

# Autoharp Quarterly®

The International  
Magazine  
Dedicated to the  
Autoharp Enthusiast

Volume 16, Number 1  
November 2003  
Six Dollars

**Verla Boyd and  
Kathleen Bassett**  
take us to *The  
Children's Corner*

**Mary J. Park's**  
*In the Beginning*  
returns

**Tom Schroeder** digs  
up some pre-historic  
autoharps

**Ivan Stiles** arranges  
*Harvest Home*  
for us

*Minuet in G* is  
**Linda Huber's**  
classic selection

**JoAnn Smith's**  
Interaction lesson  
uses *Rhythm Of the  
Rain*

**Pat Stegman** brings  
us a story of caring  
and sharing

**Lucille Reilly**  
teaches us about  
long releases

**Alan Mager and  
Karla Armstrong**  
feature *If I Could  
Be With You*



Annie Roberts; autoharp veteran at age 7



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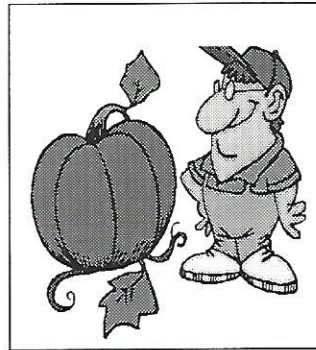
NOVEMBER 2003



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**14** JoAnn Smith teaches us to enjoy the rhythm of the rain.



**31** Ivan Stiles gives us a Thanksgiving song as the season approaches

*Autoharp*  
*Quarterly*  
The International Magazine for Acoustic Autoharp Enthusiasts

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Mary Ann Johnston

**Interaction Editor:**  
John Hollandsworth

**Profiles Editor:**  
Karen Daniels

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Alan Mager and  
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To and From

The Editor



SUPERIOR  
SOUND ♦ BEAUTY  
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### Dear Readers;

First, I must apologize for two glaring errors in the last issue: An incorrect credit for the cover photo. It was really taken by Brian Symonds. And: Using the wrong song book page. The numbers in this issue are correct! And since Lucille's article on her work in Braille got cut off last time, we are giving you the whole thing this time.

We have a particularly interesting young lady on our cover this issue. Annie Roberts epitomizes the future of our instrument. I will let her introduce herself—

Hi, my name is Annie Roberts. I am 7 years old; I live in Chandler, OK. And I am an autoharpaholic. I got my first autoharp when I was three years old. It was made just for me by Cecil White. Papa Cecil was very special to me. I have been going to the festival at Winfield since I was 5 months old. That is where I met my Papa Cecil. I feel like all of the people at Winfield are a part of my family.

My harp that Papa Cecil made was a little too big for me to get my arms around, so when I was four my mom and dad bought me a Glad Morning 'harp and I started playing. The first song that I learned was *Down In the Arkin*. That is still my favorite. I got to go to Tioga, Texas to the Gene Autry Days festival and play with Papa Cecil when I was five years old. Since that time I have got to play at some nursing homes, senior centers, school and some small festivals.

I love it. I am going to play at the Deepfork Festival in November.

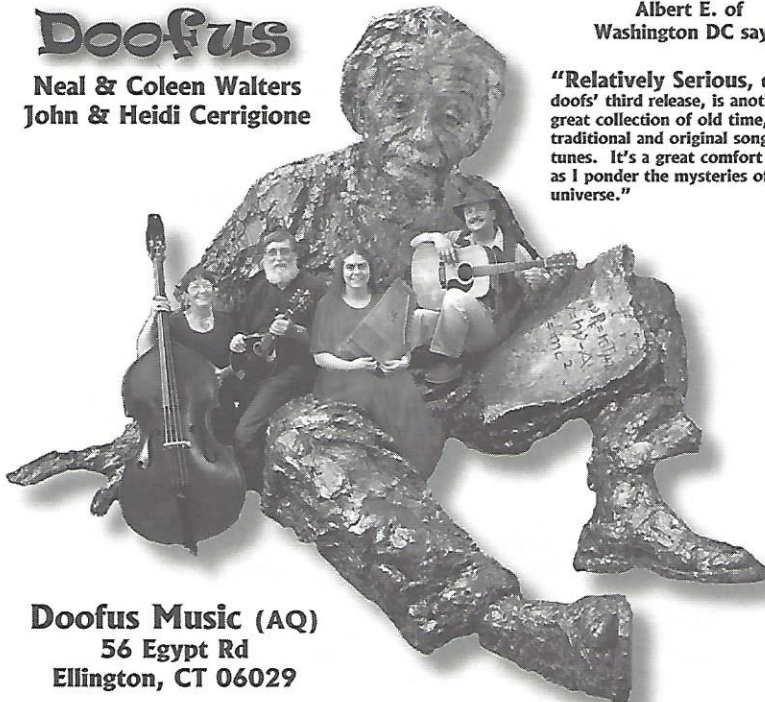
Now my arms are long enough to go around my Longhorn 'Harp that Papa Cecil made. I am learning to pick melody. Some day I want to win the championship at Winfield like Miss Ann (Norris) did. That was great.

I would like to have more autoharps but mom and dad say two is enough for a seven year old. I don't think so! They say that I should give my Glad Morning 'harp to my little cousin. I don't think so! Can you ever have enough autoharps? I don't think so!

*Annie Michelle Roberts*

## Doofus

Neal & Coleen Walters  
John & Heidi Cerrigione



Albert E. of  
Washington DC says:

"**Relatively Serious**, the doofs' third release, is another great collection of old time, traditional and original songs and tunes. It's a great comfort to me as I ponder the mysteries of the universe."

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The Children's Corner returns in this issue and we are very pleased to have Verla Boyd and her daughter Kathleen Bassett as co-authors of this column.

Verla is known to many of you as a smiling, energetic attendee at Mountain Laurel where she is always in the thick of things. Verla, of Galveston, IN plays in her church's Glory Band Gospel Band as well as a local band, the Hoosier String Players.

Daughter Kathleen, of Cleveland, is a general music teacher at Grant Elementary School in Lakewood, OH. In addition to having both a bachelor's degree in Music Education and a Masters degree in piano performance, she has recently completed her Kodaly certification and is committed to teaching music through the use of folk repertoire.

Check [www.autoharpquarterly.com](http://www.autoharpquarterly.com) and soon you will be able to see photos and a more complete bio of both these ladies as well as a photo and bio of Bob Lewis, who recently joined the staff with his Technically Write column.



## '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

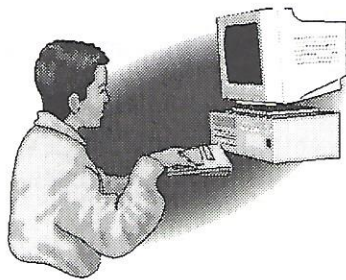
ltaylor6777@sbcglobal.net; Lyman (Bud) Taylor's new email address  
rodeomesq@mynewroads.com Jim & Valta Sexton

### NEW E-MAIL ADDRESSES

strings@kci.net; Kay Stivers

### NEW WWW. ADDRESSES

www.otismusicgathering.org; Otis, Co. music festival.



## WARNING: Old-Time Content approximately 80 %

Here's a new 20-song  
CD entitled:

## WELL TEMPERED STRING BAND

from the band of the same  
name, featuring:

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EILEEN KOZLOFF

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## Events

### Orthey Instruments' Mini-Mt. Laurel Concert Series

January 9, 2004; Ivan Stiles, 7:30 pm concert at Reedsville (PA) Evangelical Lutheran Church; January 10 workshop from 1 - 4 pm at Orthey Instruments, Newport (PA) and 7:30 concert at Highland Presbyterian Church, Newport.

February 13, 2004; Well Tempered String Band, 7:30 pm concert at Reedsville Evangelical Lutheran Church; February 14 workshop from 1 - 4 pm at Orthey Instruments, Newport (PA) and 7:30 pm concert at Highland Presbyterian Church, Newport.

March 19, 2004; Mountain Fling Old Time Band, 7:30 pm concert at Reedsville Evangelical Lutheran Church; March 20 workshop from 1 - 4 pm at Orthey Instruments, Newport (PA) and 7:30 pm concert at Highland Presbyterian Church, Newport.

April 16; Doofus (only Neal & Coleen on Friday - the whole band on Saturday); 7:30 pm concert at Reedsville Evangelical Lutheran Church; April 17 workshop from 1-4 pm at Orthey Instruments and 7:30 pm concert at Highland Presbyterian Church, Newport.

All workshops are \$15 and require reservations. Phone Orthey's home at (717) 567-

9469 or Orthey's workshop at (717) 567-6406.

All concerts are free and open to the public.  
Free will offering accepted

### NOVEMBER

◆ Deep Fork Musical Festival; November 7, 8, 9; Chandler, OK; Code: AC, AW (Ann Norris, Glenn Flesher); Info: [www.deepforkfestival.com](http://www.deepforkfestival.com). Also see ad on back cover. And, Annie will be there!

## Club News

Erma Conner sends this news about the "Horse and Buggy 'Harpers":

We are based in North Central California, just south of Sacramento. We have about 16 members. We attend bluegrass festivals and a fun thing we do is attend Snyders' Pow-Wow in Valley Spring (a rock hound gathering), where we play our 'harps while strolling up and down the aisles where the vendors are selling their wares. We play for the dinner line and later in the barn. We play and sing at care homes, churches and other organizations.

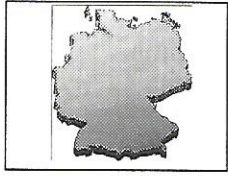
We would love to have some new members - so if anyone is looking - we meet every Thursday from 7 - 9 pm at Galt Sat. Advent Church, fireside room at 619 Myrle Avenue, Galt, CA. Or, call our leader, Melva Gass at 209 475-0850 or write to her at 6706 Tamoshanter # 26, Stockton, CA 95201 or to Erma Conner at 27550 N Sowles Road, Galt, CA 95632 or phone 209 368-3367.



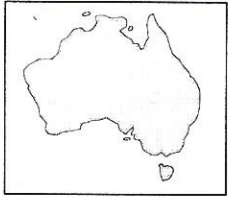
The Horse and Buggy 'Harpers



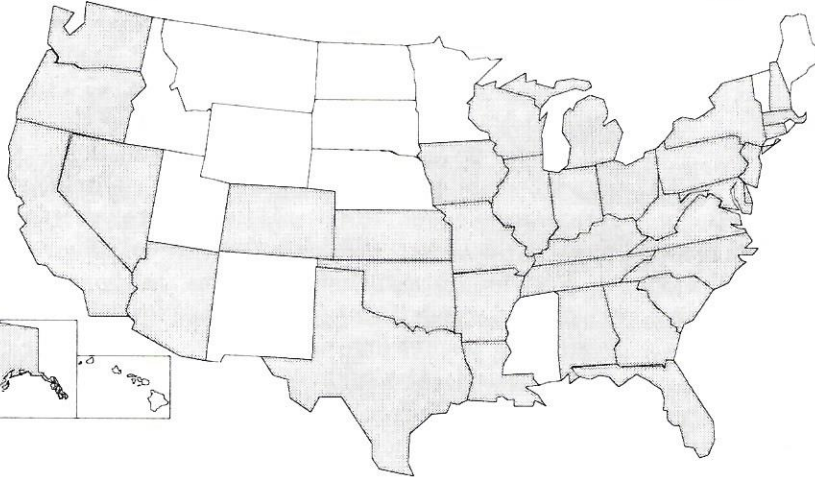
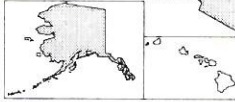
# 'Harpers-At-Large



Germany



Australia



England



France

## Mike Fenton Workshops & Concert

Louisville Dulcimer Society  
**Reporting: Karl M. Sebree**  
 Louisville, KY

It is near to impossible writing a report about Mike Fenton, expressing words about his autoharp artistry that all of you have not already heard. Having met Mike at the 1999 Mountain Laurel Autoharp Gathering, I knew that as the artist contact person for the Louisville Dulcimer society, a future visit by him for our club must be arranged. Finally, on Sunday, August 24, 2003 it happened and our members are still talking about the fun they had.

With only two regular autoharp players showing up at our jams and gigs, my publicity of the Mike Fenton event resulted in 17 autoharp players, all from our club, showing up for his workshop. WHERE HAVE YOU BEEN!?! Mike presented an excellent workshop directed toward the beginner to novice levels. The attendees are indeed stimulated and it is our hope that we will have more autoharps being heard as a result.

Following the autoharp workshop, Mike conducted a one hour Appalachian dulcimer workshop for 30 members. (Remember L.D.S. is basically a dulcimer club.)

Then everyone moved from the fellowship hall of the Hurstbourne Christian Church to the Sanctuary, where members of the L.D.S. and the church were dazzled for over an hour. Mike opened the concert with *Haste To the Wedding* and *The Honeymoon*. Followed by a favorite of so many folks, *Over the Rainbow*. (We are certain we saw all of the colors.) *Planxty Fanny Power* and then the intriguing story of *Grandfather's*

*Clock* and his unique version with tick tocks on his 'harp. What fun for our dulcimer players when Mike presented *Cotton Eyed Joe* on the Jew's Harp! Mike was joined on stage by Brenda, his bride of July 22, 2003 at Swannanoa. Together, a sweet tone was set as they sang *Love Of My Life*, *Four Strong Winds* and *The Storms Are On the Ocean*.

It was indeed my privilege that Mike invited me to sing *My Privilege* with him, because it truly is how we connected back in 1999. (That is another story.) Other tunes rounding out his concert included *I'll Fly Away*, *Listen To the Mockingbird*, *Redwing* and *Polly Swallow* with the accompanying story. As expected, the strobe light rings were a hit. At the conclusion of his encore, a 3-D logo of The Louisville Dulcimer Club was presented to him, naming him as an Honorary Member with notification that we meet every Tuesday evening and expect him to be on time! Thank you again, Mike, for a memorable day!

## Mike Fenton Concert

Living Room Coffee House, Clarence Center, NY

**Reporting: Bruce Hoffman**  
 Clarence Center, NY

We arrived at the coffee house to find Bill and Lana Zahn waiting for us. There were three kinds of coffee, goodies from Montana Mills and coffee cake all laid out for the taking. We set up the CD/tape table which my son, Dirk and grandson, Jake attended.

Showtime! Lana introduced me, and not wanting to take too much of Mike's time, I did limit my talk. I did want to pro-

mote the Legacy album and we did sell a couple at the break.

I started with *Si Bheag Si Mohr* and followed with *Waitin' For a Train*. I don't think anyone was more excited than I was when I introduced Mike Fenton. Mike picked up his 'harp and opened with *Campbell's Farewell To Redgap* as I exited stage left. Mike followed with *The Bells Of St. Marys* and *Green Fields Of Virginia*.

Breaking out his jewsharp collection, Mike dazzled the folks with *Cotton Eyed Joe*. He then picked up his guitar and invited me back on stage. We decided to do the number we had done before, *Prince Harry ... ..* (pause) *Fell Off His Horse*. I don't know if you heard about it, but Harry actually re-mounted his polo pony and scored a goal. Needless to say, it was an honor to play *Gone Home* with Mike and I actually remembered all the words.

Mike then called on his bride of five days. Brenda picked up her autoharp and Mike with his 'harp played and sang *Endearing Young Charms*. Mike finished the set with *Redwing* and *O'Carolans Welcome*.

After the intermission, Mike opened with *Jesu, Joy of Man's Desiring*, he then switched to mt. dulcimer and played *Bonaparte's Retreat*. Switching to guitar, he wowed us with *Spanish Fandango*.

Mike again called on Brenda and they sang *Four Strong Winds* and *I'm Thinking Tonight Of My Blue Eyes*. Mike finished the set with *Since I Met You, Baby*. It was beautiful! Next came *8th Of January* and *Forked Deer* and a novelty number, *Don't Jump Off the Roof, Dad*.

Mike closed out the show with *Goodnight, Irene* and *Mockingbird*.

It was an adequate length, but I'm sure



#### 4AQ

the crowd would have sat for more. After the show, 'awesome' was a word I heard over and over.

Many thanks to Mike & Brenda Fenton.

#### **Cranberry Dulcimer Gathering**

Binghamton, NY

**Reporting: Bruce Hoffman**

Clarence Center, NY

Thanks to Ed Ware and Tom Baehr for another great gathering, the 27th annual. Kudos also to Heidi Cerrigione for a fine job directing the autoharp division. She arranged some excellent classes.

The ones I attended by Heidi, Mike Fenton, Mike Herr, Drew Smith and a new teacher for Cranberry who plays as many instruments as he has names. That is Butch, Junior, Scottie, Glenn Scott. He is a good teacher. He was well prepared, precise and left the class with few questions to ask.

Mike Fenton's Calypso class, which didn't sound appealing, turned out to be a most exciting class. Mike also taught classes in diatonic and Blues.

Friday night's concert was made special by featured performer Mike Fenton. Mike opened with *June Apple* followed by *Planxty Fanny Power*, *Bells Of St. Marys*, and *Grandfather's Clock*.

Mike then thrilled the crowd with his jewsharp collection and had all singing *Had a Little Pig With Fleas On His Tail*. He next picked up his mt. dulcimer and gave us his rendition of *Bonaparte's Retreat*.

Next, he invited Cindy Harris on stage with her fiddle and they played *Boatman* and *Forked Deer*.

Mike then called on his new bride of 72 hours and they sang *Four Strong Winds* and *As Long As I Live*. He closed with *Goodnight, Irene* and *Listen To the Mockingbird*. These two numbers were backed up by Rebecca Heath and her bull fiddle.

There was also a new foursome that entertained us on Saturday called "The 'Harpbreakers." The group consisted of some of the best musicians outside of Nashville: John and Heidi Cerrigione, Glenn Scott and Mike Herr. They was goood!

The hymn sing on Sunday morning was special. Both styles of dulcimers along with 'harpers Mike Herr, Drew Smith and the Fentons, who sang *Farther Along*. The sound that touched me the most was the grand acapella sound of Cindy Harris and daughter Rebecca.

I think I'll go back next year for my 6th year in a row.

#### **Bay Area Autoharp Gathering**

Castro Valley, CA

**Reporting: Ed Greenberg**

San Jose, CA

Sally Schneider took the bull by the horns, and created a first—a San Francisco Bay Area Autoharp Gathering.

Sally invited ten of (what's now) her closest friends in to play and sing. The event was called for 1 to 4 pm. At five, when I left, most were still going strong.

Some brought music handouts, some brought food, some brought guitars, fiddles, Dobros and, yes, autoharps.

We talked for a bit, while we ate, then sat down to play. Each chose a song. Some were complex melodic pieces, others, simple three chord songs—it didn't matter.

At about 3:30, we broke to snack again, and talk, then we had "open stage" where folks performed solos. Of course, others couldn't help joining in, and the open stage turned into sort of a jam as well.

We have formed a mailing list to discuss songs, as well as future events. If you live in the San Francisco Bay area, and would like to be informed, please subscribe by writing to: bayautoharps—subscribe@listbase.net.

This has to have been the most fun I've had on a Sunday afternoon in a long time. Thanks, Sally, for organizing it.

#### **Les Gustafson-Zook workshop and Les and Gwen Concert**

Newport, PA

**Reporting: Frank Baker**

Lemoyne, PA

The first workshop and concert in the 2003-2004 season of the "Mini Mountain Laurel Concert Series", sponsored by Orthey Instruments and the Perry County Council Of the Arts was held in Newport, PA on Saturday, October 4th. The afternoon workshop in George Orthey's barn began at 1pm. Attendees included Polly Lewis, Jim Weed, Frank Baker, Jean Closson, Jan Perison, Helen O'Connell, Linda Huber, Jim and Mary Cram, Warren and Ann Fisher, Roger Lange, Don Brinker, Johnny Teal, Ann Teal and Vicki Lehman. During the first half of the workshop, Linda Huber led a class for beginners in George's motor home. Those folks then joined Les after the break for the second half of his workshop.

Les opened by asking the participants if there were any specific areas they (we)

wished to have him cover in addition to his intended agenda of increasing melody speed and the use of syncopation. Some of the subjects mentioned were: How to play melody clearly ("getting the melody out"); left-hand vs. right-hand techniques; How to play 1/2 step chromatic scales—knowing which chords to use for walk-downs and walk-ups.

The first subject covered was left-hand techniques and patterns. Les encouraged us to maintain a "home position" for the left hand, using thumb, index and middle fingers (on the IV, I and V chords respectively); or index, middle and ring fingers (on the same respective chords). He recommended that we become used to both patterns so that it will become second nature for us to switch to whatever pattern is most appropriate during a song to require the least amount of jumping around to reach a chord button. Les recommended practicing the playing of scales to "teach" the left hand how to find a melody note, and to coordinate with the right hand in attacking that specific note. He pointed out that it is important to play "joyfully"—if you miss a note (while playing melody), keep smiling and get it the next time around.

Les then listed some factors that determine when you and your 'harp are ready to play faster. The first is your "twitch factor"—the maximum speed with which your hand and fingers can hit and re-hit a note or alternate fingers as in "let your fingers do the walking." Another factor is the setup of the chord bars on your 'harp—set to minimize the distance the chord bar must be depressed before it contacts the strings. This distance should be set closer at the treble end and farther at the bass end because bass strings travel in a larger arc when plucked. The final determining factor is the coordination between left and right hands—getting the proper chord bar depressed before hitting the string(s). Then, PRACTICE!

The next subject was syncopation. Les gave us a handout containing four different syncopation examples using the first line of the song *Skip To My Lou*. We worked through these examples and then went on to *Down In the Valley* and *Oh, Susanna*, learning how to vary the rhythm to create our own syncopations.

At this point, we took a short break, after which Linda Huber and those who attended her beginners' workshop joined us. Les then discussed various accompaniment techniques to accentuate the words being sung, using fills and runs at the breath



points of the song, again using *Oh, Susanna* as an example. Les pointed out that he often uses “double stops” in his playing, which is defined as pressing two chord bars at the same time to damp the strings, giving a “washboard” rhythm effect. Double stopping results in one note left ringing, while triple stopping (pressing three chord bars at the same time) results in no notes. Double stopping consists of damping the I chord with the IV, the IV with the I and the V with the I. Triple stopping requires pressing the I, the IV and the V. We practiced this technique, as well as arpeggios and low/high pinch-plucks (pinch in the low register and pluck in the high register), to accompany singing.

Les gave us a handout from his “Energizing Slow Songs” workshop containing the song *The Ashgrove* and covering such topics as the importance of a steady beat and rhythm, letting the rhythm “breathe,” intentionally differentiating between the use of the V and the V7 chords and using “turn arounds” and open chording.

After the workshop, many of us went to Benner’s Restaurant to share a good buffet-style dinner, good fellowship and jamming until it was time to return for the concert. We were also treated to a birthday cake in honor of Ivan Stiles’ birthday. The evening concert at the Highland Presbyterian Church began at 7:30pm. Gwen and daughter Sadie (on fiddle and vocals) joined Les in an entertaining evening of family music-making and stories, while son Si manned the CD table. Gwen and Les alternated lead and harmony singing, and encouraged audience participation in many songs. Gwen played a steady rhythm guitar to Les’ autoharp, mandolin, jaw-harp, mouth bow, limberjack (and what-ever else I forgot) in this highly entertaining and energetic performance!

As usual, George Orthey invited everyone back to his workshop for a jam session after the concert. Future featured performances in this workshop/concert series will include Lindsay Haisley, Ivan Stiles, the Well Tempered String Band, Mountain Fling and Doofus. Workshops are \$15 (reservations required) and concerts are open to the public without charge, with a free-will offering accepted. Contact George Orthey at his home at 717 567-9469 or his workshop at 717 567-6406 for information and reservations. Hope you will plan to attend some of these wonderful workshops and concerts.

## Wine, Asparagus and Music

Ingelheim on the Rhine, Germany  
**Reporting: John Dallas**  
 Germany

Here, in the “autoharp desert” of Germany, I have something of a sensation to report: two autoharps playing in public at the same time and in the same place!

On 31 May, interFolk played their annual “Wine, Asparagus and Music” gig at Huster’s Winery in Ingelheim on the Rhine. Siegfried Knöpfler decided to stop by for a listen and a bit of good food, and hoped to get in a guest appearance as a run-up to the MLAG contest.

Well, the evening was wonderful after heavy rain in the afternoon, and the gig in the courtyard of the winery went off well. However, some guests, not trusting the weather, had lodged themselves in the wine-tasting room, and couldn’t hear the music properly. So the vintner asked if we could do a few numbers in there as well. And this we did!

We made it an acoustic, all-autoharp thing, with me singing to my recently converted 21-bar OS A-Model (with instrumental breaks, of course) and Siegfried playing his ZephyrHill chromatic.

Speaking of “ethnic autoharp,” my first piece was *In Cellar Cool* (Im Tiefen Keller), the most appropriate song I could think of, and probably one of the most widely known German songs ever. Siegfried’s party piece was Schubert’s *The Trout*. Yes, the ’harp is definitely useful for German music, both folk and classical. Let’s not forget that it is, after all, a German invention.

Needless to say, the “double autoharp bill” was well received – I would hope that it was not merely the novelty that created the appeal.

**Walnut Valley Festival**  
 Winfield, KS  
**Staff report**

Just when I think there is nothing more to say about the Walnut Valley Festival, a year like this one comes along. There were more stage appearances featuring the ’harp than usual with Julie Davis, Roz Brown, Karen Mueller and Karen Daniels giving us good representation; there were more people in the contest than there have been in the last couple of years; AQ sponsored a record nine free workshops (our thanks to JoAnn Smith, Cathy Britell, Adam Miller, Chuck and Karen Daniels, Alex Usher,

Lucille Reilly, Ann Norris and Tina Louise Barr for their hard work); next year’s festival will be expanded to encompass Wednesday as well. The crafts, stages, etc. won’t be operating, but the pre-festival workshops in various instruments will be brought in under the umbrella. So, since so many people will be there, we are expanding our workshop schedule to 12. Exciting!! It was one of those years when it couldn’t help but be very difficult for the judges who had to pick 3 winners from 14 very competent contestants. Lucille Reilly joined the illustrious ranks of those who have won 1st at Winfield twice, Cathy Britell went home with 2nd place and Alex Usher (who already has enough trophies for the legs of her new coffee table) will have to decide where to put her fifth 3rd place trophy! Next year will have a challenge to top this one!

**Folk O’Bourg**  
 Normandy region of France  
**Reporting: Nadine Stah White**  
 Abingdon, England

The first weekend in October brought the autoharp to ‘Folk O’Bourg’ in the region of Normandy, France. Folk O’Bourg is a small weekend festival of traditional music and dance which takes place on the grounds of a chateau at the village of Bourg St. Leonard near the Town of Argentan in Normandy. The chateau is now publicly owned, and run as a local amenity. With several comfortable rooms for instrumental and dance workshops, this is an ideal venue for the festival.

This was only the second year of the festival, but it shows signs of going from strength to strength – with its focus on workshops for traditional dance and ‘niche’ instruments such as harmonica and banjo.

And then there was the autoharp. No, there wasn’t an autoharp workshop (this year) but autoharp certainly ‘took the stage’ at this festival.

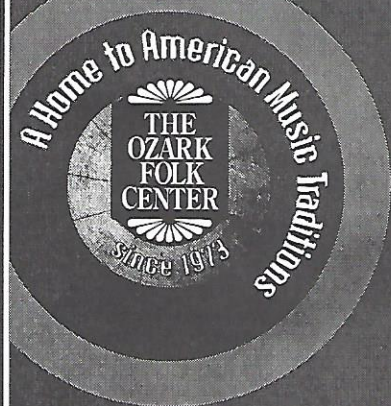
The festival organisers have strong connections with Abingdon in England (nearby Argentan and Abingdon are ‘twin towns’). They have heard me playing the autoharp and arranged for me to play a half-hour concert set as part of this year’s programme.

Because I don’t actually speak French, it was very fortunate for me that I had already met some French autoharps in England – and one of them, Bernard Saintaigne, translated for me during my concert set. I was very relieved and delighted to hand over



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verbal communication to Bernard, who skillfully translated and extended the comments in English that I made between the different tunes and songs in my set (including my 'This is a chord bar ... it works like this' ... demonstration).

The concert was very well received (extremely well, when you consider that most of the audience of 300+ people were there on Saturday night because they wanted to dance in the 'bal folk' and 'fest nos' that followed).

However, for me, the most exciting aspect of this festival was the opportunity that it provided to draw together a small but enthusiastic group of French autoharpers to enjoy the weekend.

Bernard Santaigine, Jean Paul Gripon (and his partner Kiki) and Frederic Dubois all were able to attend the festival.

On Sunday, the autoharp once again took the stage - as I performed with Ian and four friends of ours as the "Abingdon Folk Band." We are a very loose collaboration of friends who only come together this way to make music when we visit our friends in Argentan, with a line-up consisting of melodeons, whistle, bodhran, bones, autoharp ... and a short demonstration of English style clogging (dancing in wooden-soled clogs).

Then Jean Paul and Fred had a brief spot on stage ... and asked me to come up and play with them for their final song ... which I did. Thankfully the chord progressions were fairly predictable, as I had not rehearsed this with them beforehand, nor did I know the song! Both Jean Paul and Fred enjoy using the autoharp to accompany their singing - and we really enjoyed hearing the instrument being used to support a very French repertoire.

The "Abingdon Folk Band" was back on stage for another stand ... but by this time folks had finished eating. We launched into *Tripping Upstairs* and suddenly folks leapt to their feet and we found ourselves playing for an impromptu and enthusiastic dance session. We carried on this way for a few dances ... and then enlisted the festival organisers (who could call dances in French) to join us. It was a magical end to the festival and to the afternoon.

Who knows, if interest in the autoharp continues to grow, then it may lead to an autoharp workshop in future years.

The 2004 festival dates are not yet fixed ... but details of next year's event can be obtained from the organisers: [natalanfolk.alainhubert@wanadoo.fr](mailto:natalanfolk.alainhubert@wanadoo.fr).



# 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.

## BRYAN BOWERS

c/o Scott O'Malley & Assoc.  
PO Box 9188  
Colorado Springs, CO 80932  
719635-7776  
somagency@aol.com  
Profile: *AQ* January '89  
**Performance schedule:**  
*November 7-8*  
Stephen Foster Center  
White Springs, FL  
*November 29*  
World Folk Music  
Chicago, IL  
*November 30*  
Folk Center  
Warrenville, IL  
*December 3*  
Montana State University  
Billings, MT  
*December 4*  
Pony White Church  
Pony, MT  
*December 5*  
Hot Club  
Troy, MT  
*December 6*  
TBA  
Moscow, ID  
*December 13*  
Crossroads Plaza  
Bellevue, WA  
*December 20*  
Traditions Cafe  
Olympia, WA  
*January 10, 2004*  
Hogeye  
Evanston, IL

## ROZ BROWN

1549 S. Holland Court  
Lakewood, CO 80232  
303969-9645  
rozzie@rozbrown.com

<http://www.rozbrown.com>  
Profile: *AQ* October '89  
**Performance schedule:**  
Every Wednesday, Thursday,  
Friday and Saturday night  
Buckhorn Exchange Restaurant  
1000 Osage Street  
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## PAUL and WINGRACE

11990 Barnes Chapel Road  
Columbia, MO 65201  
573443-2819  
fax: 573817-2781  
pgrace@coin.org  
www.gracefamilymusic.com  
Profile: *AQ* October '88  
**Performance schedule:**  
*November 22*  
Historic Missouri Theater  
Columbia, MO  
Premier and CD Release Concert  
Lewis & Clark: A Musical Voyage of Discovery (Paul & Win, Dave Para, Cathy Barton, Bob Dyer) 573875-0600  
*December 6*  
Candlelight Concert at the First State Capitol—8pm  
St. Charles, MO  
636940-3322  
*December 31*  
Concert presented by Grand River Folk Arts Society  
Baker Theater, Grace Bible College—8pm  
Grand Rapids, MI

## MARC GUNN

PO Box 650128  
Austin, TX 78765  
512804-0468  
marc@thebards.net  
www.thebards.net  
Profile: *AQ* Fall 2000  
**Performance schedule:**  
*November 8*  
Salado Gathering of the Clans  
Salado, TX  
*November 8-9, 15-16, 22-23, 28-30*  
Texas Renaissance Festival  
Warfside Music Gazebo  
Plantersville, TX  
*December 6-7*  
Louisiana Renaissance Festival

Hammond, LA  
*December 19-20*  
Irish Dragoon Pub  
Killeen, TX

## LES GUSTAFSON-ZOOK

1608 s. 8th Street  
Goshen, IN 46526  
574534-1173  
les@gustafsonzook.com  
www.gustafsonzook.com  
Profile: *AQ* April '94  
**Performance schedule:**  
*November 7*  
Fayette Opera House  
Fayette, OH  
*November 21-23*  
North Georgia Foothills  
Dulcimer Assoc. Fall Festival  
Unicoi State Park  
Helen, GA  
*November 29*  
Old Bag Factory  
Goshen, IN  
*December 20*  
Old Bag Factory  
Goshen, IN  
*January 17, 2004*  
Indiana Music Educator's  
Assoc. Convention  
Indianapolis, IN  
*February 8, 2004*  
Workshop/Concert  
Indianapolis Dulcimer Society  
Indianapolis, IN

## KAREN MUELLER

PO Box 80565  
Minneapolis, MN 55408  
651649-4493 (voice mail)  
karen@karenmueller.com  
www.karenmueller.com  
Profile: *AQ* July '93  
**Performance schedule:**  
*November 7-9*  
String Along Gathering  
East Troy, WI

## LUCILLEREILLY

Denver, CO 80207  
thedulcimerlady@juno.com  
www.dulcimerlady.com  
Profile: *AQ* April '92  
**Performance schedule:**  
*November 18*  
Music with lunch—12:15pm  
St. John's Cathedral

Denver, CO

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310451-0767  
fax: 310458-6005  
mitch@folkloreproductions.com  
www.folkloreproductions.com  
Profile: *AQ* January '89  
**Performance schedule:**  
*November 6*  
Virginia Highlands  
Abingdon, VA  
*November 13*  
Katonah Museum of Art  
Katonah, NY  
*November 15*  
Fort Hunter Barn  
Harrisburg, PA  
*November 21*  
Symphony Space  
New York, NY  
*December 31*  
First Night  
Leesburg, VA  
*January 3, 2004*  
Prism Coffee House  
Charlottesville, VA

## IVAN STILES

1585 State Road  
Phoenixville, PA 19460  
610935-9062  
pickeringbend@worldlynx.net  
Profile: *AQ* October '88  
**Performance schedule:**  
*January 9, 2004*  
Evangelical Lutheran Church  
Reedsville, PA  
*January 10*  
Highland Presbyterian Church  
Newport, PA—7:30pm  
*January 10*  
Autoharp Workshop  
Orthey Instruments  
Newport, PA—1pm





# IN THE BEGINNING.....

by Mary J. Park

## PLAYING IN DIFFERENT KEYS ON YOUR 21 CHORD AUTOHARP

The twenty-one chord autoharp, which has its chord buttons set up in three rows, has a wonderful advantage over the two-row chord configuration. The advantage is that once you learn a tune in one position, you can use the same fingerings to play that tune in any key available on your 'harp.

Why would you want to change the key of a tune? The most common reasons are to move a tune to a key that better matches your singing voice or to play with others who prefer a different key.

The first step is to get to know your 'harp a bit better. Place your middle finger on any key in the row that contains the major chords. These are the keys that only have the letters with no "7" or "m" after them. Your middle finger will be on the base chord of the key. Therefore, if you are play-

ing in C, your middle finger should be on C. If you are playing in D, your middle finger should be on D. (If you are unsure of the key, it will usually be the last chord played in a tune, but this is not always true.) Staying in one position, your index finger and ring finger will be in a position to play the other two most commonly used chords in any one key. Many songs can be played without moving from these three chords. By keeping your middle finger on the base chord, you will not lose your place while fingering. You will probably have noticed that many tunes also contain a seventh chord. These are the chord bars that are labeled G7, D7, etc. The most often used seventh chord will be the one that corresponds to the chord that is under your ring finger. Thus, if you have your fingers in the

position to play in G, your middle finger will be over G, but your ring finger will be over the D. Thus, the most commonly used seventh chord in that key will be D7. To finger the seventh chord you should use your index finger to move forward, still keeping your middle finger in the base position. (Note: Some people change their chord bars around so that the sevenths are on the other side of the majors. Even though I have moved the position of my chord bars, I have preferred to keep the relative placement of the majors and sevenths because I like the ease of fingering.)

Now, the first step in discovering how to change from one key to another on your autoharp is to learn a tune in one key. I have provided the three-chord tune *On Top Of Old Smokey* as it is one that many people know very well, but this technique can be used with any tune. Once you have learned the tune in the original key, move your left hand to a different position on the chord bars; say the G position. Your left hand will use the same fingering as when you learned the tune in D; meaning that you will move the same fingers at the same time and to the same relative positions. The tricky part is to find the tune with your right hand. Because you are now playing different notes, the tune will be played on different strings. Try moving your hand to different positions, either higher or lower, until you can hear the correct melody again. This is why this works better with a tune you know well, as you need to be able to use your ears to know when you are playing the tune on the correct strings. If you do not move to the correct position, you will be playing a harmony rather than the melody.

Have fun playing all over your autoharp. I have found that a great way to practice is to move from key to key up and down the 'harp. Once you really get to know your autoharp, you might also be able to amaze your music friends with the fact that you know which chords you need when you transpose to a different key.

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# On Top of Old Smoky

Traditional  
Key: D

Arrangement © 2003. Mary J. Park

On top of Old Smo - ky All

(D) / / / (G) / /

cov - ered with snow I lost my true lov -

/ D G (D) / / / / (A7)

er By a - court - in' too slow.

/ / D A7 D A7 (D)

- |  |   |  |
|--|---|--|
| <p>2. Well, a-courting's a pleasure,<br/>And parting is grief,<br/>But a false-hearted lover<br/>Is worse than a thief.</p> <p>3. A thief he will rob you<br/>And take all you have,<br/>But a false-hearted lover<br/>Will send you to your grave.</p> <p>4. And the grave will decay you<br/>And turn you to dust.<br/>And where is the young man<br/>A poor girl can trust.</p> | <p>5. They hug you and kiss you<br/>And tell you more lies<br/>Than the cross-ties on the railroad<br/>Or the stars in the skies.</p> <p>6. They'll tell you they love you,<br/>Just to give your heart ease,<br/>But the minute your back's turned,<br/>They'll court whom they please.</p> <p>7. So come all you young maidens<br/>And listen to me.<br/>Never place your affection<br/>On a green willow tree.</p> | <p>8. For the leaves they will wither<br/>And the roots they will die,<br/>And your true love will leave you,<br/>And you'll never know why.</p> |
|--|---|--|





# THE CHILDREN'S CORNER

by Verla Boyd and Kathleen Bassett

I'm sure most of us have fond childhood memories, and probably a song or story or even a recipe triggers those memories.

When I was a child, my mother would begin singing this little song near Thanksgiving about the turkey and the pumpkin. And I knew that soon aunts, uncles, cousins and our pastor and his family would soon be arriving on that special day for lots of good food and fun.

This song was sung to my mother by her mother, I then sang it to my children and then they to theirs. So I know that this song is over 100 years old and has

been passed down for 5 generations, maybe more. I have no written music, nor do I know who taught this song to my grandmother. This song, as short and simple as it is, has become a tradition in our family.

If you have a child's family tradition song, please share that with us. We would like to submit your song to the Children's Corner.

*Note to Parents:* We will be submitting some children's folk songs to the Children's Corner, with the hope that you will take the time to help your children

learn these songs by teaching them to sing them and to play them on their/your autoharp. We are hoping that these songs will help you become more involved with your children. And by doing so, you will be building a family tradition in addition to preserving the autoharp and the music you play. Our goal for the Children's Corner is parental involvement. We will not be giving any instructions on how to play the autoharp. That is your task. If your instrument and music is important enough to you to help them, then perhaps they will find it is important to them.

## Thanksgiving Day

Traditional  
Collected and arranged by  
Verla Boyd and Kathleen Bassett

C7 F C7

Thanks - giv-ing day is com-ing, so Mis - ter Tur - key said: "ve - ry care - ful

F C7 F

I must be or I shall lose my head!" The pump-kin heard the tur-key, "oh me oh my," said  
(Spoken pitifully)

C7 F

he. Sug-ar and spice and all things nice and I'll be pump - kin pie!

And what does the weather do after Thanksgiving? In a lot of places, it starts to snow! Here is a cold-weather tune for you to learn.







# Critic's Choice



## Tina's Choice

Tina Louise Barr

The Autoharp Album  
Autoharp: Harvey Reid

*Waltz Of the Waves* • *On the Sea Of Galilee* • *Umg Aslaug* • *The Lowlands Of Holland* • *The Autoharp Polka* • *Southwind/Simple Gifts* • *The Coming Of Winter* • *Flowers Of Saskatchewan* • *John Henry* • *Not Grieve the Dying Light* • *Civil War Medley* • *Peach Picking Time* • *Lament For a Cabin Boy* • *Down Yonder Medley* • *The Flower Of the Loudown County* • *The Harp That Once Through Tara's Halls* • *Frankie and Johnny* • *Bouree In G* • *Maplewood March* • *Gathering the Harvest* • *Let Your Light Shine On Me*

Harvey Reid has acquired a prolific discography over the years, *The Autoharp Album* being the seventeenth in his cache of recorded works. Harvey has long been recognized as a singer-songwriter in primary venues of the folk music circle. With equal independence, Harvey also can be featured as a solo guitarist (he was the 1981 National Fingerpicking Guitar Champion). With that all to his credit, the outside marquee might also be flashing, "Harvey Reid – Master Performer of the Autoharp."

Harvey took second place in the 1982 International Autoharp Championship. He also plays the mandolin and banjo. Wearing any of these hats, Harvey Reid is the ultimate musician.

*The Autoharp Album* is his tribute celebrating the chorded zither's place in history. On the CD cover is a photograph of three autoharps displayed on a rustic wooden surface: a Wildwood Flower, an Orthey and an antique 5-chord Zimmerman "Miniature."

The illustrations on the CD tray card are taken from a Zimmerman autoharp advertisement from the 1890s. Of particular

interest to the tray card's design is the clever placement of a vintage string chart on each side of the advertisement.

The CD insert contains a well-summarized history of the autoharp, including mentions about well-known performers who have given the instrument visibility in the folk music world.

*The Autoharp Album* contains Harvey Reid's distinctive style at its best. His flowing autoharp melodies and original songs are reflective and calming. Harvey's extensive knowledge of traditional music is parallel with the concepts that appear in his own material, mastering a consistency of theme throughout the recording.

*Waltz Of the Waves* is an ethereal original by Harvey that he first recorded in 1988 (with other instruments) on a previous album. Recorded again as a solo piece and featured here as the first track on *The Autoharp Album*, the test of time has been served well.

*On the Sea Of Galilee* is a Carter Family song Harvey has recorded as an instrumental on a single-key autoharp owned by Bryan Bowers. The exquisite sound of the 'harp with Harvey's optimal use of the instrument's "sweet spots" make this selection a standout.

*Lowlands Of Holland* is a lamenting ballad taken from early Scotch collections (books, not flasks, presumably). Upon close observation, the words and music contain tightly-knit phrasing essential to the story being told.

*The Autoharp Polka* is an original piece written for the diatonic autoharp. This composition reveals a lighter side to Harvey's repertoire. Incidental of his intentions, *The Autoharp Polka* leads the listener into envisioning a merry group of dancers sashaying across a hardwood floor and then twice clicking their heels. *Southwind/Simple Gifts* is a lovely duet on autoharp and violin. Joyce Anderson's smooth vibrato on the violin is in perfect complement to the arrangement.

*The Coming Of Winter* is a classically influenced composition performed on autoharp and violin. The modal quality of this piece is mesmerizing.

*Maplewood March* is a lively instrumental, the name inspired by a Maple

Street where Harvey once lived, and also because one of his autoharps is made of maple. This is sufficient logic for such a nice little tune.

Harvey covers all the bases for variety on *The Autoharp Album*, his choices drawn from a vast portfolio of influences. The 21 tracks on the CD contain nine of Harvey's original pieces; of these are four featuring his skillful songwriting and vocals.

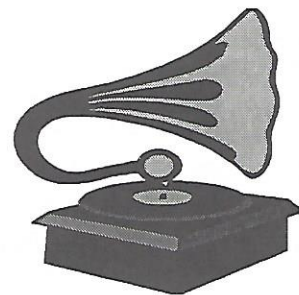
In the rest of the recording, Harvey presents an instrumental "cross-section" of styles, ranging from Irish, Scottish, and Appalachian folk tunes to renditions of the Carter Family, Jimmie Rodgers and Kilby Snow.

Harvey has managed to capture the tonal integrity of the autoharps with judicious use of technical enhancements. He steers well away from the amplified "Wurlitzer Organ Syndrome" that electronics often inflict upon an acoustic instrument. The treatment of sustain found in his slower pieces is compatibly balanced with the melody.

A few tuning variances (generally appearing in the IV Chord of some of the tunes) are easily forgotten here because the music is performed so well.

Harvey has maintained high standards of excellence on this recording and he has successfully created a musical palette to suit many tastes.

*The Autoharp Album* is a welcome addition to any music collector's library. It would be catalogued appropriately as "Leave in CD Player – Don't File."





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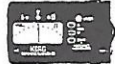
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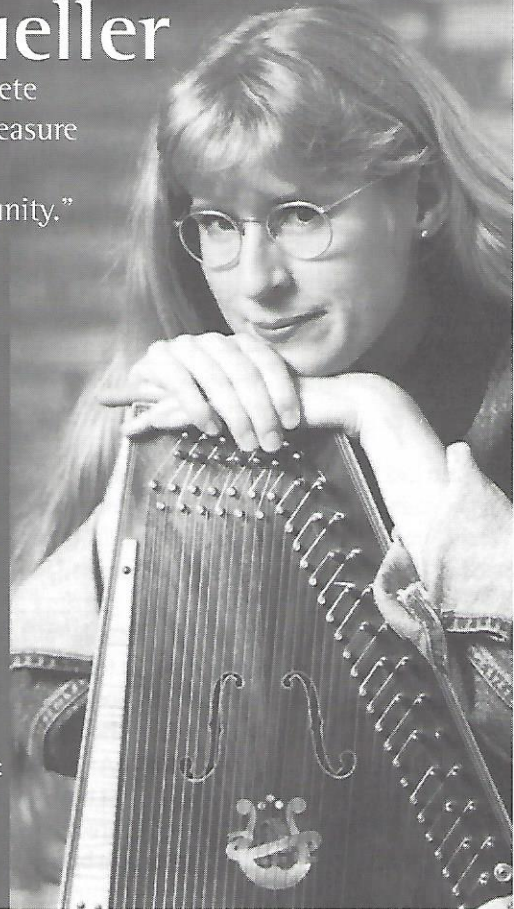
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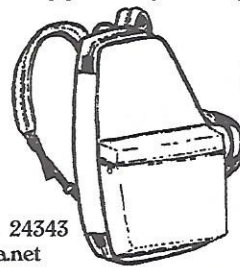
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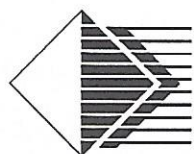
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# Interaction



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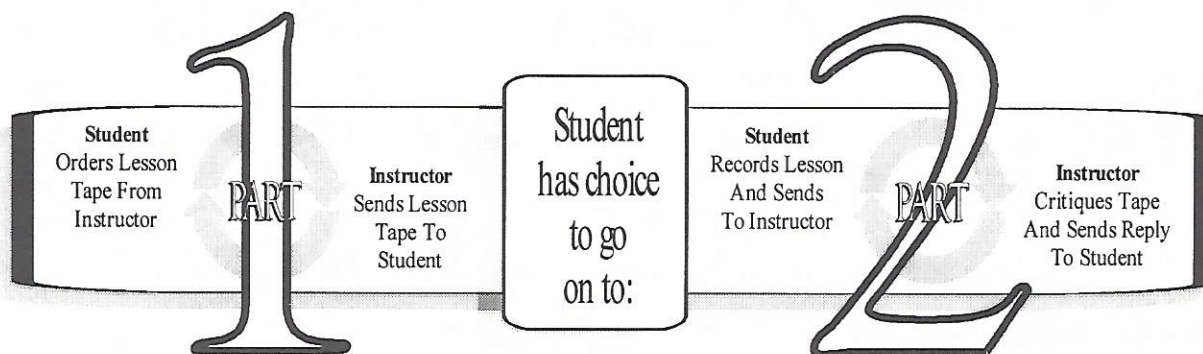
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JoAnn has been playing the autoharp a little over eight years now. She received her first autoharp, a 21-bar ChromAharp, as a Christmas gift from her husband in 1994. It wasn't a surprise – she asked for it! Why?

JoAnn says she doesn't really know, except that she remembered her second-grade music teacher having one. And, she remembered seeing a documentary on TV featuring Maybelle Carter. She thought it would be a fun instrument to learn. Once JoAnn got that autoharp in her hands she couldn't put it down. The very next September, she attended a three-day pre-festival workshop at Winfield, KS taught by none other than Bryan Bowers. That was a real turning point for her, she says, because all at once she could see what was really possible to do with this instrument. After that, there was no looking back, and in 1999 she won the International Autoharp Championship at Winfield. JoAnn is also the 2003 Mountain Laurel Autoharp Champion.

JoAnn lives in Bartlesville, Oklahoma, where she's happily married (22 years!) to one of the few men left on earth who will cook, clean, change diapers and put up with his wife's autoharp obsession. She and her husband, David, have two sons ages 20 and 16 and a daughter who just turned 3. The latest addition to their family already has a little autoharp of her own, which she seems to enjoy quite a lot.

JoAnn plays her autoharps regularly at church, community functions and local jam sessions and gives private lessons. She also works as a Nuclear Medicine Technologist at her local medical facility.



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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 JoAnn Smith

### *An arrangement for diatonic autoharp featuring triplet runs and non-standard chords*

Every once in a while you run across a tune that lends itself particularly well to being played on an autoharp. Even more rarely, the autoharp itself will tell you what it wants you to play! Such is the case with this particular tune. I came up with this arrangement in 1999 about two weeks before the International Autoharp Competition in Winfield, KS. I had acquired my first diatonic 'harp a couple of months earlier, and was planning to use it during the second round of the competition, should I manage to make it that far. I needed a slow tune to round out my selections, but after weeks of string pounding, I was stumped.

One afternoon, as I sat deep in thought and noodling around on my diatonic 'harp, I began running my fingers up and down the strings in no particular order. All at once a rhythm emerged and I quickly snapped-to and looked down to catch what my fingers were doing. It was a triplet run, a "one-two-three" rhythm involving my thumb, index and middle fingers. Neat! Sounded a bit like rain, or raindrops. Hmm...raindrops...Hey! I used to play a tune on my chromatic 'harp called *Rhythm Of the Falling Rain*. Not a slow tune at all, but what if I slowed it down? And what if I used some different chords (such as those conveniently in place on my diatonic 'harp) in place of some of the standard majors and minors? And what if I threw the cool-sounding triplet run in there somewhere?

That's how this arrangement came about. It's become a signature tune of sorts, and I get more requests to play this piece than any other. As it happened, I ended up winning the autoharp competition at Winfield that year and my prize was a beautiful single-key Fladmark autoharp set up in G with a good selection of standard and non-standard chords. I used this 'harp when writing out this arrangement. I'm well aware

that this arrangement has limited application – it's written for a diatonic and a specific key. Chords other than the standard I, IV, V and minors are used, along with open-noting technique to enhance the fluid feel of the music. My goal with this lesson is not only to demonstrate how unusual chords can enhance a tune, but also how these chords, combined with open-noting and other playing techniques can give a whole new spin to a tune we thought we knew. (My apologies to Stew!)

The chords you'll need for this arrangement are as follows: C, G, D7, Em, Bm, C6 (Am7), Dsus4 and GM7. Nearly everyone will have the first five chords on their 'harps somewhere. If you have a single- or two-key instrument, you might even have one or two of the non-standard chords I've listed. If not, then you'll need to scrounge up some extra felt and sacrifice some bars to make these chords in order to play the arrangement as written. Again, this arrangement calls for open-noting technique, so a diatonic or semi-diatonic instrument, with lockbars if necessary, is called for. The C6 (Am7) chord contains the following notes: C, E, G and A. The Dsus4 is composed of D, G and A. The GM7 includes G, B, D and F#. These chords really give a wonderful sound and fit very well in this tune, and as such I prefer not to try to come up with alternatives. However, if you have a pet chord or two that you think might work well, then by all means use it! But at the same time, don't sell yourself short and substitute other chords for the non-standards just because you don't have them. Take the time and make the chords if you need to. You'll be glad you did, I promise!

Now, let's get one thing straight. I'm no theory whiz. I know just enough theory to be dangerous, and this piece is my very first attempt to write a musical arrangement

of any kind. I play by ear, mostly. It was the actual hearing of these non-standard chords on my diatonic 'harps that prompted me to use them in this arrangement. Without hearing them, it never would have occurred to me to use them in the first place. Since this was my first attempt at writing a musical score, I learned very quickly that it is quite hard to translate the music you play and hear into a written form. Something always gets lost in the translation!

To start with, the triplet runs at the beginning, middle and end of this arrangement look and sound much more complicated than they really are. Don't look at the written score and panic! I do not, nor do I expect you to play every written note. The notes I've written here are very close to the way I actually play the piece, but I could never guarantee a note-for-note performance. The notes in the triplet runs represent a guideline. They are intended to give you a good idea of where to start the runs, how high and low to go, how long they should last, etc.

Now, let's look at the body of the piece, where the actual melody is played. Rather than give you a straight, one note melody line I've tried to indicate how much of each given chord is played for each beat of the music. One of the strengths of the autoharp is the plethora of notes available to you in any given chord – you have two and a half octaves of notes to choose from! But just because all those notes are there does not necessarily mean you need to – or even should – play them all. Be discriminating. Choose only the notes you want. Again, these are guidelines – not absolutes. The thing to remember is to keep it simple and not over-strum or pinch so that you include a lot of notes that aren't really necessary. Doing so can muddy a tune to the point where the melody gets lost in all the sustain. An autoharp's sustain is a beautiful thing,



so use it to your advantage to fill stretches of silence, and be sure to give it time to fade a bit before starting in again. Keep it under control, particularly when you're playing the melody stanzas. But, oh – when it comes time for the triplet runs and glissandos – Let 'er RIP! This is the time when the beautiful, ringing sustain and plethora of notes can really be showcased. No other instrument but an autoharp can produce this kind of sound, so show it off!

At this point, it's time to get down to the nitty-gritty – and that means technique. Or, put another way: "How the heck do I do that??" Let's start with the triplet runs.

Playing a triplet run involves learning a simple plucking technique using the thumb, index and middle fingers. You'll be executing three plucks in rapid succession: The first pluck (or 'strike') will be with the thumb (T), the second pluck with the index (1) finger and the third pluck with the middle (2) finger. T-1-2-T-1-2-T-1-2 .....and just keep on going. Practice this motion on a tabletop (or your leg) until you can space each pluck evenly apart. That's the key to a good triplet. Keep doing this until you can go along at a pretty good clip.

Now try it on the autoharp. Choose one or two chords to practice with and begin applying the motion you've practiced to the strings. Keep your fingers curled under with the tips of your picks very close together. The trick is to hit only one or two strings with each pluck and space your plucks very close to each other. Don't grab the strings with gusto. A light touch is best, just skimming over the tops of the strings almost like you're tickling them! Once you're satisfied with the sound, begin moving your hand (arm, actually) up and down the string bed from bass to treble, and then from treble to bass. The order of your plucks will not change. It will **always** be T-1-2, no matter which direction your hand is moving. Even when going from treble to bass, you'll still be plucking T-1-2-T-1-2-T-1-2, etc.

Once you've mastered this technique, begin adding some dynamics. Start slowly and softly, then add some speed and volume about halfway through the run. Back off as you get toward the end of the run until you're playing slowly and softly again. Just as a rainstorm waxes and wanes, this change in dynamics is what gives the illusion of raindrops in the tune.

For the body of the piece, where the actual melody is played, you'll be executing standard pinches and plucks as indicated in

the TAB. It's at this point that I'd like to digress a bit and talk about pinches in general. 'Pinch' seems to me to be a rather harsh-sounding term, although it pretty accurately describes the motion involved. The problem I see is that when you think 'pinch', you imagine thumb and finger always moving in unison. I would challenge you to see your thumb as a completely separate entity with a mind and motion of its own, even when it's involved in executing a motion with your other fingers such as a pinch. Too much absolute unison between the thumb and finger can lend a choppy sound to the tune, and that's what I'm trying to avoid.

If you look at the written score you'll see that some chords, particularly those at the beginning of a measure, have a lot of notes. They also have a glissando (gliss), or wavy line next to them. If you look at the TAB line directly beneath these notes, you'll see an upward-pointing arrow with a lower case 'o' above it. This indicates that you'll be doing more of a "strum-pluck" than a separate strum and pluck. The thumb strums up a number of notes in the chord, with the finger plucking only the top note or two at the last split-second. Timing-wise, it's a little like a foot race. The thumb is going to "jump the gun" at the start of the race, with the finger coming out of the starting block a little bit late. The result is the fullness of the strum, with the percussive ring of a pluck. By separating the strum from the pluck ever so slightly, you isolate that melody note at the top where it can really be heard, and at the same time get the lushness of all those notes. The rest of the TAB line symbols are pretty much standard: Two arrows meeting each other indicates a pinch. An up-arrow means strum up with your thumb, and a down-arrow means strum down with a finger. A lower case 'o' by itself in the TAB line means a single-note

pluck.

As far as the written chords are concerned, I've indicated the exact point in the tune where a chord change occurs by placing the chord name directly below the note or notes. A lower case 'o' in the chord line indicates that you will be plucking that melody note open – that is, with no chord bar pressed at all. A slash '/' means that you stay on the last written chord until you see something different.

The hardest part of writing out this arrangement for me was trying to get across to the written page the range of dynamics I typically use in this piece. You'll see crescendos and decrescendos, accent marks on key melody notes, ritards, fermatas (hey! I'm surprised I even remembered this stuff!) and other indicators that I've used in an attempt to show dynamics. But, again, these are suggestions only and should not be taken as absolutes.

Bottom line? Learn the triplet run. You'll be glad you did and I'd be willing to bet that you'll find a number of ways to use this technique. Try getting your thumb and fingers to think and work separately, even when executing a common task. Be choosy. Pick the specific note or notes you want to use out of any given chord – sometimes less is definitely more. Try the non-standard chords I've used in this arrangement. Again, I'd be willing to bet that you'll find plenty of other places to use them. And finally, most of all – FEEL the music. Let it ebb and flow from you like a gentle rain.

I hope you enjoy.

Jo Ann

*Editor's note: you can hear JoAnn playing Rhythm Of The Rain by accessing AQ's web page, [www.autoharpquarterly.com](http://www.autoharpquarterly.com) and clicking on the "Song From AQ" icon.*



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# Rhythm of the Rain

John Claude Gummoe

Arranged for Diatonic Autoharp  
by Jo Ann Smith

## Introduction

AutoHarp

4/4

C6

*mf*

T-1-2... Triplet run up

*p*

*Rit.*

T-1-2... Triplet run down

*mf*

*Rit.*

T-1-2... Triplet run up

*pp*

*Slowly and with feeling*

C o G / / o o G

T-1-2



Slide up and down on C6

Slow drag up



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chords: C6, D7, GM7. Bass clef shows a bass line with notes and rests. A 'V' symbol is present above the first measure.

Second system of musical notation. Treble clef, key signature of two sharps. Chords: Em, Bm. Bass clef shows a bass line with notes and rests.

Third system of musical notation. Treble clef, key signature of two sharps. Chords: GM7, C6, D7. A 'Rit.' (Ritardando) marking is present above the C6 chord. Bass clef shows a bass line with notes and rests.

Fourth system of musical notation. Treble clef, key signature of two sharps. Chord: D7. Bass clef contains a triplet run down: 'T-1-2... Triplet run down'. The run down consists of a series of eighth notes descending.

Fifth system of musical notation, labeled 'Ending'. Treble clef, key signature of two sharps. Chord: C6. Bass clef contains a triplet run down: 'T-1-2... Triplet run down'. The run down consists of a series of eighth notes descending.



GM7

T-1-2... Triplet run up

pp

T-1-2... Triplet run up

ppp

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



# 2004 MLAG CRUISE

by Gregg Averett

I have received a number of suggestions in the past from some who knew my wife owned a "cruises only" travel agency that I should organize an autoharp's cruise, offering a deluxe vacation experience liberally populated with a bunch of happy 'harpers who would enjoy the added benefits of prior acquaintance and a shared musical interest. I am pleased to announce that the first ever Autoharp Cruise will depart Tampa aboard the Carnival ship "Sensation" on February 7, 2004, for a five night voyage visiting Grand Cayman and Cozumel before its return.

The timing was chosen to avoid the price premiums and lack of space around the December holidays and Spring break, the distractions of January playoffs and the Super Bowl, and to punctuate the bleak mid-Winter with a Caribbean escape. Tampa offered a practical departure point for flyers and drivers. Five nights seemed

the best compromise that offered sufficient relaxation, affordability and reasonable work absence. The attraction of a western Caribbean itinerary is a bonus.

Basically, this was the concept – get us all together on a cruise and just have a good time. A look at the itinerary revealed two and a half "sea days," however, and it seemed too good an opportunity not to take it a step further and schedule autoharp workshops and a concert in the available time. Based on our experience, we will be able to work with the ship's staff to obtain facilities for these events. Judging by the preliminary feedback I have received, I have no doubts we will be able to devise a very inviting program of autoharp activities featuring MLAG caliber volunteers.

Which segues into my next point – a MLAG tie-in. My wife suggested that if we can tempt enough autoharpers and spouses to book with her agency as part

of the MLAG Autoharp Group, she could pass along to MLAG a rebate of \$40 per cabin! So, not only is it a cruise vacation getaway, a workshop/concert experience, and a jamming and fellowship opportunity, it is a significant fundraiser for the Gathering as well.

CruiseWomen.com has placed an ad in this issue with pricing and other information, including a toll-free number to call for booking or for questions. Also, there will soon be links to the Autoharp Cruise on the MLAG website and that of CruiseWomen.com. Not long after, a FAQ addressing the cruise will be added to both sites.

I know this sort of exciting group travel experience has been on the minds of many of you for some time. You may be sure it will be the topic of discussion, for those who go, whenever they meet up again. Don't YOU be the one to miss the boat!

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# THE EVOLVING PLAYER

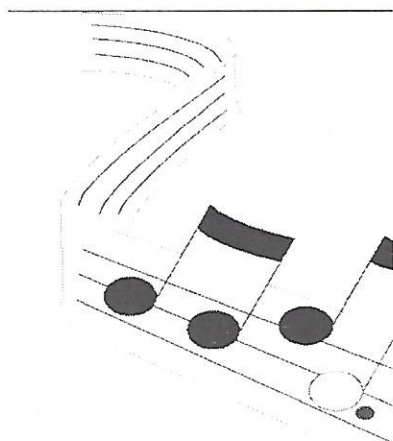
BY TOM SCHROEDER

If you follow the theory of human evolution, then *Australopithecus afarensis* was perfectly happy to do things the same old way for a million years, but then for some reason was replaced by *Homo rudolfensis* for a few hundred thousand years until *Homo ergaster* came along. But *Homo heidelbergensis* replaced it for a short time when who shows up but *Homo neanderthalensis* and my *Homo sapien* relatives in Germany. According to this theory, humankind has been constantly evolving through many distinct forms.

When archeologists come across fossil autoharp players (you know who you are!), they have found them also evolving through distinct forms. *Struman zinger* is replaced by *Indistinctus kordchangus* which one day suddenly becomes *Heyits amelodisis*. Next emerges *Kanonli pixslo* which progresses to *Candoone thingwellan* which progresses to... *Thinkino itallus*.

Unfortunately, like human evolution, some of these stages persist for what seems like a million years. Here are some ideas to help you be an evolving autoharp player.

*Struman zinger* is the earliest form of the evolving autoharp player. They can hold the instrument and push down the buttons and move a pick across the strings. To evolve, they need some structured guidance on the basic techniques. An



autoharp teacher or attending a beginning player workshop at a festival would be a good start. Some people have success using book descriptions. These days there are many good books with accompanying CDs that can help people at this level. They can read and hear what they are supposed to do. There are also video lessons that can visually guide the player. To evolve at this stage, the person has to invest some time so they can become ...

*Indistinctus kordchangus* is easily recognized by the fact you can hear them playing something but you do not know which melody it is. Heaven help you if they ask you to name that tune. At this stage of evolution, the person needs to focus on accuracy, posture, and building strength and coordination. A teacher can help with accuracy but if a person is learning on their own, using a tape recorder for the feedback can help. Repeatedly play one simple tune into a tape recorder and listen each time for accuracy. Posture errors can sometimes be corrected by use of a mirror, but a teacher really is the best detector. For strength and coordination building, a focused practice time of 15 minutes a day can help. With determination, this form can evolve into ...

*Heyits amelodisis* can play a common, simple melody that is immediately recognized by anyone. This level player needs to keep learning new tunes and techniques. They can easily get stuck in the form of ...

*Kanonli pixslo* can play several recognizable melodies but only at one, slow tempo. To evolve, they have to focus on learning new techniques, pushing up the tempo gradually, and playing without music. Working with a teacher or attending workshops helps this person gather new techniques. They have to push themselves during practice to play at faster tempos. Sometimes a metronome, set a little faster

each week, helps push the tempo forward. However, the person has to pay attention to accuracy less they regress to an earlier form. A person cannot play fast and read music at the same time. Forcing oneself to play a familiar melody without the music sheet helps increase tempo. Sometimes it helps if a person first plays a melody using music and then turns the music sheet over and plays the tune again without seeing the music. Once a person can play at many tempos they can evolve to ...

*Candoone thingwellan* has got one style of playing mastered. Many people are satisfied to have reached this level. Others want to keep evolving on. They have to expose themselves to other playing styles, observe techniques, ask questions and evolve through the earlier stages in that new style. Music festivals are good opportunities to observe and learn the basics of different styles. Then it is just practice, practice, practice. As the player acquires new information they can morph into the dreaded ...

*Thinkino itallus* has closed their mind to new ways of doing things and they have stopped evolving. They only want to focus on getting others to play in the "right" way, which of course is their way. There is a wealth of creativity out there in the community that these people are missing out on. This is a form to avoid evolving into.

In studying fossil autoharp players, archeologists have come across one dead-end fossil form that apparently survives for only a short period of time – *Riterov dumstufsis*.

This *Riterov dumstufsis* can be reached at: [anartauto@hotmail.com](mailto:anartauto@hotmail.com)



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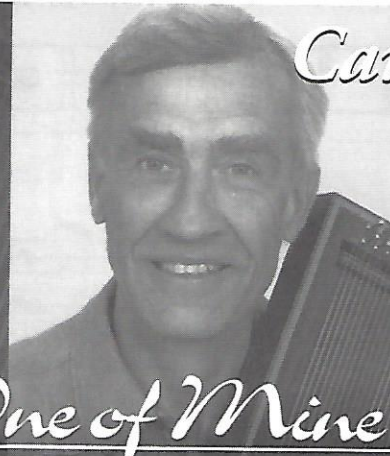
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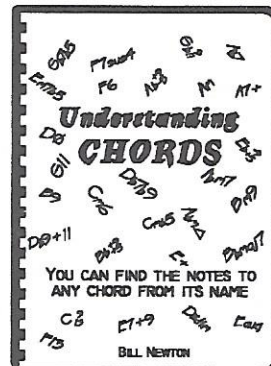
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by Bach, are traditionally attributed to him.

The collection contains a lot of delightful pieces, mostly in dance form. When I chose the chords for this arrangement I found there were many possibili-

ties. Feel free to make changes to suit yourself.

On diatonic instruments, open-chording can be used. It makes it much easier to play and the melody flows along nicely.

*Minuet In G*

The musical score for "Minuet In G" is presented in three systems. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. Below each staff is a guitar chord diagram with strings labeled T (Treble), A (Acoustic), and B (Bass). The diagrams use 'x' for fretted notes and 'o' for open strings. Brackets are used to group notes in the diagrams.

**System 1:** Treble clef staff shows a melody of eighth and quarter notes. Chords: G / / / D / G / / / / / D / G / / C / / / .

**System 2:** Treble clef staff continues the melody. Chords: G / / / C G C G C D G / / / D / G / / / / / D / .

**System 3:** Treble clef staff concludes the piece with a triplet of eighth notes. Chords: G / / C G C G D G Am G Am G D7 G D7 D / G .



G D G D G D Em / / Em Bm Em / Bm Em Bm / / Em Bm Em / Bm Em

Bm / Em D G D Bm / Em / D7 G / D Em Bm Em / Bm C G

C / G Am Em D A D / / / / G / / C G C G C D

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

G Am G Am G D7 G D7 D / G

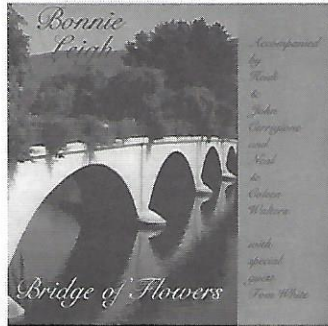
**TABLATURE**

Pinch    
 Strum    
 Pluck    
 Rhythm Bracket



## Bridge of Flowers

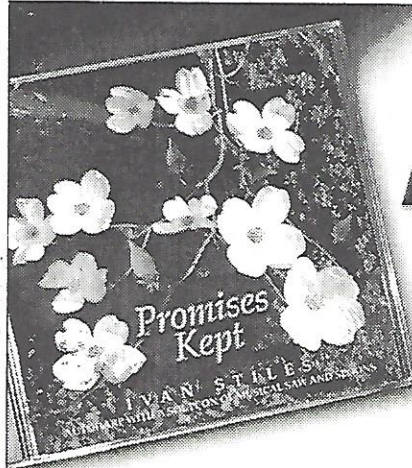
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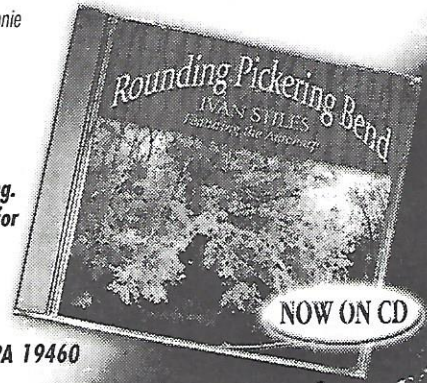
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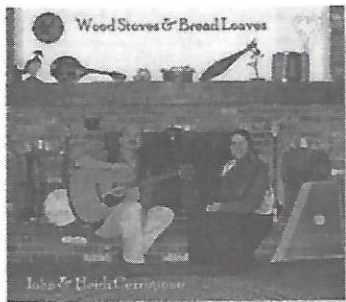
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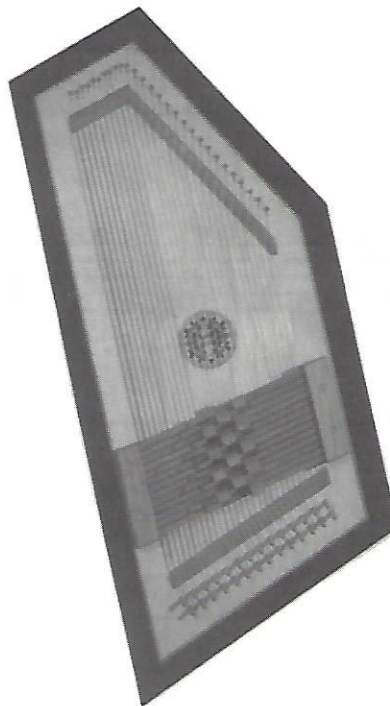
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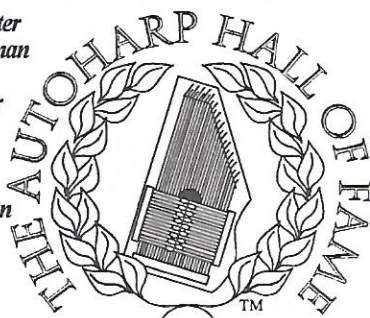
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## 2004 NOMINATION FORM

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.

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#### IMPORTANT

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

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# Colorfully Chromatic

## “If I Could Be With You”

Words and Music by Henry Creamer and Jimmy P. Johnson

Here is a song of bygone ball-rooms, the strains of which will be vaguely familiar to many, even if the lyrics aren't. “If I Could Be With You” was written in 1926 and was popularized by jazz-age sweetheart Ruth Etting, band-leader icon Louis Armstrong, and more recently by Danny Thomas in a 1953 re-make of *The Jazz Singer*.

For purposes of this column, this song puts you right in chromatic heaven, but it requires some serious finger gymnastics. So your brace yourself – this is not an easy one!

The lesser-known verse provides interesting usage of the diminished 7<sup>th</sup> chords as well as some contrast. But it's the familiar chorus that has the appealing rhythm, the halting climb

up one side of the scale and down the other, as well as the usual stroll down “7th Avenue” that we chromatic addicts love. This one has some unusual detours, however. Watch out!

We hope you enjoy “If I Could Be With You.” Those of you up for the challenge will be rewarded with a real keeper!

F / C<sup>°</sup>7 / Gm F Gm F C7 F / C<sup>°</sup>7 /

I'm so blue I don't know what to do; All day through I'm  
All dressed up but still no - where to go; How I wish that

4 Gm F Gm F C7 F Gm F / A7 D7 A7 D7 / / D<sup>°</sup>7

pin - ing just for you. I did wrong when I let you go a - way, For  
I could see a show. Here I wait with no - one to call me "Dear," The



7 **G7** F **G7** C **Dm** C **G7** / **C7** (**C°7** **C7**) **C7** **Bb** C **C°7** C / **Dm** **G7** **C7**

now I grieve a-bout you night and day.  
one I love is man - y miles from here.

I'm un - hap - py and dis - sat - is - fied,  
Cen - tral give me One-Two-Three - Four - J.

10 **C°7** / **D°7** **G7** **C°7** **G7** **C°7** **Dm** **G°7** **G7** / **C7** (**C°7** **C7**)

But I'd be hap - py if I had you by my side.  
Oh, won't you lis - ten lit - tle sweet - ie while I say:

13 / **Bb** **C°7** **C7** / **Bb** / **C7** **G°7** **Bb** **G°7** **Bb** **C7** **F** **Dm** **A7** /

If I could be with you, Id love you strong, If I could be with you, I'd

17 **D7** / **Gm** **D7** **G7** **Dm** **D°7** **Dm** **C7** **F** **D°7** **F** **C7**

love you long I want you to know I would - n't go Un-

20 **F** **C7** **F** **Bb** **F** **Bb** **C7** **Bb** **Dm** **D°7** **C7** / **Bb** **C°7** **C7** / **Bb** /

til I told you, hon - ey, why I love you so. If I could be with you one



23]  $\text{C}^7$   $\text{G}^\circ 7$   $\text{B}^b$   $\text{G}^\circ 7$   $\text{B}^b$   $\text{C}^7$   $\text{F}$   $\text{Dm}$   $\text{A}^7$  /  $\text{D}^7$  /  $\text{Gm}$   $\text{D}^7$

hour to - night, If I was free to do the things I might, I'm

26]  $\text{Gm}$   $\text{C}^\circ 7$   $\text{Gm}$   $\text{E}^7$   $\text{Gm}$   $\text{E}^7$   $\text{F}$   $\text{D}^\circ 7$   $\text{A}^7$  /  $\text{D}^7$  /  $\text{G}^7$   $\text{C}^\circ 7$   $\text{C}^7$   $\text{F}$  /

tell - ing you true, I'd be an - y - thing but blue if I could be with you.

### CHORD SUBSTITUTIONS

$\text{C}^\circ 7$  – Am (measures 1 & 3);  $\text{F}^7$  (measure 9);  $\text{F}$  (measures 10, 11 & 28);  $\text{D}^7$  (measures 13, 22 & 26)

$\text{D}^\circ 7$  –  $\text{E}^7$  (6, 10, 18, 19, 21 & 27)

$\text{G}^\circ 7$  – C (measure 11);  $\text{A}^7$  (measures 15 & 23)

- Circled chords are rhythm chords.
- Chords in parentheses are rhythm devices (cadences) and are not associated with any melody notes.

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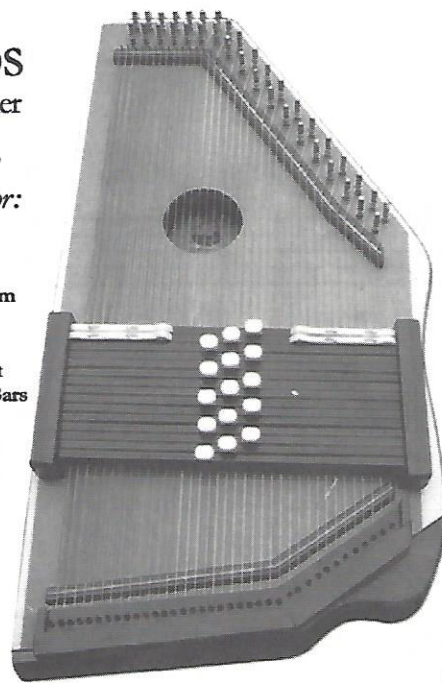
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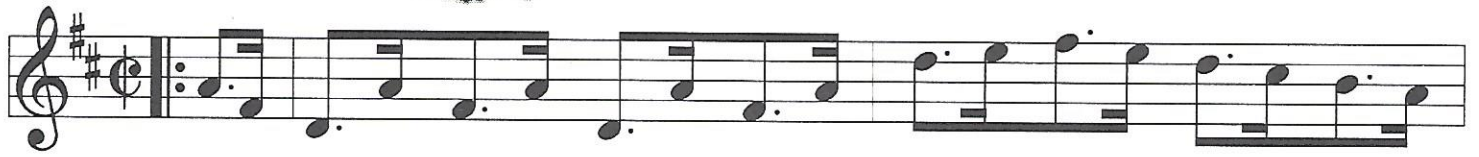
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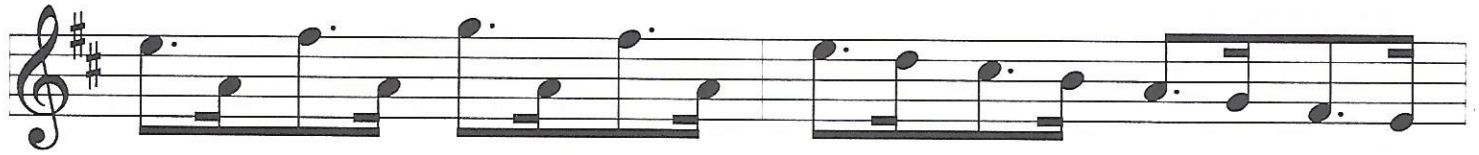


# Harvest Home

Arranged by Ivan Stiles



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



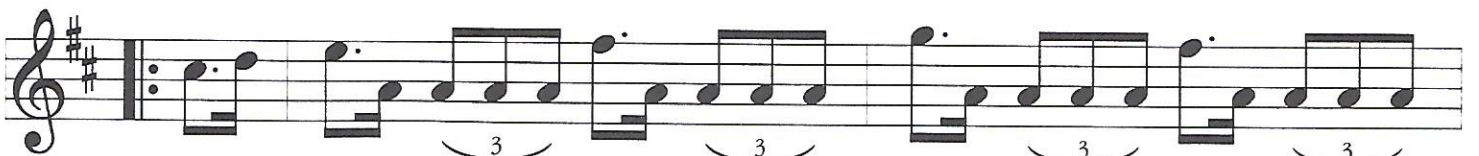
A7 / D / A7 / D / A7 D A7 G A7 / D A7



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



A7 / D / A7 / / / / D / / / /



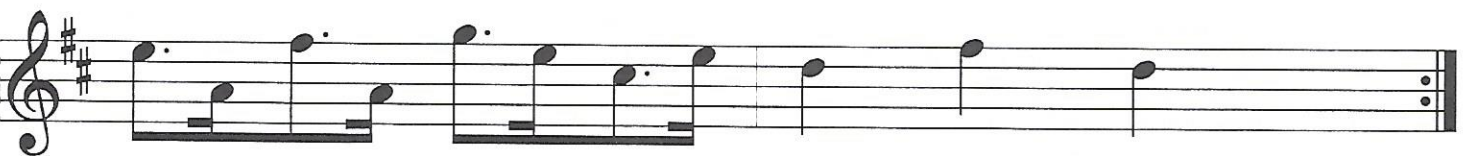
A7 D A7 / / / / / D / / / / / A7 / / / / / D / / / / /



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



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



A7 / D / A7 / / / / D / / / /



# 'Harp in the Park

by Patricia Stegman

It happened about halfway through the eight-week course. What began as a cacophony of various strum patterns, tempos and rhythms coalesced into a synchronized, metered orchestra of autoharps. Linda Huber's face lit up and her eyes shone as she exclaimed, "They're listening to each other! They're hearing themselves! *That's* why I love to teach!"

Offered in conjunction with the Pennsylvania Department of Parks and Recreation, Linda's "'Harp in the Park'" series has evolved from a half-dozen students at its inception four years ago, into a packed house, with between 25 and 35 students attending every week. The free summer classes for beginning autoharp are held in a classroom building at a Hanover-area state park. It's a lot of hard work – keeping over 20 loaner 'harps tuned and maintained, unloading all the 'harps and supplies needed to teach, and facing the humidity of a Pennsylvania summer. But when it all comes together, and the students begin to actually *play music*, it is all worthwhile to Linda.

## The Lessons

Each class began with Linda playing a few tunes out of her repertoire, to show the possibilities and the versatility of the autoharp. Then instruction commenced. Following Cathy Britell's example, Linda hand-printed words to simple, familiar songs on posters, using a different color marker to indicate each chord. Self-adhesive dots in corresponding colors on the chord bars made it very easy to coordinate chord changes, and removed the anxiety of having to keep track of chord names while trying to play. Propping the posters on an easel eliminated having individual handouts balanced on laps as people were trying to play, though handouts were available for anyone to take home for further reference.

Pieces of rubberized shelf liner were cut to placemat size, so 'harps could be played table-style as needed, without sliding around. Flatpicks, fingerpicks and thumbpicks were plentiful, as well as huge homemade round picks for the littlest

hands, cut in 3" circles from plastic milk cartons. After a short introduction playing the 'harps positioned "backwards" on the table, the transition to playing upright was very easy because the fingering never changed.

With the informality of students being able to begin at any point in the series, some students were picking up the 'harp for the first time, others were proficient strummers, and still others were ready to begin melody-picking. A few students from last year's class – Pat Stegman, Jim Waldron and his wife, Grace – assisted the beginners as Linda taught, making sure that no one was having trouble with 'harp positioning, getting the right fingering, or making the transition from flat to finger picks. As the series progressed and various playing levels began to emerge, Linda occasionally broke the class up into appropriate groups. She took the more advanced students outside to begin melody picking, while Pat took some brand-new students to explain the basics, and the rest of the class broke up into small groups to practice strumming to the music on the prepared posters.

## The Students

Each student had their interest in the autoharp sparked by something different. Some had memories of playing or hearing a 'harp at some point in their lives, while others had no idea what it was. All had different expectations of what they hoped to achieve. Their experiences give a glimpse into what makes the autoharp such an intriguing instrument.

Ruth and Erma Kneller, two sweet gray-haired ladies, often sing in church or nursing homes. They knew that an autoharp would make a wonderful accompaniment to Erma's guitar. The sisters had such a good time, they invited a friend to come along and watch; she enjoyed listening so much, she invited *another* friend to come along to the next class! Erma brought her guitar along, and accompanied herself on a few old-time hymns in her resonant alto.

Brian, 10, is a veteran pupil from last

summer's series. He has claimed Gordon Baker's lovely Glad Morning for his own, and it fits him like a custom 'harp. A serious, sweet-tempered boy, his enthusiasm and confident skill were apparent to a visiting newspaper cameraman, who put Brian's picture on the front page of the local section.

After a few classes, Brian persuaded a neighbor boy to come along with him. Matthew wasn't too happy that first day, slouching as he reluctantly dragged the pick across the strings. Somehow, the 'harp worked its magic on him, because by his third class, Matthew was racing Brian across the parking lot to get into the building. His face lit up with a big grin as he strummed away on an old 2-3/4 size 5-bar 'harp.

Brian's 3-year-old sister, Katie, fidgeted next to Mom in the gallery seats for a few classes. Then one day she climbed up into a chair next to Brian, grabbed a big round plastic pick and awkwardly swatted back and forth across the strings. After that, her mother said, Katie asked every day with great anticipation, "Is it 'Harp in the Park day?" Her big eyes barely visible over the top of the table, she tirelessly sang along and kept a kind of syncopated rhythm on her tiny 'harp.

Richard wanted to learn a new skill while he's still young. So this year, at age 80, he brought his \$30 flea-market 15-bar Oscar Schmidt along to class. His father-in-law was a vaudeville musician many years ago, and his late wife had musical talent. His neighbor plays the fiddle, so Richard may be able to put together a little old-time band right in his own back yard.

Paula's mischievous eyes sparkled above her big smile with the first notes of *Brother John*. "Let's sing it in FRENCH!" the 10-year-old called out, laughing when everyone groaned that they were having a hard enough time in English. But by the third time through, everyone cheerfully joined in her lunacy. Paula would do well in a bluegrass band – with her booming thumb lead, no one will ever complain that they can't hear the 'harp!



Joe brought along his teenage daughter Paige – or was it the other way around? – and they diligently practiced, heads bent together to their 'harps. The father-daughter team was given much encouragement to work on a few simple duets to bless their church.

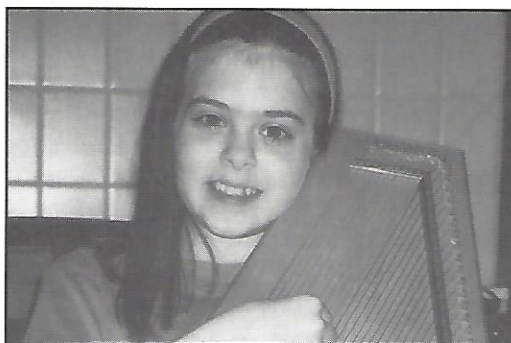
Fifteen-year-old Amanda came along to act as interpreter and assistant to her partially deaf mom, Chrissie. Chrissie's deafness didn't hinder her one bit, and the colored posters enabled her to keep right up with everyone else without wondering what tune they were playing in what key. Amanda and her friend Megan were free to take up a 'harp of their own, and the back row of the class – Megan, Amanda, Sally, Chrissie and Helen – quickly united as a group, strumming in perfect rhythm as their voices blended in remarkable harmony.

### Special Performance

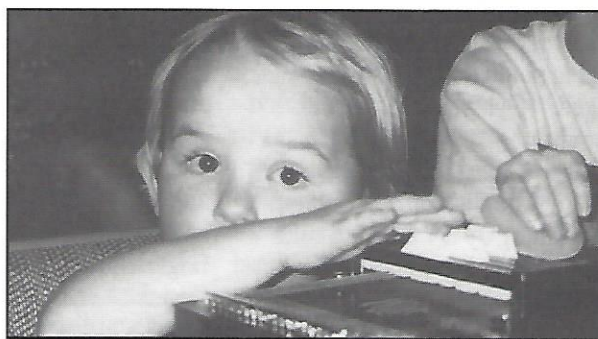
The last day of class offered a special treat when Linda invited Karla Armstrong to demonstrate her distinctive technique. Karla showcased her Ultrachromatic with *Over The Rainbow* and a few old-time hymns. Linda joined Karla for an energetic duet of *Redwing* and *Ragtime Annie*, ending on a flourish to cheers and a standing ovation.

After fortifying with lemonade and Autoharp Cake (thanks to Ginny Reid-Price for the great idea!), the class said their cheery goodbyes. Several students will be seeing Linda again at her upcoming autoharp classes at the local school; some may attend the monthly Angel Strings Club; others will return for next summer's 'Harp in the Park. Some are looking forward to purchasing their own 'harp as a result of this series. Hopefully most will continue to play the 'harp, or will pick it up again at some point later in life. But all have developed a lifelong love for the clarion strings and wonderful versatility of that most beautiful instrument – the autoharp.

*Pat Stegman fell in love with the autoharp after hearing Linda Huber perform, and is a 2002 alumnus of 'Harp in the Park as well as Linda's many other teaching venues.*



Paula holding her GladMorning 'harp



3 year-old Katie peers over the table



The class picture

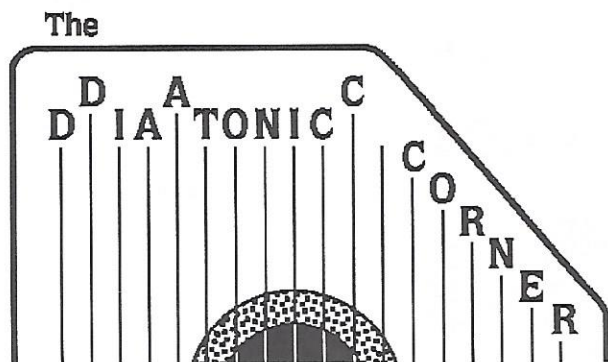


"The tower"



Karla and Linda's duet.





by Lucille Reilly

This issue's feature:

## LONG RELEASES

Christmas affords us with great tunes by which to pump felt. (I first typed "pump gelt." Oy! Well, what can I find for Hannukah a year from now?)

"Wassail! wassail all over the town!" is a delightful English carol that evokes visions of sitting by the fire on a cold night nurturing a gurgly grog, delightfully interrupted by the neighborhood children knocking at the front door to bring Christmas-carol cheer. Join in and sing this tune now; I'm sure it will be familiar to many AQ readers.

"Wassail!" displays a different example of felt pumping. Usually we pump on the short notes in a tune, namely the circled eighth notes in the second and third lines. But now look at the first line and elsewhere: Some of the quarter notes, a value between eighth and half notes, are circled.

Your first inclination might be to chord all the quarter notes in mm. 2-3, as in Ex. 1 below. Play that now and listen. The exercise yields a series of short sounds, caused by continual chord changes and constant pinching. The effect sounds choppy. There's really no way to get around the pinching if you want to keep a bass line going under the whole tune (every change damps the current bass tone). Compare this choppy sound with the flowing, eighth-note runs later on, and the overall sound of the tune is destined to be inconsistent.

To help this tune flow all the way through, train your right hand to *lilt*. Lilt comes from the thumb striking the

quarter notes on *only* beats 1 & 3. Play Ex. 2 (mm. 4-5) on the next page using a practice technique I call *4-2-1*: Play each measure 4 times (note the fingering; m. 5 includes a chord change), then 2 times, then 1 time. The *r-m-i* fingering may seem strange on paper, but this fingering is the best way to alternate the fingers and assist a smooth sound. Feel beat 3 a little stronger than beat 1. Also, keep your thumb down and relaxed through beat 2. (No hitchhiking!)

Now you're ready for Ex. 3, which is identical to Ex. 1 in notes, but pumped and supported by fewer thumbed bass tones. To ease into it, sing Ex. 3 while pumping and changing chords with the left hand only. Then add your right hand.

The released tones may sound sloppy at first (they have more time to expose a mess than shorter notes!) but with time and experience, accuracy will come. Despite any messes, do you hear and feel the lilt?

Finally, there is one nifty run in second line of this tune whose fingering I'd like to zero in on. You can see in Ex. 4 that I've divided the run into two groups with brackets. The second group is easy enough: a five-note scale whose fingering we can usually count on to be *i-m-i-m-r*. But isn't that first group fingered a little oddly? What if I told you you've played this before, two columns ago in "Kohler's Reel" on just two notes?! Sing this exercise once or twice, then play it slowly until your

fingers catch up with your brain before increasing the tempo. This time, however, *let* your thumb strike on beat 2 to catch the low, long ringer you'll surely find down there.

Now play "Wassail!" I've marked all thumb strokes, with occasional fingers in important places as guides. Whatever you choose for fingering, do your best to make it smooth. As for chords, notice how V7 works as an extension of V, waiting until the last possible second to appear? V7's minimal usage holds the overall vibration of the autoharp in check. (Yes, I know how much you love V7, but this tune is mostly a three-tone-chord sound and needs to stay that way.)

So, while you *can* change chords to play most of the quarter notes in this tune, can you hear now how pumping felt does more than sound the right notes, adding a buoyancy to the music as well? Pumping felt is perhaps the harder route, but is well worth the effort towards a fine sounding tune.

*Wassail!* my friends, and I'll see you all in the new year!

Lucille

Next issue:

Headin' for them thar hills.

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



# WASSAIL! WASSAIL ALL OVER THE TOWN

## (THE GLOUCESTERSHIRE WASSAIL)

Release the chord bar to sound each circled note.

English traditional carol, chorded by Lucille Reilly

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: V, I, IV, V, I, ii. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. Circled notes: C5, D5, F#5, G5. Fingering: t, T, ↑, T, t, t, t, t, t, T, t.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: V, V7, I, V, V7, I, V. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. Circled notes: C5, D5, F#5, G5, A5, B5, C6, D6. Fingering: t, t, r, T, t, m, ↑, r, t, t, i, T, t, r, ↑, r, t.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: I, V, IV, I, V, IV, I, ii, V, I. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. Circled notes: C5, D5, F#5, G5, A5, B5, C6, D6. Fingering: T, t, t, ↑, i, T, ↑, i, t, t, ↑, t, T, t, T, ↑.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: I, ii, I. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. Circled notes: C5, D5, F#5, G5. Fingering: r, m, i, r, m, i, m. T, t, T, t, T.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: I, IV, V, I. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. Circled notes: C5, D5, F#5, G5. Fingering: r, m, i, r, m, i, m. T, t, t, t, T.

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: V7, I, V. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. Circled notes: C5, D5, F#5, G5. Fingering: r, t, m, i, m, i, m, i, m, r, ↑.



*The Wedding Album ...  
Mike Fenton and Brenda Garris*



The vows



Exchanging rings



The flower girls



June Maugery & Casper Malone provide music

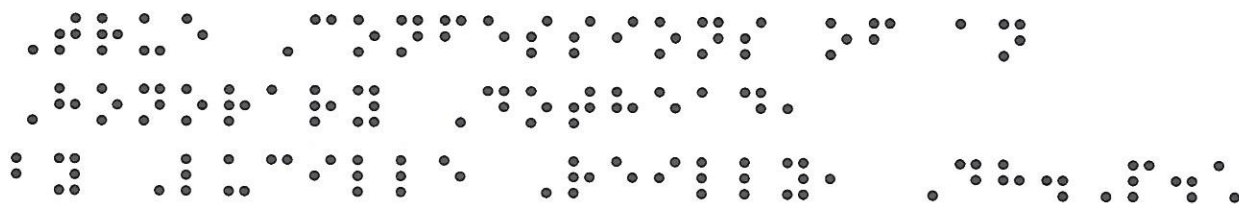


Mr. and Mrs. Mike Fenton



The kiss





Translation:

# True Confessions of an Honorary Dothead

by Lucille Reilly, Dh.P.\*

Those autoharpists who have studied with me know that I will do whatever it takes to help my students understand and master a concept. I have taught bilingually in French and English. I have played flat on my back in “levitation position” to show how the fingers dance on the chord buttons when playing a jig. I perform, speak, sing, write, read and transcribe music fluently, and explain music theory to the uninitiated with simplicity and clarity. So to me, language embraces forms beyond the obvious.

After all this, what could possibly be next? Braille!

## The monograph journey

When I was asked to guide the “Southern Belles” in north Georgia, USA, March 28-31, 2003, through what they described to me as “the next level” of diatonic autoharping, I was aware that our blind friends, Laurie Simpson and Anne Martin, would attend. I was fairly sure both women were quite musical (Laurie has a music degree; Anne plays serious church organ), and that they both had perfect pitch (a gift common to folks of this persuasion), but was also savvy enough to know that teaching them would require extra effort on my part that I hadn’t yet begun to imagine.

Late in January 2003, I asked everyone taking the workshop to prepare themselves by reviewing my monograph, “The Flowers of Edinburgh,” beforehand. Laurie and Anne were eager to dig in, and so Laurie wrote, “Would you record it for us?” That’s when I stopped in my tracks. Record an aural representation of a process describing what chords to play when? How would these women ever *remember* the harmonic changes that would take place over *seven* re-enactments of the tune? They would need a Braille version of the monograph.

While I’d learned about the six-dot Braille grid and its creator, Louis Braille, in the fifth grade, the only Braille I’d ever seen in practical use was next to doors and in elevators. (Although not embossed, the title in Braille above appears at actual size.) I learned that both Laurie and Anne owned the equipment to convert electronic type to embossed copy. If I could learn how to set up Braille on the computer so that each page would look to me the same as they would “see” it, they would have an easy-to-follow monograph at their fingertips. But I had to assemble a Braille-convertible monograph quickly. They needed ample time to digest the material before the workshop began.

I suffered through several music-typing experiments, which Laurie graciously tested. But it wasn’t until I obtained a full, 11 x 11 3/8 page of Braille from a friend locally that my marching orders became clear. In short, I learned to treat my PC like a typewriter, typing only 40 characters per line and 27 lines per page. Also, formatting of any kind is out of the question: bold/italic/underline type, tab advances, automatic indents, page breaks, tables, graphics, even handwriting...any of this will make a Braille translator spit out what it’s fed without swallowing it. Laurie advised me to write the music simply as text lines of note names (Fig. 1), not Braille music (which exists, but is daunting). Because capitalizing a letter is done by preceding a Braille character with “,”, and my Braille “music” lacked the space to write the IV chord as “,,iv”, I wrote all chord numerals in lower case, and specified computer Braille (over Grades 1, 2, or 3) as the Braille embossing system of choice.

If all there was to prepping the “Flowers” monograph for Braille was setting margins, selecting compatible fonts, and undoing formatting, the task would have been simple indeed. But technical set-up was only the beginning. Upon examining the monograph



for editing, I learned how visual the monograph is in approach. Illustrations in graphic form were for naught. I made them part of the text, turned them into MIDI files (produced via my music software), or “drew” them as follow-the-dots pictures with Braille characters (Fig. 2). Plus, I made sure the 2-4 lines of type making up each line of music all stayed together (Fig. 2 shows three lines of type per line of music). I soon learned to think through my fingers to revise the text so it would be easy to follow.

Last of all, before the final edit, I gave the entire monograph a “dress rehearsal” to ensure that logistical instructions (like putting a paper clip on a page as a marker to come back to later, as well as when to remove the paper clip) were in place. Planning, planning all the way through, with the same care as my printed works, but on a new and more precise level.

Three weeks, 113 pages, and 16 MIDI files later, the monograph became the breathing, relaxed piece I look for in all my published projects. Floppy discs were prepared, complete with a Brailled label I made with some brass stencils sitting in my desk drawer. At last, I mailed the discs on March 3, over three weeks before the workshop. I leapt for joy in the post office lobby after the clerk handed me the postage receipt!

I rested from my labors for one day, and then moved on to preparing handouts for the class.

### Handouts

Now an experienced “dothead profunda” (or \*Dh.P., with Laurie as my Dothead Guru, or Dh.G.), handouts would be a snap. Well, almost. My fingers taught me that typing tunes as note names with chords would be only part of what Anne and Laurie would need in class. As a lot of music theory would be involved, I asked myself what the goal would be for each tune. Was it finding non-harmonic tones? melody chords? alternate chords? fingering? placing a suspended chord?

Once I knew each tune’s lesson, I prepared “answer sheets” mapping the end results I anticipated in class. (The sighted players would perform certain intermediary steps with a pencil to reach the goal that Laurie and Anne would complete by memory. The answer sheet, then, is comparable to finished pencil work.) Because I had to send Laurie and Anne the handouts ahead of time for embossing, I made them both swear on a stack of tune-books that they wouldn’t peek at the answer sheets beyond the first line of type, reading “>answers<”.

I also made MIDI files of all the tunes so the women could get a jump-start on how they went and thus keep pace with the tunes and autoharp music theory I planned to cover in class. As my music software can sound short notes when they’re marked *staccato*, I articulated the written music with the same kind of phrasing I would use to sing the tunes. A little extra work, but it’s all part of the “feel-of-music” teaching I consider essential to all my students, sighted or not. (If they hear a tune blah, they’ll play it blah, a situation I want everyone to avoid.)

I prepared text handouts much like the monograph, which were thankfully much shorter!

Six days before class, I e-mailed all handouts and MIDI files (just melodies; actual autoharp recordings would have defeated my workshop goals) to Anne and Laurie. I had hoped to send them two weeks ahead, but was thankful they were completed at all.

### Teaching

The final test of my Braille work came in the teaching. Laurie and Anne had never had handouts they could read on the spot (in the past, they recorded workshop sessions and listened to their tapes each evening), and I was eager to know if Brailled handouts would assist in a more thorough educational experience. We Southern Belles set up a card table on which Anne and Laurie could read their handouts. (Anne still preferred her lap, and I

laughed at myself to realize that she didn’t have to “look” at the handout—her nose was forever pointed at the ceiling while she read!) Just in case questions arose, I brought along printed copies of their handouts for my own reference (which came in handy on a few occasions).

The rest of the class was fascinated by Laurie’s and Anne’s use of Braille. While I sang a new tune to everyone, the others would occasionally glance in their direction, fascinated as their fingers glided across rows of dots. Laurie gained a new skill: reading with her pinky finger. All her other fingers were sporting picks!

Where the fingers interpret written matter, the ears absorb live instruction. As I taught, I adjusted my verbal and visual presentations to keep Laurie and Anne in the loop. When discussing one measure in the tune of the moment, I also spoke the measure number and sang the measure so Laurie and Anne could find it quickly on the handout. When discussing chord choices, I also spoke the note names in each chord as I wrote them on the board. (Some of the discussions about chords led to my producing a few more Braille handouts after the workshop to document details I couldn’t anticipate ahead of time.)

As to helping Laurie and Anne refine the physics of their playing, I was happy to assist, because I teach musicality by feel, anyway. (Anyone who has my hammered dulcimer book, *Striking Out and Winning!*, knows the first statement on the back cover.) I let both women know weeks before that if there was anything they needed to feel in my own playing during the workshop in order to understand what to do, that I would gladly oblige. And so it was. To show how the hand moves over the strings while playing a five-note arpeggio, Laurie and Anne felt my hand draw a long arc over the strings (they both have an extraordinarily light touch!), and then I gently guided their hands as they echoed that move. Anne and I also accomplished some significant work on minimizing



the size of her finger strokes, all by feel. Ditto on introducing Laurie to the wonders of the ultrasonic autoharp she has been itching to crack code on.

How did it all turn out? At the close of the workshop, Laurie and I wept in each other's arms. She and Anne were so grateful to be able to keep pace with the instruction. (Over a week later, Laurie relayed that her memory retention of tunes in this class was far stronger as a result of having the Brailled handouts, and she had referred to her recordings of sessions only for small gems of wisdom, rather than how tunes went.)

Anne presented me with my very own set of embossed handouts, which I cherish. (The paper is embossed on both sides; perhaps I may get to use them with another blind player down the road—too bad photocopying won't work!) And, as I was able to make a front cover for the "Flowers" monograph with an autoharp "drawn" in Braille and the owner's name at the bottom just a few days before the workshop, Anne embossed duplicate pages bearing each sighted Belle's name. Truly, we were all touched by the *able-ness* of these two extraordinary women who graced our lives with their talent, ingenuity and tenacity to broaden their musical skills.

### **Achieving dothead status**

The American Council for the Blind ([www.acb.org](http://www.acb.org)) states among its several goals "elevating the social,

economic and cultural levels of blind people; improving educational and rehabilitation facilities and opportunities;...[and] encouraging and assisting all blind persons to develop their abilities." This was enough to tell me that giving Laurie and Anne a quality educational experience is more than something within my reach: It was also something they are *entitled* to. Teaching Anne and Laurie has given me new insight in meeting the needs of *all* musicians, and, I believe, has made me a better teacher.

I encourage everyone who teaches, even a little, to go the extra mile on behalf of our blind and visually impaired music friends. We have so much to give; all that's needed is to take the time to make it easy for them to receive it. As you can see, you don't have to know how to read Braille to prepare teaching materials for the blind/visually impaired. As long as you or the student have a way to emboss the materials via computer (computerized Braille embossers are expensive and most blind people do not own such), you just need to know how to set up a word-processing document that's WYSIWYG for yourself and for the recipient. I have documented all my preparation instructions and will gladly share this information with anyone who requests it.

The only other thing teachers need to do is to allow themselves adequate lead time to prepare handouts. I recommend those teaching week-long

classes to ask the registrar to alert them as soon as possible when a visually impaired attendee signs up. Contact this person to learn what kind of computerized Braille equipment he/she has, if any. (If none, certain libraries and independent Braille transcribers do. You can find these resources at the Library of Congress web site: [www.loc.gov](http://www.loc.gov)). Then plan and prepare your handouts, with supporting MIDI files, sending the blind student(s) the materials with ample lead time for embossing and listening.

Finally, rethink the face-to-face presentation so it's feel- and ear-based. While teaching, make note of any adjustments on the handouts that you may need to be redo and send after class.

Preparing a quality music experience for the blind requires extra effort, but it is chock full of hidden blessings that will benefit all of us.

*Aside from authoring "The Diatonic Corner" in AQ, Lucille Reilly is a master autoharp and hammered dulcimer performer/instructor who is learning Grade 1 Braille and remains curious about Grade 2. To obtain Braille document set-up instructions, or a Braille conversion format of this article, e-mail Lucille at [thedulcimerlady@juno.com](mailto:thedulcimerlady@juno.com), or send SASE to Shadrach Productions, P.O. Box 7338, Denver, CO 80207 USA.?*

The finest materials...

tops of quartersawn spruce and other tonewoods ...

quartersawn back and sides whenever possible ...

hand-carved spruce bracing....

an instrument for the beginner

as well as the pro.

### *Blue Ridge Autoharps*

by John Hollandsworth

700 Tower Rd., Christiansburg, VA 24073

540-382-6550; [kholland@vt.edu](mailto:kholland@vt.edu)

[www.filebox.vt.edu/users/kholland/brinst.html](http://www.filebox.vt.edu/users/kholland/brinst.html)

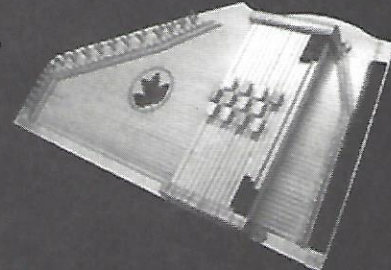




Fig. 1 This excerpt simulates a tune's appearance on the computer screen when the ¶ button on a word processor's Formatting toolbar is activated. The symbol “. ” represents one press of the spacebar, and assists in typing “rhythmic spacing” between note names; “b·c·” are sixteenth notes, “d···” is an 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 recommended characters-per-line count is 40, spans almost 9½ inches wide; its 23 lines of type 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·u·`¶
¶
·····`i·····v7·····`i·····`¶
·····`d··b·d·c··a·c·`b··g··g·f·g·b·`¶
·····`·····u·u·`·····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 monograph’s text (not included) informs the reader of a “follow-the-dots” picture coming up, 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.



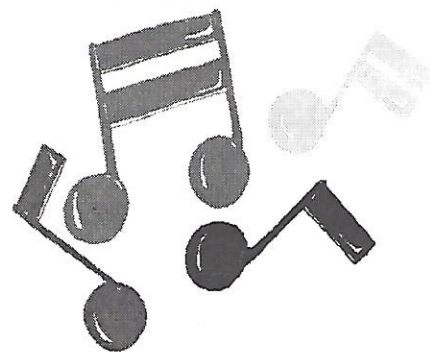
## ...and the winner is ...

### 2003 Galax Autoharp Champs

1. Drew Smith
2. John Hollandsworth
3. Fredrick Douglas
4. Ronnie Burroughs
5. Ross Roberts
6. Bobbi Roberts
7. Jo Ann Redd
8. Linda Miller
9. Lou Beasley
10. David Kilby

### 2003 Winfield Champs

1. Lucille Reilly
  2. Cathy Britell
  3. Alex Usher
  4. Doug Pratt
  5. Muriel Powers
- and ...*
6. Ida Finney
  7. Mike Knapic
  8. Karla Armstrong
  9. Adam Miller
  10. Tony Wentersdorf
  11. Barry Cole
  12. Dulcimer Dan Arterburn
  13. Judy Johnston
  14. Tina Louise Barr





# Drew's "Tip of the Day"

by Drew Smith

## Tips on using fine tuners

Many autoharp players have FINE TUNERS on their 'harps, but I'm willing to bet that they don't all use them correctly. This applies to the Oscar Schmidt style of fine tuners, which have little cams that are raised or lowered by using a small Allen wrench. (See luthier 'harp exception at bottom.)

As the cam is adjusted, the strings are tightened or loosened to enable the string to be fine tuned. Be aware that the string actually moves slightly higher or lower, along with the movement of the cam.

If you use ONLY the fine tuners every time you tune, you may eventually change the string levels of your range of strings. Some strings may end up higher (or lower) than others, and this can eventually cause chord bar damping problems.

SO, what to do? Well, it's easy!

1. Partially loosen all your strings using the conventional tuning pins at the TOP of your 'harp.
2. Then, move on down to your fine tuners and readjust each and every cam, using your Allen wrench, so that the cams end up MIDWAY in their adjustment range. They should ALL then be at the SAME HEIGHT, clear across all the strings. This means that the strings also will basically be leveled across their range, each with the other.
3. THEN, move back to all the tuning pins at the TOP of your 'harp ... and being guided by your chromatic tuner, adjust these top tuning pins (as if you had no fine tuners) to get your 'harp back in perfect tune. A long handle wrench makes this easier.
4. THEN finally, do your really fine tuning *after* the prior procedures, using your Allen wrench on the fine tuners. Should any heavy wound strings end up overly high, simply adjust those cams slightly to help level them out, retune their top pins, and finally fine tune them again.
5. Inspect the height of your string bed every so often to make sure it remains level. It's easy to have gotten into the

habit of tuning only using the fine tuners ... but being aware of the above consequences and tuning properly will help keep your chord bars doing a cleaner and better sounding job, when the strings are all level!

\* BTW ... this tip does not apply to certain luthier 'harps that not only have fine tuners, but ALSO have a solid rod (usually brass) just above the fine tuners. On these 'harps, the strings vibrate from the bottom rod (not the cam) and always remain at the same level regardless of the fine tuning cam position. However, try to keep these cams aligned in midway position as well, so they don't "bottom out" (lose further tightening adjustment) or "top out" (where the cam unscrews completely).  
HAPPY and better TUNING!

### Drew's second tip of the day

Stock 15 Chord Oscar Schmidt autoharps are at a disadvantage!

Hey, out there ... if you have a 15-bar Oscar Schmidt autoharp (or for that matter, a ChromAharp or similar other make)... all of you can make them much more 'user friendly' and capable of EASILY playing in MORE KEYS.

I discovered the trick many years ago, after I had gone to a "New Lost City Ramblers" concert and met Mike Seeger. Of course, Mike played the autoharp among many other instruments. And I went up to him at the end of the concert to ask about his autoharp.

I learned that you could rearrange the chord bars (which was a new concept to me, over 30 years ago) and that you could convert the bars to make chords that you did not have on your 'harp (within the limitations of your available strings). All you had to do was to refelt the bars leaving openings for the strings to produce the new chord you wanted. A revelation to me at that time! Mike was very generous with his time and explanation ... and I took that new information with me and I made a chord bar arrangement that was so SUPE-

RIOR to that used on standard 15-bar Oscar Schmidt 'harps (they still use today on their 15-bar 'harps).

I had only been playing the autoharp for a short while and I felt frustrated that I could not jam well with others in the keys they were playing in, especially the key of "D," and the key of "A" and the key of "E."

In addition I was aware that the popular string band keys people play in are: A,C,D,E,F and G. Yet I could not play in all those keys with my 15-bar 'harp. I had no A or E and no B7 or Em chords. These are very essential chords.

So, I refelted six chord bars, and rearranged the 15 bars to be able to play in ALL those popular keys. ... with the I, IV and V chords in the exact same relative positions for EACH AND EVERY CHORD! This meant that I could play using the SAME pattern for each and every one of those keys. WOW!

All it took was the refelting of six chord bars and relabeling their buttons to conform with the changed chords. Boy, I could then go to town and jam with other groups, and also sing in keys that were unavailable to me before.

BUT, I noted that the "E" and "E7" chords were really weak sounding.

So, to get a much better sounding "E" and "E7", I found I could retune the lowest 8 existing strings (NO new strings were even required) to obtain the essential G# note. This note is the number 3 note of the "E" chord, the octave that makes the standard Oscar Schmidt 'harp sound so weak in the "E" and "E7" chords. This retuning works on all autoharps! 15 or 21 models. Even today you don't get an "E" chord on Oscar Schmidt's 21 chord 'harps.

Of course retuning those lowest 8 strings will require that you refelt more chord bars ... but only the first time you do it ... and then you're home free with a really improved sounding 'harp for all those many keys!



# Drew's "Tip of the Day"

by Drew Smith

## Gordon's fix for a bowed string plane

Here's a tip received from Gordon Baker ... luthier, craftsman, designer of custom autoharps, and restoration expert. This "TIP" deals with a situation where the chord bars can't do the job of damping the full range of strings due to the fact that a lateral warp in the autoharp body has caused the level of the string bed to become curved.

(Gordon Baker writes:)

"I recently encountered a couple 'harps which had greatly bowed string planes. They were 15 chord ChromAharps, and I couldn't push the upper bar hard enough to damp the upper and lower 4 or 5 strings at all. The anchor end wasn't very bad, but one 'harp I meaasured almost 1/16 of an inch of convex at the upper bar! I was able to make these playable by grinding more or less matching arches into the felts."

"I used the fine grit wheel of my bench grinder. Don't go too fast, wear a dust mask 'cause you'll make a lot of fine lint, use a light touch, trim the heavy edge fuzz that this creates with scissors, and singe the resulting felt bottoms and brush off the little cinders."

(Drew adds:)

This appears to be an unusual problem. I have not personally found a 'harp with this exact condition. But 'harps like the above are out there! Gordon has a good fix for a warped autoharp. Outside of making the chord bars conform to the "warp," I think that trying to correct a warped body is more than the average 'harper could tackle. I certainly would not want to attempt it.

Thanks, Gordon, for your "Tip."

Don't relate poor string damping on a normal autoharp with the thought that you may have a warped 'harp body. One way to test the flatness of the range of your strings is to lay a straight edge across all of your strings (right next to the top chord bar would be fine). The ruler should touch all the strings. If you have a 'harp with Oscar Schmidt fine tuners, first make sure that all the cams are leveled so that

the strings are also level.

Of course if the poor string damping is merely caused by worn out, grooved felt, simply refelt your chord bars! This is the easiest fix of all, to get your bar damping action back in like-new condition. Refelting occasionally is part of normal autoharp maintenance. I and others can help supply great refelting strips complete with instructions.

### Tidbits About Majors and Minors and Relatives

Shown below are Major keys, with their relative Minors. The left side row I, IV, V Major chords surround each other.

E	/	Cm
B	/	Gm
F	/	Dm
C	/	Am
G	/	Em
D	/	Bm
A	/	F # m
E	/	C # m

And in the Minor chord column, the IVm chord is immediately over the Im chord.

Many songs and tunes in Major keys occasionally drop into their relative Minor key, and then go back to the Major key again.

Conversely, songs and tunes that are in Minor keys sometimes move to their relative Major keys before going back to the Minor key again.

To play in Major keys, you probably already know that you use the I, IV, V chords to produce melodies in the diatonic scale.

And to play in Minor keys ... be aware that a similar I, IV, V formula exists! However, it is the Im, IVm and a V7 chord that gives you the beautiful sounds when playing in a Minor key.

Example – Minor key – of Am:  
Am (Im chord) / Dm (IV m chord) / E7  
(V7 chord – a Seventh!)

Example – Minor key – of Dm:  
Dm (Im chord) / Gm (IVm chord) / A7

(V7 chord – a Seventh!)

Example – Minor key – of Dm:  
Dm (Im chord) / Gm (IVm chord) / A7  
(V7 chord – a Seventh!)

Example – Minor key – of Gm:  
Gm (Im chord) / Cm (IVm chord) / D7  
(V7 chord – a Seventh!)

Example – Minor key – of Em:  
Em (Im chord) / Am (IVm chord) / B7  
(V7 chord – a Seventh!)

See how the I, IV, V formula keeps cropping up. Remember this formula and try it out for yourself playing some tunes in Minor keys.

Give it a try ... you'll love it!

### Your shoulder strap mounting buttons

Whether you use a single shoulder strap or a Slider shoulder strap – which distributes the weight of the 'harp across both shoulders – you still need to install two metal buttons on your autoharp as the mounting points for your strap.

The normally used buttons are easily available from music stores and are called guitar "end pins." (Or guitar strap buttons.) They come in varying finishes ... plain aluminum, stainless, chromed and black or colored anodized finishes. They usually come with screws.

Beware of the screws that you may get with these end pins. Some of the cheap screws you might get are too liable to break when you screw them into the hardwood frame of your autoharp. The best ones to use are stainless, and are available from most hardware stores. They should be about 5/16" or so longer than when fully seated in the button. Of course, it is essential to drill a slightly undersized starter hole in your 'harp for each button. And, prior to screwing the button mounting screws, scrape the screw threads on a cake of soap to help ease the screw into the hardwood frame.





# 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).

Where did it go? Did you see it? ... Summer 2003, that is ... there was so much going on, I think I missed it! There was a time when you had to search for "autoharp buddies" or autoharp friendly events – NOW there isn't time to do it ALL. Isn't this a wonderful problem? Let's look at what has been going on since last time.

**p.s. Mike Fenton and Brenda Garris** were married August 22 at Swannanoa. A well-known banjo player turned preacher, Paul Brown, officiated. Among those serenading the couple were **June Maugery** and **Bryan Bowers**. There was a jam session and dance afterwards with Mike and Brenda leading off on the Virginia reel.

Congratulations!

(For pictures of the happy event, turn to page 36.)

**p.s. Neal Walters** sends a mini-review of "A Time For Peace," a new CD out by autoharpists **Laurie** and **John Simpson** and **Anne Martin** as guests of Butternut Creek Band. There are original songs by John and nice renditions of traditional and contemporary folk songs.

Laurie did a great job with the engineering and the balance is good. Neal comments that **Jennifer Courdier's** autoharp playing is a nice part of the mix.

If this sparks your interest, you may have it by contacting them at: 675 Sugar Branch Lane, Young Harris, GA 30582.

Good luck, guys!

**p.s. Tina Louise Barr** has been nominated for the 4th Annual Modesto Area Music Association Awards in the Americana category. The awards will be presented on October 23. I hope Tina will send me the results so I can get it in the next P.S. We know what a polished and accomplished performer and autoharpist she is and are proud of her for keeping that blazing autoharp music before the public.

The voting is done on-line and will be over by the time you get this, but my vote is in – Good luck, Tina!

**p.s. Deb Davis**, Lincoln, NE, was selected as one of the winners in the New Songs Showcase at the Walnut Valley Festival. She won in the "Songs About Musical Instruments" category with a song entitled "I'm Just Another Girl With An Autoharp." She was included in the Saturday morning New Songs showcase.

Deb, how about sharing your winning song with AQ? We'd all love to have a try at it. Ah!, Fame – how lovely!

**p.s. Tim Dawdy** tells us The Pacific Crest Pioneer Band spent the summer playing it's own brand of western bluegrass and having lots of fun at events all over the Pacific Northwest! They played shows at many bluegrass festivals and consider one of the highlights of the summer to be Willamette Valley Autoharp Gathering. Members of the band are: Darrel Johnson, Tim Dawdy and Kay Wate. I'm not certain if there are more members – this is all I know about.

They really enjoyed playing at the Rainier Washington Bluegrass Festival where Charlotte Runyan (the Queen Mother of northwest bluegrass autoharpers) was the event organizer. Tim says that Charlotte paved the way into the northwest bluegrass world for the autoharp. Tim, thank you for the nice report!

**p.s. Boyd Jackson**, Parkersburg, WV, and his family lost their home in a tornado. Thankfully, there were no injuries. Boyd is a good autoharp player. I hope by this writing they are well on their way to restoration – physically and emotionally!

**p.s. Sightings** – Janice Joplin, Dolly Parton and, of course, June Carter Cash have been seen again on national TV with 'harp clutched lovingly to their hearts.

Here are some 'candid' sightings:

– **Judy Austin** at Stone Mountain Park in Georgia, playing and singing 10-12 hours a week. What's this about chasing two errant banjo players in and out of bars !!??

– **Paul Trombley** of the duo "Yesterday's News" playing a new OS at the Waterford Tugboat Roundup, NY

– **Cathy Britell** tearfully accepting (via US postal service) the Perpetuity Ptooeey Award for spitting a watermelon seed the shortest distance in the now de-

funct Watermelon Seed Spitting Contest at MLAG.

– **Mary Umbarger** playing autoharp at the Mountain Opry, Chattanooga, TN. (That was fun, Guys!)

– All those autoharpists on the northeast coast hiding their 'harp during the recent hurricane.

– **Linda Huber** playing at the Victorian Tea Room.

**p.s.** Our condolences to Patsy Stoneman on the passing of her sister-in-law Mary Golda Stoneman. Mary was the wife of Patsy's brother Jimmy.

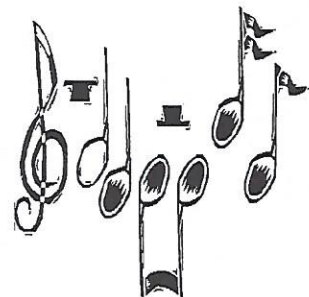
*OK – even if I missed Summer, there is always something going on! Just think, endless hours of parties, performances, jams, worship services: all that Christmas music; more food than you can possibly eat and remain healthy; friends galore – Fa-la-la-la-la, La-la-lala! (Hey, is that middle octave G string a little sharp?)*

*'Harpin' in Harmony,  
Mary U.*

Betty G. Thompson sent us this beautiful poem with her permission to share it with you.

### Strings In Heaven

The strings are silent here on earth  
But high above they sing.  
For who are we who say  
God can't do a thing.  
In His book He promised us  
A home beyond the blue  
Where angel's wings are softly calling  
Home to me and you.  
So do not mourn for silent strings  
They sing now in the air.  
And in your heart you can hear  
What God hears everywhere.





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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)

**Roz Brown**

*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

**Heather Farrell-Roberts**

*Purple Heather* (CD)V

**Mike Fenton**

*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

**David Kilby**

*Backporch Favorites* (cass.)

*Autoharp Praise* (cass./CD) ⊙

**June Maugery**

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## The AQ MarketPlace

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

*J'Attendsveille* (CD)V

*Songster At Large* (CD) V

**Karen Mueller**

*Stillpoint* (CD)

*Clarity* (CD) ⊙

*Autoharp Gourmet* ⊙

**Carole Outwater**

*Faces* (CD)

w/Carolina Gator Gumbo--

*Into the Bayou*

**Judie Pagter**

w/Country Ham

*Old Country Church* (cass.)V

*The Old Cane Press* (CD)V

*Carpenters Mill* (cass) V

*Songs Of Yesterday* (cass.)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)

**Ernest V. "Pop" Stoneman**

*The Edison Recordings, 1928*

(CD) V

**Mary Umbarger**

*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)

**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; students

of any level can learn to play

melody. Book/CD \$17.95

⊙ *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

*The Autoharp Owner's Manual*

by Mary Lou Orthey. Covers everything from maintenance to building an autoharp. \$19.95

*Autoharp Method: in Four*

*Easy Steps* w/CD

by Evo Bluestein \$9.95

*Kidsongs* by Jerry Silverman.

Simple arrangements include

melody line, lyrics, guitar

chords. \$7.95

*Fun With Folk Songs* by Mel

Bay. Songs such as "Billy Boy"

& "Camptwon Races" \$4.95

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**Other Publishers**


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*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

*Old time Gospel*

*Songbook* by Wayne Erbsen

Southern gospel classics with

lyrics and guitar chords. \$9.95

*Autoharp for Kids* by Cathy

Britell. Easy to understand

method for kids. \$16

*Beginning Autoharp Instruc-*

*tion Book* by Bonnie Phipps

\$9.95

*It's An Autoharp* A very first

beginner's guide to autoharp

playing. by Cathy Britell \$18

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**NEW from Mel Bay!**


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On next page!



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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  
**Golden Gate thumb picks** \$1.75 each  
**Kelly "Speed Picks";** three weights--lt, med, hvy.  
**Kelly "Slick Picks"** three weights--lt, med, hvy. \$.90 ea  
**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  
**Felt picks** Flat, triangular picks w/tapered edge. \$.80ea.  
**Dobro thumb pick** Plastic. Large or medium \$.80 each

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**MISCELLANEOUS**

**Slider strap** Helps distribute the weight of the 'harp. In black, royal blue, red, brown, 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, \$.50 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 \$19, \$8  
**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  
**Kilby Snow video.** Features Kilby, Doc Watson, Roscoe Holcomb, Buell Kazee. Narrated by Mike Seeger. In VHS or DVD. \$15 each

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**NEW FROM MEL BAY!!**


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**Treasury of Favorite Songs** by Meg Peterson \$6.95  
**Treasury of Hymns and Spirituals** by Meg Peterson \$6.95  
**Scottish Airs** by Alex Usher Jigs, reels and airs. \$14.95

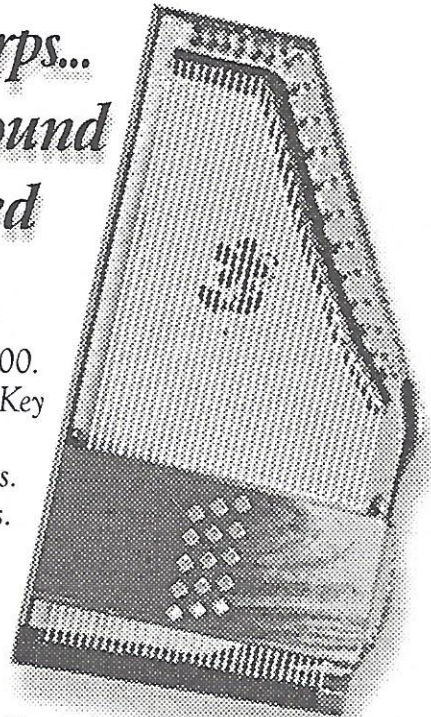
## Orthey Autoharps... Unsurpassed Sound and Guaranteed Craftsmanship.

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 World Wide Web: <http://www.fmp.com/orthey>



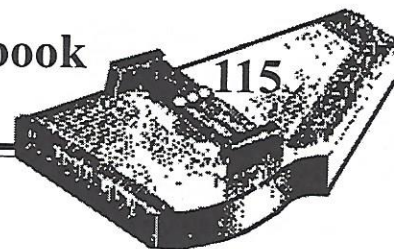




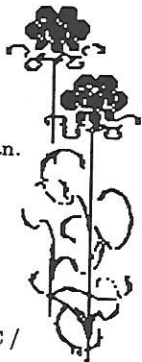


## Autoharp Songbook

©2003, Stonehill Productions


**Michael Finnigan (2)**  
 (Tune: Ten Little Indians)

↓  
 F (F F) F F F F (F F) F  
 I know a man named Mi - chael Fin - ni - gan  
 C7 C7 C7 C7 C7 C7 (C7 C7) C7  
 Who had whis - kers on his chin - ni - gan.  
 F (F F) F F F F (F F) F  
 Wind came a - long and blew them in - ni - gan.  
 C7 C7 C7 C7 (F F) (F F) (F F) F  
 Poor ole Mi - chael Fin - ni - gan. Be - gin - ni - gan.  
 (Repeat)


**Loch Lomond (2)**

↓  
 G C G / G D7 G / D7 G Am / Am C C /  
 By - yon bon - nie banks and by yon bon - nie braes  
 G C G / C / G / G G C /// D //  
 Where the sun shines bright on Loch Lo - mond  
 D Em / Em D7 G / G G D7 G D7 G C /  
 Where me and my true love will ne - ver wont to be  
 G C G G G G C / G G D7 /// G //  
 On the bon - nie, bon - nie banks of Loch Lo - mond.  
 Chorus:  
 G G / G D7 G / G D7 C / C C D / D  
 Oh, you take the high road and I'll take the low road  
 C G / G G G / G G C /// D //  
 And I'll be in Scot - land be - fore you  
 D C / C G G / G G D7 G D7 G C /  
 But me and my true love will ne - ver meet a - gain  
 D C G G G G C / G G D7 /// G //  
 On the bon - nie, bon - nie banks of Loch Lo - mond.

**Home, Sweet Home (2)**

↓  
 G D7 G /// C / C / G // G G / G / D7 // G D7 / D7 / G // // //  
 Mid - pleas - ures and pal - a - ces, where ev - er we may roam,  
 G D7 G /// C / C / G // G / G / D7 // G D7 / D7 / G // // //  
 Beit ev - er so hum - ble, there's no - place like home.  
 G / C /// D7 / C / G // G / G / D7 // C D7 / D7 / G // // // G / C /// D7 / C / G // G / G / D7 // G D7 / D7 / G // // // //  
 A charm from the skies seems to hal - low us there, Which, seek thru the world is ne'er met - with else where.  
 G /// D7 / D7 / G // D7 // G / G G C /// D7 / C / G // G / G / D7 // G D7 / D7 / G // // //  
 Home, home -, sweet, sweet home! Beit ev - er so hum - ble, there's no - place like home.

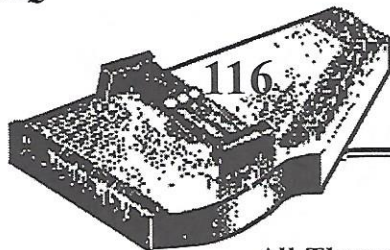

**Darling Nellie Gray (2)**

↓  
 D A7 D / D G D D  
 There's a low green - val - ley  
 A7 D G D G A7 G /  
 on the old Ken - tuck - y shore  
 A7 G D / D D G D D D A7 // // //  
 Where I whiled man - y hap - py hours a - way  
 D A7 D D D G D D A7 D G D G A7 G /  
 A - sit - tin' and a - sing - in' by the lit - tle cot - tage door,  
 A7 G D / D / A7 A7 A7 A7 D // // //  
 Where - lived my dar - ling Nel - lie Gray.  
 Chorus:  
 A7 D A7 / A7 A7 A7 /  
 Oh my poor Nel - lie Gray,  
 D A7 A7 D D D D /  
 They have tak - en you a - way,  
 D A7 D D D D G D D D A7 // // //  
 And I'll ne - ver see my dar - ling a - ny - more.  
 D A7 D D D G D D A7 D G D G A7 G /  
 I'm a - sit - tin' by the riv - er and I'm weep - in' all the day  
 A7 G D / D D D A7 A7 A7 D // // //  
 For you've gone from the old Ken - tuck - y shore.

One night I went to see her,  
 but "She's gone," the neighbors said.  
 The white man bound her with his chain  
 They have taken her to Georgia  
 for to wear her life away,  
 As she toils in the cotton and the cane. Chorus:  
 My eyes are getting blinded  
 and I cannot see the way.  
 Hush, there's somebody knocking at the door  
 I hear the angels calling  
 and I see my Nelly Gray  
 Fare well to the old Kentucky shore. Chorus:







## Autoharp Songbook

Copyright 1991, Limberjack Productions

### All Through The Night (2)

↓  
 F [ / C7] Bb Bb G7 [ / G7] C7 C7  
 Sleep my child, and peace at - tend thee  
 Bb / C7 [ / C7] F ///  
 All through the night.  
 F [ / C7] Bb Bb G7 [ / G7] C7 C7  
 Guar - dian an - gels God will send thee,  
 Bb / C7 [ / C7] F ///  
 All through the night.  
 Bb F Bb F Bb F C7 F  
 Soft the drow - sy hours are creep - ing,  
 C7 F C7 F F [ / C7] F C7  
 Hill and vale in slum - ber sleep - ing.  
 F [ / C7] Bb Bb G7 [ / G7] C7 C7  
 I my lov - ing vi - gil keep - ing,  
 Bb / C7 [ / C7] F ///  
 All through the night.

While the moon her watch is keeping,  
 All through the night;  
 While the weary world is sleeping,  
 All through the night.  
 O'er thy spirit gently stealing,  
 Visions of delight revealing,  
 Breathes a pure and holy feeling,  
 All through the night.



### Just A Closer Walk With Thee (2)

↓  
 C // C F C C D7 G7 // // // // //  
 Just a clo - ser walk with Thee  
 G7 // F G7 G7 F F F C // // // //  
 Grant it Je - sus if you plea - se;  
 C // C C7 C7 G7 C7 F // // // //  
 Dai - ly walk - ing close to Thee,  
 F F G // G G7 / G7 G7 C // // // // //  
 Let it be, dear Lord, let it be.  
 Through the days of toil that's near,  
 If I fail, dear Lord, who cares?  
 Who with me my burden share,  
 None but Thee, dear Lord, none but Thee.  
 When my feeble life is o'er,  
 Time for me will be no more.  
 Guide me gently, safely on  
 To Thy shore, dear Lord, to Thy shore.

### The Fox (2)

↓  
 D D D D (D D) D D D /  
 The fox went out on a chil - ly night,  
 D [D D] D DD A7 A7  
 Prayed for the moon to give him light.  
 [A7 A7] [D D] D D DG G G  
 For he'd man - y a mile to go that night,  
 G D D A7 A7 D / D /  
 Be - fore he reached the town-o  
 A7 / A7 / D D D  
 Town-o, town- - o  
 D [G G] GG GD D D  
 He'd man - y a mile to go that night,  
 D A7 A7 D A7 D / D  
 Be - fore he reached the town-o.

He ran till he came to a great big bin  
 The ducks and the geese were put therein,  
 Said, "A couple of you will grease my chin  
 Before I leave this town-o," etc.

He grabbed the grey goose by the neck  
 Slung the little one over his back,  
 He didn't mind their quack-quack-quack  
 And the legs all danglin' down-o, etc.

Old mother pitter-patter jumped out of bed  
 Out of the window she cocked her head  
 Crying "John, John, the goose is gone  
 And the fox is on the town-o," etc.

John, he went to the top of the hill  
 Blew his horn both loud and shrill,  
 The fox, he said "I better run with my kill  
 He'll soon be on my trail-o," etc.

He ran till he came to his cozy den  
 There were the little ones, eight, nine, ten,  
 They said "Daddy, you better go back again,  
 'Cause it must be a mighty fine town-o," etc.

Then the fox and his wife without any strife  
 Cut up the goose with fork and  
 knife,  
 They never had such a supper  
 in their life  
 And the little ones chewed on  
 the bones-o, etc.





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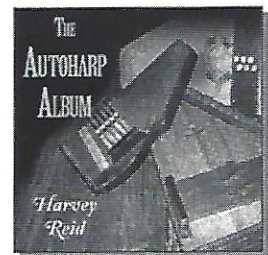


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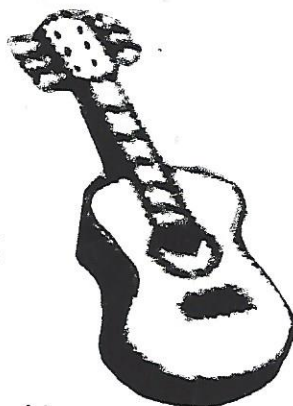
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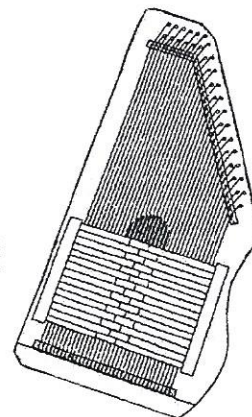
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