

# AUTOHARP



# QUARTERLY®

Spring 2007 • Volume 19, Number 3 • Seven Dollars

Your Connection to the Autoharp Community Since 1988



*Pete Daigle* discusses the fine points of felt

The Turbo-Tuner ST 122 by *Cindy Harris*

The Autoharp Angel Society by *Diane McHenry*

*On A Slow Boat To China ... Not Quite Staff*

Up-Coming Events

New Felt, Cheap by *Pete Daigle*

A Tchaikovsky Symphony arranged by *Linda Huber*

The Leake County Two-Step with *Karen Daniels*

Mike Herr and a jammin' *Soldier's Joy*

*Liza Jane* is in the Children's Corner

Sacred 'Harp features *I Need Thee Every Hour*

Mary J. Park presents *America & God Save the Queen*

*Home Entertainment Center ... once upon a time.*

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### Spring 2007



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To and From  
the  
Editor



Dear Readers;

A piece of bad news is that Karen Daniels has decided to slow down a bit, and that includes not doing the Pro-Files column any more. For one thing, she has to have both knees replaced and I am sure that will keep her busy for a few months. In addition there are some personal matters that need her full attention.

The good news is that Barbara Barr has agreed to assume the duties of Pro-File Editor. A lot of you know Barb from various festivals, including all the work she already does at Winfield each year. She is a natural choice and I am very pleased she has decided to accept this new job. So, all you Pro-Files, don't forget to send Barb your schedules on time.

Another piece of bad news is that John (and Kathie) Hollandsworth will no longer be doing the Interaction column. Kathie more than has her hands full right now and needs to be relieved of some of the responsibilities she has shouldered so faithfully and so well. As of this writing, we have not found Kathie's successor. If you are interested in taking on this job, please let me know by e-mail, phone, fax or letter. The addresses for all of those are at the bottom of the inside cover of *AQ*.

I would like to publicly thank John, Kathie and Karen for the hard work and dedication they have put into their long tenure with this magazine.

I would like you to do me a favor. Look at the mailing label on your *AQ*. How many numbers are in your zip code? If there are 9, that is great. If there are 5, please find out (if you don't already know) what the last 4 numbers should be (your +4) and let me know. Knowing this number, and using it, not only speeds your mail, it also saves *AQ* money on each magazine using the 9 digit zip code. As most of you know, I have had a long-running feud with the Post Office over timely delivery of the

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magazine. We pay for First Class delivery but seldom, if ever, get it. True, the mailing program we used developed a "glitch" which the software company did not want to discuss, but that was only one issue. Thank goodness!! I have decided if as many as possible magazines had their correct +4 zip code, perhaps the promptness of the delivery would improve.

Mary Ann

Dear Editor;

Dear Mary Ann,

Just finished reading Ron Falconer's article about his experiences related to playing the autoharp in various venues in Moorea, French Polynesia. Like most of us itinerant performers he has found that the instrument often provokes questions as to exactly "what is that instrument?" Back in March of 1965 I was booked on a 10-day tour of the Irish Republic and Northern Ireland... on which I took my children (my next to oldest son has his birthday on March 17, and I knew he'd enjoy the party in Dublin). We travelled overnight from Holyhead in N. Wales and landed at the port of Dunlaoghaire (pronounced Dunleary) just south of Dublin, at 5 o'clock in the morning. Dragging a half-dozen children and baggage along with guitar and autoharp through immigration, I arrived at Customs where I was asked the usual questions: "Do you have any alcohol? Any tobacco? Or gifts for people in the Republic?" All of which I answered in the negative. Spying my old Oscar Schmidt black

case in the shape of the 'harp, he enquired, "Well, what have you there, then?" When I said it was an autoharp he said, "Oh... well you better be openin' that up then." As I got down to do so, he leaned impishly over his desk and said, "Mind you, I'm only asking you to open it up in case anyone ever asks me if I've ever seen an autoharp—and I'd like to be able to say 'Yes.'"

Thanks to the efforts of the ever-expanding autoharp community, the fine luthiers who provide us with instruments, and the printed word through *AQ* and others, the autoharp is more widely recognized today... and there is even a market for our recorded works.

Thanks for keeping us together as a "family."

Bill Clifton

Mary Ann,

Imagine my surprise when I opened my Stonehill Productions envelope and saw my photo on your front cover. I anticipated the article, but not the front cover. I am honoured and also deeply humbled to have had this small but significant place in your magazine and to now feel that in my isolation I am somewhat closer to America's Autoharping community. For this I sincerely thank you. You really do a great job with the magazine to hold this scattered community together and to keep all us 'harpers hopefully in unison.

All my best wishes go to you from the sunny South Sea Islands.

Ron Falconer, Moorea



# Harpers - at - Large

## Reports from across the country and around the world

**MLAG Autoharp Cruise**  
Embarkation/Debarcation:  
Ft. Lauderdale, FL  
**Reporting: Vicki Lehman**  
Middletown, PA

Another wonderful MLAG Autoharp Cruise has come and gone and we take home with us many happy memories.

The first happy memory is the weather, in the 80s and sunny every day. The only rain, a few sprinkles one day. The second memory is that of a cruise on an excellent ship, the MS ZUIDERDAM of the Holland America Line. Just imagine your bed made and turned down for you everyday with a chocolate on it, funny towel critters in your room to surprise you every evening, food 24/7, formal night when we presented our best foot forward, having your chair held for you and generally being pampered.

Did I mention the food? It was gourmet, as much as you want, even two desserts. The midnight buffet on this trip was chocolate. YUUMMM-MMM!!!!!! But even more exceptional than the personal attention was the service they showed us as a group. They opened a second room beside us for the audience and listed our concert on their daily schedule, among other things.

The third memory is the tropical ports of call: Grand Turk, Tortola, St. Thomas and Half Moon Cay. We had opportunities for snorkeling, fishing, horseback riding, shopping, swimming with brightly-colored fish or sunbathing on white beaches.

The fourth and best memory for me was sharing our autoharp music with old and new friends. We jammed every night after the show for several hours. We played our favorite instrumentals, sang songs and took requests from the audience. Yep, we had an audience. It started small and grew from a few to per-

haps 25-30. Among the first of our audience was an elderly couple who came every night and expanded to a church group with a gospel bent. Another man came often, bringing his harmonica, adding another layer of sound.

The fifth memory was learning new music. On the 2 at sea days, we had workshops. Gregg Averett taught us drag notes. Carol Stober taught us songs from the Caribbean with a calypso beat. Neal brought tunes along for us to learn and then we played them at the jams to really learn them. I can actually play 3 of them from memory and have lots of other new tunes to work on at home.

The sixth memory was the concert on Thursday by Neal and Coleen, Katy, Maggie, Gregg and others. The music ranged from instrumentals, Kathy's music full of humor, ending with Larrio the Fishio from Ontario. A couple came and sat beside me. They said they were with a church group that liked gospel music. They were at our jam the night before and spread the word among their group. About 15 of their group came to the concert.

But the very best memory was the response of the passengers. Everywhere we went on the ship, people stopped me and told me how much they enjoyed our music. Some even said that it was the highlight of their cruise. The rest of our group had the same experience. WOW! That's the best response we've ever had.

Just think. You, too, can have that experience. Come on the Next MLAG Cruise. ALL ARE WELCOME.

**Mountain Fling Concert**  
Huntsville, AL  
**Reporting: Louie Beasley**  
Huntsville, AL

Mountain Fling, a premier Old Time/Mountain Music group from Christiansburg, VA made their second

trip to Huntsville for a Huntsville Traditional Music Association (HTMA) concert. The band members include John Hollandsworth (auto-harp & guitar), Kathie Hollands-worth (bass & hammered dulcimer), Eddie Ogle (guitar & harmonica) and Jim Lloyd (guitar, mandolin, banjo & bass).

Vocals were superb with Kathie's and Eddie's perfectly blended voices for their duets. Among the many songs were *New Moon Over My Shoulder* and *When It's Time For the Whippoorwill To Sing*. Kathie sang *Take Me Back*, a song by Eddie Bond, an accomplished Southwestern Virginia musician, written while deployed in Iraq for Desert Storm. This song, about missing home, the mountains and family brought forth more than one wet eye. This song probably affected those with combat experience more than others. Kathie also sang a cappella, *Wind and Rain*, a chilling tale about feuding sisters; one pushing the other into the mill pond and hair and finger bones of the victim were used to make fiddle strings and tuning pegs. Other songs, too numerous to list, were beautifully done, especially a *Moody River* solo by Eddie.

The instrumentals were a musician's delight, with many combinations of instruments. Travis-style guitar on *New Moon*, banjo and harmonica featured on *Forked Deer*, *Liberty* and *Mississippi Sawyer* on the hammered dulcimer and harmonica. Also, on most of these fiddle tunes, John demonstrated autoharp skills that have won him many autoharp championship awards. Another great instrumental, *Bully Of the Town*, featured the Travis-style guitar of Jim, harmonica by Eddie and autoharp by John. It should be noted here that the harmonicas played by Eddie are the standard 10-hole models, on which he demonstrated amazing technique and agility. I, for one, would like to see Mountain Fling return annually. Perhaps one day we can make that happen.

## Ooh!...That Felt Good!!

by Pete Daigle

For years, autoharp players around the world have sought after the single substance that is capable of changing the world, or at least changing their autoharp, for the better. The holy grail of the autoharp world (well, if you leave out the autoharp that never needs tuning) is the felt that never wears out, dampens with the lightest of touches, never allows a harmonic to ring through, and remains supple for life.

Over the years, we've seen everything from old tires and tennis shoe soles, worn carpet to Aunt Martha's drapes, cut up into tiny pieces and applied to the bars of our autoharps. Yet most of us eventually return to the same felt that we started with. Why do we do that? We know that in a few months or a few years we will shred great canyons into that once neat and clean felt and our fingers will writhe in pain once again as we joyfully make our music.

So what about the alternative felt? Do any of them actually work? Let's look at what we want out of a good alternative. To be better than felt, the first thing we look for is something that will outlast it. As it turns out, that's the easy part. Hard rubber, leather, neoprene rubber, nylon and rayon, all can outlast felt. However, any hard or relatively hard substance also has the nasty habit of

acting more like a bridge than a felt. All sorts of sounds can come from a string "dampened" with hard rubber for instance. Which brings us quickly to the next criterion; it has to actually dampen the string.

The amazing dampening ability of a good felt comes primarily from a few basic characteristics. Felt is soft yet strong. And felt has countless tiny fibers which have a tendency to encase a string and strangle the vibrations. Soft, less dense felt dampens the best, but it doesn't last. Most of us go for the more firm alternative which may need a bit of breaking in but lasts much longer. But no one relishes the day when we need to re-felt, or when we have to leave our precious instruments in the shop for the tech pro to do it. So the question remains, do any of the alternatives really work?

There are just a handful of alternatives which for some have done the trick just fine. One recurring idea is solid neoprene router pad, the solid kind used for holding work steady on the bench as we machine or sand it. Router pad is relatively soft, almost bouncy, it absorbs fairly well and dampens adequately. A handful of players swear by it. Why don't more people use it? Well, it's kind of bouncy. And like many rubbers used for felt, there is just a bit of underlying ring which annoys many players. The late Mark Fackeldey used it sometimes but settled back to traditional felt most of time.

A number of folks use mouse pad (like for computers, not like the space in your walls) with good success. Cindy Harris uses the cloth covered mouse pad with the cloth side out. It outlasts felt and dampens well. Though when I've tried it I experience that funny ring in my ear, I must admit that I would not know Cindy uses it unless she told me. I don't hear anything funny when she plays.

A number of years ago I introduced NY2, the stuff that wet suits and knee braces are made of, to the autoharp. NY2 is neoprene rubber sandwiched between soft nylon layers. It has the advantage of having soft fibers which make the contact with the strings. It lasts very well, but we abandoned its use because most folks did not like the bouncy feel, nor the hint of a ring in the deadened strings. However, NY2 has a few staunch supporters, too. Nadine White loves the way it bounces, giving her arthritis a little reprieve. Pete Pothier also uses NY2 exclusively because he never has to change it. Again, the ring may be only perceived by the ultra sensitive, and then only if they are also the player. Many have heard these folks play, and my guess is that most of us did not know what was being used in place of felt.

A major drawback to NY2 is that it is so tough that it is very difficult to work with. Razor knives have little effect on it. And one can grow old trying to find a good way to glue it to the chord bar.

Leather and hard rubber are simply too hard. Thin padding such as outdoor carpet type material is too uneven and unpredictable. The pad of my finger seems to work well, but there are drawbacks to cutting it into small pieces.

Another alternative open for discussion is the application of silicone rubber to felt. But that is an article all by itself, and we'll tackle that next time.

So, most of us settle back into the comfortable felt zone. Like a good pair of jeans or a favorite sweater, it just seems to fit better than anything else. But keep those cards and letters coming, because autoharp players are some of the most inventive and resourceful people in the world, and the world's best alternative to felt may still be out there!

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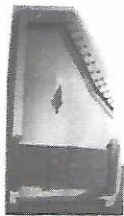


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# Pro-Files

Compiled by Karen Daniels

If you are a professional autoharper and wish to be featured, please send your photo, biography and schedule to:  
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## *Pro-Files Schedules*

Artist	Date	Location	City	State
EB	5/18-20	CA Autoharp Gathering, St. Nicholas Ranch	Dunlap	CA
EB	7/27 - 8/4	Lark in the Morning Music & Dance Camp; autoharp & Cajun fiddle	Mendocino Woodlands	CA
BB	5/5	Festival	Otis	CO
BB	5/11	Bonner Theater	Fresno	CA
BB	5/18-20	CA Autoharp Gathering, St. Nicholas Ranch	Dunlap	CA
BB	6/7-8	Autoharp Jamboree, Ozark Folk Center	Mtn. View	AR
BB	7/8-14	Common Ground	Westminster	MD
BB	7/16-22	Migrant Scholars	Fresno	CA
BB	7/28-29	Cranberry Dulcimer & Autoharp Gathering	Binghamton	NY
BB	8/3	Music on the Square	Jonesborough	TN
BB	8/5-10	John C. Campbell Folk School	Brasstown	NC
BB	9/21	Crossroads	Bellevue	WA
BB	9/23-29	Seattle Autoharp Week	Seattle	WA
BB	10/15	Traditions	Olympia	WA
RB	Every Wednesday, Thursday, Friday & Saturday night at the Buckhorn Exchange, 1000 Osage Street		Denver	CO
KD	6/7-9	Autoharp Jamboree; Ozark Folk Center	Mtn. View	AR
KD	6/20-24	Mtn. Laurel Autoharp Gathering	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	6/2	Ozark Dulcimer Society	Little Rock	AR
DOO	6/7-9	Autoharp Jamboree, Ozark Folk Center	Mtn. View	AR
DOO	6/20-24	Mtn. Laurel Autoharp Gathering; Staff Concert	Newport	PA
DOO	7/7	Sand Lake Center for the Arts	Averill Park	NY
DOO	7/29-8/4	Dulcimer Week, Shenandoah University	Winchester	VA
LGZ	5/18-20	CA 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	Mtn. View	AR
JH	6/7-9	Autoharp Jamboree, Ozark Folk Center	Mtn. View	AR
JH	6/20-24	Mountain Laurel Autoharp Gathering	Newport	PA
JH	7/26-29	Willamette Valley Autoharp Gathering	Florence	OR
LiH	6/13, 27 7/11, 18 8/1, 8, 15, 29	'Harp in the Park — free lessons — Codorus State Park	Hanover	PA

Artist	Date(s)	Location	City	State
AM	5/23	Mesa Public Library, 2 pm	Los Alamos	NM
AM	6/2	Little House Activity Center, 2 pm	Menlo Park	CA
AM	6/14	Carson City Library, 6:30 pm	Carson City	NV
AM	6/15	Elko County Library, 1:30 pm	Elko	NV
AM	6/16	White Pine County Library, 2 pm	Ely	NV
AM	6/18	Manor Branch Library, 2 pm	San Leandro	CA
AM	6/19	Fairfield Cordelia Library, 3:00 pm	Fairfield	CA
AM	6/20	John F. Kennedy Library, 10:30 am	Vallejo	CA
AM	6/20	Fairfield Civic Center Branch Library, 3:30 pm	Fairfield	CA
AM	6/21	Sunnyvale Library, 2 pm	Sunnyvale	CA
AM	6/23-24	CTMS Summer Solstice Fest., Warner Center Marriott	Woodland Hills	CA
AM	6/26	Albany Library, 7 pm	Albany	CA
AM	7/18	Cardington-Lincoln Library, 10:30 am	Cardington	OH
AM	7/20	Lamont Memorial Free Library, 9:30 & 10:30 am	McGraw	NY
AM	7/21	Solomon Wright Public Library, 2 pm	Pownal	VT
AM	7/25	Stewart Free Library, 2 pm	Corrina	ME
AM	7/26	Plymouth Public Library, 1 pm	Plymouth	MA
AM	8/9	Port Orford Library, 1 pm	Port Orford	OR
AM	9/19	Bisbee Egeland Public School, 6:30 pm	Bisbee	ND
AM	10/5	Reedsville Evangelical Lutheran Church 7:30 pm	Reedsville	PA
AM	10/6	Orthey Instruments; Workshop, 1 pm	Newport	PA
AM	10/6	Highland Presbyterian Church, 7:30 pm	Newport	PA
AM	10/12	Squire Jacob, 7 pm	Averill Park	NY
AM	10/13	Valley Folk; Rural Research Laboratories, 7:30 pm	Elmira	NY
AM	10/19	Aurora Waldorf School, 7 pm	West Falls	NY
KM	5/19	Minnesota Scottish Festival	Farmington	MN
KM	7/22-27	Heritage Dulcimer Camp; Autoharp Mini-class	Parkville	MO
KM	7/28	Two Harbors Folk Festival	Two Harbors	MN
KM	9/23-29	Seattle Autoharp Week	Seattle	WA
KM	11/15-18	North Georgia Foothills Dulcimer Association Fall Festival, Unicoi State Park	Helen	GA
AN	5/3-5	Pickin' in the Park, Village Creek State Park	Wynne	AR
AN	6/23	Performance for City Festival, time TBA	Desdemona	AR
LR	6/16	Evening concert	Pataskala	OH
LR	6/18/19	Pre-MLAG; Diatonic workshop, 9 am - 4:30 pm both days; Little Buffalo Family Campground	Newport	PA
LR	6/20	Private lessons all day; Little Buffalo Family CG	Newport	PA
LR	6/21-24	Mtn. Laurel AH Gathering, Little Buffalo Family CG	Newport	PA
LR	7/11	Concert; Details TBA	Towanda	PA
LR	7/15	Morning service, 10 am, Christ Church Cranbrook	Bloomfield Hills	MI
LR	7/19-22	Original Dulcimer Players Club Funfest	Ewart	MI
TS	6/7-9	Autoharp Jamboree, Ozark Folk Center	Mtn. View	AR
TS	7/27-29	Willamette Valley Autoharp Festival	Florence	OR
MS	5/9	Hurdy Gurdy, Central; www.hurdygurdyfolk.org	Paramus	NJ
MS	5/12	Anniversary Park	Jamestown	VA
MS	5/19	Robinson/Olsson Civic	West Point	VA
MS	6/21	ROMP, River Park; www.riverofmusic.org	Owensboro	KY
MS	7/7	Masonic Theatre, www.buckhorne.com	Clifton Forge	VA
MS	7/12	Nottaway Park; www.fairfaxcounty.gov/parks	Vienna	VA
MS	7/13	Virginia Commonwealth; 804-828-1166	Richmond	VA
MS	7/18	Vermont Mozart Festival; www.vtmozart.com/	Burlington	VT

Artist	Date	Location	City	State
MS	8/8-9	Skaneateles Festival; www.skanfest.org	Skaneateles	NY
MS	8/18	Wintergreen Mountain; www.wintergreenperformingarts.org	Wintergreen	VA
MS	10/13	Sycamore Rouge; www.sycamorerouge.org	Petersburg	VA
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	Mtn. View	AR
DS	6/18	Englewood Family Center; w/Double Play; 1 pm	Englewood	NJ
DS	6/20-24	Mtn. Laurel Autoharp Gathering; Little Buffalo CG	Newport	PA
DS	6/28	Nyack Manor; w/Double Play; 2:30 pm	Valley Cottage	NY
DS	7/27-29	Cranberry Dulcimer & Autoharp Festival; Universalist Unitarian Church	Binghamton	NY
DS	8/1-5	Appalachian String Band Festival; Camp Washington Carver; Autoharp friendly	Clifftop	WV
DS	8/5-12	Old Fiddlers Convention; Felts Park; Autoharp Workshop, Friday at 10:30 am	Galax	VA
DS	8/14	House concert; location TBA	Cary	NC
DS	9/1	Dancing Bear Festival	Lake Genaro	NY
DS	9/8	Ramsey Day Celebration; w/Triple Play; 1 pm	Ramsey	NJ
DS	9/15	Brooklyn Bluegrass & Old Time Festival; with Triple Play	Brooklyn	NY
JAS	5/18-20	CA Autoharp Gathering; St. Nicholas Ranch	Dunlap	CA
JAS	6/7-9	Autoharp Jamboree, Ozark Folk Center	Mtn. View	AR
JAS	6/14	OK Mozart International Festival; Community Center; <a href="http://okmozart.com/">http://okmozart.com/</a>	Bartlesville	OK
JAS	6/22-23	Skiatook BG Festival; w/Pocket Change <a href="http://skiatookbluegrass.com/">http://skiatookbluegrass.com/</a> ; Sports Complex	Skiatook	OK
FS	6/5	Tulsa Public Libraries; 1:30 & 3 pm	Tulsa	OK
FS	6/12	OK Mozart Festival; Bartlesville Community Ctr. 3 pm; <a href="http://okmozart.com/">http://okmozart.com/</a>	Bartlesville	OK
FS	6/20	Arkansas City Public Library; 3 pm	Arkansas City	KS
FS	7/17	Tulsa Public Libraries; 1:30 pm	Tulsa	OK
FS	8/27-9/6	Asian Congress of Storytellers; workshops and performances	Singapore	
FS	9/26-10/15	Performances & workshops; cities TBA	Japan	
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
AU	8/17-19	Gateway Dulcimer Festival; workshops and performances	Belleville	IL
CW	5/11-13	Lone Star State Dulcimer Festival	Glen Rose	TX
CW	6/7-9	Autoharp Jamboree; Ozark Folk Center	Mtn. View	AR
CW	6/11-14	Advanced Autoharp Week; Ozark Folk Center	Mtn. View	AR
CW	6/18-21	Beginning Autoharp Week; Ozark Folk Center	Mtn. View	AR
CW	6/25-28	Intermediate Autoharp Week; Ozark Folk Center	Mtn. View	AR
CW	8/10-11	Little Rock Dulcimer Gateway; Workshops and performances	Little Rock	AR

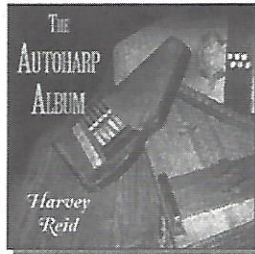


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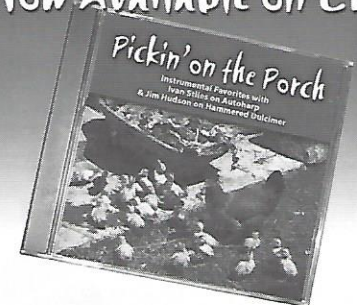
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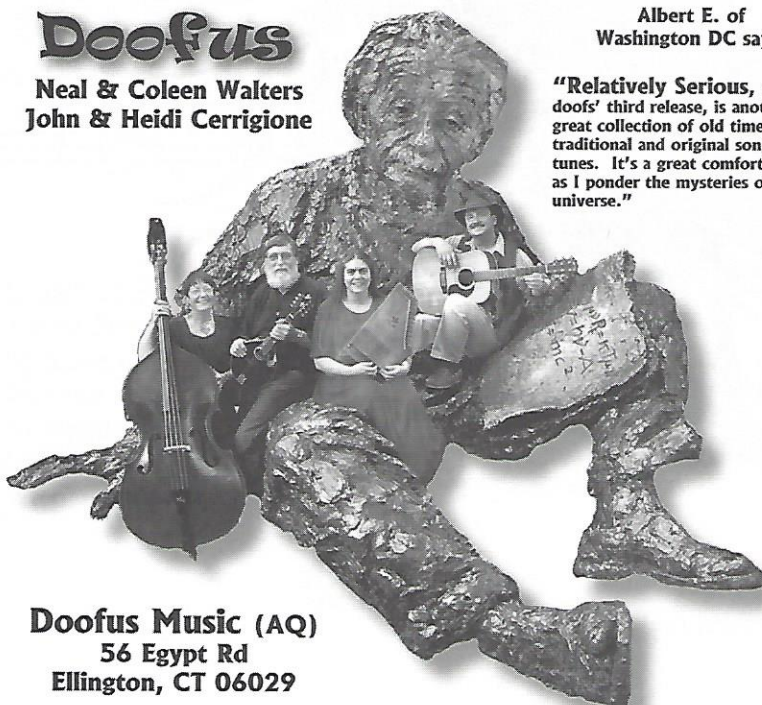


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# Simply Classic

## "Symphony No. 5 in E minor" (Opus 64)

Peter I. Tchaikovsky

The Symphony No. 5 in E minor (Opus 64) by Peter Ilyich Tchaikovsky, was composed between May and August 1888. It was first performed under Tchaikovsky's own baton in St. Petersburg on November 6, 1888.

As so often before, while work-

ing on the symphony, Tchaikovsky was plagued by self-doubt, often convinced that his creative powers were deserting him. However, in time his opinion of the symphony began to improve, and he came to love it. He was especially delighted to receive Brahms' approval upon hearing it.

The Symphony expresses the struggle with Fate. I have arranged the beautiful horn solo from the second movement, a deeply felt and tragic Andante, in the major key of D.



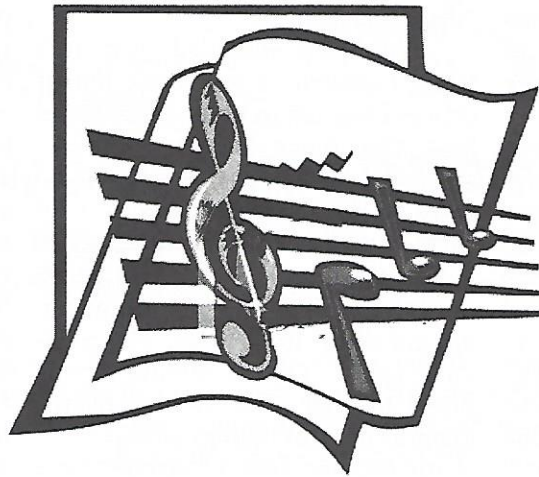
# Horn Solo from Second Movement of Fifth Symphony

P. I. Tchaikovsky

Autoharp

Chords indicated in the score:

- Staff 1: Bm o Bm, A, o A, D, o D
- Staff 2: Em, A7, D, Bm o Bm, A, o A, D, o D
- Staff 3: E7, o A, F#m o F#m, Bm, Em o Em, A7, D o D
- Staff 4: F#m, Em, G, D, o A7, o A7, D, o D, F#m, Bm, Em o Em
- Staff 5: A7, D o D, F#m, A7, D



# THE TURBO - TUNER ST122

by Cindy Harris

It's nice to have a father who appreciates hot technology. So when my dad asked what I wanted for my 50th birthday, I knew that he'd have no problem with me asking for a Turbo-Tuner ST122. It's a pocket-sized strobe tuner that claims that claims to be accurate not to just 5 cents, not even to 2 cents, but to .02 cents. As a diatonic player with a finicky ear and a penchant for some of those complicated tuning schemes, the lure of a little box that promised to make my tuning life easier was just too much to resist.

So my dad sent me one of these new Turbo Tuners for my birthday, and I eagerly took it out of the box and sat down to play with it for a couple of hours. My basic conclusion is that it's a nice piece of technology. It's fine just as a basic tuner using the internal mic, although there are some caveats there—more on that in a minute. But where it's really great is if you're like me, carrying around cards with tunings for several different autoharps.

The Turbo Tuner makes it an absolute cinch to set up a new "temperament," and I found that this was the easiest way to program what we call "tunings." There's also a function to program what *they* call "tunings" for an instrument with any number of strings, so theoretically I could set up 37-string tunings for each autoharp I own, but that seems like a lot of work to me. And of course each tuning would only work for that particular 'harp— not very helpful if you want to tune someone else's 'harp. Setting up a "temperament" is much easier. All you have to do is specify + or - cents for each of the 12 notes in the chromatic scale and you're done— the tuner will get the correct offset in every octave. So I set up "temperaments" for GD, FC, DA and two chromatic tunings I use. Very simple — the first one took maybe 10 minutes because I was still

figuring out the buttons, but once I got the hang of it, putting in a new temperament took 5 minutes at most. I just left the notes that weren't included in a particular tuning at 0— I'll never use them anyway, so it really doesn't make any difference.

Once you've got the temperaments set up, I discovered that you can also set the "power on" options for the tuner in a number of different ways. For example, you can set it to power up with the standard tempered tuning (straight up to 0) that comes built in, *or* you can set it to power up using the last temperament you used, either one you programmed or one of the several that are pre-programmed. OR you can set it (as I did) to always power up with one particular temperament (I set mine to always power up to GD since that's the one I use most often). Changing temperaments is simple although not quite as ergonomic as I'd like; you have to skip through several other options to change temperament. But it's definitely not rocket science.

Tuning with the built-in mic was very easy — just watch the little lights until they stop rotating, and you're there. This tuner seemed to grab onto the string sound much better than any other I've used. I could actually tune while the string was ringing and when I plucked again, the tuner registered the same as the "decayed" sound.

Everything sounded just fine when I strummed the 'harp, but of course I wanted to know more about how this tuner handles "stretch" since I'm one of those who is always tweaking the top strings a bit sharp and the bottom strings a bit flat to suit my ear. So I took my trusty Seiko STS-757 with a pickup and ran up and down the strings. The STS-757 "heard" all the middle strings just a tad flat of where I expected them to be. But the top strings were sharp and the bottom strings were

flat in both cases to just about where I ordinarily "stretch" them. So according to the Turbo Tuner, our ears have not been fooling us all these years— our little electronic tuners really *do* need human intervention.

As a last test, I hooked my pickup into the Turbo Tuner. There's definitely a difference; just about every string needed a "tweak" sharper, even though I'd just finished tuning. The Turbo Tuner also had an easier time hearing the strings using the pickup, and it held on to the signal for a bit longer than when I'd used the internal mic. The improved steadiness of the signal definitely made it easier to tune. When I finished and checked again with the STS-757, strings in the middle were dead on where I expected them to be, top strings were still sharp, bottom strings still registered flat. My take on it is that the internal mic is good, but using the pickup lets you really get it right.

A couple of other things I liked/didn't like:

- The Turbo Tuner has a backlight for the LCD, but you don't have to choose "always on" or "always off." There's an option for "on key" which turns it on when you touch a button, then off after 5 seconds. There's also an option that turns off the light if the tuner doesn't "hear" anything for 5 seconds. I think I'd probably use one of those last two settings for tuning in the dark, although with the LEDs rotating, I suppose I eventually might not bother to look at the LCD except to check that I'm in the correct temperament.

- The tuner will automatically power itself off after 5 minutes of input. Not sure I'd rely on this— it's pretty sensitive, so I'll be careful to turn it off when I'm done.

- The sync LEDs run essentially all the time the tuner is on, not just when you pluck a string. I'm think-



ing that carrying extra batteries is going to be a must for this tuner, and will be interested to see how long the batteries last.

– The tuner runs on a single 9V battery—a real plus, since I find multiple AA and AAA batteries a real pain to carry in my case.

– The Turbo Tuner is not quite as small as the Seiko STS-757 and similar tuners, but it's still only about the size of a couple of decks of cards, so it does fit easily into a case.

– By and large I like the user interface and can mostly operate it with one hand, even just my thumb, if I'm holding it in my hand. The only thing I didn't like about the user interface is the way it scrolls through options—you have to go through all of them to find the one you're looking for. In particular, I wish that changing temperaments didn't have to go through that "options" menu since the way I'm using it, I'll do that fairly often.

Bottom line: If you're playing diatonic autoharps, a tuner like this is definitely worth both the price and the time it takes to set it up. Watching those little lights makes tuning faster for sure, and I think probably more consistent. It sure sounds good to me anyway. Bob Lewis has speculated that using a pickup, has caused us all to consistently tune a tad sharp, but since most people do use a pickup I think I'll probably continue to do so myself, especially since the enhanced signal should make tuning quicker.

Here's to more time playing in tune with each other and less time tuning! Ain't technology wonderful?

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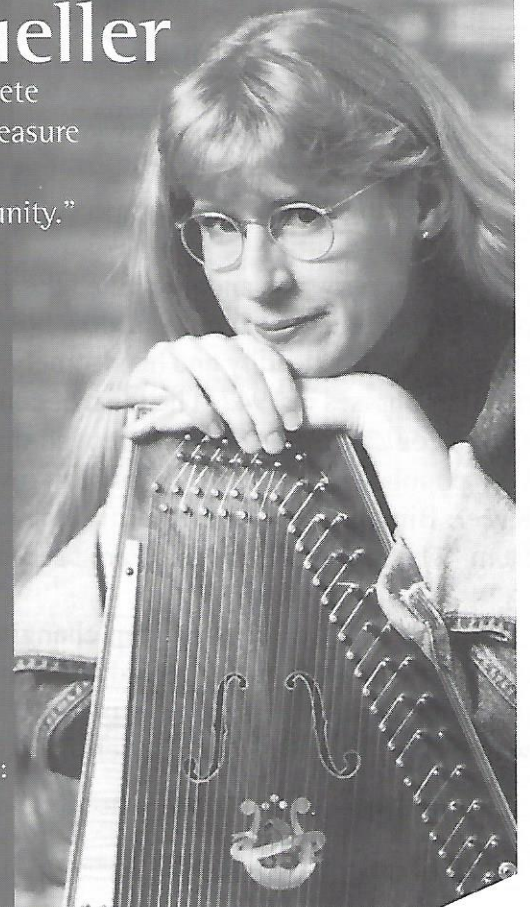
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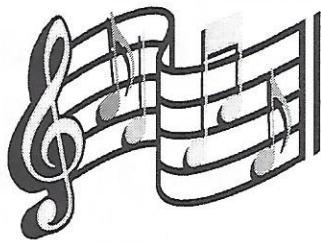
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# Colorfully Chromatic

## **“On a Slow Boat to China”** **Words and Music by Frank Loesser**

“Frank Loesser (1910-1969), is perhaps the most versatile of all Broadway composers, having written the music for such famous shows as *Where's Charley* (1948), *Guys and Dolls* (1950), *Most Happy Fella* (1956), and *How to Succeed in Business Without Really Trying* (1961). He composed music for films such as *College Swing* (1938), *Destry Rides Again* (1939), *Fred Astaire's Let's Dance*, and *Hans Christian Andersen* (1952).

“Loesser wrote such standards as “Two Sleepy People,” “Heart and Soul,” “I Don't Want to Walk Without You,” “Spring Will Be a Little Late This Year,” “They're Either Too Young or Too Old” and his 1948 Academy Award winner, “Baby, It's Cold Outside,” in addition to “On a Slow Boat to China.”

“The lyrics for “Slow Boat to China” start . . .

I'd love to get you  
On a slow boat to China,  
All to myself alone.  
Get you to keep you in my arms evermore,  
Leave all your lovers  
Weeping on the faraway shore.

“Loesser wrote and circulated the song in 1945, but did not get a copyright until 1948. Where did he get the phrase? “I'd like to get you on a slow boat to China” was a well-known phrase among poker players, referring to a person who lost steadily and handsomely. Loesser turned it into a romantic song, placing the title in the mainstream of catch-phrases in 1947. The idea, of course, was that traveling by boat to China was about as long and slow a trip as one could imagine. Loesser moved the phrase from the poker table to a more romantic setting. The song was very popular in its time (and has been revived and sung from time to time over the years by such notables as Kay Kyser, Bing Crosby, Jimmy Buffett, and Frank Sinatra, among others).” (Note: The forgoing words are quoted from “The Straight Dope” and are used by permission.)

This song, with its constant changing of keys, is never “dull” and finds the autoharp player using a dozen chord bars whose buttons spread from one end of the layout to the other. But perhaps the biggest challenge is the plucking of single notes, many of which are quick passing notes. However, we think that this enjoyable song is well worth expending the extra effort required to master it.

# ON A SLOW BOAT TO CHINA

AQ 17

Words & Music by  
Frank Loesser

The musical score is written in G minor (three flats) and 4/4 time. It consists of eight staves of music. The lyrics are: "I'd love to get you on a slow boat to China, All to my - self, a - lone. Get you and keep you in my arms ev - er - more, Leave all your lovers Weep - ing on the far - a - way shore, Out on the brin-y with a moon big and shin-y, Melt - ing your heart of stone, I'd love to get you on a slow boat to Chin - a All to my - self a - lone." The chords are indicated above the notes. Chords in parentheses are alternate chords. The "/" symbol indicates quick succession of two chords. The "^" symbol indicates a plucked melody note.

1  
I'd love to get you on a slow boat to China,

5  
All to my - self, a - lone.

9  
Get you and keep you in my arms ev - er - more,

13  
Leave all your lovers Weep - ing on the far - a - way shore,

17  
Out on the brin-y with a moon big and shin-y,

21  
Melt - ing your heart of stone,

25  
I'd love to get you on a slow boat to Chin - a

29  
All to my - self a - lone.

## On A Slow Boat To China By Frank Loesser

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Chords in “( )” are alternate chords.

The “/” symbol between two chord symbols means to play the two chords in quick succession.

The “[ ]” symbol means to depress the two chord bars simultaneously.

The “^” symbol means to pluck only the single melody note.

# 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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Karen Daniels is a well-known autoharp player and instructor, having taught at numerous workshops and festivals throughout the country, including the Ozark Folk Center (AR), Cranberry Dulcimer Gathering (NY), Mountain Laurel Autoharp Gathering (PA), Summerfest (MO), Winterfest (TX), Walnut Valley Festival (KS), Buckeye Dulcimer Festival (OH), Lagniappe Festival (LA) and Sore Fingers Summer School (England). She also teaches private lessons.

Karen taught autoharp, grades 4-12 in the Mt. View, AR public schools in an innovative music program called "The Music Roots Program" since 1998, the year of its inception. Her students have performed at the Old State Museum in Little Rock, AR, at the State Convention of the Arkansas Historical Association and at the Ozark Folk Center. Two of her students auditioned to become staff musicians at the Ozark Folk Center and were accepted.

In 1997, she won the Texas State Autoharp Championship as well as the International Autoharp Championship at the Walnut Valley Festival in Winfield, KS. She is one of 55 autoharp performers featured on the 3-CD set, *Autoharp Legacy*.

(Continued on page 22 )



Karen Daniels

Student  
Orders Lesson  
Tape From  
Instructor



Instructor  
Sends Lesson  
Tape To  
Student

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

Student  
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And Sends  
To Instructor



Instructor  
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## SCALES — WORTHY OF LEARNING

**SCALES** – a word that most of us dread and which holds a mostly negative connotation in one's mind whenever mentioned. Many times, because the purpose, value and reasoning of scales are not taught, the fun of playing around with them is missed.

**Scales** are a great way to learn:

- Ear training to hear chords and chord changes, whether notes are going up or down and if you are using the right or wrong *chord* for a note.
- Accuracy – where notes are and whether or not you are playing the right scale *note* on the strings.
- Songs – which have scale runs up and/or down in them as well as recognizing patterns.
- Development of left-hand/right-hand coordination.
- To train fingers how far up or down to go for the notes on the strings.

Nearly everyone knows how scales sound even if they don't understand the theory of scales or play an instrument. Just knowing how a scale sounds in one's mind enables one to generally learn it on the autoharp by ear since this is a "hearing instrument."

We will work on the D scale since the tune *Leake County Two Step* is in that key.

### SCALE CHORDS (not scale notes)

I	V (7)	I	IV	I	IV	V (7)	I
D	A (7)	D	G	D	G	A (7)	D
Segment 1			Segment 2			Tag	

**Step # 1:** Simplify. First learn the scale chords by memory (without doing *anything* on the instrument) by breaking into segments. Do you see the pattern here? D-A-D / G-D-G / A-D. Repeat this until you have thoroughly learned it.

**Step # 2:** Do the scale chord pattern with your left hand only on the bars/buttons. Do nothing with the right hand yet. This gives your left hand and brain a chance to connect without right hand distractions or trying to learn everything at once.

**Step # 3:** Now that the scale chords are learned on the autoharp with buttons only, you can add the right hand in trying to actually sound out and play the scale with the proper chords. At this point, because your left hand already knows what to do, you can concentrate on the right hand work.

### AN OVER-SIMPLIFIED HINT:

1. For the key of D — On most autoharps, your scale starts about 1/3rd from the bottom (bass end) of your 'harp.

2. For the key of G — On most autoharps, your scale starts about the middle of your autoharp.

**ANOTHER HINT:** Once the scale is learned in one key, the sequence and pattern are the same in *any* key (unless your autoharp is a 15-bar or other 'harp that hasn't been rearranged). **When changing keys, only the string location to begin the scale is different.**

**NOTE:** V7 chords may be substituted for the V chord or vice versa. (Ex: Key of D – an A7 chord may be used in place of the A chord.)

**BY THE WAY:** Your practice time doesn't have to be 30 minutes to an hour or longer. You can get good, quality practice in 5, 10 or 15-minute increments. Practicing scales and/or techniques with the scales is a good way to utilize that short amount of practice time. Keeping your autoharp out and available so that you don't have to spend the time getting it in and out of the case gives you time for those short practice sessions.

**The following Scale Chord Chart is for the 5 most common keys on the autoharp:** Follow the chord progressions for each key across the row from left to right.

### CHORDS FOR SCALES:

<u>UP THE SCALE:</u>	<u>I</u>	<u>V</u>	<u>I</u>	<u>IV</u>	<u>I</u>	<u>IV</u>	<u>V</u>	<u>I</u>
<u>Key of F</u>	<u>F</u>	<u>C7</u>	<u>F</u>	<u>Bb</u>	<u>F</u>	<u>Bb</u>	<u>C7</u>	<u>F</u>
<u>Key of C</u>	<u>C</u>	<u>G7</u>	<u>C</u>	<u>F</u>	<u>C</u>	<u>F</u>	<u>G7</u>	<u>C</u>
<u>Key of G</u>	<u>G</u>	<u>D7</u>	<u>G</u>	<u>C</u>	<u>G</u>	<u>C</u>	<u>D7</u>	<u>G</u>
<u>Key of D</u>	<u>D</u>	<u>A7</u>	<u>D</u>	<u>G</u>	<u>D</u>	<u>G</u>	<u>A7</u>	<u>D</u>
<u>Key of A</u>	<u>A</u>	<u>E7</u>	<u>A</u>	<u>D</u>	<u>A</u>	<u>D</u>	<u>E7</u>	<u>A</u>

**TO GO DOWN THE SCALE –**  
Reverse the chord progression.

1. **SONGS:** Many melodies are built around scales. Once aware of this, one can start looking for and noticing scale patterns and/or chord progressions in the music. A big plus is that in knowing the scale with its chording, you can learn many songs that have scale patterns more quickly, even if you are unfamiliar with the tune. Then besides scale runs, one starts looking at other patterns – whether notes are close together, if they skip, how far apart they skip, repetition of scale patterns, etc.

2. **TECHNIQUES – A HUGE BONUS FOR LEARNING SCALES:** Scales are an excellent way to learn and practice techniques. For one thing, once you've **thoroughly** learned the scale pattern forwards and backwards, not having to think about where your right hand fingers go or what chord buttons or bars your left hand should be pushing leaves you absolutely free to concentrate on other things such as techniques. Just for fun, here are a few techniques to try out using the scale.

**A. Thumb strums up to the actual note** — a technique that can be used when playing melody on the autoharp. Thumb strum from the bass end to the actual note in the scale, then stop. Repeat for each note in the scale.

**B. Stops:** Most pieces are made up of three chords (I, IV and V – see above chart). If all three chords are depressed at the same time, all the strings are dampened with no strings ringing and you get a “stop” sound. This can be used for rhythm effect in accompaniment or for accenting in melody playing.

**To do this:** In the *key of D*, the three chords used are **D** (I), **G** (IV) and **A** or **A7** (V or V7).

1. Push the D chord bar and strum. Still holding down the D bar and letting it continue to ring, dampen the G and the A (or A7) chord bars.
2. Push/strum the G chord bar and dampen the D and A (or A7).
3. Push/strum the A (A7) chord bar then dampen the D and G.

**Now try doing this with the scale** using the chord progression given on the chart. Don't forget – the same chord pattern applies in all other keys as well.

**C. Double plucking** (aka pinch/pluck method) – **For an exercise, try this:** Pinch (P) the note of the scale with the thumb (th) and middle finger (m) – the middle finger being on the melody note and the thumb as a “tag-along harmony” below the middle finger. Then play the same note with the index finger (i), which is called a “pluck” (o). This is the prelude to

playing eighth notes, doubling up notes and playing faster.

th & m	i
<b>pinch</b>	<b>pluck</b>
— P	o

**Try this with a scale:**

D D	A A	D D	Etc.
<b>P o</b>	<b>P o</b>	<b>P o</b>	

(1<sup>st</sup> three chords of the scale progression – Key of D)

These are just some of the ideas for making the scales worthy of learning, and it all develops with time and practice (yeah, there's *that* word again.)

### **LEAKE COUNTY TWO-STEP:**

Though not as widely known as others, *Leake County* is a relatively easy tune to learn *and* it is catchy.

Looking at the **A part**, notice that it is almost all scale runs going down. Furthermore, notice the repetitions of measures 1, 2, 5 and 6, so that if you know the descending scale you basically already know those measures. The end of measure 3 is a slight scale run up into measure 4, which then ends with a small scale run down. The ending on Part A (last note of measure 7 and all of measure 8) is a partial scale going down.

The **B Part** is primarily “skips” between notes. But take a look at those. Are they far apart or close together skips? Scale runs? There are a

couple of slight scale runs down – the last four notes of measure 12 and the last three notes in measure 15 going down to the final D note in measure 16.

Ultimately, you're looking at two aspects of this tune – scales and patterns. Looking for them in other music makes your learning more fun as well as easier. Scales are definitely worth getting acquainted with, so have fun with the possibilities – they are endless.

(Whiskey Before Breakfast, Ode to Joy, St. Anne's Reel, Goober Peas and Liberty are a few of the many tunes that have lots of scale runs in them.)

❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖  
(continued from page 19)

Karen's husband, Chuck Daniels, works on autoharps as well as gives workshops on autoharp repair and maintenance. Funny thing, after years of saying he only wanted to work on them, Chuck is now building his own kind of autoharps, called "Arkansas Autoharps." His decision

to build the instrument really took Karen by surprise. The year before, she'd had him build her a gourd banjo so she would have an "heirloom" instrument from him, never dreaming he would someday build autoharps. And, yes, the next heirloom instrument is one of Chuck's 'harps.

Together, they travel to many festivals throughout the country each year to teach and perform, always ending their sets with their special duet on one 'harp. Karen and Chuck are both staff musicians at the Ozark Folk Center and she is the Pro-Files

Editor for *Autoharp Quarterly*.

*Editor's note: When this was written Karen had not yet decided to step down from her post as Pro-Files Editor of AQ. Karen is one of the hardest-working people I know and I can completely understand that she needs to try and slow the pace a bit. In addition to her work on the magazine she is a driving force in our efforts at Walnut Valley in Winfield, KS each September. She and Barb Barr and a host of others make our sponsorship of free workshops there possible.*

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# Leake County Two-Step

Key: D

arr. Karen Daniels

1 **D** G D A7 D      2 G D A7 D      3 **A7**      4 D A7 D A7 D

5 **D** G D A7 D      6 G D A7 D      7 **A7**      8 G D A7 D

9 **D**      10 **A7**      11 **G**      12 D A7 D A7 D

13 **D**      14 **A7**      15 **G** D D G D A7 D      16 D



# AUTOHARP JAMBOREE

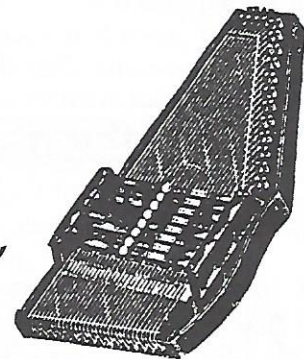
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# The Autoharp Angel Society

submitted by Diane McHenry

The Autoharp Angel Society has been busy in Washington State. What is the Autoharp Angel Society? Anyone who:

- Has an autoharp to give away.
- Wants an autoharp but is strapped financially.
- Knows of someone who would like to play the autoharp.

The angels this time were Cathy Brittell [Seattle], Pete Daigle [Des Moines] and Diane McHenry [Cheney], all in Washington state. Diane met George Davis while doing a program at a Lilac Blind Foundation gathering. George brought his mandolin and played along with the autoharps. His curiosity and love of the autoharp sound led to his holding and playing Diane's autoharp. He said he really wanted to have an autoharp someday and would start saving so he could get one in 4 or 5 years.

Diane asked to Pete if he had any autoharps to donate to someone. He called Cathy and she had one. The wife of a friend who had passed on had given it to her. This autoharp was occasionally loaned to her students but was not used in the last

6 months. The instrument went to Pete, who "tweaked it and spruced it up" and then sent it across the state to Diane. Diane and her grandchildren gave the autoharp to George on April 6. Pictured are Halie, Gomer, Joe and George with his angel instrument.

George is a self-taught musician who has played the mandolin for about 3 years. He is a member of the Bluegrass Spectators band, which plays regularly in the Spokane area. George also likes to pick up a banjo and guitar. He was able to play several two- and three- chord songs with Diane, and his wife Linda learned how to tune the instrument. George worked in the maintenance department of Jensen Berg, Inc. for over twenty years until glaucoma reduced his vision to being able to distinguish only shadows. He still is able to pursue some of his hobbies, such as fly-fishing with his sons and woodcarving by feel.

If there are more Autoharp Angels out there in autoharp land, the best way to activate the circle is to contact a festival organizer, autoharp teacher, local autoharp groups or luthier for information.



Halie, Gomer, Joe and George with George's Angel 'Harp

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# New Felt for a Dollar and an Hour

by Pete Daigle

Silicone application— the alternative to re-felting your worn chord bars— works wonderfully when done right. For much less time and money your autoharp can have top-notch dampening once again. I call the process “New Felt For A Dollar And An Hour.” But when I do a workshop on the process, I let folks know that I only lie a little.

Years ago George Orthey taught me how to apply silicone to felt, and he wrote an article for AQ in volume IV, number 4. It is worthwhile revisiting the process now, because over the years there have been little improvements which make the process even easier and faster. In my shop, it takes about an hour of labor, and because I have the materials on hand, less than a dollar will be spent on materials. For the average person, you'll spend more because you'll need to buy supplies in larger quantities than you will use. Save money and have a good time by getting together with friends for a silicone party!

The materials you need:

- One tube of 100% silicone, clear, non-paintable. Get it at any hardware store, and use a major brand such as GE or Dap.

- A plastic bottle of white carpenter's chalk, such as is used in a chalk line, also available in most lumber and hardware stores. You can get away with blue, but don't use red or some of the florescent colors now available. The color in these is permanent and will make one heckuva mess.

- A sheet of waxed paper about 18 inches long. This is available in grocery stores. And you will also need a sheet of white paper to draw a straight line on.

The tools you need:

- A pencil or felt pen.

- A pair of small scissors such as embroidery scissors.

- A sharp utility razor knife.

- A very flat work surface is required. Most flat kitchen counters are good.

- You will also need a clean cutting board. I use a quilting cutting board.

Remove the bars from your autoharp and lay them out in order. It's a good idea to take a digital picture or write down your bar layout. Make sure the bars are marked. Now draw a straight line on a sheet of paper, a bit longer than your chord bars. In my shop I actually use dedicated pieces of melamine with 21 pre-drawn lines for my bars. You can use just one line and move the sheet of waxed paper across it to apply the silicone as in the next step. Lay the waxed paper over your straight line, and squeeze a bead of silicone onto the waxed paper. The bead should be about 1/4" in diameter, and follow the straight line. Move the waxed paper over 3/4" or so and repeat this line four or five times. You will apply silicone to four or five bars at a time, making sure you have time to do it before the silicone begins to skin over.

Now here is a point which George always emphasized as one of the most important parts of this step, and

I re-emphasize here. Take one bar at a time and lay it into a bead of silicone, then press down very hard as though you are trying to squeeze the silicone out completely. You are not trying to create a layer of silicone on your bar. You are trying to fill the worn gaps, and trying to impregnate the felt with silicone. You do not want to increase the depth of the bar at all. Once this is done, leave that bar alone for twelve to twenty-four hours (not longer) so that it can cure. Repeat this process until all the bars are done.

Twelve to twenty-four hours later, carefully peel the waxed paper from the bars, one bar at a time.

Now you will cut away the excess silicone. With a sharp utility razor knife, cut along each edge of felt on each bar. This will leave long strips of silicone dangling. If the felt was factory applied, it will be in little blocks. With your scissors you will find it easy now to cut off excess silicone, leaving your new, flat, felted bar with no grooves. If your felt is V notched such as a luthier-built 'harp would be, this clean up is most easily accomplished with the utility knife. Just slice down the V as though you



Some of the equipment you will need.

are cutting it for the first time. Your knife will slice right through.

Now for another critical step. Spread out some chalk on the work table, or on a cookie sheet for easier clean up. Press the bars, one at a time into the chalk and apply a little pressure while rubbing the bar into the chalk. This step will permanently prevent the bar from sticking to the strings which can cause a "sproing" effect.


Now slap the bar onto a clean spot on the table to rid it of excess chalk. Put it back on your 'harp and get ready to play a few tunes.

Keep in mind that this process works well only if the felt is securely attached to the 'harp to begin with. You can re-glue a few felts if you need to. When done properly, your bars will last longer than before, and you will not be able to distinguish them from fresh felt. This is possible because some felt fibers are still making contact with the strings, giving you the best of both worlds.

Enjoy!

**Aunt Sukey Gives Promises Kept "Two Ears Up"**

AQ Nov. 2002




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*One of Mine*

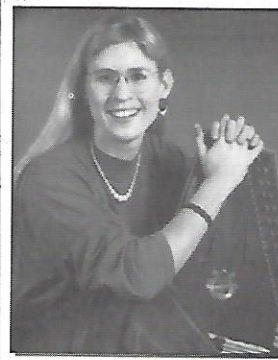
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# jam 'n bare bones

with Mike Herr

## "Soldier's Joy"

This is probably one of the most-played jam tunes in the old-time world, with good reason. There are some tunes which are so comfortable they just seem to flow out of the instruments without any help. This comes from at least as far back as the late 1700's and there is a version from 1885 easily available on the web: see - <http://lcweb2.loc.gov/afc/afcc/soldiersjoy/index.html>.

There are many variations of the tune that you will hear over the years, but they all pretty much revolve around the standard melody line. There's not much mystery in the flow of the chord changes in the Easy Version, with only the D and the A7 needed to get all the notes. In the Harder Version there are a few places in the B part in which you'll need the G chord to make a better separa-

tion of the notes than you'd hear with the A7 chord. But the intermediate player will have no trouble with this melody.

I'll be playing the tune in THREE different speeds on the audio version which you'll hear through the AQ website, so crank up the speakers, get your picks set firmly, and let's have some fun!

## Soldier's Joy

Easy Jam Version

traditional  
Arrangement Copyright © 2007 by Mike Herr

The musical score for "Soldier's Joy" is presented in a single system with four staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in a treble clef. Chord changes are indicated by letters (D and A7) placed below the staff, with vertical lines connecting them to the corresponding notes in the melody. The score is divided into four measures, each starting with a measure number (1, 9, 17, 25) in the left margin.

Measure 1: D / / / / / / / A7 / / / / / / / A7 D /

Measure 9: D / / / / / / / A7 / / / / / / / A7 D

Measure 17: D / / A7 / / D / / A7 / / D / / A7 / / D A7 D / / D / /

Measure 25: A7 / / D / / A7 / / D / / A7 / / D A7 D

# Soldier's Joy

Harder Jam Version

traditional  
Arrangement Copyright © 2007 by Mike Herr

1

D / A7 / / D D / / / / / / / / A7

7

D / A7 / D / / / A7 D / / / / / / / / / / / / / / / / A7 / / D

13

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

19

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

25

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

31

D / A7 / / D



# The Children's Corner

by Verla Boyd and Kathleen Bassett

This is a snappy little tune that's easy to play and sing. Sometimes I use this tune as a warm-up song to limber my fingers up and I will also close my practice time with this tune. Once you learn a song well, it is a good idea to start

and finish your practice time with the same song. You will feel good about your practice if you start and end on a song you know and can play well. Hmmm, I think I heard this once from Bryan Bowers many years ago in a workshop. You can

combine verses between the chorus and repeat the chorus to make this a part A part B song. I put this song in two different keys to give variety to your practice time.

Traditional

## 'Liza Jane

Arranged by Verla & Kathleen

C

There's a gal in Bal - ti - more, Li'l Li - za Jane  
d / a d / / g d / /

C G C

She's the one that I a - dore, Li'l Li - za Jane.  
d / a d d / / / / a d

C F C

O E - Li - za Li'l Li - za Jane,  
d / g d / / / /

C F C G C

O E Li - za, Li'l Li - za Jane.  
d / g d d / a d



2. If you'll come and be my own, Li'l Liza Jane,  
We'll eat ham and sweet cornpone, Li'l Liza Jane.
3. We'll have chickens 'round our door, Li'l Liza Jane,  
Brussels carpet on our floor, Li'l Liza Jane.
4. Come, my love, and be with me, Li'l Liza Jane,  
Let me take good care of thee, Li'l Liza Jane.
5. I got a house in Baltimore, Li'l Liza Jane,  
Street cars running by my door, Li'l Liza Jane.
6. House and lot in Baltimore, Li'l Liza Jane,  
Lots of children 'round the door, Li'l Liza Jane.
7. Nevermore from you I'll roam, Li'l Liza Jane,  
Very best place is home sweet home, Li'l Liza Jane.

## 'Liza Jane

Traditional  
author, copywrite unknown

arranged by Verla and Kathleen

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of four staves of music. The lyrics are written below the notes, with some words split across lines. Chord markings (F, C, Bb) are placed above the staff lines. The lyrics are as follows:

There's a gal in Bal - ti - more, Li'l Li - za Jane  
d / a d / / g d / /

She's the one that I a - dore, Li'l Li - za Jane.  
d / a d d / / / / a d

O E - Li - za Li'l Li - za Jane,  
d / g d / / / /

O E Li - za, Li'l Li - za Jane.  
d / g d d / a d

Sacred



'Harp

by Eileen Roys

## "I Need Thee Every Hour"

This issue's contribution to the *Sacred 'Harp* feature is offered in response to e-mail requests from several AQ readers. It is my wish that many more of you will enjoy playing this lovely, thought-provoking hymn.

Written in 1872, the lyrics for the verses of this piece were penned by Hoosick, New York-born wife and mother Annie Sherwood Hawks. Beginning at age fourteen, Annie's gift for writing first manifested itself in the form of poetry, which she contributed on a regular basis to various newspapers. Later, Mrs. Hawks spent most of her adult life in Brooklyn, where she and her family attended the Hanson Place Baptist Church.

Dr. Robert Lowry, himself a

prominent gospel poet and musician, was the Hawks family's pastor. Mr. Lowry recognized Annie's abilities and encouraged her to apply them to the writing of hymn texts. She presented the four stanzas of *I Need Thee Every Hour* to Dr. Lowry, at which time he composed the music for the verses as well as added a refrain.

The hymn made its first appearance in a collection prepared especially for the National Baptist Sunday School Association Convention in the same year of its inception. According to an account in *101 More Hymn Stories*, it was sung by the delegates with great appreciation. Sixteen years later, her own composition served to provide great solace to Annie Hawks upon the death of her husband.

Dr. Robert Lowry was recognized and honored as an outstanding Baptist minister in various pastorates throughout the northeastern United States. Born in Philadelphia, Lowry served churches in Pennsylvania, New York City, Brooklyn and New Jersey. He was also a professor of rhetoric at Bucknell University. Although he had no formal training in music, Lowry wrote many hymns and published numerous songbook collections. Among his most familiar compositions were *Christ Arose*, *Nothing But the Blood, Shall We Gather at the River* and *We're Marching to Zion*.

(Please note that since the last issue, Eileen Roys' e-mail address has changed to: [esroys@verizon.net](mailto:esroys@verizon.net))



# I Need Thee Every Hour

AQ 33

Words by Annie S. Hawks, 1872

Music by Robert Lowry, 1872

G G D G D G /

1. I need Thee ev - 'ry hour, Most  
 2. I need Thee ev - 'ry hour, Stay  
 3. I need Thee ev - 'ry hour, In  
 4. I need Thee ev - 'ry hour, Teach  
 5. I need Thee ev - 'ry hour, Most

C Am C / G / D G D /

gra - cious Lord; No ten - der voice like  
 Thou near by; Temp - ta - tions lose their  
 joy or pain; Come quick - ly and a -  
 me Thy will; And Thy rich prom - is -  
 Ho - ly one; Oh, make me Thine in -

G / D G D A D

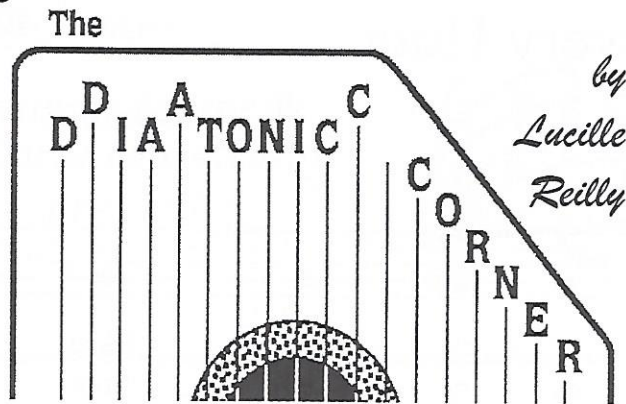
Thine can peace af - ford.  
 pow'r, when Thou art nigh.  
 bide, or life is vain.  
 es, In me ful - fil.  
 deed, Thou bless - ed Son.

G G / C G G D / G / D

I need Thee, Oh I need Thee; Ev - 'ry hour I

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

need Thee; O bless me now, my Sav-iour! I come to Thee.



This issue's feature:

# Hello to a Farewell

by  
Lucille  
Reilly

This installment's tune is the answer to the contest clue ("parting, sprout-stunted flow") published in the February 2007 "Diatonic Corner."

### "Farewell to Whisky": A history

Our Scottish autoharp connection, George Haig, said this about "Farewell to Whisky" in a post to the Cyberpluckers Internet listserve on October 27, 2006:

"In 1799, the grain harvest in Scotland failed. The Government decreed that all remaining supplies should be used for foodstuffs, and that the making of whisky from barley be banned. In these hard times, *uisge-beatha* (*uisge*=water, *beatha*=life, in Gaelic), or whisky, the 'water of life', played an important role in the ordinary Highlander's life as beverage, food additive, preservative and medicine. The ban occurred 53 years after the quelling of the Jacobite Rebellion, with its subsequent genocide and land clearance, and so was not met with universal approval, it would be fair to say.

"Niel Gow, (1727-1807) was moved to write the tune 'Farewell to Whisky', a lament, to commemorate the event. In Scotland, it has to be played as a lament or the meaning is lost, but in Ireland they play it as a polka, and in the USA they manage to play it as a reel. (O, where is your soul, America?)...

"To end on a happy note, the following year's harvest was successful and the ban was lifted. (Knowing how important the *uisge-beatha* was, we can imagine how much the ban was adhered to, in any case.) To commemorate the (official) return of the 'water of life', Gow (not O'Carolan) wrote the follow-up tune, 'Whisky, Welcome Back Again', a far more cheerful affair."

### On playing the tune

"Farewell" can be easily played by both the seasoned and newly exploring felt pumper.

Having heard George's rendering of this tune at the 2002 Sore Fingers Summer School in England, I can tell you he means business when he talks about playing "Farewell" *very* slowly. (Note the tempo indication above the tune, which you can hear at [www.thedulcimerlady.com/thoughts.htm](http://www.thedulcimerlady.com/thoughts.htm).) In *O'Neill's Music of Ireland*, this tune is notated in 2/4 time with eighth and 16th notes, indicating a brisk tempo. I chose to notate it instead in 4/4 time with quarters and eighths, more suggestive of the intended slow lament.

**Chords:** "Farewell" does fine with the I, ii, iii, IV, V, and vi chords of G major, also making good use of the low bass tones supporting most of these chords. (On an FC autoharp, F major will take advantage of similar, long-ringing bass strings.) From the basic progression shown, feel free to devise your own harmonic variations.

Each V-iii combination uses iii to extend the sound of V, highlighting iii's usefulness as (what I affectionately call) "the fake V chord."

**Fingering:** Specific fingerings appear in spots for two reasons:

1. To demonstrate how some small chunks of melody notes immediately suggest fingerings by their shape. For example, the tune's first three notes descend, indicating ring-middle-index (r-m-i). The last note of this chunk becomes the first note of a new chunk—i-m-r—so let it be known far and wide that chunks sometimes overlap. If you need to enter more fingerings in the "empty" areas, feel free.

2. To help the fingers navigate through less obvious note chunks,

such as the eighth notes in measure 6 and the quarter notes in m. 9. These areas show that fingering is as flexible as a tune's waywardness. (For more about fingering and how to settle in to any tune, see my monograph, "The Flowers of Edinburgh.")

Low and high thumb strokes show one way to shape the bass line, but feel free to adapt them to suit your ear.

**Movement in autoharping:** Negotiate the larger leaps in this and any tune by taking the hand/fingers to the strings with the entire *arm*, instead of leaving the hand in one place and stretching the fingers to the strings. To play m. 9, whose third note leaps high, first make sure that your playing arm is off the autoharp, freeing it to move (just 1/8 inch away will do). Center your hand over the strings for the first two notes *only*. Play these strings, then move your forearm a little (open your elbow) to carry the ring finger to the high string, and then withdraw your forearm (close your elbow) to sound the last note. (It's easy to overshoot the high string until the smallness of the arm move is realized; this will take some practice.) Arm movement also helps balance the body while playing slow tunes, and helps you put yourself into interpreting the tune's story.

Enjoy.

Lucille

Next issue:  
Dancing bright and snappy!

Got a tune or technique you'd like demystified in The Diatonic Corner? Write Lucille at [lr@thedulcimerlady.com](mailto:lr@thedulcimerlady.com) to submit your request. All queries will be addressed only through this column.

# Farewell to Whisky

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

Niel Gow, chorded by Lucille Reilly

♩=90

IV I ii I V iii

r m i T t T t t i m r t m i m t

5 IV I ii iii I iii IV I

i t r m t i r m i m t T t t r t m i T

9 iii I ii V iii I vi

t t t T t t t t t t t t

13 IV I ii iii I iii IV I

i t r m t i r m i m t T t t r t m i T

## Fingering Symbols:

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

## And the winners are:

via email: Daniel Lyons, Madison, NJ

via snail mail: Eileen Dover, Council Bluffs, IA

Both Daniel and Eileen received the revised edition of the monograph, *The Flowers of Edinburgh*.

Congratulations and happy diatonicizing!

## Coming in June: The first-ever pre-MLAG class! (M-T, June 18-19)

Picking Double: Melody Chords with Terrific Harmony to Match  
(diatonic autoharp)

For *experienced* felt pumpers. Bring your diatonic autoharps and a generous handful of yet-to-be chorded tunes that intrigue you, and pick up all the tricks you need to nail both the melody and harmony from which arrangements can soar. Participants will receive a collection of the tunes chorded by everyone during the two days. Then stay tuned for the fun at the Mountain Laurel Autoharp Gathering!

For more information and to register for the class, visit [www.thedulcimerlady.com/pre-mlag.htm](http://www.thedulcimerlady.com/pre-mlag.htm).

# In the beginning...

## "America"

by Mary J. Park

I thought it would be fun to tackle a patriotic tune this time. I have very fond memories of this tune from grade school, when we sang it often. This is a very approachable tune for a beginner and sounds really nice on the autoharp. It will keep your right hand a bit busy, but only with three chords. The left-hand part is quite easy and you will only need to concentrate on a couple of areas to play this tune well.

There is not much chance in this tune for the bass strings to ring out, so when you have thumb strums, be sure to reach to the lowest strings. Remember that the notations that are in brackets on the tablature line are both played within one beat with each getting half of the beat. Where there are dotted quarter notes (those black notes with the dots after them) on the standard notation line, the

thumb strum is playing the dot as a rhythm stroke and gets half a beat. Also, because this is a rather slow tune, try to make fairly large pinches. But remember, the pinch should end by plucking the correct note of the tune.

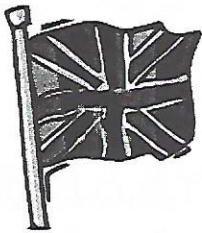
Be careful in the third measure from the end to play the first note higher than the note that comes before it in the previous measure. These two notes are played with the same chord bar, but are located in two different places on the strings. The same thing is true for the first two notes in the second to the last measure where you go down in pitch while on the same chord bar. Many times changing the chord bars frequently actually makes it easier to find the melody. When consecutive notes are played with the same chord bar and change in pitch, it is very important (and a bit more

difficult) to locate the correct strings for each of the notes.

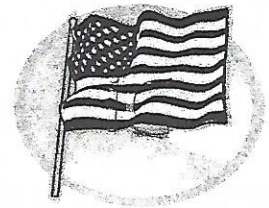
For those of you who live across the "Big Pond" or are part of the British Commonwealth, I have included the words for "God Save the Queen." The Wikipedia article that I read states that usually only the first verse is used and occasionally the third verse is added, but I thought I would include all of the "modern" verses anyway. It should also be noted that verses have been added, deleted and changed in the years since the 1700s when it was popularized. I also learned that this is the royal anthem of Norway (sung, of course, in Norwegian). The tune was either used or officially adopted as the national anthem for several other countries including those of Russia (until 1833), Sweden, Lichtenstein and Switzerland.

## "God Save the Queen"

God save our gracious queen!  
Long live our noble queen!  
God save the queen!  
Send her victorious,  
Happy and glorious,  
Long to reign over us,  
God save the queen!



O Lord, our God, arise,  
Scatter her enemies,  
And make them fall.  
Confound their politics,  
Frustrate their knavish tricks,  
On thee our hopes we fix,  
God save us all!



Thy choicest gifts in store,  
On her be pleased to pour;  
Long may she reign.  
May she defend our laws,  
And ever give us cause  
To sing with heart and voice  
God save the queen!

# America

Lyrics by Samuel Frances Smith

Arranged by Mary J. Park

My coun - try 'tis of thee, Sweet land of lib - er - ty,  
 (G) / D7 (D7) G D7 (G) / (C) (G) D7 G  
 g g a f# g a b b c b a g

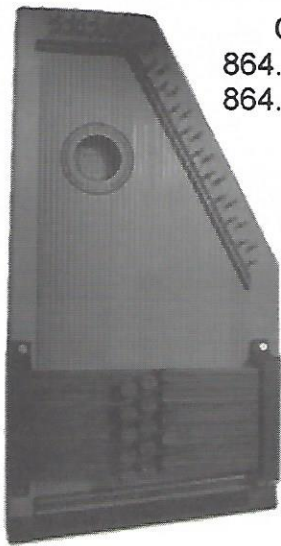
5  
 Of thee I sing; Land were my fath - ers died, Land of the  
 (D7) (G) (D7) (G) / / / / D7 G (D7) / /  
 a g f# g d d d d c b c c c

10  
 Pil - grim's pride, From ev - 'ry moun - tain side, Let free - dom ring.  
 / G D7 (G) C G D7 G / C G (C) / (G) (D7) (G)  
 c b a b c b a g b c d e c b a g

2. My native country, thee,  
 Land of the noble free,  
 Thy name I love;  
 I love thy rock and rills,  
 Thy woods and templed hills,  
 My heart with rapture thrills,  
 Like that above.

3. Let music swell the breeze,  
 And ring from all the trees  
 Sweet Freedom's song;  
 Let mortal tongues awake,  
 Let all that breath partake,  
 Let rocks their silence break,  
 The sound prolong.

4. Our fathers' God to Thee,  
 Author of liberty,  
 To Thee we sing;  
 Long may our land be bright  
 With freedom's holy light,  
 Protect us by the might,  
 Great God, our King.



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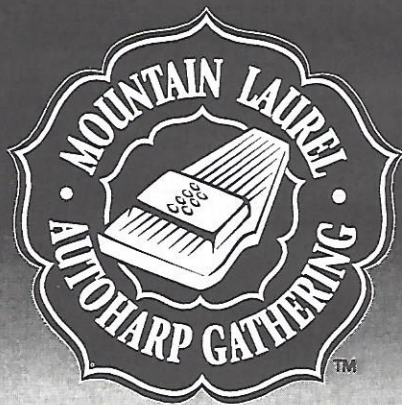
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Visit our website at [www.mlag.org](http://www.mlag.org)





# SCHEDULE OF EVENTS - 2007

REGISTER NOW: [www.mlag.org](http://www.mlag.org)

## MONDAY, JUNE 18

Official Mountain Laurel Autoharp Gathering Check-in to Little Buffalo State Park Campground Begins

9 a.m. to 12 noon and 1:00 to 4:30 p.m.: Pre-Mountain Laurel Autoharp Gathering Diatonic Workshop with Lucille Reilly

*Picking Double: Melody Chords with Terrific Harmony to Match* (register directly with Lucille at [www.thedulcimerlady.com/pre-mlag.htm](http://www.thedulcimerlady.com/pre-mlag.htm) - limited to 8 participants)

## TUESDAY, JUNE 19

9 a.m. to 12 noon and 1:00 to 4:30 p.m.: Pre-Mountain Laurel Autoharp Gathering Diatonic Workshop with Lucille Reilly continues

## WEDNESDAY, JUNE 20

Time	Recreation Hall	Other Locations
9:00		Registration for Mountain Laurel Autoharp Gathering Begins (Game Room) - also Volunteer Sign-Up
2:00-5:00		Linda Huber - Mountain Laurel Autoharp Gathering Boot Camp for Beginners (Pavilion)
6:00	Supper (first meal in complete meal plan)	
7:30	Concert by MLAG Board Members	

## THURSDAY, JUNE 21

Time	Recreation Hall	Tent	Other Locations
9:00-9:45	Meet the Workshop Leaders		
10:00-11:00	Drew Smith <i>As It Is in the Beginning</i> (beg)	Lucille Reilly <i>Incr-Ease Your Finger Dexterity</i> (beg & up)	
11:15-12:15	Will Smith <i>Beginning Melody Playing</i> (adv beg/int)	<i>Hand to Hand</i> with Ivan Stiles	Guided Jam Session (jam tent)
12:15-1:15	Lunch & Open Stage	Open for jamming	
1:30-2:30	Ron Wall <i>Learn Three Favorite Songs</i> (all)	<i>Hand to Hand</i> with Carole Outwater	
2:45-3:45	Open for jamming	Open for jamming	Autoharp Toss (cabin area)
4:00-5:30	Neal Walters <i>MLAG Contest Workshop</i>		
5:30-6:00	Open Stage	Open for jamming	
6:00	Supper		
7:30	Concert - Ivan Stiles, Lucille Reilly, Will Smith, Carolina Gator Gumbo		

## FRIDAY, JUNE 22

Time	Recreation Hall	Tent	Other Locations
9:00-9:45	Open for tuning & jamming	<i>Beginner Help</i> with Karen Daniels	
10:00-11:00	Carole Outwater & Carolina Gator Gumbo <i>La La Music</i> (Old Style Creole Music) - int/adv	<i>Hand to Hand</i> with Will Smith	Ann Fisher - <i>Kids Workshop I</i> (Game Room)
11:15-12:15	Cathy Britell <i>Got Rhythm? It's More than Boom-Chukka</i> (beg/int)	<i>Hand to Hand</i> with Lucille Reilly	
12:15-1:30	Lunch & Open Stage	Open for jamming	
1:30-2:30	Kathy Larisch & Carol McComb <i>Vocal Harmonies</i> (all)	Ron Wall <i>A New Way of Thinking</i> (int/adv)	Guided Jam Session (jam tent)
2:45-3:45	Workshop Leaders Concert - Drew Smith, Linda Huber, Cathy Britell, Karen Daniels, Tom Fladmark, Ann Fisher		
4:00-5:00	Will Smith <i>Turn-of-the-Century Autoharp</i> (19th to 20th, That Is) (beg & up)	Tom Fladmark <i>Autoharp Maintenance Workshop</i>	
5:00-6:00	Open Stage	Carol McComb <i>Maybelle Carter Style Guitar</i>	
6:00	Supper	Open for jamming	
7:30	Mountain Laurel Autoharp Championship		

## SATURDAY, JUNE 23

Time	Recreation Hall	Tent	Other Locations
9:00-9:45	Open for tuning & jamming	<i>Beginner Help</i> with Karen Daniels	
10:00-11:00	Ivan Stiles <i>Playing By Ear I</i> (int)	<i>Hand to Hand</i> with Ron Wall	
11:15-12:15	Ivan Stiles <i>Playing by Ear II</i> (int)	Carole Outwater & Carolina Gator Gumbo <i>Honky Tonkin' Songs</i> (all)	Ann Fisher - <i>Kids Workshop II</i> (Game Room)
12:15-1:30	Lunch & Open Stage	Open for jamming	
1:30-2:30	Lucille Reilly <i>Suspended Chords</i> (adv beg & up)	<i>Hand to Hand</i> with Kathy & Carol	Guided Jam Session (jam tent)
2:45-3:45	The Bazaar Autoharp	Open for jamming	
4:00-5:00	An Hour with Patsy Stoneman		
5:00-6:00	Open Stage	Open for jamming	
6:00	Supper		
7:30	Concert - Kathy & Carol, Carolina Gator Gumbo, Will Smith, Ron Wall		

## SUNDAY, JUNE 24

Time	Recreation Hall	Tent
10:00-11:00	<i>Gospel Hour</i> - Debusk/Weaver Family	Open for jamming
11:15-12:00	Lunch	
12:00-2:00	Concert - Kathy & Carol, Ron Wall, Lucille Reilly, Ivan Stiles	
2:00	Goodbyes	

Schedule subject to change.

## On a Slow Boat to China... Well, not exactly...

What a neat coincidence that just when Bud and Karla chose *On a Slow Boat to China* as their Colorfully Chromatic tune for this issue, we get word of a somewhat faster route to China being planned by a family from central Pennsylvania.

Ruth and Jay Burrington and two of their children, 11 year-old Ben and 9 year-old Elisabeth are making the long trip in August.

Both Ruth and Elisabeth are autoharp students of Alice Gille. Alice tells me that Ruth is beginning to pick melodies and Elisabeth is getting very good at strumming. Not only that but Elisabeth is singing along to her own accompaniment. As

we have all learned at one time or another, this is not always an easy thing to learn. Another great thing about Elisabeth is that she does not have to be encouraged to practice!

The mother and daughter are looking forward to sharing their music with the Chinese people. They have graciously agreed to allow us to send *AQ* along. Those of you who attend MLAG will perhaps get a chance to meet this remarkable family, as current plans call for them to attend the festival on Thursday.

The Burringtons have two older sons, who will not be accompanying the family to China.

## Club News

The KS-MO Autoharp Club got off to a great start in January despite the snowstorms. There were 10 in attendance for the first get-together. We played a lot of good tunes, then broke for some refreshment and then played some more!

Having recently moved to Kansas, Mary Harris wanted to get a club started and asked several people about it. She was put in touch with Joan Croll and Jane Butler and the three of them together are the club's organizers.

We came up with the name KS-MO (Kiss-Mo) Autoharp Club since there are people from both Kansas and Missouri who come to the monthly get-together, and also, we thought it was a catchy name.

We usually meet the fourth Saturday of each month at 2 pm at Mary & Eric Harris' residence. For more information, please contact Mary at 248-760-9694 or Joan Croll at 913-894-4264 or Jane Butler at 816-765-9158. We invite anyone interested to come.

## Your Club News

could have

been here !!

Tell us what

you have been  
doing and we

will tell

the world !!



Elisabeth and her ChromAharp.

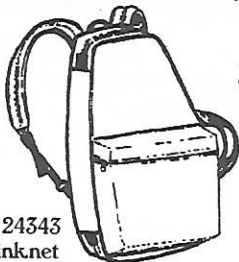
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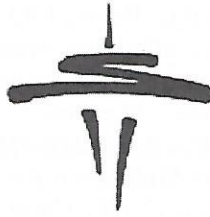
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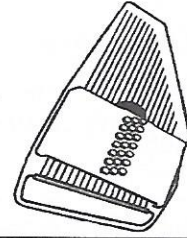
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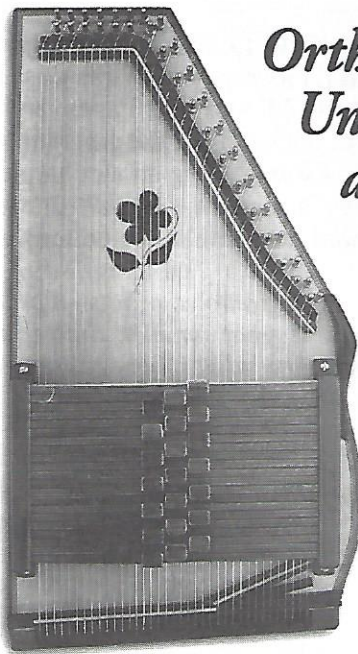
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# Postscripts from 'Harpland

with Mary Umbarger

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

*Heeere we go again—with what folks and their autoharps have been up to: more players, more festivals, great music, incredible information on instruments and methods, new CDs, performances, etc., etc., etc.*

*p.&* There was a wonderful article featuring Bryan Bowers in the Feb/March issue of “Dirty Linen.” There is a nice biography and a review of Bryan’s CD *Bristlecone Pine*. Catch it if you can.

*p.&* Bryan suffered a heart attack a while back and had three stents inserted in arteries. He is doing fine now and is back on the concert trail. *(Hey, guy,— We love you. Maybe you need to slow down and chill out some?? I know,— it’s easier said than done.)*

*p.&* After reading the article about **Ron Falconer** in the last AQ, **Judy Ganser** was reminded of an adventure she had a few years ago. “I was tired from a corporate job in Milwaukee. I put my belongings in storage, except for flannel shirts, jeans and canoe paddles... autoharps and last but not least, my daughter Erin. We moved to the Boundary Waters Wilderness Canoe Area and Quetico Wilderness on the Canadian/Minnesota border. We spent six months working for a canoe outfitter. Interesting guests from around the world found this place, including National Geographic photographers.”

Judy says her autoharp was put to good use, doing fireside songs for kids and playing special songs for anniversaries and birthdays. She was invited to take the 'harp and accompany the trips, but deemed it wiser to keep her “babies” on dry land!

*p.&* **Karen Daniels** has a new knee. The replacement surgery was successful and she will be kicking high at the festivals this summer. *(Karen,*

*we are so glad you are back on your feet. And we expect lots of new tunes learned during recovery!)*

*p.&* We extend our sincere condolences to the family and friends of **Ken Barron**, a fine autoharp player, who died after heart surgery. Ken volunteered at the Portland, Oregon Audubon Society as a wildlife rehabilitation advisor. He will be greatly missed by family and friends.

*p.&* **Bill Bryant** has a new CD. *Peaceful* has 16 songs; some traditional and some original. You can order one from him: PO Box 968, Marion MT 59925. The cost is \$15 including S&H and I know it will be worth the money.

*p.&* **Christine Olson**, Garner, NC played hymns during the devotional time at the “Church in the Woods” Saturday lunch for the homeless. This was at a public park in Raleigh, NC. Although the day was cold, the food and fellowship were warm. Christine says this was her first time to play outdoors in the winter, but she managed to stay warm and it was a good experience.

**Lucille Reilly** was cantor for the Wednesday evening candlelight Taize Service for Lent at St. Stephen’s Episcopal Church in Aurora, CO. She sang/lead Gregorian chants accompanied on the autoharp. *(Lucille amazes me with her ability to introduce the autoharp where it has never been before. I know this was a blessing to all that attended.)*

## SIGHTINGS

*p.&* The PBS program on Channel 9’s “Eye On St. Louis” program recently aired a segment about a Sedalia, MO whistler who played her autoharp as an accompaniment. **Alex Usher**, who sent this to me, allows that this lady disproves that old saying that “Crowing roosters and whistling hens always come to some bad end.” Alex says she (the lady) is no ‘chick’ either — appears to be close to seventy!

*p.&* Hey, I hear our own **Linda Williams** recorded herself whistling with the autoharp. Her recording “studio” was her laundry room. *(You go, girl! Whatever it takes to get the job done.)*

*p.&* Speaking of the Ushers: **Rich Usher** hosted an Elderhostel — “Looking On the Bright Side” — at Trout Lodge, Pelosi, MO. During the week the attendees were delighted to hear a concert by none other than Alex Usher. *(I wonder if she wore her chicken costume???)*

*p.&* **John Mellencamp** was on Charlie Rose’s (NPR) show which had footage of John playing electric autoharp.

*p.&* **Judy Austin** and **Gregg** and **Shirley Averett** were part of the Atlanta Hunger Walk for the community food bank. They encouraged the walkers and spectators with food fellowship and Judy sang and played her autoharp.

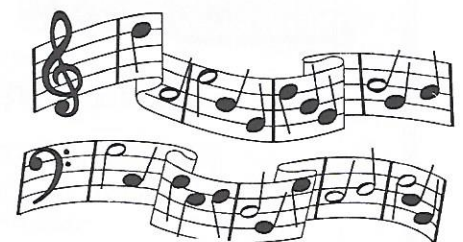
*p.&* **Matthew Bullis**, while reading Ronnie Milsap’s biography, “Almost Like a Song,” found out that Ronnie played autoharp in some of his shows. Unfortunately, it didn’t say which ones.

*p.&* **Robert D. Grappel** reports the March 9 issue of the New York Times had a picture of Edward Droste, leader of the group, “Grizzly Bears” playing the autoharp in a performance at the Bowery Ballroom. Robert said it looked like an OSI 21-chord chromatic.

*p.&* **Vicki Lehman** was watching an A&E biography of Mama Cass Elliot of the Mamas and Papas, and near the conclusion of the program Mama Cass was playing an autoharp. Vicki says it was an OS with 2 rows of chord bars with white buttons.

*Hang onto your hats— it promises to be a great summer. Enjoy, and let me know what’s happening in your neck of the woods— or should I say your neck of the WORLD!!*

*Harpin’ in Harmony,  
Mary Umbarger*



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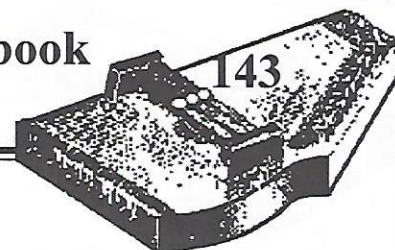
Have a great summer !!





# Autoharp Songbook

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Welcome to the Songbook pages for this issue. As people who know me know, I am a big fan of the Carters. I thought that I would include 3 songs (in the public domain, of course) that figured into their repertoire.

*The Ship That Never Returned* was recorded by Sara & Maybelle Carter on their mid-60's reunion album. The tune to this song has been used for *The MTA Song* and *Wreck Of the Old 97*. I am including it in the key of C, but it can be transposed to whatever range or key you like. To my ears, besides the key of C, it also sounds good in the key of A.

## THE SHIP THAT NEVER RETURNED

On a [C] summer's day, when the [F] wave was rippled  
By the [C] softest gentlest [G7] breeze,  
Did a [C] ship set sail with a [F] cargo laden  
For a [C] for a port be- [G7] yond the [C] seas.

There were [C] sweet farewells, there were [F] loving signals  
While a [C] form was yet [G7] discerned;  
Though they [C] knew it not, 'twas a [F] solemn parting  
For the [C] ship that nev-[G7]er re-[C]turned.

[Chorus]:

Did she [C] ever return? No, she [F] never returned,  
Her [C] fate is yet un-[G7]learned;  
Though for [C] years and years there were [F] fond hearts watching  
For the [C] ship that [G7] never re-[C]turned.

"Only [C] one more trip," said a [F] gallant seaman,  
As he [C] kissed his weeping [G7] wife,  
"Only [C] one more bag of that [F] golden treasure;  
It [C] will last us [G7] all through [C] life."

"Then [C] I'll spend my days in my [F] cozy cottage  
And en-[C]joy the rest I've [G7] earned."  
But a-[C]las poor man as he [F] sailed commander  
Of the [C] ship that ne-[G7]ver re-[C]turned.

The very first song Maybelle ever learned to play on the autoharp as a young girl was the song "Little Brown Jug." Since there are so many different verses to this song, I am only doing the first verse as well as the chorus to it.

## LITTLE BROWN JUG

Verse 1.

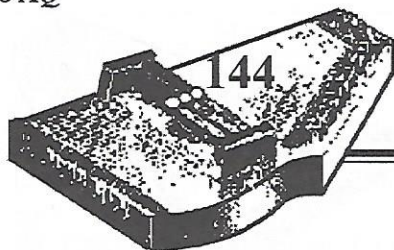
My [C] wife and I live all alone  
In a [G7] little brown hut we [C] our own.  
She likes gin and [F] I like rum  
Oh, [G7] don't you know that [C] we have fun?

Chorus:

Ha, ha, ha, [F] you and me,  
[G7] Little brown jug don't [C] I love thee?  
Ha, ha, ha, [F] you and me,  
[G7] Little brown jug don't [C] I love thee?

This page is perforated for your convenience.





## Autoharp Songbook

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*Wildwood Flower* is perhaps the best-known song of the Carter repertoire, recorded twice by the original group of Sara, Maybelle & A.P., and by Maybelle and her daughters as well. *Wildwood Flower* is derived from a parlor song entitled *I'll Twine 'Mid the Ringlets*. Everybody has their own particular key that they play this song in. I use the key of F, as that is the key Maybelle performed it in on the autoharp on the first "Will the Circle Be Unbroken" album by the Nitty Gritty Dirt Band. You can transpose it to the key of D as well and it will sound just as great in that key.

### I'LL TWINE 'MID THE RINGLETS

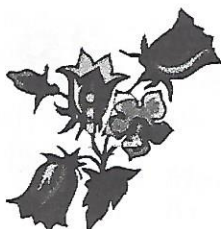
[F] I'll twine 'mid the ringlets of my [C7] raven black [F] hair  
The lilies so pale and the [C7] roses so fair;  
The myrtle so [F7] bright with an [Bb] emerald [F] hue  
And the pale aronatus with [C7] eyes of bright [F] blue.

[F] I'll sing and I'll dance, my [C7] laugh shall be [F] gay;  
I'll cease this wild weeping, drive [C7] sorrow a-[F]way.  
Tho' my heart [C7] is now breaking, he [Bb] never shall kn-[F]ow  
That his name made me tremble and my [C7] pale cheeks to [F] glow.

[F] I'll think of him never, I'll [C7] be wildly [F] gay;  
I'll charm ev'ry heart and the [C7] crowd I will [F] sway.  
I'll live yet [F7] to see him re-[Bb]gret the dark [F] hour  
When he won then neglected the [C7] frail wildwood [F] flower.

He [F] told me he loved me, and pro-[C7]mised to [F] love,  
Through ill and misfortune all [C7] others a-[F]bove;  
Another has [F7] won him; ah, [Bb] misery to [F] tell  
He left me in silence, no [Bb] word of fare-[F]well.

He [F] taught me to love him, he [C7] call'd me his [F] flower,  
That blossom'd for him all the [C7] brighter each [F] hour;  
But I woke from my [F7] dreaming, my [Bb] idol was [F] clay,  
My visions of love have all [C7] faded a-[F]way.



And lastly — the first recorded autoharp solo by Maybelle Carter which she and her daughters cut in the early 50's — the traditional ballad, *Fair and Tender Ladies*. I hope everyone enjoys going through this history of the Carters through the years. Email any song requests (in the public domain of course) to: jamesphillips75@insightbb.com

### FAIR AND TENDER LADIES

Come all ye [C] fair and tender ladies  
Take warning how you court young [G]  
men;  
They're like a [Dm] star on a summer [C]  
morning,  
They first [Dm] appear and then they're  
[C] gone.

They'll tell [C] to you some loving story,  
And they'll make you think they love you  
[G] well;  
And away they'll [Dm] go to court some  
[C] other,  
And leave you [Dm] there in grief to [C]  
dwell.

I wish I [C] was a little sparrow  
And I had wings to fly so [G] high;  
I'd fly to the [Dm] arms of my false true  
[C] lover,  
And when he'd [Dm] ask, I would  
de-[C]ny.

Oh, love is [C] handsome, love is charm-  
ing,  
And love is pretty while it's [G] new;  
But love grows [Dm] cold as love grows  
[C] older,  
And fades a-[Dm]way like morning [C]  
dew.



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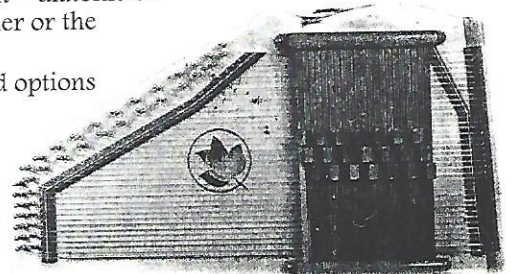
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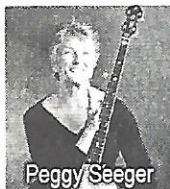
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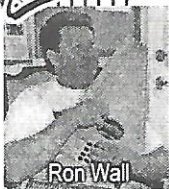
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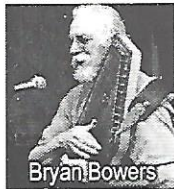
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