

# AUTOHARP



# QUARTERLY®

Winter 2007 • Volume 19, Number 2 • Seven Dollars

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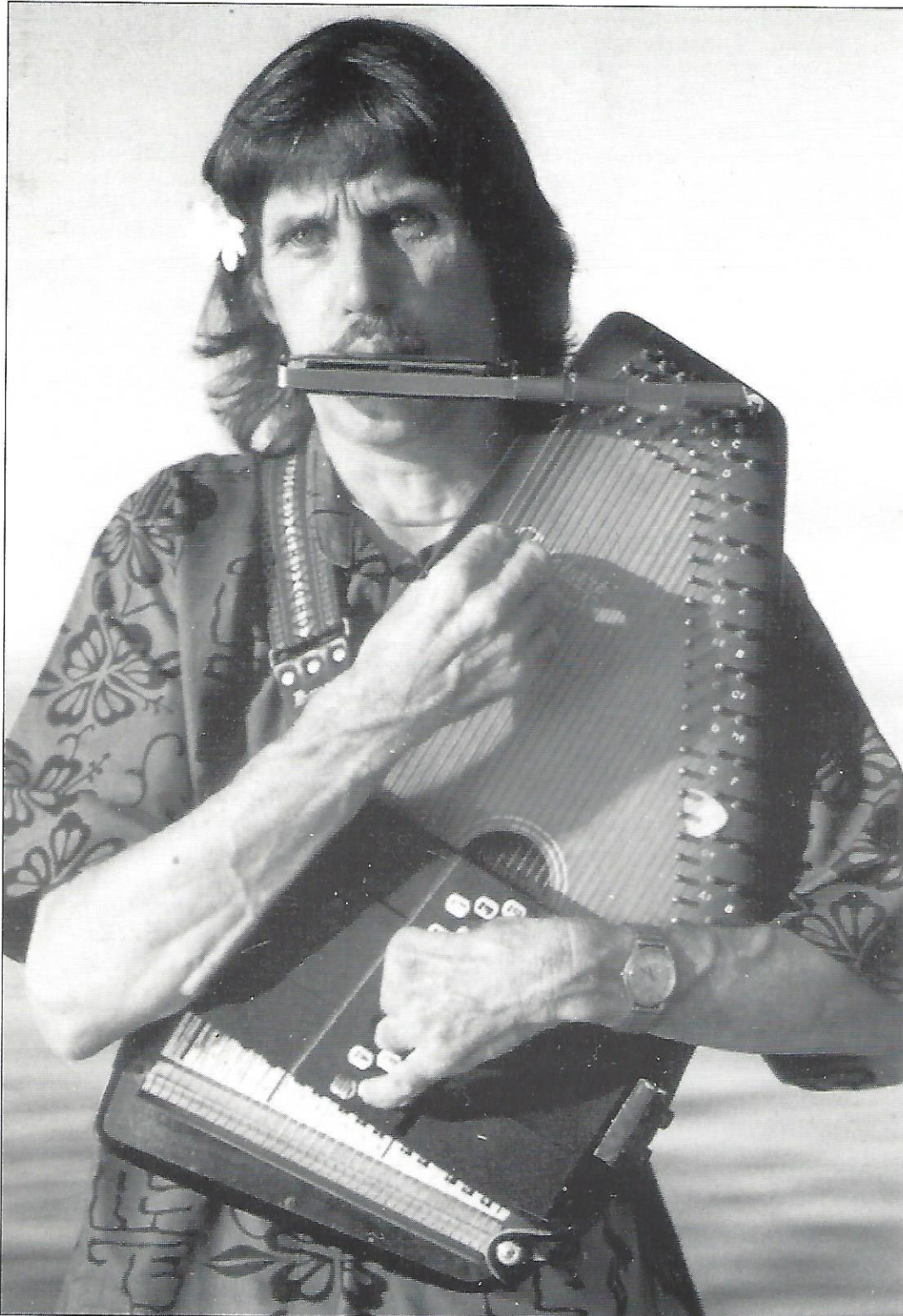


Photo from Ron Falconer

Ron Falconer, Moorea, French Polynesia

**Return to Paradise** with  
*Ron Falconer*

*Karen Daniels* describes a most unusual contest

“Higher Ground” is *Eileen Roys* Sacred 'Harp selection

*Eileen Kozloff's* choice for her Interaction lesson is “Tenting Tonight”

*Mike Herr* teaches jammers “Over the Waterfall”

“Old French Song” is *Linda Huber's* Simply Classic piece

*Todd Crowley* brings us Part 2 of The Floating Diatonics Chromatic Autoharp

*Tom Schroeder* talks about “Doin' Nothin'”

*Lucille Reilly's* Diatonic Corner brings a “South American Fancy”

*Verla & Kathleen* bring “Old Joe Clark” to the Children's Corner

*Bud & Karla* make “Beautiful Dreamer” colorfully chromatic

*Mary J Park* uses “My Bonny Lies Over the Ocean” as her beginners' lesson

A new format for *Karen Daniels' Pro-Files*

Plus *Mary Umbarger* and Postscripts from 'Harpland

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### Winter 2007



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**Editor/Publisher:** Mary Ann Johnston  
**Pro-Files Editor:** Karen Daniels  
**Interaction Editor:** John Hollandsworth  
**Simply Classic:** Linda Huber  
**Critics Choice:** Stew Schneider, Judie Pagter, Tina Louise Barr, June Maugery, Bob Woodcock  
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**Postscripts from 'Harpland:** Mary Umbarger  
**Sacred 'Harp:** Eileen Roys  
**AQ Songbook:** James Phillips  
**Proofreader:** David Patterson  
**Computer Advisor:** Ivan Stiles  
**Web Master:** Lindsay Haisley  
**"Roadie":** Jack Johnston and Andy  
**Contributors:**  
 Clark Ritter  
 Taeko Ikegaya  
 Richard & Angela Sanabia  
 Vivki Lehman  
**Cover:** Ron Falconer;

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From  
the  
Editor



Dear Readers;

Good things continue to happen in *AQ's* little corner of the world.

First, we would like to acknowledge a generous donation from Ron Wall. Ron is one of those folks who works behind the scene to bolster the autoharp community and we are all helped more than we know by his efforts.

Next, we have a new staff member. James Phillips will be doing our SongBook pages. He has a little different slant on these pages and we hope you enjoy his participation. He lists his email address so you can suggest public domain songs for him to use. For those of you who tear these sheets out each time and make your own songbook, we are keeping the numbers as they have always been.

In addition, we are trying out a new format for Karen Daniels' Pro-Files pages. The valid comment that in the past you had to read through all the listings to find a performance/workshop near you is being addressed by listing the information in such a way that you can scan by state. We hope this makes it easier to find a live performance in your area. ***Supporting live music is important!***

Our web site continues to grow and change, too. We are working on adding pictures to our Books and Recordings section. Future plans include the addition of the Table of Contents listings from Volume One, Number One to the current issue so newcomers can see what has been printed and perhaps find something of interest. There will be provision for ordering specific issues, or, if that issue is no longer available, reprints of specific articles or music.

Before long, the festival season will be in full swing and I hope you are able to go to several of them. We list all that we know about in *AQ*, but sometimes we do not get information soon enough to print, which means it is a good idea to check the Festivals page on the web site.

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# Harpers - at - Large

## Reports from across the country and around the world

### **Bryan Bowers House Concert**

Christiansburg, VA

**Reporting: Clark Ritter**

Lehighon, PA

My wife Carol and I, along with 40 plus other lucky folks, were invited by John and Kathie Hollandsworth to attend a house concert given at their Christiansburg, VA home on October 22, 2006. The evening was filled with extraordinary 'harp playing and storytelling by John and Kathie's long-time friend, Bryan Bowers. Need I say more? No. But I will.

Bryan began with a bit of "magical dust" in the form of an audience participation round. What followed for the next three hours was a room filled with laughter at Bryan's tales, quiet attention to the music from his 'harp and good-natured banter between Bryan and the audience.

*Bristlecone Pine, Walking In Jerusalem, Where the Soul Never Dies, St. Anne's Reel, Friend For Life* and one of my favorites, *Working On the Car*, were but a few of the songs we all heard and enjoyed. John and Kathie joined in on a few tunes; John with his 'harp and guitar and Kathie with her voice and bass. Bryan called on Mary Boyd to lend her voice at one point, making the trio a quartet. What a great blend. Bryan also offered his rendition of *Friar's Britches* on the mandocello, a unique-sounding instrument.

During intermission, John gave a group tour of his workshop while Kathie tended to serving refreshments. They literally opened their home to everyone. Super hosts.

All-in-all, an evening to remember that went by much too quickly.

One footnote— it seems that Bryan had to chastise one of his 'harps (I'm not sure which of the 5 or so that he had was the offender) for being out of tune, threatening to give it a "time out" in its case for a couple

of weeks, allowing it a fair chance to come into tune, or face the dreaded sledge hammer. I need to find out if that really works. If it does, I can save myself quite a bit of time and aggravation spent tuning my 'harps.

Thanks to John, Kathie, Bryan and all those who worked "behind the scene" to make the event so enjoyable.

### **Shizuoka Chromaharp Assoc.**

Shizuoka, Japan

**Reporting: Taeko Ikegaya**

Shizuoka, Japan

It was fine day today. I enjoyed my autoharp. This is my happy report.

I went to the gathering of the Shizuoka Chromaharp Association last Sunday. It was very wonderful and I enjoyed it very much. Many members and several people gathered for it. They did the stage in turn. All members played the 'harp and some groups played together one or two of the other instruments; a mandolin, a guitar, a double bass, an ocarina, a recorder...

It was the lunch of Japanese foods at noon. The director gave each table a theme. We talked about it with a smile while eating lunch.

I took a question about the autoharp. And I did this. On the stage I spoke the autoharp story that it reached Karl Gutter and Charles Zimmermann, the string bands, the autoharpists (thank you cyberpluckers), and played the 'harp so I answered it.

All together played the 'harp a Japanese Folk song. I also joined it. It was very beautiful.

### **Adam Miller Concert**

Madisonville, TN

**Reporting: Richard and Angela Sanabia**

Tellico Plains, TN

Once or twice a year or so we like to have a music concert at our little church in Madisonville, TN as a community building function. We don't have a budget for these concerts, but we like to ask performers we know and hopefully they will respond. Sort of like "if you give it, they will come." We asked and Adam came. What a concept!

Adam arrived late at night from Nashville and stayed in our friend's guest house. It was *cold*, about 22 degrees, but being the tough 'harper he is, no problem. After being asked not to leave his sandwich outside, (raccoons and bears), naw, just kidding, Adam settled into a deep sleep saying "what in the world am I doing here? Is that 'dueling banjos' I hear in the distance?"

The next day, Adam gave an autoharp workshop using our Evoharp and his beautiful Fladmark. I should have had him sign the Evoharp so maybe some of his talent on the 'harp would rub off. We played some great tunes, making the left hand find the melody so that the right hand would know what the left was doing and vice versa. Something about everything being at the right time and right place at the right button... anyway, we all loved it. We were treated to some beautiful chromatic songs, too. For me, chromatics rule! The concert blew my mind. Songs were played with great gusto, after being prefaced with their history and place in American music.

I did notice that his fingers were at the right place at the right time and even on the right button, too. The night was very cold but our hearts were very warm. Thank you, Adam. We can't wait until we see you the next time.

By Richard and Angela Sanabia, your East Tennessee card-carrying hillbilly autoharp reporters signing off! (You'nz pay no attention to them banjos playing away off in the dis-

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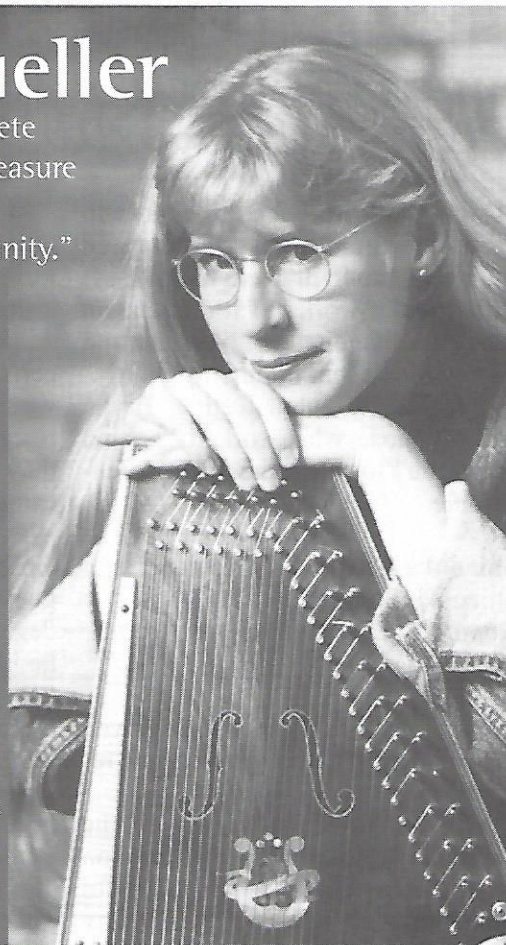
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tance, Just pass them Moon Pies and 'shine,)

## Walt Michael Workshop/ Concert Newport, PA

**Reporting: Vicki Lehman**  
Middletown, PA

The Mini--Mountain Laurel Concert Series in conjunction with Orthey Instruments and the Perry County Council of the Arts presented a workshop and concerts with Walt Michael, ably assisted on fiddle by Alexander.

On Friday evening, November 3, 2006, Walt and Alexander presented a concert at Reedsville Evangelical Lutheran Church in Reedsville, PA.

On Saturday afternoon, November 4, 2006, Walt presented a workshop at Orthey Instruments in George's workshop. Walt is new to the autoharp and had never taught an autoharp workshop before. At the beginning, he proudly showed off his new 48-string Orthey — Wow. What a sound.

Instead of a technique-based class, he brought 5 songs to learn. Two of the songs were to sing: *Life Of Trouble* by Alex Kline and *Waterbound*. The instrumentals were *Gentle Maiden*, *Southwind* (a traditional Irish Waltz) and *Bermudaful* (composed by Walt Michael). The most important aspect of playing that Walt stressed was the use of dynamics and how they add to the arrangement of a song.

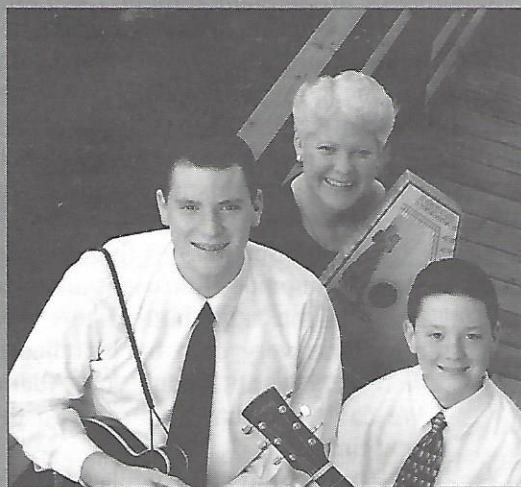
After the workshop we adjourned to the Applebox Restaurant for supper and enjoying each other's company.

We then proceeded to the Highland Presbyterian Church in Newport to jam till concert time.

The concert was comprised of traditional tunes and sing-along songs. Walt played hammered dulcimer with expertise and also autoharp and mandolin. Alexander played guitar, mandolin and a very expressive fiddle.

After the concert we jammed at George Orthey's home. Thanks to George for supporting the workshop/concert series. Thanks to Walt and Alex for a good workshop and a wonderful concert.

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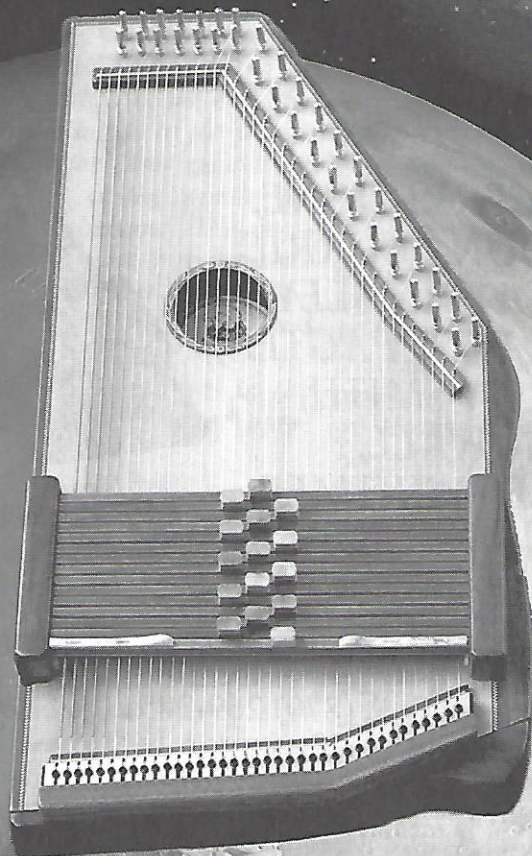
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# AUTOHARP JAMBOREE

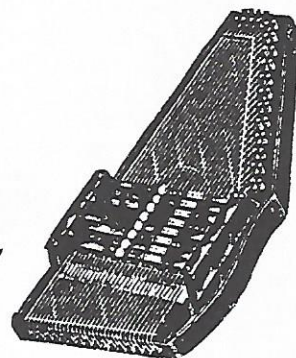
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# A Most Unusual Contest

by Karen Daniels

Every year in June, the Autoharp Jamboree is held at the Ozark Folk Center in the lovely hills of Mountain View, Arkansas. At the 2006 Autoharp Jamboree there were many participants who enjoyed the workshops and performances of Bryan Bowers, Chuck Daniels, Karen Daniels, Julie Davis, Mike Herr, Karen Mueller, Carol Outwater, Tom Schroeder, Ron Wall, Neal Walters and Charles Whitmer.

Each day consisted of many workshops at various levels interspersed with concerts by the instructors along with informal jam sessions afterwards. On Friday afternoon there was an Instructor's Showcase where everyone heard each instructor perform individually and also learned some rather interesting facts about their past. (Who would have thought Mike Herr helped build a nuclear power plant?)

For the last two years a contest, unlike any other, has been held at the Jamboree on Saturday and looks to become a tradition. Initiated by Ron Wall who donated autoharps and money for the prizes both years, the contest is meant to be a fun event. Everyone is eligible to enter and all have a chance of winning regardless of musical ability. This is due to the way the contest is set up as well as there being several categories that the contestants are judged on simultaneously. The instructors, by the way, were the judges. No Winfield rules here.

For the normal part of the contest, the participants drew numbers for the order of performance – like any other contest. Then...the *unusual* portion of the contest got under way when the contestants drew an instructor's name along with their number. From that point on, it was anybody's guess as to what would happen and the fun began. The audience was in stitches as the contest was very funny and lighthearted.

You had to be there!

The contestants had a choice of singing or playing an instrumental with their autoharp. Prior to their performance, however, each person had to tell the audience a short story about why the judge, whose name they drew, would not let them win the contest starting with the opening, "The reason I probably won't win is because...(judge's name)..."

It was "roast the judges" time! All of the instructors were seated on the stage facing the contestant so that the audience could see the reaction of both the contestant and the instructor/judge.

Joan Croll didn't think that Tom Schroeder would let her win the contest because she could never get his name right so she ended up calling him Tom "Sch-roe-der/Sch-ray-der" and also since she was taking lessons from his Communiversity class at \$2.00 per lesson, she would probably embarrass him with her playing but then -- "you get what you pay for."

Eunice McLain was put out with Charles Whitmer's shirt choices and made no bones about it; therefore he wouldn't let her win the contest either.

Lynn Furness caught Carole Outwater dozing in front of the Iron Skillet Restaurant. Lynn went up to Carole as she wanted some feedback on her contest song but just started playing "Bonaparte's Retreat" rather than wake her up first. Carole woke up at that and started doing the "hootchie kootchie" at that one "hootchie kootchie" part in the tune. That really embarrassed Carole so Lynn wouldn't win on that song. She had to do another song after that and was not prepared for it. Therefore, she wouldn't win.

There were three autoharps awarded for prizes in each of the three categories -- for Best Storytelling (not to exceed five minutes), Best Vocal Performance and Best Instrumental Performance as determined by the judges' votes.

There was also an autoharp given at the end for a door prize drawing so that everyone had a chance to take home a new autoharp. The contest as well as the drawing is open to all 3 day workshop participants and contestants may win one prize only.

The contest winners for the 2006 Autoharp Jamboree were: Craig Harrel who won first in Instrumental (playing *William Tell Overture*) and a Fladmark autoharp. Second place winner for Instrumental was Dustin Hamilton who won \$100. Lynn Furness took first place for Best Vocal and also won a Fladmark autoharp. Sue Charles took second for Best Vocal and received \$100. For first place in Best Storytelling, Eunice McLain won a Mountain Harp and Joan Croll took second place with \$100 to take home. In the general drawing, Judy Fain won a Mountain Harp and Arlene Holsapple won \$100.

Everyone has a chance of winning – if you are not a strong instrumentalist, you have a chance at vocal or storytelling. Several of the winners didn't think that they could do the contest but they tried and were very surprised at the outcome. This contest is meant for everybody to enjoy and for some to have a chance at doing competition that might not otherwise try it.

The 2006 Finale was on Saturday evening when Ron Wall hosted the annual buffet dinner for the attendees and instructors in honor of Bryan Bowers' new CD, *Bristlecone Pine*.

The 2007 Autoharp Jamboree will be June 7-9 and we invite everyone to attend for a great time with their autoharps in the heart of the beautiful Ozark Mountains. Think about entering the contest, too – it is a most unusual one!

*The Autoharp Jamboree Organizing Committee, Ozark Folk Center*  
[www.ozarkfolkcenter.com](http://www.ozarkfolkcenter.com)

Sacred



'Harp

by Eileen Roys

## "HIGHER GROUND"

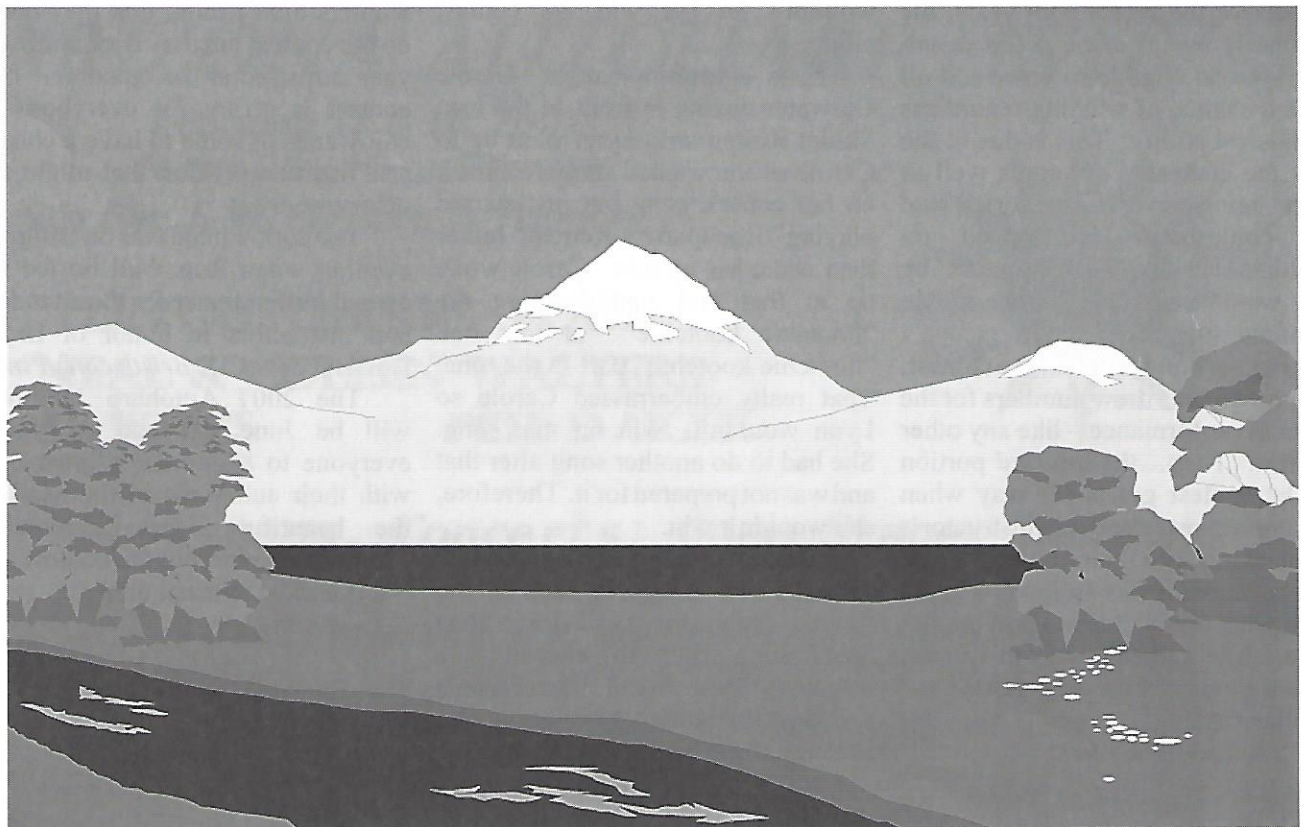
Medford, New Jersey was the birthplace of author Johnson Oatman, Jr. in April of 1856. At the age of nineteen, he became a member of the Methodist Episcopal Church. Although he never actually pastored a church, Oatman was ordained and licensed to preach by his denomination. Necessity dictated that he join his family's mercantile business. Then, upon the death of his father, Oatman entered the field of insurance. In 1892, he commenced penning gospel songs and, from then until he left this world in 1926, wrote somewhere around three thousand hymn texts. Word has it that Oatman was known to write as many as four

or five per week, usually only receiving one dollar for each of them. It is documented that his texts were in great demand by the renowned gospel musicians of Oatman's day.

The composer of the music, Charles Hutchinson Gabriel, was born in Wilton, Iowa in August of 1856. According to *101 More Hymn Stories*, Gabriel is generally considered to be the most popular and influential gospel song writer during the Billy Sunday-Homer Rodeheaver evangelistic crusade decade between 1910 and 1920. Gabriel served as Musical Editor of the Rodeheaver Publishing Company until his demise

in September of 1932. It is estimated that Charles Gabriel was involved in the writing of more than eight thousand gospel songs, as well as the editing of numerous compilations and hymnals.

*Higher Ground* has been a favorite with Christians in many parts of the world since its initial publication in 1898. Kenneth W. Osbeck, in his book *Amazing Grace* states, "It expresses so well the universal desire for a deeper spiritual life, continuing on a higher plane of fellowship with God than we have ever before experienced."



# Higher Ground

Johnson Oatman, Jr., 1856-1922

Charles H. Gabriel, 1856-1932

G / / G / D G C Am C /

1. I'm press-ing on the up-ward way, New heights I'm  
 2. My heart has no de-sire to stay Where doubts a -  
 3. I want to live a-bove the world, Tho Sa-tan's  
 4. I want to scale the ut-most height And catch a

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

gain - ing ev - 'ry day Still pray - ing as I'm out - ward  
 rise and fears dis - may; Tho some may dwell where these a -  
 darts at me are hurled; For faith has caught the joy - ful  
 gleam of glo - ry bright; But still I'll pray till heav'n I've

C Am C / G / / D G

bound, "Lord, plant my feet on high - er ground."  
 bound, My pray'r, my aim, is high - er ground.  
 sound, The song of saints on high - er ground.  
 found, "Lord, lead me on to high - er ground."

/ / / / / D7 G D7 / / / / / G D

Lord, lift me up and let me stand By faith on heav - en's ta - ble -

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

land; A high-er plane than I have found, Lord plant my feet on high-er ground.

# Interaction

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Eileen Kozloff

On the cusp of autumn 1988, I was in the market to buy an Appalachian dulcimer. As the "Good Fates" willed, I landed at Reid's Instruments in Mechanicsburg, PA; Leonard Reid, proprietor. This fortuitous meeting, in his store laden with acoustic and vintage musical treasures, led not only to a meeting of the minds but to a connection to a circle of musicians who are very much a part of me and my musical world today.

It was Leonard who brought me to the living room of Marcia Bowers, a musician, creative dancer, unique storyteller as well as founder of Off the Wall Dulcimer Society. She would become my dulcimer teacher and ultimately one of my collaborative partners in presenting original stories tied to original songs.

One string led to another, so to speak. Leonard and Marcia encouraged me to take yet another musical leap. Ultimately, I found myself inside the barn of luthier George Orthey. Our first encounter left me covered in sawdust, smelling like roasted wood, but radiating with enthusiasm. After spending several hours in George's workshop, I headed down the dirt lane with my finely-crafted Orthey 'Harp riding shotgun. It wasn't until I arrived home that I realized I hadn't a clue how to tune this chromatic  
(continued on page 12)



Eileen Kozloff

Student  
Orders Lesson  
Tape From  
Instructor



Instructor  
Sends Lesson  
Tape To  
Student

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

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Phone 717-932-3522; E-mail [ekozloff@ptd.net](mailto:ekozloff@ptd.net)

Walter Kittredge composed one of the most poignant and timeless songs depicting war. Written in 1864 during the Civil War, *Tenting On the Old Campground* became somewhat of an anthem for armies of both the North and the South.

This song has long been a part of my repertoire, having moved me to tears back in the 4th grade when we studied Pennsylvania history and the Gettysburg Battle in particular. It was a song that my former bandmates in the Well Tempered String Band embraced, too. You will find a heart-felt recording of *Tenting Tonight On the Old Campground* on the first eponymous WTSB CD recorded in 2002.

This interactive lesson will focus on several aspects of singing with the autoharp: (1) playing without picks; (2) arrangements that support the song; and (3) singing with conviction.

### PLAYING WITHOUT PICKS

As a singer, I never cared for the clickety-clack of picks on my strings. So when I heard and saw the late, great Mark Fackeldey calling forth incredibly beautiful sounds from his 'harp sans picks, I knew that was for me! I've been cultivating and grooming calluses since 1989. So, for the purposes of this lesson, commit an act of bravery and remove your picks. Begin to feel the strings with your fingers. Pick a tune you already play well and are quite familiar with playing. Try strumming or pinch plucking the strings in the style you

are used to playing and feel at home with. Attempt to vary the intensity of the attack on the strings and modulate the volume from loud to soft. Now reverse the process, starting softly then gradually increasing the volume. Expand your playing field by trying to play the same song/melody first in the bass, then in the middle and finally the treble octave. See if you can play this tune/song by varying it across all three octaves. Remember to smile (always helps!) as you work on producing sounds that are pleasing to you and won't send your pets or family scurrying for the hills. Keep in mind, there is no right or wrong way; there is only your way! So continue to experiment and have fun! If you suffer from sore fingers, back off a little but do keep trying. You too can grow a finely honed tough exterior on your digits with time and practice.

### ARRANGEMENTS THAT SUPPORT THE SONG

The singer and songwriter in me demands that the song be heard. With that in mind, the autoharp, unless it is playing a break, is there to complement the melody and the lyrics. Let's try to make that happen. Once again, pick a song that you love to sing and play. Experiment with playing as you sing. Can you play some melody fills? Pretend the autoharp is another singing voice and have it "sing" what you want to hear. Explore the various octaves and incorporate several changes as you back up yourself. The

goal is to frame your lyrics and vocals with a steady rhythm and solid autoharp backup.

Decisions also need to be made regarding the use of breaks. Where to put them, how many to have and the use of full or partial breaks, are largely a matter of taste and preference. However, be conscious of the lyrics. Is there a logical place to break? Is there a point in the song that you need to keep going so as not to tamper with the mood and the flow? Try arranging the song you're using and vary the breaks. Can you hear the best place to use them? Some songs may benefit from not having any breaks. Once again, let your ear guide you.

### SINGING WITH CONVICTION

This could also be called "Putting the Song Across." If you're singing, it's all about the message and the emotion. Can your audience recognize why you chose to present this song? How does this song make you feel? Does your singing and accompaniment communicate this as you're playing? Of course some could argue convincingly that the Carter Family certainly had some happy-sounding songs with incredibly sad lyrics. However, that was them... this is YOU!

Choose a song you know and love. Accompany yourself on the autoharp WITHOUT PICKS, please! Use a wide range of dynamics. Sing some lyrics louder or softer than others. Try changing the phrasing of some of the (continued on page 12)

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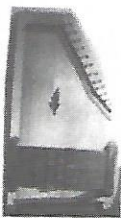
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(continued from page 11)

words or lines of the song. Can you use your breath to carry you from one point of the song to another? How about the pronunciation or enunciation of your words? Will these factors influence your delivery of the song? Absolutely, positively yes! Try reworking one of your favorites to hear if you can make it pop. If it's humorous, move us to laughter; if it's sad, move us to tears. But by all means make us feel!

### "TENTING TONIGHT ON THE OLD CAMPGROUND"

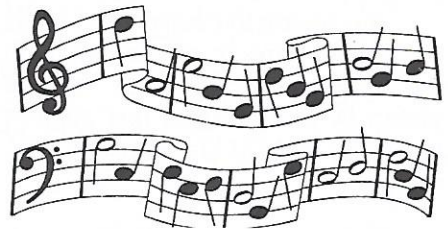
Combining your "new found" pick-less style with your enhanced arranging skill set, coupled with singing with purpose should enable you now to approach this most wonderful song without fear and trepidation.

I pull out all the stops with this song. I use a wide range of dynamics, lots of interesting phrasing, carry over breathing and passion. I use full and partial breaks. Sometimes I play melody, sometimes I find a harmony line. I play in all the octaves; even note by note. But I let the lyrics command my performance and delivery. I want to grab the listener and engage myself each and every time I sing *Tenting Tonight On the Old Campground*. I am profoundly moved that my arrangement of this song has touched so many, be it in a jam or in concert. Hearing your voices sing along is an honor and reassures me that Kittredge's song will live on.

(continued from page 10)

autoharp, much less play it. Fortunately the Dulci-Harp Gathering of 1989 was being held at the Orthey Farm in less than two weeks. Little did I realize that I had just bought my front-row ticket to a musical phenomenon that would make Newport, PA my summer destination for the next 18 years.

Although the autoharp is the instrument literally closest to my heart, it is not my only love! Playing piano and mandolin, along with singing and songwriting, take center stage at times. For several years I was part of Well Tempered String Band, a trio with a strong old time singing tradition who gave birth to two critically-acclaimed CDs: WTSB and Book II. Today, you can see me performing with bassist Bruce Campbell and hosting daily living room concerts for my Susquehanna Service Dog-in-Training, Elsa. I also continue to play piano and mandolin in several Harrisburg-based bands: The Old World Folk Band (a Klezmer Band) and Cheshire Gypsies (an English country dance band). Recently, I released my first solo CD, *Solitary Rider*, which has had stellar reviews, thanks to many of you! My recordings can be found on my website, [www.eileenkozloff.com](http://www.eileenkozloff.com).



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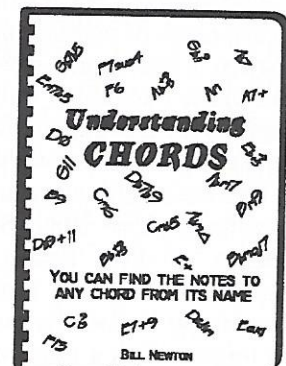
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# Tenting on the Old Campground

Key: F

W. Kittredge; arr. Eileen Kozloff

1                    F       B♭   F                    B♭       F                    C

We're tent - ing to - night on the old camp - ground. Give us a song to

5                    F                    B♭   F                    B♭       F                    C

cheer our wea - ry hearts; a song of home and friends we love so

9                    F                    Chorus                    B♭       F       B♭   F                    B♭   F

dear. Man - y are the hearts that are wea - ry to night, wish - ing for the war to

13                    C                    F                    B♭       F                    C                    F

cease; man - y are the hearts that are look - ing for the right to see the dawn of peace.

18                    F                    B♭       F                    C                    F

Tent - ing to - night, tent - ing to - night, tent - ing on the old camp - ground.

2. We've been tenting tonight on the old campground, Thinking of days gone by;  
Of the loved ones at home that gave us the hand, And the tear that said "goodbye!"  
*Chorus*

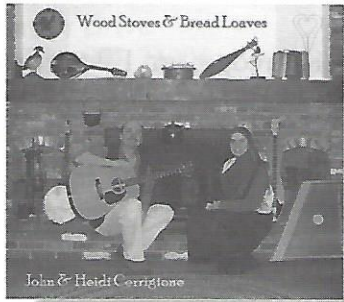
3. We're tired today on the old campground, Many are dead and gone,  
Of the brave and true who left their homes; others been wounded long. *Chorus*

4. We've been fighting today on the old campground, Many are lying near,  
Some are dead and some are dying, Many are in tears.  
*Last Chorus ends with:*  
Dying tonight, dying tonight, dying on the old campground.

*Note: Eileen plays a diatonic F-C autoharp for this song.*

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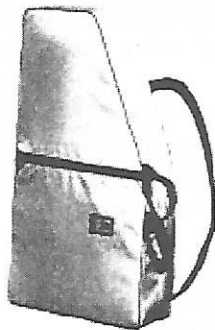
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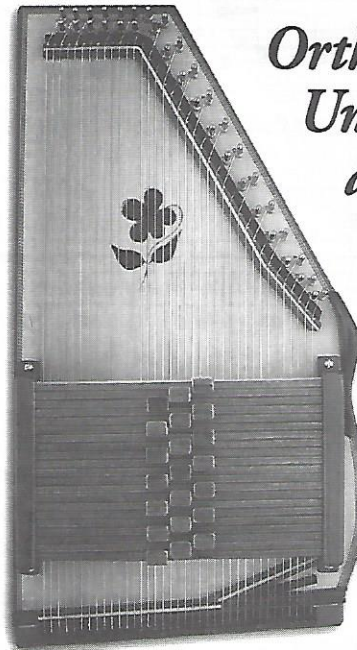


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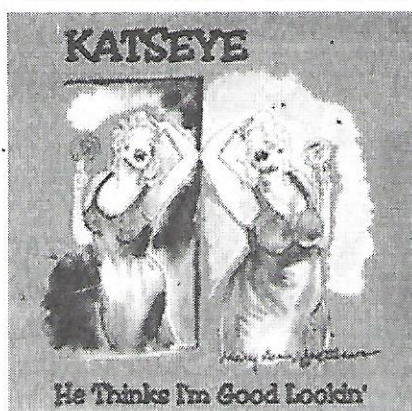
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# jam 'n bare bones

with Mike Herr

## "Over the Waterfall"

Ah, faithful readers, this issue's tune is a beaut, an old chestnut that has an intriguing note and chord outside of the usual three-chord pattern. It's been around for a long time and will surely withstand the test of time for many generations of musicians to come.

A little history check reveals that *Over the Waterfall* has been played under several different names on both sides of the Atlantic Ocean, including *The Job of Journeywork* and *Mercian Titterary-Ary-A*. It was even used as the tune behind a humorous song called *Eggs and Marrowbones*, in which an old man apparently pushes his old wife in the water.

I remember learning this way back in my musical career and have always perked up when it gets started.

The unusual part occurs in measures seven and fifteen, wherein you've got to use a C chord to get the C natural note. If you've got your three strongest fingers on the I - IV - V chords, then the thumb is the logical and only realistic choice of fingers to use for the C chord. It really doesn't work very well to try and shift your other fingers back and forth, as you'll be out of position to get on with the rest of the tune. So, get that thumb of the left hand busy and pulling its weight for this tune. It's not as hard as it might seem at first and just takes a little getting used to using it.

Another area of special attention revolves around whether or not to use the V7 chord (the A7) at a couple of places, both in the A and the B parts of the Harder Jam Version. You'll see

as you work your way through that I've used one method in the A1 and B1 parts and the other in the A2 and B2 parts. This choice comes down to whether you want to have less chord changes to make (using the A7) but with more chances of hitting an open string (the tonic note). The alternate method involves using both the G and A chords to get the same notes, lending to a potentially cleaner sound but with more finger work. It's your choice. I opt for the latter in my drive for that distinctive "clean" sound.

So, the pleasure of playing this wonderful old tune will be worth the work it requires to master, which shouldn't be overly daunting. I'm sure you'll be up to the challenge.

## Over the Waterfall

Easy Jam Version

traditional  
Arrangement Copyright © 2007 by Mike Herr

1  
D G D / / G D D G D / C G /

9  
D G D / D G D D G D / C G /

17  
D G D / / A D D G D / / G D

25  
D G D / / A D D G D / / G D

# Over the Waterfall

Harder Jam Version

traditional  
Arrangement Copyright © 2007 by Mike Herr

1

D / A7 / D G D    D / A7 / D    A7    D / A7 / D G D G

7

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

13

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

19

D / A / D / / D / G / D / / G D / A7 / D / /

25

D / G / D / / G D / A / D / D / G / D / / G

31

D / G A D / A

Linda Huber's

# Simply Classic

## "Old French Song"

Peter I. Tchaikovsky

I thought it might be nice to do a minor tune this time. I found this in a piano book of easy classics. It was written in the key of G minor but I thought it would be most useful to autoharpers in the key of A minor so

I asked Finale to transpose it for me! I think we are all familiar with the music of Tchaikovsky. He was a Russian composer who lived from 1840 to 1893. This was considered the Romantic Period of Composition.

Some of his well-known and beloved works include *The Nutcracker*, *Sleeping Beauty* and *Swan Lake...* all ballets.

## Old French Song

Peter I. Tchaikovsky

Autoharp

Am Em Am Dm Am Dm Am Dm Am Dm Am Dm Am Dm Am Dm Am E7 Am

Em Am Dm Am Dm Am Dm Am Dm Am Dm Am Dm Am E7 Am Am Em Am Dm

E7 Am Dm Em Dm Am Dm Am E7 Am E7 Am Em Am Dm Am Dm Am Dm Am Dm Am Dm

Am Dm Am Dm Am E7 Am

# The Floating Diatonics Chromatic Autoharp

## Part 2

By Todd Crowley

Consultants: Will Smith and Hal Weeks

### The Conversion of a Chromaticist

#### *The Floating Diatonics Chromatic Autoharp—Phase III*

The diagrams at the end of this article, generated for me by Will Smith, show the final *Floating Diatonics Chromatic Autoharp* layout, as it evolved through sheer trial and error and constant consultation with Will Smith and Hal Weeks. Will has been a highly regarded autoharp studio musician in Nashville for over 25 years, mainly as a diatonic player. He also plays jazz guitar and has recently begun using a 10-note scale Ron Wall Mountain 'Harp in his own ultratonic set-up to play some of this guitar jazz. Hal is a university educated music theory and composition major, who has played autoharp for more than 20 years. In recent years he has given up diatonic playing to concentrate on developing a blues-oriented chromatic autoharp. His new d'Aigle 'harp has 40 strings with extra bass notes and is set-up to play Hal's signature blues sound, plugged or unplugged. So, I had the valuable expertise of both a diatonic and a chromatic specialist as I worked out this interesting musical puzzle.

To understand how the *Floating Diatonics Chromatic* layout works, it is first necessary to re-conceptualize the 21 bar set-up. We tend to look at the standard layout in linear fashion with 3 rows and 7 tiers. Keeping these rows separate and distinct as majors, minors and 7ths is a neat and tidy arrangement easily learned and memorized. But the standard arrangement forms a barrier to music lurking in all those strings below, a kind of arbitrary and tyrannical limitation. To break down this barrier, it is necessary to re-

envision the traditional linear lay-out as a pattern of 21 chords arranged spatially. Seeing the arrangement spatially transfigures rows and tiers into a series of *Chord Clusters* or overlapping webs with large *Core Scales* surrounded by *Satellite Chords*, each of which can be played in tandem with a *Core Scale* to form still other chords. For simplicity's sake, I wanted to keep this a two-button system with all the tandem chords within easy reach. I also determined that each chord bar should be a useful chord or scale in itself.

Before proceeding it's important to define the new terms required to understand the *Floating Diatonics Chromatic* set-up, starting with the words diatonic and chromatic themselves. Diatonic refers to the seven note (do-re-mi) major scale, most often associated with traditional folk melodies. Chromatic is the term given to the 12 note Western scale with all the half and whole steps that accounts for most modern music and classical music dating back several centuries. The *Floating Diatonics Chromatic Autoharp* is a five key diatonic autoharp and a chromatic autoharp all in one. The terms diatonic and chromatic should by now be familiar to most autoharp players. The definitions to follow create a new nomenclature to understand how the *Floating Diatonics Chromatic Autoharp* works.

#### Definitions

1) A *Satellite Chord* has 5-6 notes and can be played as a chord or a partial scale by itself. It can also be split into 2 simpler chords when played in tandem with a *Core Scale*.

2) A *Core Scale* has six notes that can be played as a partial diatonic scale minus the second note (-2) or in tandem with a *Satellite Chord* to form other simple and complex chords.

3) A *Floating Diatonic* is to the chromatic autoharp what a *Floating Pentatonic* is to a diatonic autoharp. Each of the center row buttons from Eb to A now has six of the seven notes of the diatonic scale, rather than just the simple chord triads. The one missing note is "re" or the 2nd scale degree. With one of these *Floating Diatonic* bars pressed down, it is possible to use any of the surrounding bars and "pump felt" to play open diatonic music in seven different, isolated diatonic scales. The *Floating Diatonic* bar becomes, in effect, a moving lockbar, blocking out unwanted chromatic dissonance. Instead of having to swap quick-change lockbars or specially designed Orthey bars in and out of a chromatic autoharp or restrict your diatonic playing on the chromatic to just a couple of keys using actual lockbars, the seven *Floating Diatonic* bars allow you to play in any of the seven diatonic keys with open notes and without dissonance. That is if you can learn to play two bars at one time.

4) A *Chord Cluster* has seven buttons: a *Core Scale* in the middle and six *Satellites*, except on the ends, which lose two *Satellites*. All of the buttons in a *Chord Cluster* can combine with the *Core Scale* to make a new chord. *Satellites* in a *Chord Cluster* can also combine with each other to make new chords or partial chord intervals.

As the diagram on page 22 shows, each Satellite is linked with the Core Scale to make a new chord. Also, the adjacent Satellites are linked to form still other tandem chords. In the C Cluster the tandem chords include: F, Fadd2, C, C5 (modal), Cadd2, Am, Am7, Em, Em7, FMaj7, CMaj7 and the e-g minor 3rd interval. If we then add in the Satellites and Cores, in this cluster alone we have 20 chords and scales using no more than two adjacent buttons. Before we get carried away imagining seven of these Clusters yielding 7x20 or 140 chords and scales, we have to remember that Clusters overlap and the end Clusters lose two Satellites as we run out of room.

Still with the Floating Diatonic Chromatic Autoharp the player has at his or her fingertips, using no more than two adjacent buttons, the following chords:

Majors: Eb, Bb, F, C, G, D, A  
 Relative Minors: Gm, Dm, Am, Em, Bm, F#m  
 Minor 7ths: Cm7, Gm7, Dm7, Am7, Em7, Bm7, F#m7  
 6ths: Eb6, Bb6, F6, C6, G6, D6, A6  
 Major 7ths: BbM7, FM7, CM7, GM7, DM7, AM7  
 Add2s (also sus4s): Ebadd2, Bbadd2, Fadd2, Cadd2, Gadd2, Dadd2  
 Modal 5s: Bb5, F5, C5, G5, D5, A5  
 Dominant 7th/9s: Eb7/9, Bb7/9, F7/9, C7/9, G7/9, D7/9, A7/9  
 Minor 6/7ths (also partial minor scales): Cm6/7, Gm6/7, Dm6/7, Am6/7, Em6/7, B m 6 / 7 , F#m6/7  
 Diatonic Scales (minus the 2nd): Eb, Bb, F, C, G, D, A  
 13th chords: Bb13, F13, C13, G13, D13, A13, E13

Now instead of just 21 chords, the player has the freedom to choose from an array of 73 chords and partial scales. And as Will Smith has pointed out, once players start using this system, they may find still other

chords and scale runs using combinations not restricted to the clusters.

### An Easy Set-Up

With a standard Oscar Schmidt or RBI 21 chord autoharp, the set-up for the Floating Diatonics Chromatic Autoharp is a fairly straightforward procedure. 18 of the bars can be used without refelting because the basic principle involves opening up more notes by removing felt. Only three bars need to be refelt entirely. Two different lay-outs appear at the end of this article—the first is my original design, which orients the minor chords on the treble side and the second is Hal Weeks' adaptation, which comes closer to the currently popular Bowers' set-up.

Because all of the simple 3 and 4 note chords found on an autoharp can be played as tandem chords, each bar can now be considered either as a large complex chord or as a partial scale; i.e. the D Core scale (-2) = an A13 chord. Every other instrument used to play both melody and chords, like the guitar or the piano, gives the player full access to the scales, which allows the player to then make up any number of chords. The player's creativity and musicianship are, therefore, not limited by the predetermined chords found on a standard chromatic autoharp. The basic idea behind the *Floating Diatonics Chromatic* set-up is to give the player greater access to the many scales and partial scales underneath the chord bars with the ability to select from a far greater variety of chords. The autoharp player may now enjoy much of the freedom afforded players of other more versatile instruments. The player's imagination and ear will lead to a much greater variety of arrangements than the current majors, minors, and 7ths linear set-up allows.

Following are the notes needed to be opened up on each bar laid out in the perfect circle of fifths logic. (Note that all but the \* bars require

only the removal of existing felt):

### Core Major Scales (-2) (middle row bars):

- 1) EbGAbBbCD
- 2) BbDEbFGA
- 3) FABbCDE
- 4) CEFGAB
- 5) GBCDEF#
- 6) DF#GABC#
- 7) AC#DEF#G#

### Partial Minor Scales or Minor 6/7th chords (treble or bass side):

- 1) CEbGABb
- 2) GBbDEF
- 3) DFABC
- 4) ACEF#G
- 5) EGBC#D
- 6) BDF#G#A\*
- 7) F#AC#D#E\*

### Dominant 7th/9 Chords (treble or bass side):

- 1) EbGBbDF\*
- 2) BbDFAC
- 3) FACEbG
- 4) CEGbBd
- 5) GBDFa
- 6) DF#ACE
- 7) AC#EGB

### A word about voicing:

For the core scales and minor 6/7th chords, it works best to open up all the notes available on the autoharp without regard to order. When these bars are played in tandems the standard voicing for the basic triad chords usually work out as you would normally expect to find them. Some scales, like the Eb, are weak in the bass end if you do not include all the available notes. And when you start to pick open note melodies by "pumping felt" with an adjacent chord bar, you'll want all the available notes.

The dominant 7th/9 chords are another matter altogether. The one major compromise and/or flaw in this set-up is that the traditional dominant 7th chord now has to be played as its jazz cousin, the dominant 9th chord. It is important, therefore, to give these chords more of a dominant 7th feel by emphasizing the flatted 7th note. This is possible on the autoharp because it is a harp and not a guitar, meaning each string

ascends up the scale and you can choose which notes to open and emphasize on a given chord. On an autoharp the D7 chord is actually three D7 chords played upwards through three octaves. The D7 chord is voiced on the autoharp with the notes in the following order: DF#ACDF#ACDF#AC. The flatted 7th or C is repeated three times and becomes the defining (dominant) note in the chord. The D7th/9 only adds two additional notes and is voiced: DF#ACDEF#ACDEF#AC. On the first pass in the bass, the E is left muted, so the D7th/9 chord begins as a true dominant 7th chord. The extra E's opened in the middle and high octaves add texture to the dominant 7th chord without changing its fundamental nature and usefulness. The presence of those open E notes also allow the D7th/9 chord to become a Dadd2 chord when played in tandem with the A core scale bar.

Will Smith compared the voicing of the dominant 7th/9 chords as "having your cake and eating it too," meaning the dominant 7th/9 becomes a useful substitute for the traditional 7th chord, while creating other chord options. Hal Weeks, who relies heavily on dominant 7th chords in his blues playing, was at first skeptical that the dominant 7th/9 would work as well as a traditional 7th chord until he started trying them. Now Hal reports the dominant 7th/9 not only hasn't taken anything away from his signature blues style, it has added so much more to other styles of music he is now starting to explore.

Another serendipitous discovery;

When two bars are played in tandem to make a chord, twice as much felt is being applied to the unwanted strings. With the unwanted notes twice-muted, there is very little of the chromatic dissonant "bleed through" you tend to hear when you hold the autoharp next to your ear. The chords sound much more like pure diatonic chords even without the doubled strings. Furthermore, those pesky harmonics that bedevil

practically every 21 bar set-up are virtually eliminated. Each of the muted strings receives twice the amount of felt, but each felt touches the string in a slightly different location, covering up those distinct points on the string that create the harmonics.

### Why The Floating Diatonics Chromatic Autoharp?

One of the reasons Hal Weeks and I became fast friends even though our tastes in music differs is that Hal once remarked on Cyberpluckers, "I play the autoharp because it is a flawed and compromised instrument, just as we are all flawed and compromised human beings." With his humble and worldly philosophy, I knew right then that when Hal and I met in person we'd have much in common and much to share. Hal shared with me his love of the blues and the chromatic autoharp, and I shared with him my love of folk songs and diatonic autoharps. We also shared our passion for the instrument we both love and our inquisitive natures wondering how to make this "flawed" instrument better, yet without seeking perfection.

One of the reasons many musicians may not take the autoharp seriously is that it has always imposed strict limitations on what the musician can do, what I have likened elsewhere in this article to *the tyranny of the chord bars*. An accomplished guitar or piano player often creates musical nuances by rearranging the basic major, minor and 7th chords, inserting or deleting notes to alter the chord slightly or by playing scale runs, in and out of different keys. Hal Weeks has coined the perfect metaphor for what the *FDCA* set up allows the player to do. Hal calls the harmony notes in a chord surrounding the melody notes a "halo of sound." This "halo" may contract to a simple modal interval or it may expand to include all the notes in the chromatic scale. The ability to control the range and depth of the "halo" is what we may call musicianship in the broadest

sense of the word. The *FDCA* set-up gives the autoharp player far greater control over this "halo of sound" than ever before.

Autoharpists are no less musical than other musicians, so we have always looked for ways to get more music out of our instrument. Some may play diatonics to sweeten the sound and add different chords. Some may alter the bass tuning schedule and have two or more chromatics set-up to enhance certain keys. Some may use a combination button ultratonic or ultrachromatic set-up to increase the number of available chords. Some have used the *Newton Keyboard* and learned to play the autoharp like a harpsichord, making use of all the strings in every possible combination.

What I have tried to conceptualize is an autoharp chord bar set-up that brings the best of both diatonic and chromatic autoharps together in a single instrument. It is an autoharp that allows the user to play beautiful open note diatonic melodies using floating lockbars. And it is an autoharp that allows the player to travel freely around the circle of fifths, exploring jazz, blues, classical, and just about any other music under the musical sun. More importantly the *Floating Diatonics Chromatic Autoharp* is an instrument that will allow the true musicianship of the player to rise to new heights by imperceptibly inserting a 2nd into a major chord here or adding a 7th to a minor chord there, nuances other musicians take for granted and expect from their instruments.

The *Floating Diatonics Chromatic Autoharp* is not yet the perfect autoharp, nor will there likely ever be one. Like all of us, it still has its inherent flaws. It asks the player to use two buttons at a time, rather than one. It asks the diatonic player to accept that single strings can play diatonic music nearly as beautifully as doubled strings. It asks the chromatic player to suspend disbelief and accept that a 9th chord can be used in place of a 7th chord. It asks the player to explore the new realm

of possibilities opened up by having minor 6/7th chords—part minor, part diminished, and part Dorian in mode. Autoharp players have always used their ingenuity to find *smoke & mirror* chords, imaginative substitutions, when a chord isn't available to them. The add2 chords in this design, for example, can substitute for a major, a sus4, or a partial pentatonic.

Given what players have already accomplished with a 21

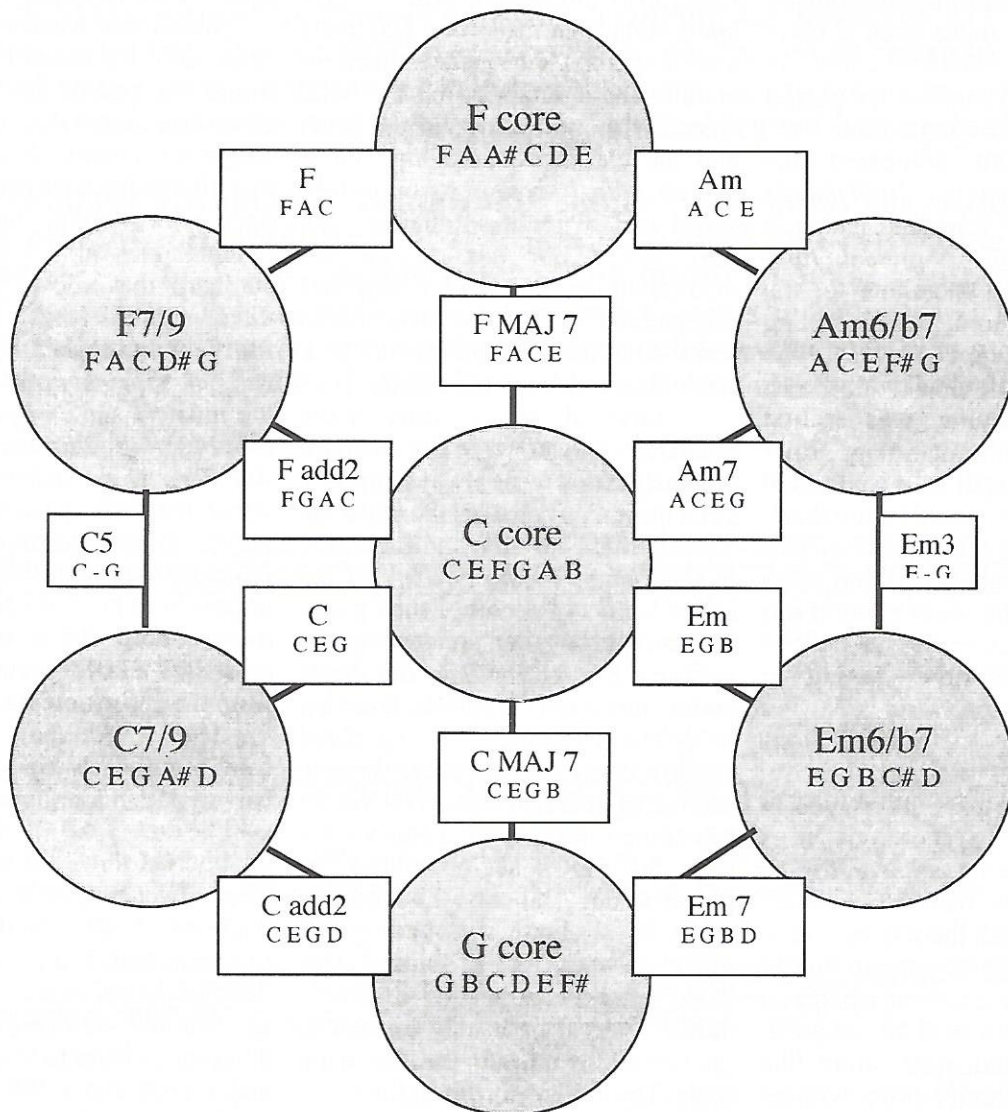
chord chromatic or a collection of diatonic instruments, imagine what they may now create musically on an autoharp that is both chromatic and diatonic and that gives the player more than 60 different chords to choose from.

The possibilities seem breathtaking.

\*Many thanks to Will Smith and Hal Weeks for their immediate assistance in matters. musical,

computer-related, and personal. And many thanks to all the tinkerers and thinkers, who have gone before and who are still among us. Who make us stretch our imaginations and find the music locked within the “wee box” and within ourselves. And especially to Bryan Bowers, who first gave me an autoharp, and Mark Fackeldey, who first made me realize what a truly wonderful instrument it is.

### Floating Diatonics Chromatic Autoharp Chord/Notes









# About Nothin'

by Tom Schroeder

Here are 750 words about doing nothing. OK, let's practice. Just sit there, breath, don't move, breath, repeat, repeat, repeat. Excellent! Over the years, I have found it is one of the harder concepts for Autoharp players to grasp. Players always seemed to need to be doing something after doing a pinch, be it a thumbstroke or a fingerstroke or a pluck. It is hard to get them to just sit there calmly and do nothing. I always guessed the rhythmic style of playing developed for three reasons. One, older instruments lacked sustain so players were forced to fill the void with rhythm accompaniment. Two, earlier styles of playing were borrowed from rhythm instruments like guitars and banjos so players did a lot of rhythm. Three, someone took "idle hands are the Devil's playground" and wanted to keep the Devil away while playing. For whatever reasons, it is hard for Autoharp players to do nothing.

Let's practice this valuable skill again. Imagine you just pinched a melody note. Just sit there, breath, don't move, breath, breath, breath, breath. Lovely! Now pick up an Autoharp and put on fingerpicks. Pinch a note, hold your fingers over the chord buttons and strings but don't move, breath, breath, breath, breath. Superb! You are getting there. Pinch another note, hold your fingers over the chord buttons and strings but don't move, this time count time in your head. So Pinch and count "two, three, four, one, two, three, four", keep counting "one, two...", don't move, breath, keep counting. Have you mastered the concept of doing nothing?

Try it with the melody "Bury Me Beneath The Willow." First sing it in your head while reading the words. "Bur-pause-pause-y-me-pause-b-e-neath-pause-pause-the-wil-low-pause-pause-'neath-pause-pause-the-weep-ing-wil-low-tree-pause-

pause-pause-pause-pause-pause-pause". In playing the melody you would pinch the melody notes where there are words or word fragments and you would do nothing where there was a pause. During the pauses you would just let the strings ring and count the beats in your head but your hands would remain still. Try it when playing the entire melody.

To add some interest to this accompaniment simplified style, you need a few techniques. One is to add a fraction of a count of time to some of your phrasing. This is much like a blues style singer or player would phrase a tune. You are varying the rhythm without playing accompaniment. It would sound something like "Bur-pause-pause-13/16pause-y-me-pause-13/16pause-b-e..." you are just extending out that pause ever so slightly longer so your phrasing is not mechanically even. It causes the listener to anticipate the next note.

A right hand technique to add would be the "thumbrun." It is a modified pinch. With this technique you start moving your thumbpick across the bass strings a little before the musical count and finish with a pinch. It kind of has the rhythm of "burrrrr-rum," ; the "burrrr" being the thumbpick moving over the bass strings slightly ahead of the count and the "rum" being the pinched melody note on the musical count. On our melody, you could do a thumbrun on "bur", "neath", "neath", or "tree" melody notes. You would still do nothing on the pauses. A thumbrun emphasizes a note and increases the sustain so the strings would ring longer.

Another technique you could use would be the Pat. Here you strike the melody string with your picks. You would use the Pat to repeat a melody note and then do nothing. So in "Bury me..." you would pinch the


last melody note "tree" and then immediately Pat the same note and then do nothing. A guy named Bowers does this.

A final technique, which is actually doing something during the pauses, but that something is not on the strings, is the "Wa-Wa effect." Will Smith of Nashville showed me this years ago. With this technique, during a series of pauses, you would rotate the body of the autoharp slightly so the back of the instrument touches your body and then does not touch your body and then touches it, etc. It creates a warbling-like sound if you do it rapidly and is used with a long series of pauses to add interest. You could do that after pinching "tree" in our melody.

Who would have thought doing nothing would be so hard? You can do nothing during fast tunes or slow ones. The concept is exactly the same. It is a different style and can add variety to your playing sound. Just watch out for the Devil on that playground!

Slacker Schroeder is hangin' at: [anartauto@hotmail.com](mailto:anartauto@hotmail.com)

*In addition to the written music on the next page, you can hear the song on the AQ website being played by Heidi Cerrigione.*



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# Bury Me Beneath the Willow

Traditional  
arr. by Tom Schroeder

Bur - y me be - neath the wil - low

G C G / D7 C D7 C /

'neath the weep - ing wil - low tree So





G / / C G D7 / (wa-wa) /

she will know where I am sleep - ing

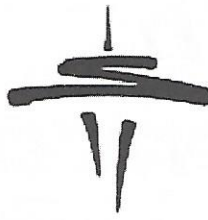
G C G / C D7 C /

and per - haps she'll weep for me. (wa-wa)

G / D7 / C D7 G (wa-wa)

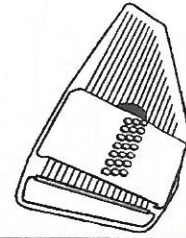
 Pinch    
  Pause    
  Thumb run    
  Pat

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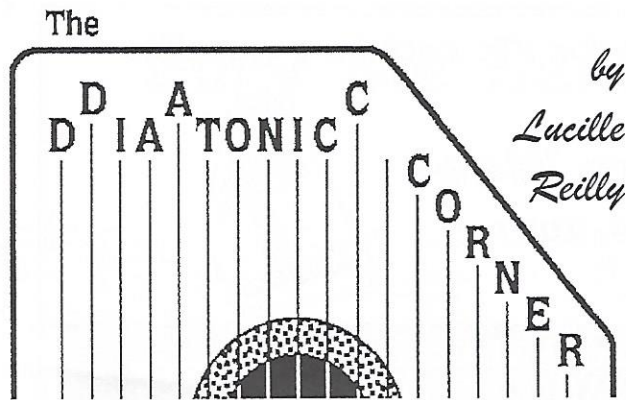
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This issue's feature:

# A South American Fancy

It is December 20, 2006, a perfect writing day: From my office window, I watch as the wind whips voraciously falling snow in all directions. My cat Lightning nestles safely in my lap for his daily snooze, while cat Domino feigns canine outside, romping in Colorado's "white gold." A cup of home-brewed (and weaker) gourmet coffee in hand, I ponder "Colombian Huayno" from page 199 of the book *English Country Dance Tunes* (edited by Michael Raven, 2nd edition, 1999), and the warm, Colombian weather it brings to mind. Oh, well.

Sing "Colombian Huayno" while following the notation on the next page, being sure to repeat the first line (at :||). If you need aural assistance, listen to and sing along with the MIDI file at [www.thedulcimerlady.com/thoughts.htm](http://www.thedulcimerlady.com/thoughts.htm).

**Notational close-up:** Syncopation (♩ ♩) gives this South American tune a swing that's typical of the region, but what are those two *consecutive* released notes (circled) within this rhythm in mm. 7 & 11? *¿Que pasa?*

Mm. 7 & 11 also sport two chord sitting *between* notes instead of directly above one note. Placements overlooked? No, these chords belong where they are. (Keep reading.)

Let's find out how to play "Colombian Huayno" so your hands waft over the autoharp like a warm summer breeze.

**Clarify the button action:** To navigate your way through any complex rhythm smoothly, divide its longer notes into shorter, tied notes, as I've done in the *Expanded Rhythm* version of this tune on the next page. The half notes (♩) and dotted rhythms (♩. ♩) now show when to brush, on their "silent", interior downbeats, as typically done in other tunes. But more importantly, the syncopated rhythms in mm. 7 & 11 show when to depress those "misaligned" chords, also giving us string-fingering clues.

**Syncopated chord changes:** Mm. 7-8 & 11-12 look tricky, but they're *fun* once both hands know what to do. The three-part exercise below will help you master these measures.

Part 1 is for the button hand only. Depress mm. 7-8's chords to a steady beat, "scissoring" the fingers to change chords. When you play the melody in a bit, your button fingers will move at this same pace.

Notice the *downward* brush on the last beat. With only a few strings below the last melody note (D), brushing

down with the index finger sounds only the open strings below without also going through and above the ringing D string, as an upward thumb brush would do.

For Part 2, repeat Part 1 *and* pinch strings in the middle of your autoharp with the thumb and all three fingers. Your string thumb will vamp at this steady pace, under the syncopated rhythm played by the fingers.

Now for Part 3: adding the melody. Your button hand will add three more things to its to-do list: 1) "hop" off the first two chord buttons (at "∧") as the right hand plucks the circled notes; 2) let the tied note continue ringing despite the IV-V chord change; and 3) articulate V as harmony with the help of the thumb brushing underneath the ringing melody string (D).

Repeat this exercise to master mm. 11-12, noting differences in melody and chords.

**Alternate chords:** This tune begs for harmonic exploration. For starters, reverse the chords within brackets and play "(V)" in m. 9. Where will your imaginative ear take you from here?

*¡Bueno!* Now, about Colombia: I like snow too much and would rather stay home. I'll let the cat snooze on my lap so I can revel in the scene out the window a while longer.

Lucille

Mm. 7-8

① buttons only

② add strings

③ play as is:

Next issue: "Name that Tune!"  
Clue: Parting, sprout-stunted flow.

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

# Colombian Huayno

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

South American tune, chorded by Lucille Reilly

♩=160

I IV V IV IV ii V V7 iii I

write in your own fingering

5 I IV I IV V I V I IV I (V)

9 I IV I V IV ii iii I

## Expanded Rhythm Version

I IV V IV IV ii V V7 iii I

r t ↑ r m i m r m ↑ m r r m i m ↑ m r r m r m i ↑

5 I IV I IV V I V I IV I (V)

i ↑ m i m r t ↑ m i ↑ r t m ↑ m i m i m i ↓

9 I IV I V IV ii iii I

i ↑ m i m r u m r t ↑ r t m ↑ m i r m r m i ↑

**Fingering symbols:**

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

**Yes, I mean it! A contest: Name that Tune!**

Be the first to name the tune title in the "Next issue" box on the previous page and win a copy of the revised monograph, *The Flowers of Edinburgh*, a tutorial for diatonic autoharp. Go to [www.thedulcimerlady.com/marketplace.htm](http://www.thedulcimerlady.com/marketplace.htm), for information. To enter, email/postmark your answer from March 12-21, 2007 (no earlier or later) to me at [lr@thedulcimerlady.com](mailto:lr@thedulcimerlady.com) (include snail address) or P.O. Box 7338, Denver, CO 80207 USA. There will be one email and one snail-mail winner. The answer will be this column's featured tune in the next AQ.



# The Children's Corner

by Verla Boyd and Kathleen Bassett

## "Old Joe Clark"

Just who was this Old Joe Clark, anyway? After researching this name on the internet, I'm wondering, "could there be more than one Old Joe Clark?" Is the song we play and sing about Old Joe Clark from Virginia about his daughter who was jilted by her beau and the song written out of jealousy? OR, was he the notorious character in Clay County, Kentucky who was a hard and rough-and-ready bully, who was shot to death by his own son in a fight over some hogs? You

do some research and see what you come up with. But give yourself lots of time because there is a lot of information about this "Old Joe Clark."

This song is written in the key of D Mixolydian. Mixolydian mode is a mode based on the major scale. The difference between the two is the 7th note of the scale. In Mixolydian, the 7th tone is lowered by a half step. This creates a whole step between the leading tone and the tonic. This whole step is what gives

Mixolydian its distinctive sound. An easy way to hear Mixolydian is to play a scale on the white keys of the piano starting on G.

This is a very old traditional song and like most traditional songs, the melody and rhythm have probably varied as they have passed from one generation to another. Also, traditional songs will vary from one part of the country to another, with verses being added, changed, or even the rhythm changed to suit one's own liking.

3. Old Joe Clark had a mule  
His name was Morgan Brown,  
And every tooth in that mule's head  
Was sixteen inches 'round.

4. Old Joe Clark had a yellow cat,  
She would neither sing nor pray,  
Stuck her head in a buttermilk jar  
And washed her sins away.

5. I went down to Old Joe's house  
He invited me to supper,  
I stubbed my toe on the table leg  
And stuck my nose in the butter.

6. Wished I had a sweetheart  
Put her on the shelf,  
And every time she'd smile at me  
I'd get up there myself.

7. Went up on the mountain top  
Gave my horn a blow,  
Thought I heard my true love say  
'Yonder comes my beau.'

8. Now I wouldn't marry a widder  
Tell you the reason why,  
She'd have so many children  
They'd make those biscuits fly.

(Continued on the next page.)

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OLD JOE CLARK

AQ 31

D MIXOLYDIAN

TRADITIONAL

ARR. BY VERLA AND KATHLEEN

D A7

Old Joe Clark he had a house six - teen stor - ies high  
 I went down to Old Joe's house nev - er been be - fore  
 D G C G D G D / G C G A7

D A7 D

ev - ry sto - ry in that house was filled with chicken pie  
 He slept on a feaath - er bed I slept on the floor  
 D G C G D G D / / A7 / D

D C

Fare thee well Old Joe Clark faretheewell I say  
 D / / / G D / / / C

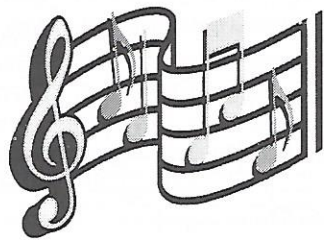
D A7 D

fare - thee well, Old Joe Clark have n't long to stay  
 D / / / G D / / A7 / D

9. Eighteen miles of mountain road  
 And fifteen miles of sand,  
 If ever I travel this road again  
 I'll be a married man.

These are just a few of the many verses to this song. If you have some verses you would like to share, please send them to me at [jdboyd357@yahoo.com](mailto:jdboyd357@yahoo.com) or to the Autoharp Quarterly and we will publish them. Let's see how many we can come up with. *Verla and Kathleen*

Lyman Taylor &  
Karla Armstrong  
present ~



# Colorfully Chromatic

## “Beautiful Dreamer”

Words & Music by Stephen Foster

July 24, 1826 - January 13, 1864

Written shortly before his untimely death, “Beautiful Dreamer” is arguably the most beautiful song written by America’s supreme song writer, Stephen Foster. That is no small claim, for many of the almost 200 songs he penned during his brief life are found virtually everywhere in our culture. His songs were universally recognized as “easy to love and easy to sing,” preserved today as state anthems, grade-school music curriculum, and international folk tradition. Although Foster died a pauper, his musical legacy has undoubtedly enriched the world.

For the chromatic aficionado, “Beautiful Dreamer” is certainly easy to love, but perhaps a challenge to play! Most notably, it provides an extended and rewarding excursion into “uncharted territory” for many autoharpists: the minor chords. Note particularly the interaction of the minor chords with dominant and diminished sevenths; hopefully you’ll agree that an occasional awkward reach (which becomes less awkward with practice) provides just the right harmony! You’ll find that the mastery of this classic will undoubtedly enrich your repertoire!

1. Beau - ti - ful dream - er, wake un - to me, \_\_\_\_\_  
2. Beau - ti - ful Dream - er, out on the sea, \_\_\_\_\_

8  
Star - light and dew - drops are wait - ing for thee, \_\_\_\_\_  
Mer - maids are chant - ing the wild lo - re - lei, \_\_\_\_\_

14  
Sounds of the rude world heard in the day, \_\_\_\_\_  
O - ver the stream - let va - pors are borne, \_\_\_\_\_

20

Lulled by the moon - light have all passed a - way!  
 Wait - ing to fade at the bright com - ing morn.

26

Beau - ti - ful dream - er, queen of my song,  
 Beau - ti - ful Dream - er beam on my heart,

32

List while I woo thee with soft mel - o - dy;  
 E'en as the moon on the stream - let and sea;

39

Gone are the cares of life's bus - y throng,  
 Then will all clouds of sor - row de - part,

45

Beau - ti - ful dream - er a - wake un - to me!  
 Beau - ti - ful Dream - er a - wake un - to me!

51

Beau - ti - ful Dream - er, a - wake un - to me!  
 Beau - ti - ful Dream - er a - wake un - to me!

# In the beginning...

by Mary J. Park

## "My ~~Body~~ Bonny Lies Over the Ocean"

I just had to smile as I prepared this newest tune, "My Bonny Lies over the Ocean," for publication. I have perfectly good hearing, but as a child I often misinterpreted what I heard. For years I thought the name of the tune was "My Body Lies over the Ocean," which is really funny when you consider that I would joyously sing, "Oh, bring back, bring back, bring back my body to me, to me." I don't know where I thought my body went, but this malapropism was only one example. As I child I also watched the "Long Stranger" (Lone Ranger), and I listened to "alblums" well into adulthood. I also thought that Fred Astaire was a woman called Freida Stair. After all,

I had an Aunt Freida and my parents often talked about the Stair family that lived in the town where they grew up. Well, enough for confessions, and on to the explanation of how to play the tune.

*My Bonny Lies over the Ocean* is a nice easy tune to play, but you will need to use a D7 chord in this tune. The D chord cannot be substituted. It not only brings out that turn-of-the-last century sound, but the extra note in the D7 chord is needed to play the C note where it is written in the arrangement. Chords written in parentheses may be substituted for the ones written just in front, but if you are playing with others who are

playing the chord accompaniment, the first choice will sound better. Near the end of the piece, there is an "F" in parentheses without another chord right in front of it. Here you can play the D7 chord, but you will need to be very careful to pinch the C note which is the string right next to the D note in front of it. I think the D7 sounds better on both of these notes, but if you have trouble isolating the C note, then try the F in parentheses to help with this effort.

When playing this tune, remember that the arrows in the tablature marks indicate the direction that the finger or thumb goes. The finger strokes that are marked with a "2" could also be played with the first finger (index finger). Try both ways to see which seems more natural for you. Notes in a bracket indicate that both of these notes go together to make one beat. If you are a rank beginner, the rhythm strokes in the brackets could be replaced by one thumb stoke.

Have fun playing this great old tune, and you choose the lyrics that make the most sense to you!

### Tablature Explanations

Thumb stroke



Pinch made with thumb and second finger



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



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You could learn a lot.

# My Bonny Lies Over the Ocean

Traditional

Arrangement by Mary J. Park

C F C  
 My Bon - ny lies ov - er the o - cean, My Bon - ny lies  
 C C G7 C Dm(G7) F / C / / / G7 C  
 6 D7 G7 C F  
 ov - er the sea. My Bon - ny lies o - ver the  
 6 D7(F) G7 D7(F) G7 / C G7 C Dm(G7) F /  
 11 C F G7 C  
 o - cean, Please bring back my Bon - ny to me.  
 11 C / / F G7 F G7 F G7 C  
 17 C Chorus F Dm G7  
 Bring back, bring back, Oh, bring back my Bon - ny to  
 17 C / F Dm F G7 / / / F G7

Detailed description of the musical score: The score is written for guitar in 3/4 time. It consists of four systems of music. Each system includes a vocal line on a treble clef staff and a guitar accompaniment line on a six-string staff. Chords are indicated by letters above the staff, and fingerings are shown with numbers 1-4. The guitar line uses a mix of downstrokes (indicated by downward arrows) and upstrokes (indicated by upward arrows). Some notes are marked with a '2' in a box, indicating a second fret. The piece is divided into sections: the first system (measures 1-5) and second system (measures 6-10) are the main body of the song; the third system (measures 11-16) is a bridge; and the fourth system (measures 17-21) is the chorus, starting with the word 'Chorus' written above the first measure.

## My Bonny Lies Over the Ocean

23 C F D7

me, to me. Bring back, bring back, Oh,

23 C G7 C / F D7 (F)

29 G7 C

bring back my Bon - ny to me.

29 G7 / / / F G7 C

2. Oh, blow, ye winds, over the ocean,  
And blow, ye winds, over the sea,  
Oh, blow, ye winds, over the ocean,  
And bring back my Bonny to me. Chorus

4. The winds have blown over the ocean,  
The winds have blown over the sea,  
The winds have blown over the ocean,  
And brought back my Bonny to me. Chorus:

3. Last night as I lay on my pillow,  
Last night as I lay on my bed,  
Last night as I lay on my pillow,  
I dreamed that my Bonny was dead. Chorus:



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

## Return To Paradise ... with Ron Falconer

(Editor's note: Ron Falconer first appeared on these pages in Volume 11, Issue 2 (Winter 1999). A lot has happened since then.)

My first night at Alfredo's Restaurant was the same night I finished playing at the Kaveka Restaurant. I'd played at the Cook's Bay Hotel two nights per week and the associated Kaveka Restaurant one night per week for the last six years. During these years I'd watched both establishments struggle financially to survive. Finally the hotel went bankrupt. The Kaveka, which had some holiday bungalows surrounding the restaurant, remained with the proprietor.

I had survived over the years with this struggling organisation by the grace of Donnie, the general manager, who had drifted down to Tahiti from Hawaii where he had run some big musical concerts. Donnie liked what I was doing and was a Bob Dylan and Paul Simon fan. We became friends. For the moment I continued my one night per week at the Kaveka.

Turning up as usual on a Sunday night, I set up my equipment. The Kaveka is a little unusual electrically as there is no earth in the system. The amplifier always buzzed. Only by lowering a self-styled earth wire through the floorboards into the tepid waters of Cook's Bay could I achieve a silent amplifier. A sound check and I was ready. Donnie was around, otherwise the restaurant was empty. After half an hour of hanging around jawing and remarking on the lack of clients, Donnie said with an air of long-suffering, "It looks like none of the restaurant staff is going to turn up either." We admitted final defeat. I packed up my gear, Donnie locked up the restaurant and we parted our ways.

Deflated, I headed home. Passing Alfredo's, I stopped. This restaurant was full. Christian, the new owner, was rushing around the tables. I cornered him in the bar and

said, "Do you want some music?" He looked at me for a moment then rushed away again. Next time he passed, I said "It's free." That caught his attention. "O.K.," he said. "Set yourself up here in the bar." Pleased to at least have a venue and an audience on this broken evening, my program poured out enthusiastically and the performance went down well. "Come back and see me during the day," Christian said looking up from his involved final accounting at the end of the night. Next day, over a quiet morning coffee we agreed on a regular Sunday night and a reasonable fee.

Tourism in Moorea has always been an iffy business. Hawaii attracts more tourists in one week than Tahiti and the whole of French Polynesia does in one year. Competition for the "few" is high in the islands and the restaurants and hotels regularly rise and fall. The first thing I learnt about Alfredo's was that under the new owner it was on the rise.

After travelling all over the world on my small sailboat for seventeen years, I chose to finally settle on Moorea, this beautiful volcanic tropical island, ten miles by sea from Tahiti. I also chose to play music around the numerous restaurants and hotels as against attempting to pick up my old profession of architectural draughtsman.

Sailing in New Zealand, I came across an autoharp for the first time. On examining this unique instrument, it didn't seem too difficult to play. More importantly, it complemented my left hand, handicapped during my military service and which left me with a half thumb and half third finger plus a full little finger, fortunately all fully operational and possible enough to push the buttons on this strange instrument. Some modifying of the button layout plus lots of good occupational therapeutic playing and I slowly developed a satisfying rhythmic accompanying strumming style.

My final sailing adventure was to find a small uninhabited coral island to the north of Tahiti and live there for four years. There, with plenty of time to spare, I picked up the harmonica. It didn't take too much imagination to physically attach the melody harmonica to the frame of the rhythmic autoharp. I now had a versatile double instrument and an act. I could sing, strum the chords and also do fill-ins or play along with tunes on the harmonica.

Back in the Sixties, I played drums in a dance band doing village dances all over the north of Scotland where the dancers are quick to appreciate a lively & well-timed drummer. I played a few folk clubs where the respectful, attentive audiences sing along discreetly with the choruses and always applaud the performer. Music is a way of life and I have always enjoyed all the aspects of this special way to interact.

Organising the venues, maintaining the gear and instruments, the anticipation and preparation for the event, getting into the evening's entertainment and the response from the audience, be it applause, a thumbs-up sign, a request for a song or a quiet conversation after the show. The reflective drive home has its own pleasure, the sound sleep of the contented and the playback of the highlights of the night over the first morning coffee.

Playing for tourists in a restaurant is another challenge. People basically *eat* in a restaurant. Also, tourists who can afford expensive Polynesia are somehow well organised commercial people and this, because of the right/left brain arrangement, makes them in general slightly less likely to be sensitive to the aspect of artistic music, be it good or bad. Then they often share a table with friends they have just met in the hotel and their passionate discourse of common traveling experiences take preference over the local entertainer. Honeymooners also love to

share the experiences of their very recent marriage with other excited honeymooners.

In general I found my place on Moorea with the older generation of American tourists who are numerous in the hotels. People who, like me, had grown up with the music of the 60's and the 70's and know all the words to *King Of the Road*, *Hotel California* and *American Pie*. They are the ones who reorganise their restaurant chairs, which despite all my mumbling over the years, are still placed with the backs of the clients to the entertainer and share the nostalgia of favourite oldies. Honeymooners alone are not too difficult. A slow sweet instrumental rendering of *When a Man Loves a Woman* has them reaching across the table, holding hands gazing into each other's eyes, while *Can't Help Falling In Love* or *Wonderful World* stimulates them to dance between the tables closely attached in each other's arms.

Visually the autoharp helps gain attention. People look up and watch just to try to figure out what instrument he's playing. Some ask, "What is it?" while others smile with worldly knowledge and explain they too have played the autoharp. It was through an autoharp-sensitive holidaying reporter that I was first "discovered" by *Autoharp Quarterly*. See "Autoharps In Paradise" Winter 1999, Volume 11, No. 2. Since then I have remained a faithful and appreciative reader of this gift to all autoharpers.

Christian's clear instructions on my first official night were, "Get them going." Well the first general idea of an entertainer is to get something going, but I realised he wanted a full-on party, the commercial aspect being that if they are having a good time they would stay on, buy another bottle of wine, maybe some shorts and who knows, a bottle of champagne. Soon after I started playing, Christian added a Thursday night. Now, seven years later, I've had lots of time to perfect my party-night routines.

Seven o'clock and Alfredo's free taxi, which runs back and forth to all four main hotels begins to bring in the clients. From seven to eight the restaurant fills up. The numbers fluctuate from eighty to one hundred clients on a good night to around twenty when he just covers costs. For the first hour I stay with sweet improvised background instrumentals while heads are buried in the menu and wine list and the first cocktail arrives. Eight o'clock and mostly all have had their first drink, a bite of food, and begun to relax. After "Welcome to Alfredo's, the number one restaurant on the island, so the boss says??" I announce sing-along party time. There is a spare microphone which I explain is open to anyone who would like to join me in the choruses or sing a song on their own. I keep a guitar on the side if it's wanted.

The first song, *Sweet Caroline*, sets the evening. I stop in the chorus and wait for the Woa, Woa, Woas. Sometimes the whole restaurant erupts and I smile with satisfaction at the anticipation of a good night as they carry on to the "So good, so good, so good." Sometimes only one or two voices drift across which fade out on the second time around and I know party time is not going to be easy.

Inviting people to the microphone has its own special risks when your inebriated enthusiast loudly broadcasts his happiness for the entire world to hear. This stimulates phone call complaints from the close neighbours and a Christian who jumps up and down making wild hand signals which mean only one thing – turn it down, turn it down. Other times Christian helps out by dragging girls up to the microphone until I have a choral backing of five to seven girls dancing and singing "Ride, Sally, Ride" in *Mustang Sally*. Damas, the waiter, when he can find a spare moment helps out with a duet in *Let It Be Me*.

The up side of inviting guests is that highly talented people also take holidays on little Moorea and will

seek out Alfredo's as the place where something is happening. One short bouncy dark lady who sang *Amazing Grace* gospel style stimulated a standing ovation and told us afterward that she had sung at the Super Bowl. One girl who knew every word to every song and finished her performance with an emotional rendering of *I Will Always Love You* explained that she had organised karaoke for six years, was just finishing a stage show in Las Vegas and soon starting rehearsals for *Tarzan* on Broadway. Bob Scott, who had played drums with Sinatra's orchestra, played bongos one night and Doug Webb, who has played with the best and is the sax player on *The Simpsons*, brought in his sax and played along.

Christian tells me his percentage of profits climbs a little with each passing year. Over the last five years my takings have paid for all the materials for the small but solid retirement house I have built here on my own. Despite the slipping away of years I remain with Alfredo's, playing three or four hours twice a week for the party enthusiasts. If you're ever down this way check us out and if you play, bring your instrument.

Note: I play together a chromatic autoharp and chromatic harmonica (simple key of C, no button). Like the autoharp, it has three octaves in single notes. This means it's not too difficult to improvise melodies up and down the octaves and follow on the autoharp with a moving kind of vibrato strumming (like a mandolin). The way I have found to obtain the cleanest strumming is using a nylon pick (Dunlop 46mm) on its edge, like vertical at right angles across the strings.

My story of living on an uninhabited island for four years with my young French wife and two young children, two-years and four-years old, which includes the story of bringing the autoharp and harmonica together, has now been published by Random House Australia. It's called "Together Alone" and can be found on the internet.



# 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](mailto:autoharpgal@minpin.com)

The Pro-Files featured in this issue are:

<p><b>(TB)</b> <b>TINA LOUISE BARR</b> 1801 H Street Suite B-1 PMB #225 Modesto, CA 95354 209-480-4477 <a href="mailto:autoharphighgear@hotmail.com">autoharphighgear@hotmail.com</a> <a href="http://www.highgearmusic.com">www.highgearmusic.com</a></p>	<p><b>(BB)</b> <b>BRYAN BOWERS</b> c/o Scott O' Malley &amp; Assoc. PO Box 9188 Colorado Springs, CO 80932 719-635-7776 <a href="mailto:somagency@aol.com">somagency@aol.com</a></p>	<p><b>(RB)</b> <b>ROZ BROWN</b> 1549 S. Holland Court Lakewood, CO 80232 303-969-9645 <a href="mailto:rozzie@rozbrown.com">rozzie@rozbrown.com</a> <a href="http://www.rozbrown.com">www.rozbrown.com</a></p>
<p><b>(KD)</b> <b>KAREN DANIELS</b> 9002 Grandview Dr., Overland Park, KS 66212: 913-642-6442 or 19257 Hwy 14, Mt. View, AR 72560 870-269-2391 <a href="mailto:autoharpgal@minpin.com">autoharpgal@minpin.com</a></p>	<p><b>(JD)</b> <b>JULIE DAVIS</b> PO Box 1302 Nederland, CO 80466 303-258-3444 <a href="mailto:jdavis@indra.com">jdavis@indra.com</a></p>	<p><b>(WD)</b> <b>WANDA DEGEN</b> PO Box 61187 East Lansing, MI 48826 517-337-2264 <a href="mailto:wandadegen@att.net">wandadegen@att.net</a> <a href="http://www.wandadegen.com">www.wandadegen.com</a></p>
<p><b>(DOO)</b> <b>DOOFUS</b> 12228 Hollowell Church Road Greencastle, PA 17225 717-593-0962 (Phone) 301-588-5466 (Fax) <a href="mailto:neal@doofusmusic.com">neal@doofusmusic.com</a> <a href="http://doofusmusic.com">http://doofusmusic.com</a></p>	<p><b>(LGZ)</b> <b>LES GUSTAFSON-ZOOK</b> 1608 S 8th Street Goshen, IN 46526 574-534-1173 <a href="mailto:les@gustafsonzook.com">les@gustafsonzook.com</a> <a href="http://www.gustafsonzook.com">www.gustafsonzook.com</a></p>	<p><b>(LH)</b> <b>LINDSAY HAISLEY</b> Further Music Productions PO Box 126 (14206 Spreading Oaks) Leander, TX 78641 512-259-1190 <a href="mailto:fmouse@fmp.com">fmouse@fmp.com</a></p>
<p><b>(JH)</b> <b>JOHN HOLLANDSWORTH</b> 700 Tower Rd., Christiansburg, VA 24073: 540-382-6550 <a href="mailto:kholland@vt.edu">kholland@vt.edu</a>: John &amp; Kathie &amp; Mt.Fling, <a href="http://www.filebox.vt.edu/users/kholland/jandk/index.html">www.filebox.vt.edu/users/ kholland/jandk/index.html</a>; Blue Ridge Autoharps, <a href="http://www.blueridgeautoharps.com">www.blueridgeautoharps.com</a></p>	<p><b>(LiH)</b> <b>LINDA HUBER</b> 85 Packing House Road Hanover, PA 17331 717-637-6857 <a href="mailto:lhuber3@hotmail.com">lhuber3@hotmail.com</a> <a href="http://www.yourpage.blazenet.net/lhuber">www.yourpage.blazenet.net/lhuber</a></p>	<p><b>(AM)</b> <b>ADAM MILLER</b> PO Box 951 Drain, OR 97435 <a href="mailto:autoharper@earthlink.com">autoharper@earthlink.com</a> <a href="http://www.folksinging.org">www.folksinging.org</a></p>
<p><b>(KM)</b> <b>KAREN MUELLER</b> PO Box 80565 Minneapolis, MN 55408 651-649-4493 (voice mail) <a href="mailto:Karen@karenmueller.com">Karen@karenmueller.com</a> <a href="http://www.karenmueller.com">www.karenmueller.com</a></p>	<p><b>(AN)</b> <b>ANN NORRIS</b> PO Box 1781 Quitman, TX 75783 817-821-4166 <a href="mailto:travelersn2@hotmail.com">travelersn2@hotmail.com</a></p>	<p><b>(JP)</b> <b>JUDIE PAGTER</b> Country Ham Deutsch Haven Farm 38 Pebble Drive Stanardsville, VA 22937 804-985-3551</p>
<p><b>(TS)</b> <b>TOM SCHROEDER</b> 300 W 113th Street Kansas City, MO 64114 <a href="mailto:anartauto@hotmail.com">anartauto@hotmail.com</a></p>	<p><b>(MS)</b> <b>MIKE SEEGER</b> c/o Mitch Greenhill (agent) 1671 Appian Way Santa Monica, CA 90401 310-451-0767 (phone) 310-458-6005 (fax)</p>	<p><b>(DS)</b> <b>DREW SMITH</b> 529 Ardmore Road Ho-Ho-Kus, NJ 07423 201-444-2833 <a href="mailto:drew-smith-autoharp-emporium@verizon.net">drew-smith-autoharp-emporium@ verizon.net</a></p>

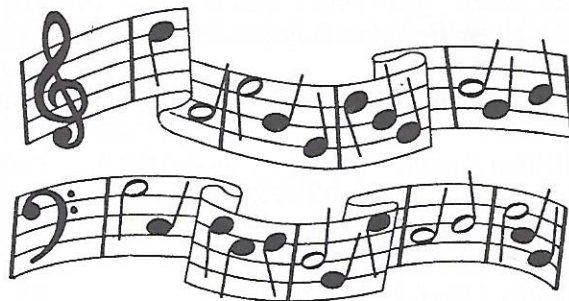
<b>(JAS)</b> <b>JO ANN SMITH</b> 6408 Baylor Drive Bartlesville, OK 74006 918-333-7586 jsmith@autoharpist.com www.autoharpist.com	<b>(IS)</b> <b>IVAN STILES</b> 1585 State Road Phoenixville, PA 19460 610-935-9062 pickeringbend@worldlynx.net www.ivanstiles.com	<b>(CW)</b> <b>CHARLES WHITMER</b> 291 Scarborough Drive #1109 Conroe, TX 77304 936-441-0133 cw75@earthlink.net
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## *Pro-Files Schedules*

Artist	Date(s)	Location	City	State
TB	1/13	Gold Rush Review, Sonora Opera Hall, 8 pm	Sonora	CA
TB	1/18	KKUP 91.5 FM Live radio performance. 11 am	Cupertino	CA
TB	3/6	Songs of the Civil War; free/open to public; 7 pm, St. Paul's Episcopal; 1528 Oakdale Road	Modesto	CA
TB	5/18-20	CA Autoharp Gathering, St. Nicholas Ranch www.calautoharp.com	Dunlap	CA
BB	2/8	Workshop	Tucson	AZ
BB	2/9	Concert; Bird Sanctuary	Bisbee	AZ
BB	2/10	West Valley Art Museum	Surprise	AZ
BB	2/16	Fret House	Covina	CA
BB	2/17	The Living Tradition Concert Series, Downtown Com. Center, 250 E. Center St.; www.thelivingtradition.org	Anaheim	CA
BB	2/18	House Concert	Escondido	CA
BB	3/10	Folk Society	Cleveland	OH
BB	3/16	Folklore Society	Princeton	NJ
BB	3/20	Folklore Society	Washington	DC
BB	3/24	Tuft Theater	Denver	CO
BB	5/5	Festival	Otis	CO
BB	5/18-20	CA Autoharp Gathering, St. Nicholas Ranch	Dunlap	CA
BB	6/7-9	Autoharp Jamboree, Ozark Folk Center	Mt. View	AR
RB	Each Wednesday, Thursday, Friday, Saturday;	Buckhorn Exchange Restaurant, 1000 Osage Street	Denver	CO
KD	6/7-9	Autoharp Jamboree, Ozark Folk Center	Mt. View	AR
WD	3/18	The Wanda Degen Celtic Ensemble; Music at Main Concert Series; W. Bloomfield Twnshp. Library; 5-6 pm	West Bloomfield	MI
WD	4/14	w/Doug Berch; Cappuccino Cafe; 1500 W. Lake Lansing Road 7:30 - 10:30 pm	East Lansing	MI
WD	6/26	The Wanda Degen Trio; Montague Band Shell 8450 Launch Ramp Road; 7:30-9 pm	Montague	MI
DOO	2/7	River Pickers Dulcimer Society	Spring Branch	TX
DOO	2/16	Fiddlers Dream Coffee House	Phoenix	AZ
DOO	2/17-19	Arizona Autoharp Festival	Phoenix	AZ
DOO	2/20	Apple Mountain Dulcimer Club	Albuquerque	NM
DOO	2/21	Channing UUC	Edmond	OK
DOO	2/22	Prairie Dulcimer Association	Wichita	KS
DOO	2/23-24	Ozark Wilderness Club Festival; Spring Fling	Joplin	MO
DOO	3/2-4	Dulcimer Association of Albany Festival	Albany	NY
DOO	4/20-21	Mini-Mountain Laurel Concert Series	Reedsville & Newport	PA
DOO	5/18-19	Jubilee of Acoustic Music, Longview Comm. College	Lee's Summit	MO
DOO	5/25-27	Clarion Folk College; Juniata College	Huntingdon	PA
DOO	6/7-9	Autoharp Jamboree, Ozark Folk Center	Mt. View	AR
DOO	6/20-24	Mt. Laurel Autoharp Gathering; Staff Concert	Newport	PA

Artist	Date(s)	Location	City	State
DOO	7/7	Sand Lake Center for the Arts; Doofus	Averill Park	NY
DOO	7/29 - 8/4	Dulcimer Week, Shenandoah University	Winchester	VA
LGZ	2/17-19	Arizona Autoharp Festival	Phoenix	AZ
LGZ	3/17	Sugar Camp Days, Bendix County Park	South Bend	IN
LGZ	3/29-31	Palestine Old Time Music and Dulcimer Festival	Palestine	TX
LGZ	5/18-20	Calif. Autoharp Gathering, St. Nicholas Ranch	Dunlap	CA
LGZ	6/24-30	Kentucky Music Week	Bardstown	KY
LGZ	7/27-29	Willamette Valley Autoharp Gathering	Florence	OR
LH	6/7-9	Autoharp Jamboree, Ozark Folk Center	Mt. View	AR
JH	3/2	Mini-Mt. Laurel Concert Series w/Mt. Fling 7:30 pm, Evangelical Lutheran Church	Reedsville	PA
JH	3/3	Workshop, Orthey Instruments Shop , 1 pm	Newport	PA
JH	3/3	Mini-Mt. Laurel Concert Series w/Mt Fling 7:30 pm Highland Presbyterian Church	Newport	PA
JH	3/18-24	Beginner Autoharp Class; J. C. Campbell Folk School	Brasstown	NC
JH	3/23	Concert w/Mt. Fling; Keith House; Folk School 7:30 pm	Brasstown	NC
JH	4/22-28	Advanced Beginner/Intermediate Class & Concert; (John is teaching AH,Kathie is a Staff musician); Spring Dulcimer Week; www.augustaheritage.com/ sdw.html	Elkins	WV
JH	6/7-9	Workshops & Concert; Autoharp Jamboree, Ozark Folk Center, www.ozarkfolkcenter.com	Mt. View	AR
JH	7/26-29	Willamette Valley Autoharp Gathering; Workshops (John) & Concert (John & Kathie) www.wvag.com	Florence	OR
LiH	3/6; 3/13; 3/20; 3/27 4/3; 4/10	Beginning Autoharp Course, S. York County School District; Friendship Elementary	Glen Rock	PA
AM	3/17	Nelson Center; 7 pm	Wrangell	AK
AM	3/20	Hydaburg School	Hydaburg	AK
AM	3/28	Seventrees Library , 5 pm	San Jose	CA
AM	3/29	Peninsula Jewish Community Center, 1 pm	San Mateo	CA
AM	3/29	Maya Angelou Branch Library, 4 pm	Stockton	CA
AM	3/29	Chavez Library, 6 pm	Stockton	CA
AM	4/18	Arden-Dimick Library , 4 pm	Sacramento	CA
AM	4/18	McClatchy Library, 6:30 pm	Sacramento	CA
AM	4/19	Arcade Library, 1 pm	Sacramento	CA
AM	4/25	South Portland High School Auditorium	South Portland	ME
AM	4/27	Appleton Village School	Appleton	ME
AM	4/30	TBD	Whitinsville	MA
AM	7/20	Lamont Memorial Free Library, 10 am	McGraw	NY
KM	3/3	w/Piper's Crow; Crossings at Carnegie	Zumbrota	MN
KM	3/9	w/Piper's Crow; Sacred Heart Music Center	Duluth	MN
KM	3/10	w/Piper's Crow; North House Folk Schooll	Grand Marais	MN
KM	3/17	w/Katie McMahon in concert	Glenwood	MN
KM	7/22-27	Heritage Dulcimer Camp; Autoharp Workshops	Kansas City	MO
AN	3/9-12	Laginappe Dulcimer Society Festival	Port Allen	TX
AN	3/22-25	Pickin' and Potluck, Whispering Pines RV Park	Tyler	TX
AN	5/3-5	Pickin' in the Park, Village Creek State Park	Wynne	AR
JP	6/7-9	Autoharp Jamboree, Ozark Folk Center	Mt. View	AR

Artist	Date	Location	City	State
TS	6/7-9	Autoharp Jamboree, Ozark Folk Center	Mt. View	AR
TS	7/27-29	Willamette Valley Autoharp Festival	Florence	AR
MS	3/16	Library of Congress <a href="http://www.loc.gov">www.loc.gov</a> (Tickets from Ticketmaster)	Washington	DC
MS	4/18	Arizona State University	Tempe	AZ
MS	4/21	McCabe's; <a href="http://www.mccabesguitar.com">www.mccabesguitar.com</a>	Santa Monica	CA
MS	4/22	Adams Avenue Roots; <a href="http://www.adamsaveonline.com">www.adamsaveonline.com</a>	San Diego	CA
MS	5/5	Hurdy Gurdy, Central; <a href="http://www.hurdygurdyfolk.org">www.hurdygurdyfolk.org</a>	Paramus	NJ
MS	5/19	Robinson/Olsson Civic	West Point	VA
MS	6/21	ROMP, River Park; <a href="http://www.riverofmusic.org">www.riverofmusic.org</a>	Owensboro	KY
MS	7/7	Masonic Theatre; <a href="http://www.buckhorne.com">www.buckhorne.com</a>	Clifton Forge	VA
MS	7/18	Vermont Mozart Festival; <a href="http://www.vtm Mozart.com">www.vtm Mozart.com</a>	Burlington	VT
DS	2/22	Nyack Manor	Valley Cottage	NY
DS	2/28	Daughters of Israel	West Orange	NJ
DS	3/2	CareOne at Valley	Westwood	NJ
DS	3/23	Cypress Gardens	Emerson	NJ
DS	4/20-22	NEFFA, New England Folk Festival; Workshops and Concerts	Mansfield	CT
DS	5/11-13	Indian Neck Folk Festival	Falls Village	CT
DS	5/18-20	California Autoharp Gathering; St. Nicholas Ranch	Dunlap	CA
DS	5/25-27	Philadelphia Folksong Society; Spring Thing Workshops & Concert	Kintnerville	PA
DS	6/7-9	Autoharp Jamboree, Ozark Folk Center	Mt. View	AR
DS	6/20-24	Mt. Laurel Autoharp Gathering; Little Buffalo CG	Newport	PA
DS	7/27-29	Cranberry Dulcimer & Autoharp Festival; Universalist Unitarian Church; AW, AP	Binghamton	NY
DS	8/1-5	Appalachian String Band Festival; Camp Washing- ton Carver; Autoharp friendly	Clifftop	WV
DS	8/5-12	Old Fiddlers Convention; Felts Park	Galax	VA
JAS	5/18-20	CA Autoharp Gathering; St. Nicholas Ranch	Dunlap	CA
JAS	6/7-9	Autoharp Jamboree, Ozark Folk Center	Mt. View	CA
JAS	6/16	OK Mozart International Festival; Community Center	Bartlesville	OK
JAS	6/22-23	Skiatook BG Festival; w/Pocket Change	Skiatook	OK
IS	6/20-24	Mt. Laurel Autoharp Gathering; Little Buffalo CG	Newport	PA
IS	7/1-6	John C. Campbell Folk School	Brasstown	NC
IS	7/4	J. C. Campbell; Concert; 7:30 pm; Free & open to the public; <a href="http://www.folkschool.org">www.folkschool.org</a>	Brasstown	NC
CW	2/10	Winter Festival of Acoustic Music	Irving	TX
CW	3/TBA	Beginning Autoharp Workshop	The Woodlands	TX
CW	5/12	Texas State Dulcimer Festival	Glen Rose	TX



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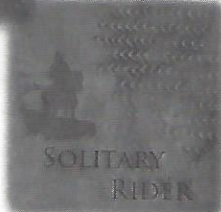
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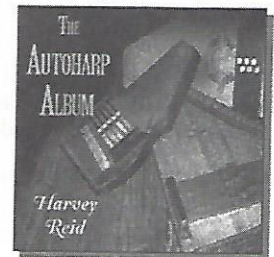


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Charles F. Zimmermann • Oscar Schmidt • Alfred Dolge • Cecil Null • Mike Hudak  
Donnie Weaver*

**Contemporary Members**

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George Orthey • Mary Lou Orthey\* • Patsy Stoneman • Ivan Stiles • Janette Carter\*  
Drew Smith • Ron Wall • Lindsay Haisley • Mary Ann Johnston • Karen Mueller*  
\*Deceased

## 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*.<sup>®</sup>

**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 \_\_\_\_\_

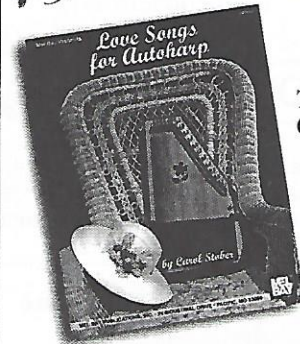
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# FAQs about Restringing the Autoharp

**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?*

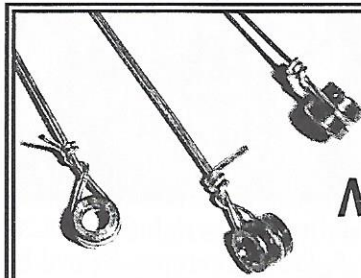
**A** When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. In general, the bass wound strings deteriorate much more rapidly than non-wound strings. Average players should replace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

this business offering musical instruction materials.

*P&S* A great article on **Janette Carter** was recently published in the Asheville Citizen newspaper.

*P&S* Our sincere condolences to **Barbara Hughes**. Her husband, **George**, passed away recently. Barbara, our

thoughts and prayers are with you and your family.

*I will close by telling you a personal experience: in addition to the autoharp, I have, in more recent years enjoyed the agony and the ecstasy of the folk harp. I attended the Southeastern Harp Event in Ashe-*

*ville, NC this fall. There were 200+ in attendance during the week. I was asked to be a part of the Friday Night Concert and to play the autoharp. The director had one of my CDs, "So Many Tunes ... So Little Time," and was amazed at the sound of the autoharp. I was the only instrumentalist besides the folk/Celtic harp. There were four sets, 10-15 minutes each, before the headliner, and I was the last one. I must admit to some apprehension – not particularly nervous – just fearful of folks wanting to hear harp and disappointed at time taken up by something else. Oh, me of little faith! The reception was soooooo rewarding and all week I spent some time fielding questions about the autoharp.*

*I tell you, friends – it just doesn't get any better than that! Please keep the news coming. Let me know how you spread the word.*



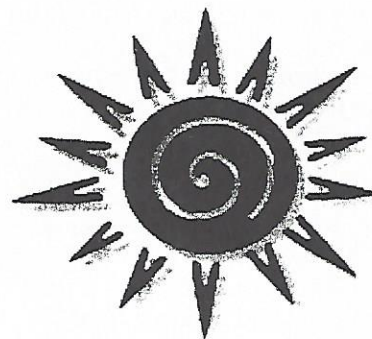
The Sunny Side Players of Lawrence, KS: standing left to right: Berta Call, Charles Johns, Pam Nelson, Sally Nadvornik & Jane Batterman. Seated left to right: Joyce Wineinger, Sam Kinnaird, Lois Kinnaird & Marja Pearson.

*Harpin' in Harmony,  
Mary Umbarger*

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# Postscripts from 'Harpland

with Mary Umbarger

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

*Oh, if only they could see us now! Can you imagine the expression on the faces of Karl Gütter or Charles Zimmermann if they could hear the autoharp in the hands of the player of today? I can feel their excitement and amazement at the wonder-instrument it has become. The ingenious innovations and improvements I have witnessed in just 20 years astound me — I can't wait to witness the next generation!*

*Read on and just revel in the good news of the world of autoharp!*

## Out and about

**P.&Meryle Korn**, Portland, OR found herself on stage with *four* banjo players! This happened at a Portland Folklore Society Concert. They urged her to just 'hold' a banjo and pretend to strum, but Meryle says she figured *someone* had to carry the tune! *Quick thinking, Meryle — and right on the target!*

**P.&Linda Huber**, Hanover, PA performed a lovely concert at her church. My reporter (*my, that does sound classy*) informs me that the first half of the concert was by Linda. She was joined in the second half by her autoharp club and members of a bluegrass band she has just joined.

**P.&Judy Austin**, Atlanta, GA was the entertainment at an "Atlanta Country Squares" dinner. Judy is thrilled to be able to classify herself as a 'professional.' I know all present enjoyed hearing her. She says there was much interest in the autoharp.

**P.&Lyman (Bud) Taylor** sang two solos at a Christmas concert — of course he accompanied himself on the autoharp. He sang *No Candle Was There and No Flame* and *Hush, Little Boy*. *Hush, Little Boy* is one of Bud's compositions. He offers a PDF piano sheet or melody lead sheet. He will send this to you upon request.

*(Bud sent this to me and it is a lovely song. Thanks, Bud.)*

**P.&Doug Pratt**, Raleigh, NC was part of the First Night Celebration in Raleigh on New Year's Eve. He invited a group of local musician friends to join him and played the Old Year away in the first-floor auditorium of the Museum of Natural Sciences where he works. *(Doug is the 2006 International Autoharp Champion.)*

**P.&Taeko Ikegaya**, Shizuoka, Japan is really excited about the autoharp. She took a turn on 'open stage' at the gathering of the Shizuoka ChromA-harp Association. She shared information on the development of the autoharp, bands and autoharpists. *(We thank you, Taeko, for being such a good ambassador for the autoharp in Japan.)*

**P.&Emma Conner**, Galt, CA sends news from the *Galt Horse and Bug-gy 'Harpers*. In November, members of the GHBH played for an Ice Cream Social at the Hill House Museum in Lodi, CA. Three autoharpers plus guitars and a mandolin played on the lawn for the evening. Emma says they did get ice cream after the affair was over. In December they played at another Ice Cream Social in Galt at the VFW. Emma is beginning to wonder about all these 'ice cream' gigs! *(I want to say a special thank you to Emma for sending me this information. She is that rare soul that finds time to personally send me news for this column. Thanks, Emma — you're special!)*

**P.&CONGRATULATIONS!!** To the Capital 'Harpers of Washington, DC on their 15th Anniversary. They celebrated with a Reunion at the home of **John and Mary Dettra** in December. There were 40 in attendance including **Alan Mager, Neal and Coleen Walters, Eileen Roys**. They held a candlelight service for **Kathy Ferguson** and **Michael King**. Kathy and Michael died during the year and will be sorely missed not only by the CH, but by all who knew them. *(Whatever this club is doing, it must be right! Fifteen years is a long time to hang in together.)*

**P.&We** are so glad that **George Orthey** is up and at it again after his back surgery. I hope this will allow him a much more pain-free life.

We don't want anything to keep him from his autoharp-building!! Mercy! Just goes to prove you really can't keep a good man down — for long.

## Autoharps in Schools:

**P.&Heather Farrell-Roberts**, Kent, England was asked to accompany children at her school (ages 4-7) on the autoharp for their recording of a Christmas CD. They sang *In the Bleak Midwinter* to the tune *Cran-ham*. The really good news is that the recording engineer will work with Heather so she may complete her second CD project in the not-too-distant future. The engineer she had been using disappeared off to France! *(We anxiously await the finished product. Heather observes that it is indeed "strange how things happen.")*

**P.&Melanie Koenig**, in NC teaches K-5th grade General Music in the public schools in a very poor rural county in the mountains of North Carolina. She teaches dulcimer and added the autoharp to the curriculum six years ago. **Buck Lumbert** and **Cathy Ciolac** helped her get them in playable condition. Melanie finds the children are very respectful of the instruments. *(I see Melanie each year at the Allegheny Fiddle Convention in Laurel Bloomery, NC. She and her family are always a treat.)*

## Autoharp Sightings:

**P.&There** is a picture of **Dorothy and Terry Sanders** in the "Reiki News Magazine." Reiki is a type of alternative medicine. The article that is with the picture tells the story of how Terry went from being positive that all types of alternative medicines were scams to becoming a Reiki Teacher.

**P.&Mike Seeger's** interview on NPR, *All Things Considered* was very interesting and reminds all who love folk music how much we owe this man. The article may be read on the NPR web site for September 21, 2006. The news that is most pertinent to us is that of a new CD, *Masters Of Old-Time Country Autoharp* which is an expanded version of the 1961 tape, with previously released tracks.

**P.&Jane Traum** holding an autoharp, is on the front cover of the current Homestead catalog. Jane and her husband, **Happy**, own and operate *(See preceding page.)*

# The Marketplace

## CDs \$15

V denotes recording that contains at least some vocals

### Karla Armstrong

*Resonance...Songs of the Soul*  
*Let Me Tell You About Jesus*

### Tina Louise Barr

*Breakin' Tradition*  
*Rock-it 'Harp*

### ★ Becky Blackley

*Gathering the Harvest* V

### Evo Bluestein

*Off the Top*

*Evoharp* V

*Good Morning Blues* V

*Shut Up and Sing* V

*A Horse Named Bill*

### ★ Bryan Bowers

*Bristlecone Pine* V

### Roz Brown

*Colorado and the West* V

*My Best to You* (songs from

"Just Kiddin' Around" and

"Colorado and the West") V

*Where I'm Bound* V

*Rolling Home - Songs of the*  
*Sea* V

### John & Heidi Cerrigione

*Woodstoves & Bread Loaves* V

*Winter's Turning*

### Doofus

*Stream of Time* V

### Heather Farrell-Roberts

*Purple Heather*

### Mike Fenton

*The Best of Mike Fenton* V

*Olde Time Journey* V

*Live at Gotherington* V

*Frolicsome* V

### Fenton & Maugery

*Going Down the Valley* V

*The Goodhues Short Time*

*Here - Long Time Gone* V

### Robert D Grappel & Lynda

### Cohen

*We Have Today* V

### Marc Gunn

*Songs of the Muse*

*Memories Of Middle Earth*

*Songs Of Ireland*

*Soul Of a Harper*

### Les Gustafson-Zook

*Gather At the River*

*Skip To My Lou* V

*Cascade Noel*

*Home* V

*Pickin' Pals*

### Lindsay Haisley

*Harps and Hammers* V

*String Loaded*

### Cindy Harris & Rebecca

### Heath

*Can't Get There From Here* V

### Mike Herr

*Hawthorn*

### John Hollandsworth

*Mountain Fling - Over the*

*Edge* V

*Green Fields of Virginia* V

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☺ Denotes meant for children.

★ Denotes new item

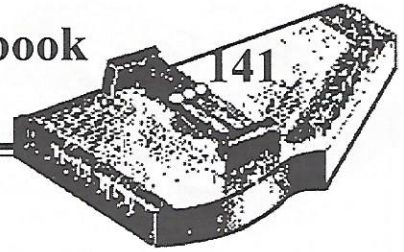


**Music is the perfect gift for every occasion**



# Autoharp Songbook

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Welcome to my first writings for Autoharp Quarterly. I hope that you enjoy the songs that I have to offer, as well as the little blurbs I have to mention.

The songs are in suggested keys, but one can transpose them to fit whatever key you so desire.

“Oh! Susanna” is a favorite at jams and get-togethers. It’s a fun song to do that everyone knows.

“Oh! Susanna” key of D

I (D)come from Alabama with a banjo on my  
(A7)knee,  
I’m (D)going to Lou’siana, my true love (A7)for to  
(D)see.  
It (D)rained all night the day I left, the weather it  
was (A7)dry,  
The (D)sun so hot I froze to death, Susanna  
(A7)don’t you (D)cry.

(chorus)

(G)Oh, Susanna, Oh, (D)don’t you cry for (A7)me.  
I (D)come from Alabama with a banjo (A7)on my  
(D)knee.

I(D) had a dream the other (A7)night,  
Wh(D)en every(A7)thing was (D)still.  
I (D)dreamed I saw (A7)Susanna  
Co(D)ming down (A7)the (D)hill

(repeat chorus)

A note about the first verse of this version of Amazing Grace— usually the 2<sup>nd</sup> line is sung “That saved a wretch like me”. On Odetta’s “To Ella” live album from the ‘90’s, she sang it “That saved a soul like me” and said that there are no wretches here. The re-wording stuck with me, and the reasoning behind it is valid, in my opinion.

“Amazing Grace” key of C

(C)Amazing grace how (F)sweet the (C)sound  
That saved a soul like (G7)me  
I (C)once was lost but (F)now am (C)found  
Was (G7)blind but now I (C)see

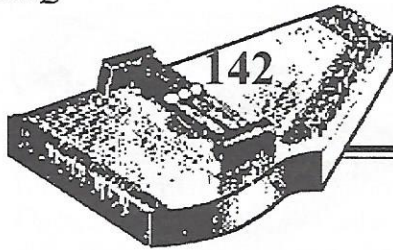
(C)’Twas grace that taught my (F)heart to (C)fear  
And grace my fear rel(G7)ieved  
How (C)precious did that (F)grace a(C)ppear  
The (G7)hour I first believ(C)ed

(C)Through many dangers (F)toils and (C)snare  
I have already (G7)come  
‘Twas (C)grace that brought me (F)safe thus (C)far  
And (G7)grace will lead me (C)home

(C)When this heart and (F)flesh shall (C)fail  
And mortal life shall (G7)cease  
I (C)shall possess with(F)in the (C)vale  
A (G7)life of joy and (C)peace

Repeat 1st verse





# Autoharp Songbook

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A song I learned when I was young which many people know. I like the simplicity of this song

**“He’s Got The Whole World In His Hands”** key of F

He’s got the w(F)hole world in His hands,  
 He’s got the w(C)hole world in His hands,  
 He’s got the w(F)hole world in His hands,  
 He’s got the w(C)hole world in His ha(F)nds.

He’s got my br(F)others and my sisters in His hands,  
 He’s got my br(C)others and my sisters in His hands,  
 He’s got my br(F)others and my sisters in His hands,  
 He’s got the w(C)hole world in His ha(F)nds.

He’s got the s(F)un and the rain in His hands,  
 He’s got the m(C)oon and the stars in His hands,  
 He’s got the w(F)ind and the clouds in His hands,  
 He’s got the w[C]hole world in His ha(F)nds.

He’s got the ri(F)vers and the mountains in His hands,  
 He’s got the oce(C)ans and the seas in His hands,  
 He’s got you a(F)nd he’s got me in His hands,  
 He’s got the w(C)hole world in His ha(F)nds.

He’s got eve(F)rybody here in His hands,  
 He’s got eve(C)rybody there in His hands,  
 He’s got eve(F)rybody everywhere in His hands,  
 He’s got the w(C)hole world in His ha(F)nds.

Finally, a children’s song that we all know from our childhood, and one that brought back memories for me at least.

**“London Bridge is Falling Down”** key of G

(G)London Bridge is falling down, (D7)falling down, (G)falling down  
 (G)London Bridge is falling down, (D)my fair (G)lady.

(G)Build it up with iron bars, (D7)iron bars, (G)iron bars  
 (G)Build it up with iron bars (D)my fair (G)lady.

(G)Build it up with silver and gold, (D7)silver and gold, (G)silver and gold  
 (G)Build it up with silver and gold (D)my fair (G)lady.

(G)Take the key and lock her up, (D7)lock her up, (G)lock her up  
 (G)Take the key and lock her up (D)my fair (G)lady.

Enjoy! If there are any requests for songs in the public domain, I’ll be happy to see what I can do.



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### PUBLICATIONS

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

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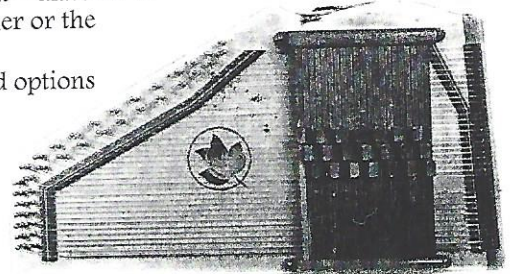
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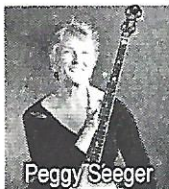
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The International Magazine  
Dedicated to the Autoharp Enthusiast

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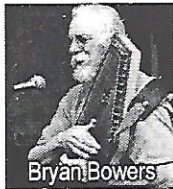
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#### NOTE TO SELF:

1. dust off my autoharp, guitar, mandolin, fiddle and/or banjo
- \*\*2. register for the 2007 California Autoharp Gathering
3. prepare myself for the most educational and inspirational musical event I've ever attended
4. plan on learning to play the music I love with my heart and soul

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**Questions? Call Mike Mueller (559) 497-3830**