

AUTOHARP QUARTERLY.

Fall 2005 • Volume 18, Number 1 • Six Dollars

Your Connection to the Autoharp Community Since 1988



Photo by Verla Boyd

At age 7, Sydney Safronici of Galveston, TX is a songwriter as well as an autoharpist. Check out the Children's Corner for her verses to Old Rattler

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Lucille Reilly brings us a holiday lullaby for the Diatonic Corner

Goodnite, Sweetheart, Goodnite is Carole Outwater's Interaction lesson

Eileen Roys' Sacred 'Harp song is *In the Bleak Mid Winter*

Mike Mueller shares his search for Kilby Snow

Tom Schroeder wants you to Stop It!

Linda Huber's Simply Classic tune is *In the Hall Of the Mountain King*

Mary J Park takes us to "The Streets of Laredo"

Bud & Karla use "Break Forth, O Beauteous Heavenly Light" as their chromatic offering

Robert Grappel gives us an advanced chord theory lesson

Forked Deer is Mike Herr's jamming tune

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Volume 18, Number One

Fall 2005



AUTOHARP QUARTERLY

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From
the
Editor



Dear Readers;

I hope you enjoyed your summer as much as I enjoyed mine. Of course it was too short ... it always is. Now is the time to start fine tuning all the new things you learned at the festivals and workshops. Have fun!

New things continue to happen at AQ. I'm sure you noticed our new cover design. Our thanks to Ivan Stiles. Our webpage (www.autoharpquarterly.com) is experiencing some changes, too. The new design has made its debut and now you have more Songs from the AQ to use and enjoy. Lindsay Haisley has turned it into an archived list, whereby you can pick the Volume and Issue you want to hear. Now, all of the recorded choices from each issue will be a permanent part of the Songs page. We hope this helps as you use these pages to learn new tunes. As usual, we have Ivan to thank for the graphics.

I want to publicly thank all those who helped make AQ's time at the Walnut Valley Festival in Winfield, Kansas such a wonderful memory. To Mary Roberts and her daughter, Elexa, who had the idea for a children's workshop, my everlasting thanks. It was a grand success and will definitely become a part of our Winfield program from now on. To Karen and Chuck Daniels who, as usual kept the candle burning in the window at our autoharp gathering spot in the campground and Barb Barr who not only helped there, but found time to be an official WV volunteer — you guys are great! Folks brought cookies and chips and punch, etc. for the Contestant's Bash, which was an unqualified success. Such busy folk as Alex Usher, Les Gustafson-Zook, Karen and Chuck, Cathy Britell, George Haig, Lucille Reilly and JoAnn Smith all took time out of their schedules to present free workshops which were very well attended and much appre-

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ciated. I appreciate you, as well.

Those of you who are used to seeing the "Otter Harp Heaven" sign with the Christmas lights around it at festivals will see a new sign next festival year. It will be "Autoharp Central" and feature a railroading theme encouraging folks to get on board the 'autoharp train.'

As you will read in the Harpers at Large reports, Cathy Britell took top honors at Winfield this year, followed by George Haig, second, and Kay Stivers, third. As usual it was a great list of contestants and one I am

glad I didn't have to judge. Congratulations to all who entered this prestigious contest. Well done!

Dear Editor,

(Editor's note: Cindy took advantage of our offer of a sample copy of AQ

and responded with the following:)

Thank you.

It was one of the best publications I have ever read, and the most useful.

Cindy Blevins

CODE:

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

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

JANUARY 2006

- ◆ **Mountain Laurel Concert Series**; January 6, 2006; Code: AC; Ivan Stiles concert at the Evangelical Lutheran Church, **Reedsville, PA**; 7:30 pm Info: 717-567-9469 or 717-567-6406
- ◆ **Mountain Laurel Concert Series**; January 7, 2006; 1pm workshop with Ivan Stiles at Orthey Instruments, **Newport, PA** followed by dinner at the Apple Box Restaurant and a 7:30 concert at the Highland Presbyterian Church in **Newport, PA**. Info: 717-567-9469 or 717-567-6406

FEBRUARY

- ◆ **Folk Music at Weatherbury Farm**; February 3-5; Workshops with Neal Walters; Tuition \$100, food & lodging available; Code: AW, AP; **Avella, PA**; Info: 724-587-3763 or <http://www.folkmusic.weatherburyfarm.com/nealwalters.htm>
- ◆ **2006 OWDC Stringfling Festival**; February 18; Code: AP; JoAnne Smith, Cathy Barton & Dave Para; Martin Luther School, 26th and Connecticut, **Joplin, MO**; Info: 417-624-2387 or 417-358-9679 or 417-439-3008 or connell@cox-internet.com

MARCH

- ◆ **The Winter Bluegrass Week-end**; March 3-5; Code: AF; Radisson Hotel & Conference Center, **Plymouth, MN**; Info: 715-635-2479 or www.minnesotabluegrass.org
- ◆ **Mt. Laurel Mini-Concert Series**; March 17; 7:30 pm concert by Lindsay Haisley; **Reedsville, PA**; Info: 717-567-9469 or 717-567-6406.

Events

◆ **Mt. Laurel Mii-Conceert/Workshop Series**: 1 pm workshop with Lindsay Haisley at Orthey Instruments, **Newport, PA** followed by dinner at the Apple Box Restaurant and a 7:30 pm concert at the Highland Presbyterian Church, **Newport, PA**; Info: 717-567-9469 or 717-567-6406.

◆ **Weatherbury Farm Folk Music**; March 19-24 ; Intermediate autoharp workshops; Code: AW, AP ; Bryan Bowers; Tuition \$250, lodging and meals available; **Avella, PA**; Info: www.folkmusic.weatherburyfarm.com or 724-587-3763 or 330-332-4420.

APRIL

◆ **Mt. Laurel Concert Series**; April 21; Doofus in concert at 7:30 at the Evangelical Lutheran Church in **Reedsville, PA**; Info: 717-567-9469 or 717-567-6406.

◆ **Mt. Laurel Concert/Workshop Series**; April 22; 1 pm workshop with Doofus at Orthey Instruments in **Newport, PA** followed by dinner at the Apple Box Restaurant and a 7:30 pm concert at the Highland Presbyterian Church in **Newport, PA**.

◆ **Folk Music at Weatherbury Farm**; April 21-23; **Avella, PA**; Code: AW, AP Bill Schilling with workshops; \$100 tuition;; meals and lodging available; Info: 724-587-3763 or <http://www.folkmusic.weatherburyfarm/billschilling.htm>

MAY

◆ **California Autoharp Gathering**; May 19-21; St. Nicholas Resort Ranch, xxxxxxxx CA; Code: AW, AP; A Tribute to Kilby Snow with Bryan Bowers, Evo Bluestein, Mike Seeger, Ron Wall, Cathy Britell, Pete Daigle, more: Info 559-655-2503 or CalAutoharp.com.

JUNE

◆ **Minnesota Homegrown Kick-off**; June 2-4; El Rancho Manana

CG & Riding Stable, near Richmond, MN; Code: AF; Info: 800-635-3037 or www.minnesotabluegrass.org.

◆ **Mountain Laurel Autoharp Gathering**; June 21-25; Little Buffalo Family Campground, **Newport, PA**; Code: AW, AP, AC; Home of the Mt. Laurel Autoharp Championship and the Autoharp Hall of Fame; Workshops and performances by Laura Boosinger, Drew Smith w/Triple Play, JoAnn Smith, George Haig and more; Info: www.mlag.org.

◆ **Autoharp Jamboree**; June 8-10; Ozark Folk Center, **Mt. View, AR**; Code: AW, AP; Charles Whitmer, Tom Schroeder, Neal Walters, Karen Daniels, more; Info: www.ozarkfolkcenter.com

JULY

◆ **Willamette Valley Autoharp Gathering**; July 27-30; Thousand Trails South Jetty Resort, **Florence, OR**; Code: AW, AP; Teachers and performers include Mike Herr, Lucille Reilly, Ivan Stiles, Bob Zentz, Les Gustafson-Zook, Cathy Britell, others; Info: cathy@larkpoint.com

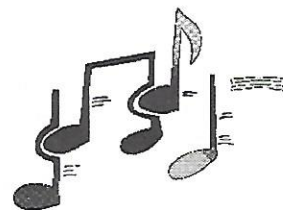
AUGUST

◆ **Minnesota Bluegrass and Old-Time Music Festival**; August 10-13; El Rancho Manana CG & Riding Stables, near Richmond, MN; Code: AF; Info: 800-635-3037 or www.minnesotabluegrass.org.

SEPTEMBER

◆ **MN Flatpicking Guitar Championship & Duet Competition**; September 1-2; Heritage Stage of the MN State Fair; **Saint Paul, MN**; Info: 800-635-3037 or www.minnesotabluegrass.org.

◆ **Walnut Valley Festival**; September 13-17; Cowley County Fairgrounds; Code: AW, AP, AC ; Home of the International Autoharp Championship; 10 or more free workshops sponsored by AQ; Roz Brown, Julie Davis, more; Info: 620-221-3250 or www.wvfest.com.



Harpers - at - Large

Reports from across the country and around the world

Bayou City Old Time Music and Dulcimer Festival

Houston, Texas

Reporting: Craig H. Harrel

Houston, Texas

The first annual Bayou City Old Time Music and Dulcimer Festival was held in Houston on July 21-23, 2005. Autoharps were well represented at the event, both in terms of participants and performers.

Two of the festival headliners were artists who were featured on the Autoharp Legacy CD — Laura Boosinger and Charles Whitmer. Laura and Charles both conducted workshops during the day and performed concerts in the evenings.

Charles Whitmer, of course, is known as one of the premier autoharp instructors in the country. His workshops during the festival, therefore, were of their usual outstanding quality.

During the Friday night concert, Charles was really on top of his game, performing like I had never seen him before. The boy was really cooking, let me tell you.

Laura Boosinger, who hails from Asheville, NC, is known in old-time and traditional folk music circles as the "Songbird of the Smokies." We were all mesmerized by her beautiful voice, and she quickly became the singing heroine of many in the audience.

Throughout the festival, Laura played an antique Zimmermann Autoharp that was built circa 1898. Her instrument had a remarkably nice sound, which was enhanced by her excellent playing style.

By the time the festival was over, however, Laura was the proud new owner of a classic Oscar Schmidt Wildwood Flower model 'harp (sold to her by Barbara Moore), set up to play as a chromatic instrument using Buck Lumbert chordbars.

Laura was thrilled with her new 'harp, except that it still needed a B

chord (since she sings quite a bit in the key of F). Fortunately, Glenn Flesher brought along his tool kit and extra Buck Lumbert felts, and was able to re-felt one of her bars on the spot.

Overall, the festival was a great success. All activities were held indoors (air conditioning is such a wonderful thing), and the facilities were terrific. Everybody had a fantastic time, and we're eagerly looking forward to this becoming an annual event in the Houston area.

Capital Harpers Meeting

Washington, DC

Reporting: Carol Moran

The Capital Harpers monthly meeting was held at the home of Sandy Hoar, just outside Washington, DC. The theme for the month was 'Funny Songs, or Songs That Are Fun' (to sing or play). Those in attendance were Sandy Hoar, Jim Weed, Jerry and Gerry Stewart, John and Mary Dettra, Pete Lunt (a guitar player and singer visiting for the first time), Chuck and Carol Moran, and Sharon and Griff Davis. Sharon is new to autoharping, and learned about our meeting through Cyberpluckers. Several guests were also in attendance. Sandy's pet parrot often sang along in accompaniment.

The potluck buffet was open all afternoon and after playing some warm-up standards, we got into the theme music. Among the humorous songs presented were: *Tomorrow, I Had a Horse - His Name Was Bill*, *Swinging On a Star*, *The Billboard Song*, *The Natural Girl For Me* and a parody of *Silver Threads Among the Gold*. We had fun, as well as a challenge, figuring out chords for the old Slim Whitman song *Three Bells* (also known as *Jummy Brown*). During Open Stage, the Stewarts presented a very funny Shel Silverstein song with many clever rhymes. The title escapes me. Adding a serious ele-

ment to the mix, we waltzed a little with the *West Virginia Waltz* and the *Rose Of Sharon Waltz*, to which Sandy Hoar, accepting a challenge from last month, had written words.

There was plenty more music. Any 'harpers in the Washington, D.C. area are welcome. We meet the third weekend of each month, and there is always plenty of good music, good fellowship and last but not least, good music.

Annual Carter Fold Festival

Hiltons, VA

Reporting: Pete Pothier

Big Bear Lake, CA

I just returned from Hiltons, VA at the Annual Carter Fold Music Festival and settled back into my routine, but just had to tell you how much I enjoyed my visit. It is truly amazing that I did not discover this music venue in past years — oh what I have missed.

The music barn, museum and cabin are truly a great experience, but most of all, the loving people I met at the Fold. Wow, Nancy and Flo and Dale and everyone made me feel so welcome. The food was very good. I am a vegetarian so the beans, cornbread and slaw I ate both Friday and Saturday for lunch and dinner.

The jamming on Friday was wonderful. Caroline from north Virginia knows all the Carter songs by heart and was a delightful jam leader. Hopefully I will find time to practice the Carter songs and memorize them for next year. I was able to jam with some of the performers who were on stage and get some of the usual ideas for new licks. Too bad we got rained out Saturday afternoon and evening, what with the power failure and all. The performances in the Music Barn were outstanding and all the cloggers on the dance floor were sweating hard.

Sunday morning at Mt. Vernon United Methodist Church was a sur-

prise. I come from a very conservative theological back-ground, but found Pastor's message on Grace to be right-on. And of course the Gospel music sung and played by the Canadians and others was exhilarating. I viewed the cemetery with most of the headstones of the deceased Carters and took plenty of pictures of the whole weekend for my jamming group back here in Big Bear.

I must say that the Spirit of the Lord is very evident in the Carter family and neighbors that I met. I firmly believe, after reading Janette's book and the big book, "Will You Miss Me When I'm Gone," that A.P. had the gift of evangelism.

I spent Saturday morning in Bristol at the Birthplace of Country Music Alliance Museum in the mall. The young lady at the museum was very helpful, answering all my questions and adding her own knowledge of the museum history.

Wow, I can't say enough about how much I appreciate the Carter Legacy and all that the Carter Family has done, even through the heartache and bad times, they all survived somehow to get the job done for country music. I am so grateful for Janette's persistence to carry on what A.P., Sara and Maybelle started. And reading about Maybelle's girls and the Opry experiences, Carter folks are real gutsy to say the least.

August Capital 'Harpers Meeting Fairfax, VA

Reporting: Gerry Stewart
Manassas, VA

The August Capital 'Harpers meeting was held at the home of Joe Beene in Fairfax. The stated time was from 1:00 to 5:00, but people hung around until 7:00, and still Joe didn't kick us out. What a host! He first treated everyone to a tour of the downstairs addition to his house, where his wife Joyce does beautiful woodworking and he makes magnificent stained glass objects.

Those attending were: Joe Beene, Jim Weed, Kathy Ferguson, Dick Needham, Jeanne and Todd Crowley, Dewayne Thompson, Karen Mullen, Pete Lunt, Betsy Galbraith, Mykele Bryant, Sandy Hoar and Jerry and

Gerry Stewart. It was Betsy's last meeting with us, as she is moving to upstate New York. We will all miss her, not only for her musical talents, but for the way she livened things up with her refreshing and intelligent wit.

After a lovely potluck lunch, we tackled the music people had brought on the theme of "Favorites," which included: *Ashoken Farewell*, *Biggest Thing Man Has Ever Done*, *Crooked Stovepipe*, *The Cumberland Mountain Deer Chase*, *Hard Times*, *I Walk the Line*, *Jambalaya*, *Mockin' Bird Hill*, *The Rose*, *A Picture Of Me Without You*, *Red River Rising*, *Si Bheag Si Mohr* (or, as Todd would say, *She Begs For More*), *Southwind*, *The Water Is Wide* and *Amazing Grace*. We jammed at the beginning a bit and then in the middle. The jam tunes I remember were *Red Wing*, *Soldier's Joy*, *Buffalo Gals*, *Home Sweet Home* and *Liberty*.

Quite a few people volunteered for open stage: Kathy did Gordon Bok's *Boat Of Silver* and asked us all to join in on the chorus; Jim played *Blind Mary*; Jeanne charmed us all with *Novia Mia* in Spanish; Todd sang *The King Of California*; Betsy favored us with *Les Feuilles d'Automne* in French; Dewayne and Karen sang *Walk Through This World With Me* and then we begged Dewayne to do *It's Hard To Be Humble*, because he puts such a special spin on it; Gerry and Jerry harmonized on the *Raindrop Waltz*. To top things off, Sandy had something to show and tell that she had just brought back from Ghana – small, two-inch, seed-filled gourds attached to a four-inch string, one pair for each hand. She showed us how difficult it is to play and said that all the Ghanians from small children to oldsters are able to manage to do so with ease. After the members of the group tried to top each other with ribald English names for this instrument, we got back to jamming. A good time was had by all.

Walnut Valley Festival Winfield, KS

Reporting: Barbara Barr
Wichita, KS

Winfield was such fun this year.

The excitement was there along with the 'laid back' feeling. The International Autoharp Championship was won by Cathy Britell. Her husband Jon was sitting with us and he was grinning from ear to ear when Cathy's name was announced. George Haig was here for the first time and was the second place winner. We're hoping George will come back again. JoAnn Smith tried to get George into the center ring at Carp Camp, but George was too wise for that. He thought we Americans were a bit crazy. Noticed in a Cyberplucker's note George said he was glad to be back home to some normalcy. I took George to the airport to go home and enjoyed visiting with him. I think he will be back. Kay Stivers just keeps getting better and better at her autoharp playing. Kay was third and on her way to the top. Nice lady.

My camp buddies, Chuck and Karen Daniels are great fun to camp with. We had lots of folks each evening for jamming fun. Thank you, Mary Ann, for all your work setting up the workshops and getting the best workshop leaders for us to learn from. Dates to put on your calendar for next year: September 13,14,15,16,17 in 2006 for Winfield, Kansas. Think we had around 16,000 folks this year. www.wvfest.com for information.

Mike Fenton Concert Chautauqua, NY

Reporting: Bruce Hoffman
Clarence Center, NY

It was in the summer of '01 at 1:15am when I awoke at Mrs. Schrenk's boarding house on the Chautauqua Institution grounds. My waking thought was why not an autoharp concert on the grounds. I had seen Dan Duggin here, and Susan Trump. Why not, let's see, Mike Fenton. The Brit part might be a plus. I played it over and over and finally got some more sleep.

The next morning I headed for the Program Director's office. Mr. Merkley appeared a little less than zealous. He pointed to a milk crate full of envelopes stuffed on end and bulging out the sides. "Everyone wants his favorite entertainer to ap-

pear at Chautauqua," he said. "I'm interested in exposing the autoharp to western New York and I know Mike Fenton will not disappoint," I said. He finally consented to listen to the promotional material.

The following summer I dropped into his office and he had received the material and had listened. He said, "We'll have to start small and see how it goes." The Lenna Hall would be fine, I thought. But Marty suggested Smith-Wilkes. My heart sank. All this just to get into the children's theater.

I got an e-mail from Marty Merkley in January '03 giving us July 28th in Lenne Hall. This is a 400-seat state-of-the-art theatre used for chamber music recorded for a Buffalo FM station. I was delighted. I set up a coffeehouse concert in Clarence Center two days before so Mike could fill in between Cranberry and Chautauqua. We were on a roll. But then the bubble burst when Mike called in March to say the Chautauqua concert had been cancelled. I saw Marty in the summer of '04. I asked about Mike's concert. "We're working on it," he said.

Mike called in March '05 and said it was on. Not only was it on, but in the 6,000 seat Amphitheater. I arrived about 4 p.m. at the Amp on the 28th of June. Mike Fenton, Cindy Harris and daughter Rebecca were positioning their instruments. I went down to the lake to read and when it started to sprinkle, I came back up through Bestor Plaza. There were few people in sight and I began to worry about the attendance. I needn't have as about 1500 showed up.

I went to the stars' dressing room where Mike was working on a large salad. I was awestruck at hundreds of 8x10 autographed photos on the walls. I remember but two - Ray Charles and The Smothers Brothers.

I went to get my press pass and I took up position in the front row. Mike was to do 90 minutes. The show lasted 110 minutes. Mike took 10 and his break was adequately filled by Cindy and Rebecca who sang *Gather the Family* and *Dig Down Deep*. They were great! Mike did his 90 minutes worth, some of which were: *Bells Of St. Mary's*, *Over the Rain-*

bow, *Grandfather's Clock*, *Foreign Lands and People*, *Cotton Eyed Joe*, *Listen To the Mockingbird*, *Johnny Don't Get Drunk* and *St. Anne's Reel*. Mike and Cindy played *Si Bheag*, *Si Mohr*, *I'll Fly Away* and *Good Night Irene*. All three sang *Goin' Down the Valley*. It was a grand evening to remember and worth all the anguish.

Mike had given me recognition so I had a small crowd with a lot of questions. I was glad for the interest in the autoharp. I then headed up to the kiosk where Mike was autographing CDs. There was quite a crowd there. Thanks to Mike, Cindy and Rebecca for a wonderful show and for bringing the autoharp to western New York.

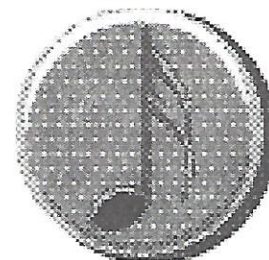
(Editor's note: A lesson in persistence and dedication is to be learned here. If you want your favorite artist to perform in your neighborhood, keep trying and make it happen.

Clubs

A report from the first meeting of the North Carolina Autoharp Group:

We met in Raleigh with 8 people in attendance. We all introduced ourselves and shared our personal autoharp stories and a favorite song. The rest of the meeting was spent in learning new techniques. Our next meeting will be in Cary, NC on November 5 at 2 pm. Interested people can contact Christine Olson at 919-662-0764 or OlsonChr@aol.com.

Been wishing there was a club near you? Why not do what Christine did, call a few friends and start your own club. It's just that easy. We will tell others about it and who knows what will result!!

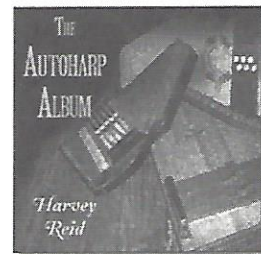


Announcing the release of the long-awaited autoharp recording

THE AUTOHARP ALBUM

by
Harvey Reid

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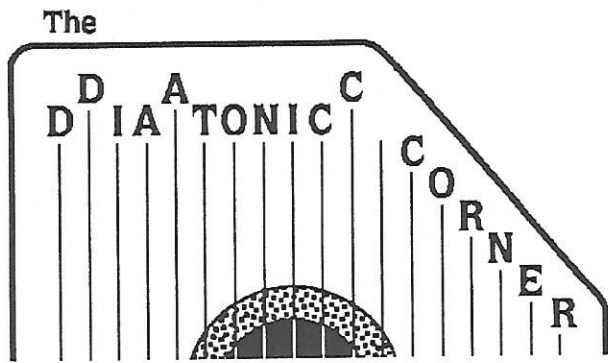
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by Lucille Reilly

This issue's feature:

A Holiday (or any day) Lullaby

With Christmas coming, I decided to go international with a German carol, "O Jesulein süß" ("O Sweet Little Jesus"), an endearing tune which is likely well known in Germany but appears in the US in only a few of the older church hymnals. This uncharted folk tune was harmonized, not composed, by both Samuel Scheidt (1587-1654) and Johann Sebastian Bach (1658-1750). My autoharp harmonization is closer to Bach's. (By the way, this tune works well beyond Christmas: Try playing it any time a restless child—or cat—needs help falling asleep.)

The tune is major in key (G here, although the original key seems to be B \flat), but now look past the first chord (the I chord, or G). The harmony immediately turns minor, and overall makes more use of minor than major chords (which probably explains why it took me a while to memorize the chord progression way back when).

Circled numbers in the notation highlight the following:

1. The chord here was just explained

earlier, but now for more: The tied notes comprise a dotted quarter note (♩) notated this way to show that the brush occurs on beat 2. Ditto for the tied quarter notes in the next measure. From there, you'll be fine with the usual, untied notation.

2. You have a choice here: If you want to emphatically state the melody, play the chord in parentheses and pinch all three beats in the measure. If you want the tune to float, pump felt: Release the chord bar on beat 2 and pluck the melody string only.

About pinching: I pinch with the thumb and two or three fingers for a lush sound on beat 1—which extends through beat 2—and on beat 3. You can experiment with this kind of sound in the exercise below. Repeat the exercise until it feels natural, stopping at the fermata (◡). Notice that it's played by alternating fingers, rather than by just one finger. As I often brush (↑) above the melody on the "silent" second beat of each half note (♩) when playing this tune, I brush lightly so that the half notes sing clearly for two full beats.

3. V and V7 work together to let the harmony "bloom." Just V or V7 alone doesn't yield nearly the dimension.

A few of the many German verses appear at the bottom of this page, with verses in English on the next. Sing while you play if you like, or accompany someone else. A peaceful cradle song for a Christmas Eve service, or any time you want to gently play that child or cat to sleep. *Schlaf gut!*

Next issue: Travelling.

Lucille

Do you have a question 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.

Lucille Reilly, Mountain Laurel Autoharp Champion and two-time International Champion, keeps hoping her German roots coincide somewhere with Bach's.

The German Lyrics

O Jesulein süß!_ O Jesulein mild!_
Dein Va-ter's Zorn_ hast du_ gestillt,_
du zahlst_ für uns_ all un-ser Schuld,_
und bringst_ uns hin_ deins Va-ter's huld,_
o Jesulein süß!_ O Jesulein mild!_

O Jesulein süß!_ O Jesulein mild!_
Mit Freuden hast du_ die Welt_ erfüllt,_
du kommst_ herab_ vom Him-melssaal,
und trostst_ uns in_ dem Jam-merthal,
o Jesulein süß!_ O Jesulein mild!_

O Jesulein süß!_ O Jesulein mild!_
Du bist_ der Lieb_ ein E-benbild,_
zünd an_ in uns_ der Lie-be Flamm,_
dass wir_ dich lieb-en all-zusamm,
O Jesulein süß!_ O Jesulein mild!_

O Jesulein Süß

Release the chord bar to sound each circled note.

harmonized by L. Reilly

The English Lyrics

O Je-su sweet, O Je-su mild,
 The Fa-ther's will have you fulfilled,
 For you have left your heav-'nly throne
 Our low-ly state to make your own,
 O Je-su sweet, O Je-su mild,

O Je-su sweet, O Je-su mild,
 Help us to do as you have willed,
 Whate'er we have belongs to you:
 O may we ev-er be faith-ful, true,
 O Je-su sweet, O Je-su mild,

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

Diatonicize with Lucille Reilly in 2006!

Lucille will teach an informative, musically provocative 5-day diatonic autoharp class devoted to arranging tunes, at the John C. Campbell Folk School in August 2006.

The class is for intermediate-level players and up. For preliminary information, see www.thedulcimerlady.com/teaching.htm. Start beefing up your diatonic repertoire today!

Interaction

YOU ARE INVITED TO PARTICIPATE
IN AN INTERACTIVE LESSON WITH
Carole Outwater



Taken during Fall Autoharp Day 2004 in Drayton, England. From left to right: Fisk Outwater, Ronnaug Dowle, Sue Laughton, Mary Ann Vagg, Carole Outwater and Mike Fenton.

Carole Outwater is from Charlotte, NC and is the 2002 Mt. Laurel Autoharp Champion. She enjoys playing and sharing music from the “sound tracks” of her life and these tracks have taken her down many varied and exciting roads.

Carole plays bass and autoharp with Carolina Gator Gumbo, an active Cajun and Creole band that has been together for over a dozen years. This past year, the band studied with Creole and Cajun master musicians

in Louisiana, sponsored in part by a North Carolina Arts & Science Council grant. Carole also performs with her husband, Fisk, and other musicians in a variety of settings. Before the Gator band, Carole was a member of the Annabelles, a traditional and often sassy band of four North Carolina women.

Carole enjoys leading autoharp and music workshops and has taught at many of the major festivals where autoharpers gather. Carole’s work as

an instructor at a local college allows her to combine the fields of music and early childhood education in the course she teaches.

Her favorite music to play? Cajun and Creole music of southwest Louisiana, 50’s and 60’s music that she grew up with, traditional songs and old time tunes, particularly beautiful waltzes and Irish airs and finally, but never least, songs children sing.

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Tape From
Instructor

1

Instructor
Sends Lesson
Tape To
Student

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

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2

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The instructor will listen to your recording and following it will critique your playing, answer your questions and, if necessary, demonstrate the lesson further. The instructor will mail the tape back to you. You will receive your personalized reply in 3 to 4 weeks.

An Interaction Lesson with

Carole Outwater

1319 Greylyn Drive, Charlotte, NC 28226

Goodnite, Sweetheart, Goodnite

Learning predictable chord progressions for some classic doo-wop songs

Remember the movie, *Three Men and a Baby*? If you do, you know that *Goodnite, Sweetheart, Goodnite* is a wonderful song to have in your repertoire. Learn this song and these predictable chord progressions found in doo-wop music and you'll be on your way to playing many of the favorite songs of this era. In fact, all you need are words to a dozen or so songs and you and your friends can move from one song to the next for

some great fun together!

Goodnite, Sweetheart, Goodnite was written by Pookie (James) Hudson and Calvin Carter and recorded by The Spaniels in 1953. Pookie, the lead vocalist for the Spaniels, describes how he used to hang out at his girlfriend, Bonnie Jane Davis' house into the wee hours of the evening. Around midnight, her mother would eventually tell Pookie to go home, saying, "Your Momma might not

care about you being out at twelve o'clock at night but she didn't mean you to be here!"

Thus was born *Goodnite, Sweetheart, Goodnite*, a classic doo-wop song of the 50's and 60's rock and roll era. The doo-wop sound is characterized by fun nonsense syllables, colorful vocal harmonies, high falsetto voices hovering over the melody and way-down low bass lines.

Let's get acquainted with these predictable chord progressions

You will discover that many even-metered doo-wop and rock and roll songs of this era have a predictable chord progression: I, vi, ii, V (7). You can use the V or V7 chord. In the

key of G, this Roman numeral system translates to G, Em, Am, D (7). Strum the G, Em, Am, D progression. Looking at the music, you'll notice that *Goodnite, Sweetheart, Goodnite*

uses this predictable chord progression quite a bit. Notice how the progression moves across the familiar measures in *Goodnite, Sweetheart, Goodnite* as illustrated below.

G	Em	Am	D(7)	G	Em	Am	D(7)
<i>Good-night, Sweet-heart, well, it's time to go</i>				<i>Good-night, Sweet-heart, well it's time to go</i>			

Many doo-wop songs use this same predictable chord progression.

If you know the songs *Sh-Boom*, *Blue Moon* and *Earth Angel*, you can

practice the pattern on them as illustrated below.

G	Em	Am	D	G	Em	Am	D
<i>Life could be a dream (Sh-boom), If I could take you up in paradise above (Sh-boom) If I Tell you....,</i>							

G	Em	Am	D	G	Em	Am	D
<i>Blue Moon,</i>			<i>I saw you stand-<u>ing</u> a-lone,</i>				<i>without a dream of</i>

G	Em	Am	D	G	Em	Am	D
<i>Earth</i>	<i>an-gel, earth an-gel</i>		<i>Will you be mine.</i>	<i>My dar-ling dear,</i>			<i>Love you all the time.</i>

Fun, isn't it! Other songs that use this same chord progression are *Oh, What a Night, Come and Go With Me, Over the Mountain Across the Sea, Tears On My Pillow, Tonight, Tonight,*

Do You Want To Dance, Sincerely, Lollipop and *Silhouettes*.

This predictable progression's close cousin is I, vi, IV, V(7), or in the key of G, this is G, Em, C, D or

D7. You'll find this progression in *Teenager In Love, In the Still Of the Night, Stay, Twenty-Six Miles Across the Sea, All I Have To Do Is Dream* and *Little Darlin'*.

Playing *Goodnite, Sweetheart, Goodnite*, and the familiar chord progression, G, Em, Am, D (I, vi, ii, V)

To begin playing *Goodnite, Sweetheart, Goodnite* on your autoharp, spend time looking over the music. Is the song familiar? If not, learning how the melody goes will sure help. Find a recording of the

song, rent the movie or ask a friend how the melody goes.

Make note of all the chords you'll be using. With your fingers on the chord bars, determine how you will move from your home position

to reach all the chords.

Sing the song and play the rhythm chords your first time through. The rhythm chords are underlined.

Typical doo-wop song structure & the structure of *Goodnite, Sweetheart, Goodnite*

Most doo-wop songs have standard parts: an introduction, verses (A part), a bridge (B part) and a closing section. Sometimes there is a chorus instead of or in addition to the bridge. Most of the songs follow a pattern of Intro, two A parts, the bridge and then another A part and the closing. In *Goodnite, Sweetheart, Goodnite*, the A part is the chorus and the B part, the bridge, contains the verses. You will play measures 1-9 (the A part), then repeat, taking the second ending to go on to the bridge (measures 10-18), go on to the end of the written music, then go back to the beginning for the second verse.

The bridge

The bridge in doo-wop songs often sounds like an entirely new song since it breaks the repetitive chord progression and moves into something very different. The bridge is named aptly since it will move us upward and away from the familiar

song before it takes us back into that known ground. In many doo-wop classics, the chord structure follows that design and lifts us to a IV chord or a chord that has strong movement. In our song's case, we begin the bridge with an Am chord that lifts us, yet with not quite the same intensity as the IV chord or C chord. Use an Am for that first A note for the word, "three," then move to a D chord to pick the second A melody note for "O'Clock." It would be possible to use a D or D7 for all these A notes, but it seems right to include something musically playful in the bridge as the words begin their flirty good-night message.

If you are playing around with various doo-wop and old rock and roll songs that use the predictable chord progressions noted in this *Interaction Lesson*, you'll find that the bridges are a different story, except for that initial lift to a IV chord sound. This brings up interesting questions

about selecting which chords to use. What will you do when you get to an unfamiliar chord structure in the bridge? For one thing, you could just by-pass playing the music while you sing the bridge. Many original doo-wop groups sang a cappella and you can do the same. Bridges are usually short and designed to be different, remember! Otherwise, use your ear training or apply what you know about basic chord theory when selecting chords.

In measure 17, notice that the rhythm chord, A7, is played on the third beat of the measure. That A7 chord drives the power of those two eighth notes. Otherwise, if you are playing the melody, play as written. As the bridge ends in measure 18 on the V chord with those bass notes cascading ... *doe, doe-doe-doe, doe-doe-doe, doe-doe-doe do* ... you know to resume using the now familiar and predictable chord progression.

Playing or not playing those bass lines with the stems down?

Those nonsense syllables you hear in doo-wop songs are background harmonies that become an integral part of the melody, sort of a counter-melody. In classic doo-

wop music, the lead vocalist sings the melody while the backup vocalists add syllables such as Sho-Dot'n' Shoby-Doh, Sho-Dot'n' Shoby-doh and Yip, Yip, Yip, Yip, Boom, Sha-

Na-Na-Na, Sha-Na-Na-Na-Na.

In *Goodnite, Sweetheart, Goodnite*, we have that rich bass line, **Doe doe-doe doe do**, crooned by Spaniel member, Gerald "Bounce" Gregory,

right from the beginning, letting us know that this song is going to be slow and smooth. These bass lines, occurring at the end of phrases, characterize this song, don't they?

The bass lines are shown with stems down to give you the option

Introductions and Closings in doo-wop songs

Most doo-wop songs begin with an introduction. Many times introductions involve playing the chord pattern a couple of times. Closings can be pretty special. My favorite ending happens in the song, *Over the Mountain, Across the Sea*, where the female vocalist has a speaking

of including it within your playing or reserving it for the bass back-up vocalist who will sing these notes in a lower octave. If you are using *Goodnite, Sweetheart, Goodnite* as a fun song to sing with others, let some back-up singers add appropriately

monologue that fades out while the song closes with the familiar chord progression.

Goodnite, Sweetheart, Goodnite begins with that wonderful bass line, **Doe doe-doe doe do** and closes with *Goodnite, Sweetheart--and tight harmony on— Goodnite*. That final

Want to really get into the doo-wop spirit?

Plan a doo-wop sing-along during your next jam session or autoharp club gathering! Surprise the group and stop by your local dollar store and get sunglasses for everyone. How about the back-up vocalists coming up with some special choreographic routines. Consider asking club members to bring out the old time rock and roll props; feather boas, bubble gum, suits and ties, white socks, hair in a slicked back

look like early "Elvis," blue jeans and a white tee shirt with rolled up sleeves for other playful touches.

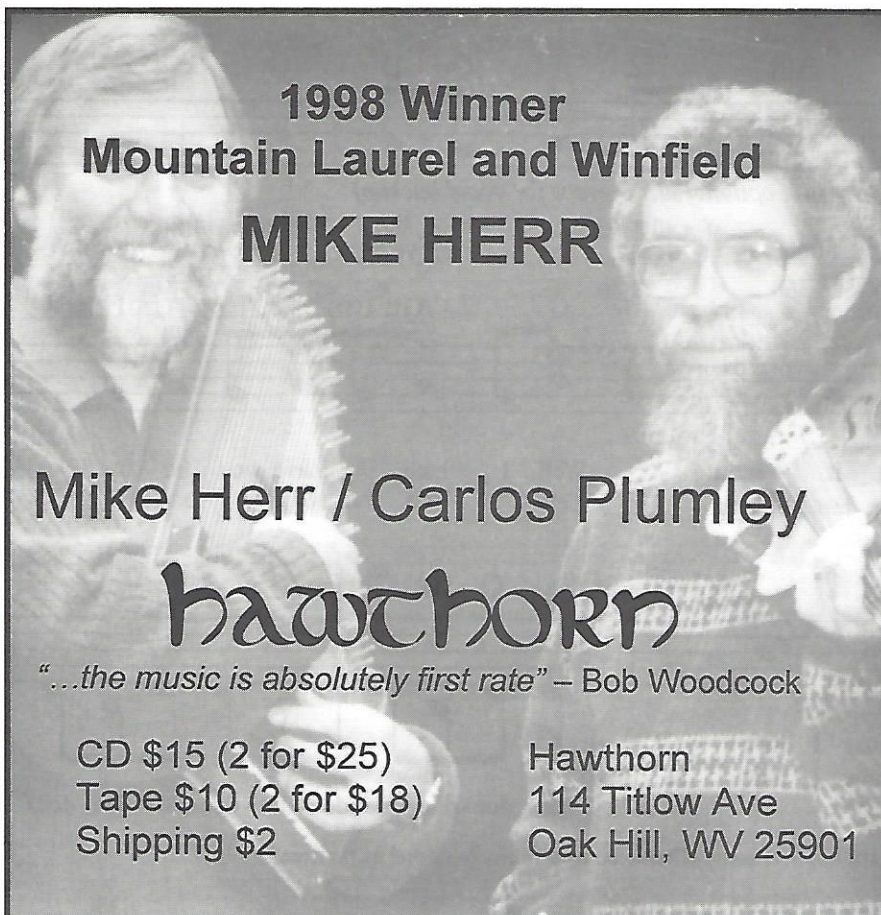
You can gather many of the old recordings and hear classic doo-wop music of the 50's and early 60's era. There's a great *Doo-Wop Collection of 101 Recordings* with a book included and compiled by Bob Hyde & Walter DeVenne. My favorite doo-wop songbooks are *The Doo-Wop*

dreamy "woo-oo-oo" vocals during the bridge. The Spaniels use "woo-oo-oo's" when the lead sings "I hate to leave you but I really must say," and then they join with the lead singing *Goodnite, Sweetheart, Goodnite*.

Goodnite's G chord was harmonized to G6, raising the fifth note in the chord up a step. If you want to try this, stop playing, and have everyone sing the final *Goodnite* a cappella. Or fade out by strumming the chord pattern a few times.

Songbook distributed by Hal Leonard Corporation and *The Doo-Wop Sing-Along Songbook* by John Javna.

Enjoy playing *Goodnite, Sweetheart, Goodnite*. I hope you'll have fun with the chord progressions in this Interaction Lesson. It will be great hearing from you if you choose to extend this lesson into the two-part format.



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Goodnite, Sweetheart, Goodnite

arr. for autoharp by Carole Outwater

Calvin Carter & James Hudson

Key: G

1 G G D Em Am Em D G



Good-nitesweet-heart, well, it's time to go, (doe doe-doe-doe do) (doe doe-doe-doe)

4 G D Em Am Em D C D G D Em Am Em



do) Good-nite, sweet - heart, well, it's time to go (doe doe doe do) I hate to leave you, but I

7 Am Em D7 D G D Em D 1 G



real - ly must say, Good - nite, sweet - heart, good - nite. (doe doe-doe-doe)

10 2. G Am D G D G



nite. Well, it's o' - clock in the morn - ing. Now, your moth - er and your fa - ther won't

13 Am Em G Em G G7 Am Em Am Em Am Em



Ba - by, I just can't get it right. Well, I hate to leave you ba - by, like it if I stay here too long. One kiss and we'll part and -

16 G Em G * A7 G D7 G



don't mean may - be, be - cause I love you so. I'll be go - ing, you know I hate to go. (doe doe-doe-doe-doe-doe-doe-doe-doe)

*Play the A7 chord as a rhythm chord right on the 3rd beat; otherwise as a melody chord as written.


19 *G D Em Am Em D G G D Em*
 Good-nite sweet-heart, well, it's time to go Good-nite sweet-heart, well, it's
 do) (doe doe-doe-doe do)

22 *Am Em D C D G D Em Am Em Am Em D7 D*
 time to go (doe doe doe do) I hate to leave you but I real-ly must say, Good-

25 *G D Em D G* *D.C. for 2nd vs.*
 nite, sweet-heart, good-nite.

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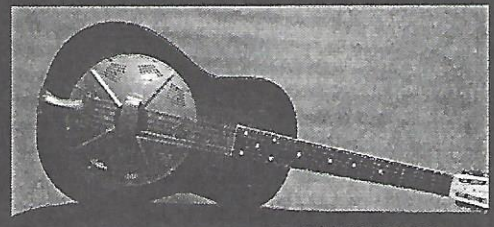


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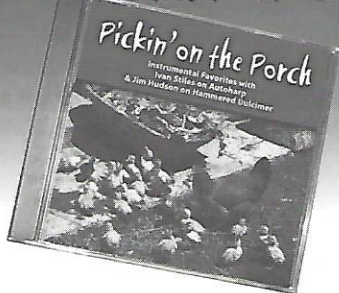
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2006 Nomination Form

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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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?*

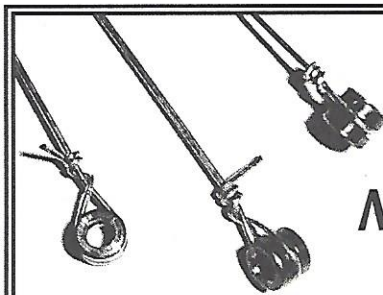
A When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. In general, the bass wound strings deteriorate much more rapidly than non-wound strings. Average players should replace bass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

by Eileen Roys

In the Bleak Mid Winter

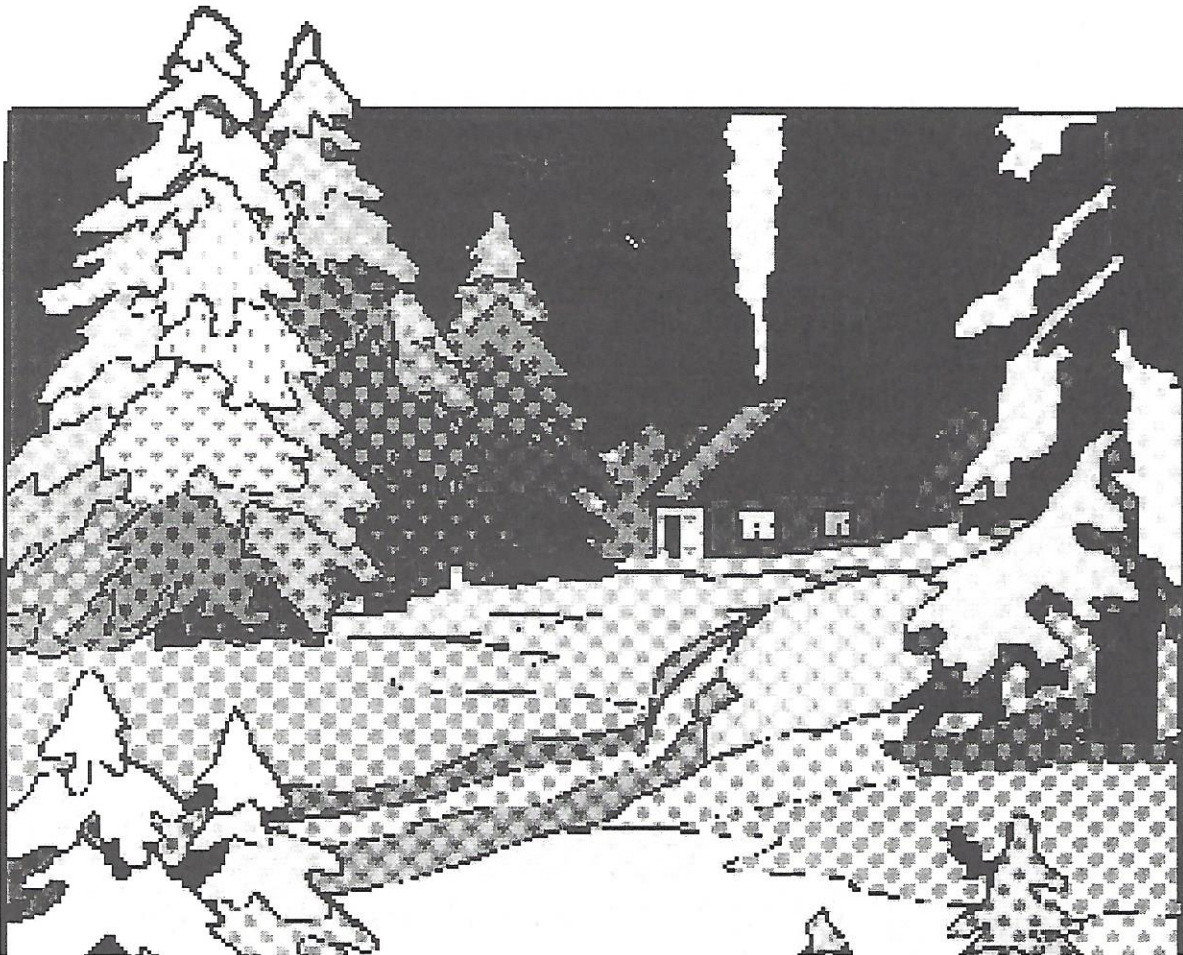
The lyrics to this ultra traditional Christmas hymn came from the pen of Christina Georgina Rossetti, who lived from 1830 until 1894. She was the daughter of an Italian refugee who was professor of that language at King's College in London. *In the Bleak Mid Winter* was published ten years after her death by Christina's brother as part of her *Poetic Works*. Composer Gustav Theodore Holst set the poem to music, calling the melody *Cranham* after the town of his birth near Cheltenham, England.

Here you will find this lovely piece of music in the 4/4 time in which it was written as well as an alternate arrangement in 6/8 time. It is my wish that you readers might consider playing them as a medley, as I do. Once you've mastered the knack, you'll find that a number of other carols and secular holiday songs lend themselves to either 6/8 or waltz time. *Good King Wenceslas* comes to mind, as does *Jolly Old St. Nicholas*. Try adding minor chords to the latter-mentioned piece, which

then becomes *Not So Jolly Old St. Nicholas!*

(You will find the minor-chord version of "Jolly Old St. Nicholas" in the *AQ Songbook* pages on page 52 of this issue.)

I am honored to have been recruited to oversee the *Sacred 'Harp* feature for *AQ*, and look forward to receiving suggestions and contributions of hymns and hymn histories from many of you.




In The Bleak Midwinter

AQ 17

Words: Christina Rossetti, 1872

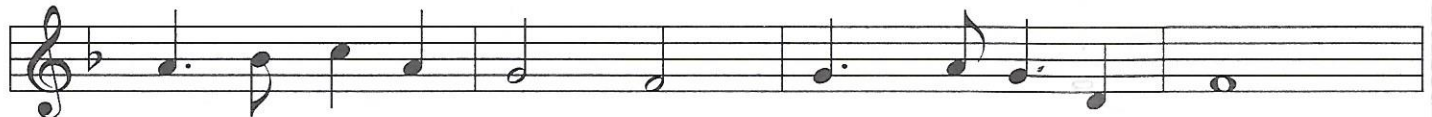
Music: Gustav T. Holst, 1906

F Bb F / Gm Dm Gm Dm Gm / C7




In the bleak mid - win - ter Fros - ty wind made moan,

F Bb F / Gm Dm Gm F C7 Bb F




Earth stood hard as i - ron, wa - ter like a stone;

Bb F Bb F Dm / / F / C7 F C7



Snow had fall - en snow on snow, snow — on — snow

F Bb F / Gm Dm Gm F C7 F F



In the bleak mid - win - ter long, — long a - go.

Heaven cannot hold Him
Nor earth sustain
Heaven and earth shall flee away
When He comes to reign.
In the bleak midwinter
A stable place sufficed
Lord God Almighty
Jesus Christ.

Angels and archangels
May have gathered there
Cherubim and Seraphim
Thronged the air;
But His mother only
In her maiden bliss
Worshipped the beloved
With a kiss.

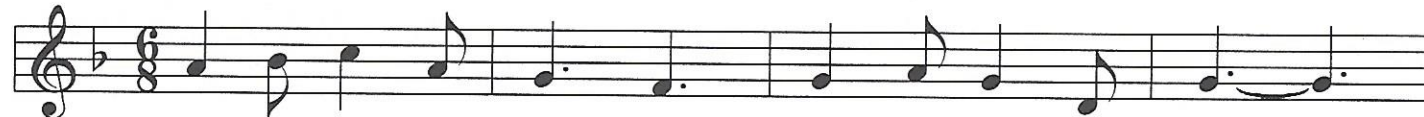
What can I give Him,
Poor as I am?
If I were a shepherd
I would bring a lamb;
If I were a Wiseman
I would do my part
What can I give Him?
Give Him my heart.

In The Bleak Midwinter

Words: Christina Rossetti, 1872


Music: Gustav T. Holst, 1906
modified to 6/8 timing

F B \flat F / Gm Dm Gm Dm Gm / C7



In the bleak mid - win - ter Fros - ty wind made moan,

F B \flat F / Gm Dm Gm F C7 B \flat F



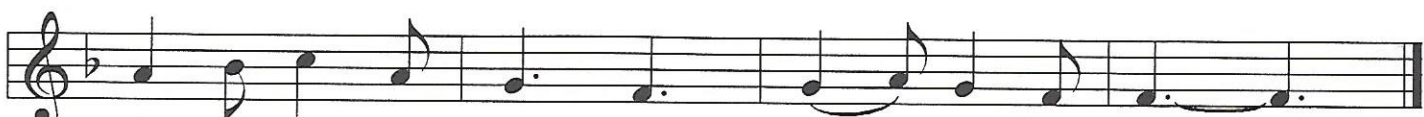
Earth stood hard as i - ron, wa - ter like a stone;

B \flat F B \flat F Dm / / F / C7 F C7



Snow had fall - en snow on snow, snow— on— snow

F B \flat F / Gm Dm Gm F C7 F F



In the bleak mid - win - ter long,— long a - go.

Heaven cannot hold Him
Nor earth sustain
Heaven and earth shall flee away
When He comes to reign.
In the bleak midwinter
A stable place sufficed
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Worshipped the beloved
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What can I give Him,
Poor as I am?
If I were a shepherd
I would bring a lamb;
If I were a Wiseman
I would do my part
What can I give Him?
Give Him my heart.

The Search For Kilby Snow

by Mike Mueller



“My dad was a genius,” said Jim Snow, the youngest son of John Kilby Snow (1905-1980). It was in my many conversations with Jim that I began to learn more and more about Kilby: the man, the music, and his autoharp. With no question, Jim is correct in his assertion about his father. Kilby Snow *was* a genius.

In 2001, I was fairly new to the autoharp community when I was at Evo Bluestein’s house for a music lesson for my twin daughters. “Have you ever heard of Kilby Snow?” was Evo’s question to me, as I was peering into his old LP record albums. “No,” I said, “I can’t say that I have.”

“Well, let me put on a record for you,” was Evo’s reply.

And so he did. Within a few moments, the most incredible sound that was imaginable was coming through his speakers. It was “Old Molly Hare,” the first cut on Kilby’s “Country Songs and Tunes” (1969). I began to listen to the precision of his playing along the full sound of his rhythm. It was a totally unique autoharp sound. Better than that, it was to me a unique “music” sound.

I am used to learning about musicians, studying their music, and the person behind it. As a student of history and music, I enjoy reading about a musician’s qualities, traits, and originality. I like to combine those characteristics with their music. I have, at one time, closely studied Bob Dylan, Woody Guthrie, Tommy Jarrell, Kenny Hall, Mike Seeger, Jesse Fuller, the Carter Family, Richard and Mimi Farina, and Ian & Sylvia. But Kilby Snow was very, very different.

In preparation for the fourth California Autoharp Gathering, the decision was made to create a tribute

to Kilby and his son Jim. I poured over all available material written about Kilby, reviewed all three video productions, and archived all of Kilby’s released music on record, tape, and CD. In one of my discussions with Jim, he mentioned that he had “a bunch of old reel-to-reel tapes of my dad.” Jim was kind to make these available to me, a risk on his part since we had never met, and I was living in California, far away from his home in Pennsylvania. In addition, Jim agreed with me on my concept of a tributary collection of Kilby’s memorabilia. Along with the reel-to-reel tapes, Jim sent me Kilby’s primary autoharp for the display. “I don’t know what’s on those tapes, or even if they are any good,” said Jim. “They’ve been in my closet for many years.”

The precious cargo arrived at my home. I opened the package and found the “holy grail” of the autoharp community: the reel-to-reel tapes of Kilby Snow along with his autoharp. Just as stunning was the handmade case that Kilby created to hold his autoharp. You could literally feel Kilby’s presence in the harp and the case.

A local engineer said that he could process the old reel-to-reel tapes. I crossed my fingers and made delivery on the tapes. A week later, I got the phone call I was waiting for: not only were the tapes still good, they were actually in pristine shape! Glory!

“It’s because I used the finest tape deck and tapes I could find,” said Mike Seeger, the legendary musician and recorder of Kilby and many other historical music figures. I told Mike that his careful work had paid off – the music had survived the times.

Kilby was left-handed. As a young boy of three or four years old, he begged his father for an autoharp. Kilby’s father, by nature a gentle man, traded in an ice-cream freezer for an “old five-bar Zimmerman harp.” In order to play it, Kilby placed the harp up against himself, with the bottom of the harp to his left. It was the first of his original concepts that went into making his unique sound.

While most autoharpists of that era played the instrument flat on their lap or on a table, Kilby placed it on the left or bass end on his waist. By using his left hand to strum at the bottom of the harp and his right hand over the top to push the chord bottoms, Kilby created a comfortable, economical method to play his harp.

As Kilby grew into a young man, his hands grew with him. A photo of Kilby sitting next to his son Jim illustrated the enormous size of his hands in comparison to Jim’s. Mike Seeger confirmed that Kilby’s hands were greater in size than the average man. Kilby was by trade a miner, a carpenter, and a highway worker, all heavy-labor occupations which required great strength and stamina. This strength, which he used effortlessly, is evident when you observe Kilby in one of the three known motion picture productions of his playing style.

Another Kilby innovation was his design and creation of his own fingerpicks. Kilby used the brass fittings of a 1937 Plymouth automobile headlight to make his picks. Two of these picks were given by Kilby to close friends Mike and Ellen Hudak, who in turn gave them to Joe Riggs, a Kilby Snow-style autoharpist from North Carolina. Joe was kind to provide these two Kilby picks for the Kilby tribute display

that will be unveiled in May 2006.

These fingerpicks are enormous in size, and cover about half a finger's length. The brass is heavy-duty and Kilby was known to use both sides of the fingerpick to strum up and down the strings. Further strength by Kilby was done by his use of his middle finger resting upon his dominant forefinger. This allowed his forefinger to remain strong and to be reinforced in stamina. This is first time I've seen this occur.

In a sitting position, Kilby would use his right hand over the top of the harp to use the chord buttons. In a standing position, Kilby's right hand would be placed underneath the harp and up to the chord buttons. This allow Kilby to stand and play and use his right hand as a "autoharp stand" without the modern use of a strap. Again, Kilby's tremendous arm and hand strength allowed him to do this.

Most autoharpists find limitations as they learn and develop a style of playing. Frequently, these limitations hamper progress and provide discouragement. Kilby never allowed limitations to prohibit his development. His innovation and creativity resolved issues as they arose. In finding suitable fingerpicks, Kilby designed and constructed his own picks from materials he was able to find. Kilby style used only major chords, so he redesigned his autoharp to play an "I-IV-V" system of major chords, giving him the flexibility to play in six different keys with a 15-bar set-up. He developed a 37th string on his harp and also redesigned the felt pads of this system. Being a fine craftsman, Kilby could reconstruct a harp to his own satisfaction. As a result of this incredible innovation, Kilby's play became full-sounding. "He sounded like a full orchestra," writes Drew Smith.

Despite these natural gifts towards music, Kilby appears to have

been a rather shy individual, particularly around people that he was not familiar with. Observing him on video and listening to his conversations on reels reveals that Kilby was quite reserved and spoke in short answers about questions towards his style of playing. It has been noted by Mike Seeger and others that Kilby would "loosen up" over a session, especially when refreshments were served! Over the course of a session, Kilby would respond to humorous situations and questions with a comforting laugh and would begin to open up his personality.

~~~~~

In his travels throughout the rugged rural Appalachian Mountains during the 1950s, Mike Seeger was given a tip, "if you like autoharp, then you need to look up Kilby Snow." Mike was successful in finding Kilby, and upon hearing him play for the first time in 1957, was amazed to hear Kilby's autoharp. Immediately, Mike made arrangements to record Kilby on reel-to-reel tape, which has survived to the present. Ten Kilby recordings from this 1957 session were used on Mike's production of "Mountain Music on the Autoharp," a release by Smithsonian Folkways records. In 1966, Kilby recorded an additional eighteen songs on a solo album, to be released in 1969 by Smithsonian as "Country Songs and Tunes." Kilby recorded two songs on a '45 rpm record for the now defunct "Mountain Doer Records." Two Kilby recordings were released by Seeger on multi-artist recordings. Finally, six additional Kilby and Jim Snow recordings were released by Jim in the mid-1990s on the recording, "Father and Son." These 28 songs are the total number of Kilby compositions released to the public until this time.

I had always felt that there were more Kilby songs *some place*. An artist of this quality and magnitude

must have a personal catalog of songs and tunes of great depth. Certainly there must be more than the 28 publicly released songs. When Jim first mentioned that he had old reel-to-reel tapes, I felt an inner gasp of energy. The songs must be there!

On a Friday night, I met the engineer and picked up the new digitized CDs recorded from the reel-to-reels. Quickly, I took them home and placed one in my computer. Up came Kilby and Mike Seeger, in conversation. I was taken back to 1966, when the magical recordings were being made. What an amazing experience, listening to Kilby performing song after song from his repertoire. I began to catalog all the tunes, the songs, the conversations and dialogue, the remarkable duets with Jim (which are simply the *best*). These duets, a scant few on "Country Songs and Tunes" (*"The Old Crossroads"* and *"No Tears in Heaven"*) and six from "Father and Son," along with the newly discovered pieces, are perhaps the finest samples of traditional gospel recordings I have ever heard. I did not stop with this discovery until seven o'clock of the following morning. I had inadvertently worked through the night.

I had found Kilby Snow.

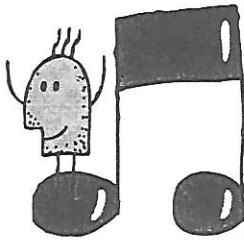
After I carefully worked my way through all fourteen CDs, I found a total of 115 songs and tunes, some different versions of released material, but all original. I called Jim and told him of the results; he was so pleased and excited. It had been 35 years since he had heard many of these songs.

Mike Seeger was also very pleased to hear that the recordings were now digitized. I learned that he has spent ten years working with Smithsonian Folkways and Rounder Records towards releasing some of this new Kilby material. I was only too happy to offer Mike any assistance I could. The new Kilby released will

be made available to the public in the spring of 2006, courtesy of Mike Seeger. Kilby will be returning to the hearts and minds of those who have admired and looked to him for inspiration and guidance.

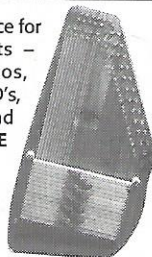
Evo Bluestein came to my home and spent an evening with Kilby's autoharp. He carefully tuned it to itself, and then, with the harp in his lap, played "I Will Arise." If anyone has ever experienced a magical moment in music, that song at that time was simply overwhelming. Evo was clearly moved as well. We spent the evening in conversation about Kilby, his songs, and his autoharp. His question, "Have you ever heard of Kilby Snow?" was indeed answered, for him and for me.

Mike Mueller is the Director of the California Autoharp Gathering ([www.calautoharp.com](http://www.calautoharp.com)). He will present a multi-media workshop: "The Search for Kilby Snow" during the next CAG, May 19-21, 2006 along with the tributary display of Kilby's memorabilia. You may reach him at [mmueller@mendotausd.k12.ca.us](mailto:mmueller@mendotausd.k12.ca.us).



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THANKS!



# The Children's Corner

by Verla Boyd and Kathleen Bassett

As you might recall in the last issue of the AQ, we encouraged the children to write a verse or two to add to the song "Old Rattler". I did get some verses from a little girl that lives near me. Her grandmother

also plays the Autoharp. Her grandmother told me that she sat down to write a verse and just kept on writing. Not only is she now a songwriter but she is an unicyclist and is seen riding in local parades.

Notice in the picture (on the cover) the black cat in the tree next to her. Perhaps he was trying to get away from "Old Rattler".

*Old Rattler verses by Sydney Safronici age 7 Galveston, Indiana*

Old Rattler was a funny dog  
He didn't have much hair  
One day he had a fight with a coon  
And looked more like a bear

Old Rattler learned to ride a bike  
It really was a sight  
But unicycle was the word

That caused him quite a fright

Old Rattler was afraid of cats  
Blackie was his name  
In spite of that dog teasing him  
It was his favorite game

Blackie's claws were sharp as knives  
And, boy was that a fright  
He clawed and scratched and hissed  
and bit

And Rattler was out of sight

Rattler was afraid of trucks  
But not afraid of cars  
He chased them up and down the road  
Which caused him to see stars

Old Rattler liked butterflies  
Only because  
He thought one day they'd pick  
him up  
And take him off to Mars



We have also included a fun song for the holidays. We hope you enjoy it!





# Up on the House-Top

Written by B.R. Hanby

Traditional

Arranged by Verla and Kathleen

C F C G C

Up on the house top rein - deer pause  
 First comes the the stock - ing of lit - tle Nell  
 Look in the stock - ing of lit - tle Will

3 F C G G7 C F C G

Out jumps good old San - ta Clause Down thro' the chim - ney with  
 Oh, dear San - ta fill it well; Give her a dol - ly that  
 Oh, just see what a glo - rious fill! Here is a ham - mer and

6 C F C G C

lots of toys all for the lit - tle ones and a Christ - mas joys  
 laughs and cries, one so will o - pen and a shut her eyes.  
 losts of tacks, Al - so a ball and a whip that cracks

9 F C G7 C

Ho, ho, ho! Who wouldn't go Ho, Ho, Ho! Who wouldn't go

13 C F C F C F C F C G G7 C

Up on the house - top, Click, click, click, Down thro' the chim - ney with good Saint Nick



# AUTOHARP AND DULCIMER MUSIC ... A UNIVERSAL LANGUAGE

by Robert Hiebert

What began in 2000 as a cultural exchange program from a small town in Kansas has developed into an ongoing and growing Autoharp and Dulcimer Festival in Japan.

In 1999 a Ladies' Choir from Minori, Japan gave a concert in our hometown of Abilene, Kansas. Minori and Abilene are Sister Cities and this was one of various cultural exchanges that are held from time to time. During their stay in Abilene, a dinner was provided for the choir members at the home of Gwyn Johnson, who then was the director of the local Arts Council and also very active in the Sister City program.

My wife Eddie and I were asked by Gwyn to provide some musical entertainment for the ladies during their arrival from their host families until the dinner was ready to be served. The choir members became so excited about our music that that brief musical prelude turned into an all-evening affair. After they returned to Japan, they raised funds and then invited us to come to perform in Minori. Upon hearing about our invitation, our local Sister City program pitched in and helped us purchase flight cases and did additional things to assist in getting us, our instruments, and all our gear safely to Japan and back.

Our initial invitation to provide a two-hour concert in the Town Hall and several school performances in the elementary schools in Minori became more involved each time another communication came to us from Japan prior to our leaving the US. When all was said and done, we did a total of 20 performances in September 2000. In addition to the originally planned performances, we also performed in numerous other settings which included a Senior

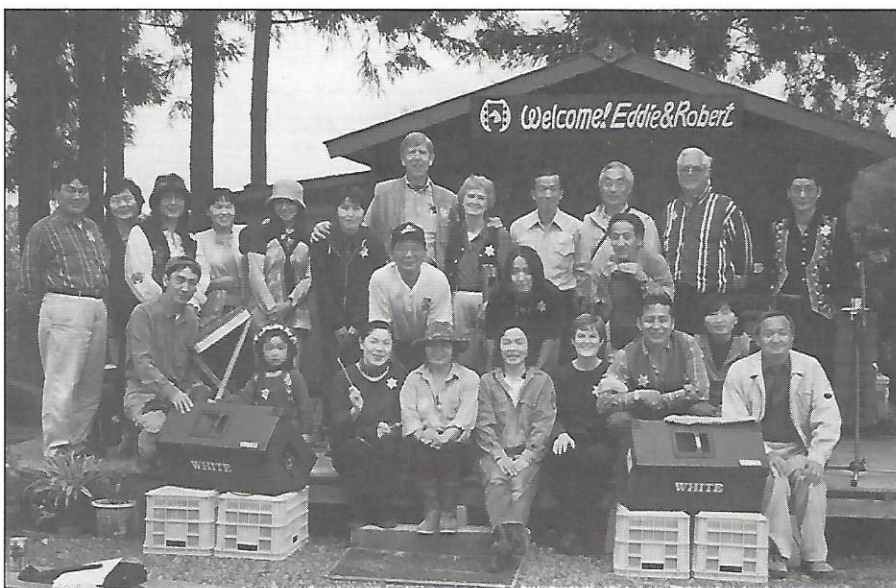
Center, a Music College and a Girl's High School in Tokyo, and a Bluegrass Festival.

The Bluegrass Festival is held each April and October on the grounds of the Ueno Stable that is owned by Masahiko Ueno. "Massy" and his wife Hiroko have been very interested in American Bluegrass and Country Music for many years and have done much to promote that music in Japan. When Massy heard that our performances in the Minori area would coincide with their October Festival date, he had us included in the Bluegrass Festival lineup. He also went on the internet to find other autoharp and dulcimer players in Japan (none of whom he knew), and invited them to the festival.

The festival was already in progress when we arrived and a large wooden sign spanned the stage: "Welcome Eddie and Robert." The setting, stage, size of the audience and the friendly atmosphere remind-

ed me a great deal of when we had performed at Mountain Laurel on the Orthey farm. One large exception was our need to introduce all our numbers through an interpreter (as had been the case at all our other performances). During our last number the welcome sign above us rotated one-half turn and stated "Happy Birthday Eddie." A birthday cake and the Japanese equivalent of an American "covered-dish dinner" followed with everyone joining in a very joyous outdoor celebration of Eddie's sixtieth birthday.

Quite some time after we had returned home we received a letter from Massy in which he stated that he and his wife had long been fans of Bluegrass and Country music, but "we went nuts over the dulcimer and autoharp music! In addition to hosting the Minori Bluegrass Festival each year in April and October, we started to host the Minori Dulcimer and Autoharp Festival in 2002. We will have the Festival each year the



*The Minori, Japan Autoharp and Dulcimer Festival. Robert and Eddie are in the back row center.*

last weekend in May.”

In 2005 Massy sent some pictures of the festivals that had been held each year and indications are that the autoharp/dulcimer festival is doing very well. He and Hiroki are now adding an additional festival, which will be held the third weekend of September each year. It is the “Ueno Stable Doc Watson Festival,”

which in his words, “is a Doc Watson fan’s meeting.”

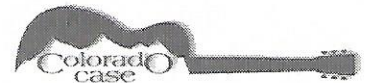
Anyone wishing to have more information about any of the festivals can contact Masahiko and Hiroki Ueno; Ueno Stable, 692, Noba, Minoru-machi, Ibaraki Pref. 319-0134 Japan. Phone 0299-48-4141 or Fax 0299-48-4545.



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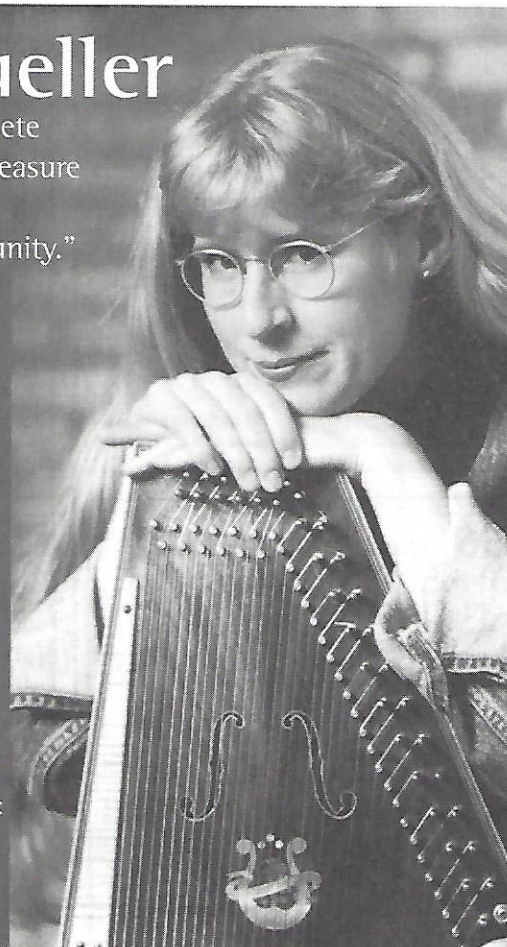
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— Stew Schneider, AQ, November, 2004

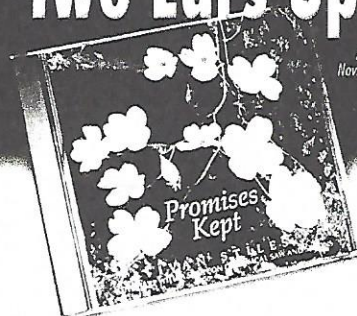
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Waltz Across Texas • Under the Double Eagle • Soldier

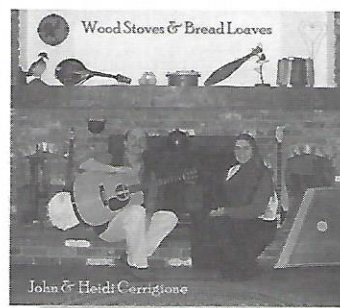


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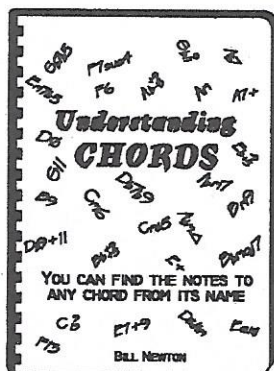
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# Stop It !!

by Tom Schroeder



I had the sworn duty to annoy my sisters. This was because I was the oldest boy in the family. As the big brother I was compelled to sit too close to them in the car seat, to do gross things at the dinner table, and to chase them with bugs. I cannot count the number of times I heard them yell, "Stop it!"

Then, to my shock, I heard "Stop it" uttered in an autoharp workshop in the early 1980's. To my relief, it was not directed at me but used to describe a playing technique. That technique is called Stops or String Stops. Since the 1980's, the technique has been expanded. I want to explain to you the use of Single Stops, Double Stops, Triple Stops and Quadruple Stops.

A Stop, in the broadest sense, is when the felt on a chord bar touches the strings and stops the vibration. So, generally, you could say every time you push down a chord bar you are doing a Single Stop. But more specifically to a technique, you are doing a Single Stop when you do a Hammer-On or a Drag Note. With both of these, you have all the strings open when you do a Pinch or a Thumbstroke up to the melody note. Then you immediately push down the proper chord bar and stop the strings that are not in that chord.

A Double Stop involves pushing down two chords at once. But not just any two chords but complementary ones. Players do double stops to get certain effects. Try pushing down the minor and major chord of the same name. For example, push down the Dm and D chord bars at the same time and strum that partial chord. These combinations are very useful in song accompaniment for songs in minor keys or even when playing melodies of tunes in minor keys. Try pushing down the I and the IV chords at the same time. For example, push down the G and the C

chord bars simultaneously. This isolates the g strings. This can be useful in melody playing when you are trying to hit that one particular note or in accompaniment when you want to strum a single drone string. If you experiment around you will find many other unique combinations of two chords.

With a Triple Stop you are pushing down the I, IV, and V chords to silence all the strings. So in the key of G you would push down the G, C, D (or D7) chords simultaneously. You can use this effect to do accompaniment and get a "washboard" sound. Just stop all the strings and strum on them to your delight. You can get an interesting drumming sound by pushing down the three chords and patting a rhythm on the strings with the finger picks. You can also use the Triple Stop to strum a "mandolin chop." Count one, two. Push down the G chord and on the count of one, strum. Keep the G chord pushed down and on the count of two, strum again and immediately push down the C and D (or D7) chords with the G. So you are doing strum, strum-stop. This technique really emphasizes the off beat. A third use is to play a melody in a staccato way. Push down the G chord. Pinch the middle "g" note.

Then immediately push down the C and D (or D7) with the G. Then lift up the C and G chords leaving the D down. Pinch the "a" note and immediately push down the C and G chords. Keep repeating this for each note in the scale where you stop the sound immediately after each note. Once you get the idea try the technique after every note in a melody you know. It is hard.

You may notice when doing the Triple Stop that you hear an annoying harmonic being produced by the strings. I have always assumed the annoying harmonics I hear on my autoharp is my bad Karma coming back for all the annoying things I did to my sisters. So I figured out how to stop it. The Quadruple Stop is the way to do that. In addition to pushing down the I, IV, and V chords, push down any other chord. It will probably silence the harmonic tone.

Stops are a fun set of techniques to add to your playing repertoire. They can add variety to the sound you produce through your Autoharp. They can enhance your accompaniment. Once you get hooked on playing them, the only way you may quit is if someone yells, "Stop It!"

You can be annoyed by Tom at: [anartauto@hotmail.com](mailto:anartauto@hotmail.com).

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# Critic's Choice



June's  
Choice

June  
Maugery

*He Thinks I'm Good Lookin'*  
KatsEye  
**Autoharp: Kathy Wieland**

*I Love You Honey Proper Cup Of Coffee Music in My Mother's House He Thinks I'm Good Lookin' Come All You Fair Ladies I'd Rather Be Your Number 3 Your Heart Is Never Far Away From Home Romancin' My Man A Woman Who's Aged If I Should Fall Behind Fightin' For My Soul Lies Witch Hazel Old River*

From time to time the occasion arises for an unabashed rave review of a new recording, and that's exactly what I feel like writing for the KatsEye CD *He Thinks I'm Good Lookin'*. Who or what is KatsEye? This immediate enigma leads to closer inspection and discovery that it's a duo of Michigan-based singers, Kathy Wieland and Kathy Gravlin. The name KatsEye derived from attempts to pluralize Kathy.

Along with lovely singing and seamlessly tight harmonies, this album treats us to first-class instrumental work by various friends and musicians — from Kathy W. on banjo and autoharp, Kathy G. on guitar and ukelele, to swinging piano by Debbie Jackson, Paul Winder's wonderful violin, to some of the hottest harmonica I've heard by Myron Grant — to name some but not all.

The primary "instruments" however are the KatsEye voices. Very different and distinctive from the other, both Kathys' voices delighted me. Many AQ readers have known KW for years. And that's just how her voice sounds ... like everybody's

good friend from 'way back. Warm, earthy, unaffected, it'll make you think of a cozy kitchen with a spicy whole-wheat gingerbread in the oven.

KG on the other hand has more of a rose-covered balcony, slinky silk dress kind of voice. It gets downright sexy on *Romancin' My Man*. What's awesome and fascinating to hear unfold is how well they work together. No matter how eclectic their tastes run, whichever Kathy is leading (and they're constantly trading off), the other Kathy is *right* there in every sense of the term.

Last, and certainly not least, KW's 5 original songs make this collection special. Even if you're not sure you like contemporary songwriter stuff, I suspect you'll be surprised, and charmed, by her material.

Their album opens with a fun and lively track, *I Love Ya Honey*. KW wrote the last two verses and we get it right away that this is *not* a recording about downtrodden women whose better days are o'er.

With gloriously perky piano and Eileen Kozloff's third harmony part on the chorus, it's a very good-energy kind of beginning (also excellent for dancing around your living room).

On the second track, I stopped dancing to listen closely. *Proper Cup Of Coffee* is an intricate tongue-twister of a song which KatsEye carries off, a cappella no less, with such agreeable ease that I went back to the liner notes to see how long these two have been singing together — something like 20 years!

I've been told that the number 3 track on an album is key and crucial. I sort of forget why. At any rate *Music In My Mother's House* is a golden gem of a song, just made for the autoharp. So with flawless planning, the autoharp makes its entrance here, and I swear that sweet innocent sound would melt a heart of stone.

I wouldn't say this is an autoharp album in the sense that there isn't the rampant presence of fancy 'harping that some of us have put out. However there is certainly an understand-

ing and reverence for that hard-to-describe essence of an autoharp. The feeling that probably binds all of us reading AQ, love for the instrument, shines clearly. So in that sense this *is* an autoharp album.

Up next is the catchy title-cut by KW, *He Thinks I'm Good Lookin'*. We find a whole new flavor here with the ukelele, and a recurring theme throughout the CD of women getting older. This rather daunting reality is handled with such grace and humor that by the end of the 14 tracks, you'll feel proud to be part of the sisterhood of women aging to perfection, even if you're a guy!

If you're wondering about dancing again, check out the marvelous sassy track *I'd Rather Be Your Number 3*. If you want to hear a beautiful autoharp break on a Bruce Springsteen song, *If I Should Fall Behind* is truly a lovely arrangement. Those KatsEye voices are versatile indeed and one thing you could never say about this CD is that it all sounds the same. As for that sultry number *Romancin' My Man*, I didn't mention the enhancing fiddle, harmonica and piano. Very classy. This is the only solo vocal track, and man is KG smooth — like glass.

KW's original song about a son going west to spread his wings is pretty and poignant, and again a very appropriate place for the autoharp. Her *A Woman Who's Aged* is a riot from the intro on, and I will restrain myself from saying more. Of all of KW's original songs though, I think I loved the last track best. *Old River* sounds like a timeless old song, one you could imagine your grandparents singing and one you'd sing to your own grandchildren. And guess what? ... The autoharp shimmers and shines like a river as well. So what a great way to wind up the KatsEye journey.

*Songster At Large*  
June Maugery and Friends  
**Autoharp: June Maugery**

(Continued on the next page)

*Critic's Choice* continued ...



*Bob's  
Choice*

Bob  
Woodcock

*L'orinher The Salmons Lament  
Poor Orphan Child Orphan Girl  
Porti Vechu My Dear Companion  
The Drunkards Ear La Belle  
Portsmouth Waltz Cun Voi Madam-  
icella Ciucciarella Early Schot-  
tish Tamboul Didn't I Dance Flat-  
bush Waltz Pass Me Not La  
Lunux The Springtime Of Life  
Remember Me Let Down the Blade  
I Will Arise Hangman's Reel*

Anyone who reads *AQ* almost certainly knows the fine work of June Maugery. You know, the June who flies over from France, who wins autoharp contests every summer, who seems to have near perfect harmony in her singing, and I suspect, in her life. You know, *that* June. Luckily for us she has released her third recording. Number one was almost pure folk/old time music. Number two was recorded with her dance band in France, all in French. Number three is somewhere between the two, and another winner.

She has garnered musicians from France, England, Corsica, Ireland and even exotic Western Massachusetts to participate. There is a copious concatenation of fine players and singers such as The Pioneer Valley Girls (June, Betsy Doriss and Sandy Hartley), The Old Europe Hillbillies (Peter Even, Ronnie Crutchley and June) and J'attendsville, her back home dance band. The songs and tunes range from A. P. Carter to traditional Corsican to contemporary folk and beyond.

I have noticed over the years that June has a sort of magical ear — she seems to be able to recognize a “great” song. You know the kind —

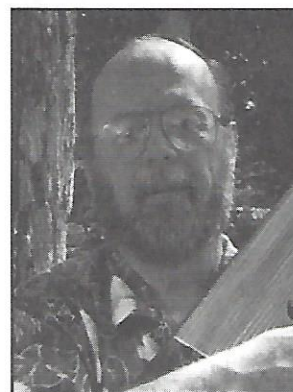
once heard, it stays in your head bouncing around like the number 7 ball in the Bingo drum. All of these songs are winners in my book. That being said, my strongest criticism of this CD is that it may be too eclectic for many folks. It is a little unsettling to me. However, your mileage may vary.

The instrumental work is equal to the quality of the selections. A fair amount of claw-hammer banjo, some accordion, oboe. Ditto the vocals. You know that June would tolerate nothing less than the best.

Some random thoughts on the cuts: *Didn't I Dance* from the pen of Philadelphian Lori Holland — this is about an aging woman and how she once was the belle of the ball (“Didn't I dance in my day”). Lori goes to an annual folk weekend in these parts and is a little famous, so I have heard that song done hundreds of times, but I have never heard it done better than on this recording. The mix of bouncy accordion and autoharp is just perfect (and if you tell *anybody* I said that, you'll be sorry...). Mike Fenton on dulcimer and June on 'harp do some kind of magic musical voodoo with *I Will Arise (and go to Jesus)*, a kind of magic song in itself. By the way, she credits this as a “folk hymn.” For what it is worth, it was written by Rev. Joseph Hart in 1835 and published in “The Southern Gospel Melody Maker.” And of course she included *Poor Orphan Child* and *Hangman's Reel*. I understand that U.S. Customs wouldn't let her back in the country unless she did. My favorite cut, sentimental idealist that I am, is a poem, both spoken and set to music by Orangeman Ronnie Crutchley. It is called *Let Down the Blade*, and it's a plea for peace in the world that is as heartfelt and moving as it gets.

One last word. When I review a recording, I begin listening to maybe 15-30 seconds from each cut. Don't ask why. I like to get a kind of feel for the music before I give it the peeled eyeball. So I put “Songster At Large” in the car CD player, and tooled down the road. But I had to

listen to every cut in its entirety. I could not turn the music off. It's just that good.



*Stew's  
Choice*

Stew  
Schneider

Close Enough String Band  
**Cold Weather Woman**  
Autoharp: Rick Sonder

*Orphan Train Are You Tired Of Me,  
My Darling? Charles Guitteau The  
Birds Were Singing Of You Goin'  
Down To Cairo Home By the Sea  
Oh, Had I a Golden Thread I'm  
Thinking Tonight Of My Blue Eyes  
Bury Me Beneath the Weeping Wil-  
low What Did the Deep Sea Say?  
Hard Times, Come Again No More  
The Storms Are On the Ocean Lula  
Walls Sleepy Dreamer Curtains  
Of Night Cold Weather Woman  
Anchored In Love*

Her Mulishness is a creature of strong opinion. I think it runs in the genes. Or maybe she just got the idea early on that her opinions are more to be treasured than any arguments to the contrary. Whatever the genesis of it, it makes it uniquely difficult to persuade her to revisit one of her prejudices with what might be called, in a lesser creature, an open mind. The Close Enough String Band, of Phoenix, has challenged her on two fronts: that older folks can't make credible music and that musical saws are a novelty instrument.

You would think that I could have convinced her on the former, because I do revel in my cool-dom, as do the other members of the Foot In the Air, but we've never quite convinced her that what we do can fairly (Continued on page 36 )

Linda Huber's

# Simply Classic

## In the Hall of the Mountain King

Edvard Grieg (1843 — 1907)

Grieg was Norway's greatest composer. He began music lessons at the age of 6 with his mother. He later studied at the Leipzig Conservatory. He promoted Norwegian nationalism by writing pieces based on traditional popular music. He shied away from large works such as symphonies and

was therefore known as a minimalist.

The *Peer Gynt Suite*, of which *In the Hall of the Mountain King* is a part, came about when the playwright, Ibsen, asked him to provide music for a play of the same name. This composition invokes the imag-

ery of a chase scene.

I developed this arrangement from a midi following a suggestion from my daughter-in-law. Quite a bit of editing has been done. I hope Edvard won't be too upset!

Have fun.





# In the Hall of the Mountain King

Edvard Grieg

Autoharp

Bm A7 Bm A7 Bm    Dm    Am    Bm A7 Bm A7 Bm    D

Bm A7 Bm A7 Bm    Dm    Am    Bm A7 Bm A7 Bm    D

F#m E7 F#m E7 F#m    Bb    F#m    F#m E7 F#m E7 F#m    Bb    F#m

Bm A7 Bm A7 Bm    Dm    Am    Bm A7 Bm A7 Bm    D    Bm A7 Bm A7 Bm

Dm    Am    Bm A7 Bm A7 Bm    Bm A7 Bm A7 Bm

gliss & stop

D    Bm

gliss & let ring

# In the beginning.....

by Mary J. Park

## More Practice with Dotted Quarter Notes

### "Streets of Laredo"

The song, "*The Streets of Laredo*," just seems to sit so nicely on the autoharp. In this tune I will revisit a technique for playing dotted quarter notes. These notes are the ones that have a dot next to them and are followed by a note with a flag. Whenever dots are added to notes, they indicate that one should add half the length of the designated note. Since the quarter note gets one beat, that means the dot adds a half a beat. Therefore the dotted quarter note gets a beat and a half. The eighth note that follows (the note with the flag) gets the other half of a beat to make a total of two beats when added together. Notice how these notes are played in each occurrence.

First you make a pinch, followed by a thumb strum and another pinch. The thumb strum and the eighth note are in a bracket to indicate that they go together to make one beat. This note combination would be counted as indicated below.

|              |                |
|--------------|----------------|
| Quarter note | Thumb Strum    |
| Eighth Note  |                |
| <b>One</b>   | <b>  Two -</b> |
| <b>And  </b> |                |

The last note in the measure gets another beat to make three beats in each measure.

When making the thumb strums, be sure to start at the lowest strings and

go to about the middle. This is a fairly slow tune, so you should make fairly wide pinches that end on the designated notes.

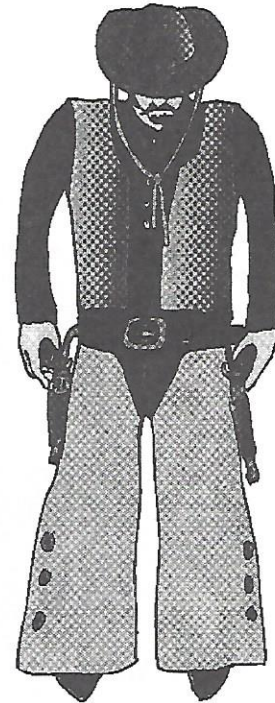
I had forgotten how much fun this song is to sing. I hope you enjoy revisiting this wonderful old tune as much as I did.

### Tablature Explanations

Thumb stroke

Pinch made with thumb and second finger

2. "I see by your outfit that you are a cowboy,"  
These words he did say as I boldly walked by,  
"Come sit down beside me and hear my sad story,  
I'm shot in the breast and I know I must die."
3. "It was once in the saddle I used to go dashing,  
Once in the saddle I used to go gay;  
First down to Rosie's and then to the card-house –  
Got shot in the breast and I'm dying today."
4. "Get sixteen gamblers to carry my coffin,  
Let six jolly cowboys come sing me a song.  
Take me to the graveyard and lay the sod o'er me,  
For I'm a young cowboy and I know I've done wrong."
5. "Oh, beat the drum slowly and play the fife lowly,  
Play the death march as you carry me along.  
Put bunches of roses all over my coffin;  
Roses to deaden the clods as they fall."



# The Streets of Loredo

Key: G

Traditional  
Arrangement by Mary J. Park

As I walked out in the streets of La -

re - do, As I walked out in La - re - do one day, — I

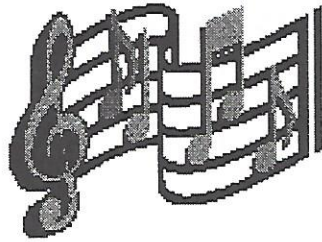
spied a young cow - boy all wrapped in white lin - en, All

wrapped in white lin - en, and cold as the clay.

Chords: G, C, D7, Am, G, D7, G, D7, G, G, C, G, Am, G, Am, G, D7, G, G, Am, G, Am, G, D7, G, G.

Notes: d, d, c#, b, c#, d, c#, b, a, g, f#, d, d, g, g, a, b, c#, b, a, g, a, d, d, c#, b, c#, d, c#, b, a, g, f#, d, d, g, g, g, a, b, c#, b, g, a, g.

Lyman Taylor &  
Karla Armstrong  
present ~



# Colorfully Chromatic

## “Break Forth, O Beauteous Heavenly Light”

Words by Johann Rist 1641

Translated by John Troutbeck ca. 1885

Music by Johann Schop 1641

Harmonized by Johann Sebastian Bach 1734

Although J. S. Bach was a prolific composer, this is one piece (like “Jesu, Joy of Man’s Desiring”, also written by Schop) for which he is often given credit, but which he didn’t actually write. It has been said that Bach considered “Break Forth” to be “the perfect chorale.” He liked it so well, in fact, that he incorporated it into his “Christmas Oratorio,” adding transitional chords to the basic chords of the hymn and thereby greatly enriching the sound.

For our purposes, it provides a wonderful left-hand chording workout! Although it is impossible to replicate Bach’s “transitional harmonies” on the autoharp, making chord changes for nearly every note does convey some of the movement. It was recommended in the Oratorio to be sung slowly, and the same goes for playing. May this less-visited song become part of your chromatic Christmas repertoire!

1 C C G C D7 G G D7 G E7

Break forth, O beau- teous heaven - ly light, And

4 F C G C G G7 C C G C D7 G

ush - er in the morn - ing; Ye shep - herds, shrink - not

7 G D7 G E7 F C G C G G7 C G

with af - fright, But hear the an - gels warn - ing. This

10 G A7 Dm D°7(Dm) E7 Dm A7 Dm Am

child, now weak in in - - fan - cy, Our

12 Am A7 D E7 C°7(Am) Am E7 Am G7 C C F C

con - fi - dence— and joy shall be, The power of Sa - tan

15 D D7 G C F C F C F Dm G7 C

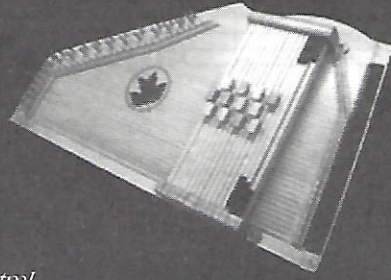
break - - ing, Our peace e - ter - nal— mak - ing.

#### FOOTNOTES

Alternate chords are in ( ) brackets.

To play these chords, it is recommended that your stroke be a Rotary Squeeze, i.e. a long (thumb) strum plus a long (finger) scratch done simultaneously, rotating the hand clockwise in order to cover the maximum number of strings. On long notes in Measures 5, 9, 15 & 17, the second chord should be a long (thumb) strum.

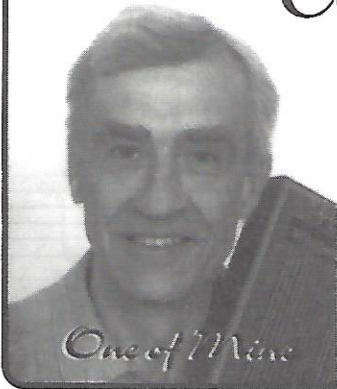
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(Continued from page 29)  
 be called "music." The Close Enough String Band may have finally convinced her she's wrong. This is one neat CD.

First, what this is not. This is not an original approach to traditional music. It's also not an autoharp showcase, as the 'harp is in the background most of the time. It's also not fiddling at its best, nor singing like angels. What it is is a lot of fun with an unexpected surprise: the saw.

Musical saws in Her Majestic Opinion, are the performance equivalents of wearing a red nose on stage. You'll get a laugh, but nobody would really *listen* to them. Folks, She has admitted error. Bob Sandstedt is a genius, and She Who Must Be Attended To doesn't use that term lightly. In Bob's hands, the crosscut saw becomes a subtle and facile generator of graceful obbligatos, a tasteful accompaniment to the human voice, a learned theremin and a welcome and unique member of the band. Stephen Foster's *Hard Times* and *Curtains Of Night* are where to hear it at its best.

They are at their strongest when they sing as a group, as the women's voices are more melodious than the men's. Their harmonies are tight and very, very authentic sounding. Rick Sonder's autoharp is solid, if not flashy, and fills a support role to the other instruments. Pete Wilcox on bass and Dave Bauman on guitar are rock solid, and the band plays well in ensemble. Altogether, we have here a very listenable well recorded, CD that will give a lot of pleasure to those of us of a certain age that really enjoy string band music done well. Aunt Sukey gives them a strong ear up.



# ADVANCED CHORD THEORY FOR AUTOHARPERS

BY ROBERT D. GRAPPEL

This article is a follow-up to my article “Chord Theory for Autoharpers” which appeared as three parts in Volume 17, Numbers 1, 2, and 3 of *Autoharp Quarterly*. My intent in this article is to go beyond the usual major, minor and seventh chord families of typical autoharps and to explore some of the wonderful world of “color chords” that can add spice and variety to musical arrangements. There are literally hundreds (if not thousands) of possible chords that can be played on an autoharp – this article will touch only on those chords that have been used fairly frequently by advanced autoharp players. Some of these chords are only available to chromatic players (you know who you are!), while others are more typical of diatonic autoharps. I’m going to stick with only 3 and 4-note chords – there’s quite enough variety in those already.

## First, a bit of review

Part 1 of my original article illustrated the 12-note equal-tempered scale. It is called equal-tempered because each note is separated from its neighbors by an equal amount. The following table (repeated from Part 1) illustrates this scale. The spacing between the notes ‘C’ and ‘D’ (for example) is called a whole step, while the spacing between ‘C’ and ‘C#’ is called a half step (because it is only half as large as the spacing between ‘C’ and ‘D’). The strings of a chromatic autoharp are tuned to this scale.

C# D# F# G# A#  
C D E F G A B C  
D<sup>b</sup> E<sup>b</sup> G<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

## 12-note Equal-Tempered Scale

Much Western music (and certainly much music played on the autoharp) is based on a subset of the equal-tempered scale called the

‘major’ scale. As discussed in Part 1 of my original article, the major scale consists of just seven notes following the familiar **do, re, mi, fa, sol, la, ti** pattern. The middle row of the table illustrating the equal-tempered scale above (leaving out any sharps or flats) is just such a scale – it is the C-major scale. I’ll use this particular major scale as my example throughout the rest of this article, even though it’s only one of 12 possible major scales (one scale for each of the 12 notes in the equal-tempered scale). If you own a C-diatonic autoharp, its strings are tuned to just the seven notes of a C-major scale.

‘Major’ chords were covered in Part 2 of my original article. These are all 3-note chords consisting of the first, third, and fifth notes of their corresponding major scale. For example, a C major chord consists of the notes ‘C’, ‘E’, and ‘G’. There are 12 possible major chords – each one based on one of the 12 notes in the equal-tempered scale.

‘Minor’ chords were also covered in Part 2 of my original article. These are also 3-note chords constructed by lowering the middle note (the ‘third’) of their corresponding major chord by a half step. Hence, a C minor chord consists of the notes ‘C’, ‘Eb’, and ‘G’. There are 12 possible minor chords – each one constructed from its corresponding major chord.

## More 3-note chord families: the “sus” and the “dim”

This section will discuss two new families of 3-note chords: the ‘suspended’ (also called ‘sustained’) chords and the ‘diminished’ chords. Like the minor chords, each member of these chord families is formed by modifying the corresponding major chord based on the same starting note and scale. These modifications lend a special color or feeling to the chord.

Suppose that instead of flattening the middle note of a major chord (as was the case for minor chords), we raised it up a half step instead. Chords constructed this way are called ‘suspended’ or ‘sustained’ chords. Note that by the nature of a major scale, raising the third note by a half step gets us to the fourth note of the same scale. Hence, a ‘sus’ chord consists of the first, fourth, and fifth notes of the corresponding major scale. (I’m simplifying this discussion somewhat. There are also ‘sus’ chord families built using the second note instead of the fourth. However, the ‘sus4’ chord is the variant commonly used on autoharps – especially diatonic instruments.) The ‘Csus4’ chord contains the notes ‘C’, ‘F’, and ‘G’. Each of these notes is available on a C-diatonic autoharp. Similarly, a ‘Dsus4’ chord would contain the notes ‘D’, ‘G’, and ‘A’ (again, playable on our C-diatonic autoharp). The ‘sus4’ chords have a feeling of reaching out or stretching – the ‘sus4’ chord seems to hang “suspended” in the air waiting to resolve back (release the tension) to the major with its more “normal-sounding” third. The ‘sus4’ chord is sometimes called the “Amen” chord (referring to religious music), because it is often used in the chord progression used to end a hymn. The listener feels a sense of comfort (release of tension) when the ‘sus4’ resolves back to the ‘major’.

Another 12-member family of 3-note chords is formed from the minor chords by lowering the chord’s top note (the fifth of the scale) by a half step. (Since we started with a minor chord, the middle note (third of the scale) is already flattened). These chords are termed “diminished” because their notes are squeezed together more closely than the majors or minors. For example, a ‘Cdim’ chord consists of the notes ‘C’, ‘Eb’, and ‘Gb’. Diminished

chords have a “pinched” or “uneasy” feeling – they want to expand out (release the tension) to a major or minor. Note that only the ‘dim’ chord based on the seventh of the scale (in our example of the C-major scale, a ‘Bdim’ chord consists of the notes ‘B’, ‘D’, and ‘F’) has notes that lie in the major scale and may be played on a diatonic instrument. The 4-note seventh chord based on the ‘dim’ finds much application among chromatic autoharp players – there’ll be a whole section devoted to ‘dim7’ chords later.

### More 4-note chords: Still More Sevenths!

Part 2 of my original article discussed some ‘seventh’ chords. These are all 4-note chords constructed by adding a fourth note (typically the note one step below the octave) to a 3-note chord. Part 2 discussed major and minor seventh chords – this article will discuss some additional types of seventh chords that find application on autoharps. These new chord families are the ‘diminished seventh’ and the ‘partial seventh’ chords.

### Diminished Sevenths

Recall the three notes comprising a ‘diminished’ chord from the previous section. There are 3 half steps between the first and second notes of the chord. There are also 3 half steps between the second note of the chord and the third note of the chord. Suppose we add on a fourth note that is also 3 half steps above the third note. The 4-note chords formed this way are called ‘diminished sevenths’. For example, a ‘Cdim7’ chord (often indicated as ‘C°7’) consists of the notes ‘C’, ‘Eb’, ‘Gb’, and ‘A’.

What’s so special about diminished seventh chords? First, note that if we continue the 3 half step progression beyond the fourth note of a diminished seventh chord, we get back to the starting note one octave higher. The notes in a diminished seventh chord are all equally spaced in an octave – there is no “root note” as was the case for all the previously discussed chord

families! Diminished seventh chords are completely symmetric. Unlike the other chord families having 12 members each, there are only 3 possible diminished seventh chords! You could call a chord ‘C°7’, or ‘Eb°7’, or ‘Gb°7’ or ‘A°7’...they’re all the same four notes. The following table illustrates the notes in each of the three diminished seventh chords.

C E G A  
C# E G B  
D F G# B

### Notes in a Diminished Seventh Chord

You can see that a ‘D°7’ chord is the same as an ‘F°7’ or ‘B°7’ chord. Similarly, an ‘E°7’ chord is the same as a ‘G°7’, etc. It takes only 3 chord bars (on a chromatic autoharp) to play all possible diminished seventh chords. In effect, you get 12 great chords for the price of three!

Recall from Part 3 of my original article how it took only 3 major chords to play all the seven notes of a major scale. Similarly, 3 minor chords could be used to play the same seven notes. Well, if you have the three diminished seventh chords on your chromatic autoharp, you can play all 12 notes of the equal-tempered scale with just 3 chords! How’s that for economy...any possible melody note is guaranteed to be in one of the 3 diminished seventh chords. This is just the ticket for playing jazzy pieces or any tunes with lots of chromatic notes outside the usual progressions. The diminished seventh chords have a kind of “spacey” or “unresolved” feel to them – they could go anywhere and resolve to almost any other chord. The “Colorfully Chromatic” column in *Autoharp Quarterly* makes frequent use of diminished seventh chords in its arrangements.

### Partial Sevenths

This section is of significant interest only to players of diatonic autoharps! You chromatic players can skip on to the next section.

Part 3 of my original article discussed the “circle of fifths”. This

sequence of chords forms the basis of a great number of musical arrangements. (For this reason, the chord bars on most autoharps are arranged in the “circle of fifths” sequence.) The following table illustrates the “circle of fifths”. Starting anywhere in the sequence, moving one step clockwise gives the ‘V’ chord. Similarly, moving one step counterclockwise yields the transition of seventh chords.

C G D A  
F E  
B<sup>b</sup> B  
E<sup>b</sup> A<sup>b</sup> C# F#

### Circle of Fifths

If we are playing a C-diatonic autoharp, then ‘C’ is our home chord. By the circle of fifths, the ‘G7’ chord transitions to ‘C’. The notes in a ‘G7’ chord are ‘G’, ‘B’, ‘D’, and ‘F’. These are all notes in the C-major scale, so we can play the ‘G7’ chord on our C-diatonic instrument – no sweat. The seventh chord that transitions to ‘G7’ by the circle of fifths is ‘D7’. We’ll often want to play this chord. The notes in a ‘D7’ chord are ‘D’, ‘F#’, ‘A’, and ‘C’.

Houston, we have a problem! We don’t have any ‘F#’ strings on our C-diatonic autoharp – the note “F#” isn’t in the C-major scale! What can we do? We must compromise. What if we play only the three notes we happen to have strings for – ‘D’, ‘A’, and ‘C’? This is called a “partial seventh” chord because it is missing one of the four notes that should be there. It sounds “thin”. (What did you expect? It’s missing 25% of the notes!) However, since the ‘D7’ chord is only going to transition back to the full ‘G7’ and then likely to ‘C’, it doesn’t sound too bad in context. It’s often better to have a partial chord than none at all.

To generalize, the seventh chord based on the second note of the major scale (the one that transitions to the seventh chord based on the fifth note of the scale) will need to be a partial seventh on a purely diatonic autoharp. These ‘par7’ chords are found only on diatonic autoharps (which don’t have strings for all 12



notes of the equal-tempered scale). In the case of a multi-key diatonic autoharp (where the keys are chosen in the circle of fifths), there will only need to be one ‘par7’ chord. For example, my D-G diatonic instrument has a partial ‘E7’ chord but a complete 4-note ‘A7’.

### **I Plead the Sixth**

If you’ve been reading along in my chord theory articles so far, you can probably figure out yourself what a ‘major sixth’ chord is. These “jazzy” chords are formed by adding an extra note to a 3-note major chord, just as was the case for the ‘seventh’ chords. The difference is that the added note for a sixth chord is the sixth note of the scale instead of the flatted seventh. For example, a ‘C6’ chord would contain the notes ‘C’, ‘E’, and ‘G’ (C major) plus ‘A’ (the sixth note of the C-major scale. Sixth chords have somewhat of a similar feel to a seventh, but not so much tension (the drive to resolve back to the major)—they sound a bit “smoother” to the ear. Did you notice something special about the ‘C6’ chord? Try spelling out the notes of the chord starting with the ‘A’ this time. Now, you have the notes ‘A’, ‘C’, ‘E’, and ‘G’. Does this look familiar now? The first 3 notes (‘A’, ‘C’, ‘E’) form an A-minor chord, and the ‘G’ is the flatted seventh of the A-major scale – this is actually an ‘Am7’ chord! This is a useful discovery for an autoharp player – you get two chords for the price of one chord bar. Each major-sixth chord has exactly the same notes as the relative-minor seventh (see Parts 2 and 3 of my previous article for a discussion of the ‘relative minor’ relationship) in the same scale.

### **When Does 2 Equal 9?**

The final family of 4-note chords to be described in this article adds the ninth note of the major scale to the 3-note major chord rooted in that scale. (After all, we’ve already seen chords with the sixth and seventh note added to the major scale. The eighth note of the scale is just the octave of the first note, so there’s nothing new there.) The

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chords with the added ‘ninth’ note are often indicated with the notation ‘+9’. The ninth note of the major scale is one octave above the second note of the scale – these chords could equally well be called ‘second’ chords. The family of ‘+9’ chords find application on some specially set-up autoharps with names such as “pentatonic”, “ultra-tonic” or “jazz”. (See back issues of Autoharp Quarterly for complete descriptions of these variants on the basic

autoharp.) For example, a ‘C+9’ chord contains the notes ‘C’, ‘E’, ‘G’, and ‘D’.

### **Summary**

Well, that just about beats the 3 and 4-note chord families to death! Chords with more notes are quite possible musically, but very rare for autoharps. These fancier chords still follow the basic rules of chord construction that you’ve seen in my articles – you just add more stuff onto the basic patterns.

# jam 'n bare bones

Traditional

Easy Jam Version

with Mike Herr

## Forked Deer

Yeah, the name is a little strange (what does it really mean?), but the tune is a gem that you'll hear at many jams and festivals. I remember the first time I

learned it was with Drew Smith playing at a late night jam at Mountain Laurel many years ago. He made sure that everybody knew that when you get to the

first note of the B part (measure 17), you land fairly and squarely on the A note using the A chord. Don't be shy. No half-hearted testing the waters with maybe

## Forked Deer

Easy Jam Version

traditional  
Arrangement 2005 by Mike Herr

1

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

7

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

13

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

19

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

25

A A A A A A A D A A A A

31

D G D D

a bit of an A chord. Hit it hard, you won't be disappointed. This is one of the most fun parts of the tune, so go for it.

Many players have recorded this tune, and there are almost as many versions out there as there are fiddlers to play it. So, this is just an approximation of one version. Mine. I also remember Bob Lewis using

this tune in a workshop and when we were learning the B part he came to the end of the phrase where there are so many variations. Bob was very clear that we were to play it one particular way because it was his workshop and he said so. Which is what you have to do to promote harmony and prevent the melodic clashes that can jinx a tune.

You may also see this tune named *Forked Buck*, but the tune will be essentially the same. You can find recordings of it by J.P. and Annadeene Fraley, Wilson Douglas, Ed Haley and many others. No time like the present to pick up the 'harp and get to work on it.

### Harder jam version

1

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

7

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

13

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

19

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

25

A A A A A A A A A A A A D A A A A A A A

31

D A D G D A D

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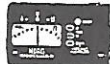
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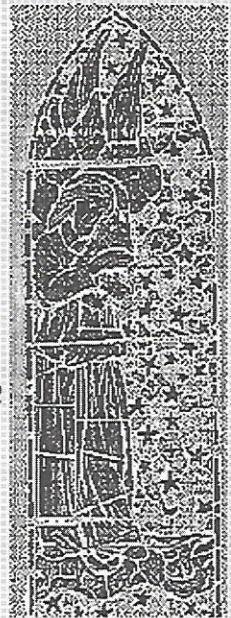
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# Technically Write

by Bob Lewis

## Why Doesn't the Bass Have All the Notes?

When people discuss their vision of improving the autoharp or their ideas for a string schedule for a diatonic, it is often mentioned that the bass octaves would be complete or include more notes. My objective here is to explain my understanding of why the standard autoharp is pretty much right the way it is. I will consider it in its intended role of serving an FCGD range of keys as well as more toward the sharp end of GDA, as the instrument is often actually used and configured.

The baseline instrument is the familiar 36 string, chromatic autoharp, all factory built brands the same, as far as I know. There are two complete chromatic octaves plus a fifth interval higher on top and an octave plus a fourth interval on the bass side. The partial octave on top has no missing notes in the sequence up to the highest note. The bass end, however, is not complete.

The bass range is not intended for playing distinct melody notes. Melody is much stronger, much more clear from within the two complete octaves near the middle of the string array. The bass end array of notes is used for harmony, more strumming and less picking. Actually I have no way to know what was really intended, but many players have testified that attempting to play melody in the lower range is neither effective nor satisfying. I won't say it can't be done, but it obviously would not be the instrument's strength.

There is nothing new under the sun. Just about every idea conceivable has been tried before by someone and has often been documented. Few ideas proved to be genuine improvements and even fewer were actually adopted as upgrades to the autoharp. One new to the instrument without actually understanding it

might be cynical about the design and see intelligent, well founded design decisions as shortcomings. My proposal would be that if you accept the keys in which the instrument has always specialized, F and C with C primary, the array of bass notes is just right.

Having tried a number of ideas, just experimenting, or discussing the subject with others, I know that having many damped notes of a chord occur in the bass end produces more of a pronounced scratch or washboard sound when strumming from the bass side. Eliminating notes, primarily third intervals, improves the ratio of open strings to damped strings in a chord.

Reducing scratch aside, if third intervals, either major or minor, occur too low in frequency, too far down into the bass, the sound is not clear. There may be a rumble effect, as the unstable harmonics of wound strings at low frequencies overlap in a pulsating manner. By trial and error, altering the standard setup of a chromatic autoharp to include emphasis of other keys than F and C, I have both determined thresholds of how low one can go in the bass including all notes in a chord and that the standard setup for what it tries to accomplish is just right. The builders/designers knew what they were doing and made competent musical judgments.

I should note that the factory has errors in how a few chords are felted and this depends upon the period of production. Those errors do not represent how the chords were intended to be felted. Historically, I know that Em may have been left out of the 8G note. In recent years Drew Smith was successful in getting Oscar Schmidt to correct that. The problem is that at the very same time, they started omitting notes

erroneously on Cm, E and Gm. Fix one and break three. Go figure.

There are not and in practical terms cannot be enough notes in the first bass octave to start every chord on its root note. You may note that starting a major chord on its fifth interval is effective. You may also note that starting a minor chord on its minor third interval is also quite acceptable. Experimenting however has shown that even if you had all the notes and accepted the amount of chord scratch that would create, some of the notes would need to be eliminated to get a clean sounding chord, you would get rid of the rumble of close intervals too close in the bass. For example, a design like the Orthey chromatic, which inserts a low A and drops the first A# to make room, has to omit the lowest C from Am, because the AC minor third interval has a pronounced grumble/rumble to it. The chord then is only AE instead of ACE on the bottom.

In configuring almost every conceivable key tuning of diatonic and 2-3 key instruments, I have developed my own rules for where non-standard chords should omit notes in the bass. The rules are completely consistent with how a standard chromatic autoharp is configured, uncovering no offense by the factory setup. One only gets into trouble when retuning the instrument to serve other keys.

The rules might be firm for me but allowance would need to be made that within a small range others might hear it differently. The greatest variance in hearing is sensitivity to high frequencies. even the low notes have partial harmonics, different frequencies in other octaves that are part of the composite sound of a bass wound string. These sounds are much more audible to some than others, age being a significant factor in

loss of high frequency acuity. A rumble effect in the bass is more an issue of muddled, overlapping low frequencies than it is an issue of high frequency acuity differences. Thus I would expect that the average person would have a similar judgment about how clear a chord might sound in its bass end.

By analyzing the standard factory instrument, 21 chord, one will find that the lowest major third interval in any of chords is in the C chord. That chord is felted to start on 3C and includes the major third 5E. The C chord does not include 2G. I think that is correct, because starting on the root is harmonically preferred, and the root note has only two damped strings passed over by a strumming pick until the root note is plucked at 3C.

Experimenting with various tunings, including custom made, optimal string sizes, I have established for my own purposes that the low

threshold for complete major thirds is B<sup>b</sup> major. I actually go lower than that to include A major, but acknowledge that the A chord then rumbles a bit, is better on some 'harps than others, and that other ears might not prefer it. There is definitely some rumble there, but I don't think it spoils the A chord to have a low C# included. The A chord includes AC#E.

A minor third interval is a half step more narrow than a major third. The more narrow the interval, the more likely the unstable harmonics will overlap and create a rumbling effect, the more likely that one would want to eliminate the third note from the bass end of the chord. Chord examples would be D major and D minor. D Major is DF#A, and D minor is DFA. The minor third then has a higher threshold for including the third interval note in the bass end of a chord. As it turns out, the D minor included on a standard 21 chord is the lowest minor chord that includes a third in the bass. It gets funky below that, and one would expect different folks would have their own perception of what works. I have found that C# minor is okay as C# E G#. I might encounter that on an A or E diatonic. I have found C minor to be unacceptable as C E<sup>b</sup> G, but a half step lower at B minor is improved with the third included. That would be BDF#, again encountered on a diatonic tuning.

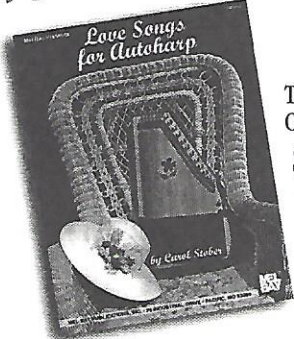
The final point I would like to cover is the example of the Wildwood Flower model that Oscar Schmidt produced in two series. This instrument did include all the notes in the bass octave and was very problematic, about as muddled and rumbly as you are likely to hear. Every conceivable rule of chord voicing, string scheduling and ratio of open strings to damped is broken by the factory setup on this instrument. The real solution was to eliminate the lowest F#, since it needed to be left out of the felting anyway. Even on F#m, the A note has to be left out, if the low F# is there. Dropping low F# and inserting low C# was the answer. F#m now starts on its fifth

tone, the A chord has more character (AC#E), and each low note is used in more than one cord. This was a good example of how implementing support of root notes for minor chords, in this case Bm and F#m, does not prove to be a good idea. Even if one built an autoharp with 40-something string positions, bass notes present would need to be left out of the felting. They don't need to be there.

As a footnote, since I have touched on the subject of chord voicing, i.e. which notes to include in the felting of a chord, noting that not necessarily all of them are included in all cases, one should be aware that 7th chords do not include that 7th tone until an unambiguous representation of the major chord has first been sounded in the bass. Thus if a 7th tone occurs in the bass before a root or fifth note, it is omitted and blocked by the felting. An example would be D7, which does not include C until the first D, F# and A notes have sounded, strumming from the bottom bass toward the treble. The 3C string is not open on the felted chord bar.

For those interested in these sorts of subjects, I hope I have provided some useful insight into why the autoharp is what it is and what we might have to consider when trying to reinvent it for other purposes. The factory setup, assumed free of errors and true to the design, deserves to be respected the way it is. I am aware that some live by the rule that wound strings don't include any third intervals in chords, but I would propose that such is flat wrong. I have also heard instruments done that way and found them to sound very incomplete. I have also played instruments felted to include every possible note and found them to be an abomination. To each his own, though. I can't tell you what you hear, but I do think the standard autoharp teaches us a lot about what works and what doesn't. I am not sure I would change it by very much.

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Performance schedule:  
*November 17 7-7:50 pm*  
Concert with Pete Wittig  
Ann Arbor District Library  
343 South Fifth Street  
Ann Arbor, MI  
*December 10 8-11 pm*  
The Kitty and Wanda Holi-  
day Extravaganza with Kitty  
Donohoe  
Cappuccino Cafe  
1500 W Lake Lansing Road  
East Lansing, MI  
*December 11 2-4 pm*  
A Traditional Christmas -  
Holiday Concert with Dan  
Giacobassi  
Schuler Books and Music  
Eastwood Towne Center  
2820 Towne Center Blvd.  
Lansing, MI

*February 4 Noon-1 pm*  
Favorite Songs for the Auto-  
harp and Dulcimer  
Mid-Winter Singing Festival  
Hannah Community Center  
819 Abbott Road  
East Lansing, MI

## **DOOFUS**

12228 Hollowell Church Rd  
Greencastle, PA 17225  
717-593-0962  
Fax: 301-588-5466  
neal@doofusmusic.com  
http://doofusmusic.com

Pro-File: AQ Summer 2001  
Performance schedule:  
*November 17-20*

Unicoi Dulcimer Festival  
Autoharp workshops and  
concert  
Helen, GA

*February 3-5, 2006*  
Weeklong Intermediate Auto-  
harp Workshop  
Weatherbury Farm  
Avella, PA

## **MARC GUNN**

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

marc@thebards.net  
www.thebards.net  
Pro-File: AQ Fall 2000  
Performance schedule:  
*November 19-20*  
Louisiana Renaissance Festi-  
val  
Hammond, LA  
*December 6-7*  
Louisiana Renaissance Festi-  
val: School Days  
Hammond, LA

## **LES GUSTAFSON-ZOOK**

1608 S. 8th Street  
Goshen, IN 46526  
574-534-1173  
les@gustafsonzook.com  
www.gustafsonzook.com  
Pro-File: AQ April '94  
Performance schedule:  
*November 18-20*  
NGFDA Fall Festival  
Unicoi State Park  
Helen, GA  
*March 9-12*  
Buckeye Dulcimer Festival  
Ashley, OH

## **ADAM MILLER**

PO Box 951  
Drain, OR 97435  
650-804-2049  
autoharper@earthlink.com  
www.folksinging.org  
Pro-File: AQ Fall 2001

Performance schedule:  
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  
*December 15 3:30 pm*

Songs of the Winter Holiday  
Program  
Ripon Library  
Ripon, CA

*February 3, 2006 8 pm*  
Tarpon Springs Performing  
Arts Center  
Tarpon Springs, FL

*February 17, 2006 8 pm*

The Brick Coffee House  
Marysville, CA

## **KAREN MUELLER**

PO Box 80565  
Minneapolis, MN 55408  
651-649-4493 (voice mail)  
karen@karenmueller.com  
www.karenmueller.com  
Pro-File: AQ July '93  
Performance schedule:  
*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:  
*November 3 - 6*  
Deep Fork Festival  
Chandler City Fairgrounds  
Chandler, OK

*November 20*  
Sunday morning service,  
9:30 am

Burns City Baptist Church  
Burns City, TX  
*January 7, 2006*

Beginners Jam & Lesson  
10 am-3 pm  
135 CR 1354  
Quitman, TX  
*January 26-28*

Harps, Hammers & Friends  
Festival  
Mitchell's RV Park  
Perrin, TX

*February (2nd Saturday)  
2006*

Beginners Jam and Lessons  
10 am-3 pm  
135 CR 1354  
Quitman, TX

## **LUCILLE REILLY**

Shadrach Productions  
PO Box 7338  
Denver, CO 80207  
thedulcimerlady@juno.com

www.thedulcimerlady.com  
Pro-File: AQ April '92  
Performance schedule:  
*November 21 4 pm*  
Fountain Music Series  
First Congregational Church  
of Ridgefield



Kilby Snow archival photo by Richard Center



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Ridgefield, CT  
*December 11*  
Morning church services  
Athens First United Methodist Church  
Athens, GA  
*December 18*  
First Baptist Church of Chattanooga  
Chattanooga, TN

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www.folkloreproductions.com  
Pro-File: AQ January '89  
*November 5*  
Crossroads/Calvary  
www.crossroads.calvary-center.org  
215-724-1702  
Philadelphia, PA  
*November 7*  
Virginia Highlands  
www.vhcc.edu/current/art-sarray/default.htm

877-207-6115  
Abingdon, VA  
*November 10*  
Jettie Baker Center  
www.mecc.edu  
276-523-2400  
Clintwood, VA  
*November 30*  
Stanford University  
http://livelyarts.stanford.edu/  
650 725-ARTS  
Palo Alto, CA  
*December 4*  
Jefferson Center  
www.operaroanoke.org  
540-345-2550  
Roanoke, VA  
*January 21, 2006*  
Socwell Center  
http://ket.oake.org  
469-752-0592  
Plano, TX  
*January 30, 2006*  
Corcoran Gallery of Art  
www.corcoran.org  
202-639-1770  
Washington, D.C.

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Bartlesville, OK 74006  
918-333-7390

fax: 918-333-7393  
fran@franstallings.com  
http://www.franstallings.com  
Pro-File: AQ April '92  
Performance schedule:  
*November 10-11*  
Asian Congress of Storytellers  
Workshops on stories/songs with music  
Furuma Riverfront Hotel  
Singapore  
*November 12 - 15 7 pm*  
Storytellers Showcase  
Performances  
DBS Arts Center  
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:  
*January 6, 2006*  
Mini Mountain Laurel Concert Series  
Reedsville Evangelical Lutheran Church 7:30 pm  
Reedsville, PA

*January 7, 2006*  
Autoharp Workshop 1 pm  
Orthey Instruments  
Newport, PA  
*January 7, 2006*  
Mini Mountain Laurel Concert Series  
Highland Presbyterian Church  
Concert 7:30 pm  
Newport, PA

**CHARLES WHITMER**  
291 Scarborough Dr. #1109  
Conroe, TX 77384  
936-441-0133  
cw75@earthlink.net  
Pro-File: AQ April '93  
Performance schedule:  
*June 12-15*  
Advanced Autoharp Workshop  
Ozark Folk Center  
Mt. View, AR  
*June 19-22*  
Beginner Autoharp Workshop  
Ozark Folk Center  
Mt. View, AR  
*June 26-29*  
Intermediate Autoharp Workshop  
Ozark Folk Center  
Mt. View, AR





# Postscripts from 'Harpland

with Mary Umbarger'

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

*After a summer filled with festivals, friends and music we have come to that time of year known as "The Holiday Season". The autoharps are being restrung, refelted, and tuned. Our music antennae's are turning from 'Old Joe Clark' to 'Jingle Bells', and Thanksgiving dinner is already being planned by those smart enough to think ahead.*

*I hope all of you have places to share music lined up so folks can hear the music of the season as only the strings of the autoharp can render. The folks at my church have me all lined up to be on our Christmas float as (get this) the angel with the harp. This is a lever harp-not the autoharp – and they tell me that I will be wearing wings-complete with feathers!! I can tell you that I don't know if I will fly or die, but it realllly should be interesting. Pray for me!*

*NOW—to the news at hand-----*

*PS. The really big news is the wedding of our own Bob Woodcock to Sally Leiderman on Saturday, Sept. 10<sup>th</sup>. Bob reports a beautiful service with a Quaker meeting followed by a Jewish blessing by Gil Palley. All of this was followed by –what else- a jam of fabulous musicians.*

Bob and Sally we wish you all the best and are so happy for you. The only downside is that we have lost yet another sex symbol!!

**PS** Mike Seeger has been sighted on two occasions. He was seen playing autoharp on a PBS Bob Dylan special and also in the new Bob Dylan biography by Martin Scorsese, "No Direction Home".

*It is refreshing and assuring to realize the importance of musicians like Mike, who stuck by the autoharp before playing it became 'cool'. We now have autoharp gatherings and festivals all over, loads of CD's, those*

*honored class of luthiers that keep all of us sounding good, but there was a time that if you played autoharp it was a cold world out there with not so much support.*

*Thanks to all the 'pioneers' that kept on going so we could reap the rewards!*

**PS** Les Zook has written an Autoharp Hymnal ( see advertisement on page ?). I saw it at the MLAG and it is filled with most any hymn you ever wished you could play. You can order it from the Market Place in the AQ, or directly from Les at 1608 S 8<sup>th</sup> St., Goshen, IN 46526.

**PS.** Charlotte autoharper Jeanette Sheeran, with husband Chris, Dave Immel, and B.J. Tapley, known as the band "Huckleberry Jam", have just completed their first CD. The CD, "Huckleberry Jam" is a well-done piece of work. They are good musicians and their arrangements are innovative. Jeanette is featured on 'Hewlett' and her playing is top notch!

If you would like to hear some great Old Time, Celtic and Bluegrass string music you may contact them at [jeanette\\_sheeran@sil.org](mailto:jeanette_sheeran@sil.org).

*Well, my friends, by the next time we meet some of you will be into the snow, sleet, ice' thing'. We will all be cozying up to fires and countless cups of tea and hot chocolate, and the pleasant, restful time of winter will be full upon us. Count your blessing and ENJOY!*

*Harpin' in Harmony,  
Mary Umbarger*

## A Beginner's Perspective from Cindy Blevins

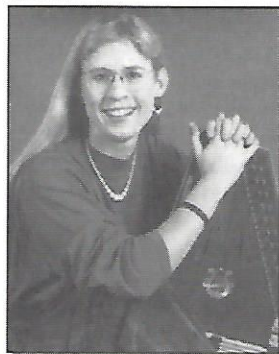
Having been an instrumental music teacher of both band and orchestra instruments, a clarinet performance major, a composer using synthesizers since before they were computer-based, and, since the early 90's, a harpist, harp teacher, and composer for that instrument, I thought I had pretty well covered the musical instrument spectrum.

And then, in July 2005, I was introduced to the autoharp. The man who played for us was a traveler from Alaska, Al Weber, stopping by our harp-making business in Colorado. He purchased some harp accessories, visited for awhile, got ready to leave, then said he had something to show us. When he pulled out an autoharp, I thought he was joking. Until he began to play.

I always thought of the autoharp as the non-musician's instrument. How hard could it be, after all? Just push down a button and strum. A real no-brainer. So I was not prepared for the symphony that came out of that small, unlikely looking instrument.

It was obvious that Al was doing much more than "pushing down buttons and strumming." After he departed, I couldn't get the music out of my head, so I began my 'harp adventure.

Within a week, after countless hours of online research, I ordered my own 'harp (an F/C Diatonic) to be made by Pete D'Aigle. Meanwhile, our 'harp playing friend Al kindly arranged to ship me an old chromatic loaner instrument. By early September, I was "pushing buttons and strumming."



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







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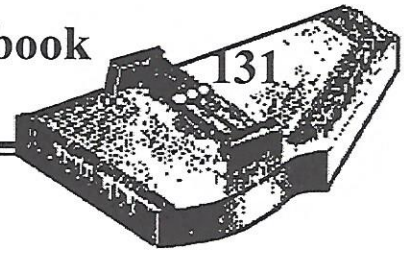
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# Autoharp Songbook

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## Be Kind To Your Web Footed Friends (2)

(Tune - "Stars and Stripes Forever")

↓  
 F F [C7 F] F [E7 F] F //  
 Be kind to your web-foot-ed friends  
 [E7 F] F [E7 F] F [F F] C7/C7//  
 For a duck may be somebody's mo-ther  
 C7] C7 [D C7] C7 [D C7]C7//  
 Who lives in a lake or a swamp,  
 [F C7] [F F] / Bb Bb C7//  
 Or wher-ev-er it is damp.  
 F F [C7 F] F [E7 F] F //  
 You may think that this is the end  
 [E7 F] F  
 Well, it is.



## In The Evening By The Moonlight (2)

↓  
 [G G] G G Em Em G7 G7 /  
 In the eve-ning by the moon-light  
 [D7 G7] C C C D7 [G G] //  
 You could hear those voi-ces sing-ing;  
 [G G] G G Em Em G7 G7 /  
 In the eve-ning by the moon-light  
 [D7 G7] A7 A7 A7 Em [D7 D7] //  
 You could hear those ban-jos ring-ing.  
 [G G] G G Em Em G7 G7 /  
 How the old folks would en-joy it,  
 [D7 G7] C C C D7 [G G] //  
 They would sit all night and lis-ten  
 [G G] G / C / [G] G A7 Em [ / D7 ] D7 G  
 As wesang in the eve-ning, by the moon-light.

## The Storms Are On The Ocean (3)

↓  
 D [DD] / DG / [G G] D / [D A7] D /  
 I'm going away for to leave you, love,  
 D DD A7 D A7 D ///  
 I'm going away for a while.  
 D D / DG / G D / [D A7] D /  
 But I'll return to you some time,  
 DD DD A7 D A7 D ///  
 If I go ten thou-sand miles.

Chorus:

D G / G G / G GD ///  
 The storms are on the o-c-ean,  
 D D D D A7 DA7 D ///  
 The heavens may cease to be.  
 D G / G G / G G D / D /  
 This world may lose its motion, love  
 D D / D A7 DA7 D ///  
 If I prove false to thee.

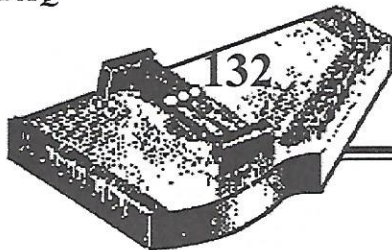
Now, who will shoe your pretty little feet?  
 And who will glove your hands?  
 Who will kiss your red rosy cheeks  
 Till I come back again?

Poppa will shoe my pretty little feet,  
 Momma will glove my hands,  
 And you can kiss my red rosy cheeks  
 When you return again.

See that lonesome turtle dove  
 As he flies from pine to pine.  
 He's mourning for his own true love  
 The way I mourn for mine.

I'll never go back on the ocean, my love,  
 I'll never go back on the sea.  
 I'll never go back on the blue-eyed girl  
 Till she goes back on me.





# Autoharp Songbook

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## Jolly Old St. Nicholas (G) 2

G / / / D7 / //  
Jol - ly old St. Nich - o - las,

Em / / / Bm ///  
Lean your ear this way!

C / / / G / //  
Don't you tell a sin - gle soul

D7 G D7 G D7 ///  
What I'm going to say.

G / / / D7 / //  
Christ - mas eve is com - ing soon,

Em / / / Bm ///  
Now you dear old man

C / / / / G / //  
Whis - per what you'll bring to me;

D7 G D7 G /  
Tell me if you can.

## I Heard the Bells On Christmas Day G (2)

I heard the bells on Christ - mas day,

Their old fa - mil - iar car - ols play,

And wild and sweet the words re - peat

Of peace on earth, good will to men.

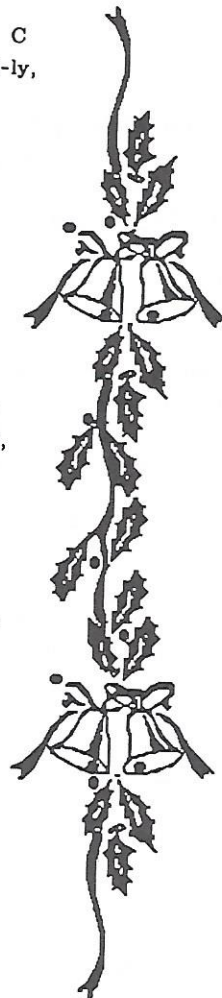
I thought how, as the day had come,  
The belfries of all Christendom  
Had roll d along th unbroken song  
Of peace on earth, good will to men.

## Deck The Halls (2)

↓  
C [ / G7 ] C G7 C G7C C  
Deck the halls with boughs of hol-ly,  
(G7C) [G7G7] C [ / G7 ] C G7C /  
Fa la la la la, la la la la.  
C [ / G7 ] C G7 C G7 C C  
Tis the sea - son to be jol-ly,  
[G7C] [G7G7] C [ / G7 ] C G7C /  
Fa la la la la, la la la la.  
G7 [ / C ] G7 G7 C [ / G7 ] C G7  
Don we now our gay ap - pa - rel,  
[C G7] C [F G7] D7 G D7 G7 /  
Fa la la, la la la, la la la.  
C [ / G7 ] C G7 C G7 C C  
Troll the an - cient Yule - tide car - ol,  
[F F] [F F] C [ / G7 ] C G7C /  
Fa la la la la, la la la la.

See the blazing yule before us,  
Fa la la la la, la la la la.  
Strike the 'harp and join the chorus,  
Fa la la la la, la la la la.  
Follow me in merry measure,  
Fa la la, la la la, la la la.  
While I tell of Yuletide treasure,  
Fa la la la la, la la la la.

Fast away the old year passes,  
Fa la la la la, la la la la.  
Hail the new, ye lads and lasses,  
Fa la la la la, la la la la.  
Sing we joyous all together,  
Fa la la, la la la, la la la.  
Heedless of the wind and weather,  
Fa la la la la, la la la la.



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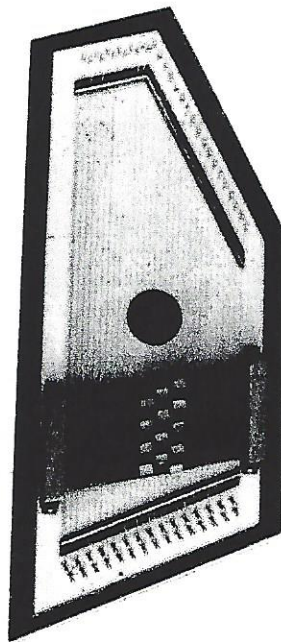
**DULCIMER PLAYERS NEWS**, Est. 1975 Quarterly journal for hammered and fretted dulcimer enthusiasts. Subscriptions: 1 year (4 issues) US - \$24, Canada - \$26, other countries - \$26. US funds, please. Dulcimer Player News, PO Box 2164, Winchester, VA 22604. 540 678-1305

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