

Autoharp Quarterly

*The International Magazine Dedicated
to the Autoharp Enthusiast*

FALL 2004

Volume Seventeen, Number One

Six Dollars

Bad Gig No Dinner
by Tina Louise Barr

**Two Hearts Beat
As One**
a compilation

*Italian Waltz and
Kiss Waltz arranged
by Mary Umbarger*

"Secret Santa" adds
Joy to the World

Chord Theory For
Autoharpers *by
Robert Grappel*

Jon ten Broek
teaches "Pattern
Picking"

A Hot Time In
Winfield Town *by
Craig Harrel*

Plus more.....!!



Photo by Lindsay Haisley - Further Music Productions

Just a teensy bit more.....

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Quarterly
The International
Magazine Dedicated
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Autoharp Enthusiast

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Simply Classic

Linda Huber

Critics Choice

Stew Schneider

Judie Pagter

Tina Louise Barr

Bob Woodcock

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Lucille Reilly

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From
the
Editor



Dear Readers,

It looks like the "official" festival season is winding down. Time now to think about hosting a house concert, workshop, "regular" concert, or all of the above. Your friends and neighbors will be glad you did and so will your favorite artist (who might have a little spare time right about now).

You might have noticed one small change in Karen Daniel's column of artist's schedules. What was once known as Profiles will now be titled Pro-Files. While at Winfield this year, I had a new subscriber ask about the "Files" on artists and how we found out what to print. I answered that Karen contacts each one every three months and asks for their schedule for the next few months. Those who answer her inquiry are then listed in AQ each issue. I then told him the column was actually Profiles. He said he understood that these were the files on the pros. After a bit more discussion with others in the group, including Karen (it is, after all, her column), we decided on the change. A small change, but I thought I would explain how it came about in case you wondered. That is, if you noticed.

We have the first of a 3-part article on chord theory as it applies to autoharpers in this issue. I mention that here because I am often asked by potential contributors how many words I want (or how many pages). My answer is usually, "Say everything you want to convey to the readers and then stop. Don't skimp on details you think folks would find interesting. If it is too long for a single issue, we will run it as a two-parter, or as in this case, a three-parter." So never fail to contact us with your idea. Then leave the editing to us.

Mary Ann

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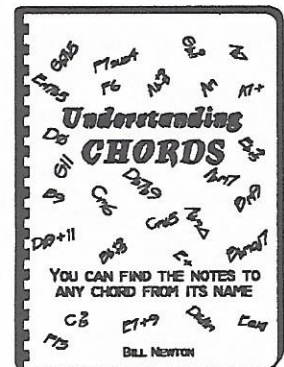
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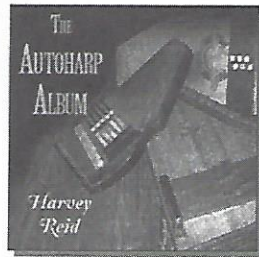


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'Harpers E-Mail

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

NEW WEB ADDRESS

www.itol.com/~dulcify Mary Park's web page

<http://www.ukautoharps.org.uk> and click on Links button to get Laurie Searle's document for GA Autoharpers' "Guide for Occasional Autoharpers."

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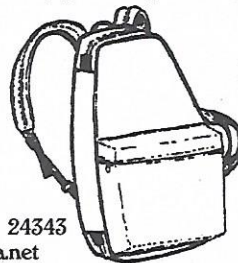
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Cedar Valley Bluegrass Festival
Southern Indiana
Reporting: Maurice Dill
Evansville, IN

My primary reason for attending the festival was to see and hear The Lewis Family, particularly "Little Roy," as I knew he was a fine auto-harpist.

Their bus arrived on a hot, humid afternoon, immediately followed by a 45 minute thunderstorm. After the storm, I met with this gracious little man in the parking lot and introduced him to my Ron Wall "Mountain 'Harps." I am blessed to own two of them, which are all I ever need in my programs anymore. "Little Roy" had heard of these Ron Wall 'harps, but doesn't own any. Man, did he ever play my 'harps with a master's touch, that he is well known for!

When the whole family band, 5 members, went on stage, he commented about meeting me and about the sound of the great autoharps I let him play.

Of course their set was pure joy with "Little Roy" playing guitar, banjo, mandolin. His own stage antics are well known, blending humor with musical expertise as only he can.

I'm sure most of the 500 people in the audience came to hear the Lewis Family; especially long and loud was the applause when he finished his set with his own autoharps. "Little Roy" appears to be very capable and worthy of the leadership

of this long-time and revered family band.

The Swannanoa Gathering
Asheville, NC
Reporting: Verla Boyd
Galveston, IN

Nestled in the Black Mountains of North Carolina, near Asheville, lies the beautiful campus of Warren Wilson College. This was the first time I attended this gathering and I can certainly see why people return to Swannanoa year after year.

Many classes were offered that gave us the flavor of the old time days of long ago. Classes were available in many different categories including vocal, instruments, dancing, the history of old-time music and much, much more.

Families were there and even the children took advantage of the many music classes giving them the experience of learning or advancing their talents. It also gave them the opportunity to perform on stage.

Two of my favorite classes were playing in a string band and the advanced autoharp class with Mike Fenton. Mike's evening jams were very popular and the autoharp was very well represented. I enjoyed all my experiences including rooming with Linda Huber, and hanging out with other autoharpers, some I knew and others I got to know. The evening concerts and communal gatherings where guest artists performed and the late night jams were all great

- plus pizza at midnight!!

Old-Time, Vocal & Dance Week
Augusta Heritage Workshops
Elkins, WV
Reporting: Robin Thompson
Hemlock, OH

My husband, Mark, and I needed a vacation and Augusta Heritage Center shone as a perfect place to immerse ourselves in old-time music. Autoharp, banjo, fiddle, guitar and mandolin classes were offered every morning during Old-Time Week at the Center. (It was also Vocal and Dance Week.) There, Mark studied guitar and I joined John Hollandsworth's autoharp class of the dining room of majestic Halliehurst Hall on the campus of Davis & Elkins College.

John guided the 'harp class of four through tunes, exercises and a bit of music theory. Sometimes Kathie Hollandsworth joined us to play bass and sing and also taught us a short lesson on basic chord theory. At times we worked singly or in pairs with John coming around to tailor instruction to our needs. John also held an optimal hour-long afternoon session that nicely supplemented the morning's work.

Jams a-plenty pop up at Augusta and for those of us new to music jams, John explained etiquette to our group. A "slow jam" brought together all comers on various instruments each afternoon. (How amazing it was to sit through that first session

and hear *Soldier's Joy* progress from being the most halting of tunes to a very respectable rendition of the piece at quick tempo!) On Wednesday evening, the Augusta community joined residents from the Elkins area for "Pickin' In the Park" - a rousing good time at the park adjoining the college campus.

The fellowship at mealtime was pleasant and the food tasted good, too. Mark and I were unable to stay for the annual Augusta Festival that rounded out the week but hope to head back to Augusta for another vacation filled with music fun.

I have only touched on what were the highlights for me. There were daily performances and a couple of evening concerts of which I only saw portions. For more, check their web site at www.augustaheritage.com.

Willamette Valley AH Gathering
Albany, OR
Reporting: Meryle Korn
Portland, OR

The weather: It was quite warm on Thursday, but a bit more comfortable Friday thru Sunday. Evenings were cool to almost chilly, but the mosquitoes thoroughly enjoyed the banquet we all provided!

The main events: The performers/workshop leaders were Tina Louise Barr, Mike Fenton, Carey Dubbert, Drew Smith and Charles Whitmer, and between them they offered a magical variety of styles and tips on getting the most out of your 'harp. Their performances in the concerts on Friday and Saturday were outstanding! A real treat for me was when Mike Fenton invited me to sing harmony on *Mid the Green Fields Of Virginia* in his concert set. He also invited an entire impromptu string band up for a couple of tunes. Mike did a fine set and told some stories that had everyone laughing.

I hadn't heard Charles before, and really enjoyed his playing and he's just as nice a person as everyone has said! I met Drew Smith with a back-scratch hug as soon as I arrived at WVAG, and once again was blown away by his incredibly diverse repertoire. Carey turned in a fine show

with both autoharp and hammer dulcimer, and I really enjoyed hearing Tina Louise Barr again. She had not been to WVAG in several years, and we both regretted we didn't have time to pick together. Her husband added some very fancy and tasteful mandolin picking during her set. And Cybermama Cathy and her bass were in great demand to back up several tunes for just about everyone.

Pete Daigle and George Orthey offered an impromptu workshop from a builder's viewpoint, and Pete hardly got to any of the concerts or other workshops. He was too busy working on 'harps at the gathering and had a bunch to take back to the shop with him as well. I don't know if anyone bought a 'harp while there, but the Daigle's did a land-office business in T-shirts! Most popular were the Mona Lisa shirt (the secret of her smile) and the Girl with the Autoharp shirt (Vermeer's Girl with a Pearl Earring, holding a D' Aigle Harp - very subtle and quite a giggle when one first realizes there's a 'harp in the picture). The Warhol-style Marilyn Monroe as 'harper shirts didn't seem to sell as well, but Pete says they're a best-seller with younger audiences. Pete did get on one open stage, however, accompanying, or accompanied by, his young niece, a very talented violinist. I'm sorry, but I didn't get her name.

Excellent as the concerts were, and they definitely were! once again I was amazed and impressed by the variety of folks performing on the open mic stages. Les even added a couple of open mic sessions (during meals and during the 'Harper's Bazaar) because of the high demand. Again, the variety in the performances, from old-timey in a string band setting to classical to rock and bluegrass influenced, just boggled the mind. I really love to hear all the different directions and possibilities for playing autoharp.

And then there was the jamming! I missed Thursday night's jam, but Friday night's jam was great! Saturday after the concert, I was too chilly to pick, but drifted off to sleep listening to folks jam in a screen tent. What a delight!

Sunday, the surprise of the morn-

ing occurred when Charles Whitmer led a shape-note workshop. No 'harps, just wonderful voices and great harmonies. I just got goose bumps again, remembering how beautiful they sounded.

And of course there was the treat of reconnecting with old friends and finding new ones. So *much* good stuff packed into four short days.

As usual, WVAG was all too short, but I was able to extend it by one more evening when Mike Fenton (who was my house guest before and after the gathering) taught me his beautiful tune *Polly Swallow*, and we got in a couple hours of picking.

So those are my memories of WVAG-2004, and a year seems way too long to wait for the next one.

Unexpected Concert

Reported by Glennus Davis

My wife and I took a recent vacation traveling the back roads of Texas, stopping in small towns and visiting with local citizens. Checking our map, we found ourselves near Luckenbach, TX, a tiny burgh made known throughout by musicians Willie Nelson and the late Waylon Jennings song "In Luckenbach, Texas, Ain't Nobody Feelin' No Pain."

We had difficulty finding the little town because the signs dutifully placed there by the Highway Dept. again and again, had been removed by visitors. So the Highway Dept. stopped replacing the signs, figuring visitors could find the place if they really wanted to.

Finally locating the place, we found about eighty visitors from all over sitting at tables under four large shade trees enjoying their beverages. The largest tree had enormous roots with huge wide planks laid across them for open stage performers to sit on. Several musicians were taking turns playing their music. All of them were very good musicians.

After these particular musicians had finished performing, there was a lull in the activity. Realizing the opportunity to play my autoharp on open stage, I announced that I had my autoharp in my car if they would like for me to play it for them. Encouraged, I returned with my 'harp

and played *The Storms Are On the Ocean*, which was received with loud applause. Yes, many remembered Mother Maybelle, June Carter Cash and the Carter Family.

About that time, a gentleman announced that he was a Story Teller and proposed that if I would play a song then he would tell a story. Everyone agreed and we seesawed back and forth entertaining the audience about an hour. The Story Teller was very good and we worked like we had been performing together for years. The audience applauded freely, which didn't hurt but caused us to relax and perform better. We both felt like the audience received a very good off the record performance.

Later, many individuals told me how much they enjoyed hearing me sing and play the autoharp. One man advised me not to just play the 'harp in the Motel! I now keep his advice in my mind most of the time.

The Les Gustafson-Zook Family Concerts and Workshop
Newport & Reedsville, PA
Reporting: Warren Fisher
Selinsgrove, PA

Central Pennsylvania was treated to welcome Mini Mt. Laurel Series entertainment on October 8 and 9, 2004. Les and Gwen played two concerts, with daughter Sadie featured in each. Son, Si, manned the merchandise tables at Reedsville Evangelical Lutheran Church on Friday night and Highland Presbyterian Church Saturday night. For those unfamiliar with the Gustafson-Zooks, it surely was a welcome introduction to wholesome music with a touch of comedy. Woody, the limberjack, was a hit, even though his new routine excluded his famous backstroke. Those in the sizable, appreciative audiences who are familiar with Les and Gwen were treated to a mix of familiar and fresh songs with the tight vocals one can associate with a new CD. And the new CD, "Home" is a dandy. Les and Gwen wrote on its cover, "Our lives are richer for having spent time and energy nurturing HOME." That certainly is evident as they sing *Feels Like Home, Calling All the Children Home, This World Is Not My Home*

and others in their energetic, respectful but playful way. Saturday's concert ended with an extension of family when Cindy Harris added her fiddle to Sadie's, while Coleen and Neal Walters joined in on bass and banjo. The concert was a memorable introduction to a CD that'll get a lot of play in our home.

Saturday afternoon featured Les giving an autoharp workshop in George Orthey's barn. Participants included Elinor Daley, Ann and Warren Fisher, Linda Huber, Vicki Lehman, Polly Lewis, Jean and Al Lumpkin, Deb Oxenford, Wendy Tobias, Jim Weed and Marian Wood. We missed Frank Baker, but appreciated his managing the concert's sound. Les used the workshop as an opportunity to show us some ways to spice up one's backup or lead playing by varying picking and strumming techniques, melodies, chords, rhythm, etc. These are among his signature characteristics, and we were both entertained and informed. When we were getting too intense, he lightened us up with calypso rhythms applied to all kinds of tunes, from *Jamaica Farewell* to, of all things, *Home On the Range*.

Many who visited the concerts' merchandise tables came home with another new CD, "Finger Pickin' Pals." This collaboration of Les and Ray Frank features flowing autoharp and guitar melodies and harmonies with an obvious influence from Les in the arrangements. It was a bonus to an already special visit.

Tennessee Fall Homecoming
Norris, TN
Reporting: Craig Harrel
Houston, TX

The 25th annual Tennessee Fall Homecoming took place at the Museum of Appalachia in Norris, TN on October 7-10, 2004. Since I went to high school just a few miles down the road in neighboring Oak Ridge, TN, it was very much a homecoming for me.

The festival featured hundreds of old-time mountain, folk, gospel, traditional and bluegrass musicians performing on four different stages. Autoharps who were among the

performers included Laura Boosinger, Dale Jett, Judie Pagter, Debbie Simpkins, Laurie Sky and Ron Wall. Dr. George Orthey was also in attendance.

Eighty-one year old Janette Carter was scheduled to perform, but she wasn't feeling up to it, and had to cancel. Her son, Dale Jett, carried on in her absence, however, playing autoharp left-handed and singing some great Carter Family songs. I had never heard Dale perform before, and I have to say I was very impressed. His vocals were especially interesting - sounding remarkably like those of his grandfather, A.P. Carter.

Most of the jamming took place at nearby campsites and at the Cracker Barrel restaurant down the road, after the performances ended at sundown. A little jamming took place at the festival site.

I was fortunate enough to be invited to jam on the grounds with Debbie Simpkins and her band, the Old Time Music Group from Middletown, Ohio - a very friendly bunch of folks and great musicians. While we were jamming, we started to attract a group of spectators, some of whom were taking pictures. At one point it seemed as though some of the photographers were focusing in on me (Debbie had stepped away, at that moment, to sell some CDs). I thought it was my imagination at first, until one of the photographers walked up within two feet of me for a close-up shot.

I was starting to get a little vain for a minute, until I realized that they were photographing my Orthey 'harp, and not me. My head began to shrink back down to its normal size after that, and I was OK for the rest of the day.

Overall, I thought the festival was quite good - plenty of outstanding music, during a pleasant season of the year, in a beautiful part of the country. I can now see why so many people go back year after year. It was a really nice homecoming.

❖❖❖❖❖❖❖❖❖❖❖❖❖❖❖❖❖❖
See how much fun autoharps have when they attend these great festivals and workshops?!?
Don't just read about it! Get out and share the enjoyment.

A Hot Time In Winfield Town

by Craig H. Harrel

(The Red Haired Guy From Houston)

The 33rd Walnut Valley Festival (Home of the International Autoharp Championship) took place in Winfield, KS on September 15-19, 2004. It was my first visit to Winfield and my first time to enter a competition.

I was expecting the weather to be chilly, like I was told it had been in the past. Not this year. Temperatures soared to as high as 98 degrees.

The competition was also hot, with thirteen contenders vying for the championship. What a great experience - very unique - both nerve-racking and thrilling at the same time. Everyone involved was so supportive and all of the contestants played their hearts out. The judges had a tough job.

The well-deserving winners were: 1st place - Alex Usher; 2nd place - Michael Stanwood (alias Ashley Dibbs); 3rd place - Marti Knauer.

The remaining "Top Five" finishers were Karen Nickel and Kay Stivers. Other contestants included (in alphabetical order) Dulcimer Dan Arterburn, Tina Louise Barr, Cathy Britell, Ida Finney, Craig Harrel, Judy Johnston, Phil Mayne and Doug Pratt.

Many in the audience were excited to see 75-year-old Alex Usher come out on top this year, after eleven years in the competition (five 3rd place finishes and one second place finish). She even shared with the audience the secret to her patting style of play - Dr. Scholl's Moleskin on

her fingerpicks to soften the sound. As her prize, Alex chose a D'Aigle Cascade model autoharp, made by Pete Daigle of Des Moines, WA.

The mystery-man of the contest was 2nd place finisher Michael Stanwood, who competed using the alias Ashley Dibbs. When the results were announced, emcee Julie Davis revealed his real name and explained to the audience that Michael had been quite prominent in the autoharp world twenty years ago. I later found out that he was a finalist in the 1981 Winfield competition. For his award, Michael chose the Patsy Stoneman Signature model autoharp, made by George Orthey of Orthey Instruments, Newport, PA.

Marti Knauer was an enthusiastic 3rd place winner. It was wonderful to watch her thoroughly enjoy the awards ceremony, where she received an Oscar Schmidt OS120CN Adirondack Autoharp as her prize.

One change this year was the awarding of plaques to the remaining finalists. Karen Nickel and Kay Stivers, therefore, each received very nice souvenirs to take home, commemorating their being among the "Top Five" contestants.

All in all, I think the competition was a sensational event. As a friend of mine once told me, there are many different reasons to enter a contest, and therefore many different kinds of success. I know I greatly benefited from the whole experience, in my own way. I think most of the other competitors can probably say the same thing.

After the competition, a party was held at Otter 'Harp Heaven (i.e. the campsites of Chuck & Karen Daniels, Barbara Barr, et al, which served as a home base for autoharpers). The event was held in the afternoon (not late at night, as in years past) and was hosted by Mary Ann Johnston and Karen Daniels - with the help of numerous volunteers. All of the contestants were honored and some of us who didn't advance in the competition were invited to play one of the second round pieces we had

prepared. That was a great thrill for me.

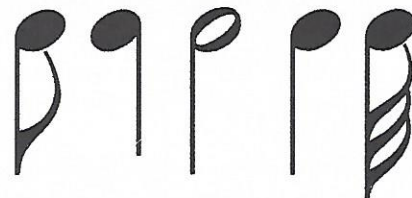
Another highlight of the party was the informal "scratch band" challenge. The group was broken up into 4-5 person ensembles, which were each given five minutes to prepare a tune to play for the partygoers. I thought my band did great, but we were no match for Lucille Reilly's group with Lucille doing her vocal interpretation of a musical saw. I don't think anybody could have topped that.

There was much more to the festival than the contest, though. Mary Ann Johnston did a wonderful job of organizing ten autoharp workshops at Otter 'Harp Heaven (all of which were free of charge). These were in addition to the three workshops that were part of the official festival program. A special thanks goes out to all of the workshop instructors - Tina Louise Barr, Cathy Britell, Roz Brown, Chuck & Karen Daniels, Julie Davis, Les Gustafson-Zook, Ann Norris, Doug Pratt, Lucille Reilly, JoAnn Smith and Alex Usher.

The performances, of course, were fantastic. Autoharp people who were among the many performers were Cathy Barton, Roz Brown, Tom Chapin, Julie Davis, Les Gustafson-Zook and John Mc Cutcheon.

No festival would be complete without plenty of jamming. Winfield had more than its share - many of which went on into the wee hours of the night. Finding someone to play with was never a problem.

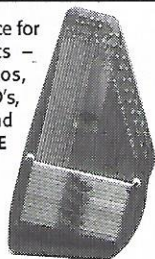
Overall, I think the festival was an incredible experience. Everybody seemed to have had a hot time. I know I did. It was a blast.



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Arizona Autoharp Club Workshop

with Jon ten Broek reported by Fuey Herring

Jon is a well-known performer and teacher in the Pacific Northwest, and in March he came to Arizona as the guest of Midori Hall, who had studied under him in Oregon before she moved here a couple of years ago. He was a big hit when he performed at the Encanto Park Coffeehouse on March 24, and was invited to return in March 2005, as a guest

artist at the Phoenix Folk Festival. The highlight of that night's performance was his heartfelt rendition of his own composition, *Trilogy*, which has been featured by Cathy Britell on the Autoharp Legacy CDs as well as in this publication. This audience had heard other autoharp performances, but Jon was amplified as he played bare fingered, and as most of us

know, that makes a very sweet sound indeed.

On Saturday, March 27, ten Broek made our regular monthly Autoharp Club meeting a very special treat, as he entertained, jammed with us, and focused on two workshop topics that were of interest and benefit to all of us.

Pattern Picking on the Autoharp for Accompaniment

What is Fingerstyle Autoharp Pattern Picking ?

Pattern Picking Is: plucking the strings in a repeated sequence or pattern to create accompaniment for an instrumental lead or vocal. This will add textural and rhythmic variety to your playing. The easiest way to start is to assume a position with the right

hand in which the first three fingers hover above the strings and the thumb strums the bass notes. Pluck the strings in sequence (thumb, index, middle and ring).

A Single Pattern Has Three Rows: the *top row* represents the strings on

your autoharp: The *middle row* represents the fingers on the right hand, abbreviated **T I M R**. The *bottom row* represents the count. For example, in four-four time: 1 & 2 & 3 & 4 & .

PATTERN NUMBER ONE

	strum	pluck	pluck	pluck
STRINGS	1 - 10	16	19	24
FINGERS	T	I	M	R
COUNT	1	&	2	&

Start With The First Two Patterns:

#1, the "Ripple" pattern and #2 the "Three-Four Arpeggio" pattern. This will provide the beginning student

with one accompaniment pattern in four-four-time and one accompaniment pattern in three-four-time. These two patterns could be used on all your favorite songs. The beginner

will find the pattern picking method easy and the advanced player will find interesting new options for enhancing accompaniments.

First Row = Approximate String Numbers (C major chord) Second Row = Fingers Third Row = Count

Ripple - "Are You Sleeping Brother John?"

1-12	16	19	24
T	I	M	R
1	&	2	&

Three Four Arpeggio - "Silent Night"

1 - 12	16	19	24	19	16
T	I	M	R	M	I
1	&	2	&	3	&

Four Four Broken Pluck - "Go Tell Aunt Rhody"

1 - 12	16	19 - 21	16
T	I	MR	I
1	&	2	&

Three Four Broken Pluck - "Home On the Range"

1 - 12	16	19 - 21	16	19 - 21	16
T	I	MR	I	MR	I
1	&	2	&	3	&

Square Roll - "Skip To My Lou"

1 - 12	24	16	19
T	M	T	I
1	&	2	&

PATTERN PICKING ON THE AUTOHARP FOR ACCOMPANIMENT

(Source: "Fingerstyle Pattern Picking - 150 Patterns" by Jon ten Broek Mel Bay Publications)

Fingers: Thumb, Index, Middle, Ring

A. Ripple 4/4 T I M R T I M R
1 + 2 + 3 + 4 +

B. Arpeggio 3/4 T I M R M I
1 + 2 + 3 +

C. Ripple/Pinch 4/4 TR 1 M R / TR I M R
1 + 2 + 3 + 4 +

D. Arpeggio 4/4 T I M R M I T I
1 + 2 + 3 + 4 +

E. Broken Pluck 4/4 T I MR I T I MR I
1 + 2 + 3 + 4 +

F. Broken Pluck 3/4 T I MR I MR I
1 + 2 + 3 +

G. Banjo Roll 4/4 T I M T I M T I
1 + 2 + 3 + 4 +

These may be played on any of the autoharp strings and on any of the chords to accompany a melody. Experiment with the accompaniment by varying the areas (low, medium, high) that you play. Please remember that we want the melody of a song to be heard above the accompaniment, so you'll want to play the accompaniment gently/ lightly. The whole effect will then be "musical" and pleasant to the ears.

Different patterns may be used in a song, which makes it more interesting, so just listen and let your fingers express your feelings and that of the song you are accompanying. You may even want to create your own accompaniment patterns.

Jon ten Broek's Ergonomic Chord Bar Setup

Cdi m	G7	D7	A7	E7	B7	F#7
Bbdi m	Bb	F	C	G	D	A
Fdim	Gm	Dm	Am	Em	Bm	F#m

Chromatic Harp Setup-21 chord

C7	G7	D7	A7	E7
F-loc	Bb	F	C	G
C- loc	Gm	Dm	Am	Em

Diatonic 2 key Harp Setup-15 chord keys of C&F

(C7 for modulating to the key of F)

Ergonomics meets Chord Chemistry:

(Maximize playability by minimizing operator fatigue and discomfort while changing chords.)
Group 9 chords together for each key.

- 1 chord, 6 minor & 6 seventh: played with Middle finger
- 4 chord, 2 minor & 2 seventh: played with Index finger
- 5 chord, 3 minor & 3 seventh: played with Ring finger
- 1, 4 & 5 Diminished chords or lock bars played with the Thumb

Ergonomic Test Song: "Five Foot Two Eyes of Blue"

C E7 A7 D7 G F C
Five foot two, eyes of blue, oh what those eyes can do, has anybody seen my gal?

Em Dm Am G
(turn around)

Contents of this page C. 2003 Jon ten Broek

Jon's assertion is that any tune can be played with one of these 3-row arrangements without having to move any finger more than one space in any direction. The illustration shows his specifications for either a 21-chord chromatic 'harp' or a 15-chord diatonic 2-key 'harp'. Observing Jon's playing style, it certainly did look effortless.

Pro-Files

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

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10691 N. Madsen
Clovis, CA 93612
559 297-8966
Fax: 209 297-8966
evo@evobluestein.com
evob@csufresno.edu
http://evobluestein.com
Pro-File: AQ October '88
Performance schedule:
January 18, 2005
Public Concert 1pm & 6pm
Hayward Public Library
Hayward, CA
510 881-7954

BRYAN BOWERS
c/o Scott O'Malley & Assoc.
PO Box 9188
Colorado Springs, Co 80932
719 635-7776
somagency@aol.com
Pro-File: AQ January '89
Performance schedule:
November 19
TBA
Virginia Beach, VA
December 1
TBA
Billings, MT
December 3
TBA
Troy, MI
December 11
Crossroads Plaza
Bellevue, WA
December 18
Traditions Cafe
Olympia, WA

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1549 S. Holland Court
Lakewood, CO 80232
303 969-9645
rozzie@rozbrown.com
http://www.rozbrown.com
Pro-File: AQ October '89
Performance schedule:
Every Wednesday, Thursday,
Friday and Saturday night

Buckhorn Exchange Restau-
rant
1000 Osage Street
Denver, CO

KAREN DANIELS
9002 Grandview Drive
Overland Park, KS 66212
913 642-6442 Or
19257 Hwy 14
Mountain View, AR 72560
870 269-2391
autoharpgal@minpin.com
Pro-File: AQ Spring '04
Performance schedule:
January 22-29, 2005
2nd Annual Autoharp Cruise
(aboard Carnival Glory)
Autoharp workshop and Con-
cert during the cruise - day
and time TBA
CruiseWomen.com or
800-784-8471

JULIE DAVIS
PO Box 1302
Nederland, CO 80466
303 258-3444
jdavis@indra.com
Pro-File: AQ July '91
Performance schedule:
December 4
Intro to Autoharp Workshop
Swallow Hill
Denver, CO
December 11
Peace Concert
Swallow Hill
Denver, CO

DOOFUS
12228 Hollowell Church Rd
Greencastle, PA 17225
717 593-0962
Fax: 301 588-5466
neal@doofusmusic.com
http://doofusmusic.com
Pro-File: AQ Summer 2001
Performance schedule:
January 22-29, 2005
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Neal & Coleen
Autoharp workshops and
Concert
Contact: Gregg or Shirley Av-
erett
CruiseWomen.com or 800
784-8471

MARC GUNN
PO Box 650128

Austin, TX 78765
512 804-0468
marc@thebards.net
www.thebards.net
Pro-File: AQ Fall 2000
Performance schedule:
November 6-7 & 13-14
Texas Renaissance Festival
Plantersville, TX
Phone: 800 458-3435
http://www.texrenfest.com/
November 20-21
Louisiana Renaissance Fest.
Hammond, LA
Phone: 985 429-9992
http://www.la-renfest.com/

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1608 S. 8th Street
Goshen, IN 46526
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les@gustafsonzook.com
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Pro-File: AQ April '94
Performance schedule:
November 18-21
N.G.F.D.A. Fall Festival
Unicoi State Park
Helen, GA
February 18-20, 2005
Wyoming Dulcifest
Wyoming, OH
March 9-13, 2005
Buckeye Dulcimer Festival
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700 Tower Road
Christiansburg, VA 24073
540 382-6550
kholland@vt.edu
http://arts.bev.net/holland-
sworth/
Pro-File: AQ November 2002
Performance schedule:
November 18-21
North Georgia Foothills Dul-
cimer Association
Autoharp Clinician
(www.ngfda.org)
Fall Festival
Unicoi State Park
Nov.19:concert w/Kathie
Nov.20: 5 hour workshop
Nov.21: workshop
Helen, GA
January 22-29, 2005
2nd Annual Autoharp Cruise
(aboard Carnival Glory)
Autoharp Workshop and Con-
cert during the cruise - day &

time TBA
CruiseWomen.com or 800
784-8471

ADAM MILLER
PO Box 620754
Woodside, CA 94062
autoharper@earthlink.com
www.folksinging.org
Pro-File: AQ Fall 2001
Performance schedule:
November 6
Autoharp workshop 1:30-
3:30 pm
Church on Fillmore
745 W. Fillmore
Phoenix, AZ
November 12
House Concert (Private resi-
dence)
707 464-8151
Crescent City, CA
November 13
Free Family Concert 1:30pm
Woodburn Public Library
280 Garfield Street
Woodburn, OR
November 18
Free Family Concert 6:30pm
Oregon City Public Library
362 Warner-Milne Road
Oregon City, CA
November 20
Free Family Concert
11:15am
Coos Bay City Library
541 269-1101
525 W. Anderson Avenue
Coos Bay, OR
December 6
Free Family Concert 6:30pm
Downtown Reno Branch Li-
brary
301 S Center Street
Reno, NV
December 7
Free Family Concert 3:30pm
Sierra View Library
4001 S. Virginia Street
Reno, NV
December 7
North Valleys Library
6:30pm
1075 North Hills Blvd. #340
Reno, NV
December 8
Free Family Concert 4pm
Incline Village Library
846 Tahoe Blvd.
Incline Village, NV
December 9

Free Family Concert
10:30am
Washoe County Library,
Parks Building
7100 Pyramid Lake Highway
Reno, NV
December 9
Free Family Concert
4pm
Mendvine Community Li-
brary
1900 Whitewood Drive
Sparks, NV
December 10
Free Family Concert
10:15am
Sparks Library
1125 Twelfth Street
Sparks, NV
December 10
Free Family Concert 3:30pm
Duncan/Traner Community
Library
1650 Carville Drive
Reno, NV
December 11
Free Family Concert
10:30am
Northwest Reno Library
2325 Robb Drive
Reno, NV
December 11
Free Family Concert 2:30pm
South Valleys Library
15650A Wedge Parkway
Reno, NV
December 15
Free Family Concert 3:30pm
Palo Alto Children's Library
1276 Harriet Street
Palo Alto, CA
December 22
Free Family Concert 2pm
Fremont Main Library
2400 Stevenson Blvd.
Fremont, CA

KAREN MUELLER
PO Box 80565
Minneapolis, MN 55408
651 649-4493 (voice mail)
karen@karenmueller.com
www.karenmueller.com
Pro-File: AQ July '93
Performance schedule:
December 3-4
December 10-11
December 17-18
"Katie McMahan's Celtic
Christmas" Concert
Various locations in MN &
IA
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<http://katiemcmahan.com/> or
<http://karenmueller.com/>

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thedulcimerlady@juno.com
www.thedulcimerlady.com
Pro-File: AQ April '92
Performance schedule:
November 7
Concert 4pm
Memorial Presby. Church
334 274-1018
2130 Bell Road
Montgomery, AL
November 9
Concert 7pm
Eastern Shore Arts Center
401 Oak Avenue
Fairhope, AL
January 11, 2005
Brown Bag Concert 12:10pm
St. John's Cathedral
Denver, CO

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1671 Appian Way
Santa Monica, CA 90401
310 451-0767
Fax: 310 458-6005
mitchg@folkloreproductions.
com
Pro-File: AQ January '89
Performance schedule:
November 4
University of Maryland
College Park, MD
January 8, 2005
Prism Coffee House
Charlottesville, VA
434 977-7476
January 28, 2005
Southwest Virginia
Richlands, VA
276 964-7742

DREW SMITH

529 Ardmore Road
Ho-Ho-Kus, NJ 07423
201 444-2833
drewharpsmith@netzero.net
Pro-File: AQ July '89
Performance schedule:
November 3
Jewish Community Center
Tenafly, NJ
November 6-7
Nomad Festival
New Haven, CT
November 21
Daughters of Israel
West Orange, NJ
December 17
Teaneck Library
Teaneck, NJ
December 29
Jewish Community Center
Tenafly, NJ
December 31
First Night Programs
Ridgewood, NJ
January 16
Mahwah Library
Mahwah, NJ

JOANN SMITH
6408 Baylor Drive
Bartlesville, OK 74006
918 333-7586
jsmith@autoharpist.com
<http://www.autoharpist.com>
Pro-File: AQ
Performance schedule:
November 5
Deep Fork Festival
3pm - Inter/Adv. Autoharp
Workshop
Chandler, OK
November 6
6:30 - 6:45pm Autoharp Per-
formance
9 - 9:30pm Performance with
Pocket Change
Deep Fork Festival

Chandler, OK
IVAN STILES
1585 State Road
Phoenixville, PA 19460
610 935-9062
pickeringbend@worldlynx.
net
www.ivanstiles.com
Pro-File: AQ October '88
Performance schedule:
January 7, 2005
Concert 7:30pm
Reedsville Evangelical Lu-
theran Church
Reedsville, PA
January 8, 2005
Workshop 1-4pm
Orthey Instruments
Newport, PA
January 8
Concert 7:30pm
Highland Presby. Church
Newport, PA

CHARLES WHITMER
291 Scarborough Dr. #1109
Conroe, TX 77384
936 441-0133
cw75@earthlink.net
Pro-Fole: AQ April '93
Performance schedule:
November 13
Inter/Adv. Workshop - Day-
long
Community Center
The Woodlands, TX
(Houston area)
January 1, 2005
Dulcimer Retreat
Beginner Autoharp Workshop
(1 hour)
Intermediate Autoharp Work-
shop (1 hour)
Sam Houston State Univ.
Huntsville, TX
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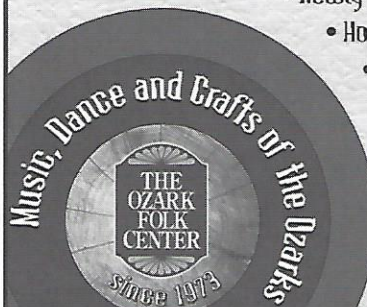
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Bad Gig No Dinner

by Tina Louise Barr

The folk and bluegrass music scene conjures images of dedicated acoustic musicians bonding with an audience that supports their efforts with its time and monetary appreciation.

It is a rewarding experience almost *all* of the time, but there are those "isolated" (shhh!) incidents where things do not work out as smoothly as planned. You know, those times when we have arrived at our musical destination with a high gloss applied to our instruments, our shoes, and perhaps fingernails, tuned to the "nines" with our Strobe-A-Rama electric wonder with a cents and no-cents view meter, and we just backed up behind the stage in a U-Haul packed with Marshall stacks ready to unload.

Then, a blue cloud instantly hovers over your incredulous observations. The person in charge didn't know you were coming. Or didn't think you were being paid. Or had you scheduled to play at a different place or time. Or he/she just didn't show up at all. Or maybe, of the biggest priority, no one told you that your band was not GETTING DINNER?

I started the research on this project in 1996 by mailing out a questionnaire to fellow musicians in my local area, and received a number of very candid and interesting accounts that were just a "little short" of being ideal in their own performance experiences. I entitled the survey "BAD GIG NO DINNER," and even had the name printed on address labels for the mail-out.

At this time I am resurrecting this project and will feature some of your stories in a two-part series in *Autoharp Quarterly*. If you are an autoharp player, please send me your personal "True Story" in 100 words or less. Describe some unusual experience that occurred when you or your band went to perform somewhere, and things were sort of "punked out."

This two-article series featuring AQ readers' own stories will encompass a bird's-eye view from autoharp performers in general, with some of the challenges they might have encountered as hired musicians.

For a sampler, here is one of mine: My band was setting up for a backyard barbeque. The woman hosting the party emerged through an ornate doorway out onto the patio, glanced briefly at us and announced, "I hope you don't play terribly loud." Waiting for an appropriately out-of-earshot distance upon her return to the kitchen, our banjo player then sweetly replied, "No, we just play terribly!"

The guests were appreciative, and we did get paid, but my band departed that evening with only memories of barbeque aroma wafting from afar.

Send your BAD GIG NO DINNER true story to:

Tina Louise Barr
1801 H Street
Suite B-5 PMB #225
Modesto, CA 95354
E-mail story to:
BadGigNoDinner@hotmail.com

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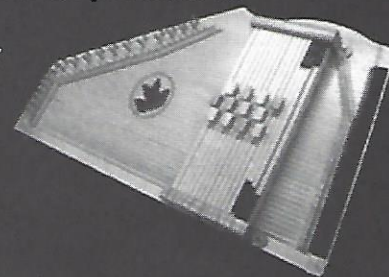
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"Every autoharp player should listen to this..." *Autoharpoholic* (1992)

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

Linda Huber's

Simply Classic

Promenade from Pictures At An Exhibition

Modest Moussorgsky 1835 - 1881

Pictures At An Exhibition is program music - music which describes an event or situation. In this case, it was a visit to an art exhibition. Modest Moussorgsky was a self-taught Russian musician. He was born into an aristocratic family, but lost all wealth when political tides turned. He was never really successful as a musician and made his living work-

ing as a minor government official.

His music showed a lot of originality, partly because he was self-taught. He wrote this piece after visiting an exhibit of paintings by a friend who had just died. He composed *Pictures* as a piano work. It describes walking between the pictures and the pictures themselves. The French composer, Ravel, arranged

the piece for orchestra.

In my arrangement, I have done a good bit of editing to make it more easily playable on the autoharp. I'm hoping the composer won't mind! The *Promenade*, of course, is where he is walking from painting to painting.



Promenade from Pictures at an Exhibition

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



X x x x o x x o x x x x etc., etc.

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



C Am C / F / G / C / / G / C D7 G D7 G F C G C



G C / F / G F G F C G C G C / F / G F G F G



D7 / G F G F G C G / C G / C / D7 / G Am G Am



G / C / Dm G C



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Instructor
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About the Song

I recorded *Troubles* for the *Autoharp Legacy* CD. I had just learned the song from the documentary video *Shady Grove* (Vestapol 13071) featuring Kilby Snow, Dock Boggs, Tommy Jarrell and Roscoe Holcomb. I was so moved by Kilby's performance that I immediately set out to work on the song. Soon after, I got a call about the *Autoharp Legacy* project to be recorded in Nashville. Once there, I recorded *Troubles* solo, but the producers and studio engineer saw fit to make the fine arrangement that many of you have heard, with Nashville musician Stuart Duncan on fiddle. In fact, the bluegrass sound of *Troubles* was the inspiration for my latest CD, *Off The Top*, which has masterful old-time and bluegrass players, including Duncan on fiddle and Randy Kohrs on dobro.

Details

Troubles is one of those songs that is both simple and complex at the same time. The melody is related to *Red Rocking Chair*, but has its own distinct pattern. At first, when I tried to play the song on my own, I would mistakenly revert to *Red Rocking Chair*. After a bit more practice, I really understood the melody. It will stick in your head (eventually).

The amazing thing about the song is that it's all I and IV chords - no V chord in the whole piece. The liberal use of drag notes flavors the song. If you wish to accompany the words, or another instrument that is playing the melody (fiddle or mandolin perhaps), you can play a basic pinch strum or full-rhythm strum, with no drag notes. Once you play the melody with the drag notes, though, you can move into a more bluesy sound.

Drag Notes

Some of you have learned drag

notes from attending my advanced workshops or from my video series. The basic idea is to achieve a chromatic run or "drag" by not pressing any bars for a moment - going up in pitch from low strings to high - using your thumb*. Immediately after the drag, press down on the bar to achieve the intended melody note. Your chromatic run abruptly stops and only the melody note remains.

It's a bluesy effect that calls for great accuracy and timing. I play about 2 strings in the run before I get to the melody note. The slur or drag is quite short. As soon as you're able, aim to vary the placement of the drag notes in the song. You don't want to do everything the same way all the time! This is the hallmark of much of my playing as can be heard on all my autoharp recordings.

Note: *Regarding use of the thumb, everything was opposite for Kilby Snow as he was left-handed.

Troubles

Oh Lordy me, oh lordy my, see when you haven't got a dime.
When your troubles is so deep that you can't hardly speak,
See you when your trouble's just like mine, see you when your trouble's just like mine.

I asked the captain for a job, he said, "Son, what can you do?"
"I can line a track, I can bar a jack,
I can pick and shovel too, can pick and shovel too."

Oh lordy me, oh lordy my, leaving on that early morning train.
Going down the track if I never do come back,
Leaving on that early morning train, leaving on that early morning train.

Oh lordy me, oh lordy my, see you when your trouble's just like mine,
When your troubles is so deep that you can't hardly speak,
See you when your trouble's just like mine, see you when your trouble's just like mine.

Kilby Snow
Used by permission of Jim Snow

Troubles

Key of A

Kilby Snow

D A D D A D A D A D A

(Drag)

The first line of music is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains eight measures of music. Above the staff, the chords D, A, D, D, A, D, A, D, A are indicated. The first measure starts with a 'C' time signature and a '(Drag)' instruction below it. The melody consists of quarter and eighth notes.

5 D A D D A D A

The second line of music continues on a single staff. It begins with a measure number '5' and contains five measures. Above the staff, the chords D, A, D, D, A, D, A are indicated. The melody continues with quarter and eighth notes.

9 A D

The third line of music continues on a single staff. It begins with a measure number '9' and contains two measures. Above the staff, the chords A and D are indicated. The melody concludes with a final whole note chord.

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?*

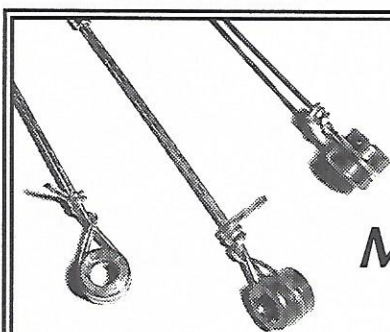
A When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. Otherwise, the greatest benefit is achieved by restringing every two to three years. An exception is for those autoharps which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

Couples Who Play Autoharp Together

One day on the Cyberpluckers (an on-line group of autoharpers), Mary Madeline Elford of Louisiana said she and her husband, Len, played the autoharp together and she wondered if there were other couples so inclined. What follows are the replies received from her survey.

Chris and Christine Younger of Towcester, Northamptonshire, UK are stalwarts on the local scene. Mr. Chris is stepping into the "Mr. Fixit" role and has even gone so far as to build a few 'harps. He is also treasurer of the UK Autoharp Society. Christine is a music teacher and fine multi-instrumentalist. They both have a strong preference for playing chromatic autoharps.

Mary Roberts in Oklahoma says she and her husband play together a lot. He also plays a guitar, but they enjoy sitting at home and playing their autoharps. Their daughter and son-in-law are both learning to play, so there is another autoharping couple on the horizon. Their seven-year-old, Annie, was featured on AQ's cover in November 2003.

From Brooklyn Park, MN, Dick Gullings reports he and wife, Nellie, play their homemade autoharps at an area nursing home. The jury is still out on who enjoys their music more, the residents or the Gullings. In any case, they keep being asked to come back.

Karen and Chuck Daniels' reply: Being involved as a couple in the autoharp world has worked out very well for us because while Karen is teaching and playing, Chuck is repairing autoharps and being a vendor. The advantage is that we go to festivals and have our own niche, yet we still have the performances and playing of music that we do together.

Part of our unique claim to fame is the playing of our duets together on one 'harp and just having a generally

good time with the audience in our performances. We thank Jim Snow, Kilby's son, for his demonstration of all the crazy ways to play an autoharp the year that he was at MLAG, which was the inspiration for our developing the duet playing on one 'harp. We have had a lot of fun with that, as well as performing together

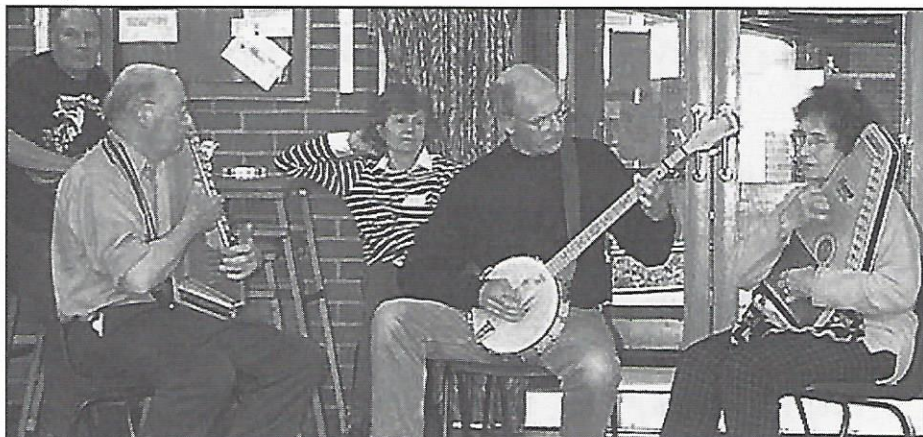
on our own autoharps.

Dick Hoskins and his wife, in Joplin, MO play the autoharp together, but I have no details beyond that.

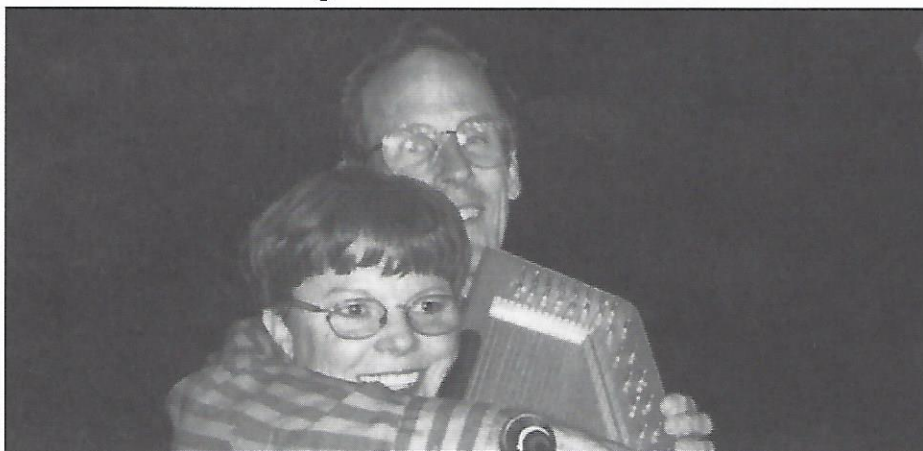
So, there are six couples that we know of who share their love for the autoharp.....together.



Mary Madeline and Len Elford



Chris and Christine Younger and friends



Chuck and Karen Daniels



The Children's Corner

by Verla Boyd and Kathleen Bassett

Over the River and Through the Woods

Lydia Maria Child (1802-1880) has been credited for writing a New England Boy's poem about Thanksgiving Day. However I found a lot of versions of this song/poem. Some sing about going to *Grandmother's* house for Christmas/Thanksgiving and some versions say *Grandfather's* day for Christmas/Thanksgiving. Many of these versions share the same lyrics.

When you play and sing this song, you can either sing Grandmother or Grandfather and Thanksgiving or Christmas. So you can get 2 months of singing and playing

from this song.

And for some added fun, here are some Turkey activities:

1. Pine Cone Turkey: Go on a nature walk and collect pine cones. Twist a pipe cleaner around the pine cone to make the legs of the turkey. A small strip of brown paper can be shaped into the turkey's head and stuck in the front of the cone. Colored construction paper can be cut in the shape of feathers and inserted in the back of the cone for a tail.
2. Leaf Turkey: Collect autumn

leaves and dry them between 2 sheets of paper and place a heavy book on top and let them sit for several days to remove the moisture. Then draw a turkey's body on a sheet of paper and glue on the leaves for feathers.

3. Tied Up Turkey: Make the shape of a Turkey's body out of paper and gather up your dad's, grandfather's and uncle's old ties (with their permission) and fold in two and pin the ties around the turkey's body in a fan shape to resemble feathers.

Here is a recipe you can make with your family for that left-over Turkey.

Turkey and rice soup:

Remains of turkey
 3 quarts of water and 1 or 2 cans of chicken broth
 1 medium onion chopped
 1 cup celery chopped
 1 carrot diced (chopped up really small)
 1 tsp. salt and 1/2 tsp pepper
 1 cup rice
 1 cup frozen peas

Cook the onion, celery and carrot in water and chicken broth for 30 minutes, add turkey meat, rice and peas and simmer for 30 minutes, or more if necessary.

Over The River And Through The Woods

Traditional

Arranged by Verla and Kathleen

1 C F C F G F C
O ver the ri ver and through the woods to grand mo thers house we go The

5 F F C G C G G7
horse knows the way to car ry the sleigh thro' the white and drift ed snow.

9 C F C F G F C
O ver the ri ver and through the woods, O, how the wind does blow! It

13 F G F C G C F C G C
stings the toes and bites the nose as o ver the ground we go.

2. Over the river, and through the woods to have a first rate play,
Hear the bells ring ting-a-ling ding, Hurray for Christmas/Thanksgiving Day
Over the river, and through the woods, with a clear blue winter sky
The dogs do bark and children hark as we go jingling by

3. Over the river, and through the woods, and straight through the barnyard gate
We seem to go extremely slow, it is so hard to wait
Over the river, and through the woods, now grandmother/grandfather's cap I spy
Hurray for the fun, is the pudding done? Hurray for the pumpkin pie!

Kathleen and Verla want to thank their husbands, Matt and Jim, who use their computer knowledge to help them in getting these tabulatures put into the computer and formatted for good presentation.

In the beginning.....

by Mary J. Park

A Selection of Accompaniment Strums in 3/4 Time

In the last article I discussed various strums that could be used when playing in 4/4 time. In this article I will go on to discuss strums that can be used in 3/4 time. I have used the tune of *On Top Of Old Smokey* to illustrate three possible strum patterns.

First, let's review where to strum. The downbeat (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. Try to stay away from the high strings unless you are using it occasionally for special effect.

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. These strums also have similarities to the ones you learned in the last article. 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 use only the thumb. You will 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. 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 two strokes in the measure are made on the middle third. Practice this strum while singing or humming the melody to *On Top Of Old Smokey*

until you can do it with ease.

Strum #2 will build on what you have learned with Strum #1. You will now add a return finger stroke on the second half of the second beat. This will be counted 1, 2 and, 3. 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" stroke, you play the "2" as the foot is going down and the "and" as the foot is coming back up. You might also try saying "dum ditty dum" or "ham-bur-ger ham" to get the feel of the rhythm played in each measure. In this rhythm stroke, you make a thumb stroke 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 thumb stroke 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 again use the first finger (index finger) going from low to high. This is probably the most difficult of the strokes that I have asked you to learn. As I described in the last article, 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 send it flying. 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 with each stroke taking half a beat. This strum uses the same count as in the strum above. Remember that the part in the bracket goes together to make one beat. The first thumb stroke is made on the lowest 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 up 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 three of these strums using the tune *On Top Of Old Smokey*, try them on other tunes that have three beats per measure.

If you have questions or would like to see a topic covered in this column, please contact me, Mary Park, at dulcify@itol.com.



Editor's note: Mary has a compilation of the first few years of In the Beginning. It is listed in the Market-Place in the back of the magazine.

On Top of Old Smoky

Traditional
Arrangement Mary J. Park

Key: D

On top of Old Smo - ky - - - - All

Strum #1

Strum #2

Strum #3

cov-ered with snow - - - - I lost my true lov - - - -

Strum #1

Strum #2

Strum #3

er - - - - By a - courtin' too slow. - - - -

Strum #1

Strum #2

Strum #3

- | | | | |
|---|---|--|---|
| 2. Well, a-courting's a pleasure,
And parting is grief,
But a false-hearted lover
Is worse than a thief. | 3. A thief he will rob you
And take all you have,
But a false-hearted lover
Will send you to your grave. | 4. And the grave will decay you
And turn you to dust.
And where is the young man
A poor girl can trust. | 5. They hug you and kiss you
And tell you more lies
Than the cross-ties on the
railroad,
Or the stars in the skies. |
|---|---|--|---|

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Colorfully Chromatic

"Mona Lisa"

Words by Raymond Evans, Music by Jay Livingston

Da Vinci's "Mona Lisa" is arguably the most famous work in the entire history of the visual arts, certainly a work "famous for being famous." It provides the inspiration for an equally famous tune by the same name, recorded by Nat "King" Cole in 1950. Ironically, he originally declined to record the song. After a great deal of persuasion, he finally agreed to record it as a B-side. The rest is history!

This Academy Award-winning tune is one of *three* that have sprung from the creative minds of Jay Livingston and Ray Evans, a songwriting team that produced some of the most familiar tunes of cinema and television during their sixty (!) years of collaboration — "Que Sera

Sera," "Buttons and Bows," "Tammy," "Silver Bells," as well as the theme songs for "Bonanza" and "Mr. Ed" are but a few. Livingston and Evans were presented with a star on the Hollywood Boulevard Walk of Fame in 1995 for their remarkable contributions.

"Mona Lisa" is synonymous with mystery, and not by any coincidence. Da Vinci pioneered a technique called "sfumato," the use of light and shade that allows one form to blend in with another, leaving something to the imagination. He did this to the corners of Mona Lisa's mouth and eyes, which explains why she may look different at different times. The story is told of two women, standing in front of the painting, saying to each

other, "I don't like it; what's all the fuss about?" To which the guard standing nearby replied, "Ma'am, the Mona Lisa has stood the test of time; when you stand before her, it is YOU, not she, who is being judged!"

Rest assured that this arrangement is neither mysterious nor baffling! Other than the "usual" chromatic requirements (frequent use of the diminished seventh chords, frequent chord changes, and precise melody picking), it benefits from some "milking;" you won't want to rush this one or play it too straight! Let your autoharp "croon" this one, and you'll have people standing in line for hours to hear you play, like they do at the Louvre to see its namesake!

D7 G°7 / (G*) / G°7 / G / / (C) (G) / D7

Mo - na Li - sa, Mo - na Li - sa men have named you. You're so

(/ C / G / / D7 G (Am) (D) C C°7 / (C*) / D°7 / C C°7 D°7

like the la - dy with the mys - tic smile. — Is it on - ly 'cause you're lone - ly they have

/ **D7*** / C D7 C D7 G D7 C D7 / **G** / G°7

blamed you for that Mo - na Li - sa strange - ness in your smile? Do you

/ G / G°7 / G / / C G / D7 / C / G / / D7 G

smile to tempt a lov - er, Mo - na Li - sa, — Or is this your way to hide a brok - en

C / D7 **Cm** / G7 Cm G7 Cm / **G** C G

heart? Man - y dreams have been brought to your door - step. They just

D / **D7** C D7 **G** / **G7** F G7 **C** / D7 C D7 C

lie there, — and they die there, — Are you warm, are you real, Mo - na

/ **G*** / G°7 G **D7** / G D7 / / G D7 **G** D7 G

Li - sa, Or just a cold and lone - ly, love - ly work of art? Mo - na

Cm / **D7** / / **G** **Cm** **G**

Li - sa, Mo - na Li - sa. —

CHORD SUBSTITUTIONS

G°7 — A7
 C°7 — B7
 D°7 — E7

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

Jam 'n Bare Bones

with Mike Herr

St. Anne's Reel is one of those tunes that is sure to be played during any one weekend festival or other jam session and for the novice player it will sound at once familiar and then scary at the same time. The full melody line is fairly tricky at places, and there is the whole question in the B part of whether or not to include the minor chords. I know there will be some out there in readerland who will exclaim, "what! There is

a choice?!" But yes, fine folks, I know of at least one excellent physicharper from California (who shall remain nameless) who always insisted that we only play major chords in the B part. And he has authored/edited several reputable tune-books in his day.

So, what I've done is to use only the major chords (the I, IV and V) for the easier version, and included the minor chords in the harder version. When you

go to the AQ website and click on "[Songs from the Current AQ](#)" you'll hear the two jamming versions as well as the full, medium-speed version that I do. I will play it twice, once with only major chords, and the second time with the minors added in for your usage. Don't be intimidated, this tune is well within reach.

St. Anne's Reel

Easy Jam Version

traditional

Arrangement Copyright © 2004 by Mike Herr

1

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

8

D / D / / / G / D / D / / /

15

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

22

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

29

/ / / G A / / D

I must include in this article one of my best experiences of the year so far, as it directly relates to the central idea of this series of pieces in the AQ. My wife, Donnie, and I were visiting Mary and Dennis Poole in Bath, England, during the week after the UK Autoharp weekend recently. Mary and I were able to follow the tunes in the last two

AQ's, which delighted her tremendously.

But when I asked her if she had tried to use the AQ website to listen to them at the same time, she said she hadn't been able to figure it out. So, we connected to the site and figured out how to get her computer to make my tunes come out of her speakers. The

look on her face when she realized that she could play along by looking at the book and listen to me at the same time was priceless. But the highlight of the whole experience was her comment that "the best part is that you are in tune with me!!"

Now I know the whole effort is worthwhile!

St. Anne's Reel

Harder Jam Version

Traditional
Arrangement Copyright © 2004 by Mike Herr

1

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

8

D / / / D / / / / / / / G / / / D / / / D / / / / / / /

15

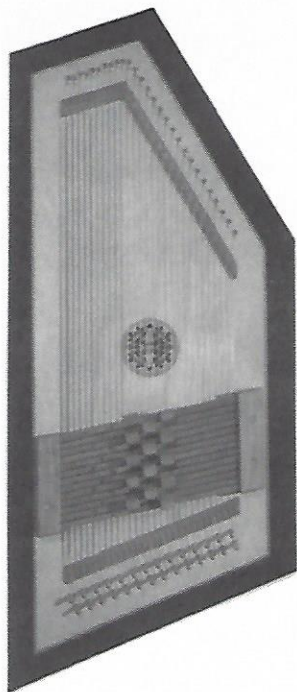
G / A / D / / / D / / / / Em / / A / / / G D / / Bm / / /

22

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

29

Bm / / / / A Em / / / A / / / / / D / / /



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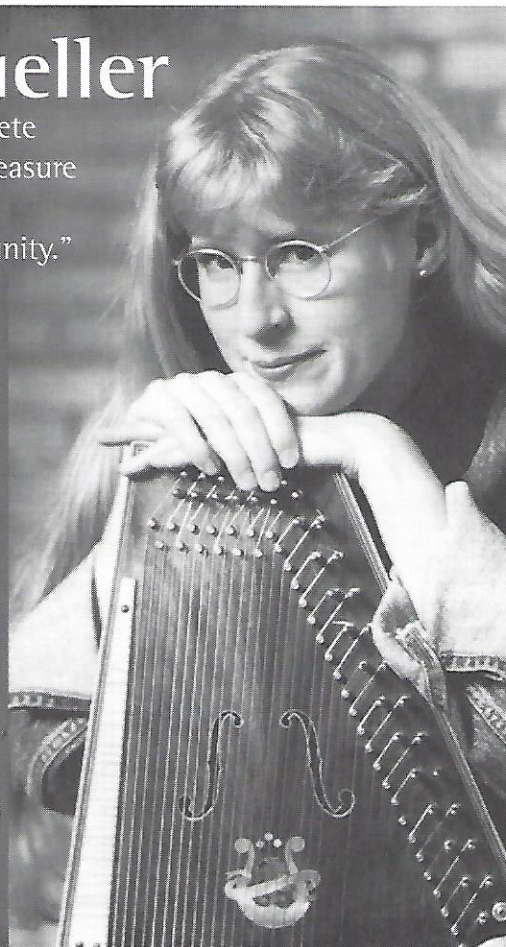
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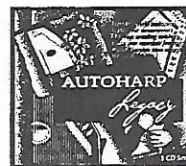
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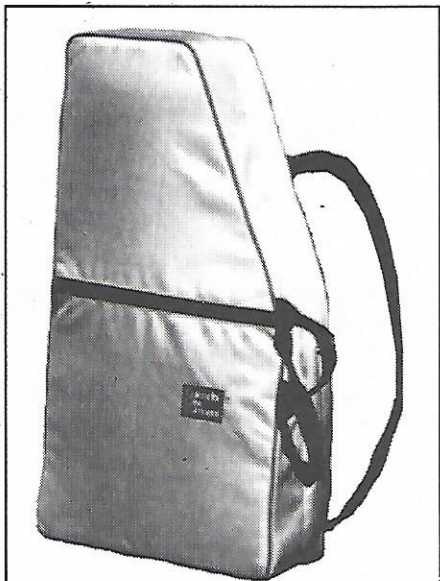
Silent Strings



Don Conklin, beloved husband of Lois Conklin - autoharpist, pianist and part of the California Autoharp Gathering and Willamette Valley Autoharp Gathering family died on July 27, 2004 in Weed, CA.

Don loved to play the fiddle and could play harmony on just about any piece. He loved the autoharp community and this year took his first class from Bryan Bowers on autoharp and mandolin class from Les Gustafson-Zook.

Don was an Army Chaplain and a State Chaplain for California, but in retirement, music was his life. He played in three groups, but mostly as a duet with Lois. The morning that he died he had just finished rehearsing for a gig at 10am that wasn't to be. His cheerful smile and words of encouragement will be missed by many.



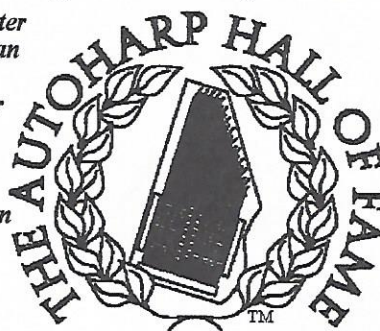
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2005 Nomination Form

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.

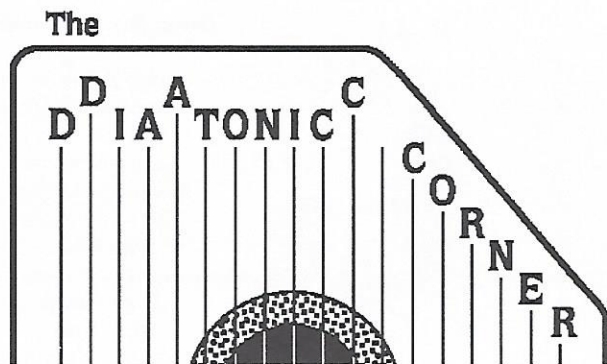
Name, address, telephone number of person submitting nomination:

NAME _____ TELEPHONE _____
ADDRESS _____
CITY, STATE, ZIP _____

I am an AQ subscriber.

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

NAME _____



by Lucille Reilly

This issue's feature:

Do-Sa-Do Your Turkey!

While on staff at the 2004 Autoharp Jamboree in Mountain View AR last June, I learned about the Ozark Folk Center's Resource Center. Headed by Dr. Bill McNeil, the Resource Center is a goldmine of archived information about music, crafts and culture in the Ozark region. As I'd just received a commission a month earlier to compose three choral works based on folk songs, I spent a few hours perusing just a snatch of the Resource Center's collection for some gems to arrange.

One song, "Shoot that Turkey Buz-zard," caught my eye and ear, but its single verse was hardly enough to develop into a choral work. Dr. McNeil didn't know of any more verses, but he did say that the tune "Seneca Square Dance" derived from it. "Seneca" is a popular contra dance tune, which I've played on the hammered dulcimer for years. The tune makes me reminisce about hayrides (sneezing!), pumpkins, apples—all the autumn stuff! It's an easy tune by which to pump felt.

Notice the following in this tune:

- 1) The form is AABB.
- 2) The rhythm of the first two measures repeats frequently.
- 3) Both sections end the same, and use pumping felt to boot.
- 4) Beyond the endings, only a small bit of pumping felt exists.
- 5) Up arrows under the first line of music indicate where to strum fill-in brush strokes. From here you'll be able to determine where else to brush.
- 6) Chords in parentheses are *alternate chords*, which I'll say more about in the next section.

Before you play "Seneca Square Dance," sing it a few times at a march-like tempo. (You may listen to this tune at www.thedulcimerlady.com/thoughts.htm if you need aural assistance.)

Once you know how to play the first two measures (with the dotted rhythm "in pieces," as shown over measure 1, to land the brush precisely), the rhythm for the rest of the tune is a snap. Play mm. 1-2 several times, and you'll likely find yourself wanting to finish the tune.

I've opted to use *p* for pinch more than specific fingerings. When your fingers follow the shape of the melody they'll find their way with ease. I have written out the fingering for groups of four 16th notes. It looks strange for mm. A7 & B7, but it feels good in my hand, and you might prefer it after a while. Try it a few times, just for grins.

When repeating the A section, ignore the alternate chords in the pick-up, and later on in the B section. Play the tune with its original chords several times, until you're familiar with the sound of both the tune and its harmony.

Variations

"Seneca Square Dance" offers two easy variations to play around with.

The first involves the alternate chords shown. Of note: The V-IV combats the pickup into the first downbeat, while giving each melody note a short, or *staccato*, sound. I'd start the tune with the I chord, and then revert to the alternate chords on successive play-throughs, but either way works fine. iii-V in the B section's pick-up sound short notes while sustaining the sound of V.

As for m. B1: Its last note, E, isn't in the I chord (it's circled), so release the I chord to sound this note. But, when using the alternate chord IV, depress I for beat 1 and IV for all of beat 2, (ignore the circle around the E).

The alternate chord IV in B3 functions as a "passing chord." The series I-IV-vi emphasizes the bass line. Open your hand here to catch the lowest bass

strings on your autoharp.

Alternate chords provide harmonic variation, but remember: If you start off with alternate chords and stay there, you don't have a variation, but rather a tune that sounds "off" to the listener/dancer.

The second variation falls in the playing hand's domain, representing the start of endless exploration. See those two brushes under the quarter note in m. A2 & 4 (arrows at brackets)? If you've consistently brushed the same area of strings under the melody here and at other places, now branch out: Brush *above* the tune, at various pitch levels. (Pick up your hand and move it up there, then pick it up and move it back to continue the melody; there's time to do both.) And who says you have to brush at all? Try pinching lightly at each arrow (so the melody is clearly heard), anywhere on the strings. Explore low and high pinches as well. Or forget about two *anything* and slide over the strings in one long *glissando*, with or without a depressed chord bar. Use the thumb to *gliss* up, or the middle finger to *gliss* down. Finally, split the two sounds suggested by the arrows into 3-4 notes to increase the variation and your finger-ing facility. Where else can you take the tune from here? Try more ideas with each play-through to make this autumn square-dance tune unforgettable.

Lucille

**Next issue:
Norwegian waters?**

Let Lucille know how The Diatonic Corner has helped you. Send your comments to info@thedulcimerlady.com and tell her what you've enjoyed thus far, and what you'd like addressed in the future. This is your column, after all.

Seneca Square Dance

Release the chord bar to sound each circled note.

Old-time tune

(V I) (IV) I (ii) (V IV)
 p p p ↑ p ↑ m p p ↑ ↑ ↑ ↑ ↑ ↑

5 I V (ii) IV V I
 r m i m i

(iii) (IV IV I) (IV) vi
 I V I

5 I (IV) IV I V (ii) IV V I
 i m r m i r m i

Finger Symbols

p=pinch (thumb + any finger or combination)
i=index finger

m=middle finger
r=ring finger

Lucille Reilly, *Mountain Laurel Autoharp Champion and two-time International Champion*, will roast the Thanksgiving turkey once again this year. (It's all about the leftovers.) Y'all stop by—and bring the cranberries!

To hear a MIDI file of "Seneca Square Dance," go to www.thedulcimerlady.com/thoughts.htm, then scroll to the bottom of the page.

Italian Waltz

Arranged by
Mary Umbrger 2003

G / / Bm / C / ° / / D / Am °

G / / / ° / / / C ° / G ° / Am / ° / ° / ° °

D / / C G D G / ° G / / ° / ° / / °

D C / D / / / / D7 / C D G / ° / / /

C ° / G ° / Am / ° / ° / ° D ° / / / C G D G

KISS WALTZ

Traditional

© Arr: Mary Umbarger
2003

G° / ° / ° / D G C / / G° D / / / C D

G C G / / ° / ° / ° / D G C / / G °

D / / / C D G / D G D ° / / / G D

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

/ G D / ° / ° / A7 ° A / ° G D A D / G D7

Two lovely waltzes arranged by Mary Umbarger.

"Secret Santa" Spreads Joy to the World

For the past two or three months, a self-proclaimed "Secret Santa" has been surprising folks with gifts of autoharps and assorted repair/replacement parts. The boxes arrive on the doorstep unannounced and with no clue as to the sender. A day later, a note is received telling the recipient(s) that this is a gift to be used to help others who cannot afford to become part of our autoharp family. The stipulation: give the refurbished 'harp to someone at no cost. What follows are some of the stories this generosity has produced.

Since I was one of the beneficiaries of this secret autoharp Santa, let me just say that it's a privilege to be able to apply what I have learned from so many others to repairing 'harps for people who might not otherwise have access to our beautiful instrument.

The generosity of this anonymous donor has allowed me to pass on this kindness to an impoverished inner city school in Oakland, CA with the dona-

tion of an upgraded B-Model 'harp from my own collection, using some of the parts given to me.

I look forward to working on other autoharps and giving them to needy and deserving recipients, helping in my own small way to realize the dream of Charles Zimmermann to make music a vital part of all of our lives with a beautiful sounding and accessible instrument.

I've been down on the financial luck for a while. I haven't played out for a few years while I recovered from cancer.

I was to play for church a while back and needed new strings for the 'harp I wanted to play, but had no money to buy them. God was listening to the prayers and had Secret Santa send me some new strings.

So my first time playing out since beating cancer was a success and a lot of fun to boot. Thanks, Secret Santa.

I have a similar reason to thank my "Secret Santa." Here is my story.

I received a large box containing not one, but *three* Model A autoharps, all in cases and all in wonderful shape. One is a diatonic. Also in the box were two string sets, felts, several chord bars of various kinds and many finger picks.

The next day, a small card arrived which read, "Dear Your acts of kindness have not gone unnoticed! ...The condition of accepting this surprise is that no money exchange hands & you pass the kindness on. (Signed) Your secret Santa"

Now, why would I get such a gift? Here is what I think the connection might be. I have donated a number of autoharps to two music teachers to use with their kids in the classroom - one in Avery County, NC and the other in Arkansas. I have at least three extra 'harps at gatherings for folks to try. My repair work has helped a number of students feel successful once their 'harp had chord bars arranged in a more logical set-up.

The "who" I have not yet figured

out. If I never find out, it is a *great real life story*. I will see that those three autoharps are put to good use - no money involved!

Mine was a personally amazing experience. I had been down east to my sister's every single day, about 75 miles east of here (she is confined to her bed, now) and was depressed and bone weary. I had come home early that day and went out to check my mail, which runs very late in the afternoon and here was this *huge* box on my front door stoop, which UPS had delivered and I hadn't heard. It was so heavy I had a real struggle getting it in the house and up the stairs, not having the slightest idea what it was. The label read Washburn, Illinois but I knew I certainly had no orders for anything there, autoharp or otherwise, and was just purely amazed to find all the 'harps, strings and parts in there. Searched high and low I did for a sender or invoice, and nothing.

The next day a card came explaining the gift and I immediately proceeded to getting the 'harps playable for use by someone who needed them far more than I.

It lifted my low spirits and filled my heart with joy to know that others felt the same way about the autoharp as I do and was kind enough to allow me to be a participant in sharing the gift with others.

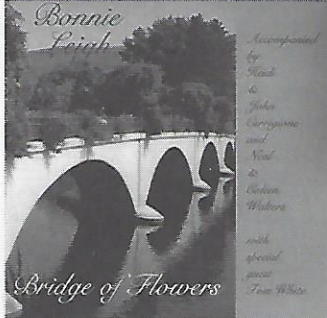
What a great and wonderful thing. God bless whoever it was.

Your editor had a small part in this epic, as well. I received a box containing several hundred strings - seven complete sets and 300 or so individual strings, with the request that I take them to Winfield with me and give them away. It sounded like fun. I envisioned raffling of the sets by offering free tickets to any and all folks who stopped by the AQ booth. That idea didn't catch on, so I ended up giving the sets to anyone who stopped by and expressed an interest in strings. No one could believe the strings were free.

The best part of this adventure

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happened when a young man whom I had met 2 years before when he stopped by and showed me a prototype of the autoharp he was trying to perfect. I thought he showed promise and told him so. I could tell by his appearance that he was not one of our wealthier customers. He stopped by again this year to report on his progress. Unfortunately he looked even less well-off than he did at our first meeting. He sat down to chat and told me how much trouble he was having becoming a luthier. I asked if he could use some strings. He replied that that was one of the things that was holding him up. He simply could not afford strings at this point. I pulled out the box of strings and told him to take what he wanted. He picked out six or so and asked me how much he owed me. I repeated an earlier statement that they were free. When I again told him to take all he wanted, his reply was that he didn't want to take something someone else might need. I finally convinced him that all he needed meant just that.

My attention shifted to a customer and when I looked back to see how he was doing choosing strings, he was sitting with head bowed, tears streaming down his face. As I tried to tell him everything was going to be all right, he said, "You don't know how hard I have been praying for a way to afford strings." I told him he didn't know how hard I had been praying that someone would come along who I knew really needed and couldn't afford strings. We decided we were the answer to each other's prayers. He assured me that he would keep both me and the donor in his prayers for a very long time.

I can tell you that was the highlight of my trip to Winfield this year and possibly for years to come. Who knows, we might have another luthier someday soon.

The year was 1897. In response to an inquiry from 8 year old Virginia Hanlon as to the existence of Santa Claus, Francis P. Church of the New York Sun replied in part... "Yes, Virginia, there is a Santa Claus. He exists as certainly as love and generosity and devotion exist, and you know that they abound and give to your life its highest beauty and joy." We hope that during this holiday season and beyond you

take time to give that beauty and joy to someone you meet on life's pathway.

We have one more Santa story for the next issue, so stay tuned.

If you know someone you think the rest of us should know, we would like to hear from you. Our Picker's Portrait column is always looking for stories of people who make a difference in the autoharp world. Just drop us a line and we will use the next available space to showcase your Picker.

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— Stew Schneider, AQ, November, 2004

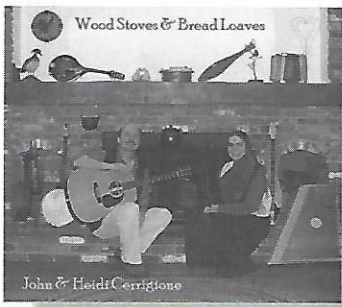
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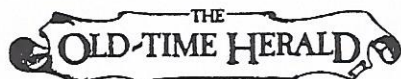
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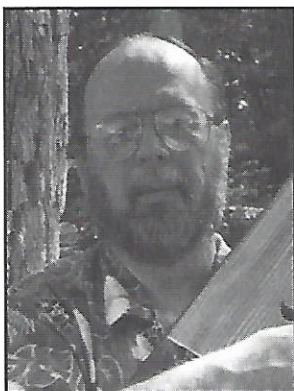
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Critic's Choice



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Schneider

of recording, *Rhythm Of the Rain* is an honest, listenable and musical recording of merit far beyond the instrumentation.

She joined with Patricia Webster on bass, Galen Brown and Gerry Lay on guitar and Jim Harris, mandolin to produce a textured presentation of some very nice music, indeed. Adding to the attractive mix, Patricia Webster, Allan Crowell and Gerry Lay sing lovely harmony. Gerry Lay's beautiful *Cruel Winds Of Oklahoma* is particularly well done on all fronts. Those who heard her win in 1999, will be happy to know that her contest pieces, from the astonishing *Blackberry Blossom* to the off-the-wall *Tammy* are here as well, and beautifully set out. For those who think you can't get all those notes in there on an autoharp, a short listen to *Shenandoah Falls* should convince you that, yes, you can.

Rhythm Of the Rain
Autoharp: JoAnn Smith

- Amazing Grace* ♦ *Shenandoah Falls*
- ♦ *Southwind* ♦ *Old Joe Clark* ♦ *The Roseville Fair* ♦ *Blackberry Blossom* ♦ *The Riddle* ♦ *Cherokee Shuffle* ♦ *Rhythm Of the Rain* ♦ *Cruel Winds Of Oklahoma* ♦ *Swing Low, Sweet Chariot* ♦ *Road to California* ♦ *Tammy* ♦ *Forked Deer* ♦ *Sweet Sweet Smile*

Aunt Sukey, my musical mentor, has made a decision. She feels that she has hidden in the background too long, and has demanded that, as she does the work, she should get the credit. Henceforward, I shall receive no more credit than the simple amanuensis that I am is due. These things happen in the highly charged atmosphere of the performing world. I will try to be gracious about it. What follows are her words, unedited, right from the uh...well..."horse's mouth" wouldn't be correct, but "mule's mouth" doesn't sound right, either. But I digress...

I did not attend the Mountain Laurel Autoharp Gathering the year JoAnn Smith not so much won the contest as she blew the doors off the thing, but I did carefully listen to recordings. It was clear that the autoharp community had foaled a major talent, and that a CD would shortly follow. I was not wrong in that estimation, though, truly, I underestimated the scope of her ambition. Rather than a "See what I can play on the autoharp, of all things" sort

The bass is well timed, trotting effortlessly without ever breaking into an undignified gallop. The mandolin and guitar take very credible breaks, and JoAnn's autoharp moves effortlessly between chops and melody, finding acoustic space in all the right places. This is a CD that needs to be in your collection, autoharp fan or not. It's real, serious, music, done by people with real appreciation of the acoustic form.

I give it two ears up with a whinny.



Recordings

Home
Autoharp: Les Gustafson-Zook
1608 S. 8th Street
Goshen, IN 46526

Finger Pickin' Pals
Autoharp: Les Gustafson-Zook
(as above)



p.s. Fran Stallings tells us that her son is embarked on a cross-country bike trip and he has taken an autoharp with him. He rides a "strange" reclining bike and pulls a trailer full of camping gear. On top of the pile rides an old OS 'harp of Fran's encased in a bright yellow waterproof case. The autoharp keeps him company at campsites, and entertains friends when he gets to stay indoors for a weekend. He sings an assortment of "oddball" songs (Fran's description) he learned from her and also writes some himself.

Fran says, "Considering that he sold, gave away or loaned out almost everything else he owns prior to his August 10 departure from Minneapolis, I was surprised and very touched that he chose to bring the 'harp along. That's 12 pounds he didn't have to lug! But he never learned to play the harmonica..."

"It will probably need some maintenance by the time he gets here (Bartlesville, OK) in late October.

p.s. Word from Mary Roberts that daughter, Annie (AQ cover girl in November 2003), was named Best Overall Performer at the Talent On Parade National Dance Competition in Hot Springs, AR. This was to benefit the juvenile diabetes campaign. Annie will be performing at the Deep Creek Festival in Chandler, OK on November 5-7. Way to go Annie!!!

p.s. Tina Louise Barr has been nominated for the 2004 Modesto Area Music Association (MAMA) Awards. She has been named a nominee in the "Best Americana" category.

The Modesto Area Music Association is an organization that continues to grow in its support for local musicians and events, with the added benefit of recognition by the professional music industry.

Voting is open to ALL on-line, there are no restrictions for residence. To vote, go to <http://www.ModestoView.com/MAMA/Awards/>

Tina would like to thank everyone who voted for her last year and looks forward to this year's MAMA Awards event.

CHORD THEORY FOR AUTOHARPERS

by Robert D. Grappel

PART 1 OF 3:

This paper is intended to provide a survey of the basics of chord theory in Western music. While the paper's intended audience is autoharp players, the material should be of use to musicians who play mostly chorded instruments. Some of the areas covered here will include:

- (1) What notes are in the musical scale?
- (2) How do you tell what key a piece of music is in?
- (3) What notes are found in a particular chord?
- (4) How does one transpose music from one key to another?
- (5) What chords are appropriate to accompany what notes?

The 12-note Equal-Tempered Scale

Western music since the time of J.S. Bach has been primarily based on what is called the "equal-tempered"

scale. This scale is represented by the keys of any keyboard instrument, the frets of guitars and other such instruments, the tuning of most autoharps, etc. There are 12 notes in the scale, each separated from the previous note by an equal spacing (hence the term "equal-tempered"). The advantage of such scale is the fact that any note can start a scale - there are no preferred or special notes. Musicians can switch keys without retuning or otherwise altering their instruments. (There are some disadvantages to the equal-tempered scale, but we'll ignore them for the time being.

The following table illustrates the equal-tempered scale. Notes are indicated with the letters A - G. The table shows a scale starting with the note 'C.' (Why 'C' is chosen will become clear later.) Notes between the letters are indicated with the symbol '# (sharp) or 'b' (flat). Notes neither sharp nor flat (the middle row of the table) are called 'naturals.' There are 12

equal intervals (called half-steps) between the first 'C' and the 'C' an octave higher. A sharp indicates a note one interval (half-step) up from the previous note, while a flat indicates a note one interval (half-step) down from the previous note. Since we are assuming an equal-tempered scale, there are always two representations for a note between letters - one sharp and another flat. Which representation is chosen often depends on the context (musical key) - there'll be more about this later. (Also, note that the labeling on many autoharps tends to use the sharp notation exclusively.)

Note that there are two intervals between C and D, D and E, etc. Notes that have such spacings are called "whole steps." A single interval (such as between E and F, F and F#) is termed a "half-step" (since it is one half of a whole step). The reasons for the apparent irregularities will be covered in the next section.

	C#		D#			F#		G#		A#		
C		D		E	F		G		A		B	C
	Db		Eb			Gb		Ab		Bb		

12-note Basic Equal-Tempered Scale

The Major Scale

Remember the song from the *Sound Of Music* ("Do, a deer...")? Most of us remember singing the scale as: **do, re, mi, fa, sol, la, ti, do**. There are 7 notes in this scale for an octave (the eighth note starts the next octave). We are so used to the sound of this scale (termed the "major" scale because it is the foundation of so much of Western music) that we don't often think about how a 7-note scale maps to the 12-note equal-tempered scale. Clearly, we need to leave out 5 notes somewhere.

Look again at just the middle row of the equal-tempered scale in 'C' above. There are 8 notes in this row - this is the C-major scale! Look at the

inter-note spacing:

C-D whole step
 D-E whole step
 E-F half step
 F-G whole step
 G-A whole step
 A-B whole step
 B-C half step

Every major scale has this same sequence of inter-note spacing - whole, whole, half, whole, whole, whole, half. You can move this sequence up and down with different starting notes to obtain many different major scales. (Such a shift of scale is termed transposition.) The reason we picked 'C' to start with is that the C-major scale is the only one that requires no sharp

notes or flat notes. If you look at the key signature (at the left side of each musical line) and see no sharps '#' or flats 'b', then the music is in the key of C major.

'Sharp' Keys

Suppose you started the scale on G instead of C. Then, using the same sequence of whole and half steps as in the C-major scale, you'd get:

G-A whole step
 A-B whole step
 B-C half step
 C-D whole step
 D-E whole step
 E-F# whole step
 F#-G half step

The G-major scale requires the note F# ! Hence, if the key signature of the music has one sharp, then the music is in the key of G. The first sharp is always F#.

Try the same process starting with D this time:

D-E whole step
E-F# whole step
F#-G half step
G-A whole step
A-B whole step
B-C# whole step
C#-D half step

The D-major scale requires two sharps - F# and C#. A key signature with two sharps indicates the key of D.

Similarly, the scale of A-major (starting with 'A') requires three sharps, F#, C# and G#,

A-B whole step
B-C# whole step
C#-D half step
D-E whole step
E-F# whole step
F#-G# whole step
G#-A half step

The scale of E-major (starting with 'E') requires four sharps, F#, C#, G# and D#.

E-F# whole step
F#-G# whole step
G#-A half step

A-B whole step
B-C# whole step
C#-D# whole step
D#-E half step

There are more 'sharp' scales defined in Western music, but these are the most commonly used on instruments such as autoharps. The following table summarizes the scales we've covered so far.

A quick way to remember the rule relating sharps in the key signature to the scale is "the last (rightmost) sharp is 'ti' in the scale. Go up a half-step to find the key. For example, if the last sharp is F#, then the key is G-major. Similarly, if the last sharp is C#, then the key is D-major, and so on.

Key	Number of sharps	Sharped notes
C	0	none
G	1	F#
D	2	F#, C#
A	3	F#, C#, G#
E	4	F#, C#, G#, D#

'Flat' Keys

Suppose we start the scale on the note 'F.' The sequence of notes in the F-major scale is:

F-G whole step
G-A whole step
A-Bb half step
Bb-C whole step
C-D whole step
D-E whole step
E-F half step

The one "odd" note in the F-major scale is Bb (it might be labeled A# on your autoharp). By musical convention, the key of F is written with one flat - Bb. If there is a single flat in the music's key signature, then it is in the key of F. (Note: the key signature nev-

er mixes sharps and flats - it has either one or the other.)

Up until now, we've always started scales on natural notes - in the middle row of the the 12-note equal-tempered scale. That doesn't have to be true - suppose we start the scale on Bb:

Bb-C whole step
C-D whole step
D-Eb half step
Eb-F whole step
F-G whole step
G-A whole step
A-Bb half step

The Bb major scale has two flat notes - Bb and Eb. If we start the scale on Eb:

Eb-F whole step
F-G whole step
G-Ab half step
Ab-Bb whole step
Bb-C whole step
C-D whole step
D-Eb half step

The Eb-major scale has three flat notes - Bb, Eb and Ab. As was the case for sharp keys, there are more flat keys to be built - but the first three are the ones you'll typically find on autoharps.

The "memory rule" for relating flat keys to their notes is: the last (rightmost) flat in the key signature is 'fa.' Count up 'fa', 'sol', 'la', 'ti', 'do' to find the root (tonic note) of the scale.

Key	Number of flats	Flat notes
F	1	Bb
Bb	2	Bb, Eb
Eb	3	Bb, Eb, Ab

There are alternate scales to the major scale - several of them. Fortunately, an autoharp player rarely (if ever) needs to deal with them. There is one "minor" exception (related to the 'minor' chords that will be covered later.) Sorry, I couldn't resist that pun!

Part 2 which includes *Chord Formation, Major Chords, Minor Chords, Seventh Chords* and *Chord Progression* will appear in the February 2005 issue. *Part 3* will appear in the May, 2005



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And the Winners were:

Joe Cline can always be counted on to bring us news of the winners in some of the local autoharp contests. Joe says the winners in Sparta, NC were:

1. Glenna Anderson
2. Bobbi Roberts
3. JoAnn Redd
4. Rhoda Kemp
5. Christine Olson

Joe also reports on the winners at Galax, VA this year. They were:

1. Gilbert Suitt
2. Rhoda Kemp
3. Ronnie Burroughs
4. Jo Ann Redd
5. Fredrick Douglas
6. Drew Smith
7. Linda Miller
8. Gregg Averett
9. Bobbi Roberts
10. Robert Higgins

Congratulations one and all !! And, thanks, Joe, for keeping us up to date.

When *you* are at a festival, concert, workshop or other autoharp event, don't forget to tell our readers what is happening! Not everyone can get out to these events, but they like to hear all about them from you.



Postscripts from 'Harpland

with Mary Umbarger

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Here's some good stuff that has happened in the world:

P.&S. John Dallas playing around (autoharp, of course) in the wine tasting room of Huster's Winery in Grooswinterheim, Germany

P.&S. Doug Pratt and music partner, Jerald Perck performing for the folks at Sharon Towers in Charlotte, NC where Doug's mother lives.

P.&S. Laura Lind and her daughter, Eliza, 12, presenting their fourth annual concert for a DAR luncheon.

P.&S. Bob Loomis and the Grab Bag Band playing at the 8th annual Geezerpalooza (don't even ask!). I believe this was Bob's first autoharp venue and he says the more he plays the more he loves the instrument.

P.&S. Marc Gunn of the Brobdenagian Bards will be touring Ireland soon as a result of winning a trip through Ireland through Irishabroad.com -May their trip be safe, fun and productive.

P.&S. Todd Crowley participating in a Johnny Cash tribute at a local venue in Vienna, VA. I hear he got to sing two songs. The autoharp stays connected.

P.&S. Just for fun, Dan Vauser, while on a visit to his daughter in St. Louis, MO took his son and daughter and the rest of the family to Tower Grove Park. They claimed a bench in front of the bandstand and started singing four-part harmony. They held court for two hours with people stopping to listen. Dan tells of a man who was really excited: said he hadn't heard a xylophone in years!! Oh well, at least he listened!

P.&S. Rich Usher's Christmas/Birthday present is a trip to anywhere he wants to go. So - he will travel to Russia. (And here I am trying to find time to go to a jam four miles up the road -whine, whine!) Have a great time, Rich, and take one of Alex's

autoharps with you.

P.&S. Speaking of ALEX!! Congratulations big time for winning the gold at the Winfield autoharp competition! Alex has sold out of her autoharp solos book and has a contract on a book of funny folk songs. Where does she get all that energy and talent?!

P.&S. Congratulations also to Michael Stanwood and Marti Knauer for their second and third place finishes at Winfield. Great going, guys!

P.&S. Les Gustafson-Zook has two new CDs out! One is an album with wife, Gwen and the second a duet with guitarist Ray Frank. There are a lot of familiar tunes with a lot of twists and variations. Anyone who has heard Les knows he is one special talent!

P.&S. Verla Boyd sends word of this interesting and fun gig. Her local libraries encouraged people over the summer to read the book *O Pioneers* by Willa Cather. As a reward, the libraries hosted a three-hour children's pioneer carnival. The Hoosier String String Players were invited to play music of that era. They took some rhythm instruments so the children could play along. Most everyone wore vintage clothing. Thanks, Verla, for sharing that with P.S.

P.&S. Laura Lind interviewed a couple who have shared music programs including the autoharp with an estimated 50,000 children over their career bringing folk music into the

classroom. Bev and Jerry Praver of Cambria, CA have been playing autoharp, along with other instruments since the early sixties. They started playing in schools in the early eighties. The kids were fascinated with the autoharp, so they began offering a "hands-on" program in which they shared autoharps, spoons and limberjacks. Jerry made 14 limberjacks and they managed to collect 150 spoons (would that be deemed a 'cacaphony' of sound?) At present they have about 12 playable autoharps for the children to play and they have personal 'harps they use in concert. In June, they retired from the school programs after 20 years of service. Thank you Bev and Jerry, for serving the children in music all those years. They have been blest by your efforts.

P.&S. In addition to his usual workshop at the Galax Fiddler's Convention, this year Drew Smith organized "1001 Strings" to perform the National Anthem for the opening ceremonies. Wonderful!

Here in the Carolina foothills the leaves are beginning to turn. The weather is great and the holidays will be popping up one right after the other very soon. I just know that my mailbox will soon be filled with news of the great things being done by autoharpers all over the place.

*Harpin' in Harmony,
Mary U.*



Drew Smith and the "1001 Strings" at Galax, VA 2004

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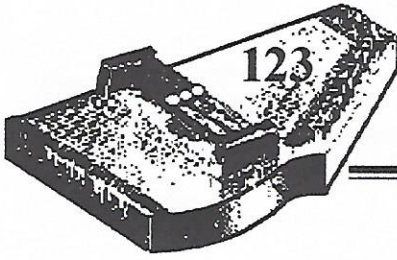
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Autoharp Songbook

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We Gather Together (3) C

C / [F] C / G7 C G7 [C] G7 C /
We gath - er to - geth - er to ask the Lord's bless - ing,

G C [F] G C [G] G D7 [C] D7 G /
He chas - tens and has - tens His will to make known.

G7 C [F] G7 C / / G [F] [FG] C /
The wick - ed op - press - ing, now cease from dis - tress - ing;

C F [C] [F /] G [F] [CC] F G7 [G7] C /
Sing praises to His name, He for - gets not his own.

2. Beside us to guide us, our God with us joining,
Ordaining, maintaining His kingdom divine;
So from the beginning, the fight we were winning,
Thou, Lord, wast at our side, all glory be Thine.

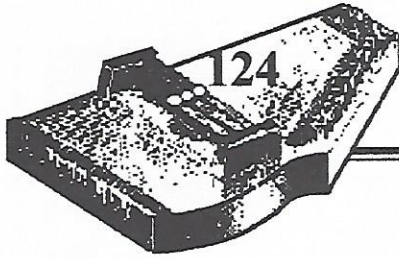
Come, Ye Thankful People, Come (2) G

G [G] / / Em D G / G [G] G / Em Am B7
Come, ye thank - ful peo - ple come, Raise the song of har - vest home;

Em [Em] Am / D7 [D7] G / G A7 D G D A7 D /
All is safe - ly gath - ered in, Ere the win - ter storms be - gin.

D [D] D / G D G / G [G] G / C G C /
God, our ma - ker doth pro - vide, For our wants to be sup - plied

C [C] Am / D [A7] G / C C G / [D] G /
Come to God's own tem - ple come, Raise the song of har - vest home



Autoharp Songbook

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Away In A Manger (3) F

F F [/ C7] F / C7 F Bb C7 Bb F /
A - way in a man - ger, no crib for a bed,

F C7 [/ Bb] C7 / / / Bb F / / /
The lit - tle Lord Je - sus lay down his sweet head.

F / [/ C7] F / C7 F Bb C7 Bb F /
The stars in the sky look'd down where he lay,

F C7 [/ F] C7 F C7 Dm Bm / C7 F /
The lit - tle Lord Je - sus a - sleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus, no crying he makes;
I love thee, Lord Jesus, look down from the sky
And stay by my cradle til morning is nigh.

Be near me, Lord Jesus, I ask thee to stay
Close by me forever, and love me, I pray;
Bless all the dear children in thy tender care
An fit us for heaven to live with thee there.

Angels We Have Heard On High (2) G

G / / / / [/ D7] G /
An - gels we have heard on high

G D7 G / / [/ D7] G /
Sweet - ly sing - ing o'er the plains;

G / / / / [/ D7] G /
And the moun - tains in re - ply

G D7 G / / [/ D7] G /
Ec - ho - ing their joy - ous strains.

Refrain:

G / [CG] [D7G] D7 / G / [CD7] D7 ///
Glo - - - - - ri - a,

G D7 G C G / D7 /
In ex - cel sis De o.

G / [CG] [D7 G] D7 [G D7] G / [CG] D7 ///
Glo - - - - - ri - a.

G D7 G C G / D7 / G ///
In ex - cel - sis De - o.

I Heard The Bells On Christmas Day (2) G

G / [/ Gm] G G7 D7 [/ G] D7
I heard the bells on Christ - mas day

A7 G / D7 Em Am [/ D7] D7
Their old fa - mil - iar car - ols play

D7 G [/ D7] G D7 Em [/ Am] Em
And wild and sweet the words re - peat

Am G D7 G C D7 [/ D7] G
Of peace on earth, good will to men.

I thought how, as the day had come,
The belfries of all Christendom
Had roll'd along th' unbroken song
Of peace on earth, good will to men.

Till, ringing, singing on its way
The world revolved from night to day,
A voice, a chime, a chant sublime
Of peace on earth, good will to men.

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