

AUTOHARP QUARTERLY®

Summer 2006 • Volume 18, Number 4 • Six Dollars

Your Connection to the Autoharp Community Since 1988



Father and son ... Kilby and Jim Snow: Jim showcased, Kilby remembered at CAG

In this issue:

Robert Grappel gives us
Gin and Dia-tonic

Mike Herr teaches a new jam tune,
Golden Slippers

Mary J Park teaches beginners to pat their
autoharps to *Oh How Lovely Is the Evening*

Evo Bluestein uses *Down South Blues*
for his Interaction lesson

Verla and Kathleen have two songs with one tune:
It Ain't Gonna Rain and *There Ain't No Bugs
On Me* — kids can make up their own verses

Ivan Stiles shares a tune he wrote for **Mary Lou**

Eileen Roys honors a request for *'Tis So Sweet To
Trust In Jesus* as the Sacred 'Harp selection

Linda Huber arranges the *Flower Duet* from Lakmè
by Lèo Delibes for the autoharp

Lucille Reilly goes diatonic with *Blackberry Blossom*,
it's a good one

Bud and Karla present us with a chromatic
arrangement of *Autumn Leaves*

Plus Bob Woodcock and Tina Louise Barr have
CD reviews, Harpers at Large brings reports
of festivals, Karen Daniels lists performance schedules
for some artists and Mary Umbarger gives us the
scoop from 'Harpland.

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Summer 2006



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Colorfully Chromatic:

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The Diatonic Corner: Lucille Reilly

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From
the
Editor



Music in this issue

Dear Readers;

Our cover this time is of Kilby Snow and his son, Jim. Sadly, Kilby is no longer with us, but his music lives on through Jim. Jim really wowed audiences at this year's California Autoharp Gathering. People who remembered Kilby were amazed by how much Jim sounded like the Kilby of years gone by. Also on hand to pay tribute to Kilby was Joe Riggs who has studied Kilby's style for quite some time. Evo Bluestein, Mike Seeger and a host of others took part in this long-overdue accolade to one of our autoharp pioneers.

The result of this performance, aside from the obvious enjoyment of those lucky enough to be at CAG this year, is that Jim will be playing a few performances in the east in the upcoming months. We will be sure to let you know where and when as soon as we have the details. Go hear Jim play, you won't regret it!

We have fought it for a year now, but we are going to have to raise subscription rates as of November 1, 2006.

If you are currently subscribed, or renew before November 1st, this does not immediately affect you. Your rate will remain the same until it is time to renew your subscription.

The new rates will be: US – \$24; Canada – \$26; Europe – \$28; Asia (including Australia and New Zealand) – \$30. As usual these are all in US dollars.

With the November issue, we will be embarking on our 19th year of publication. It was in October 1988 that Mary Lou Orthey and Ivan Stiles introduced the world-wide autoharp community to *Autoharp Quarterly*.

We now have subscribers in all 50 states and 29 countries! We know we didn't do it alone — we had, and still have, the best staff of any magazine, bar none. And our readers are a very big part of what we have become in the past nineteen years. Thanks!!

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Thanks !!

Dated July, 1 2006

I want to thank each and every one of the kind people who prayed for me and sent heart-warming cards, letters and e-mails during my recent brush with death. The doc says I'm a miracle since the mortality rate for necrotizing faciitis (the flesh-eating strep disease) is 70 to 80% and that doesn't tend to include ancient autoharp players like me! I guess the good Lord didn't have a vacant chair open in the autoharp section several months ago, so I'll have to wait my turn, but I'll bet He made space for Mary Lou and put her in the first chair!

For those who don't know about my medical crises, it started on March 1st with what I thought was a bug bite ... just a funny little raised discolored lump. Many doctors would have thought the same thing, but my man is a whiz, and he sent me lickety-split to the hospital emergency room where they knocked me out. I missed all the dramatic stuff when they called in my family for a possible death-bed scene. They turned me over to the surgeon, who reduced my left gluteus maximus into a gluteus minimus. He later did a skin graft, and watched over me sympathetically for the whole five weeks in the hospital. I came home to a hospital bed in the front hall which I vacated after a week so that we could have a realtors' open house to keep on

schedule for selling the house and moving into an apartment in October. In the middle of this I took up driving again. Rich fell asleep at the wheel and totaled our car, and the doc didn't want him to drive until he could be checked out. I got a Ford at the rental place and discovered that once I slithered over the mohair-type upholstery, the sitting was not too bad.

Now we have a Toyota Scion, that funny-looking boxcar that looks like a clown car, and Rich has been okayed for driving again. The house sold last week and we're trying to unscramble forty-three years of accumulations from our three-story Victorian dwelling and compress them into a two-bedroom apartment. I returned to playing my 'harp by doing all of the music for the service at our local Presbyterian Church last Sunday, and am looking forward to giving a performance and a day-long workshop at the Autumn Acoustics Festival in Hillsboro, MO on October 20-21.

I'm sorry we've missed out on MLAG and the other festivals this summer, but I'm very grateful to be alive and running again ... so thanks again for your prayers!

Alex Usher

Events

5th Annual
Autumn Acoustics
at the
Jefferson County
Folk Music Festival
on the Campus of
Jefferson College,
Hillsboro, MO



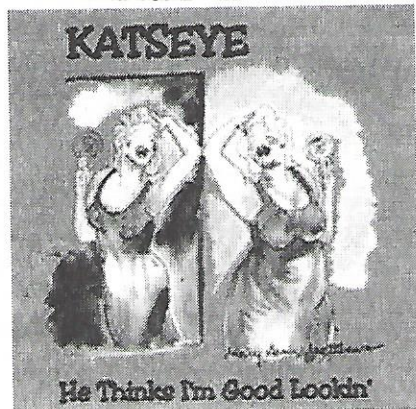
October 20-21, 2006
7 p.m. Friday:
"Jamming in the Round"
led by Thomas/Delancey

9 a.m. Saturday Workshops:
Hammered Dulcimer, Mountain Dulcimer,
Autoharp, Guitar, Banjo, Fiddle, Mandolin,
Harmonica and Bass

7 p.m. Saturday Evening Concert
Larry Conger, Gary Sager,
Kendra Ward, Linda Thomas, Dan
Delancey, Janis Huff, Chris Armstrong,
Bobbie Worley, Jerry Rosa and
Alex Usher

For more information & registration,
contact: Maxine Jinkerson, 636-586-7663
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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 and 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: **AW, AP, AC** (10 free workshops sponsored by *AQ*); Home of the International Autoharp Championship; performances by John McCutcheon, Roz Brown, Julie Davis, JoAnn Smith and Pocket Change; Info: 620-221-3250 or www.wvfest.com or hq@wvfest.com

OCTOBER

◆ **Weatherbury Farm Beginning Autoharp Workshop;** October 20 - 22; **Avella, PA;** Bill Schilling; Tuition \$110 includes Saturday lunch, lodging available; Info: 724-587-3763 or info@weatherburyfarm.com or www.folkmusic.weatherburyfarm.com/billschilling.htm.

◆ **Weatherbury Farm Advanced Beginning Autoharp Workshop;** October 22 - 27; **Avella, PA;** Bill Schilling; Tuition \$290 includes Monday thru Thursday lunches; Lodging available; Info as above.

NOVEMBER

◆ **Weatherbury Farm Intermediate Workshop: Songs of the Season;** November 10 - 12; **Avella, PA;** Cindy Harris; Tuition \$110 includes Saturday lunch; lodging available; Info as above.

CODE:

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

Mini-Mountain Laurel Concert Series

October 6 & 7
Les & Gwen Gustafson-Zook

November 3 & 4
Walt Michael

January 5 & 6, 2007
Ivan Stiles

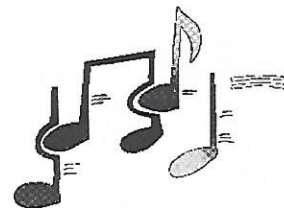
February 2 & 3
Karla Armstrong

March 2 & 3
Mountain Fling (Hollandsworths)

April 13 & 14
Doofus (Neal & Coleen Walters and
John & Heidi Cerrigione)

Each weekend features a Friday evening (7:30pm) concert at the Evangelical Lutheran Church in Reedsville, PA; a 1 - 4pm workshop on Saturday at the Orthey Instrument shop in Newport, PA, dinner at a local restaurant and an evening concert (7:30pm) at the Highland Presbyterian Church of Newport.

The fee for a workshop is \$15 and reservations are required. The concerts are free and open to the public with a free-will offering accepted. For more info or to register for a workshop, call George Orthey at 717-567-9469 or 717-567-6406.



Harper's - at - Large

Reports from across the country and around the world

California Autoharp Gathering
Dunlap, CA
Reporting: Lois Conklin
San Andreas, CA

A lively group of autoharp enthusiasts gathered in Dunlap, CA (near King's Canyon Nat'l Park) to play, learn, listen and take part in the annual event. Many new folks came, a large group of students from the Mendota School District, along with regulars and some who have attended all four of the gatherings, now dubbed "charter members."

Mike Mueller, our multi-talented organizer, planner, director and all around great guy put together a show that is truly amazing.

The year the special feature was the honoring and remembrance of Kilby Snow, legendary and innovative autoharpist. The special treat was to have Kilby's son Jim Snow attend, coming from Pennsylvania on his first ever plane ride. Jim held workshops and gave a concert with his friend Joe Riggs. Jim was a breath of fresh air with his humble spirit. His quiet, kind demeanor came through in the songs that he had learned and played with his father, Kilby Snow.

Another special feature that Mike organized was the presentation of "Life Time Achievement Awards" to four of our treasured family of musicians. They were Jim Snow and Kilby Snow (posthumously), Bryan Bowers, Mike Seeger and a local Fresno musician, Kenny Hall (82 year old blind musician who has listed 1100 songs that he knows). For each presentation old film footage was discovered and shown to us. They were truly rare pieces of history that we were privileged to witness.

Many performers entertained us and taught us new and interesting musical ideas for and about the autoharp.

Concerts were given by Kathy Larish and Carol McComb, California vocalists; Ron Wall autoharpist from

Nashville, TN.; Bryan Bowers, who needs no introduction; Evo Bluestein, teacher and performer from Fresno, CA; Mike Seeger, legendary musician; Joe Craven, percussionist of Dixon CA, who made a rhythm instrument out of the autoharp and can get rhythm out of anything; Cathy Britell, performer and teacher from Mercer Island, WA; Joe Riggs, autoharpist from North Carolina, Jim Snow of Pennsylvania; Andy Cohen, only known performer of the Dolceola; Todd Crowley, autoharpist and autoharp collector; Ray Frank, guitarist extraordinaire; Larry Hand, one of the best "jaw-harp" players around; Kevin Hill, bass p-layer from Fresno, CA Hope I didn't miss anyone or misspell any names.

The audiences at this gathering were "top-notch" They took part in a "barn dance," really held in a barn. Music lead by Kenny Hall and friends made for a great time.

Also, the audience loved to join in with the performer. If the song is one that people knew, they would quietly sing along, and if invited by the performer it became the greatest choir anywhere. One performer said he was a bit nervous to go on, but the audience participation gave him great support and helped him enjoy himself.

I know everyone wants to thank Mike Mueller and his committee for all the effort and time spent making the weekend a big success. "Mike how can you 'top' CAG in 2007?"

Texas State Mountain & Hammered Dulcimer Festival
Glen Rose, TX
Reporting: Barbara Barr
Wichita, KS

Well ...Gee whiz! I sure had a great time at the Festival, course I always do, but this year it was especially nice since my new husband went with me. The weather was great and the work and effort that Dana and

his crew put into this festival really pays off. And...there is no charge for admission tickets. The only expense is the camper hook-ups and they have sewer hook-ups, too, which is really nice. We jammed every evening and there were so many friends to see and visit with and new friends to meet and jam with.

Bryan Bowers did himself proud and had his new CD there. Robert and Mary Gillihan and Dave Smith (I hope that's right) were just on fire on Saturday night. Aubrey Atwater and her husband were just fantastic; that girl can do anything. Don Pedi on mountain dulcimer was out of sight and was invited by Bryan to accompany him in his last set. No Strings Attached is such a treat to hear, what energy they have! There were many who did fantastic performances and I sure don't mean to leave them out, but my poor tired brain can't remember anything more.

Come to Glen Rose, TX next year and enjoy a laid-back, fun time.

Mt. Laurel Autoharp Gathering
Newport, PA
Reporting: Karla Armstrong
Hanover, PA

All in all, it was a great festival! Kudos to the Board for arranging another terrific line-up of performers and workshops. We can't hold them responsible for the rather violent weather. Two board members have stepped down, Kathy Weiland and Eileen Kozloff, and I certainly appreciate the hours of work they have both put into the festival.

The contest was one of the best. Ivan Stiles placed First with Ric Dwenger taking Second and Ricky Levitan taking Third. Virtually every first-round performance could have made it into the finals. Bob Grappel, Sue Edwards and Yasuo Mita actually made it in, but Heather Farrel-Roberts and Hal Weeks must have

given them some very close competition. Thankfully, there were no actual tie-breaks necessary!

The performers were terrific! All had marvelous stage presence and virtuosity, but I guess I especially "connected" with Laura Boosinger and Roz Brown, songsters who had a way of reaching into the heart and pulling out some very profound feelings. And Les had me laughing so hard I almost left a puddle. "Gratey," the cheese grater limberjack was absolutely a stroke of comic genius. Along with Tom Fladmark's journal of last year's festival, mysteriously found in a port-a-potty. We have some folks in the autoharp community who obviously have *way* too much time on their hands.

It was "wonderful" to see Eileen Roys, who was able to get away from horses and other commitments long enough to grace us with her presence for several hours. Vendors included luthiers Pete Daigle, Tom Fladmark, John Hollandsworth and Don Brinker with their wonderful array of instruments. Todd's autoharp "petting zoo" attracted a constant crowd as did the tables of handymen/gurus Bob Lewis and Chuck Daniels (both of whom have joined the list of luthiers). Drew and his Emporium was also in attendance, as was space for Patsy Stoneman's recordings and the Performers' Table.

This was the first year I availed myself of Robyn Green's fine catering services. The servings were so generous that my fellow motel weenie, Dottie, and I easily split them for lunch and dinner. They say you shouldn't trust a skinny cook, but I think we can make an exception in Robyn's case!

I was struck by the number of people I had never met before, lots of first-time attendees and autoharp newbies. I hope all of them felt warmly welcomed into the "family" and enjoyed their first MLAG experience.

The memorial service celebrating the life of Mary Lou Orthey was on Saturday morning. It was well attended, including family and some folks from the Newport area. It was full of music, as I'm sure Mary Lou would have wanted it. Mary Ann read

a beautifully-worded tribute sent via email from Lucille Reilly, and many others added their fond remembrances. The DeBusk-Weaver family, with Harry Casey, presented a lovely version of *Sunshine In the Shadows*, a song specially requested by Mary Lou to be sung at her funeral. I am saddened to think that many of the newbies and first-time attendees will never get to meet the First Lady of the Autoharp.

As Ginny (Reid-Price) mentioned, George III and Scott Orthey donated one of Mary Lou's autoharps to the Silent Auction to benefit the scholarship fund named in her honor. I'm not quite sure how, but I am the recipient of that harp. In the pocket of the case I found several folded sheets of music (amongst the cat hair!), perhaps music that Mary Lou had been working on. Many were gospel songs that I recognized and a few that I didn't. I'm sure this instrument has lots of music still in it, and I look forward to getting it out!

The highlight of the festival for me was, and always has been, the evening Gospel jams. This is my idea of "social music" and it appears to be likewise for some other folks. Despite my "dropping the ball" and failing to have sufficient jam notebooks to go around (that simply forced some "close fellowship," with people sharing copies!). We had a good crowd every night and enjoyed singing and playing together. I'd like to personally thank Neal for facilitating this jam by announcing it, roping off space for it and encouraging it.

Next year's performers will be the Champion, Ivan Stiles, Ron Wall, Carole Outwater and her Cajun band, Will Smith and others, I am sure. The DeBusk-Weavers will lead the Sunday Gospel Sing, which should be great! Hope to see you there!!

MLAG Alaska Cruise
Reporting: Sally Schneider
Castro Valley, CA

Shirley (Averett) did a great job of organizing this event on the Westerdam, a two year old ship that was luxurious. The accommodations, food and service were just tops. After

avoiding winter for about two decades, Dick and I found ourselves in Glacier Bay looking at tons of ice and snow and surrounded with icebergs. I will let others tell of the sights we enjoyed and will just mention the music.

Workshops were held by John Hollandsworth, Neal Walters, Maddie MacNeil, Steve Kilby and Gregg Averett on the first and last days of the cruise. A well-attended concert was on the last day which featured Gregg, the Hollandsworths, the Walters, the Kilbys and Maddie. Jamming started each night at 10pm. Coleen rented a bass in Seattle which she and Kathie shared. There were quite a few dulcimers and Peggy bowed a handsome dulcimer which she held like a cello. Maggie and Penny brought guitars and Bill Newton his piano autoharp. Forget the midnight buffet. Let's play another tune. Maddie skipped the jamming and gathered admirers at the piano bar with her beautiful singing. I think they will sign her on for the next cruise. Vickie led us all in *Prairie Sunflower*, Margaret had us all laughing with her songs, and Lynda and Bob sang some beautiful duets. Neal and Coleen were pressed into singing *Mermaid From Ontario*, and we all searched our memory banks for sea songs.

A lot of folks are headed for the CA autoharp event this weekend. The Kilbys were on their way to Kansas for guitar events. Festival season has started. Get out and enjoy!

Chestnut Ridge Dulcimer Festival
Greensburg, PA
Reporting: Mary Ann Johnston
New Cumberland, WV

Jack and I attended the Chestnut Ridge festival for the first time this year and we are determined it will not be our last time there.

Don and Betty Brinker and their helpers do a marvelous job of planning and execution. The facility (the University of Pittsburgh Greensburg Campus) could not be better suited for such an event. The vendor's area is spacious and well laid out as well as being away from the other activities, which cuts down on the noise level. The dining hall is newly ren-

ovated and is easily accessible for those of us who are handicapped to one degree or another. The food was wonderful! How often can you say that about a festival?

The theater is acoustically engineered, making it a very good venue for un-plugged music. The sound system is not the best and I hope that is on their to-do list for another year.

The workshops were well-attended and the concerts, which featured Mary Umbarger, Neal and Coleen Walters, Karen Mueller and others were excellent.

All-in-all a very pleasant experience which we hope to duplicate next year.



So, where did you and your autoharp go this summer ?

Did you remember to tell anyone about it? Did you have a good time? If so, why didn't you tell others so they can enjoy it with you next time?

A lot of people work very hard to plan and present festivals, both to entertain you and to promote some of our autoharp players. Please support them and support live music !!

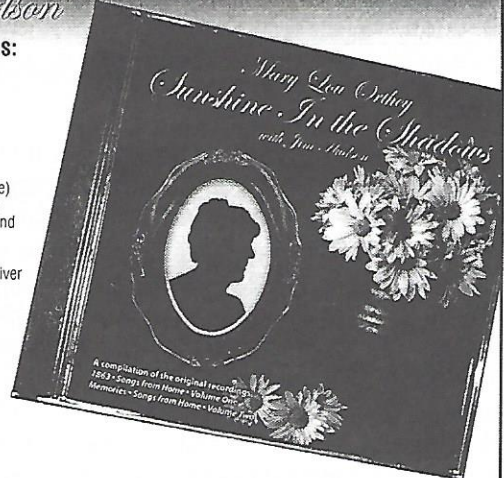


Mary Lou Orthey Sunshine in the Shadows

with Jim Hudson

A COMPILATION OF THE ORIGINAL RECORDINGS:

- 1863 • Songs from Home • Volume One
1. Nelly Bly Medley: Nelly Bly • Darling Nellie Gray
Aunt Dinah's Quilting Party • When You and I Were Young Maggie • Nelly Bly (Reprise)
 2. Flow Gently Medley: Flow Gently Sweet Afton
The Ash Grove • Flow Gently Sweet Afton (Reprise)
 3. Long Long Ago Medley: Long Long Ago • Uncle Ned Stars of the Summer Night • Long Long Ago (Reprise)
 4. Battle Cry of Freedom Medley: Battle Cry of Freedom
Tramp Tramp Tramp • Tenting on the Old Camp Ground
Battle Hymn of the Republic
 5. Beulah Land Medley: Beulah Land
Standing on the Promises • Shall We Gather at the River
Sunshine in the Shadows
 6. French Traditional Medley: French Tune
The Happy Wanderer
 7. Massa's in the Cold Cold Ground Medley:
Massa's in the Cold Cold Ground • Hard Times
Massa's in the Cold Cold Ground (Reprise)
 8. Victory Rag
- Memories • Songs from Home • Volume Two
9. Wait Till the Sun Shines Nellie
 10. Let Me Call You Sweetheart
 11. Kemo Kimo/Buttercup
 12. Whispering Hope
 13. The Band Played On/The Daring Young Man on the Flying Trapeze
 14. Believe Me If All Those Endearing Young Charms
 15. My Grandfather's Clock
 16. My Wild Irish Rose
 17. Smiles
 18. Till We Meet Again
 19. Listen to the Mocking Bird/You Are My Sunshine/Home Sweet Home
 20. Rose of Tralee
 21. I Love to Tell the Story
 22. All Through the Night
 23. Red Wing
 24. Memories



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

THANKS!

In the beginning.....

by Mary J. Park

Patting Notes on the Autoharp

"Oh, How Lovely Is the Evening"

In this article I will discuss the technique of patting a designated string to play a desired note. It is often referred to as patting because it looks like you are patting your strings as you play.

Patting can be used to play entire piece of music, but in this piece we will explore the technique by just striking one string to add the bell part to the lovely old round, *Oh, How Lovely Is the Evening*.

This is really quite a simple tune, although you do have to change chords quite often to play the melody. It is also played at a moderate speed. When setting the tempo, I always like to visualize gigantic church bells tolling back and forth. Play the first two lines nice and easy just using clearly pinched notes and thumb strums to fill in the rhythm. Play those thumb strums gently, making sure to cross the lowest sounding strings.

When you get to the last line, you will ignore the chords marked and just stay on the G chord. Both the C and G chord contain the G note

that you want, and seeing that you are only going to play that single note, there is no reason to change to the chords that would be used for accompaniment. Of course, if you are not accurate and hit other notes, it will not sound good at all where the chord is not a G. The technique that you are going to use for this line is often referred to as "tapping" or "patting," although I prefer to think of it as "striking." I prefer my term because you will have to do it quite hard and sharply to achieve a volume equal to your pinches in the earlier section of the tune.

Let's start learning this technique by actually starting with a lower G than is indicated in the notation line. On most autoharps the very first wound string is a low G. This will be easier to use because you can come at the string at a slight angle avoiding the other strings. Try striking this string with the flat of your finger pick(s). I find that using the picks on both my middle and ring fingers together works best for me, but you may want to try various combinations to get the sound that you want. The main thing is that you will want to try to strike just the one string sharply with enough force to cause it to ring at equal volume to your earlier melody notes. The note should sound and keep ringing. You will notice that there is just one note per measure which is followed by rests. This means that you will strike the note and then let it ring for the other two beats of the measure. These six measures take as long to play as each of the other lines above it.

Once you have mastered the patting technique, you can try striking the note as it is written. This is the G that is found near the middle of your


string bed and is the first note that you play in the melody. This will be more difficult because other strings surround the desired string. You will need to try different angles to you fingers so that you hit that one string to produce a clear tone. A slight misdirection and you with either strike an incorrect note or a deadened string. When this becomes easy for you, you may want to try alternating measures between the high and low G. This creates a very nice effect.

When you become comfortable with patting or striking the strings in this tune, you may want to try the technique on an entire piece of music. Some players of the autoharp use this as one variation in their performance pieces.

Also, don't forget that this tune is meant to be played as a three-part round. You can accomplish this by having more than one instrument play together or with a combination of voice and instrument parts. In any case, have fun patting your autoharp!

Tablature Explanations

- ∧ Thumb stroke
- ∨ ^ Pinch made with thumb and second finger
- X Strike a string sharply with the flat of the pick(s)



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Oh, How Lovely Is the Evening

Traditional

 Arranged by Mary J. Park
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Oh, how love - ly is the ev - en - ing, Is the ev - en - ing,

Ⓒ / D G / / Ⓒ / G Ⓒ D G Ⓒ / G Ⓒ D G

↓ Part 2 of round enters here.

When the bells are sweet - ly ring - ing, Sweet - ly ring - ing.

/ / C G / / Ⓒ G Ⓒ C G Ⓒ / G Ⓒ C G

↓ Part 3 of round enters here.

Ding, dong, ding, dong, ding, ding.

/ / Ⓒ Ⓒ Ⓒ Ⓒ



Critic's Choice



Bob's
Choice

Bob
Woodcock

Bristlecone Pine

Autoharp: Bryan Bowers

Bristlecone Pine ♦ *Liza Jane* ♦ *The Friar's Britches* ♦ *Soul Of Man (Never Dies)* ♦ *Poor Howard* ♦ *When You and I Were True* ♦ *Working On the Car* ♦ *Friend For Life* ♦ *St. Anne's Reel* ♦ *Magnolia* ♦ *Opry Reel* ♦ *When I Go* ♦ *Flowers Of Edinburgh* ♦ *Star Of the County Down* ♦ *Kitchen Girl* ♦ *Flat World* ♦ *Why I Love Bluegrass*

with: Sam Bush, mandolin and vocals; Tim O'Brien, mando-cello, vocals; Mark Howard, producer; Ron Wall, autoharp; John Mock, Dennis Crouch, bass; David Ferguson, recording; Stuart Duncan, fiddle and mandolin; Pat Enright and Alan O'Bryan, vocals; John Hedgecloth, jug.

The eighteenth-century playwright Horace Walpole wrote, "The world is a tragedy to those who feel, but a comedy to those who think." I have always felt that when the muse speaks to the artist, this quote ought to be among her first utterings. Somehow, so many miss this point; certainly most performance artists. Not so, Mr. Bowers. I would guess that about the time he was refused a seat in a diner because he was a "damned hippie" after completely captivating five thousand rowdy festival-goers, Bryan forgot about his own ego and concentrated more on the human condition. This being said, I will begin this review by saying that this is one of the finest recordings, on so many levels, I have heard in over twenty years.

Now, let me say by way of disclosure that I know Bryan. He has

slept in my house and eaten (and eaten and eaten...bless his heart) at my table. And I consider him a good friend. He knows I am reviewing this CD and I told him that I would spare no punches if need be. As it turns out, he need not worry. Bryan is a superbly seasoned professional and ever the perfectionist. If this recording falls short on either musicianship or production values, it escapes my ear.

This work calls upon much of Bryan's musical and personal past and certainly shows us his understanding of the words of the Muse. He gives a dope-slap to those who, at one time, had more chutzpah than skill (*Good Old Car*). He shows us that we as species are but a drop in the ocean of this planet's life (*Bristlecone Pine*). We get to see what a true pleasure it is to befriend a good song (*Friend For Life*). He takes us to his musical childhood, down around Ramblin' Conrads in Virginia Beach, when he was playing open-tuned, drop-thumb, gutsy blues guitar (*Poor Howard*). And he celebrates the goodest of good-time music, bluegrass (*Why I Love Bluegrass*).

And there are some very fine tunes as well. Bryan comes out of the musical closet playing his beloved Gibson mando-cello, an instrument that has a voice that is bigger and gutsier than anything that has eight strings has a right to be, but is capable, in the right hands, of extraordinary subtleties. Much like Bryan Bowers himself, eh? And we have another look back in time with *St. Anne's Reel*, recorded on his first LP. Played at half the standard fiddle tune speed, still we the novice listeners all took a breath and collectively moaned "Geez! How can he play all those notes?" Except for the young Ron Wall, who went out and bought a 'harp, invented open-chord diatonic 'harps and figured how to do it up to speed. Thirty years later both players are together and take this tune to glory (Geez! How do they play so well?) As for drop-dead grab-you-by-the-soul melodies, lis-

ten to *Flat World* by English diatonic accordion player Andy Cutting. Even without words, this tune has become my friend for life.

A few stories about this recording. In the real world, I work in an operating room. I'm the Anesthesia Guy. I'm the guy who is not scrubbed and sterile. I have an I-Pod, and I'm not afraid to play it. Yes, I control the music! Needless to say, folk music fans in the operating room are pretty rare. Well, after a week or so of good surgical airplay, I began to get requests for copies (I made a few, sending the money to its rightful owner, as I know we ALL do, right?) and am now awaiting 10 CDs from Bryan to fill continuing orders.

Finally, I have a friend who is having some serious trouble with his personal and professional life, with real, life-shaking events happening to him. He told me that when he first heard *Let It Be* on this CD, he began to cry. It has now become both his comfort and personal lifeline... You really need this recording. And order another half dozen for friends.

If you're feelin' kinda low in the wee small hours,

You really should listen to Bryan Bowers.

He can't play the fiddle but he's sure got class,

And that's what I love about bluegrass.



Tina's
Choice

Tina Louise
Barr

We Have Today

Autoharp: Robert Grappel

Ozark Hills ♦ *Dimming Of the Day* ♦ *April, Come She Will* ♦ *Heart Like a Wheel* ♦ *Crab Canape* ♦ *Ki Eleicha* ♦ *Music Of the Night* ♦ *Going To the West* ♦ *The Scarlet Tide* ♦ *Fishing With John* ♦ *Somewhere Over the*

Rainbow ♦ Lu Y'Hi ♦ Child Of Mine ♦ Solo ♦ We Have Today

Lynda Cohen and Robert Grappel, a duet inspired by the "folk boom" of the 1960's, together have drawn from a blend of musical influences on this release featuring vocals, autoharp and guitar.

Their softly flowing musical interpretations are straightforward and minimal in arrangement. The selections range from current day compositions such as *Ozark Hills*, written by Ron Wall, to traditional ethnic pieces and show tunes.

Lynda's soprano vocals provide a warm palette for the musical theme. Robert harmonizes and plays autoharp and guitar.

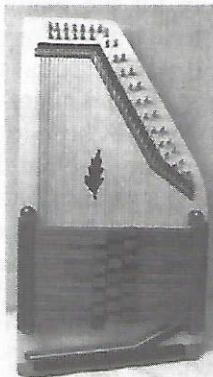
The autoharp is played mainly as vocal accompaniment, with occasional leads. The melody played on the autoharp is clearly present, although a distracting "choppiness" can be heard at times.

The highlight of this CD album is *Dimming Of the Day*, a good selection revisited with Lynda's gentle vocals. Also a feature is *Going To the West*, with nicely punctuated autoharp fills and vocal harmony.

We Have Today is an embarking of this duet's musical journey. The leisurely pace of this musical collection captures the simplicity of a by-gone era. It demonstrates for Lynda and Robert the timeless element that folk music continues to offer.

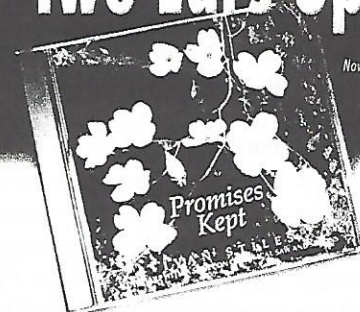


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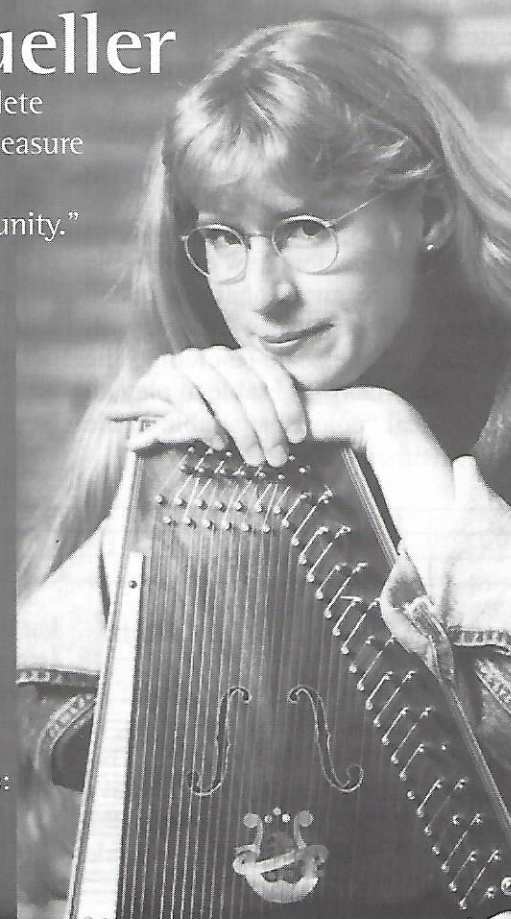
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Gin and Dia-tonic

Robert D. Grappel

One of the most-frequently asked questions once autoharp players get involved with the larger world of the instrument is “what is all this chromatic/diatonic stuff?”. An alternative form of the question is “why do you need so many autoharps?”. This article will attempt to answer the first question – the second question might be a bit harder to fully answer.

First, a little theory review

Nearly about all western music is based on the “equal-tempered” scale, represented by the piano keyboard, guitar frets, etc. There are 12 notes in each octave with equal spacing in pitch between each note – hence the name “equal-tempered”. Equal-tempering is a compromise system of tuning that allows for playing in any key equivalently – there are no “special” keys for the instrument. The following table illustrates the equal-tempered scale starting and ending on the note ‘C’. The 36 strings of a standard chromatic autoharp are tuned to three octaves of this equal-tempered scale. (Some notes in the bass strings are sometimes omitted to allow for a few extra treble strings.) Such an autoharp is called “chromatic” because it can play all the notes of the scale (including the sharps and flats) – it is able to play all the musical “colors” available in the equal-tempered scale.

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

12-note Equal-Tempered Scale

At one time or other, most of us learned the “do, re, mi, fa, sol, la, ti, do” form of the musical scale. This scale has only seven notes per octave instead of 12 and is termed the “major” scale. There are 12 possible

major scales, depending on which note you choose for “do”. This starting note for the major scale is called the “tonic” note. Conveniently, the middle row of the equal-tempered scale table states the major scale for ‘C’ (that’s why we chose to illustrate the scale this way!). Note the “half-step” (smaller spacing) between the 3rd and 4th notes and between the 7th note and the octave in the major scale – the notes for “mi” and “ti”. (For further discussion of the theory of scales, refer to my article “Chord Theory For Autoharps – Part 1” that appeared in the Fall 2004 issue of AQ.)

If you’ve got the do, re, mi...

Suppose that we decided to build an autoharp with only the 7 notes in a particular major scale instead of the 12 notes of the equal-tempered scale. You might be tempted to try an instrument with a 5-octave range with 36 strings instead of just the 3 octaves available on the chromatic autoharp. Unfortunately, the physics of vibrating strings makes this an impractical choice. To go up in pitch one octave beyond the usual top note of a standard chromatic autoharp requires that the new string be one half the length of the previous octave’s top string -- there would be no room over the string for the chord bars nor any room to pick such short strings! While there have been auto-

notes playable on the instrument, the alternative is to repeat notes within the given range. Looking at the equal-tempered scale table above, suppose that every sharp or flat note was tuned down one half-step. (C# goes to C, Eb goes to D, etc.) There are now 2 C’s, 2 D’s, 2 F’s, 2 G’s, and 2 A’s in each octave. (Five doubled notes in every octave.) This technique of string doubling forms the basis of the “diatonic” autoharp setup (so called because it is based on the “tonic” note of a particular major scale).

The Art of Compromise

The diatonic autoharp player appears to have given up quite a bit in losing 5 notes out of every octave. Fortunately, there are some advantages in the diatonic instrument that can make up for the loss.

A lot of music typically played on the autoharp (especially in the ‘folk’ or ‘old time’ categories) stays entirely in a given major scale, so the loss of the other notes does not preclude playing these tunes (so long as you have the right choice of major scale!). Having all those doubled strings makes the diatonic ‘harp louder (more strings sounding in a given chord) and there is less of that annoying ‘thwick’ sound of your pick hitting damped strings. The sound of

harp that employ extra-long strings (e.g., Gordon Baker’s baritone ‘harps and Ron Wall’s “Mountain ‘Harps”), none of these go so far as a full octave lower in pitch – where the strings would need to be twice as long as the current autoharp’s bass strings.

If you can’t extend the range of

a well-tuned diatonic autoharp is ‘sweeter’ because the compromises in tuning entailed in the equal-tempered scale can be avoided (since you’ll never have to play in any other key but the “tonic”).

Melody pickers find some significant advantages to the

diatonic setup. Many of the ‘wrong notes’ have been removed from the instrument, so there is a better chance of hitting the correct notes (so long as they’re in the particular major scale that the ‘harp is built for). With most of the major-scale notes doubled, you get twice the chance of hitting what you aimed for. Even if you miss the pair of strings you intended to pick, the note you do hit will not sound too bad in context because it’s still in the correct scale.

A diatonic ‘harp comes in very handy when you’re trying to play melody on fast tunes. On a chromatic autoharp, you’d have to be changing chords for nearly every note change. Besides requiring extreme dexterity from the left hand, the music would sound quite choppy as the chord bars damp the strings between each note. A diatonic setup enables the technique called “open-chording” or sometimes “pushing felt”. Simplified, this means playing one note in a sequence with a chord bar down, playing the next note while releasing the chord bar (i.e., with no chord bar depressed), playing the third note with the chord bar back down, etc. For example, suppose we wanted to play the run up the scale C-D-E-F-G on a C-diatonic autoharp. Recall that the C-major chord has the notes C, E, and G. You’d play the C note with the C chord bar down. Next, play the D note with the bar released. The E note is played with the C chord bar pressed down again. The F note is now played “open” and then the G with the C chord bar down again. You can play very fast note changes by simply “pumping” that C chord up and down – there’s far less left hand motion required. Also, since there would be no extraneous damping of strings during the notes played without chord bars (D and F in this example), the run up the scale would sound much smoother than if played on a chromatic ‘harp with a chord change for every note. (It is possible to use the “open chording” technique on a chromatic autoharp – but it requires picking accuracy beyond the abilities

of many of us. The diatonic instrument makes open-chord playing seem almost “effortless”.)

Don’t get locked in

Up to this point, we’ve talked about chromatic or pure single-key diatonic autoharps. There are, however, some possibilities in between these extremes. For example, suppose that in addition to the key of C-major, we also wanted to be able to play in the key of G-major. The G-major scale requires the note F# instead of the F natural note in the C-major scale. We could give up the doubled F notes from our C-diatonic ‘harp and include F# strings. Add some extra chord bars and *presto-change-o* – a 2-key diatonic autoharp! Similarly, if we wanted to play in the key of F-major in addition to C-major, we’d need to give up the doubled A strings to regain the Bb note required in the key of F. Hence, we could have an F-C or a C-G 2-key diatonic autoharp at the sacrifice of one doubled note per octave. The relationship between the two keys of a 2-key diatonic autoharp is always a fifth (5 notes apart). A 3-key diatonic autoharp is possible by giving up two doubled notes per octave – e.g., an F-C-G instrument.

When we give up doubled strings to gain more playable keys, we are also sacrificing some of the benefits that originally moved us towards the diatonic instrument in the first place. There are now notes on the ‘harp outside the chosen major scale that can get in the way of clean open-chording. The solution is called “lock bars”. These are special chord bars that damp only the “extra note” in each octave for any given key. For example: our C-G 2-key diatonic would have one lock bar that damps all the F# notes (to play in C-major) and another lock bar that damps all the F notes (to play in G-major). These chord bars have a special apparatus that holds them down without requiring a finger (i.e., “locks” them down). Typically, there

will be one lock bar for each key on a multi-key diatonic autoharp.

The downside (there’s always a downside) – the lock bars take up space in the chord set that you might rather use for more interesting color chords. (Chord bar space is always at a premium.) Not all diatonic players use lock bars, while some players actually play a lock bar during a song for special effect. Also, some players (e.g., Harvey Reid) use lock bars on chromatic autoharps.

Why I play more than one ‘harp

In summary, the type of music being played impacts the choice of autoharp used to play it. Pieces that stay solidly in a single key are good candidates for a diatonic ‘harp. (You’ll need to have an instrument set up for the desired key!) Multi-key diatonic autoharps give you back some key flexibility at the loss of a bit of the pure diatonic sound. Open-chording technique works best on a diatonic autoharp – especially when lock bars are fitted. The ability to modulate (change keys) between keys a fifth apart opens up a wider range of music for a multi-key diatonic player. Finally – there’s often no substitute for the full range of notes available on a chromatic. My personal inventory currently includes a G-D diatonic (suits my voice), an F-Bb diatonic (suits my wife’s voice), a standard chromatic, and a baritone chromatic. Each instrument has its advantages for certain music. Working with their individual strengths and weaknesses makes the autoharp an interesting and challenging instrument.



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 Ernest Van "Pop" Stoneman
 John Kilby Snow
 Sara Dougherty Carter
 Marty Schuman
 Glen R. Peterson
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 Alfred Dolge
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2006 Posthumous Honoree

Donnie Weaver

Whereas: In 1967, Donnie Weaver was introduced to the autoharp by a cousin and subsequently taught himself to play by listening to the record album "Mother Maybelle Carter and Her Autoharp" over and over, And

Whereas: In 1971 Donnie, his wife Linda, and her parents Burton and Mary Elizabeth DeBusk recorded a tape which they took to Bob Montgomery, a radio and television personality known as The Ole Sheriff, resulting in their being hired for his Saturday television show "Here Comes the Sheriff" on WJAL in Lancaster, Pennsylvania, And

Whereas: In the ensuing years, both with and without the family, Donnie played with such legendary musicians as Ola Belle Reed and her son David, The Phipps Family and E.C. and Orna Ball as well as with Janette and Joe Carter at the CarterFold, And

Whereas: In 1978 a quirk of fate led to Donnie and the family performing at the National Folk Festival at Wolf Trap Farm in Virginia. This, in turn, led to performances at the Smithsonian Institute and other prestigious venues, And

Whereas: After meeting George and Mary Lou Orthey, they were asked to perform at the first open Mountain Laurel Autoharp Gathering, And

Whereas: Donnie did a live radio broadcast every Saturday, originating from the back room of his music store,

Therefore, let it be resolved that Donnie Weaver be inducted with highest commendations as the 2006 posthumous member of The Autoharp Hall of Fame.

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

Maybelle Addington Carter
Ernest Van "Pop" Stoneman
John Kilby Snow
Sara Dougherty Carter
Marty Schuman
Glen R. Peterson
Karl August Gütter
Charles F. Zimmermann
Oscar Schmidt
Alfred Dolge
Cecil Null
Mike Hudak



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

2006 Contemporary Honoree

Karen Mueller

Whereas: As one of the top autoharp players today, Karen Mueller has taken the autoharp into new and exciting territory, including Appalachian, Celtic, and Contemporary music with equal expertise in her performances and has been acclaimed by audiences from coast to coast. And

Whereas: She took an active role in obtaining recognition for the autoharp at such prestigious venues as the Walnut Valley Festival in Winfield, Kansas, where she still performs on occasion. And

Whereas: Karen has shared her skill and style through her recordings and her book of Celtic tunes as well as through countless performances and workshops both here and in England. And

Whereas: She is sought after as a performer, a studio musician, a school residency artist, and as an instructor. Living in Minneapolis, she gives private lessons to students of all ages and levels of accomplishment at the West Bank School of Music and the Homestead Pickin' Parlor. And

Whereas: She is an outstanding example of the heights to which the autoharp can be taken,

Therefore, let it be resolved that Karen Mueller be inducted with highest commendations as the 2006 contemporary member of the Autoharp Hall of Fame.

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

jam 'n bare bones

with Mike Herr

"Golden Slippers"

This is just about as comfortable a jam tune as there is out there. It is a happy tune, bound to be uplifting no matter when or where it's played. It was originally written as a song — *Oh, Dem Golden Slippers* — in the era after the American Civil War and is a celebration of the escape from slavery by a man who has a few prized possessions, including, obviously, those Golden Slippers.

It's usually played at a pretty good clip, so that the Easy Jam Version, while looking pretty boring initially, will keep the beginning player involved and interested throughout. The Easy Version has the V7, or D7 chord in use, as this will lend itself to

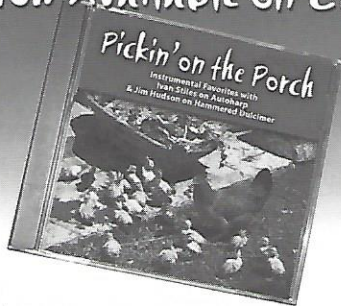
a less confusing set of changes occasionally. If you are humming along or listening to the Full Jam Version on the AQ website while you are playing along, you will notice that you will be changing to the D7 chord in the middle of a passage and it may be a bit uncomfortable at first. But that is the reality of playing the autoharp; you just do what you have to do.

In the Harder Jam Version, I've eliminated the V7 (D7) chord and use just the plain D for the V chord. This makes for cleaner picking. Once you've gotten to this level of picking, you'll realize that you could use the C chord instead of the G chord to get the melody note at a few places. No

argument here — use what is comfortable for your fingers. You may also find yourself wanting to do some of the short eighth-note runs that are a key part of the melody, especially as "pick-up" notes at a few spots. Don't let this written version hold you back. Add in what your heart desires and what your fingers can achieve.

So, play this tune till it is second nature and then whip it out the next time you're at a jam. Everybody will happily join in quickly and easily, and you'll be smiling to yourself as you flow through it like an eel through the seagrass.

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Golden Slippers ... Easy Jam Version

Golden Slippers

Easy Jam Version

James A Bland, 1879

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1

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

8

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

15

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

22

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

29

/ / / / G D7 G

Golden Slippers ... Harder Jam Version

Golden Slippers

Harder Jam Version

James A. Bland, 1879

Arrangement Copyright © 2006 by Mike Herr

1

G / / / / / / C G / D / / / / / / C G D

8

/ G / G / / / / / / C G / D / / / / / / / /

15

/ C G D / G / G / / D G D C D C G D G D / G

22

D / G D G D G C G / / D G D C D C G D G

29

D G D C G D G

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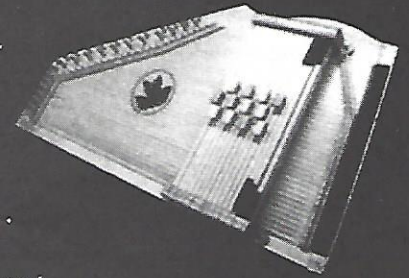
Blue Ridge Autoharps

by John Hollandsworth

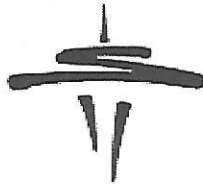
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540-382-6550; kholland@vt.edu

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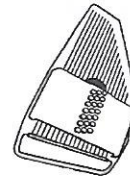


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registration information.

Sacred*'Harp*

by Eileen Roys

'TIS SO SWEET TO TRUST IN JESUS

I have always been especially fond of this lovely old hymn, so was happy when a reader suggested that it be featured in a segment of the *Sacred 'Harp*. The underlying theme of Louisa M.R. Stead's lyrics is that if you have developed a strong trust in God's providence during the good days of life, that same trust will carry you through your darkest hours. Mrs. Stead lived what she wrote, having penned these words following the death of her husband. He lost his life

while attempting to rescue a drowning boy in the waters of New York's Long Island Sound. Louisa served as a missionary in Africa for twenty-five years before a prolonged illness took her from this world in 1917.

The composer of the music, William James Kirkpatrick, spent his entire life in and around Philadelphia, Pennsylvania. He was an influential nineteenth-century composer and publisher who did much to promote

the cause of early gospel music. Mr. Kirkpatrick served as Director of Music at various Methodist churches, during which time he is said to have compiled one hundred gospel song books. In addition, he served as President of Philadelphia's Praise Publishing Company. He passed away suddenly in September of 1921 while working on still another hymn.



'Tis So Sweet to Trust in Jesus

F C7 F C7 B \flat / / F / / / / G7 C7
 F C7 F C7 B \flat / / F / / / / G7 C7

'Tis so sweet to trust in Je - sus, just to take Him at His word;

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

Just to rest up - on His prom - ise; Just to know, "Thus saith the Lord".

Chorus, C7 F C7 F / / / G7 C7
 C7 F C7 F / / / G7 C7

Je - sus, Je - sus, how I trust Him! How I've proved Him o'er and o'er!

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

Je - sus, Je - sus, pre - cious Je - sus! O for grace to trust Him more!

2. O how sweet to trust in Jesus, just to trust His cleansing blood
Just in simple faith to plunge me, 'neath the healing, cleansing flood
(chorus)
3. Yes 'tis sweet to trust in Jesus, just from sin and self to cease
Just from Jesus simply taking life and rest, and joy and peace
(chorus)
4. I'm so glad I learned to trust Thee, precious Jesus, Saviour, Friend
And I know that Thou art with me, wilt be with me to the end
(chorus)

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

EVO BLUESTEIN

10691 N Madsen
Clovis, CA 93619
559-297-8966
FAX 209-297-8966
evo@evobluestein.com
evob@csufresno.edu
http://evobluestein.com
Pro-File: AQ October '88
Performance schedule:
October 6

The 3rd Gene Bluestein Memorial Concert, featuring the Bluestein Family: Joel, Evo, Jemmy and Frayda
Tower Theatre for the Performing Arts
Fresno, CA
October 20 - 22
Southwest Dulcimer and Acoustic Music Conference
Autoharp classes & Concerts
Tucson, AZ

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:
August 19
Downtown Community Ctr
Anaheim, CA
August 26
Fiddle Fest
Winthrop, WA
September 1 - 3
Fox Valley Festival
Geneva, IL
October 1 - 7
Workshop
Seattle, WA
October 10
TBA
Garden City, KS
October 11
Back Room of the Barton Arts Center

Great Bend, KS
October 12
Mountain Music Store
Shawnee, KS
October 14
Iron Horse
El Dorado, KS
October 15
The Book Store
Blytheville, AR
October 19
Children's Show
Rome, GA
October 21
Carter Fold
Hiltons, VA
October 22
TBA
Blacksburg, VA
October 23
IAMA
Tacoma Park, WA

ROZ BROWN

1549 S. Holland Court
Lakewood, CO 80232
303-969-9645
rozzie@rozbrown.com
http://www.rozbrown.com
Pro-File: AQ October '89
Performance schedule:
Every Wednesday, Thursday,
Friday and Saturday night
Buckhorn Exchange Restaurant

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:
August 11 - 12
Gateway Dulcimer Music Festival
Our Lady of the Snows
Belleville, IL

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:
August 4
TGIF Noon-Time Concert Series
Neal & Coleen
On the Square
Chambersburg, PA
August 11 - 13
Gateway Dulcimer Festival
Neal & Coleen
Our Lady of the Snows
Belleville, IL
August 19 11am
Union Old Home Day
Concert: John & Heidi
Town Picnic Shelter
Union, CT
September 29 - 30
Nutmeg Dulcimer Fest
Workshops/Concert
John & Heidi
Hamden, CT

MARC GUNN

PO Box 4067
Austin, TX 78765
512-470-4866
marc@thebards.net
www.thebards.net
Pro-File: AQ Fall 2000
Performance schedule:
September 1 - 4
DragonCon
Atlanta, GA

LES GUSTAFSON-ZOOK

1608 S. 8th Street
Goshen, IN 46526
574-534-1173
les@gustafsonzook.com
www.gustafsonzook.com
Pro-File: AQ April '94
Performance schedule:
August 19
Autoharp workshop
Indianapolis Autoharp Group
Indianapolis, IN

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:
August 27 7 - 8 pm
Mountain Music Series
Concert w/Mountain Fling
Roanoke Mountain CG
Blue Ridge Parkway
near Roanoke, VA

LINDA HUBER

85 Packing House Road
Hanover, PA 17331
717 637-6857
lhuber3@hotmail.com
http://www.yourpage.blazenet.net/huber
Pro-File: Spring 2006
Performance schedule:
August 9, 16, 30
1 to 2pm; Harp In the Park
Free lessons
Codorus State Park, Classroom building
Hanover, PA
August 6 1- 4pm
Brown's Orchard
Loganville, PA
August 11 - 13
Heart of the Alleghenies Festival
Workshops
Bradford, PA
August 20 - 25 1 - 3pm
Chautauqua Institution
Chautauqua, NY
Beginning autoharp course
September 9
10am and 2pm
Colonial Day
East Berlin, PA
September 20 and 27
October 4, 11, 18, 25
7 - 9pm
Beginning Autoharp Course
Friendship School - Southern
York County School District
Glen Rock, PA
October 8 2pm Recital
Grace United Church of Christ
100 Fourth Street
Hanover, PA
October 21 9am - 4pm
Introduction to the Autoharp
Ann Arundle Community College
Arnold, MD

ADAM MILLER

PO Box 951
Drain, OR 97435

650-804-2049
 autoharper@earthlink.com
 www.folksinging.org
 Pro-File: AQ Fall 2001
 Performance schedule:
August 9 10 am
 Waldport Public Library
 Waldport, OR
August 9 1 pm
 Newport Public Library
 Newport, OR
August 9 6:30 pm
 Driftwood Public Library
 Lincoln City, OR
August 10 3 pm
 Toledo Public Library
 Toledo, OR
August 12 2pm
 Acoustic Expressions
 2852 University Avenue, San
 Diego, CA
 619-546-6128
August 19 7pm
 United Methodist Church
 664 H Street, Crescent City,
 CA 707-464-9793
September 23 7pm
 Organic Oasis
 2610 Spenard, Anchorage,
 AK 907-277-7882
September 24
 Anchorage Public Library
 Anchorage, AK
September 25 7pm
 Autoharp Workshop
 Delta Junction, AK
September 26 7 pm
 Delta Community Library
 Delta Junction, AK
September 27
 Delta High School
 Delta Junction, AK
September 29 10:40 am
 Seward Community Library
 Seward, AK
September 29 6:45 pm
 Teen Coffee House
 Seward Community Library
 Seward, AK
September 30
 TBA
 Homer, AK
October 2
 TBA
 Seldovia, AK
October 3 3:30 pm
 Homer Public Library
 Homer, AK
October 5
 Yakutat School
 Yakutat, AK
October 6
 Tongass School of the Arts &
 Sciences
 Ketchikan, AK
October 9

Wrangell Museum
 Wrangell, AK
October 18 3:30pm
 Mitchell Park Library
 3700 Middlefield Road
 Palo Alto, CA 650-329-2586
October 20
 Matthews Elementary School
 Austin, TX
October 23
 Forest Trail Elementary
 School
 Austin, TX
October 23
 Dawson Elementary School
 Austin, TX
October 25 7pm
 Forever Free: Abraham Lin-
 coln's Journey to Emancipa-
 tion
 Benicia Public Library
 150 East L Street
 Benicia, CA
October 26 3pm
 Cooledge Branch Library
 5600 S Land Park Drive
 Sacramento, CA
November 4
 3pm Autoharp Workshop
 7pm Concert
 St. Joseph the Worker Catho-
 lic Church
 649 Old Tellico Highway
 Madisonville, TN
 423-442-7273
November 7
 Plumb Elementary
 Clearwater, FL
November 8
 Paterson Elementary School
 Orange Park, FL
November 9
 Kathleen Elementary School
 Lakeland, FL
November 13
 Sun n' Lake Elementary
 School
 Sebring, FL
November 14
 Thompson Elementary
 School
 Vero Beach, FL
November 15
 Freedom Shores Elementary
 School
 Boynton Beach, FL
November 16
 Three Oaks Elementary
 School
 Fort Myers, FL
November 16
 Island Village Montessori
 School
 Venice, FL
November 16 6:30 pm
 Safety Harbor Public Library

Safety Harbor, FL
November 17
 Island Village Montessori
 School
 Sarasota, FL
November 18
 Seminole Community Li-
 brary
 9200 113th St. North
 Seminole, FL
November 20
 Meadow Woods Elementary
 School
 Orlando, FL
December 12
 Rio Linda Branch Library
 902 Oak Ln, Rio Linda, CA
 916-566-2138
December 13 3:30pm
 Elk Grove Branch Library
 8962 Elk Grove Blvd
 Elk Grove, CA
December 14
 Linden Library 7pm
 19012 E Main Street
 Linden, CA
 209-887-3039
December 15 12:30pm
 Stanford Hospital Atrium
 300 Pasteur
 Stanford, CA
 650-725-2892

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:
September 16
 Stoney End Music Festival
 Hobgoblin Music
 Red Wing, MN
September 29 - 30
 Memphis Dulcimer Gather-
 ing
 Memphis, TN
October 1 - 7
 Seattle Autoharp Week
 Camp Sambica
 Seattle, WA
November 3 - 4
 Heartland Dulcimer Festival
 State Theater
 Elizabethtown, KY
November 16 - 19
 North Georgia Dulcimer Fall
 Festival
 Unicoi State Park
 Helen, GA

LUCILLE REILLY
 Shadrach Productions
 PO Box 7338

Denver, CO 80207
 thedulcimerlady@juno.com
 www.thedulcimerlady.com
 Pro-File: April '92
 Performance schedule:
September 10 - 12
 During Walnut Valley Fest.
 Private class for experienced
 chromatic/diatonic players;
 contact Lucille directly for
 more info.

TOM SCHROEDER
 300 W. 113th Street
 Kansas City, MO 64114
 anartauto@hotmail.com
 Pro-File: AQ October '88
 Performance schedule:
September 30 2 - 3pm
 Mountain Music Shoppe
 Shawnee, KS

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:
August 19
 Ola Belle Festival
 Lansing, NC
August 27
 Humpback Rocks
 Afton, VA
September 2
 Song of the Mountains
 www.songofthemountains.
 org
 Marion, VA
September 9
 Grace Episcopal Chapel
 540 955-4169
 Berryville, VA
September 22
 Red Radish
 Blue Lake, CA
September 23
 Unitarian Center
 www.stclairerevents.com
 Ashland, OR
October 14
 Williamsburg Library
 www.wrl.org
 Williamsburg, VA

**BILL & LAURIE SKY W/
 VICKI YOUNG**
 PO Box 70060
 Nashville, TN 37207
 615-859-1419

billandlauriesky@hotmail.com
 Pro-File: AQ April '90
 Performance schedule:
 August 6 10:30am
 Franconia Pentecostal Free-will Baptist Church
 Alexandria, VA
 August 6 3pm
 Abundant Life Church of God
 Hamilton, VA
 August 10 1pm
 Burke Lake Gardens
 Burke, VA
 August 11 7pm
 Abundant Life Christian Church
 Orange, VA
 August 12
 Television taping
 Arlington Assembly of God
 Arlington, VA
 August 13 10:30am
 Arlington Assembly of God
 Arlington, VA
 August 13 6pm
 Harmony Freewill Baptist Church
 Unionville, VA

August 18 7pm
 Sadler's Chapel
 Dexter, MO
 August 19 7pm
 Bell City United Methodist Church
 Bell City, MO
 August 20 1pm
 Lewis Chapel Church of God
 Dunlap, TN
 September 2-4, 9-10, 16-17
 Texas Heritage Festival
 Six Flags Over Texas
 Arlington, TX
 September 8 7:30pm
 Memorial Baptist Church
 Peeltown, TX
 September 24 2:30pm
 First Baptist Church
 Wyandotte, OK
 September 30 6pm
 Pilgrim's Barn
 Edinburg, MS
 October 12 - 13
 Tennessee Fall Homecoming
 Museum of Appalachia
 Norris, TN
 October 14 7 pm
 Victory Chapel
 Charleston, MO

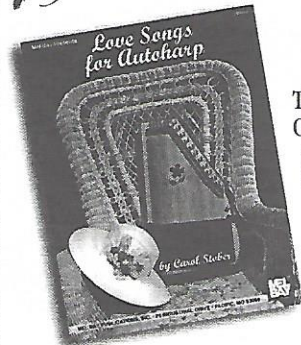
October 29 1:30 pm
 Elliott Baptist Church
 Elliott, MS
 October 29 6 pm
 Herbert Baptist Church
 House, MS
DREW SMITH
 529 Ardmore Road
 Ho-Ho-Kus, NJ 07423
 201-444-2833
 drew-smith-autoharp-emporium@verizon.net
 Pro-File: AQ July '89
 September 1 - 4
 "Fiddlin' Bear" Old-Time
 Music Festival
 Lake Genero
 Hamlin, PA
 September 23
 Helen Hayes Rehab
 "Double Play" Concert
 West Haverstraw, NY
 November 4 - 5
 Double Play and Triple Play
 All-Stars
 NOMAD Festival
 New Haven, CT
JO ANN SMITH
 6408 Baylor Drive

Bartlesville, OK 74006
 918 333-7586
 jsmith@autoharpist.com
 www.autoharpist.com
 Pro-File: AQ Spring 2004
 Performance schedule:
 September 13 - 17
 Walnut Valley Festival
 Jo Ann Smith & Pocket
 Change
 Cowley County Fairgrounds
 Winfield, KS
 November 3 - 5
 Stringalong Weekend
 Workshops and concerts
 Olympia Resort
 Oconomowoc, WI

CHARLES WHITMER
 291 Scarborough Dr. #1109
 Conroe, TX 77384
 936-441-0133
 cw75@earthlink.net
 Pro-File: AQ April '93
 Performance schedule:
 August 11 - 12
 Dulcimer Getaway Festival
 Autoharp workshops and
 concerts
 Little Rock, AR



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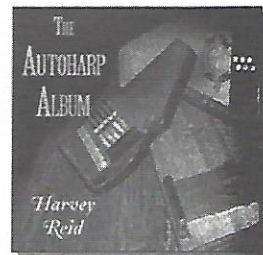
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by

Harvey Reid

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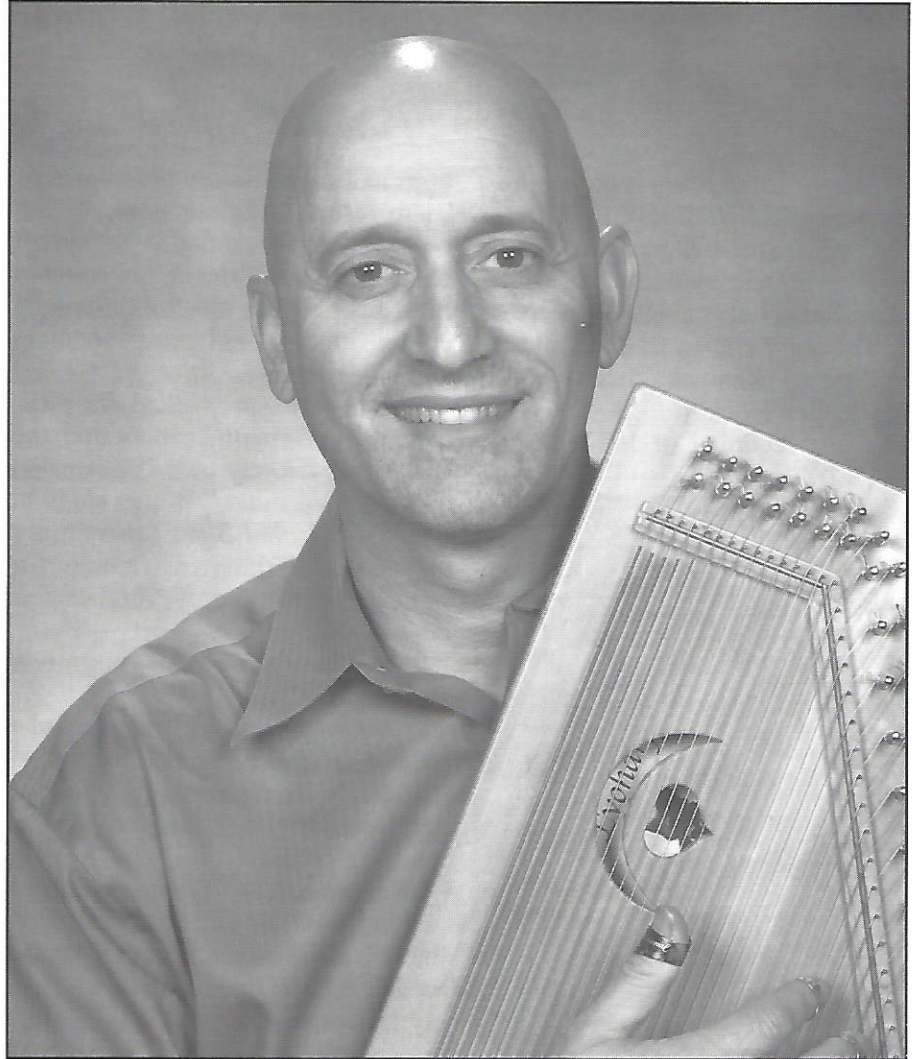
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His autoharp roots are traced to two legendary folk artists: his father, Gene Bluestein and Appalachian musician Kilby Snow.

Evo designed his own autoharp, named the "Evoharp," by trying to emulate the fine qualities of the A-model 'harp combined with features of modern-day custom made 'harps. As a result, the "Evoharp" is recognized in the autoharp community as a lightweight instrument with a big sound and an attractive appearance. It is suitable for all ages, for concert performances, senior citizens and children. Both Fresno Unified and Mendota Unified Schools in California have purchased quantities of "Evoharps" for use with students, parents and staff members.



Evo Bluestein

Student
Orders Lesson
Tape From
Instructor



Instructor
Sends Lesson
Tape To
Student

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

Student
Records Lesson
And Sends
To Instructor



Instructor
Critiques Tape
And Sends Reply
To Student

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

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

HERE'S HOW THE INTERACTION TWO-PART FORMAT WORKS

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

Part Two

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

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

An Interaction Lesson with Evo Bluestein 10691 N Madsen Avenue Clovis, CA 93611-9704

“Down South Blues”

Down South Blues is on my most recent autoharp/fiddle CD, *Off the Top*, with Stuart Duncan on fiddle and me on autoharp and voice. My sister Frayda also sings harmony on it. The song comes from an old recording of Kentucky banjo player and singer Dock Boggs. The song was first recorded in 1927. Boggs,

born and raised in the mountains of southwestern Virginia, was an exceptional and seminal important banjo player and singer, unknown to most people. His music is a unique combination of old time mountain and blues.

“I have never worked for pleasure, peace on earth I cannot find, the only thing I surely own is a worried and troubled mind,” Boggs sings in *Old Rub Alcohol Blues* (also on my *Off the Top* CD). Extensive notes for that album are at <http://evobluestein.com>.

Playing the Song

The original Boggs version had a wonderful little banjo riff that trailed off after the sung verse. It is kind of nondescript – not really any part of the sung or played melody. Though I love that kind of thing, I chose to turn it into a repeat of the last sung line of the melody, so each stanza repeats the last line instrumentally in my version.

I sing it in the key of D major, but you can transpose to whatever key you like. In order to get a bluesy/modal sound on the 'harp I use the D, G and A7 on my Evoharp along with an F major, to get the flatted 3rd (required for a blues scale). I use the Kilby Snow/Evo Bluestein style drag notes or slurs in order to get a bluesy effect on the 'harp – akin to what a blues piano player does with grace notes to get in the cracks of the piano. This is how we compensate for not being able to bend strings as

on a guitar, or slide up or down to a note. A sample of where the slur works well is included in the notation by the wavy lines. For more details on how I play drag notes, you may want to purchase my instructional book or advanced DVD. Start off by playing the basic chords and singing the melody until you know it pretty well. Then try the additional melody changes.

Slurs/Drag Notes

I use my thumb dragging up in pitch across three strings, (from low to high strings) with no bar pressed. The third of those strings is the melody note desired. When you reach it, press down on the chord bar that the melody note is in, thereby dampening the non-melody notes. This gives you a chromatic drag or run of strings, something that is not typical on the autoharp. (For a slow example, listen to *Sweet Corrina Blues* on my *Evoharp* CD) The timing and accuracy of the drag is important. Playing a drag note means that you are breaking from your normal rhythm of playing. Tap your foot to make sure you don't lose or add time to the measure. For more on the rhythm and melody method, see my book, DVD or attend my workshops or lessons.



The Evoharp

Call (559) 297-8966

Evo Bluestein
10691 N. Madsen • Clovis, CA 93619-9704

evobluestein.com

Light weight, 6 lbs!
Chromatic, Diatonic, Hymnal (flat keys)
15, 18 or 21-chord bars



DOWN SOUTH BLUES

Key of D

 Dock Boggs
 arr. for Autoharp by Evo Bluestein

Melody chords:

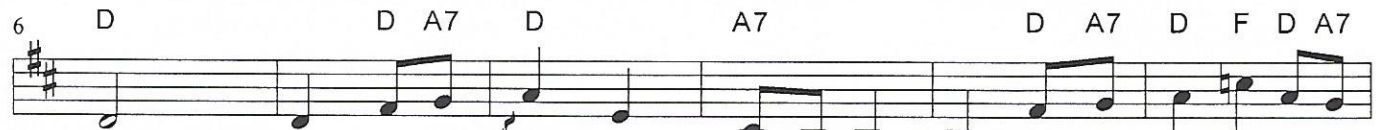
D A7 D A7 D D F D A7 D



I'm a - go - ing to the sta - tion, gon - na catch the fast - est train that

Rhythm chords:

D



goes. I'm a - goin' back South, Where the - wea - ther

A7



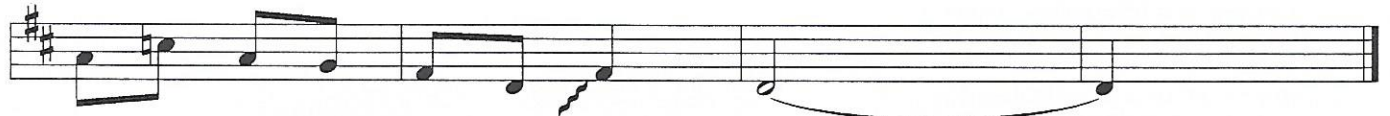
suits my clothes.

D

A7

18 D F D A7 D

D



D

I'm going to the station,
 Going to catch the fastest train that goes.
 I'm a-going back South
 Where the weather suits my clothes.

Your love's like water
 You turn off and on
 When you think you've got 'em
 They've down turned off and gone.

I'm going back South
 If I wear out 99 pair of shoes;
 'Cause I'm broken-hearted,
 I've got those down South blues.

I was reared in the country
 Where the snow it never fell.
 I'm a-going back South,
 If I don't do so well.

Oh my mama told me,
 And my daddy told me too,
 Don't you go off, honey,
 Let those men make a fool out of you.

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of 3 CD'S with booklet

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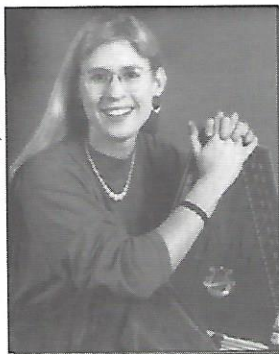
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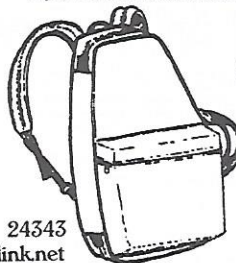
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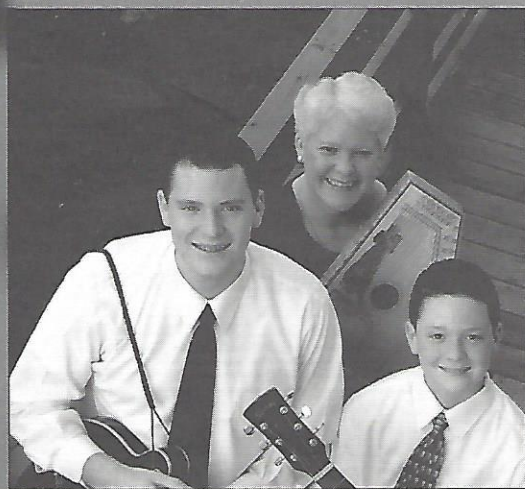
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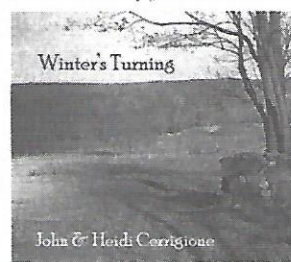
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The Children's Corner

by Verla Boyd and Kathleen Bassett

These two songs share the same melody and silliness and are fun to sing. They are traditional songs like the songs *Old Rattler* and the *Crawdad* song and it is easy to write your own verses to them. When doing a search for these

songs, I found many verses to them and some with similar themes, so I know they have been added onto over the years. While driving home from the Buckeye Festival recently, I asked my friend Susan to write me a verse to *It Ain't Gonna Rain* and

she quickly did so. I included it as the last verse in this song. So, again I challenge you to be a songwriter and write us a verse for either one of these songs and send us your composition. Have fun with these songs.

It ain't gonna rain no more/There ain't no bugs on me

Traditional

Arranged by Verla and Kathleen

G

It ain't gonna rain no more, no more, it

G / / / / / / / /

D

ain't gonna rain no more. How in the heck can I

G / / D G D / / / / / /

G

wash my neck if it ain't gonna rain no more.

D / / / / C D G

It Ain't Gonna Rain No More

CHORUS:

It ain't gonna rain no more, It ain't gonna rain no more,
How in the heck can I wash my neck, if it ain't gonna
rain no more.

Verses:

1. We had a cat down on the farm, it had a ball of yarn;
When those little cats were born, they all had sweaters
on.

2. We had a goat down on our farm, it ate up old tin
cans;
When those little kids were born, they came in Ford se-
dans.

3. Some people say that fleas are black, but I know that's
not so;
'Cause Mary had a little lamb whose fleece was white
as snow.

4. A boy stood on a burning deck, his feet were full of
blisters;
He tore his pants on a rusty nail and now he wears his
sister's.

5. A peanut sat on a railroad track, its heart was all a-
flutter;
Along came the 615 – woo, woo peanut butter.

6. Oh, a skinny old lady once took a bath, she didn't tell
a soul;
She forgot to put the stopper in, and she slid right down
the hole.

7. My daddy is a doctor, my mommy is a nurse;
And I'm the little needle that gets you where it hurts.

8. Oh, my uncle built a chimney, he built it up so high;
He had to tear it down again, to let the moon go by.

9. Oh, how much wood could a woodchuck chuck, if a
woodchuck could chuck wood?
If he held a saw in his little paw, a ton of wood he
could.

10. A rich man rides a taxi, a poor man rides a train;
A bum, he walks the railroad tracks and gets there just
the same.

11. Mary had a little lamb, its fleece was black as soot;
And everywhere that Mary went, its sooty foot he put.

12. A pig and a chicken went for a walk just to stretch
their legs;
A motorcar came 'round the bend – TOOT, TOOT ham

and eggs.

12. Just bake them biscuits good and brown, it ain't gon-
na rain no more;
Swing your ladies 'round and 'round, ain't gonna rain
no more.

Susan verse:

I've worked my fingers to the bone, now what can I do;
When I go to count my change, I must remove my
shoes.

There Ain't No Bugs On Me

CHORUS:

There ain't no bugs on me; there ain't no bugs on
me.

There may be bugs on some of you mugs, but there
ain't no bugs on me.

Verses:

1. Well the juney bug comes in the month of June, the
lightning bug in May;
Bed bugs come just any old time, but they're not going
to stay.

2. Well the monkey swings by the end of his tail, and
jumps from tree to tree;
There may be monkeys in some of you guys, but there
ain't no monkeys in me.

3. The night was dark and dreary and the air was full of
sleet;
The old man stood out in the storm and his shoes were
full of feet.

4. Mosquito he fly high, mosquito he fly low,
If ol' mosquito lands on me, he ain't gonna fly no mo'.

5. As I went walking through the woods, humming a
tune so gaily;
The wind come whistling through the trees, and froze
my ukelele.

6. Oh, there ain't no lobsters on me, there ain't no lob-
sters on me;
There may be lobsters on some of you mobsters, but
there ain't no lobsters on me.

7. Well a bullfrog sittin' on a lily pad, looking up at the
sky;
The lily pad broke and the frog fell in; he got water all in
his eye ... ball.



Mary Lou

Ivan Stiles

Musical score for "Mary Lou" in 4/4 time, featuring guitar chords and melodic lines.

Chord progression for the first line: C / G7 C / F C G7 C / / F C G7 C

Chord progression for the second line: G7 / C G7 C G7 C / / G7 C / / /

Chord progression for the third line: G7 / C F C G7 C / / / D7 / G C G D7

Chord progression for the fourth line: G G7 / / C / F C G7 C / / F C G7 C

Chord progression for the fifth line: G7 / C G7 C G7 C

The score includes a first ending (1.) and a second ending (2.) marked above the second line of music.

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 Mary Lou Orthey*
 Patsy Stoneman
 Ivan Stiles
 Janette Carter*
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 Ron Wall
 Lindsay Haisley
 Mary Ann Johnston

2007 Nomination Form

Nominations for the 2007 inductees into The Autoharp Hall of Fame will be accepted by Stonehill Productions from September 1, 2006 until April 15, 2007.

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, George Orthey, 18 Burd Road, Newport, PA 17074. These envelopes shall be forwarded, unopened, to the panel. Stonehill Productions shall be informed of the decision of the panel by the second week of May, 2007. The honorees shall be installed into The Autoharp Hall of Fame at the 2007 Mountain Laurel Autoharp Gathering, and announced in the Summer 2007 issue of *Autoharp Quarterly*.

*Contemporary member—now deceased.

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

Posthumous Nominee

Name of nominee: _____

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

Contemporary Nominee

Name of nominee: _____

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

Name, address, telephone number of person submitting nomination:

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part of
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process.

Look over
this list
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and then
think of
someone
whose
name you
think
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Then get
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Do it!

Linda Huber's

Simply Classic

Flower Duet from Lakmé

Léo Delibes : 1836 – 1891

Lakmé is an opera in three acts by Léo Delibes, a French composer who lived from 1836 to 1891. The story is about a girl named Lakmé who lives in India with her father, who is a Hindu priest. She falls in

love with a young British military man, which displeases her father. To avoid trouble between her father and her sweetheart, Lakmé chooses suicide over dishonor. The most famous music from the opera is the Flower

Duet. It has been used in commercials and in episodes of The Simpsons. Lakmé and her servant girl sing this duet as they prepare to bathe in the sacred stream that runs in front of their house.

Flower Duet from Lakmé

Léo Delibes

Autoharp

The musical score for the Autoharp part of the Flower Duet from Lakmé is written in 3/4 time. It consists of four staves of music. The chord symbols above the notes are as follows:

Staff 1: C GCG FGF G C GCG FGF G C GCG CFCGCG

Staff 2: FGFGFG G FGFG G FGFG Em G FGFG

Staff 3: G C GCG FGF G C GCG CFCGCG FGFGFG

Staff 4: F G F C

EILEEN KOZLOFF

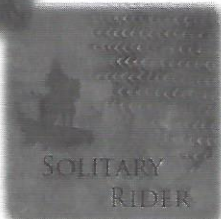
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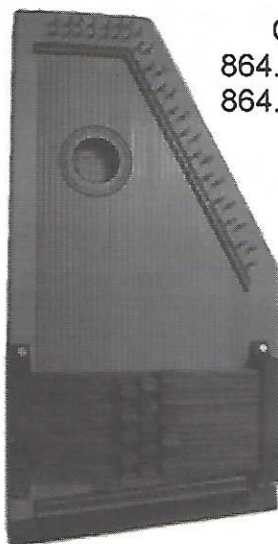
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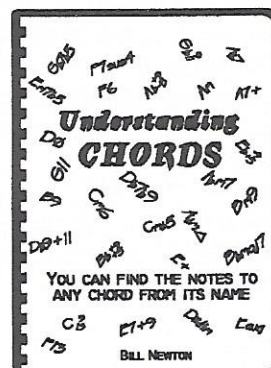
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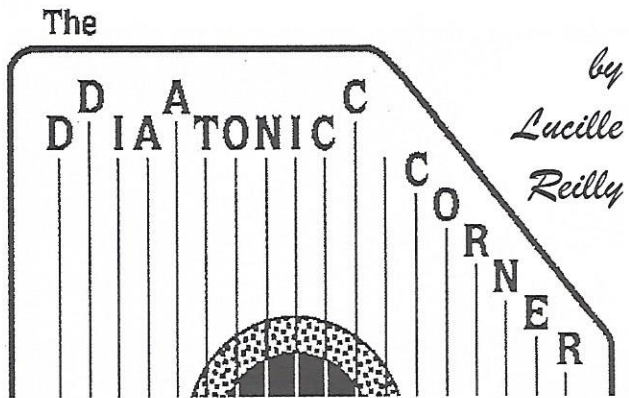


This issue's feature:

summertime

(with none of those hi-tech)

pickins



by
Lucille
Reilly

This issue's featured tune, "Blackberry Blossom", was bumped about three times to favor other late-breaking tunes. Finally it's in bloom!

"Blackberry Blossom" almost needs no introduction, being a popular jamming and performance tune with its very attractive major-key A section contrasted by a resonant, minor B section. My version on the next page may have more notes crammed into it than some AQ readers know. That's partly on purpose: I find it fun to crank out lots of notes. Don't you?

Before you put your picks on, sing this tune, especially if this version differs from what may already be in your ear. For aural assistance, listen to it and sing along at www.thedulcimerlady.com/thoughts.htm.

"Blackberry Blossom" begins with a *sequence*, where the first four notes repeat in shape one note lower, and one note lower again. The repetitive fingering that goes with this sequence is easy to remember. Now look at the thumb strokes: well spaced, with most occurring every *other* downbeat, or once for every group of four notes. There's a good reason for fewer thumb strokes: finger speed, especially if you play this tune in a jam session. See how fast your thumb will let your

fingers fly by playing both parts of "Thumb Play" at the bottom of this page with the thumb strokes shown.

In measure 3, beat 2 (at "*"), there is one thumb stroke for both the I & IV chords. While it's normal to strike a thumb tone with each chord change, I don't sound one here because the low G on my G chord is also open on my C chord, and so low G rings under both chords. This is a great, long sound that I encourage you to implement if you have a G or GD autoharp.

Now look at the 1st and 2nd endings of the A section, at the end of the second line of music. In the first ending, the final note is a pick-up that swings you back to the beginning to play the A section once more. The last note of the second ending sounds via the iii chord, which also hints at V. As shown by the arrow, brush from the melody note down with your middle finger. Why not the index finger? The pick-up sounded too loud with the index, no matter how lightly I tried to play it. Your choice, but middle is my pick (no pun intended).

The iii chord in the second ending shifts the button hand to the minor chord row, readying the fingers to depress the minor chords in B section. The melody here is mostly the same measure by measure, opening itself up

to endless improvised, resonant interpretations. (As I write this article, my mind keeps coming up with more ways to mess around with the B section. Hold on to your britches!)

Thumb strokes in the B section occur every downbeat. Notice that the first thumb stroke of most measures is low (*T*) while the others are higher (*t*). The *T* strokes will ring longer than the *t*'s, adding two more layers of sound beneath most of the melody here.

The next-to-last note of this tune has a fermata (◡) over it. When you play "Blackberry Blossom," stop here the last time through (don't hold the note to ring longer, the fermata's other meaning.) Use the last note, with V over it, to return to the beginning of the tune every time you play it again—which I hope you'll play a lot!

That's all for now, but it's never the end. Hey, Winfield is a-comin'! I'll be teaching a workshop at Otter Harp Heaven in the campground (for both chromatic and diatonic players) and look forward to seeing, jamming with and/or reconnecting with many of you there!

Lucille

Thumb play

every downbeat

every other downbeat

Next issue: I sure would love suggestions from AQ readers. Go ahead, pick one!

Got a tune or technique you'd like Lucille to demystify in The Diatonic Corner? Write AQ, or visit www.autoharpquarterly.com, to submit your request. All queries will be addressed only through this column.

blackberry blossom

Release the chord bar of the moment to sound each circled note.

Old-time tune, chorded by Lucille Reilly

The musical score consists of four staves of music in G major (one sharp). The notes are circled to indicate when to release the chord bar. Chord symbols are placed above the notes, and fingering symbols (T, t, i, m, r) are placed below. The score includes a repeat sign with two endings.

Staff 1: I V IV I V IV I IV I V IV
i m r m... t t t T T* T t t

Staff 2: I V IV I V IV I IV 1. I V I V 2. I V I iii
m

Staff 3: vi iii vi iii ii vi iii vi ii
T t t t ... t t

Staff 4: vi iii vi iii (V) IV I IV 1. I V I iii 2. I V I V
m

Fingering symbols:

T=low thumb tone; t=higher thumb tone; i=index; m=middle; r=ring.

whats new in lucille's autoharp publication list:

Monograph #2, *The Flowers of Edinburgh*, from the "Pumping Felt Monograph Series," now appears in a revised edition! While it's still a great tutorial on how to chord tunes on the diatonic autoharp, what's new is its approach to fingering, with a more extensive how-to on creating a bass line. Check out my web site, www.thedulcimerlady.com, for ordering information, and if you already own the original edition, you'll see how to upgrade to the revised edition at a discount. Don't have a computer? Check out my site at your local library, or send SASE to Shadrach Productions, P.O. Box 7338, Denver, CO 80207; write "F of E" on the front of the envelope so the info can be sent to you quickly.

Drew's Tip Of The Day

by Drew Smith

For newbies really wanting to play the autoharp

The joy of autoharping comes as a result of the efforts you put into it! If you don't pay your dues by working at it, how can you hope to improve? This goes for all things in life, doesn't it?

Now here are some steps for moving ahead and learning to really 'play' your autoharp. These basic steps have long proven to be quite effective.

STEP 1: Be sure you have a chromatic tuner, and use it, to be able to **KEEP YOUR 'HARP IN GOOD TUNE**. You'll be much more welcome!

STEP 2: The autoharp sounds just great when the beginner **SIMPLY STRUMS** accompanying chords while **SINGING** the melody. If this is all he/she cares to do, then for that person, he/she is 'playing the autoharp.'

STEP 3: But why not take the next step and learn a variety of **RHYTHMS** to be strummed while accompanying your singing. This can add so much dynamics to your playing,

STEP 4: Pay your dues by learning to play **SCALES**, using I, IV, V chords. Learn them going up **AND** down the scales. This is generic, regardless of what key you play in. There's a very good reason for learning this!

STEP 5: By knowing where to find the notes from the scales, you can then attempt to **PLAY MELODY** on the 'harp. You soon will be able to do this if you practice these earlier steps. This is the start of playing by ear!

STEP 6: Attempt more **COMPLICATED MELODIES**. Seek out notes that you will find from other than the I, IV, V chords. Use your sevenths and your minors. And use other ma-

ior chords as well. Find which chords will give you the needed incidental and accidental notes. You can do this by trial and error. Chromatic 'harps are best for this.

STEP 7: Never be afraid of making mistakes! **THE MORE YOU ATTEMPT TO PLAY BY EAR, THE MORE THE AUTOHARP WILL ACTUALLY TEACH YOU!** That's exactly how you learn!

Do **NOT** depend on playing from written music. This is really a definite drawback, especially when you want to jam with others! It's fine (if you must) in learning a piece of music. However, a better way is to attempt to play a tune **BY EAR**, knowing basically where the notes are found from the scale of the key you are in. This can happen once you've learned to play the scales!

STEP 8: **GET OUT** and play with others! ... **JOIN IN WITH THEM!** Find players of a similar level, or a bit better than yourself. By and large, you will find they will be supportive. And as you improve, seek out more-experienced players ... and help along those players that are starting to learn, as you once were. Record music you like from jam sessions and then work at home on playing along with the music. Boy, you can learn a lot of good tunes that way! Determine the kind of music you like the most and then go after it using many varying sources.

General Comments:

DIATONIC 'HARPS have a rich, lush sound, and are capable of playing in 1 or 2 keys. If they play in more than 2 keys, the richness of sound is diminished. The lush sound is a result of many strings tuned as doubles ... meaning that many of the formerly chromatically tuned strings

are now used up for the "doubles." Consequently, tune and song limitations occur when attempting to play in unsuitable keys, or searching for accidental notes which are just not there. But diatonic 'harps are just great for music that can use the notes within those 'harps. Many diatonic players choose to have 2, 3 or more diatonic 'harps, each tuned for selected keys. Still, none of the diatonic 'harps can play accidental notes that are not part of the 'harp.

A **CHROMATIC** autoharp helps you learn more chordal relationships while playing in the many more keys it is capable of. And, you won't need to sit out of the jam sessions because you didn't bring several diatonic 'harps. You simply have more keys in which to sing and play, with just one 'harp.

How do I know these tips work? Because it's how I learned. And with my chromatic 'harp, I can join in playing with just about anyone, at any time! And playing with others is also where I, and you, can learn so much!

I heartedly recommend learning by playing a chromatic autoharp, and always having one in your stable ... for the simple reason that you will be able to learn **SO MUCH** from all those chords. The chromatic 'harp will have more incidental notes and chords needed for tunes and songs than diatonic 'harps are simply unable to play. It will have more keys in which to play, be able to play in more modes, both major and minor, and better be able to fit your voice range for a wider choice of songs, too.

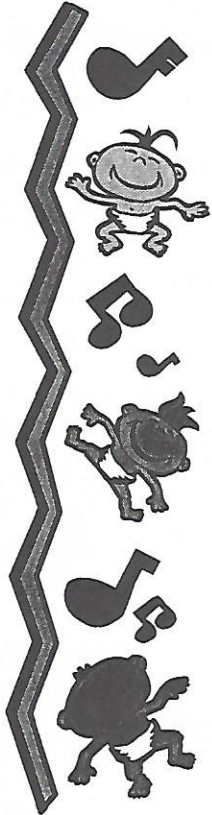
A chromatic 'harp will actually teach you more about relationships of notes and sounds. Mind you, I can't read music or tell you what the notes

are that I might be playing, but I have learned the sound relationships that notes in many chords give me. If I'm experimenting with a complicated new piece and I don't get the right note with a proper harmony from the chord I think it might be, I merely try out different chords until I find the best chord. By studying the relationship of sounds, of one chord against another, I can teach myself what works and what doesn't. You can too!

And THEN, should you later decide you want to play diatonic 'harp(s), you will be better prepared by understanding the differences. Each type of 'harp can do a great job once you have mastered learning the above 8 points.

So, these tips can really work for you.

Drew can be contacted by email at:
drew-smith-autoharp-emporium@
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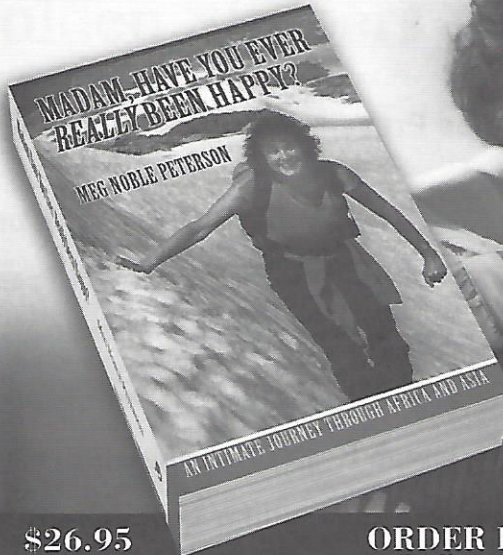
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Colorfully Chromatic

"Autumn Leaves" Jacques Prevert, Joseph Kosma, Johnny Mercer

A "standard" if ever there was one, "Autumn Leaves" was originally entitled "Les Feuilles Mortes," part of a film soundtrack for a sad love story set in post-WWII France. The haunting melody made its way across the Atlantic and was set to English lyrics by Johnny Mercer. With just sixty well-chosen words, he expressed the melancholy of lost love through the metaphor of autumn's fading beauty.

The melody was written by Joseph Kosma, a Hungarian émigré who became a major contributor to French cinema music of the mid-nineteenth century. For our purposes, it is a chromatic treasure trove! The Slavic influence can be heard in the minor-to-seventh relationship, a mournful vehicle similarly used in tunes like "Anniversary Song" and "Moscow Nights." The melody is not difficult, and the chromatic autoharp lends itself to experimenting with descending triplets or glissandos to convey the idea of falling leaves.

Originally sung by Yves Montand in that French film of sixty years ago, it has since been recorded and performed by countless notable singers and musicians. We hope that now is the time for you to add it to your chromatic standards repertoire!

The fall - ing leaves _____ drift by the win - dow, _____ The Au - tumn

Leaves, _____ of red and gold. _____ I see your

Chord symbols: Dm A7 Dm Gm C7 Bb C7 F Dm Gm D7 Gm Gm A7 G A7 Dm Dm A7 Dm

Gm C7 B \flat C7 F Dm Gm D7 Gm

lips, _____ the sum - mer kiss - es, _____ The sun - burned

Gm A7 Dm A7 Dm

hands _____ I used to hold. _____ Since you

A7 Gm A7 Dm A7 Dm

went a - way _____ the days grow long, _____ And soon I'll

C C7 F E7 D $^{\circ}$ 7 F

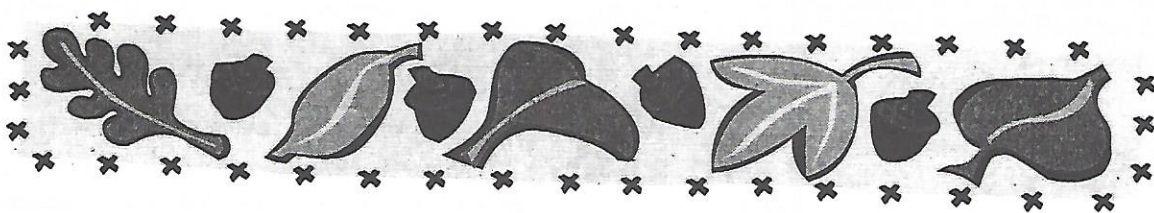
hear _____ old win - ter's song. _____ But I

Gm A7 Gm C \sharp 7 Dm

miss you most of all my dar - ling, When

Gm Dm A7 Dm A7 Dm

Au - tumn Leaves start to fall.



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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~~I Vote For~~ Nominate ...

In January of 1993, with the words, "*Autoharp Quarterly* is pleased to announce a celebration of the autoharp through its inauguration of The Autoharp Hall of Fame," a process was begun to honor those who have made a significant contribution to the autoharp world. There was provision made for a posthumous and a contemporary inductee to be chosen each year.

The idea was for this to not be a popularity contest, but rather, a seriously thought out selection of those who had/have made a real contribution to the autoharp community world wide over a period of years.

In three issues each year *Autoharp Quarterly* publishes a Nomination Form for people to use in sending a **nomination** for either one or both of the categories listed. Those forms were originally sent to Mary Lou Orthey. Since her untimely death in April, those forms will be sent to George Orthey.

In the beginning, a panel of judges (well versed in autoharp history and participation in the autoharp community) was selected and these judges meet each year in May to read the nominations that are delivered to them **unopened** and choose the nominee they deemed most deserving. The letters sent to the panel contain **nominations, not votes**. It is kind of like dropping a note in a suggestion box. You are offering a nomination/idea to the panel listing the person you think is most appropriate. The panel, after reading and discussing the nominations, then **votes** on the slate of nominees. The number of nominations a person gets does not matter, but your letter ought to list as many reasons as you can why your candidate should be chosen.

In recent years, an addition to the original specifications makes it

mandatory for a nominee for the posthumous inductee to be deceased at least three years.

A person (dead or alive – posthumous or contemporary) must be **nominated** before they can be considered.

That is where *you* come in. If there is someone you think should be in the Hall Of Fame, please nominate that person(s). Photocopy the Nomination Form in *AQ* and fill it out, list your nominee's qualifications and send it to the address on the Form.

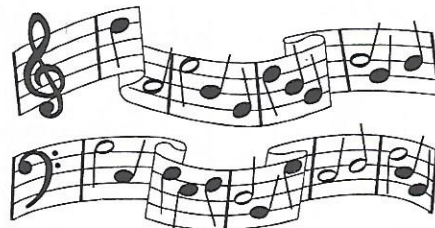
There has been at least one year that I can remember when there was no posthumous nomination and thus there was no posthumous inductee that year. This shows how important your participation is. Rest assured, there is no vote "rigging" of any kind, since it is you who submit the

list of nominees.

So look around you, keep your eyes and ears open for someone you think should be considered and then send in your nomination. The Form gives you the beginning and ending dates for nominations to be made. AND, do not be discouraged if your nominee is not chosen the first year you nominate him or her. It won't necessarily be that the judges disagree with you, it just might be that they think another nominee should be inducted *before* your nominee. To everything there is a time and a season. Keep sending that person's name in for consideration every year until it is their time to be inducted into the Autoharp Hall of Fame.

Thanks,

Mary Ann



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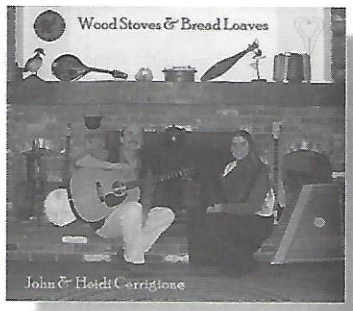
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Drama

By Tom Schroeder

In my twenty five years of writing for Autoharp publications there is one consistent thing that I have been espousing, Autoharp players need more Drama. Now I'm not talking about TV trash show Drama where you are yelling at your spouse about him having an affair with his cousin. Nor am I talking about Soap Opera Drama where you reveal to your adult daughter that her biological father was really a traveling folk musician and not the man who raised her and your daughter reveals that she is dating that very same old folk musician and wants to have his baby. No, I'm talking about Musical Drama.

Musical Drama is varying the texture, volume, key, or speed when playing a tune or tune set. It keeps the listener curious about what comes next. It challenges the player to not do the same old thing every tune. It also prompts the player to learn new playing techniques. Playing with Drama is traditional. Just listen to Kilby Snow recordings. It seems to be common with other instruments. Here are some ideas about adding Drama to your playing.

Texture is the quality of sound coming from the autoharp. It can be described as soft, harsh, bright, scratching, soothing, grating, among others. A simple way to hear the change of sound texture is to play a tune first with plastic picks and then play with metal picks. Techniques that change the texture of sound are Patting (striking the strings with the picks), Fingerplucks in the place of Pinching, playing the melody with the Thumbpick instead of the Fingerpick, Glissando/Arpeggio, Hammer-on, Drag-note, and the Harmonic Chime. All these have been explained in past issues of this magazine. They add a little bit of

spice to a melody.

Volume is the amount of sound coming from the autoharp. Most people play with the same medium volume. Varying between quiet, medium and loud volumes adds interest. You don't want to play your autoharp too loud. It would be better to learn to play it quiet. Then when you play at normal volume it sounds loud. This prevents you from overplaying the instrument and possible breaking strings or distorting the sound. Adding Drama with volume involves emphasizing certain notes or phrases with a change of volume. Try playing the notes falling on the two and four beats louder than the others to emphasize the rhythm. Drama also involves using volume to emphasize a change of tune in a multiple tune set. You would play the first tune quietly. Then when you change to the second tune you ramp up the volume. Using the Stop technique, where you quiet all the strings with the felts, you can suddenly and dramatically eliminate the sound all together. This is good for ending tunes and transitioning between tunes or between parts of tunes. The Stop Technique has been explained in past issues.

Key refers to the key of the tune. Just because "Over The Waterfall" is traditionally played in the key of D does not prevent you from transposing it to the key of G or Bb or any other key if you think that places the range of the tune in a better area of the autoharp strings. Learn it in D but try it in other keys if you can. Some tunes sound better played in a higher or lower range of the strings than their traditional key places them on the autoharp. You can also get a listener's attention by changing keys when playing a tune or tune set. Play the tune in the key of D a couple of

times and then switch to the key of A and listen to how that sounds. Changing from the key of F to G or C to D also works well.

Speed refers to how fast you play a tune. Traditional dance tunes are a joy to play fast but you can play a fast tune slow. Sometimes the slow speed brings out a different nature of the tune. Reels and Jigs can be played as waltzes. The folklore books are filled with collected examples of this. It changes their nature. You can play a tune slow and then change to a different tune that is played fast. If all you do now is play in the same medium speed, work on slow speed first and then work on fast. Playing in a slow tempo well is harder than playing fast.

Add some Drama to your life. Watch those TV shows. Hang out with folk musicians. Most importantly, vary the texture, key, volume and speed in your playing.

This old folk musician, who doesn't plan to have a child with anyone soon, can be contacted at: anartauto@hotmail.com



"Across the Pond" for Music, New Friends and Adventure ...

by Sue Edwards

Well, I had been thinking of 'crossing the pond' for some time, nearly made it last year, when I wondered whether to collect my lovely new D'aigle from WVAG, but as I had very little holiday available, and the prospect of a 15 hour journey PLUS 8 hour time difference, and the travel to the airport, and the booking-in time – I decided to save the air fare for this year's Mountain Laurel!

I was very glad to be traveling over with Heather, and to stay with Carole and Fisk Outwater – such welcoming and generous hosts, whom I had met at one of the Drayton UKA days, a few years ago.

We arrived in good time on the Sunday, collected our luggage, and were soon whisked off in an air-conditioned car by Carole, to a lovely cool house! We had a relaxing evening, watching the birds, rabbits, squirrels and chipmunks in their garden! I saw a few fireflies too!

The next day we all went to collect the RV and whilst Carole and Fisk were being shown the intricacies of the RV – for 1 and a half hours! - Heather and I retreated several times into the accessories shop (it was air conditioned!) We eventually sat in the car, and when the rain started, found that without the car keys we could not wind the windows up! Fisk realized and came to the rescue!

That evening we all helped to pack things into our new home ready for the 500-mile journey through Virginia, West Virginia to Pennsylvania. Tam, another player from Charlotte traveled with us – she was very willing to answer my many questions, and had made some delicious chocolate brownies, too! We had a good journey, with lovely scenery. Nick, Carole and Fisk's dog was so well behaved, a golden retriever, whose coat looked like my harp (or the other way around!)

We set up the RV and Tam's tent at MLAG – it was very hot but a clear

night. Some people were already there, but most arrived on Wednesday. The weather changed Wednesday night, with a tremendous storm, thunder, lightning and heavy rain!(more followed on other nights!)

I met so many friendly people, whose names I knew from Cyberpluckers, I soon felt 'at home'. Of course there were several people I knew as tutors from SFSS, and UKA days, Mike Herr, June Maugery, Karen and Chuck Daniels, Neal and Coleen Walters, Pete Daigle, Tom Fladmark, George Orthey, Carole and Fisk of course, and on the Saturday, Heidi and John Cerrigione, and Karen Mueller! There were some who had been over to UK as students at SFSS, Beryl Martin for example.

As well as jamming, going to workshops, and browsing around the 'Silent Auction', I spent quite a lot of time trying out different harps – I nearly managed all of Todd Crowley's harps at the 'Play station'! I was very tempted to buy another harp, or even two! I went on 'Open stage' on the Thursday too, and then had to decide whether I could pluck up courage to enter the competition!

I have to tell you all, Nadine persuaded me to have a go, saying 'think of it as a chance to get a couple of your tunes on to a CD - and have a couple more ready!' I was nervous enough, without thinking of competing! Nadine and Heather were very helpful and encouraging, and I really appreciated that! Earlier in the day, I was trying out one of Todd's many harps, - 'ooh Heather, I have another new tune'. 'No, STOP playing another new one or you will get confused later!' She was right, as I found listening to the players before me, made me feel I had forgotten how mine went!

It was very nice doing 'open stage' the previous day, as you are allowed to speak! I did find that not being allowed to speak at all during

the competition very unnerving – not even 'thank you' when people applaud! I was shocked and even more nervous when my number was called out to play in the next round! Afterwards, people were very complimentary, -one lady did tell me that she liked my tunes, **but** - 'You breathe too heavy, we could hear you breathing!' (I was **SO** determined not to speak, I kept my lips tightly closed!)

Saturday and Sunday were great fun – apart from the seemingly continual rain! It was great too, to hear so many top players in the concerts, and I ended up buying more and more CDs! By Sunday afternoon, most people had left, but we stayed on, helping to pack up the staging, curtains, stacking chairs etc. That evening Carole made Jambalaya, which was delicious! We had a great jamming session in the hall that evening.

The rain had stopped from time to time, but when we left on Monday for the long drive back to Charlotte, the storms were following us! On Tuesday Carole and Fisk returned the RV, whilst Heather and I packed up ready for the flight home. Once at the airport, our journey was fraught with delays, and we only had 5 minutes or so to get from our connecting plane on to the UK flight -then due to traffic problems, we waited on the tarmac for 2 hours!

If any other players from UK or other countries can get to MLAG - or other festivals in USA - do, the players over there are so friendly. (great brownies and donuts too!)

It did take a few days to get over the 'jet lag' but it was worth it!!! I would love to go again.

*Sue Edwards
Stroud, Gloucestershire
United Kingdom*

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The Mary Lou Orthey Memorial Scholarship Fund

The Mountain Laurel Autoharp Gathering is establishing the Mary Lou Orthey Memorial Scholarship Fund. The fund has the support of the Orthey family and, we fervently hope, the entire autoharp community. The fund will be a charitable "arm" of the Gathering which is already a not-for-profit organization. Contributions to the fund will be tax deductible and maintained in a separate account. Eileen Kozloff and Carole Outwater have graciously agreed to co-administer the fund.

The purpose of the fund is to promote the development and growth of the autoharp by providing financial assistance to people who would otherwise not be able to afford to come to the Gathering. This will be focused on, but not limited to, first time attendees, young people who do not have independent means, and other deserving candidates.

Contributions to the fund are very welcome and we hope that the community will enthusiastically embrace and support our efforts. Checks should be made out to the Mountain Laurel Autoharp Gathering and sent to Eileen Kozloff, 875 Garriston Road, Lewisberry, PA 17339. *Please note in the memo field that the money is intended for the Mary Lou Orthey Memorial Scholarship Fund.*

Hymn of Promise

Words & Music
by
Natalie Sleeth

F /	/	C F C	F / / /	Gm F Gm F	Gm
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C /	C7	F C F	C / / /	F / / C	F
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F /	B \flat C B \sharp /	F / / /	Gm /	A A7 Dm	
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Dm C	B \flat / / /	F / C F	B \flat F C C7	F	
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Words & Music: Natalie Sleeth

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Postscripts

from 'Harpland

with Mary Umbarger

Mary Umbarger

114 Umbarger Road

Harmony, NC 28634

Maryonharp@YadTel.net

Summer and all it brings to 'Harpland is in full swing. I hope you guys are out and about sharing that good AH music. As for me, it has been an incomplete season – I missed MLAG for the first time ever! Be sure I will make up for it in '07!

But life, as we know it, goes on — here's what's happening in 'Harpland.

First off we want to congratulate **Chuck and Karen Daniels** on the birth of a grandson, Isaac Glen Daniels. (Another potential autoharper!)

Judy Austin, Atlanta, GA is all excited over her new Hollandsworth autoharp. It is made of zebrawood. She also had an 'autoharp music box table' made using spruce trimmed in zebrawood. Judy says when the 'harp is played while it is sitting atop the table, the volume is more than doubled! (I'm anxious to see pictures of this – get out the camera, Judy! Zebrawood? Now, John, where *did* you find that wooden zebra?????)

Bob Loomis played his second annual gig at the Panama Bay Coffee Co. in Concord, CA. This was a two-hour set (with a break mid-show.) Bob played autoharp, ukulele and various flutes. He says next time he will leave the ukes at home and only play autoharp for string presentation.

I had to laugh at his comment, "I made enough tip money for 2.5 gallons of unleaded gas, but saw lots of smiles among my listeners." All of us can relate to that. Oh, well, if I have to go broke, let it be while playing music. On the other hand, to quote Henny Youngman, "What's the use of happiness? It can't buy you money."

Drew Smith and his band "Triple Play All-Stars" have a new CD! "Triple Play All-Stars – Having a Ball" is just waiting to be shipped to

you when you contact Drew.

He also has all four volumes of "Winfield Winners" in CD format! Each CD features 20 - 30 tunes. Here you will find some of the best strictly autoharp music played as contest tunes at the International Autoharp Championship in Winfield, KS. Originally available as cassettes only, they have been re-mastered and are available as a CD.

Other new CDs are available from **Bryan Bowers** (*Bristlecone Pine*), **John & Heidi Cerrigione** (*Winter's Turning*), **Doofus** (*Stream Of Time*). Do you remember, as I do, when there were only one or two autoharp recordings available? Now, we have a tremendous selection!

There is news of only one 'sighting' this time. In the recent Woody Guthrie special on PBS, the Kossoy Sisters were in one scene near the end. One played the autoharp.

Here is an autoharp story from **Jerry Kramer**, Bellingham, WA. "I bought a 'harp from **Jeff Dantzler** (aka the Harp Doctor) last November. It came with an equalizer and built-in pickup. I didn't think that I would ever use the 'electronic stuff,' but you never know.

Well, as things would have it, I bought a Grizzly acoustic amp two weeks ago. And if that wasn't enough, last week I bought a Boss chorus effects pedal. On Tuesday, I got home and decided to give all of this electronic stuff a go. I set the amp, 'harp and effects pedal on my front porch. After a few minutes, I have things sort of set and started playing.

I played for about an hour and

finished with several variations on *Amazing Grace*. As I was packing up, I heard this little voice from down the street. "Thanks for the music." For me, that is what playing the 'harp is all about.

Keep strumming, Jerry"

(Thanks, Jerry, for sharing with us. I'd reeeeeeally love to get more of this kind of information.)

I leave you now to enjoy the remainder of the summer. I hope by the time we meet again you will have several new tunes, friends and experiences. I also hope you will share them with me! Keep on keeping on — and play more autoharp! 'Harpin' in Harmony,

Mary Umbarger

Late breaking news:

Mike Fenton and **Rachel Miles** of Lower Breinton, Herefordshire are engaged to be married. Mike says the wedding will be the first of next year and he promises to send us a picture. Logically enough, they have been playing the courting dulcimer.

Editor's note: In the May issue, we printed a beautiful poem that Mary U. dedicated to Mary Lou Orthey. Since that time, we have obtained permission from the copyright owner to print the music as well. You will find that music on the previous page. It is our hope that the music will be a real blessing to you.

Mary Ann



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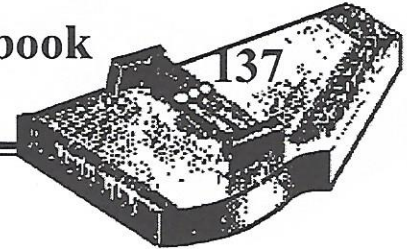
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Autoharp Songbook

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Bringing In the Sheaves (2)

G / / / // // C / / F C / //
Sow - ing in the morn - ing, sow - ing seeds of kind - ness

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

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

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

Chorus:

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

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

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

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

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

Chorus:

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

Chorus:

Sweet Sunny South (2)

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

D G D / / / // AD G // // //
And the stones are quite moss - y around;

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

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

Chorus:

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

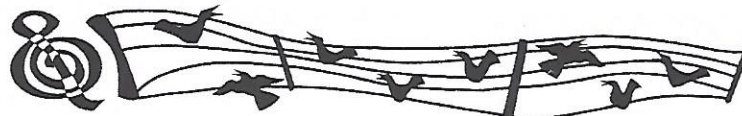
D G D / / / / A D G // // //
To my sweet sun - ny south, take me home,

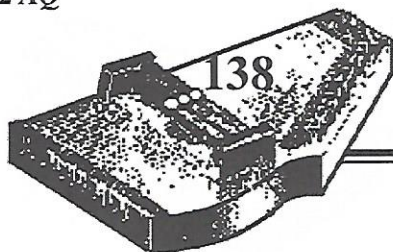
D G D / / G D / / A G / / / A //
Where the mock - ing birds sing me to sleep ever - y night.

A D / / / A / / / D // // //
Oh, why was I tempt - ed to roam?

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

Chorus:





Autoharp Songbook

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The Last Rose Of Summer (3)

[F C7] F [F C] [Bb F] F /
Tis the last rose of sum - mer ,

[F C7] [F /] F [C7 F] F /
Left bloom - ing a - lone;

[F C7] F [F C7] [Bb F] F /
All her love - ly com - pan - ions,

[F C7] [F /] F [C7 F] F /
Are fad - ed and gone.

[F /] F [F C7] [Bb F] F /
No flow - ers of her kin - dred,

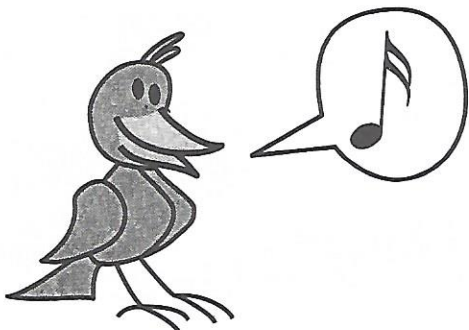
[F /] Dm [Dm C] [Dm Am] Dm C7
No rose but is high

[F C7] F [F C7] [Bb F] F /
To re - flect back her blush - es,

[F C7] [F /] F [C7 F] F /
Or give sigh for sigh.

[F C7] F [F C7] [Bb F] F /
Where thy mates of the gar - den,

[F C7] [F /] F [C7 F] F /
Lie scent - less and die.



The Fox (2)

D / / / [D /] D / / /
The fox went out on a chil - ly night,

D [D /] D / / A7 /
Prayed for the moon to give him light.

[A7 /] [D /] D / / G / /
For he d man - y a mile to go that night

G D / A7 / D / / /
Be - fore he reached the town - o

A7 / / / D / /
Town - o, town - o

D A7 / D A7 D / /
Be - fore he reached the town - o.

He ran till he came to a great big bin
The ducks and the geese were put therein.
Said, "A couple of you will grease my chin
Before I leave this town - o," etc.

He grabbed the grey goose by the neck
Slung the little one over his back,
He didn't mind their quack - quack - quack
And the legs all danglin down - o, etc.

Old mother pitter-patter jumped out of bed
Out of the window she cocked her head
Crying, "John, John, the goose is gone
And the fox is on the town - o," etc.

John, he went to the top of the hill
Blew his horn both loud and shrill,
The fox, he said "I better run with my kill
He ll soon be on my trail o," etc.

He ran till he came to his cozy den
There were the little ones, eight, nine, ten,
They said "Daddy, you better go back again,
Cause it must be a mighty fine town - o," etc.

Then the fox and his wife without any strife
Cut up the goose with fork and knife,
They never had such a supper in their life
And the little ones chewed on the bones - o, etc.

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