

AUTOHARP QUARTERLY®

Fall 2006 • Volume 19, Number 1 • Seven Dollars

Your Connection to the Autoharp Community Since 1988



Meg Peterson

Meg Peterson Revisited
by Carole Outwater

Verla & Kathleen teach the children about the *Friendly Beasts*

Mike Herr gets ready to jam with *Blackberry Blossom*

Haydn's *Surprise Symphony* is Linda Huber's Simply Classic selection

Eileen Roys answers a request with the Sacred 'Harp selection, *There's a Song In the Air*

Bring a Torch, Jeanette, Isabella is Mary Parks' beginners offering

Bud & Karla make *Oh, Little Town Of Bethlehem* a colorfully chromatic tune

Carole Outwater and The Carolina Gator Gumbo band take us to the *Audubon Zoo*

Todd Crowley gives us Part 1 of the *Floating Diatonics Chromatic Autoharp*

Lucille Reilly gives us a diatonic slant on *Arkansas Traveler*

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Volume 19, Number One

Fall 2006



AUTOHARP QUARTERLY®

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From
the
Editor



Dear Readers;

Along about this time of the year I used to say the festival season was over for another year. I can't say that any more. With the wonderful proliferation of festivals we now have, there are festivals year-round. Not as many as in what we in the northern parts of the country think of as "festival season," but festivals nonetheless. Maybe it is time we thought about heading south (or west) and taking advantage of these musical opportunities.

Since Jack and I were involved in MLAG since before it *was* MLAG (for 2 or 3 years it was the Orthey Gathering and limited to people who owned Orthey 'harps), we have a special place in our hearts for that festival and are pleased with its growth over the years. The Walnut Valley Festival in Winfield, KS was the very first *big* festival we attended when we started going there to help Geoge and Mary Lou and Ivan "man" the booth. I think that was 1989. So we have warm feelings about that festival, too. This year at Winfield was especially good. Karen and Chuck Daniels out-did themselves with the new decorations for Autoharp Junction, (the new name for the autoharp players' gathering spot in the campground). The railroad crossing sign with flashing red lights was a real attention-getter. Railroad engineer hats were seen all over the place and spirits were high. There is always a "party" after the contest is over and this year there was a record attendance at that also. Karen and Chuck along with Barb Barr, Karen Nickel and a number of others served cookies, chips and punch. This year also saw outstanding free workshops at Autoharp Junction given by Lucille Reilly, George Haig, Les Gustafson - Zook, JoAnn Smith, Heidi and John Cerrigione and Karen and Chuck Daniels.

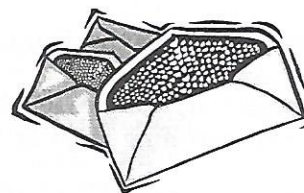
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These folks work tirelessly to help make the festival experience a good one for a lot of people and I appreciate their efforts more than I can say.

AQ is looking for a new staff member. We need someone to do the Songbook pages in the back of the magazine. The format is simple enough, the songs must be in the Public Domain, that is they cannot be copyrighted. They should be songs that most people would know. Fancy arrangements are not neces-

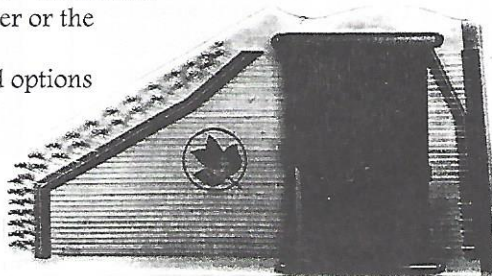
sary, in fact they are not wanted. We just want simple versions of songs that will help players expand their repertoire. If you are interested you can email us, phone us, or drop us a line.



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<http://www.blueridgeautoharps.com>

My Autoharp and Me

I started playin' when I was six
With a cracked guitar and one ole
pick.

I played guitar till thirty three
And that's when it started with my
'harp and me.

At age thirty-five I joined a band,
The name of it was Country Ham.
We traveled all over the countryside,
Small towns, big towns, far and
wide.

From California to Alabam'
With me, my 'harp and Country
Ham.

Now folks, don't think we got rich
at this,

I'd be telling a fib and lead you
amiss;

Sometimes we'd make ten bucks
apiece,

It had to be love for my 'harp and
me.

I'm sure glad Carl had a good job,
So we could play gigs, me, Carl and
Bob.

I remember Ohio when it was so hot
We wondered if we should play or
not.

I think it was about 100 degrees
And you know that's bad for my
'harp and me.

The tuning went out, we all liked to
died,

As we crawled off the stage, that
sure hurt our pride.

We performed in Canada at Boggy
Creek,

And boy, I'll tell you the mosquitos
were thick.

The stage was on stilts, as high as a
tree,

No one could see us, neither my
'harp or me.

And I can't forget ole Tennessee,
With George, his motorhome, Mary
Lou and me,

With us on our 'harps playing
waltzes and hymns,

We thought of ourselves as the Bob-
sy Twins.

So this is my story and I'll tell you
no lie,

I'll love that ole 'harp till the day
that I die.

Judie Pagter

Mini-Mountain Laurel Concert Series

January 5 & 6, 2007

Ivan Stiles

February 2 & 3

Karla Armstrong

March 2 & 3

Mountain Fling (Hollandsworths)

April 13 & 14

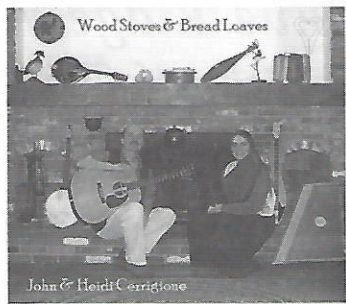
Doofus (Neal & Coleen Walters and
John & Heidi Cerrigione)

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.

Wood Stoves & Bread Loaves

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Events

NOVEMBER

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

◆ **North Georgia Dulcimer Fall Festival:** November 16 - 19; Unicoi State Park, **Helen, GA, Code: AF, AW, AP** (Karen Mueller); Info: harpdr@harpdoctor.com

DECEMBER

◆ **Stephen Foster Center;** December 1 - 2; **White Springs, FL**; Bryan Bowers; Info: 719-635-7776

JANUARY 2007

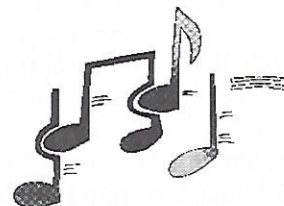
◆ **Swannanoa Festival;** Warren-Wilson College, **Asheville, NC**; January 31, 2007; Bryan Bowers; Info: 719-635-7776

FEBRUARY 2007

◆ **Arizona Autoharp Festival;** February 17 - 18; the Church on Fillmore, 9th Avenue & Fillmore Street, **Phoenix, AZ**; Code: **AW, AC, AP**, open stage & jamming; Les Gustafson-Zook, Hal Weeks, Neal and Coleen Walters, Pete Daigle; Info: www.azautoharpfest.com or June Fessenden, registrar - 602-765-2832 or jfess@acn.net or Barbara Giamalvo at bgiamalvo@aol.com.

CODE:

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



Harpers - at - Large

Reports from across the country and around the world

Pre-Walnut Valley Workshop
Winfield, KS
Reporting: Karen Nickel
Winfield, KS

After the Walnut Valley Festival last year several of us talked about having Lucille Reilly present a workshop for us prior to this year's festival. As a result, over the three days prior to the Walnut Valley Festival, Lucille taught a workshop in Winfield to six autoharpists eager to learn the finer points of arranging through an in-depth analysis of the art of listening and responding to music.

After developing a sense of what Lucille calls out-of-body listening, each participant played one tune arrangement of his/her choice twice, after which the rest of us discussed our impressions about how the music felt at any given moment, and where we ultimately thought the performer would take the tune on the next play-through. We discovered that when our expectations for the next play-through were met, we felt satisfied, but when they weren't, we were disappointed!

Everyone came away from the workshop with a completely new way of listening and understanding how an audience perceives the message behind the music it hears. We

know that we have just started the process of learning to arrange tunes in such a way as to tell a story; there is much more to be learned.

In fact, the participants feel that there needs to be another workshop next year to continue to build on this knowledge (harmonic or melodic variation are two subject possibilities). Lucille did a great job in guiding as well as teaching us, and we can now appreciate the care we all need to take in arranging the tunes we play.

John C. Campbell Folk School
Lucille Reilly Workshop
Brasstown, NC
Reporting: Laurie Simpson

Lucille Reilly taught an outstanding class in "Arrangement for the Diatonic Autoharp" at the John C. Campbell Folk School in Brasstown, North Carolina during the week of August 6 - 12. The students were Bruce Hoffman, Jennifer Cordier, Craig Harrel, Laurie Simpson and Jean Braun. In the Sunday evening session Lucille asked not only for introductions but a brief statement of what each student hoped to learn from the class. She also outlined, both in words and demonstration of some of her spectacular arrange-

ments, what the class would cover.

On Monday morning the class began in earnest, not with playing, but with concepts equally important. Lucille has been studying body mapping and has been working seriously on applying her knowledge to playing the autoharp. Did you know you could fill a fanny pack with peanuts, strap it around your waist, and use it to support the autoharp without a strap? Lucille showed her students how to arrange this and encouraged them to use the technique during the week. She also explained how important correct positioning of fingers, hands, arms and body are to playing the autoharp effectively and obtaining depth and richness to its sound.

The students were each asked to bring a list of tunes to choose from during the week and after the body mapping session each was asked to select one of their tunes to use. Each day saw new developments in these tunes as the students learned techniques such as: melodic and harmonic variations, alternate chords and the musicality of the tune and the arrangement.

Emotions ran the gamut from joy to frustration as they worked to perfect their tunes. Some students discovered more complexity to their tunes than expected and by the end of the week had just scratched the surface of the possibilities open to them. Others found they could craft a completed arrangement of a tune by the end of the week.

Friday afternoon each class was asked to display their work during the week. Lucille's class not only shared a jam tune of *I'll Fly Away* with the audience, but Laurie Simpson and Craig Harrel played their completed arrangements of *Tammy* and *Sailor's Hornpipe*.

Having been one of Lucille's students, I highly recommend this class to autoharpers, whether they use the instrument to back up vocals



Pre-Walnut Valley class: front from left: Karen Daniels, Karen Nickel, Barbara Barr. Back from left: Ida Finney, Craig Harrel, Kay Stivers, Lucille R.

or as a solo instrument! I found that the techniques she discussed and her presentation of them opened my eyes to the music I perform and caused me to ask myself a number of questions about each piece. These include:

- How many times should I go through this tune?
- Are these chord choices appropriate?

I have found myself unable to even just casually listen to music after the class. I want to analyze its arrangement. Lucille's teaching has opened a new door in my musical perspective and I am eager to explore the room beyond!

water, with dining hall, different smaller cabins for individual classes in the mornings, and later for rehearsal and jamming... views of the water, Lake Sammamish. Dorms (with double bunks, though no one had to sleep UP--we all had the upper bunk for stashing some of our stuff, which spilled out all over the place anyway.) Soon, our rooms looked like what we've closed the doors on our children's rooms for resembling.

Our four instructors, Bryan Bowers, Cathy Britell, Karen Mueller and Richard Scholtz, were very different from each other in style and approach, but all were accessible

autoharp from an adult student at Antioch College in San Francisco and then wandering into a music store nearby and finding an Oscar Schmidt on sale. *But* I was impressed with Bryan's telling our class later that week that he wanted to learn some methodology from Karen, and was enjoying the material Richard and Cathy presented. The cooperation and respect for each other and for us among the staff was refreshing and encouraging. No question or concept was too silly to ask about, spend time on, or go over again.

Highlights: The Hat Band, early in the week, in which each student's name was put into a hat and drawn out, needless to say, in dramatic and humorous ways, and five Instant Bands formed, to rehearse for an hour and then perform... brought strangers with widely differing interests and abilities together... the results were glorious, funny, touching, dramatic, depending on the group and material, and of course, new friendships and camp comradery resulted.

I asked the attendees for some of their impressions and comments, since though I'd volunteered for this article, I didn't feel the comments should only be mine, and would like to share some. Here goes: "The best 'aha' moment for me was when in the instructor-led jam when I started to hear the chord changes and actually played along with some of the tunes. It was soooooo exciting!" I learned that you don't have to just learn arrangements and play like someone else." "I learned to dress for bed in the absolute dark... I had a flashlight but I'd keep jamming instead of going to bed when I planned to, and always left the flashlight in the room! My pajamas were always inside out." "I enjoyed the classes being in the morning when we were all still fresh"(and this from Gloria, who was in about 5 numbers at the student concert... fresh and then some). "Breaks, siesta and practice time, were perfect, a good balance of structure and time to either relax or work on material." "I work with little kids and busy teachers so much of the time that it is just great to be learning with people who are concentrating on what's important



John C. Campbell class. Front: Laurie Simpson; Back (L to R) Jean Braun, Bruce Hoffman, Jennifer Cordier, Craig Harrel, Lucille Reilly (instructor)

1st Ever Seattle Autoharp Week
Sambica Resort, WA
Reporting: Nan Bovington
Missoula, MT

The First Ever Seattle Autoharp Week was a blast beyond my expectations, and according to input I've gotten back from other campers... that's the common impression. Let's say a word about the parking lot being crammed with cars with license plates from Washington, where we all were, to points way farther east and south. So driving in with the Three Montanans, without meeting a single person, we already knew we'd be meeting people from places we'd never been, as well as places right down the street.

Sambica looks exactly like what it is (and was, when I first went to camp there as an eight year old, with my bathing suit and butterfly net in tow, and not much else)... a spacious campus in the evergreens, near the

and kind, whether we were beginners or established entertainers on our home turf. I was particularly impressed that at the Instructor Concert, both Cathy and Karen shared funny stories about getting started in all this because of being influenced by Bryan's playing—Karen first heard him when she was still in high school in Kansas, at a concert where she was pretending to be too mature to actually be out in public with her dad, and Cathy became fascinated as an adult, staring at his flying fingers at a festival in Kent, Washington, rapt enough to be mistaken for a possible groupie. I also took a workshop from Bryan many years ago at that festival in Kent, and at that time only learned a precept he was kidded about all during camp, which may be summarized by the quote we've probably all seen on T-shirts at music events: Tune It Or Die. Only Richard started out playing without Bryan's influence, having heard about the

to them, not what they'll be doing in 10 minutes" (there were many teachers at Sambica... elementary to university, active and retired but still active), "I actually got to understand what the different modes are all about, from Cathy and Richard." "I learned from Bryan that we can play louder by strumming into or down on the strings instead of merely pushing harder across the strings. Wow, what a difference! Worth the price of admission" "I loved learning new and wonderful songs." "I loved learning what 1, 4, and 5 really mean." "Well, now I sort of understand how Karen plays so fast. Not that I can do it..." Funniest memory: Bryan's nasty shoes, and the comments he got from the store clerk when he went to buy new ones; an enthusiastic camper at breakfast declaring, "I could hardly sleep... whenever I'd close my eyes, I'd see Karen's fingers flying", and this, from Red, a happy newcomer (see you next year, Red!) "Charles and the Cheaters" were practicing for the student concert, but Charles hadn't arrived to sing his lovely French version of "I'm So Lonesome I Could Cry." So Nan broke out in French with a straight face and confident delivery. Until she finished with the word 'champagne,' we didn't know she was just stringing unrelated French words together. We just fell over laughing." "PS Nan, just because you're editing this thing, doesn't mean you get to refuse to put this in. Well, OK, but trust me and try this to "I'm So Lonesome I Could Cry." Soup du jour, bon appetite/ala carte, mon dieu/cherchez la femme, après vous/mayonnaise, champagne... you can't put a lot of expression in it, or it sounds really stupid, but if you mumble through your nose, it sounds just fine.

Well, we had loads of fun, we learned a lot, we jammed with old and new friends and gained way more than we brought. I have more notes, but I think this is already over-enough. Thank you to every instructor, student, and staff at Sambica, Nan, Scribe, First Annual Seattle Autoharp Conference and Jam Camp. And a Happy Pinch Pluck to You All!

First Ever Seattle Autoharp Week Sambica Resort, WA

Reporting: Barbara Dace
Sacramento, CA

Got home from the Seattle Autoharp Week yesterday and heard this morning that there was a Richter 4 earthquake a bit east of Mt. Rainier yesterday. We'd better be more careful to not have all of us depart Washington simultaneously.

But seriously, guys – that was one *heck* of a week! Granted, I'm a newbie and don't have a lot of basis for comparison: I haven't been to MLAG or Winfield or any of the other big gatherings. But I was stunned by what we were all accomplishing by the end of the week. I'd never played in a jam before. I'd never sung solo to an audience. I sure hadn't been willing to get up and *play* in front of people – heck, no! And to strum my possibly imperfectly tuned autoharp within six feet of Bryan Bowers? Eep! But I was doing it all by the end of the week.

Moreover, by nature I'm a bit of a hermit. I find it a bit difficult to mix in with groups; I tend to sit in the periphery near the door to facilitate quick escape... well, not this time, baby. There were four students in each dorm room, and Cathy said she decided to put the ones from farthest away together because we wouldn't know anybody or each other, so there would be no pre-formed friendships to shut the others out. We four women didn't just bond – we super-glued. We were the Instant Sisters... up all hours strumming and plucking and singing and laughing and giggling and yacking away. (My apologies to the dorm rooms adjacent to ours. We *tried* to be quiet after 11 pm. Really. Honest.) An hour before the student concert one of us was saying that it was too bad that we hadn't rehearsed something with all four of us together, and another of us got an idea, and... later that evening, we solemnly got up in front of the crowd and launched into a song that summarized what we had been doing all week, using a tune from *The Music Man*. "Pick-a-little, talk-a-little, pick-a-little, talk-a-little, pick-pick-pick! Talk-a-lot, pick-a-little-more..."

And the food. Ah, the food. The

delicious white chicken chili. The gloriously tender marinated pork with Chinese vegetables. The Bellevue Breakfast Bake, each one in its own little souffle cup. The meatless entrees that had to be zealously guarded lest any of us salivating omnivores converted to vegetarianism on the spot. The salads... the desserts... the pounds avoirdupois. Thank goodness I was walking all over Seattle for the three days previous. I only gained three pounds.

Best of all – the learning, the music! The instruction meshed together, so it wasn't just a bunch of separate classes. Each session built on the one before, even though different instructors were teaching, thus forming a more cohesive whole. Everything was beautifully organized. They separated us into four groups of about ten each, using the questionnaires they'd distributed beforehand to figure out who had similar interests. The first day, they scoped us out a little more, each of the four instructors spending a short time with each group. After that, each day we'd have 2 hours of core session with one instructor, then 1/2 an hour of panel discussion with all the instructors after lunch, then 1 1/2 hours of electives in the afternoon, plus practice time, jams, gab-fests, concerts, etc.. Time didn't fly – it rocketed.

One of the best parts for me was the "hat-band." The second night, after dinner, Richard pulled four or five names at a time out of a hat and said, "Okay, you're a band. Put something together and we'll have a concert in about an hour and a half." Yikes! The great thing about it is that there is no time to say, "But I – I never – I mean I can't – I don't know how..." Just boom, you're a band, figure something out. And we all did, and it all worked, and the instructors deep-sixed the scheduled "I'm Never Going On Stage" class because now we'd all done it and lived to tell the tale. And now we all knew we *could* do it, and suddenly there were a lot more people signing up to perform in the student concert, including my own shy, retiring self. Why I even dared look up from my music on occasion!

And then, there's the wonderment when the people you've been eating and hanging out with turn out to have such amazing talents hidden away: playing not just autoharps, but dulcimers, guitars, mandolins, recorders, a Native American flute, fiddles, drums, spoons, limberjacks, even the washboard off the wall – velvety voices and clog dancers, tellers of tales and poets, a capella and all together. Even more shocking when you find out you yourself have more talent than you thought you did (enough people told me I have a really good voice that I guess I better believe them. I mean I knew I had an OK voice, but ... Whaddya know!) I know that happened to a lot of folks that week.

So thanks again to Cathy and Bryan and Richard and Karen and Laura and Ingrid and Pete and Gayle and Chef Sabra, "et al.," and of course the "Merry Magdalenes," (you know who you are) and *all* the participants for the best musical time I've had in my life. You'd have to swat me with a stick to keep me away from the next one.

I know Bryan keeps protesting that he's no one to be afraid of, just a big ol' pussy-cat, but with his height, his looks, his resonant voice, his Presence, if he did a quick Hollywood costume change he could pinch-hit for the part of Moses in "The Ten Commandments." "Thou SHALT keep thine autoharp in Immaculate Tune, lest I cast my Stern Eyes upon thee..." (insert thunder sound effects here).

Bayou City Old Time Music and Dulcimer Festival

Houston, TX

Reporting: Craig Harrel

Houston, TX

The Second Annual Bayou City Old Time Music and Dulcimer Festival was held in Houston, TX on July 20 - 22, 2006. Autoharp headliners included Jo Ann Smith and Neal and Coleen Walters. The festival featured exciting workshops throughout each day and fabulous concerts and jamming every evening. All events were held in air-conditioned comfort at the First

Baptist Church, North Houston, so we had no problem when the summer temperatures and humidity levels soared. The heavy downpour on Saturday was also no big deal.

As expected, Jo Ann Smith blew a lot of people away during the evening concerts with her rich arrangements, blazing speed and precise melody picking. And Neal and Coleen Walters put on another stellar performance featuring their extraordinary vocal harmony.

The workshops each day were superb as well. This year we seemed to have a higher percentage of more advanced autoharp players and the instructors gave us some meaty material to consume. We also learned a lot just hanging out with them and talking autoharps throughout the event. It was very insightful instruction (both formal and informal).

Another highlight of the festival was the traditional fund-raising raffle – which this year featured a stained-glass autoharp picture, created by local autoharp enthusiast Carl Scott (who passed away last year). Many people in the audience were hoping to win that particular item, since Carl was so admired and beloved by everyone he knew. When the drawing was held, I was the lucky guy with the winning ticket. As a result, Carl's artwork is now prominently displayed in my home. Thanks again to Geneva Scott, Carl's widow, for donating the picture for the raffle.

I think everybody had a great time again (this is only the second year of the festival's existence) and we are eagerly looking forward to next year.

Mini-Mt. Laurel Concert Series

Les Gustafson-Zook

Newport, PA

Reporting: Vicki Lehman

Middletown, PA

The workshop/concert was held in conjunction with Orthey Instruments and the Perry County Council of Arts on October 7, 2006. The featured performer was Les Gustafson-Zook.

Participants were: Jean Closson, Vicki Lehman, Karen Dietrich,

Sahron Schatz, Linda Willis, Ann Fisher and Elinore (?).

The workshop was held in George Orthey's workshop and was varied and informative as usual. The first topic was easy and hard jam tunes. The tunes used as illustrations were: *Spotted Pony* and *Forked Deer*. The easy version was to encourage newer players to get involved in jams. As the player feels ready, they can advance to the harder version. Look for a jam tune book with a CD from Les in the future. These tunes also have partial scales in them. Les used these to stress the importance of playing scales.

Next, Les used two hymns from his Autoharp Hymnal to challenge our left hand technique. His arrangement of *Let Us Break Bread Together* and *Sweet Hour Of Prayer* demonstrate the use of major 7ths and minors in addition to the I, IV and V chords to add color and interest. Although some of these patterns are a challenge to learn, once learned they are easier to play in other songs. Les also pointed out that by learning more intricate patterns, you can intuit where a song is going.

Our third topic was harmonics on the autoharp. They are the unwanted tones heard when the felt touches the string. They are a note outside the desired key. But Les showed us how we can use them. He played a Christmas carol in a minor key. It sounded like a chime and was quite pretty. Only for the brave!

The fourth topic was open noting. Using his arrangement of *The Ash Grove*, he showed us how to play the song by open noting using the accompaniment chords. It makes it easier to play and much smoother.

There was something for every level player and lots of good autoharp instruction.

After the workshop we went to the Apple Box restaurant for supper. There we were joined by Les, his wife Gwen, daughter Sadie and members from the MLAG board.

We then went to the Highland Presbyterian Church where we jammed til concert time. The jam was led by Cindy Harris.

The concert was very entertaining and showed growth. Les played

stellar autoharp, mandolin and mouth harp. One of his new creations is a canjo, a one-stringed fretted instrument on a tin can. His other new creation is a limberjack called Grady. All I'll say is that it tickles the funny bone and is a must see.

Gwen did her usual good job of backup guitar, vocals and remembering the correct key.

Sadie joined her parents for several numbers. She was just one week shy of her 12th birthday. She continues to grow as a performer. Her vocals are strong, her fiddlin' is improving. The new aspect of their performance was the 3-part harmony. Maybe Sadie will hire them as her backup band one day.

Of course they got a standing ovation and were kind enough to do an encore. The night before (10/06/06) they gave a concert at the Reedsville Evangelical Lutheran Church in Reedsville, PA.

Following the concert George invited everyone to come back to his house for a jam. There are more workshops/concerts planned through April, 2007. Workshops are \$15 and a free-will offering is taken at the door for the concerts. Reservations are required for the workshop. Call George's home at 717-567-9469 or his workshop at 717-567-6406. You are cordially invited to attend, all welcome.

Linda Huber Concert
Grace United Church of Christ
Reporting: Vicki Lehman
Middletown, PA

Linda Huber, "The Pigeon Hills Harper," and Friends in concert.

Linda is active as a teacher, performer and proponent of the autoharp around the Hanover, PA area.

The first part of her performance was solo. Her selection of music ranged from the chromatic *Beautiful Dreamer* to fast-paced fiddle tunes and jigs.

During the intermission her pastor invited several of the performers to the front for an impromptu question and answer session that helped to explain the autoharp and our love for it.

The second portion of the concert started as duets with 5 of her friends: Sally McClintock, Vicki Lehman and Kim Matterson are friends and students of Linda's. David Kilby is a friend that Linda met at Mountain Laurel Autoharp Gathering. Ron Schloyer is a former choir director at Grace UCC.

Next, Linda's autoharp club performed *Red Wing* and a group of gospel choruses with audience participation.

The finale was *Amazing Grace* played by a group of 20-25 people ranging from 5-6 years old to over 50. The cutest players were the children sitting in the front of the group. One of the children was playing a child-size black antique 'harp.

At the beginning of the program, Linda introduced George Orthey to the group. She explained his place in the autoharp world.

The program was well received. A dessert reception followed the performance.

Thanks, Linda, for all you do for us and the community.



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Pro-Files

compiled by Karen Daniels

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

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

BRYAN BOWERS

c/o Scott O'Malley & Assoc.
PO Box 9188
Colorado Springs, CO
80932
719-635-7776
somagency@aol.com
Pro-File: AQ January '89
Performance schedule:
November 17
The Hot Club
Troy, MT
November 18

Auntie's Book Store
Spokane, WA
November 28

TBA
Dowling Park, FL
November 30
Warehouse
Tallahassee, FL
December 1 - 2
Stephen Foster Center
White Springs, FL
December 3
Church
Tampa, FL
December 6

Oatland Island Education Ctr
Savannah, GA
December 8 - 10
TBA

Vancouver Island, B.C.
December 12

Opry House
Seattle, WA
December 16
Traditions
Olympia, WA
January 1, 2007

Cuzin' Andy's
Carbondale, IL
January 6 - 7, 2007
Rose Garden Festival
Portland, OR

January 11 - 12, 2007
Homestead Pickin' Parlor
Minneapolis, MN
January 13, 2007

Hogeye
Evanston, IL

January 14 - 16, 2007
TBA

Amasa, MI
January 19, 2007
Acorn Coffee Bar
Warrenville, IL

January 26, 2007
Cuzin Andys
Warrenville, IL

January 27, 2007
Midnight Special & Folk
Stage

Chicago, IL
January 28, 2007

House concert
Columbus, OH

January 31, 2007
Swannanoa Festival
Warren Wilson College

Asheville, NC
February 3, 2007

P.A.C
Mount Angel, OR

ROZ BROWN

1549 S. Holland Court
Lakewood, CO 80232
303-969-9645
rozzie@rozbrown.com

http://www.rozbrown.com
Pro-File: AQ October '89
Performance schedule:
Every Wednesday, Thursday,
Friday and Saturday night
Buckhorn Exchange Restau-
rant
1000 Osage Street
Denver, CO

WANDA DEGEN

PO Box 6187
East Lansing, MI 48826
517-337-2264
wandadegen@att.net

www.wandadegen.com
Pro-File: AQ July '90
Performance schedule:
December 9: 11am to noon
w/flutist Dan Giacobassi
Reynolds Township Library
117 W. Williams
Howard City, MI

December 10: 2 to 3pm
w/flutist Dan Giacobassi
Schuler Books & Music
Meridian Mall
2075 W. Grand River Avenue
Okemos, MI

December 30: 7:30 - 10:30pm
w/Kitty Donohoe
Cappuccino Cafe
1500 W Lake Lansing Road

East Lansing, MI

DOOFUS

12228 Hollowell Church Rd
Greencastle, PA 17225
717-593-0962

Fax: 301-588-5466
neal@doofusmusic.com
http://doofusmusic.com
Pro-File: AQ Summer 2001
Performance schedule:
January 13 - 20, 2007

4th Annual Autoharp Cruise
Neal & Coleen - Workshops/
Concert & Pina Coladas
Eastern Caribbean

January 20, 2007
Pocono Winterfest
John & Heidi - Workshops/
Concert
Stroudsburg, PA

MARC GUNN

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

November 4 - 5
November 11 - 12
Louisiana Renaissance Fest.
Hammond, LA
November 14 - 16
LA Renaissance Festival
School Days
Hammond, LA
November 18 - 19
Louisiana Renaissance Fest.
Hammond, LA

LES GUSTAFSON-ZOOK

1608 S. 8th Street
Goshen, IN 46526
574-534-1173

les@gustafsonzook.com
www.gustafsonzook.com
Pro-File: AQ April '94
Performance schedule:
December 2

Goshen Old Time Dance
Band O' Goshen
Goshen, IN
January 20, 2007
Goshen College, Sauder Hall
Concert 3pm
Goshen, IN
February 17, 2007
Arizona Autoharp Festival
Phoenix, AZ

LINDA HUBER

85 Packing House Road
Hanover, PA 17331
717 637-6857
lhuber3@hotmail.com
http://www.yourpage.blaze

net.net/lhuber
Pro-File: Spring 2006
Performance schedule:
November 11 -- 9am to 4pm
Advanced Beginner Course
Anne Arundle Community
College

Arnold, MD
November 1, 8, 15, 22, 29 &
December 6 -- 7 to 9pm
Beginning Autoharp Course
East Berlin Community Ctr.
East Berlin, PA
December 14 & 19 -- 6 - 9pm
Christmas Magic (lights)
Rocky Ridge County Park
York, PA

ADAM MILLER

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

Sacramento, CA
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 7
 Five Acres Elem. School
 Alta Dena, CA
December 8
 Toll Middle School
 Glendale, CA
December 10 -- 4pm
 Mingei Internat'l Museum
 1439 El Prado
 Balboa Park
 San Diego, CA
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
 Madrone Elementary School
 Santa Rosa, CA
December 14
 Austin Creek Elem. School
 Santa Rosa, 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
December 15 -- 4pm
 KKUP fm
 Radio Concert
 Santa Clara, CA
December 17 -- 2pm
 Lodi Public Library
 Lodi, CA
December 18
 Millard Elementary School
 Fremont, CA
January 31, 2007 -- 3pm
 Walnut Grove Library
 Walnut Grove, CA
February 1, 2007

Mitchell Elementary School
 Sacramento, CA
February 2, 2007
 Foothill Elementary School
 Saratoga, CA
March 29, 2007
 Chavez Branch Library
 605 El Dorado St.
 Stockton, CA
April 2, 2007
 California School
 Costa Mesa, CA
April 20, 2007
 Rolling Hills Middle School
 Los Gatos, CA
April 26, 2007
 Lincolnville Central School
 Lincolnville, ME
April 26, 2007
 Hope Elementary School
 Hope, ME
April 27, 2007
 Appleton Village School
 Appleton, ME

KAREN MUELLER
 PO Box 80565
 Minneapolis, MN 55408
 651-649-4493 (voice mail)
 karen@karenmueller.com
 www.karenmueller.com
 Pro-File: AQ July '93
 Performance schedule:
November 16 - 19
 North Georgia Dulcimer Fall
 Festival
 Unicoi State Park
 Helen, GA
December 1
 Katie McMahon's Celtic
 Christmas
 Mitchell Auditorium, College
 of St. Scholastica
 Duluth, MN
December 7
 Piper's Crow
 Fesler-Lampert Concert
 Series
 Faribault, MN
December 9
 Katie McMahon's Celtic
 Christmas
 O'Shaughnessy Auditorium
 St. Paul, MN

MIKE SEEGER
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 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:
November 8
 Eastman School of Music
 Rochester, NY
 www.rochester.edu/eastman

**BILL & LAURIE SKY W/
 VICKI YOUNG**
 PO Box 70060
 Nashville, TN 37207
 Contact The Skys at 615-
 859-1419 after 1/1/07
 billandlauriesky@hotmail.
 com
 Pro-File: AQ April '90
 Performance schedule:
November 5 -- 2pm
 Mt. Pisgah Baptist Church
 Melvin, AL
November 8 -- 6:30pm
 Heritage Baptist Church
 Heflin, AL
November 11 -- 6pm
 Calvary Baptist Church
 Honey Island, TX
November 18
 Emmanuel Baptist Church
 Doucett, TX
November 25 -- 1pm
 BJ's Southside Music
 San Antonio, TX
November 26 -- 6pm
 Altar of Prayer Church
 Corpus Christi, TX
December 3 -- 10:30am
 Friendship Church of the
 Nazarene
 Stuart, OK
December 7 -- 7pm
 Faith Baptist Church
 Waskom, TX
December 8 -- 7pm
 S. Texarkana Baptist Church
 Texarkana, AR
December 10 -- 10:30am
 Norton Ave. Church of God
 Saraland (Mobile), AL
December 10 -- 6pm
 Carriere Baptist Church
 Carriere, MS
December 15 -- 7pm
 First Country Church
 Fred, TX
December 16 -- 7pm
 Solid Rock Full-Gospel
 Church
 Rye, TX
December 17 -- 6pm
 Mineral Springs Baptist
 Church
 Dubach, LA
December 30 -- 2pm
 Winona Manor
 Winona, MS
December 31 -- 11am
 Independence Baptist Church

Pleasant Plains, AR
December 31 -- 5pm
 Lone Star Baptist Church
 Bald Knob, AR

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:
November 3 - 5
 Stringalong Weekend
 Olympia Resort
 1350 Royale Mile Road
 Oconomowoc, WI
 http://www.stringalongweek-
 end.com/

IVAN STILES
 1585 State Road
 Phoenixville, PA 19460
 610-935-9062
 pickeringbend@worldlynx.
 net
 www.ivanstiles.com
 Pro-File: AQ October '88
 Performance schedule:
January 5, 2007 -- 7:30pm
 Concert
 Reedsville Evangelical
 Lutheran Church
 Reedsville, PA
January 6, 2007 -- 1 to 4pm
 Multilevel Autoharp Work-
 shop
 Orthey Instruments
 Newport, PA
January 6, 2007 -- 7:30pm
 Concert
 Highland Presby. Church
 Newport, PA

CHARLES WHITMER
 291 Scarborough Dr. #1109
 Conroe, TX 77384
 936-441-0133
 cw75@earthlink.net
 Pro-File: AQ April '93
 Performance schedule:
January 5 - 7, 2007
January 6 Autoharp Work-
 shop/Evening Concert & jam-
 ming
January 7 Shape Note Sing-
 ing
 Huntsville Dulcimer Retreat
 Sam Houston State Univ.
 Huntsville, TX



The Floating Diatonics Chromatic Autoharp

by Todd Crowley

Consultants: Will Smith and Hal Weeks

Part 1: The Diary of a Diatonista

As a lifelong diatonic player, I've never really been enthused about the chromatic autoharp. The chromatic's less than lush sound because of its lack of doubled strings is hard to get used to after playing diatonic for so long. The scratchiness of picks on muted strings can be irritating. Finally, the repetition of the same chord selections transposed across different keys makes the chromatic autoharp seem more and not less, as some would suppose, limiting to me for the kind of folk music I enjoy. Consequently, I've acquired a collection of diatonic autoharps in all 12 keys and all 12 two-key combinations.

As I've expanded from my original single-key G, six-chord Bryan Bowers autoharp, I've experimented with just about every possible chord in a seven- or eight-note scale. I've become well versed in suspended 4ths, modals, minor 7ths, add9s, pentatonics and so forth. I can't imagine playing now without at least some of these rich textural additions to the standard I-IV-V chord progression.

For all of my diatonic experience, I've always admired the amazing range and versatility of chromatic players. Now retired, Alan Mager played show-stopping tunes in contest after contest, maximizing every chord on a chromatic 'harp with deft key changes and surprising accidentals in arrangements of simple folk songs or complex popular music. His playing always left me in wonder. Then there is Drew Smith with his late night jams in his *Great All-American Autoharp Emporium* at the old Mountain Laurel Autoharp Gathering, happily changing from one genre of music to another or one key to another without ever stopping to change autoharps. I was always more of an appreciative listener than active participant. More recently my

fortuitous friendship with Hal Weeks in Arizona has led me to a much fuller appreciation and understanding of the chromatic autoharp.

So, I think I've always known I would one day explore the chromatic, but I knew I didn't want just the standard 21 chord set-up of majors in one row, relative minors in another and 7ths in the third. I wanted to bring to the chromatic some of the pleasing sound and unique chords of the diatonic autoharp.

Ultra-Autoharp

If you take a one- or two-key diatonic autoharp and add 21 chord bars, your imagination works overtime trying to fill all the bars. You explore suspended 4ths and 2nds, partial 7ths, minor 7ths, major 7ths, 6ths, add9s, 6-9s, and more. If you take a chromatic 'harp and want to maximize the number of keys, you're pretty much stuck with the repetition of major, minor and dominant 7th chords so you can easily transpose from one key to the next. To play in five or more major keys, you need at least seven majors, five to seven relative minors and seven or more dominant 7ths. More advanced chromatic players might leave out a key and add the three diminished 7th chords, but few chromatic players are willing to sacrifice keys for more of the lush chords diatonic players often discover when they have more chord bar "real estate" to fill.

So, how does the chromatic player stretch 21 chord bars to include all the standard chords and more? And how does the chromatic player unlock the diatonic playing potential in the 12-note chromatic scale? I say the diatonic potential because I've heard Harvey Reid play wonderful, flowing diatonic music on his old 21

chord O. S. Appalachian chromatic. Harvey uses lockbars to play in C or F and enhances his diatonic sound with electronics. He proves that even without doubled strings, you can play beautiful diatonic music on a chromatic autoharp and then release the lockbars to play beautiful chromatic music. The best of both worlds!

The answer to the questions of how to include more than the standard 21 chords and how to play diatonically on a chromatic autoharp is to make more judicious use of the 21 bars. This means accepting the concept of playing buttons in tandem to produce more chords than are possible on a standard 21 chord arrangement.

The idea of using more than one chord button at a time is not new. Lyman "Bud" Taylor for years has been a tireless promoter of his ingenious Jazz Autoharp, which generates more than thirty chords with 21 bars for a jazzier sounding autoharp. The late Marty Schuman and Mark Fackeldey developed "ultrasonic" autoharps in the 1980s using chord bar combinations to get more imaginative sounding chords on diatonic autoharps. They dreamed up the idea of "floating pentatonics" to get more pleasing harmonies when playing the open-chording style developed by Ron Wall. Among today's most noted players, Lucille Reilly and Will Smith are using ultrasonic variations on diatonic autoharps, and Karla Armstrong has pushed the chromatic envelope opened by Bud Taylor with her "Ultrachromatic Autoharp." I'm sure many others as well have employed various button combination systems to maximize the autoharp's potential. *The Autoharp Quarterly* and other publications have kept us well informed of these developments over the years.

The Floating Diatonic Chromatic Autoharp—Phase I

The following questions and concerns entered my thoughts as I tried to look at the 21 chord chromatic autoharp in a new way, coming from the perspective of a diatonic player.

A) How could I preserve the multiple key versatility of the chromatic with all of the standard 21 chords one would expect? With the help of Hal Weeks, I realized that the seeming redundancy of the majors, minors and 7ths necessary to play in multiple keys might also be seen as a series of interrelated and interlocked chords needed to play much of the popular music of the 20th century: Blues, Jazz, Show Tunes, Rock 'n Roll, etc. I'd always thought of chord families in terms of the diatonic scale. In the D scale you can play the six D chords—D, G, A (7), Bm, Em, F#m—and a few others, but an F chord and its relative minor Dm belonged to another family and didn't belong to the key of D. Then Hal showed me in a rollicking blues number how he brings in up to 18 different chromatic chords in a song that starts and ends in the key of D. Though F and Dm might seem quite a distance from the D chords in the circle of fifths, they're more like cousins than total strangers to the D family of chords. When Hal plays a blues or jazz tune, he holds a family reunion bringing all those chromatic chords into one great party tent. When I play a single key 'harp, it's like just the immediate family sitting down to supper.

So, my primary concern was to preserve the distinctive 21 chords of the chromatic autoharp.

B) If I planned not to alter the basic make-up of seven major, minor, and 7th chords of the chromatic autoharp, how would I be able to incorporate the sus4th, pentatonic, add9, minor 7th and other chords I've come to love about the diatonic autoharp? Obviously, to get more than 21 chords with just 21 bars, it would require a combination chord bar set-

up, similar in design to Bud Taylor's Jazz 'Autoharp and Marty Schuman's and Mark Fackeldey's Ultratonic Autoharps.

C) Would it be possible to play a chromatic autoharp diatonically using the open chording technique so essential to the diatonic sound without lockbars occupying chord bar space? From Harvey Reid's playing, I knew a chromatic can be played like a single key diatonic. I just wondered if it could be done without lockbars, similar to the way Bob Lewis can play with his lockbars disengaged to be pressed down only when needed. I should say here that I'm not a great open note melody picker, but I do enjoy the sound of playing open strings on a diatonic and then pushing a chord bar to hear the chord emerging from all those ringing tones. In fact, it may be the single most pleasant aspect of my playing, something I would not want to sacrifice on a chromatic autoharp.

D) Finally, with all those extra chromatic notes what other chords could I explore that are not possible on a one-or two-key autoharp? I started to look at the many different jazz chords and wonder about their make-up: minor 6ths, 9ths, 11ths, 13ths, etc. In my research online I made this discovery, which I posted on Cyberpluckers:

I found this out in a Jazz primer: to get a 9th, 11th or 13th chord, you need the flatted 7th. You can omit the 3rd, 5th, even the root, but you can't leave out the flatted 7th. If you add the 11th you can omit the 9th; the 13th, you can omit the 11th & 9th, or leave them in. but you have to have the flatted 7th.

And in Jazz, it doesn't particularly matter what order the notes are in; Classical, yes, but Jazz, no. In standard guitar tuning (EADGBE), guess what the "open chord" is? Answer: A 11(-3) (AEGBD)

On a chromatic autoharp you could add the 3rd and 13th for an A13 chord (AC#EGBDF#).

Contained therein, you'll find the following chords: A, A7, A6, A9, A11, Aadd9, F#m, F#m7, D, D6, Dmaj7, Bm, Bm7, G, G6, Gmaj7, Em, Em7 and probably a few more I'm not seeing. In that one bar are enough chords (18) to keep you jazz happy for quite a while.

This early exploration into jazz chord theory would later shape the design I ultimately decided on for the *Floating Diatonics Chromatic Autoharp*. I just didn't realize it at the time.

So my task was not *too* daunting. Devise a combination chord bar set-up that would preserve the basic integrity of the chromatic autoharp, include chords I'd learned in my diatonic playing, figure out a way to play open diatonic scales, and work in some jazzier chromatic chords. I knew Bud Taylor had figured out how to get 33 chords with 21 bars. I wanted to expand into the 40s or at least two chords for every bar.

The Floating Diatonic Chromatic Autoharp—Phase II

The principle of forming new chords using tandem chord bars is an interesting puzzle because it runs counter-intuitive to the way autoharp chords are made. The usual way to make a chord is to figure out the notes and then open those notes by cutting the felt over the designated strings. A C chord requires the notes C-E-G, so you open those notes by notching the felt on your chord bar and leaving the rest of the felt to dampen the remaining strings. So, you are adding or opening up notes under the bar. With a tandem chord, you have to find two chords that share some of the same notes that can be played together to make a third chord. A simple way to demonstrate this principle on a standard autoharp is to press a major chord together with its parallel minor, a D chord and a Dm chord, for example. With both bars down, the middle note of each chord is damped, leaving you with the root and fifth of

both chords (D-A), usually called the D modal or D5 because it's now neither major nor minor. So, tandem chords involve the subtraction rather than the addition of notes.

For two chords to work together to form a usable third chord, you need to pair two chords with enough common notes to make the new chord, but with enough opposing notes to make the original chords different enough to be worth having. A D7 (D-F#-A-C) combined with a D (D-F#-A) chord will produce a D chord, but you haven't gained anything because you already had the D chord to begin with. A D7 (D-F#-A-C) with a Dmaj7 (D-F#-A-C#) would be a good candidate because the C and C# notes would cancel each other out and you'd be left with a simple D chord.

Another consideration is the placement of tandem chords in close proximity to make sense both musically and ergonomically. The simplicity of a single button to make a chord is one of the reasons we play the autoharp. Contorting our fingers to press down 2 or 3 buttons simultaneously with every chord change and we might as well be playing an accordion. However, pressing two buttons either right next to each other or right on top of each other does not require a major adjustment. The example of using the D major and D minor chord to make a D modal shows how difficult a reach it might be if our combination chords aren't closely related in the circle of fifths. Two combination chord buttons side by side are good; two buttons several rows apart would defeat the purpose.

So, in this design I have tried to find chords that can be split into other chords when played in combinations. When you split a chord into two different chords by playing it in tandem with another chord close by, you need larger chords with more notes that can be canceled out. Marty Schuman and Mark Fackeldey understood that a single diatonic seven-note scale could be subdivided into three different pentatonic scales.

The C scale, for example, has the notes C-D-E-F-G-A-B. The basic chords are the I-CEG, the IV-FAC, and the V-GBD. Each of these simple major triads can be extended into pentatonics by adding extra notes. The C chord becomes CDEGA; the F, FGACD; and the G, GABDE. These pentatonics contain all the notes needed to make other simpler chords. The C pentatonic alone contains the notes to make the following chords: C, Am, Am7, C6, Cadd9, Csus2 Gsus4, Dsus4, Asus4, Gsus2, Dsus2, and maybe a few more. A pentatonic chord or scale, therefore, is a good candidate to be a "core chord" from which to derive all sorts of other chords. All it takes to make the new tandem chords is to strategically surround the pentatonic bar with other bars that share some of the same notes or to use delete bars that cancel out notes. A 4-note chord like G7 (GBDF) can be played with the G pentatonic and yield the basic G chord or triad (GBD), eliminating the need for a separate G chord bar.

Here I'd like to make a distinction between a chord and a scale. A pentatonic is a chord in itself usually written as a 6-9, meaning it adds the 6th and the 9th (2nd) note to a basic 1-3-5 major triad. Thus a C chord C-E-G becomes a C6-9 chord or C-D-E-G-A when turned into the pentatonic. But a pentatonic is also a scale (one of the oldest) when these five ("pent") notes are repeated. For our purposes a large chord like a pentatonic may also be called a scale. This distinction will be important later when I explain "floating diatonics."

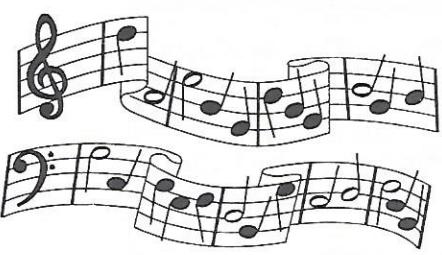
Marty Schuman and Mark Fackeldey, working together, placed the three pentatonics derived from a diatonic scale on a one key autoharp and called them "floating pentatonics." By this time both men were playing the open-chording diatonic playing style developed by Ron Wall. As I understand it, Marty's and Mark's open style was different because they might play a C chord against the background of a C

pentatonic pressed down at the same time. Since the D is in the C pentatonic, you lift off the C chord, but keep the pentatonic bar down to get the D. This works until you needed the F or 4th note in the scale, whereupon you "float" to the F and F pentatonic bars to continue. The F bar and F pentatonic would then give the F-G-A part of the scale, and then you would float to the G and G pentatonic back to C to finish the B-C portion. So, you always have a kind of moveable lockbar pressed down, while playing tunes with constantly shifting or floating pentatonics in the background. The risk of playing open notes is accidentally hitting an unwanted note, one of the reasons multiple key diatonic players use lockbars and chromatic players seldom take the risk. The advantage of always holding a pentatonic bar down while open noting is the greater chance of plucking the right note, and if you do miss, you miss gracefully because all the notes in the pentatonic sound good together. The pentatonic bar removes what little dissonance there is in a diatonic scale. So, a floating pentatonic bar acts like a lockbar when it is held down as you play through the diatonic scale.

As I started to look at the chromatic autoharp, I started reading about more complex jazz chords as I have described. Once I understood that the standard guitar tuning (EADGBE) was actually an open A11-3 chord, I was curious what all the notes would be in an A13 chord. Keep in mind that once you get beyond the octave (8th) scale degree, 9ths, 11ths, and 13ths are notes in the next higher octave that are the same as notes in the lower octave. So, a 9th is also the 2nd; the 11th, the 4th; and the 13th, the 6th. The A13 chord would then be spelled: AC#EGBDF#. With all the extra notes an A13 is a good candidate to use as core chord, on the principle that a large chord, like a pentatonic, can be used to make small chords as in the example above. Then in what I can only describe as an epiphany, it dawned on me that an

A13 chord is also the D scale: DEF#GABC#D, and the idea for using "floating diatonics" on a chromatic autoharp was born, but only thanks to the pioneering use of floating pentatonics on a diatonic autoharp by Marty Schuman and Mark Fackeldey.

Editor's note: Part 2 of Todd's article will be in the February 2007 issue of AQ. It will contain the charts for this treatise. If you just can't wait, email Todd at tchamp2@crowley-clan.com.



Patsy sings Pop...

Stoneman, that is !

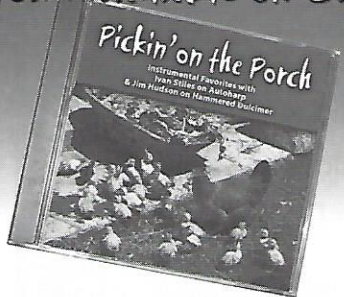
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FAQs about Restringing the Autoharp

Q *Why should I restring my autoharp?*

A The sound of every autoharp can benefit substantially when its strings are changed on a regular basis with high-quality autoharp strings — and this applies even to new autoharps fresh from the factory.

Over time, and depending on how much an autoharp is played, strings become unresponsive and “dead” sounding. There is no long-term solution to this problem short of restringing.

Q *When should I restring my autoharp?*

A When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. In general, the bass wound strings deteriorate much more rapidly than non-wound strings. Average players should replace bass wound strings every two years and replace all string every four years. Changing bass strings every two years is less work and less money than a total restringing and makes a total restringing less frequent. An exception is for those autoharps which are played heavily, even on a daily basis. These autoharps should have their strings changed on an annual basis.

Remember that every autoharp — from a yard sale find to the finest custom model — can benefit substantially from regularly-scheduled restringing.

Q *How do I restring my autoharp?*

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

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



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Surprise Symphony

Franz Josef Haydn 1732 – 1809

Haydn is one of the great composers of the Classical period, which was centered in Vienna, and one of the most creative, prolific and resourceful composers in the history of music.

Haydn was born into a musical family living in modest circumstances in Austria. His music education began when he was sent to Vienna to become a choir boy at the age of eight. A life-long resident of Austria,

Haydn spent most of his career as a court musician for the wealthy Esterházy family on their remote estate. Here he presided over an ensemble of first-rate musicians and wrote music for twice-weekly concerts. Being isolated from other composers and trends in music until the later part of his long life, he was, as he put it, "forced to become original."

Haydn was well known for including jokes in his music, and the

'*Surprise*' *Symphony* includes what is probably the most famous one: a jolting chord sounds near the beginning of the second movement after a relatively tranquil opening. The chord "disappears" as quickly as it arrives, and the music immediately returns to its original dynamic, as if nothing had happened.

I based my arrangement on a version for piano found in an old John Thompson book.

Surprise Symphony

Franz Josef Haydn

Autoharp

The musical score is written for Autoharp in 2/4 time. It consists of four staves of music. The first staff begins with a C chord and a piano (*p*) dynamic. The second staff features a jolting D7 chord followed by a G chord, with dynamics ranging from piano (*p*) to fortissimo (*ff*). The third and fourth staves continue the melodic line with various chords and dynamics.

Chords indicated above the staff:

- Staff 1: C, G7, C, D7, G
- Staff 2: C, G7, C, D7, G, G7, C
- Staff 3: G7, CG7C, FC, G7CG7, C°7, C, G7, FG7FG7, C, G7, C, G7, CG7C
- Staff 4: FC, G7C, G7, C°7, C, G7, FG7FG7, C

Dynamics indicated below the staff:

- Staff 1: *p*
- Staff 2: *pp*, *ff*, *p*
- Staff 3: *p*

Meg Noble Peterson : Revisited

An interview with Meg Peterson by Carole Outwater updating a two-part article written for AQ in 1994

Part Three

In order to revisit Meg Peterson, one has to catch her. Literally! Since I wrote the earlier articles about Meg, she has: traveled the world a second time, concentrating on Malaysia, Indochina, Indonesia, Australia and New Zealand; completed the 190-mile Wainwright Walk across England; trekked over the Thorong La at 18,000 ft. on the Annapurna Circuit in Nepal; hiked the Inca Trail to Machu Picchu in Peru; circumambulated Mt. Kailash in Tibet; visited Prague in the wintertime; climbed for a month in Sweden and Norway; and hiked for two weeks on Mt. Rainier and the White Mountains of New Hampshire this past summer. She wrote three more autoharp song books in 2003 and was inducted into the Autoharp Hall of Fame in 1995.

Now her book, *Madam, Have You Ever Been Really Happy? An Intimate Journey Through Africa and Asia*, is published, and it is wonderful reading of Meg's adventures through four continents and twelve countries.

“Meg, so many of us learn to play the autoharp from your instruction books, I wonder how many people know about your other works? Tell us about your writing and this recent book?”

We went back to the time when the seeds of her writing were sown and began to flourish.

I laughed when Meg told me that when she was in the fourth grade she wrote and directed a play but wasn't at all interested in acting in it. She wanted instead to be the one who wrote what came out of her classmates' mouths. Later, at Syracuse University in Syracuse, New York, where she studied Political Science, Meg became fascinated with non-fiction writing. And it was only a few

years later, “Believe it or not the autoharp opened the doors for my own writing,” she declared.

“At first, I didn't even like the autoharp when my husband, Glen, bought Oscar Schmidt International. I was a classical violinist. I would sit there like a pouting kid when I heard some of the early music on the autoharp. But my whole idea of the autoharp changed after Cecil Null and Mike Seeger came to our house and I heard them play! I couldn't believe the melodies that you could make with it and the variety of styles that were locked up in that seemingly simple instrument. The autoharp became my freedom and opened up a whole new world to me. I wrote instruction and song books for the company and later for Mel Bay and several other publishers, and my writing style began to take shape.”

“I think my autoharp books are not just method books. I started doing a certain kind of writing where I'd talk a little about the history of the instrument as well as the type of music best suited for each strum pattern. Later, I could branch out from this initial type of writing into something broader for me in my life and I combined it with my love of travel and the discovery of other cultures.”

Meg has written 38 instruction and song books for the autoharp, and numerous essays and articles for other publications. A play of hers, *Thank You, Dear*, has been performed and now her recent book, *Madam Have You Ever Been Really Happy?* is taking center stage. This memoir tells of her solo eight-month backpacking journey across Africa and Asia. Here's an excerpt from the back cover.

“She is...armed with an open ticket and a camera, and takes off, making plans as she goes. She rides

on dilapidated buses through Egypt and Zimbabwe and squeezes into hot, crowded trains in India. She views a sunrise from the summit of Mt. Moses in the Sinai and a private cremation on the banks of the Ganges.”

“In Kenya Meg encounters roadblocks and Masai warriors, and in Nepal she finds romance with an Austrian scientist. Abandoned at 14,000 ft. by their drunken guide, the two climb to Everest Base Camp through the snow, traversing the Khumbu Glacier and struggling up Kala Pattar (18,500 ft.) to gaze on Everest, Nuptse, and Lhotse.”

Some pretty exciting doors opened for one of our Autoharp Hall of Famers, eh?

“Meg. Tell us something about the music you find in your travels.”

“Everywhere I go in my travels, I always take along a little tape recorder and I tape the music – singing, dancing, celebrating. I have it from all my trips, along with my journals. Yes, I have songs and music from all over the world.” And she immediately thought of this example.

“In Nepal, as we crossed a patch of the Khumbu Glacier and started up the brown-tufted trail to Kala Pattar at 18,298 feet, our guide, Passang, kept singing a Nepalese folk song over and over.”

Meg jumped up and thumbed through the pages of her book until she found the passage she wanted to read aloud to me. “Here it is on page 372.”

Passang trudged ahead, singing to herself, oblivious to our misery. It was a plaintive tune, “Resham Firiri,” I'd heard Putti sing many times and would never forget. I watched her move up ahead of me, and concentrated on the steady

crunch of her feet on the frozen scree. I marveled at her stamina.

A sudden idea hit me. "Stop, Passang!" I said, forcing myself to run to catch up. "I must record your voice." I was holding the tape recorder toward her and taking deep breaths to steady myself.

She turned around, blushing crimson, and laughed, shaking her head so fiercely that her entire upper body moved. "No, no Madam."

O.K. I thought. I'll do it without her knowledge. I dragged myself over the never-ending pile of rocks as if in a dream, holding out the recorder to capture the singing, accompanied by the crunch, slide, crunch of our steps. Her clear high tones never wavered.

I urged Meg to make her taped recordings available to accompany her book!

"I know you didn't pack an autoharp in your backpack, Meg, but did you see any autoharps or meet autoharpers along the way?"

"I was in the Amboseli Game Park at the Kilimanjaro Safari Lodge when a woman called out to me." "Hey, Meg...aren't you Meg Peterson?" The young woman walked toward me, hand outstretched. "Oh, I'm so excited. I've always wanted to meet you. I saw you at the Winfield Folk Festival. Maggie Finch. You didn't see me, but you were judging my autoharp playing. I lost, of course, but I didn't blame you." She stopped for a breath. "Why do you say 'of course?,'" I asked? "You had pretty stiff competition. Try again. You must be dedicated if you came all the way to the Amboseli to meet me." We both laughed.

And another story followed quickly...

"Talk about doors that opened for me because of the autoharp. I was on my way to Wellington, New Zealand, and I struck up a conversation with a young black woman sitting next to me on the bus. We were both going to the same international conference." "You've got to be Ken-

yan," I said. "I'd know that radiant smile anywhere."

The story that followed seemed almost too coincidental to be true. But Meg swears by it.

In beautiful English, the young woman said, "If it hadn't been for the missionaries who came to our village, I might still be back in the bush. Because of them, I got a scholarship to Syracuse University in a place called Syracuse, New York. I am a therapist and I had a small office in the Noble room of Hendrick's Chapel." I caught my breath and said, "You won't believe this, but that room is named for my father." "Dean Noble was your father?" replied the Kenyan woman. And there's more, I continued. "Did you do any music while you were in America?" I inquired. "I got very interested in your folkmusic. I discovered this little instrument called the autoharp." "How did you learn to play it?" I asked. "With some books by somebody named Meg Peterson." I was stunned. "Do you know who you're sitting next to right now?" I said. "Meg Peterson!" How we laughed...and hugged and hugged.

Meg, you have amazing stories! We never realize whose lives we touch, do we? You mentioned being a classical violinist earlier. Tell us what you're up to musically these days.

"I'm very involved with the Plainfield, New Jersey, Symphony and that's very important to me. I play the violin. I also play with string quartets when I have the time."

Meg flashes me one of her golden smiles and begins to tell me that she's just started playing her violin in a rock band.

"My new son-in-law has an acoustic rock band called Walk the Dog, and he thought my fiddling would be a great sound on some pieces."

I could tell Meg was excited about this new musical adventure.

She goes on to say that, "The first time I played, it was for my daughter's wedding and it was pouring rain. We played under this tent outside and I thought the bass guitar player would be electrocuted. Thunder and lightning everywhere! We played one of Floggin' Molly's tunes, *If I Ever Leave This World Alive*. It's kind of cute with some wild parts where I can play way up high and jazz it up! As Neal Walters can tell you, I'm no country fiddler, but I've been asked to play in a bluegrass band, and the leader is coming over with a bunch of tunes to get me started. Maybe next summer at Mt. Laurel I'll be able to jam with the rest of you. I think that would be exciting."

And the autoharp?

"I still play and I still love to come to the Mt. Laurel Gathering, and I listen to see what all my 'babies' are doing. I enjoy that thoroughly."

"I'm incredibly happy and gratified to see how the instrument has developed. It would really make Glen very pleased after all the work he put into resurrecting the instrument." She credits today's luthiers and technicians "with making innovations that open the door to the playing of a much broader selection of tunes on the autoharp, and allowing it to become a dynamic solo instrument. Lyman Taylor, Will Smith, Ron Wall and the late Marty Schuman have pushed some of the boundaries in recent years."

Meg, I wanted to write Part Three of the earlier articles because you continue opening doors for people through your autoharp books. In Madam, Have You Ever Been Really Happy? you've given us a look inside Meg Noble Peterson, adventurous person. Thank you for allowing me to tell more of your story. Any final words to share with us about opening doors when they present themselves?

"Perhaps these. If you have a

driving passion, a real yen, and most people do, I'd say start now, don't wait. If it's travel, which is what I enjoy, and you're a musician, take your instrument with you. Let it be part of your life. Walk with it and play it. Just sling it over your back and you'll find that it's like a magnet and a good way to meet people."

If you want to read more about Meg Noble Peterson's travels, she has a great website complete with photographs of her journeys. If you want to discover why her book has such an unusual title, read it. I believe you'll enjoy reading the story behind one of our Autoharp Hall of Fame members. Visit her website at www.megnoblepeterson.com.



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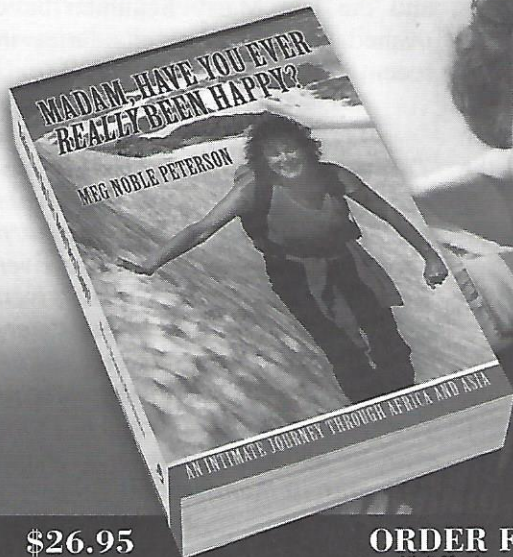
MADAM, HAVE YOU EVER *REALLY* BEEN HAPPY?

An Intimate Journey Through Africa and Asia

The book, in a lively voice, speaks to anyone who, like Ms. Peterson, has ever daydreamed over the inviting pages of National Geographic...

The New York Times

If you have ever used one of Meg's many autoharp books, you will enjoy this trip into her "other" life. Mary Ann Johnston, Editor, *Autoharp Quarterly*®

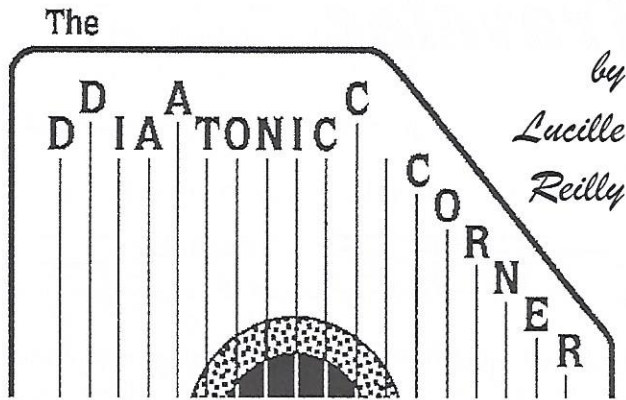


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This issue's feature:

Reader's Request*

I usually select a wintry or seasonal tune for *AQ*'s fall issue, but this time tradition breaks (sort of) with "Arkansas Traveler," which you can pair up in a medley with "Turkey in the Straw" (summer 2003; hmmm, I'm close to a seasonal theme, anyway.)

Sing the tune while following the notation on the next page, noting that it includes several more notes reflecting what the fiddlers play. For aural assistance, listen to and sing along with the MIDI file at www.thedulcimerlady.com/thoughts.htm.

Chords: A quick scan of the chords is bound to put question marks in many a diatonicizer's head: "Isus2? My autoharp doesn't have that chord! Would V work?" While adding V to measures 1 and 5 is a likely move for autoharpists, the usual back-up chord here is I only. A back-up musician wouldn't think to or need to add V.

This brings me to the Isus2 (suspended second) chord: If your diatonic autoharp has more than one suspended fourth chord (sus4), it probably has Isus2. That's because the tones in Vsus4 and Isus2 for any major key are the same, but juggled. For example, in "Arkansas Traveler's" key of D major, Vsus4 spelled from low to high is A-D-E, while Isus2 is spelled D-E-A. Because Isus2 includes both D 'n' A of the I chord (that good ole reproductive tone combo—?), plus E, the melody note, Isus2 continues the sound of I through the beat.

When depressing Isus2, pinch not! Just tip your picks into the strings to pluck the melody notes clearly. And if your diatonic autoharp lacks suspended chords, play the V in parentheses, anyway. (Sometimes ya gotta do whatcha gotta do.)

In the B section, the iii chord at the beginning and end of the third line mimics the V chord. Also notice the chords in mm. 9 and 13. IV-V serves well, although I prefer V7-V, again to match the expected back-up chords. Try both ways and choose what pleases your ear. (I shy away from depressing V7 only here; its 7th interval mashes up the harmony.)

Fingering: I start the tune with a downward brush by the index finger. The first note is low enough in the autoharp's range that pinching isn't worth the trouble. The melody string is the first to be brushed.

Alternate your index and middle fingers to pinch-pluck the eighth notes (♩). Yes, these eighth notes look like the same finger can pinch all the time, but by alternating fingers, you'll hear and feel a kind of push-me/pull-you pulse in the tune. Move your arm to take your hand across the strings and thus help your fingers "walk" about, plus negotiate the occasional leap.

The last two measures of both sections offer challenge, no matter what the instrument. Here we have quick chord changes requiring nimble fingers in both hands. Play this passage several times alone to master it. Again, use the fingering shown, and tuck your ring finger under the middle to sound the underlined "r."

Starting the B section with the index finger leads nicely into the four-note sequence and its smooth *r-m-i-m* fingering. After this, the arrows in the spaces of the "r" rhythm guide the playing hand to "hop" away from the strings, enabling lift and a solid tempo. And after this, well, you've seen the rest before.

Enjoy!

A Word about "Arrangement"

The bit of extra space this issue allows me to shed some insight on the featured tunes. I hope what follows will be helpful.

Perhaps you have noticed all along that the words preceding my name above each tune read "chorded by," rather than "arranged by." The distinction between these terms is vast, as those autoharpists who came to my tune-arranging classes in North Carolina and Kansas during the summer already know. Now, it's your turn:

Arrangement embodies a kind of "storytelling" through sound that usually begs for more than one repetition of the tune. Each play-through varies in melody, harmony and feeling to suit the performer's interpretational intentions. When a tune is arranged well, the listener understands the story line and intentions precisely, while becoming immersed in the performance itself.

All I do with the tunes here is chart a melody-chord progression on which to base a dramatic/amusing/*whatever* musical tale through subsequent repetition. Thus, all the tunes presented here are chorded rather than arranged.

Lucille

Next issue:
We're heading south of the border!

*Thanks to *AQ* subscriber James Phillips for requesting this issue's featured tune.

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

Arkansas Traveler

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

Old-time tune, chorded by Lucille Reilly

V I ^(V)Isus2 IV V I V I V IV V
 i m r m i m i m i t i m i m i m r m i
 t T T T T T T T

5 I ^(V)Isus2 IV V I I IV V I V I
 ... r m r m i m r m i m i m i
 t T T t T

9 iii I ^(V7 V)IV V I V I [↑]V [↑]I V [↑]iii
 i m r m i m ... r m i r i m i i m r m i m i i m
 t t t ... t t t t t t t t t t

13 I ^(V7 V)IV V I V [↑]I IV V I V I
 ...

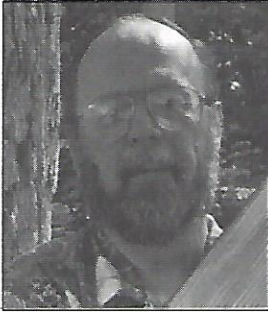
Fingering symbols:

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

Just for Diatonic Autoharpists (with a discount?):

Monograph #2, *The Flowers of Edinburgh*, from the "Pumping Felt Monograph Series," now appears in a revised edition! It's still a great tutorial on how to chord tunes on the diatonic autoharp, but what's new is its approach to fingering, with a more extensive how-to on creating a bass line. (It's available in Grade 1 Braille, too.) Check www.thedulcimerlady.com/marketplace.htm, for ordering information. If you already own the original edition, you can upgrade to the revised edition at a discount. Don't have a computer? Visit the site at your local library, or send SASE to Shadrach Productions, P.O. Box 7338, Denver, CO 80207, and be sure to write "F of E" on the front of the envelope. This discount offer expires December 31, 2006.

Critic's Choice



Stew's Choice

Stew
Schneider

Let Me Tell You About Jesus

Autoharp: Karla Armstrong

*Are You On the Right Road? I Didn't
Leave Like I Came Pass Me Not
Come and Dine Sing the Wondrous
Love I'd Rather Have Jesus Let Me
Tell You About Jesus Send the Light
Remind Me, Dear Lord What's Left
Dust On the Bible Leaning On the
Everlasting Arms Did You Think To
Pray Just Any Day Now The Best
Is Yet To Come Look For Me, I'll Be
There The Old Rugged Cross*

Karla is joined by her two sons, eleven year old Benjamin and seventeen year old Aaron on this CD of music reflective of her faith. This is a fun recording that is sure to be cherished by those in Karla's church and circle as a momento of their time together. Aaron performs capably on banjo, mandolin and dulcimer, Ben on guitar and Karla on autoharp, banjimer and fiddle. All three sing, of course, and Coleen Walters adds a bass to the mix. Neal Walters handles the recording with the expertise we have come to expect of him, and the overall production, including lengthy album notes, has the polish that Neal's productions usually do.

Karla says in the liner notes that the boys are home-schooled, which may be the force behind their harmonies, which can be quite nice. The liner notes and selections, however, are a bit preachy for Aunt Sukey's tastes, and may not appeal to a more worldly, or less eschatological, audience. Additionally, there are parts of the CD where, for instance, Karla's new-found interest in the fiddle would benefit from some additional

practice. In other places, the vocals don't quite come together, but that is reflective of the sort of CD this is: a family project put together very well by Neal and Coleen in praise of a deeply held faith.

Having a Ball! Triple Play All Stars

Autoharp: Drew Smith

*Dr. Jazz Going Down To Tampa
Ashes Of Love Sled Ride Sweet
Heaven In My View Rose Of Desire
Little Maggie Cherokee Lady
The Foggy Dew The Roustabout
Song Curse Of An Aching Heart
Grandfather's Clock My Window
Faces the South If You've Got Lov-
ing Baton Rouge Washington and
Lee Swing*

There's no denying that Aunt Sukey likes "real people" music. She actually came up with the tag line I use on the radio, "Music by people who ain't necessarily trying to get rich at it." So it's no mystery why she is so enthused about this CD.

The timeless Drew Smith partnered up with Robbie Wedeen on guitar and Rich Rainly on banjo, added Kenny Kosek on fiddle for four tunes and made a honey of a "real people" CD with a real name. They sound like they're having a great time. It's fun music.

Those who haven't been around Drew when he's playing will be taken with the clarity of his picking and may not be aware of the drama that produces it all. He plays a chromatic of his own design by fitting a thumb pick of his own design on his thumb (for which he claims no design credit), then firing said armed thumb pick at the strings from a distance of about six feet, unerringly hitting just the right string cleanly. The pick itself appears to be about eighteen feet long, tipped with poison arrow frog venom, and moves at a brazillian miles an hour. I have seen grown women faint from fear, simply watching it. What comes out is lovely music that's uniquely

Drew in, as he points out whenever he's asked, any key he likes. He also points that out when he isn't asked.

This time, he's joined by some very talented musicians. This isn't paradigm-shifting music, but solid performances of well-known tunes, sung by people who obviously enjoy the music and each other. Rich Rainey's banjo and vocals are particularly tasteful, the autoharp is masterfully done, the harmony is spot on, the fiddle is just lovely and the guitar is just what a guitar should be. Aunt Sukey particularly recommends *Rose Of Desire* and *Cherokee Lady*.

Aunt Sukey gives it two ears up.

Can't Get There From Here

Autoharp: Cindy Harris

*Gather the Family Have You Heard
About the Heat As I Walked Out
Upon the Ice Autoharpoholic Cold
Frosty Morning Do You Believe In
Me Patty Ann A Place In the Choir
Thanksgiving Eve Jungle Song
The Stuff Song Chez Seychelles
You Can't Get There From Here
Dig Down Deep West Fork Gals
Bye and Bye Right Next Door*

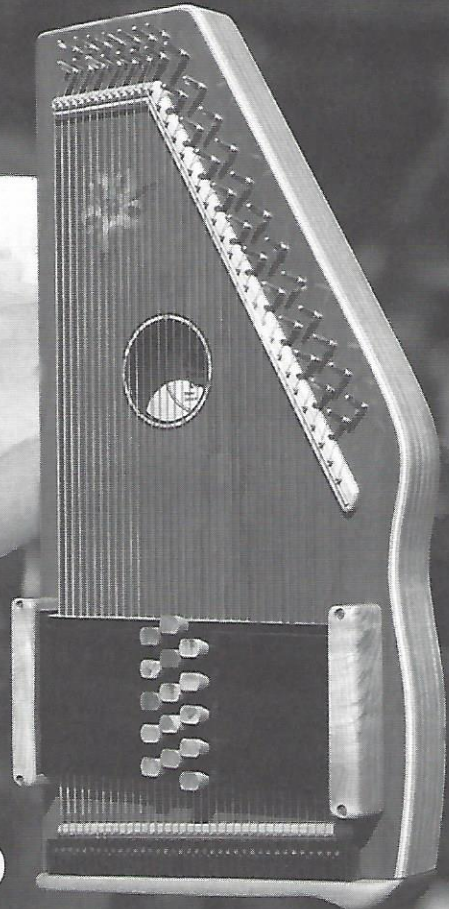
A mother-daughter CD. Now that's something you don't come on to every day, but mom Cindy and daughter Rebecca have put together a very nice offering, indeed. *Can't Get There From Here* steps away from the usual autoharp repertoire and brings a nice selection of tunes tastefully done with autoharp, voice, drums and bass and all wrapped up in plastic by Neal and Coleen Walters.

Cindy is one of the community's more technically proficient players, not just on the 'harp, but overall, so it's no surprise that the CD offers flawless playing. Aunt Sukey particularly recommends *Cold Frosty Morning*. This is the lovely Mike Herr version, which many shade-tree pickers won't recognize. Cindy renders it with precise picking and impeccable timing. It's a hard tune to play well, and she may have it better

The vocals are really interesting. The girls individually have weaknesses in solo work, but when singing together, it is as if each fills the weaknesses of the other with the result that the harmony work ends up being much more than the sum of its parts. Aunt Sukey all but swooned, to the extent a mule is capable of such an emotional display, over *Gather the Family* and *Dig Down Deep*, accompanied only by drums. It is a real winner. Liner notes say they have always sung in the car, and *Jungle Song* sounds just like that. It's a real tickler. Aunt Sukey really, really likes Rebecca's *The Stuff Song*. Don't miss it.

Aunt Sukey gives them two ears up.

My wife told me not to brag... but the Desert Rose is Hot!



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EILEEN KOZLOFF

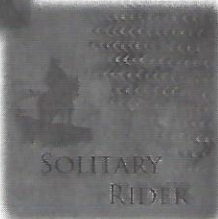
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with Mike Herr

"Blackberry Blossom"

What a classic fave this tune is. I looked up the history of the tune through Google and found five different versions, with histories ranging back in Ireland into the early 1880s as well as in Kentucky from the Civil War times. This is a truly universal-type tune, with players from the bluegrass world through old-time and into Irish all comfortable playing it.

This was an early challenge in my playing career, and though I think I have a good handle on it, the person with probably the best rendition in the autoharp world has to be Karen Mueller. This is one of her 'signature' tunes, played at a blistering pace and

in a tres exciting fashion. Just great stuff.

But it is also one of those tunes which can be slowed way down to half- or quarter-speed and enjoyed in a fully different fashion. There are many resources to find the actual melody, with one of the best being Steve Young's "Old-Time Fiddle and Dance Tunes for Autoharp." But no matter where you find it, it's a true winner.

The only thing to say about the melody line is that everybody plays 90% of the tune the same way and then there is a lot of variation in the other 10%, that being the end of the phrases, both in the A and B parts. No

matter, though, with the versions I've elaborated below. They'll work with just about everything. Incidentally, sometimes you'll hear an A7 being played at the beginning of measure 4 in the A part, maybe even a B7 in the 4th measure of the B part.

When you go to the AQ website to play along with the recorded versions, I'll include a "Full Jam Version" about as fast as I can play it. But again, get Karen's recording *Clarity* to fully appreciate what can be done with the tune. In any case, it's a great tune and is included in every good jam. You'll encounter it many times. Enjoy.

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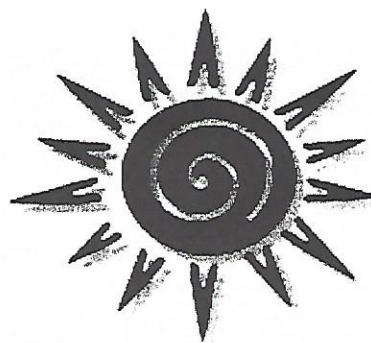
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Blackberry Blossom

Easy Jam Version

traditional
Arrangement Copyright © 2006 by Mike Herr

1

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

8

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

15

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

22

Em D G / / / Em D Em D Em D G /

29

Em D Em D G / / /

Blackberry Blossom

Harder Jam Version

traditional
Arrangement Copyright © 2006 by Mike Herr

1

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

8

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

15

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

22

/ / / D Em G / / / D G D Em / D Em / / / D / Em / D Em G / / /

29

Em / / / D Em / / / D Em G / / / / / D G /

Sacred



'Harp

by Eileen Roys

"THERE'S A SONG IN THE AIR"

Kenneth W. Osbeck, in his book *Amazing Grace*, has this to say about *There's a Song in the Air*: "What a beautiful scene is drawn for us in this joyful Christmas hymn! As we visualize once more the glorious chorus of angels, the brilliant star, and Mary watching over her babe in the lowly manger, we feel like joining the 'heavenly throng' in their 'tumult of joy' to greet the Savior and King!"

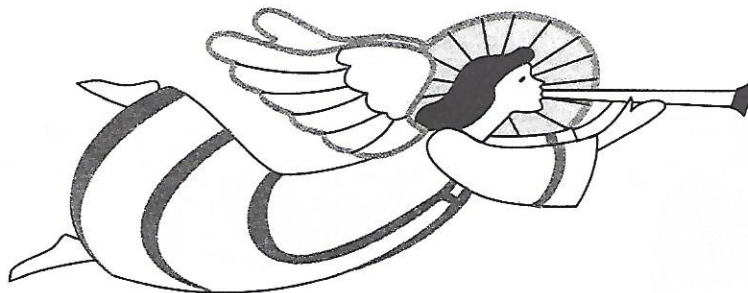
John Gilbert Holland created one of the most thoughtful and thrilling of all the carols that we sing during this season. It is no wonder that the angels' song rang out so jubilantly. They knew it was the King of heaven and earth they serenaded. How little did those who followed the brilliant light of the star realize that through the ages the whole earth would be illumined by Christ the Lord."

Having lived from 1819-1881, Holland started his career as a doctor, but switched to teaching, and finally became an editor. He was on the editorial staff of the Springfield, Massachusetts *Republican* until 1866, where he wrote the column of "Timothy Titcomb Letters." He also helped establish *Scribner's Magazine*, and worked there until his death. Holland somehow found time to write a number of novels and volumes of poetry in addition to the lyrics for this and other hymns.

Composer of the music, Karl Pomeroy Harrington (1861-1953) was born in Somersworth, New Hampshire. The son of Calvin S. and Eliza Chase Harrington, Karl earned his AB degree in 1882 and his A.M. in 1885 from Wesleyan University in Middletown, Connecticut. He also

studied at the University of Berlin and Yale University. Harrington taught high school in Westfield, Massachusetts, Latin at the Wesleyan Academy in Wilbraham, Massachusetts and was Latin professor at Wesleyan University, the University of Maine and the University of North Carolina in Chapel Hill. While at the latter-mentioned institute of higher learning, he also directed the Glee Club.

Although composed in 3/4 time, I always hear *There's a Song in the Air* as a 6/8 piece. My imagination has me on a holiday carousel with a rendition of this lovely hymn being played by a steam calliope. Sincere thanks to AQ staff member Mary Umbarger for suggesting that it be featured on this issue's Sacred 'Harp pages. Eileen



There's a Song in the Air

AQ 27

Words by Josiah G. Holland, 1874

Music by Karl P. Harrington, 1904

G C G / C D7 / / G / /

1. There's a song in the air! there's a star in the
2. There's a tu - mult of joy o'er the won - der - ful
3. In the light of that star lie the a - ges im -
4. We re - joice in the light, and we ech - o the

D7 / C G / C D7 / / A7 D7 A7

sky! There's a moth - er's deep pray'r and a ba - by's low
birth, For the Vir - gin's sweet boy is the Lord of the
pearl'd And that song from a - far has swept o - ver the
song, That comes down thro' the night From the heav - en - ly

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

cry! And the star rains its fire, while the beau - ti - ful
earth. Ay! the star rains its fire, while the beau - ti - ful
world, Ev - 'ry hearth is a - flame, while the beau - ti - ful
throng. Ay! we shout to the love - ly e - van - gel they

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

sing, For the man - ger of Beth - le - hem cra - dles a King!
sing, For the man - ger of Beth - le - hem cra - dles a King!
sing, In the homes of the na - tions that Je - sus is King!
bring, And we greet in His cra - dle our Sa - viour and King!



The Children's Corner

by Verla Boyd and Kathleen Bassett

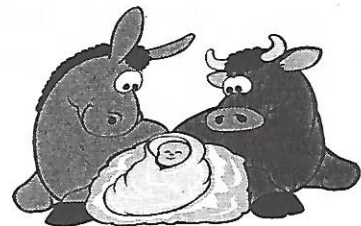
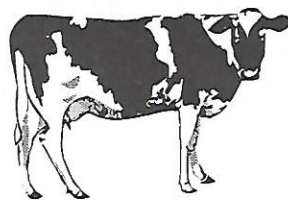
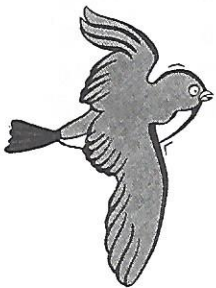
This is a good traditional English carol to learn for the Christmas season. We have included two versions of the music. One is a bit easier than the other. You can imagine the beasts gathered around the manger as they tell of the gifts they gave.

The Friendly Beasts — Easier version

Arranged by Verla and Kathleen

12th Century English Carol

Je sus, our Broth er kind and good, was hum bly
 born in a sta ble rude and the friend ly beasts a
 round Him stood Je sus our Bro ther kind and good.



The Friendly Beasts — harder version

AQ 29

D A D G

Je sus our bro ther kind and good, was hum bly born in a

7 A D Em A D

sta ble rude and the friend ly beasts a round him stood

13 G D Bm Em A⁷ D D D G Tag

Je sus our bro ther kind and good el E man u

21 D D A D

el E man u el the friend ly beasts were glad to tell

Verse 1.

Jesus our brother, kind and good,
Was humbly born in a stable rude;
And the friendly beasts around him stood.
Jesus our brother, kind and good.

Verse 2.

I, said the donkey, shaggy and brown,
I carried His mother up hill and down;
I carried His mother to Bethlehem town.
I, said the donkey shaggy and brown.

Verse 3.

I, said the cow, all white and red,
I gave Him my manger for His bed;
I gave Him my hay to pillow His head.
I, said the cow, all white and red.

Verse 4.

I, said the sheep with the curly horn,
I gave Him my wool for His blanket warm;
He wore my coat on Christmas morn.
I, said the sheep with the curly horn.

Verse 5.

I, said the dove from the rafters high,
I cooed Him to sleep that He should not cry;
We cooed Him to sleep, my mate and I.
I, said the dove from the rafters high.

Verse 6.

I, said the camel, yellow and black,
Over the desert upon my back;
I brought Him a gift in the Wise Men's pack.
I, said the camel, yellow and black.

Verse 7.

Thus every beast by some glad spell,
In the stable dark was glad to tell
Of the gift he gave Emmanuel,
The gift he gave Emmanuel.

Tag:

Emmanuel, Emmanuel, the friendly beasts were glad to tell.

Winter's Turning

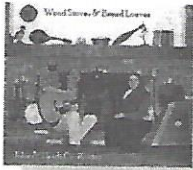
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My Autoharp-Autobiography

Hi, my name is Hannah Tarwater. I am 11 yrs old and I live in Lee's Summit, MO. I got my autoharp from a family friend. We found it when we were helping her clean out her basement to move. I name my autoharp "Wildflower". I just started playing in May-2006. I went to the J.A.M. at Longview Community College. I did a workshop with Jo Ann Smith. That is what really got me started with the autoharp. At J.A.M., my parents were looking for an autoharp teacher. That is when we found the Daniels. I started lessons with Karen this summer. She is really nice! My birthday is in August, so my mom decided to make me an autoharp cake! We made it look like an actual autoharp by using peppermint lozenges for chord buttons, Good-N-Plenty candy for the tuning pegs and raw spaghetti for the strings. The cake was a rectangle cut into the shape of the autoharp and the chord box was a smaller cake. It tasted as good as it looked!

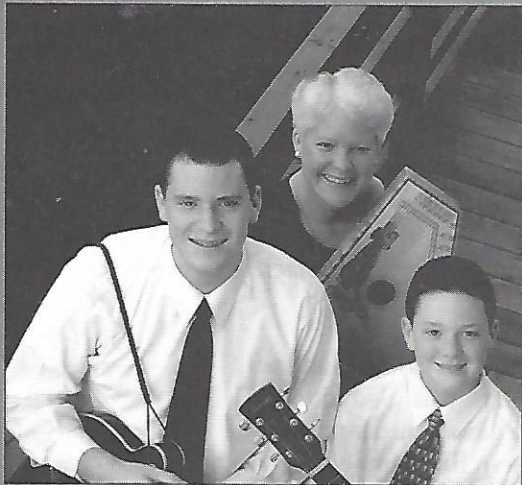
Hannah Tarwater

New from Karla Armstrong!
"Let Me Tell You About Jesus"

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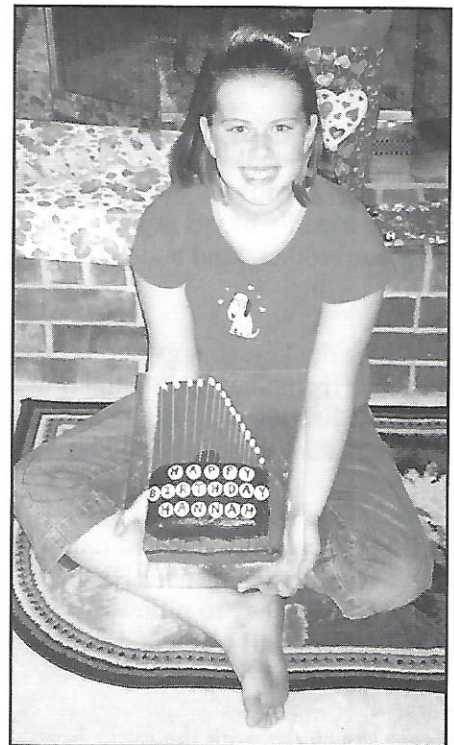
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Hannah and her cake. cake.

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Carolina Gator Gumbo Band includes Jean Prewitt, accordion and vocals; Don Cowan, guitar; Beth Al-Rawi, fiddle and vocals; Dave Conlin, drums, frottoire and percussion and Carole Outwater, bass and auto-harp with back-up vocals. The well-seasoned band emerged in 1991 from a long-standing Old Time Music Jam session that met on Sunday nights in Charlotte, North Carolina.

The band has studied with Cajun

and Creole masters Bois Sec Ardoin, Preston Frank, the late Delton Broussard of the Lawtell Playboys, and most recently his son, Jeffrey Broussard. Also Mark and Ann Savoir, the late Danny Poullard, Mitch and Lisa Reed and many others in Louisiana and at the Augusta Heritage Center in Elkins, West Virginia. The band was selected for a North Carolina Arts & Science Council grant in 2004 to study with Cajun and Creole masters

in Southwest Louisiana.

Gator Gumbo thrives on playing Cajun and Creole music and knows this is music to share, for it sings of everyday life and taps our primal rhythms. Everyone in the band appreciates the unique heritage of the Cajun and Creole-culture and wants to honor its traditions with respect, integrity and heart ... and pass it on in the same spirit.

Student
Orders Lesson
Tape From
Instructor

1

Instructor
Sends Lesson
Tape To
Student

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

Student
Records Lesson
And Sends
To Instructor

2

Instructor
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An Interaction Lesson with Carole Outwater and the Carolina Gator Gumbo Band

The Audubon Zoo Song

Traditional Creole



Playing Along with Others is a Great Way to Learn a New Song

The Audubon Zoo, also known as *Ye Tou' Mondè Pou' Toi* or *They All Asked For You*, is a Creole song from Louisiana that gets everyone up and smiling when our band plays it. It's rhythmic, sounds familiar to many people and pokes good-natured fun at anyone who catches your eye when you sing it. It's fun to play, so give it a try ... the Creole way.

A little background first

I learned the song within a Cajun and Creole band context. I play in a Cajun and Creole band called Carolina Gator Gumbo. During the dozen or so years Gator Gumbo has been together, we learn our songs and tunes the traditional Cajun and Creole way ... by listening, absorbing and learning from real people playing the music.

We learned this song directly from the late Delton Broussard, noted accordion player for many years with the definitive Creole band, The Lawtell Playboys. I don't know much about the origin of the song except that it is about the Audubon Zoo in New Orleans. It's found on The Lawtell Playboys' recording, *Louisiana Black French Music, La La*, on Maison de Soul Records, 1977. I've heard it speculated that zoos around the country might have used similar songs for promotional purposes.

Learning music the Cajun and Creole way

Peter Schwarz, Program Director and instructor-coordinator of the Dewey Balfa Cajun & Creole Heritage Week in Louisiana, reminds people considering study at the Balfa camp "that the Cajun and Creole way to pass down cultural traditions successfully over many generations, particularly the music, has been to play all together...*en tous ensemble*." Peter says, "a good song is like a warm conversation between instruments. Practice playing alone, but the more important learning happens when playing and fitting into the whole sound. Cajun and Creole rhythm is harder to teach than melody, for rhythm is the most important ingredient in the music."

Peter shares this formula for learning Cajun and Creole music in the way he was taught by the late Dewey Balfa: *Listen, Watch, Imitate and Emulate*. Peter says this format is true to the culture, thus honoring not only the traditions, but also those who have passionately carried them through time to us. This is true for most traditional folk music.

Peter suggests there is a time to stop thinking and soak in the music you are to learn until you know it in your head. And in your bones, I might add. When you can sing the melody inside your head, you have many of the tools at hand to recreate

the music on your instrument.

We are fortunate to live in a time when recordings and written music capture a moment in time of the musicians whose only way was to learn "en tous ensemble" (all together)! Since we are not face to face for this lesson, let's try the next best way to learn this song.

Give it a try. Follow these steps and learn The Zoo Song.

1. Stop right now and *listen* to a clip of *Ye Tou' Mondè Pou' Toi*, also referred to as *The Audubon Zoo*. Locate it at www.carolinagatorgumbo.com/autoharp or www.cdbaby.com/cd/carolinagg or go to an earlier source such as the La La recording I mentioned earlier. Listen until you catch the song and hum or whistle it without hearing the recording. When you can do this, you're ready to join in.

2. Here's the rhythm chord structure so you can play along with Carolina Gator Gumbo. There are two introductory phrases, then this rhythm chord pattern throughout the song until the ending fades out on that C chord. First, look over the chart and try to internalize the pattern. Four easy phrases. Two chords. The first two lines repeat.

As you play along with the band, try to *imitate* the rhythms. Can you feel the driving pulse? Create your

The Audubon Zoo Song

C /// C /// C /// G///

G7 /// G7 /// G7/// C///

C /// C /// C /// G///

G7 /// G7/// G7/// C///

own rhythm pattern that fits into the song's rhythm. Remember, try not to think it as much as you feel it. After a few times through the song, your fingers will fall into a fingering pattern that's comfortable.

3. If you are getting the overall rhythm and want another challenge, listen to the accordion and play the rhythm it plays. Listen for the other instruments and hear what each has to contribute to the sound. If you are playing solo autoharp, vary what you play to *emulate* the band instrumentation.

4. Want to try the melody? Again, *listen* carefully. Practice singing the melody or the words to the song in your head until you can sing or hum or 'la, la' it as you go through the day. When you can do this, your ear will guide you through picking it out on your autoharp. You may have already picked out the melody by ear at this point!

5. The sheet music is here to help you sharpen your focus on the melody. The notes on the staff are probably very close to what's in your head. Because a note can appear in several chords, you might have picked out the tune by ear using other chords. That's all right. I've chosen chords containing the melody notes that don't stray far from the rhythm chords for each measure. While this may mean that you have to pick the note precisely, particularly if it is in that G7 chord, you are not bound by these selections. You may enjoy coming up with your own arrangement and chord selections.

The sheet music offers circled rhythm chords. You can play the melody by using all the chords given.

help you fit the melody into the rhythm back-up you were playing earlier. Spend time smoothing out measures 5, 6 and 7. I always find it easier to work on a new piece phrase by phrase. We're lucky that measures 1, 2, 3 and 4 are the same as 9, 10, 11 and 12. Practice until you can make appropriate melody chord changes smoothly and up to speed.

Lucille Reilly transcribed the music for me a while back and did a great job capturing what she heard on the recording. If you're experienced with counting out the beats per measures as shown in the notes and rests, etc., your paper training will serve you well. For others, playing along with someone or a recording enables your ear to do this work for you and add the nuances that bring the music to life. And so ...

6. Let's play it together. Using the sheet music or from memory, join me and my autoharp on another mp3 version of the song at www.carolinagatorgumbo.com/autoharp where I'll play close to what is written on the sheet of music.

In closing

After carefully listening to a band play the music, you can really hear how a page of sheet music only serves as a rudimentary guide. I hope combining playing with a group and also having sheet music helps you develop your ear for learning music.

What you do next with your own arrangement holds all kinds of possibilities. That's exciting! I'd welcome hearing what you do with the song via the Interaction process. Above all, enjoy this entertaining song and share its playful spirit with others.

If you are playing in the open-noting diatonic style, look for some of the melody notes that are a step away and not on the downbeat if you want to catch an open note here and there. Sing-

ing the words will

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Ye Tou' Monde Pou' Toi

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Traditional Creole
arr. Carole Outwater
Transcribed by Lucille Reilly

1 C G7 C

I went down to the Au - du-bon Zoo and they all asked for

4 G7 C G7 C G7 G7 C G7 C

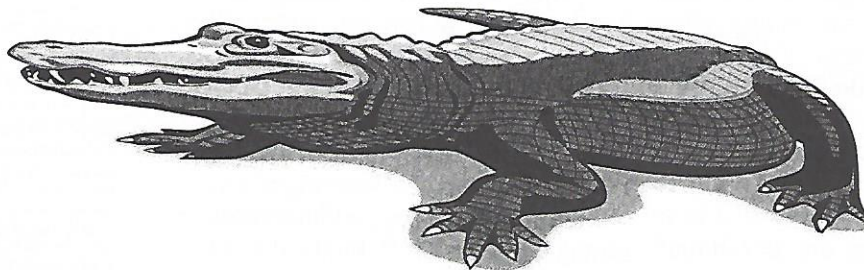
you. They all asked for you, they in-quired a-bout

8 C G7 C G7 C

you. I went down to the Au - du-bon Zoo and they all asked for you. The

13 G7 C G7 C G7 C G7 C

mon-key asked, the el - e-phanta-sked, and the ba-boon asked for you!



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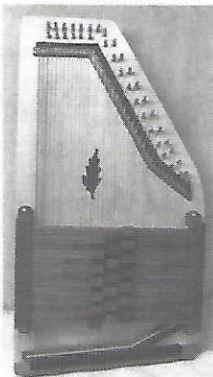
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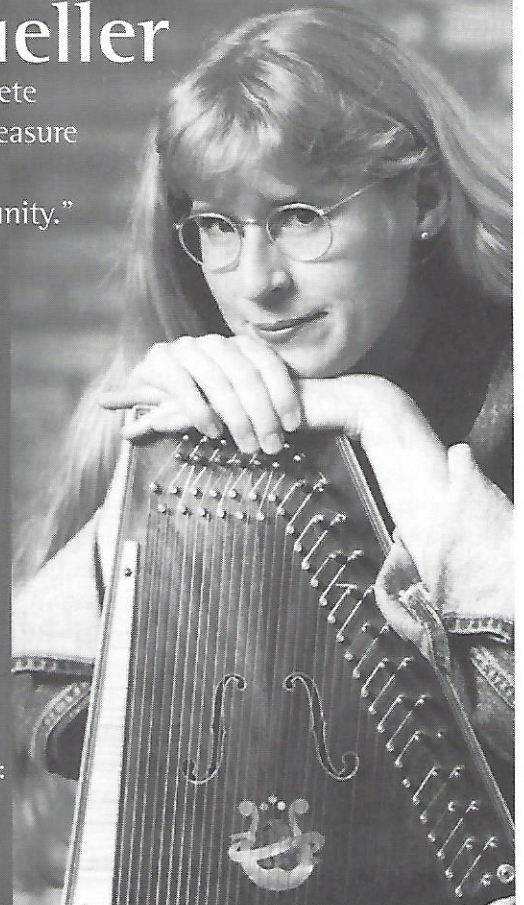
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A Word To the Nominators

HEY!! all of you autoharp enthusiasts: at the last MLAG I asked all of those who know of an outstanding nominee for the Autoharp Hall of Fame, please stand up. I estimate 30 – 40 people stood up. Then I asked all who had written a nomination to remain standing. Almost all sat back down. Now I ask the same to all of you reading your *AQ*. If you have to sit down but wonder why John or Cathy or Tom or Neal or Mark or June or Anita or Gregg or Evo or Sam or Lizzie, etc., etc. are not in, maybe it's because you never took the time to write a good nomination for that person.

It is a nomination, not a vote. The nomination should use the form (copy) from your *AQ* plus use a separate piece of paper for the required description, etc.. (in **bold** print on the nominee form). If you only know a contemporary or posthumous person to nominate, it's okay to just do one or the other. Nominations should be postmarked any time up to 15 April. Ones received later than 15 April will be held till next year.

So, if you are *standing* or *sitting*, make your nomination and send it along to:

Autoharp Hall of Fame
c/o George Orthey
18 Burd Road
Newport, PA 17074

Your nominee will love you.



The Autoharp Hall of Fame Members

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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:

NAME _____ TELEPHONE _____

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I am an *AQ* subscriber.

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In the beginning.....

by Mary J. Park

“Bring a Torch, Jeanette Isabella”

— A Workout for the Left Hand

Here is one of my favorite Christmas tunes. It's a favorite, but it also fits wonderfully on the autoharp! I've played this for years with my parents. My mother plays guitar and my father plays the washtub bass in our group called Ageless Harmony. This is not a hard tune to play, but it is a fair workout for the left hand, as you will be changing chord bars quite often. It is played at a rather fast waltz tempo, so your right hand will need to move right along, too.

Left Hand Tips

- Bad News - There are lots of chord changes. Good News - you use only three chord bars. Place your fingers on the chord bars so that each of your fingers (or thumb) are assigned to a bar. This will make the task much easier.
- This tune is very rhythmic in nature, so be sure that you change chords right on the beat.

Right Hand Tips

- Make sure to pinch the correct note, so that the melody is clear and on the beat. Actually, having so many chord changes often makes this easier to accomplish.
- Your hand will not move a lot in this tune, as it is all played in an eight note range.
- If the notes in brackets are too hard for you to master in the beginning, they may be replaced by just the thumb stroke.
- Remember that rhythm strokes (anything that is not a pinch in this tune) should be played much more quietly

than the melody notes. This is especially true on the thumb strokes that come after the words “Ah!”

· Play your rhythm strokes on strings that are lower than the melody note that you just played so the melody note can continue to sound with the rhythm note(s).

I hope this becomes one of your favorite Christmas carols. Have fun with it and share it with others.


Tablature Explanations

Thumb stroke λ

Pinch made with thumb and second finger χ

Finger stroke toward low strings (number indicates finger to use)

②





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Bring a Torch, Jeanette Isabella

Melody: Anonymous (17th century)
English Lyrics: E. Cuthbert Nunn

Arranged by Mary J. Park
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Bring a torch, Jeanette, Isabella! Bring a
 G D7 G (D7) G C (G) (D7) (G)

torch, to the cradle run! - It is Jesus good folk of the
 D7 G (D7) G D7 (G) C G D7 G

vil - lage, Christ is born and Mary's call - ing, Ah!
 D7 (C) D7 C (G) (C) (G) (D7) (G)

Ah! beau - ti - ful is the moth - er. Ah! Ah!
 (D7) (G) C G (D7) (G) (D7) (G) (D7)

beau - ti - ful is her son.

(G) C G (D7) G (G)

The image shows a musical score for a song. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are 'beau - ti - ful is her son.' Below the melody are guitar chords: (G), C, G, (D7), G, (G). The bottom staff shows a guitar accompaniment with a bass line and a treble line. The bass line has a steady quarter-note pattern: G2, C3, G2, C3, G2, C3, G2, C3. The treble line has a pattern of quarter notes: G4, A4, B4, C5, B4, A4, G4, with some notes beamed together and some having a '2' in a box above them, indicating a second fret.

2. It is wrong when the Child is sleeping,
 It is wrong to talk so loud,
 Silence, all, as you gather around,
 Lest your noise should waken Jesus:
 Hush! Hush! see how fast He slumbers;
 Hush! Hush! see how fast He sleeps.

3. Softly to the little stable,
 Softly for a moment come!
 Look and see how charming is Jesus,
 How He is white, His cheeks are rosy!
 Hush! Hush! see how the Child is sleeping;
 Hush! Hush! see how He smiles in dreams!

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by *Harvey Reid*

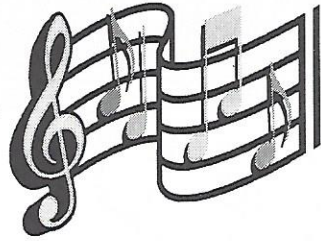
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Oh, Little Town of Bethlehem

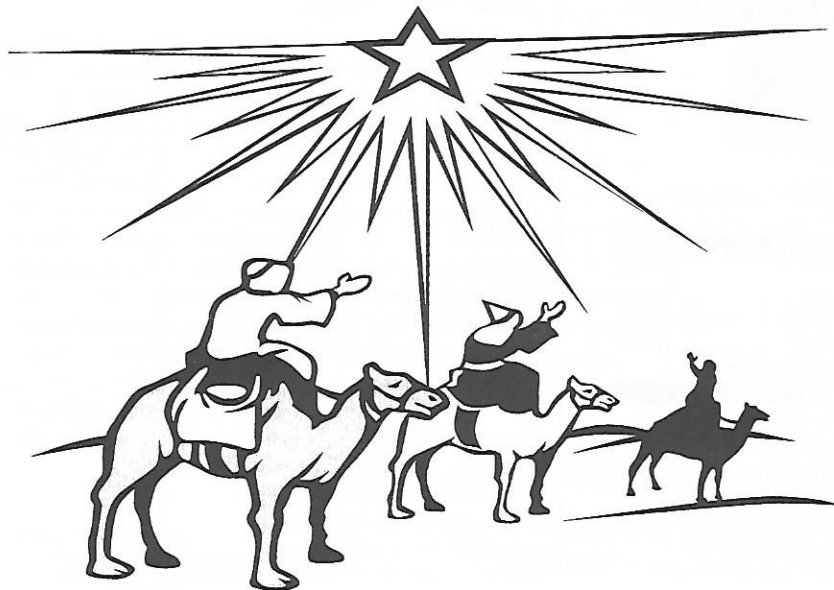
The lyrics for this familiar Christmas carol were written by one of the greatest American preachers of the 19th century. When asked to write a song for the children's choir to sing for the upcoming Christmas service at his Philadelphia church, Phillips Brooks remembered a journey he made three years before while visiting the Holy Land. An evening horseback ride between Jerusalem and Bethlehem became the setting for his musings about a seemingly insignificant town hosting the single most significant event in human history.

Brooks handed his five-stanza poem to Lewis Redner, a successful

real estate agent and part-time church organist. He struggled with writer's block, however, and as of Christmas Eve, still had no melody! In his own words: "On the Saturday night previous my brain was all confused about the tune. But I was roused from sleep late in the night hearing an angel-strain whispering in my ear, and seizing a piece of music paper, I jotted down the treble of the tune as we now have it, and on Sunday morning before going to church, I filled in the harmony. Neither Mr. Brooks nor I ever thought the carol or the music to it would live beyond that Christmas of 1868." And the rest, as they say, is

history!

For our purposes, Redner's melody is certainly music to a chromaticist's ear! In addition to the usage of diminished seventh chords and other lush harmonies, note particularly how the song modulates from the major key of C to its relative minor, key of Am. This effectively conveys a mournfulness, a tension that resolves back to the major key of C again, thus perfectly expressing the final phrase: "the hopes and fears of all the years are met in Thee tonight." May your contemplation of that Little Town, musical and otherwise, yield many blessings!



C B7
C^{°7} C A7 Dm G7 C G7 C G7 C

1. O lit - tle town of Beth - le - hem, how still we see thee lie; a -
 2. How si - lent - ly, how si - lent - ly, the won - drous gift is given; so
 3. O ho - ly Child of Beth - le - hem, de - scend to us, we pray; cast

5 C A7 Dm G7 C G7 C G7 C

bove thy deep and dream - less sleep the si - lent stars go by. Yet
 God im - parts to hu - man hearts the bless - ings of his heaven. No
 out our sin, and en - ter in, be born in us to - day. We

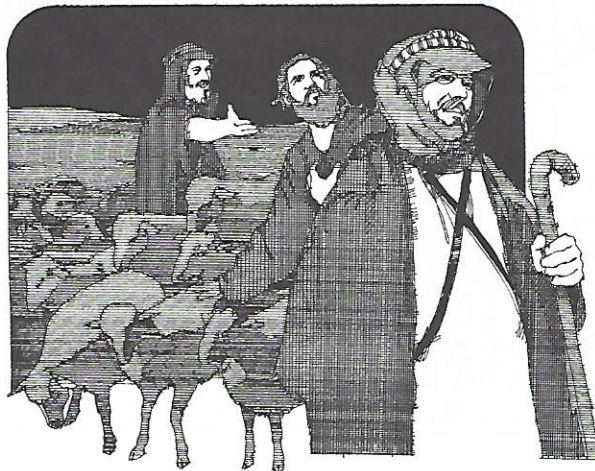
9 Am Dm Am
C^{°7} E7 Am E7 Am Dm E7 C

in thy dark streets shin - eth the ev - er - last - ing light; the
 ear may hear his com - ing, but in this world of sin, where
 hear the Christ - mas an - gels the great glad tid - ings tell; O

13 C B7
C^{°7} C A7 Dm F
C^{°7} C Em G7 C

hopes and fears of all the years are met in thee to - night.
 meek souls will re - ceive him, still the dear Christ en - ters in.
 come to us, a - bide with us, our Lord Em - man - u - el.

Note: To transpose to the Key of F, change all chord symbols to three letters later in the musical alphabet (e.g. C becomes F, F becomes Bb, G becomes C, etc.)



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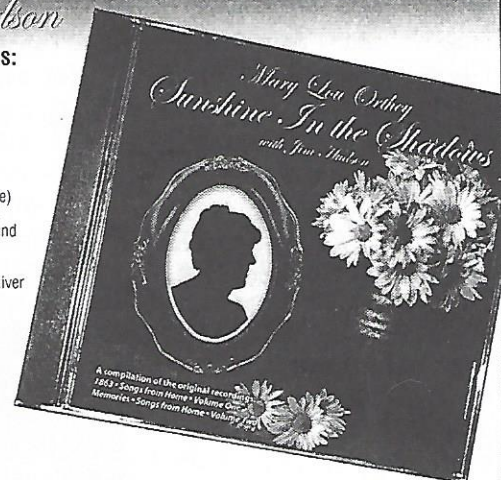
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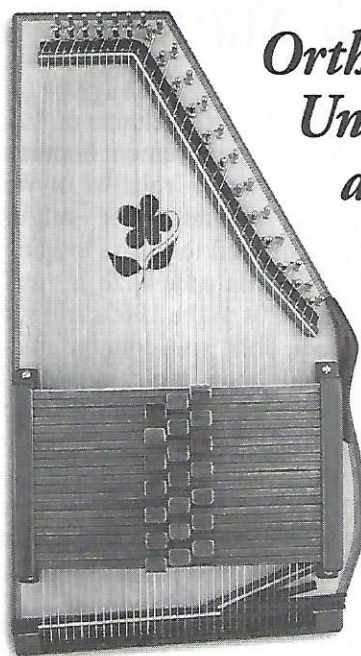
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Stars of the Summer Night • Long Long Ago (Reprise)
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Tramp Tramp Tramp • Tenting on the Old Camp Ground
Battle Hymn of the Republic
5. Beulah Land Medley: Beulah Land
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14. 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
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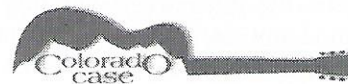
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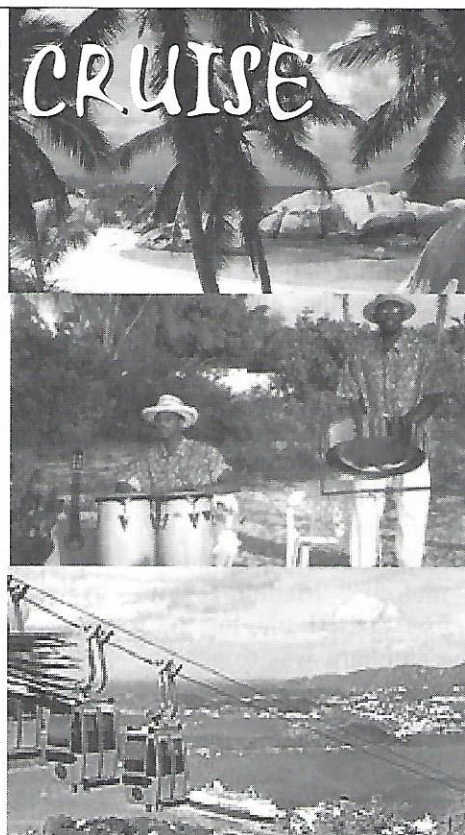
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Local Couple Makes Memories With Music

By Jennifer Flowers

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Shreveport Times

A dozen years ago, Len Elford bought voice lessons for his wife's birthday.

Except he'd be the one learning to sing.

"Living with my wife for 43 years, sooner or later I had to give in," Len, 66 said. "It was a real challenge. When I was in grade school, my teacher told me just to mouth the words in the pageant because I couldn't sing."

Today, musician Madeline Elford recalls the days when her husband could not carry a tune. But a little patience and a lot of voice lessons have allowed the long-married duo to connect in a new way in recent years. They also see their music as a ministry and perform for fundraisers and area retirement communities under the name Musical Memories.

These days, Len can't play enough music. He and Madeline used to squeeze in what they call their "music therapy" jamming sessions during his lunch hour while he worked for Stephenson Floor Coverings. Two months into retirement, he is glad to have more playing time.

Both perform the autoharp, a stringed instrument with chord bars and dampers used to mute all strings except for the chord being played. They learned to play it together 10 years ago. "The reason we started him on the autoharp is because it's an easy instrument to play, though it can become harder if you want to learn the melody," Madeline said. "When I first started playing it, I thought the autoharp was to accompany when you sing because that was the only time I heard it played. The first time I heard somebody play a melody on it, I just couldn't believe it."

The zither-like instrument was

invented in the late nineteenth century. Commonplace a century ago, the autoharp has since declined in popularity. But the instrument's sound quality, portability and accessibility is still used frequently for bluegrass and folk music.

Madeline and Len held their autoharps to their chests and played in unison on a recent weekday afternoon. Madeline looked up from her strings and shared a smile with Len in the middle of a chord. She played the introduction of the classic "Shenandoah" folk song and sang as her husband accompanied. Earlier they had shared the stool of Madeline's mother's piano as Len sang "Moon River." Songs in their repertoire also include "Danny Boy," "Amazing Grace," "Tiny Bubbles" and "You Are My Sunshine."

Madeline started taking piano lessons as a child. Soon after, she started singing in school at St. Vincent's Academy. Since then she has sung with the Shreveport Choral Ensemble, the St. John's Choir and the St. Cecilia Choir among others. For the past 10 years she has played the organ for the vigil Mass at Holy Trinity Catholic Church. She also plays the dulcimer, pennywhistle, fiddle and the violin-uke.

Madeline began performing for retirement communities about 12 years ago before her husband joined her. She was inspired by Shreveporter Juanita Odom, who played piano in local retirement communities and nursing homes.

The Elford's usually perform for little or no pay. They have played at The Waterford, The Glen Retirement System, Summerfield Estates, Live Oaks Retirement Community and Kingsley Estates among others. "It's a ministry, I think," Madeline, 65, said. "I think that if you have certain gifts, they're not yours alone. You're supposed to share them. So, basically, that's what we try to do."

Four months ago, the Elford's

performed at various chains of Summerfield Estates retirement homes on their way to visit a relative in Wisconsin. In exchange for singing, they were offered food and lodging.

The Elford's specialize in music from the 1920s to the 1960s and span the gospel, folk and country music genres and hope their music will evoke memories in their audience. They recently began performing for residents in the Alzheimer's unit at Kingsley Place.

"About a month ago was the first time we ever entertained to all Alzheimer's patients," Madeline said. "I was not really expecting a response from them and they just came alive. They were really responding, and I was impressed."

The couple smiled together as they recalled the words of many listeners over the years. One told them they were pulling memories out by their roots.

The Waterford, an independent living retirement community, includes the Elford's in its entertainment program for more than 120 residents. Waterford resident, Voncile Atkins is a longtime music lover who recently saw the Elford's perform. "I remember nearly every word of those songs that were written and played back in my early 20s and 30s because I love music," Atkins said. "They just try to choose something through every era. I think these people have such mellow voices that blend so well."

Jan Hinton, Waterford activity director, said the Elford's evoke memories in many senior-citizen residents. "Madeline has the voice of an angel," she said. "I fully expect, when I enter heaven, I'll hear a voice exactly like that. They just have the sweetest spirit and they just have their heart in the right place. They have such a wonderful reputation for playing old favorites people haven't heard in years. It just brings them back."

Club News

The Sunny Side Players autoharp group jam together in Lawrence, Kansas every Tuesday at Babcock Place, 1700 Massachusetts Street. We have ten members with various playing experience. We have performed at schools, museums, churches and several senior groups.

We play an assortment of old-time songs and gospels mostly arranged by Charles Whitmer. Now, we are working on *Tennessee Waltz* by Acuff-Rose Publications and *Where In the World But Kansas* by Bill Post. Neither are in autoharp tablature, but are beautiful songs and a challenge for us.

We look forward to receiving our *Autoharp Quarterly*. Not being computer people, we rely on AQ to keep us informed on festivals in our area and performer where-a-bouts. It's a great magazine! Keep up the good work! (Editor's note: The staff thanks you!)

We love the autoharp and the sound it makes. It speaks to each of us in a different way. Most of our autoharps are Oscar Schmidt and are kept playable by Chuck Daniels. When he is in Overland Park, KS.

If you are in Lawrence, Kansas on a Tuesday morning between 9:30 and 11:00, stop in and visit, listen or play with us. You won't be disappointed and I bet we won't be either.

If you need more information, contact Berta Call at 785-883-4271.



Robert Ruiz/The Times

Madeline and Len Elford

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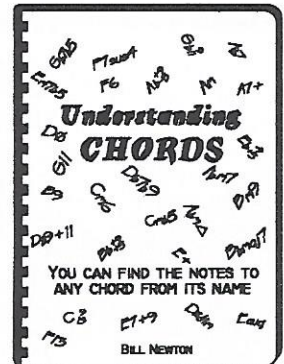
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Drew's Tip Of The Day

by Drew Smith

Words Like “Bumper Sticker” Used to TEACH RHYTHM

I use the words “BUMP - er STICKER” - “BUMP - er STICK - er” as a device to teach the alternating of the 1/4 beat THUMB stroke used on “BUMP” and “STICK,” combined with the 1/8 beat using your index or middle finger backscratch “er.”

This technique can be used in learning accompaniment rhythms where you inject the “er” part in between the thumb’s “BUMP” and “STICK” and after the “STICK” whenever you choose to. IT WORKS!

This pattern would be a nice 4/4 time song accompaniment rhythm strum and represents what some call the “Carter Lick.”

“BUMP” - “STICK” - “BUMP - er STICK - er”
 “BUMP” - “STICK” - “BUMP - er STICK - er”
 “BUMP” - “STICK” - “BUMP - er STICK - er”... etc.

Don’t forget that your 1/4 beat THUMB strike is like a metronome beat! It is your principal time keeper. Whether you add a “backscratch” or not, the THUMB beat consistently remains the same. And you can insert the 1/8th beat (“er”) backscratch wherever and whenever you want them... make up your own patterns!

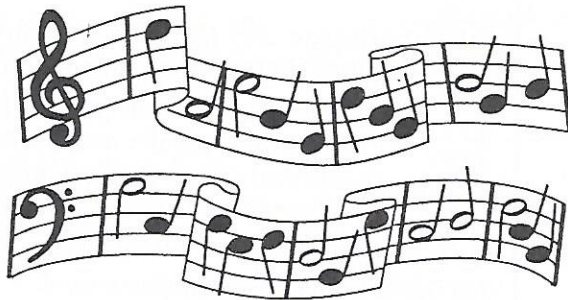
In 3/4 time, it would be:

“BUMP” - “STICK” - “STICK” - “BUMP - er STICK - er STICK - er”
 “BUMP” - “STICK” - “STICK” - “BUMP - er STICK - er STICK - er”

Get the idea? Now, all of the above applies to RHYTHM.

The same principal can also apply to playing melodies using THUMB LEAD!

Your THUMB hits down on a melody note on every “BUMP” AND “STICK” (these are 1/4 beats), and the “er” part represents the quick 1/8th melody notes that occur in between 1/4 beat melody beats.



Postscripts from 'Harpland

with Mary Umbarger

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

Did you ever get the feeling that life just happens as you spend your time playing music? Where has the time gone since the last AQ! If I had room to list all the festivals, parties, gatherings, etc. that have gone down since last time, it would be revealing indeed.

I can give you some highlights and I believe you will be as excited as I over all that is being accomplished while the 'accomplisher' has a marvelous time and the listener is filled with joy and satisfaction!

'Harpers On The Go!

P.&Verla Boyd (Hoosier String Players), is one busy lady! She and the band have been heard at a neighborhood ice cream parlor, at 'Pioneer Days' at a local school, a high school alumni reunion, a county fair and even played on the back of a flat-bed truck at an antique tractor show!

Verla has gone through the Hospice training program and is now playing for the terminally ill.

P.&Todd Crowley sang for his son's wedding. Accompanying himself on the autoharp, he sang Springsteen's *Across the Border*. Todd is amazed how well Mussorsky and Springsteen fit together in the same service. (Todd, congratulations on becoming a father-in-law!)

P.&Cathy Britell and the *Chordwood String Band* recently spent a Saturday aboard the ferry from Edmonds to Kingston – out of Seattle, WA. At the end of the ferry ride, at the landing, they entertained with four hours of good old-time Gospel, Celtic and folk music with some autoharping and some singing at the Kingston Saturday Market. (Is it envy I harbor when I hear of this kind of gig? And besides all the fun, Cathy tells me they make 'tens of dollars.'

Ah, well — the starving artist!)

P.&Speaking of Seattle — Charles Smith and three others put on a kind of musical comedy revue, all in *French!* Playing to a packed house, Charles, a theatrical performer as well as an accomplished musician played guitar, bass, marimba, accordion and autoharps, bowed psaltery and a snare drum! (*Seems to me that some have received way too much of their share of talent. Keep it up, Charles.*)

P.&John Hollandsworth was one of the musicians highlighted at the "Tribute to the Galax Fiddlers Convention" held at the Blue Ridge Music Center on the Blue Ridge Parkway near Galax. John has won the autoharp category 8 times and the Best All-around category 3 times. (*More than any other musician.*) The musician that scores the highest of the entire week wins this category. (*Those who know John know that beyond his musicianship, he is also a nice, nice person! Congratulations, John.*)

P.&Madeline Elford (Carpeter@juno.com), along with her husband and a friend played at a museum where they were heard by a reporter from the Shreveport (LA) Times. The reporter came and interviewed them and took pictures of them at a local nursing home. The reporter was so taken with the autoharp that she might become one of us!! (*You can read the story on page 44 and see their picture on page 45.*)

P.&Linda Huber performed a recital at her church. This was a fundraiser and if I know Linda it was also a FUN-raiser. *Congratulations!*

And then we have:

P.&Cindy Harris and daughter **Rebecca Heath** on their new CD, *You Can't Get There From Here.*

P.&Barbara Barr on the birth of a new grandson!

P.&Mary, in Ohio on her new guide dog, which she just got from Guiding Eyes for the Blind, Yorktown Heights, NY. Mary and her dog, Vargo, trained to work and live together and even had a graduation at the completion of the classes.

P.&Tina Louise Barr placing first in the miscellaneous category at a fiddle and banjo competition in Columbia,

CA. She also gave a solo autoharp performance on the main stage at the Kings River Bluegrass Festival.

P.&Carl Lall on the celebration of his 90th birthday. Carl and his wife Beverly started the Horse and Buggy Autoharp group 18 years ago. Beverly passed away 10 years ago and is still missed. Members of the group gave him a pizza party and then had a roast about Carl's life. Carl still plays his harmonica every Thursday night at the regular meeting. (*Great kudos, Carl!*)

Sightings:

P.&There has been an *actual* autoharp sighting!! While in Brewster, NY on business, **Tiarr Watkins** dined in Applebee's and saw an old model B OS, minus the chord bars, screwed to the wall. Even after his tutorial to the waiter on "What is an autoharp (and where are the chord bars)," he received no concern from the waiter for the plight of the instrument. I can almost see the tears in his eyes when he wrote, "Hence it will stay screwed to the wall at Applebee's, lonely and missing the music it once played."

P.&Sara and Maybelle on an old **Wilburn Brothers** show on RFDTV. Sara played the autoharp.

P.&Also seen on RFDTV on a "Best of Bluegrass" segment, **Ramona Jones** and her band with **Ron Wall** on the autoharp.

We will not 'meet' again until after the first of the year. May all your celebrations until then be safe, sane, filled with friends and music.

'Harpin' in Harmony,
Mary Umbarger



The MarketPlace

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WATCH THIS SPACE!!

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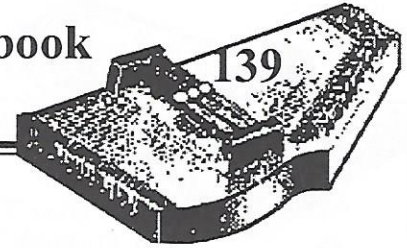
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Autoharp Songbook

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Bringing In The Sheaves (2)

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

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

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

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

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

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

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

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

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

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



Good Night, Ladies (2)

↓
 D D [D D]/D D [A7 A7]/D D [C C]/[C] [D D][A7 A7] D /
 Good night, la - dies! Good night, la - dies! Good night, la - dies! We're going to leave you now.

Refrain:

{ D A7][D A7][D D] D [A7 A7] A7 [D D] D [D A7][D A7][D D] D [A7 A7][D A7] D /
 Mer-ri - ly we roll a - long, roll a - long, roll a - long, Mer-ri - ly we roll a - long, O'er the deep blue sea.

2. Fare well, ladies! Fare well, ladies! Fare well ladies! We're going to leave you now. Refrain:

3. Sweet dreams, ladies! Sweet dreams, ladies! Sweet dreams, ladies! We're going to leave you now. Refrain:

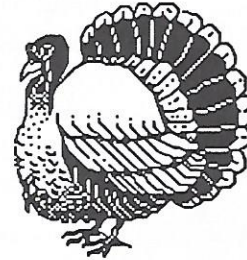
For The Beauty Of The Earth (2)

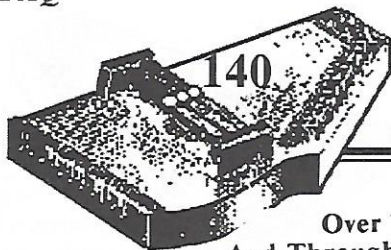
(Happy Thanksgiving!)

↓
 G [D7 G] D7 G C C G /
 For the beau-ty of the earth,
 C D7 G C G D7 G /
 For the beau-ty of the skies,
 G [D7 G] D7 G C C G /
 For the love which from our birth
 C D7 G C G D7 G /
 O-ver and a-round us lies,
 G D7 G G D7 D7 G /
 Lord of all to Thee we raise
 C D7 G C G D7 G /
 This our hymn of grate-ful praise.

For the beauty of each hour
 Of the day and of the night,
 Hill and vale and tree and flow'r,
 Sun and moon and stars of light,
 Lord of all to Thee we raise
 This our hymn of grateful praise.

For the joy of human love,
 Brother, sister, parent, child,
 Friends on earth and friends above,
 For all gentle thoughts and mild,
 Lord of all to Thee we raise
 This our hymn of grateful praise.





Autoharp Songbook

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Over The River And Through The Woods (3)

↓
 CC C CC G7 C / C C /
 Over the river and through the woods
 C F F F G7/ F C////
 To Grandmother's house we go,
 C G7 G7 G7 G7/
 The horse knows the way
 G7C C C C
 To carry the sleigh
 C C D7/ D7 D7/ C G// G//
 O'er the white and drift-ed snow,
 C C C CC G7 C / C C /
 Over the river and through the woods
 C F / F G/ F C////
 Oh, how the wind does blow,
 C F/ F G/ F C / C C /
 It stings the nose and bites the toes
 G7 CC F C / G7 C////
 As over the ground we go.
 Over the river and through the woods,
 And straight through the open gate,
 We seem to go extremely slow
 It is so hard to wait,
 Over the river and through the woods
 Now Grandmother's cap I spy,
 Hurrah for the fun, is the pudding done?
 Hurrah for the pumpkin pie.

Auld Lang Syne (4)

↓
 C C [/ G7] C C G7[/ C] G7
 Should auld acquaintance be forgot
 [C G7] C [/ C] C C F //
 And ne - ver brought to mind?
 F C[/ C] C C G7[/ C] G7
 Should auld acquaintance be for- got
 [C G7] Am [/ Am] F G C //
 And days of auld lang syne.
 F C [/ C] C C G7[/ C] G7
 For auld lang syne, my dear,
 F C[/ C] C C F //
 For auld lang syne,
 F C[/ C] C C G7[/ C] G7
 We'll take a cup o' kind - ness yet
 [C G7] Am [/ Am] F G7 C //
 For auld lang syne.

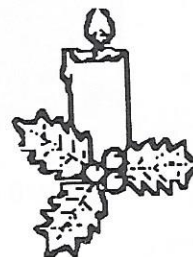
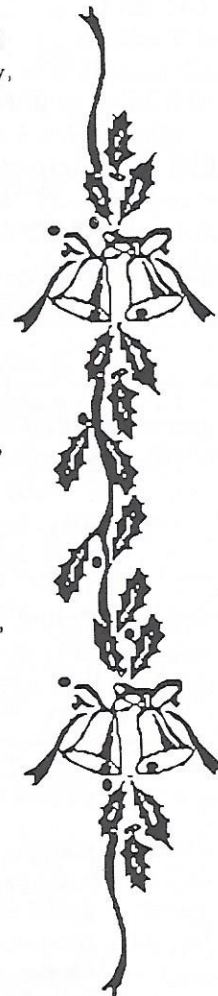
And here's a hand, my trusty friend,
 And gie's a hand o' thine;
 We'll tak' a cup o' kindness yet
 For auld lang syne.
 For auld lang syne, my dear,
 For auld lang syne,
 We'll take a cup o' kindness yet
 For auld lang syne.

Deck The Halls (2)

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

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

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



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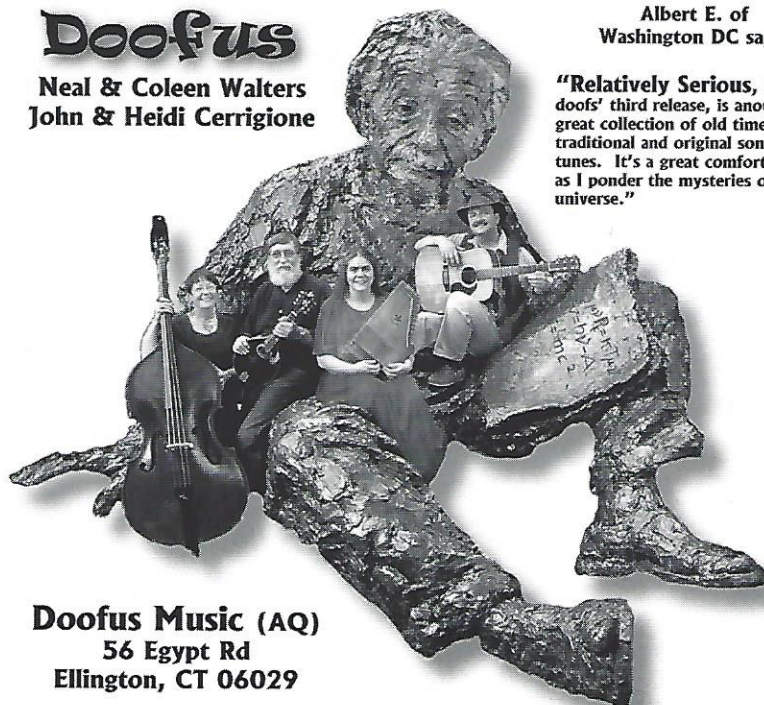
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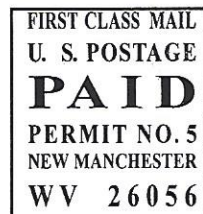
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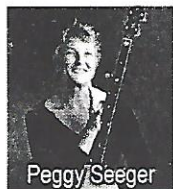
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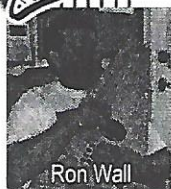
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