

# Autoharp Quarterly

The International Magazine Dedicated  
to the Autoharp Enthusiast

Winter 2005

Volume Seventeen, Number Two

Six Dollars

## In Remembrance- Mark Fackeldey

Chord Theory for  
Autoharpers, part 2  
by Robert Grappel

Alan & Karla do  
*Ain't Misbehavin'*

More "Bad Gig No  
Dinner" stories w/  
Tina Louise Barr

Mike Herr chooses  
*Little Beggaman*  
for Jam 'n bare bones

Verla & Kathleen  
teach the kids *When  
Johnny Comes  
Marching Home*

Heather Ferrall-  
Roberts' Interaction  
is *Sound of Silence*

Linda Huber brings  
us Winter

Lucille Reilly gives  
diatonic players  
*Trick Hiccups*

Mary J Park teaches  
beginners *In the Pines*



Mark Fackeldey 1942 - 2004

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WINTER 2005

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Quarterly*  
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Autoharp Enthusiast*

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Mary J. Park  
**Colorfully Chromatic**  
Alan Mager & Karla Armstrong  
**The Diatonic Corner**  
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**Photo by Gregg Averett**

*Autoharp Quarterly* is published four times yearly and mailed first class to subscribers the first week of February, May, August, and November. Subscriptions in the United States are \$22, Canada: \$24(US), Europe \$26 (US), Asia: \$28(US), air mail. Individual back issues in US: Vol.1, No.1-Vol.10, No.3; \$5 Vol.10, No.4-to date; \$6  
**Published by:**  
**Stonehill Productions**  
PO Box 336  
New Manchester, WV 26056  
304 387-0132 Voice & Fax  
Email: [maryann@autoharpquarterly.com](mailto:maryann@autoharpquarterly.com)  
[www.autoharpquarterly.com](http://www.autoharpquarterly.com)  
ISSN 1071-1619  
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Printed by Tri-State Printing  
Stuebenville, Ohio 43952

From  
the  
Editor



## Music in this issue

Dear Readers;

It is with great sorrow that we bring some of you the news of Mark Fackeldey's untimely death. Several pages of this issue are dedicated to his memory through the thoughts of a few of his many friends and admirers. You will see from these remarks what a feeling of sadness he left in our midst. Our cover photo this time was taken by Gregg Averett at Mark's memorial. Thank you, Gregg.

On a much lighter note, you have probably already noticed a change in this page. We had a request to list the music in each issue in a prominent space and we chose this page on which to do it. This will be a regular feature from now on. Thanks, Fuey Herring, for the suggestion.

**ERRATA:** In the "Two Hearts Beat As One" article in the last issue, we made a tremendous faux pas. It seems Dick and Nellie Gullings do not play autoharp together nor do they have home made autoharps. To whoever sent me the email about Dick and Nellie, shame on you. And shame on me for not checking it out.

It is with a sigh of regret that we say goodbye to Alan Mager and his participation in the Colorfully Chromatic column. We have been very fortunate to have Alan's expertise and we look forward to continuing this popular feature with Karla Armstrong and her new partner, Lyman (Bud) Taylor. We wish Alan well in his new endeavors, which include singing and acting in little theater and belonging to five bridge clubs! Did I hear the word "retirement?"

A lot of you will recognize Bud from MLAG or the Cranberry Dulcimer Festival where he is a regular. He is a retired minister who has an extensive music collection which he is always eager to share. He is also known for his "jazz" autoharp. He is a welcome new addition to our staff.

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A new addition to our web site is a "page" for our Pro-Files. All of our 39 artists will be listed there permanently, along with their current schedule if they have submitted one. We feel this will be an advantage to them as a schedule can be up-dated more often just by contacting Karen Daniels. Besides which, it will be a sort of "bulletin board" to which people can go to find a particular artist.

The festival season will be upon us in no time and I hope to see a lot of you out and about at one or more of them. It is a great chance to see and hear your favorite players and check what's available in 'harps.

We have a few new items in our MarketPlace, both in the magazine and on our on-line site. We are constantly looking for new items to list so that we can give you as much "stuff" to go along with your autoharp as possible. If you have any suggestions, don't hesitate to let us know and we will try to find it at a reasonable price. In the very near future, we plan to have a special spot on our web site that will list a dated "special." That is, something that is listed at a special price for a limited time. If you are not on line and happen to order that item, you will get the "special" price. *Mary Ann*

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 Glen R. Peterson  
 Karl August Gütter  
 Charles F. Zimmermann  
 Oscar Schmidt  
 Alfred Dolge  
 Cecil Null



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

## 2005 Nomination Form

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

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

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

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

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ADDRESS \_\_\_\_\_

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## Mini-Mountain Laurel Concert Series 2005

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

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

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

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

**March 18 & 19** Bryan Bowers

Concert, March 18, 7:30pm at Reedsville Evangelical Lutheran Church, Reedsville, PA

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

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

**April 1 & 2** Doofus

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

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

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

All workshops are \$15 and require reservations. Call George Orthey at

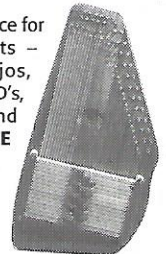
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## **Bryan Bowers Concert**

Huntsville (AL) Traditional Music Association

**Reporting: Louie Beasley**  
Huntsville, AL

The weather was typical of North Alabama this time of year, warm but with a nip of fall in the air and the green hardwood leaves turning into their wonderful shades of orange, red, yellow and brown. Beautiful seems an inadequate word to describe this setting. The scene was the original Sanctuary of the First Baptist Church of Madison, AL built in 1884 and relocated to the top of Monte Sano Mountain, overlooking the city of Huntsville, AL. The church is basically in its original configuration; wooden walls, wooden ceiling, wooden floor and benches. The only 'modern' features were low-profile electric lights and a few folding chairs to augment the wooden benches to seat the capacity crowd of approximately 100.

It was in this magnificent setting that Bryan Bowers demonstrated his superb skills as an autoharp player, singer and story teller. He opened with a demonstration of how to develop a tune on the autoharp, first laying down the bass line with the thumb, and then progressively adding melody lines and fingers all the way to high melody on the little finger. He also presented a wide range of music and songs to include Gandy Dancer songs and call and answer

songs, to which there was very hearty audience participation.

Early in his performance, Bryan noticed two pre-teenaged girls sitting on the floor right in front of the 'stage', and did *Four Wet Pigs*, and a song about a dog named Harry. The children loved it. He moved masterfully through his collection of five autoharps, introducing each song with a little background information. He also did a couple of blues tunes on the acoustic guitar, with alternative tunings: *Who's Been Sleeping In My Bed* and *Sitting On Top Of the World*. Without going through his entire play list, his autoharp songs/tunes included *Friend For Life*, *Old Lovers*, *True Thomas Legend*, *Wonders Of Zen*, *Bristle Cone Pine* and *St. Ann's Reel*. (It was noted by several of the musicians in the audience that Bryan really had no play list!) He closed with *Farther Along* as a sing-along in which there was total audience participation.

This was a superb concert, by a masterful entertainer and musician, to an appreciative audience, and in a magnificent setting. What a wonderful combination! This 120 year-old church vibrated with the sound of autoharp and blended voices. Bryan promises to return and we are anxiously waiting for his next visit.

For information on HTMA (Huntsville Traditional Music Association), please visit our web site at: [www.huntsvillefolk.org](http://www.huntsvillefolk.org).

## **Lindsay Haisley Workshop and Concert**

Newport, PA

**Reporting: Frank Baker**  
Lemoyne, PA

The latest workshop and concert in the "Mini Mountain Laurel Concert Series" sponsored by Orthey Instruments and the Perry County Council of the Arts was held in Newport, PA, on Saturday, October 30<sup>th</sup>. This month's featured performer was Lindsay Haisley. The afternoon workshop was presented in George Orthey's barn at 1:00 PM. Participants included Ann and Warren Fisher, Jim Weed, Polly Lewis, Linda Huber, Jean Closson, Ove Nymberg, Vicki J. Lehman, Vern and Jean Frazer, Don Brinker, and Frank Baker. Also present was Lindsay's wife Cheryl Dehut, who identified herself as the "step-'n-fetch-it" person. Of course, those of us who have seen Lindsay and Cheryl before know that she is an important part of the "act" no matter how much she may deny it! This was proven later during the concert when she provided backup harmony on a number of songs, and some highly entertaining and rhythmic flatfootin' as well.

After some initial questions regarding how to find the melody on the 'harp, Lindsay allowed the participants to choose which workshop topic(s) would be of interest to the most people from his "bag of tricks" (and handouts). The chosen topics

were: The Chromatic Autoharp, Using Diminished Chords and Playing Rhythms on the Autoharp.

Lindsay spoke first about the importance of setting up the chord bars in such a way as to allow transposition from one key to another without having to change the left hand finger pattern when changing keys (like using a capo on a guitar). He also discussed the fifth spacing of the major chords on the 'harp and the "circle of fifths." As the use of diminished chords can only apply to chromatic instruments, the two topics were blended together, and Lindsay demonstrated some of the songs that require diminished chords. Enough music theory was discussed to allow us to understand what was happening, but not too much as to lose anyone.

After a stretch break, we reconvened with the topic of Playing Rhythms On the Autoharp. Lindsay told us the autoharp is like a "tuned washboard." Upon demonstration, we agreed that's a pretty good description! He explained that the fundamental rhythm technique is a regular and continuous right hand motion. The player then modifies it in three ways: 1- Emphasis (hitting the strings harder and louder on some counts), 2- Leaving out (omission of the right hand contacting the strings as it moves over them), and 3- Stops (pressing more than one chord bar at a time to mute the strings - washboard sound!) Using both 4/4 and 6/8 beat patterns, we struggled through some examples of each modification technique, discovering that as we sped up they became quite recognizable rhythm patterns. We would then play a song together using each pattern as we learned it. Lindsay encouraged us to go home and practice, assuring us that it would become easier with time.

We then applied what we learned by playing together on *You Are My Sunshine* and *Will the Circle Be Unbroken*. After demonstrating for us the famous Lindsay Haisley arpeggio, he ended the workshop by playing Peter Ostrusko's *Heart Of the Heartland*, which he also performed later at the concert. This song was featured on Ken Burns' program on

Lewis and Clark.

After the workshop, many of us had dinner together at a restaurant just outside of Newport, where we shared good a la carte dining and fellowship. Between dinner and the start of the concert, we had the opportunity to jam at the church.

The evening concert at the Highland Presbyterian Church in Newport began at 7:30pm. As always, Lindsay presented a dynamic and varied program of tunes, songs and sing-alongs to an enthusiastic audience. Throughout the concert, a number of the rhythm and playing techniques that we learned in the workshop were recognizable. It is always a pleasure to experience Lindsay's interpretation of songs, both instrumentally and vocally.

As mentioned previously, Cheryl joined him with harmony vocals on several selections, and demonstrated her skill at clogging, or flatfooting, on two numbers. (Sorry Cheryl, I'm not sure where the line of definition is drawn between clogging and flatfooting - but it sure was good whichever it's called!!)

George Orthey invited everyone back to his house to jam after the concert. There are more workshop/concerts to come in this continuing series. Workshops are \$15 (reservations required) and concerts are open to the public without charge, with a free will offering accepted. Contact George Orthey at his home at 717-567-9469 or his workshop at 717-567-6406 for information and reservations. Hope to see you at one of them.

#### Deep Fork Festival

Chandler, OK

Reporting: Barbara Barr

Wichita, KS

This was the second annual DDF. The weather was lovely, we must have had twice the folks there this year. The performers were top notch and the instructors were excellent, nice camping facilities. OK..... now for the AH information. We had 9 entries in the autoharp contest and this is how it came out:

1. Kay Stivers
2. Marti Knauer

#### 3. Judy Dugas

JoAnn Smith just keeps getting better and better. JoAnn instructed, played on stage alone and with her band. That group of folks got it happenin' now.

"Loose Change" is their name. Then...her camp won the "best campsite." Guess you could say JoAnn took "Best of Show," in my opinion anyway. Ann Norris and her husband JD really contributed big time with lots of great talent. Craig Harrel from Texas is a new autoharp player and one of his contest pieces was *100 Pipers* (I think that was the name of the tune). He did a wonderful job. Look for this very nice young man in the winner's circle in the near future. He said he patterned the tune from one of Alan Mager's CDs.

I'd like to give Mary and Leo Roberts a great big "Thank You" for all their hard work making this festival happen. The autoharp contest is sanctioned by Winfield, so I hope some of you fellow autoharpers will put it on your schedule in the future. Chandler is about 30 miles east of Oklahoma City. I hope to see some of your faces there next November. I think everyone had a marvelous time. I know I did.

#### Harvey Reid Concert

Reporting: Mike Herr  
West Hartford, CT

Wow! I was eminently satisfied last night when I finally got to hear Harvey live. He's a consummate musician and very enjoyable performer with an audience. He played two different types of guitars, an acoustic plugged in, and a transparent electric one that looked like it had been made for a green Spiderman. Very cool and verrrry cool sounding. He's just great! And his autoharp was this old, rat-eaten, worn-off, battered-up 21-bar Oscar that had been painted with an old-style landscape scene on its' front sound-board. But he plugs it in, and (of course it's in tune) starts slowly and the tunes just come tripping out flawlessly.

It seemed to me that he had retuned it to a dual diatonic as he had two lock bars and was so clean on his

open chording technique. But I asked him afterwards and, no, it was the same old chromatic it had started out being from the beginning. He has just gotten so familiar with it and good at playing it that it only *seems* like it's a modern double-strung 'harp. Many kudoes to Harvey's talent! His musical abilities are no less developed and cultured with the 'harp than they are with the guitar. We are in for a real treat when he comes to Mountain Laurel in 2005.

Harvey did an entertaining mix of traditional tunes mixed into Christmas songs, and they weren't just the same old same old. His personality shone through them all and that little edge of live music made the pay-off even more worth it.

So...we were talking afterwards and the message to him was to try to get to the whole Mountain Laurel, from beginning to end... I promised that he'd love it all. He seemed turned on to the whole thing and anything anybody out there can do when you see him play to encourage that notion will be handsomely rewarded next summer, I'm sure.

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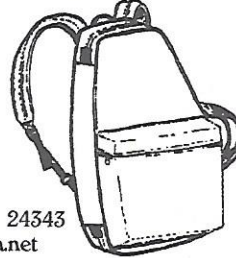


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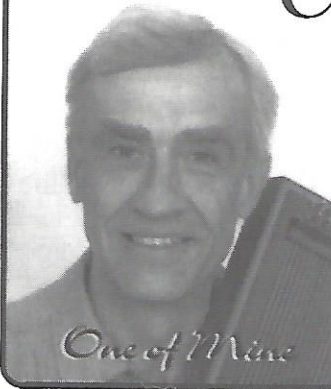
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# In Remembrance...

## Mark Fackeldey 1942 - 2004

On October 24, 2004 the autoharp community's chat list, Cyberpluckers, was stunned by a note from Linda, Mark's beloved wife, telling us that he had died. The response to this sad news was an avalanche of mail expressing the grief of many of Mark's friends and admirers. What follows is a collection of those responses:

My friend, Mark Fackeldey was a wonderfully gifted autoharp player, an all-round super musician and luthier ... and a good buddy! I met mark in 1984, the first year I went to Winfield to compete in the International Autoharp Championship. My friends Mike, Susan and I were sitting on a grassy knoll in the sun outside the Wichita airport terminal while we were waiting for our luggage to arrive. It had missed our flight so we had time to kill waiting for it on the next flight. Along comes this big fellow carrying an autoharp case ... I called to him and he came over and sat with us. He, too, was going to Winfield to compete ... and we played a few tunes together. We learned his name was Mark and he was from California. His ride down to Winfield came along and off he went.

Down at the Walnut Valley Festival, we found Mark again, camping with Bill Bryant, also from California. We all played some tunes together and eventually we all competed in the contest. Well, it was a lucky festival for me with my win. The next time we competed together at Winfield... guess what? He beat me! Bill Bryant also later won at Winfield.

I've always marvelled at his approach to making music, whether on autoharp or bass or any other instrument. His move to Florida brought him closer to another good buddy, Marty Schuman, both geniuses in their own ways. They

explored, pioneered, amused and amazed us and showed us there are no limits to our music making, unless we impose them on ourselves.

Whenever Mark's lovely wife, Linda, came to MLAG with him, you would hear such beautiful music. Linda's guitar and pure, clear voice.. and Mark's great AH playing! Such a treat! What a loss for Linda! Can we gain some comfort in hoping Mark will be playing with his good buddies "up there?" Why do so many 'greats' have to leave us far too soon?

*Drew Smith*

My heart is heavy with your tragic news. There is nothing in life that prepares you for this grief. Please be comforted in the fact that there are so many dear friends holding you close during this time of crisis and that we are here for you. May the sweet memories of your beloved help sustain you and bring you peace.

*Evie Scott*

Dear Linda, I am thinking of you at this time. I did not know Mark personally, but from what I heard about him from fellow-Cyberpluckers, he was one of the people I'd have liked to meet someday. Now I never will. I hope there is some comfort in the fact that even a complete stranger like me shares a feeling of loss at Mark's passing.

*John Dallas in Germany*

Through my tears I have to write about how much I've valued knowing Mark, his immense intelligence, his great skill with wood, his musicianship, his sweetness and gentleness and his wry humor. For those who didn't have the pleasure of meeting him, the world has lost one fine humsn being. We loved you, Mark.

*Cathy Britell*

Hi, Linda - Our prayers are with you. I pray that you may be able to find the strength and courage to go on in spite of your loss of Mark. It is so hard. Please be strengthened by the love all fellow cybers are sending your way.

*Clarence & Bobbi Roberts*

Hi, Linda. May God comfort you and give you the strength to endure your loss. I have never met you and Mark. But you will be in my prayers and on my mind. God bless you and all who feel your loss.

*Jerry Childress*

Linda, I've met you and mark only on the pages of cyberpluckers and the AQ, but you are still friends. Your loss has to be hard. Many have months to prepare as their loved ones go down hill and are still shocked. To lose someone so talented and vibrant so suddenly is incomprehensible, and yet it happens. My prayers are with you as you move through the next phase in your life; know that God will be with you.

*JudiRose Manuel*

Linda, Please know that our thoughts and prayers are with you. We are usually lurkers but will miss Mark's postings to the list. We always looked forward to reading what he thought about anything being discussed. God bless,

*Buck & Lois Lambert*

I write with tears in my eyes at the news of Mark's passing. He was a great bear of a man with a gracious and gentle spirit. How we will miss his skillful, imaginative and often whimsical playing. I continue to treasure one of the first of his hand crafted 'harps. My heart goes out to you, dear Linda. You two made beautiful music together.

*Sally Schneider*



At MLAG in 1998 I heard the most beautiful, ethereal music I'd ever heard coming from the main stage area. I ran and caught the very end of Mark's incredible open-stage performance of *Over the Rainbow... Somewhere*. I'd never heard anything like it, and I will never forget it. What he did with all those wonderful, unusual chords, taking a familiar tune into unfamiliar territory was nothing short of genius.

We are richer for having known him. His willingness to share his knowledge and talent with us speaks of his love of the autoharp and those who play it. His spirit will shine on in the tenacity of those who dare to push the envelope, who go beyond the usual boundaries just to see how far they can go.

*Jo Ann Smith*

I, too, have not met Mark nor Linda, but each of the emails carries such a great sense of Love and Joy, especially a sharing of a Love of Life. I would add my prayers to those of others; with wishes that the moments of joy will soon outlast those of sorrow.

*Christi Rowe*

I have many memories of Mark. He was one of a kind - a musical wizard. I will miss him.

*Mary Lou Orthey*

Dear Linda, I only know you and Mark through your recordings and cyberpluckers, this is better than not knowing you at all. My heart goes out to you and you are in my prayers. I love you.

*Kit Nicholson*

I, too, have never met Mark or Linda. And, like others, I wish our paths had crossed. For a person to leave behind so much admiration and love is what we all aspire to. When people such as these leave us, it leaves such a hole in our lives. But as time goes by, memories begin to fill the hole and keep our loved ones close to us.

*Cindy Funk*

I am sitting here listening to the beautiful music of Mark and Linda

Fackeldey, and remembering the day at Florida Folk, when Linda was there and Mark was late. (Lost or something) My hubby was with me for the first time, a non-musician and unfamiliar with this type of music, and he was enthralled with the autoharp as Mark played. And he loved Linda's beautiful voice. He had opportunity when Mark noticed us sitting there beaming to also get to share Mark's wonderful sense of humor. I cannot imagine the world ever getting used to Mark not being in it. Linda, we love you, too.

*Judy McLeod*

After Linda's news, which reached us lunchtime Sunday in UK, I don't care what the intended cover photo was going to be for the next issue, but it must be 'Mark', even if this means a delay. And, you can scrap any other thoughts about post-humorous MLAG awards. This is an immediate reaction and I hope that, by the grace of all your Gods, I do not have to revise my comments. (I trust that this will be taken as an inclusive, not divisive, prayer). From a disturbed Scotsman who has two glasses of whiskey in front of him, one which will be drunk by himself in toast, and one which will remain untouched, being for an absent 'Friend'. The 'Big Man' may, or may not have approved, but it is intended in the best possible way.

*George Haig*

Mark, big guy, big heart. How do those fingers glide that way when he plays? Ask him, he'll tell you. Les asked him once, "Tell us how you do that." "Like this", he said. We laughed, but he was just answering the question. Linda sings like a bird. Great music they make. Eight years or so ago my first personal encounter - Linda walks up to me, "Hi, I'm Linda Fackeldey. Who are you?" Who am I? Well I'm the guy what came to WVAG this year because I heard you and Mark were going to be here. Mark, making music that no one else will touch. Inventing. Building. Doing his best to get along in a world he didn't quite understand. A world that wasn't quite

where he was, even when we wanted to be. Always genuine, always shy, always a friend, always generous even to those he didn't know. What a serious look. What a smile. I haven't known just what to say. I'm sure I'm not alone in that. Mark is a wonderful and different fellow who will be sorely missed. I'll raise a glass with you, George H., and with the rest of our little world, but I don't think I'll quite say goodbye.

*Pete Daigle*

Linda, we met for the first time at WVAG in '96. The 'harp I had acquired, was to say the least, a basket case and I wanted something playable, right then. Unfortunately, Mark was backed up nine months, and at my age, that could be forever. You and Mark suggested I see another luthier that could perhaps get me one sooner. You were so gracious about it I felt guilty, and all these years wanted one of Mark's instruments. Sorry that will never happen now. Linda, I was so sad when you gave us the news. I just couldn't bring myself to sit down and write about it. My best wishes to you, and I will never forget both of you.

*Al Weber*

I seldom post to this mailing list (I'm a "reader"), but remembering Mark's humor makes me write now. Some years ago when I had ordered my Zephyr Hill 'harp, Mark asked me by email which design of wood I preferred for the back of the 'harp. He wrote (I don't remember literally): "I have two beautiful pieces here: one has a design by which Linda dreams away, seeing clouds and sheep in it. The other one has a rat's eye in it. That's the one I like. Which one do you want?" I answered with a tease that I did not want to cause any trouble in their relationship and advised them to discuss it out themselves. Within a few minutes I received Mark's email: "OK, the rat's eye!"

*Ruud de Jonker*  
*The Netherlands*

My first year at MLAG, I camped out next to June Maugery, so Mark Fackeldey was one of the first autoharps I met. It's been a joy to renew that friendship every year, and I know I will miss our quietly quirky conversations about music and life and cherish the opportunities I had to listen to him play and to play with him.

*Cindy Harris*

I enjoyed his curiosity about designing autoharps; the merry eyes when he liked something and the silent snorts of disagreement.

*Gordon Baker*

I think Mark Fackeldey could say the most and the best in the fewest amount of words of any man I have ever met.

*Iva Stillwell*

Dear Linda and everyone; This pasat Sunday was a celebration for the dead at my Unitarian Universalist church. As part of the seervice to remember Mark, I used my Zephyrhill 'harp and played the chords that Mark put on my 'harp that I never use. I played and sang Thanksgiving Eve by Robert Franke and used his ethereal chords in the introduction, interludes between verses, and at the end. This is one of my favorite songs and I loved the way the chords made it so beautiful! Here are the lyrics to the chorus: "What can you do with your days, but work and hope, that your dreams bind your work to your play. What can you do with each moment of your life but love till you've loved it away". Peace.

*Beryl Martin*

Words cannot express the sorrow that we feel with the news of Mark's passing and for our special thoughts for you at this time. You two were a very special couple. I'm so glad that we got to go on the cruise with you both this year and have a little bit of extra time with you. That was special, too, and even more so now. Our thoughts and prayers are with you. Love,

*Karen and Chuck Daniels*

Oh, Linda! I don't have words to tell you how my heart goes out to you. I am speechless, but know that not for a moment will you be apart from my heart and prayers in this time. God bless you, dear.

*Stew Schneider*

To "love" is to "care." Mark was a genius and a gentle giant who cared deeply about the autoharp, about music and about those around him. We will greatly miss his presence and his incredible music.

*Bud & Marian Taylor*

I met mark many years ago at MLAG. I started at the festival in 1992. I don't recall when it was we met, but it was long ago. I do recall over the years that he was one of the first to say hello and to ask How is Ginny (as if I was elsewhere). It seemed so much more heartfelt than the casual "How are you?" He truly cared about people. He had such a calming effect about him. When he spoke, every word was worth listening to. Sometimes he made sense and other times he made sense only after about a day of thought. Marrk had a profound way of making the world seem simple and peaceful. Linda, our prayers are with you.

*Ginny Reid-Price*

A week has passed and I am still overwhelmed by the death of Mark Feckeldey. Why now, Death? Why not when we're very, very old and we're too tired to dance the dance anymore? I'm going to miss this big old bear of a man of few words... with his quirky wit and a sparkle and a rhythm in his playing that none can ever replicate. Early visions of Mark take me back to the pre-Mt. Laurel Orthey Gathering Concerts. It didn't take long to realize that there was this special camaraderie between these two guys, Mark Fackeldey and Marty Schuman when they held the stage. Mark was the "straight man" and Marty was the instigator ...or was it the other way around? There was a lot of mumbling involved, a lot of heavy footwork as they kept time together and then this magical

music just poured out of their instruments. They were an incredible mix of genius and playfulness. The only comfort I can find at the moment is to imagine that Mark will find Marty somewhere in that realm where souls might go and that they will resume the music together.

*Carole Outwater*

John and I heard of Mark's death yesterday, and we've both been reflecting in our own ways about his true genius - talent playing, arranging, making such heavenly music flow out of his 'harps - he is just going to be sorely missed by us. His music was like his humor - you had to really listen to catch all the subtleties and then you would just be bowled over. An irreplaceable innovator, that's for sure.

*Kathie & John*

*Hollandsworth*

When I first met mark, I didn't quite know what to make of him. He definitely wasn't the "business end" of ZephyrHill Autoharps! Linda, you were his partner in every sense of the word. I will play the beautiful instrument he made for me to the honor of his memory. I count myself blessed to own a piece of his craftsmanship. My real appreciation of Mark Fackeldey happened when we found ourselves together backstage during the finals of the MLAG Contest of 2000. His understated sense of humor, usually uttered in monosyllabic grunts, certainly helped ease my nerves at that time. They had to tell us to be quiet, he had me laughing so hard! I marveled at his utter 'absence' of nerves. He seemed totally unaffected by what anyone else thought. Only Mark Fackeldey could abandon his final round song in the middle, and still walk away with Third Place! He will be missed and fondly remembered by those who knew him. Thank you for sharing him with us, Linda. May you be comforted by precious memories, as well as the love and support of your friends and family. I thank God for allowing our paths to cross. And may

His grace sustain you in this valley of sorrow. I hold you in my heart.

*Karla Armstrong*

It has been a tough year, first Glenn, and now Mark gone. Glenn loved Mark. They were both a bit deaf, and I often wondered how much of each other's conversation they really heard, but it never mattered. Glenn became quite a cook after he retired, and he loved to bake cakes and take them to Mark. Mark once said that he wished I needed a repair on my 'harp so that he could have a cake for payment.

I met Mark and Linda when Glenn called Linda to ask if she would tune my 'harp. I was going to Ivan's workshop and wanted to go in with a tuned 'harp. Later, Mark built one for me. He did the final work on it the year I broke my shoulder, and he worked hard to make it as light as possible. I remember when Linda called and told me to come and get the 'harp because Mark wanted to keep it. Both of them were at Glenn's memorial. Linda sang a song that I wrote for Glenn and Mark sat beside me through the whole thing and cried right along with me. They both continued to support me after the funeral was over. That is when you really need people. The hardest time is after the services when everybody goes home. I will miss Mark's wonderful humor, his music and his hugs. I never took formal lessons from him, but he taught me a lot. I will miss him. One of my friends said that now Mark can teach Glenn to play that heavenly autoharp. I would love to hear that conversation.

*Judy Barrett*

One time Mark and Linda came out to California and gave a concert for the Horse and Buggy Autoharps in Galt. After their performance, Mark and I decided to jam for a while, and he offered to teach me *Grasshopper Sittin' On a Sweet Potato Vine*. Mark's description of the 'A' part was ideal for one's memory: "It starts out with, I'm Henry the Eighth, I Am." Mark was a rugged

guy who expressed himself best with his extensive knowledge of traditional music and the intricate melodies that he wove from his autoharp.

*Tina Louise Barr*

I have tears in my eyes and my heart reaches out from the West coast with comfort and sympathy and hugs. Mark was a dear man, a sweet gentle big guy and a friend. He loved you and loved music and was so knowledgable and easy going about it all. I will never forget that he cared for me and watched out for me when I needed his help in 2003 at the MLAG festival. I remember meeting Mark at the Orthey's place in 1997 and listening to his magic, sitting in the potter's field under the special tree that was dedicated to his friend Marty, who had passed on before. Mark would bounce with delight when he played and hold his 'little' 'harp against himself and swirl his fingers across the strings and make the most heart filled uniquely chorded music. And a great laugh, good humor and a great love for his Linda. I bought a set of Mark's bars that I have tucked away hoping to place them on a Wildwood Flower someday when I can afford to do so and find one...They will always remind me of a very dear and loved friend. He is greatly missed. Those of us who got to meet and know Mark, were enriched.

*Laura Lind*

I never met Mark, but through Cyberpluckers and AQ, realised that he was full of inventiveness to encourage players to enjoy playing, and expand their own creativity. I have heard his 'harps being played, and the Ultratonic is fascinating. I have cut the bass drones that Mark suggested to Todd Crowley, and with this tune, the D and A notes linger in the air, in the bass and also in the melody, like an autumn mist. I hope Mark would have liked this. (Editor's note: Sue's song for Mark is in this issue.)

*Sue Edwards, in England*

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Mark's passing has left a huge hole in my universe. Never again will I share a bit of "iced tea" at dawn with my favorite curmudgeon. Never again will I strain my ear to the limit to hear music that rivals the rainbows of Mt. Laurel coming from the 'harp of this Gentle Dutchman from Florida. Never again will I look up after hearing that magic, and share a hidden smile with its maker. Never again will I see him on stage with his beloved, flashing a glance of love that would light half of Perry County. He was a unique man who walked his own

path and I was very fond of him. Never again will I sing two songs without seeing him in front of me... The Dutchman (Michael Smith)  
The Dutchman's not the kind of man to hold his thumb jammed in the dam that holds his dreams in, but that's a secret only (Linda) knows... Let us go to the banks of the river where the walls rise above the Zyder Zee. Long ago I used to be a young man, and dear (Linda), she remembers that of me.

What are they doing in heaven today? Sin and sorrow has all gone away. Peace abounds like a river they say, what are they doing there now? There are friends who were here and taught us a song, here for a while then too late they were gone. Well I may be right and I may be wrong, but I bet they're singing there now.

May you rest in Peace and Harmony my good friend.

*Bob Woodcock*

What Are They Doing In Heaven  
(Washington Phillips, and me):

Autumn Time

Dedicated to Mark Fackeldey

by Sue Edwards

The musical score for "Autumn Time" is written in G major (one sharp) and 2/4 time. It consists of six staves of music. Above each staff, chord symbols are provided for the accompaniment. The chord symbols are: I, V, I, V, I, IV, I, V, I, V, I, IV; I, IV, V, I, IV, I, V, I, I, V; I, V, I, IV, I, V, I, V, I, IV, I, IV; V, I, IV, I, V, I, I, IV, I, IV, V, IV, V; I, V, IV, I, V, I, I, V, I, V, I, IV, I; V, I, V, I, IV, I, IV, V, I, IV, I, V, I.

# CHORD THEORY FOR AUTOHARPERS...

by Robert D. Grappel

PART 2

## Chord Formation

The next step up from scales is the formation of chords. A chord is simply three or more notes which are sounded together. The autoharp is a chorded instrument - the chord bars automatically form set chords. This section will discuss how typical chords are formed - which scale notes are to be found in which chords. This forms the basis of melody playing on the autoharp - it also helps a player find the appropriate

accompaniment chords for a given piece of music

## Major Chords

“Major” chords are formed using exactly three notes from a major scale. These chords are the most commonly used ones in Western music. The notes selected for a major chord are always the same - the first, third and fifth note of the scale for which the chord is named. For example a C-major chord (usu-

ally indicated simply as “C”) contains the notes C, E and G. They need not appear in the same order (termed “inversions”), and there may be doubling in more than one octave, but a C major chord always contains just the notes C, E and G. The following table lists the 8 common major chords found on autoharps ( out of the 12 possible major chords - one for each major scale) and the notes found in the chord. The major-chord rule is always followed - first, third, fifth of the major scale.

Major Chord	Notes in Chord	Major Chord	Notes in Chord
C	C-E-G	E	E-G#-B
G	G-B-D	F	F-A-C
D	D-F#-A	Bb	Bb-D-F
A	A-C#-E	Eb	Eb-G-Bb

## Notes Found In Typical Major Chords

## Minor Chords

“Minor” chords are also formed from exactly three notes. They tend to have a ‘haunting’ or ‘sad’ quality when compared to the major chords described above. The difference is that where a major chord selects its notes completely from the major scale, the middle note (the “third”) of a minor chord is a half-step lower than the third of the major chord based on the same scale. (The name

for this flatted third interval is called a “minor third.”) It is this note out of the normal major scale sequence that gives minor chords their unique sound quality. As was the case for the construction of major chords, the three notes of a minor chord need not necessarily appear in sequence, and doubling of the notes in other octaves is allowed.

For example, consider the A major chord from the table - it has the same notes, A - C# - E. Lowering the

third note a half-step yields the notes A- C- E: this is an A-minor chord. (Minor chords are indicated with a lower-case ‘m’ - A-C-E forms an A minor chord.) Some typical minor chords and their composition are given in the following table. The reason for the particular choice of minor chords in this table (and on the autoharp) will be discussed a bit later.

Minor Chord	Notes in Chord	Minor Chord	Notes in Chord
Am	A-C-E	C#m	C#-E-G#
Em	E-G-B	Dm	D-F-A
Bm	B-D-F#	Gm	G-Bb-D
F#m	F#-A-C#	Cm	C-Eb-G

## Notes Found In Typical Minor Chords

Here is the “method” to the ordering of the minor chords in the

table. Note that the C-major and A-minor chords share two of their

three notes (C and E). Similarly, G and m share G and B. This rela-

tionship between a major chord and another minor chord is called the “relative minor.” Switching between a major chord and its relative minor chord is a quite common pattern in music and can often be used to add “color” to an arrangement. The rule for finding the relative minor for a given major chord is that it always starts on the ‘sixth’ of the major scale. (Sixth note of C-major scale is A, sixth note of E-major scale is C#, and so on.)

It should also be noted that the one note changing between those composing a given major chord and those composing its relative minor chord is always a whole step up (e.g., from C (composed of the notes C-E-G) to Am (composed of the notes C-E-A)). This progression is often a good way to get notes going up the scale when playing the autoharp - there’ll be more on this later.

Suppose that an autoharp player pushes down both the major and rel-

ative minor chord buttons at the same time. The result is a two-note interval containing just the first and fifth notes of the scale - no third. These two-note intervals (recall that the definition of a chord requires at least three notes) are called “modal” - they are neither major nor minor (since it is the “third” interval that determines the “major” or “minor” chord quality). They have an “eerie” or “floating” feeling that is sometimes used to good effect in Scottish or Irish music.

### Seventh Chords

‘Seventh’ chords are the third type of chord used in typical Western music. They are all four-note chords. This “extra” note to the chord gives them their particular character. Seventh chords tend to cause tension - they seem to want to go to another chord (i.e., to resolve). Seventh chords are often used in blues or jazz music because of the

tension they cause. Seventh chords are also often used to make transitions between other, more common chords.

The usual “dominant” seventh chord (as found on autoharps) is formed by taking a three-note major chord and adding the note a whole-step below the first note of the major scale. One step below the first note is 7 notes above the octave - hence, the name “seventh” chords. Note that this ‘extra’ seventh note is not found in the given major scale - it is a half-step flat relative to the scale. It is this “out of scale” feeling that gives seventh chords their apparent tension - they seem to ‘want’ to resolve back to the normal scale. These standard seventh chords are denoted with a ‘7’ after the indication of their major scale 3-note triad. The following table lists the notes in some typical seventh chords.

Seventh Chord	Notes in Chord	Seventh Chord	Notes in Chord
C7	C-E-G-Bb	E7	E-G#-B-D
G7	G-B-D-F	F7	F-A-C-Eb
D7	D-F#-A-C	Bb7	Bb-D-F-Ab
A7	A-C#-E-G	Eb7	Eb-G-Bb-Db

### Notes found in typical Seventh Chords

As was the case for the major and minor chords, seventh chords can have their notes out of sequence and can have doubling of the notes in other octaves.

There is another family of seventh chords not often seen on autoharps, called “major seventh” chords. These differ from the standard seventh chords described above in that their ‘extra’ seventh note is only a half-step below the first note of the major instead of a whole step. Hence the ‘extra’ note is in the major scale - this is why these chords are called “major sevenths.” For example, a C major-seventh chord consists of the notes C, E, G

and B (not the Bb found in a standard C7 chord). Major-seventh chords are used to add color to arrangements, since they have some of the tension-producing color of standard sevenths yet do not cry for resolutions. These chords are indicated with the notation ‘maj7.’

Finally, just to add some more confusion, seventh chords can be built by adding a seventh to a minor chord as well. These “minor seventh” chords are formed by adding the note a full step below the first (root) note of the initial three-note minor chord. For example, an A minor-seventh chord contains the notes A,C,E and G. Minor-seventh

chords provide another type of color to arrangements. These chords are indicated with the notation ‘m7.’

For autoharp players, the choice between playing a major chord or the companion seventh chord is often one of fingering convenience. Sometimes, the feel of the music suggests use of a seventh chord for transitional effect. Often, the seventh chord’s ‘extra’ note is just the one needed for the melody. However, since a seventh chord has more strings sounding than the corresponding major chord, the autoharp player needs to be careful not to let the seventh chord “jump out” of the music.

## Chord Progressions

The next step after forming individual chords is to string them one-after-the-other in a sequence to play a tune. Such a sequence is termed a "chord progression." Chord progressions form the basis of playing music on a chorded instrument such as the autoharp. This section will discuss the basics of autoharp chord progressions and how to find the melody in a sequence of chords-also, how to determine which chords are appropriate to certain notes in a tune.

First, we'll introduce some new notation. We'll also assume that a particular major scale (choice of key) has been selected for the particular tune. Each of the notes in the tune's selected scale is given a number - from 1, the "root" of the scale, up to 7 and then back to 1 (the octave). By convention, these numbers are written as upper-case Roman numerals. So, the scale for the key of C would be denoted 'I' = C, 'II' = D, 'III' = E, 'IV' = F, etc. Similarly, for the key of D, the notes would be 'I' = D, 'II' = E, 'III' = F#, etc. The major chord starting with the given scale note is written as just the upper-case Roman numeral. (e.g., In the key of G, 'V' is a C major chord.) Dominant seventh chords are denoted with the suffix '7' as usual. Minor chords are denoted with the suffix 'm' as usual - but sometimes they are written with lower-case Roman numerals instead (i.e., 'IIm' is written as 'ii').

The advantage of the new Roman numeral notation is that once you've determined the desired chord progression for a tune, you can play it in any key! Set the 'I' chord wherever you want to start and play the tune - nothing else changes (assuming that your autoharp has the requisite chords).

### The Simplest Chord Progression: I-V-I

The I-V-I (or I-V7-I) progression is the simplest chord progres-

sion there is. (It takes at least two chords to make a progression, doesn't it?) Some simple children's songs use just this two-chord progression (*Go Tell Aunt Rhodie*). It forms the basis on which other chord progressions are built.

Why this particular progression? What's so special about the 'V' chord? The answer is that the fifth interval in the scale provides for

the tension and release that makes a tune interesting to the ear. Each fifth chord (and particularly the V7) wants to resolve to the root of the scale (the 'I' chord).

*In our next issue, Part 3 will include the Circle of Fifths, the Most Used Chord Combination, Using Minor Chords in the progression, Using 7th Chords in the progression and using 'unusual' chords in the progression.*

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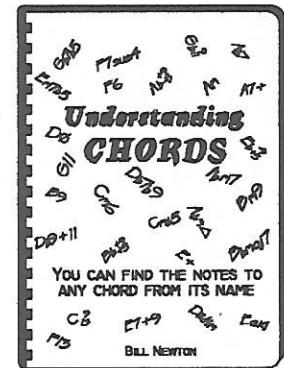
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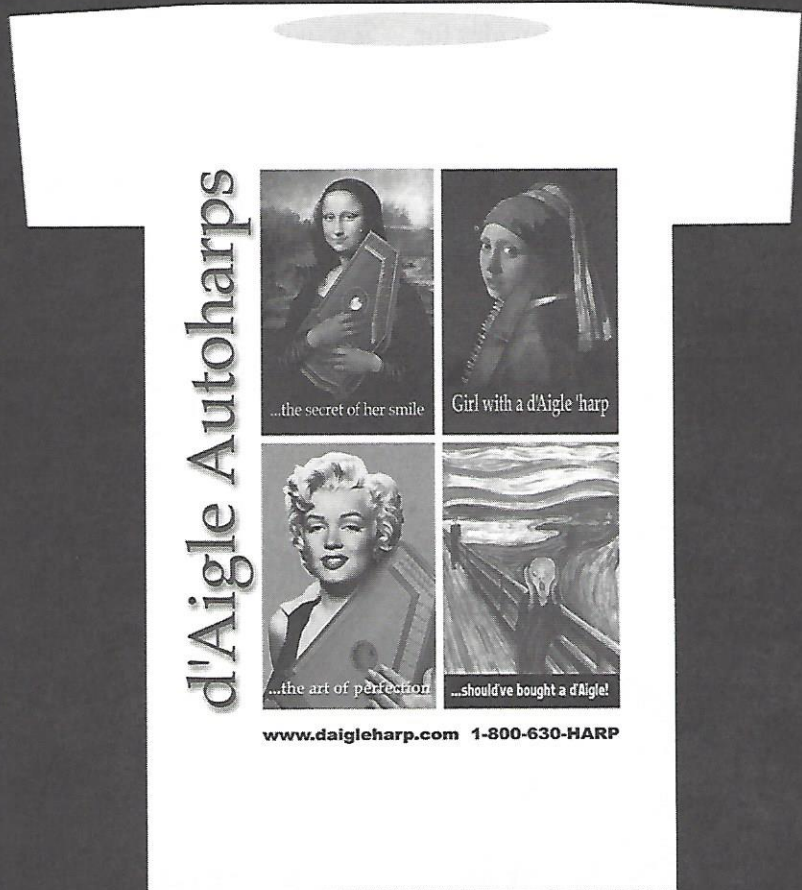
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# Events

CODE:

- AC.....Autoharp Contest
- AP.....Autoharp Performance
- AW.....Autoharp Workshop
- AF.....Autoharp Friendly

## FEBRUARY

◆ **Winterfest; February 11-12; Irving, TX; Code: AW (Charles Whitmer); Info:** <http://users2.ev1.net/~dcturner/wfest.htm>

## MARCH

◆ **MBOTMA's Winter Bluegrass Weekend; March 4 - 6; Radisson Ho-**

**tel & Conference Center, Plymouth, MN; Code: AF; Info:** Jed Malischke at 800-635-3037 or [www.minnesota](http://www.minnesota)

◆ **Folk Music at Weatherbury Farm; March 13-18; Weatherbury Farm B&B, Avella, PA; Code AW, AP (Bill Schilling); Info:** 724-587-3763 or [folkmusic.weatherburyfarm.com](http://folkmusic.weatherburyfarm.com).

◆ **John C. Campbell Folk School March 27 - April 1; Brasstown, NC; Code: AW, AC (John Hollandsworth teaching a Beginner's Class all week & Mt. Fling in concert on Friday evening, April 1); Info:** [kholland@vt.edu](mailto:kholland@vt.edu) or [www.folkschool.org](http://www.folkschool.org) or 574-1173.

## APRIL

◆ **The 2005 Autoharp "Spring Fling" and Open Showcase; April 2; First Christian Church, 1038 McHenry Avenue, Modesto, CA; 1pm to 8pm; Code: AW, AP (Tina Louise Barr, Laura Lind, Cathy Britell); Workshops & Open Mic; Info:** [AutoharpHighGear@hotmail.com](mailto:AutoharpHighGear@hotmail.com)

◆ **Spring Dulcimer Week at Augusta; April 17 - 22; Davis & Elkins College, Elkins, WV; Code: AW, AP (John Cerrigione, Karen Mueller); autoharp mini-classes in addition to regular workshops, concerts, jams; Info:** [www.augustaheritage.com](http://www.augustaheritage.com) or 1-800-624-3157 ext.1209.

## MAY

◆ **Folk Music at Weatherbury Farm; May 1-6; Weatherbury Farm B&B, Avella, PA; Code: AW, AP (Les Gustafson-Zook); Info:** 724-587-3763 or [folkmusic.weatherburyfarm.com](http://folkmusic.weatherburyfarm.com)

◆ **Jubilee of Acoustic Music (JAM, Inc.) May 20-21; Code: AW, AP; Longview Community College, Lee's Summit, MO (Kansas City area) Info:** [www.jubileeofacoustic-music.org](http://www.jubileeofacoustic-music.org).

◆ **2005 California Autoharp Gathering; May 20-22; St. Nicholas Ranch near Squaw Valley, CA; Code: AW, AP (Janette & Joe Carter, Dale Jett, Cathy Britell, Tina Louise Barr, Carey Dubbert, Bryan Bowers, Ron Wall, Evo Bluestein, Larry Hanks, Hal Weeks, Roy Frank, Pete Daigle, Kenny Hall & the Long Haul String Band & Kathy & Carol); Lodging & food on site; Info:** [www.californiaautoharp.com](http://www.californiaautoharp.com)

◆ **Dulci-More Festival 11; May 27-29; McKinley Scout Camp, Lisbon, OH; Code: AW, AP (Les Gustafson-Zook, Bill Schilling, Mary Thompson, Stringed Fantasy); Info:** [www.dulcimore.org](http://www.dulcimore.org) or [bill@dulcimore.org](mailto:bill@dulcimore.org)

## JUNE

◆ **Minnesota Homegrown Kick-off; June 3 - 5; El Rancho Manana CG & Riding Stables, west of St. Cloud, MN; Code: AF; Info:** Jed Malischke at 800-635-3037 or [www.minnesotabluegrass.org](http://www.minnesotabluegrass.org) or [bea@minnesotabluegrass.org](mailto:bea@minnesotabluegrass.org)

◆ **Autoharp Jamboree; June 7-11; Ozark Folk Center, Mountain View, AR; Code: AW, AP; Info:** [www](http://www).



ozarkfolkcenter.com or 870-269-3851 or 1-866-898-1035 or Ozark Folk Center, PO Box 500, Mountain View, AR 72560

◆ **Ozark Folk Center Advanced Autoharp Week;** June 14 - 17; Ozark Folk Center, Mountain View, AR; Code: AW (Charles Whitmer); Info: [www.ozarkfolkcenter.com](http://www.ozarkfolkcenter.com) or 870-269-3851

◆ **CBA 30th Annual Father's Day Weekend;** June 16-19; Nevada County Fairgrounds, Grass Valley, CA; Code: AP, AF (Judie Pagter & Country Ham); Info: [cbaontheweb.org](http://cbaontheweb.org).

◆ **Ozark Folk Center Beginner Autoharp Week;** June 21-24; Ozark Folk Center, Mountain View, AR; Code: AW (Charles Whitmer); Info: [www.ozarkfolkcenter.com](http://www.ozarkfolkcenter.com) or 870-269-3851.

◆ **Mountain Laurel Autoharp Gathering;** June 22-25; Little Buffalo Family Campground, Newport, PA; Code: AW, AP, AC (Home of the Mt. Laurel Autoharp Championship and the Autoharp Hall of Fame; performers include Bryan Bowers, Mike Fenton, Lindsay Haisley, Mike Herr, Glenn Scott, Carlos Plumley, Harvey Reid, Laurie Simpson-Jennifer Cordier & Company; Info: [www.mlag.org](http://www.mlag.org)

◆ **Ole Tyme Music Festival;** June 24-26; Caesar's Creek Pioneer Village, Waynesville, OH; Code: AP; Info: 937-862-5551 or [www.strothers.com/ccpv.htm](http://www.strothers.com/ccpv.htm).

◆ **Ozark Folk Center Intermediate Autoharp Week;** June 28-July 1; Ozark Folk Center, Mountain View, AR; Code: AW; Charles Whitmer will teach a week long workshop; Info: [www.ozarkfolkcenter.com](http://www.ozarkfolkcenter.com) or 870-269-3851.

### JULY

◆ **Willamette Valley Autoharp Gathering;** July 29-31; Thousand Trails NACO, South Jetty Preserve, Florence, OR; Code: AW, AP (Bryan Bowers, Les Gustafson-Zook, Lindsay Haisley, Richard Scholtz); Info: 541-745-7562 or [www.wvag.com](http://www.wvag.com) or [jread@peak.org](mailto:jread@peak.org) or [cathy@larkpoint.com](mailto:cathy@larkpoint.com).

### AUGUST

◆ **Minnesota Bluegrass & Old-Time Music Festival;** August 11-14;

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— Stew Schneider, AQ, November, 2004

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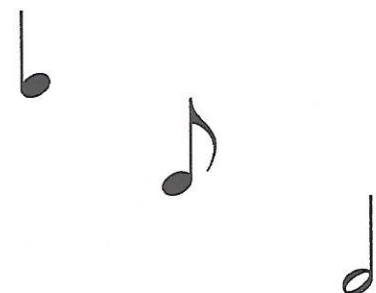
El Rancho Manana CG & Riding Stables, west of St. Cloud, MN; Code: AF; Info: Jed Malischke at 800-635-3037 or [www.minnesotabluegrass.org](http://www.minnesotabluegrass.org) or [bea@minnesotabluegrass.org](mailto:bea@minnesotabluegrass.org).

221-3250 or [www.wvfest.com](http://www.wvfest.com).



### SEPTEMBER

◆ **Walnut Valley Festival;** September 14-18; Cowley County Fair Grounds, Winfield, KS; Code: AW, AP, AC; Home of the International Autoharp Championship; 10+ free workshops organized by AQ, with top-notch presenters; stage performances by Roz Brown, Julie Davis, John McCutcheon, more. Info: 620-



# 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?*

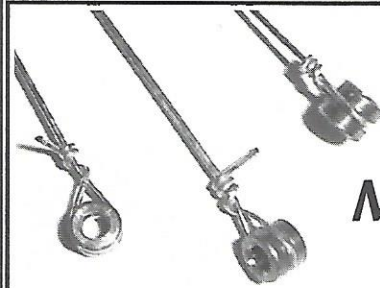
**A** When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. In general, the bass wound strings deteriorate much more rapidly than non-wound strings. Average players should replace bass wound strings every two years and replace all string every four years. Changing bass strings every two years is less work and less money than a total restringing and makes a total restringing less frequent. 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

**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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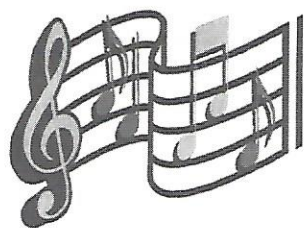


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# Colorfully Chromatic

## “Ain’t Misbehavin’”

Words by Andy Razaf, Music by Thomas “Fats” Waller & Harry Brooks, 1929

“Ain’t Misbehavin’” was one of the first tunes Alan learned after discovering the wonders of diminished seventh chords nearly 20 years ago. It has remained a staple in his repertoire ever since, and for good reason. It’s a great tune – a real chromatic classic that uses many chords to create lush harmonization.

The music for “Ain’t Misbehavin’” was written by Thomas “Fats” Waller with assistance from Harry Brooks. Waller died in 1943 at the age of 39, but in his short life wrote scores of popular tunes and was a great success as a stage and radio performer as well as a composer. Andy Razaf, who frequently collaborated with Waller penned the lyrics for “Ain’t Misbehavin’.” A prolific lyricist and poet, Razaf – although born in the United States – was a member of the royal family of Madagascar.

Despite its heavy chromatic feel, “Ain’t Misbehavin’” actually contains only two accidental notes: an E $\flat$  that appears three times in measures 4, 12

and 28, and a C $\sharp$  in measure 20. You will notice right away that the diminished seventh chords get used a lot in this tune, including a sequence around every appearance of that E $\flat$  note that uses all three of them in succession. Clearly their primary use in this piece is for harmonization, and without them it would be difficult to play the tune and make it sound correct. For this reason, we are not suggesting substitutes for the diminished sevenths as we usually do.

This tune is in an A, A, B, A format with eight measures to each part. The three A parts are identical except for the final note of each. These final notes (measures 7, 15 and 31) are held for two measures, during which several chord changes take place. These chords do not all contain the held note, but a singer or monophonic instrument (such as a fiddle or clarinet) might well hold the designated note while the autoharp works its chordal magic in the background. You may be tempted, as

we are, to do a little melodic noodling during these passages.

Notice that the B part (measures 17 - 24) starts with the very exciting chord progression Am - F7 - D7 - A7 and then actually slips into the key of G for four measures. We think you’ll find this easier to play if you keep that temporary key change in mind and move your home-base finger for the tonic chord from C to G for that passage. Then as you play the G7 on the last note of measure 24, your fingers should easily slip back into the home-base position for the key of C which starts again in measure 25. “Ain’t Misbehavin’” is a bit tricky, but once you catch on, it surely is fun! Master this one and you’ll really understand why we love our diminished seventh chords. If you’re unfamiliar with the tune or just want to hear it again as you work on it, there’s a fine MIDI version of it at [www.perfessorbill.com/covers/aintmisb.htm](http://www.perfessorbill.com/covers/aintmisb.htm) complete with the verse which is not represented here. Have fun!

Chord progression: C F $^{\circ}7$  C G $^{\circ}7$  / Dm G $^{\circ}7$  Dm C $^{\circ}7$  / C C $^{\circ}7$  C C $^{\circ}7$  / F $^{\circ}7$

Lyrics: No one to talk with, all by my - self, No one to walk with, but

4 / F\* / G°7 C°7 F°7 / C F°7 C G°7 / Dm G°7 Dm F / G7

I'm hap - py on the shelf, ain't mis - be - hav - in', I'm sav - in' my love for

7 C C°7 Dm G7 / C F°7 C G°7 / Dm G°7 Dm C°7

you. \_\_\_\_\_ I know for cer - tain the one I love,

11 C C°7 C C7 / F°7 / F\* / G°7 C°7 F°7 / C F°7 C G°7 /

I'm thru with flirt - in', it's just you I'm think - in' of, ain't mis - be - hav - in',

14 Dm G°7 Dm F / G7 C F C E7

I'm sav - in' my love for you. \_\_\_\_\_

17 Am / / / F7 / / / D7 / / / A7 / / /

Like Jack Hor - ner in the cor - ner, don't go no - where, what do I care,

21 G F°7 / D7 / G D7 G A7 G°7 G7

Your kis - ses are worth wait - in' for, be - lieve me.

25 C F°7 C G°7 / Dm G°7 Dm C°7 C C°7 C C7 / F°7

I don't stay out late, don't care to go, I'm home a - bout eight, just

28 / F\* / G°7 C°7 F°7 C F°7 C G°7 /

me and my ra - di - o, Ain't mis - be - hav - in'

30 Dm G°7 Dm F / G7 C F°7 C

I'm sav - in' my love for you. \_\_\_\_\_

Ain't Misbehavin' : Music by THOMAS "FATS" WALLER and HARRY BROOKS  
 Words by ANDY RAZAF © 1929 (Renewed) EMI MILLS MUSIC INC. CHAPPELL & CO.  
 and RAZAF MUSIC CO. in the U.S.A. Used by permission

This issue marks the end of my involvement in the "Colorfully Chromatic" feature. I have enjoyed working with Karla in presenting the *Autoharp Quarterly* readers some of our favorite tunes that are particularly well-suited for the chromatic autoharp. I hope that you have enjoyed playing them, as well, and I look forward to seeing you in the future somewhere down the musical highway.

*Alan Mager*

**NOTICE:**

**IN THE PREVIOUS ISSUE OF AUTOHARP QUARTERLY THE COPYRIGHT PERMISSION STATEMENT FOR "MONA LISA" WAS INADVERTANTLY OMITTED. THE STATEMENT READS:**

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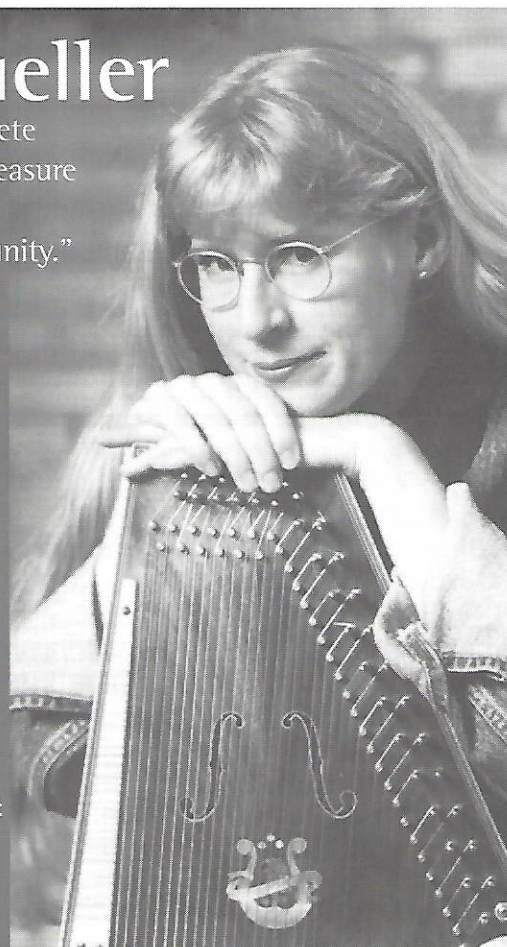
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# Interaction

## YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH Heather Ferrall-Roberts

I live and work as a teacher in the southeast of England. I am the Special Needs Coordinator working with special needs children in mainstream schools. I work with the children either one-on-one or in small groups. I work with autistic, dyslexic, dyspraxic, behavioural, and emotional difficulties and children with global learning difficulties. I love my job and find it very fulfilling.

I also teach autoharp at the UK Autoharp Days, covering anything from beginners to advanced diatonic.

I first heard the autoharp in the 1960's but only saw it strummed and used as rhythm. It wasn't until 1993, when Mike Fenton came to the school where I was teaching, that I heard how beautiful the autoharp could sound and that it could be played as a melody instrument. WOW! I wanted to play that instrument. It was several months before Mike got me a 15-bar chromatic 'harp. I learnt the basics on that but couldn't get the sound I wanted. There were no workshops over in the UK at this time so it was a case of teaching myself. Mike then told me of a workshop in 1996, so I went and Mike had a Centurion converted to a single key diatonic in F... I played it...yes, there was the sound I wanted...I bought it. I still have it and am playing *Sound Of Silence* on that 'harp. I now have six diatonic 'harps in the keys of A, C, D, E and F, and a G/D.



Heather Ferrall-Roberts

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## An Interaction lesson with Heather Ferrall-Roberts

100, Pagitt Street, Chatham, Kent, ME4 6RD, England

I don't read music, so I listen to the tune over and over again until I can sing it without the tape. Once I have internalised the tune, I then look at the chords and fit them to the tune. So you may find I do not play exactly what is written down! Sometimes I make the pauses slightly longer to get the *feel* of the tune and pull out the emotion, but I am sure you all know that trick.

*Sound Of Silence* is one of my favourite songs and certainly my favourite Paul Simon song.

This is how I see the song: He is telling about his vision, and as the song progresses I feel his anger rising, especially the verse that starts, "Fool, said I, 'You do not know...'" So I see this song starting quietly with almost no bass, and then gradually building. I play it through three times. The first time through is quite stark - almost no bass. The second time through I put in the bass, and the third time through adding extra notes and with a lot of emotion to show the anger coming back to a really stark finish as it "Whisper'd in the sound of silence."

Now to playing the melody: This tune is played in the key of F. The first three measures, DA EA DA EA D, need to be played picking out the single notes. As these notes set the timing for the tune, they need to be played quite slowly. It is worth taking some time to practice getting this clean and precise. Played too fast, the rest of the tune will sound like a 45 rpm disk played at 78 rpm and you will lose the emotion in the tune. It is also worth looking at the rests. They *need* to be there to set the scene.

Measures 5 and 6, I play closed, but they are played without the bass to give it a stark feeling, then pinch the G in the C chord in measure 7 to emphasize that note. Measures 9 and 10 are again closed, and then pinch the F in the Dm chord in measure 11. Really go for the D in the B-flat chord in measure 15.

In measure 23, play it closed apart from the E note, and in measures 26 and 27 hold that C and open for the D; in measures 28 and 29 hold the A out all the way, honoring the rest

before the three A's in measure 30. In measures 31 and 32, hold that C, and here I walk my fingers down slowly to the E and then in measures 33 and 34 just play the single notes.

The second time through I repeat from measure 5, leaving out the introductory DA EA, etc. I bring in the bass so that it has a more rounded sound. The C chord in measure 31, I change to Am, giving a slightly different feel.

The third time through I leave out the introduction again and then imagine the anger and build it up, but keep it slow. It is easy to speed up here. When you get to the C chord in measure 31, change it again to the Am, but play it in an octave higher and walk it down to the E, giving a longer gap, and then play single notes for the last three notes. You can end the piece by playing the first two measures very stark, as the first time through.

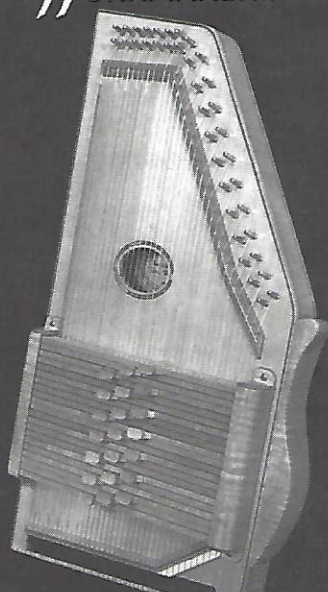
I hope you have as much pleasure playing this as I do.

Address for ordering the taped lesson:

Heather Farrell-Roberts  
100, Pagitt Street  
Chatham, Kent, ME4 6RD  
England

*Many efforts were made (and documented) to locate the owner of the print rights for Sound Of Silence. Notably the Harry Fox Agency, ASCAP and BMI. After many emails, phone calls and letters, I still had no answer. The researcher at BMI could find no listing under either the title or the author. Mary Ann*

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# The Sound of Silence

Key of D minor

Paul Simon

The musical score is written in D minor, 4/4 time, and consists of 34 measures. The melody is presented on a single treble clef staff. Chord symbols are placed above the staff to indicate the harmonic accompaniment for each measure. The score is divided into eight systems, each containing four measures. Measure numbers 1 through 34 are indicated at the beginning of each measure.

Chord symbols: Dm, Am, Dm, Am, Dm, C, Dm, F, B $\flat$ , F, B $\flat$ , F, B $\flat$ , F, C, Dm.

# jam 'n bare bones

with Mike Herr

Howdy again, camp-fire friends. Happy New Year! Here's hoping that the cold winter months are finding you re-discovering your autoharp and preparing for those warm months with outdoor jams and festival fun.

This issue's tune is another classic fave that always gets my fingers itchin' to pump. It's an Irish reel that

is played anywhere from medium speed in order to sing along as the song *Little Beggar Man* (or *Beggarman*), or up-tempo to basically as fast as anyone wants to play it. There are multiple ways to play the melody, as it is a traditional tune that has been interpreted by legions of pickers, but the pared-down versions here should

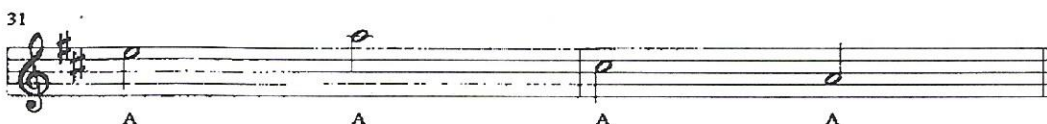
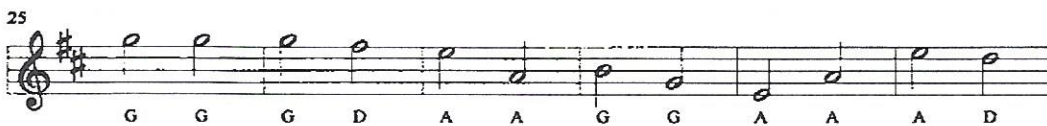
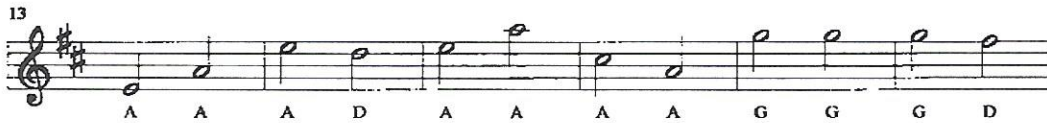
work with almost all of them.

A note about the key I've listed (D). This is one of those cross-key tunes that is really based on the A chord, but which uses a G-natural note frequently during the tune. Thus, you need to use the G chord to replicate this important part of the sound of the tune. Because of the peculiar-

## Red-Haired Boy (Little Beggar Man)

Easy Jam Version

traditional  
Arrangement Copyright © 2005 by Mike Herr



ity of the autoharp with its' chord-bars, the player should simply place their fingers on the three basic chords of the key of D (A/D/G), and think of playing most of the tune on the V (A) chord. (And don't use the V7 chord -- the A7; this will really sound wrong.) This version does not use the E chord, but I've seen

and heard some versions which do. So, you will probably see this tune written in the key of A. Just smile knowingly and proceed.

One last note -- as you are playing along with me on the AQ website, or with anyone else, for that matter, there will be a few places where it sounds like

the melody line will get to your note a little bit late. Don't worry about that. My intent in these jam-versions is to get something that will lend themselves to accompaniment; the melody sometimes changes off the beat and it will sound correct overall to you. Enjoy!

## Red-Haired Boy (Little Beggar Man)

Harder Jam Version

traditional

Arrangement Copyright © 2005 by Mike Herr

1

A A A A A A D D A A A A G G G D A A A A A A D D

7

A A A A A A A A A A A A D D A A A A G G G D

13

A A A A A A D D A A A A A A A A G A G A G A D D

19

A A A A G G G D A A A A A A D D A A A A A A A A

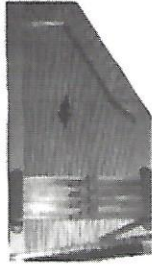
25

G A G A G A D D A A A A G G G D A A A A A A D D

31

A A A A A A A A

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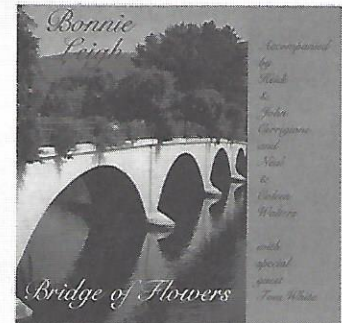
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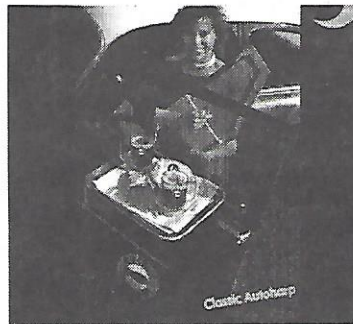
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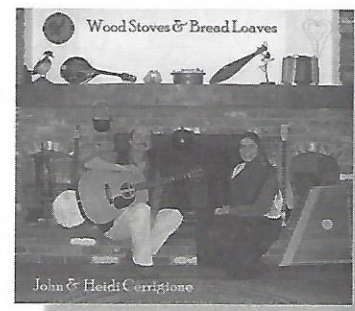
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# The Children's Corner

by Verla Boyd and Kathleen Bassett

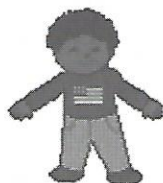
*When Johnny Comes Marching Home Again* was chosen this time because we wanted a patriotic song. We did this so we would all be mindful of our service people everywhere and show our support to them. We are very grateful to them, and wish they all could have been


home this past Christmas and New Year's day with friends and family.

This song was popular before and after the Civil War. Patrick S. Gilmore wrote this song and he was the Union Army bandmaster.

This song presents a bit of challenge to your little fingers because

you will be reaching from one side of your autoharp to the other. This song includes the minor, majors and seventh chord bars. Good luck. When you master this song, you will have accomplished a lot and can be very proud of yourself.



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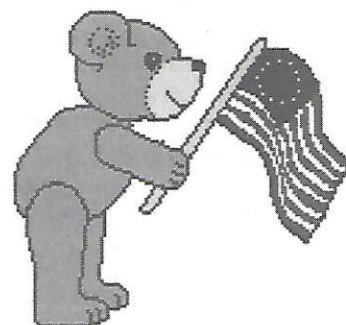
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# When Johnny Comes Marching Home

by Patrick S Gilmore

Arranged by Verla and Kathleen

Am C

When John-ny comes march-ing home a-gain, Hur - rah! Hur rah! We'll

Am C E7

give him a heart - y Wel - come then, Hur - rah! Hur - rah! The

Am E7 Am C E7

men will cheer, the boys will shout, The lad - ies they will all turn out And we'll

Am E7 Am E7 Am

all feel gay when John-ny comes march-ing home

2. The old church bell will peal with joy, Hurrah! Hurrah!  
 To welcome home our darling boy, Hurrah! Hurrah!  
 The village lads and lassies say With roses they will strew the way  
 And we'll all feel gay when Johnny comes marching home.

3. Get ready for the Jubilee, Hurrah! Hurrah!  
 We'll give the hero three times three, Hurrah! Hurrah!  
 The laurel wreath is ready now To place upon his loyal brow  
 And we'll all feel gay When Johnny comes marching home.



Linda Huber's

# Simply Classic

from The Four Seasons – – Winter – Second Movement

Antonio Vivaldi – 1678 – 1741

Vivaldi was an Italian composer and violinist. His father was also a violinist and he learned to play from him. He became a priest but did not carry out these duties on a regular basis. Among other things, he taught violin at an orphanage for illegitimate children of noblemen, gave recitals and became an operatic impresario in Venice, where he conducted and played the violin.

His most famous work *The Four Seasons*, was published in 1725. It is a series of string concertos depicting Spring, Summer, Autumn and Winter. I have chosen to arrange the

Largo, or second movement of the Winter composition. It is a beautiful melody and should be played very slowly. The metronome setting should be quarter note = 38 or 40. To keep the tempo slow and controlled, try using a 16th note rhythm fill. If you listen to a recording of this you will hear such a background which is supposed to represent rain falling.

I have worked this out for diatonic autoharp in two keys. Eb and Bb are the keys in which it is written and I am fortunate to have a 'harp set up this way. It could be played on any two-key 'harp though you may

not be able to play the very highest notes.

Start playing with the Eb lock on, then at measure 5, switch to the Bb lock after hitting the fourth line D, then back to Eb again at the end of measure 10 right after the fourth line D (not the easiest thing to do!) I find it works fairly well to take a lock off during one long note and put the next one on during the next long note.

For those who are interested, I use MidiNotate to do these arrangements of late. I go to a classical site and get the midi, then work it up.

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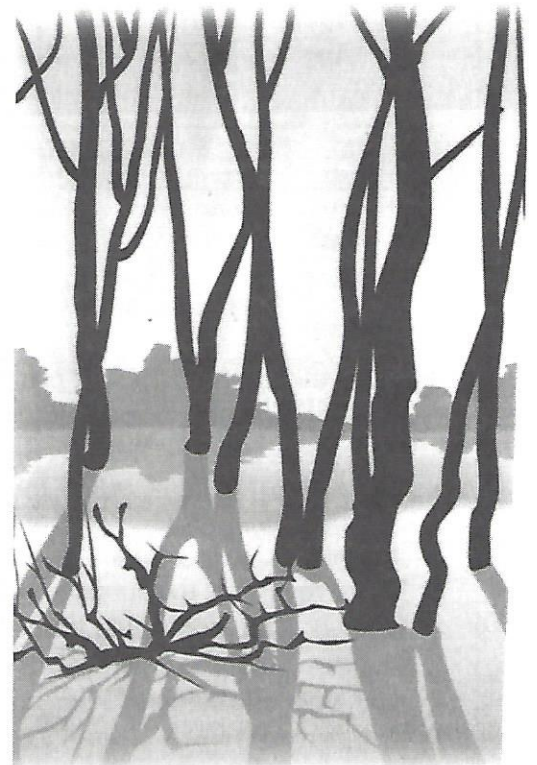


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THANKS!





# from The Four Seasons - - - Winter - Second Movement

E♭ 0 E♭ E♭ 0 E♭ E♭7 0 E♭ 0 E♭7 E♭


Musical staff 1: Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, with some rests. The notes are primarily in the lower register.

E♭ Cm 0 E♭ Cm 0 Cm Fm 0 Fm E♭ 0 E♭7 E♭ 0 E♭ A♭ 0 A♭ E♭ 0 E♭ E♭

Musical staff 2: Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, with some rests. The notes are primarily in the lower register.

E♭ 0 E♭ 0 E♭ E♭ 0 F7 0 E♭ E♭ 0 E♭ 0 F7 0 F7 0

5

Musical staff 3: Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, with some rests. The notes are primarily in the lower register.

F 0 F 0 Etc. E♭ 0 E♭ F 0 F

Musical staff 4: Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, with some rests. The notes are primarily in the lower register.

F7 0 F7 0 F7 0 F7 E♭ E♭7 0 E♭7 0 E♭7 0 E♭7 E♭

10


Musical staff 5: Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, with some rests. The notes are primarily in the lower register.

A♭ E♭ 0 E♭ E♭ E♭ E♭ 0 E♭ A♭ 0 Cm E♭ 0 Fm E♭ 0 E♭ 0

Musical staff 6: Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, with some rests. The notes are primarily in the lower register.

E♭ Cm 0 E♭ 0 E♭ E♭ 0 E♭ Cm 0 E♭ 0 E♭ E♭

15

Musical staff 7: Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, with some rests. The notes are primarily in the lower register.

E♭ E♭ 0 E♭ 0 E♭ 0 E♭ 0 Etc.

Musical staff 8: Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, with some rests. The notes are primarily in the lower register.

Cm E♭

Musical staff 9: Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, with some rests. The notes are primarily in the lower register.

# In the beginning.....

by Mary J. Park

## Learn a Simple but Classic Tune .....*In the Pines*

It always amazes me how fast three months can pass and the time has come around to once again come up with an idea for this column. Sometimes the ideas come easily, but at other times I really work at finding an idea. Well, this time I had been searching for ideas for several days. To pass the time, I was watching *Coal Miner's Daughter*, a movie about the life of Loretta Lynn. Near the beginning of the movie she sang *In the Pines*, a haunting old traditional tune, and I had my inspiration.

You can play this tune without many chord changes, which makes this a tune that is easy on the left hand. But, there is also a problem with this. When you play several notes in a chord before changing to a new one, you have to pay particular attention to pinching the correct

strings. For instance, if you look at the first two full measures in this tune, you will notice that you play all three notes in the G chord (G, B, D). If you are not careful to move your right hand to the correct position for each note, you might tend to play this all on only one note of the chord. A good practice before tackling the whole tune would be to hold down the G chord and practice pinching all three notes accurately. Also remember that tablature symbols that are in a bracket are played on one beat. In the case of this tune, each item played gets one half of the beat.

You will also notice that in two places there are circled chords that are followed by an asterisk. This means that when you play the melody, you play that chord where it is

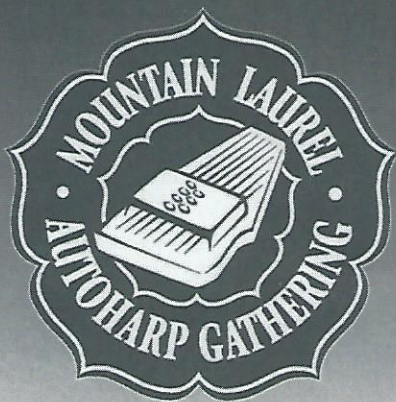
placed. On the other hand, if you are playing chord accompaniment, you play the chord one note earlier (in this case at the beginning of the measure). You will also note that right in front of each of the chords with asterisks there are two chords given. You can play either chord to get the desired note, but if you are playing with others the second choice will sound less discordant, as the G chord only has one note in common with the D7 chord, but the Bm chord has two notes in common.

Have fun with this simple, but haunting tune.

Tablature explanations:

∧ Thumb stroke

Ⓜ Finger stroke toward low strings  
(number indicates finger to use)



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# In the Pines

Key: G

Traditional  
Arrangement © 2004 Mary J. Park

The long - est train I ev - er saw, Went down that

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

TAB

b g b d d c d g d d d

Georg - ia line— The en - gine passed at six o' - clock, And

G/Bm / D7\* G / / / / / / / / / / / C / G G / G

TAB

b a g b g b d d c d g d

**Chorus**

cab passed by at nine.— In the pines, in the pines, Where the

/ / / G/Bm / D7\* G / / / / / / / G / C G / / / /

TAB

d d b a g b b g b c d d d

sun ne - ver shines, And we shiv - er when the cold wind— blows.

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

TAB

c d d g d d d d g a b a g

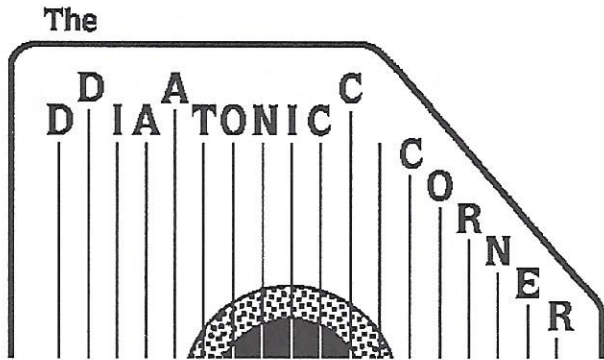
\* When playing chord accompaniment, play this chord one note sooner at the beginning of the measure.

2. I asked my captain for the time of day,  
He said he threw his watch away.  
A long steel ram and a short cross tie,  
I'm on my way back home.

*Chorus*

3. Little girl, little girl, what have I done,  
That makes you treat me so?  
You caused me to weep, you caused me to mourn,  
You caused me to leave my home.

*Chorus*



by Lucille Reilly

*This issue's feature:*

## Trick Hiccups

In August 2003, I introduced how to play syncopation using “Turkey in the Straw.” (You may order this issue from Stonehill Productions if you need it.) Syncopation can be found throughout “Willafjord,” an infectious tune from Greenland (even though the title hints of Norway) that migrated to Newfoundland and Cape Breton via Shetland fiddlers on whaling expeditions. (I’ve Scottish danced to this tune in the USA.) Expect “Willafjord” to be challenging to learn, but what a sense of accomplishment you’ll have once it’s in your hands.

(Note again: The *dotted rhythm*, sometimes mistakenly referred to as syncopation, bears no resemblance to syncopation by sight or by ear:



Sing “The Battle Hymn of the Republic” without the words and you’ll hear its continual dotted rhythm skip. Then sing the chorus of “Turkey in the Straw,” also without the words, to hear the “hiccups” in syncopation.)

You say you don’t see syncopation in “Willafjord”? It’s there, but “in pieces;” the long note in the middle of the rhythm is two short notes tied together, because syncopation crosses over from beat 1 to beat 2.

Now that you know where the “hiccups” are, sing “Willafjord” until it’s firmly in your ear. (If you need aural assistance, you may listen to this tune at my web site, [www.thedulcimerlady.com](http://www.thedulcimerlady.com).) Notice the following while you sing:

1. Eighth notes with dots over or under them earmark *staccato*, or short, notes. Singing short notes will help you feel the brightness in the music as well as anticipate the syncopated rhythm.

2. The pickup to each section is a

sixteenth note, instead of the “usual” eighth note. (These pickups are circled, and so must be pumped. I’ll explain how to play them in a bit.)

3. The notes in the first three measures (and elsewhere) outline chords. While “Willafjord” requires some felt-pumping, any chord outlines will let you zero in on the feel of syncopation in your playing hand without thinking about your button hand, too.

Now that “Willafjord” is firmly in your voice and ear (it is, isn’t it?), experience the feel of syncopation by playing Ex. 1 (mm. 1-2) several times. An easy way to master the finger order is to sing and “pluck your thigh,” without worrying about right strings/right notes. Play Ex. 1 at least four times nonstop.

Your thumb stabilizes your hand in Ex. 1 by plunking a steady beat under the tune, including the brush (↑) on the “silent” downbeat of beat 2 in the syncopated rhythm. When brushing downbeats, do so lightly on the strings *below* the melody.

What about those finger symbols in parentheses? They involve the ring finger more, allowing for an easier reach of the slightly larger note span in m.2. This finger combination may look out of place on paper but feels good in my hand, so I recommend giving it a try. If another fingering comes to mind that feels even more natural to you, feel free to use it. As long as you avoid the dreaded “double fingerings” of two adjacent 16<sup>th</sup> notes plucked by the same finger (*i-i*, *m-m* and *r-r*; these intend to drain your hand of endurance), whatever you fingers find should be fine.

If your fingers feel as dizzy as your brain after playing just this much, sleep on it! (Haven’t I told you this before?) A good night’s sleep can often clarify whatever seems clear as mud right now.

Once you’ve devised a fingering you can live with, write it in under the tune.

Enjoy dancing fingers on the buttons in mm. 10 & 14. As for the V chord at “\*” in m. 10: You may hold V7 down for both notes, or pump V to avoid sounding V7’s seventh in the bass line.

Last of all, how do you play the opening pickup of the tune clearly with all the autoharp’s strings open? Simple: you don’t! Pinch “four potatoes” as an introduction (Ex. 2; release the I chord to sound the pick-up in potato #4). After this, all future pickups have a pinch and brush just ahead of them. (Psssst: you’ll find this in the last measure of both sections, at the arrows; don’t let repeat signs or geographical distance become visual barriers).

Now, drive your neighbors crazy and play “Willafjord” a whole lot nonstop, slowly at first, then gradually increasing tempo over at least a few days. Once your fingers catch the feel of this tune, I bet you’ll get so hooked on it that you won’t want to stop playing it. (Time for a jam session! Oh, and do invite the neighbors. They’ve listened so patiently to your practicing.)

**Next issue: Do I hear a medley?**

*Lucille*

Lucille Reilly, *Mountain Laurel Autoharp Champion* and two-time *International Champion*, can’t get enough of a good Cape Breton tune. (They’re all good.)

---

*Do you have a question or tune you’d like to see addressed in The Diatonic Corner? Write to Lucille at [www.thedulcimerlady.com](http://www.thedulcimerlady.com) with your request. This is your column, after all.*

# Willafjord

Release the chord bar to sound each circled note.

Shetland tune

1

5

9

13

17

2

potatoes: 1 2 3 4  
play: p p p p ↑ r m i m m i m

## Finger Symbols

*p*=pinch, *t*=thumb, *i*=index finger, *m*=middle finger, *r*=ring finger

To hear a MIDI file of "Willafjord," go to [www.thedulcimerlady.com/thoughts.htm](http://www.thedulcimerlady.com/thoughts.htm) and scroll to the bottom of the page.

# Pro-Files

compiled by Karen Daniels

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

## TINA LOUISE BARR

1801 'H' Street  
Suite B-5 PMB #225  
Modesto, CA 95354  
209 480-4477  
autoharphighgear@hotmail.com  
http://www.CalAutoharp.com/TinaLouiseBarr.html  
Pro-File: AQ February '03  
Performance schedule:  
March 11-13  
w/The Bluegrass Compadres  
Brookdale Bluegrass Festival  
Brookdale, CA  
April 2 ; 7pm  
Autoharp "Spring Fling" Fest.  
Modesto, CA  
May 15 ; 3pm  
McHenry Museum  
Modesto, CA  
May 20-22  
CA Autoharp Gathering  
Dunlap, CA

## EVO BLUESTEIN

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:  
March 26 ; 8pm  
2nd Gene Bluestein Memorial Concert  
Tower Theatre for the Performing Arts  
w/Jean Ritchie, The Bluestein Family, others  
Fresno, CA  
May 20-22  
CA Autoharp Gathering  
Saint Nicholas Ranch  
Dunlap, CA  
July 17-23  
Swannanoa Gathering -  
Old Time Week

Warren Wilson College  
Black Mountain, NC  
July 29 - August 6  
Lark in the Morning Music & Dance Camp  
Autoharp & Cajun/Zydeco accordion. Info: go to  
evebluestein.com

## 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:  
February 4  
TBA, Nisswa, MN  
February 9  
White Gull Inn  
Fish Creek, WI  
February 11  
Ten Pound Fiddle  
East Lansing, MI  
February 13  
House Concert  
Columbus, OH  
March 11  
TBA, Elsworth, ME  
March 12  
Old Songs  
Voorheesville, NY  
March 18 - 19  
Mini-Mt Laurel  
Newport, PA  
March 20  
Woods Hole Fire House  
Woods Hole, MA  
April 27  
TBA, Roseburg, CA  
May 6-8  
Gamble Rogers Festival  
St. Augustine, FL  
May 19-21  
CA Autoharp Festival  
Dunlap, CA  
June 9-11  
Autoharp Jamboree  
Ozark Folk Center  
Mountain View, AR  
June 23-25  
Mountain Laurel Autoharp Gathering  
Little Buffalo Family CG  
Newport, PA  
June 26 - July 1  
Common Ground  
Westminster, MD  
July 5-15  
Fresno State

Fresno, CA  
July 30-31  
Willamette Valley Autoharp Gathering  
Florence, OR

## ROZ BROWN

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 Restaurant  
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:  
April 8-9  
Spring Festival  
Roosevelt State Park  
MS  
April 28-30  
Fiesta Dulcimer Festival  
Bulverde, TX  
May 20-21  
Jubilee of Acoustic Music  
Longview Comm. College  
Lee's Summit (Ks.City) MO  
June 7-11  
Autoharp Jamboree  
Ozark Folk Center  
Mountain View, AR

## JULIE DAVIS

PO Box 1302  
Nederland, CO 80466  
303 258-3444  
jdavis@indra.com  
Pro-File: AQ July '91  
Performance schedule:  
February 5  
Jamming & Stringband workshops  
Denver, CO  
February 13 ; 2pm  
Winter Storytelling Festival  
Boulder, CO

March 5 11am  
Performing Techniques workshop  
Denver, CO  
May 7-8  
All day autoharp workshop  
Nederland, CO  
May 7 : 8pm  
Swallow Hill Concert  
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:  
April 1  
Doofus Concert  
Mt. Laurel Mini-Concert  
Reedsville, PA  
April 2  
Doofus at Orthey Concert Series; Newport, PA  
April 17-23  
Augusta Spring Dulcimer Wk MD and AH classes; John & Heidi  
Elkins, WV  
April 28-30  
Fiesta Dulcimer Festival  
MD & AH classes: Neal & Coleen  
San Antonio, TX  
May 6-8  
Lone Star Dulcimer Festival  
MD & AH; Neal & Coleen  
Glen Rose, TX  
June 3-4  
Yellowbanks Dulcimer Society; Doofus  
Owensboro, KY  
June 7-11  
Autoharp Jamboree; Neal & Coleen; Ozark Folk Center  
Mountain View, AR  
June 22-26  
Mt. Laurel AH Gathering  
Little Buffalo CG  
Newport, PA  
July 3-9  
Swannanoa Dulcimer Week  
Doofus; Warren Wilson College; Asheville, NC

## MIKE FENTON

25 OverRoss Farm, Ledbury Road, Ross-on-Wye

Herefordshire  
England HR9 7BN  
tel-011441989762307  
fen.lonesomedove@virgin.net

Pro-File: AQ October '88  
Performance schedule:  
*June 8-11*

Autoharp Jamboree  
Ozark Folk Center  
Mountain View, AR

*June 23-26*

Mt. Laurel AH Gathering  
Little Buffalo Family CG  
Newport, PA

*June 28*

Chautauqua Institution  
Chautauqua, NY

*July 3-9*

Common Ground Festival  
Westminster, MD

#### MARC GUNN

PO Box 650128  
Austin, TX 78765  
512 804-0468

marc@thebards.net  
www.thebards.net

Pro-File: AQ Fall 2000  
Performance schedule:

*March 12 - April 2*  
(weekends only)

Excalibur Fantasy Faire  
4 Shows Daily  
Smithville, TX

#### LES GUSTAFSON-ZOOK

1608 S. 8th Street  
Goshen, IN 46526  
574 534-1173

les@gustafsonzook.com  
www.gustafsonzook.com

Pro-File: AQ April '94  
Performance schedule:

*February 18-20*

Wyoming Dulcifest  
Wyoming, OH

*March 9-13*

Buckeye Dulcimer Festival  
Ashley, OH

*May 1-6*

Weatherbury Farm  
Avella, PA

Intermediate AH Class  
*May 27-29*

Dulci-More Festival  
McKinley Scout Camp  
Lisbon, OH

*June 8-11*

Autoharp Jamboree  
Ozark Folk Center  
Mountain View, AR

*June 26-July 2*

Kentucky Music Week  
Bardstown, KY

*August 5-12*

John C. Campbell Folk  
School  
Brasstown, NC

*August 12*

John C. Campbell Folk  
School; Concert 7pm  
Brasstown, NC

#### JOHN

#### HOLLANDSWORTH

700 Tower Road  
Christiansburg, VA 24073  
540 382-6550

kholland@vt.edu

www.filebox.vt.edu/users/  
kholland/jandk/index.html

Pro-File: AQ November 2002  
Performance schedule:

*March 6-9*

Autoharp Workshop (all lev-  
els) Part of Old-Time Music  
Workshop

Workshop during day & con-  
certs each evening by various  
instructors.

Holiday Lake 4-H Center  
Appomattox, VA

www.ext.vt.edu/resources/4h/  
holiday/oldtimemusic.html

*March 27-April 1*

John C. Campbell Folk Sch.  
Beginner Autoharp Class  
Brasstown, NC

*April 1 ; 7:30pm*

Concert by Mt. Fling Band  
www.folkschool.org

*April 2*

Concert by Mt. Fling Band  
Burritt Museum Old Church  
Sponsored by Huntsville Tra-  
ditional Music Assn.

Huntsville, AL

*July 22-24*

Cranberry Dulcimer  
Gathering; Workshops & Fea-  
tured Autoharpist; Concert  
with Kathie one evening dur-  
ing festival  
Binghamton, NY

#### ADAM MILLER

PO Box 620754  
Woodside, CA 94062  
650 804-2049

autoharper@earthlink.com  
www.folksinging.org

Pro-File: AQ Fall 2001

Performance schedule:

*February 5 - 10:30am*

Placerville Branch Library  
Free family concert

Placerville, CA

*February 8 - 3:30pm*

Colonial Heights Library

Free family concert  
Sacramento, CA

*February 15 - 7pm*

Chico Library

Free family concert  
Chico, CA

*February 17 - 3:30pm*

North Highlands Library

Free family concert  
Sacramento, CA

*February 28 - 7pm*

Concord Library

Free family concert  
Concord, CA

*March 5*

Menlo Park Library

Menlo Park, CA

*March 10 - 3:30pm*

McKinley Branch Library

Free family concert  
Sacramento, CA

*March 16 - 4pm*

Arden-Dimick Library

Free family concert  
Sacramento, CA

*March 29 - 7pm*

Corona Public Library

Free family concert

Corona, CA

*April 2 - 8pm*

Fiddler's Dream Coffeehouse

Phoenix, AZ

*April 3 - TBA*

House Concert for Young  
People

Gilbert, AZ

*April 14*

Portola Valley Library

Free family concert

Portola, CA

*April 26 - 7pm*

Milpitas Library

Free family concert

Milpitas, CA

*April 27 - 3:30pm*

Walnut Grove Library

Free family concert

Sacramento, CA

*April 28 - 3:30pm*

Sylvan Oaks Library

Free family concert

Sacramento, CA

*May 24 - 7pm*

Carson City Library

Carson City, NV

#### 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:

*March 11*

The Cedar

Piper's Crow Concert

Minneapolis, MN

*March 12-19*

Katie McMahon's St. Patrick's  
Concerts

Minnesota

*March 28-April 1*

Sore Fingers Week

England

*April 17-22*

Spring Dulcimer Week

Intermediate/Advanced Auto-  
harp Class

Augusta Heritage Center

Elkins, WV

*May 6-8*

Lone Star State Dulcimer  
Festival

Oakdale Park Campground

Glen Rose, TX

*July 24-29*

Heritage Dulcimer Camp

Autoharp Mini-Class

Parkville, MO

#### LUCILLE REILLY

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PO Box 7338

Denver, CO 80207

thedulcimerlady@juno.com

www.thedulcimerlady.com

Pro-File: AQ April '92

Performance schedule:

*March TBD*

(Various in and around) Check  
web site for listings

Princeton, NJ

*April 10*

Port Charlotte UM Church

(10:30am church service -

7pm concert)

Port Charlotte, FL

*April 17*

Ascension Episcopal Church

(10am church service - 4pm

concert)

Frankfort, KY

#### TOM SCHROEDER

300 W 113th Street

Kansas City, MO 64114

anartauto@hotmail.com

Pro-File: AQ October '88

Performance schedule:

*May 20-21*

Jubilee of Acoustic Music

Longview Comm. College

Kansas City, MO

#### MIKE SEEGER

c/o Mitch Greenhill (agent)

1671 Appian Way

Santa Monica, CA 90401

310 451-0767

Fax: 310 458-6005  
 mitchg@folkloreproductions.com  
 Pro-File: AQ January '89  
 Performance schedule:  
*February 5*  
 Williamsburg Library  
 Williamsburg, VA  
*February 8*  
 University of Georgia  
 Athens, GA  
*March 3*  
 University of Kentucky  
 Lexington, KY  
*April 17*  
 Festival of the Arts  
 Richlands, VA  
*June 18-19*  
 Clearwater Festival  
 www.clearwaterfestival.org  
 Croton-on-Hudson, NY  
*July 8-10*  
 High Mountain Hay Fever  
 Westcliff, CO

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

PO Box 70060  
 Nashville, TN 37207  
 615 859-1419  
 billandlauriesky@hotmail.com  
 Pro-File: AQ April '90  
 Performance schedule:  
*February 6* - 11am  
 Santee Baptist  
 Prentiss, MS  
*February 12* - 7pm  
 Sherwood Shores Chapel  
 Gordonville, TX  
*February 18* - 7pm  
 Salem Independent Methodist  
 Ackerman, MS  
*February 20* - 10:30am  
 Norton Avenue Assembly of  
 God  
 Saraland (Mobile) AL  
*February 20* - 5:30pm  
 Baggetts Chapel United  
 Methodist  
 Repton, AL  
*February 24* - 7pm  
 Grace Baptist  
 Palmyra, IL  
*February 26* - 7pm  
 Carroll Green Civic Center  
 Quitman, TX  
*February 27* - 6pm  
 Church Fellowship International ;  
 New London (Henderson) TX  
*March 20* - 6pm  
 Jackson Chapel Church  
 Hernando, MS  
*March 29* - 7pm

Faith Independent Baptist  
 Waskom, TX  
*April 3-8* - 7pm  
 Cave Springs Baptist Event  
 Linden, TX  
*April 9* - 7:30pm  
 Memorial Baptist  
 Peeltown, TX  
*April 10* - 2pm  
 First Assembly of God  
 Vivian, LA  
*April 16* - 7:30pm  
 Mt. Lebanon Cong. Christian  
 Church  
 Shenandoah, VA  
*April 17*  
 Arlington Assembly of God  
 Arlington, VA  
*April 29* - 7pm  
 Hoedown  
 Galatia, IL  
*April 30* - 7pm  
 Mhoontown U. Methodist  
 Cherokee, AL  
*May 1* - 2pm  
 Camp Back 40  
 Fruithurst, AL  
*May 6*  
 Spring Bank Ferry Festival  
 Doddridge, AR  
*May 7-11*  
 Autoharp Jamboree (Laurie)  
 Ozark Folk Center  
 Mountain View, AR  
*May 14* - 7pm  
 Saturday Night in the Valley  
 Cochise, AZ  
*May 15* - 8am & 10:30am  
 Wynne Chapel  
 Cochise, AZ  
*May 15* - 5pm  
 Douglas Foursquare Church  
 Douglas, AZ  
*May 21* - 2pm  
 Rebel Park State Commemo-  
 rative Area Amphitheater  
 Marthaville, LA  
*June 4* - 7pm  
 The Outback Amphitheater  
 Anderson, MO  
*June 9-11*  
 FanFair - 10am to 4pm  
 Nashville, TN

**DREW SMITH**  
 529 Ardmore Road  
 Ho-Ho-Kus, NJ 07423  
 201 444-2833  
 drewharpmsmith@netzero.net  
 Pro-File: AQ July '89  
 Performance schedule:  
*February 19* - 7 & 9:30pm  
 Richmondtown Historic Tav-  
 ern  
 Richmondtown, Staten Island

NJ  
*March 5* - 9pm  
 Ethical Culture Society  
 House program  
 Teaneck, NJ  
*April 8-10*  
 New England Folk Festival,  
 NEFFA, Natick, MA  
*May 25*  
 Dellridge Center  
 Paramus, NJ  
*May 27-29*  
 Philadelphia Folksong Soci-  
 ety "Spring Thing"  
 Performing & Workshops  
 Kintnerville, PA  
*July 22-24*  
 Cranberry Dulcimer Gather-  
 ing  
 Workshops & Performances  
 Binghamton, NY  
*August 3-10*  
 Appalachian String Band  
 Festival  
 "Ben Borscht & the Beats"  
 band  
 Clifftop, WV

**JO ANN SMITH**  
 6408 Baylor Drive  
 Bartlesville, OK 74006  
 918 333-7586  
 jsmith@autoharpist.com  
 http://www.autoharpist.com  
 Pro-File: AQ Spring 2004  
 Performance schedule:  
*February 5*  
 The Handle Bar - 8-10pm  
 Performance with Pocket  
 Change  
 Skiatook, OK  
*June 10-18*  
 OK Mozart International Fes-  
 tival  
 Bartlesville, OK  
*July 8-10*  
 Summerfest  
 Autoharp workshops & per-  
 formances  
 Joplin, MO

**CHARLES WHITMER**  
 291 Scarborough Dr. #1109  
 Conroe, TX 77384  
 936 441-0133  
 cw75@earthlink.net  
 Pro-File: AQ April '93  
 Performance schedule:  
*February 12*  
 Winterfest  
 Workshops all day (no perfor-  
 mance)  
 Irving, TX  
*March TBA*  
 Beginner 1 Autoharp Work-

shop  
 The Woodlands, TX  
*April TBA*  
 Beginner 2 Autoharp Work-  
 shop  
 The Woodlands, TX  
*May TBA*  
 Gospel Autoharp Workshop  
 The Woodlands, TX  
*May 7*  
 Lone Star State Dulcimer  
 Festival  
 Autoharp workshop AM &  
 Performance PM  
 Glen Rose, TX  
*June 7-11*  
 Autoharp Jamboree  
 Ozark Folk Center  
 Mountain View, AR  
*June 14-17*  
 Advanced Autoharp Week -  
 workshop  
 Ozark Folk Center  
 Mountain View, AR  
*June 21-24*  
 Beginner Autoharp Week -  
 workshop  
 Ozark Folk Center  
 Mountain View, AR  
*June 28 - July 1*  
 Intermediate Autoharp Week  
 Workshop  
 Ozark Folk Center  
 Mountain View, AR  
*July 21-23*  
 Bayou City Old Time Music  
 & Dulcimer Festival  
 Workshops/Performances  
 Houston, TX  
 ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦

## Recordings

*Along Came A Giant*  
**Autoharp: Adam Miller**  
 See Pro-File for address

*The Wildwood Flower*  
 Clarence & Bobbi Roberts  
**Autoharp: Bobbi Roberts**

*Jerry and Gerry...Silver and  
 Gold*  
 The Stewarts  
**Autoharp: Gerry Stewart**

*1850's Rock and Roll*  
 Kenny Hall and the Long  
 Haul Band  
**Autoharp: Mike Mueller**



# Digits: Can You Dig It?

by Tom Schroeder

Those darn opposable thumbs, they limit variety. Imagine how you would play melody if you did not have your thumb and only had your four digits. Melody would be produced by plucking individual strings. Rhythm would be emphasized with volume. Harmony would come from combining your digits. Can you dig it?

The sound of your autoharp changes when you play melody with just your digits. The traditional Pinch styles produce a full sound with a continuous bass. Playing with just your digits produces a thin, treble sound. If you learn to play in both ways you can add variety to the arrangement of a tune.

Anyone can learn to play melody with their digits if they already play a Pinch style. You start with taking off your thumbpick. Do your regular Pinch and listen for the accuracy of your fingerpick. You should hear the melody clearly but you won't hear much bass. If you lack accuracy, work on it without the thumbpick on.

Once you are satisfied you can accurately Pinch a melody, continue to do the Pinch movement but elevate your thumb off the strings. You should just hear your fingerpick plucking the melody strings. Your thumb should just be moving in air. When you get comfortable playing in this way, work at keeping your thumb relaxed but still. Now your finger is just plucking the notes. Once you can do this, put your thumbpick back on and you should be able to play a melody with just your digit. Can you dig it?

Try applying this to a tune like *Red River Valley*. Play the first four measures using the Pinch and normal rhythm fill. Then the next four measures with the Pinch and the last four with the digit. Hear the variety of sound? Can you think of other

ways to use this variety?

Slow tunes can be beautifully played using a combination of digits. Hold your hand in front of your face and notice the distance between your index finger and ring finger. With fingerpicks on, place your hand over the strings. Notice that if you were to Pluck the melody string with your ring finger, your index finger naturally falls over a lower harmony string. If you Pluck those two strings at the same time you are automatically playing a tune with a lower harmony note.

Now take an easy tune like *Bury Me Beneath the Willow*. Try to Pluck the melody with your ring finger while your index finger simultaneously Plucks a lower harmony note. Can your digits dig it?

Try this variety. Play *Bury Me Beneath the Willow* once Plucking with the two digits but doing no rhythm fill, then a second time Pinching the notes but doing no rhythm fill, and a final third time Pinching and doing a normal rhythm fill. You have a little arrangement that is easy to listen to.

This technique really pays off for players who already use the "Pinch-Pluck Technique" to play melodies fast. Use the steps above to transition to playing the melody by just alternating between your two digits and keeping your thumb still. Practice this using a Reel. Once you are comfortable doing this, add a rhythm emphasis. Pluck the two notes in each measure that fall on the off-beat louder than the other notes. This emphasizes the rhythm. Any Reel works. Try *St. Anne's Reel*.

Try using the variety of "Pinch-Pluck" and "Pluck-Pluck." Pinch the two notes in each measure that fall on the off-beat but Pluck the rest using the "Pluck-Pluck" technique. This is another way to emphasize the rhythm. "Pluck-Pluck" the first part

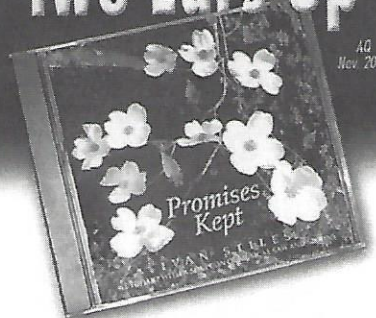
of the tune and "Pinch-Pluck" the second part. This gives you a dynamic change. "Pinch-Pluck" the tune through twice and then drop into "Pluck-Pluck" for one time through. Then return to "Pinch-Pluck" once through to end the arrangement. This is another dynamic change. Try experimenting with other ways to use the variety.

Opposable thumbs may allow us to drink beer, but they can limit the variety of sound produced by the autoharp. Try limiting your thumb use sometimes and let your digits dig it.

Tom can be dug at:  
anartaauto@hotmail.com

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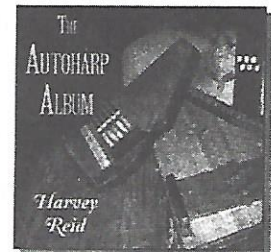
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by

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# Bad Gig No Dinner

## TRUE STORIES

### Part 1

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This two-article series features *AQ* readers' own stories that describe some of the challenges that autoharpists might have encountered in a performance setting.

As hired musicians in the acoustic music scene, many of us at some time have run into an occasional "glitch" where things just haven't synchronized with our meticulous plans. Glimpses into my own recollection include incidents such as: playing at the county fair the same night as a tractor-pulling contest, performing onstage at a town celebration when the power generator exploded, or the time when my band had begun our first song and the soundperson decided all was well and suddenly ventured off to meet his friends at the beer garden.

More of your stories will be featured in the next issue of *AQ*. 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 went the way of a "BAD GIG NO DINNER."

Your full name and city/state is necessary. Please specify if you prefer that your first name be used with just the initial of your last name.

For starters, here are two "True Stories" sent in by our *AQ* readers for the BAD GIG NO DINNER series:

#### A WESTERN NIGHT IN BLACK AND WHITE

My "Open Mic Nightmare" all started when my dear, sweet husband told me about a radio advertisement he had heard for a local western-type establishment that included an invi-

tation for musicians to come out for an open mic every Tuesday night. He excitedly suggested, "This is what you need to overcome your stage fright."

When Tuesday night came, my husband helped load my hammered dulcimer and autoharp into my car. I drove to the advertised site, where the parking lot and restaurant looked packed. I walked in, pulled a chair onto the stage up front where the other musicians already were playing, set up my instruments, and joined them for a bit.

During the break time, I then found myself sitting alone on the stage waiting for the other musicians to return. A man from the audience walked up and asked me, "Say, when did you join the band?" Like a bolt of lightning, my entire life then flashed before my eyes when it occurred to me that the other musicians on the stage happened to be dressed alike -- in black and white. At that point, I couldn't get out of there fast enough. I was there on the wrong night, and I've never gone back!

Evie Scott  
Kent, WA

#### BAD GIG BY THE SPOONFUL

My first attempt at "busking" was a bit of a disaster! After a busy day and part of the evening working at the Town Council, I then went out to the courtyard, over to the Farmers Market, to be ready to play music at 7pm.

It was packed, and there was a choir of thirty or more singing where I was supposed to play! I waited for a couple of carols, then asked one of the stallholders (vendors) behind this choir, how long they had been singing -- about twen-

ty minutes. I waited whilst they sang two or three more, and then I asked the choir leader when they were due to finish, "as I thought I was starting from 7:00 until 7:20."

She said, "Yes, you are on at 7:00," then realized that it was already 7:20! She said, "Well, we were late starting, so we'll do one more!" When they finished, some lingered there, so I had a job to set up my amp.

Then after about four short tunes (I was nervous from all the waiting!), three women came up and asked how long I was going to be -- they were due to perform at 7:30! As they had somewhere else to go afterward, I told them to go ahead. In one of their numbers, they were using wooden spoons and saucepans -- they were very funny -- but, at the end of the song, they flung the spoons in the air and one hit me in the eye!

I did play for a while after them, and people liked the sound, but I don't think they saw my collecting hat.

Sue Edwards  
UK

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](mailto:BadGigNoDinner@hotmail.com)

# Critic's Choice



Tina's  
Choice

Tina Louise  
Barr

*The Orphan Train ... and Other Reminiscences*

**Autoharp: Adam Miller**

PO Box 620754

Woodside CA 94062

*Silken Dreams ♦ Twisted Laurel ♦ Springfield Mountain ♦ Rattlesnake Mountain ♦ The Old Grey Squirrel ♦ Bony On St. Helena ♦ This Old Mandolin ♦ The Bum Song/Naw, I Don't Want To Be Rich ♦ Dixie Darling ♦ Tiny Fish For Japan ♦ The Hobo's Last Ride ♦ In Tall Buildings ♦ Orphan Train ♦ Hell In Texas ♦ Ghost Train ♦ No More Fish, No Fisherman ♦ Coming Around the Horn ♦ I Still Can't Say Goodbye*

Folksinger Adam Miller is one of the most actively involved members of the autoharp community, immersing himself as a full-time entertainer and minstrel of children's educational programs. Adam presents a series of multi-cultural Singing Through History! folk assemblies and classroom programs throughout the western U.S.

A native of northern California, Adam grew up influenced by recordings of folk music legends such as Woody Guthrie, Pete Seeger and the Weavers.

*The Orphan Train and Other Reminiscences* is a diverse collection of traditional folk ballads that Adam Miller has masterfully assembled. He personalizes the music with minimal but highly effective arrangements on autoharp and guitar.

Adam's rich, resonant voice adds

a distinctive presence to his repertoire. His clear articulation weaves each musical tale in authentic tones.

*Silken Dreams* was written by folksinger Anne Hills, and is based on stories given by retired laborers who worked in Pennsylvania's silk mills during world War I. Adam debuts this recording with lively diatonic autoharp playing. His Travis-style picking is punctuated by rhythmic stops and glissandos.

*Twisted Laurel* is a metaphorical ballad, brilliantly written by Tommy Thompson, the founding member of the Red Clay Ramblers. Adam's vocals and autoharp are smooth and relaxed. A fiddle in the background adds "ragtime" flair to the arrangement.

*The Orphan Train* was written by Bruce "Utah" Phillips, one of American folklore's master storytellers. This poignant story chronicles the more than 200,000 orphans, runaways and homeless children who were picked up and shuttled aboard the "Orphan Trains" to foster homes in the mid-west between 1854 and 1929.

*Dixie Darling* was written by Percy Wenrich in 1907 and later was made popular by the Carter Family. It is a traditional standard that maintains a good pace for the variety of music on this CD.

*In Tall Buildings* is a contemporary folk ballad written by John Hartford regarding the tedium of business

life. A well-chosen piece for folksinger Adam Miller - a former film producer and business executive.

The collection of songs that Adam Miller has recorded on *The Orphan Train and Other Reminiscences* is an engaging pictorial of American folklore. Adam's performances on autoharp and guitar are done with perfection and ease, with polished vocals.

The variety of material on this CD offers interest for listeners of all ages. The liner notes demonstrate that an extensive amount of research has been taken for each selection. My only concern is that the CD booklet could have benefited if it also had included a brief artist's bio.

*The Orphan Train and Other Reminiscences* is a focused listening experience, filled with historical scenarios. It is well presented and recorded. This collection of songs carves out a true slice of Americana.



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

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

# Postscripts from 'Harpland'

with Mary Umbarger

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

*How in the world will we top 2004!! Another year stretches in front of us -- uncharted and inviting. The opportunities to share and enjoy the autoharp are there for the asking and I can't wait to experience the feeling. Wow! Let's see what has been happening since the last time.....*

November and December are open season for music venues:

*p.s.* **Bob Loomis** played at the Pacific Bay Coffee Hour, Walnut Creek, CA. He had some friends sit in with him. All the tips went toward the tsunami relief effort. Thanks, Bob!

*p.s.* **Jo Ann Smith** was on the Woodsongs Old-Time Radio Hour in Lexington, KY. The program is carried on over 400 radio stations worldwide. They have a web site and you may watch/listen to her by searching the archives of the November 22 program. This was a great opportunity to expose listeners to the autoharp - as only Jo Ann plays it - Thanks, Jo Ann for making us so proud!

*p.s.* **Todd Crowley** shares a 'magical musical memory.' His daughter Erin played her flute and sang with him at the Folk Club; his wife joined on a couple of songs. Todd played three diatonic U.S. made Centurion autoharps. The theme of the evening came from a paragraph in "A River Runs Through It" and honored folk songwriters of the recent past who are putting their songs into the ever moving river of music that is moving us through life day by day.

*p.s.* For the 15th year, **Carl Scott** held forth at the four day "Christmas at the Fort" at historic Old Fort Parker TX. He and his folks demonstrated autoharp and mountain dulcimer to school children. Without folks like Carl the arts and crafts and ways of yesteryear would be forgotten. Keep it up Carl -- year 16 is here!

*p.s.* I rarely ever write of things I am doing, but really love the autoharp and endeavor to promote it whenever there is an opportunity. Last year a small store in Union Grove, NC (where the oldest Fiddlers Festival in the country takes place on Memorial Day Weekend --this year is the 81st), began sponsoring 'house concerts.' They are hosted by Pal and Miles Ireland, owners of the Cook Shack, and Tom and Gail Watts who are super active in promoting string music in NC and part of WNCW Radio in Spindale, NC.

The concert is two hours and all the gate money is given to the performers. The only advertising is via an email list and word of mouth. There is seating room for about 65 people.

I was surprised as well as pleased and excited when I was asked to perform a concert, "Christmas At the CookShack." There was standing room only and it was the most fun I have ever had! Playing autoharp, lever harp and bowed psaltery, I shared religious, folk, Celtic and classical music. I even sang a bit and told a story accompanied by harp... and lived to tell about it! I asked the Front Porch Strings, my favorite band (Ha ha he he) to help me close out the program.

*p.s.* Autoharper **Willow Skye Robinson** has written an adult fantasy book called "The Prince Of New Avon." It has been well received in her area. She had a book signing at the local Barnes and Noble and already has avid fans wanting to know when the second book will be out! To learn more about this, go to Trafford-Publishing.com. Good for this autoharper gal!!

*p.s.* **Mary Ann Johnston** has a part in a film to be shown at the Sundance Film Festival in Utah on January 24, 25 & 26. The film, "The Devil and Daniel Johnston" is a bio-pic. Mary Ann is filmed singing and playing her autoharp on one of Daniel's songs in front of the world's largest teapot in Chester, WV. She has the world's largest private collection of teapots.

*p.s.* Then we have **Karen Mueller** chiseled in stone! A statue of Karen, with autoharp, now stands in a Winfield KS park. What an honor that is

for this deserving and talented lady!

*p.s.* **Tina Louise Barr** was honored with the "Best Americana" award from the Modesto Area Music Association. Well, all who have heard her play, know this is on the mark! Congratulations, Tina Louise.

*p.s.* Along with the joys of life, there are also sorrows. We've lost a few friends this year:

**Bill Young**, Director of Ozark Folk Center

**Brice Miller**, husband of Dora Miller

**Mark Fackeldey**

Most sincere sympathy goes out to the friends and families.

We have new CDs on the market:

*p.s.* **Rini Twait** has a new one. I don't know the specifics, but you can contact her at [rtwait@graphicaljazz.com](mailto:rtwait@graphicaljazz.com)

*p.s.* **The Stewarts** have a new CD, "Jerry and Gerry -- Silver and Gold." You will find 20 old favorites and lots of autoharp.

*p.s.* **Mike Mueller** is on Kenny Hall's new CD, "1850's Rock and Roll." Kenny will be at the California Autoharp Gathering.

*p.s.* **Adam Miller** has a new CD "Along Came a Giant." Reach him at [autoharper@earthlink.net](mailto:autoharper@earthlink.net)

*p.s.* **Clarence and Bobbi Roberts**, have a new CD, "The Wildwood Flower," featuring autoharp, guitar and vocal renditions of 16 Carter tunes. You may get one at: [songcatcher@psknet.com](mailto:songcatcher@psknet.com)

*There have been autoharp sightings:*

**Tennessee Ernie Ford Special** had him singing an old hymn and accompanying himself on the autoharp.

Musical interlude on "All Things Considered" was played on the autoharp. Don't know the musician.

**Terry Johnson** noticed an old black 1960s autoharp being played on a CitiBank commercial.

**Billy Connelly**, Scottish musician/comedian/all around amazing performer, plays autoharp on a video, "World Tour Of Scotland."

*Have a peaceful winter and get ready for the fun coming up in the spring! Harpin' in Harmony, Mary*

## RECORDINGS

CDs \$15

V denotes recording that contains at least some vocals

**Karla Armstrong**  
*Resonance...Songs of the Soul*

**Tina Louise Barr**  
*Breakin' Tradition*  
*Rock-it 'Harp*

**Evo Bluestein**  
*Off the Top*  
*Evoharp* V  
*Good Morning Blues* V  
*Shut Up and Sing* V  
*A Horse Named Bill*

**Roz Brown**  
*Colorado and the West* V  
*My Best to You* (songs from "Just Kiddin' Around" and "Colorado and the West") V  
*Where I'm Bound* V  
*Rolling Home - Songs of the Sea* V

**John & Heidi Cerrigione**  
*Woodstoves & Bread Loaves* V

**Heather Farrell-Roberts**  
*Purple Heather*

**Mike Fenton**  
*The Best of Mike Fenton* ) V  
*Olde Time Journey* V

**Marc Gunn**  
*Marked By Great Size*  
*Gullible's Travels*  
*Songs of the Muse*

**Les Gustafson-Zook**  
*Gather At the River*  
*Skip To My Lou* ) V  
*Cascade Noel*

**Lindsay Haisley**  
*Harps and Hammers* V  
*String Loaded*

**Mike Herr**  
*Hawthorn*

**John Hollandsworth**  
*Mountain Fling - Over the Edge* V  
*Green Fields of Virginia* V  
*Tunes From the Tailgate* V

## The AO Marketplace

**David Kilby**  
*Autoharp Praise*

**Eileen Kozlof**  
*The Well Tempered String Band, Book One* V  
*The Well Tempered String Band, Book Two* V

**June Maugery**  
*Songster At Large* V  
*Shining Bright Like Gold* V  
*J'Attendsveille* V  
*Appel d' Airs* V

**Adam Miller**  
*The Orphan Train...and other reminiscences* V  
**NEW!** *Along Came a Giant* V

**Karen Mueller**  
*Still Point*  
*Clarity*  
*Autoharp Gourmet*

**Carole Outwater**  
*Faces*  
*Carolina Gator Gumbo*

**Judie Pagter** & Country Ham  
*Carpenters Mill* V  
*The Lost Gospel Album* V  
*Diamonds In the Rough* V  
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**Lucille Reilly**  
*Thus Sings My Soul*

**Richard Scholtz**  
*In the Air* ☺  
*Cockroach Party* ☺  
*Late Night Conversations*

**Tom Schroeder**  
*An Artistic Autoharp*

**Marty Schuman**  
*Autoharpistry* V

**Jeff Snow**  
*RUAH Spirit of the Wind*

**Ivan Stiles**  
*Rounding Pickering Bend* V  
*Promises Kept* V

**Carol Stober**  
*Country Sampler* V

**Patsy Stoneman**  
*Family Tradition: the Stoneman Legacy* V

*Family Tradition: 28 Big Ones* V  
*Patsy Sings Pop...Stoneman, that is* V  
*The Stonemans Live* V  
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*The Edison Recordings*

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*So Many Tunes...So Little Time*  
*Christmas As You Like It*

**Alex Usher**  
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*Here and Now*

## BOOKS

**Theory and Harmony for Everyone** \$7.95

**Complete Method for Autoharp and ChromAharp**  
Book \$17.95; cassette \$9.95

☺ **Fun with Folk Songs** by Mel Bay. Songs such as "Billy Boy" & "Camptown Races" \$4.95

**Family Hymn Book** by Pamela Cooper Bye. More than 90 hymns and songs with guitar/autoharp chords. \$12.95

**Autoharp Method: In Four Easy Steps** w/CD \$9.95 by Evo Bluestein

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☺ **Kidsongs** by Jerry Silverman. Simple arrangements in "friendly" keys. Includes melody line, lyrics and guitar chords. \$7.95

**The Autoharp Owner's Manual** by Mary Lou Orthey Covers everything from maintenance to building an autoharp. \$19.95

**Backpocket Bluegrass Songbook** Erbsen \$6.95

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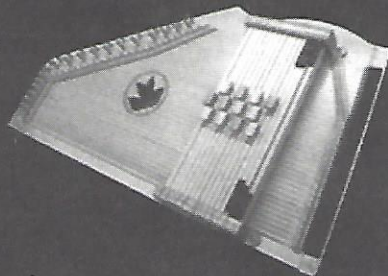
## Blue Ridge Autoharps

by John Hollandsworth

700 Tower Rd., Christiansburg, VA 24073

540-382-6550; kholland@vt.edu

www.filebox.vt.edu/users/kholland/brinst.html











# Autoharp Songbook

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## My Wild Irish Rose (3)

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



## Plaisir d'Amour(3)

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

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

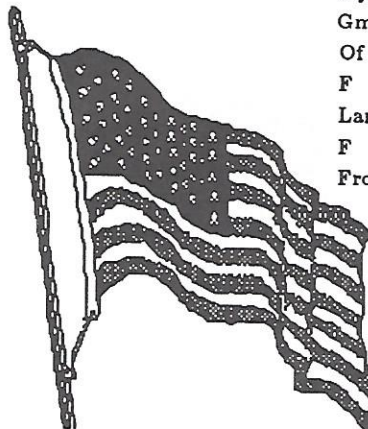
My love loves me, and all the wonders I see,  
 A rainbow shines in my window, my love loves me.

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



## Yankee Doodle (2)

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



## That's An Irish Lullaby (3)

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



## Tell Me Why (3)

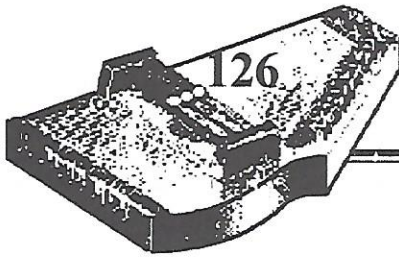
↓  
 CF G7 CC / G7 F / F C //  
 Tell me why the stars do shine  
 CF G7 CC / C D7 D7 C G7 //  
 Tell me why the i - vy twine,  
 CF G7 CC / G7 Am / G7 E7 //  
 Tell me why the sky's so blue,  
 C FC D7 D7 / D7 G7 C G7 C //  
 And I will tell you just why I love you.

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

## America (3)

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

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



# Autoharp Songbook

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## The Erie Canal (2)

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

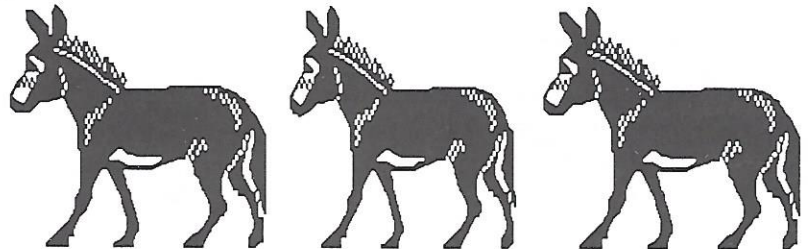
Chorus:

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

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

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

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



## Little Brown Jug (2)

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



Chorus:

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

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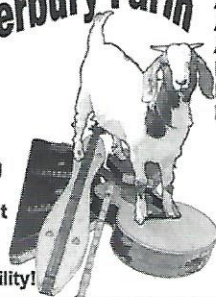
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