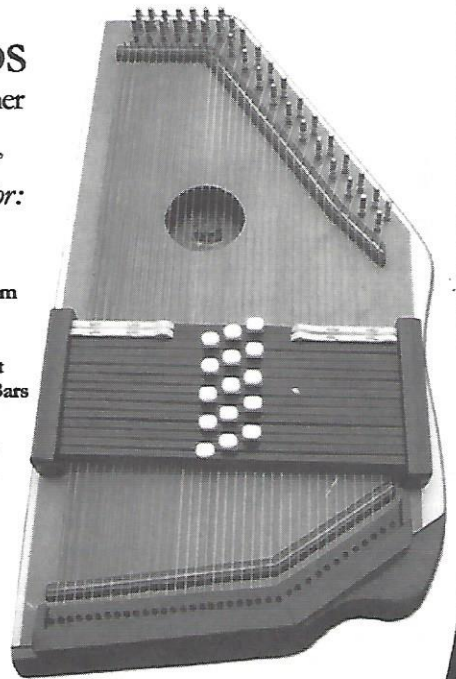
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# PS

## 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](mailto:Maryonharp@YadTel.net).*

*WOW!! I am simply overwhelmed with the way this 'community' is growing! We have Mountain Laurel Autoharp Gathering in Pennsylvania, Willamette Valley Autoharp Gathering in Oregon, the California Autoharp Gathering in California, Autoharp Jamboree in Arkansas and so many other festivals where the autoharp is present and welcome; we have a number of fine luthiers; we have clubs galore; and we have Cyberpluckers to keep up with it all! As we say around here in NC, "If that don't light your fire – your wood's wet!"*

*– And where have our elite autoharpists (autoharpers? – whatever!) been honing their skills? Well now –*

*p.s. Linda Rei, who lives in Florence, Italy, played at the Badia Fiorentina (the Florentine Abbey)! The abbey is one of Florence's oldest churches. It was founded in 978.*

The occasion was an ecumenical Pentecost service. There she was – surrounded by priests and nuns singing acapella, a Gospel Choir and a Russian Orthodox priest chanting.

*Thanks, Linda, for taking the autoharp into such a setting! I know folks were blessed by the beautiful music and you were blessed by playing!*

*p.s. Stew Schneider reverently shares that he was at Lexington Theological Seminary awhile back. "Disciples ministers gather there to assure the assembled folks that we're not preaching any really hard-to-sell heresies." He teamed up with a young seminarian piano player and played for the closing chapel service. Stew reports that the 'harp got heard' to the great delight of the assembled clergy.*

*(Stew, I do hope you kept your dignity in place and suppressed the urge to play "Whiskey Before Breakfast.")*

*p.s. Bobbie Roberts and JoAnn Redd took part on stage at a festival in Galax, VA. Patsy Stoneman was also there. The Galax Old-Time Fiddlers Convention takes place in August. You can bet that Bobbie and JoAnn will be there jamming and competing.*

*p.s. John Dallas and Siegfried Knopfler, Germany, played and sang during the annual "Wine, Asparagus and Music" at Huster's Winery in Ingelheim on the Rhine. One of the selections that John played was *In Cellar Cool* and Siegfried played Schubert's *The Trout*. This sounds like just sooo much fun to me, guys!*

### AUTOHARP SIGHTINGS:

*p.s. Glennus Davis, Beaumont, Texas sent me a clipping from the local newspaper of a review of "A Mighty Wind." There was a nice picture showing Catherine O'Hara tenderly holding a pretty black OS. Glennus continues to be the hit of the Southeast Texas Dulcimer Friends because of his picture in the AQ's Rogues Gallery.*

*p.s. There is a report that an autoharp spotted in the Bristol Brothers Band during a performance at the New York Bluegrass Festival.*

*p.s. Autoharp players needed! The following folks are looking for picking buddies in their respective locations. Harry Wood in Madisonville, Louisiana (985-264-9952) and Ruth Harnden in Sorrento, Florida (352-735-4907). Good luck!!*

*p.s. If you have a June issue of "Southern Living" magazine be sure to find an article about John Hollandsworth and his 'harps. If you have had an opportunity to play/hear his 'harps, you will appreciate his talent. He builds autoharps, he plays autoharps, and he's married to Kathie; it just doesn't get any better than that!*

*p.s. I have the new Harvey Reid CD and recommend it highly. Harvey has a unique style and there are a couple of cuts he wrote that are nice on the autoharp. We all might have to 'borrow' them!*

*p.s. Carole Outwater has a wonderful new CD that is a must have. It is called *Faces*. She also has another one with some autoharp on it, called *Carolina Gator Gumbo*. That girl can go from O'Carolan to Cajun at the drop of a hat!*

*p.s. Rob Lopresti, Bellingham, WA has produced a CD of original songs for which Meryle Korn has written a rave review.*

She says his songs are thoughtful and funny – sometimes both at once.

*p.s. June Maugery has joined the ranks of those with a new CD. Her *Songster At Large* lives up to June's reputation for great music!*

*p.s. Autoharp Legacy, of course, has soooo many good musicians that it must find its way into your 'collection.' Ron Wall has produced something that can be listened to over and over. You have to hear it for yourself to fully understand that statement!*

*p.s. Mary Ann Johnston will have a short 'bit part' in a biographical movie about Jack's nephew. She sings and strums her 'harp to one of the nephew's hit songs. Release date in about a year. She says she only agreed to do it if they let her mention AQ and use her autoharp.*

*p.s. Barbara and Chuck Giamalvo, last address Phoenix, AZ, have sold their 'stick built house' and are enjoying the changing scenery in their 'home on wheels.' They travel around and, among other things, go to festivals, visit autoharp clubs, teach at festivals ... What more can I say? *We're all green with envy – enjoy!**

*p.s. The California Autoharp Gathering got a nice write-up in the California Bluegrass Association's "Bluegrass Breakdown." Congratulations to the driving forces behind this new festival. Ya done good!!*

*p.s. Ken and Trisha Brooks report that Mark Fackeldey was at a coffeehouse they hosted recently in Tampa. Not only did Mark entertain the assembled crowd with several autoharp selections, he backed up another band on the bass. The report is that it was a real treat. Way to go, Mark!*

*p.s. Late word in of the planned marriage of Mike Fenton and Brenda Price. The happy pair will be married at Swannanoa at 7pm on July 22. Bryan Bowers and June Maugery will be among those who will provide entertainment. A jam session and a dance are planned as part of the festivities. Congratulations to the newlyweds and many, many years of happiness.*

*Bye for this time. If you didn't see your name and news here it is only because you haven't sent it to me. I surely would like to know what is going on in your neck of the woods. Ya'll write!*

Mary U.

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**RECORDINGS**


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Cassettes \$10 ; CDs \$15

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

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

**Tina Louise Barr** ⊙

*Breakin' Tradition* (cass./CD)

**Bryan Bowers**

*Home, Home on the Road* (cassette only) V

**Roz Brown**

*Just Kiddin' Around* (cass.) V  
*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

★ **John & Heidi Cerrigione**

*Wood Stoves and Bread*

*Loaves* (CD) V

**Heather Farrell-Roberts**

*Purple Heather* (CD) V

**Mike Fenton**

*Autumn Gathering* (cassette) V

*The Best of Mike Fenton* (CD) V

*Olde Time Journey* (CD) V

**Marc Gunn**

*Marked By Great Size* (CD) V

*Gullible's Travels* (CD) V

*Songs of the Muse* (CD) V

*A Faire to Remember* (CD) V

**Les Gustafson-Zook**

*Gather At the River* (cass./CD) V

*Skip To My Lou* (cass./CD) V

**Lindsay Haisley**

*(Auto) Harps Alive!* (cass.) V

*Harps and Hammers* (cass./CD) ⊙

*String Loaded* (cassette) V

**John Hollandsworth**

*A Mountain Music Sampler* (cassette) V

*Pickin' Time* (cassette) V

*Mountain Fling - Over the Edge* (cassette or CD) V

*Green Fields of Virginia* (CD) V

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# The AQ MarketPlace

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**David Kilby**

*Backporch Favorites* (cass.) ⊙

*Autoharp Praise* (cass./CD) ⊙

**June Maugery**

*Shining Bright Like Gold* (cass./CD) V

*J'Attendsveille* (CD) V

★ *Songster At Large* (CD) V

★ **Carole Outwater**

*Faces* (CD) ⊙

w/Carolina Gator Gumbo-

*Into the Bayou* ⊙

**Judie Pagter**

w/Country Ham

*Country Ham* (cassette) V

*Old Country Church* (cass.) V

*The Old Cane Press* (cassette or CD) V

*Carpenters Mill* (cass./CD) V

*Songs Of Yesterday* (cass.) V

*The Lost Gospel Album*

(cassette or CD) V

*Diamonds In the Rough* (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

*Country Sampler* (cass./CD) V

**Patsy Stoneman**

*Family Tradition: the Stoneman*

*Legacy* (CD) V

*Family Tradition: 28 Big Ones*

(CD) V

*Patsy Sings Pop - Stoneman,*

*That Is* (CD) V

★ **Ernest V. "Pop" Stoneman**

*The Edison Recordings, 1928*

(CD) V

**Mary Umberger**

*As You Like It* (cassette) ⊙

*So Many Tunes... So Little Time*

(cassette/CD) ⊙

**Alex Usher**

*Heathery Isle* (CD)

**DeBusk-Weavers**

*Echoes Of the Past II* (CD) V

**Nadine Stah White**

*Here and Now* (CD) V

**Bob Woodcock**

*We Might As Well Be Dead* (CD) ⊙

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**BOOKS**


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**Joe Morrell**

*Bluegrass Favorites*

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

*Gospel Music Favorites*

\$4.95

*American Music Favorites*

80+ song wordbook with chords. \$4.95

**Meg Peterson**

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

*Parade Series #3 - Hymns* \$5

**Mel Bay**

*Theory and Harmony for*

*Everyone* \$7.95

*You Can Teach Yourself Auto-*

*harp* Book only \$9.95

Cassette \$10

*Complete Method for Auto-*

*harp and ChromAharp*

Book \$17.95 Cassette \$10

*Hymns for the Autoharp* 69

popular hymns & gospel songs

\$7.95

*Pocket Book for Autoharp*

Pocket size book with chords

and playing tips. \$ .95

*Autoharping the Gospels*

by Carol Stober: book \$11.95

★ cassette for above \$10

★ CD for above \$15

*O'Carolan For Everyone*

55 O'Carolan tunes arranged

for keyboard & guitar chords.

\$12.95

*Fun with the Autoharp* For be-

ginners. \$4.95

*Let's Play Autoharp* for begin-

ners. \$6.95

*Basic Melodic Autoharp*

*Solos* by Alex Usher; Learn to

play melody. Book/CD \$17.95

*Autoharp Method: in Four*

*Easy Steps* w/CD

by Evo Bluestein \$9.95

*The Autoharp Owner's Manual*

by Mary Lou Orthey. Covers

everything from maintenance to

building an autoharp. \$19.95

☺ *Kidsongs* by Jerry

Silverman. Simple arrange-

ments in "friendly" keys.

Includes melody line, lyrics

and guitar chords. \$7.95

☺ *Fun with Folk Songs* by

Mel Bay. Songs such as "Billy

Boy" & "Camptown Races"

\$4.95

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**Other Publishers**


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*Old time Gospel Songbook*

by Wayne Erbsen. Southern

gospel classics with lyrics and

guitar chords. \$9.95

*Rousing Songs and True*

*Tales of the Civil War* Notab

or guitar chords, but good

stories. by Wayne Erbsen

\$12.95

*Front Porch Songs, Jokes*

*and Stories* 48 favorite melo-

dies from the Civil War to today

by Wayne Erbsen \$5.95

*Singing Rails* Railroad songs,

jokes & stories. 28 sing-

a-longs + superstitions & tall

tales. Wayne Erbsen \$5.95

*Backpocket Bluegrass Song*

*Book* musical notations & gui-

tar chords. Wayne Erbsen \$6.95

*Backpocket Old-Time Song*

*Book* musical notation, history,

guitar chords. W. Erbsen \$6.95

*It's An Autoharp* A very first

beginner's guide to autoharp

playing. by Cathy Britell \$18

*Beginning Autoharp Instruc-*

*tion Book* by Bonnie Phipps

\$9.95

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**NEW from Mel Bay!**


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☺ *Childrens Song Favorites*

A delightful collection of songs

for young folk. by Alex Usher

\$12.95

☺ *A Treasury of Songs For*

*Young People* Words and

chords for the kids. by Meg

Peterson \$6.95

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**FINGER PICKS**


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**D'Andrea finger picks;** Medium (shell) or Large (white) \$.60 each  
**ProPik "Fast Picks";** Split wrap, angled toward the thumb. \$2.50 each  
**RESO Split wrap;** angled toward the little finger. Large or medium \$2.50 each  
**ProPik split wrap;** not angled. Sized for children or ladies with small fingers. \$2.50 each  
**Extra comfort split wrap;** (formerly listed as RESO) Not angled. \$2.50 each  
**F-Tone finger picks;** Just the outer rim of the pick. Leaves the pads of fingers exposed. \$2.50 each  
**Ernie Ball "Picky Picks";** Come to a point. \$.85 each  
**Dunlop metal finger picks;** .013, .015, .018, .020, .0225, or .025 gauge. \$.85 each  
**Dunlop plastic finger picks** Large or medium; white or clear. \$.80 each  
**"Alaska" plastic finger picks;** Fit over and under fingernail \$2.50 each  
**John Pearse high-riders** Easy on the cuticles. \$.75 ea.  
**ProPik "Sharpies"** Split-wrap picks that come to more of a point. \$2.50 each

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**THUMB PICKS**


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**Herco Flat thumbpicks** medium weight with a large flat "blade". \$1.50 each  
**Dunlop metal thumb picks** with tapered blade. \$.90 each  
**Dunlop plastic "Heavies"** thumb picks. Medium \$1 ea.  
**Ernie Ball plastic thumb picks** Medium or large \$.50 ea.  
**ProPik "Thumb Flat"** Turnable pointed tip flat pick, angles for the best pick-to-string contact. Large \$4 each  
**D'Andrea thumb pick** with narrow blade. Medium (shell) or Large (white) \$.90 each  
**D'Andrea thumb pick** with wide blade. Medium (shell) or

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**MarketPlace, continued**


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large (white) \$.90 each  
**ProPik metal/plastic thumb pick;** large, medium, small \$4 each  
**Herco "Bug-a-blue thumb picks** \$.65 each  
**National plastic thumb picks** Sm., med., lge. \$.75 ea.  
**Left-handed thumb picks** plastic. \$1 each  
**ProPik metal "spoon" thumb picks** Blade is "dished" for greater accuracy \$4 each  
**Kelly "Speed Picks";** three weights--lt, med, hvy. \$.90 ea  
**Kelly "Slick Picks"** three weights--lt, med, hvy. \$.90 ea  
**Felt picks** Flat, triangular picks w/tapered edge. \$.80ea.  
**Dobro thumb pick** Plastic. Large or medium \$.80 each

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**MISCELLANEOUS**


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**Slider strap** Helps distribute the weight of the 'harp. In

black, royal blue, red, brown, purple, tan, woven design in dark blue w/ blue design or black w/yellow-orange \$27  
**Guitar strap buttons** For attaching Slider strap (2 needed) Silver, black or brass color, \$1 each  
**Ultra Fold-away** The perfect tag-a-long autoharp stand. Sturdy & compact \$22 each  
**Heavy duty folding music stand** Infinitely adjustable. Red, white, blue, or black. \$20  
**Carrying bag** for above stand. Quilted cotton in ass't florals, plain denim or embroidered denim \$10  
**Signal flex tuner pickup** w/alligator clip \$14 each  
**Electronic chord finder** Tells what notes are in a chord. 2 3/4"X 1 1/2"X 1/2" on a key chain. \$18 each  
**Mountain Laurel autoharp plans.** Complete plans and

pattern for making your own autoharp. \$15 postage pd.

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**VIDEOS**

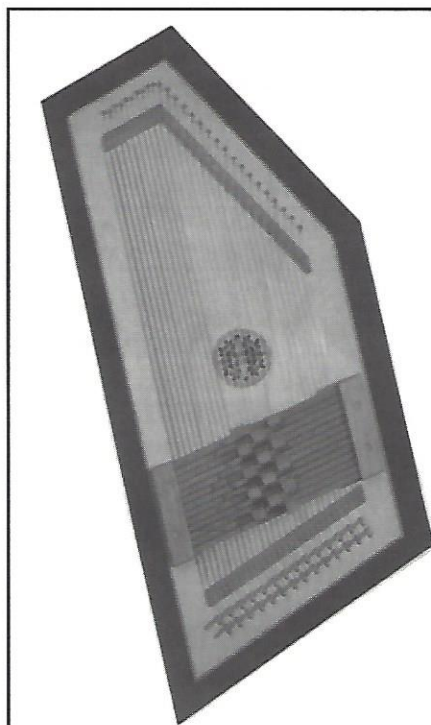

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**Easy Autoharp for Beginners** by Carol Stober; Clear, easy to understand step-by-step lessons. \$29.95  
**Melodic Autoharp** by Carol Stober; Melody playing, ear-training tips; tablature and notes. \$29.95  
**Beginning the Appalachian Autoharp** by Evo Bluestein The four main steps that make up Evo's style. \$40  
**★NEW Kilby Snow video.** Features Kilby, Doc Watson, Roscoe Holcomb, Buell Kazee. Narrated by Mike Seeger. In VHS or DVD. \$15 each

★ Denotes item new in this issue

☺ Denotes children's item

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also:  
*lap autoharps*  
 &  
*autoharps for children*

**Glad Morning Autoharps**

Gordon Baker  
 1262 Elm Ridge Drive  
 Amelia, Ohio 45102

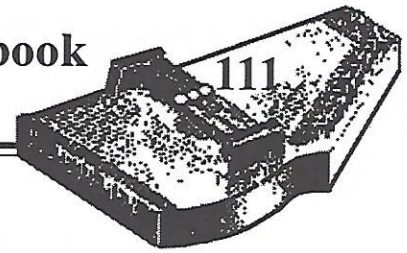
513 753 9457  
 glbaker@fuse.net  
<http://home.fuse.net/glbaker/>





# Autoharp Songbook

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## Oh! Susanna (2)

Stephen Foster

↓  
 [DA7]D D D [G]D D D [A7]D D A7 D A7//  
 I come from Al - a - ba - ma with my banjo on my knee,  
 [DA7]D D D [G]DD D [A7]D D A7 A7 D//  
 I'm goin' to Louis - i - ana, my true love for to see.  
 [DA7]D D D [G]D DD [A7]D D A7 D A7//  
 It rained all night the day I left, the weather it was dry,  
 [DA7]D D D [G]D D D [A7]D D A7 A7 D//  
 The sun so hot I froze to death, Su - sanna, don't you cry.

Chorus:

G / G / G G / G D D D D A7//  
 Oh, Su - sanna, now don't you cry for me,  
 [DA7]D D D [G]D D D [A7]D D A7 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 (2)

A Part

↓  
 GG / G D7G / D7G C // C C /  
 I wandered today to the hill, Maggie,  
 C G / G / G / G / D7 // // //  
 To watch the scene be - low,  
 D7 G / G D7 G / D7 G C // C C /  
 The creek and the creaking old mill, Maggie,  
 C G / G G D7 / D7 GG // G7 //  
 As we used to do long ago.

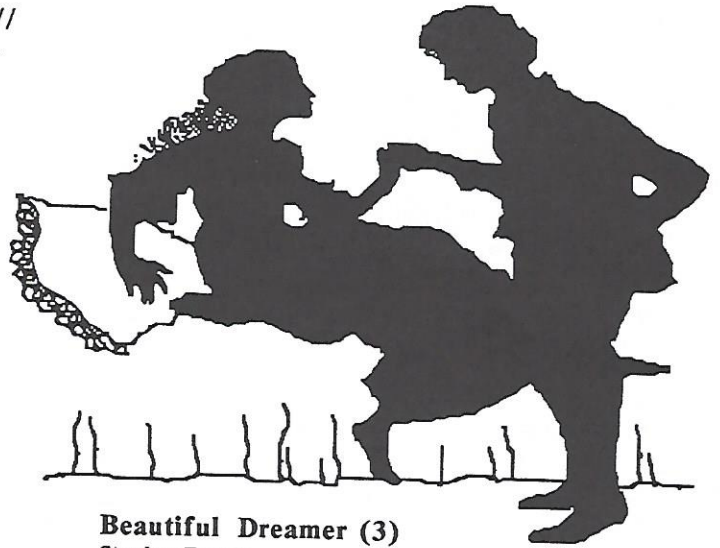
B Part

G7 C / C CC / C C G // G G /  
 The green grove is gone from the hill, Maggie,  
 G D / D / DA7 DA7 D // D7 //  
 Where first the dai - sies sprang.  
 D7 G / G D7 G / D7 GC // C C /  
 The creaking old mill is still, Maggie,  
 C G / GG D7 / D7 GG // // //  
 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.  
 May 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're as fair as you were, Maggie,  
 When you and I were young.

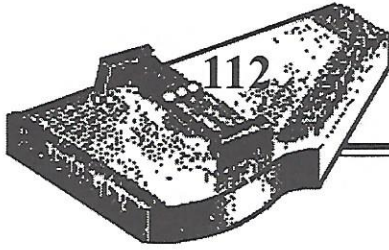


## Beautiful Dreamer (3)

Stephen Foster

↓  
 C G7C C // C // D7 A7D7D7 // // //  
 Beauti - ful dreamer, wake un - to me,  
 G7 G7 F F G7 F F C G7C // // // //  
 Starlight and dewdrops are waiting for thee;  
 C G7C C // C // D7 A7D7 D7 // // //  
 Sounds of the rude world heard in the day,  
 G7 G7 F F G7 F F C G7C // // // //  
 Lull'd by the moonlight have all pass'd a - way!  
 G7 G7G7G7 // F // F C C C // // //  
 Beauti - ful dreamer, queen of my song,  
 D7 G7 D7D7 // D7 / C G7 D7D7 G7 // // //  
 List while I woo thee with soft me - lo - dy;  
 C G7C C // C // D7 A7D7D7 // // //  
 Gone are the cares of life's bu - sy throng,  
 G7 G7 F F G7 FF C G7C // E7 // Am //  
 Beauti - ful dreamer, awake un - to me!  
 F G7F C C CG7 C G7C // // // //  
 Beauti - ful dreamer, awake un - to me!

Beautiful dreamer, out on the sea  
 Mermaids are chaunting the wild lorelie;  
 Over the streamlet vapors are borne,  
 Waiting to fade at the bright coming morn.  
 Beautiful dreamer, beam on my heart,  
 E'en as the morn on the streamlet and sea;  
 Then will all clouds of sorrow depart,  
 Beautiful dreamer, awake unto me!  
 Beautiful dreamer, awake unto me!



# Autoharp Songbook

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## Scarborough Fair (3)

↓

Am / Am Am Am Am G Am G Am // Tell her to wash it in yonder dry well  
 Are you go- ing to Scar- bor- ough fair? Parsley, sage, rosemary, and thyme,  
 C / C Am / C C D D Am / Where water ne'er sprung nor drop of rain fell  
 Par- sley, sage, rose- mar- y, and thyme, She was once a true love of mine.  
 Am Am / Am C / C C G C G / G  
 Re- mem- ber me to one who lives there  
 Am / Am G / Am G Am G Am // Tell her to dry it on yonder thorn  
 She was once a true love of mine. Parsley, sage, rosemary, and thyme,  
 Which never bore blossom since Adam was born  
 She was once a true love of mine.

Tell her to make me a cambric shirt  
 Parsley, sage, rosemary, and thyme,  
 Without any seam or fine needle work  
 And she'll be a true love of mine.

O, will you find me an acre of land  
 Parsley, sage, rosemary, and thyme,  
 Between the sea foam and the salt sea sand  
 Or never be a true love of mine.

Oh will you plough it with a ram's horn  
 Parsley, sage, rosemary, and thyme,  
 Sow it over with one peppercorn  
 And then she'll be a true love of mine.

Oh will you reap it with sickle of leather  
 Parsley, sage, rosemary, and thyme,  
 Tie it all up with a peacock's feather  
 She was once a true love of mine.

When you've done & finished your work  
 Parsley, sage, rosemary, and thyme,  
 Then come to me for your cambric shirt  
 And you shall be a true love of mine.

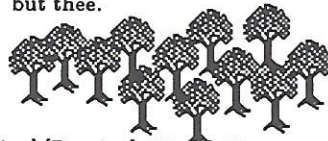
## Drink To Me Only With Thine Eyes (3)

↓

C C C G7/G7 CG7C Dm A7 Dm CCF C / G7 C/////   
 Drink to me on -ly with thine eyes, and I will pledge with mine,  
 C C CG7/G7 CG7C Dm A7 Dm CCF C / G7 C/////   
 Or leave a kiss with- in the cup and I'll not ask for wine.  
 C C C C C / C C C C C / C F / C C F C C // G7//   
 The thirst that from the soul doth rise doth ask a drink di- vine,  
 C C CG7/G7 CG7C Dm A7 Dm C C F C / G7 C/////   
 But might I of love's nec - tar sip, I would not change for thine.



I sent thee late a rosy wreath,  
 not so much honoring thee,  
 As giving it the hope that there  
 it would not withered be.  
 But thou thereon didst only breathe  
 and send'st it back to me,  
 Since when it blooms and smells,  
 I swear, not of itself, but thee.



## The Ash Grove (3)

↓

C C C [CG7]C Am Am Dm [Dm Am] [Dm Am] G7 G7  
 The ash grove, how grace-ful, how plain -ly tis speak- ing,  
 G7 C [CG7][CG7]F F F C C G7 C /  
 The wind thro' it play- ing has lan- guage for me;  
 C C C [CG7]C Am Am Dm [Dm Am] [Dm Am] G7 G7  
 When o- ver its branch- es the sun- light is break- ing,  
 G7C [CG7][C G7]F F F C C G7 C /  
 A host of kind fa- ces is gaz- ing on me;  
 [CG7]C [CG7][CF]C G7 C G7 [G7C][G7C]G7 C  
 The friends of my child- hood a- gain are be- fore me,  
 G7 C [C G7][CF]C G7 C G G D7G7 /  
 Fond mem- o - ries wak- en, as free- ly I roam;  
 G7 C C [CG7]C Am Am Dm [Dm Am] [Dm Am] G7 G7  
 With soft whis- pers la- den its leaves rus - tle o'er me,  
 G7 C [C G7][CG7]F F F C C G7 C /  
 The ash grove, the ash grove that shel- tered my home.

## For The Beauty Of The Earth (2)

(Happy Thanksgiving!)

↓

G [D7 G] D7 G C C G /  
 For the beau- ty of the earth,  
 C D7 G C G D7 G /  
 For the beau- ty of the skies,  
 G [D7 G] D7 G C C G /  
 For the love which from our birth  
 C D7 G C G D7 G /  
 O- ver and a- round us lies,  
 G D7 G G D7 D7 G /  
 Lord of all to Thee we raise  
 C D7 G C G D7 G /  
 This our hymn of grate- ful praise.

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

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



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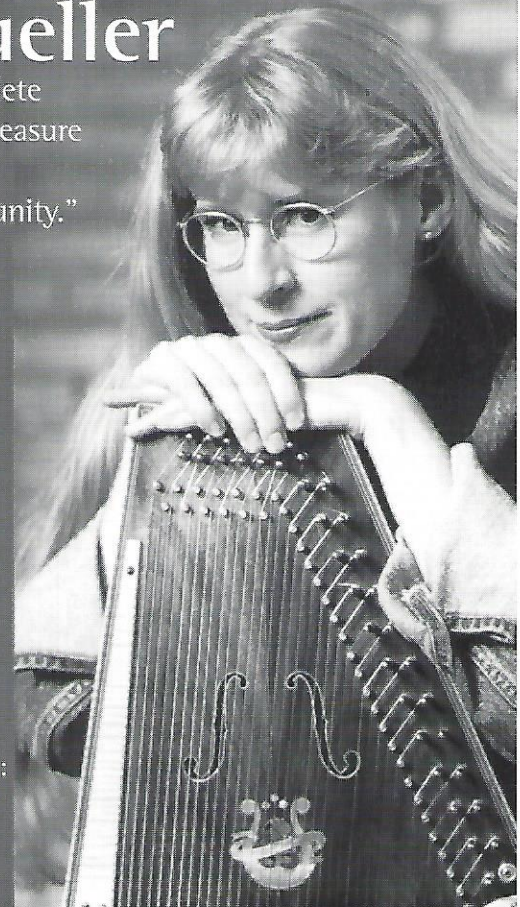
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