

AUTOHARP QUARTERLY.

Summer 2007 • Volume 19 Number 4 • Seven Dollars

Your Connection to the Autoharp Community Since 1988



Photo by Frank Baker

*Verla and Kathleen and
"The Paw Paw Patch"*

*Sacred 'Harp features
"Be Thou My Vision"*

*Karla and Bud make
"Baby Face" colorfully
chromatic*

*Gerald Stewart brings two
original songs to his
Interaction lesson*

*Harpers at Large takes us
to some of this year's
festivals*

*Patsy Stoneman entertains
Kate Moore for the
afternoon*

*The Autoharp Manifesto
by Siegfried Knöpfler*

*Lucille Reilly brings us
another diatonic selection*

*Mike Herr gives us a
jammin' version of
Bill Cheatham*

*The AZ Autoharp Festival:
Who and What!*

Ron Wall ... the man behind the *Autoharp Legacy* and more !

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Volume 19, Number Four

Summer 2007



AUTOHARP QUARTERLY®

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Editor/Publisher: Mary Ann Johnston
Pro-Files Editor: Barbara Barr
Interaction Editor: Staff
Simply Classic: Linda Huber
Critics Choice: Stew Schneider, Judie Pagter, Tina Louise Barr, June Maugery, Bob Woodcock
In the Beginning: Mary J. Park
Colorfully Chromatic: Lyman "Bud" Taylor, Karla Armstrong
The Diatonic Corner: Lucille Reilly
The Children's Corner: Verla Boyd, Kathleen Bassett
Jam 'n Bare Bones: Mike Herr
Postscripts from 'Harpland: Mary Umbarger
Sacred 'Harp: Eileen Roys
AQ Songbook: James Phillips
Proofreader: David Patterson
Computer Advisor: Ivan Stiles
Web Master: Lindsay Haisley
"Roadie": Jack Johnston and Andy
Contributors: Vicki Lehman, Richard & Angela Sanabia, Pat Loomis

Cover: Ron Wall

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P. O. Box 336

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Email: maryann@autoharpquarterly.com

or ahquarterly@comcast.net

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To and From
the
Editor



Dear Readers;

I hope you like our new look. For 9+ years I have wanted to add some color to *AQ* and it has finally become possible. We have changed printers, which is one of the factors that has made color possible. One other thing that has changed is the "lead" time for material you send us for publication. We will need to have things for the November issue by October 5. After I get past the learning curve for this new system, putting *AQ* together should be easier for me and better looking for you. Here's to progress!

Our cover for this issue features Ron Wall. Ron not only financed the Autoharp Legacy project, he was the catalyst that brought it all together. He is one of those people who works tirelessly, often behind the scenes, to promote the autoharp. He is a very big part of the success at the Autoharp Jamboree in Mt. View, AR every year and is planning a bigger, better (if that is possible) festival for next year. At MLAG this year he told me his goal in life is to promote the autoharp. A worthy goal, indeed, and one he is working to achieve. The Autoharp Jamboree (to be called the Autoharp Reunion) for 2008 has all the earmarks of being a not-to-be-missed spectacular event!

The festival season is far from over and if what I have heard so far is any indication we have had some humdingers! You owe it to yourself to try to get out and experience some of these wonderful opportunities to enjoy live music.

This marks the first issue with Barbara Barr as our Pro-Files editor and we bid her welcome. I know she will do a fine job in gathering together the performance schedules from all our Pro-Files. If you are interested in becoming a Pro-File, let Barb know and she will set things up for you. This is a free service which offers professional autoharpists a chance to tell folks where they are

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going to be. Don't let the word *professional* scare you away. If you get anything (including just a free lunch) for showcasing your autoharp abilities, you are a professional according to our definition.

As a result of requests to go back to the original format for listing the Pro-Files' schedules, we are doing just that. We value your input. When you have a suggestion for us, please send it on. I won't promise to implement all your ideas but I will definitely give them serious consideration.

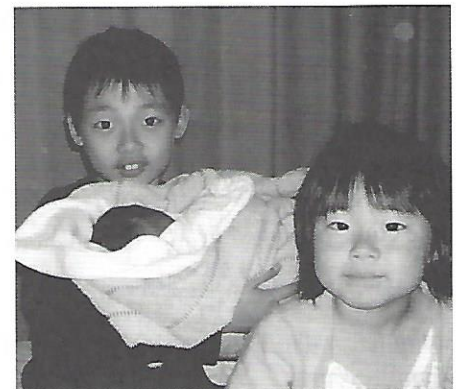
There is no P.S. Postscripts from 'Harpland in this issue, but we hope to have Mary dishing all the news again in November. Part of the sad news we have to report is the passing of Bill Bowes. Many of you will remember Bill from early MLAGs. Ladies, he was the one with the flat-out beautiful eyes! And, he could play the autoharp, too. He is missed by all his many friends. We also seem to have an overabundance of folks either on the sick list or recently on the mend. Included in the list is Jim Boyd (Verla's husband, in case you have not met him), Paul Cram, Gordon Baker, Ralph Gille and Alice Gille. They all could use your good thoughts and, if you are so inclined, your prayers.

There is also good news! Ivan Stiles played on stage at the Carter Fold! Not only that, they told him that he could play a return engagement whenever he wanted. Wow!! I am impressed, I do not know about

you, but I think this is terrific!!

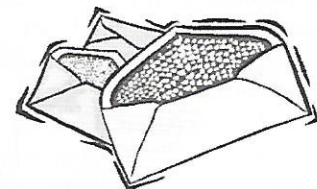
And, much deserved.

I received a note from Yasuo Mita, many of you know him from MLAG, that he and his beautiful wife had a baby boy in March. The note said "he's cute." I think you will agree they have three cute ones. His name is Kotoru. Koto means harp and ru means a special treasure. We send congratulations.



And Kotoru makes three.

Don't forget to send Mary Umbarger your news. She tells it much better than I do. Besides, we want to know what you are up to so we can tell everyone.



AUGUST

◆ **Appalachian String Band Festival;** August 1 - 5; Camp Washington Carver, **Clifftop, WV;** Code: **AF;** Info: Drew Smith at drew-smith-autoharp-emporium@verizon.net

◆ **33rd Carter Family Memorial Festival;** August 3 - 4; Carter Fold, **Hiltons, VA;** Commemorates the Bristol Sessions; Presented by Rita Forrester and Dale Jett (Janette's children); This year's festival is dedicated to James L. Jett, Faye Jett Fleenor and Ron Fleenor; Performances by Patsy and Donna Stoneman, Bryan Bowers, Bill Clifton and others; Info: www.carterfamilyfold.org or 276-386-6054.

◆ **Old Fiddlers Convention;** August 5 - 12; Felts Park, **Galax, VA;** Code: **AW, AC;** Drew Smith has a workshop on Friday morning. Info: Drew Smith at drew-smith-autoharp-emporium@verizon.net.

◆ **Heart of the Alleghenies Folk Music Festival;** August 10 - 12; University of Pittsburgh Campus in **Bradford, PA;** Code: **AF;** Info: <http://alleghenyntdulcimers.com/festival.html>.

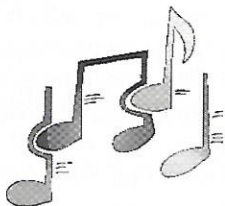
SEPTEMBER

◆ **36th Annual Walnut Valley Festival;** September 12 - 16, Cowley County Fairgrounds, **Winfield, KS;** Code: **AW, AP, AC** (Home of the International Autoharp Competition); Roz Brown, Julie Davis, more; Free workshops sponsored by *AQ*; Info: www.wvfest.com or 620-221-3250.

◆ **Seattle Autoharp Week;** September 23 - 29; Code: **AW, AP;** Cathy Britell, Karen Mueller, Bryan Bowers, Richard Scholtz; Info: www.seattleautoharpweek.com or info@seattleautoharpweek.com or 206-660-9434.

FEBRUARY 2008

◆ **Arizona Autoharp Festival;** February 15 - 18; **Phoenix, AZ;** Code: **AW, AP;** Info: myfuey@yahoo.com



Events

Mini-Mountain Laurel Concert Series

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

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

The 2007-8 schedule is:
October 5 & 6; Adam Miller
November 9 & 10; Lindsay Haisley
January 4 & 5; Karla Armstrong
February 1 & 2; Ivan Stiles
March 4 & 5 Les Gustafson-Zook
April 4 & 5; Doofus

For anyone within driving distance, these are great opportunities to get together, learn, jam and fellowship.



Recordings

Hearts and Souls Entwined
Autoharp: Eileen Kozloff

Live At Briar Cliff Baptist Church-
Autoharp: Judy Austin

Country Radio
Autoharp: Judy Austin

Autoharps Forever
Autoharp: Tony Wentersdorf



Drew's

Tip-Of-the-Day

by Drew Smith

...If you find that tuning becomes a "drag."

Whether you use a "T" handle tuning wrench, or "long handle" wrench, which I very much prefer, either one will slip on and off your tuning pins a lot easier if you make the fit of your wrench more slippery, by giving it what amounts to a "lube job."

Oxidation naturally occurs over time on your metal tuning pins, as well as within the socket of your metal tuning wrench. It is proper to snug the socket of your wrench as deeply as it can fit onto the tuning pins. However, a build-up of oxidation may cause a drag (or hang up) when slipping the wrench socket onto and off of your tuning pins.

You can either live with it... or you can do what works for me:

Spray just a "touch" of WD-40 or similar lubricant into the socket of your wrench. Don't spray a lot, just a bit, and take care that nothing is left to drip. Another way to lubricate the innards of the tapered fit of your tuning wrench is to apply a very small amount of WD-40, or very light oil, into a Q-Tip and insert it into the socket of your wrench. See how easily it now goes on and off your pins.

By doing the above, you will find your tuning will become far less of a "drag," and you will be able to tune all your pins, one after the other, so much faster now.



Harpers - at - Large

Reports from across the country and around the world

Mini Mt. Laurel Concert Series

Ivan Stiles
Newport, PA

Reporting: Vicki Lehman
Middletown, PA

The Mini Mountain Laurel Autoharp Workshop/Concert Series was held 01/05/07 - 01/06/07, sponsored by George Orthey and the Perry County Council of the Arts. The featured performer was Ivan Stiles. There were about 25 people attending the workshop.

Ivan performed a concert at Reedsville Evangelical Lutheran Church in Reedsville, PA on Friday evening.

Saturday afternoon, Ivan conducted an autoharp workshop at George Orthey's woodworking shop. The goal for the workshop was to teach us how to learn a song by ear, to help free us from being dependent on the written music.

Ivan showed us how he learns a new tune from a CD. First he played the song for us, *Going On With You*, from Mike Fenton and June Maugery's new duet CD *Going Down the Valley*. We listened to it again with a critical ear. Then we discussed what meter and key to use, recurring musical phrases and how to arrange the song.

Next, we learned the words, starting with the first verse and then the chorus, ending with the second verse. We looked for repeating phrases and there were some. The trick is to remember where they fall. Also noted were some unusual phrases adding variety to the song. We sang the song several times to learn the words.

Last we tackled the melody. We went over the song line by line till we could play a close facsimile to it. After some wrong notes and a short struggle, we could play the melody fairly well and then the finale. We played and sang the song several times to help it stick in our

memories. By so doing we gained the confidence that we can learn music by ear, enabling us to play tunes without music. Thus we are able to learn tunes from other than written music: jams, CDs and other performers. GOAL ACHIEVED. The second song we learned was *Moonlight Bay*. We used the same techniques to learn this song. This song was full of repeating phrases and rhymes from verse to verse.

BUT! There is another reason for Ivan teaching us the song *Going On and On With You*. Ivan's 37th wedding anniversary is in 3 weeks. Ivan and his wife, Nancy, have 3 other songs that mark important signposts in their lives. This tune is the fourth. He invited us to sing along with him during the concert.

Ivan's concert was enthusiastic and entertaining. He performed wonderful instrumentals and lots of sing-along songs. One of the highlights was when he sang *Going On and On With You* to his wife. Who says men aren't sentimental?

The other highlight was when Ivan sang his own interpretation of *Crazy*, as sung by Elmer Fudd. Ivan also performed the 4 songs he played last year to win the MLAG contest: *The Band Played On*, *Under the Double Eagle*, *Moonlight Bay* and *Stars and Stripes Forever*. All these tunes were played on mountain dulcimer, autoharps, musical saw and bowed psaltery.

THANKS, Ivan, for another wonderful workshop and concert.

Mini Mt. Laurel Concert Series

Walt Michael w/Alexander Mitchell
Newport, PA

Reporting: Vicki Lehman
Middletown, PA

Attending were: Vicki Lehman, Linda Huber, Brian Orr, Marian Wood, Jim Weed, Warren Fisher, Ann Fisher, Frank Baker, Judy Kuhn

and Ann Kester.

The first weekend of February, the Mini Mountain Laurel Autoharp Concert was held. It is sponsored by George Orthey and the Perry County Council of the Arts. The featured performer was Walt Michael with Alexander Mitchell. It was *deja vu*. They were just here in November 2006 to rave reviews. They graciously agreed to fill in for Karla Armstrong, who was not able to perform.

Walt and Alex performed at Reedsville Evangelical Lutheran Church on Friday evening, February 2.

Saturday afternoon, February 3rd, they gave a workshop at George's workshop. We learned new tunes, such as *A Pirate's Prayer*, composed by Walt. If you're wondering what pirates prayed for, so did we. Perhaps swinging in the air or walking the gangplank? Walt gave us some personal background and also told of his experiences spent over 4 summers in Appalachia. Part of his time was spent gathering the music of the people. Those recordings can be heard at the Library of Congress. Understanding the background of the music you sing gives it more meaning. We sang 2 songs. One of the songs we learned the last time was *Bermudafull*, another of Walt's compositions. We played it several times to refresh our memory and continue learning it. Another tune we tried was *Snowblind*. This is an improvisational piece, very challenging to learn.

We then went to dinner and then to the Highland Presbyterian Church for jamming until concert time.

The concert was wonderful, fully enjoyed by the audience. They performed a wide scope of musical styles. The music ranged from reels, fiddle tunes, Civil War tunes and hornpipes. Walt and Alex introduced us to tunes that they composed. Walt composed *Snowblind*, which he

played for the closing ceremonies of one of the Winter Olympics. Alex played *Smoke In the Hollow*, a lively fiddle tune which is on his CD "Chameleon." Again they showed their talents on the hammered dulcimer, guitar, dobro, fiddle and mandolin. Well done. A very good *deja vu*.

Mini Mt. Laurel Concert Series

Mountain Fling
Newport, PA

Reporting: Vicki Lehman
Middletown, PA

Attending were: Jean Closson, Vicki Lehman, Frank Baker, Martha Wert, James Wert, Curron Hill, Clark Ritter, Linda Huber, Tom Ulsh, Warren Fisher, Ann Fisher, Brian Orr, Jim Weed and Ray Gernhardt.

As part of the Perry County Council of the Arts and with the support of George Orthey, Mountain Fling made its appearance. They performed at Reedsville Evangelical Lutheran Church in Reedsville, PA Friday evening, March 2nd. Saturday afternoon's workshop took place at George Orthey's woodworking shop and was taught by John Hollandsworth. His focus was on rhythm.

His handouts included simple rhythm patterns and simple tunes to learn the rhythms. For our added enjoyment and challenge, we attempted 2 diatonic tunes and 2 chromatic ones. The most challenging was *Alabama Jubilee*. Rhythm has always been a challenge for me, but I had an aha moment. John learns a melody first, then works on the rhythm before arranging the tune. AHA! I've always done the opposite.

After the workshop, we headed to the restaurant for dinner and much fun and laughter. Then we went to the church to jam prior to the concert.

The concert was fast-paced and energetic. Kathie kept a steady beat on the bass fiddle and dazzled us with sparkling hammered dulcimer technique. Eddie Ogle played rhythm guitar and wonderful harmonica. John added precise autoharp playing. Jim Lloyd played guitar, mandolin, good banjo and spelled Kathie on bass. Something new was the innovative pairing of the harmonica with

hammered dulcimer and the banjo. The harmonica really sang. The whole group was really on – the best I've heard them. THANKS, Mountain Fling.

National Trail Dulcimer Festival Ohio

Reporting: Richard & Angela Sanabia

Tellico Plains, TN

Imagine a cloudy and windy weekend in Ohio, with lots of rain and cold, but the hearts of the participants and great music carried you warmly through the times of the National Trail Dulcimer Festival. Great classes in mountain dulcimer, fiddle, autoharp, hammered dulcimer, fine vendors with cool stuff, and harmony singing filled our days.

There were about twelve autoharpers in attendance! And a great class by Mary Jo Ward made melody pickin' the 'harp fun and you could hear the results!

Tull Glazener, one of the headliners, played music that put you on the edge of your seat. Truly an evening to remember; some tunes that Tull did brought to mind a "class" Frontier Hotel Las Vegas style lounge act with his sidekick Guy George, playing a silky-smooth sax, steel drum and hammered dulcimer, and you had an evening to remember. You could imagine Frank and the boys sitting in the audience.

After a heavy rain that pounded deafeningly on the roof of the room, one of the headliners, Maddie McNeil, sang and played her dulcimer with such heart and sweetness that there were tears among many at the Saturday evening concert. What a talent!!

Sunday morn' brought the sweetest Gospel singing that you wanted to never end. Man, those music folks can sing!

Angela and I enjoyed a class on singing from Ann and Phil Case that I wished would last all day. Mary Jo Ward led a group of autoharpers down the road of melody picking that made us wanting for more. She is a fine and talented artist and instructor.

The warm hospitality of our host,

Dean Yoesting and his gang, the cool but "comfy" weather, the jammin', the new friends we met and the tunes that ring in our head made it a weekend that we will always remember.

Alaska Cruise

Carnival Spirit

Reporting: Pat Loomis

I would like to share with Autoharp Quarterly readers my experience of a wonderful music excursion organized by Barbara and Chuck Giamalvo of Phoenix. To celebrate our fortieth anniversary, my husband and I joined other musicians from across the country for a week-long cruise up the coast of Alaska, followed by another week touring the interior of this magnificent state.

We embarked on the Carnival Spirit in Vancouver and made our way among the islands and bays of the Inside Passage, stopping for tours of Ketchikan, Juneau, Skagway and Sitka along the way. The scenery was breathtaking – mile after mile of pristine forests above the rocky coastline, beautiful glaciers and abundant wildlife. An onboard naturalist pointed out whales and otters swimming in the water, eagles in the air above, and bears on shore.

In addition to all the usual cruise ship amenities, talented musicians from Arizona, Kansas, Vermont and Alaska joined in daily (and nightly) jam sessions. Those of us who play autoharp were joined by guitars, banjos, fiddles, ukuleles, harmonica and even an accordion. Several nights these same musicians entertained and delighted fellow cruise passengers on board and impromptu audiences in ports of call.

In the quaint little town of Talkeetna, just south of Denali National Park, we learned that the local high school had burned down the night before and Barbara G hastily organized a benefit performance. Members of our group drew an overflow crowd to the historic Fairview Inn and raised over \$500 to help re-build the school.

Barbara and Chuck deserve kudos for planning such an amazing trip and we will never forget the

once-in-a-lifetime experiences: a meadow, watching a midnight sunset over Denali, and most of all, the opportunity to share these great times with such a delightful group of fellow musicians.



With autoharp, Charlie Ronquist and with fiddle, Barbara Herber.



Left to right: Barbara Giamalvo, May Camp, Chuck Giamalvo.

Mini Mountain Laurel Autoharp Concert/Workshop series

Newport, PA

Reporting: Vicki Lehman

Middletown, PA

Attending were: Sharon Schatz, Linda Willis, Dave Murphy, Linda Murphy, Jim Wert, Martha Wert, Janet Walter, Tom Ulsh, Karen Dietrich, Jean Closson, Ann Fisher, Deb Schriver, J. ?, Greg Schriver, Jane Pontz, Linda Huber, Vicki Lehman, Don Brinker, Betty Brinker.

and advanced for the first half. John taught the novice and Heidi taught the beginning/intermediate level. The rest of us followed Neal outside to find the shade of a tree. Under the tree, in the sunshine, Neal taught us some new songs. We actually worked on *Elk River Blues* and *The End Of the Lane*. The 3 other songs: *Sullivan's Hollow*, *Texas* and *Ginny Get Around*, we will have to work on at home.

After the break, we came together again for the second half of the workshop. We discussed Autoharp Accompaniment/Autoharp Technique with all of Doofus. Neal went through our outline giving tips and explanations. Heidi and John injected their thoughts and examples of the topic being discussed. What stood out for me was that sometimes the greatest effect is to do NOTHING! I'll have to work on that. With this type of format, we all got instruction at our own level.

After the workshop we adjourned to the restaurant for supper and fellowship, then on to the Highland Presbyterian Church for jamming till concert time. Heidi was able to join us for a few minutes before the concert.

The concert was wonderful, as usual. I sat in the front row making a nuisance out of myself by singing along with the songs I knew. They played some new tunes. During the second half of the concert, they played two of my favorites: *Patty Ann*, written by Ron Wall and *Rose Of My Heart*, which I learned from John and Heidi's CD, "Woodstoves and Breadloaves." And as usual, they got a standing ovation, requiring an encore.

After the show, at the local McDonalds, John shared that coming to Newport was like being with family. Having Doofus come and perform for us is like having family come and visit. So, Doofus, please come again. In fact, all are welcome. The next concert is 10/05 and 10/06 with Adam Miller.

Hope to see you there.

Mountain Laurel Autoharp Gathering

Little Buffalo Family CG

As part of the Perry County Council of the Arts series and with the support of George Orthey, Doofus did a workshop and concerts. They performed at Reedsville Evangelical Lutheran Church in Reedsville, PA on 04/20/07.

On the afternoon of 04/21/07 Doofus gave a workshop at George's woodworking shop. And it was another great workshop. Since this group spans all levels of experience, Doofus provided three levels of classes: beginning, intermediate

Newport, PA

Reporting: Vicki Lehman
Middletown, PA

Another MLAG has come and gone. Each year I think this is the best ever and how can it get better. But each one is better than the last one. This year we had almost perfect weather. We had heavy rain Tuesday night, drenching some campers in tents. But after that, we had bright sunny days in the 80s, cool breezes in the day and cool nights for good sleeping (or jamming).

A first this year was a Pre-MLAG class called "Picking Double" by Lucille Reilly. It was for diatonic players used to open noting who were interested in arranging tunes for diatonic autoharps with open noting. We learned new hand positions and proper autoharp position. We had an in-depth look at theory as it applies to the autoharp. It was well worth the time.

Another new addition was a tent up on the hill as a second workshop venue. That was really nice. It allowed for slightly longer workshops, a choice of workshops and a more leisurely pace. There was also a jam tent out by the campground for jamming during the day for those who don't want to jam at night.

Another new idea was guided jams during the day by some of the workshop leaders and performers. Way cool.

The first of the workshops started Wednesday afternoon with the "Boot Camp for Beginners." It was well attended, with 32 autoharpers strumming away under Linda Huber's capable guidance.

CONCERTS, WOW! Wednesday night was the board-members concert. They entertained us with lots of music. Thursday night, Ivan Stiles, Lucille Reilly, Will Smith and Carole Outwater and Carolina Gator Gumbo Band. What a lineup. Friday afternoon, the workshop leaders gave their performance. Friday night was the Mountain Laurel Autoharp Championship. There was a total of 16 competitors. The winners: 1st Place Drew Smith, 2nd Place Cathy Britell, 3rd Place Doug Pratt. Saturday night Kathy and Carol, Carole

Outwater and Carolina Gator Gumbo Band, Will Smith and Ron Wall. Sunday afternoon; Kathy and Carol, Ron Wall, Lucille Reilly and Ivan Stiles.

How can I even begin to describe the music we heard? Ivan's virtuoso playing, Lucille's precision playing and vivacity, the beautiful sounds of Will's 'harps, the foot-tapping rhythm of the Carolina Gator Gumbo Band, Kathy and Carol's tight harmony and Ron Wall's music and Mountain Harps. What a lot to choose from.

WORKSHOPS. There was quite a variety to choose from. Most of them were from beginning to advanced, structured ones with a leader. Hand to Hand with instructors allowed us to ask specific questions about how they play or how they came to be where they are. There was a sign-up sheet for soap-box workshops. You could ask a workshop leader, or anyone else, to do a workshop on a topic of interest to you. They would then be announced. The impromptu workshops started last year and seem to be growing in popularity.

The Silent Auction was very popular, also. We had some very interesting donations. Cathy Britell donated pottery soap dishes shaped like autoharps that she made. Scott Orthey donated Mary Lou's large music book collection, including her own personal song book and several old hymnals. There were many more donations. Activity on the donations went at a slow pace till just before the bidding closed. THEN, everyone bidding kept their eye on their bids and things got quite busy till the helpers physically closed the bidding. What fun.

OPEN STAGE. This year, the open stage had a bit more excitement. Bob Lewis donated a very nice Oscar Schmidt autoharp as a prize. That added a little edge to the performances.. Our winner was Judy Austin. I understand that was her 2nd time to win the open stage award.

And again the food was very good. We have food catered by Robin Green. I've never seen anyone work so hard at catering an event. Thanks for your hard work, Robin.

But, alas, it was over too soon. On Sunday afternoon we had the peacock retiring ceremony to close

the Gathering. Coleen said she never got so many hugs. They were well-deserved for a job well done. I have many good memories to take home with me.

Intermediate Autoharp Week

Ozark Folk Center, Mt. View, AR
Reporting: Carlene Wood
Abilene, TX

During the week of June 25-28, 2007 I was privileged to attend the Intermediate class instructed by Charles Whitmer. This was my second year to attend Charles' classes at Mountain View and it was exciting to learn new techniques and music, renew acquaintances from last year's class and meet other autoharp enthusiasts. The time flew by with every day filled with new and exciting challenges, as we worked to improve our playing. We had a couple of fun jam sessions in the evenings and went as a group to Jo-Jo's for a catfish dinner.

After the class ended I left for home, already planning my trip next year to the Autoharp Reunion and Charles' Advanced Autoharp Week. To my dismay, I soon learned the Ozark Folk Center has decided not to offer Charles's classes in 2008. I've talked with a number of others who were in my class at Mt. View, and they are as upset as I am. Charles is an excellent teacher, so patient and understanding, with a vast musical knowledge and the ability to impart that to others.

There were 68 students who attended Charles's classes this year at Mt. View. Many of us have written letters to the management at the Folk Center and asked them to reconsider and continue his classes. It is my hope that they will do so, as I've really enjoyed my visits to Mt. View. If they are too short-sighted to see the impact on the Ozark Folk Center that will result from canceling the classes, I will encourage Charles to hold classes elsewhere and will go wherever he holds those classes. From discussions I've had with my classmates, they feel the same way. *Ed.note:(Please keep "listening" to your email, especially the Cyberpluckers for further developments.)*

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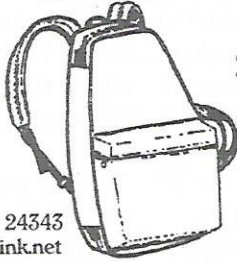


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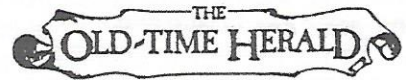
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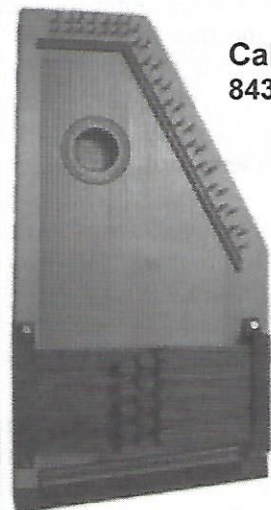


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Pro-Files

Compiled by Barbara Barr-Madorin

If you are a professional autoharper and wish to be featured, please send your photo, biography and schedule to:
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Workshops
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Hobbs Grove Park
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August 12
11am - 4pm
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August 18

11am - 4pm
Crossroads Village & Huckleberry
Railroad
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717-593-0962 (phone)
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Performance schedule:

August 10
Friday, 12pm
Council for the Arts Brown Bag
Lunch
Center Square
Chambersburg, PA (Neal & Coleen)

August 18

Rouzerfest 2007
Red Run Park
Waynesboro, PA (Neal & Coleen)

September 28 - 29

Nutmeg Dulcimer Festival
Unitarian Society
Hamden, CT (John & Heidi)

September 28 - 29

Great American Dulcimer Conven-
tion
Pine Mountain State Park, KY
(Neal & Coleen)

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August 16 - 19
Gen Con
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August 31 - September 3

DragonCon
Atlanta, GA
<http://www.dragoncon.org/>

October 13 - 14

Middlefaire

Hillsboro, TX

<http://www.middlefaire.net/>

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Performance schedule:

August 25
David Rogers Days
David Rogers Park
Topeka, IN

September 21

Michiana Mennonite Relief Sale
Elkhart County Fairgrounds
Goshen, IN

November 2 & 3

Heartland Dulcimer Club Festival
Elizabethtown, KY

JOHN HOLLANDSWORTH

700 Tower Road
Christiansburg, VA 24073
540-382-6550
John, Kathie & Mountain Fling:
john@blueridgeautoharps.com
Blue Ridge Autoharps
www.blueridgeautoharps.com

Performance schedule:

September 16
5 to 6pm
"Music on the Mountain"
Concert by Mountain Fling
Roanoke Mountain Campground
Blue Ridge Parkway
Roanoke, VA

LINDA HUBER

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10 AQ

Performance schedule:
August 5
St. David's UCC Service
Hanover, PA

August 20 - 24
Chautauqua Institution
Chautauqua, NY
Beginning Autoharp Course
1pm to 3pm

September 8
East Berlin Colonial Day
East Berlin, PA
10am and 2pm

KAREN MUELLER
PO Box 80565
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651-649-4493 (voice mail)
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Performance schedule:
September 23 - 29
Seattle Autoharp Week
Seattle, WA

November 15 - 18
North Georgia Foothills Dulcimer
Festival
Unicoi State Park
Helen, GA
Treaching autoharp workshops

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August 8 - 9
Skaneateles Festival
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www.skanfest.org
315-685-7418

August 18
Wintergreen Mountain
Wintergreen, VA
434-325-8292
www.wintergreenperformingarts.org

September 29
Suffolk Center
Suffolk, VA

757-923-0003
www.suffolkcenter.org

October 13
Sycamore Rouge
Petersburg, VA
804-957-5707
www.sycamoreroige.org

December 8
Highland Center
Warrenton, VA
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Performance schedule:
August 1 - 5
Appalachian String Band Festival
Clifftop, WV

August 5 - 12
Old Fiddlers Convention
Felts Park
Galax, VA
(see Events column)

August 14
House Concert
Location TBA
Cary, NC

September 1
Dancing Bear Festival
Lake Genaro, NY

September 8
"Triple Play" 1pm
Ramsey Day Celebration
Ramsey, NJ

September 12
JCC on the Palisades
Tenafly, NJ

September 15
"Triple Play"
Brooklyn Bluegrass and Old-Time
Festival
Brooklyn, NY

September 16
Noon to 6pm
Washington Square Park Reunion

New York, NY

September 28
"Double Play"
Mill Gardens
Midland Park, NJ

October 26
"Double Play"
Care One at Valley
Emerson, NJ

November 3 - 4
"Triple Play" & "Double Play"
NOMAD Festival
New Haven, CT

November 10
"Triple Play"
Helen Hayes Rehab Center
West Haverstraw, NY

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September 12 - 16
Walnut Valley Festival
Cowley County Fairgrounds
Winfield, KS
Free workshops courtesy of AQ

October 4 - 6
Oklahoma International Bluegrass
Festival
Cottonwood Creek Stage
Open-mic sessions
Guthrie, OK

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http://www.franstallings.com

Performance schedule:
September 29 - October 14
**Performances and workshops in
Japan:** Kuttyan & Sapporo (Hikkai-
do), Katsushika & Komae (Tokyo),
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August 17 - 19

Gateway Dulcimer Festival
Workshops & performances
Our Lady of the Snows
Belleville, IL

October 2 Noon

Webster Hills Methodist Church
Webster Groves, MO

October 16 10am

Seminars for Seniors
Kirkwood United Methodist Church
Kirkwood, MO

November 11 - 16

Elderhostel
Trout Lodge
Potosi, MO

CHARLES WHITMER

291 Scarborough Drive #1109
Conroe, TX 77384
936-441-0133
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Performance schedule:

August 10 - 11

Little Rock Dulcimer Getaway
Workshops & Concert
Pulaski Heights Baptist Church
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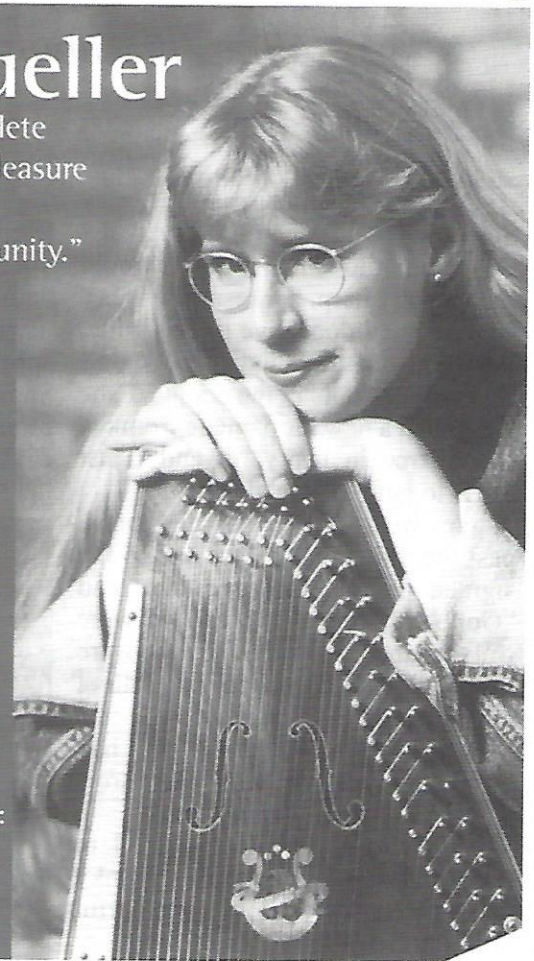
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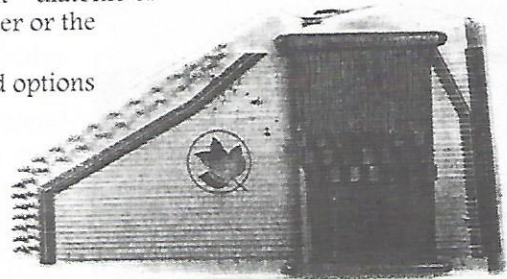
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An Afternoon with Patsy Stoneman Murphy

by Kate Moore

When I first called Patsy Stoneman Murphy to tell her that I was coming to Nashville, and would she sign my harp, her response was “well honey, I don’t live in Nashville, I live out in the country.” I didn’t care how far out “in the country” she was, I had a new harp, made from the cherry tree in her yard, and I just HAD to get her signature on it.

As we followed her directions, past the old country store and to the sign at the old oak tree that read “Gobblers Knob,” I knew we were truly “in the country.” The trees were beautiful and lush, and the rolling country hills of Tennessee were just breathtaking. We knew we had arrived when we saw the street sign... Stoneman Family Drive.

I had seen Patsy at MLAG in 2005 and knew that she was spunky and feisty and witty with a wonderful ability to tell the stories of the glory years of Pop Stoneman. We were greeted on the front porch with a “ya’ll come on in and sit wherever you want to,” attitude that immediately put to rest any nervousness we had about being in the home of a music legend.



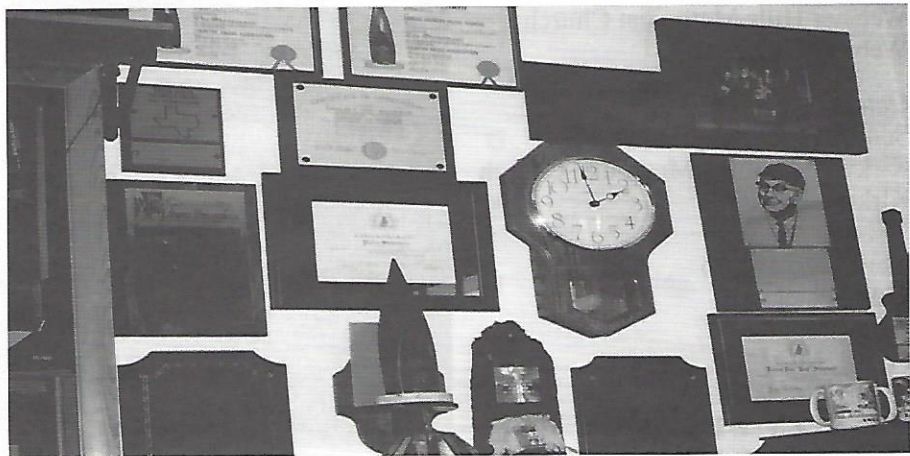
Kate and Patsy playing

For the rest of the afternoon we listened to stories of Mom and Pop and the family, of those first recording sessions in New York, of Pop bringing Ralph Peer to Bristol for the now-infamous “Bristol sessions”, and of how Patsy picked up the autoharp as a grown woman to carry on the

tradition that Pop had begun. We learned that Ralph Peer spent the night at the Stoneman home the night before those sessions in 1927. We listened to stories of the family appearing on the Arthur Godfrey Show, watched tapes of The Stoneman Family shows and of course, played music. She told us of the “warnings” that Pop gave to the

ready have an extensive collection and will have the largest collection of Stoneman Family history anywhere. We listened to stories of the years of touring that the family did, and learned that for 13 years, Patsy tuned her autoharp, not with a tuner, but with a “jew’s harp”!

As the birds sang along outside the window over our heads, we



The award wall in Patsy’s home.

kids when he left for work every day: “Don’t you kids play with these now,” knowing full well that he was no sooner out the door until the instruments were off the bed and in the hands of the kids. All this while sitting in a room with walls covered in photos and awards spanning over 8 decades!!! There were the original cylinders from the first recordings, a Victor record catalog listing Pop Stoneman hits from 1927, and the very first CMA Award given for a Vocal Group, awarded to the Stoneman family in 1967. I was touched by the fact that on a wall filled with family photos, the only non-family member was of Patsy’s dear friend, and our beloved Mary Lou Orthey.

Patsy talked about her family, her brother Scott, who was the fastest fiddle player I have ever heard, about her plans that her collection of awards, photos, articles, recordings and memorabilia will, upon her death, be donated to East Tennessee State University. You see, they al-

played “Sinking of the Titanic,” “Wreck of the old ‘97,” and my favorite, “Prayers and Pinto Beans.” The song reminds me so much of my own grandfather, a man that played any instrument with strings that you put in his hands, and the many Saturday nights we sat on the front porch with the neighbors, listening to him play after a meal of beans and cornbread. We may have been in Texas, but the scene was the same on front porches in Galax, Virginia, where the Stoneman family reigned supreme.

When we started “Bury Me Under the Weeping Willow,” we talked about the Carter family recording the song at the Bristol sessions. You see, according to Patsy, “Pop recorded it 2 years before A.P. wrote it.”

We walked outside and saw where the cherry tree had been, looking over the remnant of the stump, and I laughed as Patsy told the story of George Orthey loading up the huge log in the back of his

pickup and taking it back to Pennsylvania to make what is now "Patsy's Favor-ite."

After hugs and goodbyes in the driveway, we headed south to Texas; my newly-autographed Patsy's Favorite harp in my lap, strumming Stoneman tunes all the way.

We're already looking forward to the Gathering at The Carter Fold the first weekend in August... Patsy and her sister, Donna, have been asked by Rita to come perform on Saturday night. Can hardly wait!!!!



Kate Moore and Patsy Stoneman with the cherry autoharps George Orthey built from a tree on Patsy's property.



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"BE THOU MY VISION"

OLD IRISH POEM

Mary Byrne's translation of this ancient Irish poem first appeared in the journal *Erin*, Volume Two, published in 1905. Later, the prose was put into verse form by Eleanor H. Hull and published in her *Poem Book of the Gael*, 1912. The tune, "Slane," is a traditional Irish air from the collection of Patrick W. Joyce entitled *Old Irish Folk Music and Songs*, published in 1909. The melody was used originally with a secular text, "With My Love on the Road." It was in the *Irish Church Hymnal* of 1919 that it first became associated with a hymn text. The tune takes its name from a hill in County Meath, Ireland. Ten miles from Tara, it is credited with being the location where St. Patrick challenged King Loegaire and the Druid priests by lighting the Paschal fire on Easter Eve. Although attempts

at harmonization have been made, it is generally recommended that this tune is most effective when sung and/or played in unison.

Mary Elizabeth Byrne was born in Ireland's capital city in 1880. She received her education at the University of Dublin, after which time she became a research worker and writer for the Board of Intermediate Education in her hometown. Mary's contributions to the *Old and Mid Irish Dictionary* and *The Dictionary of the Irish Language* were among her most important works.

Manchester, England was the birthplace of Eleanor H. Hull in January of 1860. She was the founder and secretary of the Irish Text Society and also served as president of the Irish Literary Society in London.

TRADITIONAL IRISH AIR: SLANE

Eleanor authored several books on Irish history and literature and it was she who versified that which we presently know as "Be Thou My Vision."

The message of this beloved hymn is that our visionary attitude throughout life is often the difference between success and mediocrity. To the believer, vision is a true awareness of the Lord in all of His fullness and enabling power. This eighth-century text from the Emerald Isle is still meaningful to us today with its expression of a yearning for the presence and leading of God in our lives.

Where there is no vision, the people perish; but he that keepeth the law, happy is he. (Proverbs 29:18)



Be Thou My Vision

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

1. Be Thou my Vi - sion, O Lord of my
2. Be Thou my Wis - dom, and Thou my true
3. Rich - es I heed not, nor man's emp - ty
4. High King of heav - en, my vic - to - ry

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

heart Nought be all else to me, save that Thou art;
 Word I ev - er with Thee and Thou with me, Lord;
 praise Thou mine in - her - it - ance, now and al - ways;
 won, May I reach heav - en's joys, O bright heav'n's Sun!

Bm / **A** **Bm** **A** **Bm** **A** **D** / / **A** **Bm** **A**

Thou my best thought, by day or by night
 Thou my great Fa - ther, I Thy true son
 Thou and Thou on - ly, first in my heart
 Heart of my own heart, what - ev - er be - fall,

D / / **Bm** **D** **Bm** / / **Em** **G** / **D**

Wak - ing or sleep - ing, Thy pres - ence my light.
 Thou in me dwell - ing, and I with Thee one.
 High King of heav - en, my Treas - ure Thou art.
 Still be my Vi - sion, O Rul - er of all.

FAQs about Restringing the Autoharp

Q *Why should I restring my autoharp?*

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

Q *When should I restring my autoharp?*

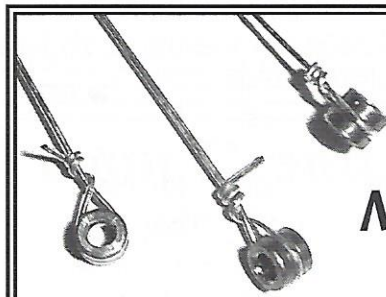
A When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. In general, the bass wound strings deteriorate much more rapidly than non-wound strings. Average players should replace bass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

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

Q *How do I restring my autoharp?*

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

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



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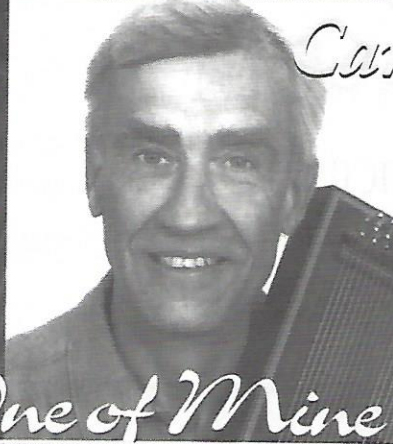


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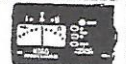
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Jerry Stewart

Multi-instrumentalist and singer Jerry Stewart grew up on a small farm in Texas in a musical family. At age 9 Jerry began learning to play the mandolin, while his uncle on fiddle was accompanied by his dad on tenor banjo. Jerry's grandmother played piano and sang alto for a gospel singing organization which used the old hymnals with shape notes. Jerry's dad explained to him the significance of the shapes for notes but generally encouraged him to learn "to play by ear." Although Jerry received no formal training on musical rudiments in those early years he was able to pick out tunes on the mandolin and follow his dad's advice on how to figure out the chord patterns used in a particular song. Thus began the development of Jerry's "musical mind." As time went on he learned to play tunes on other instruments, too, such as harmonica, piano, fiddle, guitar, tenor banjo and accordion. At age 16, his grandmother gave him her piano and he began to teach himself how to read music from the old gospel hymnals.

Jerry went on to college to study math and physics with the goal of becoming a high school teacher. When his college friends saw his interest and passion for music, they convinced him to take music classes for a music minor. Thus the development of Jerry's musical mind proceeded in a more "formal fashion," with piano



Jerry & Gerry Stewart

and tuba lessons and classes on music theory and music appreciation.

As the years went by, Jerry's musical mind continued to develop as he participated in various music groups such as his college folk combo (mandolin, guitar, upright bass, baritone uke and snare drums), college band and church choirs and a country-folk band called "The Down Home Boys." At age 63, Jerry is now retired and has plenty of time to reflect over the last 20 years of musical mind development via music seminars, camp-

outs, classes, etc. at Augusta Heritage Workshops in WV, Mt. Laurel Autoharp Gatherings in PA, Autoharp Jamborees at the Ozark Folk Center in Mt. View, AR, at Capitol Autoharp Club meetings, singing baritone in a men's barbershop group, in a band called "Notable Strings," playing bass in a senior group called "Merry Makers," singing tenor in the Manassas Chorale and at home where Jerry studies various forms of music on a regular basis. ❖

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An Interaction Lesson with Jerry Stewart

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Lightning Bug Blues

In this interactive lesson, Jerry shares with you a blues tune he wrote called *Lightning Bug Blues*. He explains how you can develop your musical mind to pick up tunes you hear from others or on tape or CD or radio; i.e. situations where there is no hard copy of the music readily available and you want to establish the melody line and accompanying chords in a key that is suitable for your voice or your instrument. After you have absorbed some of the musical principles from Jerry's musical mind for the general process, you are challenged to try out your skills on a song called *Land Of the Sweet Long Ago*. Welcome and good luck with it.

Once I was at the Potter's House in Washington, D.C. participating in an open mic situation and a young man from the Phillipines asked me to play piano backup for a song he would sing. He handed me a sheet of paper with just some strings of numbers on it and then proceeded to sing it very loudly. As I poked around on the piano I soon figured out that he was in the key of F major and as I gazed at the numbers I figured out that the numbers represented the melody notes for the song he was singing. As he continued to "wail out the message of his song," I continued to piece together some piano accompaniment for it using my "musical mind" to decipher what chords, rhythm patterns and fill-in melody notes, etc., etc. would work. By the end of his song, this little im-

promptu situation wasn't sounding too bad. Consequently, in this lesson I'm asking you to look into your musical mind and find a way to comprehend the melody notes for my blues song, *Lightning Bug Blues*, and also the chord patterns that go with it.

Consider the following strings of numbers as a way to convey the melody for a song you want to learn to sing and play. Note: This is the melody for *Lightning Bug Blues*.

Verse:

3b-3 5 6-8 6 5 3 _____
 3 3b 5 6 7 6 _____
 3 5 6 8 6 5 _____
 5 6 5-7b-6 5 3 2-1 _____
 1 61-1 2 3 2-1 _____
 6b-1 2-3 2 _____
 2 3 5 6-5 6-5 _____
 6 5 6-5 6 _____
 5 6 7b 7-5 5 5 7-5 _____
 7 5-5 7 5 7-5 _____
 5 5 5 5 5 _____
 5 3b 3 1 _____

Bridge:

6-8 2h-8 3b-2h-21 8 _____
 6 3 5 6 6 3 _____
 2 3b 3 4 5b 2h 6 _____
 5 5 5-2h 6 5 5-5 _____

Hints:

1. Numbers are being used to identify the notes of the scale.

Example:

do re mi fa sol la ti do
 1 2 3 4 5 6 7 8

2. A dash between two numbers when two notes are played in succes-

sion on a single beat. A string of underscores (_____) means that the last note of a phrase is held out for a longer period of time.

3. The letter b to the right of a number means the note is 1/2 step below the note for that number. Similarly, a # after a number would mean the note would be 1/2 step higher than the scale numbered note.

4. The letter h to the right of a number means that the note is that numbered note in the scale, but sounded up in the next higher octave of the scale.

Similarly the letter l to the right of a number means that the note is that numbered note in the scale, but sounded down in the next lower octave of the scale.

5. The first string of numbers on the verse corresponds to the lead line lyric for the song as follows.

Oh, you lit - tle light ning bugs
 3b-3 5 6-8 6 5 3

Assignment #1:

Use your musical mind to sound out (either with your voice or your instrument) the notes above in a comfortable key for you. Concentrate on hearing the pitches and their relationships to one another rather than on the time value for each note or note combination. Keep in mind that each line of numbers corresponds to a phrase of the song for

which the lyrics are representing the message of the song.

Next, let's consider some chord patterns for the tune above. Since it is a blues tune, we can think about some kind of steady beat like "one - two / one-two" or perhaps "one-two-three-four / one-two-three-four."

We can recall from our musical mind that a major chord is formed by playing, simultaneously, three notes (a triad of notes) from the scale. For example when the notes 1, 3 and 5 are played together, we call that the I chord. (A major chord.) Similarly, if we make a chord using the notes 4, 6, 8, we call that the IV chord (again a major). Moving on up for the next three notes (5, 7, 1h) gives the V chord (major again). For blues tunes we will need to understand 7th chords, also. For example with the I chord we could add a fourth to the three already in the chord. If we make this 4th tone a flatted 7th note, i.e. use the 7b note, we will have a chord composed of the notes 1, 3, 5 and 7b and it will sound kind of blue, i.e. kind of tense and needing to be resolved into some other chord soon or else the "blue feeling" just hangs on. Anyway, the chord with 1, 3, 5, 7b is called the I7chord. If we want our IV chord to be "blue" we have to find the right note to give that chord "the blue sound." Recall that for our I7 chord we used the flatted 7th note up from the root of that chord which was the 1 note. Now we have the IV chord for which the 4 note is the "root- beginning note" to get our blue note add on for this chord we need to find that note which is almost 7 tones up from the root of IV: i.e., 4. Let's count up starting at 4 (that's one), 5 (that's two up), six is three up, 7 is four up, eight is five up, 2h is six up, so 3hb is the flatted 7th for the IV chord. So, if we play 4, 6, 8 and 3hb all at the same time, we hear the bluesy IV chord which we call the IV7 chord. Another way to sound out the IV7 chord would be to play 3b, 4, 6 and 8 all together. Note in this case, the 3b note is lower in pitch than the root 4 of IV major, but never-the-less the principle of adding a flatted 7th works to make the IV7 chord sound blue. In a similar fashion we can play for the V7 chord, 5, 7, 1h, 4hb or as

4b, 5, 7, 1h or as 1, 4b, 5, 7.

As we continue to exercise and develop our musical mind let's consider what can be done to get chords to express ideas or emotions in a song- such as sadness, elation, disgust or whatever. For example, if we start with a major chord and flatten the middle note (i.e. the third of that triad), we get what is called a "minor" chord. For example, 1, 3, 5 is the I major chord but 1, 3b, 5 would be the sad-sounding I minor. Similarly, 4, 6b, 8 is the IV minor chord. You should play a major chord and then its minor chord and train your ear and musical mind to hear the difference and to feel the emotion brought about by changing from the other. Alternatively, play the minor chord first to feel the sadness and tension and then and then follow with its major chord to sense the relief of getting back on the major chord.

In addition to flattening the third of a triad we could also flatten the 5th, thus a chord like 1, 3b, 5b would be referred to as a diminished chord. It is interesting to consider another way to go from a major chord to a diminished chord. For example the 1, 3, 5 would be the I major, but 1#, 3, 5 would have the sound of a diminished chord. Our musical mind tells us that we should call 1, 3, 5 as I major and 1#, 3, 5 as 1# diminished. If we play 1, 3, 5 and then 1#, 3, 5 our musical mind and ears tell us that something is happening in the chord progression, i.e. a movement to some other chord. The diminished chord sets up anticipation for the next chord of the progression. For example, consider going on from 1#, 3, 5 to 2, 4, 6 which is the II chord (a minor chord). Next we could go from II to V7 and then back to I major. Thus consider the chord progression 1, 1#dim, II, V7, I. This pattern might be useful for a song that your musical mind wants to create. As before, we can expand our thinking a little more by considering adding some kind of 7th to the diminished chord. For example, consider the chord 1#, 3, 5, 7b. This combination of notes is called a diminished 7th chord and would be called 1#dim7. In the progression we notice that 1#, 3, 5, 7b, i.e. 1#dim7, is followed by 2, 4, 6

which means that the 1# of 1#dim7 resolves upward to the note 2 of the II chord while 3 goes to 4 and 5 goes to 6 with the 7b of 1#, 3, 5, 7b resolving down a half-step to the note 6 of II.

So now our musical mind has a few more ideas and challenges to consider when trying to discover useful or meaningful chord progressions for a tune. Although chords are generally used only as accompaniment, it is important to choose the best presentation of a chord to go with a particular phrase or sequence in a melody line. Also, when diminished chords are used you can use your musical mind to track from where the notes of the diminished chord came and to what notes they are going in the next chord of the progression.

Above, our musical mind discovered what happens when you raise the root note of a major triad by a half step— you get a diminished chord and by throwing in a flatted 7th you get a nice full chord that can be followed by a number of other chords.

But now we can consider what happens when we raise some other notes of a major triad. For example let's work on the high end of the triad, say by raising the third note of the triad by a half step. What does 1, 3, 5# sound like? In particular, what happens when we play 1, 3, 5 followed by 1, 3, 5#. We get a feeling of movement with the melody going upwards. We can call the chord 1, 3, 5# 1aug. Now consider the chord progression I. 1aug, IV. This would be useful for a case when the melody follows the notes 5, 5#, 6.

Now getting back to the song, *Lightning Bug Blues*, we can consider just the lyrics and assignment of chord changes.

Lightning Bug Blues

(Words and chords, only.)

(Verse)

I

Oh, you lit - tle light - ning bugs

I dim7

Way up there in my trees

I

I7

Don't you think it's so nice

To do exactly what you please

IV
 You twin kle and you shine
 IIdim7
 Al most ev ry night
 I
 You're all so very pretty
 And so very nice.
 V7
 But me I'm sittin' here all alone

Wonder in what to do

I think I've got the
 I
 Lightnin' bug blues.

(Bridge)

IV IV7
 Twinkle Twinkle Lit tle bugs
 I
 So high up in the trees,
 II7
 Don't you think it's oh so nice
 V7
 To do exactly what you please ?

(Instrumental, then on to Verse #2.)

Note: If a Idim chord is not available on your instrument, you may substitute a 7th chord a half step down and this will give at least 2 of the notes found in the Idim chord. For example, in the key of C, a Cdim chord can be replaced by a B7 chord.

Also please note that the IIdim7 chord has the same notes in it as the IVdim7 chord. Again, if you don't have these diminished 7th chords you can substitute a major 7th chord a half step down. For example if you play the song in the key of C then the IV chord is F and the half step down major 7th chord would be an E7 chord. As before, this gives the shift effect for dramatizing that part of the song.

Sheet music with melody, words and chords for this song in the key of D is provided to help you check to see if your musical mind is working or not.

At this point, you are now asked to exercise your musical mind on another tune called *The Land Of the Sweet Long Ago*. I heard this song on the radio one time and recorded it on my tape recorder. After listening to it a few times, I had the words and

the melody in my head and the note rhythm patterns were simple and so were the accompaniment chord changes. I still don't know who wrote this song or if my musical mind got the tune exactly right; however using my generalized number system I can reveal the song to you so that you can sing it or play it in any key you choose.

Assignment #2:

Practice using your musical mind to explore the song below in a key that is suitable to your voice and your instrument. You could try it first in the key of G by looking at the sheet music, but then try it in your key and see if your musical mind can pick up on the generalized number notation for what notes to sing or play.

Land Of the Sweet Long Ago

I V7
 Ev -ry night as I lay on my pillow
 6l-6lb 5l 1 2 3 3 4 3-2

I
 There's a vision of home comes to
 2 1 7l-7l 1 2 3 2
 me
 3

V7
 Far away neath an old weeping
 6l-6lb 5l 1 2 3 3-4
 willow
 3-2

I
 Is the place I keep longing to see
 2 1 7l 7l 1 2-1 7l 1

IV I
 By the door sits an old gray-haired
 1 1 4 4 4 4 4 4
 lady
 4-3

II7 V7
 Who hums as she rocks to and fro
 3 3 2 1 1 2 3 2

I V7
 And I pray that I'll soon be return-
 6l-6lb 5l 1 2 3 3 4-3-
 ing
 2

I
 To that Land of the Sweet Long Ago
 2 1 7l 7l 1 2 1 7l-1

At this point our musical minds have been exercised in the context of situations where we have a song

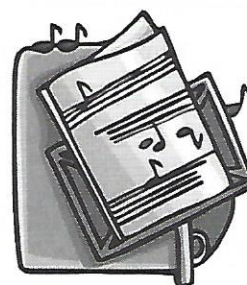
before us but maybe with only the words and chords and maybe only one or two chances to hear what the song sounds like either on the radio or by someone on stage. The generalized notation presented here may be helpful to some for getting a handle on how to remember the song for themselves in their preferred key either in the form of just words and chords or translation to sheet music in the desired key.

In general my philosophy has always been "If you know how it works, then you know how to work it." Basically, I think this is how my musical mind works when trying to hear and/or play melody notes or work out suitable chords for tune accompaniment. They say that music is simple: just play the right note at the right time and hold it the right amount of time and the music will come out. I doubt if anything that is so much fun, like music, could ever be that simple! That's why I pay so much attention to my musical mind, and I'm always trying to fill it with the relevant facts and principles from music theory.

I would be happy to discuss any of the ideas from this article, either by e-mail to me at GeraldS179@aol.com or by phone at 703-368-5218. You could even write to me at:
 Gerald R. Stewart
 7611 Cregger Lane
 Manassas, VA 20111

I am a retired statistician from my federal government job and now do part-time work consulting and teaching at George Washington University. Studying and recording music is my main hobby right now, but I also like to build and fly radio controlled model airplanes.

Good luck with your musical journeys!!



Lightnin' Bug Blues

by Jerry Stewart

A1

D Ddim

Oh you lit - tle light - nin' bugs way up there in my trees

3b	3	5	6	8	6	5	3	3	3b	5	6	7	6
----	---	---	---	---	---	---	---	---	----	---	---	---	---

D D7

Don't you think it's so nice to do ex - act ly what you please You

3	5	6	8	6	5	5	6	5	7b	6	5	3	2	1	1
---	---	---	---	---	---	---	---	---	----	---	---	---	---	---	---

G Ddim7

twin - kle and you shine Al - most ev - ry night You're

6L	1	2	3	2	1	6L	1	2	3	2	2
----	---	---	---	---	---	----	---	---	---	---	---

D

all so ver - y pret - ty And so ver - y nice But me, I'm

3	5	6	5	6	5	6	5	6	5	6	7b
---	---	---	---	---	---	---	---	---	---	---	----

A7

sittin' here all al-one Won - d'rin' what to do I

7	5	5	5	7	5	7	5	7	5	7	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---

D

think I've got the Light - nin' Bug Blues

5	5	5	5	5	3b	3	1
---	---	---	---	---	----	---	---

B

G				D									
6	8	2h	8	3hb	2h	8	6	3	5	6	6	3	5

				E7				A7						
2	3b	3	4	5b	5b	6	5	5	5	2	5	6	5	5

Play Instrumental A & B

A2

Now those Japanese Beetle Bugs
 Are gettin into my flowers
 They've been eatin' on the rose bush
 For hours and hours and hours

They don't twinkle and they don't shine
 I doubt if any one of them's a friend of mine
 So I'm sittin' here all alone
 Wonderin' what to do

I think I've got the Japanese Beetle Bug Blues

Instrument Break - B part only

A3

Now those Stupid Slimey Slinky Slugs
 Are gettin' into my tomatoes
 I guess I'll just have to keep on eatin'
 (spoken) "cornbread and potatoes"

Slugs aren't pretty, and slugs aren't nice
 (spoken) "I just wonder how they'd go with beans and rice"
 Oh I'm sittin' here all alone
 Wonderin' what to do

I think I've got the Stupid, Slimey, Slinky Slug Blues

End on 7th chord kick at end



Land of the Sweet Long Ago

As sung by Jerry & Gerry Stewart



Ev - 'ry night as I lay on my pil - low
Oh I know there is some - bod - y wait - ing



There's a vi - sion of home (that) comes to me
In a house at the end of the lane



Far a - way 'neath that old weep - ing wil - low
And I know there is some - one who loves me



Is the place I keep long - ing to see
And there I'll be wel - come a - gain



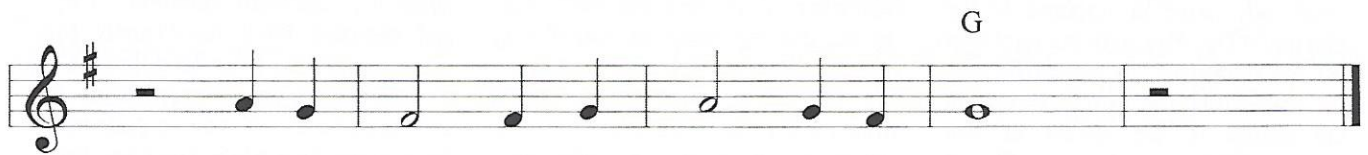
By the door sits an old gray haired la - dy
And some - day my foot - steps will lead me



Who hums as she rocks to and fro
To a place I am long - ing to see

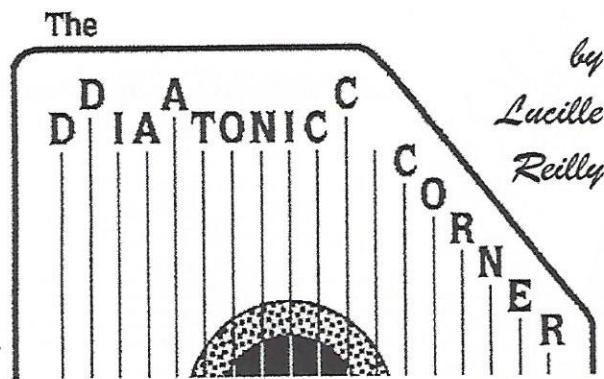


And I pray that I'll soon be re - turn - ing
And I know that a light will be burn - ing



To that land of the sweet long a - go
In a win - dow back home for me





This issue's feature:

Dancing Fingers and MORE!

by
Lucille
Reilly

"Fairy Dance" is a delightful tune from the British Isles that engages both hands in fascinating busy-ness. Look this tune over now for its busy (and fun) parts, then sing the melody. If you need aural assistance, head for the audio file at www.thedulcimerlady.com/thoughts.htm, then continue.

Fingering

Measure (m.) 1 is great for training more than just the fingers. Repeat this measure over and over, using the fingering shown (at least 16 times; it will take no more than 30 seconds!). The more you play this much, feel your *body* move in response to the playing. (Tip: Play with the right arm off the autoharp.) In particular, look for your entire arm to *lift* away from the strings in the spaces of this rhythm. Think your fingers will lose their place and return to pinch higher or lower strings after lifting? They may miss at first, but with (at least 30 seconds of) practice, they will soon find their way back to the same strings without your having to watch.

Notice how the fingering of downbeats (over-lined notes) in m. 3's rhythm can "migrate" from m to r, should you opt for the alternate fingering in parentheses; ditto for m. 11. In m. 7 (and 15), the alternate fingering lets the downbeats migrate from r to m to i! Why these shifts? To move the hand so that the ring finger can center itself with ease over the string for the last and highest over-lined note.

In mm. 3-4 and elsewhere are the "runny" notes I love. Note the fingering here. It takes more than the finger order shown to develop finger dexterity; as those who took my workshop at the Mountain Laurel Autoharp Gathering last June recently found out. The origin of finger action, when engaged,

makes playing runs free and easy. Meanwhile, the thumb bounces along happily underneath the tune at a regular pace, especially when it comes to...

Chords

Ah, so you noticed all the "rapid-fire" chord action in mm. 3-4 and similar? To me, these are what make "Fairy Dance" fun to play. (OK, maybe it won't feel like fun at first, but once you catch on, I suspect you'll laugh when playing this tune *and* be the envy of your autoharping friends.)

I can imagine the first thing you may be thinking: "How am I going to remember all of these chords?" Let me suggest two methods, and if you find another approach that works for you, that's fine, too. (I hope you'll write me via the email address at the end of this article to share what you came up with so I can spread the news to everyone.)

You can develop motor memory by tapping the chord buttons without sounding the strings with the right hand. While you won't be able to hear the chords, this is a great way to "rehearse" the left-hand fingers on the buttons. And as long as you're tapping: Does the button order collectively resemble a simple shape, like a triangle, square, cross, etc.? I've found that mindfully "connecting the dots" into "drawn" shapes helps me remember long chord sequences.

You can also get chord cues from listening to the melody and becoming intimately aware of what the "Basic Seven" chords (I, ii, iii, IV, V, V7, vi) sound like. This will take a while, because the ear must learn to anticipate the harmony under each button from hearing the Basic Seven chords regularly the more we play tunes. Hearing chords ahead of the fact will

also help you harmonize new tunes freely and quickly by ear.

However you master the chords, open and close your right hand while pinching them so that your thumb finds a *walking bass line* under the tune. Space does not allow me to elaborate here, but you can read about the walking bass line in my monograph, "The Flowers of Edinburgh."

Fine-tuning the harmony

Notice the use of V-V7 in mm. 2 and 6. This combination yields a clear harmonic sound under the tune, unlike V7 only, whose thick texture tries to cover the tune with vibration. Play and compare V7-V to V7 only by playing mm. 1-3. Hear the difference?

Also notice the iii chord in m. 4 and elsewhere. If you've followed this column for a while, you know that I call iii the "fake V" chord, because it mimics the sound of V under a melody note that isn't part of V. Why not hold on to the I chord? Replace iii with I, then play mm. 4-5 and listen. Feel the tune's energy sink without iii? *Now* you understand!

Many hammered dulcimer players know this tune (it's often among the first taught to beginners), so find yourself a few of those hammering types and jam with them for a spell!

Lucille

Next issue:
A visit to Lithuania.

Got a tune or technique you'd like demystified in The Diatonic Corner? Write Lucille at lr@thedulcimerlady.com or at P.O. Box 7388, Denver, CO 80207 USA to submit your request. All queries will be addressed only through this column.

Fairy Dance

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

from the British Isles, chorded by Lucille Reilly

1 I V V7 I IV ii V IV I iii

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

5 I V V7 I IV ii V IV I iii

r...
t...

9 I IV ii V I IV ii V IV I iii

r r m r r m i r m r r m i (m i) r m r...
t...

13 I IV ii V I IV ii V IV I V

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

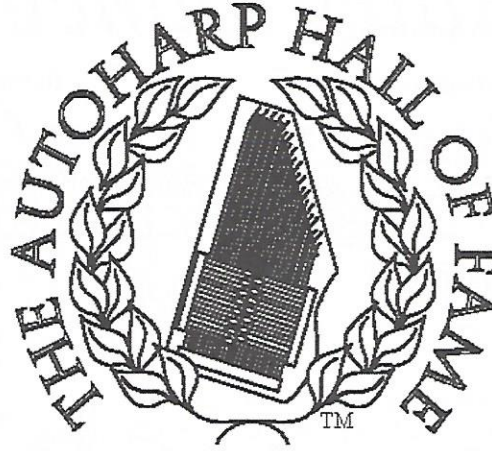
Fingering Symbols:

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

Going to Winfield, Kansas?

Come to the Second Annual pre-Walnut Valley Festival Autoharp Class, September 10-12 (M-W, afternoons only). Topic: Harmonic Variations, for both chromatic and diatonic players, advanced beginner level and up. (We have a wonderful, indoor "classroom" space near the campground, away from weather and dust.) You'll discover what chords sound each scale tone, and then apply new harmonies on your own to tunes of your own choosing. (You'll need to bring copies of 3-6 tunes with normal *melody* chords already entered.) From here, you'll spring into alternative harmony by which to achieve new views of arrangement possibilities for performance, competition and/or your own amazement. For more information and to register, go to www.thedulcimerlady.com/pre-wva.htm. (Don't have a computer? Your local library does, plus the reference librarians are ready and waiting to help you access the web page.) See you in Winfield!

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



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

2007 Posthumous Honoree

June Carter Cash

Whereas: Few, since Mother Maybelle Carter, have presented the autoharp as a real and credible instrument, as did June Carter Cash. She carried her autoharp along wherever she went and played it for countless thousands both in live shows and television performances, 'And,

Whereas: She, along with her mother Maybelle, aunt Sara and cousin Janette was a standard-bearer for the autoharp, 'And,

Whereas: Even in the award-winning movie "Walk the Line," the story of Johnny and June Carter Cash, they presented the autoharp as an instrument of great significance to our old-time music roots, 'And,

Whereas: In recognition of her part in the continuance in that legacy,

Therefore, let it be resolved that June Carter Cash be inducted with highest commendations as the 2007 posthumous member of the Autoharp Hall of Fame.

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

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



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

2007 Contemporary Honoree

Eileen Roys

Whereas: Her love of the autoharp has been contagious through her labor of love in publishing the "Autoharp Clearinghouse," which was a driving force for developing and maintaining an autoharp community. She also proved that a left-handed and dyslexic person could excel on a right-handed autoharp, And,

Whereas: She facilitated autoharpers' participation at Augusta and at regional and national events and was instrumental in developing and ensuring the vitality of the Capital 'Harpers and continues to contribute to the community with her autoharp ministry, And,

Whereas: Her collection of seventy-five autoharps has helped preserve the heritage of the autoharp and its history as it has evolved over time, And,

Whereas: She routinely champions the autoharp in diverse settings and frequently serves as ambassador for the autoharp at the annual festival of the International Bluegrass Music Association, promoting its use by such musicians as Little 'Roy Lewis. And,

Whereas: She provides tasteful arrangements for the Sacred 'Harp column of Autoharp Quarterly where she served for two years as Books and Recordings Editor and several years as Pro-Files Editor.

Therefore, let it be resolved that Eileen Roys be inducted with highest commendations as the 2007 contemporary member of the Autoharp Hall of Fame.

So it is proclaimed on this, the Twenty-Third Day of June in the year Two Thousand Seven



The Children's Corner

by Verla Boyd and Kathleen Bassett

The Paw Paw Patch Song

Question: What is the largest edible fruit that is native in the United States? *Answer:* The paw paw, of course. When eating this fruit, you will think you are eating a banana, pineapple or a mango all rolled into one fruit. The paw paw's maroon color is a beautiful flower that appears in the spring, and then the fruits ripen in the fall. Where can you find these paw paws? Mostly in the southern states in rural areas, so I've been told. What do you know about the paw paw fruit that you could share with us?

THE PAW PAW PATCH

Arranged by Verla and Kathleen

TRADITIONAL

where oh where is pretty little Sus sie? where oh where is pretty little Sus sie?
 where oh where is pretty little Sus sie? way down yonder in the paw paw patch

- 2.) Pickin' up paw paws, puttin' 'em in her pockets. (3 times)
- 3.) Come on boys, let's go find her. (3 times)



More verses to Old Joe Clark:

In the Winter 2007 issue of the Children's Corner was the song *Old Joe Clark* with as many verses as I could find. I had asked if any of you had any verses, to send them to me.

Well, here are several more verses and choruses sent to me by Karen Hoffman. Like the rest of us Karen loves the AQ for its inspiration, education and sense of



Yup, found some more words for *Old Joe Clark*.
Chorus: (Different than in AQ, from a book of music called *American Folksongs and Spirituals*.)

Round and a-round, Old Joe Clark,
Round and a-round I say.
He'd follow me ten thousand miles
To hear my fiddle play.

Extra verses:

When I was a little girl,
I used to play with toys;
Now I am a bigger girl,
I'd rather play with boys.

When I was a little boy,
I used to want a knife;
Now I am a bigger boy,
I only want a wife.

And then my own verses:

just fun. Karen played the autoharp as a teenager (60s) and played in a band called The Beat Of the Earth. After many years she has re-discovered the autoharp, has attended the CAG and states that the autoharp has become more than just an instrument to her ... It seems to lead to places deeper in her soul than the other instruments she plays. Thanks, Karen.

When I was a 60's hippie,
I used to play guitar;
Now I'm turning 60 sharp,
I play the autoharp.

My sister used to say to me,
Your voice rings pure as gold;
Now she turns her iPod on,
My voice just sounds so old.

It really doesn't matter though,
Since all true 'harpers know;
We've got so many strings to play,
We'll wow them every show.

Chorus:
Pluck that 'harp, Old Joe Clark;
Strum and pluck away,
You're the subject of this song,
It's for you now I play.

Yours in the Joy of Music and Sharing! *Karen*



Arizona's 2nd Annual Autoharp Festival

by Cindy Dong

Arizona's 2nd Annual Autoharp Festival hit Phoenix, AZ over President's Day weekend and I was able to take a peek at some of the events.

The event boasted a fabulous lineup of autoharp specialists including award-winning musicians and renowned luthiers. The weekend promised learning, fellowship and fun ... and it delivered big on all three of those promises.

Opening events included a concert at Fiddler's Dream on Friday evening featuring the talents of the festival's headliner workshop leaders.

Folks traveled from all over the country to gather in warm, sunny Phoenix. (Take that Mr. Groundhog! It may have been -4 in Ohio, but it was 83 here.)

After registration and tuning, participants had the difficult decision of choosing from a menu of interesting workshops.



Richard from Rio Rico, AZ

Les Gustafson-Zook, award-winning 'harpist and instructor of the traveling course, "Songs Of the Pioneers," taught several sessions: "Backing Up Others," "Beginning Melody Playing," "Playing Gospel Songs" and "Running Scales." Les, who was featured in the evening concerts, is noted as co-founder of the Willamette Valley Autoharp

Gathering and often performs with wife, Gwen. Les broadcasts his own internet radio program on Monday nights at www.globeradio.org.

Hal Weeks, Phoenix local musician and instructor, brought his energy to several workshops: "Blues for Chromatic Autoharps," and "Right Hand Patterns" and "Tandem Bar 'Harps" (with Todd Crowley). As Hal and Todd defined it, tandem bars is a way to double up on chord bars in order to create more chords than your 'harp was originally intended to play. It's definitely an advanced technique worth taking a look at ... It could save you from investing in an additional autoharp if your goal is to have access to more chords.

Todd Crowley, talented 'harpist and diatonic 'harp collector, brought a collection of 'harps made by some of the finest luthiers around and opened up the "Dia'Todd'Nics Play Station," giving everyone an opportunity to see, touch and play these truly wonderful instruments. Many 'harpists strive to own 'harps like these, and this was a rare opportunity to do a little "test driving."

Todd also taught a workshop on "Migrant Worker Songs," soulfully expressing the intentions of artists like Woody Guthrie (songs to calm the disturbed and disturb the calm).

Neal Walters, of the band, Doo-fus (formerly of the Mill Run Dulcimer Band), lent his expertise to "Old Time Songs and Tunes," "Thumb Leads," "3/4 Strum Accompaniment," "Picking Clean Melodies" and "Picking Ragged Tunes." Neal and wife, Coleen, performed at the evening concerts.

Pete Daigle, woodworking craftsman and musician, was on hand to teach "Shade Tree Mechanics." Pete's private labeled custom autoharps are revered and highly sought after... He had his Desert Rose and Cascade models on display for participants to see and hear the difference between these hand-crafted models and the mass-produced 'harps

available. I was particularly impressed with Pete's knowledge of craftsmanship and materials. He knows exactly how to generate specific sounds... and his Desert Rose edition 'harp is a design for which dreams are made.

Midori Hall and **June Fessenden** taught reading music and **Fuey Herring** taught how to play by ear. The ladies did a terrific job of providing basic skills for those who wanted to unleash themselves from sheet music and those who wish to tackle sheet music for the first time.

Throughout the weekend the stage was graced by the visiting pros as well as brave festival registrants. Open stage is an important part of the weekend, giving all a chance to test their stage presence. Sunday services at the host church, Madison Baptist, and gospel jams were featured on the Sunday schedule.

This weekend was a bargain at any price. Participants took many gems away with them... techniques to master, "light bulb moments" and new friends.

As a "wannabe 'harpist," I benefited most from the two beginner sessions taught by **Barbara Giamalvo** of the local Autoharp Club. She is a gifted instructor who made sure her students all had light bulb moments. She's also an energetic performer who displays that magic emotion which drew me to the 'harp in the first place.

I also paid close attention to Pete Daigle. Those of you who've seen my blog about RC Emma are aware of my antique renovation in the works. Pete gave me invaluable advice on how to help me make Emma sing again. Virtual hugs, Pete!

And, as a festival participant, one of my favorite memories will be lunch with Les Gustafson-Zook and fellow participant Stephen from San Felipe, Mexico. We stood in line together at the build-a-sandwich buffet and broke bread together. We shared stories and enjoyed the open stage performances. It's this type of inti

(Continued from page 32.)

macy that makes festivals such a joy to attend.

This festival was put together by The Arizona Autoharp Club, which meets on the second Saturday of every month at the church on Fillmore in downtown Phoenix. The meetings run from 1pm - 5pm.

<http://www.azfolk.com/autoharp/>

New members are always welcome. Stop by some month and visit this active, enthusiastic club. You, and they, will be glad you did.



Sierra, from Phoenix, whispers to her dad.



*Stephen,
from San Felipe,
Mexico
wows us
during open stage.*

*See what
fun these folks
had
?!?!*

*They visited
with old
friends
and met
new ones!*

*They learned
new music
and new
techniques!*

*They can't
wait til
the next
festival.*

*Why not
join them
at a festival
this summer
and you
can have
this much
fun, too !!*

Betcha !!

Morning Has Broken

Key: G

Traditional
Arranged by Mary J. Park

1

G / / G D7 / C D7

g b d g a f# e d

5

C G C

5 C D7 D G / D7 G / C

d f# e d g a b d e

10

G D7 G

10 G / / D7 G / /

d b g d b d

Morning Has Broken

With Minors

Key: G

Traditional

Arranged by Mary J. Park

System 1 (Measures 1-4):

- Notes: G4, B4, D5, G4, A4, F#4, E4, D4
- Chords: G, G, G, D7, C, D7

System 2 (Measures 5-8):

- Notes: D4, F#4, E4, D4, G4, A4, B4, D5, E5
- Chords: C, G, Bm, Em

System 3 (Measures 9-12):

- Notes: D4, B4, G4, D4, B4, D4
- Chords: G, Am, D7, G

**Chestnut Ridge
Autoharps
by
Don Brinker**



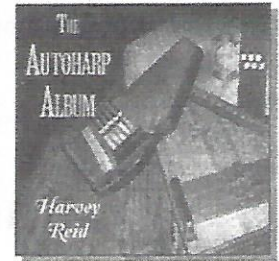
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long-awaited autoharp recording*

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by
Harvey Reid

The Autoharp Album showcases Harvey's remarkable playing technique, and brings a significant body of new music to the repertoire of the instrument. Reid's original compositions and brilliant arrangements of traditional melodies cover a wide spectrum of music on both chromatic and diatonic instruments. This uncluttered CD, his 17th recording, is a purist's delight, focusing on his rich, unaccompanied sound. The generous 74 minutes of music include 21 beautifully-recorded tracks, ranging from Appalachian to polka, old-time, blues, semiclassical, plus Irish, Scottish, and Norwegian folk songs. The 17 instrumentals and 4 songs contain 9 Reid originals (including 4 brand new pieces) plus stellar re-recordings of three of his best-known autoharp songs. Included are reverent renderings from the Carter Family and Jimmie Rodgers repertoire, and a tribute to Kilby Snow. A variety of autoharps are employed; 3 songs feature Bryan Bowers' personal instruments, and one was recorded on an 1885 Zimmermann autoharp.



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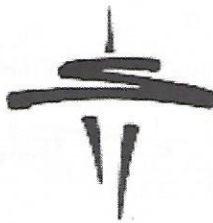


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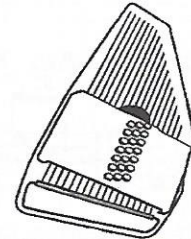
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Linda Huber's

Simply Classic

"ON THE TRAIL... FROM GRAND CANYON SUITE"

by Ferde Grofé

The Grand Canyon Suite was first performed in 1931. The basic style is jazz, unquestionably American. It is descriptive music with each of the five parts painting a musical scene of some aspect of the Grand Canyon.

Thanks to Will Smith who sent

me a fake book version of *On the Trail*, the most popular movement of this work. Try to listen to a recording. It starts off with a big Hee Haw!

The first section portrays a burro ride down thru the canyon. The second part represents a cowboy tune.

In the orchestra performance, both

themes are played at the same time. Ferde Grofé was a native New Yorker, born in 1892.

A suggestion to make the piece flow better is to open note on the middle note of the triplets. It works even on the chromatic.

On the Trail from Grand Canyon Suite

Ferde Grofé

Autoharp

The musical score is written for Autoharp and consists of five staves. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by frequent triplet patterns, often starting on the middle note of the triplet. Chord voicings are indicated above the notes.

Staff 1: Chords: G, Em D Em G, Em D Em G, Em D Em G, Em D Em G, Em D Em G, Em D Em D Em. Triplets are present throughout.

Staff 2: Chords: G, D, Em D F, Am, D E7 D, Am, D E7 D, Am, D E7 D, Am, D E7 D. Triplets are present throughout.

Staff 3: Chords: Am D E7 Am Em Am Em Am Em D Am D G, G Em G Em, G Em G Em, G, Em, G Em. Triplets are present throughout.

Staff 4: Chords: Am D, Am D G, Em G, Em Am D Am D G D, G D Em G Em G Em, G Em G Em. Triplets are present throughout.

Staff 5: Chords: G Em, G Em, G, Em, G Em, G. Triplets are present throughout.

SIMPLE GIFTS

Joseph Brackett Jnr. (1797-1882)
Shaker Dancing Song arr. Mary Poole

This melody is quite well known, often thought to be a folk song, and has been used by various composers. However it was composed in 1848 by Joseph Brackett as a Shaker hymn. Later the Shakers used it as one of their dance songs and no doubt played more quickly.

The tune lends itself beautifully to the diatonic autoharp, so play on.

1. 'Tis the gift to be simple, 'Tis the gift to be free,
'Tis the gift to come down where you ought to be.
And when we find ourselves just right,
'Twill be in the valley of love and delight.

Refrain: When true simplicity is gained,
To bow and to bend we will not be ashamed;
To turn and turn will be our delight,
Til by turning and turning we come 'round right.

2. 'Tis the gift to be gentle, 'Tis the gift to be fair,
'Tis the gift to wake and breathe the morning air;
And every day to walk in the path we choose,
'Tis the gift that we pray we may ne'er come to lose.
3. 'Tis the gift to be loving, 'Tis the gift best of all,
Like a quiet rain it blesses where it falls;
And if we have the gift, we will truly believe
'Tis better to give than it is to receive.

Thanks to Mary Poole of North East Somerset, England for sharing this music with us.

jam 'n bare bones

with Mike Herr

"Bill Cheatham"

The Key of A. First time for this column. I decided to branch out into different keys, but don't worry, nothing in C# or Ab. A, to my ear, is such a happy, light-hearted key — very bright. And this tune, *Bill Cheatham*, is definitely one of those fun tunes that exemplifies the best qualities of this key.

I couldn't find much history at all, other than "Likely to be a southern traditional tune," or some such idea. It's also spelled Cheatum or Cheatem.

The left-hand fingering isn't es-

pecially strange, but there's a bit of quirkiness here and there. Nothing to worry about. The second part, which ascends the scale with the typical I - IV - V - I pattern, is really the defining moment and sound of this tune. The basic chords underlying the true melody are only part of the story and it's worth listening to the Full Jam Version on the AQ website to get the really fun melody. (And to use for practicing your level.) Understand that people play this at speeds way greater than I can make my little fingers hustle, but any speed is okay.

My parting remark concerns the first time I ever heard *Bill Cheatham*. An all-woman group, the Annabelles, was playing at one of the earlier Mountain Laurel Autoharp Gatherings. They were a heart-warmingly-sweet group of gals, including the inimitable Carole Outwater, and one of the tunes they performed was this one. In the middle of a lot of wonderful songs they did, this tune stood out in my mind and it's been a frequent companion ever since. Thanks, Annabelles.

1

A / / E D / / / A / / E

7

D / A / A / / E D / / /

13

A / / E D / A / A D E A

19

/ D A E A D E A / D A /

25

A D E A / D A E A D E A

Bill Cheatham

Harder Jam Version

traditional, also Bill Cheatum, Bill Cheatem
Arrangement Copyright © 2007 by Mike Herr

1

A / / / / / E D D / / / / / E A / / / / / E D

7

D / / / / / A E A A / / / / / E D D / / / / / E

13

A / / / / / E D D / / / / / A E A A / D / E / A

19

A / D / A E / A / D / E / A / / D A / E A

25

A / D / E / A / / D / A E / A / D / E / A

31

"Autoharp Manifesto"

by Siegfried Knöpfler

G D7 G D7 G D7 G D7

I play au - to - harp, say, au - to - harp is my "thing"! And

G D7 G D7 G C G

lo and be-hold! Hea - ven - ly gold sounds I ring. And

D7 G D7 G D7 G D7

gent - ly I stroke, ne - ver I broke e'er a string. And

C G D7 G

some - times I get loud! (a little bit, at least...) I

D7 C D7 C D7 C D7

like it to strike the right chords some - time

C D7 G C G

up and down and let 'em chime. But

D7 C D7 C D7 C D7

mel - low - y mel - o - dies soft - ly played ap -

C D7 G C D7

pear still most sub - lime! Oh, and

is - n't it sweet when I suc-ceed, hit the right string,
 get at the chord, to - geth - er them ring?! But those
 fast fid - dle tunes are rid - dles soon, bog - gling the mind; I
 like the slow - er kind! Ah,
 lo and be-hold! Hea - ven - ly gold sounds I ring, when
 gent - ly I stroke, nev - er I broke e'er a string. I
 play au - to-harp, say, au - to-harp is my "thing", Of
 this I'm sure - ly proud! (a little bit, at least...)

G D7 C D7 C D7 C D7
 C D7 G C G C D7
 G D7 C D7 C D7 C D7
 C D7 G
 D7 G D7 G D7 G D7
 G D7 G C G
 D7 G D7 G D7 G D7
 C G D7 G

*Lyman Taylor &
Karla Armstrong
present ~*



Colorfully Chromatic

“Baby Face”

Words by Benny Davis

Music by Harry Akst

A standard if ever there was one, “Baby Face” is one of Karla’s fondest memories from childhood, not because she was around when it was written (!), but because it was sung to her at bedtime. Words from the well-known songwriter Benny Davis, were set to a tune by one of the quintessential Tin Pan Alley composers of the Roaring Twenties, Harry Akst, whose other hits included “Am I Blue?” and “Dinah.” Performers of this classic over the years have ranged from the sublime (Al Jolson, Eddie Cantor) to the ridiculous (chickens in a Muppet Movie and cartoon character, Pepe Le Pew).

For our purposes, it is a chromatic gem on several counts. In addition to providing a good left-hand work-out with liberal usage of all three diminished seventh chords, it also tolerates both tempo extremes. Played fast, it has a “flapper” feel; played slow, it works as a love song or lullaby. Like any standard, we hope this one will be a fine addition to your autoharp repertoire!



Baby Face

Words by Benny Davis

Music by Harry Akst

Ba - by face — You've got the cut - est lit - tle ba - by face —
 There's not an - oth - er one could take your place — Ba - by face —
 My poor heart — is jump-in' You sure have start - ed some-thin' Ba - by face —
 I'm up in heav - en when I'm in your fond em - brace. — I did - n't
 need a shove 'Cause I just fell in love — With your pret - ty Ba - by face. —

Chord symbols: C, Em, Am, C⁷, G7, G7, Dm, G7, D⁷, C⁷, G7, C, A7, D7, G, D7, G, D7, G7, D7, A⁷, G7, Dm, D⁷, C, E7, D, E7, Am, E7, C7, A⁷, Dm, F, B7, E7, D⁷, B7, C, E7, A7, E7, D⁷, D7, C⁷, G7, Em, C

Note: This piece uses all three diminished seventh chord bars and really needs them for proper harmony. Possible substitute chord symbols are placed above the diminished seventh chords. In some instances, these substitutes sound OK. In other instances, the harmony doesn't fit, and you might want to simply pluck the melody note.

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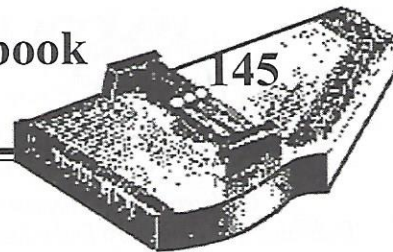
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Stop by our booth at the Walnut Valley Festival in Winfield Kansas on September 12 to 16 and say "Hi."



Here is a song that we do at the dulcimer club meeting that I attend. Besides the key of G, which I have it transcribed in, it sounds just as great in the key of D (which I typically play it in when at the dulcimer meeting).

IN THE PINES

(chorus)

In the [G] pines, in the pines where the [C] sun never [G] shines
And we shiver when the [D] cold winds [G] blow.

The [G] longest train I [C] ever [G] saw
Went down the [D] Georgia [G] Line.
The engine passed at [C] six o' [G] clock
And the cab passed [D] by at [G] nine.

(chorus)

Little [G] girl, little girl, what [C] have I [G] done
That makes you [D] treat me [G] so.
You've [G] caused me to weep, you've [C] caused me to [G] mourn
You've caused me to [D] leave my home.

(chorus)

I [G] asked my captain for the [C] time of [G] day,
He said he'd thrown his [D] watch a [G] way.
It's a long steel rail and a [C] short cross [G] tie,
I'm on my [D] way back [G] home.

(chorus)



Here is a traditional spiritual, *What a Friend We Have in Jesus*. It's one I remember from when I was younger. This song is one everyone should know. I have it transcribed in the key of D, but it can be played in just about any key and sound great.

WHAT A FRIEND WE HAVE IN JESUS

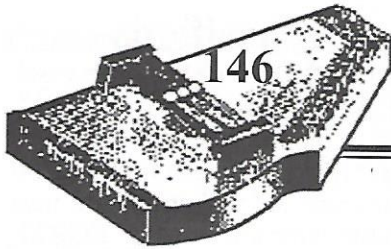
[D] What a friend we have in [G] Jesus,
[D] All our sins and griefs to [A] bear.
[D] What a privilege to [G] carry
[D] Every [A] thing to God in [D] prayer.
[A] Oh, what peace we often [D] forfeit,
[G] Oh, what needless pain we [A] bear,
[D] All because we do not [G] carry
[D] Everything to [A] God in pr[D]ayer.

[D] Have we trials and tem[G]tations?
[D] Is there trouble an[A]ywhere?
[D] We should never be dis[G]couraged,
[D] Take it [A] to the Lord in [D] prayer.
[A] Can we find a friend [D] so faithful,
[G] Who will all our sorrows [A] share?
[D] Jesus knows our every weak[G]ness,
[D] Take it [A] to the Lord in [D] prayer.

[D] Are we weak and heavy [G] laden,
[D] Cumbered with a load of [A] care?
[D] Precious Savior, still our [G] refuge,
[D] Take it [A] to the Lord in [D] prayer.
[A] Do thy friends despise [D] forsake thee?
[G] Take it to the Lord in [A] prayer,
[D] In His arms he'll take and [G] shield thee,
[D] Thou wilt [A] find a solace [D] there.

Any song requests are welcomed as long as they are public domain songs. Email them to me at jamesphillips75@insightbb.com and I will see what I can come up with.





Autoharp Songbook

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I want to thank people who contacted me with words of encouragement for taking on this venture. I really appreciate it.

I would like to share a song that I left off from the last issue, *Sailor On the Deep Blue Sea*. I've heard several wonderful recordings of this song. Mike Seeger did a version on the Autoharp Legacy CDs and Bobbi Roberts did a version on her Mountain Music Harper CD, both of which are available in the market place section of this magazine as well as the online version of the market place.

SAILOR ON THE DEEP BLUE SEA

It was [F] on one summer's [Bb] evening,
Just a[F]bout the hour of [C7] three,
When my [F] darling started to [Bb] leave me,
For to [F] sail upon the [C7] deep blue [F] sea.

Oh, he [F] promised to write me a [Bb] letter,
He [F] said he'd write to [C7] me;
But I've [F] not heard from my [Bb] darling
Who is [F] sailing on the [C7] deep blue [F] sea.

Oh, cap[F]tain, can you [Bb] tell me
Oh, [F] where can my sailor [C7] be;
Oh [F] yes, my little [Bb] maiden,
He is [F] drowned in the [C7] deep blue [F] sea.

Farewell [F] to friends and re[Bb]lations,
It's the [F] last you'll see of [C7] me;
For I'm [F] going to end my [Bb] troubles
By [F] drowning in the [C7] deep blue [F] sea.



This is a song that I learnt back when I picked up the autoharp when I was 18, the traditional spiritual, *Wayfaring Stranger*. It was the first tune I learnt to play on the autoharp.

WAYFARING STRANGER

1.
[Em] I am a poor [Am] wayfaring [Em] stranger,
Traveling [Am] through this land of [Em] woe.
But there's no sickness, [Am] toil or [Em] danger
In that bright [Am] land to which [Em] I go.

(chorus)
I'm [G] going [C] there to see my [G] father,
I'm going [C] there, no more to [G] roam;
I'm just a [Am] going over [Em] Jordan,
I'm just a [Am] going over [Em] home.

2.
[Em] I know dark [Am] clouds will gather [Em] 'round
me,
I know my [Am] way is rough and [Em] steep;
But beauteous fields [Am] lie just be[Em]fore me,
Where God's re[Am]deemed their vi[Em]gil keep.

(chorus)
I'm [G] going [C] there to see my [G] mother,
I'm going [C] tthere, no more to [G] roam;
I'm just a [Am] going over [Em] Jordan,
I'm just a [Am] going over [Em] home.

3.
[Em] I want to wear [Am] a crown of [Em] glory,
When I get [Am] to that promised [Em] land;
I want to shout [Am] salvation's [Em] story,
In concert [Am] with that blood[Em]washed band.

(chorus)
I'm [G] going [C] there to see my [G] Savior,
I'm going [C], no more to [G] roam;
I'm just a [Am] going over [Em] Jordan,
I'm just a [Am] going over [Em] home.

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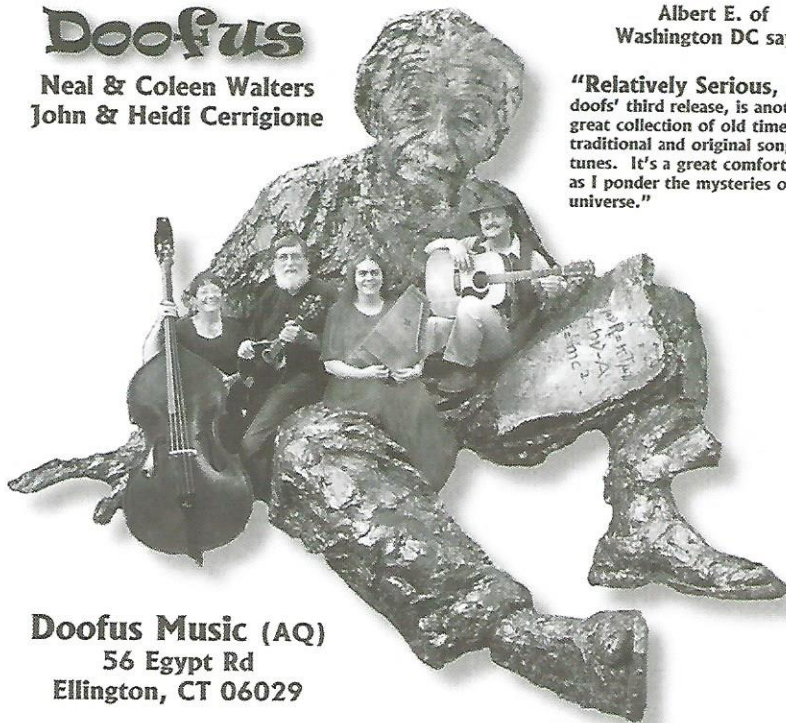
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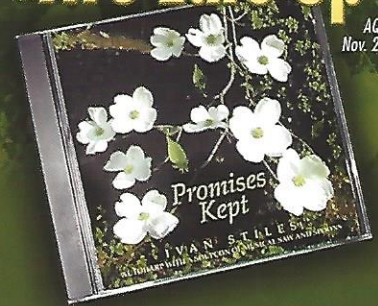
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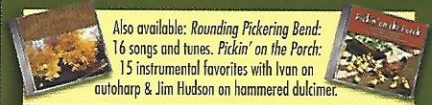
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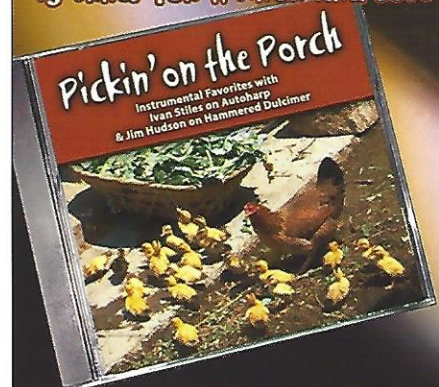
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