

Autoharp Quarterly

The International Magazine Dedicated
to the Autoharp Enthusiast

Summer 2004

Volume Sixteen, Number Four

Six Dollars

**Carter Birthplace Cabin
Restoration** by George
Orthey

**Grasshopper Sittin' On
a Sweetpotato Vine**
is used as **Drew Smith's**
Interaction Lesson

Gordon Baker tells us
how heavy those strings
really are

Tom Schroeder takes
us to "Grace"land

Mary Park teaches
beginners **Red River
Valley**

Alan and Karla make
The Band Played On
Colorfully Chromatic

Mike Herr helps us
learn **Whiskey Before
Breakfast**

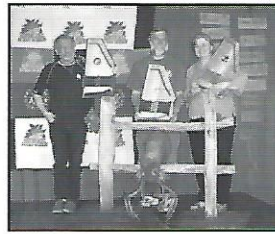
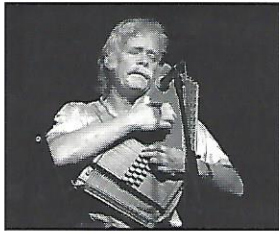
Verla and Kathleen
introduce the children
to **Father Grumble**



The Bays/Carter Cabin.....birthplace of A.P. Carter

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SUMMER 2004



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To and from



the Editor

Dear Readers;

Well, the festival "season" is well underway and I hope you have been enjoying it as much as I have. If you haven't been able to get out "among 'em," read through Harpers at Large and attend vicariously. There have been some fun times going on.

Sadly, we have lost some more of our family. Three that we know about are found in our "Silent Strings" in the back of this issue. Our hearts and our love and prayers go out to all those who have suffered a loss. In times like these I always remember a line from a song that was popular when I was young "The song is ended, but the melody lingers on." It was from a love song, but I think it applies to any kind of loss.

On a much happier note, our family is growing by leaps and bounds. We are reaching an ever widening circle of folks with the autoharp word. Just this week, I spoke to someone in the Outer Hebrides, (if you don't already know where that is go look it up, you will be fascinated) who wanted to know if we could send things her way. We sure can! To paraphrase an old Johnny Cash song, "Autoharp goes everywhere, man."

We had a few space problems this time, so several articles I wanted to use will have to wait til November. Among them was an article by Tina Louise Barr giving some very good advice about arranging an "event." And another by Jon ten Broek outlining his tips for "pattern picking" plus a few other suggestions. Some really good stuff! And we are still looking for couples who play the autoharp together. There is never enough time or space to share all the interesting things I receive in the mail, both "e" and "snail." We also have a lot of great pictures Lindsay Haisley took at Mountain Laurel that will have to wait. Ah, for just four more pages.

Dear Editor;

This is something which needs to be addressed in the *Quarterly*.

At the recent Autoharp Jamho-

ree in Mountain View I heard several different conversations to the effect that "They" hate autoharps in Mountain View. It was inferred that the natives were rather mean spirited and that the way to handle them was to "Not let them run you off."

The problem seemed to be one of not being accepted in jams when playing autoharps or hammered dulcimers. This seemed to stem from a belief that "We have a right to play any instrument we want to play in any jam any where at any time."

There is, of course, more than one side to this controversy.

I run a jam and I advertise that any acoustic stringed player is welcome. I particularly try to get beginners and autoharp and both kinds of dulcimer players. I regularly exclude any player who wants to plug in, as well as drums, key boards, accordians, and any other instrument which is so loud as to drown out the acoustic instruments.

For the past fourteen years I have played regularly in jams of all sorts of locations and all sorts of situations. I have been *excluded* from a jam when I didn't expect to be and *included* when I didn't expect to be. Although autoharp has not been my primary instrument I have used one to accompany my singing in church for years. My wife is a good autoharp and mountain dulcimer player and we have both enjoyed workshops for those instruments for years. Most importantly, I remember distinctly what it felt like to be a beginner on the fringe of the jam with a burning desire to be part of it.

I believe that there are more autoharp players per capita in Mountain View than in any other city in the U.S. I don't think "they" hate the instrument at all.

When we attend workshops everything is set up for our convenience and we are included in everything. I think many of us feel the Square is just another part of the workshop and that we should be welcomed anywhere while we stop the jam, set up

our music stands and thumb through our notebooks. Nothing could be farther from the truth.

The closest analogy to the Square at Mountain View would be a parking lot before an NFL football game. Everyone there is excited about the same thing, but it is not one big party - it is a group of small parties. One is free to invite as many as she likes to her tailgate party and feed them what she likes, but not to crash a party where they prefer canned sardines, and insist that they eat brisket.

On a given day you will find several kinds of jams. Some jams are like private parties. Four or five people get together in a coffeehouse to talk football - they are interested in nothing else - would you intrude into their group without invitation and talk incessantly about golf?

Consider the limitations of your instrument. Two mountain dulcimers shouldn't bother anyone much in a big jam - even if not played well, but two hammered dulcimers just a bit out of time will confuse everyone. I once walked into a jam in a concrete walled laundry room. Included in the 12 instruments were 6 banjos. I didn't stay in that jam very long although I love banjo music in old time and bluegrass songs.

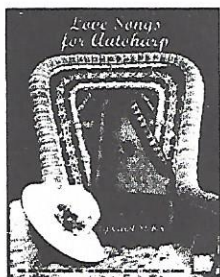
To a lesser extent, the same thing applies to autoharps. When there are several in the group it is often hard to pick out the melody because of all the overtones.

If you find a group which seems to mostly be on your ability level, and if your instrument will fit in with the type of music they are playing, you may have found what you are looking for.

Most of the time there will be a big jam with lots of players who come and go and where a great variety of music is being played. If I was a beginner I would sit down outside the circle and play very softly. There are plenty of people in Mountain View who enjoy helping beginners.

Terry Sanders

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

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Club News

Denise Marie Stein reports from the Paint Creek Folklore Society in response to a query on Cyberpluckers about "what have you been doing lately?"

The Paint Creek Folklore Society has released a new 'sampler' CD, *Music In Lawnridge Hall*. It's a really fun bunch of music - very diverse, very folk-y - and completely down-to-earth. We had a "CD release concert" on May 1, as part of our annual May Play Day mini-festival.

Various members of our group selected a number to record for the CD, to represent the kinds of music we feature regularly in our meetings and jams. I recorded *The Keweenaw Light* (written by Craig Johnson) with vocals/harmony, autoharp, guitar and cello; Joann Shulte, whom many of you know from Mountain Laurel, recorded *Simple Gifts* with autoharp and guitar. There are 18 cuts on the CD (I am on 5 of them, either playing, singing or both), and it includes a booklet that introduces each performer.

It was a big project, but a lot of fun! It was my first time to record a number on my own (I've done some background vocals in the past), and I'm pretty pleased with the results.

I don't intend this to be a commercial; just a response to "what have you been doing lately?"

If anyone is interested in the CD, you can drop me a line at denisestein@hotmail.com and we can arrange something. You can see that I'm not a big professional CD saleswoman ...! (If you write, be sure to put something in the 'subject' line that lets me know you're writing about the CD or music, so you don't get dismissed as 'spam.'

Harpers - at - Large



**Cincinnati Dulcimer Society
Spring Workshops**
Cincinnati, OH
Reporting: Nancy Trokan
Cincinnati, OH

On April 24th, 2004, the Cincinnati Dulcimer Society offered its annual Spring Workshop Day featuring Karen Mueller. But the real delight for autoharp enthusiasts in the area (known collectively as 'Harper's Bizarre') was a two-hour intensive autoharp class that Karen so graciously presented on Friday, April 23rd at Marilyn Kraft's home in northern Cincinnati.

With 10 participants of varied-skill level, Karen had quite a teaching challenge. And a few of us came to the session feeling just a bit intimidated by her distinguished reputation. As the class began, any trepidation was immediately replaced with relaxed excitement and enthusiasm. Karen is an absolutely WONDERFUL, easily approachable teacher. Her presentation was so clear and simple; and she was so very, very patient. She surprised us with her lovely singing voice and awed us with a short performance. Karen utilized a number of interesting tunes to take us from simple strumming techniques all the way through various rhythm and melody pinch-plucking methods - in just two hours! Whatever their ability, participants came away with a sense of achievement and inspiration.

On Saturday, April 24th, Karen presented three dulcimer workshops to over 40 participants at the Terrace Park Community Center, just east of Cincinnati. Her expertise on the mountain dulcimer was very much appreciated by the group of mostly-seasoned dulcimer players who were provided with a plethora of new ideas about "Chords," "Playing On the Off-Beat" and "Utilizing a 1 1/2 Fret." She "wowed" the crowd at an evening concert with her multi-instrumental, highly entertaining talents. As usual, concert-goers hearing Karen for the first time were astounded, and came away saying, "I didn't know the autoharp could ever sound that awesome!!!"

3rd Annual Otis Music Gathering
Otis, CO
Reporting: Kay Stivers
Otis, CO

The Third Annual Otis Music Gathering exploded onto the quiet plains town of Otis, Colorado on May 7 and 8, 2004. Many folks who had attended had not experienced the amazing music that surfaced those two days.

The Gathering began, routinely enough, with a Friday night community jam. Anyone was welcome to join in the music, or just listen. There were about 15 musicians, and about 35 folks who simply came to see what it was all about. Some of the community members donated

homemade cookies, and everyone had a good time singing, playing and meeting new friends.

The next day, Saturday, was filled with workshops in guitar, mandolin, fiddle, autoharp, old time banjo, upright bass, harmony ideas, gospel songs, jam etiquette for beginners and a specialty workshop with all instructors on stage together.

After a wonderful dinner prepared by the Otis High School Junior Class, we were treated to one of the best concerts northeastern Colorado has seen in a long time!

First up at the concert was K-C Connections, an all girl quartet who specialize in singing barbershop harmony. Along with the wonderful harmonizing, the girls treated us to their own style of gentle humor.

Mountain Echoes, comprised of Cara McMillan and Herb Taylor (for more about Herb, see Volume 15, #2 February 2003) from the Denver area, enthralled us with stories and songs of early America. Herb plays autoharp, banjo, mandolin and harmonica, while Cara plays upright bass and an interesting old time camp organ. Their voices blend beautifully, and their choice of songs was just right.

Bill Barwick and Roz Brown swept the listeners away with their superb arrangements and choice of music depicting the old west and those who settled it. If you have not heard Roz and Bill at the Walnut Valley Festival in Winfield, Kansas I would suggest that you make it a

priority in September. They also perform together at the Buckhorn Exchange restaurant in Denver on most Saturday nights, where Roz performs each Wednesday through Saturday.

Topping off the concert were the boys of Spontaneous Combustion. What an exciting and energetic performance it was by Roger and Leo Eilts, Marvin Gruenbaum and Scott Prowell. Especially inspiring was their rendition of "Orange Blossom Special," highlighting Marvin's amazing mastery of the violin..

An additional attraction at the Gathering was the fact that each of the workshops were taught by one or more of the above entertainers, giving folks a chance to meet with, and ask questions of the performers themselves.

Craft booths added interest to the Gathering, especially one manned by Katie Haerr, who has developed a following among those of us who want handcrafted autoharp cases that don't look like everyone else's. Her cases feature designs, stripes, additional pockets and even some with bungee cords on them to tie all your "stuff" together manageably.

The 60 or so folks who attended the workshops and the 200 or so who showed up for the concert all agreed it was a wonderful time and vowed to return next May to enjoy the 2005 Gathering. Our thanks go out to all who helped make the Otis Music Gathering a success.

Mike Fenton Concert

Madisonville, TN

Reporting: Richard & Angela

Sanabia

Tellico Plains, TN

A concert by Mike and Brenda Fenton on July 16, 2004:

Under cloudy skies in the town of Madisonville, TN streams of 'harp and voice rose from the little Appalachian Church of St. Joseph the Worker Catholic Church. a capacity crowd in the church hall was enchanted by the masterful 'harp of Mike Fenton and the sweet, lyrical and harmonizing voice of Brenda Fenton. Starting with *Old Dan's Records*, Mike enchanted the now captivated audience with an eclectic mix of 'harp and

song that ranged from *Grandfather's Clock* to *Amazing Grace* played on the Jaw's Harp, with a truly "raise-the-hair-on-your-arms" accompaniment by the singing audience. The program was filled with flawless fiddle tunes, sweet Gospel hymns, a tribute to "Pop" Stoneman with Mike on the harmonica and an old Model A played in the Stoneman style, and a beautiful O'Carolan tune.

The tune *SiBeag SiMor* was magnificently done as a duet by Mike and Brenda, and we heard an especially sweet *Over the Rainbow*. Mike and Brenda were aptly accompanied by local bassman Mike Wagner on several tunes. The audience joined in too, right-on with singing and responses.

The two and a half hour concert ended with a standing ovation by a most appreciative group. The night was beautiful, with warm breezes, and soft cricket sounds. The comment after comment we received, mentioned how folks were amazed at the sounds that came out of the autoharp.

The CDs were almost sold out after the show. We also had a dulcimer and autoharp jam after the concert. Our pastor, Fr. Tom Voss, loved it! We have always loved the autoharp, and to hear it played by Mike and Brenda was truly a Midsummer's Night Dream.

California Autoharp Gathering

Mendota, CA

Reporting: Ed Greenberg

San Jose, CA

Well, the California Autoharp Gathering is now complete, and a fine time it was. The performer and workshop lineup was as posted, with one exception which is that Cathy Britell did the intro autoharp workshop instead of Barney Gentry who was ill. (Our thoughts and prayers are with Barney...it wasn't stated whether his illness was serious).

My own highlights...

* Julie Davis' two workshops. Both gave me a valuable lesson. On her first workshop, related to playing by ear, I picked up valuable technique for puzzling out the chords for songs.

On her second workshop, I discovered that melody picking the piece handed out was coming much easier to me than I had expected. I took that piece, and the techniques she gave for learning it, and went off and actually learned it. I feel like I'm improving.

* Concerts...Bryan Bowers, Adam Miller, Tina Louise Barr, Julie Davis were my personal favorites. Mike Seeger's two presentations were excellent. It was a pleasure to see and meet Mike for the first time.

* I played a banjo for the first time. Frank Solivan taught an intro banjo workshop and I learned about six chords and a picking pattern or two. Very basic stuff, and I'm not planning to buy an instrument, but it was a great experience.

* Evo Bluestein's 8th note rhythm workshop was a great review. I'd been in it before, but had not really assimilated it the previous time.

* Seeing all the people. Many who are and aren't on Cyberpluckers.

* Being confident enough to attend a jam. Getting ready to volunteer to lead a song, when everybody decided to go to bed. Oh, well.

* Being exposed to a bunch of new songs ...too many to list.

Australian National Folk Festival

Canberra, ACT

Reporting: Graeme Fletcher

Melbourne, Victoria

Back after five fabulous days at "The National." A quick report on my personal mission to make the autoharp at least recognised (if not popular) here in Australia!

If you're not familiar with the event, it's one of the biggest of its kind in this country - around 15,000 to 20,000 people attending over Easter; a mix of big concert venues and smaller stages, a wide range of music styles.

I was there mainly as the 'harpist for an Appalachian dance band- our dance caller/clogging demonstrator + 5 fiddles, banjo, banjolin, guitar, double bass and me (thank goodness for the OS magnetic pickup!) We did a Friday morning dance workshop, were one of three bands at the Friday

night 'Hoedown' (along with another 'string band' and a Cajun band), a clogging demonstration and a concert performance. We did something similar last year, but we got a much better response this year. (Tunes included *Soldier's Joy*, *Angeline the Baker*, *Boneparte's Retreat*, *8th of January*, *Mississippi Sawyer* and others too numerous to mention!!)

I also did 3 solo blackboard gigs that managed to fill the venues (around 100 seats + 'passers by') and got a great response from the public.

I have to report that the audience response was really positive - I've played there several times as a solo singer/songwriter (playing guitar) - but the autoharp brought the warmest and strongest reaction I've ever had at this Festival. Even had people stopping me around the streets saying they'd never seen me and really liked it! A common comment was "I've had one of those things under the bed for the past 30 years." - my stock answer was "Well, get it out and play it!" I think it's a reflection on the absence of the instrument in performance, but I'm delighted that my gigs were able to enthuse or inspire!

I'm pleased to say at one of the blackboard concerts, I preceded another autoharpist (some of you might know Evan Mathieson, a fine player and builder of autoharps from Queensland). So, we established a new Australian record for the number of 'harps on stage at the one time!!!

And, I haven't mentioned the jammig and the sessions ... I LOVE the National !!!

Neal & Coleen Walters Concert & Workshop

Huntsville, AL

Reporting: Louie Beasley

Huntsville, AL

Friday, 7 May '04, Neal and Coleen Walters gave a house concert for the Huntsville Traditional Music Association (HTMA). The concert was hosted by HTMA President Joe Berry and his wife Linda at their country home known as the "Berry Patch." Wanda and I were privileged to have the Walters as our house guests for this visit.

The weather was so perfect for

this occasion that the concert was held outside in the shade of several huge trees, and with a beautiful Alabama sunset for a dramatic backdrop. A small sound system, perfectly adjusted and balanced by HTMA member George Williams, completed the preparations for the evening concert. As Neal and Coleen were setting up, it was noted that they had no less than four autoharps and seven dulcimers along with a guitar, upright bass, banjo and mandolin. The autoharps and dulcimers were each tuned to a single key.

Without listing each song and/or tune they performed, their set was varied, tasteful and wonderfully executed with perfectly blended voices. A couple tunes were new to most of the HTMA group - in particular *Golden River* and *Indian Head Penny*, and were thoroughly enjoyed. The music, the weather, the performers and the concert hosts blended into an absolutely wonderful concert and a perfect setting for this delightful occasion.

Joe and Linda had invited HTMA members to a jam session after the concert. We all were pleasantly surprised when the Walters declined my offer to drive them back to our house for some well deserved rest (they had completed several hundred miles that day) to stay and jam with this group of enthusiastic amateurs. The jam featured a wide variety of songs, instrumentals, and instruments (acoustic all). The jam lasted some two hours and a large number of non-musicians stayed to listen. Good stuff!!

On Saturday, 8 May, Neal, assisted by Coleen on bass, conducted workshops for both autoharp and dulcimer. Each class had 6-8 students, a perfect size for individual attention and maximum participation for all. Each class was well received and the students, myself included, appreciated Neal's musical talent and skilled approach to teaching. Well done.

Saturday classes were followed by dinner (supper for us Alabama folks) at a great Southern BBQ restaurant. And then, back to our house for coffee and cake, and another small jam session (two fiddles, bass, autoharp and guitar). More good stuff!!

Mountain Laurel Autoharp Gathering

Newport, PA

Staff report:

Another MLAG has come and gone and like all good things, it just keeps getting better and better. The array of talent, both on and off the stage is something wondrous. The weather co-operated this year and that is always a plus to any festival.

The usual non-playing activities included the watermelon-seed spitting contest as well as the autoharp toss. The winners in the latter were: Men's Distance; 1. Tom Fladmark, 2. Tom Schroeder: Women's Distance; 1. Pat Sherick, 2. Sue Arias: Accuracy; 1. Evo Bluestein, 2. Scott Orthey; Under 12 years: 1. Travis Wood, 2. Bryce Davis. The award for the best campsite was won (and the trophy retired) by Ginny and Michaela Reid-Price, 2nd place went to Rocky, Rebecca and Kenny Rhodes.

The MLAG Autoharp Contest winners were:

1. Mike Herr, 2. George Haig, 3. Cathy Britell, with Les Gustafson-Zook and Drew Smith rounding out the first five places.

The "headliners" included Evo Bluestein, Karen Mueller, Tom Schroeder, June Maugery and the Pioneer Valley Girls, JoAnn Smith and Patsy Stoneman. Workshops and/or concerts were presented by all of the above plus Bob Lewis, Adam Miller, Mary Umbarger, Tom Fladmark, Linda Huber, Tom Morgan, and if you missed Tom Fladmark's skit involving "hybrid" autoharps, you missed a screamingly funny performance.

All in all, a typical MLAG, I guess ... old friends, new friends, good food, great jamming, great concerts and workshops to suit just about everyone. If you weren't there, WHY??

Good Old Fashioned Bluegrass Festival

Hollister, CA

Reporting: Laura Lind

Sebastopol, C

Lone autoharp report from the Good Old Fashioned Bluegrass Festival held in Hollister, CA. This is a

(continued)

The scratch bands were great, of a very high quality, with some very funny allusions to the place, people and events, as well as the appearance of Champion the Wonder Horse (wonder he didn't fall off the stage!). The Tutor's Concert was, unsurprisingly, outstanding. A world class line-up, and, whether or not they like bluegrass, no one can have failed to enjoy the variety, range and sheer technical brilliance that was on show. For me, John Richmond was utterly mind blowing.

Memories? Plenty ... fun, friendships, beautiful surroundings, and just being around so many talented musicians, both tutors and students. Work to do? Plenty ... but with practice, who knows, I may even find some of the right chords at the right time. The notes can come later.

Will I be back? You betcha! See you all next year. Thanks, Sore Fingers.....aptly named.



Remember,
when you attend a
concert, fair,
festival, workshop
or house concert ...
let us know.

We want to share
your good times with
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fellowship and
just plain fun to
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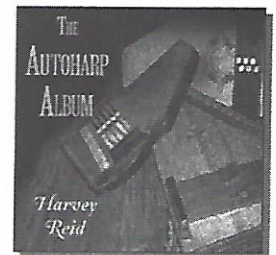


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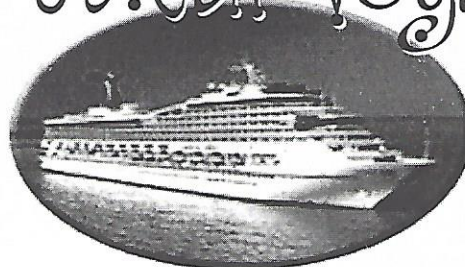


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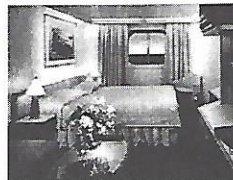
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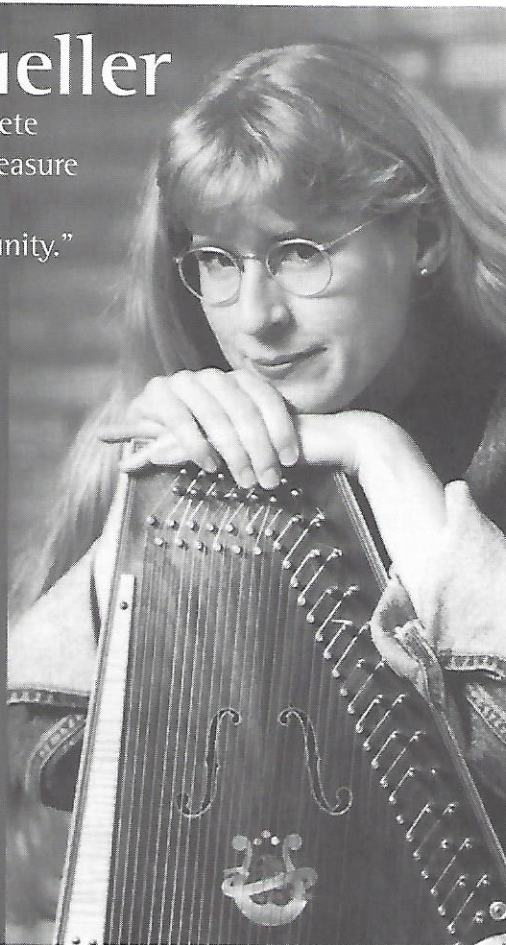
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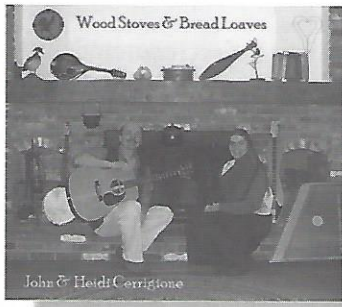


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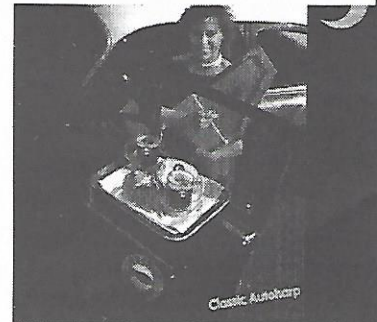
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How *Heavy* Are Those Strings?

by Gordon Baker

The pitch of a vibrating string is determined by the tension on it, its length and its mass per unit of length. With everything else the same, a heavier string gives a lower pitch. That's the reason for overwound music strings.

Most of my autoharp designs have been rather different from the usual instrument format, and so I've done some calculating in the process of selecting strings. It's tricky to calculate the effect of windings, because the wires involved are small and must be measured very accurately to rely on the result, because the winding can be a different material from the core, and because the usually softer winding distorts a little from an ideal circular cross section as it's pulled tightly onto the core. Strings with more than one winding layer are especially difficult.

I've never felt sure of my calculated values for the wound strings, and with a new series of designs coming up, I decided to try to create a test to let me determine the string mass per unit length factor. Tension, vibrating length and core size can be measured reasonably well, and the primary vibrating frequency can be measured. With those known, then the governing equation can be arranged to give a mass factor as a result. In the equations I use, this mass factor is expressed in pounds per cubic inch of the core wire and is therefore a density, or actually an apparent density, since the effect of the winding is about the same as if the core wire were made from a more dense material. The accepted density of the steel core wire is .283 pounds per cubic inch.

I rigged a test setup that would allow me to apply a known weight to a string stretched over a measurable vibrating length. In the tests, I measured the core sizes very carefully and measured the frequency of the vibrations when the stretched string was plucked. As a first series of tests, I tested the wound strings from three different sets of Oscar

Schmidt strings, and my results are given in the table of data. These results are somewhat different from the calculated values I had been using, and they are different enough to make a difference in some string choices. Next, I'll characterize the wound strings I want to choose from for my new autoharp designs and get on with the designing.

Using this information is another subject! I'm sure not saying that having this information assures a good instrument. My particular interest is in keeping the pull on the pins within certain ranges while trying for a uniform stress in the core, within a certain range, to try for consistent tone character. I use this information when developing a new instrument design and also when working up a new string and note plan for a conversion of a standard instrument.

It's also possible to calculate the force needed to move a string sideways with a plucking motion, and I imagine that several more string behaviors could be studied - perhaps the behavior under very hard playing, for example.

For anyone interested in these calculations, the physics of vibrating strings will be covered in any general physics text or any book on musical

acoustics. I also recommend the articles about musical strings that Sam Rizzetta has contributed to *Dulcimer Players News* over the last fifteen years or so.

Again I'd like to thank Bob Lewis for his generously shared knowledge and perception about how autoharps work.

The table gives string density values in pounds per cubic inch of core which I calculated from my test measurements. There are data on sets of Vinci A and B model strings and also on a set of A strings from just before Vinci autoharp strings began to be supplied. I tested only one set of each type of string. These are all Oscar Schmidt brand strings. Roughly a year ago the owner of the Oscar Schmidt brand changed the manufacturing source of Oscar Schmidt strings, and the specifications for the strings were also revised at that time.

My test arrangement is not highly precise, but I now have a way to get measured values that I like a lot better than my calculated ones. I'd be happy to discuss this further with other figurin' fools out there. Maybe someone else has done this before - and better!

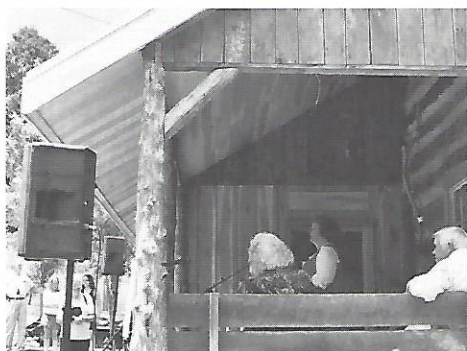
Position	pre-Vinci	Vinci A	Vinci B
1	3.2	4.0	4.2
2	2.9	3.5	3.5
3	1.9	2.2	2.0
4	1.8	1.7	1.6
5	1.7	1.6	1.5
6	1.7	1.5	1.5
7	1.5	1.3	1.4
8	1.3	1.2	1.2
9	1.0	.98	1.1
10	.90	.86	.95
11	.83	.83	.85
12	.68	.72	.77
13	n/a	.66	.66

A.P. Carter Birthplace Cabin Restored

by George Orthey

On 29 May, 2004 a wondrous gathering of Carter family and friends occurred at Mace's Spring, VA. This took place at the site of the A.P. Carter store and Carter Family Fold to celebrate the restoration and additions of the Bays/Carter log cabin which is a Virginia and National Historic Registry Site.

This cabin came to national and international fame as the birthplace of Alvin Pleasant "A.P." Carter, one of the principal founders of country music as we know it today.



The side porch of the restored cabin. With her back to the camera, Janette Carter, with Rita Forrester and Tom T. Hall.

The cabin itself passed from A.P.'s parents through an uncle and his descendants and was never owned by A.P. However, it is still claimed as his birthplace. Finally, it has claimed its rightful presence in the public eye as the Carter Fold and the Carter Store/Museum. This is a restoration of the actual cabin using the original logs. The shed and porch parts and the masonry parts were added to make it historically correct and complete. Surely a must-see when visiting the Fold.

At noon on this date, Rita Forrester, Janette's daughter, had a wonderful lunch served to well over 100 people who had participated in the re-building of the cabin, along with many family members gathered to join the celebration. It was great to see and talk with all these wonderful, special people.

Joe and Janette Carter, Patsy Stone-

man, Ralph Peer, Tom T. Hall, Marty Stuart, Connie Smith, Carlene Carter, Anita Carter's daughter Lorrie and on and on. What a special group!

At 2pm everyone, including many public visitors, gathered around the restored cabin to hear many comments about the cabin and its restoration. These included a very complete and interesting account of the history of the cabin from its beginning in the 1850s through Robert and Mollie Carter (A.P.'s parents) to Ermine (A.P.'s brother) and his descendants including Fern Carter Salyer who is the present owner of the Carter Cabin.

Fern did an excellent presentation of the cabin history. The cabin porch was complete with a bit of music... just a note to whet the appetite for the evening performance at the Fold. After the dedication, the present public was permitted to view the cabin which included a living room with fireplace, a sleeping loft above, a shed which housed the kitchen and eating area and a side porch.

With all that, one would think... enough construction! No, no, We are tearing out the entire inside of the fold!



The seating before the renovation.

The old dirt floor has now had all the bus seats, railroad ties covered with carpet, airline seats, odds and ends of benches all removed and a new concrete floor installed. It looks like a series of large steps from the dance floor to the back of the seating area.

Of course the new seats ordered for

the steps had not yet arrived, so..... seats were put every 2 feet on the steps and folks sat on the reserved bits of floor. But! When the music started - Marty Stuart and the Fabulous Superlatives - everyone forgot the cold concrete floor. The music program surely was one of the very best I have ever seen. It held the screaming, clapping, jumping-up-and-down audience for well over 2 hours.



The new "steps" sans seats.

The concert was punctuated by guest appearances by Marty's wife, Connie, Lorrie and Carlene Carter, presentation of a special music award to Janette, and above all, Joe doing a full speed jig using his cane to keep from falling over, and after it (the concert) was over, more than 2 hours of autographing and memorabilia collecting for all the music fans (well over 1,000 present) before we all went home.

I'm tired, but I can never forget it.

I cannot end without special thanks to Janette's kids, Dale and Rita, who worked themselves to death to make it all happen like perfect clock-work.



A welcoming sign to a legendary venue.

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



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

2004 Posthumous Honoree

Cecil Null

Whereas: A handful of people brought the autoharp through a dark age of insignificance, Pop Stoneman, Sara and Maybelle Carter and Kilby Snow were some of those performers. Today, we recognize Cecil Null as a member of this honored list. And,

Whereas: As an accomplished guitarist, Cecil regularly performed on a Bristol, Tennessee radio station. While there, in 1947, he became interested in the autoharp. A year later, he began teaching the instrument, And,

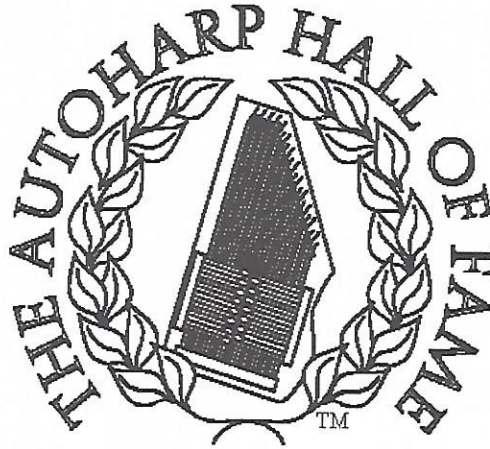
Whereas: Cecil became an important autoharp performer of that era, appearing regularly with the instrument on many radio, and later, television shows. He was also featured on the "Grand Ol' Opry." He made several autoharp recordings, and in 1950, he wrote the book, "Pickin' Style Autoharp," And,

Whereas: Because he did much to popularize the autoharp, Cecil was responsible for the increase of Oscar Schmidt sales. He provided guidance and advice from a player's perspective to that company, and in doing so, was influential in the development of the design, chord bar setup, and sound quality of the autoharps being built at that time.

Therefore, let it be resolved that Cecil Null be inducted with highest commendations as the 2004 posthumous member of the Autoharp Hall of Fame.

So it is proclaimed on this, the Twenty-Sixth Day of June in the year Two Thousand and Four.

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



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

2004 Contemporary Honoree

Lindsay Haisley

Whereas: As an autoharp player, Lindsay has learned to stretch the instrument far beyond its limit. As a performer, he uses this knowledge, demonstrating the autoharp's ever-expanding capabilities by playing traditional, contemporary and jazz with studied perfection. And,

Whereas: Because his music incorporates these skills and is presented with unbridled enthusiasm showing a love for and appreciation of the instrument, Lindsay has made and continues to make a lasting impression on the autoharp community. And,

Whereas: As a computer expert, he works tirelessly for the instrument. He is responsible for many autoharp-related web sites, and has set up and continues to manage our large, busy chat room. And,

Whereas: Both in musical achievement and in communications, Lindsay has gone where no man has gone before to introduce the autoharp and its music to the world.

Therefore, let it be resolved that Lindsay Haisley be inducted with highest commendations as the 2004 contemporary member of the Autoharp Hall of Fame.

So it is proclaimed on this, the Twenty-Sixth Day of June in the year Two Thousand Four

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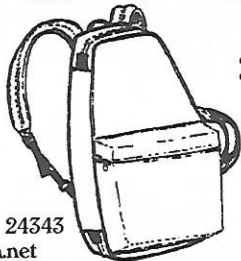


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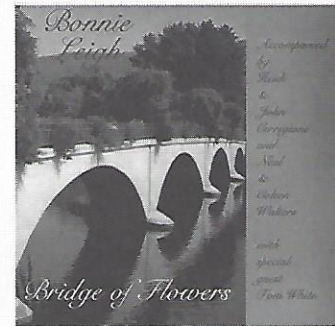
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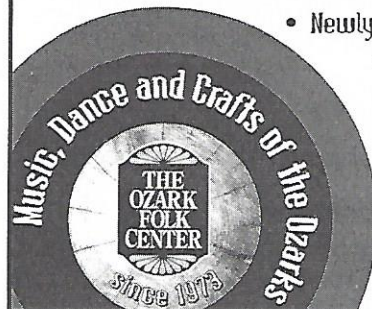
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He has given autoharp workshops at most all the major festivals and folk clubs in the northeast, plus Augusta Heritage Center in Elkins, WV, at Swannanoa Gathering in Asheville, NC, the Ozark Folk Center, Cranberry Dulcimer & Autoharp Gathering, California's Summer Solstice and will do Willamette Valley Autoharp Gathering in Oregon, this year.

Drew has performed at major festivals with *Roger Sprung and the Progressive Bluegrassers* for over 23 years. During the summer months while on tour, he competes with his group, *Ben Borscht and the Beats*, at the Appalachian String Band Festival at Clifftop, WV, and plays locally with his group, *Triple Play*.

His musical interests cover many bases, including tunes from many countries, and music from this country from the 1800s up to the present.
(continued on page 18)



DREW SMITH

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How this lesson is written, using I, IV, V chords and numbers for the musical scale:

My musical notation uses generic notes of the scale. This system of notation works for any key, because each key has its own diatonic scale of **do, re, mi, fa, sol, la, ti, do** scale. The numbers represent the *do, re, mi's* and the scale is written as **1, 2, 3, 4, 5, 6, 7, 8**. This system is similar to that used for teaching the autoharp when it was first sold as a musical instrument. The player did not have to know how to read conventional music. On the page with the words and numbers, I have written the chords to be used for the melody notes. This song is in the key of "D" and uses only the I, IV, V chords for this key ... which means the D, G and A chords. Where you see the numbers for the musical notes in *underlined italic*, this represents going into the higher octave. If you sing out the do, re, mi scale in the key of "D" as numbers, this will indicate how I have picked out the notes for this tune. The "A" part of the tune can be sung or played as an instrumental, followed by the "B" part picked as melody. I first learned *Grasshopper Sittin' On a Sweet Potato Vine* over 20 years ago at the *Old Fiddlers Convention* at Galax, VA, late at night as dew was settling from the clouds in the Blue Ridge mountains. Keep an eye out for those sweet potato vines!

Should you wish to hear this tune played, slowly at first with chords called out... and then brought up to fiddle tune speed, I can send you a cassette tape on this lesson. See information on how to order.

"Grasshopper Sittin' On a Sweet Potato Vine" a great Old-Timey fiddle tune for using the THUMB LEAD technique!

What is THUMB LEAD?...

Well, it's *striking your thumb pick down* on the melody notes instead of pinching the melody, and using your middle or index finger to "up pick" the fast notes in between the thumb strikes. It is very important to keep a loose wrist, because when you strike the melody strings, your wrist should swivel for each and every strike! This means that as you move your thumb away from the strings, your thumb points upward, and then comes down hard to get more power for each strike!

Your thumb hits only the 1/4 beat melody notes. If there are 1/8 beat melody notes in between the 1/4 notes, they are produced by an "UP PICK" using your index (or middle) finger as your thumb swivels upward away from the strings.

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THUMB LEAD is equally effective for CHROMATIC and DIATONIC autoharps. Comparing THUMB LEAD with "Pinch-Pinch" melody playing, you'll find it has more PUNCHY sound while also being SMOOTH FLOWING... all with FAR LESS EFFORT, ENERGY, and LESS ARM FATIGUE! A pointed thumb pick would be desirable, and it can be done with most store bought picks.

Here's how to prepare your right hand for playing:

A. You will use a thumb pick and 2 finger picks (for your index finger and your middle finger). A pointed plastic thumb pick is desirable, and thumb lead can be done with most store bought picks. I prefer metal finger picks that have the striking edge straightened out so as to "bite" the strings. Biting the strings produces more distinctive melody notes! Of course, accuracy is important... and that comes with practice.

B. Make a loose fist, with your thumb extended and your middle, ring and pinky lightly touching the palm of your hand. Swivel your wrist back and forth a full 180 degrees, with thumb extended to get the "feel" of the motion. The effect is that your thumb is moving into "outer space" before coming back down

to strike the strings! You will be glad that your other fingers are tucked in, out of the way, so as not to interfere with the swiveling.

THE TECHNIQUE ... Absorb this BEFORE "hands-on" practice:

Your thumb pick strikes DOWN on all "1/4 beat melody notes" as accurately as possible. Your index (or

middle) finger rotates around with your swivel wrist, and extends to catch the quick 1/8th melody notes as an UP PICK in between the 1/4 notes. ALL 1/8th beats are caught as UP PICKS in between the thumb strikes. At times, you will quickly alternate these fingers back and forth, as the series of quick melody notes dictate. Your left hand will have to swiftly change chords when neces-

sary, coordinating with the melody picking of your right hand. This is tricky, and should be learned slowly to gain accuracy, before attempting speed.

When a melody note extends LONGER than a 1/4 beat, your thumb and index finger should drop down to the lower strings so you can do a RHYTHM FILL, until the melody resumes again.



GRASSHOPPER SITTING ON A SWEET POTATO VINE

Traditional

(continued from page 16)
He states that "playing my chromatic autoharp is the reason for all of this, for it just can't all be done on a one or two key diatonic 'harp." He's also able to join jams with other instrumentalists, no matter what key is being played, and says, "I only need to carry one 'harp

around with me to do it." The tune in this lesson will sound great on either a chromatic or a diatonic 'harp in the key of "D," and is a great tune to use when learning to do a crisp THUMB LEAD melody!

Drew has done other Interaction Lessons for AQ in the past, which in-

clude *Jenny Lind Polka*, *Korobushka*, *Janta Och Ja Hambo*, *The Star Spangled Banner*, and a lesson on *Campbell's Farewell To Redgap* for *The Autoharpoholic*. His *Great All-American Autoharp Emporium* ads run regularly in AQ, and he's proud of his chromatic solo album, *Now, That's AUTOHARP!*

GRASSHOPPER SITTING ON A SWEET POTATO VINE

This Old-Timey fiddle tune in the key of "D" is great for THUMB LEAD PRACTICE!

Melody numbers in *Italic* are in higher octave. / = use prior chord ↗ = Thumb Brush

T = Thumb strike down i = Index or middle finger UP pluck P = Pinch Melody

Part "A":

T	T	i	T	i	T	i	T	i	T	i	T	Brush
5	5	4	3	5	<i>1</i>	2	3	3	3	2	<i>1</i>	↗
D	/	G	D	/	/	A	D	/	/	A	D	

Grass-hop-per sit-tin' on a sweet po - ta - to vine,

T	T	i	T	i	T	i	T	i	T	i	T	Brush
6	6	5	4	5	6	7	<i>1</i>	2	<i>1</i>	6	5	↗
G	/	A	G	A	G	A	G	A	G	/	D	

Grass-hop-per sit-tin' on a sweet po - ta - to vine,

T	T	i	T	i	T	i	T	i	T	i	T	Brush
5	5	4	3	5	<i>1</i>	2	3	3	3	2	<i>1</i>	↗
D	/	G	D	/	/	A	D	/	/	A	D	

Grass-hop-per sit-tin' on a sweet po - ta - to vine,

P	P	P	P	P	Brush - i	Brush - i	Brush	(into "B" part)
7	5	6	7	<i>1</i>	↗	↗	↗	
A	/	G	A	D				

Chic - ken says he's mine!

Part "B" is melody only, no words --- in both higher and lower octaves:

Here's another way of looking at the melody for the "B" part:

T	T-i	T	T	T	T-i	T	↗	T	T-i	T	T	T-i	T-i	T	↗	T	T-i	T	T	T-i	T	↗	P	P	P	P	P	↗	i	↗	i	↗
2	2-1-7	2	5	3-2-1	%	6	6-5-4	6	1-2-1-6-5	%	2	2-1-7	2	5	3-2-1	%	7	5	6	7	8	%	%	%	%	%	%	%	%	%	%	%
A	A-D-AA	A	A	D-A-D	↗	G	G-D-G	G	G-A-G-G-D	↗	A	A-D-A	A	A	D-A-D	↗	A	A	G	A	D	↗	i	↗	i	↗	i	↗	i	↗		

Critic's Choice



Tina's Choice

Tina Louise
Barr

Give Me the Roses

Ageless Harmony
Autoharp: Mary J. Park

Give Me the Roses ♦ *Fly Around My Pretty Little Miss* ♦ *Merry-Go-Round* ♦ *Litle Log Cabin In the Lane* ♦ *Dumbarton's Drums* ♦ *Darlin' Pal O' Mine* ♦ *The Water Is Wide* ♦ *Cluck Old Hen* ♦ *River Of My Life* ♦ *Mississippi Sawyer/Soldier's Joy/Sally Anne Johnson* ♦ *All Good Times Are Passed and Gone* ♦ *Angel Band* ♦ *Corinna* ♦ *Hard, Ain't It Hard?*

Ageless Harmony is a family trio comprised of Mary J. Park and her parents, Ray and Juanita Jahn.

Mary plays the autoharp and mountain dulcimer, and she sings the majority of the selections. She is accompanied on guitar and harmony vocals by her mother, Juanita. Her father, Ray, joins in on his family-built washtub bass.

"Give Me the Roses" is a collection of the trio's favorite traditional pieces, plus two of Mary's original compositions. Chosen as the title track on the CD, *Give Me the Roses* was the first song *Ageless Harmony* ever performed, significant for its lyrics having a powerful yet practical message.

Fly Around My Pretty Little Miss is a lively rendition demonstrated on the mountain dulcimer, with an extra ounce of bounce added by the washtub bass.

Juanita sings lead on *Dumbarton's Drums*, a Scottish ballad of a young woman awaiting the return of

her beloved soldier.

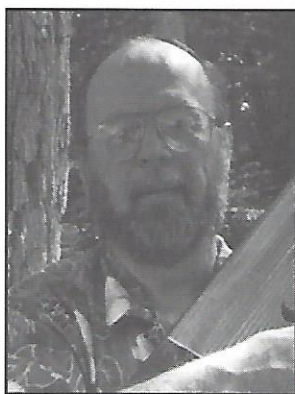
Corinna, led by Mary, is a song derived from an early blues composition. The piece later became a popular dance standard during the 1940's, performed by swing bands such as Bob Wills and His Texas Playboys.

The medley, *Mississippi Sawyer/Soldier's Joy/Sally Ann Johnson* is the one instrumental selection on the CD, featuring an upbeat lead on the mountain dulcimer.

The music and harmonies throughout this recording are heartfelt and straightforward. The autoharp is played mostly as a vocal accompaniment, occasionally taking basic strummed melody leads. All of the instruments have been given the attentive detail of excellent tuning.

The songs are delivered with simple arrangements. The band's repertoire is a pleasant collection of recognizable but less frequently recorded favorites.

The fun that the *Ageless Harmony* trio is having on this CD album is the only ingredient necessary for appreciative listening. Mary and her parents, Juanita and Ray, are having a great time making music together. *Give Me the Roses* is what memories are made of.



Stew's Choice

Stew
Schneider

Well Tempered String Band, Book Two

Autoharp: Eileen Kozloff

Review by Aunt Sukey with secretarial assistance by Stew Schneider

Miss Me When I'm Gone ♦ *My Baby's Gone* ♦ *Good Enough For Now* ♦ *Long Lost Lover* ♦ *Away Out On the Old Saint Sabbath* ♦ *Golden Slippers* ♦ *Always Wrong From the Start* ♦ *This World Can't Stand Long* ♦ *Broken Moon* ♦ *Fiddle Medley* ♦ *You'll Get No More Of Me* ♦ *Something Got a Hold Of Me* ♦ *Ain't No Grave* ♦ *No Need To Say Goodbye* ♦ *Five Foot Flirt* ♦ *Good Night, the Lord Is Coiming* ♦ *Are You Tired Of Me, My Darling* ♦ *Mountain Laurel* ♦ *Our Town* ♦ *Your Long Journey*

Aunt Sukey and I were spending some quality man-mule time last week, discussing just what it takes to make a successful string band. I was sort of focused on technical proficiency and broad repertoire, but Aunt Sukey insisted that, although technical prowess was important, a unique, instantly recognizable, sound was the single most important quality a band could have, and she cited the well-known lyrical faux pas of "The Skillet Lickers" and Mother Maybelle's unique guitar scratch as examples. "What would have the Carter Family have been without Maybelle's guitar?", she asked. "Just another family singing group. And, if technical perfection was the norm, how come BanjerBob Woodcock and Hobo Pie can get away with a classic recording of *Frankie and Johnny* where the wrong person gets shot?"

Of course, I granted her her point. There is no profit to be made from arguing with a mule, but I thought to myself, "What about a group like "Well Tempered String Band, who not only have an instantly recognizable sound, but produce each note to the highest standards of musicality?"

"Book Two" is the latest, and apparently last, CD by this very talented group. They have announced that they have disbanded. This is a real loss to the part of this old world with real taste. They are that good. Fusing Pete's quavery tenor, Eileen's rich alto and Kelly's lovely voice into (continued on the next page)

(continued from previous page)
 an instantly recognizable WTSB sound, this time they've included music from artists as widely flung as the Louvins, Carter Family, Iris Dement and even Weird Al Yankovic. There's another original by Eileen. Aunt Sukey was particularly glad to see John Lilly's *Broken Moon* included. They've also added some very good backup pickers, Randy Johnson and Steve Senderoff. The extra instrumental voices are nicely included.

The autoharp is included in the role it had in the first CD. Eileen's 'harp playing is always tasteful, and well placed in the sonic space (Aunt Sukey said that. It's over my head). All told, this is a wonderful swan song for a group who will be much missed. We can only hope that they reconsider their announced breakup. Aunt Sukey gives them two ears up, with a whinny.



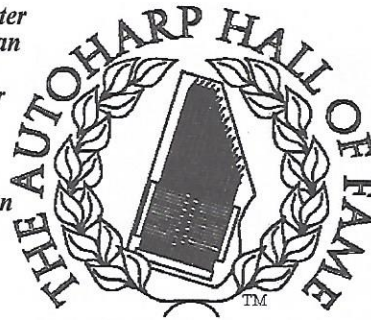
*If you have made a recording
 or compiled a book of music
 or, perhaps made a music
 video, let us hear from
 you.*

*We would love to be able
 to tell your friends
 and fellow autoharpers
 about it.*

*Help us share
 what you have been up to.
 Contact us by phone,
 fax, postal mail
 or email.*

The Autoharp Hall of Fame Members

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



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

2005 Nomination Form

Nominations for the 2005 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from September 1, 2004 until April 15, 2005.

Nominees should have had a significant, long-standing, positive impact on the autoharp community. Any individual wishing to submit nominations may do so by completing this form. Copies of this form are permissible. Names may be submitted for one posthumous and one contemporary nomination. Posthumous honorees must have been deceased for three years to be eligible.

The honorees will be selected by a panel composed of knowledgeable autoharp musicians and enthusiasts who are proficient in autoharp history. *Envelopes must contain nominations only,*

and should be addressed to: **The Autoharp Hall of Fame**, Mary Lou Orthey, 28370 Coco Palm, Punta Gorda, FL 33982. These envelopes shall be forwarded, unopened, to the panel. Limberjack Productions shall be informed of the decision of the panel by the second week of May, 2005. The honorees shall be installed into The Autoharp Hall of Fame at the 2005 Mountain Laurel Autoharp Gathering, and announced in the Summer 2003 issue of *Autoharp Quarterly*.

IMPORTANT

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

Posthumous Nominee

Name of nominee: _____

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

Contemporary Nominee

Name of nominee: _____

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

Name, address, telephone number of person submitting nomination: _____

NAME _____ TELEPHONE _____

ADDRESS _____

CITY, STATE, ZIP _____

I am an AQ subscriber.

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

NAME _____

In the beginning.....

by Mary J. Park

A Selection of Accompaniment Strums in 4/4 Time

As many people use the autoharp to accompany their own singing or to accompany other instruments, it is important to have a selection of usable strums at your disposal. I have used the tune of *Red River Valley* to illustrate four possible strum patterns. Strums one and three are probably the easier ones because there is only one strum on each beat. The other two are more difficult, but often more pleasing in slower tunes. Once you learn a variety of strum patterns, you will then be able to choose which one goes best with a melody and will also be able to vary how you play during the playing of a single melody.

First, let's discuss where to strum. The down beat (or first beat) of each measure should usually be made on the bass strings (lowest sounding strings). Sometimes you may go back to this section in the middle of a measure, such as when you change to a new chord mid-measure, but usually the other strokes are played on the center third of the strings. It is my opinion that the highest third of the strings should only be used during accompaniment when you want to make an occasional special effect. Too much playing on the highest sounding strings can draw attention away from a vocal or other instruments and is not the place for the accompaniment strum.

Each of the strums below builds on what you have learned in the previous strum, so practice each one until it comes easily. This will help you to master each subsequent one. I have described these strokes with the understanding that you will be wearing a thumb pick and finger picks on your first (index) and second (middle) fingers.

In **Strum #1**, you will only use the thumb. You make one thumb

stroke (the upside down 'y' indicates a thumb stroke) on each beat of the measure, and it is counted: 1,2,3,4. The stroke goes from low strings toward high strings (notice that the split part of the y makes an arrow pointing up). The first stroke on each measure is made on the lowest sounding third of the strings and the other three strokes in the measure are made on the middle third. Practice this strum while singing or humming the melody to *Red River Valley* until you can do it with ease.

Strum #2 will build on what you learned with strum #1. You will now add a return finger stroke on the second half of the second and fourth beats. This will be counted: 1, 2 and 3, 4 and. The parts of the stroke in the bracket are both made in one beat. If you think of this as tapping your foot, the "1" and "3" beats take one entire foot tap going down and back up. On the other hand, in the "2 and" and "4 and" strokes, you play the "2" or "4" as the foot is going down and the "and" as the foot is coming back up. You might also try saying "dum dit-ty" or "ham-bur-ger" to get the feel of this rhythm. In this rhythm stroke, you make a thumb strum on the lowest strings on the "1" beat, then make a thumb strum followed by the second (middle) finger returning in the opposite direction (high toward low) on the middle strings. Then follow this with another full set of the same played on the middle strings. If you have trouble getting this rhythm, try doing the strokes on your knee as you tap your foot. Start very slowly and then build up speed as it comes more easily. You will find that once you get the feel of this rhythm, it will transfer more easily to your autoharp.

In **Strum #3**, we will learn to use the first finger (index finger) go-

ing from low to high. This is probably the most difficult of the strokes that I am asking you to learn in this lesson. In order to make this stroke, and not send your pick flying across the room, you will need to turn your finger so that the side of the pick closest to your middle finger lightly slides over the strings. If you try this stroke without turning your finger sideways, you will catch the pick in the strings and will be running to find it. If you turn your hand too much, the stroke will become very awkward. This will be made easier if you remember that this stroke is made very lightly, with the pick just gliding over the top of the strings. Practice this first finger stroke until you can do it easily without catching it in the strings. Then try alternating the thumb stroke and the first finger stroke with each stroke taking one beat. Notice that all the strokes are going from low strings toward high strings just like in strum #1.

In **Strum #4**, you will put all of these strokes together to make the strum that I use most often. We are now back to the same count used in strum #2 of: 1,2 and 3,4 and. Remember that part in the bracket goes together to make one beat. The first thumb stroke is made on the lowest strings and the others are made on the middle strings. Again, you might find it helpful to make these strokes on your knee as you tap your foot before you move to your autoharp. It seems to help to be able to see your hand and foot going at the same time and also feel your picks as they make contact with your knee. Remember that the thumb and first finger go from low toward high, while the second finger goes in the opposite direction from high to low. Once you have mastered all four of these strums (continued on next page)

using the tune *Red River Valley*, try them on other tunes that have four beats per measure. In the next article,

I will discuss strums in 3/4 time. If you have a question or would like to see a topic covered in this col-

umn, please contact me, Mary Park, at dulcify@itol.com.

Red River Valley

Key: G

Traditional
Arrangement Mary J. Park

From this val - ley they say you are go - ing. We will

G

Strum #1

Strum #2

Strum #3

Strum #4

miss your bright eyes and sweet smile. For they say you are tak - ing the

D7 G

Strum #1

Strum #2

Strum #3

Strum #4

sun - shine, That has bright - ened our path - way a - while.

C G D7 G

Strum #1

Strum #2

Strum #3

Strum #4



The Children's Corner

by Verla Boyd and Kathleen Bassett

This past April my father-in-law, Kathleen's grandpa, passed away. He and his wife had farmed for 65 years. Kathleen suggested we tab a farm song out in memory and dedication of their hard work over these long years. Farming is teamwork, and they did it well.

Father Grumble

Author & copyright unknown

Arranged by Verla & Kathleen

1 G 3 C 3 G

There was an old man that lived in a wood as

4 D G G 3

you can plainly see Who said he could do more

7 C 3 G 3 G D G

work in a day, than his wife could do in three "If

10 G C 3 G

that be so," the old woman said, "Why this you must al

13 D G C 3 G

low That you shall do my work for a day, while

16 G D G

I go drive the plough,"

2. "But you must milk the tiny cow
For fear she should go dry
And you must feed the little pigs
That are within the sty,
And you must watch the bracket hen
Lest she should lay astray,
And you must wind the reel of yarn
That I spun yesterday."
3. The old woman took the staff in her hand
And went to drive the plough;
The old man took the pail in his hand
And went to milk the cow;
But Tiny hinged and Tiny flinched
And Tiny cocked her nose
And Tiny hit the old man such a kick
That the blood ran down to his toes.
4. Twas, "Here my good cow," and "How, my good cow."
And "Now my good cow, stand still.
If ever I milk this cow again,
Twill be against my will."
And when he d milked the tiny cow
For fear she should go dry,
Why, then he fed the little pigs
That were within the sty
5. And then he watched the bracket hen,
Lest she should lay astray.
But he forgot the reel of yarn
His wife spun yesterday.
He swore by all the leaves on the tree,
And all the stars in heaven
That his wife could do more work in a day
Than he could do in seven.



33rd Walnut Valley Festival

September 15,16,17,18,19 2004

Winfield, Kansas

Tommy Emmanuel
John McCutcheon
Tom Chapin & Friends
w/ The Chapin Sisters
Men of Steel
Dan Crary
Beppe Gambetta
Don Ross
Tony McManus
The Wilders
Hot Club of Cowtown
Mike Cross
Pete Wernick's Live Five



Pat Flynn, John Cowan & Friends
w/ special guest Stuart Duncan
Cherish the Ladies
Marley's Ghost
Spontaneous Combustion
Stephen Bennett
John Reischman & the Jaybirds
The Gallier Brothers
Byron Berline Band
Alan Thornhill
Kendra Ward & Bob Bence
Les Gustafson-Zook
Doyle Dykes



Small Potatoes
The Waybacks
Cathy Barton & Dave Para
Kane's River
Nick Charles
Andy May
Bluestem
Crow Johnson
Roz Brown
Bill Barwick
Julie Davis
Linda Tilton
Barry Patton

ADVANCE TICKETS GUARANTEE ADMISSION

Ticket Prices	Advance	Gate
Full-Festival (4-day)	\$ 75	\$ 85
2-day Fri-Sat	55	65
Sat-Sun	47	55
Fri or Sat	30	35
Thurs (Gate Only)		35
Sun (Gate Only)		18

*Children ages 6-11....\$5 each. Payable at gate.

*Advance price mail ticket orders must be received by Aug. 24. **NO MAIL ORDERS after Aug. 24.**

- WORKSHOPS
- 8 CONTESTS
- ARTS & CRAFTS FAIR
- 4 STAGES IN OPERATION

Well Policed Grounds
No Animals, No Beer,
No Alcohol, No Drugs.

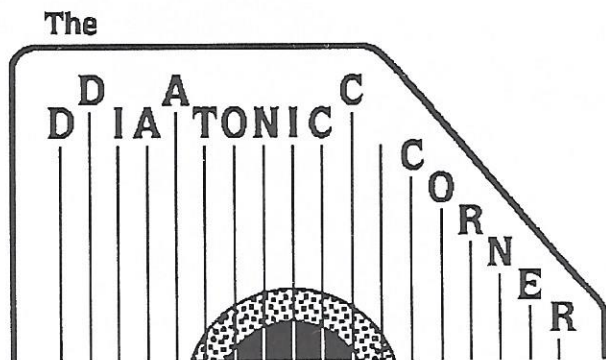
Due to noise, motorcycles are not allowed in campgrounds, but may park in designated parking area.

Walnut Valley Association, Inc.

918 Main/PO Box 245
Winfield, KS 67156
(620) 221-3250

wvfest.com
hq@wvfest.com

Only full-festival ticket holders will be allowed on grounds prior to Thurs. Sept 16.



by Lucille Reilly

This issue's feature:

A WARM-UP FOR YOUR FINGERS

This issue's featured tune is instead a warm-up exercise that proved valuable to me while preparing my four pieces for last year's International Autoharp Championship in Winfield, Kansas, USA.

While I often begin practice sessions with an easy-paced tune before moving to a faster piece, this warm-up came to the fore when I felt it was time to practice my music in order of contest performance. My first piece of the four was technically so demanding that a slow tune didn't limber up my fingers adequately. After the Championship, I attempted to teach my warm-up in a workshop on arranging to the 12 or so participants crammed into Dr. George Orthey's RV, but transmitting notes and finger order by ear proved tricky. At last, here it is in hard copy.

This warm-up "tunes" the fingers to the string spacing in chords and scales, promotes melody and bass-line accuracy, focuses on ease of sound production/tone, and enables speed. Get your autoharp and let's give it a whirl!

Warming up all the way

This warm-up involves three fingers and the thumb, as shown by the finger symbols at the bottom of the next page. The chords are standard enough, except perhaps for the iii chords on the last line. The iii chord extends the sound of V to land the I chord on the first downbeat of the next measure where the ear expects to hear it. Finally, because I use Roman numerals to represent chords, you can play this exercise in any major key.

Part A: Assuming the fingering may take some getting used to, I'll guess that the first two measures, a five-note arpeggio on the I chord, will be enough for starters. Play this much slowly, using the fingering shown. Once your fingers know the order, you can then

venture into smoothness and speed.

As the fingering becomes automatic and easy, focus on the finger spacing so you catch only the open strings. Any damped strings sneaking in constitute a "do-over." If you continually miss the top note of the arpeggio, check that your right arm is off the autoharp (a free arm is essential), and/or open your elbow a little more to assist the reach.

Next, focus on your thumb. The G or I chord on a GD autoharp (or the F and E major chords respectively on FC and EB autoharps) should sound a solid bass tone at the bottom of the chord (at each *T*), but only if you open your hand enough to let your thumb catch it. Set your thumb three inches from your fingers and you should find it. The *t* symbols between *T*'s represent higher bass tones, which will sound automatically as your playing hand travels up and down over the strings. If you strike damped bass strings, enact a do-over.

When the I arpeggio includes all of the above, proceed to IV and V7. Play all of Part A at least twice.

Part B: Finger the five-note scales the same as the arpeggios, but with your fingers huddled closer together. Can you find this new spacing automatically? Does your thumb sound the same bass tone at each *T*? And now that you're pumping felt, are both hands coordinated? Early damping of released tones means the felt lands on the strings too soon. Play Part B at least twice, being sure to depress V instead of V7.

Part C: The final nine-note scale requires a longer *i-m* walk to the *r* at the top. Repeat at least four times.

Note: On a two-key GD autoharp, a "land mine" may exist at step 4 of the G major (and E and F major) scales. On my autoharp, step 4 (C) appears on two strings, followed by only one C# string (step 7 of D major). I have to respace

my fingers a little differently in each key at this point for a clean-sounding scale throughout. You'll inevitably need to do the same.

With the entire exercise now solidly in your fingers, focus on playing easily. Find that "strike point" at the very tip of all three fingerpicks or nails to produce a clear sound with a minimal flexion. Let the picks/nails "kiss" the strings instead of dig into them. Raise your hand a little higher from the strings to find the kiss. When the autoharp sings firmly and clearly, you've found it.

Finally, and only after sufficient warm-up, build speed gradually, still kissing the strings.

There's one more part to this warm-up, and that's to play it in other key(s). When I warm up in D major on my GD autoharp, my D chord's lowest tone is higher than that in the G chord, but my IV chord (G, which was the I chord in G) resounds in the bass. If your GD autoharp has a low D on it, you'll find some good resonance at the bottom of that chord, too.

Nowhere above have I mentioned "right notes." Instead, by focusing on the spacing of fingers, the hand height over the strings, and kissing the strings, the right notes come.

Stay warm the rest of the summer, and good skill to all those entering the International Autoharp Championship on September 16, 2004!

Lucille

Next issue:

Not quite turkeys, but it'll do!

Got a tune you'd like demystified in The Diatonic Corner? Write Lucille at lucille@thedulcimerlady.com to submit your request. All queries will be addressed only through this column.

MY WARM-UP EXERCISE

Release the chord bar to sound each circled note.

by Lucille Reilly

I IV
 i m i m r m i m i... i m i m r...
 T - - - - - T... T - - - t...

V7 I B
 i... i m i m r m i m i... i m
 t*... T - - - t - - - T... t

IV V
 i i m i* t r i
 T - - - t m t* t t t

iii C I V iii D.C. I
 r m i m i m i m i m r m i m i m i m i
 t t t t T - - - t t t t t T

*If string #1 is tuned to D, this mark will be T.

FINGER SYMBOLS

i=index finger
 m=middle finger
 r=ring finger

T=low bass string that can ring long
 t=higher bass tone (may or may not ring long)

Lucille Reilly, *Mountain Laurel Autoharp Champion* and *two-time International Champion*, enjoys solar-powered butterflies in summer and yearns to see monarch butterflies closer to home than Winfield, Kansas.

For more competition preparation tips and a MIDI file of this warm-up, go to www.thedulcimerlady.com and click on Thoughts of Note.

Alan Mager &
Karla Armstrong
present ~



Colorfully Chromatic

"The Band Played On"

Words by John F. Palmer, Music by Charles B. Ward, 1895

This great old standard was composed by Charles B. Ward in 1895. John F. Palmer added the words, and "The Band Played On" went on to become one of the best-known songs ever written. It was popularized in the music halls of New York City by Antonio "Tony" Pastor, the "Father of Vaudeville," and in 1941 was the inspiration for the film *The Strawberry Blonde* starring Rita Hayworth (as the strawberry blonde) and James Cagney.

The music is a chromatic autoharp player's delight, with all three diminished seventh chords providing accidental notes and even a rhythm chord in measure 62.

Watch for the changes in key and meter that occur during the song. They really make "The Band Played On" an interesting piece of music.

The most obvious change is the switch from 2/4 time in the verse to 3/4 in the chorus. The verse has a ballad-like story-telling feel to it, while the chorus takes on the feeling of a dance apropos of the lyrics.

There are also interesting temporary key changes in the verse. In measures 18 through 21, the music shifts into the key of E minor. Then at the end of measure 21, notice that the D chord is used – not D7. This signifies a shift into the key of D which runs through measure 25 when

the D7 chord returns to lead us back into the key of G. In the bridge (measures 34 through 36) we see the key of D coming back for another brief appearance.

Temporary key changes like these occur in a lot of the music that we chromatic 'harpers love to play. If you learn to recognize these changes and shift your "home base" fingering position to accommodate them, you'll find it easier to play a lot of complex tunes.

So grab your autoharp and/or your favorite dance partner. We hope you enjoy waltzing your way through this great old tune.

D7 (G) D7 / G / D7 G / / G°7 (Am)* /

 Matt Ca - sey formed a so - cial club that beat the town for
 Such kiss - ing in the cor - ner and such whisp' - ring in the
 Now when the dance was o - ver and the band played "Home Sweet

 / / (D7) D°7 D7 G C / D7 / (G) D7

 style, And hired _____ for a meet - ing place a hall. _____ When
 hall, And tell - ing tales of love be - hind the stairs. _____ As
 Home," They played a tune at Ca - sey's own re - quest. _____ He

10 G D7 / G / D7 G / / G°7 (Am)* / / / G

pay day came a - round each week they greased the floor with wax, And ____
 Ca - sey was the fa - vor - ite and he that ran the ball, Of ____
 thanked them ver - y kind - ly for the fa - vors they had shown. Then he'd

14 (D7) G°7 D7 / C / D7 / (G) D7

danced with noise and vig - or at the ball, _____ Each
 kiss - ing and love - mak - ing did his share. _____ At
 waltz once with the girl the he loved best. _____ Most

18 (Em) / / / / (Am)* Em (B7) / Em B7 (Em) D

Sat - ur - day you'd see them dressed up in Sun - day clothes, Each
 twelve o' - clock ex - act - ly, they all would fall in line, Then
 all the friends are mar - ried that Ca - sey used to know, And

22 (A7) / / / / G A7 / / (D) (D°7 D7) /

lad would have his sweet - heart by his side. _____ When
 march down to the din - ing hall and eat. _____ But
 Ca - sey, too, has tak - en him a wife. _____ The

26 (G) D7 / G / D7 G / / G°7 (Am)* / / G /

Ca - sey led the first grand march they all would fall in line, Be -
 Ca - sey would not join them al - though ev' - ry - thing was fine, But he
 blonde he used to waltz and glide with on the ball - room floor, Is ____

30 (D7) G°7 D7 G D7 D°7 D7 G /

hind the man who was their joy and pride, _____
 stayed up - stairs and ex - er - cised his feet, _____
 hap - py Miss - us Ca - sey now for life, _____

34 **D** **A7** **D7** **G** / / **Bm** / /

For _____ Ca - sey would waltz with a

39 **Em** / / **G** **Em** / **D7** **Am** **D7**

straw - ber - ry blonde, and the band played on,

44 **G** **D7** / / **Am** **D7** **Am** **D7** / /

He'd glide 'cross the floor with the girl he a-

48 **Am** **D7** **Am** **G** **Bm** **Em** **G** **C** **D7**

dored, and the band played on, _____ But his

53 **G** / / **D7** / / **G7** / / **C** / / **Am** / /

brain was so load - ed it near - ly ex - plod - ed, The poor girl would

58 **E7** **Am** **E7** **Am** / / **C°7** **Am** **G°7** **D7** **G°7**

shake with a - larm. _____ He'd ne'er leave the girl with the

63 **G** **C** **D7** **Em** **B7** **Em** **A7** **D7** **G**

straw - ber - ry curls, And the band played on. _____

CHORD SUBSTITUTIONS

G°7 — Em in measure 62, A7 elsewhere
 D°7 — E7
 C°7 — B7

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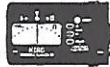
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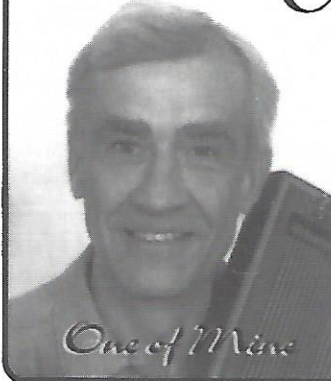
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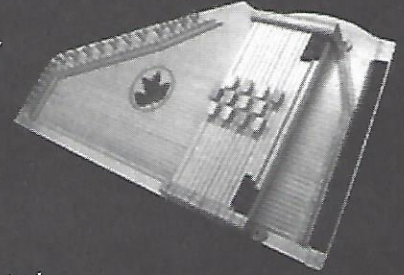
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jam 'n bare bones

with Mike Herr

Ah, yes, this good old stand-by... it's one that usually brings a chorus of acceptance from the lips and fingers of most jammers, but it can also strike fear into the heart of the novice player. It's a fearful series of runs and that impossible cascade of notes at the end of the B part. But these elements are also what makes the tune so much fun and a winner every time.

Now, it's not as hard as you may think to break it down into a very playable piece. And that run at the end is just a reverse run down the

diatonic scale - instead of going up, as in do-re-mi-fa-so-la-ti-do, one just goes back down - do-ti-la-so-fa-mi-re-do. It's a great place to practice that backward scale. Sometimes I even find myself taking a break from trying to get all those melody notes and just play the simple scale myself.

There is only one place where there will be some difference between players in the chord being used - this is in the B part where you'll see the Em for a measure and a half. The second measure of this part (measure

20) could use an A7 chord or even a G for the first G note. But these all melt into happiness when you (and everybody else) lands on the A chord for the second half of measure 20 and all is forgotten in the wondrous run at the end.

As in the initial rendering of this column last issue, an easy version starts below and this can be found on the AQ web page with yours truly playing it at a slow pace. Full pinches with the index or middle finger plucking the melody note work great here.

Whiskey Before Breakfast

Easy Jam Version

Mike Herr arrangement, traditional tune
Copyright © 2004 by Mike Herr

1

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

7

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

13

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

19

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

25

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

31

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

The harder version is really very accessible for many of you intermediate players, and has very few tricky areas. Measure twelve has a quick B note found in the G chord, but that's the only place for that quirkiness. And the fearful run at the end is a relatively simple

series of two-note sets found in the same chord for each pair. This is also found on the AQ web page. I will put a full-note version there as well, played at moderate speed, in order for you to accompany the melody with the version of your choice.

So, with a little practice at getting these smooth, and trying to bring them up to speed, you should be polishing off this great tune with the best of them. Above all, enjoy!

Whiskey Before Breakfast

Harder Jam Version

Mike Herr arrangement, traditional tune
Copyright © 2004 by Mike Herr

1

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

7

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

13

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

19

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

25

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

31

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

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

BRYAN BOWERS
%Scott O'Malley & Assoc.
PO Box 9188
Colorado Springs, CO
80932
719 635-7776
somagency@aol.com
Profile: AQ January '89
Performance schedule:
August 7

TBA
Crested Butte, CO
September 24
Crossroads Plaza
Bellevue, WA
October 1 - 3
Storytelling Festival
Jonesborough, TN
October 9
Iron Horse
El Dorado, KS
October 10
House Concert
Arcadia, KS
October 12
Back Room
620 792-3097
Great Bend, KS
October 13
Club Concert
Shawnee, KS
October 15
TBA
Memphis, TN
October 16
TBA
Mineola, TX
October 17
TBA
Blytheville, AR
October 20
TBA
Jacksonville, AL

ROZ BROWN
1549 S. Holland Court

Lakewood, CO 80232
303 969-9645
rozzie@rozbrown.com
http://www.rozbrown.com
Profile: AQ October '89
Performance schedule:
Every Wednesday, Thursday, Friday and Saturday-night at the Buckhorn Exchange Restaurant
1000 Osage Street
Denver, CO

KAREN DANIELS
9002 Grandview Drive
Overland Park, KS 66212
913 642-6442 OR
19257 Highway 14
Mountain View, AR 72560
870 269-2391
autoharpgal@minpin.com
Profile: AQ Spring '04
Performance schedule:
September 11
Pre-Winfield Warm Up Festival
Winfield, KS
October 1 - 3
Sawdust Festival
888 752-9243
www.sawdustdulcimerfest.com
Bennington, OK

JULIE DAVIS
PO Box 1302
Nederland, CO 80466
303 258-3444
jdavis@indra.com
Profile: AQ July '91
Performance schedule:
September 15
Walnut Valley Pre-Festival Workshops
Beginners - morning
Adv. Beginner/Intermediate - afternoon
"Spruce Up Your Playing"
Winfield, KS
October 14
"CO Music & Stories"
Swallow Hill
Denver, CO
November 4
"CO Music & Stories"
Swallow Hill

Denver, CO
DOOFUS
12228 Hollowell Church
Greencastle, PA
717 593-0962
Fax: 301 588-5466
neal@doofusmusic.com
http://doofusmusic.com
Profile: AQ Summer 2001
Performance schedule:
August 21 (John & Heidi)
Union Old Home Day
Town Hall (860 684-3812)
Union, CT
August 28
Camp Lackawanna Concert Series (Doofus)
Lackawanna Presbytery,
PA (30 miles NW of Scranton, PA)
September 3 - 6
Fall Cedarville (Doofus)
Near Waldorf, MD
September 10
Tolland Arts Center
(Doofus)
Tolland, CT
September 18
Cranberry Coffeehouse
(John & Heidi)
Binghamton, NY

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England OR
2498 Mt. Salem Road
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fen.lonesomedove@virgin.net
Profile: AQ October '88
Performance schedule:
August 5 - 6
Carter Family Memorial
Festival (w/Brenda Garrison-Fenton & Bob Woodcock)
Hiltons, VA
August 14
House Concert
(336 922-4801)
East Bend, NC
August 19
Concert

Arbor Acres Retirement Home
Winston-Salem, NC

PAUL & WIN GRACE
11990 Barnes Chapel Rd.
Columbia, MO 65201
573 443-2819
Fax: 573 817-2781
pgrace@coin.org
www.gracefamilymusic.com
Profile: AQ October '88
Performance schedule:
August 7
River Explorer Barge
8-9:30 pm concert
www.riverbarge.com
Hartsburg, MO
August 14 - 15
Salt River Folklife Fest.
573 565-3449
Daytime concerts
Florida, MO
August 31
River Explorer Barge
8-9:30 pm Lewis & Clark
Themed Concert
egaskill@sioux-city.org
www.artsplashfestival.com
Grafton, IL
September 9 - 12 & 15 - 18
Silver Dollar City
Lewis & Clark Performances
Branson, MO
September 19
Boone Cnty Heritage Fest.
Nifong Park 573 874-7466
www.GoColumbiaMo.com
Lewis & Clark Perf.
Columbia, MO
September 22 - 26
Silver Dollar City's Fest.
of American Music & Craftsmanship
Lewis & Clark Perf.
Carousel Barn
www.silverdollarcity.com
(click on Fall Festivals)
1-800-831-FUN
Branson, MO
November 5
Friday Evening Concert

Mineral Area Arts
Park Hills, MO

MARC GUNN
PO Box 650128
Austin, TX 78765
512 804-0468
marc@thebards.net
www.thebards.net
Profile: A Fall 2000
Performance schedule:
August 10
Carney's Irish Pub 7:30pm
Bryan, TX
August 27 - 28
Irish Dragoon Pub 8pm
Killeen, TX
September 2 - 6
DragonCon
Atlanta, GA
October 4 - 14
TX Renaissance Festival
Plantersville, TX

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1608 S. 8th Street
Goshen, IN 46526
574 534-1173
les@gustafsonzook.com
www.gustafsonzook.com
Profile: AQ April '94
Performance schedule:
August 6 - 13
John C. Campbell Folk
School
Intermediate A'harp Class
Brasstown, NC
August 20
Centerville Mansion Hse.
Centerville, IN
September 15 - 19
Walnut Valley Festival
Winfield, KS
October 1
Evangelical Lutheran
Church
Reedsville, PA
October 2
Orthey Workshop/Concert
Newport, PA
October 9
Souder Museum
Archbold, OH
October 16
Iowa Mennonite School
Kalona, IA

JOHN HOLLANDSWORTH

700 Tower Road
Christiansburg, VA 24073
540 382-6550
kholland@vt.edu
<http://arts.bev.net/>
hollandsworth
Profile: November 2002
Performance schedule:
August 8 - 14
Old-Time Autoharp
Repertoire Class
Augusta Heritage
Workshops
Elkins, WV

ADAM MILLER
PO Box 620754
Woodside, CA 94062
650 804-2049
autoharper@earthlink.net
www.folksinging.org
Profile: AQ Fall 2001
Performance schedule:
August 5 - 6
Albany Public Library
Albany, OR
August 28
Palo Alto Festival of the
Arts
Palo Alto, CA
September 20
Ascot Branch Library
Los Angeles, CA
October 20
San Ramon Library
San Ramon, CA

KAREN MUELLER
PO Box 80565
Minneapolis, MN 55408
651 649-4493 (voice mail)
karen@karenmueller.com
www.karenmueller.com
Profile: AQ July '93
Performance schedule:
July 29 - 31
Summer Acoustic Music
Festival
Spring (Houston) TX
August 12 - 13
Minnesota Bluegrass &
Old-Time Music Festival
Richmond, MN
August 15
Minnesota Irish Fair
St. Paul, MN
August 20- 22
Great River Road
Dulcimer Festival
Grafton, IL

August 29
Irish Festival (with Katie
McMahon)
Terrace, MN
September 10 - 12
Cook Forest Festival
Clarion, PA

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Denver, CO 80207
thedulcimerlady@juno.
com
www.thedulcimerlady.com
Profile: April '92
Performance schedule:
August 25
Old Faithful Inn
Yellowstone NP
WY
September 12
Grace United Methodist
Church (service)
Winfield, KS
September 15 - 18
Walnut Valley Festival
Workshop
Winfield, KS
October 15
Grace Episcopal Church
Merchantville, NJ
October 16
Abendmusik at
Morristown UM Church
Morristown, NJ
October 24
Kingwood United Method-
ist Church
Kingwood, NJ

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www.folkloreproductions.
com
Performance schedule:
August 21
Church of the Good
New Hampden, VA
September 8
Tractor Tavern
206 789-4250
www.tractortavern.com
Seattle, WA

October 2
Colby College
207 872-3236
www.colby.edu/music/
concerts.html
Waterville, ME
October 15 - 17
Old Time Music Camp
781 209-1130
www.mugwumps.com/
otm.html
Groton, MA
November 4
University of Maryland
College Park, MD

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Performance schedule:
August 5
Grace Baptist 7pm
Palmyra, IL
August 8
Calvary Missionary
Baptist 6pm
Three Rivers, MI
August 11
Dalhart Church of the
Nazarene 7pm
Dalhart, TX
August 13
Hammon Pentecostal
Holiness Church 7pm
Hammon, OK
August 14
Country Music Echo
Theater 6pm
(see ad on page)
Sentinel, OK
August 15
Saint Jo Missionary
Baptist 10:30 am
Saint Jo, TX
August 15
Shady Dale Baptist 5pm
Marietta, OK
August 19
Sabine Index Concerts
10am & 2pm
Many, LA
August 28
Catalina Heights
Evangelical 7pm
Tucson, AZ

August 29
Jericho Faith Center
10:30am
Willcox,
August 29
Fairacres Baptist 6pm
Las Cruces (Fairacres) AZ
September 4 - 6 & 11, 12
Six Flags Over Texas
Heritage festival
Arlington, TX
September 14
Friendship Church of the
Nazarene 7pm
Robeline, LA
September 16
Doddridge United
Methodist 6pm
Doddridge, AR
September 17
Memorial Baptist 7:30pm
Peeltown, TX
September 18 - 19
Six Flags Over Texas
Heritage Festival
Arlington, TX
September 22
Sabine Parish Fair 7pm
Many, LA
September 23
Bluegrass Festival 6pm
Angie, LA
September 25
Friendship Church of the
Nazarene 2pm
Stuart, OK
September 26
Fomby Cumberland
Presbyterian Church 2pm
Ashdown, AR
October 2
Lee Concert 5pm
Broadway, VA
October 6
Hopkins Chapel Freewill
Baptist 7pm
Norton, VA
October 7 - 8
Museum of Appalachia
TN Fall Homecoming
Norris, TN
October 10
Union Grove Baptist
Union Grove, AL
October 22
First Assembly of God
Waskom, TX
October 23
Rebel Park
Marthaville, LA

October 30
Berea Baptist Church 6pm
Dundee, MS
DREW SMITH
529 Ardmore Road
Ho-Ho-Kus, NJ 07423
201 444-2833
drewharp@netzero.
net
Profile: AQ July '89
Performance schedule:
August 4 - 8
Appalachian String Band
Festival
Clifftop, WV
August 8 - 15
Old Fiddlers Convention
Galax, VA
August 13
Friday (10:30am) at Galax
Autoharp workshop
September 3 - 6
Lake Genero Festival
Hamlon, PA
September 11
Ramsey Day Fest. & Fair
Ramsey, NJ
September 19
Englewood Library
Concert
Englewood, NJ
September 26
Ridgewood Street Fair
Ridgewood, NJ
October 17
Cedar Lane Fair
Teaneck, NJ
October 22 - 25
NY Pinewoods Weekend
Falls Village, CT
JO ANN SMITH
6408 Baylor Drive
Bartlesville, OK 74006
918 333-7586
jsmith@autoharpist.com
<http://www.autoharpist.com>
Profile: AQ Spring 2004
Performance schedule:
August 26
Washington County Free
Fair
Washington County Fair-
grounds
Solo Performance 7pm
Dewey, OK
September 11
Pre-Winfield Warm Up

Festival
Winfield, KS
November 5 - 6
Deep Fork Festival
Lincoln County Agri Civic
Center
Chandler, OK

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pickeringbend@worldlynx
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Profile: AQ October '88
Performance schedule:
September 11
The Joyful Noise Coffee-
house
Collegetown, PA

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Webster Grove, MO 63119
314 961-8631
ooharp@aol.com
Profile: Winter '96
Performance schedule:
September 23
Elderhostel
Potosi, MO
October 9
St. Louis Scottish Games
St. Louis, MO
October 13
Elderhostel
Potosi, MO
October 21
Elderhostel
Potosi, MO
October 22 - 23
Autumn Acoustics
Hillsboro, MO
November 4 - 7
MO Folklore Society
Cape Girardeau, MO



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Autoharp: June Maugery
(see the MarketPlace)

The Stonemans, Live!
Autoharp:
Patsy Stoneman Murphy
1556 Roberts Ridge Road
Manchester TN 37355

Gospel Music Treasures
Autoharp:
(as above)

Off the Top
Autoharp: Evo Bluestein
10691 N. Madsen
Clovis C 93611

Evo Harp
Autoharp: Evo Bluestein
(as above)

Shut Up and Sing
Autoharp: Evo Bluestein
(as above)

A Horse Named Bill
Autoharp: Evo Bluestein
(as above)

Good Morning Blues
Autoharp: Evo Bluestein
(as above)

The Orphan Train ... and
other reminiscences
Autoharp: Adam Miller
PO Box 620754
Woodside CA 94062

Rhythm Of the Rain
Autoharp: JoAnn Smith
6408 Baylor Drive
Bartlesville OK 74006



Events

CODE:

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

AUGUST

◆ **Zehnder's Annual Farmfest;** August 6 - 8; **Frankenmuth, MI;** Code: **AF;** Info: 989 652-2050 or KnightFranken@aol.com

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

◆ **Augusta Heritage Old Time Week;** August 8 - 15; Davis and Elkins College, **Elkins, WV;** Code: **AW, AP** (John Hollandsworth); Info: www.augustaheritage.com.

◆ **John C. Campbell Folk School** August 8 - 14; John C. Campbell Folk School, **Brasstown, NC;** Code: **AW, AP** (Les Gustafson-Zook); Info: 574 534-1173 or www.folkschool.org Les is also teaching an Odd Instruments Class at this location August 6 - 8.

◆ **Minnesota Bluegrass & Old-Time Music Festival ;** August 12 - 15; El Rancho Manana CG & Riding Stables, west of **St. Cloud, MN;** Code: **AF, AW, AP** (Karen Mueller on Friday & Saturday) Info: 1-800-635-3037 or www.minnesotabluegrass.org.

SEPTEMBER

◆ **33rd Walnut Valley Festival** September 15 - 19; Cowley County Fairgrounds, **Winfield, KS;** Code: **AW, AP, AC** (Roz Brown, Julie Davis, Les Gustafson-Zook, more) Home of the International Autoharp Championship; AQ sponsors 12 free workshops in the campground at Otter 'Harp Heaven; Info: www.wvfest.com or 620-221-3250 or 304.387-0132.

OCTOBER

◆ **Tennessee Fall Homecoming** October 7 - 10; Museum of Appalachia, **Norris, TN;** Code: **AF, AP** (Little Roy Lewis & the Lewis Family); Info: 865 494-7680 or musofapp@icx.net or www.museumofappalachia.com

◆ **Autumn Acoustics;** October 22-23; Jefferson College, **Hillsboro, MO;** Code: **AP, AW** (Alex Usher); Info: 636 586-7663.

NOVEMBER

◆ **Deep Fork Festival;** November 5 - 7; Lincoln County Agri-Civic Center, **Chandler, OK;** Code: **AP, AW, AC** (Home of Oklahoma State Autoharp Championship; performers include Ann Norris ('02 International Champ) & JoAnn Smith ('99 International Champ); Info: 405 258-2459 or mary@dffest.com or Leo@dffest.com

Mini-Mountain Laurel Concert Series 2004/05

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Concert, October 2, 7:30pm at Highland Presbyterian Church, Newport
October 29 & 30, 2004 Lindsay Haisley

Concert, October 29, 7:30pm at Reedsville Evangelical Lutheran Church at Reedsville, PA
Workshop, October 30, 1 - 4pm at Orthey Instruments, Newport PA
Concert, October 30, 7:30pm at Highland Presbyterian Church at Newport, PA
January 7 & 8, 2005 Ivan Stiles
Concert, January 7, 7:30pm at Reedsville Evangelical Lutheran Church at Reedsville, PA
Workshop, January 7, 1 - 4pm at Orthey Instruments at Newport, PA

Concert, January 7, 7:30pm at Highland Presbyterian Church at Newport, PA

February 5 & 6 Judie & Carl Pagter (Country Ham)

Concert, February 5, 7:30pm at Reedsville Evangelical Lutheran Church, Reedsville, PA

Workshop, February 6, 1 - 4 pm at Orthey Instruments, Newport, PA

Concert, February 6, 7:30pm at Highland Presbyterian Church, Newport PA

March 18 & 19, 2005 Bryan Bowers
Concert, March 18, 7:30pm at Reedsville Evangelical Lutheran Church, Reedsville, PA

Workshop, March 19, 1 - 4pm at Orthey Instruments, Newport, PA

Concert, March 19, 7:30pm at Highland Presbyterian Church at Newport, PA

April 1 & 2, 2005 Doofus

Concert, April 1, 7:30pm at Reedsville Evangelical Lutheran Church, Reedsville, PA

Workshop, April 2, 1 - 4pm at Orthey Instruments, Newport, PA

Concert, April 2, 7:30pm at Highland Presbyterian Church, Newport, PA

All workshops are \$15 and require reservations. Call George Orthey at 717 567-6406 (house) or 717 567-9469 (workshop).

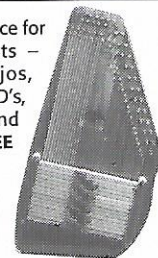
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FAQs about Restringing the Autoharp

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?*

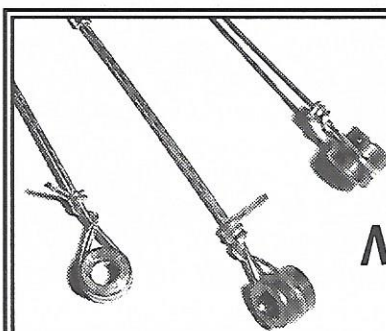
A When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. Otherwise, the greatest benefit is achieved by restringing every two to three years. An exception is for those autoharps which 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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Grace Land

by Tom Schroeder

Graceland is the fourteen acre estate of Elvis Presley, located in Memphis, Tennessee. A Grace Note is an unwritten note that falls between two existing notes. Millions of people visit Graceland each year. A far smaller number of autoharp players know how to play and use Grace Notes in their musical arrangements. Elvis Presley's burial plot is located on the grounds of Graceland. However, we know he is not buried there because he was recently seen playing Grace Notes on an autoharp in front of a gas station in North Dakota. Perhaps you can join Elvis in learning how to use this musical adornment.

Grace Notes are done in most musical styles. You typically hear them as a quick little note just before the start of a musical phrase. They kind of sound like "pa-da da da da" with the "pa" representing the Grace Note. They can also fall after a note "da-pa da da da." On the musical staff they are sometimes indicated by a tiny note preceding or following a melody note.

The Graceland Mansion has a den decorated as the Jungle Room. Grace Notes seem just as exotic to autoharp players, but you can hear them done on recordings dating back thirty years.

The most common and easiest Grace Note form that autoharp players use is the double pluck or double pinch. In this form, you are doubling the melody note. So if the music shows

you playing a "g" tone quarter note, you would play two "g" eighth notes in its place. There are two techniques you can use to accomplish this. You can do two quick pinches for the notes or you can do a pinch (second finger/thumb) for the first note and a finger pluck (first finger) for the second note. At the end of the article is a section of the tune *Simple Gifts* arranged with double plucks played with a pinch and a pluck.

Graceland Mansion has a room with lime green shag carpet on the floor and a matching ceiling. Grace Notes can almost be that gaudy if you use them as a rhythm fill. In a slow tune, you can fill the time between melody notes with Grace Notes. It is a pretty alternative to doing thumbstrokes to fill the time.

Take for example the carol *Silent Night*. To play just the first phrase of it, you could pinch melody notes with your second finger and thumb for *Silent-night*. If you plucked Grace Notes with your first finger for rhythm fill along with playing the melody, you would play: pinch (Si) pluck pluck pinch (i) pinch (lent) pluck pinch (night) pluck pluck pluck pluck pluck. If you did thumbstrokes for your rhythm fill you would play: pinch (Si) thumb thumb pinch (i) pinch (lent) thumb pinch (night) thumb thumb thumb thumb. Plucks are prettier. Lime green shag carpet is not pret-

ty.

Graceland Mansion has 14 TV sets to accent its rooms. Grace Notes often accent the first note of a musical phrase. This is the most difficult Grace Note to execute because it has to be played very quickly and involves a chord change. These are the "pa-da" sounds that I mentioned at the start of the article. An example of this would be to play a Grace Note of "f#" followed by a melody note of "g." You could do this for the third note in *Simple Gifts*. You would play the "f#" note by holding down the D chord and plucking it with the first finger followed by pinching the "g" note after you changed to holding down the G chord. This note change would be done very quickly. It resembles the rhythm of saying the word "because" very quickly. The "be" part would represent the Grace Note and the "cause" part the melody note. This Grace Note form can be played before any musical phrase in a melody.

If all the Elvis recordings sold were placed end to end, they would wrap around the equator twice. Maybe this many autoharp players will try adding Grace Notes to their melody playing. Then they can join Elvis in playing this fun musical technique.

Tom can be reached at:
anartauto@hotmail.com



silent strings

John J. Murphy,
cherished husband of
Patsy Stoneman Murphy
passed away Monday,
July 12, 2004

In addition to Patsy,
"Murph" is survived by two
sisters, Carol Albro and
Joan Dembroski,
two sisters-in-law,
Roni Stoneman and
Donna Stoneman and
a brother-in-law,
Gene Stoneman.

"Murph" drove for many
top stars in the music world
and received 3 platinum
albums for safe driving
from such notables as
REO Speedwagon
and John Denver.
He will be greatly missed
by all who knew him
and enjoyed his
marvelous wit.



Glenn Barrett, beloved
husband of poet,
autoharpist and songwriter

Judy Barrett
died May 5, 2004
in a Tampa hospital
following a courageous
battle with cancer.

Glenn was a familiar presence
in the Florida Folk
music scene, especially
the Will McLean Festival
where he lovingly assisted
Judy as she performed
or emceed.

Glenn was a veteran of
two tours of duty with
the Air Force and later
became a member of
the Air Force Intelligence
Corps.

His cakes and other goodies
were always a treat at
cover dish events.

He will be missed by all
who knew him and
who were helped by him.

Johnny Gay, long time resident of
Mountain View, Arkansas
and left-handed autoharp player and builder
died May 15 in Texas
where he had been confined to a nursing home
following a long bout with cancer.

Johnny was noted for his optimism and cheerfulness
in the face of adversity.

He loved to incorporate his lovely carving
on his autoharps.

Survivors include his mother, his wife,
three daughters, four grandchildren, a
stepson, a sister and a brother.

He will be missed by all who knew him.



Postscripts

from 'Harpland

with Mary Umbarger

Mary Umbarger

114 Umbarger Road

Harmony, NC 28634

Maryonharp@YadTel.net

It's July, 2004; I have already been to several festivals and/or gatherings and played music while sweltering, shivering, slogging, sloshing, sleepy and tired. I also have played music in perfect weather conditions, completely rested and awake. Always, during any of the aforementioned I have been happy, satisfied and smiling - just sooooo glad to be a part of this wonderful facet of life we call 'music.' I do hope your summer is going as well - MAKE IT HAPPEN!

Somewhere along the line I read this and I think it says it all: "Music is the only thing that constantly never ceases to always never fail to constantly never cease." I couldn't have said it better!!

p.s. Cathy Britell and Stew Schneider played forth on WVRP WV Public Radio's "Music From the Mountains" recently. They did us proud and you may hear it on the web at <http://www.larkpoint.com/musicfromthemountains> as an MP3. Give it a listen and hear what's going on.

p.s. You also may see and hear Jesse Plymale at <http://www.people.tamu.edu/~jup2654/multimedia.html>. Jesse plays the autoharp and hammered dulcimer with a student folk band in College Station, TX. They were televised as they played an offertory at a local church. Congratulations - and thanks for sharing the music!

p.s. Stan Travis was called to respond to a home fire (I don't know if he is a fireman or an insurance agent - I'd bet on the latter, though). After spending some time there, he picked up an autoharp. It was a little soot covered, but not damaged.

Come to find out this person was a 30+ member of the Grand Ole Opry and this 'harp was given her by Maybelle Carter with instructions to

learn to play it. Sad to say, she did not follow through with that.

Stan says that 90% of the items in the room were destroyed and he is amazed the autoharp came through in good shape. (I guess he has never had a look at the one used at the MLAG Autoharp Toss - seems that they can 'take a lickin' and still come up kickin' - music that is - on stage at the MLAG contest in the hands of Les Zook.

Out and about with 'harpers - seen about town ...

Laura Lind singing and sharing the autoharp and its history on PBS' KPFA.

Betty Waldron, Rhoda Kemp, Jackie Ferguson, Iva Stillwell and John and Kathie Hollandsworth playing for travelers on the Blue Ridge Parkway near Roanoke, VA. Marvin and Evo Clifton along with Clinton Stillwell were there also.

What a great place to play. I know you had a great time and that the folks really enjoyed the music.

Mike Herr, Drew Smith, Steve Hill, Tom Fladmark, Tom Wallace, Les Zook (gosh, I hope I haven't left anyone out) thrilling the audience as contestants in the first ever Spandex Competition? Show? Exposition? Whatever - on stage at the MLAG. Just when you think you have seen it all.....!!

Autoharp sightings:

George Harrison ... "Marwa Blues" on his latest CD.

Randy Van Warmers' "Just When I Needed You Most."

Ziggy Stardust on one of his albums.

p.s. Congratulations to Roberta and Doug Stuart whose "Whistling Pig Presents Songs From the Heart" was designated a 2004 Parents' Choice Approved Award winner by the Parents' Choice Foundation.

p.s. In the April edition of the CA Bluegrass Association publication, Breakdown, Sherry Lacey is on the front page with her Orthey!

p.s. Bob Zentz, VA Folk Music Guru, was a featured performer at the National Folk Festival in Australia and then went on to New Zealand to perform at Maritime Museums and

Folk Clubs ... G'day Mates!

p.s. On a Bill Gaither show recently there was a gentleman holding what appeared to be an OS Appalachian and singing. Barb Barr was so surprised she didn't catch his name.

p.s. Cindy Funk reports that the new show "Arrested Development" had *two* autoharps the other night. She couldn't be sure they were actually playing, but there was a wee bit of 'harp music to be heard!

p.s. Jesse Plymale reports for all the Texas A&M Aggie fans out there that there will be some autoharping at this coming semester's First Yell ceremonies. For the uninitiated, First Yell kicks off the football season at A&M. Jesse's gospel/folk group has been asked to play for 5 or 10 minutes. Bill Cosby is the featured act. Jesse hopes he can get a picture of Cosby playing autoharp. Go Jesse!!!

p.s. Joe Cline tells us the winners at Fiddlers' Grove this year were:

Champion: Carole Outwater

First runner-up: Michael Poole

Second runner-up: Mary Umbarger

Joe also reports the Elk Creek winners were:

1. Glenna Anderson

2. Rhoda Kemp

3. Bobbi Roberts

4. Gilbert Suitt

5. Ed Anderson

Congratulations one and all!!!

p.s. The California Autoharp Gathering got good coverage in the latest issue of Breakdown. Pictured are Bryan Bowers, Evo Bluestein, Julie Davis, Tina Louise Barr, Mike Seeger and Adam Miller.

p.s. Karen Daniels and her Mountain View students were invited to the capital to play. Karen reports several of her kids are picking melody very well. Nice job, Karen!

Did you hear the one about.....??

Nathan Sarvis says "Bluegrass is music that's too high to sing and too fast to pick."

Also - did you hear about the church that caters to bluegrass musicians?

Our Lady of Constant Sorrows.

Stew Schneider says Bluegrass is music from the heart, sung through the nose.

Ahh-well, it's all in fun!!

Have a great summer and p-l-e-a-s-e send me your news. Mary U.

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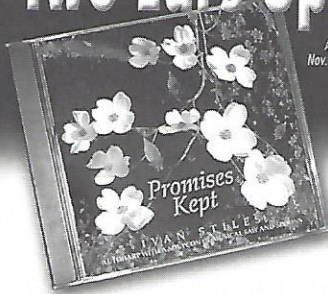
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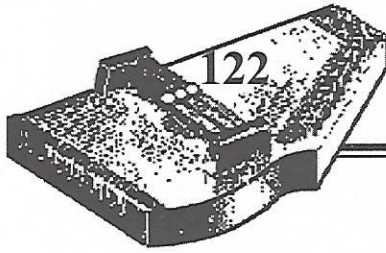


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Autoharp Songbook

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Sweet And Low (3)



↓
 G / G C // G / G Em // G D A D / A A7 // D / D7
 Sweet and low, sweet and low, wind of the west-ern sea -
 G // Em // G / G Em // D D G A / D A7 // D7 // ★
 Low, low, breathe and blow, wind of the west-ern sea -
 D7 D7 Am D7 Am D7 G G C7 G // ☆
 O-ver the roll - ing wa - ters go,
 D7 D7 Am D7 Am D7 G G C7 G // ★
 Come from the dy - ing moon - and blow
 Em Em Em G / B7 Em // Cm //
 Blow him a - gain to me - ☆
 G / G D7 [/ Am] D7 ☆
 While my lit - tle one,
 G / G D7 [/ Am] D7 G // C // G // // // ☆
 while my pret - ty one sleeps.

Now The Day Is Over (2)

↓
 F F C [F C7] F / F /
 Now the day is - o - ver
 Dm Dm A7 [Dm A7] Dm / Dm /
 Night is draw - ing ni - gh,
 G7 [/ G7] C G C / Am /
 Sha - dows of the eve - ning
 C7 [/ C7] Am C7 F // //
 Steal a - cross the sky.

Thru the long night watches
 May thine angels spread
 Their white wings above me
 Watching 'round my bed

Home On The Range (3)

↓
 C C C G7C / [C G7] F [/ F] F F /
 Oh, give me a home where the buf - fa - lo roam
 [C G7] C [/ C] C C G7 C G7 // // //
 Where the deer and the an - te - lope play;
 G7 C C G7C / [CG7] F [/ F] F F /
 Where sel - dom is heard a dis - cour - ag - ing word,
 [F F] C [/ G7] C G7 C G7 C // // //
 And the sky is not cloud - y all day.
 Chorus:
 C // G7 C [/ G7] C // // //
 Home, home on the range!
 [C C] C [/ C] C C G7 C G7 // // //
 Where the deer and the an - te - lope play
 G7 C C G7C / [CG7] F [/ F] F F /
 Where sel - dom is heard a dis - cour - a - ging word,
 [F F] C [/ G7] C G7 [/ C] G7 C // // //
 And the sky is not clou - dy all day.

How often at night, when the heavens are bright
 With the light from the glittering stars
 Have I stood there amazed
 And I asked as I gazed
 If their glory exceeds that of ours.
 Chorus:

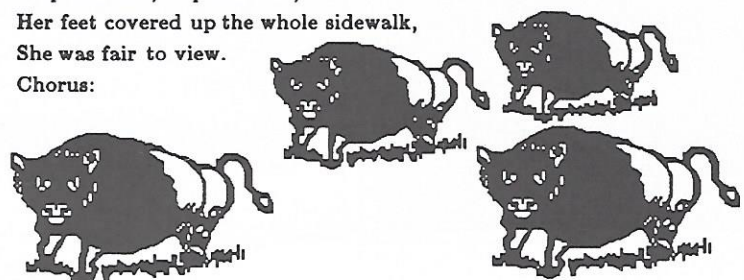
Buffalo Gals (2)

↓
 F [F F] [F F] [Bb F] [F /] [F C7] [C7 /] [Bb F] [F
 As I was walk - ing down the street, down the street, down the street
 F] [F F] [F F] [Bb F] [F /] [F F] [F] [C7 C7] F // //
 A pret - ty girl I chanced to meet un - der the sil - very moon.

Chorus:

[F F] FF [F F] Bb [F F] F /
 Buf - fa - lo gals won't you come out to - night,
 C7 [C7 C7] C7 / Bb [F F] F /
 Come out to - night, come out to - night,
 [F F] FF [F F] Bb [F F] F
 Buf - fa - lo gals won't you come out to - night
 [F F] F [F F] [C7 F] C7 F // //
 and we'll dance by the light of the moon.

I asked her if she'd stop and talk,
 Stop and talk, stop and talk,
 Her feet covered up the whole sidewalk,
 She was fair to view.
 Chorus:



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