

Autoharp Quarterly

*The International Magazine Dedicated
to the Autoharp Enthusiast*

Spring 2004

Volume Sixteen, Number Three

Six Dollars

NEW!!

Jam 'n Bare Bones

by *Mike Herr*

John Stratford's

Bass Autoharp

Doug Pratt builds a

resonator back

Schubert's "The Trout"

is arranged for autoharp

by *Linda Huber*

Mary J. Park teaches

beginners "Gray Cat On

a Tennessee Farm"

Lucille Reilly takes us

"On the Road to Boston"

in the Diatonic Corner

David Rubin uses

"Shalom Aleichem" for

the Interaction lesson

Verla & Kathleen add

three new songs to the

Children's Corner

repertoire

Alan & Karla bring us a

Colorfully Chromatic

"Beyond the Sunset"

Karen Daniels finds us

four new Profiles

Plus.....Postscripts from

'Harpland with

Mary Umbarger



Have you seen this man?

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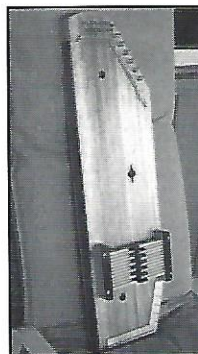
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**Autoharp
Quarterly**
*The International
Magazine Dedicated
to the
Autoharp Enthusiast*

Editor:
 Mary Ann Johnston
Profiles Editor:
 Karen Daniels
Interaction Editor:
 John Hollandsworth
Simply Classic
 Linda Huber
Critics Choice
 Stew Schneider
 Judie Pagter
 Tina Louise Barr
 Bob Woodcock
In the Beginning
 Mary J. Park
Colorfully Chromatic
 Alan Mager & Karla Armstrong
The Diatonic Corner
 Lucille Reilly
The Childrens' Corner
 Verla Boyd & Kathleen Bassett
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To and from



the Editor

Dear Readers;

Well. Spring is here and the festivals are beginning to sprout up all over the place. I hope you can take advantage of some of them. It is a great way to meet fellow autoharpers, learn some new tunes, a few new licks and have an all around good time in the process.

Exciting things have been going on here at *AQ*. Our old computer was on its last legs (or, more appropriately its motherboard), and we were contemplating the choices and the possibilities of what we would get as a replacement. What we wanted and what we felt we really needed was, alas, not in the budget. As we were pondering, we received news that we were going to be the recipient of a generous gift.

Most of you either know of or have bought the Autoharp Legacy CD set. The original purpose of this fund-raising endeavor had to be put on hold at least for the foreseeable future and so a portion of the proceeds was generously and graciously donated to *AQ* to help upgrade our equipment. It has been used for that purpose. We now have in our office an iMac computer and the essential publishing software we need to use. You might or might not see any immediate changes in the way *AQ* looks, but once I navigate the necessary learning curve involved, it will make my work much easier and give a more professional look to our efforts.

In addition to the hours of pleasure the artists involved in this project have given us all, I would like to thank each of them for their donation. So, thank you Ron Wall, Bryan and Kate Bowers, Lindsay Haisley, Adam Miller, Stevie Beck, Neal Walters, Karla Armstrong, Cathy Barton (Para), Evo Bluestein, Laura Boosinger, Cathy Britell, Roz Brown, Bill Bryant, Janette Carter, Heidi Cerigione, Tom Chapin, Bill Clifton, Karen Daniels, Julie Davis, Wanda

Degen, Carey Dubbert, Mark Fackeldey, Mike Fenton, Mary Gillihan, Win Grace, Les Gustafson-Zook, Cindy Harris, Mike Herr, John Holandsworth, David Holt, Jean Jennings, Bob Lewis, Little Roy Lewis, Tina Louise Barr, Alan Mager, Bill Martin, June Maugery, John McCutcheon, Karen Mueller, Carole Outwater, Judie Cox Pagter, Bonnie Phipps, Harvey Reid, Lucille Reilly, Joe Riggs, Richard Scholtz, Tom Schroeder, Gove Scrivenor, Mike Seeger, Laurie Sky, Drew Smith, JoAnn Smith, Will Smith, Ivan Stiles, Patsy Stoneman, Charles Whitmer, and all the wonderful backup musicians, including: Sam Bush, Dennis Crouch, Richard Bailey, Stewart Duncan, Mark Howard, Jeff Taylor, Matt Combs, Margaret Bailey, Keith Little, Ramona Jones, Alisa Jones, Donna Stoneman, Roy Husky Jr., Butch Baldassari, Joey Miskulin, Dale Jett, Dave Para, Paul Grace, Forrest Rose, Knox McCrory, Kenny Malone, Jamie Hartford, Rob Ickes, Blane Sprouse, Rodger Fountain, Pam Kirby, Kathy Sutterfield, Bernie Fountain, James Kirby Jr., Robert Gillihan, Dave Smith, Buddy Spiker, Eric Levine, Scott Bennett and Mary Stribling. May God bless each and every one of you as He has blessed me.

Beginning with this issue, Mike Herr will be presenting a "jam" tune each time. We all know what it is like to be a beginner and want to join in a jam with our friends from time to time. Often we hold back because we don't know the tune being played. Mike will be presenting commonly used "jam" tunes with the hope this will give you a jump start toward being able to join those fun-times..

Think Spring!
Think Festivals!
Think music!

Dear Editor;

I was very happy and surprised when I received the *Autoharp Quarterly* a few days ago and there on the cover was my favorite pet playing my favorite autoharp!

I called the picture "String Zinger." I sent the picture some time ago. Thanks very much for publishing it. I appreciate it.

(We apologize, Doris, for not putting your name on the back of the photo when we received it so we could give proper credit for it.)

I love the magazine and have all the copies. I attended the first Autoharp Workshop held in the Spring of 1983 at the Ozark Folk Center in Mt. View, AR. It was headed by Becky Blackley and Ron Wall.

When Ron played the autoharp that day, I thought it was the most beautiful music I'd ever heard and I still do!

I appreciate you holding us all together, and thanks again.

Yours truly,

Doris Gatterman

Appreciated so much your arrangement of *Amazing Grace* in the last magazine. Would like and appreciate more pieces like that in each magazine. Thank you.

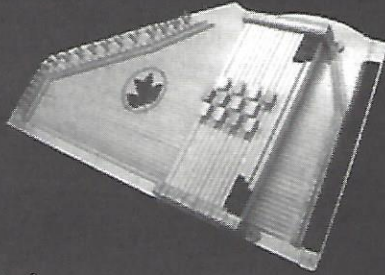
Looking forward to each issue.

Sincerely,

Alma Thompson

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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

lrbeasley@mchsi.com Lou Beasley

Club News

Nancy Trokan, from Cincinnati sends this report on the Cincinnati Autoharp Club 'Harpers' Bazaar:

In the spring of each year, the Hills of Kentucky Dylcimer Club of Northern Kentucky holds an evening coffeehouse showcasing the talent of club members and providing members a forum for sharing new music and techniques. With 100+ in attendance, our April 1, 2004 program featured 23 performances. Over 1/3 of the acts included an autoharp, played by members of the Cincinnati Autoharp Club, 'Harpers' Bazaar. Four wonderful autoharp solos were presented by Lynn Holberton, Laverne Wolsing, Gordon Baker and Helen Blackburn, who really got the audience singing and laughing with her upbeat antics. Gail and Dick Michalack played a delightful dulcimer-autoharp duet and severaal other acts featured autoharp as part of a larger ensemble. Interest in and acceptance of the autoharp has grown here over the past few years. The autoharp has become an integral part of our music-based fellowship, due in large part to the efforts of Gordon Baker in promoting the instrument amongst the musical community of the Cincinnati-Northern Kentucky area.



Recordings

Tunes From the Tailgate
 Mountain Fling
 Autoharp: John Hollandsworth
 700 Tower Road
 Christiansburg, VA 24073

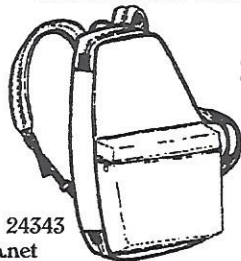
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Harpers - at - Large



Dulcimer and Autoharp Concert

Featuring Lucille Reilly
Port Charlotte, FL

Reporting: Diana J. Hill
Slatington, PA

This concert held at Edgewater Methodist Church featured the performer Lucille Reilly. For some Northerners the winter blahs turned into pure bliss. Not only do we follow our dreams to Florida, but we indulge our passions as well. For autoharp affectionatos the concerts and workshops given by Lucille Reilly, award winning autoharp and dulcimer artist, added both pleasure and opportunity to out winter stay.

The unique moment during the concert, held during Epiphany (explained by the performer), was her rendition of *In the Bleak Midwinter*, plucked to perfection on the hammered dulcimer. It was a technique never before experienced by this listener. The technique emphasized Ms. Reilly's commitment to heartfelt string vibrations. Never before have I seen such passion for follow through, allowing the strings to sustain their sound as hammers are poised in mid-air.

Ms. Reilly's musical background includes a Bachelor of Music degree from Westminster Choir College. And although she is a self-taught instrumentalist, her music theory and skill adds to her innovation and teaching ability.

As a performer, she is a consummate entertainer. Some more serious

minded might wish her less so. At times, her humorous comments may have detracted from the splendor of her artistry.

It was at this concert that announcements were made of her forthcoming workshops and concerts that week. Although I had purchased an Oscar Schmidt autoharp months ago, I neglected to bring it along. Fortunately someone was kind enough to lend me an instrument so that I could attend Lucille's autoharp workshop.

A thorough teacher, Lucille gave us helpful hints from her experience, (i.e. using a needlenose pliers to adjust picks and a triangle file to file off the overlapping ends). She is insistent that autoharp sound emanates 75% from the person, 25% from the instrument. Leg and arm position was also given special emphasis.

Lucille plays a diatonic autoharp, which means that while having the same number of strings as chromatic, it may have several strings tuned in pairs in the middle and high octaves in that major key. This provides a "goof factor" for the artist.

The benefit of the workshop was not only valuable information and tips for this beginner, but also, rather than strumming, we experienced plucking our autoharp in the style of performers.

The sound was lovely and lyrical because Lucille had us sing before we ever attempted to play a composition. To end our workshop, she inspired us by playing an original composition, *Robbie Robertson's March* with the

superb expression for which she is noted. If you have the opportunity to hear Lucille Reilly, do not miss it. She adds new insights to both autoharp and hammered dulcimer performance. She has published several instructional books, CDs and plans to record a CD of original tunes. You may reach her at thedulcimerlady@juno.com. She will be at the Mountain Laurel Autoharp Gathering in Newport, PA in June. And, if you get to Southwwest Florida in January, you may be fortunate enough to hear her, or perhaps benefit by instruction at a workshop, as I did.

The Well Tempered String Band Concerts and Workshop

Newport, PA

Reporting: Warren Fisher
Selinsgrove, PA

The Well Tempered String Band (WTSB) is doin' good! It made Valentine's Day special in Central Pennsylvania, with splendid concerts Friday, February 13 and Saturday, February 14 at the Evangelical Lutheran Church in Reedsville and the Highland Presbyterian Church in Newport. The band's members, Kellie Allen, Pete Peterson and Eileen Kozloff continue to polish their vocals and tasteful instrumentation. Appropriately, they featured their old-time arrangements of love songs, as well as empowering songs, gospel songs and a few that just sounded nice. Included were some of Eileen's original songs and some from a forth-

coming (second) CD. The audience was entertained, relaxed and most appreciative.

A dinner catered by Robyn Green preceded Saturday's concert. Those readers who've been to recent MLAGs may know Robyn because she's been a volunteer at registration. Well, she can put on a spread, too! We enjoyed great food at bargain prices. Thanks, Robyn. Thanks, too, to her church youth group who served something like 8 tables of 6 to 8 each, and to the Highland United Presbyterian Church for providing kitchen and dining facilities.

The dinner was preceded by an afternoon workshop in George Orthey's shop. The novel idea of the workshop was singing with a band, with a secondary emphasis on using the autoharp in a band setting. The lucky number of participants was 13. We strummed, picked and sang our way through three tunes, *When I'm Gone*, *Old St. Sabbath*, and *Anchored In Love Divine*. Skillfully, the band members drew participants of all skill levels together and moved us forward. Each of us carried new ideas away, and no one was blown away. Quite a trick. Quite a treat!

These events were a part of this year's Mini Mountain Laurel Series. It is sponsored by Orthey Instruments, the Perry County Council of the Arts and the participating churches.

Autoharp Day

Featuring Les Gustafson-Zook
Dayton, OH

Reporting: Cindy Funk

The Mountain Dulcimer Society of Dayton (Ohio) was established for the enjoyment and promotion of that singular mountain instrument. But over the years the society has embraced many other instruments, and the autoharp has become a mainstay at club meetings and performances.

A much-loved member of the club, Jim Matherlee, passed away in 2003. Jim was considered to be "Mr. Autoharp" in this region, and was active in repairing and setting up instruments for friends. Jim was a multi-talented man, but in later years he lavished his creative juices on building, refining and re-designing the autoharp.

Jim was also found at many Society play dates, stepping up for an autoharp solo, playing old time tunes or hymns, with a quiet passion.

Because of Jim's love for the autoharp, and for the Mountain Dulcimer Society, Matherlee family members donated memorial contributions in his name to the Society. Due in part to these gifts, the Society held an Autoharp Day with workshops and a concert by Les Gustafson-Zook. Don and Marilyn Thompson were attendees at the workshops and here is their account:

The one-day workshop began with "Tuning for Beginners." The newest members of the autoharp community were able to get their instruments tuned by Les and learn about the importance of chromatic electronic tuners.

With all participants ready to go, Les discussed the use of picks and passed around his pick jar for those who had been bare-finger pluckers. The workshop was filled with helpful hints such as using electrical shrink tape on the picks to aid in comfort and stability. With tuned 'harps and fingers picked, we were now ready for the basic strokes.

We learned how the chords on the 'harp related to songs being played, and moved onto strumming. By the end of the lesson we were strumming the ups and downs, the highs and lows, and even got beyond the dum-dum-dittys to some actual picking. One brand new "autoharp-o-holic" excitedly pronounced, "I came to the workshop knowing only one thing, that I could not play and, thinking that, I never could. I came out of the session not only thinking I could play, but *knowing* I could play. Now I just need more practice."

Les did not let the beginners get away without introducing them to the larger autoharp community and the resources available such as *Autoharp Quarterly*, *Cyberpluckers* and www.autoharp.org. He also mentioned the various festivals available with handouts of locations and dates. The beginners left the workshop motivated and excited.

In the afternoon intermediate workshop, Les gave advice to aid in clear

melody playing. Some time was spent helping us understand how pushing the correct chord bar and plucking the correct string would achieve scales along with the relationship between the I, IV and V chords in the key. Techniques to add bounce and variation in tunes were discussed. Emphasis on off beats, syncopation, double stops and runs kept our faces smiling and toes tapping. He stressed that our instrument's music is something that comes from within each of us and as such has value of its own. Although everyone's styles are different, the techniques shared were intended to help us find the music in the 'harp that is waiting to come out.

Following the day of workshop activity, Les Gustafson-Zook, wife Gwen, and daughter Sadie gave a wonderful concert at Troy Hayner Cultural Society in Troy, Ohio. A full house greeted them and everyone was entranced as the family gave a warm and fun-filled performance.

Now the students were to see the autoharp in context: as solo instrument as well as part of a group. It was a brilliant end to a special day.

Thanks to the Matherlee family and the Mountain Dulcimer Society of Dayton.

The Buckeye Dulcimer Festival

Reporting: Bruce Hoffman
Clarence Center, NY

It was great to arrive on the 165 acres of the Recreation Unlimited Complex. The first familiar faces that I saw, after Louise Ziegler, the Gathering leader, were Karen and Chuck Daniels.

I soon found out that only four had signed up for beginning autoharp and so they were put in with the intermediate class. This made a class of 13 for Karen. I thought this was unfortunate, and even a little unfair. I soon found out that I had been dead wrong, as Karen took it all in stride. After about the first hour, I was learning new things, especially "practice habits," which was her focal point for the sessions. We went from basic strum to finger picking triplets.

The weekend group arrived Friday afternoon, just before open stage.

Not everyone got on that signed up and those that did were allowed only six minutes. Had to vacate the building for sound check.

Saturday, from the influx of weekenders, there was a beginners' class of 13, taught by Kay Baird, and Karen's class increased to 19.

Karen taught a structured class in practicing the steps and learning a jig. In the afternoon, Karen taught Gospel songs.

For my open class, I sat in on Tom Hodgson's guitar class, where he led in varying bass runs. Tom is an excellent guitarist.

We were blessed with three evenings of concerts. They were all great, but I don't think any group received more applause than Karen and Chuck Daniels, with Joe Steiner on backup guitar.

I have to say that it almost brings a tear to my eye, when I learn more of the operation of this facility. In the dining hall, there sits a bust of Dave Thomas, founder of Wendy's. I suspect this was one of his favorite non-profit organizations to give his support.

They have a natural outdoor amphitheater, two stainless steel outdoor pools - one with diving boards and the other with wheelchair access ramp. The whole place is amazing. They also have a 50 foot tower, which they use to take immobile people to the top on gurneys. It is really Recreation *Unlimited!*

The raffle increased 50% over last year's, with all proceeds going to the Camp grounds, as do all monies above the cost of the Gathering.

Ivan Stiles Workshop & Concerts Newport, PA

Reporting: Warren Fisher
Selinsgrove, PA

Ivan Stiles was featured in the January 9 and 10 Mountain Laurel Mini-Concert/Workshop. This is the third Ivan has been featured, and it's clear that he's captured a following. Both evening concerts - Friday in Reedsville and Saturday in Newport - were well attended. Ivan's Saturday afternoon workshop was especially well attended by a diverse group including four who were new to the

autoharp.

Eighteen workshop participants enjoyed Ivan as his pleasant, informative, entertaining self. His workshop materials included six songs in a spiral-bound booklet he'd prepared and titled "Broadway to Country." We would have to rush through the last two or three because he asked for questions...and got them!

Linda Huber took beginners into George's RV for the first part of their workshop. Inside the shop, the somewhat experienced group responded to Ivan's request for questions, so we had a really good, sort-of-spontaneous workshop on a logical series of topics including right-hand techniques, emphasizing clean picking with other strokes as ornamentation or embellishments. As if on cue, someone asked about changing keys in the middle of a song. Ivan immediately referred us to his handout, then illustrated modulating and had us practice it with him, using *I Walk the Line*.

When all were reunited after the break, we worked on methods and repertoire, using *Grand Old Flag*, *They Call the Wind Maria*, *The Long Black Veil*, *I Saw the Light* and *Do-Re-Mi*.

Each had something different for us to work on. The time passed much too quickly.

Ivan's Saturday evening concert was splendid. As those who know him would expect, Ivan played a variety of instruments - autoharp, bowed psaltery, dulcimer and saw. He was most entertaining and pleasant. No wonder he has a following!

The Walters' joined him for a couple of saw numbers, with Coleen on bass and Neal on autoharp and guitar. It was in that context that Ivan announced his latest CD, *Pennsylvania Sawyer* - a musical saw CD! It is quite a novelty. To his credit, though, Ivan can play that thing! Neal and Coleen are the studio musicians supporting him on the recording. It is a tastefully done, "must have" CD for (at least) those who enjoy Ivan Stiles' style.

Mt. Fling Workshop/Concert Newport, PA

Reporting: Frank Baker

Lemoine, PA

A workshop and concert in the "Mini Mountain Laurel Concert Series" sponsored by Orthey Instruments and the Perry County Council of the Arts was held in Newport, PA on Saturday, March 20. The featured concert performers were Mountain Fling, made up of John and Kathie Hollandsworth, Jim Lloyd and Ed Ogle. John presented the afternoon workshop in George Orthey's barn at 1:00pm. Participants included Carolyn Holt, Betsy Galbraith, Vicki J. Lehman, Jim Weed, Clark Ritter, Tom and Gsyle Ulsh, Ann and Warren Fisher, John Chamaillard and Frank Baker.

John started the workshop by asking us how we learn to play a song. The most popular answer was by listening. John determined that most of the participants were already playing melody to some degree, and most of the workshop centered on playing along with John from handouts of various songs. We started with *When You and I Were Young, Maggie*. Next was *Deep Elm Blues*, followed by *The Cuckoo*, a song in the modal style, enhanced by pressing two chord buttons at one time (Dm and D7). John showed us his technique of striking a string on the backstroke with his thumbpick, a technique that, in this writer's opinion, gives John's playing its distinctive style. Another example of two-chord-button-at-once fingering was demonstrated with the handout *Cluck Old Hen*. The next handout was a definition of syncopation, demonstrated by *Angelina Baker*.

After a short break, we reconvened with *Remington Ride!*, a syncopated and bluesy song made popular in the bluegrass field (my kind of music!) by the banjo playing of Don Reno. John then gave us a handout covering diminished seventh chords, and we played *Just a Closer Walk With Thee* and *Take Me Out To the Ballgame*. Lots of handouts, lots of playing, lots of information and lots of fun!

After the workshop, many of us went to Linda's Country Cafe just outside of Newport on Rt. 34 to share good food, a la carte dining and good

Chestnut Ridge Dulcimer Festival

June 4, 5, and 6, 2004

University of Pittsburgh at Greensburg
Greensburg, PA

Featuring:

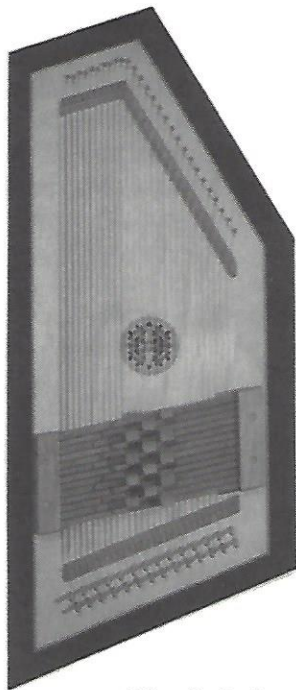
**Doofus: Neal, Coleen, John, and Heidi
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Donna Missigman, Louise Ziegler, Gary
Sager, Chris Cooperrider, and Joe Steiner**

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fellowship. This was the first time we dined at Linda's as a group, and we probably will return again.

The evening concert at the Highland Presbyterian Church in Newport began at 7:30pm. Between dinner and the start of the concert, we had the opportunity to jam at the church.

Mountain Fling presented two entertaining sets, featuring many songs from their latest and newly released CD, "Tunes From the Tailgate." Instruments included autoharp, hammered dulcimer, banjo, flat-top and arch-top guitars, harmonica and bass. They invited Neal and Coleen Walters to join them on stage for the Carter Family's *Poor Orphan Child*, and Ivan Stiles joined them on musical saw for one number. It was a very entertaining and enjoyable evening.

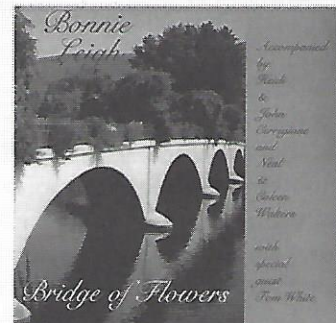
As usual, George Orthey invited everyone to jam back at his workshop after the concert.

The series will resume in the fall. Contact George Orthey at his home at 717-567-9468 or his workshop at 717-567-6406 for information.

Hope to see you at one of them.

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Clubs & Autoharp Jamming Groups as submitted to the Cyberpluckers

Compiled by Coleen Walters

Jubilee Pickers (**Fairhope, AL**) above)
Thursday mornings at Jubilee Methodist Church, near the intersection of Hwys 27 and 32, 9 to noon. Our annual dulcimer festival is the first weekend in April, one week after the Pensacola club has theirs. Anyone headed this way might be able to fit us both in! Doreen Sorrels, sorel@zebra.net

Arizona Autoharp Club (**Phoenix, AZ**) meets on the last Saturday of each month in downtown Phoenix; details are available on our web site: www.azfolk.com/autoharp. We're rollin' here in Arizona during the winter, which is the off-season for a lot of y'all. Would sure love to have visitors. Contact fuey@robsoncom.net or Barbara Giamalvo, BGIAMALVO@aol.com.

Berkeley Old-time Jam (**Berkeley, CA**) Sunday night 7 pm til close at Jupiter Pub, 2181 Shattuck just south of Center Street in Berkeley, across from the BART station. Info: Laura.lind@earthlink.net

Celtic Jam (**Cotati, CA**) Second Sunday; 4 - 6, Redwood Cafe, 8240 Old Redwood Hwy, Cotati CA. 707 576-2745. Laura Lind Laura.lind@earthlink.net

Open Song Circle/Jam (**Crescent City, CA**) An open song circle/jam every Sunday evening from 6 - 8pm at the United Methodist Church in Crescent City, CA The church is on the corner of 7th and H Street. George Layton, 707 464-8151; ke6tkn@charter.net.

Celtic Jam (**Guerneville, CA**) 1st and 3rd Wednesday nights, 7 - 9 pm. Main Street Station restaurant, Guerneville, CA. Laura Lind (as

above)
Bluegrass Jam (**Palo Alto, CA**), Every Wednesday, 7 pm at Fandango Pizza, 3407 Alma, Palo Alto, CA. 650 494-2928. Laura Lind (as above)

Old Time Jam (**San Anselmo, CA**) Every other Tuesday night, 8pm, San Anselmo 415 459-3421. Laura Lind (as above)

San Francisco Folk Club, 885 Clayton Street between Carl & Parnasses. Every other Friday night, 8pm til-? Guests welcome.. Info: Laura Lind (above)

Bay Autoharps Club (**East Bay area, San Francisco, CA**) Contact for directions or to be included in the email list, Ed Greenberg, Edg@greenberg.org.

Celtic Slow Jam/Song Circle; (**Santa Rosa, CA**) 2nd Wednesday nights, 7:30pm, 2074 Armory, **Santa Rosa**. Info: Laura Lind (as above).

Traditional Music Jam (**Sebastopol, CA**) Every Saturday 2 - 5pm. Coffee Catz at Railroad Square. Trad. Music, Bluegrass, Old-time w/singing. 3rd Saturday is Swing and Blues. Sponsored by the CA Bluegrass Association; 707 823-8552. Or Laura Lind.

Capital 'Harper's Autoharp Club (**Greater Washington, D.C.**) Usually the 3rd weekend of the month, either Saturday or Sunday; afternoon or evening depending on host's preference. Most often in member's home, usually with a potluck meal. Info: Jim Weed at Whidbey@comcast.net or 301 596-

3155.

New Club (**Central Florida**) Trying to get an autoharp club going in central Florida. Contact Ruth Harn-den, 6 Marlene Ct., Sorrento, FL 32776 or dulcirah@msn.com

Chicago Area Autoharp Community. Meets 3rd Sunday each month from 2 - 5 pm September through May. Location varies. Emphasis on autoharp, others welcome. Extra 'harps available. Cathy Ciolac at 630 668-5141 or Cathy@ArtandCathy.com

Happy Harpers (**Indianapolis, IN**), Meet the 3rd Sunday of each month from 2 - 5pm.. We meet in each other's homes. If you are looking for a group to play with or visit, contact Judy Doss at judylvd@aol.com.

Hoosier String Players (**Kokomo, IN**) Meets 2nd Sunday of each month at the downtown Kokomo Public Library. Jamming Friday-nights at members' homes. Info: Verla Boyd, 574 699-7421

Great Plains Dulcimer Alliance (**Wichita, KS**). Meets 2nd Saturday each month at Immanuel Baptist Church, 1415 S. Topeka Ave., Wichita, KS from 9:30 to 12:30 am. Variety of acoustic instruments.

Shreveport Autoharp Group (**Shreveport, LA**) Meets 2nd Saturday each month from 1 to 4 pm at the offices of Mohr & Assoc., 6025 Bumcombe Road, Shreveport. Other acoustic instruments welcome. Info: Gene Gardner at autoharp@shreve.net

Paint Creek Folklore Society (**Rochester Hills, MI**) Meets the 1st Saturday of each month at the University Methodist Church. Open

jamming 3 - 6:30 pm. Meeting 7:30 to midnight (then to Friday's to eat)
Info: denisestein@hotmail.com or 586 778-9643.

Lost Chords Autoharp Club (**Hastings, MI**) Meets 2nd Saturday each month at members homes from 12 - 5pm. Potluck lunch. Info: Charlie Gilbert 269 945-9723.

Folks Like Us Music Society (**Springfield, MO**) Meets 3rd Sunday from 1:30 - 4pm at the new Library Station on N. Kansas Expressway. Variety of instruments and singers. Info: Alice Penovich; Apenovich@aol.com

Harper's Bizarre (**Cincinnati, OH**) Marilyn Kraft is hostess. Info: Marilyn at 513 733-5782, KJM70@msn.com and Gordon Baker at 513 753-9457 or glbaker@fuse.net.

Dulcimore Folk Musicians (**Salem, OH**). Meets 1st and 3rd Tuesday at 7pm at the United Methodist Church in Salem. Info: www.dulcimore.org or www.festival.dulcimer.org.

Portland Folklore Society/Song Circle (**Portland, OR**). Meets 2nd Friday each month. Contact Karen Rottnik at BKROTTNIK@cs.com or 503 636-9755.

Lehigh Valley Folk Music Society (**Allentown, PA**) www.lvfolkmusic-society.org/index.htm.

Frosty Valley Dulcimer Friends (**Danville, PA**). Hosts an open jam the 1st Monday of each month at the Christ Memorial Episcopal Church, corner of Pine and East Market Streets, Danville, from 7 - 10pm. All acoustic instruments welcome. Info: Helen Miller at 570 275-2642 or mirz@evenlink.com.

Angel Strings Autoharp Club (**Hanover, PA**) Meets the 1st Monday each month at the home of Linda Huber, 85 Packing House Road, Hanover from 6:30 to 9:30pm. Info: 717 637-6857 or lhuber@blazenet.net or lhuber3@hotmail.com.

Chestnut Ridge Dulcimer Players

(**Latrobe, PA**). Meets Tuesday evenings at the United Church of Christ, Latrobe. Don and Betty Brinker at dwbrinker@pacol.net.

Bucks County Folk Song Society (**Wrightstown, PA**). Located slightly north of Philadelphia. www.bucks-folk.org.

Texas Old Time Music Gathering (**Buffalo Springs, TX**) Meets every Tuesday night at 6:30pm in the community center of downtown Buffalo Springs. All acoustic jam, everyone welcome. No charge. Info: Terry Sanders at 940 476-2332.

Harps Over Texas Autoharp Club (**Denton, TX**) Meets the 4th Tuesday each month except December at 7pm at the Cumberland Presbyterian Church 1424 Stuart Road, Denton. All acoustic musicians welcome. Info: Helen Beck, 1002 Stanley, Denton. jcb2@gte.net.

Eastern Washington Autoharps (**Spokane, WA**) Meets twice a month, usually on the 2nd and 4th Thursday for a casual potluck lunch. Contact Diane McHenry at bdmchenry@centurytel.net or 509 235-4081.

UK Autoharps (**United Kingdom**) is a national society rather than a club. We don't have monthly meetings, but organize three Autoharp Days every year, with other meetings as and when we can. Autoharp Days take place in various locations, to make them more accesible to folks who live in different parts of the UK. Info: www.ukautoharps.org.uk.

Autoharp Gold (**Towcester, Northamptonshire, UK**) Meets the 1st, 3rd and 5th Wednesday of each month at 3:30pm in the Astcote Methodist Church Hall, in Astcote. Contact Chris Younger at 01327 830476.

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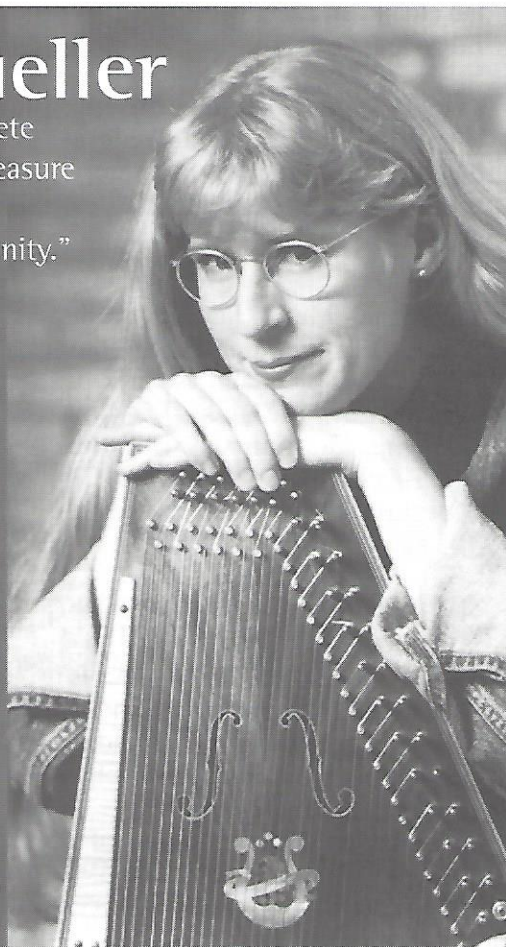
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In the beginning.....

by Mary J. Park

It's time to tackle an easy fiddle tune!

I'm willing to bet that a lot of beginners out there think a lot like I did when I first started. I'd listen to accomplished players pinch out a fast fiddle tune and think, "I'll never be able to do that!" Well, it's time to change our thinking. *Gray Cat On a Tennessee Farm*, the tune accompanying this article, is a very manageable fiddle tune.

This tune is set up like the vast majority of fiddle tunes. It is divided into an A part (the first line) which is played twice and a B part (the second line) which is also played twice. This makes for a minimal amount of music that you need to learn to play an entire tune. The A part has been simplified to make it easier to play up to speed. You will notice that the notes

don't always match up with the word syllables, which is a tactic often used in conjunction with the autoharp. If you get really good at playing this tune, you can play those words syllables by inserting pinch-plucks like you see in the B part.

Let's talk about those pinch-plucks. These are the symbols in the second line (B part) that are enclosed in a bracket. First of all, remember that notes enclosed in a bracket are played in one beat. That means that in these places you will have to play two notes in the time it takes to tap one beat. A pinch-pluck is easier to play fast than two pinches. In these places pinch the first note (shown as two arrows coming together) like usual and then pluck (shown as a one

in a circle) the same note you just played in the pinch with your index (first finger). In this method the pinch will probably incorporate several notes as you pinch across the strings, but the pluck will only pluck the one note needed.

In a fast tune like this your pinches should also be smaller than in a slow tune so that you can move your hand faster. Because of the smaller pinch, you will have to be more accurate in finding your notes. Also remember that those upside down y's indicate a thumb stroke which should start on the lowest strings and go about to the middle of the string bed.

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Gray Cat on a Tennessee Farm

Key: D

Arranged by Mary J. Park

Just look to the man who can if he wills prosper in the valley of the Tennessee hills.
(Repeat)

Ⓛ G D / A7 D / G D / Ⓛ Ⓛ

TAB

Chorus: Big cat spit in the lit-tle cat's eye, Lit-tle cat, lit-tle cat, don't you cry.
I do love-li-quot and I'll take a dram I am gonna tell you pretty Polly Ann.

Ⓛ / / / / A7 / / Ⓛ / / / / / A7 Ⓛ

TAB

2. Cattle in the pasture, hogs in the pen,
Sheep on the ranch and wheat in the bin. Chorus:
3. Corn in the crib, poultry in the yard,
Meat in the smokehouse, a big can of lard. Chorus:
4. Fruit in the cellar, and cheese on the board,
A big sack of coffee, and sugar in the gourd. Chorus:
5. Horses in the stable, and money in his pocket,
A baby in the cradle, and pretty woman to rock it. Chorus:

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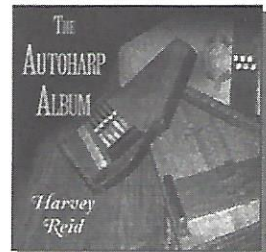
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Resonator Back for Autoharps

by Doug Pratt

This article describes a system of my own design for enhancing the sound of the autoharp. Many years ago I realized that autoharps always sounded richer, fuller and louder when played on a tabletop (as they were originally intended to be). So it occurred to me that one reason was that the instrument was not deadened against one's body. Of course, the tabletop also serves as a sounding board like that of a piano. Now, all of my autoharps are equipped with a "false back" that leaves an open space between the back of the instrument and one's body when playing upright.

Actually, according to the Autoharp Owner's Manual, others have come up with similar devices, so I can't claim that this is anything unique, but I did think of it independently and made my first one about 1965. "Pop" Stoneman, who played lap style, and had the same idea when he placed his autoharp on an empty case for playing. The case provided an extra soundbox. I considered patenting my idea, but decided there was no money in it anyway, so I am sharing it for free.

Incidentally, some have suggested that my device is only a spacer and not a resonator in the usual sense of the term, but I (and others who have tried it) disagree. If you just hold the instrument away from your body without the false back attached, it still will not project its sound as well as it will with the device. So, I will continue to call it a "resonator back," and you can call it what you like.

Purpose: If you like your autoharp quiet or always play by yourself, you won't see much value in the resonator back, but if you play in an ensemble, or often join jams with other instruments - especially bluegrass and old time music - you will appreciate the enhancement. For me, it brightens the tone as well as increasing the volume. Finally you can "cut through" with a lead without having to ask everyone else to "lay back." (If

you try to do this with an amp, you will be treated like a skunk at a picnic in most acoustic jams.)

I play an old, inexpensive model ChromAharp with this homemade resonator, and it is louder and brighter than any autoharp I have compared it with so far, including many luthier 'harps. People often remark how good it sounds "for a ChromAharp" but I think part of that is just prejudice against this low-priced line of instruments. One just naturally expects poor sound from a cheaper instrument but, fortunately, that is not always the case. I'll suspect the great-sounding Orthey, Fladmark, Daigle and other handcrafted 'harps would sound even better (and louder, if you want that) with a resonator back attached.

Materials and assembly: To make a resonator back, cut out a piece of any sort of stiff, thin sheet substance (such as plywood, vinyl, masonite, etc, whatever looks good or is available to you) in the shape of your autoharp. It need not cover the entire back, and must not interfere with any moveable parts such as the plastic cover over the end pins of a ChromAharp, which needs room to flip open. (Figure 1) Then drill small holes through this piece and into the outer perimeter (about an inch from the edge) of the autoharp in 5 places, one at the thin end, two in the middle and two at the bottom. (Figure 2) If you have a luthier 'harp, better consult your craftsman about where to drill or have him/her do it. Also, your luthier might be able to match the original wood on the back of the autoharp.

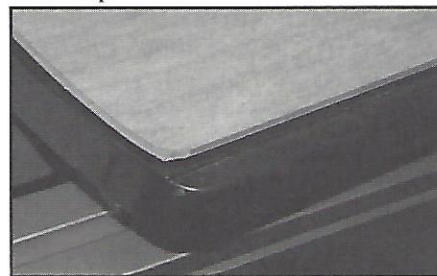


Figure 1

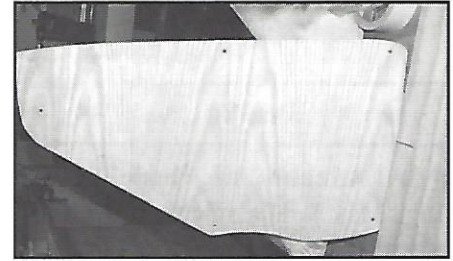


Figure 2

You will need 5 spacers to set between the main body of the autoharp and the false back. For the figures accompanying this article, I used plastic spacers from a hardware store (these are just plastic disks or cylinders that look like a doughnut in cross-section; hardware store people should know what spacers are). Spacers come in several thicknesses, and the choice depends on how much space you want to leave between the instrument and the resonator back. You may need to use more than one spacer at each point. I recommend at least a half inch.

Someone in one of my workshops recently suggested that wooden beads from a craft store would make good, and more attractive, spacers. They are probably right, and I plan to check it out soon, but for now I am using the plastic ones. A luthier could easily make spacers of matching wood.

You will also need 5 wood screws long enough to go through the new back and spacers and anchor in the autoharp. (Figures 3 & 4) Then, just put it all together. If you have the equipment, it is also nice to countersink the screw holes so that the back is perfectly smooth against your chest, and if you use wood you will probably want to finish the resonator back in some way that looks good

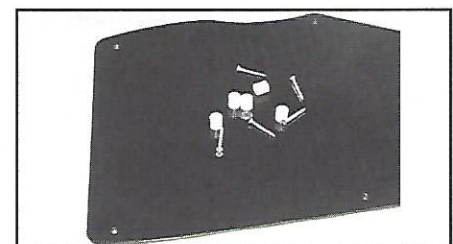


Figure 3

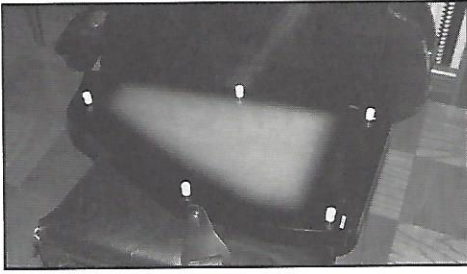


Figure 4

with your instrument, but functionality does not depend much on appearance or materials.

The assembly leaves a space between the resonator back and the actual back of the instrument, the depth of which depends on the thickness of your spacers. (Figure 5)

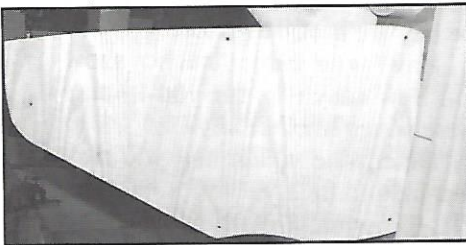


Figure 5

Using the original "feet." If you have one of the older OS or Chrom-Aharp models that come with "feet" for setting them on a tabletop, you can use the feet as spacers (even rubber ones will work); you are not transferring vibrations to the resonator back, but using it as a reflector. You simply drill holes in the resonator back at the exact locations of the feet (take the feet off and make a paper template, then punch through the paper with an ice pick at the screw holes. (Figure 6) Then you can mark the locations for drilling the three holes in your false back. You will have to replace the screws in the feet with longer ones that will accommodate the additional thickness and still reach the original screw holes. This avoids drilling any additional holes in the back of the autoharp. However, depending on how sturdy your resonator back material is, you might still need to add mid-body supports and use the spacers described above to prevent buckling.

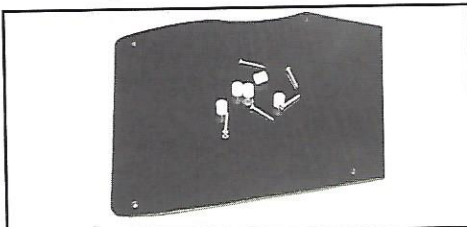


Figure 6

Use with a pick or microphone: The resonator back has the added advantage of providing the perfect space for a small microphone or piezoelectric pickup. In fact, some may find this to be its most useful aspect. For many years I used a Barcus-Berry transducer (a model no longer made) attached to the back of the autoharp. You will have to experiment with positioning this type of pickup; where you put it makes a lot of difference. But now I prefer a microphone because I get a more natural sound (the audience hears essentially what you hear when you place your ear against the side of the autoharp).

The problem with vocal mikes and autoharps is that you need to get really close to most of them to get really good amplification without feedback. Watch singers on TV, they practically swallow the mike. But for autoharp the mike needs to be exactly where your picking hand is - which it just can't be - so it's too far away and when you try to turn up the gain, it just feeds back and you end up frustrated. This is not the case with very expensive mikes such as those used at the big festivals, but most people have the cheaper ones. A small mike tucked into the back space solves this problem beautifully. You can still claim to be playing acoustically (it's a microphone, not a pickup, after all) and except for the trailing cord, there is no visible indication that the instrument is anything other than acoustic. You will need one that is thin enough to slip into the space between the resonator back and the instrument back (and this may influence how much space you create). Mine is a bit thicker than a pencil and came from Radio Shack. I had a craftsman make a pre-amp for it, so it is not something you could buy over the counter. However some of the better small lapel mikes that are available as a package should work quite well. My mike is not actually attached to the autoharp because I use it on other instruments as well, and I just insert it into the inner (long, straight) edge of the auto -

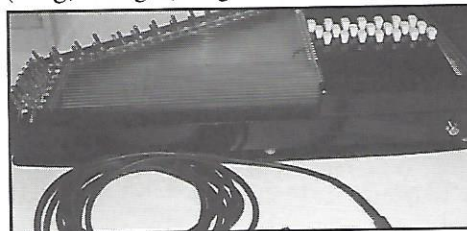


Figure 7

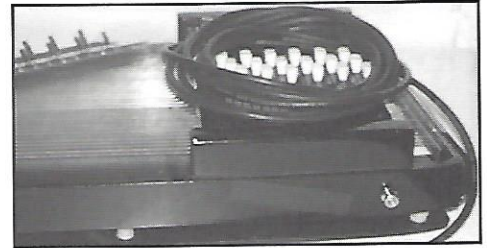


Figure 8

harp between the back and resonator letting the cord rest on top of the middle spacer. (Figures 7 - 8) However, the cord is not stiff enough to hold it in position and the mike sags out of position without something to keep it in place. So I glue a strip of wood across the inner side of the resonator back (Figure 9) thick enough to prevent the mike from sliding past it but not thick enough to

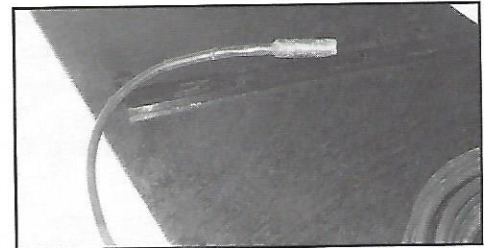


Figure 9

touch the instrument back (which would, obviously, defeat the whole purpose). It is something like a small shelf that the mike just rests against and I can adjust how far in the mike sits. As with piezoelectric pickups, positioning makes a big difference, so experiment before settling on one spot.

Once in place, I temporarily secure the mike cord with a strip of tape (duct tape is ugly, but works best). Depending on the type of mike you use there are many other ways to place the microphone, including permanently mounting it inside the false back. The result is a very comfortable and unobtrusive pickup for performances. (Figure 10)

Thanks to Doreen Sorrels for the photo in Figure 10, taken at the 2004 Jubilee Pickers Festival in Gulf Shores, Alabama, April 3.

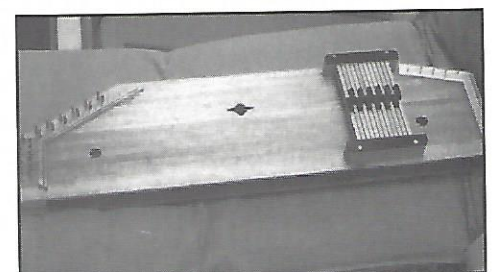


Figure 10

The other children form a single line to pass under the bridge.

ACTION: Children in line pass under the bridge. On “My fair lady” the bridge falls and captures a prisoner.

Chorus: The bridge gently sways the prisoner back and forth. at the end of the chorus, the prisoner is secretly asked, “Do you want to pay with silver or gold?” The prisoner then stands behind the child representing their choice. The game continues with verses and choruses until all children have been captured. Every child embraces the waist of the one who is in front of them and a tug-of-war between “gold” and “silver” ends the game. The team that is pulled over the line drawn on the ground loses the game.

RING AROUND THE ROSEY

Some of the children’s folk songs originated around history, people’s life experience or urban legends. This song, “Ring Around the Rosey” is an example of an urban legend. An Urban Legend is a story or tale that has been passed down from generation to generation, like our traditional folk songs. Here is the song, “Ring Around the Rosey” and its legend.

C

Ring around the rosey, a pocket full of posies

G7 C

Ashes, ashes, we all fall down.

This is classified as a nursery rhyme and is about a plague. (A terrible disease) People infected with this disease would get red circular sores (ring around the rosey). These sores would smell very bad, so folks would put flowers on their bodies so they would cover the smell of the sores (a pocket full of posies). People who died from the plague would be burned in order to reduce the possible spread of the disease. (Ashes, ashes, we all fall down)

GAME: Children form a circle and hold hands. Move to the right as the song is sung. When singing the words “we all fall down” everyone falls to the ground. The last person down is out of the game.

A TISKET, A TASKET

Traditional

Reminisced by Verla Boyd and Kathleen Bassett from their childhood memories

G

A tisket, a tasket, a green and yellow basket

C D7 G

I wrote a letter to my love, and on the way I lost it

D7 G

I lost it, I lost it, and on the way I lost it.

GAME:

Everyone is sitting in a circle.

One person is on the outside of the circle (this person is IT) and IT is holding an object that stands for the “letter.” For example, a hanky.

“IT” walks around the circle while those in the circle sing the song.

When they get to the last words (“I lost it”) IT” drops the object behind a person and runs.

That person picks up the object and tries to catch “IT”.

If the “IT” makes it to the empty space and successfully sits, the person who was chasing “IT” is now the new “IT”.

If the catcher tags the dropper before he/she sits, the dropper is in the soup (sits in the middle of the circle until someone else is caught).

Simply Classic

by Linda Huber

"The Trout" --- Song by Franz Schubert --- 1797 - 1828

Schubert was a great 19th century composer. He spent most of his life in Vienna, Austria. Showing musical ability at a very young age, he began keyboard lessons at age 5, and violin lessons at age 8. An extremely prolific composer, he wrote symphonies, songs (around 600 of them!),

piano music, opera, sacred works and chamber music for strings. The song, "Die Forelle" or "The Trout" was composed in 1817. The tune was well received, so in 1819 he expanded it into a quintet of the same name. The instrumentation was two violins, viola, cello and piano. The

slow movement is a set of variations on the theme of the song.

I went to an ensemble recital by members of our local symphony and heard this performed there. The song was sung first and then the quintet was performed. The poem was included in the program.

*In a clear little brook there darted merrily about a playful trout shooting by like an arrow
I stood on the bank and watched with contentment the happy little fish bathing in the clear little brook*

*A fisherman with his rod was also standing on the bank and coldly observed the little fish's movements
"As long as the water stays clear," I thought, "and not muddied, he'll never catch the trout with his hook."*

*But eventually the thief found the wait too long. So he cleverly stirred up the little brook and before I hardly knew
He jerked his rod and there dangled the little fish while I, with my pulse racing just stared at the betrayed one.*

First system of musical notation for "The Trout". It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in eighth and quarter notes. Below the staff are guitar chord diagrams for the strings T, A, B, and a bass line with 'x' marks for fretted notes and 'o' marks for open strings.

Chord progression: D / / / / / / / A / / E7 A E7 A /

Second system of musical notation for "The Trout". It continues the melody from the first system. The chord progression is: D / / / / / / A E7 A E7 / A / / / E7 A E7 A

Third system of musical notation for "The Trout". It concludes the piece. The chord progression is: D / / A / A7 / / / D / G / / / D / /

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

F#m / / / / Bm / F#m / / Bm / / /

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

Bm / / E7 / D°7 D / A / D / G / / / D / /

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

jam 'n bare bones

with Mike Herr

Welcome to a new column in the AQ! This is a column geared to the novice to intermediate level auto-harper who wants to learn just how in the world to survive sitting in a jam with folks playing those durn-fast fiddle tunes and the like. You find your feet tappin' and your hands itchin' to play, but it seems like the tunes are going a million miles an-hour and it's a hopeless cause. Wad-daya do?

My purpose in writing this column is to show how you can take a tune with a whole lot of notes and cull out a skeleton version that will allow you to participate and even contribute to the overall sound and feel of a jam. The trick is in being honest with yourself on a number of issues.

A. You probably don't have the motor skills developed yet to accurately pick all the notes up to tempo, so why worry? Let the more accomplished musicians carry the melody.

B. Being a supporting member is very important, as long as you stay in time and in tune, as the gift of a really good jam comes with the communal feeling of joint contribution, no matter at what level of musicianship you're playing.

C. It's better to play fewer notes cleanly than a whole lot of notes or chords chaotically, even though you may not be heard by anyone but yourself.

D. Rhythm back-up can be just as much fun as playing the melody.

Now, in each issue I'll be taking a commonly-played tune and distilling it down into several versions - a simple one that will have only a quarter to a half of the melody notes included, and a slightly harder version with approximately double that number of notes, but still less than the original melody. In this issue the tune is

Fisher's Hornpipe, which you'll

hear being played anywhere from the stately pace of an actual Irish hornpipe dance up to the rocket speed of a bluegrass sizzler.

If you look at the tune in a tune book such as the "Fiddler's Fakebook" and compare it to my first version below, you'll see that I've basically pared it down to every fourth note. When you play just this bare-bones version, it sounds vaguely like the original tune, but that's okay! The important point is that you'll be getting the chord changes with everybody else and if you hit the notes you see here with a picking finger you'll be helping to support the melody in a basic fashion. I'd recommend using a full pinch, pulling your thumb across as many strings as is comfortable and trying to get the note written here with the index or middle finger in time with the melody players.

Fisher's Hornpipe

Traditional

Easy jam version

Copyright 2004 by Mike Herr

1

D - G - D - G - D - G - D - A - D - G - D - G - D - A - D - D -

9

D - G - D - G - D - G - D - A - D - G - D - G - D - A - D -

17

A - A - D - D - A - A - E - A - G - G - D - D - A - A - D - D -

25

A - A - D - D - A - A - E - A - G - G - D - D - A - A - D - D -

The harder version has basically twice the number of notes and you'll find the first three measures a bit quirky at first. You have to change back from the G chord to the D chord right away to get the melody note, whereas you were

staying on the G chord for both the third and fourth beats of these measures in the easy version. But work at it slowly and don't worry about speed to start out. Notice that you WILL have to move your fingers twice as fast, and my pref-

erence is to alternate using the index and middle fingers instead of trying to use the same finger over and over again. This version will sound more like the tune that you've heard being played.

Fisher's Hornpipe

Harder jam version

traditional

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1

D - D - G - D - D - D - G - D - D - D - G - D - D - D - A - A - D - D - G - D - D - D - G - D - D - D - A - A - D - D - D - D -

9

D - D - G - D - D - D - G - D - D - D - G - D - D - D - A - A - D - D - G - D - D - D - G - D - D - D - A - A - D - D - D - D -

17

A - A - A - A - D - D - D - D - A - A - A - A7 - E - A - A - A - G - G - G - A - D - D - D - D - A - A - A - A - D - D - D - D -

25

A - A - A - A - D - D - D - D - A - A - A - A7 - E - A - A - A - G - G - G - A - D - D - D - D - A - A - A - A - D - D - D - D -

You'll also notice that there's an E chord in the second half of the tune. This chord may or may not be available to you. If it is, great. If you have only a "partial E7," that will work. If you don't have either, just use the A chord.

Once you've gotten somewhat familiar with either of these versions it would be great to try to find someone who can play the melody with you; or play with a recording, as long as it's in the same key, so you can try out your new skill.

The AQ website will be a resource for the versions being shown here, and possibly for the tune in its' original form, although this was still in process as this went to press. Check it out...

Interaction

YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH David Rubin

David Rubin has been playing autoharp since 1977, but the roots of his playing style go back to 1966 when he started playing guitar. He had no formal instruction and was influenced strongly by the Piedmont style of Mississippi John Hurt. This style, with the strong bass rhythm and simple melody line, became the foundation of all his playing.

In 1977, while living in New York City, David passed a church bazaar and there was a brand new OS27 Appalachian 'harp on sale for 25. It was still in the original cardboard box and seemed to have never been touched. He inspected his wallet and thought about his diminished checking account and decided to skimp on meals for a week and buy the 'harp. He has never regretted the decision. His current instrument is a 27-chord-Fladmark.

David played by himself for about a year before he started listening to Mike Seeger and John Sebastian, and it was a while longer before he heard Bryan Bowers. This meant he adapted the "trip-hammer-thumb" of Piedmont blues to the autoharp. He also worked on keeping his right hand as open as possible to allow him to pick the lowest and highest notes. People watching David play have
(continued on page 24)



David Rubin

Student
Orders Lesson
Tape From
Instructor



Instructor
Sends Lesson
Tape To
Student

**Student
has
choice
to go
on to:**

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And Sends
To Instructor



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"Shalom Aleichem"

Introduction

Shalom Aleichem, or *Peace to All*, is part of my heritage and a melody that I have known since childhood. The translation of the Hebrew is printed at the end of this lesson. The idea is that after Friday night services when one walks home there is an angel at each shoulder.

I altered the tune slightly when I arranged the song as an autoharp instrumental, aiming for a slow, almost contemplative, piece, and play it at a pace of approximately 55 beats per minute. *Shalom Aleichem* lends itself to rhythmic looseness, changes in tempo, a wide range of dynamics and emotionality. Imagine this song as being sung by a person in a state of spiritual transcendence. Because of this level of emotion I can never play the piece the same way twice in a row. What follows is the closest I can come to a generalized version.

Shalom Aleichem is a simple three-chord tune (Am, E7, Dm), and with the exception of the three sets of triplets, requires very little left hand speed. It does require a lot of attention to playing clear single notes with the right hand, but there are very few moves requiring speed. I have found that when playing, that rather than strike the strings harder or lighter for emphasis, I try and reach deeper, using more of the pick surface. When I write of "pinching deeper," I am talking about how far down I push the pick, not the lower versus higher notes.

I play *Shalom Aleichem* by starting with a single-note melody line for the first two measures, emphasizing clarity, and then add a simple lower-register accompaniment for the next two. After that, the accompanying thumb is used to provide both harmony and lower arpeggios throughout the first melody line of the piece. I play Section A softly and Section B louder but not forte. I also ornament Section B with more notes played closer to the tuning pegs to get a brighter tone. Section C can be played at the same tempo as A and B, but I choose to play it up-tempo with a lighter, happier feel and play the accompaniment primarily on the middle octave. If I am playing the song to accompany a vocalist, Section C is played twice (as written) before returning to the main theme; if I am playing it as an instrumental I play Section C only once, but insert a single measure series of chords to emphasize the change back to the slower tempo.

Measure by Measure

Section A

Measures 1 - 2: This is a single-note line. I use just the index finger but any picking method that achieves a clear and sweet tone will work.

Measures 3 - 5: On the first note of each of the three eighth-note runs, I pinch as deeply on the strings as I can to provide an accent at the begin-

ning of the run. The glissando from the E in measure 4 to the E in measure 5 involves changing chords in the middle of the descending run. I change at the end of the 4th measure, giving a full quarter note to the E7. I also make a point of using the index finger on this so that I can smoothly move to a series of pinches in measure 5, alternating the middle and index fingers.

Measure 6: Play the whole of measure 6 as pinches. This leads to an issue with the 16th note triplet. I have tried it by pinching repeatedly with the index and thumb or by alternating the index and middle finger, and find that the latter works better for me. To get the rich tones I want, I pinch rather than just play the single melody line. One trick that I use is to play the first notes of runs like these with all three finger picks, but I hit the first note in very rapid succession with the ring, then middle, then index finger pick. If done quickly enough it creates a single note with a different tone.

Measures 7 - 8: I begin measure 7 with a strum covering most of the strings, followed by pinches until I again strum on the A starting measure 8. Measure 8 ends with two single notes played close to the tuning pegs. I usually play measures 7 and 8 slower than the earlier measures, picking up the pace again on measure 9.

Shalom Aleichem

Traditional Jewish, arr. David Rubin

Am E7 Am E7 Am E7 Dm E7 E7 Dm

Section A

1 2 3

E7 Am E7 Am E7 Am E7 Dm E7 Dm E7

4 5 6

Dm E7 Dm E7 Dm Am Am E7 Am E7 Am E7 Dm E7

7 8 9 10

Section B

E7 Am E7 Am E7 Am E7 Am

11 12 13

E7 Am E7 Am E7 Dm E7 E7 Dm E7 Dm Am Am E7 Am

14 15 16 17

Section C *Tempo 130*

E7 Am E7 Am E7 Am E7 Am E7 Am E7 Am E7 Dm

18 19 20 21

Dm E7 Dm Am E7 Am Am E7 Am E7 Am E7 Am Am E7 Am

22 23 24 25

E7 Am E7 Am E7 Dm E7 E7 Am E7

26 27 28

Am E7 Am E7 Am E7 Am E7 Dm E7 E7 Dm E7 Dm E7 Dm Am

29 30 31 32

Gliss.

Glissando

Gliss.

Alan Mager &
Karla Armstrong
present ~



Colorfully Chromatic

"Beyond the Sunset"

Words by Virgil P. Brock, Music by Blanche Kerr Brock

Written in the midst of the Great Depression, this song of hope seemed to go from the Brocks' pen straight to the heart of the American people when it was first released in 1936. Like so many classics, it was written in one sitting, the result of unexpected inspiration.

In the words of co-writer Blanche, "This song was born during a conversation at the dinner table one evening in 1936, after we diners had watched a very unusual sunset at Winona lake, Indiana, with a blind guest. We went to the dinner table still talking about the impressive

spectacle we had witnessed. Our blind guest excitedly remarked that he had never seen a more beautiful sunset. He said, 'I see through other people's eyes, and I think I often see more; I see beyond the sunset.' The phrase 'beyond the sunset' and the striking inflection of his voice struck me so forcibly, I began singing the first few measures. We then went to the piano and completed the first verse."

Subsequent verses were written that same evening, resulting in one of the most enduring Gospel classics of all time. On the surface, this is a relatively easy song to play. It is a

wholly diatonic tune, but it requires the use of all three diminished seventh chords to achieve the proper harmonization. If you haven't experimented with these indispensable chords yet, this would be a great place to get your feet wet. This tune demonstrates the value of a fully-chromatic autoharp in playing diatonic tunes. It also provides a good opportunity to emphasize single-note accuracy, particularly the beginning interval of the first three lines. Once you get this one under your belt, don't be surprised if it becomes one of the most requested songs in your repertoire.

Be - yond the sun - set, O bliss - ful morn - ing,
Be - yond the sun - set no clouds will gath - er,
Be - yond the sun - set a hand will guide me
Be - yond the sun - set, O glad re - un - ion,

When with our Sav - ior heav'n is be - gun!
No storms will threat - en, no fears an - noy;
To God the Fa - ther, whom I a - dore;
With our dear loved ones who've gone be - fore;

9

Earth's toil - ing end - ed, O glor - ious dawn - ing;
 O day of glad - ness, O day un - end - ing,
 His glo - rious pres - ence, His words of wel - come,
 In that fair home - land we'll know no part - ing,

13

Be - yond the sun - set, when day is done. _____
 Be - yond the sun - set, e - ter - nal joy! _____
 Will be my por - tion on that fair shore. _____
 Be - yond the sun - set, for - ev - er - more! _____

➤ Circled chords are rhythm chords

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

CHORD SUBSTITUTIONS

G⁷ — C
 D⁷ — G
 C⁷ — D7

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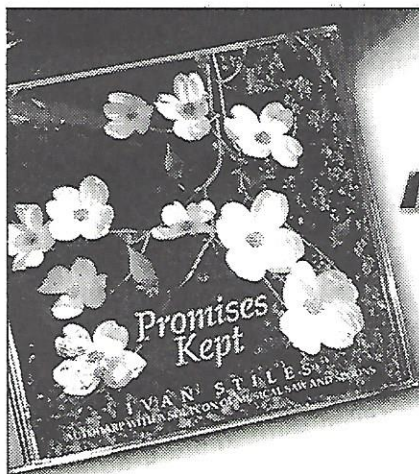
*including extended-stay, "roll your own,"
 see AQ, Aug. 2003, pg. 26.

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Aunt Sukey Gives Promises Kept "Two Ears Up"

AQ, November 2002

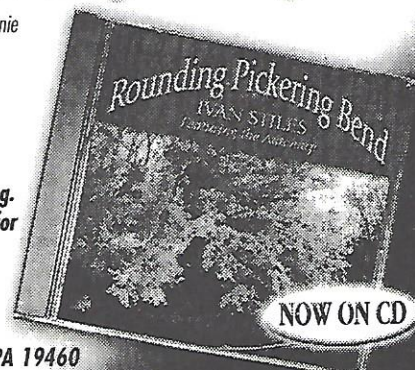
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A Bass Autoharp (?)

by John Stratford

An article in *AQ*, Spring 2002 by Gordon Baker entitled "A Baritone Autoharp" very much interested me, because there is still room for experimentation by builders of chorded zithers (or autoharps). Over the years many instruments have become standardized both in size and shape, and often in tuning --- the guitar and violin come to mind. I believe without individual experimentation by independent luthiers, we are pretty much left with factory made instruments, too often built with eyes on profits, and not the work bench. With this in mind, and with a re-read of Mr. Baker's article, I decided to build a chorded zither with an extended and improved lower (bass) end. Normally my chorded zithers are single key diatonics, with sound improvement due to the many doubled strings of the mid octave, and less clatter of the fewer dampened strings, compared to the standard chromatic 'harp.

Take a look at the lower (wound) strings on a chromatic autoharp. You will see 1) It is a gapped tuning. 2) The tuning only becomes truly chromatic at A string 9. 3) The lowest or deepest complete key is C, starting on string 3, then D, string 4, then F, string 6. So in chordal accompaniment and playing melodies, the lowest a standard chromatic autoharp can play is in octaves that include middle C.

I aimed at getting tones, and hopefully good musical quality tones, an octave lower --- in a sense creating a bass autoharp. My plan was to eliminate the high end octave when adding the lower end octave. The keys I chose were C, D and G, meaning I could omit A ♯, D ♯ and G ♯, already an improvement in sound as there would be fewer dampened strings and less "clacking" when strumming. Because the autoharp is a fairly short instrument, the lower dozen or so strings are wound, some even double wound to reach the lower tones, but they become less musical sounding

as the windings increase and the string tension lessens. So the length of the strings would have to increase to maintain both deep tones and musical quality sound.

I wanted to use easily available strings and since I often use some wound guitar strings on my hammered dulcimers, that is what I looked for. After traveling to several music stores, I soon realized that 58w or 60w was the gauge limit when purchasing individual strings. The "ball" can be removed by a good squeeze from wire cutters or pliers, taking care not to damage the wire loop and avoid getting hit in the eye with the airborne ball.

Autoharp strings are only wound between the bridges. As with my HDs, I am comfortable with the wound strings passing over the bridges. I omitted the guide pins, only with the wound strings, as they may "catch" on the windings and I didn't want the wound strings bent at too sharp an angle. Without guide pins I had to re-position the wound strings tuning pins.

I made an extended drawing of a guitar fret board, marking the notes and taking string gauges into account. Considering the actual length of the strings and the problem with a wider vibrating path of longer strings, I settled on a 30 inch length that should give me that low C, 2 whole tones below the low E on a guitar. Now I could get 2 1/2 octaves of the keys C, D and G with only 25 strings. Less tuning! The 25 strings, 12 wound and 13 plain would give me C, 2 octaves below middle C up to G above middle C (string 19).

My first problem was getting any strings heavier than 53w into the hole in the tuning pin. I could have un-wound the windings an inch or two, then flattened them a little with a hammer and added the slightest bit of "crazy glue" to keep the string from unwinding. Instead I used 220

grit sandpaper to reduce the thickness until the end fit into the tuning pin hole. And the windings really help the strings to grip. The top row of wound strings lightly touch the lower row strings where they wrap around the tuning pins, but it's not a problem - now I see that the guide pins allow for the tuning pins to be positioned slightly to the right, avoiding any touching.

Anyway, after the design was finished, the actual building took about 50 hours. My only problem, aside from playing around with string gauges, was that I placed a chord bar directly over a string node. The 1/3 string length harmonics coming off the dampened strings were very annoying so I had to re-position the chord bar assembly 1 1/4 inches down the 'harp. All the long strings are the same length, so instead of sharing those unwanted overtones across several chord bars, they all jumped out on that one bar.

Some facts:

String length: 29 3/4 to 20 inches;

Overall length: 33 3/8 inches, width 9 inches, depth of body 1 3/4 inches;

String gauges 58w down to 16p.

Plays in the keys of C, D and G. 12 chords as follows:

Dm Am Em Bm Fm D7
F C G D A A7

The top and back are 1/4 inch mahogany, the long sides are walnut, while the pin blocks, bridges, chord bars and holders are maple. The bar buttons and tops of chord bar holders are rosewood and inside there are 2 diagonal mahogany braces on both top and bottom. All woods are solid. Brass rods cap the bridges.

As I first played, it felt like driving a truck - not bad, just different. When played with a flat pick, you can

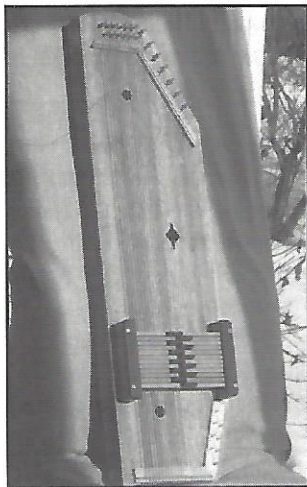
duplicate the accompaniment of a guitar's strum and actually hit notes deeper than a guitar's lowest notes. Although the pinch-strum style of melody playing works and sounds fine, I think that this instrument's main forte is to accompany the voice in a rich manner and to supply the bottom end in a group of higher pitched instruments. The "harp" may look a little awkward to play, but I find it alright. I'm six foot 2 inches tall, and when sitting, it rests on my leg and the top is about 2 inches higher than the top of my head.

I hope others will give alternate building and playing styles a go. Remember - there are no failures, only unexpected results.

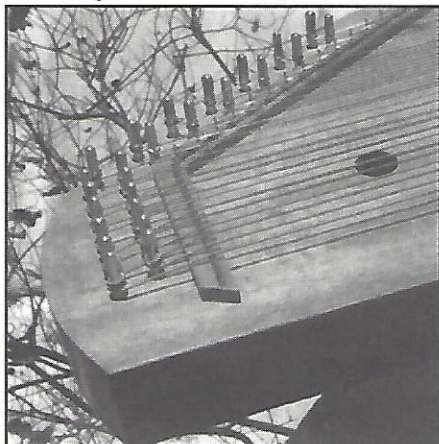
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V4V 1G7
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P.S. Eat dessert first because the future is uncertain.

John Stratford's bass 'harp



Close up view



Understanding CHORDS

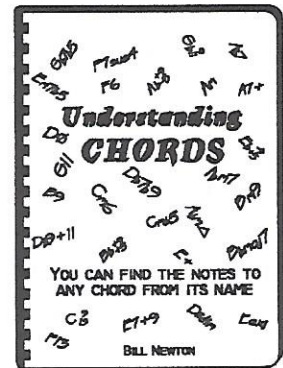
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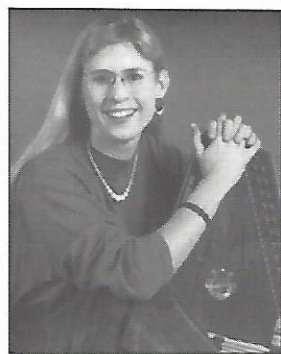
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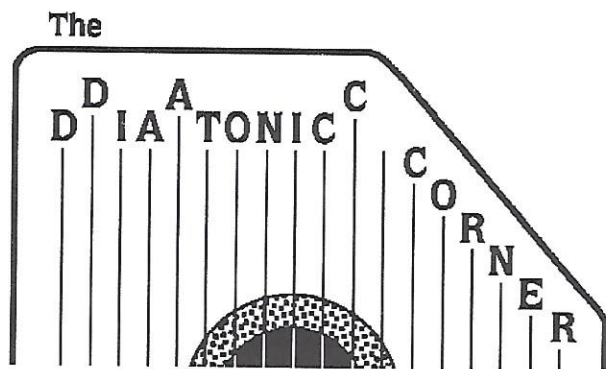
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by Lucille Reilly

This issue's feature:

Give Me Chord Changes or Give Me Pumps!

With the USA's Boston Marathon just past as *AQ* arrives at your door, I couldn't resist presenting "On the Road to Boston" as this issue's featured tune. (Do you ever wonder what tune my "next-issue" statement at the end of each column alludes to?)

There's an element of surprise to this tune that I'd like you to tap into. If in past columns you've been accustomed to reading everything before doing anything, this time have your autoharp handy so you can play as you read.

Articulate your singing

If you've been reading *The Diatonic Corner* since its inception, you know that I recommend singing the featured tune first, to plant it firmly in your ear. So, as usual, start out by singing "On the Road to Boston." (Need to hear this tune in order to sing it? Email me at TheDulcimerLady@juno.com.)

"Boston" is a Revolutionary-War-era march, plus a modern-day contra-dance tune. Either way, its eighth notes (♩) must sound short, or *staccato*, as indicated by the dots under or over them. Which brings me to another good reason to sing tunes: *How* you sing the notes is just as important as singing them correctly. In Exercise 1, the syllables under the notes show how to *articulate* the notes to sound long or short with your mouth. Notice that "dump" results in short-sounding eighth notes.

When I teach "Boston" to my hammered dulcimer students, I ask them to stand up and wrap their arms around an imaginary string bass to plunk on while singing "dump" on the eighth notes. "Playing the bass" helps short-note articulation happen naturally.

Sing "Boston" with the articulation shown in Ex. 1, then pick up your autoharp and play the tune.

To pump or not to pump?

As you played, you may have wondered why only five sixteenth notes (♫) are pumped (at circles), while the eighth notes, many of them moving step by step, get chord changes. Why not pump felt every other eighth note in the "dump" sections, too?

Well, try pumping felt every other eighth note, as shown in Ex. 2, and see what happens. Play Ex. 2 enough times to get it in your fingers. The button hand works far less, doesn't it? So why do I show chord changes for *every* note in mm. 3-5 (esp. m. 5, whose notes outline the I chord) and beyond?

Whenever I recommend the opposite of what you might expect, know that you are about to go "comparison shopping": Play the pumped first phrase in the exercise, then play the chord-laden phrase in the tune. Be able to play each rendering equally well so your hands can be on "automatic pilot" either way.

Ready? Now for the crux of this column: Play both renditions again and *listen* to your autoharp. Which one more closely resembles your *articulated* singing with the imaginary bass?

When you pump felt through the eighth notes, strings ring long, resulting in a *legato* (smooth) sound contrary to "Boston's" marching quality. When you change chords to play each eighth note, ringing strings damp from chord to chord, simulating short sounds. (In most cases, only two tones in each three-note chord damp, so there's still a little ring-over, but not as much as you'd get if you pumped.) As I said a couple columns ago: Strive to play in a way that conveys each tune's feeling best. Articulating your singing will help you quickly catch what the tune wants.

Another benefit to changing chords every eighth note in this tune is that it

holds the tempo steady. Pumping felt can push "Boston's" tempo faster. If you feel like you could run more easily to this tune than march to it, perhaps your button hand is pumping.

Last of all, notice that "Boston's" sixteenth notes, *not* the eighth notes, represent the shortest note value in this tune, which is why they're circled. The eighth notes by their sheer numbers try to convince us that they are short enough to be pumped, but to quote Einstein, "everything is relative." To pump or not to pump depends on how *the tune* wants to sound and feel. Articulating your singing is a good way to find out what the appropriate button-hand technique for any tune might be.

Playing

Pinching every *other* eighth note lets "Boston" *march*. (In contrast, pinch every eighth note and listen to the tune "stomp.") Experiment with other *p-f* combinations (*p-f-p-p*, etc.) to articulate this tune in yet other ways. Thumb strokes (at each ↑) provide opportunities to strike single low strings.

While it may seem odd to play a diatonic tune much like our chromatic comrades, remember that, sometimes, changing chords every note may be the more musical option for a tune.

Happy chording!

Lucille

Next issue

(uh oh, what's it gonna be this time?):

Staying warm in summer!

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

On the Road to Boston

Release the chord bar to sound each circled note.

American traditional tune, arranged by Lucille Reilly

V I V IV I V I V I V iii* I V vi V

5 I V IV I V I V I V iii* I

9 iii** I IV vi I IV vi ii vi V ii vi V

13 I V IV I V (vi) I V (vi) I V iii* I

p=pinch f=finger pluck 2f=pluck with two fingers

*iii continues the sound of V so I sounds on the next downbeat.

**iii gives the "pick-up sound" of V.

Lucille Reilly, *Mountain Laurel Autoharp Champion* and two-time *International Champion*, is also a bread baker whose original pizzas are known by just a few autoharpists in the USA and UK.



SCHEDULE OF EVENTS - 2004

Subject to change

WEDNESDAY • JUNE 23

2:00	Beginners' Boot Camp (until 5:00)	Beginner	Mary Park/George Orthey	Pavilion
6:00	Dinner			Recreation Hall
7:30	Board Members' Concert	General Interest	Board Members	Recreation Hall

THURSDAY • JUNE 24

9:00	Greetings and Meet the Workshop Leaders	General Interest	Neal Walters	Recreation Hall
10:00	A Field Guide to Autoharp Playing	Beginner	Tom Schroeder	Recreation Hall
	Intensive Melody Picking Class* (until 11:45)	Special Interest	Cathy Britell	Game Room
11:00	Drag Notes	Intermediate	Evo Bluestein	Recreation Hall
12:00	Lunch & Open Stage		George Orthey, Emcee	Recreation Hall
1:00	Finishing School for the Right Hand	Intermediate	Jo Ann Smith	Recreation Hall
2:00	Using Color Chords	Beginner	Adam Miller	Recreation Hall
3:00	Do I Need Lockbars?	Advanced	Bob Lewis	Recreation Hall
4:00	Modal Songs Using <i>Only Major</i> Chords and...	Intermediate	Drew Smith	Recreation Hall
5:00	Now That I Know	Beginner	June Maugery	Recreation Hall
6:00	Dinner & Open Stage		Mary Lou Orthey, Emcee	Recreation Hall
7:30	Concert	General Interest	Jo Ann Smith, Tom Schroeder, Evo Bluestein, Karen Mueller	Recreation Hall

FRIDAY • JUNE 25

10:00	Chat with Tom Morgan	General Interest	Tom Morgan	Recreation Hall
11:00	Rhythm Strums for Beginners	Beginner	Evo Bluestein	Recreation Hall
12:00	Lunch & Open Stage		Cindy Harris, Emcee	Recreation Hall
1:00	Title to come	Beginner	Karen Mueller	Recreation Hall
	Kids' Workshop	Special Interest	Linda Huber	Game Room
2:00	Mountain Laurel Championship Autoharp Toss	General Interest	Gregg Averett	Cabin Area
	Jam Session	General Interest	Well Tempered String Band	Recreation Hall
	Intensive Melody Picking Class* (until 3:45)	Special Interest	Cathy Britell	Game Room
3:00	Picks, Licks, & What-Not	Intermediate	June Maugery	Recreation Hall
4:00	Concert: Workshop Leaders Round Robin	General Interest	Mary Park, Adam Miller, Linda Huber, Drew Smith, Mary Umbarger, Bob Lewis, Cathy Britell, Patsy Stoneman, and Tom Fladmark	Recreation Hall
6:00	Dinner & Open Stage		Gregg Averett, Emcee	Recreation Hall
	Autoharp Tuning Time		Championship Participants Only	Game Room
7:30	Mountain Laurel Autoharp Championship	General Interest	Ivan Stiles, Emcee	Recreation Hall

SATURDAY • JUNE 26

10:00	Keeping Your 'Harp A-Harpin' (10:00 'til 11:45)	General Interest	Tom Fladmark	Recreation Hall
11:00	Kids' Workshop	Special Interest	Linda Huber	Game Room
12:00	Lunch & Open Stage		Neal Walters, Emcee	Recreation Hall
1:00	Bazaar Autoharp	General Interest	Gregg Averett, Coordinator	Recreation Hall
	Square & Contra Dance	General Interest	Well Tempered String Band with Cindy Harris calling	Recreation Hall
2:00	Title to come	Intermediate	Karen Mueller	Recreation Hall
3:00	An Hour with Patsy Stoneman	General Interest	Patsy Stoneman	Recreation Hall
	Chat with Tom Morgan	General Interest	Tom Morgan	Game Room
4:00	Diatonic Tunes with Open Notes	Advanced	Bob Lewis	Recreation Hall
	Intensive Melody Picking Class* (until 5:45)	Special Interest	Cathy Britell	Game Room
5:00	Adapting Non-Folk Songs to the Autoharp	Intermediate	Adam Miller	Recreation Hall
6:00	Dinner & Open Stage		Ivan Stiles, Emcee	Recreation Hall
7:30	Concert	General Interest	Evo Bluestein, Karen Mueller, Well Tempered String Band, June Maugery	Recreation Hall

SUNDAY • JUNE 27

10:00	Gospel Sing and Play	General Interest	Mary Umbarger	Recreation Hall
11:00	Twenty Merry Melody Techniques	Intermediate	Tom Schroeder	Recreation Hall
	Intensive Melody Picking Class*	Special Interest	Cathy Britell	Game Room
12:00	Lunch & Open Stage		Coleen Walters, Emcee	Recreation Hall
1:00	Viva la Sevenths!... You'll Be Glad You Have Them	Intermediate	Drew Smith	Recreation Hall
2:00	Off to a Good Start	Beginner	Jo Ann Smith	Recreation Hall
3:00	Concert	General Interest	June Maugery, Tom Schroeder, Well Tempered String Band	Recreation Hall

*The "Intensive Melody Picking Class" is limited to eight people. A drawing will be held to determine the eight participants at the end of the "Greetings & Meet the Workshop Leaders" hour approximately 9:50 a.m., Thursday morning. A box for names will be in the Hospitality Area at the front of the Recreation Hall for anyone wanting a spot in the workshop. If a person decides not to participate, the drawing will continue until the eight slots are filled.

Critic's Choice



Tina's
Choice

Tina Louise
Barr

I Remember

Autoharp: Tony Wentersdorf

Even If It's Only In My Dreams ♦
Earth Pilgrim ♦ *Laura* ♦ *Let-
ter to My Mother* ♦ *Pilgrimage to
a Broken Promise* ♦ *George* ♦
Listen to the Mockingbird ♦ *My
Seagull Girl* ♦ *My Last Request* ♦
Out Of Touch ♦ *Schwiegen* ♦ *Mu-
sic Box* ♦ *I Remember*


A long-time folk music enthusiast, Tony Wentersdorf reflects numerous influences in this collection of his original songs. He has created a poignant chronicle.

Tony offers a personal glimpse into his inner perspective, a compelling theme throughout this recording. In picturing his early years, he is drawn into a broad path of understanding them.

The sparse musical arrangements are basic and straightforward. The autoharp is played primarily as a back-up instrument in five selections on the album, serving in a complementary role to the vocal arrangements.

The song-writing on this CD is reflective and candid. This CD album is recommended for a focused listening experience, as the material may be found as an alternative to light-hearted fare. *I Remember* is a provocative recording that might be featured especially well in a bookstore venue.





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Neal Walters reviewer *Dulcimer Players News*

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Q *Why should I restring my autoharp?*

A The sound of every autoharp can benefit substantially when its strings are changed on a regular basis with high-quality autoharp strings — and this applies even to new autoharps fresh from the factory.

Over time, and depending on how much an autoharp is played, strings become unresponsive and “dead” sounding. There is no long-term solution to this problem short of restringing.

Q *When should I restring my autoharp?*

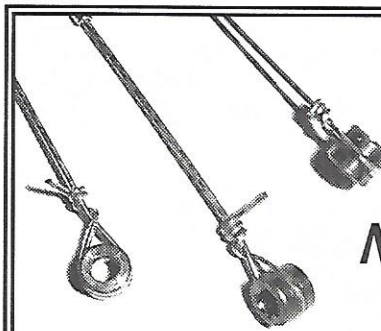
A When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. Otherwise, the greatest benefit is achieved by restringing every two to three years. An exception is for those autoharps which are played heavily, even on a daily basis. These autoharps should have their strings changed on an annual basis.

Remember that every autoharp — from a yard sale find to the finest custom model — can benefit substantially from regularly-scheduled restringing.

Q *How do I restring my autoharp?*

A Instructions on how to restring your autoharp appear in *The Autoharp Owner’s*

Manual, edited by Mary Lou Orthey and available from *Autoharp Quarterly*® magazine. Instructions also appear in *Autoharp Quarterly*®, Volume V, Number 3 in an article by George Orthey entitled, *String Along With Me*.



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Profiles

compiled by Karen Daniels

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

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



TINA LOUISE BARR

1801 'H' Street
Suite B-5 PMB #225
Modesto, CA 95354
209 480-4477
autoharphighgear@hotmail.com
www.cdbaby.com/tlbarr

Tina Louise is known for her innovative styles on the autoharp. Her dynamic presentation is fresh and spirited. In addition to workshops and performances across the country, Tina has placed four times at the prestigious International Autoharp Championship, including 2 second place awards. She also achieved 2nd place in the World Autoharp Competition and was a 2003 nominee for the Modesto Area Music Association (MAMA) awards. She has presented the 'Harps In High Gear' concert series since 1996. She has two CDs, "Breakin' Tradition," and "Rock-It 'Harp." She is part of two groups - Frettin' Around and the Bluegrass Compadres.

Performance schedule:

May 14 - 16
CA Autoharp Gathering
Mendota High School
Mendota, CA
www.californiaautoharp.com
May 22
La Grange Homecoming Celebration

La Grange, CA
June 25 - 27
CA Traditional Music Soc.
Summer Solstice Festival
Soka University of America
Calabasas, CA
www.ctmsfolkmusic.org
July 30 - August 1
Willamette Valley Autoharp Gathering
O & L Gardens
Albany,

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559 297-8966
FAX 209 297-8966
evo@evebluestein.com
evob@csufresno.edu
http://evpbluestein.com
Profile: AQ October '88
Performance schedule:
May 14
Freight & Salvage Coffeehouse (opening for Mike Seeger)
510 548-1761
1111 Addison Street
Berkeley, CA
May 14 - 16
CA Autoharp Gathering
Mendota High School
Mendota, CA
June 13 - 16
CA Bluegrass Music Assoc.
Music Camp
Grass Valley, CA
www.cbamusiccamp.org
July 23 - 27
Mt. Laurel Autoharp Gathering
Little Buffalo Family CG
Newport, PA
July 30 - August 7
Lark In the Morning Music & Dance camp(autoharp & cajun fiddle)
Mendocino, CA
http://www.larkcamp.com/

BRYAN BOWERS

c/o Scott O'Malley
PO Box 9188
Colorado Springs, CO 80932
719 635-7776
somagency@aol.com
Profile: January '89
Performance schedule:
May 8, 9
Texas Dulcimer Festival
Dallas, TX

May 14 - 16
CA Autoharp Gathering
Mendota High School
Mendota, CA
May 21 - 22
Charlie Poole Festival
Eden, NC
May 27
TBA
Dahling Park, FL
May 28 - 29
Florida Folk Festival
White Springs, FL
June 10 - 12
Autoharp Jamboree
Ozark Folk Center
Mountain View, AR
June 14 - 16
Kid's Shows
Mendota, CA
July 4 - 11
Common Ground
Westminster, MD
July 14
TBA
Baldwin Station, MD
July 23 - 25
Bluegrass Festival
Stephenson, WA
July 31 - August 1
Festival
Crested Butte, CO
October 2
Grange Hall
Tri-Cities, WA
October 9
Iron Horse
El Dorado, KS
October 10
House Concert
Arcadia, OK
October 12
Back Room
Great Bend, KS
October 13
Club Concert
Shawnee, KS
October 15
TBA
Memphis, TN
October 16
TBA
Mineloa, TX
October 17
TBA
Blytheville, AR
October 20
TBA
Jacksonville, AL

ROZ BROWN

1549 S. Holland Court

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303 969-9645
rozzie@rozbrown.com
http://www.rozbrown.com
Profile: AQ October '89
Performance schedule:
Every Wednesday, Thursday,
Friday & Saturday night
Buckhorn Exchange Restaurant
1000 Osage Street
Denver, C



KAREN DANIELS

9002 Grandview Drive
Overland Park, KS 66212
913 642-6442 or
19257 Hwy 14
Mountain View, AR 72560
870 269-2391
autoharpgal@minpin.com

Karen Daniels had a busy year in 1997, winning both the Texas State and the International Autoharp Championships. Things have only gotten busier since. Now, in addition to performances and workshops at a number of festivals across the country, she was also invited to teach (and perform) at this year's Sore Fingers classes in England. Karen teaches autoharp in the public school system in Mt. View, where she and husband, Chuck, have a second home. This year the class numbers 40 eager students. She encourages the youngsters to express their musical ability and arranges public appearances for them, which fosters their self assurance. She is justifiably proud of "her kids."

Performance schedule:

June 10 12
Autoharp Jamboree
Mountain View, AR

October 1 - 3
Sawdust Dulcimer Festival
Bennington, OK

JULIE DAVIS

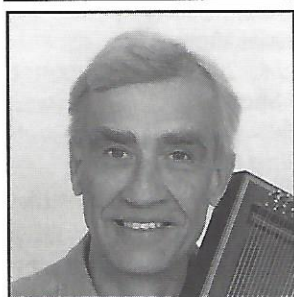
PO Box 1302
Nederland, CO 80466
303 258-3444
jdavvis@indra.com
Profile: AQ July '91
Performance schedule:
May 14 - 16
CA Autoharp Gathering
Mendota High School
Mendota, CA
June 7 - 12
Children's Concerts
Douglas County Libraries,
CO

June 15
Bemis Library
Littleton, CO
June 20 - 26
Colorado Trail Music & Storytelling Class
Lake City, CO
September 14 - 15
Autoharp Workshops
Winfield, KS
September 16 - 19
Walnut Valley Festival
Winfield, KS

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Profile: AQ Summer 2001
Performance schedule:
May 7
House Concert
Huntsville, AL
May 28 - 30
Dulcimore Gathering
Camp McKinley Boy Scout Camp
Lisbon, OH
June 4 - 6
Chestnut Ridge Dulcimer Festival
Greensburg, PA
June 10 12
Autoharp Jamboree
Ozark Folk Center
Mountain View, AR
June 23 - 27
Mt. Laurel Autoharp Gathering
Little Buffalo Family CG
Newport, PA
July 23 - 25
Cranberry Dulcimer Gather-

ing
Binghamton, NY
August 28
Camp Lackawanna Concert Series
30 miles NW of Scranton, PA
Lackawanna Presbytery, PA
September 3 - 6
Fall Cedarville
near Waldorf, MD
September 10
Tolland Arts Center
Tolland, CT
September 18
Cranberry Coffeehouse
Binghamton, NY
September 24 - 26
SW Dulcimer Festival
Dewey, AZ

**CAREY DUBBERT**

18000 Coleman Valley Road
Occidental, CA 95465
707 874-3848
FAX 707 874-3848
carey@monitor.net
http://www.monitor.net/~dca/carey

Carey is a multi-instrumentalist who, in addition to the autoharp, plays hammered dulcimer, piano, bassoon and orchestral percussion. He has traveled across the US and England performing and giving workshops. Carey won the National Hammered Dulcimer contest in 1992 and the Mt. Laurel Autoharp Championship in 1999. His repertoire reflects his interest in classical music. Carey is one of the people active in the California Autoharp Gathering. Carey has 2 CDs available "One Of Mine", which is half autoharp and "Thanks, Dad", which is hammered dulcimer.

Performance schedule:

May 14 - 16
CA Autoharp Gsthering
Mendota High School
Mendota, CA
July 29 - 31
Willamette Valley Autoharp

Gathering;
O & L Gardens
Albany, OR

MIKE FENTON

25 Over Ross Farm
Ledburg Road
Ross-on-Wye
Herefordshire, England
fen.lonesomedove@virgin.net
Profile: AQ October '88
Performance schedule:
July 18 - 23
Old Time Week
Swannanoa Gathering
Warren-Wilson College
Asheville, NC
July 29 - August 1
Willamete Valley Autoharp Gathering
O & L Gardens
Albany, OR
August 6 - 7
Mike & Brenda at the Carter Fold Festival
Hiltons, VA

PAUL and WIN GRACE

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573 443-2819
FAX 573 817-2781
pgrace@coin.org
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Profile: October '88
Performance schedule:
May 8 and May 22
Concert: Pin Oak Creek RV Park
Union, MO
www.pinoakcreekrvpark.com
June 6
Concert sets for Lewis & Clark Event;
573 443-1426
Huntsdale, MO
June 19 - 21
Discovering Lewis & Clark at Fort Osage;
816 795-8200 ext 1260
Sibley, MO (near Kansas City)
June 25 - 27
Summer Solstice Festival
Soka Univ. of America
Calabassas,
July 18
Concert in the Gardens
Shelter Gardens on Broadway
- 7pm
Columbia, MO
August 7
Concert on River Explorer Barge
Open to barge passengers

Hartsburg, MO
September 9 - 12, 15 - 18
and 22 - 26
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Branson, MO
www.silverdollarcity.com
September 29
Lewis & Clark performances in Nifong Park, Boone County Heritage Festival
Columbia, MO

MARC GUNN

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Austin, TX 78765
512 804-0468
marc@thebards.net
www.thebards.net
Profile: AQ Fall 2000
Performance schedule:
May 14 - 16
Opus Fantasy Arts Festival
Denver, CO
www.faeffests.com/
June 12 - 13
Hamlet of Mid-Missouri Renaissance Festival
Sedalia, MO

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Profile: April '94
Performance schedule:
May 14 - 16
CA Autoharp Gathering
Mendota High School
Mendota, CA
June 4 - 6
Chestnut Ridge Dulcimer Gathering
Greensburg, PA
June 28 - July 2
Kentucky Music Week
Bardstown,
July 30 - August 1
Willamette Valley Autoharp Gathering
O & L Gardens
Albany, OR
August 6 - 13
John C. Campbell Folk School
Intermediate Autoharp Class
Brasstown, NC
September 16 - 19
Walnut Valley Festival
Winfield, KS

ADAM MILLER

PO Box 620754
Woodside, CA 94062
650 804-2049
autoharper@earthlink
www.folksinging.org
Profile: Fall 2001

Performance schedule:

May 4
Montclair Branch, Oakland
Public Library
Oakland, CA
May 6
Lakeview Branch, Oakland
Public Library
Oakland, CA
May 11
Live Radio Concert: KKUP
91.5fm
Santa Clara, CA
May 16
CA Autoharp Gathering
Mendota High School
Mendota, C
May 25
Golden Gate Branch, Oakland
Public Library
Oakland, CA
June 20
House Concert
Amherst, MA
June 30
Corvallis-Benton County Li-
brary
Corvallis, OR
July 1
Crook County Library
Prineville, OR
July 6
Dimond Branch, Oakland
Public Library
Oakland, CA
July 7
Redding Branch, Shasta
County Library
Redding, CA
July 8
Dixon Public Library
Dixon, CA
July 12
Santa Clara Central Library
Santa Clara, CA
July 13
Napa County Library
Napa, CA
July 13
Napa County Library
Yountville, CA
July 14
Saratoga Public Library
Saratoga, CA
July 14
Rockridge Branch, Oakland
Public Library
Oakland, CA

July 20 - 21

San Carlos Library
San Carlos, CA
July 22
Mt. View Public Library
Mountain View, CA
July 23
Children's Parody Workshop
Concert
San Carlos Youth Center, Mu-
sic & Drama Room
San Carlos, CA
July 28
Klamath County Library
Klamath Falls, OR
July 29
La Grande Public Library
La Grande, OR
July 29
Milton-Freewater Public Li-
brary
Milton-Freewater, OR
August 1
Redding Branch, Shasta
County Library
Redding, CA
August 3
Lake Oswego Public Library
Lake Oswego, OR
August 4 & 5
Albany Public Library
Albany, OR
August 28
Palo Alto Festival of the Arts
Webster Street Stage
Palo Alto, C
October 20
San Ramon Public Library
San Ramon, CA

KAREN MUELLER

PO Box
80565
Minneapolis, MN 55408
651 649-4493
karen@karenmueller.com
www.karenmueller.com
Profile: AQ July '93

Performance schedule:

June 10 12
Autoharp Jamboree
Ozark Folk Center
Mountain View, Ar
July 29 31
Summer Acoustic Music Fes-
tival
Houston, TX
August 12 13
Minnesota Bluegrass & Old-
Time Music Festival
Richmond, MN
August 15
Minnesota Irish air
St. Paul, MN
August 20 22

Great River Road Dulci-
mer Festival
Grafton, IL
August 29
Irish Festival (with Katie Mc-
Mahon's group)
Terrace, MN
September 10 12
Cook Forest Festival
Clarion, PA

JUDIE PAGTER

w/Country Ham
Deutsch Haven Farm
38 Pebble Drive
Stanardsville, VA 22973
804 985-3551
Profile: AQ April '90

Performance schedule:

June 10 - 12
Autoharp Jamboree
Ozark Folk Center
Mountain View, AR

HARVEY REID

Woodpecker Records
PO Box 815
York, ME 03909
207 363-1886
info@woodpecker.com
www.woodpecker.com/
Profile: AQ January '89

Performance schedule:

May 13
The RadioRoom - 7pm
Grand Junction, CO
www.kafmradio.org
May 14
Black Rose Acoustic Music
Black Forest
Colorado Springs, CO
May 15
Olde Town Pickin' Parlor -
7:30 pm
Arvada, CO
May 16
Moab Arts & Rec. Center
7:30 pm
Moab, UT
May 22
Chicopee Library - 7pm
Chicopee, MA
June 6
The Barnstormers Theatre -
7pm
Tamworth, NH
June 12
The Mansion - 7:30 pm
Middletown, NY
June 17
Ginkgo Coffeehouse - 7:30
pm
St. Paul, MN
June 18
Prairie's Edge Bluegrass

Festival
TBA
Rapid City, SD
June 25
Black Hills Bluegrass Festi-
val
TBA
Rapid City, SD
July 18
Founders Title Folk & Blue-
grass Festival - 7:15pm
Snowbird, UT
July 25
Hamilton House - 4pm
South Berwick, ME
August 6
Newport Guitar Festival
Workshop & Mini concert
TBA
Newport, RI
August 26
The Artichoke Sandwich -
8pm
Wichita, KS
August 27
West Side Folk - 7:30pm
Lawrence, KS
August 28
Tumbleweed Festival
TBA
Garden city, KS
August 31
The Jazz Lab - 8pm
Edmond, OK
September 18
Millpond Festival
TBA
Bishop, CA
September 25
Unitarian Church - 8pm
Portsmouth, NH
October 16
Prallsville Mill - 8pm
Stockton, NJ

LUCILLE REILLY

Shadrach Productions
PO Box 7338
Denver, CO 80207
thedulcimerlady@juno.com
www.dulcimerlady.com
Profile: AQ April '92

Performance schedule:

June 4
Gelatto Cafe
Wichita, KS
June 5
Imagine
Winfield, KS
June 6
Grace UM Church (church
service)
Winfield, KS
June 10 - 12
Autoharp Jamboree

Ozark Folk Center
Mountaiun View, AR
July 11
Christ Church, Cranbrook
(services & afternoon High
Tea)
Bloomfield Hills, MI
July 15 - 18
ODPC Funfest
Evert, MI

TOM SCHROEDER

300 W. 113th Street
Kansas City, MO 64114
anartauto@hotmail.com
Profile: AQ October '88
Performance schedule:
June 10 - 12
Autoharp Jamboree
Ozark Folk Center
Mountaiun View, AR
June 24 - 27
Mt. Laurel Autoharp Gather-
ing
Little Buffalo Family CG
Newport, PA

MIKE SEEGER

c/o Mitch Greenhill (agent)
1671 Appian Way
Santa Monica, CA 90401
310 451-0767
FAX 310 458-6005
mitchg@folkloreproductions.
com
www.folkloreproductions.
com
Profile: AQ January '89
Performance schedule:
May 12
Blue Heron
Duncans Mills, CA
May 14
Freight & Salvage
Berkeley, CA
May 15
CA Autoharp Gathering
Mendota High School
Mendota, CA
May 22
Charlie Poole Music
Eden, NC
June 11 - 13
Sea Music Festival
Mystic, CT
June 19 - 20
Henry Ford Fiddle Festival
Hastings, MN
July 29
Hoover Auditorium
Lakeside, OH
October 2
Colby College
Waterville, ME

**BILL & LAURIE SKY W/
VICKI YOUNG**

PO Box 70060
Nashville, TN 37207
615 859-1419
billandlauriesky@hotmail.
com
Profile: AQ April '90
Performance schedule:
May 7
Spring Bank Ferry Festival
- 7pm
Doddridge, AR
May 8
Petit Jean State Park Pavilion
B - 6pm
Morrilton, AR
May 9
First Assembly of God - 2pm
Vivian, LA
May 13
Assembly of God
Portsmouth, VA
May 14
Bowers Hill Baptist - 7pm
Portsmouth, VA
May 15
Mt. Lebanon Congregational
Christian - 7:30pm
Shenandoah, VA
May 16
Arlington Assembly of God
Arlington, VA
May 22
MTSU Wright Music Hall -
7pm
Murfreesboro, TN
May 23
Hooe Baptist - 6pm
Hooe, MO
May 25
Bella Vista Wesleyan
Bella Vista, AR
May 27
Jimmie Rodgers Memorial
Celebration - 7pm
Meridian, MS
May 29
5th Annual Bill Monroe Me-
morial Day Weekend Blue-
grass Festival
Rosine, KY
May 30
Independence Missionary
Baptist
Pleasant Plains, AR 10:30
am
June 10
The Waterford - 7pm
Shreveport, LA
June 11
McMillan Library - 2pm
Overton, TX
June 11
Overton Bluegrass & Gospel
Music Festival;

City Park - 6pm
Overton, TX
June 12
The Outback Amphitheater
- 7pm
Anderson, MO
June 13
Zena Baptist - 2pm
Zena, OK
June 13
First Baptist - 7pm
Cherryvale, KS
June 15
Patterson Heights Baptist -
7pm
Anderson, MO
June 18 - 19
Rio Penasco Park - 7pm
Mayhill, NM
June 26
Landmark Cafe - 5:30pm
Sierra Vista, AZ
June 27
Village Meadows Baptist -
5:45pm
Sierra Vista, AZ
June 29
The Toggery Building - 7pm
Willcox, AZ
July 1
City Gospel Sing
Timpson, TX
July 2
Winona Manor - 2pm
Winona, MS
July 4
Tow Baptist - 7pm
Tow, TX
July 31
Mhoontown United Method-
ist - 7pm
Cherokee, AL
August 3
Memphis First Baptist - 7pm
Memphis, MO
August 6
Higher Grounds Coffeehouse
-5:30
Mt. Pleasant, IA
August 7
First Assembly of God
Outdoor event at downtown
City Park; Mt. Pleasant, IA

DREW SMITH

529 Ardmore Road
Ho-Ho-Kus, 07423
201 444-2833
drewharpsmith@netzero.net
Profile: AQ July '89
Performance schedule:
April 18 - 24
Chromatic Autoharp Class
(during Dulcimer Week)
Augusta Heritage Center
Elkins, WV

May 21 - 23
Philadelphia" Spring Thing"
Weekend
Kintnerville, PA
June 23 - 27
Mt. Laurel Autoharp Gather-
ing
Newport, PA
July 23 - 25
Cranberry Dulcimer Gather-
ing
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
Aug. 13 (Friday) AH Work-
shop
AH Contest (must register)
Galax, VA
September 11
Ramsey Day Town Celebra-
tion
Ramsey, NJ

**JO ANN SMITH**

6408 Baylor Drive
Bartlesville, OK 74006
918 333-7586
autoharp@cableone.net
www.geocities.com/harp-
er74006/index.html

JoAnn Smith began play-
ing the autoharp in 1995, and
has since made her mark in the
autoharp world by winning
both the 1999 International
Autoharp Championship and
the 2003 Mountain Laurel
Autoharp Championship.

JoAnn's autoharp mu-
sic runs the gamut from old
world traditional to bluegrass,
folk, gospel and contempo-
rary. Although she plays both
chromatic and diatonic in-
struments, she is best known

for her exquisite diatonic arrangements featuring tasteful use of non-standard chords. She owns a number of different autoharps, mostly set up as single key instruments. She performs regularly throughout her local community, both as a soloist and as a member of the acoustic group, "Pocket Change."

JoAnn currently has a CD in production which will be released at the upcoming Mountain Laurel Autoharp Gathering. For more information, you may contact her by email.

Performance schedule:

June 25 - 29
Mt. Laurel Autoharp Gathering
Little Buffalo Family CG
Newport, PA
Nov 4 - 5

Deepfork Festival
Chandler, OK

IVAN STILES

1585 State Road
Phoenixville, PA 19460
610 935-9062
pickeringbend@worldlynx.net

Profile: A October '88

Performance schedule:

June 4 - 6
Chestnut Ridge Dulcimer
Festival
Greensburg, PA

ALEX USHER

216 N. Elm Street
Webster Groves, MO 63119
314 961-8631
ooharp@aol.com

Profile: AQ Winter '96

Performance schedule:

April 9 - 11
Scottish Games
Arcadia, MO

June 20 - 25

Elderhostel
Potosi, MO
July 9 - 11
Gebhard Woods Festival
Morris, IL
July 15- 18
Non-Electric Funfest
Evert, MI
October 9
St. Louis Scottish Games
St. Louis, MO
October 13 and October 21
Elderhostel
Potosi, MO
October 22 - 23

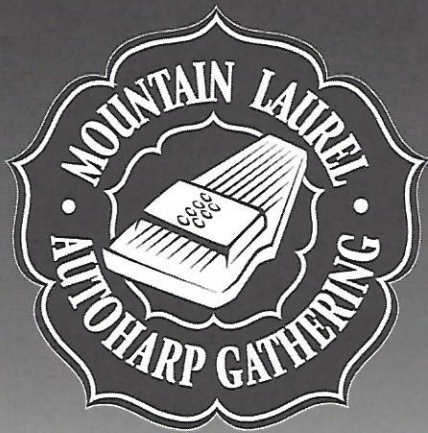
Autumn Acoustics Festival
Jefferson College
Hillsboro, MO

CHARLES WHITMER

301 Wilcrest Drive #5001
Houston, TX 77042
713 782-4082
cw75@earthlink.net
Profile: AQ April '93

Performance schedule:

May 8
Lone Star State Dulcimer
Festival
Glen Rose, TX
June 10 - 12
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
July 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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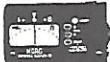
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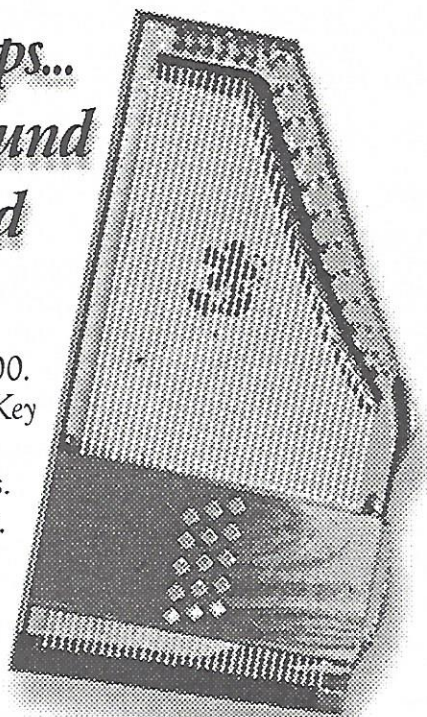
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Drew's Tip Of The Day

by Drew Smith

How to figure out the I, IV, V chords

Here's a handy and simple TIP FOR TODAY for newbies...an easy way to figure which are the I, IV, V chords to use when you enter into a jam session with others. This is generic info and works for all keys:

1. First, determine the key being played in:

a- You can ask someone (this is the easiest way);

b-Or, you can learn the finger positions of guitar players (note: if they are capoed, then count frets up the neck);

c-Or, quietly stroke your own chords until you find the right key.

2. That gives you the key being played in (the I chord)...and then to figure out the IV and the V chord, here is a very simple way:

Hold out your left hand with the thumb pointing to the left. Count your thumb as the I chord (key being played). Then count your fingers as II, III, IV and V (pinky finger).

If the key being played is "C"... then your thumb represents that key (the I chord). Apply chord letters progressively to the remaining four fingers: (thumb C) + (index "D" / middle "E" / ring "F" / pinky "G")

Now, touch your thumb (C) to your ring finger (F) and pinky ("G") and there you have the three (I, IV, V) chords in which most tunes an songs are played - example:
(C) + (F) + (G or G7)

3. And this works for all the keys in which you might play.

If the key is "C"...the I chord is "C"

I	IV	V
(C)	D E (F)	(G or G7)

If the key is "D"...the I chord is "D"

I	IV	V
(D)	E F (G)	(A or A7)

and so forth:

I	IV	V
(E)	F G (A)	(B or B7)

I	IV	V
(F)	G A (Bb)	(C or C7)

I	IV	V
(G)	A B (C)	(D or D7)


I	IV	V
(A)	B C (D)	(E or E7)

So, there you have the 5 finger trick for locating your I, IV, V chords. AND...ALL THE NOTES in the DO. RE, MI SCALE are right there in those very same I, IV, V chords, in every key!


And FURTHER, if you can play the scales, you can begin to play melodies...because you'll know where the melody notes are!

I wish I had learned that simple method a long time before I did when I learned to play music!

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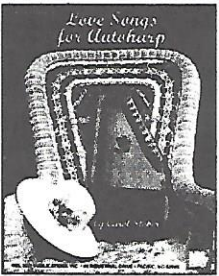


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MIKE'S WALTZ

by Sue Edwards

One of the greatest pleasures that playing an autoharp gives me is discovering a new tune. Sometimes the tune revolves around in my mind for a while - with or without words - until I play it and eventually write it down (before I forget how it sounds). However, occasionally a tune just appears from 'within' the 'harp. I enjoy 'noodling' around on the chords sometimes, and that is when this kind of wonderful surprise can happen.

About two or three months ago, I was enjoying a 'noodle' and thinking of how playing an autoharp has

brought me so much pleasure over the last 8 years. I first heard one being played in the High Street in Stroud, where I live. And then I was lucky enough to find a 'harp for sale in the music centre there. That local player gave me a few lessons and then introduced me to a friend of his: Mike Fenton.

When Mike was leading a workshop in a local school, I would go along to help, and to find out more about playing this funny-shaped box of strings, bars and buttons. I am still finding out new things from the other players I have met through Mike's workshops

and the great tutors who have come over to the UK at his invitation.

Mike is an inspirational teacher and player, and continues to impart the love of autoharps to many people. So, when I was reflecting on the enjoyment of playing and the many friends I have met through Mike, these chords floated out and this tune is my thanks to him.

It was wonderful to see Mike and his new bride Brenda waltzing around at the Sherborne Autoharp Day to the first public performance of *Mike's Waltz*.



BY SUE EDWARDS

I IV I V I IV V I
 IV I V7 I I IV I *rall.*
tempo V7 I IV I IV V7 *rall.*
tempo I IV I V I IV V I
 I I IV I

Postscripts

from 'Harpland

with Mary Umbarger

Mary Umbarger
114 Umbarger Road
Harmony, NC 28634
Maryonharp@YadTel.net

I love to quote famous men - especially ones who are also famous AUTOHARP players (ot is that 'notorious?') Our own beloved Stew (with the red suspenders) Schneider says, "It's the music that stays with us - the background music to the drama of our lives" That makes me downright teary. To think something that deep can come from a guy who spends so much time around lawyers, politicians and mules!

Mercy, autoharpers are on the move!

P.S. "Doofus" aka Coleen and Neal Walters, Heidi and John Cerrigione are on the cover of the latest Dulcimer Player news - complete with a nice article on the inside. Is there any instrument they cannot play??!! Congratulations to all!

P.S. Joe Cline let me know that the winners for the 15th Annual Old-time and Bluegrass Fiddlers' Convention in Galax, VA on March 20th were: 1. Jo Ann Redd, 2. Bobbi Roberts, 3. Glenna Anderson and 4. Ed Anderson. (This is the same Joe Cline that has figured out that "Junk is stuff we throw away; stuff is junk we keep." Do you think Joe and Stew should team up? Huh?)

P.S. Terry Sanders is involved in the "Old Time Music Gathering," which is held on Tuesday nights in Buffalo Springs, TX. Terry says that some refer to the town as a 'ghost town' because there are only five of its ten houses occupied. It has no businesses, but it does have a community building! The first jam had 61 folks and it keeps getting better and bigger. Terry figures that people are 'starved' for something other than TV! Good job!

P.S. Dave Kilby has been busy playing such venues as WWSM in Lebanon, PA. He was on the JoAnn

Thomas program. Dave is active in the Folk Music Society there and has his own CDs. Dave is a really nice guy and I see him often in festivals in the Carolinas and Virginia. He is great to jam with and wins his share of ribbons, too!

P.S. Chuck Schacht visited for two weeks in southern India. He says that as far as he can tell the autoharp is totally unknown in that area. He wound up leaving an old 'harp he had taken with him with a musician that works with children. He gave him a 'crash' course in playing it.

He would like to have donations of old 'harps to send to the schools and orphanages that he visited there. He notes that they have so little, but are filled with spirit and determination - and really love their music. If you have one to give to this worthy cause, Chuck will fund the shipping costs. His phone # is 586 336-9304 if you can help.

P.S. Glennus Davis has ben hanging out with the Hookers again!! Rug hookers, that is, at the annual Rug Hookers Workshop in St. Francisville, LA with his wife, Yvonne. She is a regular there. Glenn and another attendee's spouse serenaded with autoharp and mandolin and I understand they were a real hit! Keep it up, Glenn!

P.S. Tim Dawdy (Portland, OR) and the Pacific Crest Pioneer band dug out of the snow enough to set up a new web site: <http://pcpb.ridgefieldwash.com>. It is really nice, with sound clipa and lots of extras.

The band played at the Portland "Old-Time" Music Festival and are booked for the Washington State Bluegrass Association, Clatskanie Bluegrass Festival and other fairs and events throughout that area for the summer. Stay busy, guys. Keep spreading that good string music!

Autoharp Sightings - oooooohhhhhh they are getting bigger and better!

P.S. Academy Awards Show! Eugene Levy and Catherine O'Hara (A Mighty Wind) singing "Kiss At the End Of the Rainbow" with autoharp.

P.S. NY Times Arts Section has a report of a Cyndi Lauper concert. Cyndi is a mid-1980 star who briefly

gave Madonna a run for her money In her latest version of "Time After Time," she accompanies herself on an autoharp!

P.S. Autoharp was sighted on a Bill Gaither show. Looked to the reporter like an Appalachian model OS. I tried to find out more by emailing their website, but was not successful. Maybe by next time, I'll know.

P.S. A new show, Arrested Development, had two ladies with autoharps. The reporter wasn't sure they were actually playing the 'harps, but could hear 'harp music in the background.

P.S. ...and, I saved the best 'til last - (drum roll, please) TA TA TA TA TA TA TA TAAAAAAA: Back in '97, someone reports that they went to George Orthey's shop to pick up their first Orthey 'Harp. While there, George got his sheet music and PLAYED a tune!! See there, see there - and we thought all this time that all he could do was build and tune!!! Lordy - wonder if he plans to enter the contest at MLAG this year? Look out!!

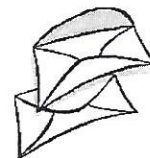
P.S. On a more serious note (pun intended), Janette Carter had knee replacement surgery recently. She is recuperating nicely at home, we are told. Keep it up, Janette! We need to see you at the Fold in your usual good form.

Ok, ok - enough of this already! I'm out of here - send news - make news - play sweet!

'Harpin' in Harmony,

Mary

Editors note: Be sure to let Mary know what is going on in your world so she can get the news out to the rest of us. Her addresses, both snail mail and email, are located at the beginning of the article.



Recordings

Cassettes \$10 : CDs \$15

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

V denotes recording has at least some vocal content.

Karla Armstrong

Resonance - Songs of the Soul (CD)

Tina Louise Barr

Breakin' Tradition (CD)
Rock-it 'Harp (CD)

Bryan Bowers

Home, Home On the Road (cassette) V

Roz Brown

My Best to You (Just Kid-din' Around + Colorado & the West) (CD) V
Where I'm Bound (CD)V
Rollin' Home - Songs of the Sea (CD)V

Heather Farrell-Roberts

Purple Heather (CD)

Mike Fenton

The Best of Mike Fenton (CD) V
Olde Time Journey(CD)V

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/ cassette)
Skip To My Lou (CD/ cassette)

Lindsay Haisley V

(Auto)Harps Alive!(cass.)
Harps and Hammers (CD/ cassette)
String Loaded (CD/cass.)

John Hollandsworth

A Mountain Music Sampler (cass.) V

The AQ MarketPlace

Pickin' Time (cass.) V

Mountain Fling - Over the Edge (CD/cass.) V
Green Fields of Virginia (CD V)

Mountain Fling -Tunes From the Tailgate (CD)V

David Kilby

Backporch Favorites (Cass)

Autoharp Praise (CD/ cassette)

June Maugery

Shining Bright Like Gold (CD) V

J'Attendsveille (CD) V

Songster At Large (CD)V

Karen Mueller

Stillpoint (CD)

Clarity (CD)

Autoharp Gourmet (CD)

Carole Outwater

Faces (CD)
w/Carolina Gator Gumbo Into the Bayou (CD)

Judie Pagter

w/Country Ham V (all)
Diamonds In the Rough (CD)

Old Cane Press(CD/cass)
Songs of Yesterday (cass)
Carpenter's Mill (cass)

Harvey Reid

The Autoharp Album (CD)

Lucille Reilly

Thus Sings My Soul (CD/ cass)

Richard Scholtz

In the Air (CD) kids V
Cockroach Party (CD) V kids

Late Night Conversations (CD)

Marty Schuman

Autoharpistry (CD) V

Jeff Snow

RUAH Spirit of the Wind (CD)

Ivan Stiles

Rounding Pickering Bend (CD/cass) V

Carol Stober

Rebekah (cass)

Patchwork (cass)

Country Sampler (cass)

Patsy Stoneman

Patsy Sings Pop - Stoneman, That Is (CD) V

Family Tradition: 28 Big Ones (CD) V

Family Tradition: the Stoneman Legacy (CD)V

Ernest V. "Pop" Stoneman

The Edison Recordings: 1928 (CD V)

Mary Umbarger

As You Like It (cass)

So Many Tunes - So Little Time (CD/cass)

Alex Usher

Heathery Isle (CD)

Neal & Coleen Walters

Snowbird (CD) V

DeBusk-Weavers

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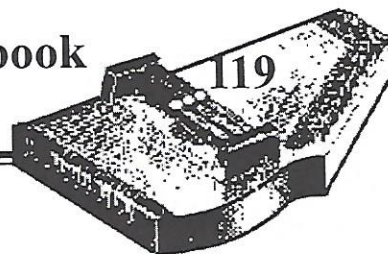
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Autoharp Songbook

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The Erie Canal (2)

↓
 A7 Dm Dm Dm [Dm Dm] Gm Gm A7 /
 I've got a mule and her name is Sal
 Dm Dm Dm [Dm A7] [Bb7 Bb7] A7 Dm
 Fif-teen miles on the E - rie Ca - nal.
 (A7 A7) Dm Dm [Dm Dm] [Dm Dm] Gm Gm A7 /
 She's a good old work-er and a good old pal,
 Dm Dm Dm [Dm A7] [Bb7 Bb7] A7 Dm
 Fif-teen miles on the E - rie Ca - nal.
 Dm F F F F F F C7 /
 We've hauled some bar - ges in our day,
 Dm Dm Dm Dm Dm Dm A7
 Filled with lum -ber, coal, and hay
 A7 Dm Dm Dm [Dm Dm] Gm Gm A7
 And ev -ery inch of the way we know
 A7 Dm Dm Dm [Dm A7] [Dm Dm] A7 Dm / C7 /
 From Al -ba -ny to - Buf - fa -lo -

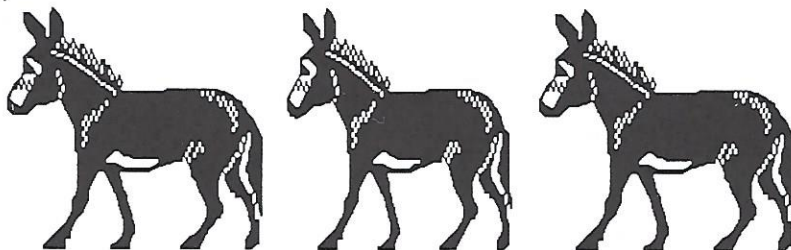
Chorus:

F / F / [F Bb7] [F F] C7 /
 Low bridge, ev -ery bod -y down.
 F / F [F C7] [F F] [C7 C7] F
 Low bridge, for we're go -ing through a town.
 [F C7] [F F] [F F] [C7 C7]
 And you'll al - ways know your neigh - bor,
 C7 [F F] [F F] C7
 You'll al - ways know your pal,
 [C7 C7] [F F] [F F] [Dm Dm] [Bb
 If you've ev -er na -vi -ga - ted on
 Bb] [F F] C7 F
 The E - rie Ca - nal.

We'd better look for a job, old gal
 Fifteen miles on the Erie Canal.
 You bet your life I won't part with Sal,
 Fifteen miles on the Erie Canal.
 Get up there, mule, here comes a lock,
 We'll make Rome 'bout six o'clock.
 One more trip and back we'll go
 Right back home to Buffalo.
 Chorus

Where would I be if I lost my pal?
 Fifteen miles on the Erie Canal.
 Oh, I'd like to see a mule as good as Sal.
 Fifteen miles on the Erie Canal.
 A friend of mine once got her sore,
 Now he's got a broken jaw,
 'Cause she let fly with her iron toe
 And kicked him straight to Buffalo.
 Chorus

You'll hear them sing about my gal,
 Fifteen miles on the Erie Canal.
 It's a darn fine ditty 'bout my mule Sal,
 Fifteen miles on the Erie Canal.
 Oh, any band will play it soon,
 Darn fool words and darned fool tune,
 You'll hear it sung before you go
 From Mexico to Buffalo.
 Chorus



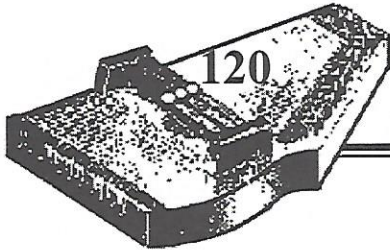
Little Brown Jug (2)

↓
 G G G G G C C C
 My wife and I live all a - lone
 [C C] [D7 D7] D7 C D7 G D7 G /
 In a lit - tle brown hut we call our own.
 G G G G C C C
 She loves gin and I love rum,
 C D7 D7 C D7 D7 G G /
 And don't you know that we have fun!



Chorus:

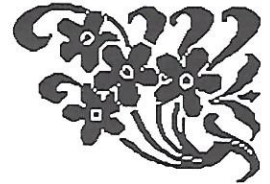
G G G / C C C /
 Ha, ha, ha, you and me
 [D7 D7] D7 C D7 G D7 G /
 Lit - tle brown jug how I love thee!
 G G G / C C C /
 Ha, ha, ha, you and me
 [D7 D7] D7 C D7 D7 G G
 Lit - tle brown jug how I love thee!



Autoharp Songbook

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The Water Is Wide (2)



↓
 C (C C) G7 C /// G7 (F F) F C ///
 The wa-ter is wide, I can-not get o'er
 C C G7 Am /// Dm Am Dm G7 ///
 Nor do I have white wings to fly
 G7 C G7 Em /// (Em Em) Dm Am Am ///
 Give me a ship that can car-ry two
 G7 F F C /// G7 F G7 C ///
 And both shall row, my love and I.

There is a ship and she sails the sea
 She's laden deep as deep can be
 But not so deep as the love I'm in
 And I know not if I sink or swim.

I leaned my back against an oak
 Thinking he were a trusty tree
 But first he bended and then he broke
 Thus did my love prove false to me.

O love is handsome and love is kind
 Fine as a jewel when first it's new,
 But love grows old and waxes cold
 And fades away like the morning dew.

You Tell Me Your Dream (I'll Tell You Mine) (2)

↓
 C / D7 D7 C / A7 / D7 / A7 D7 D7 ///
 You had a dream, dear, I had one too.
 G7 / Gm G7 C / G7 G7 F / Bb7 / C ///
 I know mine's best cause it was of you
 C / D7 D7 C / A7 / D7 / A7 D7 D7 ///
 Come, sweet heart, tell me, Now is the time
 D7 / Bm D7 F / A7 / D7 / D7 G7 C ///
 You tell me your dream, I'll tell you mine.

Sweet Rosie O'Grady (3)

↓
 G // D7 G D7 G // G // C // D7 C C G ///
 Sweet Ro-sie O'Gra-dy, My dear lit-tle rose.
 C // C D7 C G // G // A7 // A7 G A7 D7 ///
 She's my stea-dy la - dy, Most ev - ery - one knows.
 G // D7 G D7 G // G // C // Am C Am B7 ///
 And when we are mar-ried, How hap-py we'll be
 B7 CC C D7 C C G // E7 /
 For I love sweet Ro-sie O'Gra-dy,
 E7 A7 A7 A7 D7 A7 D7 G ///
 And Ro-sie O'Gra-dy loves me.

In The Gloaming (2)

↓
 G C G / G / D7 Am Am / Em /
 In The Gloa-ming, Oh my dar - ling,
 Am Am G / G / D7 D7 G ///
 When the lights are dim and low,
 G C G / G / D7 Am Am / Em /
 And the qui - et sha - dows fall - ing,
 Am Am G / D7 / G D7 G ///
 Soft - ly come and soft - ly go.
 G7 F F / G7 / G7 (F G7) F / C /
 When the winds are sob - b - ing faint - ly,
 A7 A7 G / G / C G D7 ///
 With a gen - tle, un - known woe,
 G C G / G / D7 Am Am / Em /
 Will you think of me and love me,
 Am Am G / D7 / G D7 G ///
 As you did once long a - go?
 In The Gloaming, oh my darling,
 Think not bitterly of me.
 Though I pass'd away in silence,
 Left you lonely, set you free;
 For my heart was crushed with longing,
 What had been could never be;
 It was best to leave you thus, dear,
 Best for you, and best for me.



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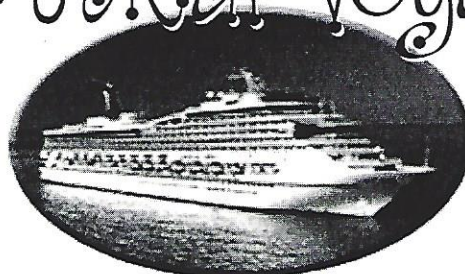
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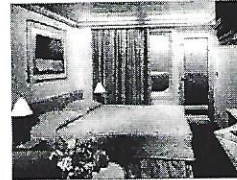
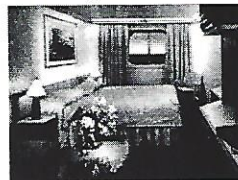
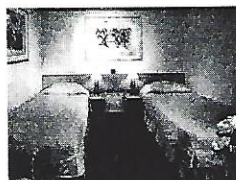
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