

AUTOHARP QUARTERLY®

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Your Connection to the Autoharp Community Since 1988



Photo courtesy Rick Rouse

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'Harpers's reports and pictures from all over.

New clubs being formed

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Neal Walters explains how a contest works.

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Gordon Baker takes us "bar swapping."

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January 22, 2006, Janette Carter passes away at age 82. The melody lingers on.

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Winter 2006



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Editor/Publisher: Mary Ann Johnston
Pro-Files Editor: Karen Daniels
Interaction Editor: John Hollandsworth
Simply Classic: Linda Huber
Critics Choice: Stew Schneider,
 Judie Pagter, Tina Louise Barr, June Maugery,
 Bob Woodcock

In the Beginning: Mary J. Park

Colorfully Chromatic:

Lyman "Bud" Taylor, Karla Armstrong

The Diatonic Corner: Lucille Reilly

The Children's Corner:

Verla Boyd, Kathleen Bassett

Technically Write: Bob Lewis

Jam 'n Bare Bones: Mike Herr

Postscripts from 'Harpland: Mary Umbarger

Sacred 'Harp: Eileen Roys

Proofreader: David Patterson

Computer Advisor: Ivan Stiles

Web Master: Lindsay Haisley

"Roadie": Jack Johnston and Andy

Contributors:

Mary McAndrew

Taeko Ikegaya

June Fessenden

Marian Wood

Cover: Janette Carter

Photo by Rick Rouse

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From
the
Editor



Dear Readers;

We had late word of the death of Janette Carter. She died at 6 am on January 22. No funeral or memorial services were available at press time. Tommy Bledsoe, who was a friend of Janette's who often played music with her, wrote the tribute which is on the next page.

To paraphrase a much-heard question on TV – “Are you ready for some festivals?!?”

The long winter night will be over before too long and it will be time to pack our tooth brush and our 'harps and take all those new songs and new tricks we've been working on to as many festivals as our work schedule and our pocketbook will allow.

I've said it before and will undoubtedly say it again — it is a wonderful time to be a part of the autoharp community.

We have news of two new autoharp clubs and that is always exciting. If you belong to an autoharp club, let us know so we can tell others about it.

In addition to new clubs we have a growing number of festivals and luthiers to check out. So much to do and so much good music to play, so many good friends with whom to share the music.

Each time we lose a part of our musical family, as we did with Janette's passing, it reminds us to not put off any opportunity to spend time with them and share our music and our lives. Tomorrow is not guaranteed to anyone.

There was a song that was popular a number of years ago titled *The Song Is Ended*. Part of the lyrics always come to my mind at times such as this, “The song is ended, but the melody lingers on. You and the song are gone, but the melody lingers on.” And so it does.

Music in this issue

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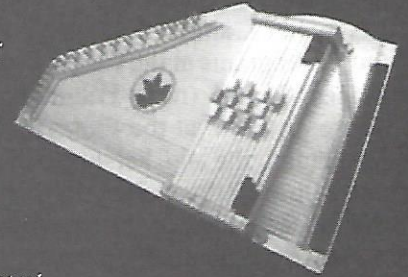
Blue Ridge Autoharps

by John Hollandsworth

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Remembering Janette Carter

Tommy Bledsoe

It was with a very sad and heavy heart that I learned that Janette Carter passed away on Sunday, January 22 at the age of 82 years.

Janette had experienced health problems for several years, including Parkinson's disease. Despite this, she continued the commitment to her work: honoring the music and memory of her father, A. P. Carter, her mother, Sara and her Aunt Maybelle Carter through weekly music programs at the Carter Fold, in Maces Spring (near Hiltons), VA. There, in 1974, at the foot of Clinch Mountain, she and her brother, Joe, and some of the neighbors cleaned the tobacco stalks and years of dust out of A. P. Carter's grocery store and installed 75 recycled seats from an old school auditorium and the Carter's Store concerts began.

The first concert was actually held outside during the summer of 1974. It featured Janette, who sang and played her autoharp to Carter Family and her original songs, along with her brother, Joe, on guitar. Also playing were Hugh Jack "Doc" Addington (Maybelle's brother) and Carl McConnell, who performed as the Virginia Boys, and Sylvia Sammons, a blind singer from North Carolina whom Janette had met at a festival in Cosby, TN. The audience, which was surprisingly large considering that word of mouth was the only publicity, stood outside or sat on blankets or chairs they had brought. From that inaugural concert the Carter Fold grew in popularity as word got around. Within a year or so, the audience had outgrown the small store building and the minute dance floor. At Janette's urging, Joe and the neighbors lay to, and using timber from the surrounding mountains, built the present barn-like Carter Fold. The Fold, which featured

railroad tie seats, a prominent dance floor and a capacity of 800 people. Janette also produced an annual festival, in addition to the regular weekly programs.

Janette instituted simple rules: no electric instruments (except for Johnny Cash's band), no dancing to the religious numbers (actually, Janette did not like people to dance to songs at all, only instrumentals, but this was one of few compromises she allowed herself), no smoking on the dance floor (until it was stopped completely) and no sexy dancing. And of course, no alcohol. She was known to ask rule breakers to leave, and if they DARED to defy her, there was a "home guard" that would back her up. Her watchwords were "to honor her Daddy's wish" to carry on his music and she swore that if she could not do that, she would close the doors. The doors are still open wide.

Even to the last, Janette was the eternal matriarch, opening each concert with a couple of songs, with Joe as long as he was around. During the most recent concerts, Janette was in a wheel chair, but she fulfilled her obligation to the audience who had come to see the last remaining member of second-generation Carter Family. I was there last on Dec. 10th as Raymond McLain and I joined her as she played "Jimmy Brown, the Newsboy."

After bringing the featured band out, Janette always sat on stage throughout the concerts, as if she had to be there to make sure everything went well, and to request that the band play a gospel song or "a hoedown so they can dance," if the audience looked restless. Dancing was an integral part of the program, and in earlier times, Janette sometimes joined the dancers,

showing the footwork that she developed from the age of 3, when she danced at Carter Family concerts.

There are thousands of great stories and memories about the hundreds of concerts, bands, dancers and legends who have been a part of the Fold's history, but none of them would have happened had Janette not taken the first step over 30 years ago. Along the way, she received many honors, including the National Heritage Fellowship (finally!) last year. I think she was satisfied with what she was doing, but she was tired of hurting. Her children, Rita and Dale, will continue her work. They need our support and love.

Tommy Bledsoe
904-824-2937 joytommy@bellsouth.net

Editor's note: Tommy is one of the musicians who plays at the Fold and has been a friend of Janette's for more than 30 years. We thank him for this loving tribute to his friend.



Harpers - at - Large

Reports from across the country and around the world

Get together

Davenport, IA

Reporting: Mary McAndrew

Davenport, IA

On Monday, November 29th, 2005, Neil Zaborowski from Maquoketa, IA, Linda Slack from Blue Grass, IA, Alice Barenek and Mary McAndrew from Davenport, IA spent the day at the home of Nancy Carlisle in Washington, IL sharing and enjoying autoharp music.

All five brought their Orthey 'harps made from Patsy Stoneman's wild cherry tree.

Nancy's husband, Cless, played guitar, Larry and Brenda Howard, also from Washington, IL, played guitar and provided additional vocals.

The group had a wonderful day and plan to make this an annual event. Alice is 82 years old and has been playing the autoharp since 1982. When she started playing she was the only one in the area that played the autoharp. She taught herself to play melody and has always been eager to help others. Alice inspired Nancy, who took up the autoharp in 1998. Linda started to play the autoharp about the same time. Mary started playing in 2001 and Neil was so impressed with the sounds of Mary's

new Orthey at Christmas of 2004 that he ordered his first autoharp and started playing in 2005. Neil also plays banjo and said it was an easy, natural transition from banjo to autoharp and now he is also playing jazz and show tunes.

The 2005 Minori Autoharp Festival

Minori, Japan

Reporting: Taeko Ikegaya

Shizuoka, Japan

On May 28, 2005, I was looking forward to attending our only annual autoharp festival here in Japan.

On that day, I boarded shinkansen (Japanese bullet train) with one of my favorite autoharps and away I went.

This festival was held in the town of Minori, located in Ibaraki Prefecture, Japan.

A Mr. and Mrs. Ueno, who were the sponsors of this festival, love country and bluegrass music. They are both well-respected performers of country music here in Japan. This festival began when Eddie and Robert Hiebert, who reside in Abilene, Kansas (a sister city of Minori) were invited to Minori in autumn of 2000.

They played the hammer dulcimer and the autoharp in all of the

elementary schools, the junior high schools and the public halls in Minori where they spread American music and its charm in the town through their performances.

The Uenos invited them to the Ueno farm and held a small gathering for the autoharp and the dulcimer. They came to love the sound of autoharps and dulcimers. They began planning the dulcimer and autoharp festival that exists today and they began notifying players of autoharp and dulcimer throughout Japan about their efforts to create this festival.

The first festival was held during the summer of 2002. Because of summer vacation in Japan, the road was very congested with many cars.

Most of the participants of the festival were quite late to arrive at the festival due to the traffic.

This resulted in changing the future dates of the festival to the last Sunday in May.

However on the day of the second festival, a strong typhoon struck the area. Nevertheless, there was still a sizable enthusiastic crowd at the festival.

Among the performers at the 2005 4th Annual Minori Dulcimer & Autoharp Festival was a band called "Take In." They frequently feature autoharp in their performances. "Take In" is currently the only band in Japan that contains an autoharp duet. They performed two sets on Saturday and Sunday, respectively.

Another band featuring autoharp was "Angel Band." Hiroko Ueno created this band as a pull together group of children who participated in the festival. She eagerly taught the children on autoharp, washboard and a fiddle. They sang "Lou, Lou, Skip To My Lou" on the stage, playing those various musical instruments.

The place was filled with many peaceful smiles.

Four autoharp soloists and seven bands containing autoharps participated in the festival and performed



Left to right: Nancy Carlisle, Linda Slack, Alice Beranek, Mary McAndrews and Neil Zaborowski.

on the autoharp stage. Autoharp beginners, veterans and avid listeners watched the stage eagerly, studying and enjoying the music.

Many of us spent an exciting time together, showing each other our autoharps and having a wonderful fellowship.

At present, this is the only festival in Japan dedicated specifically to the autoharp and dulcimer.

The Uenos, the festival hosts, welcome performers from all around the world to attend and participate in this event.

Happy Autoharping! from Taeko Ikegaya: refrain@autoharp.jp.



Taeko Ikegaya



An autoharp duet on stage at Minori

Arizona Autoharp Mini-Festival Phoenix, AZ

Reporting: June Fessenden
Phoenix, AZ

“So much fun – the time went too fast,” shared one of the organizers of the Arizona Autoharp Club’s first ever Mini-Festival on Saturday, January 14, 2006. Barbara Giamalvo and Fuey Herring were the creative geniuses and organized planners who orchestrated this full day of Autoharp Workshops, Harper’s Bazaar, Jamming, Open Stage, Meals and Closing Concert. And what a day it was!

I’m six months new to the autoharp and this festival may have been called “Mini,” but I came away “Maxed” out with everything that was offered to support my newest ‘vice’ – the autoharp. But I wasn’t the only newbie. We had a total of nine absolute beginners, four of them who had never even touched an autoharp before. The great news is that they left with a passion for the autoharp!

There was a total of 28 workshop participants including several out-of-state attendees such as Frank and Sue who drove over 400 miles from the Red Rocks in Utah and Mike Mueller, organizer of the California Autoharp Gathering, who joined us from California.

Everyone raved about the festival. The workshop schedule offered a great variety of choices for all levels of players. Cathy Britell taught “Fancy Licks and Tricks,” “Introduction to Melody Playing,” “Learn to Play By Ear” and “Song Accompaniment.” Hal Weeks’ classes included “Maintenance and Repair,” “Storytelling with the Autoharp” and “Strumming Patterns.” Barbara Giamalvo’s “Basics for Beginners,” and Fuey Herring’s sessions of “Slow Jamming” and “Individual Help” appealed to the newer players.

Cathy’s workshops were well attended and those who participated hung on her every word. As one participant stated, “Cathy individualized what she was teaching to each of our needs.” Another shared “many, many kudos to Cathy Britell for her most excellent instruction as well as her gentle spirit.” Cathy also mentioned that it was fun for her as well.

She conducted four separate workshops during the day, found time to do some one-on-one coaching and still had enough energy to deliver a smashing concert!

Hal’s hands-on maintenance workshops were much appreciated by those who attended. One ‘tinkerer’ was so excited to learn how to refelt her own chord bars that she took some of the felt home with which to complete the work she had started with Hal. He also covered chord layouts, harmonics, picking patterns and creative storytelling with the autoharp. We are lucky to have Hal Weeks as our AZ Fix-it Guy. In addition to this, he also leads workshops throughout the state, gives individual lessons and performs professionally.

The focus of Barbara’s workshops was to patiently introduce basic skills to those new to the autoharp. Barbara shared that these new students stayed with her through all of her four workshops and absorbed the information and techniques like a sponge. These newbies learned to pick out some chord changes by ear by the end of the day. Barbara stated that “everyone was having a blast.” I think the sentiment she shared that she was having “so much fun it was almost sinful” probably sums up much of what was shared with me by so many in attendance.

Fuey worked individually or in small groups with those who asked for individual help beyond what was offered in the formal workshops. Those who took advantage of this were very appreciative.

The closing concert was a real treat! Hal Weeks opened, sporting his new custom 40-string d’Aigle autoharp. He amazed us with his driving blues performance. But no surprise there, as one attendee stated, “Hal’s a consummate performer!”

Cathy Britell’s concert followed and was, as one festival attendee stated, “the icing on the cake.” Another shared with me that Cathy’s concert was the “best concert ever.” Cathy’s open, warm, friendly and caring style was reflected in her selection of songs, delivery, talent and warm humor that she shared with our group.

The positive comments continue on: “the workshops were the best

ever," "the food, fellowship, friendship, inspiration and encouragement were wonderful," "I really enjoyed meeting lots of people and learning a lot in a really relaxed atmosphere." "it was a treat making music together during the outdoor jam with the sun shining on us. It was just delightful!" and finally, "it really was a terrific time."

On top of all this, the food was great, particularly the grilled to order steak dinner that was served to over 40 participants and guests. We were spoiled.

And this is just the beginning! Everyone left with the excitement of looking forward to next year's festival. I think Hal stated it best when he shared that "everyone was very pleased with everything, especially for the first year – it was just the right size." He predicts that in addition to adding a second day, we will easily double the attendance and workshop offerings and we'll be able to move to a location that will accommodate the growth and all the things that we associate with a successful festival.

Arizona is a happening place and as Barbara said, "I don't know about you, but I am still on an Autoharp High." Yes, we are. We have next year's festival to look forward to!

Mini-Mt. Laurel Series

Newport, PA

Reporting: Marian Wood

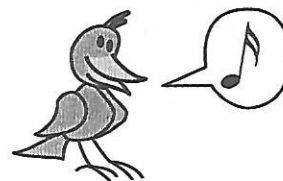
An autoharp workshop was held at Orthey Instruments on October 1, entitled "Free Your Fingers," with Lucille Reilly. Present were Linda Huber, Vicky Lehman, Marian Wood, Frank Baker, Jean Clausen, Jim Weed and Don and Betty Brinker. Lucille discussed ergonomics relating to positioning of the autoharp for size and height of individuals. She also demonstrated arm and hand movement from the shoulder combined with a rocking motion for plucking and pinching. Open hand stretching for ease of reaching low strings and chord bars was practiced. Exercises with arpeggio rhythms, index-middle-ring finger plucking and I-IV-V chords were incorporated in the song *Forked Deer*.

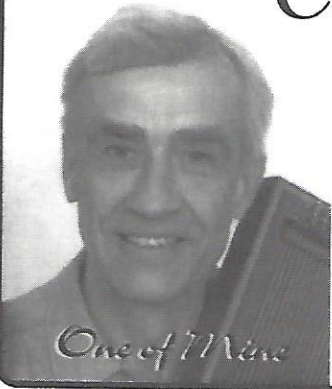
An evening concert featuring

autoharp and hammered dulcimer was held at Highland Presbyterian Church in Newport, PA with Lucille performing a wide variety of compositions of classic, jig, hymn, ballad, reel, waltz and sing-along. O'Carolan's Concerto was included and Shbeab Shmorh was played on both instruments, although not simultaneously. Even Lucille would have trouble accomplishing that!

My apologies to both Marian and Lucille for overlooking this report in the November issue.

Mary Ann





Carey Dubbert

'92 Winfield Champion, '99 MLAG Champion

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jam 'n bare bones

with Mike Herr

Boy, talk about your old “war-horse”! This tune is one that many beginning players learn if they are exposed to the old-time, Appalachian crowd. For many experienced players, it’s a tune that one leaves behind for a while, but then is fun to revisit periodically.

Within the easier version, one can play measures 7 and 15 by using the A7 chord instead of starting with the G and switching to the A chord. In the second part of the tune, I have used the A7 in measures 20, 23, 28 and 31 to demonstrate this.

The harder version is relatively straightforward with the exception of the penultimate measure of each section (#’s 7, 15, 23 and 31). These are all the same, so practicing one will practice all of them. A confusing measure might be the 20th, which starts out on a low G and then drops down to the lowest E of your ’harp. Just look to measure 28 to see what it looks like an octave higher. Speaking of an octave higher, I did the whole second time through the B part an octave higher in order to utilize a different part of the ’harp and make it

easier to find the notes in the middle range of the ’harp.

I’ve decided also to expand the audio version of these tunes on the *AQ* website. I’m going to play each version three times through and speed up each time to challenge your fingers and your brain. This will get a little closer to the actual experience of playing beside the campfire with folks going full-tilt and will give you more confidence when you’re there in person. Don’t be shy, and practice till you’re comfortable with them.



Liberty

Easy Jam Version

traditional
Copyright © 2006 by Mike Herr

1

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

7

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

13

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

19

D D A7 A7 D D D D A7 A7 D D

25

D D D D D D A7 A7 D D D D

31

A7 A7 D D

Liberty

Harder Jam Version

traditional
Copyright © 2006 by Mike Herr

1

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

7

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

13

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

19

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

25

D D D D D D A7 A7 A7 D D D D D

31

G A A G D D D

How Does That Contest Work?

by Neal Walters

A few months back, there was considerable discussion on Cyberpluckers about autoharp contests. Somebody I'm sure you know who you are suggested an article in *Autoharp Quarterly* about contests and Mary Ann, never one to ignore a challenge, enlisted me to give it a go.

Now, I've never entered an autoharp contest nor do I have any plans to do so. As a point of fact, I've never even been to Winfield. Even more telling, I don't know Aunt Sukey from the hind end of a mule. I most certainly did not sleep in the Newport, PA Holiday Inn Express last night (or any other night for that matter though I may do so in the future if, indeed, Newport ever acquires a Holiday Inn Express).

I did enter the Clifftop Fiddle Contest once and, as my life passed before my eyes, I made the very sincere observation that contests were just not for me. I have not regretted that decision and I'm sure there are many others who feel as I do about their personal involvement in contests. Yet, I do have some expertise in this matter. As the Director of the Mountain Laurel Autoharp Gathering (MLAG), the contest is one of the things that I am involved with personally. I had judged the contest a couple of times prior to joining the MLAG Board and I have served the last five contests as a planner, rules interpreter, and as the non-partisan "proctor" or judging monitor charged with making sure the whole thing went smoothly on the night.

The MLAG contest isn't the only autoharp contest of note, of course, but as a certain mid-eastern dictator once observed, it may be "the mother of all autoharp contests." We have wonderful prizes and great

competition and winning the contest is a wonderful entry on any performer's autoharp résumé.

As part of my stewardship of the contest, I have had ample opportunity to observe the contest from virtually every perspective apart from that of the contestants themselves. With that in mind, it is my distinct hope that those of you reading this article as potential contestants already know a bit about being a contestant but are more interested in other aspects of the contest like (1) the rules (2) the judges, and (3) the judging criteria and how it might be interpreted by the judges. I can't help you play better but I can certainly shed some light on what goes on "backstage."

Let's look at the rules first. The contest rules have been based on the Winfield rules since its inception so it won't surprise you to know that the two contests are very similar. The MLAG Autoharp Contest is open to anyone except (1) those who are performing as a billed or paid entertainer at the Gathering and (2) those who are serving on the MLAG Board of Directors. This is very convenient for me personally as an explanation as to why I've never won! One difference from Winfield is that former champions may enter the contest with no restriction except for the previous year's winner who, of course, is one of our featured performers and thus is disqualified under (1) above. Winfield has a rule that no one who has won within the last five years may enter. For years, this was also the case at MLAG but that has now been changed to ensure the highest competitive standards continue into the future. We will accept only forty contestants and these will be the first forty contestants registered. Registration closes after this number is reached. Contestants

must also have a ticket for the Gathering to be eligible to compete.

Contestants must play only acoustic instruments. No electrical instruments are allowed. Contestants may enlist a rhythm accompanist on any instrument but not another autoharp. It is also MLAG policy that billed or paid performers may not accompany contestants.

All contestants must be prepared to play four instrumental numbers. No vocals or "medleys" are allowed. Each contestant plays two numbers in the first round of competition and the other two in the final round should the contestant be selected as a finalist. Special tunings are allowed (i.e. the diatonic just tuning); however, the contestant is not permitted to take more than one instrument on stage. The contestant may use fingerpicks, flat picks or bare fingers as he/she wishes. Lap-style or Appalachian style playing is acceptable; however, a player is not limited to only these techniques. All brands of chorded zithers are allowed, including custom-made 'harps. Any custom-made 'harp must be within the size of the standard (no more or no less than 36-37 strings) model acoustic autoharp.

The contestant is not allowed to speak during the performance.

These rules have served us well over the years though we have looked at making changes where it might make sense. For the most part, we've had to tell ourselves that, even though the temptation is strong, we shouldn't tinker too much with something that is working. These rules are fairly explicit yet do leave some room for judgment. If a judge thinks he notes a violation of the rules, he raises a "flag" for discussion and the contest is halted until the issue is decided. If the judges and the judging monitor

(me) agree that it was a violation, the contestant is disqualified. For example, “was that a medley I just heard?” “By golly, you’re right; off with his head!” The point I would make here is that the rules can not and do not cover every possible contingency. The judges are seldom called upon to make a ruling, but a contestant is tempting fate if they try to “push” the envelope. So, in our example above, if it sounds like a medley to the judges, it will be considered a medley even if the selection, when splitting hairs, may have been a symphony in three movements rather than an actual “medley.”

The contest is held in the main hall at the Gathering. The judges are sequestered in another room and supplied with headphones. They can hear each contestant clearly but the microphones are directional enough that the sound of the audience and any accompaniment is fairly muted. A sound check is conducted prior to the actual start of the concert and each judge determines the volume level he/she would like to have in his/her headset. The levels are not changed once they are set up. This is another way of saying that, if a contestant is too far away from the microphone, it may be reflected in his/her score if the judges cannot hear them clearly.

The three judges are personally selected by me from among the attendees at the Gathering. They might be paid performers, past winners, or simply people whose playing skills and judgment I respect. The identity of the judges is unknown to the contestants during the contest. The task of selecting the judges is not necessarily easy. I want the best judges possible but I also want to strive for a good balance of expertise □ diatonic, chromatic, traditional, contemporary, etc. □ on the judging panel. Obviously, there are judges for whom these distinctions are moot but it is my job to ensure that we get the best balanced panel we can muster.

As mentioned above, judging is

based largely upon the Winfield Rules. The following criteria are considered by the judges and assigned point value as indicated.

Arrangement – contestant’s version of the tune selected. Difficulty and originality will be considered (40 points)

Execution, Tuning – fingering, picking, and dynamics will be considered. Is the instrument in tune (40 points)?

Show Value – the music should be played with life and feeling. It should not appear listless nor should it drag (10 points)

Overall Impression - 10 points

As you can see, these criteria are not exactly what one could call “precise.” There is plenty of room for the judges to “interpret” these criteria and we’ve struggled over the years with the problem of trying to determine what these criteria really mean. It will be different to each judge and I, for one, don’t want to make it too narrowly focused but, in preparing the judges for the contest, I do try to make the following points: Try to establish a mental image of a really good player. Use that as a standard by which to judge the performances you are about to hear. Use that standard throughout the contest and try to avoid comparing the contestants to each other as they come on stage. As just one example, unless you can do this, the first contestant will never get the score he or she deserves.

“Arrangement” includes concepts such as “originality” (some synonyms might be innovation, novelty, uniqueness, inventiveness, creativity, freshness and imagination) and “difficulty” (complexity, intricacy). The judges should consider melodic variations, tasteful innovation, variations in techniques used, and the use of dynamics (changes in texture, rhythm, volume, key, and speed). There are a very few judges

who think that a good tune played well is all that is required. I’ve heard others cry out for the contestant to “tell me a story” in a logical, cohesive and expressive way. It’s impossible to quantify some of these aspects yet that is what we expect the judges to do. It does help to explain why a contestant may not be able to simply play the same thing over and over and score highly, regardless of how impossibly fast the rendition may be. It’s about much more than simply playing fiddle tunes fast. Engaging emotional expression is very important as well.

“Execution” involves the accuracy of playing in terms of articulation and precision; the type and variety of playing techniques; tuning; and yet again, the use of dynamics as described above. Having a carefully-tuned instrument goes without saying. Special tunings are allowed and, if judiciously chosen, can enhance a piece. Just be aware that some special tunings, like radical musette (doubled strings are deliberately tuned apart), may not prick every judge’s ear in the way the contestant intended.

“Show Value” and “Musicianship/ Overall Impression” are similar in some ways, not least of which is the fact that, when combined, they only equal 20% of the overall score. These criteria measure the musical judgment and skill applied to the performance and, lastly, the judge’s overall impression of the performance. Keep in mind that the judge can’t actually see the performer. Several things are clear: (1) in the short time a judge has to make all his/her decisions and to score the criteria involved in the arrangement and execution categories, he/she can’t afford to sit back and really ponder an overall impression as the audience in the hall is very wont to do; (2) what the audience perceives as a great performance is very likely based upon very different criteria than what the judge is evaluating; and (3) even if the judges and the audience are in complete agreement on “show value”, it’s still only a small part of

the total!

Each judge approaches the task in his/her own way. Almost all use scratch paper to take notes and many actually break the criteria down into further subsets of detail as they go along. They have a short time to make their decisions, fill in the "official" judges score sheet, and pass it along to the scorekeeper. The scorekeeper actually totals the scores and enters this into a master score sheet. The scorekeeper is also charged with noting any anomalies in the scoring. It is critical that each judge be consistent in his/her approach from contestant to contestant. It is not critical that each judge take exactly the same approach.

It has been suggested that we might have five judges rather than three. This would allow us to throw out the high and low scores and keep the other scores, presumably leveling the playing field even more. I'm not averse to this idea but it's hard enough to find three judges and I haven't really noted any problems in our process that this approach would cure.

I would like to make one last point about feedback. Many people have suggested that the judges provide feedback to the contestants. I hope you can see from my description of the process that this is really not feasible. The judges have a very short time to consider all of the criteria and to annotate their scores. The notes they take are informal and sometimes cryptic. By the time the contest has moved along to the next contestant and then the next, the notes themselves are even more inscrutable. It would be virtually impossible by the end of the evening for any judge to recall enough about an individual performance to provide any sort of specific feedback.

Having said that, I think I can offer some general advice to contestants based upon my own personal observations over the years. Keeping in mind that there are very few universal truths, common sense

should tell you that:

You should really think about and plan your arrangement. It's a very important part of the overall score. Think about the elements that the judges are looking for: freshness, creativity, melodic variations, and variations in technique, dynamics and so on. It could make all the difference.

It certainly helps to "execute" but no performance is ever likely to be flawless. The judges are likely to be somewhat more forgiving of mistakes if they really like and are interested in what you're playing so you do need strive for some balance in terms of difficulty. I certainly believe you can improve your odds by playing something relatively simple well rather than playing something awfully difficult poorly. The KISS principle applies.

Keep it short and to the point. The longer you go on, the more likely

you are to (1) make a telling mistake and (2) wear out the judges' patience. You're bound to be nervous but don't bother to think about the audience being naked. It won't help!

This is certainly only scratching the surface of what people want to know about contests, particularly the MLAG contest, but I hope it clarifies the process a bit in people's minds. There are many great players among the past winners of the MLAG and Winfield Contests and I know that all of them have good advice or performance tips for people who want to compete. For my part, I'm certainly hoping that Mary Ann will use this article as a springboard for further discussions on this subject and that she will tap into that vast reservoir of expertise represented by the people who've been there and done that.

I'm off to find the nearest Holiday Inn Express, myself.

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Sacred*'Harp*

by Eileen Roys

If On a Quiet Sea

This issue's Sacred 'Harp hymn was submitted by a long time member of the autoharp community whose name will be familiar to most of you. Lyman "Bud" Taylor of Shelton, Connecticut is a retired Protestant minister who, in addition to having contributed numerous articles and musical arrangements to the publications dedicated to our instrument over the years, is also the innovator of the Jazz Style Autoharp. Here is what Bud has to say regarding this particular piece of music.

The words for *If On a Quiet Sea*

were derived from a hymn poem by Augustus Montague Toplady (1740-1778, author of *Rock of Ages*.) The original words of this hymn poem began "Your harps, ye trembling saints," but the words have been so greatly altered by others as to make it quite a different hymn. Set to the tune *Selvin*, one of Lowell Mason's numerous "arrangements," this hymn was published in 1850, in the *New Carmina Sacra*, beginning with words "If, through unruffled seas..." based on another cento from Toplady's hymn.

This was my father's favorite

hymn. However, because it had a "bouncy" tune which repeated the last line (and perhaps because it used the word "Thy" in referring to God), this hymn was eliminated from subsequent versions of the *United Methodist Hymnbook* (1964 & 1989). In the hopes that these great words might be restored to the upcoming edition of the *United Methodist Hymnbook*, I wrote what he considered to be a more appropriate tune. This was not accepted by the hymnal committee. It is now published here. *Lyman Taylor*

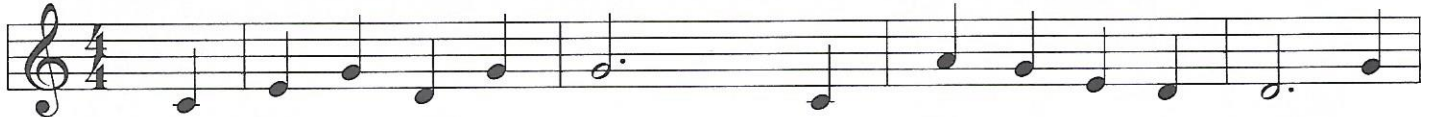


If On a Quiet Sea

August M. Toplady
1740-1778


Lyman Taylor
1925 -

C C / G G7 C G7 C c7 F c Am D7 G G7



If on a quiet sea, Toward heaven we calm - ly sail, With

C / / c7 F / / (C°7) C Am Dm G7 C



grate - ful hearts, O God, to Thee, We'll own the fav - oring gale.

2. But should the surges rise,
And rest delay to come,
Blest be the tempest, kind the storm
That drives us nearer home.
3. Soon shall our doubts and fears,
All yield to Thy control;
Thy tender mercies shall illumine
The midnight of the soul.
4. Teach us in every state,
To make Thy will our own;
And when the joys of sense depart,
To live by faith alone.



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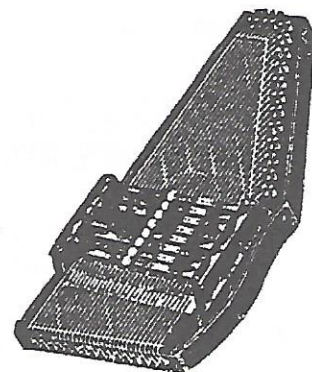
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LET'S GO BAR SWAPPING!

BY GORDON BAKER

A real nice way to improve your standard 12 or 15 bar autoharp is to replace the factory chord bars with custom wooden bars. They'll be lighter and feel better when played, they'll fit a lot better and be quieter, and they'll look great. They can have taller buttons so your left wrist won't have to bend as much.

This applies to the style of 'harp where the bars are guided by pockets in the bar holders.

There is a famous recipe for bear stew that starts, "First, get your bear," and this project starts "First find a woodworker." Woodworkers, like autoharps and bacteria, are everywhere but not always easily seen. Ask around, 'cause hobbyists are often looking for projects. Making these bars requires some woodworking skill, but it's not advanced work. The critical aspect is having a way to closely control the width of the bars. I think this would be a great club project: locating a woodworker and getting a quantity of bars made.

Starting out:

I start by making boards about 4 inches wide, half an inch thick and at least 11 inches long. Start with boards thicker than half an inch so you can get an excellent finish and get them very flat by the time they're down to half an inch. You want the bottoms very flat, and this should be judged by holding the board up to the light with a good ruler laid along the bar. The finish doesn't have to be great on the bottoms, but the tops should be very smooth, though flatness isn't critical there. I sand the tops with 150 grit paper at this point.

I use cherry, maple and alder for bars, and alder is my preference for this style of bar. It's stable, works easily, and has a lovely light brown color when finished. I've seen a lot of handsome walnut bars warp over time, so I don't use walnut for bars.

Just how the parts are made will depend on the maker's equipment and experience.

Next I glue some wood pieces across the boards, and these pieces will create the buttons. I make these button pieces about 3/4 inch wide and 3/4 inch tall. I slope the sides about 5 degrees, and I make a shallow groove along the top to make a nice finger pocket on the button tops. These pieces should be very well sanded before they're glued on. Any of the yellow carpenter's glues should work well, and I like Titebond II. Clamp the button pieces well using several clamps, and take care to wipe off the glue that extrudes out of the joint. If some doesn't come out, you've not used enough. Locate these pieces about 3/8 inch to one side of the center of the board length.

After the glue has dried I sand the board tops and the button pieces with 220 grit paper, taking care to sand right up to the glue joint.

Next I trim the button piece ends flush to the board edges and disc sand the long edges to be very straight.

Figuring:

These autoharps have varied a good bit over the years, so there's got to be some careful measuring and figuring for each 'harp job. You can get a quantity of chord bar blanks made, but they will have to be fitted to each 'harp to get worthwhile results.

In particular, the width of the holder pockets, the height of the holders and the space between the holders have to be considered. Varying pocket widths may require sanding the sides of some bars at their ends to fit narrow pockets. It's common to find that the holders are not spaced apart evenly, and this is dealt with by varying the amount that the felt protrudes beyond the ends of

the bars or by varying bar lengths in extreme cases. Dealing with varying holder height and varying height of the strings above the instrument are standard setup issues in these 'harps, and I think this fitting of bars to an instrument has to be done by someone used to 'harp fixing to get good results. There's probably someone in your area who does this.

Making the individual chord bars:

I am aiming for a final bar blank width of .340/.335 inches, and I cut slices off the planks with the glued-on button pieces to be about 1/16 inch wider than that. I then sand the blanks to my final width. This is the condition that you could get a batch of bars from a woodworker: bar blanks with buttons, widths at .340/.335 inches.

I find that spaces in the bar holders are no greater than about .350 inches wide, and my dimension makes a nice fit that moves freely but doesn't rattle much. The wood is also quieter than the aluminum often used originally. Unfortunately, I find that the two end spaces in the holders very often are narrower, about .335/.330, so bars for those locations must be narrower. If I am making bars for a particular 'harp I make a couple bars narrower when I'm sanding from the rough width, but if I'm working from a stock of bars I narrow just the ends.

I inspect the bars at this point and discard those that are warped too much. Then I individually sand the bottoms of the bars flat by rubbing them over a piece of 100 grit sandpaper placed on a flat steel saw table.

Making sets of bars:

I recommend staying with the two row button pattern these 'harps have originally. I think that bars of this width make a three-row pattern

awkward because the major chords would be quite far apart compared to a 'harp with narrower bars.

The bars should be cut to be about 1/16 inch shorter than the space available for them—the distance between the backs of the holder pockets. Check this distance at both ends of the holders. Then select two bars to mark for length. Lightly mark the middle of the button location and then make another mark at least 3/8 inch toward the longer end of the bar. This mark will be the middle of the finished bar. Then from this middle mark measure half of your desired bar length out toward each end, marking again. If the bar length distance between the holders varies by more than about 1/32 inch, mark a bar for each end of the holders. I make these marks along the sides of the bars, and then I transfer the final end marks to the bar tops.

Collect the number of bars needed and put them side by side with the two marked bars at the outsides. Have all the bars oriented the same way, with all the shorter ends to the same side. Place a carpenter's square against the side of one outer bar and adjust the collection of bars so that the sides of all the buttons are against the blade of the square. Tape this set together and draw a-cross the set at each end, connecting the length marks on the outer bars. If you've marked the outside bars differently to accommodate a varying space between the holders, mark all the bars to record their position in the set so you can keep them in order as further work is done.

At this point check to see that the button relationship will be what you want. To do this peel the tape away from three or four bars and remove them from the set. Then alternately reverse the removed bars and line them up using the marked end lengths. Confirm that the relationship of the buttons is correct. If the button pieces that were glued across the boards are 3/4 inch wide at their bases, and if the offset distance used to locate the bar middles is at least 3/8 inch, the button relationship will

be good.

When you've confirmed that the button positions are satisfactory, return the removed bars to the taped together set. Then cut the collected bars to the marked lengths, and remove the tape.

At this point I alternately reverse the bars to create the set the way it will be on the 'harp and I mark the chord names for the bars on the treble string ends. That way I can always reassemble the bars the way I intended.

Finishing the job:

I sand the individual bars with 220 grit paper and then apply finish. I like MinWax Wipe-On Poly in clear satin. That material seems to be available at all the home centers.

Then the felt is applied and I use either 1/4 inch or 3/16 inch thick felt depending on the height of the hold-

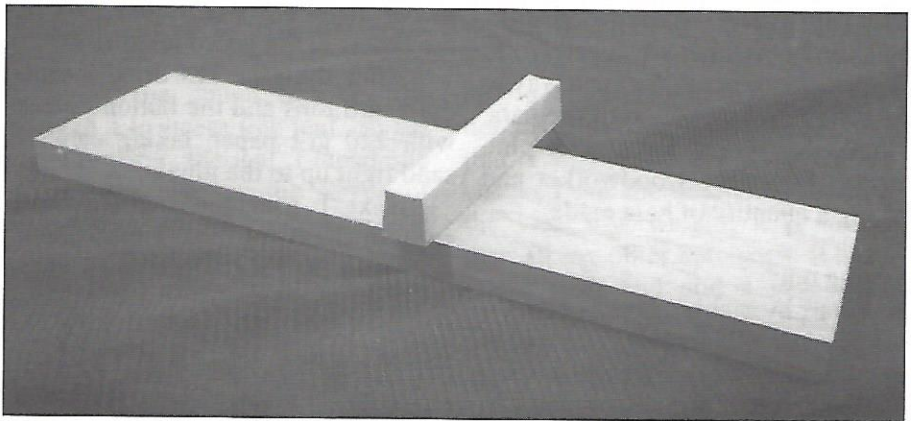
ers and strings. Be sure to extend the felt beyond the ends of the bars and then trim it to final length. This stops the end-to-end rattle that these instruments usually have.

This is a great application for Judy Ganser's dandy bar labels and I like to put them at the outer top corners of the inner sides of the buttons so a player can see the chord indications. Judy is at gansjudy@yahoo.com. I also like to label the string notes along the inner face of the innermost bar.

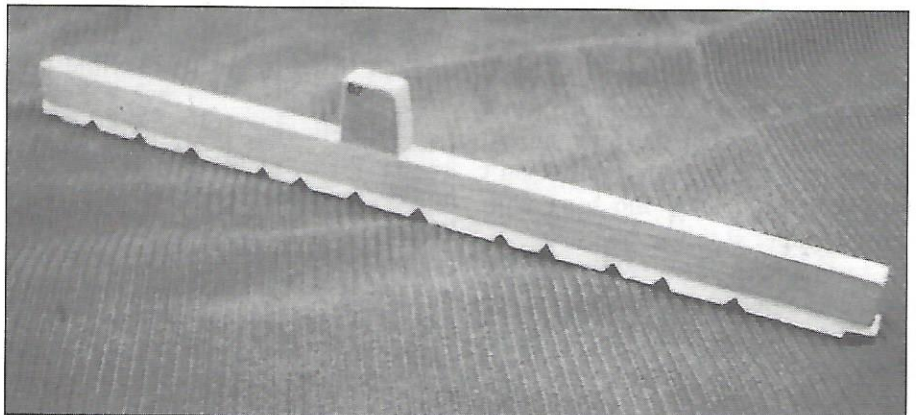
Background:

If any of this seems similar to instructions for making the Mountain Laurel Autoharp, that's likely because those instructions were a big help to me when I started working on 'harps. Thanks, George!

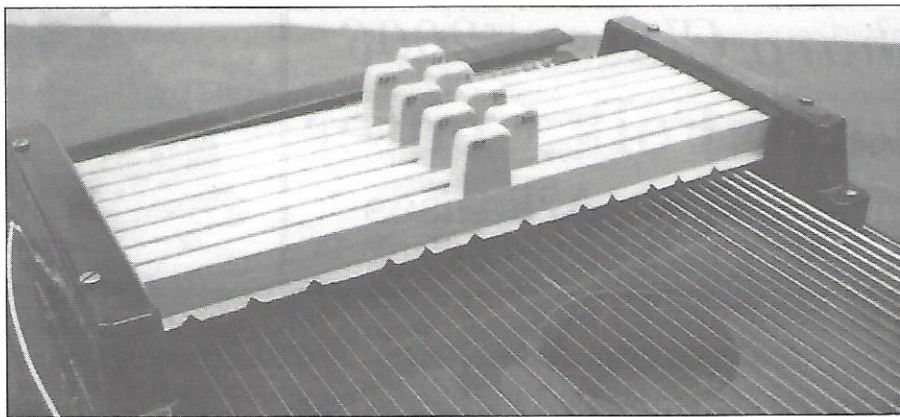
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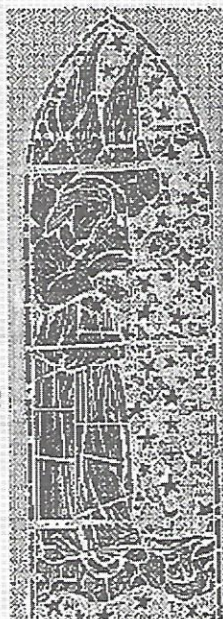
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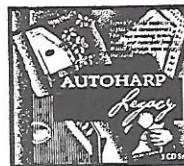
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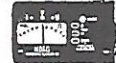
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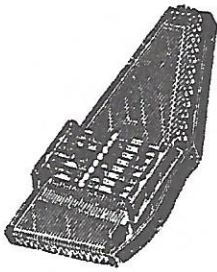
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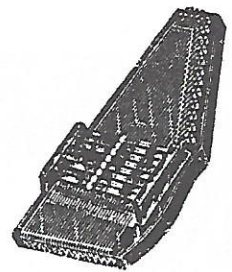
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FAQs about Restringing the Autoharp

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?*

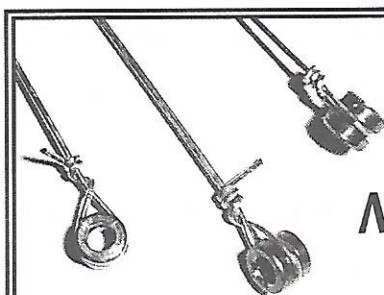
A When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. In general, the bass wound strings deteriorate much more rapidly than non-wound strings. Average players should replace bass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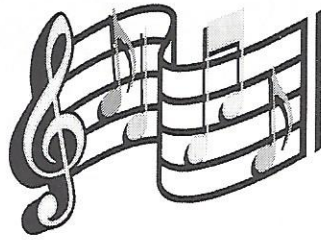


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“Girl of My Dreams” Words & Music by Sunny Clapp

Charles “Sunny” Clapp was a bandleader, composer and arranger who played trombone, clarinet and alto sax. He and his band recorded 20 sides from 1929 through 1931. He penned this charming old-fashioned melody in 1927. It was an immediate hit with vocal groups, especially barbershop quartets, who drained every bit of widespread harmony out of its pretty chords. It has the sound and feeling of turn-of-the-century love songs. The original publication featured a picture of hearthrob singer “Rudy Vallee and his Collegians” on its cover. They made one of the first recordings of this piece. In 1946 hearthrob singer Perry Como featured this song, recorded it, and revived it as a popular song.

With Valentine’s Day right around the corner, this lush classic love song gives autoharpers an opportunity to serenade their loved one with a singing valentine.

Chord progression: G D7 C#°7 G [^]D7 G7 C Am C C°7 Cm

Girl of my dreams I love you, hon - est I do,

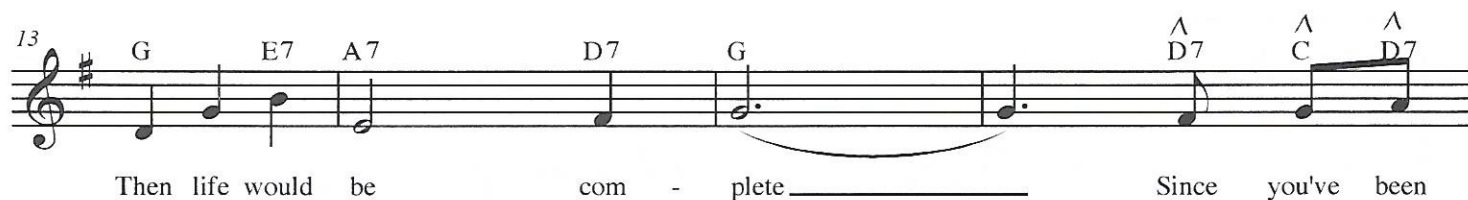
Chord progression: G D7 G G D7 C#°7

You are so sweet. If I could

Chord progression: G [^]D7 G7 B7 C Am C C°7 Cm

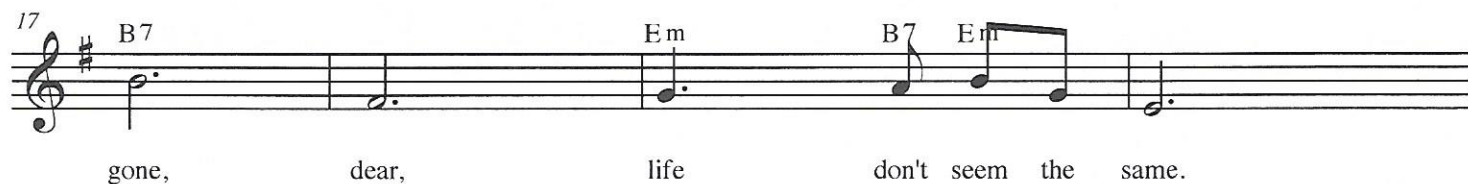
just hold your charms a - gain in my arms,

13 G E7 A7 D7 G [^]D7 [^]C [^]D7



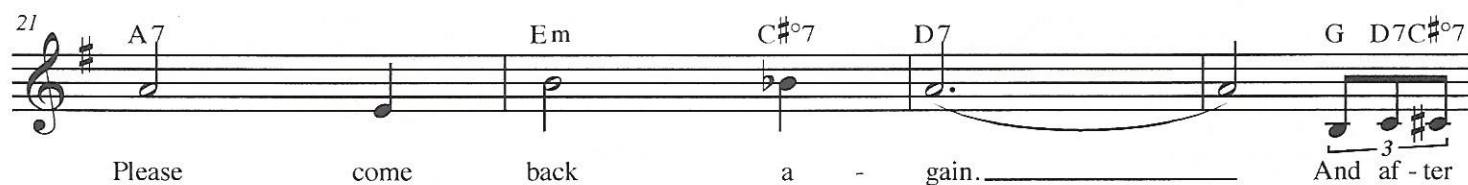
Then life would be com - plete _____ Since you've been

17 B7 Em B7 Em



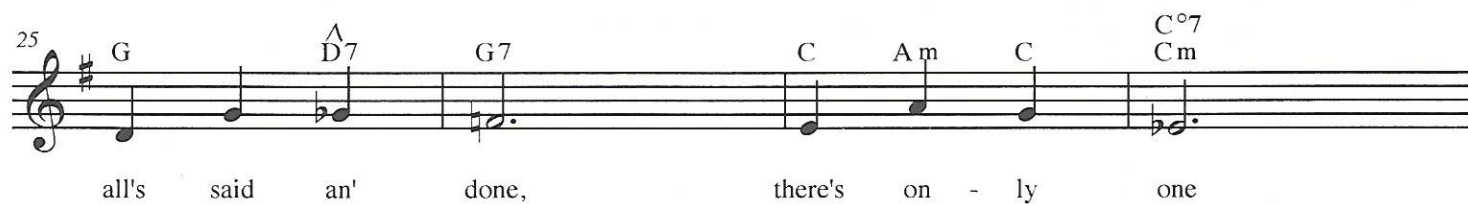
gone, dear, life don't seem the same.

21 A7 Em C#°7 D7 G D7C#°7



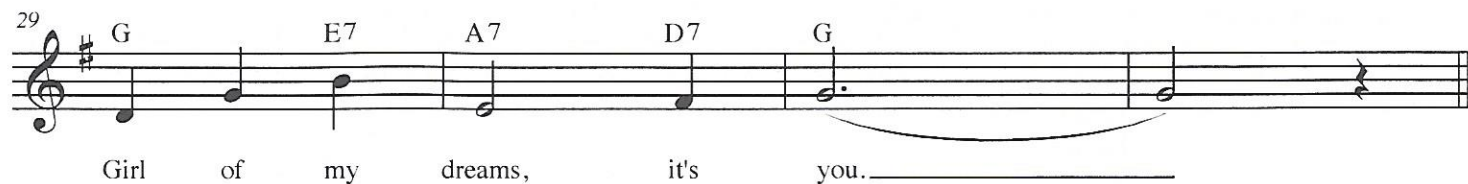
Please come back a - gain. _____ And af - ter

25 G [^]D7 G7 C Am C C°7 Cm



all's said an' done, there's on - ly one

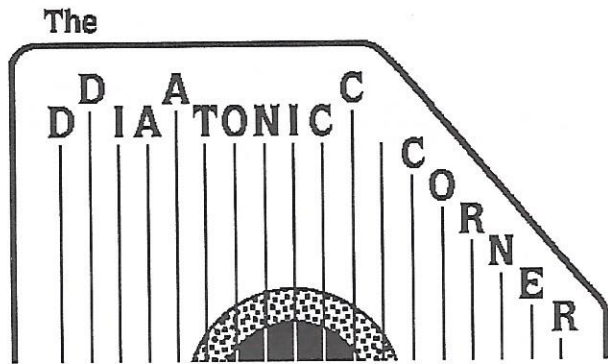
29 G E7 A7 D7 G



Girl of my dreams, it's you. _____

FOOTNOTES

In place of the word "girl," a woman singer could substitute the word "man."
 Symbols for alternate chords are placed above chord symbols in the regular row.
 The "^" sign placed above a chord symbol means "pluck a single melody note."



by Lucille Reilly

This issue's feature:

How Low Can You Go?

(Lucille interrupts her previously scheduled topic, Travelling, to bring you this special-interest feature!)

Bob Lewis' thoughtful "Technically Write" column on page 43 of *AQ*'s Fall 2005 issue, where he discusses playing melody on the bass strings, intrigues me. He states, "many players have testified that attempting to play melody in the lower range is neither effective or satisfying." How true! The first octave omits scale tones, the second octave is complete, but both octaves comprise singly tuned, thick, wound strings, unlike the pairs of thin, plain strings in the third and fourth octaves. While we can't space the bass strings further apart, we *can* make some self-adjustments to melodize in the second octave successfully. The tune "Cabri," whose A section sits mostly in the second octave, will help you explore the low, dramatic end of the diatonic autoharp's range.

First, if you need to, scroll to the bottom of www.thedulcimerlady.com/thoughts.htm and listen to this tune.

When playing a tune in the second octave, all the melody pitches are there, so it's a matter of sounding singly tuned strings cleanly, which I'll address in a moment. But first, listen for the open strings in the *first* octave of each chord, because this is where "Cabri's" harmony will emerge for the first half of the tune: One or two chords may need a still lower bass tone in this region; cut the felt open to free that harmonious string. Or, if a chord "growls" at the bottom, two neighboring low strings could be open. Damp one of them to clarify the chord. Bob Lewis and other technically-minded autoharpists understand how to redo chord-bar voicing successfully, so I won't delve further here; catch up with one of them for more information.

As I travel around the country to teach autoharpists, I am struck by an essential but often overlooked element of playing which is directly tied to melodizing in the second octave (and everywhere else): Setting up the body around the autoharp. Page limitations do not allow me to detail the reasoning behind what I'm about to describe (catch up with me some time and I'll explain). In the meantime, I hope these brief vignettes will be a good start towards bigger and better things for you:

- When playing the autoharp upright, check that it is "high enough." When sitting to play, you can easily raise the autoharp by crossing your left leg over your right. (Nowadays I play with my legs uncrossed; my autoharp sits on a homemade, foam "prosthesis" to allow both of my feet to be on the floor for balance.) My optimum autoharp height increases my playing hand's endurance while decreasing the workload when fingering intricate passages. Experiment to find your best autoharp height; it is well worth searching for.

- Whether upright or flat, position the autoharp so your fingers can pluck the strings at a slight *angle* to the strings instead of straight across. (Thanks to Drew Smith, who shared this tip years ago when I first began playing; it's a goodie.) With the strings at a slant to the fingers, you'll widen the plucking space around *every* string and invite clean picking.

- Free your fingers. A playing hand shaped like a bear claw unnecessarily stresses both hand and arm due to the fingers being curled. This stance frustrates accurate, clean picking anywhere within an autoharp's range, but especially in the second octave. Instead, start with your fingers' natural, very slight curve (find this by dangling your hand to rest at your side). Now, bend your

fingers *at the knuckles* to play (rather than via one joint closer to the fingertips), with the thumb and all fingertips gently drawn together to catch what few harmony strings are open in the first octave. This will inevitably require positioning your hand higher/away from the strings, but doing so will happily set up the fingerpick tips to "kiss" the strings, resulting in a clear sound with minimal effort (it will take time and practice to readjust finger movements, but it's worth it).

Now about "Cabri" itself: Note the tempo at the top of the page. Develop your own smooth *i-m-r* fingering (my sporadic thumb strokes provide flow). Cue notes over m. 2 show where to place brushes of single bass strings (↑; there's no room to brush more than this) for filler. Cue notes at the end of each section suggest one way to play through the final long note, but feel free to invent other ways as you like. Triplets: The first and last notes include bass plucks in every instance. For practice coordinating both hands in triplets, play the exercise shown under the tune. Feel your button fingers "hop-scissor" as shown with the chords. (Not sure what I mean? Go outside and skip down the street, then skip your "I and V" fingers on the buttons!)

Thanks to Bob for the memory jog, and resonant, low playing to all!

Lucille

Next issue: Another go on *Travelling*.

Study arranging on diatonic autoharp with Lucille this summer! Visit www.folkschool.org for information and online registration!

Cabri

Release the chord bar to sound each circled note.

Waltz, ♩=104

The musical score for 'Cabri' consists of six staves of music in G major (one sharp) and 3/4 time. The tempo is marked as a waltz with a quarter note equal to 104 beats per minute. The score includes various chords and fingerings:

- Staff 1:** Chords I, IV, ii, (vi), V. Fingerings: t, T, ↑, t, ↑, T, T, ↑, T, ↑, T, t, t.
- Staff 2:** Chords V7, I, (iii), I. Fingerings: t, ↑, t, t, T, ↑, t, ↑, T, T, ↑, T, ↑, T, T.
- Staff 3:** Chords IV, ii, (vi), V, V7, I. Fingerings: T, ↑, T, ↑, t, t, t, t, t, T, ↑, m, i, ↑, t.
- Staff 4:** Chords I, V, IV, I, V, V7. Fingerings: t, ↑, t, t, t, ↑, t, t, ↑, t, t, T, t, t, ↑.
- Staff 5:** Chords V7, IV, I, V. Fingerings: t, t, t, ↑, t, t, ↑, t, t, ↑, t, t, t, ↑, t.
- Staff 6:** Chords IV, I, V, V7, V, V7, I. Fingerings: t, ↑, t, t, T, t, t, ↑, t, t, T, ↑, m, i, ↑, t.

Triplet exercise (♩=104):

The triplet exercise consists of four measures in G major, 3/4 time, with a tempo of 104. The notation shows triplets of eighth notes with the following chord changes and fingerings:

- Measure 1:** Chord I. Fingering: t, ↑, t.
- Measure 2:** Chord I - I×V. Fingering: t, t, t, ↑.
- Measure 3:** Chord V - V×I. Fingering: t, t, t, ↑.
- Measure 4:** Chord I - I×V. Fingering: t, t, t, ↑.

Finger Symbols: T=low thumb, t= thumb, i=index finger, m=middle finger, r=ring finger.

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Cindy Harris

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Orders Lesson
Tape From
Instructor



Instructor
Sends Lesson
Tape To
Student

**Student
has
choice
to go
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“Cold Frosty Morning”

At the beginning of every relationship with the autoharp, I'd venture to say that there's a key moment when the player falls in love with the instrument. For me that moment happened in 1997 listening to a recording of Mike Herr playing *Cold Frosty Morning* in the 1996 Mountain Laurel Championship. There were other great performances on that tape, too, but the one that really drove me nuts was that old fiddle tune, and I spent many hours that spring trying to figure out how it was played.

I'm not sure what it is that people find so attractive about *Cold Frosty*, but since I first fell in love with it, I've discovered that it is a big favorite among the old-time banjo/fiddle crowd in West Virginia and throughout the Appalachian region. And not every *Cold Frosty Morning* is the same tune; even in West Virginia there are at least two distinct tunes with that name. The version that is heard most often and that I am presenting here probably goes back at least as far as the Civil War and some say it has roots in Ireland or Scotland. That wouldn't surprise me; its harmonic structure is much more like an Irish fiddle tune than an “American” fiddle tune. Maybe that's why I find tunes of this genre and Irish tunes equally interesting.

So let's take a look at *Cold Frosty* in detail. When I look at a new tune, I always look first at the rhythm chords. In this case you'll notice that they are very simple and also very distinctive.

The whole tune can be played almost entirely with just two chords. In the “A” or low part (measures 1-9), those two chords are the “minor modal” chords Am and G. But in the “B” or high part (measures 10-17), we get the “major modal” chords A and G. This is the distinctive characteristic that makes the tune so difficult to figure out for beginners. Usually a tune is either “minor modal” (this is a characteristic Irish sound) or “major modal” (also called “myxolydian mode”) so once you catch on to part of it, you've got the whole thing. But in *Cold Frosty Morning*, just when you think you've figured it out, you have to start all over again.

So the first thing to do with this tune is play it through with just the rhythm chords. “Boring!” you say? Well, maybe. But personally, in a jam I think the most boring sound is when half a dozen hot (or not so hot) musician's all feel compelled to play the melody a dozen times through. Some of the most interesting music comes out of a session when only one or two are playing melody and the rest are backing the melody up with strong, driving rhythm. And I've learned to enjoy being the rhythm, too — it's a chance to really feel the beat of the music, a chance to listen to the other musicians in the group, and an opportunity to make it easy for someone else to sound really good playing the melody. So make sure you can play these “easy” chords with a strong, syncopated boom-chuck that

drives the tune along.

Now comes the fun part: playing the melody. I've annotated the melody chords for this simple version of *Cold Frosty Morning* so you can get an idea of how to find the notes for modal tunes like this. The “A” part is extremely simple: all of the chords are either Am or G and generally they alternate back and forth between the two. The “B” part is a little more difficult: it changes from minor to major, and I'm not going to specify **which** minor and major because our normal way of talking about “keys” is not really relevant here. What I **will** tell you is that if you want to play this on a diatonic autoharp, you'll need a G/D 'harp with the lock bars open.

When playing the “A” part, your left hand will be in the position you normally use for playing in the key of G, and when you play the “B” part, your hand will be in the position you use for the key of D. The shift from the G position to the D position comes in the first measure of the “B” part. Since my minor chords are in the bottom row, I usually play that first Am with my pointer finger, the Em with my middle finger and end up on the A with my ring finger leaving me in just the right place to play G with my pointer finger. Coming back down from the major to the minor in measure 13, I play the A with my ring finger, D with the middle finger, Em with the pointer finger and then slide the pointer onto the Am and play the second Am with the ring finger to

get back into position to play the G again. This is how I get the job done — you may have a different setup or have an easier way to move through these chords, so don't assume that my way is the only "right" way.

Now that you have an idea how to work through the notes, let's talk about the tempo for a moment. *Cold Frosty Morning* is a reel, so if you hear a fiddler play it, it's likely to be fast — at least 120 beats per minute. But if you listen to the recording I've made, you'll see that I play it a lot slower than that. In fact, I don't play it much like a reel at all. Frankly, I think that the beauty of this tune is really lost at "reel speed," so I like to slow it down and give myself space to add a few extra notes that can drive the rhythm ahead. In fact, what I've notated on the page is just a simple outline of the tune. I like to tell my students that the dots on the page are just a reminder of how a tune goes for people who already know it. I've also explained that when I learn a tune I almost never memorize it — I listen to it until I can sing it, I work it out on the autoharp, and then every time I play it I "listen" to the tune

playing in my head and try to make that sound come out of my instrument by working it out over and over again. Of course it's a lot a lot easier after the first time because "muscle memory" will keep me going in the right direction, but I really don't memorize music, I "create" it. Next time you feel as though you just can't remember how to play tunes, try this concept and see if it doesn't help you learn to play without music in front of you.

I should also comment a bit about the way I think about the rhythm for this tune. The notation shows eighth and quarter notes, but if you listen to the recording, you may notice that I either play or leave space for eighth notes throughout the entire tune and I do a considerable amount of syncopation. This is consistent with my experience playing this tune on banjo and fiddle where the rhythm really drives in eighth notes and dotted quarters. You'll also hear me varying the rhythm a considerable amount. That's purely a personal thing — I happen to love hearing and playing "two against three" and other interesting rhythmic patterns, and there's

so much potential for syncopation in this tune that when I mess around with it, I tend to get a little wild. Not exactly traditional, but it sure can be a lot of fun!

All of this is part of the art of arranging a tune for solo playing on the autoharp, and I could probably write a whole additional article about this tune focusing on different ways to arrange it. But once you've mastered the basic notes and thym, I'd encourage you to just try messing around with different rhythmic patterns. You can also experiment with "color chords" if you have them. In this tune I happen to love using the GM7 at the end of the phrase in measure 4 (instead of the G), and I also slide it in between the two A's in measure 9. It's probably an acquired taste, but at least give it a try if you have that chord on your 'harp and see how you like it.

So give this favorite of mine a try and I'll look forward to hearing what you make of it and playing it with you at a festival sometime soon.



Kilby Snow archival photo by Richard Center

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FEBRUARY

◆ **Folk Music at Weatherbury Farm;** February 3 - 5; Workshops with Neal Walters; Tuition \$100, food and lodging available; **Code: AW, AP; Avella, PA;** Info: 724-587-3763 or <http://www.folkmusic.weatherburyfarm.com/nealwalters.htm>.

◆ **2006 Winter Festival of Acoustic Music;** February 10 - 11; First United Methodist Church; **Irving, TX; Code: AW, AP** (Charles Whitmer, Karen Daniels); Info: 940-387-4001 or 972-986-6371 or LLT6@earthlink.net or jmm1@flash.net.

◆ **Mt. Laurel Concert/Workshop Series;** February 17 - 18; Orthey Instruments, **Newport, PA;** John & Kathy Hollandsworth & Mt. Fling, 7:30 pm concert at Evangelical Lutheran Church, **Reedsville, PA** on 17th; Workshop at 1 pm on 18th at Orthey Instruments and concert at Highland Presbyterian Church, both in **Newport, PA;** Reservations needed for workshop, concerts are free with a freewill donation accepted; Info: 717-567-9469 or 717-567-6406

◆ **2006 OWDC StringFling Festival;** February 18; **Code: AP** (JoAnn Smith, Cathy Barton & Dave Para); Martin Luther School, 26th & Connecticut, **Joplin, MO;** Info: 417-624-2387 or 417-358-9679 or 417-439-3008 or connell@cox-internet.com.

MARCH

◆ **The Winter Bluegrass Weekend;** March 3 - 5; **Code: AF;** Radisson Hotel & Conference Center, **Plymouth, MN;** Info: 715-635-2479 or www.minnesotabluegrass.org

◆ **Mt. Laurel Concert/Workshop Series;** March 17 - 18; Lindsay Haisley presents 7:30 concert on the 17th at the Evangelical Lutheran Church in **Reedsville, PA** and a workshop at 1 pm at Orthey Instruments followed by a 7:30 concert at the Highland Presbyterian Church, both on the 18th in **Newport, PA;** Info: 717-567-9469 or 717-567-6406; Reservations

Events

needed for workshop, concerts are free and open to the public with a freewill donation accepted.

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

APRIL

◆ **Mt. Laurel Concert/Workshop Series;** April 21 & 22; Doofus in concert at 7:30 at Evangelical Lutheran Church, **Reedsville, PA** on the 21st; 1 pm workshop presented by Doofus at Orthey Instruments on the 22nd and a 7:30 concert at Highland Presbyterian Church in **Newport, PA** also on the 22nd; Reservations required for the workshop, concerts are free and open to the public with a donation accepted; Info: 717-567-9469 or 717-567-6406

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

MAY

◆ **Otis Music Gathering;** May 5 - 6; **Otis, CO; Code: AP, AW** (Julie Davis); Info: 970-246-3256 or www.otismusicgathering.org or 37strings@centurytel.net.

◆ **California Autoharp Gathering;** May 19 - 21; St. Nicholas Ranch; **Dunlap, CA; Code: AW, AP** (Bryan Bowers, Evo Bluestein, Cathy Britell, JoAnn Smith, Ron Wall, Hal Weeks, Jim Snow, Joe Riggs, Mike Seeger); Info: www.calautoharp.com.

◆ **Dulci-More Festival 12;** May 26 - 28; BSA Camp McKinley, **Lisbon, OH; Code: AW, AP** (Karen Mueller, Bill Schilling); Info: www.dulcimore.org or bill@dulcimore.org or 330-332-4420.

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.

◆ **Autoharp Jamboree;** June 8 - 10; Ozark Folk Center, **Mt. View, AR; Code: AW, AP** (Charles Whitmer, Tom Schroeder, Neal Walters, Julie Davis, Mike Herr, Karen Mueller, Carole Outwater, Karen Daniels, Bryan Bowers, Ron Wall); Info: www.ozarkfolkcenter.com.

◆ **Gebhard Woods Dulcimer Festival;** June 10 - 11; **Code: AF; Morris, IL;** Info: 708-479-8111.

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

◆ **Ole Tyme Music Fest;** June 23 - 25; Caesar's Creek Pioneer Village, **Waynesville, OH; Code: AP;** Info: 937-862-5551 or www.strothers.com/ccpv.htm.

JULY

◆ **Bayou City Old-Time Music and Dulcimer Festival;** July 20 - 22; 1st Baptist Church, **N. Houston, TX; Code: AW, AP** (JoAnn Smith, Neal and Coleen Walters); Info: gwhite@hal-pic.org or 281-449-1632 or www.geocities.com/bayou-cityfestival.

◆ **Willamette Valley Autoharp Gathering;** July 27 - 30; Thousand Trails South Jetty Resort, **Florence, OR; Code: AP, AW** (Mike Herr, Lucille Reilly, Ivan Stiles, Bob Zentz, Les Gustafson-Zook, Cathy Britell, more; 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

◆ **Minnesota 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.

◆ **35th Walnut Valley Festival;** September 13 - 17; Cowley County Fairgrounds, Winfield, KS; Code: AC, AP, AW (10 free workshops sponsored by AQ); home of the International Autoharp Championship; performances by John McCutcheon, Roz Brown, Julie Davis; Info: 620-221-3250 or www.wvfest.com or hq@wvfest.com.



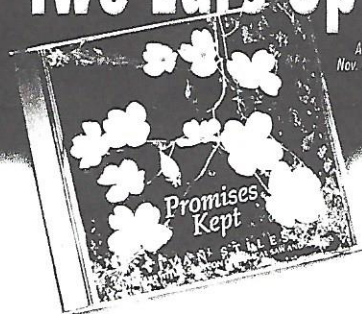
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The Children's Corner

by Verla Boyd and Kathleen Bassett

At several of the music festivals that I attended last year I heard the song *A Place In the Choir*. Everybody of all ages seemed to enjoy the song, including myself. I thought

that it would be a great song for the Children's Corner. I emailed Mr. Bill Staines and he graciously gave me permission to submit his song. This is a must and a keeper for all

of you children learning the auto-harp. It is a fun song to just strum and sing along.

Here is how the song is arranged:

A PLACE IN THE CHOIR

Chorus:

All God's critters got a place in the choir
Some sing low, some sing higher,
Some sing out loud on the telephone wires
And some just clap their hands, or paws, or anything they got now.

REPEAT CHORUS

Verses 1 & 2

Listen to the bass, it's the one on the bottom
Where the bullfrog croaks and the hippopotamus
Moans and groans with a big t do
And the old cow just goes moo.

The dogs and the cats they take up the middle
While the honey bee hums and the cricket fiddles
The donkey brays and the pony neighs
And the old coyote howls.

Chorus X 1

Verses 3 & 4

Listen to the top where the little birds sing
On the melodies with the high notes ringing
The hoot owl hollers over everything
And the jaybird disagrees.

Singin in the night time, singing in the day
The little duck quacks, then he's on his way
The possum ain't got much to say
And the porcupine talks to himself.

Chorus X 1

Verse 5

It's a simple song of living sung everywhere
By the ox and the fox and the grizzly bear
The grumpy alligator and the hawk above
The sly raccoon and the turtle dove.

Then chorus X 2

A Place in the Choir

Words and Music
by Bill Staines

Copyright 1979
used by permission

Arranged by Verla
and Kathleen

F C

All God's crit ters got a place in the choir some sing low and

F B \flat F

some sing high er Some sing out loud on the the tele phone wire

7

Some just clap their hands their paws or a ny thing they got now

F C

Lis ten to the base it's the one at the bot tom where the bull frog croaks and the

F B \flat F

hip po po ta mus moans and groans with a big t' do And the

C F

old cow just goes, "Moo"

Linda Huber's

Simply Classic

"In a Persian Market"

Albert W. Ketelbey

This month's selection is not exactly a classical piece but one I remember playing on the piano as a teenager. Should be fun on the autoharp!

First – the synopsis as paraphrased from the sheet music. The camel drivers approach the market. The cries of beggars for "Backsheesh" (money) are heard. The beautiful princess enters and stays to watch the jugglers and snake charmer. The Caliph passes through, the beggars are heard again, the princess departs, camel drivers are heard in

the distance and the market becomes deserted.

I have arranged a sample of each theme using the keys found in the piano version. You can repeat them as you wish and come back to them as described above to create an ending. In Part One, starting at the 3rd measure, try doing a hammer-on and then a stop to get an interesting effect on each A and following E's. Also in Part One, on the 3rd line where the G7 is over the eighth rest with fermata, do a nice strum for a transition. In Part Two, as you start

the princess theme, strum a nice full chord on F. Also in the princess and snake charmer themes, you can substitute C#°7 for A7. The 16th note measures in the snake charmer theme can be played this way instead of as notated: C - C#°7 - C - C7 - D°7 - C7 - D°7 - C7. Half way down in Part Two on the juggler's theme, you can do drag notes on the 32nd-note runs. Moderato con moto is an Italian musical term meaning in moderate time with motion (rather quick). Poco meno mosso means a little less motion.

In A Persian Market

Part One

Albert W. Ketelbey

Autoharp

Camel drivers gradually approach - Moderate con moto

Beggars in the marketplace

In a Persian Market

Part Two

Albert W. Ketelbey

Autoharp

F C F C Dm Dm AmDm Am Dm

The beautiful princess approaches - poco meno mosso

Gm Dm Gm F A7 Dm Am Dm G Dm Am Dm C7 F C F C F C Dm

Dm Am Dm Am Dm Gm Dm Gm F A7 Dm Am DmGmDmGmAm

F DmAm etc. F Dm F DmAm etc. F C F DmAm etc. F Dm

Jugglers in the market

C G7 F G7 F G7 F C C A7 C A7 C A7 C C7 E7 C E7 C7 repeat previous C

Snake-charmer trumpets

Bb F Bb F C F C F C

The Caliph passes through the market-place

Pro-Files

compiled by Karen Daniels

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

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

BRYAN BOWERS

c/o Scott O'Malley & Assoc.
PO Box 9188
Colorado Springs, CO
80932

719-635-7776
somagency@aol.com
Pro-File: AQ January '89
Performance schedule:

February 11-18

Phoenix, AZ

March 12

South Bend, WA

March 17

Rochester, NY

March 18

Penhasic, PA

March 19 - 24

Weatherbury Farms

724-587-3763

Avella, PA

March 28

Tortilla Factory

Reston, VA

March 31

Carnegie Hall

Lewisburg, WV

April 1

Common Ground on the Hill

410-857-2771

Westminster, MD

May 12 - 13

Lone Star State Dulcimer

Festival

Oakdale Park Campground

Glen Rose, TX

ROZ BROWN

1549 S. Holland Court

Lakewood, CO 80232

303-969-9645

rozzie@rozbrown.com

http://www.rozbrown.com

Pro-File: AQ October '89

Performance schedule:

Every Wednesday, Thursday,

Friday and Saturday night

Buckhorn Exchange Restau-
rant

1000 Osage Street

Denver, CO

KAREN DANIELS

9002 Grandview Drive

Overland Park, KS 66212

913-642-6442 or

19257 Highway 14

Mountain View, AR 72560

870-269-2391

autoharpgal@minpin.com

Pro-File: AQ Spring '04

Performance schedule:

February 10 - 11

Winter Festival

1st United Methodist Church

Irving, TX

March 9 - 11

Lagniappe Dulcimer Society

Festival

www.lagnappedulcimer.com

Port Allen, LA

June 8 - 10

Autoharp Jamboree

Ozark Folk Center

Mountain View, AR

June 21

Boot Camp

Mt. Laurel A'harp Gathering

Little Buffalo Family CG

Newport, PA

WANDA DEGEN

PO Box 6187

East Lansing, MI 48826

517-337-2264

wandadegen@att.net

www.wandadegen.com

Pro-File: AQ July '90

Performance schedule:

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

March 25

7:30 - 10:30 pm with Doug

Berch & Pooh Stevenson at

The Cappuccino Cafe

1500 W Lake Lansing 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:

February 3 - 5

Weekend Intermediate Auto-

harp Workshop

Weatherbury Farm

Avella, PA

February 5 - 10

Weeklong Intermediate Auto-

harp Workshop

Weatherbury Farm

Avella, PA

724-587-3763

March 11

uNi Coffeehouse Concert

Series

Springfield, MA

April 2 - 8

Augusta Spring Dulcimer

Week

Davis & Elkins College

Elkins, WV

April 8 - 9

3rd Annual Rhode Island

Folk Festival

Foster, RI

April 21

Concert

Reedsville, PA

717-667-6312

April 22

Mini Mt. Laurel Concert

Series

Newport, PA

717-567-6406

May 7 - 14

3rd Annual MLAG Autoharp

Cruise departing from

Seattle, WA

May 20

Warrenton Spring Festival

Warrenton, VA

June 8 - 10

Autoharp Jamboree

Ozark Folk Center

Mt. View, AR

June 21 - 25

Mt. Laurel A'harp Gathering

Little Buffalo Family CG

Newport, PA

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1608 S. 8th Street

Goshen, IN 46526

574-534-1173

les@gustafsonzook.com

www.gustafsonzook.com

Pro-File: AQ April '94

Performance schedule:

March 9 - 12

Buckeye Dulcimer Festival

Ashley, OH

May 20

Blue River Folk Festival

Shelbyville, IN

June 22 - 25

Mt. Laurel A'harp Gathering

Little Buffalo Family CG

Newport, PA

June 25 - July 1

Kentucky Music Week

Bardstown, KY

July 13 - 15

Evart Funfest

Evart, MI

July 27 - 30

Willamette Valley Autoharp

Gathering

Florence, OR

JOHN

HOLLANDSWORTH

700 Tower Road

Christiansburg, VA 24073

540-382-6550

kholland@vt.edu

John, Kathy and Mt. Fling

www.firebox.vt.edu/users/

kholland/jandk/index.html

Blue Ridge Autoharps

www.filebox.vt.edu/users/

kholland/brinst.html

Pro-File: AQ November '02

Performance schedule:

February 17

7:30 pm Concert w/Mt. Fling

Evangelical Lutheran Church

Reedsville, PA

February 18

1 pm Autoharp Workshop

Orthey Instruments

Newport, PA

717-567-6406

February 18

7:30 pm Concert w/Mt. Fling

Mini-Mt Laurel Concert Se-

ries

Highland Presby. Church

Newport, PA

March 26 - April 1

Beginning Autoharp Class

John C. Campbell Folk

School

Brasstown, NC

March 31

7:30 pm Friday night Concert

w/Mt. Fling

John C. Campbell Folk

School

Brasstown, NC

June 21 - 25

Informal workshops and

vending

Mt. Laurel A'harp Gathering

Little Buffalo Family CG

Newport, PA
July 23 - 28
 Autoharp Classes during
 Old-Time Week
 Swannanoa Gathering
 Warren Wilson College
 near Asheville, NC

ADAM MILLER
 PO Box 951
 Drain, OR 97435
 650-804-2049
 autoharper@earthlink.com
 www.folksinging.org
 Pro-File: AQ Fall 2001
 Performance schedule:
February 3, 8 pm
 Tarpon Springs Performing
 Arts Center
 Tarpon Springs, FL
February 15
 South Natomas Library 4 pm
 Sacramento, CA
February 17, 8 pm
 The Brick Coffee House
 Marysville, CA
March 4 2 pm
 McMinville Public Library
 McMinville, OR
April 10
 TBD
 Sitka, AK
April 22 1 pm
 Museum of Making Music
 Carlsbad, CA
April 25 6:30 pm
 Orangevale Public Library
 Orangevale, CA
April 27 1:15 pm
 Temple Beth El
 San Mateo, CA
May 18 3:30 pm
 Valley Hi Library
 Sacramento, CA
May 19 3:30 pm
 Rancho Cordova Library
 Sacramento, CA
May 19 8 pm
 The Brick Coffeehouse Cafe
 Marysville, CA
June 20 3:30 pm
 Lodi Public Library
 Lodi, CA
June 20 6 pm
 Chavez Main Library
 Stockton, CA
June 21 2:30 pm
 Escalon Public Library
 Escalon, CA
June 22 2 pm
 Dixon Public Library
 Dixon, CA
July 14 7 pm
 Collins Free Library
 Collins, NY

KAREN MUELLER
 PO Box 80565
 Minneapolis, MN 55408
 651-649-4493 (voice mail)
 karen@karenmueller.com
 www.karenmueller.com
 Pro-File: AQ July '93
 Performance schedule:
March 16 7 pm
 Concert w/Piper's Crow
 Dawson, MN
March 17 8 pm
 Concert w/Katie McMahon
 Historic Pantages Theater
 Minneapolis, MN
March 18 8 pm
 Concert w/Katie McMahon
 Phipps Center for the Arts
 Hudson, WI
April 10 - 14
 Sore Fingers Week
 Autoharp Class
 Kingham Hill School
 Chipping Norton, Cotswolds
 England
May 6
 Dulcimer Day in Duluth
 Duluth, MN
May 12 7:30 pm
 Fondy Acoustic Music Alli-
 ance Concert
 Solo Show
 Fond du Lac, WI
May 26 - 28
 Dulci-More Festival
 BSA Camp McKinley
 Lisbon, OH
June 2 - 4
 Chestnut Ridge Dulcimer
 Festival
 Greensburg, PA
June 8 - 10
 Autoharp Jamboree
 Ozark Folk Center
 Mt. View, AR
July 21 - 23
 Cranberry Dulcimer Gather-
 ing
 Binghamton, NY
 Featured Autoharp Performer

ANN NORRIS
 PO Box 1781
 Quitman, TX 75783
 817-821-4166
 travelersn2@hotmail.com
 Pro-File: AQ Spring 2005
 Performance schedule:
February 11
 Beginners Jam and Lessons
 10 am-3 pm
 135 CR 1354
 Quitman, TX
March 4
 Beginner's Jam & Lesson

10 am to 3 pm
 Quitman, TX
March 9 - 11
 Lagniappe Dulcimer Society
 Festival
 www.lagniappedulcimer.com
 Port Allen, LA
March 16 - 18
 Spring Break in Paris: Blue-
 grass Festival
 brender@neto.com
 Paris, TX
April 8
 Beginner Jam & Lesson
 10 am to 3 pm
 Quitman, TX
April 14 - 16
 Winter Creek Reunion
 www.sweetsongstringband.
 com
 Bennington, OK
May 4 - 6
 Pickin' in the Park - lessons
 Village Creek State Park
 villagecreek@arkansas.com
 Wynne, AR
May 13
 Beginner's Jam & lesson
 10 am to 3 pm
 Quitman, TX
June 3
 Beginner Jam & lesson
 10 am to 3 pm
 Quitman, TX
July 12 to August 23
 Lessons; 10 am / Wednesdays
 United Church of Christ
 Buena Vista, CO
July 13 to August 31
 Lessons: 10 am/Thursdays
 Snowy Peaks RV Park
 Recreation Hall
 Buena Vista, CO
August 11 - 13
 Gold Rush Days Festival
 Buena Vista, CO
August 19
 Hartsell Pioneer Days Fest.
 Hartsell, CO

TOM SCHROEDER
 300 W. 113th Street
 Kansas City, MO 64114
 anartauto@hotmail.com
 Pro-File: AQ October '88
 Performance schedule:
June 8 - 10
 Autoharp Jamboree
 Ozark Folk Center
 Mt. View, AR

MIKE SEEGER
 c/o Mitch Greenhill (agent)
 1671 Appian Way
 Santa Monica, CA 90401
 310-451-0767

Fax: 310-458-6005
 mitchg@folkloreproductions.
 com
 www.folkloreproductions.
 com
 Pro-File: AQ January '89
 Performance schedule:
February 8
 Merkin Hall, Kaufman
 www.kaufman-center.org
 212-501-3330
 New York, NY
March 11
 Thomas Newman
 757-825-2779
 www.tncc.edu/MTCA
 Hampton, VA
April 8
 Penn State University
 814-863-0255
 www.cpe.psu.edu
 University Park, PA
April 27 - 30
 MerleFest
 800-343-7857
 www.merlefest.org
 Wilkesboro, NC
May 19 - 21
 CA Autoharp Gathering
 559-655-2503
 www.calautoharp.com
 Dunlap, CA
July 8 - 9
 Winnipeg Folk Festival
 204-231-0096
 www.winnipegfolkfestival.ca
 Winipeg, Manitoba, Canada

DREW SMITH
 529 Ardmore Road
 Ho-Ho-Kus, NJ 07423
 201-444-2833
 drew-smith-autoharp-
 emporium@verizon.net
 Pro-File: AQ July '89
 Performance schedule:
February 14
 County Manor
 "Double Play" Concert
 Tenafly, NJ
February 18
 Richmondtown Historic Res-
 toration
 "Triple Play" Concert
 Richmond Town, NY
April 2 - 8
 Augusta Heritage Center
 Weeklong **Chromatic** Auto-
 harp Class
 Davis & Elkins College
 Elkins, WV
April 17
 Wood-Ridge Library
 "Triple Play" Concert
 Wood-Ridge, NJ
 (continued)

June 21, 22, 23, 24
 Mt. Laurel A'harp Gathering
 House band is "Triple Play
 All-Stars"
 Little Buffalo Family CG
 Newport, PA
 July 21, 22, 23
 Cranberry Dulcimer & Auto-
 harp Gathering
 Autoharp Workshops
 Binghamton, NY
 August 2 - 6
 Appalachian String Band
 Festival
 "Ben Borscht and the Beats"
 Clifftop, WV
 August 6 - 12
 Old Fiddlers Convention
 Must pre-register for Thurs-
 day autoharp contest
 Friday Autoharp Workshop
 Galax, VA

JO ANN SMITH
 6408 Baylor Drive
 Bartlesville, OK 74006
 918-333-7586
 jsmith@autoharpist.com
 www.autoharpist.com
 Pro-File: AQ Spring '04
 Performance schedule:
 February 18
 StringFling

Martin Luther School
 26th & Connecticut
 417-624-2387
 Joplin, MO
 May 12 - 14
 CA Autoharp Gathering
 St. Nicholas Ranch
 38526 Dunlap Road
 559-338-2103
 Dunlap, CA
 May 19 - 20
 JAM Festival
 Lawrence, KS
 June 15 5 pm
 OK Mozart International
 Festival
 Solo Concert in Gallery
 Bartlesville Community Ctr.
 918-336-9900
 Bartlesville, OK
 June 15 6 pm
 OK Mozart International
 Festival
 "Pocket Change" in Commu-
 nity Hall
 Bartlesville Community Ctr.
 Bartlesville, OK
 June 21 - 25
 Mt. Laurel Autoharp Gath-
 ering
 Little Buffalo Family CG
 www.mlag.org.
 Newport, PA

IVAN STILES
 1585 State Road
 Phoenixville, PA 19460
 610-935-9062
 pickeringbend@worldlynx.
 net
 www.ivanstiles.com
 Pro-File: AQ October '88
 Performance schedule:
 July 27 - 30
 Willamette Valley Autoharp
 Gathering
 Thousand Trails South Jetty
 Preserve
 Florence, OR

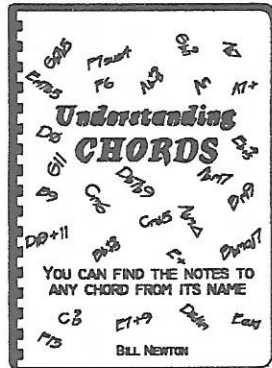
CHARLES WHITMER
 291 Scarborough Dr. #1109
 Conroe, TX 77384
 936-441-0133
 cw75@earthlink.net
 Pro-File: AQ April '93
 Performance schedule:
 February 11
 Winter Festival of Acoustic
 Music
 1st United Methodist Church
 Autoharp Workshops
 Irving, TX
 March TBA
 Beginner Autoharp Workshop
 South County Community
 Center

The Woodlands
 (Houston), TX
 April TBA
 Intermediate or Advanced
 Autoharp Workshop
 South County Community
 The Woodlands
 (Houston), TX
 May 13
 TX State Dulcimer Festival
 Oakdale Park
 A'harp workshop & concert
 Glen Rose, TX
 June 8 - 10
 Autoharp Jamboree
 Ozark Folk Center
 Mt. View, AR
 June 12 - 15
 Advanced Autoharp Week
 A'harp workshops & concerts
 Ozark Folk Center
 Mt. View, AR
 June 19 - 22
 Beginner Autoharp Week
 A'harp workshop & concerts
 Ozark Folk Center
 Mt. View, AR
 June 26 - 29
 Intermediate Autoharp Week
 A'harp workshop & concerts
 Ozark Folk Center
 Mt. View, AR

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Club News

The Triangle Autoharp Circle

The new autoharp group in North Carolina is doing well. We got a new member this month because of the mention in the Fall AQ. Thanks! We have decided on a regular meeting time and have a new name – The Triangle Autoharp Circle. We meet in the Triangle Area (Raleigh, Durham, Chapel Hill) of North Carolina, but welcome anyone who wants to drive to join us.

Meetings are held on the first Saturday of the month at 2 pm. Each month is at a different member's home with another member providing the program. If you are interested or want more information, contact Christine Olson at 919-662-0764 or OlsonChr@aol.com.

Christine Olson

Capital 'Harpers meeting, 11/20/05

The Capital 'Harpers met at the beautiful country home of Karen Mullen's son near Round Hill, Virginia, in a farmhouse overlooking a pond and horse pasture with the Blue Ridge Mountains in the background. Attending were Karen Mullen, Dewayne Thompson, Mary and John Dettra, Marshall and Peggy Hendrickson, Jeanne and Todd Crowley and Todd's mother, Connie, Sally and Richard Schneider, Sandy Hoar, Jim Weed, Gerry and Jerry Stewart, and Dick and Lorraine Mosehauer.

We had our usual scrumptious feast and chatter and then settled down to play some tunes in the theme of Country Music: *Alberta, Golden Slippers, Hard Travelin', I Ain't Got No Home, I Never Will Marry, It's Hard To Be Humble, Let the Rest Of the World Go By, Life's Railway To Heaven, The Little Brown Church In the Vale, Lorena, Make the World Go Away, Mountain Dew, New River Train, Old Spinning Wheel, Ramblin' Gambler, Ramblin' Round, Rosewood Casket, Shenandoah, This Train Is Bound For Glory, Wait Till the Clouds Roll By* and *Wild Mountain Thyme*.

The last song that we did was one that Sandy wrote, *Sing Me a Song* (for Kathy). Many of us had attended the memorial service for Kathy Ferguson the day before.

When we walked into the room where the service was held, the first thing to greet us was Kathy's Fladmark autoharp and a lovely picture of her holding it with a blissful smile on her face. We were very touched by her widower, Squire's, emotion when he told about their courtship and short five years together. Our club will really miss Kathy, who was a faithful member and attended meetings cheerfully and uncomplainingly up to October.

For open stage, Todd did Woody Guthrie's *Pastures Of Plenty* and Bob Dylan's *Song For Woody*. Jim did the *Far Away Waltz* and *My Own House Waltz*. John did *Aragon Mill*. Gerry and Jerry did *Ridin' Down the Canyon* and *Let the Rest Of the World Go By*. Marshall did *I'll Just Pretend* and *It's Beginning To Rain*. Sandy and Jeanne did the *Ayr Races* and Sally did *Hymn Of Thanksgiving*.

Dark comes early in these parts nowadays, but the sun was long down before we finally packed it in.

Gerry Stewart

Twin City Autoharpers

This past summer a new group met in the basement of Walker United Methodist Church (3104 16th Avenue South, Minneapolis, MN) for the first time — The Twin City Autoharpers.

The three of us spent two fun-filled hours jamming, sharing songs and tunes, while playing our autoharps (which were all in tune). One was a white-haired St. Paul woman in her 70's named Jewel who reminded me of Malvina Reynolds, wrote funny, insightful songs, and had done a lot of performing throughout her life. I met her at a local Open Stage and found out that she had also studied autoharp with Stevie Beck, Garrison Keillor's Queen of the Autoharp.

Starting this club was a dream-come-true for me. Even though I'd been playing autoharp for over 25 years, I hardly ever met other autoharpers at the music jams, Open Stages and coffeehouses I attended. Except for Stevie and Karen Mueller, a nationally-known, award-winning autoharp performer who teaches at The Homestead Pickin' Parlor and West Bank School of Music, I rarely met a fellow 'harper.

Yet I was sure they must be out there somewhere. So I decided to take action and provide other players with this informal, easy-going venue at which to network with each other. I also realized that they are often a shy breed who need gentle encouragement to be drawn out of the musical closet.

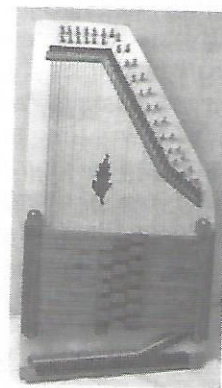
The Twin City Autoharpers have been meeting at Walker once a month since August 2005, and have attracted some folks from MBOTMA (Minnesota Bluegrass and Old Time Music Association).

And we plan to continue meeting on the 4th Sunday of each month on February 26 and March 26 from 4-6 pm at Walker Church. So if you have any interest in the autoharp or want to play one, please join us sometime. I'm sure you won't go away disappointed, and you'll be sure to meet some nice folks to boot.

Tony Wentersdorf



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My Princess 'Harp

by Bill Newton

I've tried to build a few auto-harps in my life. They usually folded up on me when I attempted to tune them up, or else they were so ugly and bad sounding that I threw them off my front porch into the river and watched them sail off into the sunset. Now I play, I'm quite sure, the lightest autoharp in the world. It weighs only 3 pounds and 15 ounces.

It all started one morning when a roving woodcutter came to my door and asked me if I wanted to get rid of some of my trees with the big leaves. His name was Ransom. The trees dropped goeey black stuff on my cars. As far as I was concerned, they were a nuisance so I told him to take all he wanted. To rub it in what a dummy I was, Ransom came back that afternoon and said, "Guess what, I got \$300 for them trees!" Just my luck. A woodcutter with a nasty sense of humor. Anyway it got my attention. I cut a limb off of one of the remaining trees and found that the wood was extremely light, strong and finished out beautifully. It looks something like ash. I found out later that the Chinese call the trees "Princess" trees. Their real name is Paulownia.

I decided it was time to attempt my next autoharp — my "Princess Harp." This is one of those projects that is like marching off into the unknown. You don't have a clue how it will turn out — good, bad or total disaster. That doesn't stop me. I've done it many times before. I cut down the biggest Paulownia tree that was growing in front of my house. I built the house myself on a slope so the back of the house is at ground level and the front is 24 feet up, on stilts, facing the river. After cutting a 3-foot long log, I hoisted it up onto my front porch with my old boat winch, where I could work on it. Next I cut the log down the center

using an old logging saw with a handle on one end. That took me 2 days. One of the log halves was suitable for making all the parts of my 'harp.

In hopes of actually producing a playable autoharp, I decided to use George Orthey's plans from Autoharp Quarterly. The wood is strong but obviously not quite as strong as hardwood. After all, it is less than half the weight! A little 'beefing up' of the frame seemed to be in order. I widened the long frame member on the inside, enlarged the braces and increased the body thickness a little. The biggest challenge was getting the tuning pegs tight enough to hold the string tension. Each peg has to have its own little hardwood laminated insert. I'm not too happy with the result but so far they are holding.

I cut the sound hole in the shape of a Princess tree leaf. To get the pattern for the leaf, I taped one of the big leaves on the screen of my computer monitor. Then I traced it into my computer.

I usually make chord bars (note bars in this case) and end covers from walnut. For this 'harp I made them from Paulownia. When I make a batch of bars, uasually some of them are warped and have to be discarded. However, I found that when I heat the Paulownia ones in the microwave I can straighten them and when they cool off they remain straight. I made the end covers of single blocks of wood, using my milling machine. I never liked the sight of the little tabs and screws that hold the end caps on so I made the back sides of the covers thick enough to put flat head screws in from the back side of the 'harp. If you would like more information on the keyboard, see *AQ* Summer 2002.

My natural inclination is to spray paint my wood projects red

and my wrought iron stuff black. However this was my first attempt to build an instrument with a nice, natural finish. Professional help was needed. I went to the woodworking store and asked the man how to properly finish my project. After 25 minutes of intricate instructions, he noticed the terrified look on my face, handed me a spray can of clear lacquer, and sent me on my way. I decided that real instrument makers have infinite patience. Actually, in spite of my zero patience and spray can of lacquer, I'm quite proud of the way the finish turned out.

There are a few things to worry about when building an autoharp. First, of course, is does it hold up under string tension. Next is how does it sound. The first big surprise was how well it held up. There was only a small amount of bending under string tension. Most 'harps have that. I was really delighted when I checked out the sound! In spite of the very low weight, it is louder than all my other autoharps. It has a bright high end and a very good bass. I especially like its bass. I've noticed that most autoharp players use mostly the high and middle strings, but I like to use the low bass strings as accompaniment. This is why I use the standard Oscar Schmidt tuning with its low F. I gave up playing guitar because I never could get my thumb to work like my hero, Chet Atkins. It works a little better with my autoharp.

My conclusion from this adventure is that Paulownia is suitable for good sounding very light-weight autoharps. Also, I will leave building autoharps to the experts. The trees grow in most of the USA. Most, if not all of the wood harvested is exported to China and Japan where it is put to good use, including musical instruments. In fact, before I cut my tree, I bought some of the wood from

a local sawmill that handles the wood for an exporter. There is information about Paulownia on the internet. If anyone would like a sample piece of the wood or a demo CD of my keyboard Princess 'Harp please contact me.

Bill Newton
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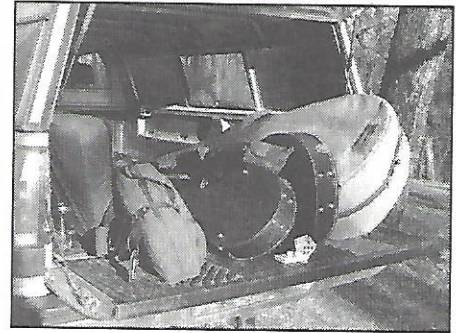
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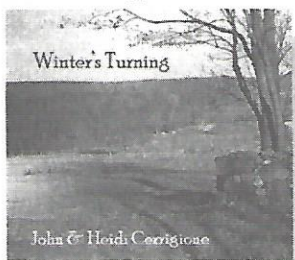
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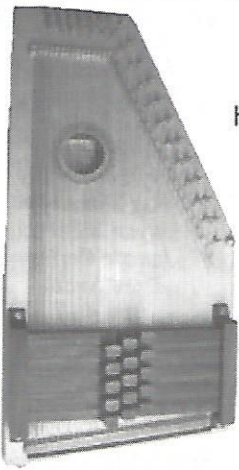
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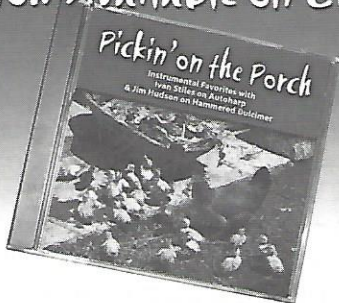
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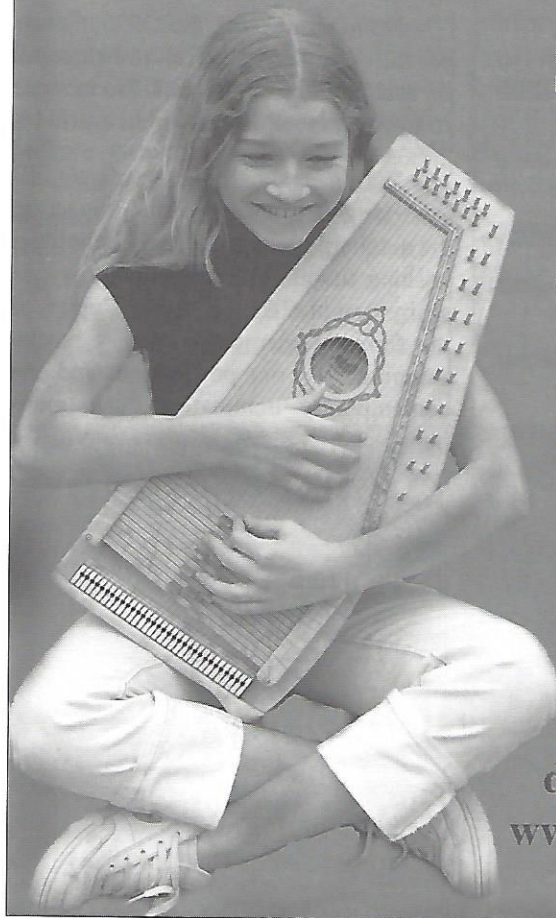
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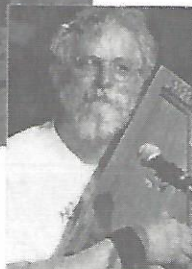
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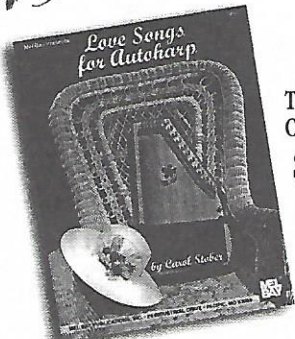
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2006 Nomination Form

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.

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Name of nominee: _____

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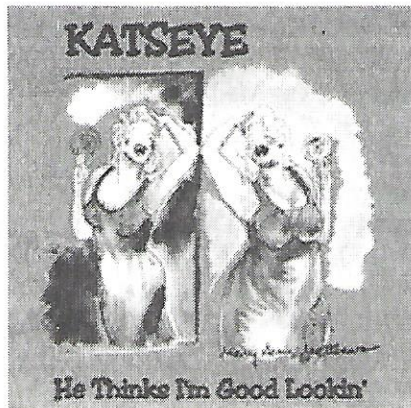
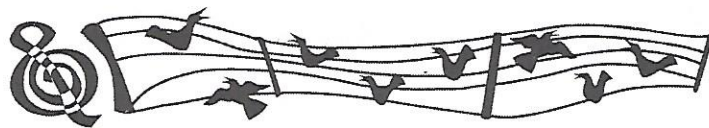
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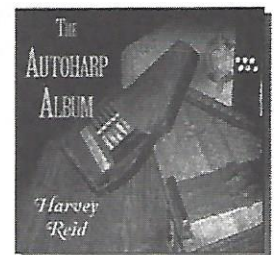


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Postscripts

from 'Harpland

with *Mary Umbarger*

Mary Umbarger

114 Umbarger Road

Harmony, NC 28634^{cast}

Maryonharp@YadTel.net

All things 'autoharp' seem to be on the move — I have heard the phrase 'Autoharp Renaissance' used to try to grasp what is happening. Some suggest it is because of better instruments, some claim electronic tuners have made the act of tuning more accurate and easier. Others feel the communication highway incites more interest. I feel all have great value and applaud all who build, write, organize, share and care! But the factor that keeps this movement going is the fact that so many just simply love the autoharp — its wonderful sound and versatility.

The question was asked recently on the Cyberpluckers, "Why do you love your autoharp?" Here are a few answers:

"It knows most of the same songs I know and we enjoy them together."

Mary Ann Johnston

"I don't have to feed and clean up after it." **Eileen Roys** (Eileen has horses.)

"I love the rich celestial sound." **Rini Twait**

"It has taken me to some wonderful places, opened some wonderful doors, enabled me to share the gift of music that is inside me." **Karla Armstrong**

... And last but certainly not least — "It gives my mule something to talk about." **Stew Schneider** (Who, without his red suspenders could not strum a note! Hang on to them, Stew!)

p. & The Beat Goes On! The Ghost Town Jam, Buffalo Springs, TX had 69 enthusiastic folk at a jam recently. Remember that Buffalo Springs, TX is a place with a community building, 10 houses, 5 abandoned houses, and is 18 miles from the nearest town. **Terry Sanders** moved there a couple of years ago and started this jam. He says that of the 69 in attendance 24 were musicians.

p. & The 14th Annual Ground Hog Jam will take place on February 28. This is organized by The Front Porch Strings (**Mary Umbarger**), and we usually have between 150-200. I am writing this before the fact, but we haven't been disappointed yet!

p. & I know there are countless jams out there! Let me know so we can list them. You never know when someone will be in the area and want to join.

p. & Todd Crowley has just retired after 30+ years in public education. Here's the rest of the story: He now has his business license to operate 'Dia Todd Nics' dealing in autoharp acquisitions, repairs, resales, workshops, lessons, concerts, etc., etc.

p. & Congratulations to the winners of the Deep Fork Festival!

Jesse Plymale - 1st

Marti Knauer - 2nd

Judy Dugas - 3rd

p. & Let's have a moment of silence for the families of **Kathy Ferguson Squire** and **Janette Carter**. Kathy was a great friend to the autoharp community and a very special person. Janette, of course, was well known around the world. She was always a friend to all she met and carried on music in the Carter tradition. These ladies will be missed.

p. & Whilst in this somber mood I will tell you that Wansie VanHoy of the Fiddlers Grove Fiddle Festival is very ill. She and her husband Harper have always promoted and encouraged the autoharp. I know that I can speak for all who know her and say, "Get well, soon, Wansie!"

Autoharp sightings:

p. & Lucille Reilly in concert at First Congregational Church in Ridgefield, CT. The report is that she was at her usual best!

p. & Don Kelly doing his "Kelly Irish Comedy Hour" at Twila Bailey's Pub on Hwy 19 in St. Petersburg, FL.

p. & Meryle Korn found in the Daily Crossword section in the Oregonian News in Portland, OR the clue 'zither's cousin.' Of course the answer was 'autoharp.' Yeah! We've made it to the crosswords!!

p. & News is that **Bruce Springsteen** routinely plays a 'harp in concert on *The New Timer* and *Kitty's Back*. Oh-

Ho, the autoharp isn't just for closets and attics anymore!

p. & Sheri Williamson also found a song *Autoharp* on line by a band called "Hooverphonic." The lines that caught her fancy were "I push every button on your body — especially the C#7"... and "I play every string in your mind. And even when I play them very loud, they keepin tune ..." "Oh, well," says Sheri, "Isn't it a shame that real 'harps don't stay in tune as well as this metaphorical one?"

p. & "Walk the Line" was a big winner at the Golden Globe awards and was a plug for the autoharp.

p. & Evo Bluestein sends information about "Ring Of Fire," a play that is to open on Broadway. This is about the music of **Johnny Cash**. Evo is excited that the director of the play has decided to include the Evoharp in the 'cast' of players.

p. & Cheryl Crow took two hours of vocal and autoharp instruction for a time to prepare her for her role in "Man In Black." Wonder who the autoharp teacher was?

p. & Ian and **Nadine White** are really moving on! They just moved from Oxfordshire in the south of England to a cottage in southwest Scotland! This is so exciting and I know there are those of us that confess to a pang of jealousy. Ian and Nadine, may you have a happy and music-filled life there!

p. & Mary Ann Johnston lives fairly close to Pittsburgh, PA and is a Steeler fan. The local TV station sent a reporter to Denver to search out some interesting spots. As she watched the program, who should appear on screen but **Roz Brown!** The TV crew had caught him right in the middle of a performance at the Buckhorn Exchange restaurant where he is a regular. She emailed Roz and told him she had seen, but not heard, him. He says he was doing *I Ride An Old Paint*.

Whew! I am out of breath at all that is happening! Please keep me updated so we may stay well informed. You know how much I love to spread the good news! Until next time...

'Harpin' in Harmony
Mary Umbarger

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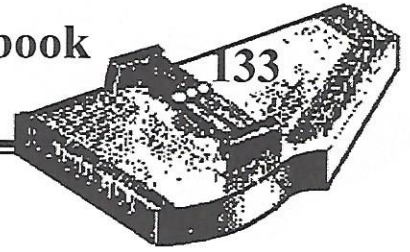
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The Water Is Wide (2)

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

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

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

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

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

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

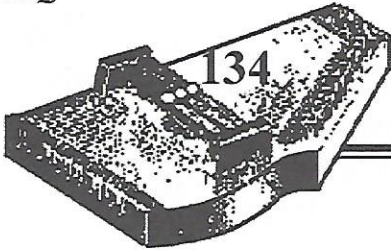
Sweet Rosie O'Grady (3)

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

In The Gloaming (2)

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





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Michael Finnigan (2) (Tune: Ten Little Indians)

↓
 F (F F) F F F F (F F) F
 I know a man named Mi - chael Fin - ni - gan
 C7 C7 C7 C7 C7 C7 (C7 C7) C7
 Who had whis - kers on his chin - ni - gan.
 F (F F) F F F F (F F) F
 Wind came a - long and blew them in - ni - gan.
 C7 C7 C7 C7 (F F) (F F) (F F) F
 Poor ole Mi - chael Fin - ni - gan. Be - gin - ni - gan.
 (Repeat)



Loch Lomond (2)

↓
 G C G / G D7 G / D7 G Am / Am C C /
 By - yon bon - nie banks and by yon bon - nie braes
 G C G / C / G / G G C /// D //
 Where the sun shines bright on Loch Lo - mond
 D Em / Em D7 G / G G D7 G D7 G C /
 Where me and my true love will ne - ver want to be
 G C G G G G C / G G D7 /// G //
 On the bon - nie, bon - nie banks of Loch Lo - mond.
 Chorus:
 G G / G D7 G / G D7 C / C C D / D
 Oh, you take the high road and I'll take the low road
 C G / G G G / G G C /// D //
 And I'll be in Scot - land be - fore you
 D C / C G G / G G D7 G D7 G C /
 But me and my true love will ne - ver meet a - gain
 D C G G G G C / G G D7 /// G //
 On the bon - nie, bon - nie banks of Loch Lo - mond.

Home, Sweet Home (2)

↓
 G D7 G /// C / C / G // G G / G / D7 // G D7 / D7 / G // // //
 Mid - pleas - ures and pal - a - ces, where ev - er we may roam,
 G D7 G /// C / C / G // G / G / D7 // G D7 / D7 / G // // //
 Be it ev - er so hum - ble, there's no - place like home.
 G / C // D7 / C / G // G / G / D7 // C D7 / D7 / G // // // G / C // D7 / C / G // G / G / D7 // G D7 / D7 / G // // // //
 A charm from the skies seems to hal - low us there, Which, seek thru the world is ne'er met - with else where.
 G // D7 / D7 / G // D7 // G / G G C // D7 / C / G // G / G / D7 // G D7 / D7 / G // // //
 Home, home -, sweet, sweet home! Be it ev - er so hum - ble, there's no - place like home.



Darling Nellie Gray (2)

↓
 D A7 D / D G D D
 There's a low green - val - ley
 A7 D G D G A7 G /
 on the old Ken - tuck - y shore
 A7 GD / D D G D D D A7 // // //
 Where I whiled man - y hap - py hours a - way
 D A7 D D D G D D A7 D G D G A7 G /
 A - sit - tin' and a - sing - in' by the lit - tle cot - tage door,
 A7 GD / D / A7 A7 A7 A7 D // // //
 Where - lived my dar - ling Nel - lie Gray.
 Chorus:
 A7 D A7 / A7 A7 A7 /
 Oh my poor Nel - lie Gray,
 D A7 A7 D D D D /
 They have tak - en you a - way,
 D A7 D D D D G D D D A7 // // //
 And I'll ne - ver see my dar - ling a - ny - more.
 D A7 D D D G D DA7 D G D G A7 G /
 I'm a - sit - tin' by the riv - er and I'm weep - in' all the day
 A7 G D / D D D A7 A7 A7 D // // //
 For you've gone from the old Ken - tuck - y shore.

One night I went to see her,
 but "She's gone," the neighbors said.
 The white man bound her with his chain
 They have taken her to Georgia
 for to wear her life away,
 As she toils in the cotton and the cane. Chorus:
 My eyes are getting blinded
 and I cannot see the way.
 Hush, there's somebody knocking at the door
 I hear the angels calling
 and I see my Nelly Gray
 Fare well to the old Kentucky shore. Chorus:



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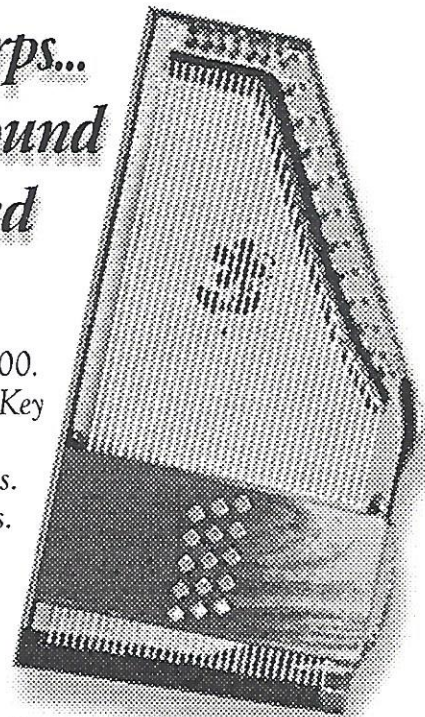
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