

Autoharp Quarterly

The International Magazine Dedicated
to the Autoharp Enthusiast

Spring 2005
Volume Seventeen, Number Three
Six Dollars

Chord Theory
for Autoharps,
Part 3 by
Robert Grappel

Bud Taylor &
Karla Armstrong
are Colorfully
Chromatic

A Picker's
Portrait:
Jeff Dantzler

John Horner and
the 12 bar blues

Ann Norris does
an Interaction
lesson

The Banks Of
the Ohio
arranged by
Mary J. Park

The Crawdad
Song is in the
Children's Corner

Bad Gig No
Dinner continues
w/Tina Louise
Barr

Old Joe Clark is
Mike Herr's Jam
n' Bare Bones

Spoostiskerry is
in The Diatonic
Corner w/Lucille

Linda Huber
brings us Spring



Photo by Brian Symonds

Joe Carter : February 27, 1927 - March 2, 2005

Contents

VOLUME SEVENTEEN, NUMBER THREE
SPRING 2005

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

Editor:

Mary Ann Johnston

Profiles Editor:

Karen Daniels

Interaction Editor:

John Hollandsworth

Simply Classic

Linda Huber

Critics Choice

Stew Schneider

Judie Pagter

Tina Louise Barr

In the Beginning

Mary J. Park

Colorfully Chromatic

Lyman "Bud" Taylor &

Karla Armstrong

The Diatonic Corner

Lucille Reilly

The Children's Corner

Verla Boyd & Kathleen Bassett

Technically Write

Bob Lewis

Jam 'n Bare Bones

Mike Herr

Postscripts from 'Harpland

Mary Umbarger

Computer Advisor:

Ivan Stiles

Web master:

Lindsay Haisley

"Roadie"

Jack Johnston

Contributors:

Warren Fisher

Frank Baker

Rick Melchionno

Gregg Averett

Andrea Burke

Lois Conklin

Cover Photo:

**Joe Carter with his watermelon
seed spitting 1st Place trophy 1995**

Photo by Brian Symonds

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

www.autoharpquarterly.com

ISSN 1071-1619

©2005, Stonehill Productions.

Autoharp Quarterly is a

registered trademark of

Stonehill Productions.

All rights reserved.

Printed by Tri-State Printing

Steubenville, Ohio 43952

To and From the Editor.....	1
<i>In Memoriam</i> Joe Carter.....	2
Harpers at Large.....	3
Events.....	7
Cathy Comes to Arizona by <i>Burt Buckborough</i>	8
The Children's Corner by <i>Verla Boyd and Kathleen Bassett</i>	10
Colorfully Chromatic by <i>Lyman 'Bud' Taylor and Karla Armstrong</i>	12
MLAG schedule.....	14
Bad Gig No Dinner by <i>Tina Louise Barr</i>	15
The Diatonic Corner by <i>Lucille Reilly</i>	16
<i>The Banks Of the Ohio</i> arranged by <i>Mary J Park</i>	18
<i>The Old Autoharp</i> by <i>Joel Bjorling</i>	19
Pro-Files compiled by <i>Karen Daniels</i>	20
Autoharp Concerts - A Practical Guide for Great Shindigs by <i>Tina Louise Barr</i>	24
Recordings.....	25
Picker's Portrait featuring <i>Jeff Dantzer</i>	26
Simply Classic by <i>Linda Huber</i>	27
Chord Theory for Autoharpers, Part 3 by <i>Robert D Grappel</i>	29
Jam 'n Bare Bones by <i>Mike Herr</i>	32
A Study in 12 Bar Blues by <i>John Horner</i>	36
Interaction by <i>Ann Norris</i>	41
Critic's Choice by <i>Stew Schneider, Tina Louise Barr and Alex Usher</i>	44
Post Scripts from 'Harpland by <i>Mary Umbarger</i>	47
The AQ MarketPlace.....	48
The MarketPlace Order Blank.....	50
The Autoharp Songbook.....	51 & 52
Classified Ads.....	ISBC

From
the
Editor



Dear Readers;

It is with great sadness that I report on the death of another member of our autoharp family: Joe Carter, son of Sarah and A.P. Carter and beloved brother of Janette passed away after a battle with cancer. More about Joe can be found on page 2. In case you are wondering why we chose a photo of Joe with his watermelon seed spitting contest first place trophy from 1995, it is because we were told that he really enjoyed it and kept it on the stage at the Fold for several weeks. It seems to fit his sense of humor.

You might notice a change in the paper starting with this issue. We had some decisions to make about paper, postage costs and adding four more pages. We simply had to add more pages, there is just too much going on in the autoharp community these days to fit into 48 pages. We think that is great! The problem, of course, comes down to money. More pages cost more money. The extra printing costs could not be avoided, but with the help of our wonderful rep at the printers, we found a paper weight that would be satisfactory without having to incur any higher postal rates. So, that made the pill easier to swallow. Thank you, Jane, from all of us!

Probably by the time this reaches you our webpage will have undergone a transformation. This, too, was necessary because of recent growth. Shortly after that, there is another change about to take place. The mp3s on the Songs From the AQ have been very popular, with one exception. You have asked that they be left on permanently instead of just during a single issue. So, Lindsay and Ivan have been busy making it happen. You will be able to access that page and click on the issue you want to use. No more "I missed that issue, can I still hear the songs?" Now, the answer will be, "Yes!"

Music in this issue

The Crawdad Song.....	10
Let the Rest Of the World Go By.....	12
Spootiskerry.....	16
The Banks Of the Ohio.....	18
Spring.....	27
Old Joe Clark.....	32
Late Again, Fired Again, Hole In My Pocket Blues.....	38
Home On the Range.....	43

Harp Doctor Autoharp Sales
Custom Setup and Guaranteed Harps: \$100 - \$600
www.harpdoctor.com 864-888-0697

Vintage US Made Autoharps - Custom and Refurbished
Custom Setup New Oscar Schmidt Autoharps
12, 15 and 21 Chord Chromatics - From \$100.00
12 and 15 Chord Diatonics - From \$325
Pickups, Fine Tuners, Custom Chords, **MUCH MORE !!**
Call or visit our website for free brochure or questions!
Leave message if no answer. We're here to help.

2 RECORDING FROM MOUNTAIN FLING



Tunes from the Tailgate

John and Kathie
Hollandsworth, Jim
Lloyd, and Ed Ogle

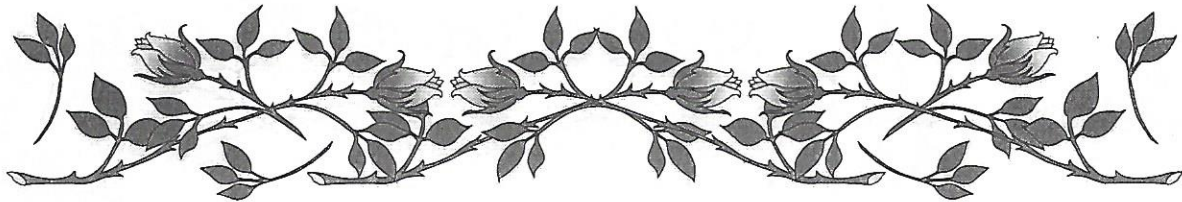


15 cuts featuring
autoharp, banjo, guitar,
harmonica, hammered dulcimer, bass, and vocals:

Poor Orphan Child, Angelina Baker, John Lover's Gone, When I Grow Too Old to Dream, If I Lose, Captain Kidd, Home by the Sea, Don't Let Your Deal Go Down, Come Dance and Sing/Red Haired Boy, Wreck of the 1256, Otto Wood the Bandit, Copper Kettle, Country Waltz, Whiskey Mountain, Take Me Out to the Ball Game

\$17 includes postage. To order, send check payable to John Hollandsworth, 700 Tower Road, Christiansburg, VA 24073.

THANKS!



Joe Dougherty Carter

Joe Carter, son of Alvin Pleasant (A.P.)
and Sara Dougherty Carter,
died March 2, 2005 of pancreatic cancer.
Born February 27, 1927, one of three children
of the famous couple, Joe was known not
only for his music, but for his wit.

In addition to playing multiple instruments,
the guitar being his favorite, Joe was also
an accomplished songwriter.

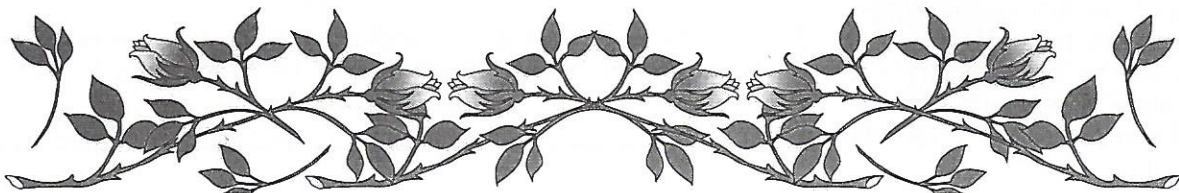
Joe's stories, both on and off stage,
were legendary, and he was always ready
to share them with anyone who stopped to visit.

A WWII veteran of the Navy, Joe was a
masterful carpenter who both designed
and built the music barn that is home
to the weekly stage presentations at
The Carter Fold.

In addition to his parents, Joe was preceded
in death by a sister, Gladys Millard and
a son, Jeffrey Delaney Carter.

In addition to his sister, Janette,
Joe is survived by three daughters -
Lisa Dickerson, Connie Jo Keller and
Je-lene Jones.

To know him was to love him and
he will be sorely missed.



Harpers - at - Large

Reports from across the country and around the world

Ivan Stiles Mini-Mountain Laurel Concerts & Workshop
Reedsville & Newport, PA
Reporting: Warren Fisher
Selinsgrove, PA

Ivan delighted unrepentant audiences Friday, January 7 and Saturday, January 8, 2005 at Reedsville Evangelical Lutheran Church and Newport's Highland United Presbyterian Church, respectively. Ivan has become a fan favorite, so many of the folks who nearly filled the venues had enjoyed one of his concerts in a previous year. That's no surprise, of course, because he always entertains ... sometimes without making a sound!

Ivan's sound was diverse and intoxicating. He sang and played songs and tunes on chromatic and diatonic 'harps, dulcimer and bowed psaltery. We were treated to *Somewhere Over the Rainbow* on his saw. He even played the hurdy gurdy for us after sketching its Chinese origins and a bit about how it is played. We enjoyed his characteristic, ingenious mix of seriousness of mind and face (*Mama's Not Dead, She's Just Playing Possum*). As a member of Saturday's audience, I especially noticed the way he incorporated the audience into what became somewhat of a group enterprise. Not only were we invited to participate, but Ivan's show prompted many voluntarily to move, hum or sing with his music. Ivan was "on" this night.

This concert series is sponsored by Orthey Instruments in cooperation with the Perry County Council of the Arts and the host churches. Related activities usually include a Saturday afternoon workshop in George Orthey's shop, a Durch-treat restaurant meal thereafter and a post-Saturday concert jam at George's house. Of interest is the workshop. On this day, January 8th, Ivan's first handout was *The Eighth Of January*. "Typical," I

thought -- part of the fun stems from the fact that he's always got a game going on.

The Saturday workshop is an instructor's challenge because all experience groups may be represented, and were this day by the 14 of us. Ivan handled the situation very nicely by using four tunes with simple accompaniment chords, including *The Twelfth Of Never*, *When I Grow Too Old to Dream* and *Ghost Riders In the Sky*. He began with a solid focus on what a beginner can do. Slowly, he had us hum *The Eighth Of January* (the melody of which is almost identical to the familiar *Battle Of New Orleans*). Once we were on board with that, he had us thumb strum while humming the tune. Other right-hand techniques and use of melody chords were developed as the workshop progressed, but Ivan was careful to invite participants to play at their achievement threshold, even if that were thumb strum and accompaniment chords (as it was for beginners). If the speed with which time passes measures success, it was a dynamite workshop!

Now, you know why a couple of hundred folks look forward to being with Ivan Stiles again.

Judie Pagter Workshop / Concert w/ Carl Pagter
Newport, PA
Reporting: Frank Baker
Lemoine, 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, February 5th. This month's event featured Judie and Carl Pagter. The afternoon workshop was presented in George Orthey's barn at 1:00pm. Participants included Ove Nymberg, Carol Phillips, Vicki J. Lehman, Linda Huber,

Warren and Ann Fisher, John Chaillaud, Anne Cornell, Dan Cornell and Frank Baker.

After some initial discussion regarding how the group wished to proceed, Judie played *Blue Skirt Waltz*. She asked if we wanted to learn it, and we agreed. So, she wrote out the words and chords for us, and we played it together until we became quite comfortable with it. Judie encouraged the beginners, as well as the more experienced players among the group, to find our own level of competence in playing.

After a stretch break, Judie taught us her original composition *Oh, the Beautiful Flowers*. We also played together *Step By Step We're Going Up to Zion* and reviewed *Blue Skirt Waltz* again before ending with *My Home's Across the Blue Ridge Mountains*.

After the workshop, many of us had dinner together at the usual 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. Judie was joined on stage by Carl and they proceeded to delight their audience with a variety of toe-tappin' songs and sing-alongs. Carl's voice enhanced the vocal entertainment. He played 5-string banjo in the old time "clawhammer" or "frailing" style while Judie played autoharp.

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 (registrations 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 more information and

reservations.

Folk Music at Weatherbury Farm
Avella, PA
Reporting: Rick Melchionno
Silver Spring, MD

I attended the Advanced Beginner weeklong autoharp workshop at Weatherbury Farm Bed and Breakfast from March 13th to 18th.

One other student and I were lucky enough to be the inaugural class at Weatherbury Farm. Additional classes will be offered periodically throughout the year in other acoustic instruments. Check out the schedule and get more information on the milieu at this site: <http://www.folkmusic.weatherburyfarm.com/>

Indeed, they've nailed some top-name instructors. I hear that none other than Bryan Bowers is lined up to teach an autoharp class there next season. But regardless of the teacher or the instrument, the student is likely to come away with expectations exceeded, as was the case with me.

For this lifelong city dweller, the setting itself was worth the expense. Marcy and Dale Tudor, with able assistance from their metalsmithing son, Nigel, have done an impeccable job renovating three buildings on their farm in Avella, Pennsylvania (about 25 miles south of Pittsburgh) and turned them into luxury accommodations befitting the most demanding traveler.

I inspected three of the seven well-appointed guest rooms (all with fireplaces!), and I can't think of a better rural environment to get away from it all, revitalize the senses and gather inspiration to practice one's instrument. You can't beat relaxing on the balcony overlooking a hilly pasture and a variety of wildlife as a way to absorb all that valuable classroom information. And, don't be afraid to get up close and personal. For me, petting the goats and sheep was a novel experience and added immeasurably to the overall allure of the surroundings.

The irrepressible Bill Schilling was our instructor. For those of you who know Bill, you'll know what I mean when I say Bill's feeling for the music is infectious. His love of the

folk genre and of the autoharp was immediately apparent and made it that much easier to learn.

On Wednesday night, Bill gave a concert at a local tourist attraction, which was likewise included in the package, and we got a chance to hear Bill on a wide variety of instruments. He's quite a talented musician and instructor, and he exudes the love for his work whether he's accompanying his singing on "jug," or explaining the circle of fifths. Weatherbury Farm is lucky to have him. (Or he's lucky to have Weatherbury Farm, considering he's the coordinator of the folk school.)

As for the instruction ... I went in not expecting (or really wanting) to learn to play melody. I came out able to pick out (albeit quite slowly) the melody to just about any of the songs in Bill's book of hundreds of folk songs, and more ... by ear, OR by "paper training," as Bill calls it. Bill completed the arduous task of printing the chord that contains each note of all the songs in his book. So his method wins half the battle. More than half. From there, the player has only to find the appropriate string (or approximate it) among the ones that are not dampened. I'm not sure I've seen this method before, but it's working out great for me. It does encourage some dependence on sheet music, but at the same time, it trains the ear to identify the tone of each string for eventual playing by ear.

And that's only a fraction of what we learned. Bill prepared a two-page syllabus, and he made it a point to cover every item on it! And we had plenty of time for that because Bill will never be accused of being a clockwatcher. Our classroom time far exceeded the prescribed 20 hours for the week. And I never got tired of playing. Probably a testimony to our repertoire and the company we kept.

Speaking of repertoire, Bill's songbook(s) includes a variety of "old-time" songs as well as more current folk music in that vein. If you ever get a chance to hear, or better yet play, Bob Coltman's *Before They Close the Minstrel Show* or Bill Staine's *River*, do yourself that favor. We played both of them many times and our collective fondness for those

songs led me to dub them "Weatherbury Farm's Greatest Hits, so far."

Bill's teaching was a thorough combination of lecture, demonstration and hands-on playing. We covered theory. We covered different strumming patterns (including Travis style which I haven't noticed other autoharp teachers cover in their strumming lessons). We learned what chords we could substitute for chords not on our 'harps.

We learned tips for changing chords smoothly and for transposing. All the nuts and bolts stuff, too, such as tuning, refelting and improving action. Information on picks, straps, micing, autoharp media resources ... you name it. For me, left hand and right hand techniques, as well as melody playing, were probably the most valuable, but I particularly enjoyed learning "decorations" such as trills and arpeggios and substituting color chords to enhance our playing.

I couldn't have imagined a more comprehensive class or a better setting in which to hold it. The next autoharp workshop will be an intermediate class taught by Les Gustafson-Zook May 1 to May 6. There will also be classes coming up for you mountain and hammered dulcimer players. You really don't want to miss them.

Doofus Concert at Newport, PA
Mini-Mt.Laurel Series
Reporting: Gregg Averett
Marietta, GA

The highly regarded quartet known as Doofus, consisting of Neal & Coleen Walters and John & Heidi Cerrigione performed April 2, 2005 in the season finale of the Mini-Mountain Laurel Concert Series. Their performances in the Reedsville Evangelical Lutheran Church and the Highland United Presbyterian Church venues with their soulful and uplifting repertoire helped redeem folk musicians everywhere from the notions of some that they were beyond salvation. At the Saturday night concert I attended, Doofus was particularly well received by a diverse and appreciative audience that filled every pew plus a few chairs in back.

I am no stranger to their perfor-

mances and was delighted and excited by the extent of new materials- the product of much individual preparation and a week of rehearsals which they premiered for us that weekend. I am sure all there had their favorites, but two stood out for me. One was a Mexican instrumental called *Llegada* in which the familiar trick of masking tape on the strings of the autoharp was matched with similar muting of John's guitar and Heidi's hammered dulcimer. The result was a sound remarkably reminiscent of the folk harp playing of the Yucatan region, adding in a maraca-like overlay produced by Neal's fingerpicks rasping on the slightly muted strings. A truly delightfully piece! I predict its certain inclusion in their next album.

I was also moved by a melancholy but inspirational encore number called *The Goodnight Song*, the lyrics for which you can Google, combined with the band, Blue Murder. Heidi moved over to the church's piano to provide a simple uplifting backup as the others sang, slowly, with no instrumentation. Soon we had all joined in for the choruses and, I have to admit, I was watery-eyed by the end.

Of course, their usual favorites were represented, including a special request for *The Mermaid From Ontario*, for which Neal donned an impressively fish-adorned ball cap. Needless to say, we were all feeling very "merry-o" by the final refrain.

Earlier in the day, the usual battery of Saturday workshops was magnified and enhanced by dividing the twenty attendees (including one each from Germany and Canada) into beginning, intermediate and advanced groups led by John, Heidi and Neal, each working through three hours of lessons at separate locations around George Orthey's farm complex. That, dear readers, represents quite a commitment to autoharp instruction. In all respects, Doofus is to be congratulated for a truly impressive showing in the mini-concert finale weekend.

And, certainly, George Orthey is to be commended for conceiving, organizing, promoting and supporting this cultural jewel, which has done so much to enrich Newport and its

surrounding regions. I always feel fortunate when duty and desire combine to bring me into town for one of these weekends. We all doff our fish-hats to you, George!

Robert Grappel/Lynda Cohen CD Release Party

Sit N' Bull Restaurant, Maynard, MA

Reporting: Andrea Burke
Franklin, MA

'Tis oft been said that the sound of the autoharp is one of the world's sweetest. Couple the fact that the singing partner/wife of one of the most erudite autoharp masters is also a professional pastry chef, and brought her creations to a receptive audience on the night of their CD release party, and you have an awful lot of folks on a sugar high.

Tasteful is another adjective that comes to mind in the selection of songs that the folk duo, Robert Grappel and Lynda Cohen, compiled for their CD entitled "We Have Today." This listener just ate up all of the information imparted during their musical presentation. Bob wowed the audience throughout the evening with his instrumentation and alternated between three autoharps that he brought along, including a chromatic and a diatonic autoharp and also the largest 'harp I had ever seen! He explained that it was one of about 10 in the world and was considered to be a baritone autoharp. He admitted laughingly that he needed to have a 'harp to match every key that his wife sang in, though if he had been serious, he would have needed others as her voice pretty much scanned the scale.

As a fellow "southpaw," I was intrigued by the fact that he held his 'harps upright while playing instead of holding the 'harp in his lap. Following a warm up set by Fishkein and Groves, the owner of the club that the concert was held in, Lynda and Bob stepped on the stage and showcased a variety of styles, all of which lent themselves to the autoharp. They began with their adaptation of the funny songsters Lou and Peter Berryman's *Crab Kind of Day* and then segued to the more somber

April Come She Will, best known as a Paul Simon crafted tune. An interesting aside about their third tune, *Going To the West*, revealed that this was a song both had learned in a workshop at the Mt. Laurel Autoharp Gathering that had been geared towards couples performing together. The fourth song showcased *Solo*, by John Schindler, seemed like a flawless pause between voice and instrument. It was the fifth song that was totally instrumental though, and after listening to *Somewhere Over the Rainbow*, which Bob had also recorded at the Mt. Laurel Autoharp Gathering, I wanted to click the heels of my red shoes. It was the Oscar-nominated song, *The Scarlet Tide*, which was their sixth number and was written by Elvis Costello and recorded by both Sting and Alison Kraus, that convinced me of the complete versatility of the 'harp. Their 7th song performed, *Harpers Waltz* had been created by the talented autoharp player and writer, Mary Umbarger, while *Ozark Hills* had an old timey feel to it, perhaps due to the influence of writer and luthier, Ron Wall. No autoharp concert seems complete without a Stoneman rendition and Bob and Lynda did not disappoint with the 1926 Ernest Stoneman singalong song called *Step Stone*. *Fishing With John*, *The Change* and *Wallflower Waltz* completed the set. Bob aberrated (don't we all) from *The Change* by playing guitar, but gave due credit to Oregon's comic 'harper Meryle Korn, as influencing his selection.

Despite the presence of Lynda's cupcakes, no one needed yeast to inspire them to rise for what proved an educational and fun night of autoharp playing and accompaniment..

Autoharp "Spring Fling"

Modesto, CA

Reporting: Lois Conklin
San Andreas, CA

There once was an "Autoharp Spring Fling"

In Modesto, California, where autoharps made the rafters ring, Tina Louise, Cathy and Laura were the performers who organized and offered participants chances to play (Continued on the next page)

529 ARDMORE ROAD, HO-HO-KUS, NJ 07423
201 444-2833 / e-mail: drewharpsmith@netzero.net

Great All-American Autoharp EMPORIUM

COMPLETE SET

of 3 CD'S with booklet

Produced by Mark Howard, Ron Wall, Bryan Bowers
"AUTOHARP LEGACY"



From old world tradition to jazz and contemporary... The most amazing music on autoharp ever recorded, featuring over 55 master autoharpsists from around the world! Including some of the finest studio musicians in the country!

3 CD Set for \$20.00 + 2.00 P&H

NOTE: If ordering more than one item, include the highest P&H amount, adding only \$1.00 for each additional item to be shipped in same order.

Chord Bar REFELTING STRIPS

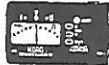
PREMIUM WHITE FELT, pressure sensitive adhesive with an extra felt strip & instructions incl. with each set:
21 Bar set of felts (total of 22 strips)\$ 34.00

15 Bar set of felts (total of 16 strips)\$ 28.00

Money back guarantee to please! Please add \$4.50 P&H

KORG CA-30 Chromatic TUNER

Easy-to-read LCD Meter. Red & green LED lights for fine tuning...has a mic, and a pickup jack. Comes with batteries. GREAT PRICE!



This KORG even sounds the note.... \$20.00 + \$4.50 P&H

Matrix Clip-on TUNING PICKUP

Clips onto the top tuning pins -- jack plugs directly into tuner. Better than alligator clips! \$17.00 + \$4.50 P&H

Long Handle TUNING WRENCH

for Autoharps & Hammered Dulcimers! STAR POINT for best pin fit. Long handle for easier, precise tuning, with less effort! GREAT TOOL! \$20.00 + \$4.50 P&H

SLIDER SHOULDER STRAPS

Provides balanced weight distribution, relieving back fatigue and will help your posture. Adjustable leather "X" back crossover. in BLACK ---- an excellent price! \$25.00 + \$4.50 P&H

"Play-by-Ear" method & formula

AUTOHARP WORKSHOP LESSON

This Lesson has two 1 hour-long instruction tapes plus a 20 page workbook. It takes a beginner step-by-step to playing rhythms & melodies. Like taking a dozen lessons.

Proven to REALLY WORK! \$34.95 + \$4.50 P&H



"Now, that's AUTOHARP!"

2X International Champ, MLAG Champ, & Autoharp Hall of Fame member Drew Smith demonstrates what JUST ONE CHROMATIC AUTOHARP can do! 19 tunes, incl. So. Mtn., 20's, Blues, Gospel songs, Latin & lots more!

\$10.00 + \$2.00 P&H Full Hour Long!

"THE AUTOHARP BOOK" by Becky Blackley

A marvelous 256 page book, 8 1/2 x 11, some pages in full color, packed with photos of just about all Autoharps made. Complete history of the Autoharp since it was manufactured by Charles Zimmermann. This is a GREAT REFERENCE!

Originally \$19.95 now \$12.00 + \$5.00 Priority Mail

Oscar Schmidt NYLON GIG BAGS

Soft padded black bag has loop handles, shoulder strap, pick pocket. Fits Oscar Schmidt and smaller custom made harps.

Great Price: \$35.00 + \$6.50 P&H + We discount other cases

A & B Model STRING SETS: \$55.00 + \$4.50 P&H

DISCOUNTS to 35% on OSCAR SCHMIDT

AUTOHARPS /WE HAVE 15&21 Bar Conversion Kits

Call (201) 444-2833, or Write, or e-mail

Make check to DREW SMITH -- See P&H info at top

Great All-American AUTOHARP EMPORIUM

529 ARDMORE ROAD, HO-HO-KUS, NJ 07423

201 444-2833 / e-mail: drewharpsmith@netzero.net

Send a STAMPED ENVELOPE for LATEST illustrated MINI-CATALOG with best new items... plus SUPER DISCOUNT PRICE LIST for new OSCAR SCHMIDT AUTOHARPS!

(Harpers at Large continued)

and sing.

We met new friends and old from Autoharp gatherings we've attended over the years,

All who attended were awed by the talent displayed in the workshops and concerts performed,

Our lives were touched and our hearts were warmed,

John and Ray joined the ranks, as accomplished accompanists extraordinaire

Adding to each piece music that was beyond compare.

An open stage was offered to all, with yodeling, fiddle music and a D'Aigle Harp played a tune, by Ann.

Time for a "Jam" with such songs as *Skip To My Lou*, *Five Foot Two*, *Listen To the Mockingbird* and *Be A Friend*, to name but a few.

Grateful participants accepted all that was shared

With full hearts of joy and tears.

What a day to remember, the music still singing in our souls, that will go with us over the years.

Because of this gift of love, our lives will never be the same,

The music will forever change us as we listen again and again,

Tina Louise, Cathy, Laura, John and Ray, we thank you with grateful hearts for adding your music to our lives.

Buckeye Dulcimer Festival

Ashley, OH

Reporting: Bruce Hoffman

Clarence Center, NY

Louise Ziegler did it again. Her crew directed a grand week for the 14th annual festival. This was the 4th year that the autoharp was included. In 2002 Karen Mueller was the first, followed by Karla Armstrong, then Karen Daniels. For 2005, Les Gustafson-Zook was the instructor. Kay Baird again took the beginners.

Les started us post-beginners with different variations of scales. Pinch, pluck, double pluck and trip-

lets. We worked on some familiar tunes arranged by Les, where he used 7ths and minor chords, which really had to be played on a chromatic harp. To name a few: *Westphalia Waltz*, *Are You Washed In the Blood?*, *Silver Bell* and *West Fork Gals*. We had a great time, were shown much and retained some, I hope.

Saturday, the weekend crowd swelled our ranks as Les taught a class in waltzes and one in blues. I finished the day in Dee Dee Tibbits pennywhistle class. She's lots of fun.

We had three fabulous evening concerts. Saturday night is the one we waited for. Carole Outwater's friend Lois Hornbostel led off with her excellent playing of the mountain dulcimer. Then next was Les, who played until intermission. His playing was greeted by thunderous applause. He finished his performance on a stool atop a table with his limberjacks. The hit one was Gratty, made from a (circa 1920s) hand held vegetable grater. Gratty had silver dollar sized green eyes, arms of spoons and legs made of table forks. He made those limberjacks fly and Les had that crowd of 250 plus in his pocket. The only rest Gratty got is when he flew off the handle and landed on the floor. Even this thrilled the crowd. Les is a grand showman and an excellent choice. Thanks, Louise.

This year's raffle netted over \$1600 for Recreation Unlimited. Joe Wojciechowski's hammered dulcimer was the big prize. Joe has donated a hammered dulcimer every year from the start. He is an interesting fellow. I watched at his vendor's booth as he made loops in string ends with an automobile power window operator driven by a garden tractor battery.

This event is a joy. Great people and worth the \$73 worth of gas it took.



Events

CODE:

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

MAY

◆ **Otis Music Gathering**; May 13-14; **Otis, CO**; Code: **AW, AP** (Cathy Barton); Info: 970-246-3256 or www.otismusicgathering.org or 37strings@centurytel.net

◆ **Jubilee of Acoustic Music (JAM, Inc.)** May 20-21; Longview Community College, **Lee's Summit, MO**; workshops and concerts for dulcimer, guitar, fiddle, banjo, flute, pennywhistle, mandolin and autoharp; Code: **AW, AP** Info: www.jubileeofacousticmusic.org

◆ **California Autoharp Gathering**; May 20-22; St. Nicholas Ranch, near **Squaw Valley, CA**; Code: **AW, AP** (Cathy Britell, Tina Louise Barr, Carey Dubbert, Bryan Bowers, Ron Wall, Evo Bluestein, Larry Hanks, Hal Weeks, Roy Frank, Pete Daigle, Kenny Hall and the Long Haul String Band, Cathy & Carol); lodging and food on site; info: www.calautoharp.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: bill@dulcimore.org or www.dulcimore.org

JUNE

◆ **Chestnut Ridge Dulcimer Festival**; June 3-5; University of Pittsburgh at **Greensburg, PA**; Code: **AW, AP** (Lindsay Haisley, John Hollandsworth & the Mountain Fling Band, Karla Armstrong); Info: www.chestnutridgefest.com or dwbrinker@pacol.net

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

◆ **Autoharp Jamboree**; June 7-11 Ozark Folk Center, **Mountain View,**

AR; Code: **AW, AP, AC** (Six new-edition Ron Wall autoharps as prizes); Info: www.ozarkfolkcenter.com or 870-269-3851 or 1-866-898-1035

◆ **Gebhard Woods Dulcimer Festival**; June 11-12; Gebhard Woods State Park, **Morris, IL**; Code: **AW, AP** (Alex Usher, Cathy Ciolac); Info: www.gwdf.org or 708-331-6875

◆ **Ozark Folk Center Advanced Autoharp Week**; June 14-17; Code: **AW** (Charles Whitmer's week-long advanced autoharp workshop); Info: 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** (Judie Pagter with Country Ham); Info: www.cbaon-theweb.org

◆ **Ozark Folk Center Beginner Autoharp Week**; June 21-24; **Mt. View, AR**; Code: **AW** (Charles Whitmer's week-long beginner autoharp workshop; Info: 870-269-3851 or www.ozarkfolkcenter.com

◆ **Mountain Laurel Autoharp Gathering**; June 22-26; Little Buffalo Family CG, **Newport, PA**; Code: **AW, AP, AC** (Bryan Bowers, Mike Fenton, Lindsay Haisley, Mike Herr, Glenn Scott, Carlos Plumley, Harvey Reid, Laurie Simpson-Jennifer Cordier & Company, Patsy Stoneman); Home of the Mt. Laurel Autoharp Championship; Info: www.mlag.org

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

◆ **Ozark Folk Center Intermediate Autoharp Week**; June 28-July 1; **Mt. View, AR**; Code: **AW**; (Charles Whitmer's week-long workshop for intermediate autoharp players; Info: www.ozarkfolkcenter.com or 870-269-3851

JULY

◆ **Cranberry Dulcimer Festival**; July 22-24; Unitarian Universalist Church, **Binghamton, NY**; Code: **AW, AP** (John Hollandsworth, Ivan Stiles, David Rubin, Lyman "Bud"

Taylor, Drew Smith, Tom Fladmark, Cindy Harris); Info: www.jonweinberg.com/cranberry

AUGUST

◆ **Willamette Valley Autoharp Gathering**; July 29-31; O&L Gardens, **Albany, OR**; Code: **AW, AP** (Bryan Bowers, Les Gustafson-Zook, more); Info: www.wvag.com or jread@peak.org or 541-745-7562 or cathy@larkpoint.com

◆ **Minnesota Bluegrass & Old-Time Music Festival**; August 11-14; El Rancho Manana CG & Riding Stables, west of **St. Cloud, MN**; Code: **AF**; Info: Jed Malischke at 800-635-3037 or bea@minnesotabluegrass.org or www.minnesotabluegrass.org

SEPTEMBER

◆ **Walnut Valley Festival**; September 14-18; Cowley County Fairgrounds, **Winfield, KS**; Code: **AW, AP, AC** (Julie Davis, Roz Brown, more) Home of the International Autoharp Championship. 10+ free workshops; Info: 620-221-3250 or www.wvfest.com

For additions, updates, and/or changes check our website at www.autoharpquarterly.com. Click on Festivals We Like

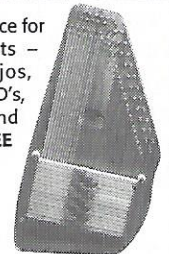


FREE CATALOG!

The world's most trusted source for new and used instruments - Autoharps®, guitars, banjos, mandolins and more! Plus CD's, cassettes, videos, books and accessories. Ask for your **FREE CATALOG** today!

Elderly
INSTRUMENTS

Order on the web!
www.elderly.com



1100 N. Washington
PO Box 14210-AQ
Lansing MI 48901
(517) 372-7890



Cathy Comes To Arizona

narrated by Burt Buckborough

On February 9, Cathy Britell came to visit our Arizona Autoharp Outpost under the aegis of the Arizona Autoharp Club. But it was not just a visit; for most of us, it was a pilgrimage in reverse. We did not go to the mountain - she came to us. And what a pilgrimage it was! I have to say that she is the perfect ambassador for our instrument.

Looking back on Cathy's sojourn in the desert, it seems to me that she was born to be an advocate for our chosen instrument. There are other "virtuosi" who dazzle and amaze us with the speed, clarity and beauty of their playing, but Cathy goes beyond that - her presentation is multidimensional. She not only plays brilliantly, but her arrangements show true insight into the nature of both the music and the instrument. Player, instrument and music are always a perfect fit.



Cathy with a littlr guy. I can do it!

But where Cathy really shines is when you add the 4th element - the audience. In a nutshell, Cathy has fun and lets us know it. As she plays, she becomes a part of the audience and enjoys what she is doing every bit as much as those of us who are listening.

Cathy has a variety of workshops covering many facets of the autoharp. She is able to draw upon these workshops and she adapts them ef-

fortlessly to the general level of experience among the harpists in any particular group she is working with. While she confesses that she has had to work hard to accomplish it, she has great presence which enables her to be totally "there" with her audience, both in her concerts and her workshops.

This was proven over and over again to me. I was fortunate enough to be among the listeners during at least three of Cathy's concerts and, while her repertoire was essentially the same for each one, her presentation was so keyed to the specific audience, that each concert was a delightfully new experience.

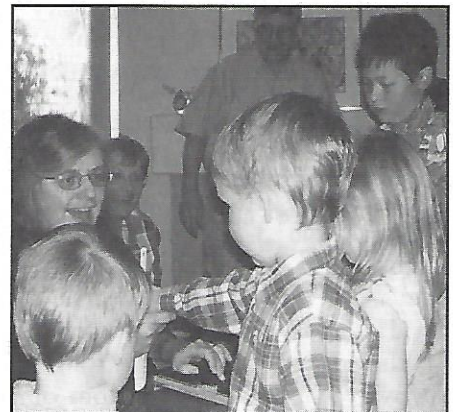
Cathy's visit was a whirlwind of events. She arrived on Tuesday (2/8) and bright and early the next morning we drove from Encanto Park in Phoenix to the home of Norma Miner in Prescott. There we were the beneficiaries of a small and intimate workshop and concert attended by our autoharp friends in Prescott. Following that, we drove back (courtesy of Barbara Giamalvo's living room-like van) to Phoenix where Cathy played a great set at the Encanto Park clubhouse.

The next day, Thursday, it was on the road again. This time down to Tucson where Cathy presented another workshop and concert at Bonnie Lohman's house. This time we were lucky to have not only some more advanced harp players, but several bluegrass enthusiasts as well. Cathy again displayed her unique ability to adapt to the level and needs of her audience. We also enjoyed getting acquainted with our more southern "friends of the autoharp." After Tucson, we drove back to Phoenix where Cathy was staying with Fuey Herring and her husband. Friday was a more relaxed day which included a jam at Barbara's place.

Saturday was the day for our

regular monthly Arizona Autoharp Club get-together at the Church on Fillmore in Phoenix. Along with Cathy's workshop, we were favored with a visit by Gordon Baker, creator of the beautifully constructed Glad Morning autoharps.

Sunday featured a Cathy Britell house concert at the home of Midori Hall. The people who came to hear Cathy were a great mix of friends, neighbors and autoharp club members with their spouses. Cathy's concert presented an opportunity to showcase another singular talent: during the concert, several of the neighborhood children in attendance were caught up in the music and began to "participate." Rather than being deterred, Cathy saw this as an opportunity to involve the kids even more by inviting them to a hands-on mini learning session. The kids and grownups all enjoyed the interplay while Cathy displayed her ability to connect with children. The autoharp became not only an instrument to make music but also a tool for connecting with people. One more dimension in Cathy's many-faceted range of talents.

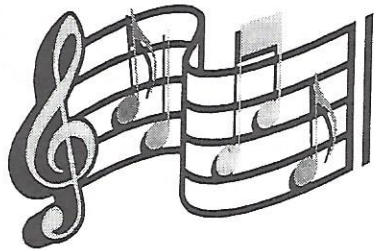


Cathy & the kids having fun!

Sadly for us, Cathy's Arizona trip ended the next day when she headed back to her home in Mercer Island, WA. She gave much to us while she was here. For many of us,

she re-invigorated and renewed our general interest in the autoharp, showed us the many subtle ways it can make music, demonstrated true musicianship, taught us many unforgettable learning and playing techniques, taught us delightful new songs and presented a role model for those of us who aspire to public performance. And last, but certainly not least, Cathy charmed and captivated us all.

We are indebted to Barbara Giamalvo and Fuey Herring for putting together Cathy's visit. This was her first visit to Arizona's Autoharp Outpost and we hope there will be many more.



“Karen Mueller

is one of the most complete musicians we have the pleasure to hear these days. Take advantage of the opportunity.”

—*Autoharp Quarterly*

Still Point (CD/CS)

“This one rises to the top.”

—*Victory Review*

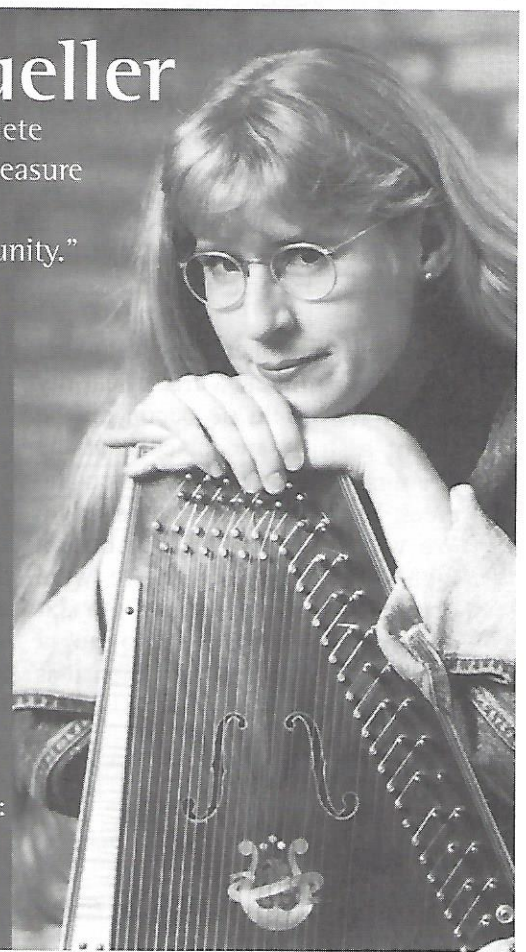
Clarity (CD/CS)

One of *Music Hound Folk Guide's* top autoharp albums

Celtic Autoharp

State of the art tune collection book with demo CD

Send \$15/CD, \$10/CS, \$20/Book-CD set, + \$2 S&H to:
 Karen Mueller, P.O. Box 80565
 Minneapolis, MN 55408
www.karenmueller.com



The Evoharp

15-bar Chromatic
 [G, A, C, D w/relative minors]

18-bar Chromatic
 [F, G, A, C, D w/relative minors]

21-bar Chromatic
 [F, C, G, D, A, E w/relative minors]

15-bar Diatonic GD or FC

Hymnal Harp
 A 21 bar harp in flat keys, used in many hymnals
 (7 major chords, 4 minor chords ~ Ab, Eb, Bb, F, C, D, Fm, Cm, Dm)

All harps now available with electronic pick-up!



- Light weight, 6 lbs!
- Big bright sound
- Laminated frame
- Solid spruce top
- Walnut back
- Custom padded case
- Accessories

“My wife has been playing a custom harp by another builder, but it was just too big and uncomfortable for her to play. We played for two hours tonight and she had none of the discomfort that she had playing the other harp. She is needless to say very excited about it and absolutely loves it. Thanks for all your help and thanks for a great harp.”
 Bob & Yvonne Goodman, Vancouver, WA

“WHAT A GORGEOUS INSTRUMENT!!! I have owned several harps, including a custom Chromaharp folk model and two Oscar Schmidts, but I have never seen an autoharp so beautiful and so well constructed. The sound is better than the appearance. I know that if it ages the way that I think it will that I will have the best sounding autoharp in Southern Oregon and Northern California. I'm really looking forward to my first performance with it.” C. Charles

evobluestein.com

Evo Bluestein • 10691 N. Madsen • Clovis, CA 93611-9704

Call (559) 297-8966



The Children's Corner

by Verla Boyd and Kathleen Bassett

I can remember going crawdad fishing as a child at a creek near my house. We would tie bacon on the end of a string and place it at the opening of a crawdad hole on the creek bank near the water's edge. We would save them in a bucket with water. Then, when we were done fishing, we compared the sizes with the others to see who caught the biggest crawdad and then toss

them back in the creek. I think life was simpler back then. Summer time was great fun, going bare foot, swinging on grape vines over the creek, poking a stick down snake holes to bring them out and throwing flies in cob webs to lure the spiders out to see how big they were and what kind. For entertainment we would blow over a pop bottle and try to come up with a tune or

two. We would also put wax paper over a comb and hum through it for a song. But you are very fortunate to have an autoharp. So here is a song that should bring some fun to your life this summer. Now don't you take those strings off to use for crawdad fishing. We have found lots of verses that can keep you singing this song all summer long.

The Crawdad Song

Traditional

Arranged by Verla and Kathleen
JB MB

D

You get a line and I'll get a pole hon ey,

D G D

5 You get a line and I'll get a pole babe;

D D7 G7

9 You get a line and I'll get a pole and we'll go down to the craw dad hole,

D A7 D G D

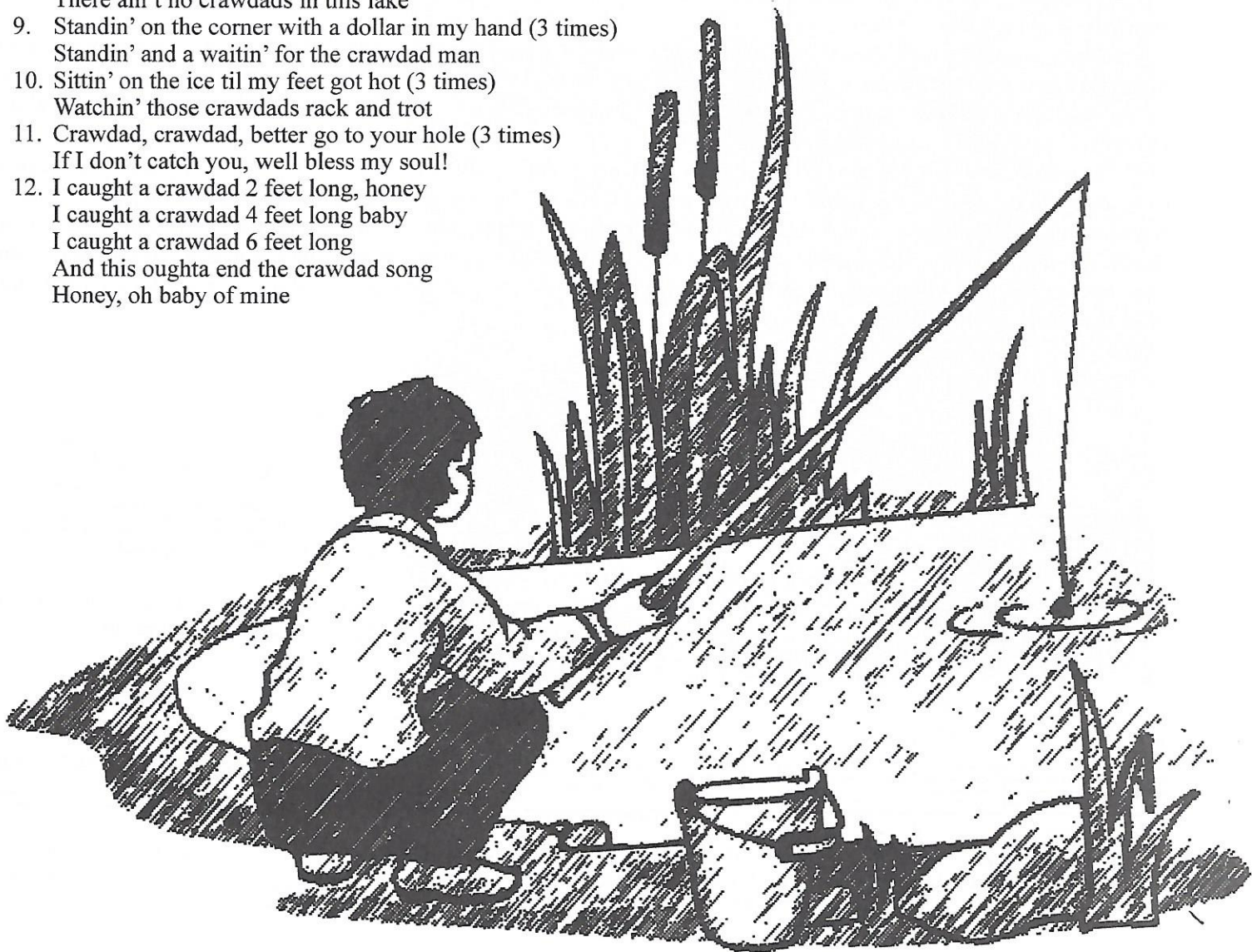
13 hon ey oh ba by of mine

Verse 2.

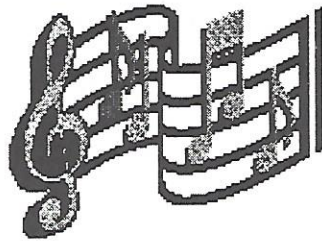
Get up Sal you slept too late honey
 Get up Sal you slept too late babe
 Get up Sal you slept too late
 Crawdad man has passed your gate
 Honey - oh baby of mine.

(continue similarly)

3. He sells crawdads 3 for a dime (3 times)
 But there ain't no crawdads good as mine.
4. Whatcha gonna do when the creek runs dry (3 times)
 Sit on the bank and cry, cry, cry.
5. Whatcha gonna do when I'm old and gray (3 times)
 Hey old man, I'll stay away.
6. Yonder comes a man with a pack on his back (3 times)
 Totin' all the crawdads he can pack
7. The man fell down and he broke that sack (3 times)
 See those crawdads backing back
8. I heard the duck say to the drake (3 times)
 There ain't no crawdads in this lake
9. Standin' on the corner with a dollar in my hand (3 times)
 Standin' and a waitin' for the crawdad man
10. Sittin' on the ice til my feet got hot (3 times)
 Watchin' those crawdads rack and trot
11. Crawdad, crawdad, better go to your hole (3 times)
 If I don't catch you, well bless my soul!
12. I caught a crawdad 2 feet long, honey
 I caught a crawdad 4 feet long baby
 I caught a crawdad 6 feet long
 And this oughta end the crawdad song
 Honey, oh baby of mine



Lyman Taylor &
Karla Armstrong
present ~



Colorfully Chromatic

“Let the Rest of the World Go By”

Words by J. Keirn Brennan, Music by Ernest R. Ball, 1919

A major airline asks, “Want to get away?” The universal yearning of the human heart to “get away from it all” was expressed in this beautiful song of a bygone era long before it was a commercial. “It tells what every cowboy hopes for,” according to America’s Singing Cowboy, Gene Autry. Hollywood apparently agrees. It was part of the score for the 1985 movie, “Out of Africa,” and found its way into the repertoire of none other than Willie Nelson and Ringo Starr!

The composer and lyricist, jointly and separately, are best known for their Irish tunes. The rather unusual departure to a western theme owes to Brennan’s experience as a cowboy in Texas and a miner in the Klondike before taking up a career in song writing. He certainly struck it rich with this song! And for our purposes, it’s a chromatic gold mine!

The lesser-known verse provides a good contrast to the familiar chorus. The brief excursion out of the Key of C seems to emphasize the lament “I could just run away.” In the chorus, we find a brief stroll down “7th Avenue,” as well as liberal use of the Diminished 7th chords. Note how these indispensable chords tend to resolve. Becoming familiar with this consistent relationship will enable you to anticipate which chords to use as you do your own arranging. We hope that when you’re ready to step out of the rut, you’ll pick up your autoharp and “Let the Rest of the World Go By”!

(C) G7 C G7 C°7 C G7 C°7 C C°7 C (G7)
 Is the strug - gle and strife we find in this life real - ly worth - while
 fu - ture to hold just strug - gles for gold while the real world

6 Dm G7 (C) G7 C G7 C°7 C B7 (Em) B7 Em
 af - ter all? _____ I've been wish - ing to - day I could just run a -
 waits out - side, _____ A - way out on the breast of the won - der - ful

12 **Em** C^o7 **D7** A m C^o7 **G7**

way Out where the west winds call. _____
 West, A - cross the Great Di - vide? _____

17 G7 **C** C^o7 C **G7** C^{#o}7 G7 C^{#o}7 G7 C G7 **C** G7 C G7

With some - one like you, a pal good and true, I'd like to leave it all be - hind, and go and

25 **C7** **F** **C** **A7** **D7** C D7 **G7** D7 G7 C^o7 **C** C^o7

find Some place that's known to God a-lone, Just a spot to call our own. We'll find per-fect

35 C **G7** C^{#o}7 G7 C^{#o}7 G7 C G7 **E7** **G7** C^o7 G7 **C** C^o7

peace, where joys nev - er cease, Out there be - neath a kind - ly sky. We'll build a sweet lit - tle

43 C **G7** C^{#o}7 G7 C^{#o}7 G7 C Dm Em **C** C G7 **C**

nest some - where in the west, and let the rest of the world go by. Is the by. _____

FOOTNOTES

Circled chords are rhythm chords.

Chord Substitutions: C^o7 = B7 except Measure 12 = Am C^{#o}7 = A7 but play a single note - c#.

Note: Low range voices may be able to sing this an octave or two lower than written. Mid-range voices may want to transpose to the Key of F. This may be accomplished by moving the chord symbols ahead three letters on the musical alphabet (e.g. C becomes F, G becomes C, etc.).



SCHEDULE OF EVENTS - 2005

WEDNESDAY • JUNE 22

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

THURSDAY • JUNE 23

9:00	Greetings and Meet the Workshop Leaders	General Interest	Neal Walters	Recreation Hall
10:00	Chromatic Waltzes	Intermediate	Mike Fenton	Recreation Hall
11:00	Workshop (Subject to be announced)	Beginner	Bryan Bowers	Recreation Hall
12:00	Lunch & Open Stage		Kathy Wieland, Emcee	Recreation Hall
1:00	Jam Session	General Interest	Laurie & John Simpson/Jennifer Cordier & Company	Recreation Hall
2:00	Duets for Autoharp	Intermediate	Mike Herr	Recreation Hall
3:00	Non-Folk Tunes for the Autoharp	Advanced	Lindsay Haisley	Recreation Hall
4:00	The Charms of the Chromatic Autoharp	Intermediate	Harvey Reid	Recreation Hall
5:00	Nuts and Bolts for Beginning Folks	Beginner	Tina Louise Barr	Recreation Hall
6:00	Dinner & Open Stage		Frank Baker, Emcee	Recreation Hall
7:30	Concert	General Interest	Laurie & John Simpson/Jennifer Cordier & Company, Lindsay Haisley, Mike Herr & Glenn Scott, Harvey Reid	Recreation Hall

FRIDAY • JUNE 24

10:00	Autoharp for Dummies	Beginner	Mike Herr	Recreation Hall
11:00	Workshop (Subject to be announced)	Intermediate	Bryan Bowers	Recreation Hall
12:00	Lunch & Open Stage		Cindy Harris, Emcee	Recreation Hall
1:00	Writing and Arranging for the Autoharp	Beginner	Harvey Reid	Recreation Hall
	Kids' Workshop	Special Interest	Linda Huber	Game Room
2:00	Mountain Laurel Championship Autoharp Toss	General Interest	Gregg Averett	Cabin Area
	Jam Session	General Interest	Laurie & John Simpson/Jennifer Cordier & Company	Recreation Hall
3:00	So You're Expecting Triplets	Intermediate	Tina Louise Barr	Recreation Hall
4:00	Concert: Workshop Leaders Round Robin	General Interest	Carole Outwater, Linda Huber, Patsy Stoneman, Wanda Degen, Tina Louise Barr, Karla Armstrong	Recreation Hall
5:00	Shade Tree 'Harp Mechanics	General Interest	Pete Daigle	Recreation Hall
6:00	Dinner & Open Stage		Gregg Averett, Emcee	Recreation Hall
	Autoharp Tuning Time		Championship Participants Only	Game Room
7:30	Mountain Laurel Autoharp Championship	General Interest	Ivan Stiles, Emcee	Recreation Hall

SATURDAY • JUNE 25

10:00	Rhythms on the Autoharp	Beginner	Lindsay Haisley	Recreation Hall
11:00	Vocal Accompaniment for the Autoharp	Beginner	Wanda Degen	Recreation Hall
	Kids' Workshop	Special Interest	Linda Huber	Game Room
12:00	Lunch & Open Stage		Neal Walters, Emcee	Recreation Hall
1:00	Bazaar Autoharp	General Interest	Gregg Averett, Coordinator	Recreation Hall
	Square & Contra Dance	General Interest	Mountain Laurel Pick Up Band with Cindy Harris calling	Recreation Hall
2:00	Celtic Tunes on the Autoharp	Intermediate	Wanda Degen	Recreation Hall
3:00	Fluid Speed Playing for Diatonic	Advanced	Mike Fenton	Recreation Hall
4:00	An Hour with Patsy Stoneman	General Interest	Patsy Stoneman	Recreation Hall
5:00	Jam Session	General Interest	Laurie & John Simpson/Jennifer Cordier & Company	Recreation Hall
6:00	Dinner & Open Stage		Eileen Kozloff, Emcee	Recreation Hall
7:30	Concert	General Interest	Mike Fenton, Harvey Reid, Lindsay Haisley, Bryan Bowers	Recreation Hall

SUNDAY • JUNE 26

10:00	Gospel Sing and Play	General Interest	Karla Armstrong	Recreation Hall
11:00	Lunch & Open Stage		Mary Lou Orthey, Emcee	Recreation Hall
12:00	Concert	General Interest	Mike Herr & Glenn Scott, Mike Fenton, Bryan Bowers	Recreation Hall
2:00	Farewell Ceremony	General Interest	Neal Walters	Recreation Hall

Bad Gig No Dinner

True Stories Part II

Copyright 2005 by Tina Louise Barr

The "performance part" of playing music is a complex developmental process for most people. Any musician will document that the comfort of one's own living room is where all the perfect notes are kept.

Autoharp players sometimes have an additional set of hurdles to jump over when venturing out the door, such as: simply being heard, frequent tuning, or filtering offers for "bring your harpsichord - toy instrument - can you play for free" types of engagements.

The "open stage" experience is the most frequently reported **BAD GIG NO DINNER** encounter. The real part about it is that a collective set of eyes is upon you. The other real part, however, is that they probably won't remember everything in the same degree as you did.

My first solo performance on the autoharp was before a group at an *Autoharpoholic* social event hosted by Becky Blackley. It became evident that a case of mommoth "butterflies" had inhabited my performance. Graciously, Becky then remarked to me, "Your are among friends." That comment certainly lifted a great deal of the pressure!

Not every musical performance will be a "keeper" for the scrapbook, but with a positive spirit, something always can be learned for the next time. Here are two more **BAD GIG NO DINNER** stories:

MY FIRST OPEN STAGE

My first open stage happened at a coffeehouse in 1975. I arrived early one Sunday night, and there already were ten people with their guitars, waiting to sign up to play.

Finally, an emcee wearing a big hat showed up. He told us to put our names in the hat if we wanted to play, and that he would draw our names at random during the night. He didn't guarantee that all of us would be able to perform, and then he launched into a long spiel about good stage presence, looking professional, and offering the audience

something unique and special. If I wasn't already nervous enough, this spiel was intimidating.

For the next three hours I sat through each performer's three-song set, wondering if my name would be next. My name finally was called at 11:00pm, and by the time I got up on stage, there were only four people left in the audience. As I played through my set, my hands were shaking, and I didn't look at the audience. Somehow, I made it through. Afterwards, I packed my guitar, and got out of there as fast as I could.

I didn't attend another open stage for five years.

.....Tony Wentersdorf

DISPOSABLE DULCIMERS

Years ago, when I was performing in a hammered dulcimer duet that I had named *Stringed Fantasy*, my music partner and I were to play at a regional park. When we drove up to the gate, we found that it would be necessary to lug in our instruments. Our hammered dulcimers were identical, each having 96 strings, and they were rather bulky to handle.

When a park worker drove by in a motorized cart, we quickly took up the offer for him to transport these wooden "anvils" to our assigned space.

We set up and enjoyed playing traditional pieces all afternoon. When the event was over, we were told that a cart would return for our hammered dulcimers. The little detail we missed knowing before the park worker arrived, however, was that he had just collected garbage from the trash barrels on the grounds. Our beloved, obviously sturdy instruments received a return ride on top of the cartload of trash bags.

.....Tina Louise Barr

This **BAD GIG NO DINNER** series will remain open for more of your stories in future issues of *Autoharp Quarterly*. If you are an autoharp player,

please send me your personal "True Story" in 100 words or less. Describe some unusual experience that occurred when you or your band went to perform somewhere and things just did not happen as expected.

Your full name and city/state is necessary for your **BAD GIG NO DINNER "True Story"** article submission. Please specify if you prefer that your first name should be published with just the initial of your last name.

Send your **BAD GIG NO DINNER "True Story"** to:

Tina Louise Barr
1801 H Street
Suite B-5 PMB #225
Modesto, CA 95354

Email story to:

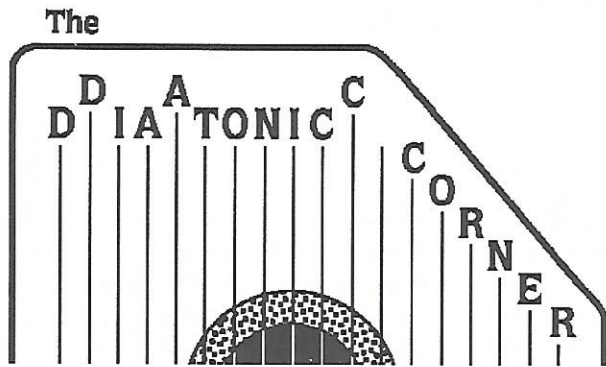
BadGigNoDinner@hotmail.com

SUPERIOR
SOUND ♦ BEAUTY
WORKMANSHIP



**FLADMARK
WOODWORKS**
570 286-5044

RD 2 Box 437 • Sunbury, PA 17801



by Lucille Reilly

This issue's feature:

Syncopation— As You Like It!

Spootiswhatsy? (I don't choose the titles, folks. I just report the music!)

When dance musicians play "Willafjord," introduced in the previous issue of *AQ*, "Spootiskerry," another Shetland tune, is often paired with it in a medley ("medley" is pronounced with two syllables, by the way).

Examine this tune's structure: The form is AABB'; the B section begins at the end of the second line, at " " over the music. Both B sections are written out because B' (B prime), beginning at the end of the fourth line at " " , starts out like the B section but ends by recapping the end of the A section. Overall, notice how many small melodic chunks repeat throughout this tune.

"Spootiskerry's" hallmark feature is syncopation. You say you can't see it? Look at mm. 1-2, appearing again at the bottom of this page. In this tune, the melody's shape, *not* its rhythm, outlines syncopation. Here's how: The note pattern D-E-G repeats three times. When you match up the D's (underlined) with the count ("1-&-2-&" are the strong beats; "ee" and "uh" are weak), the first D lands on "&" (strong), the second D on "ee" (weak) and the third, in m. 2, on 1 (strong). By forcing the second D to produce a strong sound in its weak position, a *melodic* kind of syncopation occurs here and elsewhere in the tune.

Before you play "Spootiskerry," sing it to plant it firmly in your ear. Give the

repeating D's a little more oomph to bring out the syncopation. When singing the tune more than once nonstop, stop at the fermata (♯) the last time.

Next, without your thumb, sing and finger only (no thumb) mm. 1-2 slowly in the exercise below on your lap or a tabletop. The fingers follow the melody's shape: D-E-G=*i-m-r*. Repeat mm. 1-2 until the fingering feels automatic.

Now add your thumb, which also determines how syncopated "Spootiskerry" will feel. The easy way (①) is to thumb only the first beat and the "and" of 2 in m. 1. For more kick, pinch on every D (②) so the thumb sounds strong-weak-strong. Try each one on your lap or a tabletop several times.

Now play both ways on the autoharp. In ①, the thumbing is fairly easy (although it does present its own challenges, being sporadic). In ②, changing from I to IV will feel "off" because you pinch the note *before* the chord change instead of *on* the change, as we diatonicists usually do. (In case you wondered, the second E in m. 1 isn't circled because it's part of the IV chord.) With either thumbing, listen as the *T*'s sound long, low G's underneath. You say you can't hear them? Check that your low G string is open on your C chord. If it is and the low ring is missing or faint, tilt your hand toward the thumb to dip the pick a little deeper into the strings to encourage this resonant,

deep sound.

Now play the entire tune. The " ?'s" under the music let you choose the thumb stroke you prefer. The only other fingering tricks are:

- 1) the up-and-down run in mm. 3-4; I recommend mostly *i-m* with the *r* placed as shown;
- 2) the octave jump from m. 6 to 7, and again from m. 23 to 24. Play with your arm off the autoharp to shuttle your hand upward quickly; and
- 3) thumb strokes throughout are sporadic rather than constant, both to add interest and tame the autoharp's ring in its low range.

As for chords: Don't you love that minor vi?! (I do; E is the lowest string on my GD autoharp.) And: Each iii chord "fakes" V in order to sound the B in the melody corresponding to it.

Another round of happy hiccups to you until summer!

Lucille

Next issue: The hills are alive with... (oh, something else; you'll like it, though).

Do you have a question or tune you'd like to see addressed in The Diatonic Corner? Write to Lucille via www.thedulcimerlady.com. This is your column, after all.

Count: 1 ee & uh 2 ee & uh 1 ee & uh 2 ee & uh 1 ee & uh 2 ee & uh 1 ee & uh 2 ee & uh

Spootiskerry

Release the chord bar to sound each circled note.

Shetland tune

I IV I V I IV vi V
 r i m r i m r i m i m r i m i i m i m i m i m r m i i m
 T T ? ? T T T

5 I IV I V IV vi 1. V I iii 2. V I IV
 i i i i m i r i m r m i r m i m i r m t t T i m
 T T ? ? T T T T T T T T

10 vi IV V I IV vi V IV
 r i m r m i r i i t T t r T t t i t
 T T T T T

14 vi IV V I IV vi (IV) I IV
 r i m r m i r i i t T t r T T (T) T i t
 T T T T T

18 vi IV V I IV vi V iii
 r i t r i t T t r T t t t
 T T T T T

22 I IV I V IV vi V I iii D.C.
 i i i i m r i r T r t t T i t
 T T ? ? T T T T

Fingering: T=low thumb, t=higher thumb, i=index finger, m=middle finger, r=ring finger; ↑=thumb brush

To hear a MIDI file of "Spootiskerry," go to www.thedulcimerlady.com/thoughts.htm and scroll to the bottom of the page.

Coming in August 2006:

A 5-day diatonic autoharp class devoted to *arranging tunes*, to be held at the John C. Campbell Folk School. For information, see www.thedulcimerlady.com/teaching.htm.

Banks of the Ohio

Traditional

Arranged by Mary J. Park

D **A7**

Chorus: Then on - ly say _____ that you'll be mine, _____
 D / / D / / / A7

And in no oth - er arms en - twine. _____
 / / D A7 / / / D

Down be - side _____ where the wa - ters flow, _____
 / / / G D G

A - long the banks _____ of the O - hi - o. _____
 / / / D D / A7 / D



34th Walnut Valley Festival

September 14,15,16,17,18, 2005

Winfield, Kansas



John McCutcheon
Tommy Emmanuel
Stephen Bennett & Friends
The Wilders
Pat Flynn & Friends
John Cowan Band
Tom Chapin w/ Michael Mark
The Waybacks
Pete Huttlinger
Byron Berline Band

Sons of the San Joaquin
David Munnely & Friends
Marley's Ghost
Spontaneous Combustion
Chris Jones & The Night Drivers
Williams & Clark Expedition
No Strings Attached
The Greencards
Tennessee HeartStrings Band
Tim May & Plaid Grass

Still on the Hill
King Wilkie
Adie Grey
Bob Evans
Andy May
Bill Barwick
Roz Brown
Julie Davis
Barry Patton
Linda Tilton

\$86,008
IN
CONTEST PRIZES

ADVANCE TICKETS GUARANTEE ADMISSION

Ticket Prices	Advance	Gate
Full-Festival (5-day)	\$ 75	\$ 85
2-day Fri-Sat	55	65
Sat-Sun	47	55
Fri or Sat	30	35
Thurs (Gate Only)		35
Sun (Gate Only)		18

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

*Advance price mail ticket orders must be received by Aug. 24.

NO MAIL ORDERS AFTER AUG. 24. NO REFUNDS

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

Well Policed Grounds
No Animals, No Beer,
No Alcohol, No Drugs.
Due to noise, motorcycles are not
allowed in campgrounds, but may
park in designated parking area.

Walnut Valley Association, Inc.

918 Main/PO Box 245

Winfield, KS 67156

(620) 221-3250

wvfest.com

hq@wvfest.com

ONLY FULL-FESTIVAL TICKET
HOLDERS WILL BE ALLOWED ON
GROUNDS PRIOR TO
THURS. SEPT 15.

Banks of the Ohio - Continued

Verse 1
I asked my love to take a walk,
Just to walk a little way,
And as we walked and as we talked
About our coming wedding day.

Chorus:

Verse 2
I held a knife against her breast,
And gently in my arms she pressed,
Crying, "Willie, oh Willie, don't
murder me,
For I'm unprepared for eternity."

Chorus:

Verse 3.
I asked your mother for you, dear,
And she said you were too young;
Only say that you'll be mine,
Happiness in my home you'll find.

Chorus:

Verse 4.
I took her by her lily white hand,
Led her down where the waters
stand.

I picked her up and I pitched her in,
Watched her as she floated down.

Chorus:

Verse 5.
I started back home twixt twelve
and one,
Crying, "My God, what have I
done?
I've murdered the only woman I
love,
Because she would not be my
bride."

Chorus:

the Old Autoharp

by Joel Bjorling

I saw an old autoharp
On the auction rack,
Stashed among a phonograph,
TV set, and boxes of paperbacks;
It was in its case
That was spotted with time;
People walked by, took a peek,
Then moved on down the line.

Who knows where it'd been,
Or whose hands had caressed its
strings --
A grandmother playing a lullaby,
Or friends who just wanted to sing,
From quiet firesides to mountain
laurels,
Note by note, it's spun its' tale,
Its' voice echoes in memories
That eroding time cannot assail.

I made my bid,
Though we sparred a time or two,
Yet I took the autoharp home
When the bidding was through;
I tuned it, played some songs,
And let it weave its' spell.

Pro-Files

compiled by Karen Daniels

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

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

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:
May 15 ; 3pm
McHenry Museum
Modesto, CA
May 20-22
CA Autoharp Gathering
Dunlap, CA
June 7-11
Autoharp Jamboree
Mt. View, AR
www.ozarkfolkcenter.com
June 22-26
Mt. Laurel Autoharp Gathering
Little Buffalo Family CG
Newport, PA
www.mlag.org

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:
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:
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 1
Minstrel Coffeehouse
Morristown, NJ
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 Restau-
rant
1000 Osage Street
Denver, CO

KAREN DANIELS

9002 Grandview Drive
Overland Park, KS 66212
913 642-6442 Or
19257 Hwy 14

Mountain View, AR 72560
870 269-2391
autoharpgal@minpin.com
Pro-File: AQ Spring '04
Performance schedule:
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
September 10
Great Plains Dulcimer Alli-
ance Warm-up Picnic
Island Park
Winfield, KS

JULIE DAVIS

PO Box 1302
Nederland, CO 80466
303 258-3444
jdavis@indra.com
Pro-File: AQ July '91
Performance schedule:
May 7-8
All day autoharp workshop
Nederland, CO
May 7 : 8pm
Swallow Hill Concert
Denver, CO

WANDA DEGEN

PO Box 6187
East Lansing, MI 48826
517-337-2264
wandadegen@att.net
Pro-File: AQ July '90
Performance schedule:
June 4
w/Kitty Donohoe, 8-11pm
Cappuccino Cafe
1500 W Lake Lansing Rd
East Lansing, MI
June 18
w/The Troublesome Lasses
7:30-9:30 Live at Ann Street
Plaza, corner of MAC Ave &
Albert Street
East Lansing, MI
June 25
Autoharp workshops
Mt.Laurel AH Gathering
Little Buffalo Family CG
Newport, PA
June 28
w/Kitty Donohoe 7:30-9pm
Summer Concert Series
Music Shell on Water St.
Montague, MI
July 8

w/The Troublesome Trio
Meridian Band Shell 7-9pm
Lake Lansing Park South
corner Lake Lansing &
Marsh Road
Haslett, MI
July 15
Autoharp & Mt.Dulcimer
workshops
Original Dulcimer Players
Club Funfest 1-5pm
County Fairgrounds, M-10
Evart, MI
July 23
Family Concert with Taia De-
gen-Repas
Hiawatha Music Festival
Tourist Park
Marquette, MI
August 24
w/Kitty Donohoe 12 - 1pm
Family Concert
Music in the Park
Plymouth, MI
September 3
w/Pete Wittig 7-8pm
Visitors Center
Bay City Recreation Area
3582 State Park Drive
Bay City, MI

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:
May 6-9
Lone Star Dulcimer Festival
MD & AH; Neal & Coleen
Glen Rose, TX
May 21
Warrenton Spring Festival
Concert w/Mill Run Dulcimer
Band
Warrenton, VA
June 3-4
Yellowbanks Dulcimer Soci-
ety; 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 Col-
lege; Asheville, NC
October 22-23
UK Autoharp Day
Heidi - Autoharp workshop
DOOFUS - Concert
Sherborne, Dorset, UK

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

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:

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

July 4-9

Mennonite Church Confer-
ence
Charlotte Convention Center
Charlotte, NC

July 28-31

Willamette Valley Autoharp

Gathering
Florence, OR
August 5-12
John C. Campbell Folk
School
Brasstown, NC
August 12
John C. Campbell Folk
School; Concert 7pm
Brasstown, NC
October 15

Sauder Village Fall Festival
Archbold, OH
November 18-20
North Georgia Foothills
Dulcimer Association
Unicoi State Park
Helen, GA

LINDSAY HAISLEY

Further Music Productions
PO Box 126 (14206 Spread-
ing Oaks)
Leander, TX 78641
512-259-1190
fmouse@fmp.com

Pro-File: AQ April '91
Performance schedule:
June 3 - 5

Chestnut Ridge Dulcimer
Festival

University of Pittsburgh in
Greensburg
Concert & Workshops
Greensburg, PA
June 7 - 11

Autoharp Jamboree
Ozark Folk Center
Workshops & Concert
Mountain View, AR

June 22 - 26

Mt. Laurel A'harp Gathering
Workshops & Concert
Little Buffalo Family CG
Newport, PA

July 28 - 31

Willamette Valley Autoharp
Gathering
Concert & Workshops
Florence, OR

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:

June 3 - 5

Chestnut Ridge Dulcimer

Festival
University of Pittsburgh in
Greensburg
1159 Mt. Pleasant Road
Greensburg, PA
www.chestnutridgefest.com
July 22-24
Cranberry Dulcimer
Gathering; Workshops & Fea-
tured Autoharpist; Concert
with Kathie one evening dur-
ing festival
Binghamton, NY
www.jonweinberg.com/cran-
berry

ADAM MILLER

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

Performance schedule:

May 18

Eureka Main Library 6:30pm

Eureka, CA

May 19

Arcata Branch Library

Arcata, CA 6:30pm

May 24

Carson City Library 7pm

Carson City, NV

May 25

Boys & Girls Club of SW

Nevada 4pm

Carson City, NV

June 4

Concert 10:15am

Autoharp Workshop 12:30pm

Sam Hinton Folk Heritage

Festival

Grossmont College

El Cajon, CA

June 6

Abbot-Kinney Memorial Li-
brary 6:30pm

Venice, CA

June 7

Linden Branch Library 4pm

Linden, CA

June 16

Mt. View Library 2:30pm

Mountain View, CA

June 16

El Sobrante Library 7pm

El Sobrante, CA

June 23

Cove Public Library 10am

Cove, OR

June 23

Union Public Library 1pm

Union, OR

June 23

North Powder Public Library

4pm

North Powder, OR

June 24

Concert in Riverside Park
10am

La Grande, OR

June 24

Elgin Public Library 1pm

Elgin, OR

June 29-30

Tillamook County Library

Tillamook, OR 2pm

July 2

Alpine County Library 10:30

Markleeville, CA

July 6

San Carlos Community

Library 7:30pm

San Carlos, CA

July 7

Cameron Park Library

Cameron Park, CA 3:30pm

July 8

San Carlos Community

Library 7:30pm

San Carlos, CA

July 14

Malcolm Library 4pm

Henderson, NV

July 14

Paseo Verde Library 7pm

Henderson, NV

July 15

Pittman Library 1pm

Henderson, NV

July 15

Gibson Library 3:30pm

Henderson, NV

July 18

Meeteetse Public Library

Meeteetse, WY 1:30pm

July 18

Powell Public Library

Powell, WY 3:30pm

July 20

Eagle Public Library 2pm

Eagle, ID

July 21

Garden City Library

Garden City, ID 10:30am

July 22

Boise Basin Library

Idaho City, ID 11:00am

July 27

Goleta Branch Library

Goleta, CA 10:30am

July 27

Santa Barbara Library

Santa Barbara, CA 2:30pm

July 28

Carpinteria Library 10:30am

Carpinteria, CA

July 28

West Los Angeles Library

West Los Angeles, CA 4pm

August 1

Little Falls Library
Little Falls, NY 2pm

August 1

Guernsey Memorial Library
Norwich, NY 7pm

August 2

Lang Memorial Library
Cato, NY 2pm

August 2

Johnson Memorial Library
Endicott, NY 7pm

August 3

Belfast Free Library
Belfast, ME 2pm

August 3

Wilton Free Library
Wilton, ME 6pm

August 4

Smyth Public Library
Candia, NH 7pm

August 7

Hubbard Free Library
Hallowell, ME 2pm

August 9

Hampstead Public Library
Hampstead, NH 2pm

August 10

Pierson Library
Shelburne, VT 1pm

August 10

Cook Memorial Library
Tamworth, NH 7pm

August 11

Croton Public Library
Croton, MA 6:30pm

August 12

North Kingstown Library
North Kingstown, RI 7pm

August 13

Westport Public Library
Westport, CT 2pm

August 15

Weedsport Library
Weedsport, NY 7pm

September 10

Sea Music Festival 2005
San Francisco Maritime

National Historic Park
San Francisco, CA

September 23

Aquarian Charter School
Anchorage, AK 1pm

September 28

Crawford Elementary School
Eielson AFB, AK

October 29

JFK Library
Vallejo, CA 2pm

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:

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

September 30 - October 1
Nutmeg Dulcimer Festival

1108 Whitney Avenue
Hamden, CT

Info: 203-248-2053

ANN NORRIS

PO Box 1781
Quitman, TX 75783
817 821-4166
travelersn2@hotmail.com
Pro-File: AQ Spring 2005



Ann Norris

Ann Norris is a Texas gal who won the Texas State Autoharp Championship and the coveted International Autoharp Championship in 2002.

She and her husband, Jeff, travel full time in their RV and go to music festivals all over America. They both sing and perform with their instruments and teach workshops at many of the festivals they attend.

She performs regularly when they are at their Texas home for churches, clubs, businesses and music theaters. She teaches a beginner's jam each month and is known for "infecting" many while on the road with the desire to begin playing the autoharp.

Performance schedule:

May 5-8

Pickin' in the Park
Village Creek State Park
Wynne, AR

May 15

Cumberland Presby. Church
10:45am & 1:30pm
Denton, TX

July 11-14

Gold Rush Days
Buena Vista, CO

July 15 - September 15

Friday Evenings TBA
Creekside Cafe

Buena Vista, CO

July 15 - September 15

Mondays TBA
Autoharp classes

First Christian Church
Buena Vista, CO

September 22-25
Southeastern Dulcimer

Society Festival
Silsbee, TX

November 3-6

Deep Fork Festival
Chandler, OK

LUCILLE REILLY

Shadrach Productions
PO Box 7338
Denver, CO 80207
thedulcimerlady@juno.com
www.thedulcimerlady.com
Pro-File: AQ April '92
Performance schedule:
May 21
Benet Hill 7pm
Colorado Springs, CO

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:

June 18-19

Clearwater Festival
www.clearwaterfestival.org

Croton-on-Hudson, NY
July 8-10

High Mountain Hay Fever
Westcliff, CO

www.highmountainfever.org
August 20

Bard Music Festival
Annandale-on-Hudson, NY
845-759-7900

www.bard.edu/bmf

September 16-17

Berkeley Old-Time Music
510-848-5018

Berkeley, CA

www.berkeleyoldtimemusic.org

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

PO Box 70060
Nashville, TN 37207
615 859-1419
billandlauriesky@hotmail.com

Pro-File: AQ April '90

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
drewharpsmith@netzero.net

Pro-File: AQ July '89
Performance schedule:

May 6-8

Indian Neck Festival
Falls Village, CT

May 25

Dellridge Center
Paramus, NJ

May 27-29

Philadelphia Folksong Soci-
ety "Spring Thing"

Performing & Workshops
Kintnerville, PA

June 10-12

Birds of a Feather Festival
Westbrook, ME

June 24-26

CA Summer Solstice Festival

Soka University
Calabasas, CA
July 1
Cypress Gardens 2pm
Palisades, NY
July 9
Elmwood Park town park
Elmwood Park, NJ 7pm
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
August 10-16
Galax Old Fiddlers Conven-
tion
August 14, Evening, autoharp
competition: August 15,
10:30am Autoharp Workshop
Felts Park, Galax, VA

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:
June 10-18
OK Mozart International Fes-
tival
Bartlesville, OK
June 24-25
Skiatook Lake Bluegrass Fest
Performances w/"Pocket
Change"
Stoney Ridge Campground
Skiatook, OK
www.srcamp.com
July 7-9
Summerfest
Pre-festival workshop on
Thursday
Autoharp workshops & per-
formances
Joplin, MO

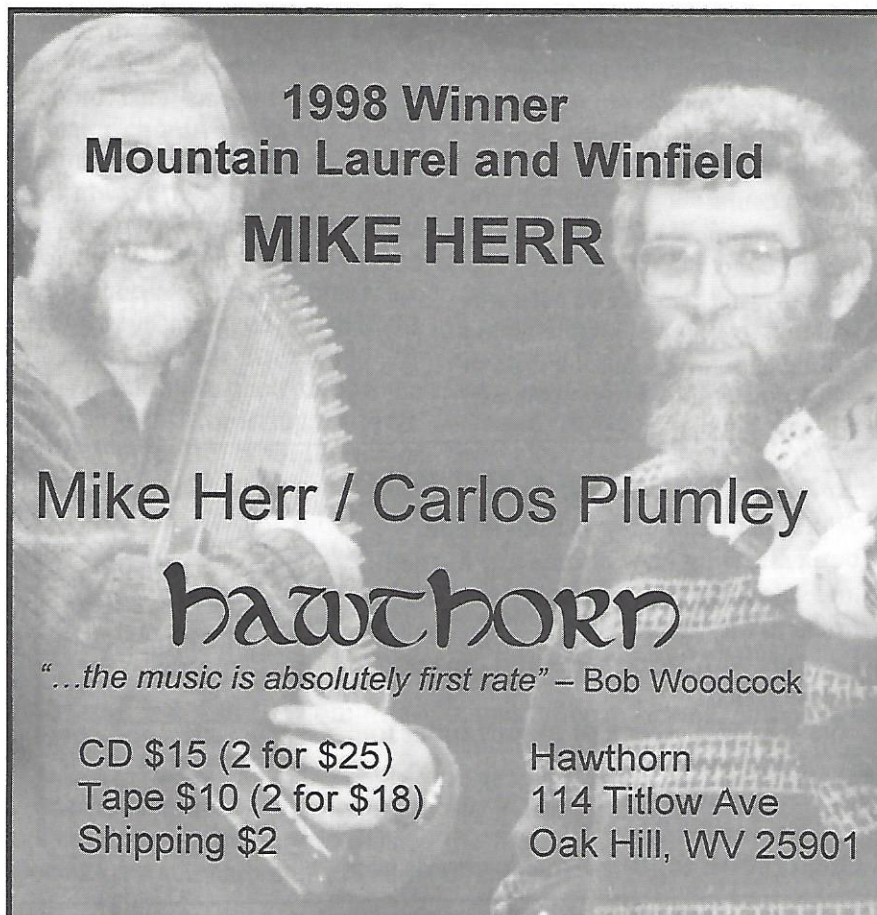
IVAN STILES
1585 State Road
Phoenixville, PA 19460
610-935-9062
pickeringbend@worldlynx.
net

www.ivanstiles.com
Pro-File: AQ October '88
Performance schedule:
July 3-8
Beginning A'harp Workshop
John C. Campbell Folk
School
Brasstown, NC
www.folkschool.org
July 8-10
Musical Saw Workshop
John C. Campbell Folk
School
Brasstown, NC
www.folkschool.org
September 3
The Joyful Noise Coffee-
house
Royersford, PA
www.thejoyfulnoise.org

CHARLES WHITMER
291 Scarborough Dr. #1109
Conroe, TX 77384
936 441-0133
cw75@earthlink.net
Pro-File: AQ April '93
Performance schedule:
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

For continual updates and additions to Pro-Files' schedules check www.autoharpquarterly.com. Click on Pro-Files



1998 Winner
Mountain Laurel and Winfield
MIKE HERR

Mike Herr / Carlos Plumley
hawthorn
"...the music is absolutely first rate" – Bob Woodcock

CD \$15 (2 for \$25)
Tape \$10 (2 for \$18)
Shipping \$2

Hawthorn
114 Titlow Ave
Oak Hill, WV 25901

are you a fan of
old-time music?

then subscribe to



Sample Copy	\$5	(\$6 foreign)
One Year	\$20	(\$25 foreign)
Two Years	\$38	(\$48 foreign)
Five Years	\$115	

A quarterly magazine
dedicated to the
support and promotion of
old-time music.

To subscribe, send check or money order
with your name and address, to:

The Old-Time Herald
P.O. Box 51812-AQ
Durham, NC 27717

To pay by VISA or MasterCard, call or fax
(919) 490-6578 with card #, name as it
appears on card and expiration date, or
send charge information to above address.

AUTOHARP CONCERTS - A PRACTICAL GUIDE FOR GREAT SHINDIGS

BY TINA LOUISE BARR

The autoharp concert, for most of us living and breathing in chorded-zither land, is a logical branch of the instrument's place in our lives. A concert offers an opportunity for performers to "strut their stuff" for appreciative ears. For many listeners, it creates a newly found awareness of the autoharp as a professional instrument. For others, watching the performers provides motivation in stretching one's own musical boundaries. And for some, the event fulfills a basic need to just go out somewhere and hear good music.

This article touches briefly on the "real world" aspects of producing a concert, with the autoharp in mind. Most of the following suggestions would also apply in putting on other types of music events. I shall focus on some of the main issues that can make producing a concert a unique and rewarding experience.

In the organizational phase of determining what type of event you plan to hold, the interests of the audience you expect to attend is a basic factor in choosing a venue. Do you belong to any folk music associations or autoharp clubs? If so, you've already got supportive folks who will do what they can to help make things work. If a general-interest audience is also whom you expect to draw to the event, then your budget might need to allow for a larger venue with some paid advertising.

The size of the venue depends on the **minimum** number of tickets you expect to sell. If your community offers a small concert hall for rent, book it as far in advance as possible. A large concert hall rental most likely will be beyond one's budget. For this, you may need help from a non-profit group to sponsor the event for you. They can also offer assistance in putting together the event, in exchange for a "split of the door."

Churches are another option for rental. Your advertising will need to

specify that the event is open to the public. Small clubs and coffeehouses may help to take up the slack in advertising costs, but the bustle of business activity during the music can be distracting. You know what I mean - suddenly finding improvisations for *Planxy Espresso* and *Table For Six*.

House concerts are an increasingly popular and cost-effective approach for folk musicians to use in a smaller, intimate setting. For autoharp performers it requires minimal, if any, sound reinforcement. The drawback is that the venue is smaller (unless the governor is serving as your host). The benefit is that expenses are reduced and traveling musicians can incorporate an overnight stay on their itinerary.

Hiring the right performers for a concert, in my experience, has always been the best part of producing an event. These days, the doors are opening for more autoharp musicians to perform. Many proficient autoharp performers are ready for this, as representatives of a specialized field that will benefit from the added exposure.

Determining a price for admission to the concert is based on regional economy, the number of performers and mostly on what people would be willing to pay for a similar type of event. A conservative approach will

keep your budget within control. The following example is one safe and simple formula that might apply to a small event:

Example Only:

Projected Minimum Ticket Sales minus Actual Expenses

Small venue capacity:	50
Minimum Expected Attendance	30
Budget:	\$75.00
Ticket Price Each	\$15.00
30 X \$15 - \$75 - Percentage to Door	
- Performers Pay = What's Left	

As you can see, a plan for minimal risk combines a fine balance between fixing a realistic ticket price and arranging for adequate compensation for the performers, as well as figuring in your own time and expense in organizing the event.



Understanding CHORDS

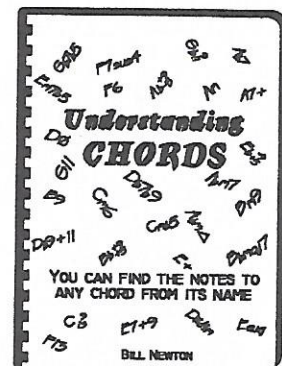
A practical and easy to understand book showing how chords are formed and allowing you to quickly find the notes to any chord.

Lessons with worksheets and quizzes are included.

Send \$14.95 check or money order to:

Bill Newton
6012 Green Valley Dr.
Knoxville, TN 37914

Order online at www.music-chords.com



New Recordings

We Have Today

Robert Grappel & Lynda Cohen
Autoharp: Robert Grappel

New River Train

Autoharp: Leone Peterson

Live At Gothingington

Autoharp: Mike Fenton
(only 50 copies made)

Memories

Mountain Ladies :Sharon Englehart &
Hazel Stultz
Autoharp: Hazel Stultz

The Wildwood Flower

Autoharp: Bobbi Roberts

Mountain Music Harper

Autoharp: Bobbi Roberts

Soul Of a Harper

Autoharp: Marc Gunn

Memories Of Middle Earth

Autoharp: Marc Gunn

Songs Of Ireland

Autoharp: Marc Gunn

All of the above are available in the
MarketPlace.

At Peace With Nathalie

Autoharp: Nathalie Forrest

Available from the artist. See address in
Critic's Choice.

Have you made a new recording?

Have you found a not-so-new
recording we haven't listed?

Let us know & send us a
copy for review, too.

Help us spread the good news !

Listen and Enjoy...

...as champion autoharpist Jo Ann Smith presents a tasteful blend of traditional tunes and vocals featuring autoharp, guitar, mandolin and bass.



"This is a CD that needs to be in your collection, autoharp fan or not. It's real, serious, music, done by people with real appreciation of the acoustic form."

— Stew Schneider, AQ, November, 2004

JO ANN SMITH

Rhythm of the Rain

CD - \$15 + \$2 S&H
Jo Ann Smith
6408 Baylor Drive
Bartlesville, OK 74006

...or order online at
www.autoharpist.com

Autumn Wind CUSTOM SEWING

Custom made instrument case covers, gig bags & bass cases

Sturdy weatherproof construction of Cordura® nylon and high-quality foam padding

We also design cases for musical instruments or equipment of any size & shape - just ask!

- Waterproof Cordura® nylon shell, pack cloth lining
- Padded with 3/4" of layered high-quality foam for shock-absorption
- Additional 1" foam over strings
- Heat-shield thermal lining option
- 3-sided zipper for easy access
- Choice of single or double shoulder straps leaves your hands free
- Comfortable web carry handles
- Roomy optional zippered pouch or flat pocket
- Add a personal touch of elegance with machine-quilted artwork



The Backpack Autoharp Case

... for the active player and festival goer, designed to fit standard size and popular makes of autoharps. We will custom-fit unusual styles.

Basic with single shoulder strap.....	\$150.00
w/double shoulder strap.....	165.00
pouch pocket, add.....	12.00
flat pocket, add.....	10.00
heat-shield, add.....	10.00
quilted artwork, add.....	50.00
snap grip for handles, add.....	5.00
shipping/handling.....	10.00

Please call or write for brochure & colors

715 Peacock Dr. Hillsville, Va. 24343
276-766-3134 autumn@tcia.net

Picker's Portrait

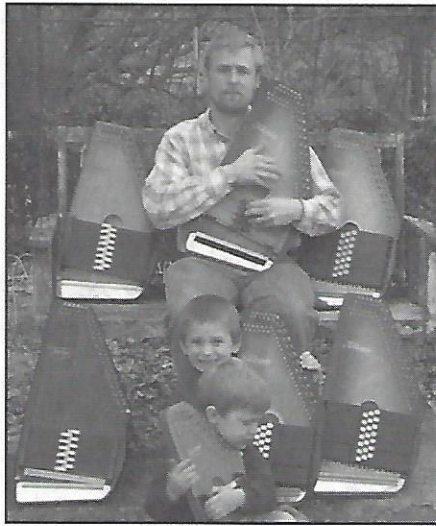
featuring Jeff Dantzler Harp Doctor

From Jeff's wife, Rebecca:

I never get tired of people telling me how talented my husband is. When they hear him playing the autoharp and ask how long he's been playing, I can proudly say for less than one year. These same people are amazed because of how well he plays; however, I am not surprised because I know how musically gifted he is. Musically gifted is such an appropriate adjective for Jeff Dantzler because God has given him the wonderful gift of music.

Jeffrey grew up in Harleyville, SC, a small town near the coast. He has had many musical influences in his life, his most influential being his mother. Ann Dantzler has been a church musician for 45 years. She is currently the church organist at Limestone Baptist. Other musical influences in his life include his maternal grandparents and aunts. God, family and music have always been the central focus in Jeff's life. He is trying to instill these same values in his three sons - Brantley (7), Jackson (3) and Samuel (newborn).

Jeff is the music minister at Mountain View Baptist in Walhalla, SC and also the leader of our praise team. He loves singing and playing the harmonica and piano, but felt that our praise team needed something else. After some on-line research, the autoharp caught his attention. His first autoharp was a 15-chord ChromAarp purchased from E-bay. When it arrived, it was not in playing condition. It needed to be tuned and was missing some strings. He was disappointed, but after more on-line research, he found Bob Lewis. We were surprised to find that Bob lived only 15 minutes away from us. What a blessing! Jeff drove over and had him install new strings and tune his ChromAarp. Jeff and Bob quickly became "harp buddies" and began attending Bluegrass jams together.



Jeff with sons Brantley & Jackson

After hearing Bob play diatonic 'harp at a jam, Jeff came home and insisted on learning to play diatonic autoharp. He had learned an important lesson from his first autoharp purchase. He quickly realized the need for a reliable source of properly set-up used autoharps. Based on this realization, Harp Doctor was born.

Since his first autoharp purchase, autoharping has become Jeff's passion. He strives to go beyond his high standards he has set for himself. He has done something many people never do - he has turned his musical passion into a full-time career. Jeff Dantzler has truly been blessed with musical gifts.

And, from Jeff:

After high school, I started Clemson University where I received my bachelor's degree in animal science in 1998. I started working full time for the computer center at CU in '98. In 1996, I met my wife, Rebecca, and we got married and started a family and became involved in music ministry.

It all started when my mom gave me a harmonica for Christmas in 1997. I learned to play pretty quickly and began playing in church. Then the song director and his pianist wife left the church and I began playing

piano by ear and Rebecca started leading. We were there a few years then moved to another church for 1 year and now have been at our present church for nearly 3 years. I lead the music, play keyboard and piano and play harmonica and autoharp regularly. I also lead the praise team. I greatly enjoy it.

Autoharp friends: Bob Lewis and Gene Griner.

Current favorite autoharpist: Mary Umbarger.

Age: 31

Work for Clemson U. installing computer network equipment.

Wife: Rebecca

Have 1 younger brother and 1 older sister.

Parents: Allen and Ann Dantzler

Other hobbies: woodworking and gardening

We now live in Seneca, SC where we moved after falling in love with the area.

I play autoharp in church, at the nursing home for our nursing home ministry and at local jams. I also play for my sons' school parties when I can. I enjoy playing hymns, bluegrass gospel and traditional folk songs on my 'harps. I have a 1975 Sunburst OS single key F 'harp, a cherry red 70's OS FCG diatonic with no sound hole, a single key A diatonic Model A re-issue and an Ab Eb Bb OS Educator for playing hymns in the flats. I converted all my 'harps to diatonic. My favorite 'harp at present is my single key F 'harp. I really love the fullness and volume I get from diatonic 'harps. I do play the chromatics I sell and enjoy playing them as well. My favorite part about autoharp work and sales is the satisfaction it brings. Everyone loves their 'harps and I love making people happy. I also enjoy meeting and getting to know all the wonderful people of the autoharp community.

(Editor's note: Check out Jeff's ad on page 1.)

Linda Huber's

Simply Classic

Vivaldi's "Spring" from *The Four Seasons*

The classical arrangement for this issue is another selection from "The Four Seasons." The composition starts with this part, so it will probably be more familiar than the portion I did in the last issue. It is also much easier to play! In measures

10 and 14, the fiddles, uh I mean the violins, have a trill. I have slowed it down and shortened it to make it more playable on the autoharp. There are contrasts in the dynamics. Measures 5, 6 & 7 and 11, 12, 13 and 14 should be softer than what comes be-

fore them. They are sort of an echo. The tempo moves right along. I have indicated chords for diatonic playing. Rather than clutter the page with lots of marks, I have just indicated the chord changes.

Spring from The Four Seasons

Vivaldi

Autoharp

D A D A D Em D A D

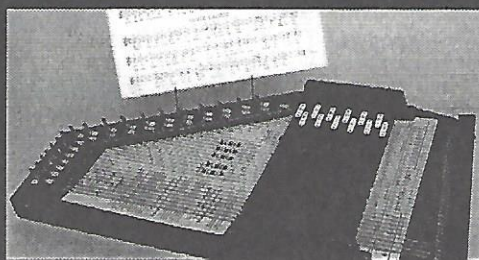
A D A D Em D A D Em D G D

Em D G D G D A7 D A D Em D G D Em D

G D G D A7 D A D

Sometimes there's more electricity when you're unplugged.

Come hear and play music the way Nature intended it. At The Ozark Folk Center.



Autoharp Jamboree 2005 Expanded, Bigger and Better! June 7-11

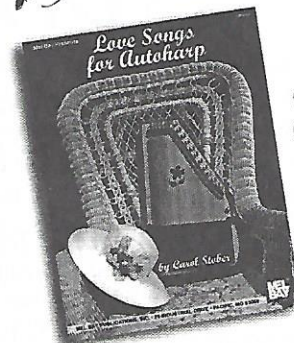
Classes, workshops and concerts with Bryan Bowers, Judy Pagter, Lindsay Haisley, Mike Fenton, Tina Louise Barr, Karen Daniels, Neal Walters, Valta Sexton, Les Gustafson-Zook, Ron Wall and Charles Whitmer.



THE OZARK FOLK CENTER
You could learn a lot.

The Ozark Folk Center State Park | P.O. Box 500 | Mountain View, AR 72560
870-269-3851 | 1-866-898-1035 (V/TT) | www.ozarkfolkcenter.com

Love Songs for Autoharp



The latest by Carol Stober \$14.95

Other offerings by Carol Stober
Appalachian Autoharp, Book/Tape\$19.90

INSTRUCTIONALS

Easy Autoharp Video\$29.95
Melodic Autoharp Video\$29.95
Above items published and available from Mel Bay Publishing
Autoharp Book/Tape Set\$15.00

Workshop Records, Publisher

FOR YOUR LISTENING PLEASURE

Country Sampler

Down Home Country Band (Kid's songs)
Cassette-\$8 • CD-\$10
Patchwork Cassette only-\$7.50
Add \$4.00 for shipping. For fastest delivery, order from
CAROL STOBER
Box 1275 • Talledega, AL 35161
Call 256-362-6471 or e-mail AHarpLady@aol.com



Karen Mueller ♦ Autoharp Gourmet 20 Tasteful Tunes for Solo Autoharp

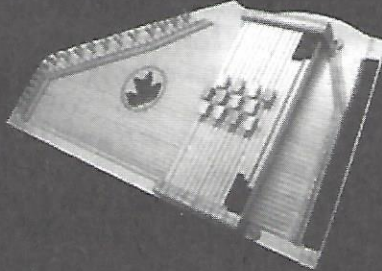
10th Anniversary Edition—first time on CD
plus the 24-page tab book is on the CD (for your computer)

Includes: Golden Slippers, La Bastringue, Wabash Cannonball, Simple Gifts, Blackberry Blossom, Will the Circle Be Unbroken

Order online at www.karenmueller.com
or send \$15.00 + \$2.00 s/h to: Karen Mueller
PO Box 80565, Minneapolis, MN 55408 USA

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

The finest materials...
tops of quartersawn spruce and other tonewoods ...
quartersawn back and sides whenever possible ...
hand-carved spruce bracing....
an instrument for the beginner
as well as the pro.



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 soft case
Insulated, weathertight,
and convenient



ColoradoCase.com.
(800) 340-0809
Free brochure, fabric samples, and price list

CHORD THEORY FOR AUTOHARPERS...

PART 3

by Robert D. Grappel

The "Circle of Fifths"

The fifth interval is basic to Western music. Each fifth resolves to another note that is, itself, the fifth

of another interval. The entire 12-note chromatic scale can be viewed as a sequence of fifths - this is termed the "circle of fifths." The circle of fifths is illustrated below. (Yes, the

figure is a rectangle instead of a circle, but it is easier to do a rectangle in Microsoft Word formatting!)

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

Circle of Fifths

Start anywhere in the sequence - you can find the fifth by moving one step clockwise. "G" is the fifth chord for "C," "E" is the fifth chord for "A," and so on. Similarly, moving counter-clockwise around the sequence yields the transitions of seventh chords. "G7" resolves to "C," "B7" resolves to "E," and so on.

Note that this "circle of fifths" forms the basis for the ordering of the chord bars on most autoharps. The major chords are in the "circle of fifths" sequence, because you nearly always need the "V" chord when you're playing a tune in the key of the "I" chord. Similarly, the seventh chords on the autoharp are nearly always arranged so that the "V7" chord is near its related "I" chord - resulting in their taking the "circle of fifths" ordering as well, just offset by a fifth from the major chords. The minor chords are also ordered in the "circle of fifths" sequence - using the "related" or "relative" minor that was discussed earlier. There'll be more about minor chords a bit later, too.

The Most-Used Chord Combination: I-IV-V-I

By far, the most-commonly used chord combination in Western music (especially for autoharp music) is the

I-IV-V-I set. The reason for this can be made clear by thinking about which notes of the major scale are in each chord. The "I" major chord has the first, third and fifth notes of the scale. (It also has the eighth note (the octave of the first note.)) The "V" major chord has the fifth, seventh and second notes of the scale. What are we missing if we want to play the whole scale? We need the fourth and sixth notes of the scale - we get these from the IV major chord. Hence the I, IV and V major chords form the simplest chord set that will permit the playing of the entire major scale. Also, note that there are no notes outside the selected major scale in any of these three chords. There is no chance for the autoharp player to sound any "wrong notes" (not in the selected scale) when playing these three chords.

The following table illustrates how to play the major scale using just the I, IV and V chords. The C and G scales are also included as examples. The autoharp player should practice this sequence forwards and backwards until it becomes almost second nature. This isn't the only way to play the major scale, but it is the simplest. Note that the V7 chord may be substituted for the five chord in most cases. These chords are also the simplest way to

harmonize (accompany) a tune in a particular scale.

Continued on next page.

HARMONY HARPS

"As good as the best"



Graceful

Fine Tuners

Finger Friendly

Custom Set-ups

Choice Hardwoods

37 strings - 21 chords

Call Paul (714) 974-4888

cpcram@aol.com

Scale Note	Chord	Note in C	Chord in C	Note in G	Chord in G
I	I	C	C	G	G
II	V	D	G	A	D
III	I	E	C	B	G
IV	IV	F	F	C	C
V	I	G	C	D	G
VI	IV	A	F	E	C
VII	V	B	G	F#	D
VIII	I	C	C	G	G

Playing a Major Scale using the I-IV-V-I Chord Progression

Using Minor Chords in the Progression

As was illustrated in the earlier section on minor chord formation, each major chord has a related (relative) minor chord that shares two of its three notes. The root note of the related minor chord is always one step higher than the fifth of the major chord. Hence the related (relative) minor is the VI_m (or vi) chord of the major scale. The VI minor chord can be used to play (harmonize) the I, III, and VI notes. The VI minor chord provides an alternative to the purely major-chord I, IV, V, I progression, adding interest and different tonal coloration. Note that, like the I, IV and V chords, the VI

minor chord has no component notes outside the selected major scale. The I -VI_m-IV-V progression is quite common - think *Heart and Soul* or many 1950s "Doo Wop" tunes.

Another commonly-used minor chord is the III_m (or iii) chord. The III_m chord is the relative minor for the V chord of the selected scale. It contains the third, fifth and seventh notes of the selected scale. The progression from the VI_m to the III_m chord is also a fifth. Many tunes combine the I-IV-V with the VI_m-III_m to switch the mood between "happy" and "sad." Like the I-IV-V majors and the VI_m chords,

the III_m chord also has no notes outside the selected major scale.

A third less-commonly used minor chord is the II_m (or ii) chord. This chord contains the second, fourth and sixth notes of the selected scale. It also has no notes outside the selected major scale.

The table below illustrates which minor chords provide which notes in the major scale. The chords for the key of C are also provided as examples. Note that the selected major scale can be played with a progression of only three minor chords.

Note in Scale	Minor Chords	Note in C	Chords in C
I	VI _m	C	Am
II	II _m	D	Dm
III	VI _m , III _m	E	Am, Em
IV	II _m	F	Dm
V	III _m	G	Em
VI	VI _m , II _m	A	Am, Dm
VII	III _m	B	Em
VIII	VI _m	C	Am

Playing a Major Scale using Minor Chords

As was discussed in the section about seventh-chord formation above (and the discussion of the "circle of fifths"), seventh chords are typically used for transitions to the fourth note of the scale. They should

be used carefully, since their "extra" fourth note lies outside the major scale and can sound jarring. The I₇ chord transitions to the IV chord, so it is often used to augment the I-IV-V-I progression..

The II₇ chord transitions to the V chord (via the "circle of fifths"), so it is sometimes used in "turn-around" chord progressions such as II₇ - V₇ - I. Longer "turn-around" progressions follow the circle of

fifths even farther (e.g., VI7-I7-V7-I). Blues tunes sometimes convert the I-IV-V-I progression to all sevenths --I7-IV7-V7-I7.

Seventh chords can be used in place of their major chord of the same name (e.g., D7 for D), so long as the special feeling given by the extra note is desirable (or the extra note is not sounded at all), Experiment with this and see what you like best.

Using "Unusual" Chords in the Progression

Thus far, we have tried to keep the notes sounding in the chosen chords within the major scale (except for the sevenths). This need not always be so. Some music requires notes outside the selected scale (called "accidentals"). These "foreign" notes are typically indicated by a special sharp or flat symbol next to the note in the musical notation. If the note would normally be flat or sharp in the selected scale, the musical notation would use a special "natural" symbol to remove the sharp or flat temporarily. Some "sea shanties" incorporate a flatted VII chord (e.g., a Bb in the scale of C) for special effect.

Summary

This should be enough to get you well started on the road to playing your autoharp. There is much more to chord theory - other chord families, chords with more notes, etc. In the final analysis, if it sounds good, play it that way!



*Old world
craftsmanship...
New world
technology*

Plus!!!
expert repair, service and
supplies / all makes

visit our online store
www.daigleharp.com

call us at
1-800-630-HARP

Autoharps d'Aigle



jam 'n bare bones

with Mike Herr

This is such a classic old-time tune that it's hard to imagine a week-end pickin' party going by without playing it. I often use it when I'm trying out an autoharp at a luthier's table, or when I'm testing the tuning for my 'harp.

Old Joe Clark can be played in

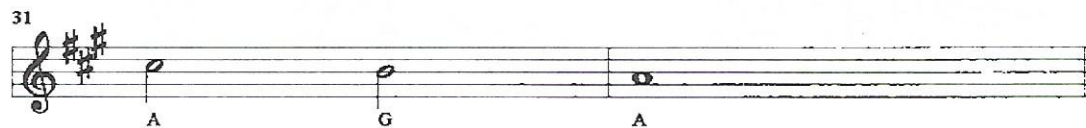
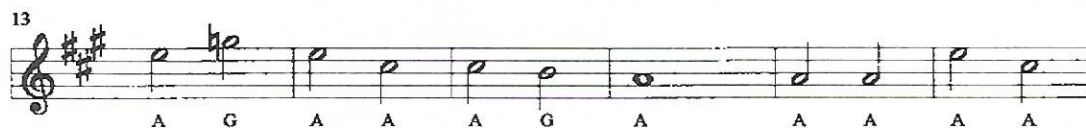
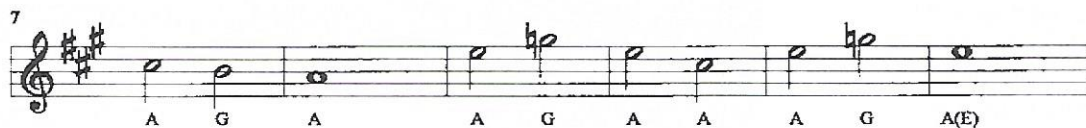
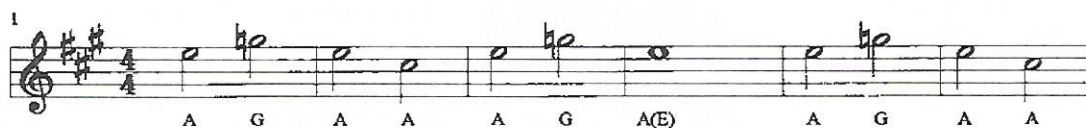
any key, of course, but I've chosen "A modal" for this rendition. It's one of those quirks of the autoharp, as I've mentioned before, that you use the three chord bars in the key of D (A, D and G) but you are basing the tune on the chord of A. The D chord is used as a passing chord to get an

intermediate note in the Harder Version, and it's not used at all in the Easy Version. It's the G natural instead of the G# that gives the tune its distinctive old-timey feel and, of course, you are using the G chord to get this note.

Old Joe Clark

Easy Jam Version

traditional
Copyright © 2005 by Mike Herr



In the fourth and twelfth measures, there is an A followed by an (E). For those autoharps that have a full E or even a partial E (missing the G#), playing this chord instead of the A will lend a bit of intrigue and interest to the rendition. Some old-timey bands play this E

with the E chord as the rhythm, back-up chord as a matter of course.

For those readers who need to be updated or reminded, these versions can be found by going to the AQ website: <http://www.autoharpquarterly.com> and clicking on Songs From The Current

AQ.

Lastly, this is such a fun "honker" of a tune that I'm going to be doing the recordings for the website a bit faster than I have with some of the previous tunes. Buckle up the seat belts and hang on!

Old Joe Clark

Harder Jam Version

traditional
Copyright © 2005 by Mike Herr

1

A D G D A D A A D G D A(E) A D G D

6

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

11

A D G D A(E) A D G D A D A A A G G

16

A A A A D A A A G A A

22

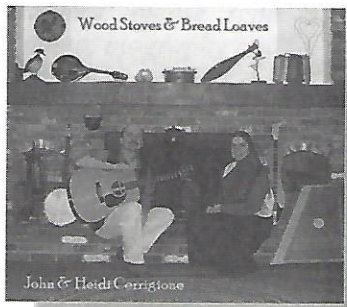
A D A A A G G A A A A D A A A A A

28

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

Wood Stoves & Bread Loaves

A NEW CD release by John & Heidi Cerrigione



CD includes 10 instrumental and 10 vocal selections featuring mountain & hammered dulcimer, autoharp and guitar.

2 Easy ways to order...

1. Send check payable to John/Heidi Cerrigione for \$15.00 plus \$1.50 postage to:

John & Heidi Cerrigione
56 Egypt Rd.
Ellington, CT 06029

J&H

2. By credit card online:

<http://www.cdstreet.com/artists/johnheidi>

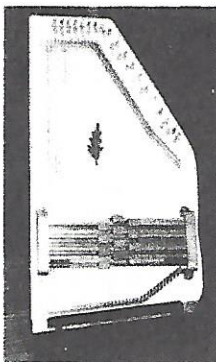
For sound clips, concert schedule
and other related products,
visit us online @

www.doofusmusic.com/JHWEB.html

Chestnut Ridge

Autoharps

By
Don Brinker



Custom set-ups
Fine tuners – Lock Bars
4889 Route 982
Latrobe, PA 15650-2327
Call: 724-539-7983

e-mail: dwbrinker@pacol.net
www.thechestnutridgeah.com

*Patsy
sings Pop...*

Stoneman, that is !

Patsy plays and sings songs made famous by her legendary father, "Pop" Stoneman, and relives warm family memories.

Included are such favorites as *Titanic*, *May I Sleep In Your Barn Tonight Mister*, *When The Snowflakes Fall Again*, *A Message From Home*, *Whippoorwill*, and *Stoney's Waltz*

"...tunes which not only molded her family, but most importantly shaped the beginnings of America's country music." Mary Lou Orthey

CD: \$15 + \$2 shipping or Cassette \$10 + \$2 shipping to:

Patsy Stoneman Murphy
1556 Roberts Ridge Road
Manchester, TN 37355

TINA LOUISE BARR

Fasten Your Seat Belt

Lively Music Ahead!

BREAKIN' TRADITION

Fourteen LIVELY traditional instrumentals featuring Tina's signature style on autoharp. Tina plays all the instruments: autoharp, guitar, bass, and percussion.

ROCK-IT 'HARP

Fifteen solo autoharp rock and roll classics that you'll be kicking off your shoes and rolling down your bobby sox to dance with.

CD \$17 Cassette \$12

Price per item includes postage/shipping.

(Outside U.S. add \$3 per item.)

BREAKIN' TRADITION

Release # TLB-001

ROCK-IT 'HARP

Release # TLB-002

Mail check or money order payable to:

TINA LOUISE BARR
PMB #225 Suite B-5
1801 'H' Street
Modesto, CA 95354



CALL 800-877-7777

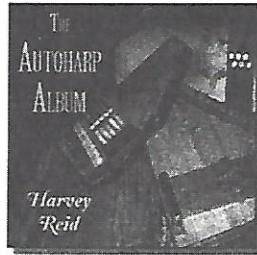


Announcing the release of the long-awaited autoharp recording

THE AUTOHARP ALBUM

by *Harvey Reid*

The *Autoharp Album* showcases Harvey's remarkable playing technique, and brings a significant body of new music to the repertoire of the instrument. Reid's original compositions and brilliant arrangements of traditional melodies cover a wide spectrum of music on both chromatic and diatonic instruments. This uncluttered CD, his 17th recording, is a purist's delight, focusing on his rich, unaccompanied sound. The generous 74 minutes of music include 21 beautifully-recorded tracks, ranging from Appalachian to polka, old-time, blues, semiclassical, plus Irish, Scottish, and Norwegian folk songs. The 17 instrumentals and 4 songs contain 9 Reid originals (including 4 brand new pieces) plus stellar re-recordings of three of his best-known autoharp songs. Included are reverent renderings from the Carter Family and Jimmie Rodgers repertoire, and a tribute to Kilby Snow. A variety of autoharps are employed; 3 songs feature Bryan Bowers' personal instruments, and one was recorded on an 1885 Zimmermann autoharp.



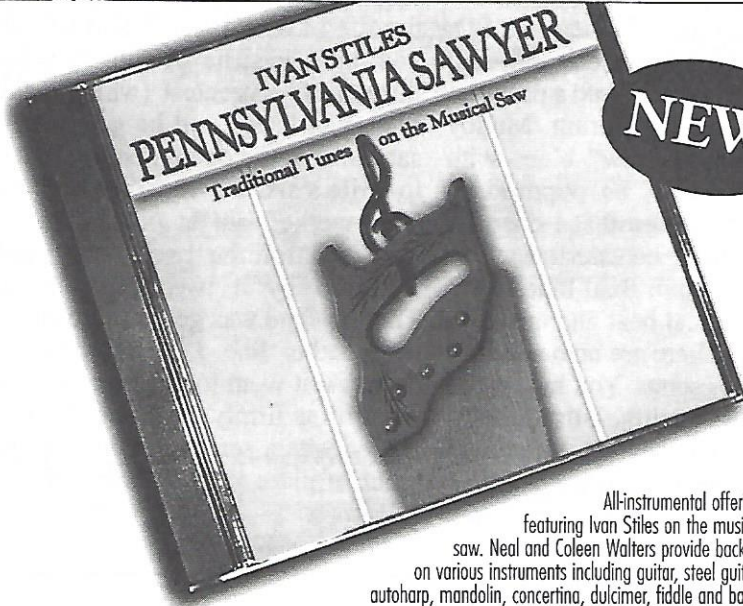
Order on our web site, by phone, or send \$16.95 + \$2 shipping to Woodpecker Records. Maine residents include 5% sales tax.



po box 815 york me 03909

207-363-1886

www.woodpecker.com



NEW!

All-instrumental offering featuring Ivan Stiles on the musical saw. Neal and Coleen Walters provide backup on various instruments including guitar, steel guitar, autoharp, mandolin, concertina, dulcimer, fiddle and bass.

*Daisy Bell (Bicycle Built for Two) • Londonderry Air (Danny Boy) • Gentle Annie • The Water Is Wide
Hard Times Come Again No More • Goodnight, Irene • My Wild Irish Rose • Going Home
Home on the Range • Westphalia Waltz • Lorena • In the Garden • Aura Lee
When You and I Were Young, Maggie • Tell Me Why*

IVAN STILES
PENNSYLVANIA SAWYER \$15 for each CD plus \$1.50 postage and handling. (No additional postage and handling necessary for additional copies.) Pennsylvania orders add 90¢ Pa. State Sales Tax per CD. Send check or money order to: Ivan Stiles • 1585 State Road • Phoenixville, PA 19460



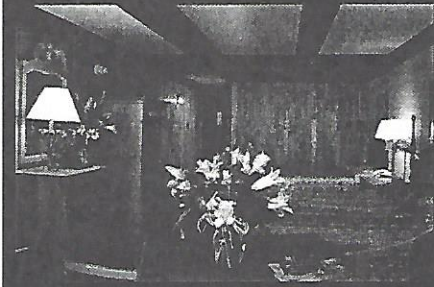
Stringalong Weekend

October 28-30

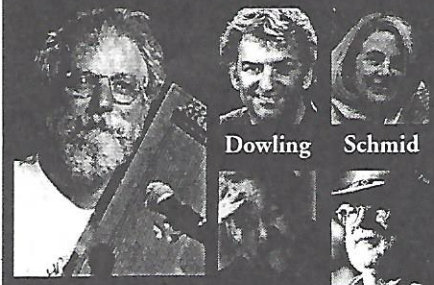
(always last full wkend Oct)

Lake Lawn Resort

Delavan, WI (90min Chicago)



Folk Arts Vacation Retreat
Classes - Concerts - Spa - Golf



Bryan Bowers Mabus Schmid Staines

25 staff; autoharp, dance, singing, ecology, crafts, drumming, fiddle, banjo, dulcimer, guitar, song-writing, instr building, jams, open mike, stringband, mandolin

\$169+ includes all!
(tuition, room/meals, concerts)

Companion Program \$95
- Children's Program -

www.uwm.edu/Dept/Folk/
AnnSchmid@aol.com

800-636-FOLK

A Study in 12 bar Blues

by John Horner

“Write me a song in twelve bar blues!”

This was the class assignment given to us by Cathy Britell (our instructor and mentor) following an evening of studying all the aspects and variations of “the blues.” I should explain that the “class” is a band of faithful followers that has been studying under Cathy from “Beginning Autoharp” in the spring semester of 2001 through till the present day, and by now we have definitely reached “Advanced Autoharp” status. Throughout the years Cathy has never failed to present us with a constant stream of new challenges, each one aimed at getting us to explore new fields. As an example, my first “challenge” at that opening spring semester in 2001 was, “you are going to sing and accompany yourself.” I remember protesting that I couldn’t play and sing at the same time. I subsequently found out (to my surprise), that I could do both with the right incentive, and more importantly, with the right environment. There is no such thing as embarrassment when you have the support and encouragement of classmates that are all sharing the same experience, especially when venturing into something new.

The point that I want to make in this article is that we all need to take risks and try something new in order to grow, rather than sticking to the “safe” pieces with which we feel comfortable. I hope this article will provide you with an idea of the steps that I had to go through after accepting this “Triple dog dare!” to compose my very first song.

I took a hard look at what I had to work with. On the negative side, was the fact that I can painstakingly translate notes but I cannot “sight read” music. I play by ear. If pre-

sented with a new piece of music, I have to get the tune in my head and only then can I pick out the melody. Nevertheless, I took heart in that this never deterred Paul McCartney!

On the positive side, I had become fairly adept at using a program called “Music Time” on my computer, to read the music for me. I punched in the notes and the program played the music in any key, tempo or instrument that I desired. I have a good ear for music and I rarely go without some tune buzzing around in my head. I’ve also found that if I listen to a repetitive sequence of chords (like a mantra) I tend to start filling in the gaps with a tune of my own making. I am also fairly adept at making puns and constructing rhyme.

Cathy had provided us with some excellent examples of blues on a CD, but I decided to immerse myself still further. Luckily, PBS aired a program on “The Blues” featuring Muddy Waters. This was “raw” blues with no embellishments, as opposed to other blues examples that I encountered which had been performed in “ragtime” two-step. Real blues have a slow methodical beat and are sung from the gut! There are no happy life stories in blues songs. You have to be a real loser to qualify. I listened intently to the lyrics, which seemed to float across the melody rather than stay locked in to every note. I also noticed that the solid repetitive blues

chord structure was what really grabbed my attention.

Having absorbed enough of the real thing, and to get in the mood, I sat down and started strumming the same twelve bar sequence over and over at a steady four beat to the bar C C C C, F7 F7 C C, G7 F7 C C. While playing, I started to think up a good opening line. A lot of blues seemed to start with “I woke up this morning” and “feeling like a junk yard dog” came to mind, but I felt that this may have been done before. I needed something original, so I decided to sleep on it.

The creative juices must have been really bubbling overnight because the following morning, as I climbed into the shower, an idea began to build for the worst day in the life of a real loser! This disaster had three acts; he gets up late, gets thrown off a streetcar (which makes him even later), and he gets fired! I sat down at the computer and started to write a six-line verse for each act. This worked out at one line every two bars for the twelve-bar verse, followed by a twelve-bar chorus. The fun time was getting it to rhyme every other line. I was surprised at how fast it went together, once I had the outline firmly in my head. All it lacked was a surprise ending, which I put in place of the final chorus as follows:

Verse 1:

I woke up this morning, looked at my clock,
Said “Shoot I guess I’m late again, where’d I put my socks?”
No time for a shave, I looked like a bum!
I grabbed a stale doughnut, to eat on the run.
Drank down last night’s coffee, grabbed my coat and hat,
Flew down the stairs, and tripped over the cat!

Chorus for verses 1 and 2:

Got those late again, fired again, hole in my pocket blues (repeat)
Gotta find me a good woman to tell my troubles to.

Verse 2:

Hopped on a streetcar, trying to save time
 The Conductor looked at me and said "That'll be a dime."
 Reached in my pocket, my hand went right on through.
 I said "Please mister conductor, what am I gonna do?"
 He said "That's just too bad son, no use your talking.
 Better get off my car and just start walking!"

*Chorus:**Final verse:*

Ran to my job, got there all hot and tired.
 My boss was waiting at the door. Said "Son, you are so fired!
 Just look at yourself, you're beyond all hope,
 Your pants are so holey, you should send them to the Pope!
 Find a good woman, to look after you.
 Get you up in the morning and patch a hole or two."

Final chorus:

I said "Thanks for the advice boss, your words are oh so true!
 That's such really good advice boss, 'specially coming from you!
 I don't need another woman, I'm paying alimony to two!"

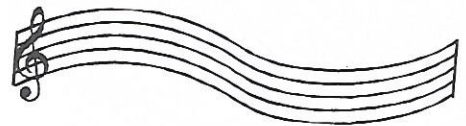
Writing the poem went fairly smoothly. I ran into difficulty while trying to settle on a common melody that would satisfy the words of all the verses. I started by reciting the first verse while playing the blues accompaniment. A tune started to emerge following the bounce or phrasing of the words rather like rap. My biggest headache was manipulating the note lengths by trial and error to meet the phrasing of the words. I found that the Music Time program was invaluable during this stage. Once I had a group of notes phrased correctly, I could copy the phrase and repeat it rather than re-writing every note. The next obstacle was getting the words to the other verses to fit these notes. In some cases I had to resort to floating the words across certain note passages in the way that I had heard in the raw PBS blues performances. It was a lot of work to cram into the two weeks that I had before my performance was due at our next class, but I finally managed it!


To give you an idea of how the finished product sounds, I have prepared two recordings. The first recording was made at the "shaky" premier performance before the class, a moment at which I felt most vulnerable. The result, however, was

a "magic moment" that can never be repeated and illustrates what I have said previously about the need for a supportive environment. The second recording is a more recent rendition, in which I have honed out most of the rough spots. These two recordings, Class mp3 and New mp3 are available for download and playback from a special website that I have set up at: http://www.geocities.com/john_horner@prodigy.net/autoharpclass.html.

We've had numerous challenges from Cathy since this one. My favorite was "Here's a cheesy romantic chord pattern out of which you can fashion a song or tune that is ...

well, really quite beautiful!" This resulted in my second attempt at song writing, entitled "Soup Of the Evening," based on the "Turtle Soup" poem from Alice In Wonderland. But that's a whole different article.





Carey Dubbert
'92 Winfield Champion, '99 MLAG Champion

"A treasure trove...each one a gem."
Neal Walters reviewer *Dulcimer Players News*

Autoharp & hammered dulcimer
 Twenty mostly solo tunes

\$17 postage paid to:
 18000 Coleman Valley Rd. Occidental, CA 95465

Play list at www.monitor.net/~dca/carey

One of Mine

Late Again, Fired Again, Hole In My Pocket Blues!

(A Study In Twelve Bar Blues by John Horner)

C **C**

1. Woke up on this morn - ing looked at my clock. Said
 2. Hopped on a street car tryin' to save time. The
 3. Ran to my job, got there all hot and tired. My

C **C**

"Shoot! I guess I'm late agin' Where'd I put my socks?
 conductor looked at me and said "That'll be a dime!"
 boss was wait - ing at the door said "Son you are so fired!"

F7 **F7**

No time for a shave I looked like a bum!
 Reached in my pocket my hand went right on through. I said
 "Just look at your - self. You're be - yond all hope. Your"

C **C**

Grabbed a stale dough - nut to eat on the run.
 "Please mister con - duct - or what am I gon - na do?" He said
 "pants are so hol - ey you should send them to the Pope! Just"

G7 **F7**

Drank down last night's coff - ee. Grabbed my coat and hat.
 "That's just to bad son!" "No use your talkin'. Better"
 "find a good wo - man to look af - ter you. Get you"

C **C**

Flew down the stairs and tripped on the cat! Got those
 "get off in my the car and and just start wal - kin'!" Got those
 up in the morn - ing and patch a hole or two!" I said

C / F C / C / F C /

late a - gin' fired a - gin' Hole in my pock - et
 late a - gin' fired a - gin' Hole in my pock - et
 "Thanks for the ad - vice boss, your words are oh so

C C

blues!
 blues!
 true!"

Got
 Got
 "That's

those
 those
 such

F7 F7 C / F7 / / / C / F7 / /

late a - gin', fired a - gin'. Hole in my pock - et
 late a - gin' fired a - gin' Hole in my pock - et
 real - ly good ad - vice boss, 'spe - cially com - ing from

C C

blues!
 blues!
 you!"

Got - ta
 Got - ta
 "I don't

G7 C G7 / G7 / / C F7 / /

find me a good wo - man to tell my trou - bles
 find me a good wo - man to tell my trou - bles
 need a - noth - er wo - man, I'm paying ali - mony to

C C

to.
 to.
 TWO!"

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?*

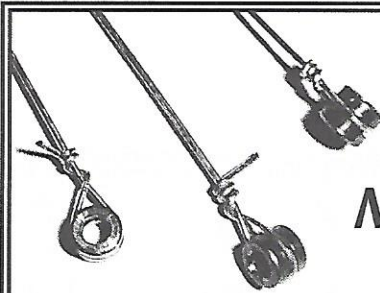
A When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. In general, the bass wound strings deteriorate much more rapidly than non-wound strings. Average players should replace bass 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 restringing.

Q *How do I restring my autoharp?*

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

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



High-Quality String Sets Made to Fit Your Autoharp

Code Black – 37 Strings

Code Black – Bass Wound Strings Only

For most handmade autoharps including those by Paul Cram, Pete Daigle, Mark Fackeldey, Tom Fladmark, John Hollandsworth, and George Orthey

Code Red – 36 Strings

Code Red – Bass Wound Strings Only

For Oscar Schmidt Model B autoharps

Code Green – 36 Strings

Code Green – Bass Wound Strings Only

For ChromAharp® and Oscar Schmidt 1930s Reissue Model Black Box

Code Blue – 36 Strings with #1 to #12 Wound

Code Blue – Bass Wound Strings Only

For vintage genuine old black box autoharps

Color code refers to the color of the string packaging.

Complete Set

\$50

per set plus \$5 packaging and shipping

Single orders can be mixed with more than one color code in the order. Ask for pricing on wholesale orders (10 or more sets). Autoharp luthiers; ask for large order prices.

Bass Wound Set

\$35

per set plus \$5 packaging and shipping



Orthey Instruments

18 Burd Road • Newport, PA 17074

717 567-6406 • 717 567-9469 • www.fmp.com/orthey

Interaction

YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH ANN NORRIS

AnnNorris is a native Texas gal who won the Texas State Autoharp Championship and the coveted International Autoharp Championship in 2002. She and her husband, Jeff, travel full-time in their RV and go to music festivals all over America. They both sing and perform with their instruments and teach workshops at many of the festivals they attend.

Ann's musical background began with piano lessons at age 5 and continued with vocal training in high school. In fact, it was in the school choir that Ann met Jeff, and their relationship has continued since then. She has been playing autoharp for about 12 years.

When they are at their Texas home, Ann performs regularly for churches, clubs, businesses and music theaters. She teaches a beginners' jam each month, and is known for "infecting" many while on the road with the desire to begin playing the autoharp. Her "down home" lingo and sense of humor keep her classes fun and easy to understand, both for the beginner and those who are already adept at playing the autoharp.



Ann Norris

Student
Orders Lesson
Tape From
Instructor



Instructor
Sends Lesson
Tape To
Student

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

Student
Records Lesson
And Sends
To Instructor



Instructor
Critiques Tape
And Sends Reply
To Student

Are you interested in becoming an Interaction instructor? We'd like to hear from you.

For information, contact: John Hollandsworth, 700 Tower Road, Christiansburg, VA 24073 • kholland@vt.edu

HERE'S HOW THE INTERACTION TWO-PART FORMAT WORKS

Interaction is your opportunity to have a personalized lesson from a top-notch player.

Part One

Send \$8 to the instructor for a tape of the lesson including the instructor's rendition of the tune. Make check payable

to the instructor. Then decide if you want to go on to

Part Two

Record your rendition of the lesson on the reverse side of the tape along with any questions, and return it to the instructor with an additional check for \$8.

The instructor will listen to your recording and following it will critique your playing, answer your questions and, if necessary, demonstrate the lesson further.

The instructor will mail the tape back to you. You will receive your personalized reply in 3 to 4 weeks.

An Interaction lesson with

Ann Norris

PO Box 1781, Quitman, Texas 75783

"Choosing Chords for Arrangements"

I have often been asked to explain how I choose the chords I use in my arrangements. Since I am primarily an "ear player," I never gave it much thought. But now that I have addressed the question analytically, I have a formula you can use to create your own arrangements. It will work for both chromatic and diatonic autoharps.

My 21-bar chromatic 'harp is set up like this:

C ^o 7	F7	C7	G7	D7	A7	E7
C# ^o 7	F	C	G	D	A	E
D ^o 7	Dm	Am	Em	Bm	F#m	B7

I then made a chart that shows all the notes that make up each chord. You will have to make a chart for the chords you have on your 'harp.

C ^o 7 = C D# F# A	C = C E G	Bm = B D F#
C# ^o 7 = C# E G A#	Am = A C E	A7 = A C E G
D ^o 7 = D F G# B	G7 = G B D F	A = A C# E
F7 = F A C D#	G = G B D	F#m = F# A C#
F = F A C	Em = E G B	E7 = E G# B D
Dm = D F A	D7 = D F# A C	E = E G# B
C7 = C E G A#	D = D F# A	B7 = B D# F# A

I found that if the MELODY note was in ANY chord... then it was a "potential" chord choice, even if that chord is not normally used in the tune to enhance the melody. So, if the melody of the tune is not compromised beyond recognition by an alternative chord choice... why not try it!! Included on the interaction tape for this lesson are the steps I took to make my chord choices for the tune "Home on the Range."

Now, if you want to try to arrange a tune of your choice, KEEP IT SIMPLE. Learn to do this with a three-chord tune you have "cemented" in your head. Arrange the tune YOUR way!! Have fun and be CREATIVE!!

If you don't have an aversion to a lot of button-pushing, you may enjoy the new sounds.

HOME ON THE RANGE

Arr. Ann Norris

1 G D7 G7 D7 C (Co7)
Am G Am



Oh, give me a home where the buf - fa - lo roam, where the

6 Bm Em A7 D A7 D7 A7 D7 (C#o7)
G D7



deer and the an - te - lope play, Where sel - dom is

11 G7 D7 C Am (Co7)
Am G Am Em D7 Em D7




heard a dis - cour - ag - ing word, and the skies are not clou - dy all

16 (Co7)
C Am G D7 (C#o7)
Am G C7 G



day. Home, home on the range,

21 Em A7 D A7 D7 Am D7



Where the deer and the an - te - lope play, Where

26 G D7 G7 D7 C Am (Co7)
Am G D7 G



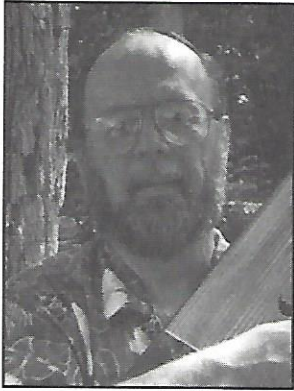
sel - dom is heard a dis - cour - ag - ing word, and the skies are not

31 D7 G D7 C Am (Co7)
B7 G



clou - dy all day.

Critic's Choice



Stew's Choice

Stew
Schneider

Home

Les and Gwen Gustafson-Zook
Autoharp: Les Gustafson-Zook

Reviewed by Aunt Sukey with
secretarial assistance from
Stew Schneider

Feels Like Home ♦ *Higher Ground*
♦ *On Healing River* ♦ *Fifty Miles*
Of Elbow Room ♦ *West Virginia, My*
Home ♦ *Another Year* ♦ *Calling All the*
Children Home ♦ *Thanksgiving Eve*
♦ *I Will Arise* ♦ *I'll Fly Away* ♦ *Til*
the End Of the World ♦ *Keep On the*
Sunny Side ♦ *This World Is Not My*
Home ♦ *Hush While the Little Ones*
Sleep

Feels Like Home : Lovely, lovely
instrumental and vocal work.

Higher Ground : Bit too fast, vo-
cal harmonies not well developed.
Too much boogy.

On Healing River : Les's beauti-
ful picking. Vocals a bit weaker. To-
gether they sound great.

Fifty Miles Of Elbow Room : Re-
ally cooks. Nice vocals when togeth-
er. Les's 'harp is great. Nice banjo.

West Virginia, My Home : Won-
derful 'harp! Lovely singing.

Another Year : Lap dulcimer.
Les's voice sounds very good. Very
nice singing.

Calling All the Children Home -
- *Thanksgiving Eve* : Great picking.
Think it's mis-labeled, though.

I Will Arise : Oh, well sung,
Gwen. Beautiful harmony. Just gor-
geous.

I'll Fly Away : Nice singing by
Les. Wonderful autoharp.

'Til the End Of the World : Happy,
bouncy tune well sung and played.

Keep On the Sunny Side : Nicely
done but won't replace the Carter
original.

This World Is Not My Home :
Nice lope. Good Jew's Harp.

Hush While the Little Ones Sleep
: Nice lullaby.

"All right, Les and Gwen," is
about as close a translation as I can
come to Aunt Sukey's reaction to
their new CD, *Home*. Aunt Sukey is
normally pretty suspicious of home-
made recordings, with some excep-
tions such as Hobo Pie's *We Might As*
Well Be Dead which pretty well sets
the bar for homemade recordings.
Now she has another. The recording
was made in Les and Gwen's home
in Indiana and it's just plain lovely.

Of course, Les's playing doesn't
really require much comment. Les
is a multiple winner, and one of the
most "listenable" 'harpers around.
On this recording, he plays octave
mandolin, banjo, Jew's Harp, mandolin,
harmonica, bass, and, of course,
autoharp. Gwen joins him with vocal
and lovely guitar work.

In just the way that a house, with
no family, is an empty thing, Les and
Gwen individually, are much less
than Les and Gwen together. This is
a great partnership, where each fills
in the weaknesses of the other. *I Will*
Arise by itself is worth the price of
the CD for really beautiful harmony,
and the instrumental work through-
out is at the top of the pile.

The theme of the CD is *Home*,
and they manage to create a feeling
of home so thoroughly and convinc-
ingly that you'll find yourself replay-
ing it many times.

Aunt Sukey gives it two ears up,
and darned near kicked down the
barn on *I Will Arise*.

Along Came A Giant

Autoharp: Adam Miller

Reviewed by Aunt Sukey

When I Was A Little Boy ♦ *Who Were*
the Witches ♦ *Twenty Froggies* ♦ *I'm*
Not Scared ♦ *Old Bill Pickett* ♦ *The*
Three Foolish Piglets ♦ *Talking Nau-*

tical ♦ *The Brandy Tree* ♦ *Froggie*
Went A'Courtin' ♦ *Simple Gifts* ♦ *Hi*
Ho Jerum ♦ *Little Old Woman All*
Skin and Bones ♦ *To the Gray Whale*
Ranch ♦ *The Coast Of High Barbary*
♦ *A Horse Named Bill* ♦ *I Had a Little*
Nut Tree ♦ *The Farmer and the Crow*
Michael Finnegan ♦ *Old Bangum* ♦
The Frog Song ♦ *When the Rain*
Comes Down ♦ *Wynken, Blinken and*
Nod

Aunt Sukey, although it is at
times hard to recognize, is, at heart,
a softy. She likes spring mornings,
and kids, provided they don't do any-
thing provocative, and she particu-
larly likes kid's tunes. There is still
a 78 rpm record player and a stack
of yellow plastic records in her stall,
and I've often heard *Big Rock Candy*
Mountain or some such coming from
her barn when she's been alone a
while.

So, she was very interested to
receive Adam Miller's *Along Came*
A Spider CD, which contains "Tra-
ditional American Folk Songs for
Young Folks." Mostly, she enjoyed
it.

Adam plays guitar on most of the
cuts, and autoharp on a few. Interest-
ingly, he also whistles a good bit, and
he's very good at it. The tunes are not
just traditional, but contain ten com-
posed tunes as well. The arrange-
ments are all very sparse and simple,
making them most accessible, both
to small children and mules, come to
that.

Adam's handling of his instru-
ments is pleasant and competent, but
won't set anything on fire. Rather,
he uses them to provide good, solid
backup for his nice baritone. You
don't get the sense of instrument and
voice battling it out for the glory of
the song. Aunt Sukey picked *The*
Coast Of High Barbary as her fa-
vorite vocal number, but *Wynken,*
Blinken and Nod is no slouch, either,
if I may be allowed an opinion.

I mentioned that Adam also
whistles, and does so very well.
Aunt Sukey was particularly taken
with the whistling on the first cut.

This is an under appreciated talent, and Adam demonstrates a remarkable ability.

There's some variability to the selections. Some of the composed pieces, like *The Brandy Tree* or *To the Gray Whale Ranch* address topics that will be lost on the little ones who are his target audience. Others, like *Who Were the Witches*, are going to cause some controversy. Some parents will object to suggestions that kids might choose to be witches, and some moms might feel that "there's a little bit of witch in every woman" is not a lyric they'd like their young sons to sing. The album notes explain the tune very well, but kids aren't going to read the album notes, and parents may not, either.

Adam also apparently has a tongue that's hinged on both ends. Some of the nonsense lyrics he breezes through would choke an auctioneer. Kids will love them. *Froggie Went A Courtin'* reminds Aunt Sukey of an old Tom and Jerry cartoon with uncle somebody, the folk singer, making guitar strings out of Tom's whiskers. It's a great tune, well done.

Overall, Aunt Sukey gave it one ear up. Young kids will really enjoy the nonsense lyrics and sense of fun, but may be put off by some of the selections. Adults and older kids will probably not enjoy it as much.

A Guest Review with Alex Usher

At Peace With Nathalie

Autoharp: Rev. Nathalie Forrest

Save Our World ♦ *Amazing Grace* ♦ *Sleep My Child* ♦ *Movement* ♦ *Hymn Of Thanks* ♦ *Farther Along* ♦ *Shimmering Waters* ♦ *I Won't Cry* ♦ *Spring* ♦ *Chants* ♦ *Sylvie* ♦ *My Buddy* ♦ *Wayfaring Stranger* ♦ *3 Chord Melody* ♦ *Ode To Friendship* ♦ *Kumbayah* ♦ *Children's Love Song* ♦ *Steal Away* ♦ *Angels Watching Over Me* ♦ *O Lord, Have Mercy* ♦ *Swing Low, Sweet Chariot* ♦ *The Happy Autoharp* ♦ *Nobody Knows the Trouble I've Seen* ♦ *Life Is Like a Mountain Railroad*

For those of you who have not heard Rev. Nathalie Forrest perform, you will be amazed at this lady's incredible talent. She has a voice similar to Odetta's in richness and fullness that drops to more than an octave below middle C. Where Yma Sumac swept up to almost inaudible high notes, Nathalie goes the opposite direction with rich, smooth ease. How nice that it's coupled with a natural musicality. That makes this a recording that's easy to listen to over and over. It's sort of like soaking in a nice hot tub of warmth and loveliness.

I wish there was a program insert with the CD to tell us more about Nathalie, her ministry and her music, but perhaps the music itself does that better than a bushel of words ever could.

She claims her American Indian as well as her Black ancestry proudly. One of my favorite tracks (the only one without autoharp) is *Chants*, done to the rhythmic accompaniment of bells. I have no idea what the chant is about, but I delight in the playfulness and liquidity of her voice as it weaves around the sure beat.

There are twenty-four tracks on the album with a total playing time of a little over an hour. Most of them are vocals with autoharp accompaniment, but she also plays six of her own solo autoharp compositions. She writes under her Indian name, "Quashawan."

The lyrics of her own songs reflect the wisdom of age, and her assurance that life is beautiful in spite of its down sides. A loving God seems to speak through her as she sings *Sleep My Child*, and echoes the feelings of everyone who has ever rocked a baby. Although most of the songs on this recording are spiritual in nature, they are not "preachy" or stiffly religious. They are positive and encouraging. *I Won't Cry* tells us to "Get up, get out, and live." *The Hymn Of Thanks* is a fine upbeat contemplative song. *Save Our World* is rightfully worried about our earth and what we are doing to it, but

even so, it is tempered by encouragement to do the right thing.

Most of the other songs on the recording are familiar titles, but in performing them Nathalie adds her own unique vocal signature. Her autoharp accompaniments are more than adequate, and played on an always well-tuned instrument.

The solo autoharp pieces she composed herself are very pleasant. Enjoyable as they are, however, they are dwarfed by her superb vocal performances.

In other words, this is a CD you will want to own and listen to again and again.

The source for this CD is:

Rev. Nathalie Forrest
5751 1/2 Clemson Street
Los Angeles, CA 90016
Enclose check or money order for \$15 plus \$2 postage



Tina's
Choice

Tina
Louise
Barr

Finger Pickin' Pals

Autoharp: Les Gustafson-Zook

Texas ♦ *Flowers of Edinburgh* ♦ *Bonaparte Crossing the Rhine* ♦ *Jaybird* ♦ *Morgan Magan* ♦ *Ashgrove* ♦ *Cielito Lindo* ♦ *Liberty* ♦ *Hewlett* ♦ *Margaret's Waltz* ♦ *St. Anne's Reel* ♦ *Westphalia Waltz* ♦ *Jenny Lind Polka* ♦ *Bonaparte's Retreat* ♦ *Nail That Catfish to the Tree* ♦ *Midnight On the Water* ♦ *Cold Frosty Morning* ♦ *Punchon Floor*

Les Gustafson-Zook is a traveling folk musician and educator who devotes most of his time enriching the lives of others through elementary school presentations. A premier performer in the field of melodic autoharp, Les has recorded eighteen traditional favorites on this *Finger Pickin' Pals* CD.

Les is accompanied by Ray

Orthey Autoharps... Unsurpassed Sound and Guaranteed Craftsmanship.

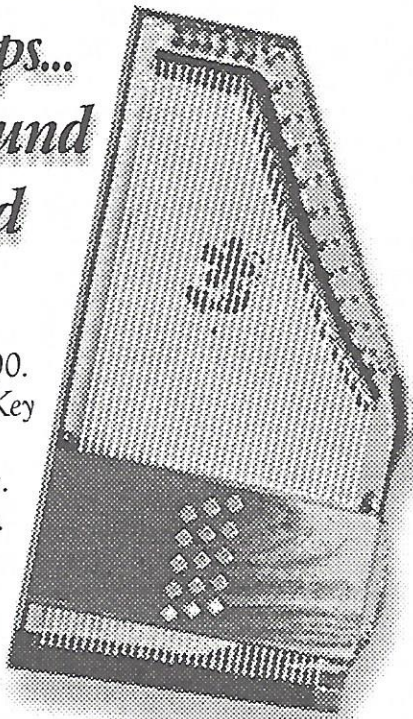
Single-Key Diatonic from \$1500.
21-Bar Chromatic and Multi-Key
Diatonic from \$1680. All
instruments include fine tuners.
Customized to meet your needs.
Orthey Instruments...
since 1964, the finest in
acoustic instruments.



Orthey Instruments

18 Burd Road • Newport, PA 17074 • 717 567-6406 • 717 567-9469

World Wide Web: <http://www.fmp.com/orthey>



Frank on guitar. Les and Ray had met at the California Autoharp Gathering in May 2003, where they had decided to get together to jam a few tunes. Several hours worth of tunes later, it was clear to both of them that a creative mix was in the works. When Les returned to California in 2004, the two got together again and recorded *Finger Pickin' Pals* in Ray Frank's home. The result is a remarkable blend of autoharp and guitar. Les uses only his fingernails on the autoharp, creating a mellow but clearly defined melody. Les plays lead autoharp throughout this instrumental recording. The masterful guitar work of Ray Frank is filled in as a rich complement to the autoharp.

Les adeptly sails through each selection with his distinctive style, adding expressive touches. Ray's backup guitar intuitively matches Les' musical direction and flow. The complex chords and phrasing that Ray uses on guitar are intriguing choices that turn the listener's ear.

The most striking example of this may be found on *Bonaparte Crossing the Rhine*. The pivotal chords Ray employs on guitar create a stately southern feel for the piece.

Jaybird is an upbeat tune featuring Les' fingerpicking on the autoharp. Ray's open guitar tuning provides a tasteful Renaissance accompaniment to the melody in *Ashgrove*.

Liberty is taken successfully on this fiddle standard, transformed via a Texas swing interpretation on autoharp and guitar.

Les and Ray play a G modal version of *Bonaparte's Retreat*, creating further interest to the selection with a graceful arrangement.

Puncheon Floor is named after a barn floor made for dancing. This tune also is made for dancing, anywhere.

Les Gustafson-Zook and Ray Frank have recorded this collection as a well-collaborated team on autoharp and guitar. These two are aptly classified as *Finger Pickin' Pals*, and this CD receives a "both thumbs up" for recommended listening.

Doofus

Neal & Coleen Walters
John & Heidi Cerrigione



Albert E. of
Washington DC says:

"Relatively Serious, the doofs' third release, is another great collection of old time, traditional and original songs and tunes. It's a great comfort to me as I ponder the mysteries of the universe."

Doofus Music (AQ)
56 Egypt Rd
Ellington, CT 06029

860-872-3264 • doofus@doofusmusic.com • <http://doofusmusic.com>

Available in CD only (\$15) plus shipping (\$1.50)

Postscripts from 'Harpland'

with Mary Umbarger

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

Each time I sit me down to post this column, I think, "Oh, yes, to be truly fulfilled one must belong." In the company of friends, we belong; among family, we belong; in the effort of good causes, which lead us onward, we belong. The caring, sharing and, may I include, daring necessary in belonging lift us far beyond 'ourselves' and we find the circle of life expanding wider and wider, with enjoyment and understanding because we are a part of something bigger than ourselves!

In the past decade the world has seen the autoharp bloom from a tiny seed sown in school rooms and Sunday school rooms into a vine of great beauty that twines and flowers all around the globe to give opportunity, joy, purpose and, yes - fulfillment!

Let's share a few ways folk are making this happen.

p.&Lynda Cohen & Bob Grappel have a CD! I have it on good authority that *We Have Today* is most pleasing. It includes a wide range of styles and human emotion. You are privileged to hear a Gordon Baker baritone 'harp, some Hebrew songs as only Lynda can sing them, songs of humor and songs of pathos. Bob plays two of his MLAG contest pieces. (I'm looking forward to picking up one of these at the MLAG in June.)

p.&JoAnn Smith's CD, *Rhythm Of the Rain*, was included in the listing of top albums in February 2005, on the FolkDJ-L website. (Are we proud of her? ---You bet. What a gal!!)

p.&Tina Louise Barr and the **Bluegrass Compadres** performed in March at the Brookdale Bluegrass Festival near Santa Cruz, CA. Tina and husband, **John Gwinner**, participated as musician actors in a movie, "Hobo Grove." They also performed live music for a screening of the

movie. (I don't know about you, but I think they are about ready for Branson!)

p.&Mike Seeger performed with the Knoxville (TN) Symphony Orchestra on April 17 at the Tazewell High School in Tazewell, VA. It was the world premier of *John Hardy's Dream* for banjo and orchestra by composer Jonathan Romeo. It was also the U.S. premier of an arrangement of the traditional folk tune, *John Hardy*, by Mike's father, Charles Seeger, which was written for the CBS Radio Orchestra in 1940. Mike is also well-known for his expertise on the autoharp and has been an inspiration to many as performer and teacher.

p.&Terry Sanders and friends played for folks at the "Old Time Music Gathering" at Buffalo Springs. One lady told how her live was blest by the concert.

p.&Rick Melchionno, from Silver Spring, MD was fortunate enough to attend the Advanced Beginner week-long autoharp workshop at Weatherbury Farm B&B in Avella, PA. He was really impressed with instructor, Bill Schilling. Additional classes will be offered throughout the year in other instruments and future autoharp classes will have Les Gustafson-Zook (May 1-8) and perhaps Bryan Bowers for next year. We need to check this out at www.folkmusic.weatherburyfarm.com

Autoharp sightings:

p.&Karen Mueller, Tim O'Brien & Darrell Scott sharing their talents at a performance for the attendees at the Sore Fingers Summer School in England. Anyone that has ever heard Karen knows that she can keep up with the best of the best and never miss a string! WOW!

p.&Todd Crowley's brother, back from a vacation in Florida, brought him an autoharp CD by **Brian Symonds**. Some will remember Brian as the official photographer at MLAG for several years. It seems he now enjoys conducting tours at one of Florida's state parks. I hope he gets to the Gathering this year - everyone needs to meet him; he is a fine musician, photographer and person. (Ed. note: This issue's cover photo was taken by Brian in 1995.)

p.&While listening to the Country Gentlemen on "Bluegrass At Carnegie Hall," someone heard an autoharp break on *New Freedom Bell*.

p.&Terry Fitzpatrick noticed an autoharp in a picture from the Johnny Carson nostalgic pictures. It was of the wedding of Tiny Tim. It pictured Tiny Tim, Miss Vicki and Johnny. Tiny Tim had an autoharp in his lap. Terry wonders if, perhaps, it was in a ukulele tuning!!

It seems I always have some sad news to report.

p.&Charlie Gilbert died at home of a heart attack in February. Charlie was the president of the Lost Chords Autoharp Club in Michigan. During the summer his hobo group performed at Deerfield Village in Detroit. He leaves his wife, Delores. All his family and friends will miss him deeply.

p.&Elaine Wall, Memphis, TN, died recently. Elaine was an avid autoharp player and mother of Larkin Bryant Cohen. Our condolences to her family. She will be greatly missed.

Pros & Cons of autoharp health:

Pro:

Lynn, in Iowa gives an unsolicited testimony of relief of pain after surgery. She swears that shortly after returning home from the hospital, she began playing her autoharp and could feel the pain melt away! Lynn, we are sooo glad you are recovering rapidly!

Con:

Pete Daigle asked his friend how things were going with the autoharp. He replied, "Great! I play all the time, but I have to stop now and then and just 'shake my hands.' Pete thinks this condition to be (are you ready for this?) 'HARPAL TUNNEL SYNDROME!' Please be warned and be careful!!

I'll wrap things up for this time. May your summer be full, happy, safe and healthy!

And keep those cards, letters (email and snail) and news flashes coming. I want to hear from YOU!

*'Harpin' in Harmony,
Mary U.*

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
★ ☺ Live at Gotherington (only 50 copies available)
★ **Robert D Grappel & Lynda Cohen**
We Have Today V

Marc Gunn
Marked By Great Size
Gullible's Travels
Songs of the Muse
Memories Of Middle Earth
Songs Of Ireland
Soul Of a Harper

Les Gustafson-Zook
Gather At the River
Skip To My Lou) V
Cascade Noel
Home V
Pickin' Pals

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

David Kilby
Autoharp Praise

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

June Maugery

The AQ MarketPlace

Songster At Large V
Shining Bright Like Gold V
J'Attendsville V
Appel d' Airs V
Adam Miller
The Orphan Train..and other reminiscences V
Along Came a Giant V
★ **Mountain Ladies** V
Sharon Englehart/Hazel Stultz
Memories
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
The Old Cane Press V
★ **Leone Peterson**
New River Train
Lucille Reilly
Thus Sings My Soul
★ **Bobbi Roberts**
Mountain Music Harper
The Wildwood Flower
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
E.V."Pop"Stoneman
Gospel Music Treasures
The Edison Recordings
Chris Twomey
Midnight On the Water
Mary Umbarger
So Many Tunes....So Little Time
Alex Usher
Heathery Isle
Nadine Stah White
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

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

Love Songs for the Autoharp Carol Stober \$14.95

Appalachian Autoharp Carol Stober \$12.95

Treasury of Favorite Songs Meg Peterson \$6.95

Treasury of Hymns and Spirituals Peterson \$6.95

Treasury of Songs For Young People Meg Peterson \$6.95

Scottish Airs by Alex Usher
Jigs, reels and airs. \$14.95

☺ **Children's Song Favorites** Alex Usher \$12.95

O Carolan for Everyone
55 O Carolan tunes. \$12.95

Autoharping the Gospels
Carol Stober \$11.95
CD \$15

You Can Teach Yourself Autoharp Book \$9.95
Book w/CD \$19.95

In the Beginning Mary Park
Articles from AQ. \$15

Old time Gospel Songbook
by Wayne Erbsen
Southern gospel classics w/ lyrics and guitar chords. \$12.95

☺ **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

☺ **Autoharp For Kids** Cathy Britell; easy to understand for kids. \$16

It's An Autoharp A very first beginner's guide to autoharp playing. by Cathy Britell \$18

Gospel Music Favorites Morrell \$4.95

American Music Favorites Morrell \$4.95

Beginning Autoharp Instruction Book by Bonnie Phipps \$11.95

Backpocket Bluegrass Songbook Erbsen \$6.95

Backpocket Old-time Songbook Erbsen \$6.95

Cowboy Songs, Jokes, Lingo & Lore Erbsen \$5.95

Crawdads, Doodlebugs & Creasy Greens Erbsen \$4.95

Front Porch Songs, Jokes & Stories Erbsen \$5.95

Outlaw Ballads, Legends, & Lore Erbsen \$5.95

Rousing Songs of the Civil War Erbsen \$5.95

Rural Roots of Bluegrass Erbsen \$14.95

Singing Rails - Railroad Songs, Jokes & Stories Erbsen \$5.95

Bluegrass Favorites Vol. 1, 2, & 3; Words/chords for 100 tunes in each volume
Morrell \$4.95 each

Love Songs for the Autoharp by Carol Stober \$14.95

Appalachian Autoharp by Carol Stober \$12.95

Teaching Music with the Autoharp by Meg Peterson \$7

Celtic Autoharp w/CD Karen Mueller \$19.95

Complete Book of Picking Styles by Meg Peterson \$19.95

Folk Songs for Schools & Camps by Jerry Silverman \$11.95

Hymns for the Autoharp Mel Bay \$8.95

Let's Play the Autoharp beginners book \$6.95

★ **Autoharp Legacy** ★
3 CD Set of 55
Autoharp Artists
\$20 per set

VIDEOS

Easy Autoharp for Beginners by Carol Stober; Clear, easy to understand step-by-step lessons. \$29.95

Beginning the Appalachian Autoharp by Evo Bluestein
The four main steps that make up Evo's style. \$40

Traditional Music Classics
Featuring Kilby Snow, Buell Kazee, Roscoe Holcomb & Doc Watson. Narrated by Mike Seeger VHS or DVD \$10

☺ Denotes children's item.
★ Denotes new listing.

MISCELLANEOUS

Slider strap helps distribute weight of the 'harp. Black, blue, red, brown, tan, purple, woven design in blue or brown. \$27

Guitar strap buttons - 2 needed for Slider strap. Silver, black, brass. \$1 ea
Ultra Fold-away, the perfect 'harp stand. Sturdy & compact. \$22

Double folding 'harp stand; holds 2 'harps upright. \$40
Heavy Duty Folding Music Stand Infinitely adjustable. Red, white, blue or black \$20

Carrying bag for above stand. Quilted cotton or plain denim. \$8

Signal Flex tuner pickup w/clip \$14

Autoharp plans Full size pattern & instructions \$15
Pickpockets assorted colors & designs; approx. 3 inches square; w/zipper \$1 each

★ **John Pearse String Swipes** Moistened wipes help keep your strings clean. Contains 40 wipes \$12.95

★ **John Pearse Pick Stuff** Helps keep picks on. \$1.95

FINGER PICKS

D'Andrea plastic finger picks med. or lrg. .60 ea.

Dunlop plastic fingerpicks med. or lrg. .80 ea.

Alaska finger picks med., large, xlarge. \$2.50 ea.

John Pearse "Hi-Riders" easy on the cuticle .75 each

Felt picks triangular shape \$1 each

Dunlop metal fingerpicks nickel .013, .015, .018, .020, .0225 or .025 gauge.85 each

Dunlop metal fingerpicks brass .013, .020, .0225, .025 gauge \$1 each

ProPik "Fast Picks" split wrap, angled to thumb. \$2.50 each

RESO split wrap, angled to little finger; med. or large. \$2.50 each

ProPik split wrap, not angled; sized for children or ladies w/ small fingers. \$2.50 each

ProPik "Extra Comfort" split wrap; not angled. \$2.50 each

The MarketPlace, continued

ProPik "Sharpies" come to more of a point. \$2.50

ProPik "Sharpies" angled to the thumb. \$2.50

F-Tone finger picks, just the outer rim of the pick, leaves pads of fingers exposed. Medium or large. \$2.50 each

Herco flat picks sure grip surface .50 each

THUMB PICKS

Herco Flat thumbpicks

Medium or light weight w/a large, flat "blade." \$1.50 ea.

Dunlop metal thumbpicks w/a tapered blade. .90 each

Ernie Ball plastic thumb picks, medium & large.50ea

D'Andrea plastic thumb pick w/narrow blade; medium or large. .90 each

D'Andrea plastic thumb pick w/wide blade. medium or large. .90 each

Kelly "Slick" picks; delrin 4 weights- light, medium or heavy. \$1 each

NEW! extra heavy \$1.25

Kelly "Speed" picks; delrin weights - light, medium or heavy. \$1 each

Herco Bug-a-blue thumb picks. Blue delrin .65 ea.

LEFT HANDED thumb picks, medium or large. \$1 ea

ProPik "Thumb Flat" Positionable, pointed tip. Can be adjusted for best pick-to-string contact \$4 ea

ProPik metal/plastic thumbpick; metal band w/ plastic blade. Small medium, large. \$4 each

ProPik metal "Spoon" thumbpick; blade is "dished" \$4 each

John Pearse plastic thumbpicks. .90 each

National plastic thumb picks. Small, medium, large. \$1 each

Dunlop clear plastic thumb picks; Medium or large. \$1 each

LEFT HANDED ProPik metal/plastic thumbpicks. Small or medium. \$4 each

LEFT HANDED ProPik metal thumbpicks Medium only. \$4 each

★ **Golden Gate thumb picks** Pearlloid in medium or large \$1.75 each

★ **Golden Gate thumb pick / extra thick** Pearlloid,

large only \$2.50 each

★ **"Zookies" thumb picks** 3 angle tip options: 10, 20, or 30 degrees; medium or large. \$1.60 each

TUNERS

Fender AX-12 chromatic tuner w/LED display and meter; automatic battery check; 9v battery included \$40

Parkson's IMT-102 digital chromatic tuner; easy-to-read LCD meter; automatic power-off; 2AAA batteries included. \$30

Seiko SAT500 chromatic tuner; automatic/manual; automatic power-off; memory & sound \$30

NEW!! Wittner MT-50 quartz metronome. 40-208 beats per minute; A440 tone for tuning; LED & sound beat indicators; earphone; 9V battery (not included) \$26

♦♦♦♦♦♦♦♦♦♦

Make a habit of checking the AQ website :

www. autoharp quarterly. com for updates & specials on MarketPlace merchandise and while you are there check on your favorite artist's schedule or play along with a Song From AQ

☺ Denotes meant for children.

★ Denotes new item in this issue.

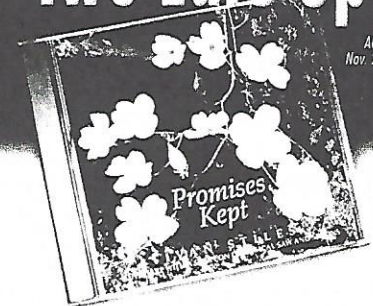
Check out our on-line MarketPlace at www.autoharpquarterly.com for new items and Special Sales

GIFT CERTIFICATES AVAILABLE IN ANY AMOUNT

PERSONALIZED GIFT CARD ENCLOSED UPON REQUEST

GIFT SUBSCRIPTIONS AVAILABLE

Aunt Sukey Gives Promises Kept "Two Ears Up"



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



Also available on CD: **Rounding Pickering Bend**
16 songs and tunes from traditional to contemporary.

\$15 for each CD plus \$1.50 postage and handling.
(No additional postage and handling necessary for additional copies.) Pennsylvania orders add 90¢
Pa. State Sales Tax per CD. Send check or money order to:
Ivan Stiles • 1585 State Road • Phoenixville, PA 19460



MarketPlace Order Blank

Subscribers: Take 10% off your order,
(except subscriptions)

Back issues are available EXCEPT: Volume 1, #1; Volume 3, #3; Volume 6, #3 & #4; Volume 7, #4; Volume 9, #3; Volume 10, #1, #2, #3 & 4. When ordering back issues, please specify Volume and # or Year and Month. Back issues Volume 1, #1 up to and including Volume 10, #3 are \$5 each (this includes postage). Volume 10, #4 to the current Volume are \$6 each (this includes postage).

NAME: _____ DATE: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____ + _____

Quantity	Description	Price	Total

Autoharp Quarterly magazine is published 4 times a year and mailed First Class the first of November, February, May and August.
 Subscription rates are:
 \$22 US; \$24 Canada; \$26 Europe; \$28 Asia (including New Zealand and Australia)
 US funds, please. Price includes postage.
 Gift subscriptions are available.
 Subscriptions may be placed on order blank at right.

Shipping:
 If order totals \$50 or less – \$5
 If order totals over \$50 – \$6
Orders outside the US , add \$5 additional.
 Add shipping charges on order blank at right.

AQ subscribers deduct 10% (except subscriptions)

Merchandise total

Sub total

WV res. add 6% sales tax

Shipping

AQ subscription

GRAND TOTAL

Method of payment: Check or money order (US funds, please) Visa MasterCard American Express

Card number

Expiration date: month/year

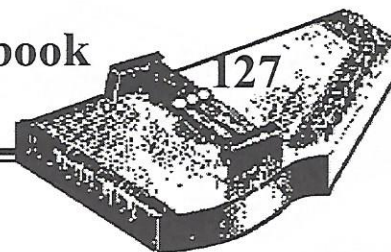
Your telephone number in case we have a question about your order: _____ - _____ - _____

Mail to: Stonehill Productions
 PO Box 336
 New Manchester, WV 26056-0336

Telephone orders are also accepted at:
 304 387-0132
 Check our web page at www.autoharpquarterly.com
 for updates and new merchandise.

Autoharp Songbook

©2005, Stonehill Productions



The Water Is Wide (2)

↓
 C (C C) G7C////G7 (F F) F C////
 The wa-ter is wide, I can-not get o'er
 C C G7Am//// Dm Am Dm G7////
 Nor do I have white wings to fly
 G7 C G7 Em//// (Em Em) Dm Am Am////
 Give me a ship that can car-ry two
 G7 F F C////G7 F G7 C////
 And both shall row, my love and I.

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

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

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

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

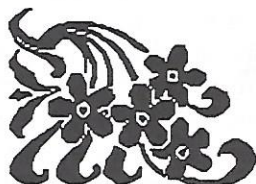
↓
 C / D7 D7 C / A7 / D7 / A7 D7 D7///
 You had a dream, dear, I had one too.
 G7 / Gm G7 C / G7 G7 F / Bb7 / C///
 I know mine's best cause it was of you
 C / D7 D7 C / A7 / D7 / A7 D7 D7///
 Come, sweet heart, tell me, Now is the time
 D7 / BmD7F / A7 / D7 / D7 G7 C///
 You tell me your dream, I'll tell you mine.

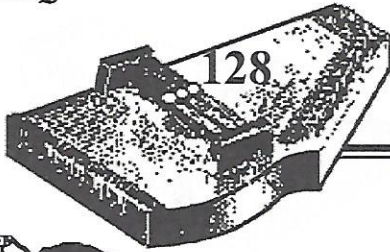
Sweet Rosie O'Grady (3)

↓
 G // D7 G D7G // G // C / D7 C C G ////
 Sweet Ro-sie O'Gra- dy, My dear lit-tle rose.
 C // C D7 C G // G // A7 // A7 G A7 D7 ////
 She's my stea-dy la - dy, Most ev - ery -one knows.
 G // D7 G D7 G // G // C // Am CAm B7 ////
 And when we are mar-ried, How hap-py we'll be
 B7 CC C D7 C C G // E7 /
 For I love sweet Ro-sie O'Gra- dy,
 E7 A7 A7A7D7 A7D7 G ////
 And Ro-sie O'Gra- dy loves me.

In The Gloaming (2)

↓
 G C G / G / D7 Am Am / Em /
 In The Gloa-ming, Oh my dar - ling,
 Am Am G / G / D7 D7 G ///
 When the lights are dim and low,
 G C G / G / D7 Am Am / Em /
 And the qui - et sha - dows fall - ing,
 Am Am G / D7 / G D7 G ///
 Soft - ly come and soft - ly go.
 G7 F F / G7 / G7 (F G7) F / C /
 When the winds are sob - b - ing faint - ly,
 A7 A7G / G / C G D7 ///
 With a gen - tle, un - known woe,
 G C G / G / D7 Am Am / Em /
 Will you think of me and love me,
 Am Am G / D7 / G D7 G ///
 As you did once long a - go?
 In The Gloaming, oh my darling,
 Think not bitterly of me.
 Though I pass'd away in silence,
 Left you lonely, set you free;
 For my heart was crushed with longing,
 What had been could never be;
 It was best to leave you thus, dear,
 Best for you, and best for me.





Autoharp Songbook

©2005, Stonehill Productions



The Battle Cry Of Freedom (2)

G D7 [↓]G G Em D7 Em / Em D7 Em Em Em D7 C ///
Yes, we'll ral-ly 'round the flag, boys, we'll ral-ly once a - gain,

G / G D7 G G G D7 G /// D7 /
Shout-ing the bat-tle cry of free - dom;

G D7 G G Em D7 Em / Em D7 Em Em Em D7 C ///
We will ral-ly from the hill -side, we'll gath-er from the plain,

G / G D7 G G G G D7 /// G //
Shout-ing the bat-tle cry of free - dom.

G G / G D7 G C / G G / G D7 G /// G / G D7 G C // G / G G D7 /
Chorus: The Un - ion for-ev-er, Hur-rah! boys, Hur-rah! Down with the trait-or, up with the stars;

G D7 G G G D7 Em / Em / C C C D7 C /// G / G D7 G G G G D7 /// G /
While we ral-ly 'round the flag, boys, Ral-ly once a - gain, Shout-ing the bat-tle cry of free - dom.

We are springing to the call of our brothers gone before,
Shouting the battle cry of freedom;
And we'll fill the vacant ranks with a million free-men more,
Shouting the battle cry of freedom.

Chorus:



Lorena (2)



[↓]
C C // C F C C G7 F /// F //
The years creep slow-ly by, Lo - re - na,
F G7 // F G7 G7 C G7 C // // // //
The snow is on the grass a - gain;
C C // C F C C G7 F /// F //
The sun's low down the sky, Lo - re - na,
F G7 // F G7 G7 C G7 C // // // //
The frost gleams where the flow'rs have been.
[Am Am] Am // Am Am Em Am Am Em // // // //
But the heart throbs on as warm-ly now
Em Am // Dm Am Dm Am Em Am // // G7 //
As when the sum-mer days were nigh -
[G7 G7] C // C F C C G7 F /// F //
O, the sun can ne-ver dip so low, -
F G7 // F G7 G7 C G7 C // // // //
A-down af-fec-tions cloud-less sky.
G7 C // C F C C G7 F /// F //
The sun can ne-ver dip so low, -
F G7 // F G7 G7 C G7 C // // // //
A-down af-fec-tions cloud-less sky.

A hundred months have passed, Lorena,
Since last I held that hand in mine,
And felt the pulse beat fast, Lorena,
Though mine beat faster far from thine.
A hundred months, 'twas flowery May,
When up the hilly slope we climbed,
To watch the dying of the day,
And hear the distant church bells chime.



Classifieds

CLASSIFIED RATES: 35¢ per word.
TERMS: Prepayment is required. Check or money order in US dollars, please. Make payable to Stonehill Productions. Ad will appear in next available issue after receipt. **FORM:** Ads must be legibly printed or typed.

Unique Bi-Directional Finger Picks Hand-made, brass. \$2.50 each plus \$2 s/h per order. Specify lg., reg., or ex. sm. Tom Bogardus, 1403 E. Glenn Dr., Lawrence, KS 66044 - call 785 749-1125

Autoharp Cozies & Case Liner Blankets

Now you can protect your 'harp from pet hair, dust and drafts and still leave it out ready to play! Folks who like my cushy homemade case-liner blankets for travel will really love these cozy slip-on covers to use when your 'harps are around the house. Many colors available with single or double padding. Base price \$18.95 plus \$4 priority shipping. Special deals for 3 or more. Jean Hogan, 531 S. Main, Gifford, IL 61847. Phone 217 568-7783 or email ondgo@aol.com

The Newton Autoharp Keyboard which allows the playing of any chord in any key and single notes. Installed on your autoharp, \$225. Check or money order. For info and ordering, contact Bill Newton, 6012 Green Valley Dr., Knoxville, TN 37914. Phone 865 522-3227, fax 865 525-2876. newton@lqonline.net or www.musicchords.com

Like new **Ron Wall Mountain 'Harp**. Includes new \$135 Blue Heron case. 2 key DA \$795. Dona Bledsoe, PO Box 41, Overton NV 89040. Call 702-397-8750

CLUB BADGES AND NAME TAGS WITH YOUR DESIGN. CUSTOM ENGRAVING. GOOSEFLATS ENGRAVING. CONTACT (520)403-7481 OR gooseflats@direcway.com.

PUBLICATIONS

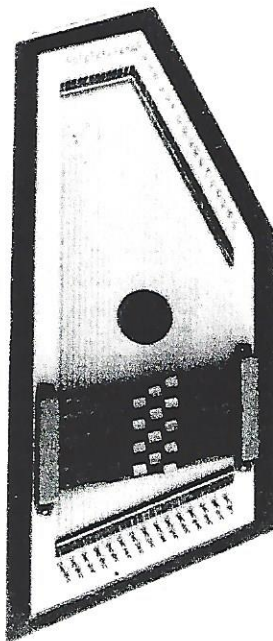
DULCIMER PLAYERS NEWS, Est. 1975 Quarterly journal for hammered and fretted dulcimer enthusiasts. Subscriptions: 1 year (4 issues) US - \$24, Canada - \$26, other countries - \$26. US funds, please. Dulcimer Player News, PO Box 2164, Winchester, VA 22604. 540 678-1305

EDITORIAL/MUSIC CONTRIBUTIONS

Address editorial inquiries to: Editors, *Autoharp Quarterly*, PO Box 336, New Manchester, WV 26056. Music submissions must be in the public domain or your own original material. AQ cannot be responsible for (next column) unsolicited manuscripts or guarantee publication. We retain first rights only.

Advertisers' Index

Autumn Wind.....	25
Barr, Tina Louise.....	34
Blue Ridge Instruments (John Hollandsworth).....	28
Bluestein, Evo.....	9
Chestnut Ridge Autoharps (Don Brinker).....	34
Colorado Case.....	28
d'Aigle Autoharps (Pete Daigle).....	31
Doofus Music.....	46
Dubbert, Carey.....	37
Elderly Instruments.....	7
Fladmark Woodworks.....	15
Glad Morning Autoharps (Gordon Baker).....	ISBC
Great All-American Autoharp Emporium (Drew Smith).....	6
Harmony Harps (Paul Cram).....	29
Harp Doctor.....	1
Herr, Mike.....	23
J & H (John & Heidi Cerrigione).....	34
Mountain Fling.....	1
Mueller, Karen.....	9 & 28
Newton, Bill.....	24
Old-Time Herald.....	23
Orthey Instruments.....	40 & 46
Ozark Folk Center.....	28
Reid, Harvey.....	35
Smith, Jo Ann.....	25
Stiles, Ivan.....	35 & 49
Stober, Carol.....	28
Stoneman, Patsy.....	34
Stringalong Weekend.....	35
Walnut Valley Festival.....	19



also:
lap autoharps
 +
autoharps for children
 +
baritone autoharps

Glad Morning Autoharps

Gordon Baker
 1262 Elm Ridge Drive
 Amelia, Ohio 45102

513 753 9457
glbaker@fuse.net
<http://home.fuse.net/glbaker/>

Autoharp Quarterly

*The International Magazine
Dedicated to the Autoharp Enthusiast*

PO Box 336

New Manchester, WV 26056

Address Service Requested

FIRST CLASSMAIL
U. S. POSTAGE
PAID
PERMIT NO. 5
NEW MANCHESTER
WV 26056

**FIRST
CLASS
MAIL**



Althea Elizabeth Sehl, age 2 1/2 days attended the Arizona Autoharp Club meeting!
Momma, Theresa Reddy, believes in starting them young!