

Autoharp Quarterly

*The International Magazine Dedicated
to the Autoharp Enthusiast*

*Summer 2005
Volume Seventeen, Number Four
Six Dollars*

**An Interaction
lesson with
*John Cerrigione***

**Soup of the Evening
from *John Horner***

**Oasis of Learning
with *Jennifer Cordier***

**Simply Classic:
Linda Huber
arranges "Peter and
the Wolf"**

**Mike Herr uses
Arkansas Traveler as
his jammin' tune**

**Two Meandering
Minstrels tell us
their stories**

***Bob Lewis* is
Technically Write**

***Si Bheag Si Mohr* is
Lucille Reilly's
diatonic offering**

***I Wish I Had Some-
one To Love Me* is
Bud and Karla's
chromatic song**

***Verla & Kathleen*
have the kids calling
*Old Rattler***

***George Orthey*
presents a special
'harp to a museum**

***Mary J. Park* helps
beginners with
sustained notes**



Pick a key ... any key -- Todd Crowley (foreground) and Pete Daigle (background) display their wares at Mountain Laurel Gathering

Photo by Joe Riggs

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Mary Ann Johnston
Profiles Editor:
Karen Daniels
Interaction Editor:
John Hollandsworth
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Linda Huber
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Stew Schneider
Judie Pagter
Tina Louise Barr
June Maugery
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Bob Lewis
Jam 'n Bare Bones
Mike Herr
Postscripts from 'Harpland
Mary Umbarger
Proofreader
David Patterson
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: Todd Crowley & Pete Daigle: Photo by Joe Riggs
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From
the
Editor



Music in this issue

Dear Readers;

Well, the festival season is well underway and I hope you are finding the time, and resources, to take advantage of some of the wonderful opportunities available to meet, play music with and learn from other members of the ever-expanding autoharp family. We are part of a great group whose numbers are growing daily.

The *AQ* staff is growing, too. June Maugery has agreed to become part of our Critics staff and David Patterson has taken on the task of proofreader. We welcome both of them!!

We continue to lose some of our musical family and that is always sad. The only good part about it is the many warm memories they leave behind. Charlie Gilbert, who used to be a regular at MLAG and who brightened my day when I saw him coming up the road. He was such a nice, quiet-spoken gentleman and I will miss his wonderful smile. One of his friends sent us a warm, loving obituary which you will find in this issue. Also gone from our midst is Jean Jennings. Those of you who have the Autoharp Legacy CDs will recognize Jean's name. Those in the Mt. View area and beyond will miss her music and her helping hand, which was always extended to others.

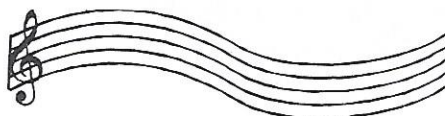
Those of you who were at MLAG and those who are on Cyberpluckers are aware of the great honor that was bestowed on me June 25 during the festival. I was named the 2005 Contemporary inductee into the Autoharp Hall of Fame. Even as I type the words, it is hard for me to realize it happened. The beautiful framed certificate is hanging on my office wall. I said that night, and I will repeat it for those of you who were not present that I acknowledge my husband, Jack's, role in this and the part you

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played in it as well. Without the wonderful, tireless staff of *AQ* and our equally wonderful readers, this would not nor could not have happened. I thank each of you and pledge to continue to try to bring the news of the autoharp world to your mailbox. An additional thrill that night was having Mike Hudak be inducted as the

posthumous inductee. I know Marty, Mike's widow has prayed for this for a long time. I knew Mike and have great memories of him playing the autoharp on the big end as his friend Kilby Snow called it. I firmly believe memories are our greatest treasure, one that no one can take away.

Mary Ann



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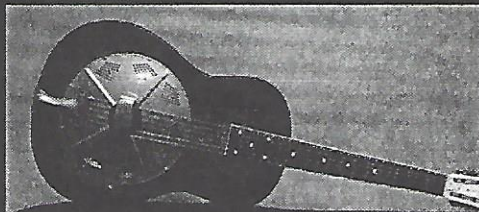
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'Harpers E-Mail

New Email addresses

jimni@comnet.net -- Jim and Dona
Bledsoe
drew-smith-autoharp-emporium@
verizon.net -- Drew Smith

Recordings

Features Autoharp

Going Down the Valley *
Mike Fenton & June Maugery

He Thinks I'm Good Lookin' *
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lin

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* All of the above titles are available in
the AQ MarketPlace in the back of the
magazine or online at [www.autoharp-
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quarterly.com)

Harpers - at - Large

Reports from across the country and around the world

Charles Whitmer Advanced Workshop Week

Mountain View, AR

Reporting: Craig Harrel
Houston, TX

On June 14 - 17, 2005, twenty-one enthusiastic people (including me) were fortunate enough to attend Charles Whitmer's annual advanced autoharp workshop at the Ozark Folk Center in Mountain View, AR. Attendees enjoyed four full days of advanced instruction that included music theory, playing technique and repertoire development. In the evenings, participants attended old-time music shows at the Folk Center's concert hall, and jammed at various locations until late at night.

We even enjoyed a full-group dinner one evening at a local catfish restaurant located along the banks of the nearby White River (very beautiful). Since we were in Mountain View, local resident Chuck Daniels was on hand to take care of our 'harp maintenance needs. Karen Daniels popped in a couple of times, too, just to say "Hi."

Paul and Mary Langston also came up from Texas and stayed nearly the entire month to help Charles and to enjoy the Mountain View area.

One special event that took place during the week was a private mini-concert that Charles and Paul gave our group one afternoon, after the workshop was concluded. They were really great, and the relaxed atmosphere made it even more enjoyable.

Another highlight of the week was the group's Friday evening performance on-stage at the Folk Center (which I had to miss, unfortunately). I heard later (from some admittedly biased people) that it was the best performance of the night.

This annual workshop is such a popular event that many of the participants come back every year (since Charles changes his teaching

material each time). Some have been attending for nearly a decade, and it is easy to understand why.

This year's group was such a friendly, cohesive bunch of folks that the socializing alone made it worth the price of admission. The instruction was also superb, of course -- as one would expect in a Charles Whitmer workshop.

Overall, I think everybody had a great time. We all learned quite a bit, for sure, and had a load of fun in the process.

(P.S. : Charles informed me afterward that he had 18 students in his beginner workshop and 15 in his intermediate class. Both of these 4-day events took place later in the month, at the same location. June is definitely "Autoharp Month" at the Ozark Folk Center.)

Mountain Laurel Autoharp Gathering

Newport, PA

Reporting: Judy Austin
Decatur, GA

From the Silent Auction, to real nice folks, old friends, good weather,

daily concerts & jams, special guests from far away, workshops, open stage, food, location, people, board members,

awards, award with tears, dust, price, sleeping in my car, evening jams, playing & thinking, autoharps non-stop with 4 hours sleep each night
Mountain Laurel

is my idea of a good time and also coming in second in the autoharp long distance toss.

Sure glad to be back and see GEORGE win,

MARY ANN be honored.

Stroud Autoharp Day (UK)

St. Matthew's Primary School

Reporting: Neil Gillard

Stourton Caundle, Dorset, UK

Despite the threat of more snow, about 30 'harpers, potential 'harpers and very welcome hangers-on gathered at St. Matthew's Primary School Stroud on Saturday 26th February for an excellent day organised by Sue Edwards, ably assisted by Ronnaugh Dowle. Of the very welcome newcomers, about 6 were local to Stroud, but some had travelled from as far afield as Norfolk -- and Scotland.

Following the opening formalities, the beginners stayed with Mike Fenton while the rest of us went off to Mary Poole's "Developing Repertoire for Chromatic Autoharp" workshop, which was technically superb, introducing many concepts that were certainly new to me, and if the playing was frequently beyond my skill level (not difficult), a few more pieces of the great musical puzzle fitted together, resolving questions long-pondered, or even those that I had not yet realised I wanted to ask. It was above all a very positive experience, as was Ronnaugh's "Therapeutic Music Making Made Easy" workshop, which was based on her work with adults who have special needs. We certainly found it therapeutic and had great fun -- especially when she told us that our rate of progress was rather faster than her normal students! We strummed, diverted into the pentatonic scale, banged drums, played chime bars, rang bells (or at least tone chimes) and generally had a whale of a time -- even producing some half-decent music (well, we thought so at least!). Some of the ideas and songs I have already used in my primary school, and others will soon be put to good use.

After lunch we all enjoyed another fun slow jam with Chris and Chris, and a high quality whole-group session with Mike, who, as usual, managed to cater to the hugely varying needs of all those present at the same

time. The day ended -- following tea and plenty of cakes -- with the usual open stage, featuring a wide range of skills and instruments and some great music. And then for the journey home, tired, but exhilarated by a happy harping day. Thanks, Sue -- see you all at Sore Fingers, hopping down in Kent, or dancing in deepest Dorset.

A Newcomer's view of the Stroud Autoharp Day

Reported by: Kathy Estibiero
Gorebridge, Midlothian, Scotland

It was a big day for me. I'd traveled over three hundred miles to come to my first UK Autoharp event.

It had all started with my deciding four years ago I wanted a zither. I went into the Edinburgh music shops and not a zither to be seen. But finally, in the last one I looked in, there was an instrument that had the sweetest sound and it just cried "mine" from the moment I saw it. I was happy enough for a while just strumming away on my old Wagner autoharp, but just before Christmas last year my dad treated me to a brand new Oscar Schmidt 'harp supplied by Chris Younger.

Again, I loved it at first sight. An even sweeter instrument. But ... I couldn't play it properly. I was foxed by how to get my hands round the chord buttons and holding it upright felt really weird. Just in the nick of time before a sense of failure became too much, I got a flyer in the post for the Autoharp Day in Stroud. Classes for beginners! For only ten pounds! And lucky for me, living so far away in Scotland and relatively isolated from other autoharpers, I have a sister in Cheltenham.

I was feeling anxious but it was totally unfounded. I was welcomed warmly from the moment my sister dropped me at the door. I quickly found that I was far from the only person there who had almost no experience and I settled into the enjoyment of learning something new in a friendly group. The morning started with Mike Fenton playing a couple of pieces, one on chromatic 'harp and one on diatonic (I believe). This was great for me, I'd actually never seen

or heard anyone play an autoharp properly and it was very inspiring to realise just how great a sound they can make in the right hands.

We split up into our three groupings and of course I remained in the beginners' group with Mike. Mike's style of teaching turned out to be just the kind I learn from most easily. We quickly covered a range of different strum patterns and though I didn't feel I'd grasped them then, I could recognise I'd been given a valuable toolbox with which to go away and practice and develop my own style of playing. When we were given the understanding of how to get a scale from the 'harp and a piece of paper that I could take away and work from at home I felt like I'd been handed the Holy Grail of autoharping (I got back to my sister's house and she promptly laminated it for me).

It was a great feeling to have already played a few simple tunes together before the morning was out. I really felt it had been worth my long journey. There is nothing quite like hearing other people learning along side you and for me, learning to play in time with other people was a totally new experience and I gained a lot from that. During the lunch break Mike talked me through (well, he did a lot of it really) rejigging my chord bars so that they were in a more playable order. This made a huge difference. Thankfully I'd not played enough to learn the old layout so I didn't have to break any old habits.

After lunch we moved into the slow jam session which was led by (Mrs.) Chris Younger. This was great. I have been wanting for so long to be able to join in at our local jam sessions but when music is played at full speed I haven't a hope of picking it up and playing along. For the first time I was managing some of the time to join in and possibly even play the right chords at times! I was especially pleased to have been able to request *Jenny Lind Polka* because this was something I had tried to play on my own with little success.

The afternoon group session where players of various levels were all joining in learning *Liebstraum* and *Scarborough Fair* took the experience to another dimension. Be-

tween being tired and absolutely brimful of new information I actually only managed to vaguely strum along but it was great to hear other people playing melody and harmony all together.

I was sorry to have to slip away before the open stage due to other commitments, but hopefully there will be another meeting next year and I'll be back.

~~~~~

*One of life's greatest hardships is saying goodbye to people we love.*

*Charlie Gilbert passed away on February 6th of this year.*

*Charlie will be missed by many because he was a kind, generous and loving person. He was also an amazing singer and autoharp player and one of the founders of the "Lost Chords" autoharp club out of Hastings, Michigan.*

*He entertained many of us at open stages during past Mountain Laurel gatherings with his renditions of Brownie and Pete and Apple Jack to name but a few of the songs he played and sang so well.*

*He is survived by his wife, Dolores and sons Chris and Paul and their families.*

*He is survived by many friends of all ages who will carry his friendship and his songs in their hearts.*

~~~~~



Charlie on stage at Mountain Laurel

Critic's Choice



Tina's
Choice

Tina Louise
Barr

Timeless

Ed Romaniuk and Tim Dukeshire
Autoharp: Ed Romaniuk

Give Me the Roses ♦ *Cross Jordan* ♦
Roses Never Fade ♦ *Farther Along* ♦
Drifting Too Far ♦ *I'll Fly Away* ♦
Never Grow Old ♦ *Life's Mountain
Railway* ♦ *Will the Circle* ♦ *Meeting
in the Air* ♦ *Weary Prodigal* ♦ *Keep
On the Sunnyside* ♦ *World's On Fire*
♦ *Calvary* ♦ *Great Is Thy Faithful-
ness*

Ed Romaniuk is a former member of the Romaniuk Family musical group, a Canadian singing trio who performed old-time music from the early 1950's until 1980.

Tim Dukeshire grew up listening to gospel and bluegrass music, and he performed with a number of bands before meeting Ed Romaniuk in Alberta in 1994.

Together they have recorded this collection of Carter Family songs. Ed sings most of the lead vocals, and plays the guitar and autoharp. Tim sings harmony and some lead vocals, and plays the guitar and bass.

Give Me the Roses demonstrates harmonies that are distinctive of the Carter Family country gospel style. Softly played guitar runs in the background add dimensions to the vocals, with short turnarounds between verses.

Cross Jordan begins with a Carter-style lead-in, and Ed and Tim sing together in gentle harmony. The three-quarter time guitar solos add an authentic flow to the song.

The vocals in *Roses Never Fade*

are expanded with overdubbed harmonies. The energetic guitar leads feature the classic "hammer-ons" recognizable in Carter-style guitar picking. The measurable space leading into each chorus includes the refreshing touch of a five-note walk-down on guitar, reminiscent of the twelve-string sound of the early 1960's folk music period.

Tim Dukeshire sings *I'll Fly Away*, along with smooth harmonies overdubbed by both Ed and himself. Tim's tenor lead is breezy and calm.

Never Grow Old is a nice selection, although a distraction occurs with the bass signal overloading the track. The "boominess" appears to be indicative of the recording phase, as the bass is barely audible on the rest of the CD.

Two "highlight" selections on this recording are *Life's Mountain Railway* and *Meeting in the Air*, both featuring full harmonies and lively guitar back-up.

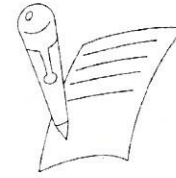
Another selection would be *Will the Circle*, which is one of the two songs on this recording where the autoharp takes a lead break. The traditional lyrics on this version of the song contain everything but the standard three verses that are heard most often.

Though at times the autoharp strays behind rhythm on *Weary Prodigal*, it does not become incorrigible. In *World's On Fire*, Ed Romaniuk's autoharp solo break is straightforward and is in good rhythm.

Tim plays solo guitar on the final track, *Great Is Thy Faithfulness*. It is a beautifully played instrumental that contributes an extra "measure" to this *Timeless* collection.

The *Timeless* CD is not an autoharp album, but it is a traditional representation of material originally performed by the Carter Family. This CD is the type of recording that "grows on your ears" when time goes by.

Technically Write



by Bob Lewis

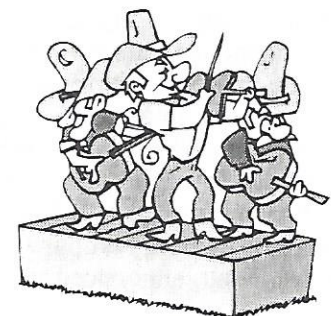
Tuning the right string to correspond to a tuning device can be a challenge sometimes.

All of my instruments, every one with fine tuners, have note strips in front of the fine tuners, a few behind. I make the note strips on my computer using a Microsoft Word table and use text rotation. I print them on special paper, either gold parchment for natural tops, or grey heavy stock for black instruments. They are applied using ¼ inch hemming tape.

Keep in mind that none of them are chromatic, and each note array is unique.

When I install fine tuners on an OS 'harp, I peel the keyboard decal off and replace it with a note strip. I don't believe these educator decals belong on the professional series (fine tuners) in any case.

Since the strings run at about 7 degrees to the anchor bridge and are spaced at ¼ inch, the note name ROW spacing is 18.1 point instead of 18 (¼ inch, 72 points per inch). The string span at -7 degrees is slightly longer than 36 X ¼ inch. The cumulative alignment error would otherwise be about 1/16 inch, which doesn't sound like much, but is potentially 50% of the string position alignment.



Meandering Minstrels

Editor's note: The on-line group of autoharp afficianados known as the Cyberpluckers is a wonderful source of interesting experiments, ideas, trials and adventures. About a year ago two Cybers--Judy Ganser and Mike Herr decided to pack up their instruments and travel to new musical territory. What follows is each one's tale of adventure.

Judy Ganser: Beautiful, rugged Norway. Returning to this majestic land of my ancestors had been at the back of my mind a long time. All the pieces fell into perfect place July 2004. My friend Eldbjorg has visited us in Wisconsin, and she felt that it was my turn to cross the pond and visit her in Bagn, Norway. In efforts to travel light I had considered and reconsidered toting an autoharp. Separation anxiety followed each thought of leaving my 'harp behind. I ordered a backpacker case from Chuck Daniels and didn't look back.

The month was spent in constant motion, traveling by train, bus and ferry - from Oslo in the south to the island of Andorja in the far north. Wherever I stayed, I played music and people were captivated by the autoharp. None of my host families had seen or heard of our instrument. My first public busking was at a hostel in Trondheim. I played in the lobby as two busloads of tourists from Poland were coming to breakfast. Their lively applause and flashing cameras told me they enjoyed the impromptu concert.

At Trondheim we boarded a train and traveled north to Trofors, a wild and rural place -- my grandfather's region along the Vefsen River. It was here the first of my Norwegian relatives met and greeted me. I stepped off the train and walked toward waiting family. It was a breathtaking, indescribable moment which held tears, broad smiles and pure joy. My relative, Knut, announced we would

have lunch, go to the church, and I would later do a concert for more relatives. I was charmed by his directness and provided two house concerts while in Trofors.

Continuing north by train, passing the Arctic Circle, and finally arriving in Harstad, we gathered with fellow travelers in the ferry depot to sit and await transportation to the island of Andorja. The atmosphere was hushed. Travelers were reading newspapers or resting with eyes closed. I pulled my autoharp out of the case and softly played two hauntingly beautiful pieces that every Scandinavian knows, and then received many warm, appreciative smiles and enthusiastic comments of "Tusen takk!" Andorja has a population of 800 inhabitants whose lives are primarily involved with fishing or tending small farms. It was a long time traveling to reach this place. I was weary on arrival but happy that Eldbjorg's relatives were curious about the instrument I was carrying. As I played for them, expressions of surprise and wide eyes appeared. Odd Andreassen, a son-in-law to my hostess, immediately videotaped the impromptu performance and he took the tape back to Harstad where it was shared with his friends and family. Soon word was spreading: "Have you heard about the beautiful music the American woman is making on the island?" Gunvor, our hostess, asked me to play for an elderly neighbor woman and we walked down the lane to her comfortable little home near the sea.

We were greeted with a coffee table filled with Scandinavian treats -- a wonderful trade for music. Treat-laden kaffe tables are a delightfully common mid-afternoon occurrence throughout Norway.

Folldal is located SE of Trondheim. It is another place of my heritage and it was a mission that I go there. My great grandmother, Kris-

tine Klokkerhaug, emigrated to Wisconsin in 1889. The tragic story, passed through the generations, is that her mother, my great-great grandmother, became despondent after her children left Norway for America. Nine years later, she walked into the Folla River with stones tied to her skirts and ended her life. I wanted to see the river. I wanted to go to the cemetery. My cousin Vidar obtained the key to the church and we went inside. Throughout, the interior is beautifully folk painted (rosemaled) in lovely shades of peach and soft blue. I played my autoharp in front of the altar and offered a hymn for my grandmother. Gunnar Einer, a family member and village elder stood at my side, his hat held in his hand.

We were treated to an overnight stay at my cousin's mountain seter, a windswept summer farm high above the tree line where farm animals are taken to spend the warm weeks of summer. Seters are generally tended by the women. I was impressed with the efficient manner in which my cousin's wife, Jorunn, tended the goats, adeptly herding them into a corral and milking them twice a day on a raised platform in a small, impeccably organized shed. I don't know if the goats liked my music, but it is my hope that upon hearing the sweet strains of the autoharp that milk production increased and the goats were content.

In Fagernes, south-central Norway, we had occasion to visit a living history museum. It was there I met a high school girl who was performing for tourists on a Norwegian instrument called a langeleik, along with a fiddle player. Earliest documentation on the langeleik dates from 1622. They look somewhat similar to a mountain dulcimer but have a variable number of strings. The student was as curious about my instrument as I was with hers and

together we enjoyed sharing a few tunes.

Finally it was time return to Oslo. I spent one evening enjoying the harbor and sightseeing with my relatives Knut and Wendy. The next evening they hosted a sumptuous shrimp dinner, inviting many friends. I closed the last evening of my vacation with an autoharp concert at their pool side. I played a smorgasbord of songs and tunes from a variety of regions, spoke of the many players in our autoharp community and informed them of our various music festivals.

I received so much of value over the course of this Scandinavian journey. It was an extremely grounding experience. By traveling with my autoharp, I had a unique gift to offer in return for the generosity I received from my host families. This was a first time experience in seeing and hearing autoharp for everyone for whom I played throughout Norway. It was an Orthey GDA 'harp that made the trip with me.

Somewhere in the skies between Norway and Iceland I shed tears. I was grateful for an incredibly rich experience, happy to be nearing home where I would share the stories with my American family, and enthusiastic about rejoining my music friends in Norden Folk Spelmanslag, our Scandinavian music group. With pride, we represent our culture.

Mike Herr: One way to expand your horizons and enjoy a trip to foreign lands is to accept an invitation to lead workshops and perform for the UK Autoharps Club in England. That is precisely what I was honored to do in the fall of 2004, as Nadine and Ian White paved the way for a most memorable trip. The Whites hosted Donnie and me at their house in Drayton, which is one of the umpteen small, picturesque villages in the English countryside, close to Abingdon and not far from Oxford, about an hour's coach (bus) ride northwest of London.

We got there a few days in advance of the weekend workshops to allow jet lag to settle down and were

met at the Autoharp Day on Saturday by a record-breaking crowd for this event. The day began with three workshops running parallel, to cater to the wide range of ability and experience of those attending. Mike Fenton led a workshop for chromatic players. Chris Younger took the beginners, and I led a diatonic workshop. I figured that some attractive waltzes would be a good way to get folks warmed up, so we played *Amelia's Waltz*, *Arran Boat Song*, *Waltz From Emerald Isle* and *Munster Cloak*.

That afternoon there was a slow jam, following which I led a workshop for the entire group of attendees, numbering nearly forty. It's a challenge to plan a session like this, which is intended for players of all levels of ability and experience, including absolute beginners. We progressed through some easy tunes:

Amazing Grace and *You Are My Sunshine* to *Grandfather's Clock* with the purpose being to learn the chord pattern first, strumming slowly on every beat. Then we built up some speed and started culling out some strums that were not needed. We kept building speed until the tunes were recognizable from a singing standpoint. The title of the workshop -- Mind the Gaps -- comes from my insistence that we as autoharp musicians do NOT need to make a sound on every beat, as we learn to do when we are starting out with this instrument.

The next day (Sunday), a much smaller group spent a challenging five-hour session learning such goodies as *Puncheon Floor*, *Cuckoo's Nest* and *Shenandoah Falls* in an afternoon workshop which had been planned to stretch intermediate players. There were other musicians who joined us for a jam at the end of this session, but the best music came when we retired to the pub that evening for the best local English music session of the month. Imagine twenty folks jammed into a 17th-century, low-ceilinged pub room, with six or seven melodeons, several guitars, four autoharps, two hammered dulci-

mers and assorted other odds and ends, all playing full tilt till the pub closed. What a *wonderful* way to top off the festival weekend.

My favorite memory of this whole weekend, however, was sitting in another pub on the Saturday evening after a few pints and doing the "dueling autoharps" duet with Heather Farrell-Roberts, going full-steam on *Merrily Kiss the Quaker* at 160 km/hr. Just delightful! (I think she got to the finish line first, too.)

The ensuing week saw day trips into Abingdon, then to Oxford, two days in Bath with a dear older couple, Mary and Dennis Poole, visits to Stonehenge and Avebury and many excellent sights and sounds mixed throughout. If you ever get a chance to see the White Horse of Uffington, don't miss the chance, as it is a totally unique prehistoric creation.

The following weekend after the UK Autoharp events saw us take a fast ferry from England over to the Normandy coast of France with Ian and Nadine. We drove about an hour from the boat to the little town of Argentan (which is a 'twin town' of Abingdon) and to its neighboring village of Bourg St. Leonard. The Folk O'Bourg music and dance festival is the favorite festival of the year for the Whites and they had implored us to go with them--best decision we'd made in years. The French folk were fun fun fun, teaching us the real way to enjoy the experience of eating - basically an hour or more for each meal, with wine and cheese to start, wine and bread and cheese for the middle and wine and cheese for the end of the meal. Other delicacies were thrown in, of course.

On Saturday, a group of cars set off in a short caravan to the actual town of Camembert, where the cheese of that name originated. A stop-off at a war memorial commemorating the turning point of WWII followed and reminded us of the horrific events that were necessary to end that dark time.

Otherwise, Donnie learned to dance French bourees while I followed

lowed the autoharp agenda. None of the festivals in the French traditional music scene include activities for autoharpers. However, the fledgling Folk O'Bourg festival is setting out to cater for players of more unusual folk instruments. Nadine had performed at the 2003 festival, both as a member of the Abingdon folk band and in a solo concert, and the festival organisers wanted to do more. The 2004 festival was the first time that a French music festival had organised any formal place for the autoharpers --by advertising the "First ever European Gathering of Autoharpers." We had a room allocated to ourselves to use as we chose. In the event, this included comparing instruments and discussing practicalities such as replacement strings and felts. But, basically, I sat with the French autoharpers and we jammed and traded tunes for two days.

The evenings were filled with long periods of dancing all manner of French country dances, listening to individual performers and generally whooping it up.

On Sunday afternoon there were the most number of autoharpers ever gathered on a stage together in France at the same time. Ever. And, here's the picture to prove it. There were seven of us, including Nadine and me. (Yet another French autoharpist had to leave earlier in the afternoon, but she had a short spot on stage singing with her autoharp earlier in the day.)

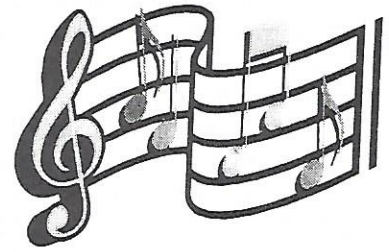
The audience didn't know what hit them.

The friendships we made there were priceless, both on an individual AND on an international level. Music was the key, of course, and through it we were once again reminded that we are all just really the same--people striving to enjoy ourselves, our dance, musical past-times and our lives to the fullest.

Will this exact international experience ever take place again? No. But the autoharp presence is now established at Folk O'Bourg and the organisers hope that formal autoharp workshops will be featured there in

future years.

And in October of 2005, Heidi Cerrigione will have the next opportunity to share her musicianship as the international guest tutor for a UKA weekend of autoharp events, taking place at Sherborne in Dorset.



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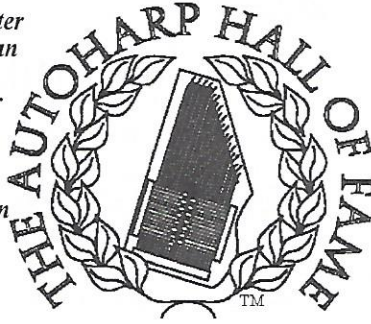
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2006 Nomination Form

Nominations for the 2006 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from September 1, 2005 until April 15, 2006.

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

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

be addressed to: The Autoharp Hall of Fame, Mary Lou Orthey, 500 Willow Valley Lakes Dr., Willow Street, PA 17584. These envelopes shall be forwarded, unopened, to the panel. Limberjack Productions shall be informed of the decision of the panel by the second week of May, 2006. The honorees shall be installed into The Autoharp Hall of Fame at the 2006 Mountain Laurel Autoharp Gathering, and announced in the Summer 2006 issue of *Autoharp Quarterly*.

IMPORTANT

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

Posthumous Nominee

Name of nominee: _____

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

Contemporary Nominee

Name of nominee: _____

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

Name, address, telephone number of person submitting nomination:

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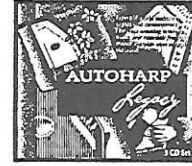
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jam 'n bare bones

with Mike Herr

Well, with the summer festival session in full swing, there's an excellent chance that the tune du jour will waft toward you fairly often. This is a really fun old chestnut and always gets my blood pumpin'. One of my favorite memories of the Mountain Laurel festival occurred many years ago at about two o'clock in the morning when we were struggling to think of the next tune. Les

Gustafson-Zook started playing this minor-sounding tune that was vaguely familiar, and after he played it a time through, he said -- "It's *Arkansas Traveler* with your left hand, just on the minor chords instead of the majors! (Try it -- it works.) Les would also take this tune and interpret it into a reggae style, singing the words in a Jamaican accent that was hilarious.

But I digress.

In the Easy Jam version there's an excellent opportunity in the B part to practice a run (scale) down and then back up again, so take the bull by the horns and work on it. It should proceed fairly directly and become second-nature in a jiffy. If it doesn't, hang in there, it will eventually.



In the Harder Jam version, the very first measure presents a little bit of an unexpected twist to the "usual" progression of chord selection. But no matter -- just practice it slowly a little and it'll come quickly. In the B part you will find a bit of difference from the very first measure (#17) to the 25th measure. You can either switch quickly from the G to A or

use an A7 chord to get both notes. I have, for a long time, used the separate G to A progression instead of the seventh, unless the melody fell naturally in the seventh chord. It's just harder to pick the notes cleanly using the V7 chord, though it can be done. So, practice each one and take your pick.

Or play both.

So, this undoubtedly qualifies as an old "honker," and the audio versions on the AQ website will necessarily reflect its energetic mood. It is very hard to hold the horses in check when they're straining at the bridle to let loose with this great old-time tune.

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Arkansas Traveler

Easy Jam Version

traditional
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1

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

7

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

13

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

19

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

25

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

31

D G D D

Arkansas Traveler

Harder Jam Version

traditional
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1

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

7

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

13

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

19

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

25

D D A7 A7 D D A A D D A A D D A D D A7 A7 D D A A

31

D D G D D A D

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?*

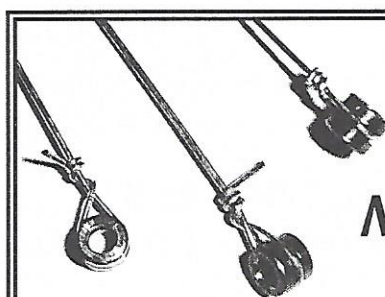
A When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. In general, the bass wound strings deteriorate much more rapidly than non-wound strings. Average players should replace bass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



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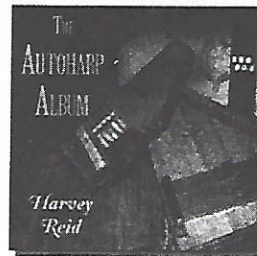
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John has performed and taught at the Mountain Laurel Autoharp Gathering, the Cranberry Dulcimer Festival and many other festivals throughout the United States. He has taught the "Novice/Beginning Autoharp Workshop" as well as the evening "Autoharp From Scratch" class during the Augusta Heritage Spring Dulcimer Week in Elkins, West Virginia.

Please visit their website at: www.doofusmusic.com/JHWEB.html for concert schedules, upcoming workshops and other related products. Recordings include "Wood Stoves and Bread Loaves" with his wife Heidi and three recordings with their partners in Doofus Music.



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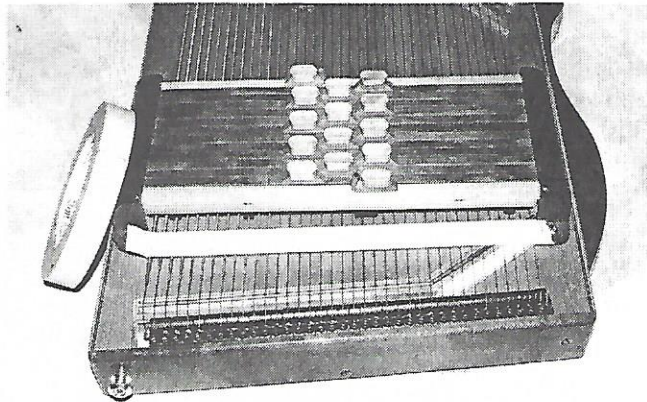
"Yellow Bird"

Welcome to this interactive lesson. Along with my main objective of having fun with the autoharp, I hope to demonstrate some helpful Novice/Beginning techniques to make practicing and learning a new song easier and more enjoyable. As with most tasks, I find that by breaking it down into smaller segments, progress can be made through several stages of progressive accomplishments. We'll do the same here as we play through the tune *Yellow Bird*. We'll progress

by learning a strum pattern, a chord progression and then melody to each of the three parts of this tune.

The arrangement of *Yellow Bird* that's demonstrated here comes from an adaptation of a wonderful mountain dulcimer/steel drum recording by Tull Glazener & Guy George, "Plays Well With Others." It's a tune that evokes a relaxed tropical-island feel and fits very well on the autoharp. I want to make this fun right away, so while the effect of dampening your

strings is by no means my invention, I want you to apply a piece of 3/4 inch masking tape at the bottom of your 'harp, covering all of your strings. The effect will be a very cool muting of the strings, giving your autoharp a wonderful marimba-like sound. I'm hopeful this will inspire you to continue through the lesson and play with a new enthusiasm for the instrument! If you haven't ever done this before, please give it a try. You're going to enjoy the new sound.



Example of tape on strings.

Breaking it down

I'll describe the tablature a bit here so we're all on "the same sheet of music" so to speak. It's a three-part tune divided into sections labeled A, B & C. The first section is repeated and then the following two are played straight through to the end of the piece. The accompanying rhythm chords are circled above the staff in each section. The melody is written in standard notation; we're

in the Key of F. Below the staff are suggested autoharp chords you can use when picking out the melody. I'm going to make the assumption that you've already tuned your 'harp, you have the required chords and that you're wearing a thumb pick and finger picks on your index and middle fingers.

The calypso strum

So let's get started by learning

what I'll refer to here as the "Calypso Strum." The whole pattern is accomplished in one measure, or four beats of the tune, but the real rhythm of it appears as it is repeated over several measures. This strum uses the thumb (T), index (i) and middle (m) fingers.

Holding down the F chord bar, I want you to strum away from you with your thumb on each of the four beats, counting one, two, three, four. Tap along with your foot on the floor and keep it slow enough that we'll be able to add in the eighth notes coming back on the 2nd, 3rd and 4th beats. Add the eighth notes by counting "one," "two and," "three and," "four and." Use your index finger to pull back on the "and" of the "two," then your middle finger to pull back on the "and" of the "three," then your index finger again to pull back on the "and" of the "four." It might feel awkward at first if it's a new pattern to you, but practice it for a while until it begins to feel natural. You can even just imagine doing it in your head, or tap it out on your leg during the day without an instrument. The goal here is to eventually make it a pattern that you can do without having to think about it.

The final step to the strum comes by adding accents on the first beat, the "and" of the second beat, and then again on the fourth beat. You'll want to play the pattern soft enough so that you'll be able to emphasize the accents. As I mentioned earlier, the rhythm starts to appear as you repeat the pattern over several measures. You should start to feel the momentum as you accent and count "four -- one" over and over between measures. Continue to tap your foot and hold the tempo steady.

As the pattern begins to feel natural, let's add your left hand into the mix. Play the chord progression to the A part of the tune. Practice anticipating the upcoming chord changes so that you'll have the C7 bar down just as you're accenting the first beat of the third measure and then the F bar down just as you're accenting the beginning of the fourth measure. Once that's comfortable, go on and

explore the chord progressions in the B and C parts of the tune. Practice adding the B \flat chord and then learn the difference between the chord progressions of each part. Hum the tune as you play the rhythm or better still, play along with another melody instrument. The best way to develop a good sense of timing is to practice playing with others. If no one's available, you could also try a metronome. A good rule of thumb for setting the tempo is to pace the rhythm for the most difficult part of the tune. Play the entire tune at a speed in which you'll be able to keep the tempo steady. When playing with others, find the groove, listen to the overall sound, and above all enjoy what you're doing; you're making music!

Melody picking

Melody picking can be accomplished in many ways. At the beginning level, try pinching several strings between your thumb and either your index or middle fingers. Let your ear be your guide. Use a broad pinch at first, not trying to hit a specific string but rather a tonal range on your instrument. With the chord bar depressed, you'll be sounding both melody and harmony notes together. Reach further away from your body for the higher notes and closer for the low. Gradually start to narrow the pinch to only a few strings as it begins to feel more comfortable. Experiment also with using just your thumb or individual fingers, dragging across several strings at first and then shortening the range to find the notes you're looking for. Make your pinches deliberate enough so as to produce a nice clean sound. Just as we played our rhythm soft enough to allow room for the accents, we now need to adjust our dynamics to allow to project to a third level above the others.

Referring to the printed music, a brief bit of music theory is needed here to explain the chord choices for the melody-picking line below the staff. The choices you make as you puzzle out your own tunes become your own arrangements. You'll undoubtedly find your favorites. The Gm (or even better Gm7) in the B part of the tune is an example of one of mine. I'll often refer to it as the "dream" chord; it makes playing the song especially fun for me.

Looking at the melody in the A part of the tune, we want to start on a C note. A good rule to follow when making chord choices is to stay in the rhythm chord if the notes are available. The notes in an F chord are F, A and C, so F is a good choice here. Since the next melody note is a B natural, we need to move off of the F chord to sound the melody. In this case we're using the G7 chord to obtain the B natural but then returning to our rhythm chord of F to play the next two melody notes of C and A. To go on, we can get the B \flat and C notes of the third measure with our C7 chord (C, E, G, B \flat) with only a quick change in the middle of the measure to play the A note with our F chord. We can then resolve the last measure by again using the F chord to play the A note in the fourth measure.

Try playing the melody to the first part of the tune. It's actually easier to do than to describe. Again, keep the pace slow enough that you can keep the tempo steady. Follow the printed music at first and then begin to try it without. Break the A part into two phrases. Learn the first three notes as the first phrase. Once you can do it without the music, learn the pickup note and 3rd and 4th measures as the second phrase. When you've got that, just repeat it and you'll have the A part of the tune.

Do the same with the B and C parts of the tune. You'll soon discover that most of the melody notes are within the chord progression. Experiment with switching between playing the rhythm chords and then playing the melody. Eventually try doing them both together remembering to keep the dynamics so that the

melody is always on top. You can even experiment with pulling off the masking tape for yet another dynamic level. Above all have fun with the tune, and thanks for giving it a try!

Ordering the lesson

If you choose to write me for a recording of this lesson, please spec-

ify if you would like either a tape or CD. The recording will include a breakdown of the Calypso Strum as well as a backup strum and melody version of the tune. Send me back a recording of yourself and I'll be happy to help you with any questions. Thank you and enjoy!

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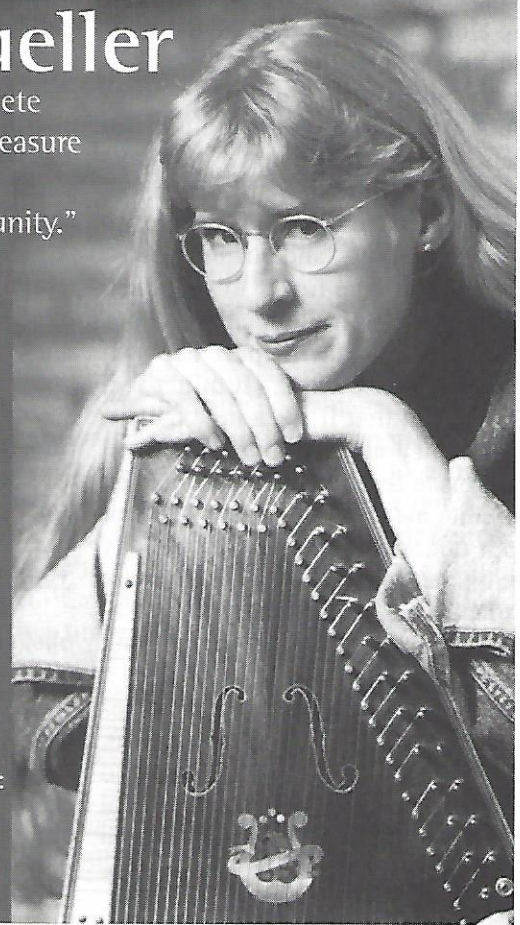
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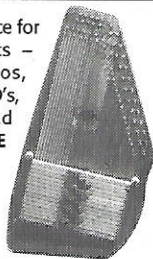
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Yellow Bird

A

Chords: F G7 F / C7 / F C7 / F

B

Chords: Bb / Gm / / F / / / C7 / / / F / / /

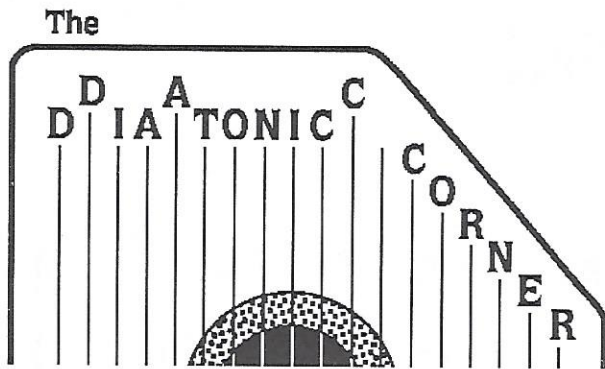
Chords: Bb / Gm / / F / / / C7 / / F C7 F

C

Chords: F / / / Bb / / C7 / / Bb

Chords: F C7 F F / / Bb / /

Chords: C7 / / Bb F C7 F



by Lucille Reilly

This issue's feature:

SUSPENSE

in Them Thar Hills

One of the most beloved tunes among diatonic autoharpists is the waltz-like melody attributed to Turlough O'Carolan, "Si bheag, si mohr" (pronounced: she-BAG, she-MORE.) This Gaelic title means "big hill, little hill;" the tune depicts a conversation between two mountains.

"Si bheag, si mohr" is one of the few tunes I've arranged for both solo hammered dulcimer and solo diatonic autoharp. You can hear my autoharp rendition on the "Autoharp Legacy" recording, released in 2003. There, I play it "as is" the first time, followed by two variations. The version on the next page differs slightly from the recording, so you may wish to listen to the MIDI file at my web site to match what's here.

"Si bheag's" harmony can be easily mischorded in spots via familiar major and minor chords known to include the melody notes. Scan the chords on the next page; what's that sus4 doing there?

As always (if you've been with this column for a while, you know by now), before you dive in to play, sing "Si bheag, si mohr" aloud first. Singing will enable you to land the chords easily when you sing along with your playing, either aloud or inside your head. Also, as this rendition could well vary from what you may already know, singing the tune as shown here will enable you to exactly reproduce what follows.

Once you've played "Si bheag" a few times, check out the following footnote explanations to understand the why behind the more unusual chords I've chosen:

1. I depress the I chord to play the pickup *without* sounding harmony underneath, saving the chord for the downbeat in measure 1. Sounding a melody note without harmony can be tricky at first, but you'll get it with practice. After this opening, depress IV and harmonize all subsequent pickups.

2. You can play V here, but by striking this E with all strings open, the IV chord gets to ring through the entire measure, smoothing the tune's flow. It will take some practice to strike each E clearly this way, but you can do it!

3. This E looks like a good candidate for V, but it sounds V ahead of the back-up chords (see "a" in the excerpt at the bottom of this page), jarring both ear and soul. Release the IV chord and pluck E over IV's harmony.

4. Why sound Isus4 when each "melody D" resides in the plain old I chord? Because the ear wants to hear the sound of V through *all* of mm. 15 and 30. Sounding the I chord a beat early (see "b" in the excerpt below) makes the cadence, or resting point, in the tune fizzle out and lose energy. By depressing Isus4 (Dsus4, spelled D-G-A), the melody note D sounds over the root and seventh of V7 (A-G). If your D autoharp lacks Isus4, either switch to an autoharp that includes suspended chords, or substitute Isus4 with IV. (This out-of-the-way usage of suspended chords appeals to the autoharp's special brand of music theory.)

5. Pinch (or brush) Isus4 below the melody (D) string on beat 3 so the D rings all the way through the measure. (I wrote this long D as two notes tied

together to show when to land the chord change.) This time, the A and G in Isus4 function differently from what's described in footnote #4: The A joins with D in hinting at the I chord, while G "bends" that I chord so it "sways" gently to and from an implied IV chord! (Vsus4, or Asus4, spelled A-D-E, also includes the melody note D but results in a "hard aural jump" to and from V.)

6. Depending on how much harmonic motion you desire, either start the B section with I (for a hint of motion) or IV (for clear, forward momentum).

7. Strike only the melody note so the "sound" of I stays with the ear through the entire measure. Remember, the ear wants to hear normal harmony chords, regardless of what we do to play any tune on the diatonic autoharp!

Overall, I keep a beat going through the longer notes with my thumb, as you can see from the arrows (↑) under the first few bars of music; continue in this way through the rest of the tune. Strike single bass strings at each arrow for clear yet spare harmony, or brush a few or more strings (either below or above the melody note) for a full, "orchestrated" sound. Or, mix and match to find what you like best. Happy hills!

Next issue: A wee bit of Bach!

Lucille

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

great back-up chords: I IV V I IV I

so-so melody chords: I IV V I IV I

a ouch!

b double ouch!

Si bheag, si mhor

Release the chord bar to sound each circled note.

Turlough O'Carolan

1 (IV) I I IV V I IV

6 V IV I (2) (V) IV V I vi V I

13 IV (3) V (4) (IV) Isus4 I (4) (IV) Isus4 I (6) (1) IV I V I

19 IV V I (7) V I vi IV I V

26 I IV V I IV ii V (4) (IV) Isus4 I (4) (IV) Isus4 I

(5)

To hear a MIDI file of "Si bheag, si mhor," go to www.thedulcimerlady.com/thoughts.htm, then scroll to the bottom of the page.

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Lucille will teach an informative, musically provocative 5-day diatonic autoharp class devoted to arranging tunes, to be held at the John C. Campbell Folk School in August 2006. The class is designed for intermediate-level players and up. For preliminary information, see www.thedulcimerlady.com/teaching.htm, then start beefing up your diatonic repertoire today!



The Children's Corner

by Verla Boyd and Kathleen Bassett

DOGS!!! Don't you just love them -- and the songs written about them? This song, *Old Rattler*, was recorded by Grandpa Jones of the famous Grand Ole Opry of Nashville, Tennessee, many years ago. But the earliest recording of this song dates back to 1924 by George Reneau.

The last two verses I made up

at a jam one night to tease the banjo player. Kathleen and I thought it would be fun for you to write a verse to this song. Then we would publish it in the next AQ. Just think, this can be your first autoharp song-writing experience. You can think of this as a contest, and you will all be first-place winners. You have just enough time before school starts to

come up with a verse or two. We can pass this on and be part of the traditional way of leaving songs behind us. Use your dog, for example. Maybe he, or she, has done something interesting you could share in music. Learn this song first, then get busy composing. You can do it. Send it to jdboyd@holli.com.

Old Rattler

Traditional

Arranged by Kathleen and Verla

G
 Old Rattler was a good old dog blind as he could
 G G G G D C
 D
 be Ev'ry night 'bout supper time I believe that dog could
 D D D C D C D
 G Chorus D
 see Here Rattler here Here Rattler here
 G G G G D C D
 Call old Rattler from the barn Oh here Rattler here
 D D C D C D G

OLD RATTLER

2. Old Rattler treed the other night, I thought he'd treed a 'coon,
When I come to find out, he was barkin' at the moon.

3. Well, Grandma's had a yeller hen, We set her as you know.
We set her on three buzzard eggs and hatched out one old crow.

4. Grandpa had a muley cow, She was muley when she's born.
It took a jaybird forty years to fly from horn to horn.

5. Now if I had a needle and thread as fine as I could sew,
I'd sew my sweetheart to my back and down the road I'd go.



6. Old Rattler was a smart old dog, even though he was blind,
He wouldn't hurt one single thing though he was very fine.



7. One night I saw a big fat 'coon climb up in a tree,
I called Old Rattler right away to get him down for me.

8. But Rattler wouldn't do it, because he liked that 'coon;
I saw them walkin' paw in paw later by the light of the moon.



9. Now Old Rattler's dead and gone like all good dogs do
You better not act like a dog yourself or you'll be goin' there, too.

Here are my two verses and choruses:

10. Old Rattler treed a banjo player, high up in a tree;
He barked and circled 'round that tree and wouldn't set him free.



Chorus:

Spoken enthusiastically: Good boy Rattler, way to go, Rattler,
Sing: Call Old Rattler from the barn, here Rattler, here.



11. The banjo player, he played on, on into the night;
Poor Rattler couldn't stand no more; he left in such a fright.

Chorus:

Spoken pitifully: Poor Rattler, poor, poor Rattler
Sing: Call Old Rattler from the barn, here Rattler, here.



Verla and Midge



Kathleen and dogs

In the beginning.....

by Mary J. Park

Playing Sustained Notes

The autoharp is a very rhythmic instrument, so the question often arises as to how to fill in the time required by notes that have a duration of more than one beat. In this article, I will offer some suggestions for how to do just that. I will give examples from the easiest (but less interesting) to more difficult ones. Practice each one and try to apply them in the attached arrangement of "I Wish I Had Someone To Love Me." Then try applying this to other melodies in three-four time. You can also apply this to tunes in four-four time by adding either a "four" or "four, and" count in the same way that you play the "two" or "two, and" counts in the examples below.

Example #1 - In this time signature the quarter note (shown as a filled circle attached to a stem) gets one beat. The addition of the dot tells you that this note is to get an additional half beat, because a dot always means to add half the value of the original note. The dotted quarter note is followed by an eighth note that gets the other half of the third beat (indicated here in the count by the word "and"). This is shown in the tablature as a pinch followed by a thumb stroke to make the beat and a half. The last pluck in this measure gets the other half of the beat. A pluck is performed

with the first finger (the third finger could also be used) plucking the one note needed. The bracket around the thumb stroke and pluck indicates that these two movements go together to make one beat. If tapping your foot, the thumb stroke would be played on the way down and the pluck on the foot's way up.

Example #2 - In this example, a half note is shown with an open circle attached to a stem. A half note gets two beats. The dot here indicates that the note gets an additional whole beat, because a dot means to add half of the original note's value. Therefore, half of two is one; and one plus two makes three. In this simplest form of rhythm fill, you just use thumb strokes to mark the beat.

Example #3 - In this example, there is a dotted half note tied to a regular half note. The dotted half note gets three beats just like in the example above, and the regular half note gets two beats.

Therefore, the two measures together make a total of five beats. In this simplest of forms the melody note is played with a pinch followed by a thumb stroke to fill in each of the next four beats.

Example #4 - Here I have added more interest by including some strokes on the upbeat, or second half

of the beat. I have used this in the arrangement attached to this article. The brackets in these measures indicate strokes that go together to make the two halves of one beat. Note that the "and" in the count is shown by using a "+", because of space considerations. The bracketed items each begin with a thumb stroke that forms the first half of the beat, or if tapping your foot it would be the downward motion of the tap. This is then followed by a first finger stroke that goes toward the lowest strings (notice the direction of the arrow goes down).

Example #5 - This is played just like the one above with the addition of three more strokes to make the next two beats.

Example #6 - Although the most difficult of the examples I will give, this is the one that I use most often. In this example the bracketed part begins with a first finger move that goes toward the high strings. The only way to make this stroke without having the pick go flying is to make the pick go sideways and slightly upside down. You have to curl the first finger in to make this stroke. If you remember that this is a rhythm stroke that should be made very lightly, this will help you to make this stroke correctly. The first finger stroke is followed by a stroke with the second finger that moves in the opposite direction toward the lower sounding strings.

Example #7 - Performed as described above with the addition of another thumb stroke and bracketed set.

Example #8 - This one begins like example five, but ends with two pinched notes to complete the five beats. When performing these pinches, it is very important to remember that these are not melody, but rather

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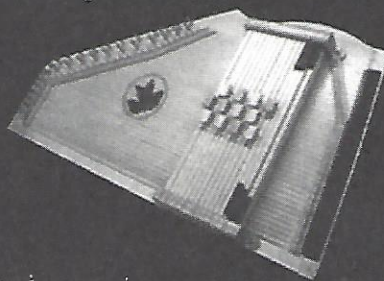
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rhythm notes that should be played much more quietly than the melody. It is not important that you play the exact note indicated and you will even notice that in the attached arrangement I did not write in the name of the note to play. Also be careful not to play notes that are higher in pitch than the last melody note that you pinched. You want the melody note pinch to continue ringing, and playing higher notes will overshadow this note or deaden it. The only exception to this would perhaps be at the end of a tune.

Example #9 - This final example joins the first half of example seven to the last half of example eight.

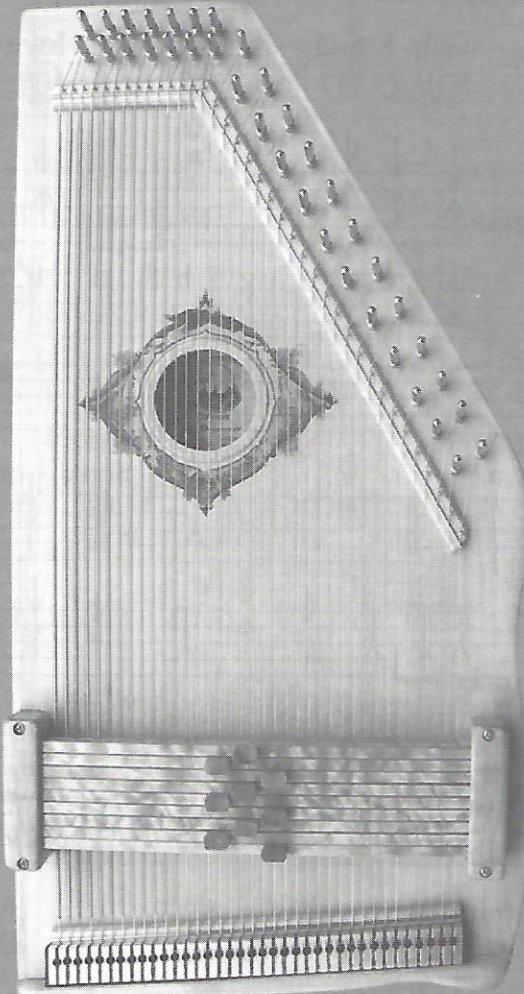
Before I close this article, I want to make sure to remind you again that rhythm strokes should be played much more quietly than the melody strokes, or else your melody will disappear among the clutter. This will be particularly important when performing the rhythmic pinches as we are often used to pinching notes quite hard in order for the melody to ring out. By the way, this raises another issue as to whether you are pinching your melody notes hard enough to be heard. Because the autoharp is played with the instrument right next to our left ear (for most people), we often think our instrument is much louder than it really is. Play for friends or music buddies and ask if they can hear you. If not, try pinching harder in a motion like you are trying to pull the music out of the autoharp. And, as I have reminded many times before, be sure that you are actually playing the melody. Because we are always playing notes from three- or four-note chords, it is very easy to be playing a harmony and not even realize it. Try playing some tunes that your friends know and ask them if they know what they are. If they can't tell you, you need to work on locating the melody notes. Be aware that because we are thinking the tune in our heads, we can be easily fooled and not realize that we are not playing the true melody. Another suggestion is to record yourself, but you will have to put the recordings away

for a day or two before you listen to them, or your brain might fool you here, too.

Have fun and play often.



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I Wish I Had Someone to Love Me

Traditional

 Arranged by Mary J. Park
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Chorus: I wish I had some-one to love me, Some-one to
 G (C) C D7 G / / (C) (G) / C G

d d e f# g b d e d b c d

call be his own. Some - one to sleep with me night -
 / C G (D7) / / (G) C D7 G / / (C)

d e g a d e f# g b d e

ly, I'm wear - y of sleep - ing a lone.
 (G) / (C) G C (D7) G D (G) / /

Note: Play thumb strum in parentheses only at end of the tune.

d b c d e d g f# g

1. Tonight is our last night together,
 Nearest and dearest must part.
 The love that has bound us together
 Has shredded and torn apart.

2. Meet me tonight in the moonlight.
 Meet me tonight all alone.
 I have a sad sotry to tell you.
 I'm telling it under the moon.

3. I wish I had ships on the ocean.
 Bind them with silver and gold.
 Follow the ship that he sails in,
 A lad of nineteen years old.

4. I wish I had wings of a swallow,
 Fly out over the sea.
 Fly to the arms of my true love,
 And bring him home safely to me.

G / / / /

Count: 1 2,3 and 1,2,3 1,2,3 1,2

Example #1 **Example #2** **Example #3**

Count: 1 2 3 and 1 2 3 1 2 3 1 2

Example #4 **Example #5**

Count: 1 2 + 3 1 2 + 3 1 2 +

Example #6 **Example #7**

Count: 1 2 + 3 1 2 + 3 1 2 +

Tablature Explanations

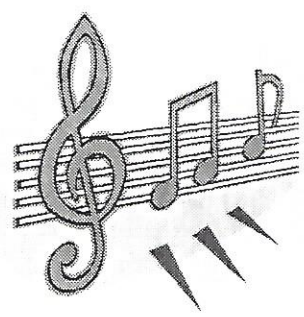
- ∧ Thumb stroke
- ∧∧ Pinch made with thumb and second finger
- Finger stroke toward low strings (number indicates finger to use)
- Finger stroke toward high strings (number indicates finger to use)
- Pluck performed on approximately one string with the finger indicated

Example #8

Count: 1 2 + 3 1 2

Example #9

Count: 1 2 + 3 1 2



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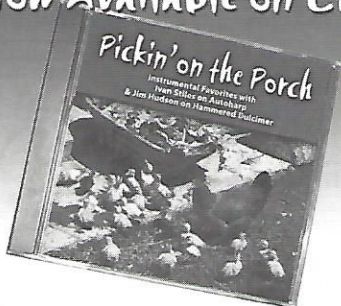
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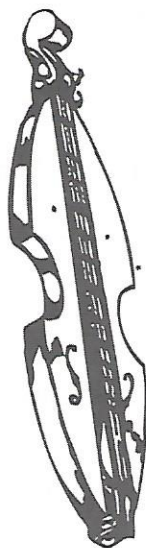
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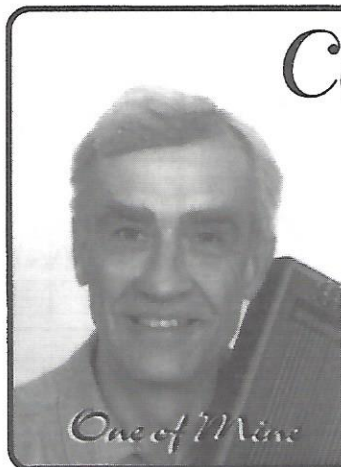
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A Very Special 'Harp Entered Into History

Prologue:

As George Orthey realized he was nearing construction of his 1000th autoharp, he knew he wanted it to be a very special one. And what could be more special than a hand-crafted A.P. Carter Commemorative Autoharp honoring A.P. and his contribution to country music? Also, if only it could be made of pine wood obtained from the cabin on Clinch Mountain where A.P. spent his last years. Even better, if the signatures of A.P.'s children and grandchildren were on the back of this harp for a personal touch. Altogether, the result was a unique autoharp with an unusual wood grain and sound quality.

And, what better place to display this one of a kind autoharp than the Birthplace of Country Music Alliance Museum in Bristol, Tennessee? On Thursday, March 24, 2005,

George, accompanied by Rita Forrester, A.P.'s granddaughter, appeared on the "Pickin' on the Porch" radio show to present the A.P. Carter Commemorative Autoharp to Bill Hartley, Executive Director, and Tim White, Founder and Board Member of the Museum. The Museum is an affiliate of the Smithsonian Institution, and a perfect home for this instrument. Two parchment manuscripts were included, giving the story of this harp.

George hopes the A.P. Carter Commemorative Autoharp will be enjoyed by visitors to the Museum and will be played often at various occasions.

Marian Wood

The logo and sound hole Victor label that were used on and inside

this 'harp are pictured at the top of the two following pages (pages xx & xx). These pages were printed on parchment paper and given to the museum.

The 'harp back is signed by A.P.'s children:

Joe Carter (who signed it just 10 days before his death);

Janette Carter;

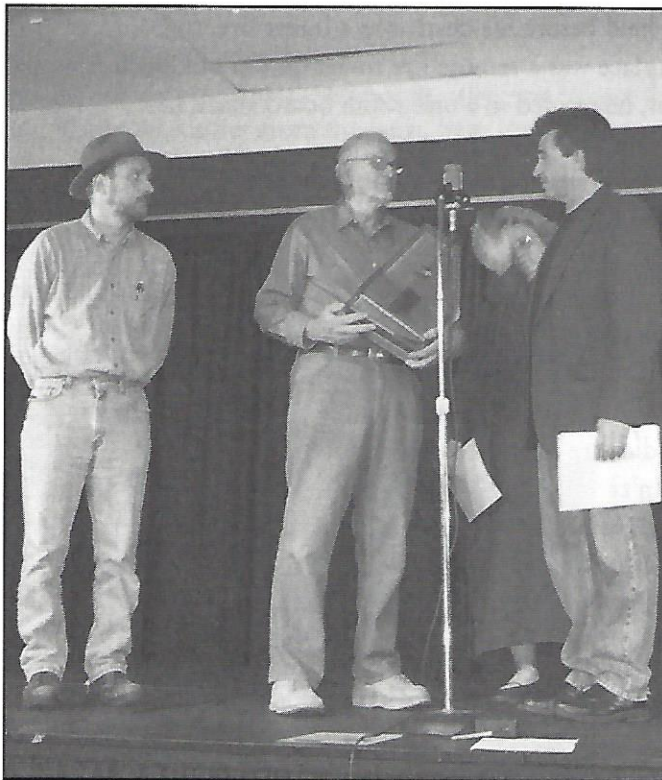
and for Gladys Carter Millard by her daughter, Flo.

Also signing were the grandchildren:

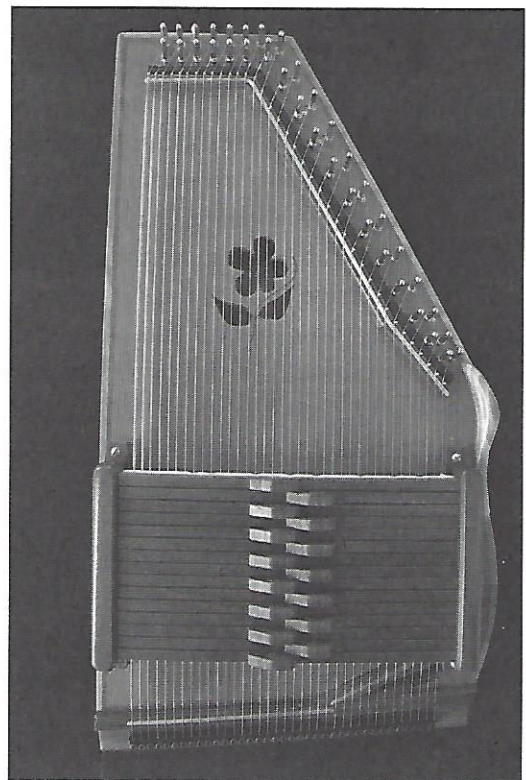
Janette's children Don, Dale and Rita (Forrester);

Joe's children Connie Keller, Lisa Dickerson and Benita Jones. They also signed for Joe's infant son, Jeffery Delaney Carter;

Gladys' children Flo Millard Wolf, with Flo signing for her infant sister, Carolyn Beth Millard.



Left to right: Bill Hartley, George Orthey, Rita Forrester and Tim White



Special autoharp with Carter signatures.

Photo by Gary Dwight Miller, The Harrisburg Patriot-News



In Commemoration of the Life and Music of Alvin Pleasant “A. P.” Carter

A. P. Carter was born on December 15, 1891 and died on November 7, 1960. His recording career with the Original Carter Family began in 1927 and ended in 1941. He collected and penned 326 songs which were copyrighted by Peer Music Inc.

It was a pretty impressive career for a man of humble beginnings with very little formal education. His career spanned some of the toughest economic times in American history, or as it was better known, the Great Depression. He, along with his wife, Sara, and sister-in-law, Maybelle, made up the legendary Carter Family. It was a family often referred to as “The First Family of Country Music.”

A. P. was best known for this 14-year recording span in country music’s history, but during his lifetime, he tried his hand at many things. Prior to 1927, he worked as a farmer, salesman, railroad worker, and timber cutter. After his musical career ended, A. P. opened a small grocery store in Maces Springs, Virginia, which now houses the Carter Family Museum and sits adjacent to The Carter Family Fold, a country music shrine with a thirty-year history of its own.

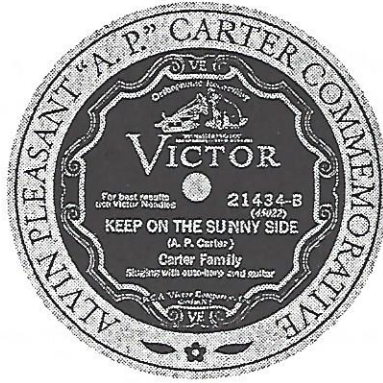
One of the last known occupations that A. P. held before his death was a forest fire watchman for the Virginia Forestry Service. His workplace was a remote fire tower on top of Clinch Mountain, near the town of Hiltons, Virginia. By night, he resided in a one-room board shack near the lookout tower. Here, he lived alone and isolated from the valley down below.

Now, the only access to this spot is gained by four-wheel drive via an old logging road. The watchtower is abandoned and the forest is patrolled by plane. All that remains of the “tar paper shack” that was his home, are the four walls.

As I travel back to this place from time to time, I often wonder what was on my grandfather’s mind during those many nights alone. Many of us have heard The Carter Family sing about “The Wildwood Flower,” “Keep on the Sunny Side,” and “Will the Circle Be Unbroken,” but I wonder what we didn’t hear. What songs were sung, but never written down in those later years? How many songs could these four walls sing and how many melodies are ingrained in the wood of this cabin? What did his Clinch Mountain home hear that we didn’t?

The limited edition Orthey harps contain wood from this cabin. As you play the harp and rest your hands against the wood that was once my grandfather’s home, I hope you feel the same creative inspiration that my grandfather must have felt during his life. I hope it makes you wonder, too.

Dale Jett



The Alvin Pleasant "A.P." Carter Commemorative Autoharp

I often thought of A. P. Carter's song, "My Old Clinch Mountain Home" as the wood from that old cabin was integrated into this set of commemorative harps. Having reached the thousandth harp of my production, I knew it had to be dedicated to something of more significance than my own dusty shop. After talking with Janette and Joe Carter and Janette's son, Dale Jett, it was agreed to commemorate the life and music of A. P. Carter and the Carter Family.

The Carter Gold harps had been in production for some time. To make a specific, unique harp with a close connection to A. P. Carter based on the Carter Gold harp was our goal. After talking with Dale Jett about all this, he said, "I know where the last independent home of A. P. Carter is located." Wow! "Dale, what are you talking about?" Well, he took me in his four-wheel drive truck up to the top of Clinch Mountain. What a grand, but lonely place with a never-ending view of the world. And, there was the fire watch tower and a 12' x 15' cabin falling to pieces. The owner, a friend of Dale's, told us we were welcome to take any or all of the cabin remnants we wanted. So, we did just that.

One board, a small one, was even redwood. I can't imagine how. The remainder was mostly local southern yellow pine. I made a limberjack out of the redwood board as a token of thanks to the cabin owner, Minnie Curtis. I then made harp #999 and #1000 using the pine wood from the cabin for the entire sides, end cover, back, and armrest. These two harps were given as museum pieces commemorating the life and music of A. P. Carter. The back of the #1000 harp is signed for his three children and his seven grandchildren. The sound boards were made of redwood and the chord bars of black walnut.

In addition to these two museum pieces, ten Carter Gold harps were made incorporating wood from the cabin in the armrest. Ten, and only ten of these harps, numbered 1001 to 1010 were made. The brand logo and soundhole label were designed for me by Ivan Stiles to give these harps their distinctive identification and to complete the commemoration of these harps to Alvin Pleasant "A. P." Carter.

"Janette, will you keep my music alive?" — A. P. Carter

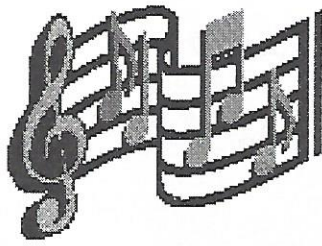
"Daddy, I'll try." — Janette Carter

How could anybody forget?!

"Will You Miss Me When I'm Gone?" Book title of the story of the Carters

Absolutely. — George F. Orthey

Lyman Taylor &
Karla Armstrong
present ~



Colorfully Chromatic

“A Faded Summer Love” Words & Music by Phil Baxter, 1931

Phil Baxter, was a composer, author, conductor and songwriter, who enjoyed a bit of fame and had a series of bands from World War I days through the early 1930s. From 1927 until 1933, “Phil Baxter and his El Torreon Orchestra” were the resident band at a ballroom in Kansas City. Every night at 11 PM, radio station KMBC aired a live remote broadcast of the band from that ballroom.

“A Faded Summer Love is the most ‘colorfully chromatic’ piece of music that I have heard in my 80 years of life,” according to new column collaborator, Lyman “Bud” Taylor. “I first heard it in 1931, right after it was published. It was one of the ‘popular songs’ of the day. I was in first grade at the time. My older brother, a high school senior who played clarinet in a jazz group, would practice this song at home. It is the first piece of jazz music that I can ever remember hearing, but I loved it from the first time I heard it. I have remembered the first line of the chorus all these years.” As for Karla, the other column collaborator, she thinks that first line sounds like a sob! See what you think!

The mood of the music matches the mood of the lyrics by the generous use of the so-called “blues scale” and the constant use of the chromatic scale in the chorus. We hope that attempting to play it won’t give you the blues—it isn’t for the faint of heart! Frequent chord changes make for some real left hand gymnastics, and the diminished seventh chords are highly recommended. But you’ll be rewarded with a “colorfully chromatic” song, if ever there was one!

Chord diagrams for the first staff: C7, D°7/F7, C°7/Cm, G7, C, G7, C, F, G7.

Chord diagrams for the second staff: C7, D°7/F7, C°7/Cm, G7, D7, C°7/Cm, G7, Dm, G7.

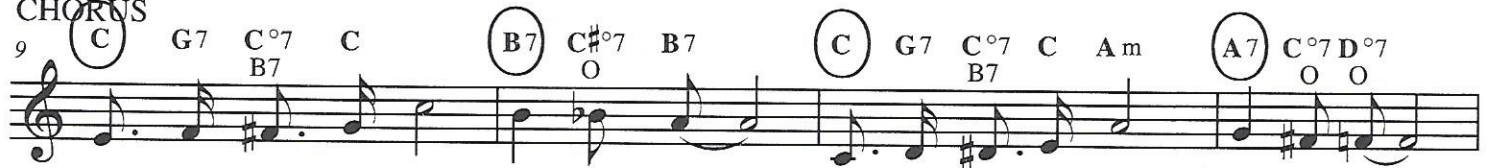
Lyrics:

You left to - day But you did - n't say Good - bye, I won - der why?
 Summer has flown And I might have known That you would leave me too;

5 I'm stand - ing now, Where you made your vow, So blue for you, I could cry, yes, die.
 Poor leaves, so frail, Are torn by the gale, Their trust is now thrust a - side, like me.

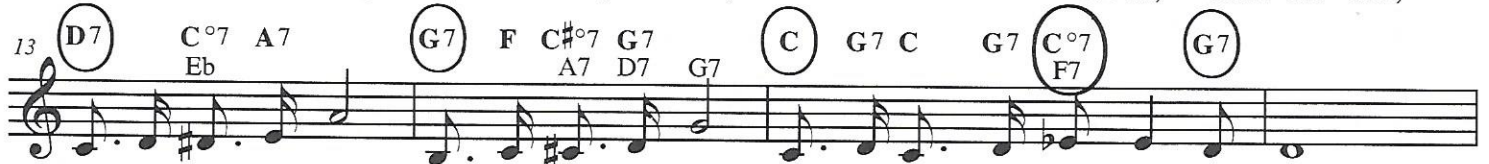
CHORUS

9 (C) G7 C^{o7} C (B7) C^{o7} B7 (C) G7 C^{o7} C Am (A7) C^{o7} D^{o7}
 B7 O O



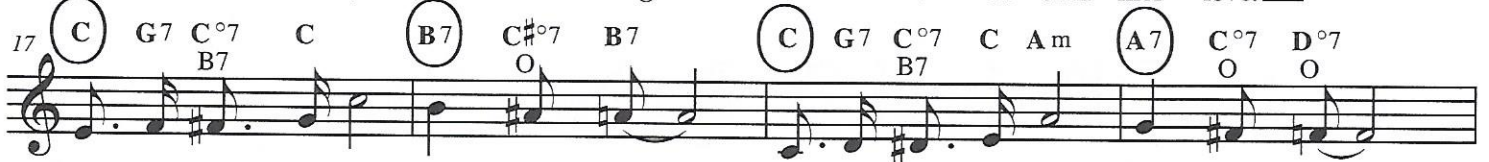
Leaves come tumb' - ling down, Round my head, Some of them are brown, Some are red;

13 (D7) C^{o7} A7 (G7) F C^{o7} G7 (C) G7 C G7 (C^{o7}) (G7)
 Eb A7 D7 G7 F7



Beau - ti - ful to see, But re - mind - ing me of a fad - ed sum - mer love. —

17 (C) G7 C^{o7} C (B7) C^{o7} B7 (C) G7 C^{o7} C Am (A7) C^{o7} D^{o7}
 B7 O O



Sway - ing high a - bove in the trees, They were so in love with the — breeze,

21 (D7) C^{o7} A7 (G7) F C^{o7} G7 (C) G7 C G7 (C^{o7}) (G7) (C)
 B7 A7 F7



Now the au - tumn wind brings to them the end of a fad - ed sum - mer love. —

25 (Dm) (Em) (F) (G7) Dm G7 Dm G7 (C)



I'm like the poor leaves that swayed with the breeze, I thought that life was sweet;

29 (Dm) (Em) (F) (G7) (D7) Bm⁻ D7 (G7)
 B7



You are the sweet breeze that tried hard to please, Then swept me off my feet.

33 (C) G7 C^{o7} C (B7) C^{o7} B7 (C) G7 C^{o7} C Am (A7) C^{o7} D^{o7}
 B7 O O



Sum - mer morn - ing dew turns to frost, Leaves that once were new Pay the cost,

37 (D7) C^{o7} A7 (G7) F C^{o7} G7 (C) G7 C G7 (C^{o7}) (G7) (C)
 Eb A7 D7 G7 F7



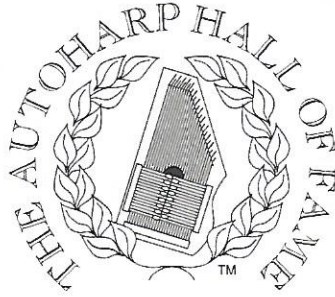
Beau - ti - ful to see, But re - mind - ing me of a fad - ed sum - mer love. —

FOOTNOTES

Circled chords are rhythm chords.

Diminished Seventh chord bars are strongly recommended to do justice to this piece.

Possible Chord Substitutions have been noted below some chord symbols for those who do not have diminished seventh chord bars. In some of those cases, a single melody note plucked may sound better than the full chord. "O" denotes "open noting" -- lifting the chord bar and plucking one string.



Michael J. Hudak, Jr.

Whereas: For many years, Mike Hudak traveled with and sometimes appeared on stage with Kilby Snow. During that time, he learned to emulate Kilby's style of playing. And,

Whereas: Although he was not primarily known as a performer, Mike worked behind the scenes organizing seminars to acquaint musicians with the autoharp. He taught them to play Kilby's "Old Time" style, and how to use the instrument to play many kinds of music. And,

Whereas: Using his many radio contacts, he encouraged stations to broadcast autoharp music throughout the country. Mike was determined the autoharp would continue to flourish, never to be forgotten.

Therefore, let it be resolved that Mike Hudak be inducted with highest commendations as the 2005 posthumous member of the Autoharp Hall of Fame.

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

The Autoharp Hall of Fame is sponsored by Limberjack Productions

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Mike Fenton • George Orthey • Mary Lou Orthey • Patsy Stoneman • Ivan Stiles
Janette Carter • Ron Wall • Drew Smith • Lindsay Haisley



Mary Ann Johnston

Whereas: Mary Ann Johnston is one of the best contemporary friends the autoharp has ever had. And,

Whereas: Before the autoharp gained the popularity it enjoys today, Mary Ann attended countless music festivals as a self-appointed good will ambassador for the instrument, introducing it for the first time to new areas and their music. And,

Whereas: When she learned *Autoharp Quarterly*® was in need of a new editor, she took the position with unbridled enthusiasm, ably handling the constant work and discipline required to carry the magazine forward. And,

Whereas: Today, Mary Ann continues to attend festivals, spreading her love for and dedication to the autoharp with her time, knowledge, and enthusiastic personality.

Therefore, let it be resolved that Mary Ann Johnston be inducted with highest commendations as the 2005 contemporary member of the Autoharp Hall of Fame.

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

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WHAT TO DO WITH THOSE

"Romantic Chords"

by John Horner

"Here's a cheesy romantic chord pattern out of which you can fashion a song or tune that is ... well, really quite beautiful. Here's a palette ... go paint some music!"

This was a new challenge given to us by Cathy Britell following another meeting of her Advanced Autoharp class. The ground rules for this new challenge gave us a much wider scope than a previous "twelve-bar blues" song writing effort, which I wrote about in the Spring 2005 issue of AQ. Cathy allowed us to choose any key or time signature, and we could also write our own words or use words from a poem, or even just make music! Nevertheless, it still sounded like another "Triple Dog Dare!"

The chord sequence, as presented, was arranged very simply using one chord per measure for sixteen measures. The chords were in Roman numeral notation, since the choice of key was up to us, as follows:

I iii ii V, I iii ii V, IV V I vi, ii V I I

Roman numerals always confuse me since I find that I have to keep making mental translations, so I decided to replace them with chords based on C major. I love waltzes, so I chose ¾ time:

C // Em // Dm // G //
C // Em // Dm // G //
F // G // C // Am //
Dm // G // C // C //

The first thing you may notice is smooth structured flow and a melody that starts to grow on you, rather like Pachelbel's Canon. I played the chord sequence over and over again. For some unexplainable reason, an almost forgotten poem from my far

distant past started to align on the music. Luckily, I am blessed with both a very long memory and a vivid imagination. I ascribe the imagination to my early years when books and radio were our mainstay for entertainment and imagination was a must! The poem it brought to mind was "Beautiful Soup" which is sung by the Mock Turtle in Lewis Carrol's "Alice's Adventures in Wonderland." It's a short two-versed poem that leaves the reader wanting more. To the best of my knowledge, this poem has never been set to music (probably because it is so short), and I felt that I could now give it a home.

I was faced with the problem of fitting individual notes to the words and then matching that to the given chord (that was the real challenge!). I cannot sight-read music, but I do have a good musical ear for what sounds right. I rely on my computer and a program called "Music Time" to manipulate notes like "Play-

dough" until they feel right! First of all, I laid out a blank sheet music page with four measures per line and four lines to the page. I set the key signature to C major and the time signature to ¾. I felt that I could fit one line of the poem into four measures. I listened carefully to each chord and let the chord govern the pitch of each note, and the phrasing of the words govern the individual note length. Mostly from trial and error, I picked the right note lengths to achieve the phrasing that I wanted to hear. This was made much easier using the computer. As an example, I chose the right note lengths for the first and second lines of the poem as follows:

Beau - ti - ful / soup, so / rich and / green.

lah - di da / dah da / dah da / daah

Wait - ing / in a / hot tur - /een!

lah - da / lah - da / lah - da / laah

Everything went smoothly until I reached the last two measures in the group of sixteen. I had made one pass through the verse and just didn't want it to end there. I wanted to turn the first eight measures into a resounding chorus! This meant that I had to expand my original plan by finishing on a high note at the end of the sixteenth measure. I managed this by using an extra long (tongue-in-cheek) "so - o - oup!" to bridge to a high note lead-in to the chorus. I quickly tacked on another sixteen measures and started laying out a chorus. I find that a computer is ideal for making sudden changes in plan like this. I kept the chorus extremely simple, something everyone could easily remember and really sink their teeth into!

Beau-ti-ful,/beau-ti-ful/beau-ti-ful/
soup!

Beau-ti-ful/beau-ti-ful/beau-ti-ful/
soup!

I followed this with the last eight bars from the preceding verse repeated (to give each chorus a different ending) and then finished on a low note.

Having worked my way through the original two verses, I was on a roll, and felt that the work definitely deserved two more verses, which I now had to invent! I went to work recalling all the pleasant memories I had about soup. This came down to warming on a cold day and its' universal use as a sickness remedy!

After several more passes to weed out the weak spots, I got ready to perform. My performance of this work before the class for the very first time was "shaky" (as usual), but it was before fellow classmates who were eager to hear the results. I was not prepared, however, for something that happened which I had never anticipated. It was another one of those "magic moments" that can never be repeated. As I swung into the chorus, my fellow classmates joined in completely unrehearsed and harmonized beautifully! I felt that it was the greatest compliment and, once again, it made me appreciate just how lucky I am to be part of such a supportive group! I also feel that the real credit must go to that "Cheesy, romantic chord pattern" so carefully chosen by Cathy Britell and to her providing such a supportive environment!

You can share this moment with us at www.autoharpquarterly.com. Just click on Songs from the AQ. (printed music on following pages)

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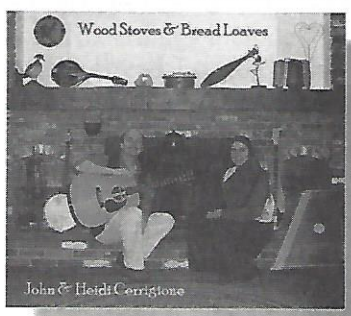
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THANKS!

Soup of the Evening

Original Words: Lewis Carroll

Based on "Turtle Soup" from "Alice in Wonderland" Music & Added verses: John Horner

Verse:



C / / Em / Dm / G

1. Beau- ti - ful soup, so rich and green
 2. Beau- ti - ful soup, who cares for fish
 3. Beau- ti - ful soup, is our de - light
 4. Beau- ti - ful soup, your praises we've sung



C / Em / Dm / G

Wait - ing in a hot tur - een!
 Game, or an - y o - ther dish?
 Warming the chill on a cold win - ter's night
 Bringing back mem'ries of when we were young



F G F G / C / Am

Who for such tre - sures would not stoop?
 Who would not give all else for two
 In to the kitch - en with we all troop,
 Ly - ing in bed with spirits a - droop,



Dm Am Dm G C F C F / G F G

Soup of the ev - en - ing beau - ti - ful so - o - oup!
 Penn - y - worth on - ly of beau - ti - ful so - o - oup!
 Drawn by the vis - ion of beau - ti - ful so - o - oup!
 Till some - one brings us some beau - ti - ful so - o - oup!

Chorus:

17

C Em Dm G

C / / Em / / Dm Em Dm G

Beau - ti - ful, beau - ti - ful, beau - ti - ful soup!

21

C Em Dm G

C / / Em / / Dm Em Dm G

Beau - ti - ful, beau - ti - ful, beau - ti - ful soup!

25

F G C Am

F G F G / C / Am

Who for such trea - sures would not stoop?
 Who would not give all else for two
 In to the kitch - en we all troop,
 Ly - ing in bed with spirits a droop

29

Dm G C / G C

Dm Am Dm G C F C / G C

Soup of the ev - en - ing beau - ti - ful Soup!
 Penn - y - worth on - ly of beau - ti - ful Soup!
 Drawn by the vis - ion of beau - ti - ful Soup!
 Till some - one brings us some beau - ti - ful Soup!

(Note: Lead all verses by strumming accompaniment chords in measures 1 thru 8 and end each verse with melody in measures 29 thru 32)

Linda Huber's

Simply Classic

"Peter and the Wolf,"

an Orchestral Fairy Tale for Children, Op 67

Sergei Prokofiev 1891-1953

"Peter and the Wolf" has always been a favorite of mine going back to the days when I was an elementary music teacher. It is a work for narrator and orchestra. Its purpose was/is to introduce children to the various instruments in the orchestra. Different instruments or groups of instruments are used to represent the characters in the story. The story is about a little boy, his grandfather, and the animals he met when he ventured outside the gate. Peter is represented by a string quartet - grandfather, the

bassoon - the bird, a flute - the duck, an oboe - the cat, a clarinet - the wolf, three horns - and the hunters shooting, kettle drums and bass drum. The whole story and midis of the themes can be found at <http://grotesmurf.madscience.nl/music/petereng.htm>.

Prokofiev was a modern Russian composer. He wrote opera, ballet scores, film scores, orchestral symphonies, concerto for piano, violin and cello, choral music, chamber music and piano music. One of his most widely known works is "Peter

and the Wolf." It was completed in April 1936. I have chosen to present Peter's theme for this issue.

This is a chromatic tune and quite a challenge to play! It was also somewhat difficult to arrange so that it would fit on my autoharp. It might not fit on yours but hopefully from what I have given, you can make some adjustments. The midi I started with had a key signature of Bb. I did some experimenting and came up with the key of G as the best for my instrument. Good luck!



Peter's Theme from "Peter and the Wolf"

Sergei Prokofiev

Autoharp

A D A D E7 A E7 F D^o7 F D^o7 F C C^o7
 C F C F Em C G B7 E7 A G A E7 A D
 D E7 A E7 F D^o7 F D^o7 F C C^o7 C F C F Em C G
 B7 E7 A D A E7 A E7 A D A D E7 A B^b F C[#]7 C^o7 F B^b
 B^b F C[#]7 C^o7 A D G E7 A

Understanding CHORDS

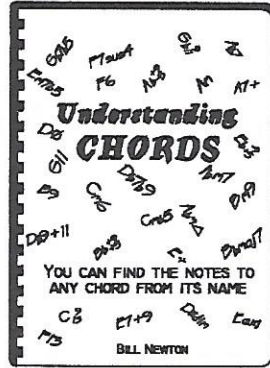
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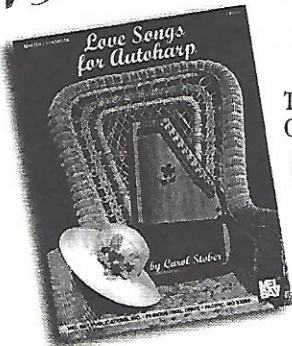
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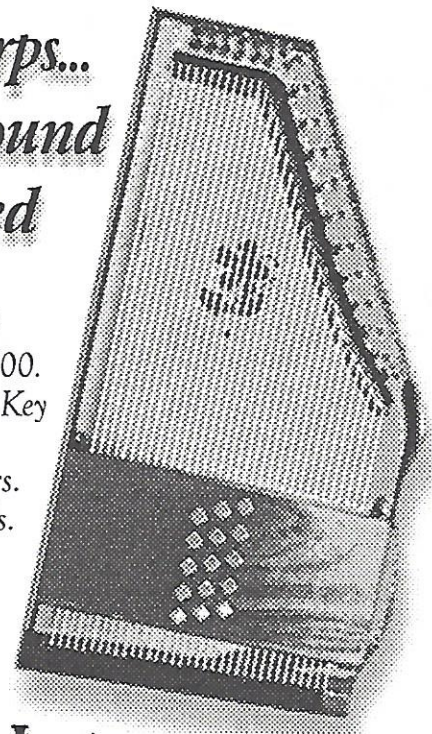
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Pro-Files

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

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:

September 19 - 24

Storytelling Festival
Jonesborough, TN

September 23

Concert on the Square
Jonesborough, TN

September 30

Crossroads
Bellevue, WA

October 1

Sand Point, ID
October 2

Museum
Kemmerer, WY

October 4

The Back Room 7:30 pm
Barton Arts Center

Great Bend, KS
tickets@bartonarts.org

October 6

Mountain Music Shop
Shawnee, KS

October 7

Iron Horse
El Dorado, KS

October 8

2nd Saturday Concert
Katy, TX

October 9

House Concert
Oklahoma City, OK

October 12

House Concert
Jacksonville, AL

October 22

Habersham Community
Theater

Clarksville, GA

October 28 - 30

Lake Lawn Lodge
Delavan Lake, WI

November 4

Grange Hall
Leavenworth, WA

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:

September 10

GPDA Annual Winfield
Warm-up Picnic

Autoharp Workshop (Int/
Adv)

Island Park 1pm

Winfield, KS

September 14 - 18

Walnut Valley Festival

Free Autoharp Workshops
courtesy of AQ, times TBA

Winfield, KS

September 30 - October 2

Sawdust Festival

Bennington, OK

October 21 - 22

Autumn Acoustics Festival
Hillsboro, MO

JULIE DAVIS

PO Box 1302
Nederland, CO 80466
303-258-3444

jdavis@indra.com

Pro-File: July '91

Performance schedule:

September 14

Pre-Festival Walnut Valley

Autoharp Workshops

Winfield, KS

September 15 - 18

Walnut Valley Festival

Winfield, KS

October 8

Autoharp Workshop and
Concert
Nederland, CO

WANDA DEGEN

PO Box 6187
East Lansing, MI 48826
517-337-2264

wandadegen@att.net

www.wandadegen.com

Pro-File: AQ July '90

Performance schedule:

August 20

Wild Blueberry Festival
1 - 2 pm with Pete Wittig

Whitefish Township Commu-
nity Building M-123

Paradise, MI

August 24

Summer Children's Concert
Series; Noon - 1 pm with

Kitty Donohoe

Kellogg Park, downtown

Plymouth, MI

August 27

Cappuccino Cafe; 8 - 11 pm
with Taia Degen Repas

1500 W Lake Lansing Road

East Lansing, MI

September 3

Bay City Recreation Area

7 - 8 pm with Pete Wittig

3582 State Park Drive

Bay City, MI

September 10 - 11

Autoharp Workshops

Wheatland Music Festival

Remus, MI

October 8

The Wanda Degen Celtic En-
semble Benefit for the Peace

Education Center, Unitarian

Universalist Church

855 Grove Street

East Lansing, MI

www.wandadegen.com

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:

October 22- 23

UK Autoharp Day

Heidi, Autoharp workshop

Doofus Concert

Sherborne, Dorset UK

MARC GUNN

PO Box 4067
Austin, TX 78765
512-470-4866

marc@thebards.net

www.thebards.net

Pro-File: AQ Fall 2000

Performance schedule:

August 19 - 21

ArmadilloCon 27

Austin, TX

October 1 - 2

Kansas City Renaissance
Festival

Bonner Springs, KS

October 15 - 16

Kansas City Renaissance

Festival

Bonner Springs, KS

November 15 - 17

Louisiana Renaissance Fest.:
School Days

Hammond, LA

November 19 - 20

Louisiana Renaissance Fest.

Hammond, LA

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Goshen, IN 46526

574 534-1173

les@gustafsonzook.com

www.gustafsonzook.com

Pro-File: AQ April '94

Performance schedule:

August 7-12

John C. Campbell Folk

School; Intermediate class

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

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650 804-2049

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www.folksinging.org

Pro-File: AQ Fall 2001

44 AQ

Performance schedule:

August 4
Smyth Public Library
Candia, NH 7pm
August 7
Powell 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 13
House Concert 7:30 pm
Worcester, MA
August 15
Weedsport Library
Weedsport, NY 7pm
August 19
Stanford Hospital Atrium
12:30 pm
Stanford, CA
September 10
Sea Music Festival 2005
San Francisco Maritime
National Historic Park
Hyde Street Pier
San Francisco, CA
September 13
Fairmeadow Elementary Sch.
Palo Alto, CA
September 23
Aquarian Charter School
Anchorage, AK 1pm
September 24
College Coffeehouse 8 pm
Fairbanks, AK
September 27
Delta Community Library
7 pm
Delta Junction, AK
September 28
Crawford Elementary School
Eielson AFB, AK
October 1
Juneau Public Library 7 pm
Juneau, AK
October 4
Skagway City School
Skagway, AK
October 5
Hoonah School

Hoonah, AK
October 6
Gustavus Library
Gustavus, AK
October 8
Ketchikan Public Library
11 am
Ketchikan, AK
October 13
Marion Charter School
Ocala, FL
October 14
North Fort Myers Academy
for the Arts
North Fort Myers, FL
October 15
House Concert
Venice, FL
October 18
Sandhill Elementary School
Haines City, FL
October 18
Woodlands Elementary Sch.
Longwood, FL
October 19
Garden Elementary School
Venice, FL
October 29
JFK Library
Vallejo, CA 2pm
October 30
Dublin Public Library 2 pm
Dublin, CA
November 12
Northridge Library 2 pm
Northridge, CA
November 14
Clark County Library 10am
Laughlin, NV
November 15 4 pm
West Valley Art Museum
Surprise, AZ
November 17
Glendale Main Library 7pm
Glendale, AZ

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:
August 14
Karen giving multi-instru-
mental workshop 5 pm
Minnesota Irish Fair
St. Paul, MN
September 30 - October 1
Nutmeg Dulcimer Festival
Info: 203-248-2053
1108 Whitney Avenue
Hamden, CT
November 5

Piper's Crow Concert
Arts Loft
Red Wing, MN

ANN NORRIS

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

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PO Box 7338
Denver, CO 80207
thedulcimerlady@juno.com
www.thedulcimerlady.com
Pro-File: AQ April '92
Performance schedule:
August 25
Old Faithful Inn 4 - 6 pm
Yellowstone Nat'l Park, WY
September 30
Concert 7:30 pm
Lutheran Church
Reedsville, PA
Info: 717-567-6406
October 1
Workshop 1 pm
Orthey Instruments
Newport, PA
Info: 717-567-6406
October 1
Concert 7:30 pm
Highland Presby. Church
Newport, PA
Info: 717-567-6406
October 22
Concert 7:30 pm
Calvary U.M. Church
Latham., NY
October 28
(evening TBA)
Casper, WY
October 29
First Presby. Church 7 pm
Salt Lake City, UT

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310 451-0767
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mitchg@folkloreproductions.
com
www.folkloreproductions.
com
Pro-File: AQ January '89
Performance schedule:
August 20
Bard Music Festival
www.bard.edu/bmf
Annandale-on-Hudson, NY
September 16 - 18
Berkeley Old-Time Music
www.berkeleyoldtimemusic.
org
Berkeley, CA

DREW SMITH

529 Ardmore Road
Ho-Ho-Kus, NJ 07423
201 444-2833
drewharpSmith@netzero.net
Pro-File: AQ July '89
Performance schedule:
August 3-10
Appalachian String Band
Festival
"Ben Borscht & the Beats"
band
Non-Traditional String Band
Contest
Camp Washington Carver
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
September 10
Ramsey Day Town Celebra-
tion -- Concert
"Triple Play All-Stars"
Town Park, Ramsey, NJ
October 13
Dellridge Center
Concert -- "Double Play"
Paramus, NJ
November 4 - 6
NOMAD Festival
Concerts
New Haven, CT

JO ANN SMITH

6408 Baylor Drive
Bartlesville, OK 74006
918 333-7586

(Continued on next page)

(continued from previous page)

jsmith@autoharpist.com
 http://www.autoharpist.com
 Pro-File: AQ Spring 2004
 Performance schedule:

September 10

GPDA Annual Winfield
 Warm-up Picnic
 Autoharp workshop 10 am
 (Beg/Int) Instructor concert
 6:15 pm; Island Park
 Winfield, KS

September 14 - 18

Walnut Valley Festival
 Free Autoharp Workshops
courtesy of AQ; time TBA
 Winfield, KS

November 4 - 5

Deep Fork Festival
 Autoharp workshop and
 Performance; time TBA
 Chandler, OK

FRAN STALLINGS

1406 Macklyn Lane
 Bartlesville, OK 74006
 918-333-7390

fax: 918-333-7393

fran@franstallings.com

http://www.franstallings.com

Pro-File: AQ April '92

Performance schedule:

October 9 - 31

Community centers, libraries,
 schools, workshops, performances.

Japan (Various cities. Contact Fran for
 more detailed schedule.)

November 10 - 11

Asian Congress of Storytellers
 Workshops on stories/songs with music
 Singapore

November 12 - 14

Storytellers Showcase
 Performances
 Singapore

IVAN STILES

1585 State Road
 Phoenixville, PA 19460
 610-935-9062

pickeringbend@worldlynx.
 net

www.ivanstiles.com

Pro-File: AQ October '88

Performance schedule:

September 10

The Joyful Noise Coffeehouse 7:30 pm
 First UCC Church -- Concert
 Royersford, PA

 For continual updates and additions to
 Pro-Files schedules, check www.auto-
 harpquarterly.com. Click on Pro-Files.

Events

CODE:

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

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

◆ **SE Texas Dulcimer Festival**; September 23 - 24; 1st Baptist Church, **Silsbee, TX**; Code: **AW, AP** (Ann Norris, Glenn Flesher); Info: Harp6633@aol.com

◆ **Mountain Laurel Concert Series**; September 30; Evangelical Lutheran Church, **Reedsville, PA**; Code: **AP** (Lucille Reilly); Info: 717-567-6406 or 717-567-9469

OCTOBER

◆ **Mountain Laurel Concert Series**; October 1; Workshop w/Lucille Reilly at 1pm at Orthey Instruments, **Newport, PA**; Concert w/Lucille Reilly at 7:30pm at Highland Presbyterian Church, **Newport, PA**; Info: 717-567-6406 or 717-567-9469. Reservations needed for workshop; both concerts open to public w/free-will offering accepted.

◆ **4th Annual Autumn Acoustics Festival**; October 21 - 22; Campus of Jefferson College, **Hillsboro MO**; Code: **AW, AP** (Karen & Chuck Daniels). Info: 816-628-4503

◆ **Folk Music at Weatherbury Farm**; October 28 - 30; Code: **AW,AP** (Bill Schilling); Beginners' Autoharp Workshop; Saturday evening concert at Meadowcroft Rockshelter and Museum of Farm Life; **Avella, PA**; Info: www.folkmusic.weatherburyfarm.com or 724-587-3763 or 330-332-4420.

NOVEMBER

◆ **Deep Fork Festival**; November 4 - 5; **Chandler, OK**; Code: **AW, AP** (JoAnn Smith); Info: 918-333-7586

◆ **Folk Music at Weatherbury Farm**; November 11 - 13; Code: **AW, AP** (Cindy Harris); Intermediate Autoharp Workshop; Saturday evening concert at Meadowcroft Rockshelter and Museum of Farm Life; **Avella, PA**; Info: www.folkmusic.weatherburyfarm.com or 724-587-3763 or 330-332-4420

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An 'Oasis' of Learning

By Thor Duryea
Sentinel Writer

During Thursday's end-of-session kickoff the OASIS music classes proved that an ensemble of beginner musicians strumming away at guitars, dulcimers and autoharps can create a joyful noise.

The group began with a rendition of *Where Will I Shelter My Sheep*, and the audience grew quiet listening to the music.

The amazing thing is many of the players had just recently learned to play, but were now playing together and doing a great job of it.

The ensemble was a joining together of the intermediate dulcimer, guitar, and autoharp classes.

Autoharp instructor Jennifer Cordier had the idea to get the three classes together, and they gathered for a concert of the final day of OASIS (Older Adults Sharing in Service) winter session on Thursday.

After lunch on Thursday the beginner dulcimer class showed off their musical talents, and were then followed by the ensemble. The group, made up of about 24 musicians, followed their first tune with *Amazing Grace*, then got the audience to sing along with *Oh, Susannah*.

"It was Jenn's (Cordier) bright idea to get everyone together and it has been wonderful," said Barbara Walters, who just took up the guitar last year, "We've been having a great time."

Cordier had the idea during a presentation last year.

"I thought, gosh, it would be really fun to combine these instruments," said Cordier. After talking to the other instructors, Rosy DeVane and Mary Adele Davis, they took the idea to program director Ralph Evans. The ensemble was born, but Thursday was the first time they would actually play in front of an

audience.

"It went great from the start, people were just so excited," said Cordier. The classes, which were held once a week for eight weeks, met individually for the first hour then came together for the second hour.

"It was one of the nicest projects I think I have ever been involved in," said Cordier. "It brought so much happiness to everyone involved."

of whom were on hand last Thursday to the end of session celebration.

"We wanted to do something for the seniors at the church," said Evans, who helped start the program seven years ago. "We try to give a variety of classes to help the people and the community."

The program couldn't go on without the tremendous support it has received from the community.

"The whole program is volun-



The Oasis of Learning group

The day was not just about the music. After the concert the individual classes presented their work. From Japanese art to chair caning, OASIS participants had on display the projects completed and skills learned from the last eight weeks of sessions.

"It is a great group of people," said Katy Beno after playing with the beginning dulcimer group. "This is a tremendous program, and you don't need any experience at all."

The OASIS program at First United Methodist Church has grown from 13 classes with 80 people to 37 classes with 380 participants, most

of whom were on hand last Thursday to the end of session celebration. "We have over 100 people that help out to make this happen, and they all do it for free. And not all of them are members of the church."

OASIS is described as an educational, interreligious enrichment program for persons 50 years and older. The program has three eight-week sessions, and the registration fee for a class is \$15. The next session begins on September 8 and runs for eight weeks. Those interested should contact Ruth Twedt at First United, 706-781-6724.

Reprinted from the Union Sentinel, Blairsville, GA. Used by permission.

Postscripts from 'Harpland'

with Mary Umbarger

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

Hi! What is that kid's song? -- "The more we get together, together, together; the more we get together, the happier we'll be!!" Well -- ain't it the truth!?

P. & Terry Sanders, and wife **Barbara** advise, "If you don't have a place to play your autoharp -- start one!" A year ago they started a jam in Buffalo Springs, TX. Buffalo Springs is a crossroads in the north Texas ranch country. There are no businesses. The town has a community center, ten houses, five of which are abandoned, and is 18 miles from a town big enough to have a grocery store.

They arranged free use of the community center every Tuesday night, ran an ad in the nearest paper and started jamming. The first night boasted 18 pickers, including 2 autoharps. Including the ones who came to listen there were about 50 hearty souls in attendance.

Terry says they have never had a total flop and almost all the time they have had 12-16 pickers and 20-35 in the audience, in spite of the fact they are competing with school events almost every time.

P. & So, if life in your neck of the woods gets dull -- take their advice! As a personal side note: several years ago, in a state of complete winter-musical-blahs, I suggested to my band-buddys that we have a jam at my house. We had it on the Saturday before Groundhog Day. There were about 40 folks there -- about 20 were musicians. It was so enjoyed that by the next year we rented the community building, invited folks to the "Groundhog Jam" and now we average having 150+ in attendance with covered dish, open mike and jamming. It works!

P. & Nadine White tells of an interesting conversation she had with a gentleman who called her for information on tuning his Rosen au-

toharp. Rosen autoharps are small, lightweight and black. They were manufactured in the former Communist East Germany in the 50s-80s. They got the name Rosen because of a brightly colored red rose decal on the front. They are difficult, if not impossible, to amplify to satisfaction. This particular autoharp was a 3-bar 'harp. The story goes thus:

When this person's father was living in London, he was taken to court by a neighbor for being a nuisance -- specifically for making too much noise playing his autoharp. At that time, the instrument he was playing was the old 3-bar instrument. The judge asked him to play it, so he started to strum away. But then the judge asked him to *start* playing, to which the accused replied, "I already *am!*" (Ahem.) Case dismissed.

P. & Judi Rose took her autoharp along to the Mother's Annual Conference of the UM Church in her area. She played her 'harp in late-night jams, preludes and on a bus tour. She uses a double-long baby buggy for hauling 'harps and other instruments. What a great idea!

P. & Jean Hogan (in Illinois) loaded up the RV and took a trip back to her "home" in New England. Jean says they "meandered our way across country, playing and singing all the way."

She visited a friend she had not seen in 40 years and was surprised by a birthday party. Invited to this party was another dear friend, Clare Cassidy, who was her original inspiration (radio station WTAG, Worcester, MA), just about 50 years ago. Clare is soon to be 80 years old and is still actively autoharping! Is this not a testimony to the tenacity of autoharp players?

P. & Evo Bluestein reports that **Mike Mueller** has been holding a great program at CSU, Fresno, CA. Migrant students are bussed in for a two-week college experience. They all train with Evo and get to start on other instruments as well as folk dancing. Bryan Bowers also has a two-week session with them. Evo put some pictures on his website, <http://evobluestein.com>. Thanks Mike and Evo for such an innovative program!

On the Cyberpluckers list re-

cently, folks were sharing tales of unusual places they had played the autoharp. Here are some of them:

P. & Hal Weeks has played in a grain silo and also standing in his child's wading pool. (?)

P. & Cindy Harris played on top of Masada, while in Israel.

P. & Alex Usher played for a prairie dog!

P. & Judy Ganser played sitting in a gigantic chair carved from a tree by Master Woodcarver, Jerry Holter, for Wisconsin's Bicentennial.

P. & Last, you must hear of an experience **George Layton** had that lead to an unusual playing environment: George's wife, Carol, was away when warning came of a 7.0 earthquake just off shore in his area of Crescent City, CA. They were evacuated under a tsunami warning. He tossed the dog, a small suitcase, a ham radio and an autoharp into the truck and headed for 'higher ground.' He says he found a spot up the hill with several cars already there, turned on his communication stuff, got out his 'harp and had a little concert for the folks. George says he would like to think it helped ease the tensions of the moment a bit. All is well and he is heading for WVAG!

P.S. 'Harpers out and about:

P. & Nathan Sarvis, TX: as part of "Fine Arts Day" at the elementary school where he teaches Pre-K through First Grade, manned a station where he presented a short program introducing various instruments. On hearing the autoharp, one little girl was heard to remark, "It sounds like a rainbow!" Nathan said that just made his day.

P. & Ann Norris in concert at the Cumberland Presbyterian Church in Denton, TX.

P. & Todd Crowley in concert on the Family Stage at the 25th Annual Washington Folk Festival in DC.

P. & Dan Vawser playing on the street in front of Churchill Downs on Derby Day!!

P. & Erma Conner and **Melva Gass**, two members of the Horse & Buggy Harpers from Galt, CA joined 2 other 'harps, a guitar, a mandolin and a wash-tub bass and entertained for the dinner line on a working cattle ranch in Valley Springs, CA.

RECORDINGS

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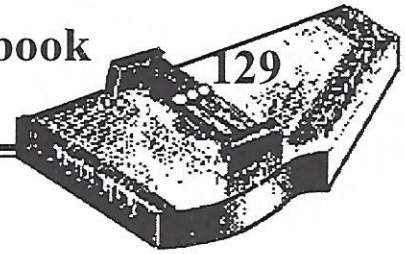
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Sweet And Low (3)



↓
 G / G C//G / G Em// G D A D / A A7//D/D7
 Sweet and low, sweet and low, wind of the west-ern sea -
 G//Em//G / G Em//D D G A / D A7//D7//
 Low, low, breathe and blow, wind of the west-ern sea -
 D7 D7 Am D7 Am D7 G G C7 G//
 O-ver the roll - ing wa - ters go, ★
 D7 D7 Am D7Am D7 G G C7 G//
 Come from the dy - ing moon - and blow ★
 Em Em Em G / B7 Em//Cm//
 Blow him a - gain to me - ★
 G / G D7[/ Am] D7 ★
 While my lit - tle one, ★
 G / G D7[/ Am] D7 G//C//G///// ★
 while my pret - ty one sleeps. ★

Now The Day Is Over (2)

↓
 F F C [F C7] F / F /
 Now the day is - o - ver
 Dm Dm A7 [Dm A7] Dm / Dm /
 Night is draw - ing ni - gh,
 G7 [/ G7] C G C / Am /
 Sha - dows of the eve - ning
 C7 [/ C7] Am C7 F / / /
 Steal a - cross the sky.
 Thru the long night watches
 May thine angels spread
 Their white wings above me
 Watching 'round my bed

Home On The Range (3)

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

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

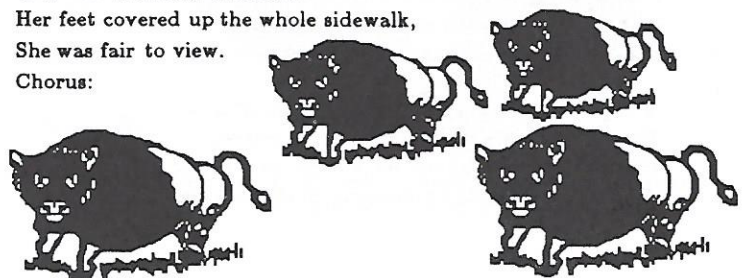
Buffalo Gals (2)

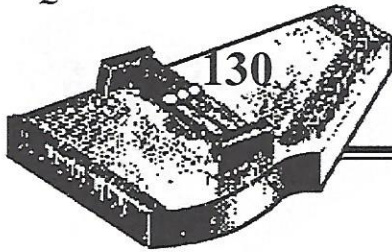
↓
 F [FF] [F F] [Bb F] [F /] [F C7] [C7 /] [Bb F] [F
 As I was walk - ing down the street, down the street, down the street
 F] [F F] [F F] [Bb F] [F /] [F F F] [C7 C7] F / / /
 A pret - ty girl I chanced to meet un - der the sil - very moon.

Chorus:

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

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





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Wait Till the Sun Shines, Nellie (2)

↓
 C/// C// G7 F/ F/ C C// G7// A7 G7// C C/ F/ C///
 Wait till the sun shines, Nel- lie When the clouds go drif- ting by

F/// G7/ F/ C/ C/ G7/ C/ D7/// D7/// G7////////
 We will be hap- py, Nell- ie, Don't you cry

C/// C// G7 F/ F/ C C// G/ A7/ G/ F7/ E7////
 Down lo - ver's lane we'll wan- der, Sweet - hearts you and I

E7 E7 E7 F/// A7// A7 A7/ D7/ A7/ D7/ C/// G7/// C////////
 So won't you wait till the sun shines, Nell- ie Bye and bye.



Bringing In The Sheaves (2)

↓
 G G G C G/ G/ C C C F C/ C/
 Sow - ing in the mor - ning, sow - ing seeds of kind - ness

G G G C G/ G G G D7 G D7///
 Sow - ing in the noon - tide and the dew - y eves

G G G C G/ G/ C C C F C/ C/
 Wait - ing for the har - vest and the time of reap - ing

G G G D7 G/ G/ D7 G G D7 G///
 We shall come re - joi - cing, bring - ing in the sheaves.

Chorus:
 G G G C G/// C C C C G///
 Bring - ing in the sheaves, bring - ing in the sheaves

G G G D7 G/ G/ D7 D7 D7 G D7///
 We shall come re - joi - cing, bring - ing in the sheaves.

G G G C G/// C C C C G///
 Bring - ing in the sheaves, bring - ing in the sheaves

G G G D7 G/ G/ D7 G G D7 G///
 We shall come re - joi - cing, bring - ing in the sheaves.

Sowing in the sunshine, sowing in the shadows
 Fearing neither clouds nor winter's chilling breeze
 By and by the harvest and the labor ended,
 We shall come rejoicing, bringing in the sheaves.

Chorus
 Going forth with weeping, sowing for the Master,
 Tho the loss sustained our spirit often grieves
 When our weeping's over, He will bid us welcome,
 We shall come rejoicing, bringing in the sheaves.

Chorus:

Sweet Sunny South (2)

↓
 D G D/ G G D/ D A G/ G G A/
 The - path to our ca - bin they say has grown green

D G D/ D D D/ AD G////
 And the stones are quite moss - y a - round

D G D/ D G D/ D A G/ G G A//
 And I know that the fa - ces and forms that I love

A D/ D D A/ A/ D////
 Now lie in the cold, cold ground.

Chorus:
 D G D/ G G D/ D A G/ G G A/
 Take me back to the place where I first saw the light

D G D/ D D D/ A D G////
 To my sweet sun - ny south take me home

D G D/ D G D/ D A G/ G G A//
 Where the mock - ing birds sing me to sleep ever - y night

A D/ D D A/ A A D////
 Oh, why was I temp - ted to roam?

Take me back to the place where the orange trees grow
 To my place in the evergreen shade
 Where the flowers on the river's green margins do grow
 And share their wet scent with the glade.

Chorus



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