

# Autoharp Quarterly®

*The International  
Magazine  
Dedicated to the  
Autoharp Enthusiast*

Winter 2004  
Volume Sixteen, Number Two  
Six Dollars

**Gordon Baker**  
examines the OS  
Caroler

**Tony Wentersdorf**  
tells of his addiction  
to the autoharp

**Bob Lewis** explores  
harmonics and how  
to handle them

**John Hollandsworth**  
does an Interaction  
lesson using  
*Angelina Baker*

**Plus...**  
*Simply Classic*  
with **Linda Huber**

*The Diatonic Corner*  
with **Lucille Reilly**

*In the Beginning*  
with **Mary J. Park**

*The Children's  
Corner*  
with **Verla Boyd** and  
**Kathleen Bassett**

*Colorfully Chromatic*  
with **Alan Mager** and  
**Karla Armstrong**

*Sacred' Harp* with  
**Mary Umbarger**



**It looks like this beautiful creature has gone diatonic!**



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WINTER 2004

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The International Magazine Dedicated to the Autoharp Enthusiast

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**Profiles Editor**

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Linda Huber

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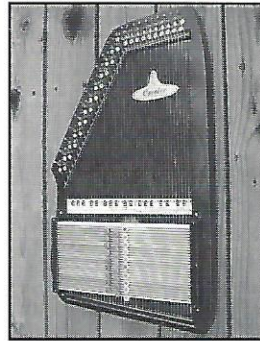
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# To And From The Editor



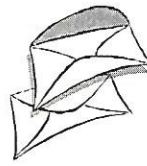
## Dear Readers;

AQ has launched another new venture. Starting with this issue, we will be putting mp3s of as much of the written music in each issue as possible on our web page. We have been getting letters telling us that some folks find it difficult to learn some of the music which appears on our pages because they can't read standard music notation and if they don't know the song already, it is nearly impossible for them to learn it. We hope this helps the situation. Let us know what you think. We really *do* listen to you.

And, a special thanks to the people who not only submit their respective pieces of music, but who now record it as well. I will say again, I think we have a tremendous staff of dedicated autoharpers who are always ready to help spread the autoharp "addiction." Bless them all!! Why not say thanks whenever you see them at a festival or workshop?

Although there are a few festivals during the winter months, the "season" will soon be in full swing. Time to suggest to you that if you possibly can, attend one or more autoharp events this year. The reasons are two-fold: first, you will have the time of your life meeting old and new friends, hearing and learning new music and techniques, and just plain having good, wholesome family fun. Second, you will be helping support and encourage your favorite musician(s). Almost no one makes a living playing an autoharp, but the sale of recordings and festival tickets can help keep them doing their "thing." This applies not only to the more conventional concert/festival arena, but also to the increasingly popular house concerts and workshops. Maybe providing a night's lodging or a meal is possible. CDs and other recordings are great, but nothing beats the one on one exchange that takes place at a live performance. Beside which, where else can you learn from and get to know the world's best practioners of our craft? Autoharpers, whether professional or amateur, famous or unknown are a sharing breed of folks and to a person, they will take time to talk to and help you.

See you around this summer!!!



## Dear Editor;

### ERRATA:

From JoAnn Smith...

It has come to my attention that there is an error in the written music for last issue's Interaction lesson on *Rhythm Of the Rain*.

On page 19, the third measure of the second stanza should have an 'A minor' chord instead of the B minor. Sorry about that! Many thanks to Linda (Huber), whose eagle eye (and ear!) picked up on my typo.

JoAnn Smith

Mary Ann,

My name is Jerry Chrisope. I have recently taken up the autoharp. (Or it has taken me up, I'm not sure which!) I have given the subscription form to my wife to allow a Christmas present to be done.

.....PS. I attended my first festival this weekend. It was the Deep Fork Festival in Chandler, OK. I really, really enjoyed it. Even better than the fantastic music were the marvelous people. Words fail me as I try to express my appreciation of their manner and support for a "newbie" and their friendship. I look forward to a long relationship with these friends.

Jerry

*Editor's note: This is proof once again that autoharpers make wonderful friends!!*

Hello Verla,

I taught your song to my eight-year-old daughter the day AQ arrived and she's been strumming it out on her autoharp ever since. She plans on having a "Thanksgiving Day Concert at Grandma's House" and that song is pretty much the whole concert. She can sing it for a LONG time, though.

Yesterday I had a whole houseful of

children and they all loved the song and caught on immediately.

We wrote a Christmas version:

Christmas day is coming,  
So mom and daddy said,  
"Little boys and little girls  
Should all be tucked in bed.  
If Santy Claus should see you,  
He will pass on by  
So get to bed or in the morning  
We will hear you cry.....in!"

Victoria Bell

DID YOU.....attend a festival?

Gee, I wish we had known!

DID YOU.....attend a workshop?

Gee, I wish we had known!

DID YOU.....meet a really neat autoharp that others would like to know?

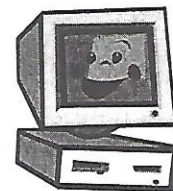
Gee, I wish we had known!

Just drop us a note at Stonehill Prod-

uctions, PO Box 336, New Manchester WV 26056 and tell us all about it. Or, you can email us, fax us, or call us. Our phone/fax # is 304 387-0132 and our email is maryann@autoharpquarterly.com

And Mary Umbarger wants to know what you have been up to. What you saw and where you saw it; who had babies, who got married, who died, and anything of interest to your autoharp friends.

Her address and email are at the top of her Postscripts column in the back of every issue.





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## 'Harpers E-Mail

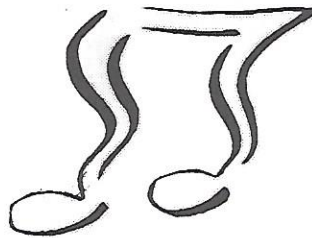
This is an update of the list of addresses for  
autoharp players and enthusiasts published  
in the AQ Winter '97 issue.

### CHANGED E-MAIL ADDRESSES

cbeconomy@sbcglobal.net Carlene  
Economy

### NEW SNAIL MAIL ADDRESS

Brian Symonds  
98 Camellia Street  
Nokomis, Florida 34275



## Clubs

(Editor's note: We did not receive this in time  
for the November issue, but the information  
is still valid.)

Fuey Herring reports from the Arizona  
Autoharp Club: We have now settled on a  
central meeting place for our monthly gath-  
erings. We will be meeting in the Fellowship  
Hall of The Church on Fillmore on the last  
Saturday of the month, from 1 - 5pm. A  
few blocks off the I-10 Freeway, it is be-  
tween 7th and 9th Avenue on Fillmore. A  
reminder will go out well before our next  
meeting.

Autoharp parts and accessories – Bar-  
bara Giamalvo (BCGIAMALVO@aol.com  
(602)549-6205) will be placing an order for  
felts, tuners, cases, and any other autoharp  
supplies any of us want to order. Several are  
interested in re-felting chord bars, and there  
will be a special workshop for working on  
our instruments soon. If you are ordering  
new felt, it is important to get the correct  
size. Barbara will help you to determine  
what you need.

Bryan Bowers in Phoenix – On April  
25, a Sunday, the best-known autoharp  
player in the world has agreed to come to  
our area for an afternoon workshop and an  
evening performance at Fiddlers Dream. He  
has been playing the 'harp for 35 years,  
and is well known as a talented songwriter,  
singer, musician and storyteller. Let's all  
mark our calendars now, so that we can  
take advantage of this opportunity!

History – It's amazing how we've come  
since our loose organization started last  
April. No dues, no membership, no officers,  
just the chance to get together with other  
autoharps! There are now 56 musicians  
on our mailing list – isn't that impressive?

Internet – We are planning to set up a  
website for the Arizona Autoharp Club.  
Right now we are looking for a volunteer  
who has free web space available. Unfortu-  
nately, my provider does not offer this ben-  
efit, but I'll do all I can to help. I strongly  
urge you to check out the Autoharp Page at  
<http://www.autoharp.org>, it will lead you  
to a wealth of information about our in-  
strument!

# "Oh Brother, Here We Are!"

... Been Here All Along!

## OZARK FOLK SCHOOL

March 21-26, 2004

Music Classes, Workshops, Concert  
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### FEATURING:

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- Old-Time Banjo – Clarke Buehling
- Cajun Fiddle – Mitch Reed
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- Folk Guitar Basics – Robert Gillihan

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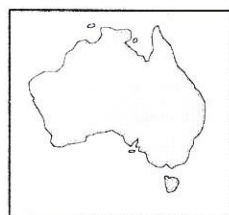
- Dry Creek Lodge
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- Homespun Gift Shop
- Heritage Herb Garden
- Folklore & Music Archive
- Crafts Village

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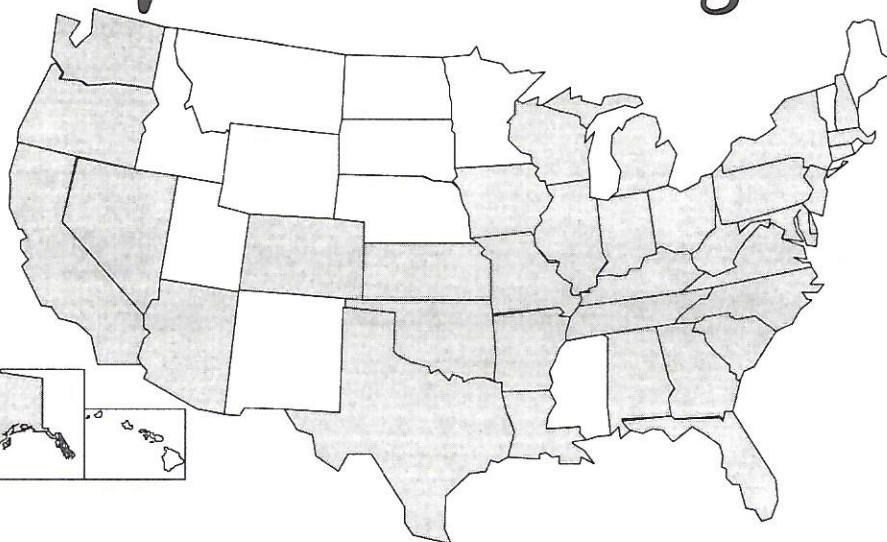




# "Harpers-At-Large



Australia



England



France

## Bill Bryant Workshop & Concert

Spokane, WA

Reporting: Toodie Gregory

Spokane, WA

Bill Bryant, from Marion, MT came to Spokane, WA Saturday, October 18 and presented a workshop for autoharp players. Seven people attended the workshop, with abilities ranging from beginner to intermediate. Bill was the 1990 International Champion at Winfield, KS. I met Bill two years ago at Libby, MT while attending a "Pasture Pickin'" for bluegrass players. He was very helpful and kind to a complete beginner and said he would be willing to come to Spokane sometime and give a workshop. Well, two years later, it happened! Bill, accompanied by his wife, Sharon (who was a real trooper as she was recovering from shoulder surgery), came and presented a great workshop.

Attending were: John Sahlin, Couer D'Alene, ID; Colleen Hedrick, Post Falls, ID; Sally Shamp and Diane McHenry, Cheney, WA; Nancy Rothwell, Seattle, WA; and Leone Peterson and Toodie Gregory, Spokane, WA.

A special bonus for us was Bill's performance at our Inland Northwest Bluegrass Association Concert—"The Bluegrass Thang." This is a monthly concert in which area bands perform with usually 5 or 6 different groups taking the stage.

Bill was the first autoharpist to play for this group and they were really impressed. He opened with *St. Louis Blues*, which he played on the Autoharp Legacy CD. He followed with *Wayfaring Stranger*,

*Freight Train* and several original Gospel songs. He finished with *Angel Flying Too Close To the Ground*. The crowd really enjoyed the sound of the Mountain Harp he played on some of the songs.

After the concert, a large group gathered at Godfather's Pizza and jammed until they ran us out at midnight.

Sunday afternoon, we gathered at Bunker's Resort restaurant on Williams Lake for a jam and good food. The jam was open to all musicians and about fifteen players came. This included six autoharp players. We had a very appreciative audience who were there dining on the good food. Again we played until they closed.

It was a wonderful weekend and Bill and Sharon have promised to come again. We are going to hold them to their promise!!

(See photo on page 42)

## Deep Fork Festival

Chandler, OK

Reporting: Barbara Barr

Wichita, KS

Leo and Mary Roberts had their very first Festival at Chandler, OK last November 7, 8 and 9. Deep Fork was the name chosen and that's because the Deep Fork River runs near by. They had lined up a huge Ag building for this event with camping hook-ups on site. There was a vendor area, a stage area and rooms for workshops. I don't know what the head count was, but with as much fun as everyone had, I can only see this Festival getting "gooder and gooder."

On Thursday night, we went to the Midlothian Mission out in the boonies and had a fantastic jam session in the ancient little building. That building started life as a county school house, then a mission, and now it is used for music get togethers. Friday and Saturday nights we had jam sessions in the Ag building and a church service and Gospeling on Sunday morning before we all headed for home.

On Saturday, we had an autoharp competition. First place was Karen Nickel, second Tom Claxton, and third Verla Boyd. There was a mountain dulcimer competition but I only know that Marie Anderson was 2nd and she is from Great Plains Dulcimer Alliance here in Wichita, KS. Per Mary Roberts, this event will be held the first full weekend in November in coming years. If you attend Winfield, you might remember Leo and Mary from their great jam sessions over by the Horse Barn.





# Events

## FEBRUARY

◆ **Winter Festival of Acoustic Music;** February 6 & 7; First United Methodist Church, **Denton, TX**; Code: **AW, AP** (Karen Mueller); Info: 940 387-4001 or email [llt6@earthlink.net](mailto:llt6@earthlink.net)

## APRIL

◆ **Autoharp Extravaganza;** West Side Theatre, **Newman, CA**; April 3; Code: **AP** (Tina Louise Barr, Cathy Britell, Carey Dubbert, Mike Herr, Adam Miller); All tickets \$20; Info: 209 862-4490 or [www.westside-theatre.org](http://www.westside-theatre.org)

◆ **Augusta Heritage Spring Dulcimer Week;** April 18-24; Davis & Elkins College, **Elkins, WV** Code: **AW** (Drew Smith); Info: 201 444-2833 or [drewharpsmith@netzero.net](mailto:drewharpsmith@netzero.net)

## MAY

◆ **Claremont Folk Festival;** May 1 - 2, **Claremont, CA**; Info: 909 987-5701 or [doug.thomson2@gte.net](mailto:doug.thomson2@gte.net)

◆ **California Autoharp Gathering;**

May 14 - 16; Mendota High School, **Mendota, CA**; Code: **AW, AP** (Mike Seeger, Bryan Bowers, Evo Bluestein, Julie Davis, Les Gustafson-Zook, Ron Wall, Adam Miller, Carey Dubbert, Tina Louise Barr and the Bluegrass Compadres, Ray Frank, Pete Daigle, Barney Gentry, Erik Hoffman & Kenny Hall and the Long Haul String Band) Info: [californiaautoharp.com](http://californiaautoharp.com) or 650 804-2049.

## JUNE

◆ **Huck Finn Country & Bluegrass Jubilee;** June 18 - 20; Mojave Narrows Regional Park, **Victorville, CA**; Code: **AF**; Info: 909 780-8810 or [www.huckfinn.com](http://www.huckfinn.com)

◆ **Mountain Laurel Autoharp Gathering;** June 23 - 27; Little Buffalo Family Campground, **Newport, PA**; Code: **AW, AP, AC** (Home of the Mountain Laurel Autoharp Championship) (Kate Long, Evo Bluestein, Tom Schroeder, June Maugery and the Pioneer Valley Girls, Well Tempered String Band, JoAnn Smith and more); Info: [www.mlag.org](http://www.mlag.org) or [neal@doofusmusic.com](mailto:neal@doofusmusic.com)

◆ **Olde Tyme Music Festival;** June 25-27; Caesar's Creek Pioneer Village near

**Waynesville, OH**; Code: **AP**; Info: 937 862-5551 or [www.caesarscreekvillage.org](http://www.caesarscreekvillage.org)

## JULY

◆ **Swannanoa Gathering Old-Time Music & Dance Week;** July 18 - 24; Warren Wilson College, **Asheville, NC**; Code: **AW** (Mike Fenton); Info: 828 298-3434 or [gathering@warren-wilson.edu](mailto:gathering@warren-wilson.edu) or [www.swangathering.com](http://www.swangathering.com)

◆ **27th Annual Cranberry Dulcimer Gathering;** July 23 - 25; Unitarian Universalist Church, **Binghamton, NY**; Code: **AW, AP** (Well Tempered String Band) Info: 607 669-4653 or [e.ware@ieee.org](mailto:e.ware@ieee.org) or [www.cranberrydulcimer.com](http://www.cranberrydulcimer.com)

◆ **Heritage Dulcimer Camp;** July 25-30; Heartland Presbyterian Center, **Parkville, MO**; Info 785 472-4285 or [sindmyr@carrollsworld.com](mailto:sindmyr@carrollsworld.com) or <http://www.personal.ksu.edu/~hinrichs/heritage>

◆ **Lark Camp - Lark in the Morning World Music & Dance Camp;** July 30 - August 7; **Mendocino, CA**; Code: **AW, AP** (Evo Bluestein); Info: 707 964-4826 or <http://www.larkcamp.com>

◆ **Willamette Valley Autoharp Gathering;** July 30 - August 1; O & L Gardens, **Albany, OR**; Code: **AW, AP** (Drew Smith, Charles Whitmer, Cathy Barton & Dave Para, Carey Dubbert, Tina Louise Barr) Info: 541 745-7562 or [info@wvagg.com](mailto:info@wvagg.com) or [jread@peak.org](mailto:jread@peak.org) or [cathy@cathybritell.com](mailto:cathy@cathybritell.com)

## AUGUST

◆ **69th Annual Old Fiddlers Convention;** August 8 - 24; Felts Park, **Galax, VA**; Code: **AW, AP, AC**; (Drew Smith); Info: 201 444-2833 or [drewharpsmith@netzero.net](mailto:drewharpsmith@netzero.net)

## SEPTEMBER

◆ **33rd Walnut Valley Festival;** September 15-19; Cowley County Fairgrounds, **Winfield, KS**; Code: **AW, AP, AC** (Roz Brown, Julie Davis, more) Home of the International Autoharp Championship. **AQ** sponsors 12 free workshops in the campground at Otter 'Harp Heaven.

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

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



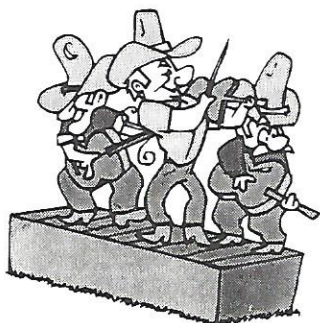
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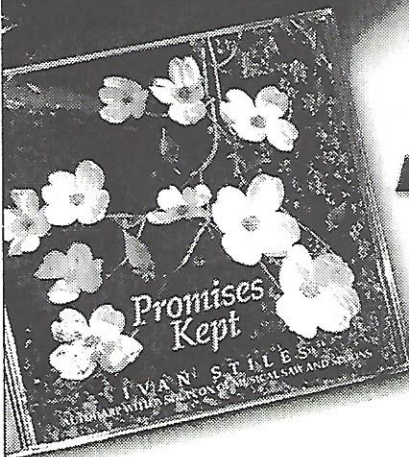
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Concert: February 14, 7:30pm at the Highland Presbyterian Church, Newport, PA
- ◆ Mountain Fling Old Time Band  
Concert: March 19, 7:30pm at the Reedsville Evangelical Lutheran Church  
Workshop: March 20, 1- 4pm, Orthey's Instruments, Newport, PA  
Concert: March 20, 7:30pm at the Highland Presbyterian Church, Newport, PA
- ◆ Doofus (only Neal & Coleen on Friday, the whole band on Saturday)  
Concert: April 16, 7:30pm at the Reedsville Evangelical Lutheran Church, Reedsville, PA  
Workshop: April 17, 1 - 4pm at Orthey's Instruments, Newport, PA  
Concert: April 17, 7:30pm at the Highland Presbyterian Church, Newport, PA

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## Aunt Sukey Gives Promises Kept

# "Two Ears Up"

AQ, November 2002

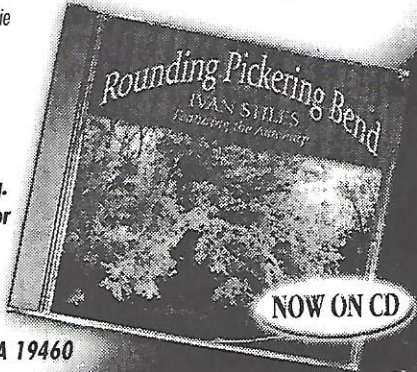
*When the Roses Bloom in Dixieland • The Band Played On Freight Train • Third Man Theme • You Don't Have to Know Believe Me If All Those Endearing Young Charms Whizz Fish Song • Si Bheag Si Mhor • Sweet Dreams (of You) Mississippi Sawyer • Blue Eyes Crying in the Rain Take Me Out to the Ball Game • Crazy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

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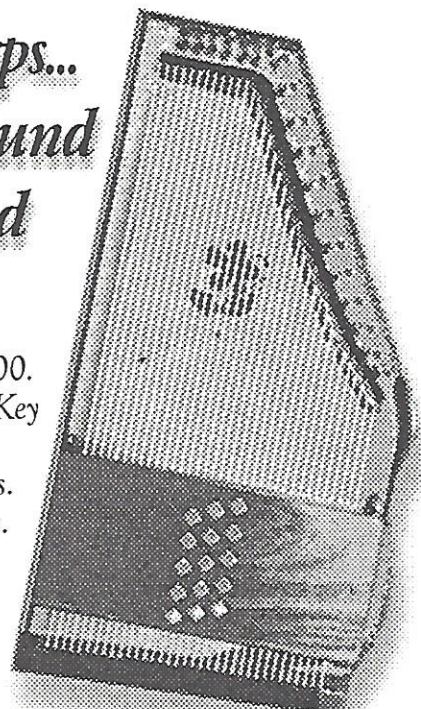
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# JUNE 23-27, 2004

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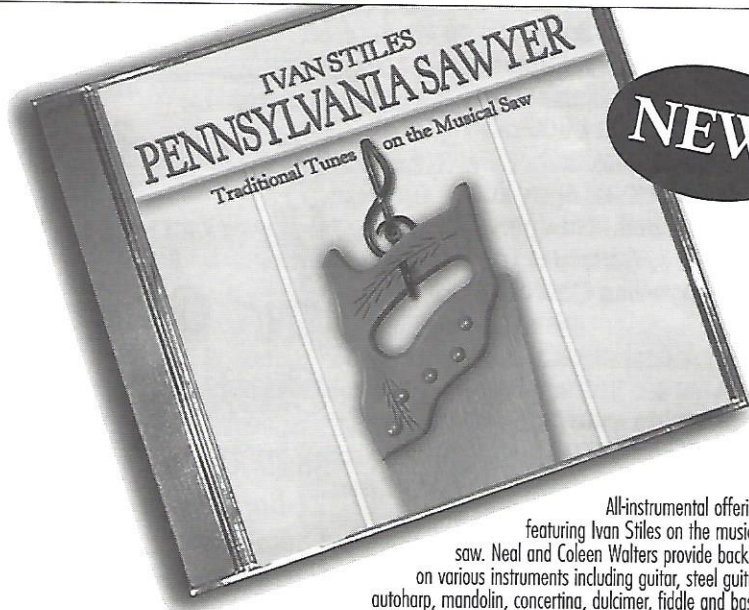


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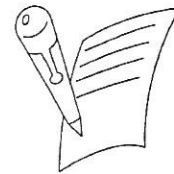
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# Technically Write

by Bob Lewis  
tuneit@earthlink.net



While the “diatonic” autoharp in one form or another typically has fewer chord bars than a fully chromatic instrument, it is certainly not free of the problem commonly referred to as harmonics, especially when the chord set includes more than a minimum number to only cover simple I-IV-V chord progressions. There are ways to deal with harmonics on some diatonics that are not really possible on a full 21 chord set. Some options in dealing with the harmonic problem on the diatonic will be covered in this discussion.

There is some terminology that should be understood first. Diatonic as commonly used means less than a full chromatic, 12 note octave. Thus the instrument may support more than a single, pure diatonic scale of 7 notes (do-re-mi-fa-sol-la-ti). A single key instrument would need about 7 chords to play all the basics but typically has from 8 - 15 bars, to include chords other than majors, minors and sevenths. My personal single key 'harps all use 15 bars. My two and three key 'harps also use 15 bars. If done in GDAE, perhaps also a combination of flats, a 15 bar 'harp can be fully chromatic and completely logical in which chords it includes.

The key term is “harmonics.” When a felt touches a string at a whole number fraction of the vibrating length of the string, a chiming sound can be heard, sometimes with real volume, quite noticeable to the player. The musical problem is that the note produced is not harmonic (is enharmonic) to the chord being used, i.e. the sound is undesirable and disturbing.

The larger the fraction of the length, the louder the harmonic will sound. The fractions most significant are 1/2, 1/3 and 1/4. The locations are referred to as “nodes.” The nodes will occur when measured from either end of the strings vibrating length. For our purposes, the nodes are located on the chord bar end of the string, measured from the string anchor end (opposite the tuning pins).

The 1/2 length, the middle of the string vibrating length, is beyond the chord

bar area in the longer bass end but does intrude on the chord bar area for the progressively shorter plain strings. The 1/3 node is the greatest culprit to my ear and in my experience. It impacts the bass end as well as the treble. The bass end is involved in 1/3 harmonics if the chord set has more than 14 -15 chord bars at 1/4” wide, starting as close as possible to the anchor end.

The 1/4 node harmonic, not as loud as the 1/2 or 1/3, can be avoided in the bass if the chord bar set is limited to 9 - 10 bars. I believe one would have to be a purist to make too much of the issue of 1/4 node harmonics. They are there if you listen closely enough, but with a little care in positioning chords over the bass end, the volume of playing will pretty much cover up the 1/4 node sound. I guess I would say that it is almost required to tolerate the 1/4 node harmonic in order to play an autoharp beyond a minimal single key configuration (7 - 8 bars).

Okay, now on with the real point of the discussion. The more sophisticated diatonic chord bar sets have bars that are not covered, secured at each end by a “holder” of one design or another. Without the restriction of a cover with buttonholes in it, the ends of the bars and the location of the holders do not have to be square to each other. The bars can be run at an angle across the strings.

Given such a bar set, typical of Orthey, Fladmark, ZephyrHill, Blue Ridge, Daigle et al ... pretty much hand instruments from luthiers, note that the treble end is limited for space in locating the chord bar set, but the bass end has plenty of room for finding an optimal location relative to harmonics, always working toward the anchor end, away from the harmonic node causing a problem. For my ear, it is the bass harmonics that are the most troublesome.

The gist of all this is that the bars can be set at an angle across the strings. This is an alternative to being forced to recon-

sider chord layout. Gregg Averett does this and so do I, especially on our Fladmarks, which seem to amplify harmonics to troublesome levels.

Now, achieving the optimal location is not easy. One has to be very considerate in order to avoid drilling a dozen extra holes in a fine and expensive instrument. The best way to do it in my opinion is to leave the treble end right where the luthier put it and then just move the bass end of the bars to various comb pins until you find what works best. Find where to drill for shifting the position of the bass end comb, and then relocate the chord end cover accordingly. Easier said than done. If not an experienced craftsman, I strongly suggest having this done professionally. I have seen this project frustrate the best of them, me included, but there truly is an “optimal” location for a given chord layout.

When installing or troubleshooting a chord set, I find the harmonic locations on the strings and mark them with a colored marker. A chord causing a problem at one of those locations would need to be relocated by about 1/4” to achieve some improvement. The harmonic location is audible with a path about 1/4” wide.





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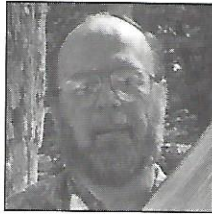
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I often think that Aunt Sukey's impatience with retrospective recordings increases inversely with the falling cost of making such recordings. The cheaper they become to make, the more irascible she becomes. There are, I am forced to agree, some really awful recordings out there that can only be described as paeans to the sin of vanity.

This isn't one of them.

Mike Fenton, in the event you have been living on some other planet for the past thirty years, is, well, Mike Fenton. He's not quite to the autoharp what Chet Atkins was to the guitar, but he's not far off the pace, either. He's a performer with great musical taste, great technical ability and, if he lacks a bit as a singer, an unerring ear for the beautiful. Listen to *Polly Swallow*, which he wrote, for ample proof of that point.

Aunt Sukey has been a long-time fan of Mike's mastery of so many different styles of autoharp picking. He moves among drag picking, Kilby Snow-wise, to straight pinch pluck, to thumb lead with little apparent effort. The 'harp rings with real vitality and excitement.

He picks pretty good sidemen, too. Doofus, individually and jointly, Kilby Snow, Bob Woodcock, June Maugery and Tommy Jarrell, along with a host of others, make appearances and Mike plays dobro, harmonica, dulcimer as well as handling vocals. Overall, this is one impressive recording.

Aunt Sukey likes the vocals on *Talk About Suffering* a whole lot, and really kicked up her heels over *Tom Cat Blues*, but *Mississippi Sawyer* shows Tommy Jarrell at far from his best. One interesting cut Aunt Sukey originally did not like was *Amber Tresses*. It sounds as if it had been recorded by shouting into a horn, and Aunt Sukey thought she was listening to studio tricks. Aunt Sukey does NOT like studio tricks. A glance at the ample album notes, however, shows it to have been recorded in a living room in 1969. This is a fascinating recording. Mike was very young, but he still sounds great.

Aunt Sukey has no trouble giving this fine recording two ears up

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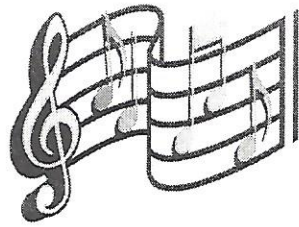
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# Colorfully Chromatic

## "Shine On Harvest Moon"

Words by Jack Norworth, Music by Nora Bayes and Jack Norworth

Here's another challenging tune for you chromatic players. "Shine On Harvest Moon" was written in 1908 and made its debut in the Ziegfeld Follies that year. This old standard not only has a very familiar chorus that will have everyone humming along as you play, but it also has a really great minor-key verse with lots of nice syncopation.

At first glance, all the chord changes make this piece look as if it's very difficult to play. A lot of the chord changes simply involve going back and forth between two chords, and once you get into it, we think you'll find it's not as bad as it looks.

Here are a couple of ideas that might make playing it a bit easier:

(1) In measure 3, you will encounter the F7 chord for the first and only time in the entire piece. That chord sounds really super there, but C°7 is an excellent substitute and may be easier for your fingers to find since it is used both before and after this measure.

(2) In measures 20 and 28, the D7, D°7, D7, G°7 chord sequence sounds wonderful, but if it ties your fingers in knots, try D7, G7, D7, C instead.

Now here's something to tickle the fancy of any of you who have

augmented chords on your 'harps. In measures 18, 19, 26 and 27, the Dm chords should all be A7 (as they appear in the original music); however, that's not possible since the melody note called for is F. We fudged with Dm, and it sounds OK. But what sounds perfect is A+ (A, C#, F). If you've got the augmented chord, play it in those spots and you'll really be in chromatic heaven.

We hope you enjoy "Shine On Harvest Moon." It will be well worth the effort you invest in learning it. Have fun, and maybe we'll be a little easier on you in the next issue.

Am / C°7 Am C°7 (E7) C°7 E7 C°7 (Am) / / (Dm) E7

The night was might - y dark so you could hard - ly see, For the  
I can't see why a boy should sigh, when by his side is the

3 (Am) / (F7) / (E7) (Am) C°7 Am C°7 (E7) C°7 E7 C°7

moon re - fused to shine, Cou - ple sit - ting un - der - neath a  
girl he loves so true, All he has to say is, "Won't you



6 **Am** / / **G°7** **G7** **G°7** **G7**

wil - low tree, For love they pine.  
be - my tree, bride, For I love you.

9 / **G°7** **G7** **G°7** **G7** **G°7** **G7** **G°7** **G7** / **F** **G7**

Lit - tle maid was kind - a 'fraid of dark - ness, So she  
Why should I be tell - ing you this se - cret When I

11 **C** / / / / **D7** **C** **D7** / **C**

said, "I guess I'll go." Boy be - gan to sigh,  
know that you can guess." Har - vest moon will smile,

14 **D7** **C** **D7** / **C** **A7** **C°7** **A7** **D°7** **D7** **D°7** **D7** / **G7** (**G°7** **G7**)

Looked up at the sky, Told the moon his lit - tle tale of woe.  
Shine on all the while, If the lit - tle girl should an - swer, "Yes."

17 **A7** **Dm** **A7** **Dm** **A7** / / **D7** **D°7** **D7** **G°7**

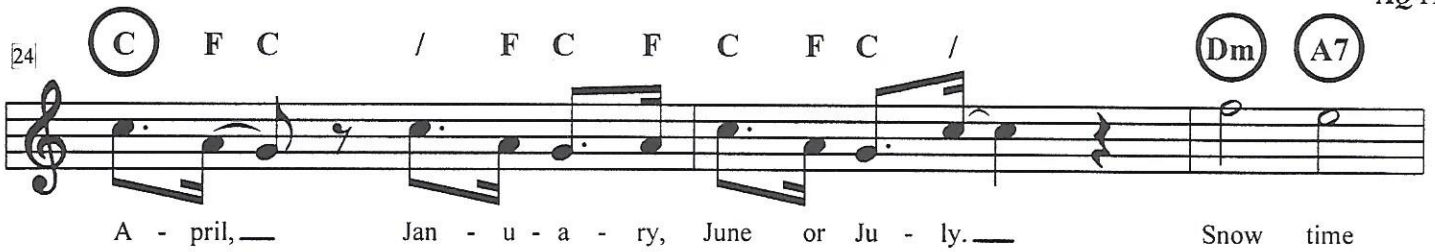
Oh, shine on, shine on, har - vest moon up in the

21 **D7** **G°7** **G7** **G°7** **G7** / **G°7** **G7**

sky. I ain't had no lov - in' since

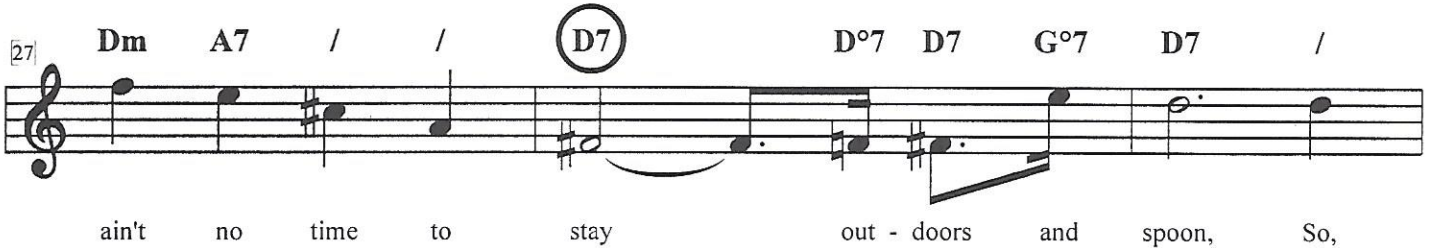


24 **C** F C / F C F C F C / **Dm** **A7**



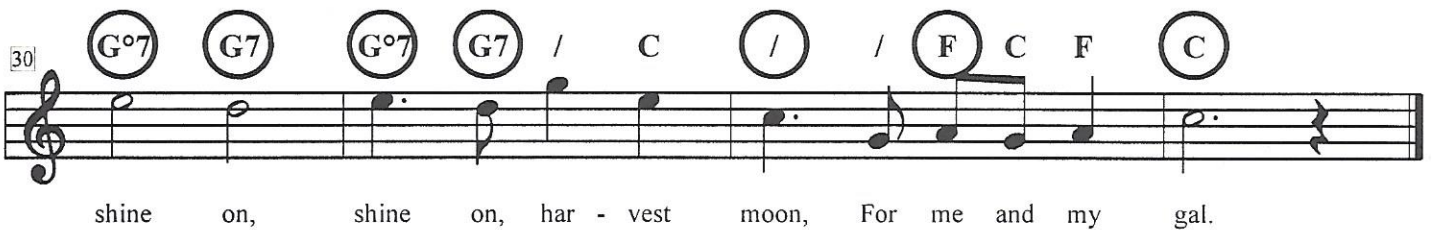
A - pril, — Jan - u - a - ry, June or Ju - ly. — Snow time

27 **Dm** **A7** / / **D7** **D°7** **D7** **G°7** **D7** /



ain't no time to stay out - doors and spoon, So,

30 **G°7** **G7** **G°7** **G7** / C / / **F** C F **C**



shine on, shine on, har - vest moon, For me and my gal.

### CHORD SUBSTITUTIONS

C°7 – B7 or F7      G°7 – Am      D°7 – G7

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

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# Profiles

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. Also, cancellations and/or changes can occur. Check with the performer before traveling far.*

## **TINA LOUISE BARR**

1801 'H' Street, Suite B-5 PMB #225  
Modesto, CA 95354  
209 480-4477

autoharphighgear@hotmail.com

www.cdbaby.com/tlbarr

Profile: AQ February '03

### **Performance schedule:**

*April 3*

Autoharp Extravaganza

1pm - 11pm (Tickets \$20)

West Side Theatre: phone 209 862-4490

1331 Main Street

Newman, CA 95360

*May 14 - 16*

California Autoharp Gathering

Mendota High School

1993 Belmont Avenue

Mendota, CA 93640

*July 30 - August 1*

Willamette Valley Autoharp Gathering

O & L Gardens

Albany, OR

---

## **HELEN BLACKBURN**

4770 Mallard Creek Drive

Mason, OH 45040

513 459-1883

helenlb@msn.com

Profile: AQ April '91

### **Performance schedule:**

*April 18 - 19*

Mossy Creek Festival

Perry, GA

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## **EVO BLUESTEIN**

10691 N. Madsen

Clovis, CA 93612

559 297-8966

FAX 209 297-8966

evo@evobluestein.com

evob@csufresno.edu

http://evobluestein.com

Profile: AQ October '88

### **Performance schedule:**

*April 7*

American Folk Music Assembly

Burton Elementary School

Porterville, CA

*April 30*

American Folk Music Assembly

Spruce Elementary School

South San Francisco, CA

*May 14 - 16*

California Autoharp Gathering

Mendota High School

Mendota, CA

*May 24*

Freight & Salvage Coffeehouse

(510 548-1761)

Evo Bluestein & Mike Seeger

1111 Addison Street

Berkeley, CA

*June 13 - 16*

California Bluegrass Assoc. Music Camp

Autoharp class

Grass Valley, CA

*June 23 - 27*

Mountain Laurel Autoharp Gathering

Little Buffalo Family Campground

Newport, PA

*July 30 - August 7*

Lark in the Morning Music & Dance Camp

Autoharp and Cajun fiddle

Mendocino, CA

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## **BRYAN BOWERS**

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PO Box 9188

Colorado Springs, CO 80932

719 635-7776

somagency@aol.com

Profile: AQ January '89

### **Performance schedule:**

*March 19*

Folk Society

Princeton, NJ

*April 23*

Freight & Salvage

Berkeley, CA

*April 24*

Cal Tech Folk Music Society

Altadena, CA

*May 1*

TBA

Encinitas, CA

*May 2*

Claremont Spring Folk Festival

Claremont, CA

*May 15*

California Autoharp Gathering

Mendota, CA

*May 21 - 22*

Charlie Poole Festival

Eden, NC

*May 28 - 29*

Florida Folk Festival

White Springs, FL

*June 12 - 14*

Autoharp Jamboree

Ozark Folk Center

Mountain View, AR

*July 6 - 13*

Common Ground on the Hill

Westminster, MD

*July 20 - 25*

Swannanoa Gathering (828 298-3434)

Asheville, NC

*July 26 - 27*

Festival

Stephenson, WA

*August 16*

Canterbury Faire

Kent, WA

*August 23 - 24*

Tumbleweed Festival

Garden City, KS

*August 30 - 31*

Fox Valley Festival

Aurora, IL

*October 10*

Folk Society

Tulsa, OK

*October 11*

Folk Society

Katy, TX

*October 15*

TBA

Great Bend, KS

*October 17*

Iron Horse

El Dorado, KS

*October 24*

Folk Society

Memphis, TN

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## **ROZ BROWN**

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 Saturday night  
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<http://doofusmusic.com>  
 Profile: AQ Summer 2001  
**Performance schedule:**  
*February 7 - 12*  
 Workshop  
 Autoharp Cruise on Carnival's Ship  
 Sensation  
*March 5*  
 Mountain Dulcimer Music Fest  
 John & Heidi  
 Latham, NY  
*March 6*  
 The Joyful Noise Coffeehouse  
 Neal & Coleen, concert  
 610 489-0895  
 Collegeville, PA  
*April 16*  
 Concert w/Neal & Coleen  
 717 667-6312  
 Reedsville, PA  
*April 17*  
 Orthey Concert Series  
 717 567-6406  
 Autoharp Workshop & Concert  
 Newport, PA  
*April 18 - 24*  
 Augusta Spring Dulcimer Week  
 Elkins, WV  
*April 28 - May 1*  
 Fiesta Dulcimer Festival  
 contact: hulls@gvtc.com  
 San Antonio, TX  
*May 28 - 30*  
 Dulcimore Gathering  
 bill@billschilling.org  
 Lisbon, OH  
*June 4 - 6*  
 Chestnut Ridge Dulcimer Festival  
 Greensburg, PA  
*June 23 - 27*  
 Mountain Laurel Autoharp Gathering  
 Little Buffalo Family Campground  
 Newport, PA

*July 23 - 25*  
 Cranberry Dulcimer Gathering  
 Binghamton, NY  
*September 3 - 6*  
 Just Hanging Out  
 Fall Cedarville (near Waldorf), MD  
*September 10*  
 Tolland Arts Center - Concert  
 Contact: artsoftolland@aol.com

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[www.gracefamilymusic.com](http://www.gracefamilymusic.com)  
 Profile: AQ October '88  
**Performance schedule:**  
*February 21*  
 Concert (616 738-8950 ext 4506)  
 Baker Theater, Grace Bible College  
 Grand Rapids, MI  
*February 27*  
 Ten Pound Fiddle Coffeehouse - 8pm  
 Unitarian Universalist Church  
 East Lansing, MI  
*February 28*  
 Westshore Community College  
 Theater for Cultural Arts Series - 8pm  
 Center Stage Auditorium  
 (213 845-6211, ext 3131)  
 Scottville, MI  
*April 17*  
 Stained Glass Theater  
 Concert (417 967-2773)  
 Houston, MO  
*June 25 - 27*  
 Summer Solstice Folk Music, Dance and  
 Storytelling Festival  
 Soka University of America  
 Calabasas, CA  
*July 18*  
 Concert in the Gardens - 7pm  
 Shelter Gardens on Broadway  
 Columbia, MO

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 marc@thebards.net  
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 Profile: AQ Fall 2000  
**Performance schedule:**  
*March 13 - April 4* Weekends  
 Excalibur Fantasy Faire  
[www.excaliberfaire.com](http://www.excaliberfaire.com)

Smithville, TX  
*June 12 - 13*  
 Hamlet of Mid-Missouri Renaissance Fest.  
[www.hamletofmid-missouri.com](http://www.hamletofmid-missouri.com)  
 Sedalia, MO

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[www.gustafsonzook.com](http://www.gustafsonzook.com)  
 Profile: AQ April '94  
**Performance schedule:**  
*February 8*  
 Indianapolis Dulcimer Society  
 Indianapolis, IN  
*May 14 - 16*  
 California Autoharp Gathering  
 Mendota, CA  
*June 4 - 6*  
 Chestnut Ridge Dulcimer Festival  
 Greensburg, PA  
*June 27 - July 1*  
 Kentucky Music Week  
 Bardstown, KY  
*July 30 - August 1*  
 Willamette Valley Autoharp Gathering  
 O & L Gardens  
 Albany, OR  
*August 6 - 13*  
 John C. Campbell Folk School  
 Brasstown, NC

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[kholland@vt.edu](mailto:kholland@vt.edu)  
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 Profile: AQ November 2002  
**Performance schedule:**  
*March 19*  
 Concert by Mountain Fling - 7:30pm  
 Evangelical Lutheran Church  
 Reedsville, PA  
*March 20*  
 Autoharp Workshop - 1pm  
 George Orthey's Shop (717 567-9469)  
 Newport, PA  
*March 20*  
 Concert by Mountain Fling - 7:30pm  
 Highland Presbyterian Church  
 Newport, PA  
*March 28 - April 3*  
 Week-long Beginning Autoharp Class  
 John C. Campbell Folk School  
[www.folkschool.com](http://www.folkschool.com)  
 Brasstown, NC  
*April 2*  
 Friday Night Concert by Mt. Fling 7:30pm



John C. Campbell Folk School  
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Workshop  
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PO Box 620754  
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autoharper@earthlink.net  
www.folksinging.org  
Profile: AQ Fall 2001

**Performance schedule:**

*February 9*  
Atherton Library  
Atherton, CA  
*March 7*  
Autoharp Workshop - 1pm  
Private residence  
Castro Valley, CA  
*April 3*  
West Side Theater  
Autoharp Extravaganza  
Newman, CA  
*May 14 - 16*  
California Autoharp Gathering  
Mendota, CA

**KAREN MUELLER**

PO Box 80565  
Minneapolis, MN 55408  
651 649-4493  
www.karenmueller.com  
Profile:

**Performance schedule:**

*February 6 - 7*  
Winter Festival of Acoustic Music  
Irving, TX  
*March 16 - 20*  
Katie McMahon's St. Patrick's Shows  
MN & WI  
*April 23 - 24*  
Workshop & Concert  
Cincinnati, OH  
*June 10 - 12*  
Autoharp Jamboree  
Ozark Folk Center  
Mountain View, AR  
*July 29 - 31*  
SAMfest  
Houston, TX  
*August 12 - 15*  
MN Bluegrass & Old-Time Music Festival  
Richmond, MN  
*August 20 - 22*  
Great River Road Festival  
Grafton, MO

**LUCILLE REILLY**

thedulcimerlady@juno.com  
Profile: AQ April 92  
**Performance schedule:**  
*April 24*  
Concert - 7pm  
(Contact Lucille for more information)  
Lexington, KY

**TOM SCHROEDER**

300 W 113th Street  
Kansas City, MO 64114  
anartauto@hotmail.com  
Profile: AQ October '88  
**Performance schedule:**  
*June 6 - 10*  
Autoharp Jamboree  
Ozark Folk Center  
Mountain View, AR  
*June 24 - 27*  
Mountain Laurel Autoharp Gathering  
Little Buffalo Family Campground  
Newport, PA

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310 451-0767  
FAX 310 458-6005  
mitchg@folkloreproductions.com  
www.folkloreproductions.com  
Profile: AQ January '89

**Performance schedule:**

*April 3*  
Cornell University  
Ithaca, NY  
*May 14*  
Freight & Salvage  
Berkeley, CA  
*May 15*  
California Autoharp Gathering  
Mendota, CA  
*June 11 - 13*  
Sea Music Festival  
Mystic, CT  
*June 19 20*  
Henry Ford Fiddle Festival  
Hastings, MN  
*July 29*  
Hoover Auditorium  
Lakeside, OH

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PO Box 70060  
Nashville, TN 37207  
615 859-1419  
billandlauriesky@hotmail.com  
Profile: AQ April '90  
**Performance schedule:**

*February 4*

Quail Run Resort - 7pm  
Arizona City, AZ

*February 5*

Tier Drop Resort - 7pm  
Wellton, AZ

*February 6*

Shangri-la Resort - 7pm  
Yuma, AZ

*February 7*

Desert Paradise - 7pm  
Yuma, AZ

*February 8*

Yuma Lakes Resort - 7pm  
Yuma, AZ

*February 10*

Britain's Chuckwagon & Steakhouse - 6pm  
Yuma, AZ

*February 11*

Atlasta Resort - 7pm  
Yuma, AZ

*February 12*

Imperial Hot Mineral Spa  
Niland, CA

*February 13*

Sky Valley Parks, Galaxy Hall - 7pm  
Desert Hot Springs, CA

*February 14*

God's Country - 7pm  
Tucson, AZ

*February 15*

Dragoon Baptist Mission - 11am  
Dragoon, AZ

*February 15*

Catalina Heights Evangelical Church - 6pm  
Tucson, AZ

*February 18*

Trinity Lutheran - 7pm  
Wilcox, AZ

*February 21*

Church of the Nazarene - 6pm  
Prairie Point, TX

*February 22*

Westlake Baptist 10:30 am  
Blanchard (Shreveport), LA

*February 24*

Pisgah Baptist - 7pm  
Forest Hill, LA

*February 26*

Sabine Theater - 7pm  
Many, LA

*February 29*

Heritage Baptist - 6pm  
Heflin, AL

*March 21*

Baggett's Chapel United Methodist - 5:30pm  
Belleville, AL

*March 27*

Carroll Green Civic Center - 7pm  
Quitman, TX



*March 28*  
Memorial Baptist - 11am  
Peeltown, TX  
*April 4*  
Heritage Baptist - 1pm  
Heflin, AL  
*April 13*  
Independent Baptist - 7pm  
Waskom, TX  
*April 18*  
Union Springs Baptist - 6pm  
Soddy Daisy, TN

**DREW SMITH**

529 Ardmore Road  
Ho-ho-kus, NJ 07423  
201 444-2833  
drewharpsmith@netzero.net  
Profile: AQ July '89  
**Performance schedule:**  
*February 9*  
Richmondton Restoration - 7:30-9pm  
Staten Island, NY  
*February 13*  
Valley Health Care Center  
Emerson, NJ  
*February 21*  
Helen Hayes Rehabilitation Center  
West Haverstraw, NY  
*April 18 - 24*  
Augusta Heritage Center  
Chromatic autoharp class during Dulcimer  
Week  
Elkins, WV  
*May 21 - 23*  
Philadelphia "Spring Thing" Weekend  
Nock-a-Mixon, PA  
*June 19*  
Helen Hayes Rehabilitation Center  
West Haverstraw, NY  
*June 23 - 27*  
Mountain Laurel Autoharp Gathering  
Little Buffalo Family Campground  
Newport, PA  
*July 23 - 25*  
Cranberry Dulcimer & Autoharp Gathering  
Unitarian Universalist Church  
Binghamton, NY  
*July 28 - August 1*  
Willamette Valley Autoharp Gathering  
O & L Gardens  
Albany, OR  
*August 4 - 8*  
Appalachian String Band Festival  
Clifftop, WV  
*August 8 - 14*  
Old Fiddlers Convention  
Workshop - Friday, August 13  
(Autoharp Contest - you must pre-register)  
Galax, VA

**IVAN STILES**  
1585 State Road  
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pickeringbend@worldlynx.net  
www.ivanstiles.com  
Profile: AQ October '88  
**Performance schedule:**  
*June 11 - 13*  
Chestnut Ridge Dulcimer Festival  
Greensburg, PA

**CAROL STOBER**

Box 1275  
Talladega, AL 35161  
256 362-6471  
aharplady@aol.com  
www.geocities.com/aharplady  
Profile: AQ October '88  
**Performance schedule:**  
*February 7 - 12*  
Workshop  
Autoharp Cruise on Carnival's Ship  
Sensation

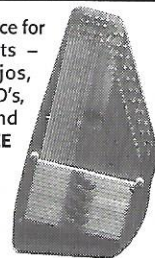
**CHARLES WHITMER**

301 Wilcrest Drive #5001  
Housron, TX 77042  
713 782-4082  
cw75@earthlink.net  
Profile: AQ April '93  
**Performance schedule:**  
*February 7*  
Winterfest (Autoharp Workshops)  
1st United Methodist Church of Irving  
Irving, TX  
*March 6*  
New Player/Beginner Autoharp Workshop  
Community Center (The Woodlands)  
Houston, TX  
*April 3*  
Intermediate/Advanced AH Workshop  
Community Center (The Woodlands)  
Houston, TX  
*May 1*  
Gospel/Hymns Autoharp workshop  
Community Center (The Woodlands)  
Houston, TX  
*May 8*  
Lone Star State Dulcimer Festival  
Glen Rose, TX  
*June 10 - 11*  
Autoharp Jamboree  
Ozark Folk Center  
Mountain View, AR  
*June 14 - 17*  
Advanced Autoharp Week  
Ozark Folk Center  
Mountain View, AR  
*June 21 - 24*

Beginner Autoharp Week  
Ozark Folk Center  
Mountain View, AR  
*June 28 - July 1*  
Intermediate Autoharp Week  
Ozark Folk Center  
Mountain View, AR  
*July 30 - August 1*  
Willamette Valley Autoharp Gathering  
O & L Gardens  
Albany, OR

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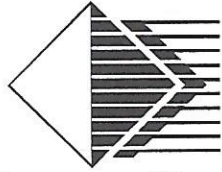


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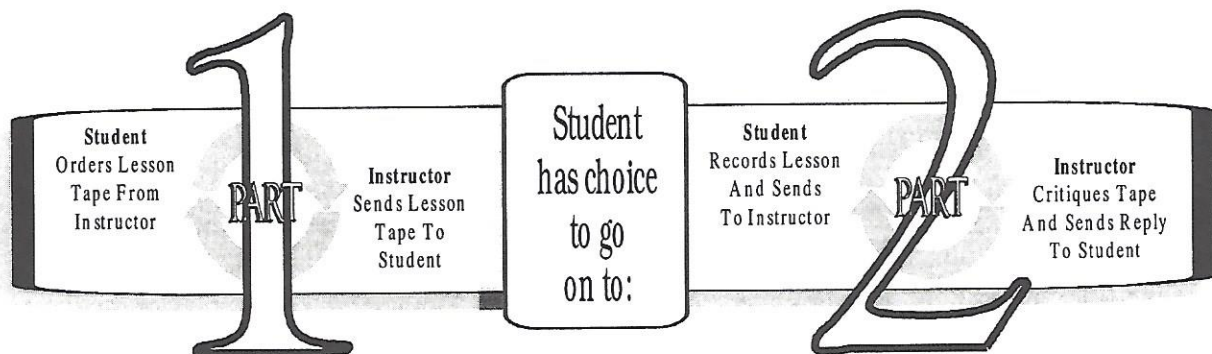
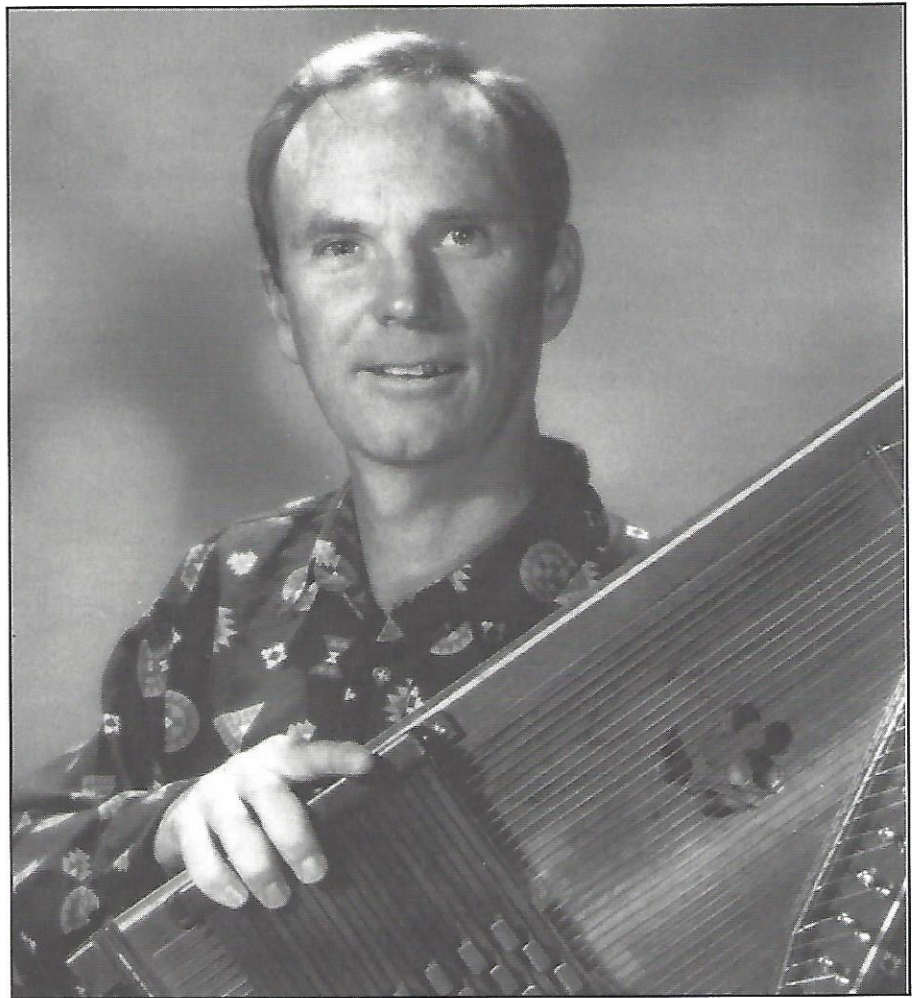
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John Hollandsworth lives in Christiansburg, Virginia, and has been playing autoharp since childhood. He and his wife Kathie play as a duo and in the band Mountain Fling, drawing heavily on their Appalachian roots for their repertoire.

John was the first winner of the Mountain Laurel Autoharp Championship and has won numerous other awards for his playing. He has performed and taught at such varied places as Sore Fingers Week in England, the Willamette Valley and Mountain Laurel Autoharp Gatherings, the John C. Campbell Folk School and many other festivals throughout the U.S.

He builds custom instruments in his Blue Ridge Autoharp shop.

His recording credits include the Autoharp Legacy set, the Winfield Winners series and five recordings with Kathie, Mountain Fling and other friends.



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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 John Hollandsworth

700 Tower Drive

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### "Angelina Baker"

The fiddle tune *Angelina Baker* bears little resemblance to the Stephen Foster song by the same name, although there are slight similarities between the tunes, and the fiddle tune probably is derived from the song. When played for dancing, the instrumental tune is much faster than the song would be. The version we play is a quite common D tune among old-time dance bands in the Appalachian region, and some people know it as *Angeline the Baker* – the names refer to the same tune.

The focus of this Interaction lesson will be twofold: to arrange a simple melody in a new way, and to use syncopation in that arrangement. Last summer I picked up this tune, which I had played for years but mainly in jam sessions, with the idea of arranging it in an interesting way for performance. While playing around with the B part, I happened on a syncopated variation that fell under my hands well. The rhythm of that variation ended up as my introduction and ending. I play this tune on a diatonic autoharp in the key of D, using open chording. In the music, open chording is indicated by the symbol O.

When arranging a tune, I make sure the basic melody is clear to me, and then start thinking of ways to vary that, staying within the boundaries of the tune's harmony (chord changes). One of the first things that usually occurs to me is a rhythmic variation, and syncopation is one of my favorite ways to vary rhythm.

Syncopation is the practice of placing strongly accented notes where they are not expected, and suppressing some of the normally accented beats, usually for a short segment of the tune. But the rhythmic pulse

must first be well established in order for the listener to get the full effect of the syncopation. Your internal "clock" must keep a steady beat no matter what the rhythmic variation of the tune might be. Otherwise, you might lose the beat, and also your audience.

When looking at the written music for *Angelina Baker*, the first 16 measures are the straightforward tune, once through (two repeated halves). Measures 17 through 34 are my variation, with an introduction, the fairly straightforward A part (measures 21 - 27), the syncopated B part (measures 28 - 31), and the ending, beginning with measure 32. The introduction and ending are almost identical.

You have probably developed your own favorite fingerings through your own experience in playing autoharp. The way I arrive at a fingering for a particular tune is to think of the rhythm first, and then try to find the fingering pattern that works best for me to duplicate that rhythm. Using my thumb to pick melody notes in both directions has always come easy to me, so that is one of the things I normally use in addition to using my index and middle fingers for melody picking. If you do decide to try using your thumb in both directions, it's vital that you have a tight-fitting thumb pick that doesn't rotate on your finger while going in both directions. I put my pick on my thumb where I want it to be, then use about a five-inch strip of standard first aid tape (cut to half its width) to wrap around the pick 3 or 4 times. It's important that you're only taping the pick, not your finger. This wrapping will stay on the pick and will last for a long time. This creates a solid, non-flexing, non-

loosening pick the size of your thumb.

At any rate, the fingering you use for playing this piece should be of your own choosing, dictated by the rhythm. One way to arrive at your method is to press the I, IV, and V chords down (damping all strings) and use your picking hand to duplicate the rhythm you want, not worrying at this point about what notes you're playing. The next step will be to add the notes using your already-established picking pattern.

So, in measures 17-20 of the music, a rhythmic pattern is established which later becomes the rhythm of the B part. (Measure 17 is a pickup measure and only contains 1 beat. It is not meant to follow directly after Version 1, but is meant to be the beginning of the more advanced version of the tune.) On the second note of measure 18 the use of two chords at once, D and G, create a drone sound with only the notes D and A sounding. I emphasize the bass area of the 'harp during this introduction. My particular 'harp has a low D note, which you may not have, but you can still emphasize the lowest D that you have. In the first two beats of the introduction, I use a strong thumb stroke across most of the lower half of the instrument to produce a full, rich chord sound, then I go to the drone (open fifth), which is a more sparse sound and contrasts with the full chord. Then when I launch into the tune, the full sound comes back again.

In the longer arranged version that I play, which is usually 3 or 4 times through, I chose to leave the A part the same each time and play the B part differently every time through, with the thought that the A  
(Continued on page 19)



# Angelina Baker

arr. John Hollandsworth

## Version 1

Version 1 musical notation, measures 1-16. The key signature is two sharps (F# and C#) and the time signature is common time (C). The notation consists of five staves of music. Above the notes are guitar chord diagrams: D, G, D, G, D, D, 0, D, G, D, 0, D, 0, D, 0, D, 0, D, 0, D, 0, G, D, D, 0, D, D, 0, G, D. Measure numbers 5, 9, and 13 are indicated at the start of their respective staves.

## Version 2 with Introduction, Syncopation in B part, and Ending

Version 2 musical notation, measures 17-32. The key signature is two sharps (F# and C#) and the time signature is common time (C). The notation consists of five staves of music. Above the notes are guitar chord diagrams: G, D, D&G, D, G, D, G, D, 0, D, 0, D, G, D, D, 0, D, 0, D, 0, D, 0, D, 0, G, 0, G, D, 0, D, 0, D, 0, D, 0, G, 0, D, D, 0, G, D, D, D&G, D. Measure numbers 17, 21, 25, 29, and 32 are indicated at the start of their respective staves. First and second endings are marked with '1' and '2' above the notes.



(Continued from page 17)

part would anchor the listener's ears. The version presented here is the way I play one of the times through. So looking at measures 28-31, the 8th notes and quarter notes are the syncopated melody notes and they are heavily emphasized. However, the fast 16th notes add much to the overall sound by maintaining the rhythmic pulse. These are the notes that I do with my thumb in both directions, keeping their volume at a lower level.

Arranging tunes with syncopation is fun and will add lots of interest to your playing. Take a tune that you know well, the simpler the better, and play it over and over, not so much thinking of changing the melody around, but letting your internal clock keep steady beat while you "mis-place" some of the beats. You might even visualize yourself as a drummer, patting your knees to the radio in different rhythms and then transferring that to your autoharp playing. The important thing is to try new approaches to your playing and have a good time doing it.

## Understanding CHORDS

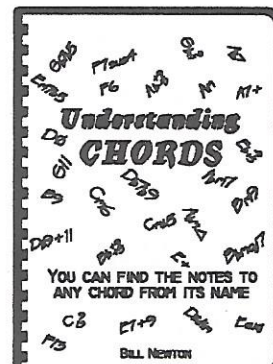
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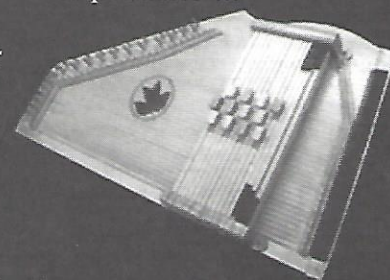
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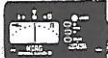
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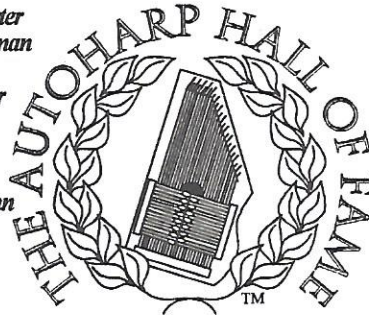
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2004 NOMINATION FORM

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

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I received my ballot from:

NAME

**IMPORTANT**

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

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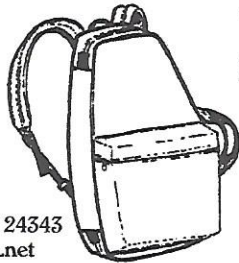


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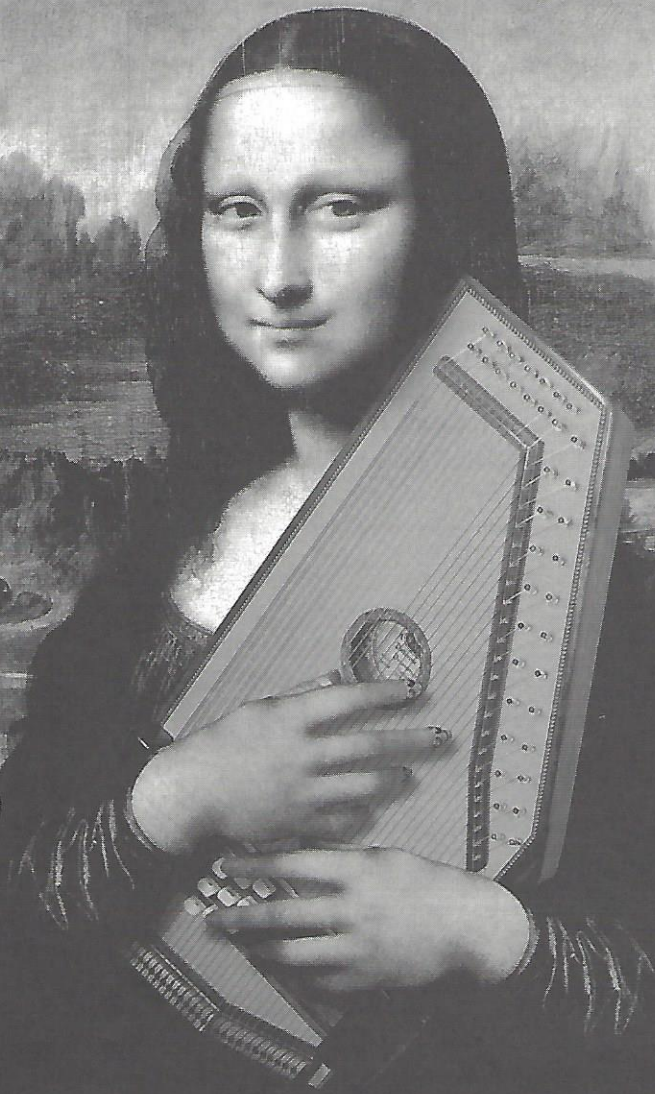
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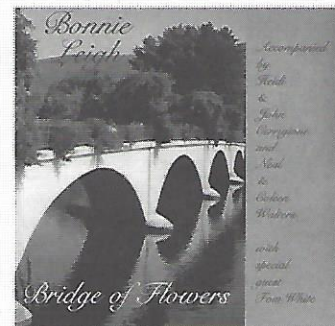


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# IN THE BEGINNING.....

by Mary J. Park

## Checking Your Accuracy on an Easy Version of "Amazing Grace"

Here is an easy version of the old favorite, *Amazing Grace*. This tune does not need as many chord changes to achieve the melody as some tunes, but when this is the case it is even more important to be sure that you find the correct melody notes. (We'll talk a little more about that later.)

Remember that the arrows facing each other represent pinches using the thumb and middle finger. The upside-down y tells you to make a thumb stroke. When there is a bracket around two pinches, that means that these two notes need to fit in one beat with each getting half of the beat. Remember to make the thumb strokes lightly, as they are rhythm fills. This is a nice slow tune on which to practice your accuracy.

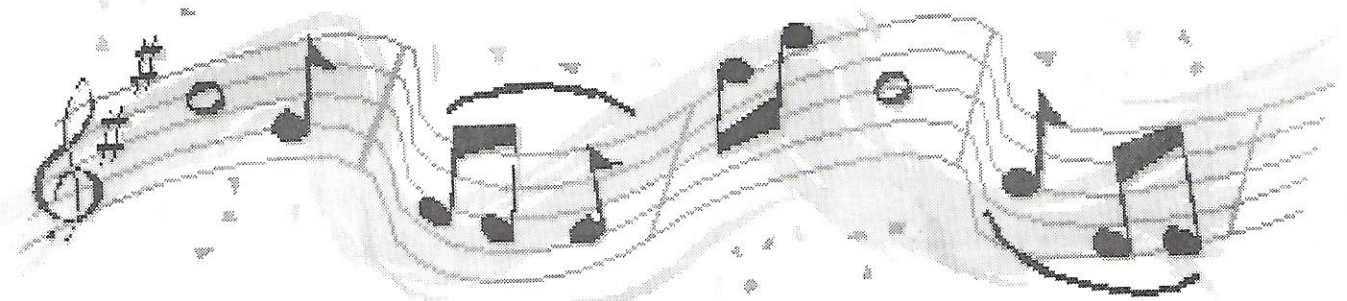
As to the subject of accuracy, are you sure that you are actually playing the correct notes of a tune? It is important to remember that just holding down the correct

chord bar does not ensure that you will have the right note. If you are not careful, you might be playing a harmony part rather than the melody. Now, that might be handy if you really want a harmony when playing with someone else, but most of the time you will want to play the real tune. Here are two ideas for checking your accuracy. First, ask a friend or family member to listen to you play a familiar tune and ask them if they know what it is. If they don't know the tune, you need to work more on hitting the correct strings. Second, record your playing and then play it back. Because our ears want to fill in the correct tune (even when it's not there), set the recording aside and listen to it a couple of days later. This will give you a better idea of how you are doing.

Also, listen to hear if the melody can be heard clearly above the rhythm fills. In

this version of *Amazing Grace*, that includes the two pinches after the pinch and thumb stroke for the word "me" on the second line and at the very end that are also rhythm fills. Make these pinches very lightly. (Notice that these pinches are not under a word in the song.) Also, because these are fills, it is not important that you hit the exact note written. Just go up the scale.

Even after you have been playing the autoharp for awhile, it is a good idea to check on your accuracy from time to time. Others will enjoy identifying familiar tunes in your repertoire.





# Amazing Grace

Key: G

Traditional  
Arranged by Mary J. Park

A - maz - ing Grace, how sweet the sound, That saved a

Chords: G, D, C, G

TAB: d, g, b, g, b, a, g, e, d, d, g, b, g

wretch like me. I once was lost, but

Chords: D7, D7, G, D7, G, D

TAB: b, a, d, b, d, d, b, g, b, a

now I'm found, was blind but now I see.

Chords: C, G, D7, G

TAB: g, e, d, d, g, b, g, b, a, g

2. 'Twas grace that taught my heart to fear,  
And grace my fear relieved.  
How precious did that grace appear,  
The hour I first believed.

3. Through many dangers, toils and snares,  
I have already come.  
'Tis grace that brought me safe thus far,  
And grace will lead me home.

4. When we've been here ten thousand years,  
Bright shining as the sun,  
We've no less days to sing God's praise  
Than when we first begun.



# The ChromAharp Caroler, or More Horizontal 'Harping

by Gordon Baker

On the phone was a lady who was interested in a new musical challenge to help with a sad time in her life. She'd seen a mention in Meg Peterson's *Mel Bay's Complete Method for Autoharp or ChromAharp* of a 27 chord instrument called the ChromAharp Caroler (page 91), and she was calling autoharp folks trying to find a 'harp with lots of chords. I'd never heard of the Caroler, and I don't favor 'harps with a lot of bars, but . . . , it ended up that she found a Caroler and had it sent to me to make ready to play!

I found the Caroler interesting, and I hope that its approach to the design challenges in making such an instrument will be of general interest to the 'harping community.

## DESCRIPTION:

The Caroler was made in Japan in the 70s, and it is the rich dark red I'm used to seeing in those ChromAharps. I generally find that those instruments are a bit more strongly built than other factory brands of that period, and the Caroler fit that. The one that came to me was in excellent condition.

It's a big instrument, weighing about 10 1/4 pounds and measuring about 14 inches in width and 24 1/2 in length. The body thickness measures about 1.84 inches. It's made "left handed" for right handed table playing, and there are the usual 3 rubber feet on the back. The tops and back are 6mm three ply laminated hardwood.

There are 28 chord bars and 43 strings. The note range is from F to C, the usual factory 'harp note span, but the scale is completely chromatic, except for not having the lowest possible F#, and thus it doesn't have the low range gaps that we're used to. The longest strings have vibrating lengths of about 20.7 inches, so strings for a regular size 'harp aren't appropriate. The highest C has a vibrating length of 9 inches.

The 28 bars are very narrow, and

they're made from 3mm (just under 1/8 inch) aluminum bars. The bar holders look like the 15 bar holders that we're used to, but there are T shaped inserts, and the 'harp is built with an inverted aluminum U channel in those slots, resting on short plastic pieces. Its purpose is not clear to me, except possibly to set the spacing of the bar holders.

The bars are rather long at about 11 7/8 inches, and so, I presume, to get adequate stiffness the damping padding is very thin and clearances for the vibrating strings are extended up into the bars. The padding is about 3/32 inch thick and is a fiber material with a central woven fabric sheet. Happily, the pads on the instrument I got were OK, and I didn't have to come up with replacement material!

The plastic "golf tee" type buttons are in a three row pattern with mostly minors toward the treble, majors in the middle, and mostly 7ths toward the bass. The treble row buttons are blue, the center row buttons are red, and the bass row buttons are yellow. The buttons are attached to the bars with glue, and I suspect that there are also pins. From the anchor end, the blue buttons are D flat, B flat m, Fm, Cm, Gm, Dm, Am, Em, Bm. The red buttons are A flat, E flat, B flat, F, C, G, D, A, E. The yellow buttons are Blank, E flat 7, B flat 7, F7, C7, G7, D7, A7, E7, B7. The "Blank" button is unmarked and is on a bar with no cutouts. The Peterson book says that "simplifies many calypso, reggae, and rock strums," and an example tune is given.

The narrower bar channels require small diameter springs, and springs of the length, diameter and force required are likely to buckle and pop out. The Caroler solution is to have the springs operate on brass headed pins a bit like nails. The brass head contacts the underside of the bar, and the rod goes through a hole in the bottom of the bar holder and into a slot in the 'harp body. And that's where some troubles started!

## GETTING IT READY TO PLAY:

The strings were quite dead sounding, particularly the larger overwound ones, and I was able to specify and obtain some newly made strings for this 'harp. In fact, I have an additional set on hand as this is written in case anyone has a needy Caroler. The string bed was level enough, so I didn't have to do anything special to get the best damping of which the instrument was capable.

The bar action was poor. It was loose, noisy, sometimes bound, and the travel was too great. These problems are unfortunately not uncommon on autoharps, and the general solutions are well known in the 'harping community. The metal bars, the narrow bar channels and the spring guide pins added some extra things to consider.

I shortened the bar holders to reduce bar travel, and I took material from both the tops and bottoms of the holders to leave the spring well holes to guide the spring pins and also to leave as much material as I could for the bar holder cover screws.

I glued in Delrin shims along the sides of the bar guiding channels in the holders to take out some of the wobble. Because the little T inserts weren't all well centered in the original bar holder slots, I had to use shims of various thicknesses—measuring for each bar end. Also, the spring pin holes in the bottoms of the bar holders weren't always centered, and this had to be considered in the shimming. As is usual, the bar ends and the ends of the pads that entered the bar holders needed to be smoothed and trimmed. Also typically, the padding in the bar holder covers needed to be replaced.

A few of the springs were actually two springs that were slid together side ways! This is not an unusual problem to have with long fine wire springs, and it's harder to notice than one might expect. Getting back to one spring per bar end helped the binding of those bars with doubled springs.



The rest of the binding was coming from the treble side spring guide pins binding against the side of the body slot where they were supposed to go freely. Enlarging the slot a bit and also the spring pin holes in the bar holder bottoms fixed that.

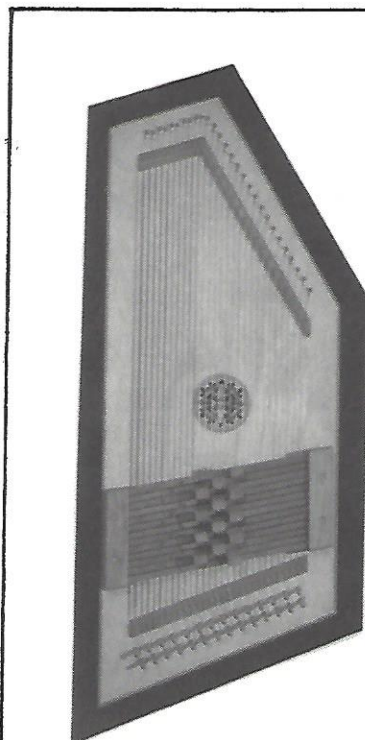
I really wanted to change the bar array, but after considering some choices, I left it as original. I surely wanted an F sharp minor, too. What I would have done would have involved changing the buttons, and I felt that there was a risk of damaging them. A future project could undertake to make new buttons and reorganize the bars.

#### HOW IT TURNED OUT:

The Caroler plays much better than before, though there is a bit more bar noise than I like. I believe that the metal bars contribute to this. The buttons are a bit close together side to side at a spacing of about 9/16 inch, and that would take some getting used to. The sound is good, not loud, uniform, and has a contained character to me. It seems much like that of other Japanese ChromAharps of that time, though a bit fuller.

#### THANKS:

I sure appreciate the start up advice I got from Bill Bryant, Chuck Daniels, Bob Lewis, Terry Johnson, Herb Holeman, Eileen Roys and Robert Martin. Also thanks to Tom Fladmark for the strings, and to Mrs. Agnes Allen for entrusting this interesting project to me.



*also:*  
*lap autoharps*  
 ♪  
*autoharps for*  
*Children*  
 ♪  
*baritone*  
*autoharps*

#### Glad Morning Autoharps

Gordon Baker

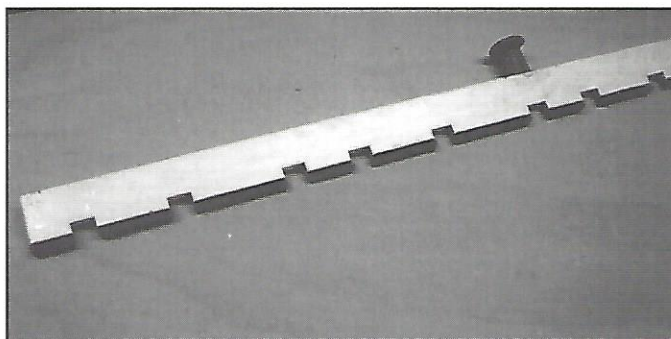
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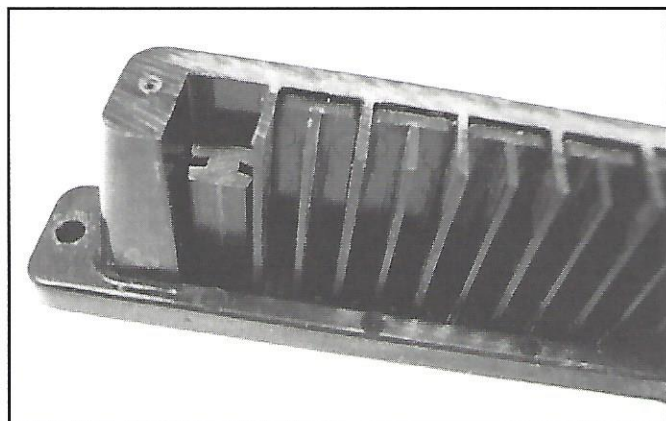
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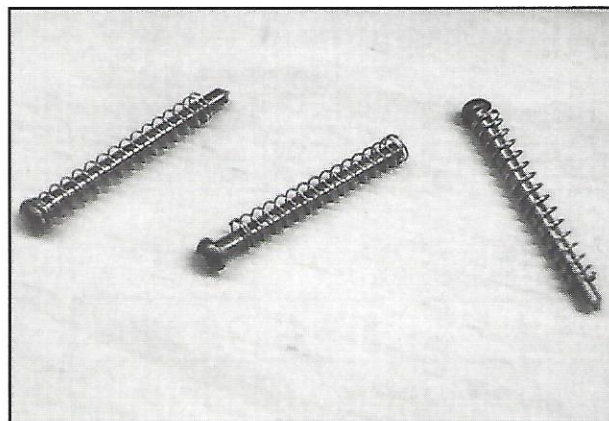
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Chord bar with button



Chord bar holder



Pins with springs



Linda Huber's

# SIMPLY Classic

## "Consolation"

by Felix Mendelssohn

Mendelssohn was born in Hamburg in 1809 into a distinguished, intellectual, artistic banking family. He grew up in a privileged environment. He became a prolific composer of sonatas, concertos, string symphonies and piano quartets as well as many

other forms. He also was a gifted conductor.

*Songs Without Words* were eight books, each containing six solo piano pieces. In them Mendelssohn showed that the spirit of song could exist without

words to show meaning. The pieces are sort of a personal diary expressing feelings that he thought were impossible to put into words.

Hopefully this piece will be familiar to some of you. As a piano student I remember playing this one.

Chord progression: Eb Bb Eb / Ab Eb F7 / Bb F7 Eb Bb Fm / Cm

Chord progression: Fm / / Bb Gm Bb Eb / Bb Eb Cm Gm Cm Gm Fm Cm

Chord progression: Fm / / / Cm Fm / / Bb Gm Bb Eb / Fm Bb



Cm / F7 / / Eb / F7 / Bb F7 Bb F7 Eb F7 / Eb F7

T  
A  
B

Bb / Eb Bb Eb Bb F7 Bb / Eb Bb Eb Bb F7 Bb / Bb7 Eb Bb Eb

T  
A  
B

/ Ab Eb F7 / Bb F7 Eb Bb Fm / Cm Fm / / Bb Gm Bb

T  
A  
B

Eb Gm / Cm Bb Gm / Cm Bb Fm / Cm

T  
A  
B

Fm / / Bb Gm Bb Eb

T  
A  
B

#### Tablature Symbols



Pinch



Pluck



Strum





# THE CHILDREN'S CORNER

by Verla Boyd and Kathleen Bassett

## "MY HAT IT HAS THREE CORNERS"

One of the ways children can become better musicians is by practicing inner hearing skills. This is the ability to hear a note in your head before playing or singing it. A song with motions lends itself particularly well to this practice. In each repetition of the song add only one motion and take away the corresponding word. First sing the song without motions. Then add one motion on each additional repetition. For example, add the motion for "my" hat and think the word (but do not sing that word) as you perform the motion. Then add the motion for "hat" and think "hat" as well as "my" while performing those motions.

Continue to add motions until all have been added and the words "my", "hat", "three" and "corners" are sung internally. The goal is to hear the entire melody in your head while only singing certain notes. Good luck!!

The words, music and hand motions make this song fun to play, sing and DO.

After you have learned to play this song, teach it to your parents, siblings and friends, from a slower pace to a faster pace.

Then show them the hand movements to this song. Start off slow and increase the speed with each time you

sing it and see who can stay in this song game the longest without making any goofy or wrong motions.

Here are the words to the song and the hand motions:

My hat it has three corners  
Three corners has my hat  
And had it not three corners  
It would not be my hat

**My:** point to yourself  
**Hat:** point to the top of your head  
**Three:** hold up three fingers on your right hand  
**Corners:** point those three fingers to your left elbow

### Directions on making a three corner hat:

Start with a double sheet of newspaper folded in the middle. With the fold at the top, fold the corners down to meet in the center. It will make a triangle on top of two

rectangle flaps about an inch and a half wide.

Fold the flap in the front up and bend the corners over. Turn the hat over and do the same thing with the other flap. Now, you have a triangle.

Open the hat in the middle. Push the two end points together so the middle pushes out to form a square. The bottom points on the square are now flaps.

Fold the front one up and so the point meets the top point of the triangle.

Turn the hat over and fold up the remaining point.

Fold point in on both sides to keep the hat from unfolding.

VOILE, a three corner hat! Maybe!!!!



# My Hat It Has Three Corners

Author and copyright unknown

Arranged by Verla Boyd & Kathleen Bassett

1 C G7

*c* *c* *c* *f* *c* *g7* *c* *g7* *c*

My hat it has three corners, three corners

7 C G7

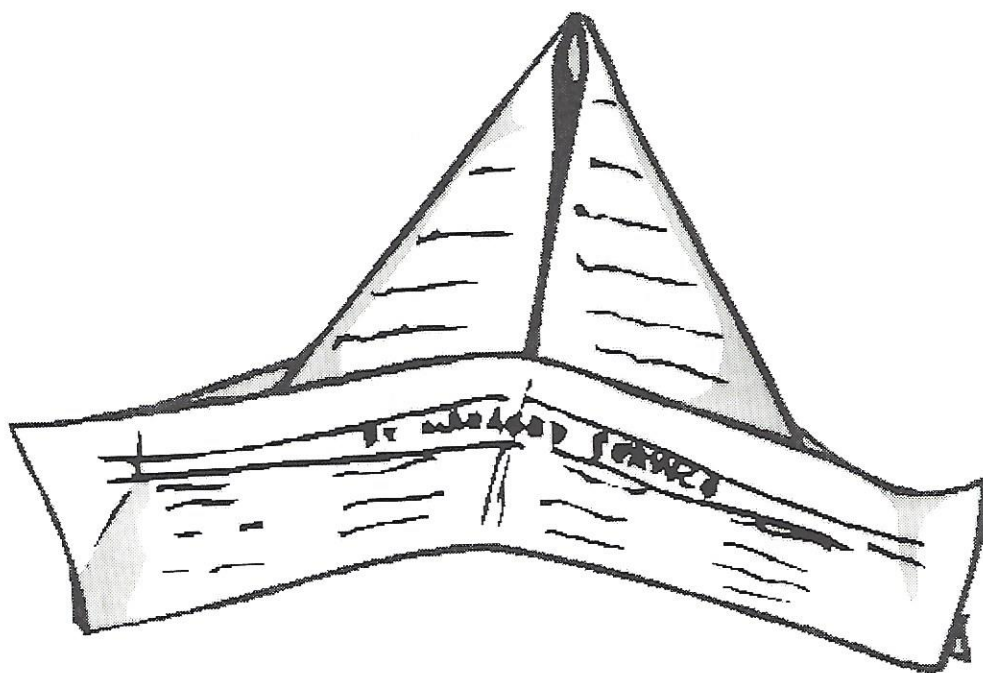
*f* *c* *c* *c* *c* *c* *f* *c* *g7*

has my hat, and had it not three corners,

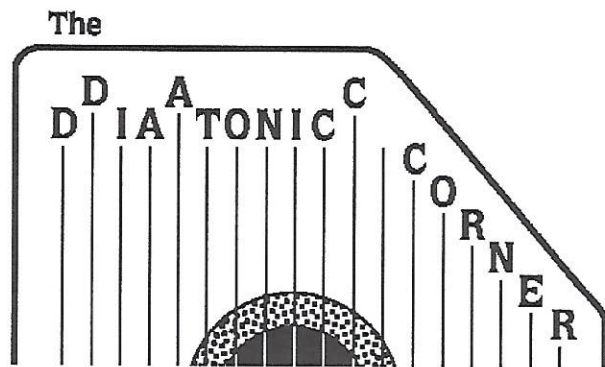
13 C

*c* *g7* *c* *f* *g7* *c*

it would not be my hat







by Lucille Reilly

This issue's feature:

# Dynamite Dynamics!

This issue's tune, "Possumwood," is one of many I learned while playing hammered dulcimer in the Rum and Onions contra-dance band in Princeton, New Jersey, USA. I have a feeling you will like this tune well enough to make it an up-and-coming jamming favorite with your musical friends.

"Possumwood" offers some nifty interpretive goodies to help make it talk. So, learn to play the tune, then go the extra mile and add expression!

## Singing more than the notes

As always, put your autoharp aside and sing "Possumwood" a few times nonstop first. (Singing is essential for what's coming up! Find a flashlight and a closet if need be and *do it*. ☺)

When you can sing the notes accurately (from memory is a plus), consider the tune's range. The A section sits in low range, while the B section leaps up roughly an octave higher. The scale at the end of the B section returns the tune to low range for the next play-through, or the ending. Notice as you sing that this tune doesn't want to end (and you may not want it to; this tune can be addicting). Hence, the final note, whose fermata (♯) indicates the tune's end, rather than holding the note longer.

## Playing the tune by feel

In mm. 1-2 (and elsewhere), we see a rhythm new to this column. In Ex. 1 on the next page, speak "Possumwood" four times to hear this rhythm. Notice how your voice naturally accents the first syllable (shown by ">" under each E). Now say "Possumwood" while playing Ex. 1 at least twice, using the fingering shown. Once your fingers find the notes easily, *lift* your hand away from the strings a little between words, as shown by each dotted, curved line. Lift enables follow-through and helps

emphasize the first note of each beat, just as your voice does when you speak "Possumwood."

When lift is automatic, go on Ex. 2, where the notes go down, then up. Lift helps your hand return to each E.

Look at the tune and see how often lift occurs. Learning what a tune *feels like* to play is just as important as playing the right notes. Play the entire tune, lifting where shown.

M. 4 involves two kinds of articulation. I give beat 1 a "stop chord" (indicated by a dot over the IV chord) instead of a brush (↑) to punctuate the phrase's end. To stop the IV chord, depress V on the eighth rest *while still depressing IV*. Then on beat 2, I let the V chord ring at "X," instead of brushing strings. A flat ring stops the tune's "jingle" and pronounces the next downbeat firmly. Practice m. 4 in Ex. 3, feeling your left hand rock gently over the buttons.

By now you've noticed syncopation in m. 6. I hope the notation is self-explanatory, but if not, see the August 2003 *Diatonic Corner*, turning m. 6 into its own exercise for practice.

Finally, I like *r-m-i-m* to finger each beat of sixteenth notes in mm. 13-16, but other comfortable fingerings exist. Find what works best for you.

## Adding dynamics

The tune's range ties directly into its *dynamics*, or how playing loud and soft assist expression. Under the tune just before the first note is the symbol "*p*". This means *piano*, an Italian word for "soft." The A section's low register means playing on the autoharp's single strings, making *piano* easy to play.

At the shift to the high range in the B section is "*mf*," meaning *mezzoforte*, or "half loud." The diatonic autoharp's higher tones take up pairs of strings, making "*mf*" easy to play. Finally, in

mm. 15-16, two "hairpins" indicate a gradual *crescendo* (volume increase) and *decrescendo* (volume decrease) the latter returning the tune to "*p*" for the next play-through.

Sing the tune a couple times more with the dynamics this time. Feel the A section "sneak around" before giving way to the triumphant B section. When you sing with dynamics, you'll listen for them when you play the tune.

To play the A section *piano*, arch your fingers to tip the ends of the picks into the strings, playing with small finger motions on those single strings to sound the melody clearly.

In the B section, larger finger motions give way to "*mf*." At m. 13, instead of brushing several strings at "↑," lift your right hand to firmly strike only the lowest string of the V chord. If you strike loudly enough without making the string buzz, you may just hear that low tone ring all the way to the end of the B section! While that's ringing, let the four-note run, beginning in m. 13, propel the tune forward like a runaway train (but without letting the tempo run away, too). The expansion from V to V7, plus leaning into the strings, assists the *crescendo*. Gradually reduce your finger motions at the end of the scale, and you'll easily play the *decrescendo* to go back to the A section or bring the tune to an end.

Lucille

Next issue:

We'll miss The Marathon, but...!

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.



# Possumwood

Release the chord bar to sound each circled note.

American traditional tune, arranged by Lucille Reilly

C major\*: I IV I IV V

*p* i r r m i i m r r ↑ i p p X

5 I IV I V I vi IV

r m i ↑ m i ↑ i r m ↑ i r m i m

9 I vi IV V I vi V

*mf* i r m i m i m i ↑ m i m i i r ↑ ↑ ↑ r m i m...

14 V V<sub>7</sub> V iii I

\*if C major is not available, play in D major.

1 I

r m i t r m i t r m i t r m i t

Pos-sum-wood, Pos-sum-wood, Pos-sum-wood, Pos-sum-wood,

2 I

r m i i m r r m i i m r

Pos-sum-wood, Pos-sum-wood, Pos-sum-wood, Pos-sum-wood,

3 IV V

V

p p X

Lucille Reilly, *Mountain Laurel Autoharp Champion and two-time International Champion*, is a classically trained musician who is enamored by diatonic autoharp and anything Bach.



# Drew's "Tip of the Day"

by Drew Smith

## Some tuning suggestions:

Remember to wiggle with your finger, the string you intend to tune, and visually follow the "wiggle" up to the tuning pin to be adjusted. This way you'll be assured that you'll tune the string you're sounding. Many strings have been broken by tightening the wrong pin while sounding the string you thought you were tuning. S N A A P P P!!! Have you ever heard that? It's not pleasant!

And one more thing to be aware of:

Make sure your tuner is set to "A440"! Many tuners have a button you can push to change the calibration from "A440" to a range either higher or lower. If you happen to be using a tuner that has inadvertently been changed to a calibration other than "A440" ... you will not really be in tune with musicians who have tuned to this highly accepted standard.

Chromatic 'harp players have an easy tuning job, because they can really tune almost every string right to the "zero" on the meter. But for the 6 to 7 high end strings, I tune a bit SHARP (progressively going from the 'zero' to about 5 to 8 cents sharp). For my 6 or 7 lowest bass end strings, I tune them FLAT (progressively from the 'zero' all the way down to almost 15 to 18 cents flat!) If you try this technique, you can adjust the amount of difference from 'zero' to suit yourself. By borrowing this simplified technique actually used by piano tuners, your chromatic autoharp will sound in tune from one end to the other, and you will be ready to play in tune with other musicians, in all the many keys in which they might play. Don't forget, this is for Chromatic 'harps only.

Remember, be in good tune before going out to play with others, as you don't want to see any sour faces frowning at you. It is truly the autoharp player's responsibility to BE IN TUNE, as others will have done their homework and come to the event IN TUNE. Further, think of other instruments such as harmonicas, concertinas and accordions that are fixed

reed, and can't be retuned at the event. You certainly want to be in tune with them.

Be aware of these points, and reap the benefits of being "in tune."

## Tune up right now for spring and summer playing:

Hey, this cold weather is the time to start working on your autoharp, to get it ready for the upcoming festival and jamming season.

Just as you'd tune up your car (also motorcycles in my case), your autoharp(s) need a TUNE UP, too! And it's more than just using your tuning wrench and chromatic tuner.

### STRINGS:

You should check the condition of your strings: If rusty or oxidized, treat them to being polished up with a Scotch-Brite kitchen scouring pad. This will shine them right up, and if you apply a light coat of wax on your unwound strings, using paste wax or spray wax on a paper towel, they will act much like new again and give you a silky touch while playing! Also ... do you have a spare set of strings for that horrible time when one breaks? Every 'harp player should be prepared for this, so you won't be out of commission at some crucial time at a festival!

### WOOD SURFACES:

Give the body of your 'harp a treat by removing last year's grunge from the exterior surfaces. Use a damp paper towel with some suds from dishwashing liquid detergent on the wood. That should remove any finger "schmutz" and dried cola or beer spills. A fresh wood paint stirrer with a damp towel wrapped around it is good for getting the dirt under the strings. Q-tips help when working around the tuning pins. Then apply some furniture wax using a soft cloth, and follow with buffing it with a clean soft cloth. You'll love your 'harp all the more!

### CHORD BARS AND SPRINGS:

You can easily do an initial test of your chord bars by pressing each one

down lightly and sounding out all the notes in that chord. Listen to be sure the notes sound bright and clean. If you hear some sounds that should not be in that chord, you may benefit from refelting. And this applies especially to the most played chord bars. But all bars should be checked, to make sure there are no other types of problems, such as felt that may have shifted slightly out of position, as an example. To do a more thorough job of checking your chord bars, remove the covers and lift out each bar. Make a diagram of your bar arrangement before removing the bars, to be able to get them back in your preferred positions. Follow the instructions that come with the refelting strips for doing the job.

Now, watch out for loose springs!

When you remove the bars, the springs can fall out if you have not siliconed them into place the last time you did this (highly recommended). Place any loose screws or springs in a coffee cup or soup bowl to be able to hopefully find them when you go to replace everything.

Examine each chord bar for deep grooving. All felt eventually needs replacing from this malady, a normal part of playing while enjoying and really using your 'harp. Not a big deal. If you decide to refelt your chord bars, first mark the sounding strings on the side of the bar so you will know where to allow the 1/4 inch gap in the felt for each sounding string. Do this prior to removing the old felt. Keep the new felt well centered on the bar so that it doesn't overlap the sides and hang up on other bars. I like to press the felt to the bar lying on its side, with the felt also lying on its side. That assures a well centered application of new felt. Be sure each sounding string is centered within the 1/4 inch gap in the new felt.

While bars are off the 'harp, this is a great time to blow out all the old felt dust and any other grunge that has seeped under the bars. A clean, dry soft bristled paint brush is fine for brushing out all loose stuff under the strings. Sort of like spring cleaning! But watch out for any



loose springs!  
ACCESSORIES:

Check out the items that you should regularly be carrying with you when you go somewhere to play your 'harp. Be sure that you have your tuning wrench, tuning pickup, chromatic tuner, spare batteries for your tuner, spare strings, spare finger and thumb picks.

METAL FINGER PICKS:

Examine your metal finger picks at the picking edges for worn metal that burrs around to the underside of the pick. This occurs from lots of use and is normal. The solution is to use a fine metal file and simply file away the burred metal ... and the picks will feel like new again.

So now that you have digested all of this, what are you going to do about it? You'll paaaay the piper if you do nothing! And that's not a pretty tune!

Good luck with your winter TUNE-UP!

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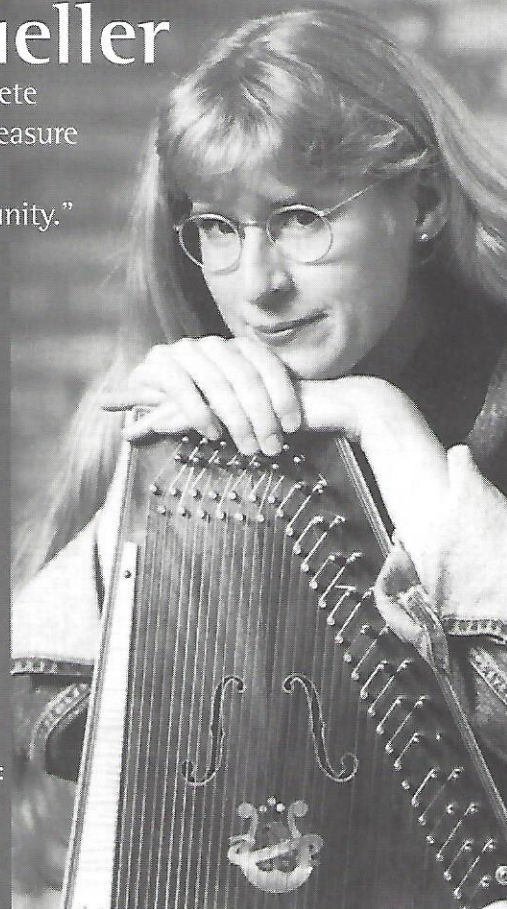
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# Sacred 'Harp



by Mary Umbarger

## "How Great Thou Art"

Swedish folk melody

Words by Rev. Carl Boberg 1886

Translated by Stewart K. Hine

*How Great Thou Art* has an interesting story – In 1886, a Swedish pastor, the Rev. Carl Boberg was caught in a thunderstorm while visiting a country estate in Southeast Sweden. Witnessing the power of the storm followed by the bright sun and the singing of birds he fell to his knees in humble adoration of the might of God. He wrote a nine stanza poem, *O Great God*.

Several years later he was surprised to hear a congregation using an old Swedish folk melody for his words. First translated into German and then into English, the original poem was titled *O Mighty God, When I Behold the Wonder*. It was also translated into Russian and became popular with a group of Ukrainian believers.

One day while English missionaries,

the Rev. and Mrs. Stuart K. Hine were ministering in Russia, they heard a group singing this lovely hymn. Hines began translating this Russian version into English.

When WWII broke out in 1939, the Hine's had to leave Russia and return to England, where he completed his translation in 1945.

G C

O Lord my God! when I in awe-some won-der Con-sid-er

G / / / / / / C / / / / / /

G D7 G

all the worlds Thy hands have made, I see the stars, I hear the roll-ing

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

C G D7 G

thun-der, Thy pow'r through-out the u-ni-verse dis-played Then sings my

/ / / / / G / D7 / / / / G / / / /



C	G	D7
soul, my Sav-ior God, to Thee; How great Thou art, how great Thou		
/ D7 C D7 C /	G / / D7	/ / C D7

G	C
art! Then sings my soul, my Sav - ior God, to	
G / / /	/ D7 C D7 C /

G	Am	D7	G
Thee; How great Thou art, how great Thou art!			
G / D7 G	Am G D7 /	G	

When through the woods and forest glades I wander  
 And hear the birds sing sweetly in the trees,  
 When I look down from lofty mountain grandeur  
 And hear the brook and feel the gentle breeze;

Then sings my soul .....

And when I think that God, His Son not sparing  
 Sent him to die, I scarce can take it in,  
 How on the cross, my burden gladly bearing  
 He bled and died to take away my sin,

Then sings my soul .....

When Christ shall come with shout of acclamation  
 And take me home, what joy shall fill my heart!  
 And I shall bow in humble adoration  
 And there proclaim, my God, how great Thou art.

Then sings my soul .....



# From Love to Addiction ..... or how I became an Autoharpoholic ®

by Tony Wentersdorf

My love affair with the autoharp began in the winter of 1976. At that time, I was living in a small rooming house near the U of M campus with seven other students whom I'd met a year before at an international residence. I had just quit the "English as a Second Language" Master's Degree program, and was working as a stock clerk at Sears on Chicago and Lake. But I spent most of my spare time listening to folk music, or playing my guitar and harmonica. I checked out a lot of folk and rock records from the downtown Minneapolis Library. Some of my favorite recording artists at the time included Bob Dylan, Judy Collins, Doc Watson, Simon & Garfunkel, John Denver and Tom Paxton.

However, one day I discovered an unusual-looking old album entitled *Mountain Music Played On the Autoharp*. The front cover depicted several fancy, antique-looking autoharps. On the back were pictures of three old men playing the autoharp. I'd never heard of any of them before – Pop Stoneman, Neriah Benfield and Kilby Snow. The liner notes mentioned that their recordings were made in the twenties and thirties. Up to that time, I'd never heard of an autoharp, nor seen one played.

I checked out the album and brought it home. It immediately became my favorite even though I'd never heard that kind of music before. I played it over and over again on my one-speaker stereo. One guy on the album accompanied his autoharp with a harmonica. At this time, I was already playing guitar and harmonica a la Bob Dylan. I immediately fell in love with this old-time music. It evoked the mountain hollers in West Virginia, North Carolina and Kentucky. The picking was very fast and energetic, the singing full of rich harmonies. I kept renewing the album from the library, playing it over and over again until I knew every tune by heart.

During the next three years, I experienced a series of synchronistic events that opened up the world of the autoharp in ways I could not have foreseen. In the spring of 1977, I attended an arts-and-

crafts camp for adults called Northlands Rec Lab which was located at a YMCA camp near Hudson, Wisconsin. Our song-leader, Jan, played the autoharp to accompany the songs we sang after breakfast each morning. She got me started by showing me a few basic strums and chord progressions. Two years later, in the spring of '79, I attended the Rec Lab again. This time, our breakfast song-leader, Beth, was a very vivacious, charismatic woman who also accompanied her singing with the autoharp, but played it in a more dynamic way that really got me excited. She was very friendly and showed me new ways to play the autoharp.

Just about a week later, I had a chance to volunteer for a Minnesota Folk Music Festival in the Cedar-Riverside area in Minneapolis. During one of the evening concerts, I heard a wonderfully versatile folk musician from the east coast named Bob Zentz who played the autoharp in a way I'd never heard before. He not only accompanied his singing with the autoharp, but also played solo melodies. He was equally proficient in about half a dozen other instruments as well – such as fiddle, guitar, hammered dulcimer and harmonica. I was green with envy.

During the festival, I also attended my first autoharp workshop, hosted by a diminutive woman named Stevie Beck. I loved the way she played autoharp instrumentals – fiddle tunes, slip jigs, and old cowboy songs. During her workshop, she casually mentioned that she taught autoharp at her home. So, I started taking private lessons from her that summer. She turned out to be the best music teacher I'd ever had, and taught me all the basic autoharp techniques – the pinch-thumb strum, the hammer-on, melody picking and her famous "schling." At the time Stevie was also working at a guitar shop, fixing autoharps and guitars. In fact, she helped me pick out my first autoharp.

I always looked forward to my lessons with Stevie. Each week, she'd write out new song arrangements in TAB and

put them on tape. She also loved telling stories. One time she told me how she'd gotten involved with this new live radio show in St. Paul called The Prairie Home Companion Show. I found out that it was she who had taught Garrison Keillor how to play the autoharp. He later returned the favor by billing her as "Queen of the Autoharp" on his show. I took lessons from Stevie for about six months. And then I was ready to go out on my own. By now, I played the autoharp every chance I could get.

Around the time I was taking lessons from Stevie, I worked at a North Minneapolis nursing home called Oak Ridge Care Center. There I did various musical programs for the residents, either playing for groups in the day rooms, or serenading individual residents in their rooms. It was the first job I'd had where I was able to use my music. When I started there, I played mostly guitar and harmonica. But I quickly discovered that the folk songs I was used to playing didn't make much of an impact on the residents, most of whom were in their seventies, eighties and nineties. They just could not relate to songs like Bob Dylan's *Blowin' In the Wind*, Leonard Cohen's *Bird On the Wire*, or Paul Simon's *Sounds Of Silence*. So, I quickly learned to expand my musical horizons by going back to the library and getting all the "Sing-Along-With-Mitch" albums I could get my hands on, and learning songs like *Five Foot Two*, *Let Me Call You Sweetheart* and *You Are My Sunshine*. I also discovered that the autoharp was ideally suited to accompanying the songs seniors liked, especially those old gospel songs and hymns they loved so much.

Two years later, in the spring of 1981, I got my first chance to teach an autoharp class at a community ed program in Minneapolis. One of my four students became a good friend who later began teaching autoharp herself. And about a year later, in the summer of 1982, another unique opportunity came my way when I saw a small ad in the "Help Wanted"



section of the *Minneapolis Tribune* that said simply: "Autoharp teacher wanted at the West Bank School Of Music. I couldn't believe my luck! I'd been taking guitar and banjo classes there for years, yet I never dreamed I'd teach there. If ever there was a job made for me, this was it! I auditioned and got the position. So now I was teaching autoharp at the West Bank School of Music! I found out later that Stevie Beck had previously taught there.

As the years went by, I had a lot of neat experiences in connection with the autoharp. I began subscribing to a wacky, yet wonderful magazine called *The Autoharpoholic* which contained song and instrumental arrangements of autoharpists from all over the country and the world. It also included funny commentaries and listings of upcoming folk music festivals. Unfortunately, the editor stopped publishing the magazine after ten years. But luckily I was able to get my very first autoharp arrangement published in it before that occurred. It was a popular Scandinavian-American tune called *Helsa Dem Der*

*Hemma.*

After the *Autoharpoholic* ceased publication, I found out about another autoharp magazine called *Autoharp Clearinghouse*. This time I got to know the editor in a more personal way. I sent her some of my autoharp arrangements, a good number of which got published. It turned out that we had a special connection – our mutual German heritage. So, I sent in several German Christmas carols I'd learned as a boy. And, lo-and-behold, she published all of them! It was a big thrill when she reviewed my first studio tape of original songs, and even more of a thrill when she did a cover profile on me in the March 1998 issue of the magazine. Unfortunately, *The Autoharp Clearinghouse* also stopped being published a few years later.

Over time, I gradually lost my autoharp connections, and things took a turn for the worse autoharpically speaking. For one thing, more and more music stores stopped selling autoharps or 'harp accessories. For another, community ed students dwindled down to nothing.

But the worst blow was when I lost my autoharp teaching job at the West Bank School of Music.

But that didn't mean that I gave up on my good friend the autoharp. Banish the thought! I still carry it (or them, since I'm now the proud owner of nine 'harps) around every chance I get, to play at Open Stages and coffeehouses. I also let my autoharp out of its case every Sunday morning to play at church. I continue to be very faithful. My love affair with "The Mighty 36" is far from over! In fact, we plan to keep spending a lot of quality time together. And I now admit to being a hopeless "autoharpoholic."

*(Editor's note: We are happy to say Tony is now a faithful subscriber to AQ and we anticipate having a review of his CD "I Remember" in the May issue.)*

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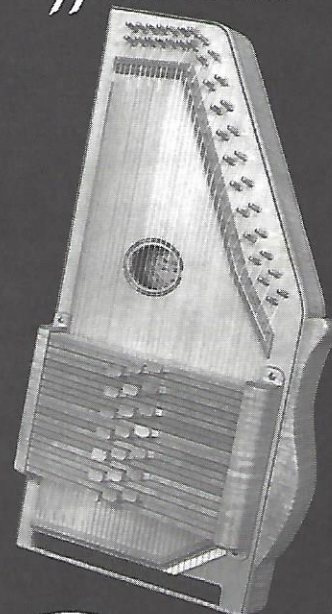
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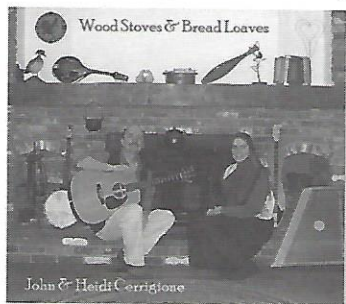
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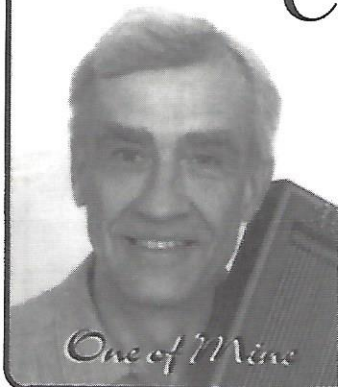
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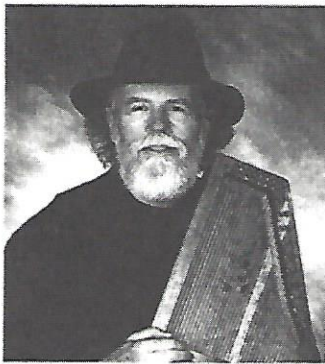
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# A New Tune for You from Cathy Britell

## *"Trillium" by Jon Ten Broek*

On a sunny August afternoon in 1994 at the Willamette Valley Autoharp Gathering in Oregon, I was enjoying some quiet time when all of a sudden I heard a lovely tune on the breeze, coming from a grove of trees by the creek. I was quite enchanted by the tune, and so followed it to its source. There I found Jon ten Broek, sitting on a stump, playing his guitar.



We introduced ourselves, and I told him that I thought the tune was absolutely beautiful. He said, "Do you want to learn it?" and I answered, "Of course! Thank you!"

So, he taught me the tune, and an hour later, we performed it at the festival's open stage. That was the beginning of our musical friendship, and also my long-lasting friendship with Jon's tune, "Trillium".

Jon wrote the tune in 1990 and first recorded it on his album, "I'd Rather Be in Oregon", in 1994. He called it "Trillium" after the Oregon state flower (shown below), which has three petals and three leaves. "Trillium" is a tune in  $\frac{3}{4}$  time with three parts, written originally for three guitars. I think I was probably the first one to arrange the tune for the autoharp, and other than Jon, very few other people have played it. I've found that it makes a great "contest piece", and played it in the finals at the Winfield Autoharp Championships where I won second place in 2002 and 2003. Then, when I had the opportunity to take part in the "Autoharp Legacy" album, this tune was a natural choice for that project as well.

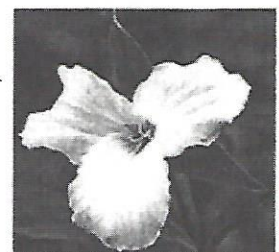
"Trillium" has never before been written out, so Jon and I spent quite a bit of time making sure the melody and chords were "just right". We hope you enjoy playing it as much as we do. You can hear a nice recording of the tune on the Autoharp Legacy album, (available through the AQ Marketplace) or online, at: [www.autoharpquarterly.com](http://www.autoharpquarterly.com). Jon and I hope you enjoy learning it, and I hope "Trillium" becomes as much of a "friend for life" for you as it has for me.

One of the great things about this tune is that you can "hear" the melody in many different ways. So, you can do different things with the melody on different times through it. Also, the little triplet passage may be omitted if you find your fingers just won't do it.

Jon and I both hope you enjoy playing it, and we would love to hear YOUR version of the tune.

Cathy's web site: <http://www.larkpoint.com>

Jon's web site: <http://members.aol.com/raindrprec/raindrop.html>





# TRILLIUM

By Jon tenBroek

Rhythm chords    G            Bminor            Eminor            G            Aminor

Melody chords    G / /    Bm / /    Em    Bm Em    G    C    G    Am            /    C

          D                                    G            Bminor            Eminor            G

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

Aminor            D            G                                    C            Eminor

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

Aminor                                    G            Bminor            Eminor

Am            /    /    /    G    CG    D    Bm D    Em            /    D    Em

          A            G            A                                    D            C

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

Bminor            Aminor            G            Bminor            Eminor            G

Bm Am /    Am Bm Am    G / /    Bm / /    Em    Bm Em    G    C    G

Aminor                                    D                                    G            Bminor

Am                                    /    C    CDCD C D CDCD /    G    D G    Bm Em Bm

c.1990 Jon ten Broek  
 (Autoharp arrangement Jon ten Broek and Cathy Britell)



E minor G A minor D G

Em Bm Em G C G Am / C CDC D C D G C G / /

G A minor B minor A minor G A minor

G / / Am / / Bm / / Am Bm Am G / / Am / /

B minor A minor G A minor B minor C

Bm / / Am G / / Am / / Bm / / C

E minor A minor E minor A minor

Em / / / Am / / Am Em / / Am / /

D G B minor E minor G

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

A minor D G B minor

Am / C / D C D C D CDCDCD / G D G Bm G Bm

E minor G A minor D G

Em Bm Em G C G Am / C CD CDC D G



# AUTOHARPERS OUT & ABOUT...

## WHAT SOME OF YOUR FRIENDS HAVE BEEN UP TO



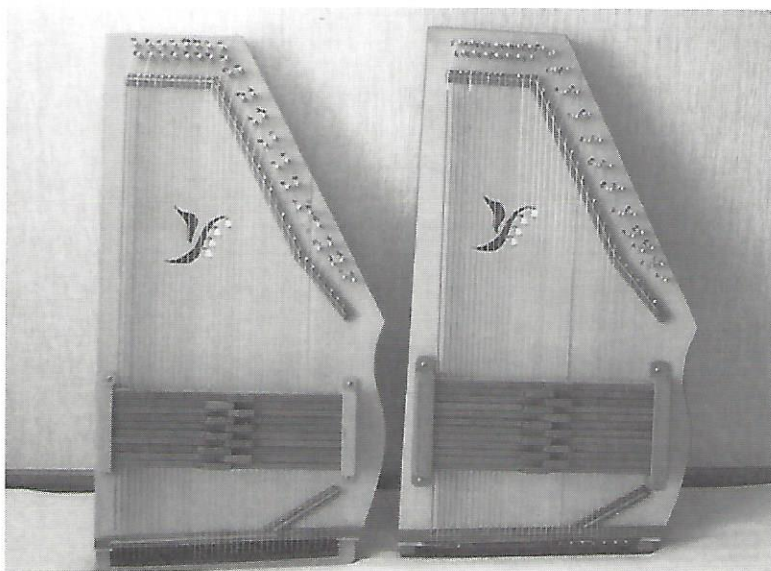
### Bill Bryant workshop & concert:

Kneeling: Diane McHenry; left to right standing: Sally Shamp, Nancy Rothwell, Leone Peterson, Colleen Hedrick, Toodie Gregory, Sharon Bryant, Bill Bryant, John Sahlin.

The Wild Bunch, playing the cold at Santa's Village at the Constitutional Village (late 1700s setting), in Huntsville. Left to right: Lou Beasley, Bobby Blackburn, Linda Berry, Dr. James Smith, Jim Smith.



One of our newest luthiers, Yasuo Mita, of Omiya-city, Saitama, Japan sends this picture of two of his autoharps. Yasuo has been building 'harps for about a year and a half. He plans on bringing them to the Mountain Laurel Autoharp Gathering in June. Another reason to *be there.*





# AQ

## 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).

I'm writing this in mid-January. January is always a time of reflection and resolution around here. The merry music of Christmas is filed away; the last holiday gig has been played; with the exception of a few red candles there is no telltale evidence of the season past.

My resolutions for 2004 have been made and some already are history (where IS that box of candy I put away until after my diet?).

Soooo ... I pick up my autoharp and a stack of 'new tunes' I have resolved to learn by spring, pour myself another cup of tea, and feel the magic of music pull me into its spell! Ah, life is good!

*p.s.* Since last time, the eastern part of the country experienced a hurricane. Several folks in Pennsylvania reported minor damage. Because of power outages, some had the opportunity to rough it with candles, camp stove cooking and as **Pat Stegman** said a 'John Wayne bath-in-a-bucket' was the norm. I suspect there was a lot of 'harp playing going on.

*p.s.* It was reported that **Linda Huber** was found at the Victorian Tea Room playing her autoharp for a couple of meals! *You go, girl!*

*p.s.* **Boyd Jackson**, Parkersburg, WV and his family lost their home in a tornado. Thankfully, there were no serious injuries. These 'acts of nature' are scary and dangerous! *Boyd, I know I speak of for all when I say we are so sorry for your loss and hope that you are recovering from the ordeal.*

*p.s.* Two members of the autoharp community have died. **Joel Whittemore** of Livingston, TX died as a result of a heart attack. He and his wife, Carolyn, have many friends in the autoharp world and he will be sorely missed.

**Elroyce Makley**, Florida autoharper

and vocalist died from a massive stroke. She was a member of the Makley Family singing group and enjoyed a long-time partnership with the late "Uncle Ray" Sine. Some folks will remember them from their trips to the Mountain Laurel Autoharp Gathering.

Our sincere condolences to the families of these fine folks.

*p.s.* Amazing **Janette Carter** will be at the Swannanoa Gathering as a guest musician this summer. Janette has been in poor health, but seems to be improving. This is good news!!

*Autoharp Sightings:*

*p.s.* **Peter Swanson**, Oxfordshire, England saw two pictures of Rolling Stone's Keith Richards on the front cover of 'Uncut', (a UK magazine a bit like 'Rolling Stone' in the US); Will Oldham in his 'Bonnie Prince Billy' guise holding a black OS Autoharp; Ronnie Sparks from the Handsome Family plays autoharp in a number of recent records and is pictured with a black autoharp.

*p.s.* **Glenn Flesher** from Louisiana saw a red-haired version of Dolly Parton in a movie on WGN, Atlanta playing the 'harp and singing *Wild Flowers*. He didn't see the name of the movie, but said, "She sounded and looked good, too, even with that red hair." *Come on, Glenn, we know why you missed the name of the movie – you were looking toooo hard at Dolly!*

**PS Seen about 'town':**

*p.s.* **Cathy Britell** driving to Winfield in her biodiesel fueled car – go to [www.biodiesel.mem.com](http://www.biodiesel.mem.com) and get all the info. It really is interesting and doable.

*p.s.* Congratulations to **George Orthey**. There was an article on the front page of the Harrisburg Patriot about his Mountain Laurel Mini-Concert Series. This is the largest paper in the Capital area!

*p.s.* **Linda Rei**, back home from living in Italy, trying to get settled back in and find 'harpers in the Kansas City, KS area. Welcome home, Linda!

*p.s.* **Jean Hogan**, Gifford, IL wanting to get the fine art of busking back in favor. (*Street musicians – ah, to be one for a week is my, until now, little known secret dream! It looks like a great, fun way to spend a week!! ahelp me out here, guys.*)

*p.s.* **Laura Lind** and her fiddler daughter, **Elisa** entertaining the DAR annual lunch-

eon. They then went to the retirement home where one blind resident who couldn't attend the luncheon resided and played an impromptu concert that was enjoyed by all.

*p.s.* **Mary Umbarger**, situated between an indoor Olympic-sized swimming pool and a sauna at a swanky retirement home, playing harp and autoharp for four hours as the residents took 'dessert by the pool' as a part of their annual Christmas Party. Let me tell you, by the end of the four hours I definitely was completely *hydrated!*

*p.s.* **Alex and Rich Usher's** son, Chris was one of the journalists that flew to Baghdad with President Bush. The description of his adventure which he gave on his return home was like something out of a cloak and dagger mystery according to Alex. Chris is no stranger to the press corp, often called upon to photograph the President.

*p.s.* **Karen Daniels** reports she has 49 kids signed up for her autoharp classes at the Mountain View public school. They are allowed to use their study hall or free time at school to participate and this is the 4th year for some. Karen arranges for them to perform at local venues. We are proud of you, Karen!

*p.s.* **Dave Rubin** reports seeing Paul Trombley (part of the duo 'Yesterday's News'), playing a new OS at the Waterford, NY Tugboat Roundup on September 6.

*p.s.* **Eileen Roys** proudly announces the arrival of her first great-grandchild, a little girl named Shelby Lynne on November 12. Eileen has an Easy Chord just waiting to be played! Congratulations!!

*p.s.* **Doug Stuart** reports that he and his wife, Bobbie, are doing classroom and public library shows for young folks in the north suburbs of Chicago. Their themes are learning caring, kindness, patience, honesty and an open heart. They use a variety of autoharps and a banjo or two and get the kids involved. Great!!!

*Well, the tea is long gone, and so is the box of candy! I'll close for this time, asking AGAIN that you send me news of what is going on in your life. I can't report what I don't know (or ... maybe I can ... that is a thought – Hmmmmm!)*



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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* (CD) ⊙

*Rock-it 'Harp* (CD)

**Bryan Bowers**

*Home, Home On the Road* (cass)

**Roz Brown**

*My Best To You*, (Just Kiddin' Around & Colorado and the West)(CD)

*Where I'm Bound* (CD/cass)

*Rolling Home - Songs of the Sea* (CD/cass)

**Heather Farrell-Roberts**

*Purple Heather* (CD)

**Mike Fenton**

*The Best of Mike Fenton* (CD)

*Olde Time Journey* (CD)

**Marc Gunn**

*Marked By Great Size* (CD)

*Gullible's Travels* (CD)

*Songs Of the Muse* (CD)

*A Faire To Remember* (CD)

**Les Gustafson-Zook**

*Gather At the River* (CD/cass)

*Skip To My Lou* (CD/cass)

**Lindsay Haisley**

*(Auto)Harps Alive!* (cass)

*Harps and Hammers* (CD/cass)

*String Loaded* (CD/cass)

**John Hollandsworth**

*A Mountain Music Sampler* (cass)

*Pickin' Time* (cass)

*Mountain Fling- Over the Edge* (CD/cass)

*Green Fields of Virginia* (CD)

**David Kilby**

*Backporch Favorites* (cass)

*Autoharp Praise* (CD/cass)

**June Maugery**

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# The AQ MarketPlace

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**Ivan Stiles**

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*Patsy Sings Pop - Stoneman*,

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*Family Tradition - the Stoneman Legacy* (CD)

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**BOOKS**


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A delightful collection of songs for young folks by Alex Usher \$12.95

**A Treasury Of Songs For**

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by Mary Lou Orthey; covers everything from maintenance to building an autoharp. \$19.95  
*Autoharp Method In Four Easy Steps* by Evo Bluestein w/CD \$9.95

**Kidsongs** ⊙ by Jerry Silver-

man; Simple arrangements include melody line, lyrics, guitar chords. \$7.95

*Fun With Folk Songs* by Mel

Bay; songs such as *Billy Boy* and *Campground Races* \$4.95

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**Other Publisher's Titles**


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favorite melodies from the Civil War to today. \$5.95

*The Singing Rails* by Wayne

Erbsen; Railroad songs, jokes and stories; 28 sing-alongs + superstitions and tall tales. \$5.95

*Backpocket Bluegrass Songbook* by Wayne Erbsen; music

notations and guitar chords. \$6.95

*Backpocket Old-Time Song-*

*book* by Wayne Erbsen; music notation, history, guitar chords \$6.95

*Oldtime Gospel* by Wayne

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*Autoharp For Kid* ⊙ by Cathy

Britell; easy to understand method for kids. \$16

*It's An Autoharp* by Cathy

Britell; a very first beginner's guide to autoharp playing. \$18

*Beginning Autoharp Instruction Book* by Bonnie Phipps \$9.95



**NEW FROMMEL BAY!!**Treasury of Favorite Songs by

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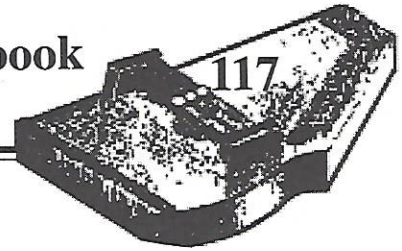
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## Lavender's Blue (2)



F/ F Bb F/ [C7 F] [C7 F] Bb/ C7 Bb F///  
La - ven - der's blue, dil - ly dil - ly, la - ven - der's green

Bb/ C7Bb F/ [C7 F] [C7 F] C7/ C7F C7///  
When I am king, dil - ly dil - ly, you'll be my queen

F/ F Bb F/ [C7 F] [C7 F] Bb/ C7 BbF///  
Who told me so, dil - ly dil - ly, who told me so?

Bb/ C7 Bb F/ [C7 F] [C7 F] Bb Bb/ C7 F///  
I told my - self, dil - ly dil - ly, I told me so.



Call up your men, dilly dilly, set them to work  
Some with a rake, dilly dilly, some with a fork,  
Some to make hay, dilly dilly, some to thresh corn  
While you and I, dilly dilly, keep ourselves warm.

Lavender's blue, dilly dilly, lavender's green  
When I am king, dilly dilly, you'll be my queen  
Who told me so, dilly dilly, who told me so?  
I told myself, dilly dilly, I told me so.

## Salty Dog (2)



G G G G C G E7 E7 A A A A G D7D7/  
Let me be your sal - ty dog or I won't be your man at all

[D7 D7] D7/ C G C G D7 G/////////  
Ho - ney, let me be your sal - ty dog.

Standin' on the corner with hat in hand  
Wishin' for a woman what got no man,  
Honey, let me be your salty dog.  
Repeat 1st verse.

Standin' on the corner with low down blues  
Gosh darn mud all over my shoes  
Honey, let me be your salty dog.  
Repeat 1st verse.



## Bury Me Beneath the Willow (2)



G// CG// D7 C// D7C C// G// G G G D7 G D7/////////  
Bur - y me be - neath the wil - low, 'neath the weep - ing wil - low tree

G// C G// D7 C// D7C C// G// G G D7 G D7G/////////  
When he hears his love is sleep - ing, may - be then he'll think of me.

My heart is sad and I am lonely, thinking of the one I love  
When will I see him, oh, no never, unless we meet in heaven above.  
Repeat 1st verse.

He told me that he dearly loved me, how could I believe him untrue.  
Until the day some neighbors told me, he has proved untrue to you.  
Repeat 1st verse.

Tomorrow was to be our wedding, I pray, Oh Lord where can he be?  
He's gone, he's gone to love another, he no longer cares for me.  
Repeat 1st verse.

## Little Rosewood Casket (2)



C C C// C G7/ G7/ C C////  
There's a lit - tle rose - wood cas - ket

C C C// C F/ G7/ C/////  
Ly - ing on a mar - ble stand

C G7 C/ C/ F/ F/ C C////  
And a pac - ket of love let - ters

C C G7// C G7/ G7/ C/////  
Writ - ten by my true loves's hand.

Come and sit beside me, brother,  
Come and sit upon my bed,  
Lay your head upon my pillow,  
For my aching heart falls dead.

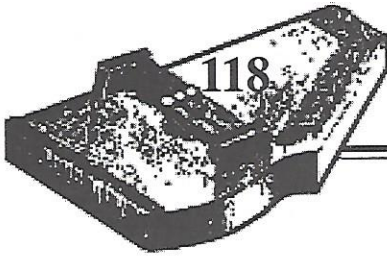
Last Sunday I saw him walking  
With a lady by his side  
And I thought I heard him tell me  
I could never be his bride.

When I'm dead and in my coffin  
And my shroud's around me bound,  
And my narrow grave is ready  
In some lonesome churchyard ground.

Take his letters and his locket,  
Place together o'er my heart,  
But the golden ring he gave me  
From my finger never part.







# Autoharp Songbook

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## My Wild Irish Rose (3)

↓  
 C C// C/G7 C//C7/ C7 F/ F G7/ F C////  
 My wild I-rish rose, The sweet-est flower that grows,  
 [C C] G7 C F C/ C G7 C F C/  
 You may search eve-ry - where, But none can com - pare  
 [C G7] D7// C/ D7 G7////  
 With my wild I- rish rose.  
 G7 C// C/G7 C//C7/ C7 F/ F G7/ F C////  
 My wild I-rish rose, The dear - est flower that grows,  
 [C C] G7 C F C/ C G7 C F C/  
 And some day for my sake, She may let me take  
 C F G7 F D7 C G7 C////  
 The bloom from my wild I - rish rose.



## Plaisir d'Amour(3)

↓  
 C C// G7// C//// C F/ F C C C G7////  
 The joys of love are but a mo - ment long,  
 (Plaisir d'amour ne dure qu'un moment)  
 / Am// G7// C G7 C Dm Dm Dm C// G7// C////  
 The pain of love en - dures your whole life long.  
 (Chagrin d'amour dure toute la vie.)

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

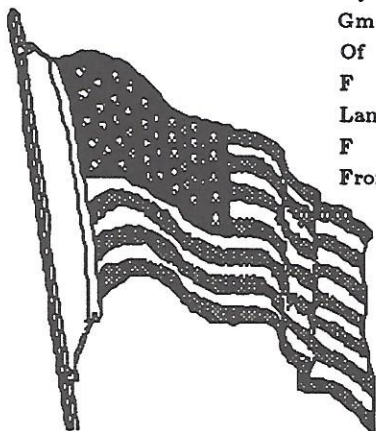
My love loves me, and all the wonders I see,  
 A rainbow shines in my window, my love loves me.

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



## Yankee Doodle (2)

↓  
 F F C7 F F F C7 C7  
 Yan - kee Doo - dle went to London  
 F F C7 FF / C7/  
 Just to ride a po - ny,  
 F F C7 F Bb F C7  
 Stuck a fea - ther in his hat  
 F C7 C7 Bb C7F / F /  
 And called him ma - ca - ro - ni.  
 Bb / C7] Bb F Bb C7Bb /  
 Yan - kee Doo - dle, keep it up  
 F / Bb] F Bb F C7 F /  
 Yan - kee Doo - dle, dan - dy!  
 Bb / C7] Bb F Bb C7 Bb  
 Mind the mu - sic and the step  
 Bb F F C7 C7F / F /  
 And with the girls be han - dy.



## That's An Irish Lullaby (3)

↓  
 C/ G7 C/ G7 C C7////  
 Too - ra - loo - ra - loo - ral,  
 F / E7 F / E7 F////  
 Too-ra-loo-ra- li  
 F / E7 F / F C C////  
 Too-ra-loo-ra-loo- ral,  
 D7 / D7 D7 / C G7////  
 Hush now, don't you cry!  
 C / G7 C / G7 C C7////  
 Too-ra- loo-ra- loo-ral,  
 F / E7 F / E7 F////  
 Too-ra-loo-ra- li  
 F / E7 F / F C C//  
 Too-ra-loo-ra-loo- ral,  
 [D7 C] D7/D7 G7/G7 C////  
 That's an I - rish lul - la - by.



## Tell Me Why (3)

↓  
 CF G7 CC / G7] F / F C //  
 Tell me why the stars do shine  
 CF G7 CC / C] D7D7C G7 //  
 Tell me why the i - vy twine,  
 CF G7 CC / G7] Am / G7 E7 //  
 Tell me why the sky's so blue,  
 C FC D7 D7 / D7] G7 C G7 C //  
 And I will tell you just why I love you.



Because God made the stars to shine,  
 Because God made the ivy twine,  
 Because God made the sky so blue,  
 That is the reason just why I love you.

## America (3)

↓  
 F Dm Gm C / G7] C F Dm Gm F / A7] Dm  
 My coun - try 'tis of thee, Sweet land of lib - er - ty,  
 Gm F C7 F //  
 Of thee I sing.  
 F F F F / C7] F C7 C7 C7 C7 / F] C7  
 Land where my fa - thers died, Land of the Pil - grims' pride,  
 F [BbF] C7 F / C7] F [Gm Gm] F C7 F //  
 From e - ve - ry moun - tain side, Let free - dom ring.

Our fathers' God, to Thee, Author of liberty  
 To thee we sing.  
 Long may our land be bright, With freedom's holy light;  
 Protect us by thy might, Great God our King!



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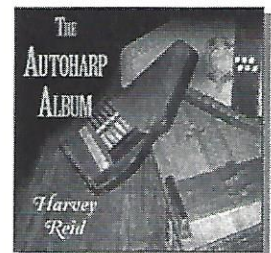


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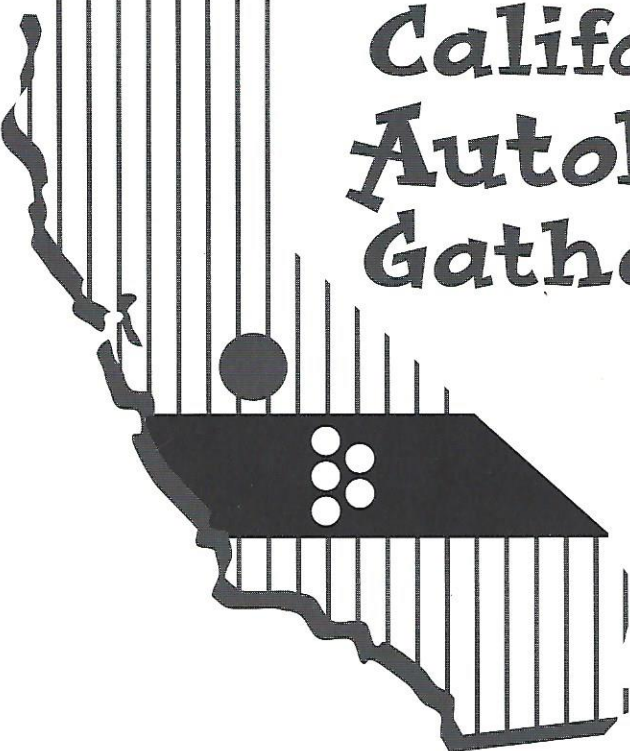


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