

# AUTOHARP QUARTERLY



Fall 2007 • Volume 20 Number 1 • Seven Dollars

Your Connection to the Autoharp Community Since 1988



Linda DiFrancesco, Norma Milas and Ruth Walters hanging on the wall due to Norma's creative talents..



Linda, Norma and Ruth as created by Ruth's nimble needle.

Photos by Ruth Walters

**!!NEW!! From the Book Shelf**  
with David Rubin

A reprise of *Morning Has Broken*  
plus playing scales with Mary J. Park

Alex Usher warns of hearing loss

Karla & Bud with a Colorfully  
Chromatic rendition of *I Heard the  
Bells On Christmas Day*

Mike Herr is jammin' with  
*Ragtime Annie*

Mozart's *Minuet* gets the Simply  
Classic treatment from Linda Huber

Tom Schroeder teaches us to do the  
Hillary

Nadine White warns us how *not* to  
ship an autoharp

A German folk song is presented to  
the children by Verla & Kathleen

*He Is Born* is Eileen's Sacred 'Harp  
selection

Lucille takes us to Latvia with her  
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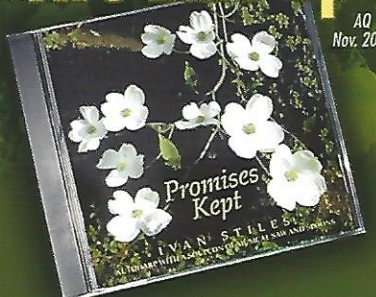


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## AUTOHARP QUARTERLY

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**Critics Choice:** Stew Schneider, Judie Pagter,  
June Maugery

**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

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From  
the  
Editor



Dear Readers;

The quilted wall hangings featured on our cover this time are, I think, indicative of the scope of the talents possessed by many of the folks in the autoharp community. They are certainly a display of a love for the autoharp as well as a real skill with a needle and thread.

Sisters Linda DiFrancesco and Ruth Walters and their friend Norma Milas are long-time autoharp buddies and I am sure these artworks are a cherished part of their home decor.

Thanks, ladies, for sharing.

We have had quite a bit of sad news lately in our autoharp family, with the passing of Gordon Baker, Homer Welty and Jon ten Broek. All were fine men who contributed much to our community and will be sorely missed. We also lost Kathy Brown, Anita Roesler's lovely, smiling sister. She was always at Winfield with Anita and seemed like one of our family there. This is, perhaps, an object lesson on the need to tell those around us how much they are loved and appreciated while we still can.

As the days speed onward to the end of another year, we are left with a great many good memories of the "festival season." I know there is no way anyone can get to all the festivals they would like to attend (I know I can't), so that is the main point of our *Harpers at Large* column. It lets you be there, if only vicariously. Remember the next time you are able to attend an event where there is an autoharp presence, share your fun with those who couldn't be there.

On the very obscure chance that you do not always read all of Mary Umbarger's *Postscripts from Harpland*, don't miss a word this time. I was asked (translate told) not to make a big deal out of it, but friends this is a big deal for at least two people, and we congratulate them.

The news from the Ozark Folk Center in Mountain View, AR seems

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to get worse and worse every day. To have upset Charles Whitmer to the degree that he can no longer find it possible to present his long-running (17 years) series of three separate weeks of superb autoharp instruction each year defies reason. Now, on top of that, they have decided to do away with the very popular Autoharp Jamboree and its much-anticipated replacement, the Autoharp Reunion. Even disregarding the amount of time, effort and money Ron Wall has put into Ozark Folk Center projects, over the years, this is a bad set of circumstances for the autoharp community, both individually and collectively. The fact that a great number of former attendees at both Charles's classes and the Autoharp Jamboree have written letters and email to the powers that be in both Little Rock and Mountain View, the facts have not changed. Charles might very well find a more hospitable location elsewhere and his many admirers will follow him wherever he goes. Someone with lots and lots of time and energy (and money) might keep the Jamboree torch burning somewhere and I doubt they will have attendance problems. I don't see either happening in Mountain View, AR. I hope I am wrong!

Tina Louise Barr, who has been one of our music reviewers for quite some time, is taking a hiatus from her duties. Tina has some health problems and has not had a very good summer health-wise. We hope a good, long rest will have her back in action again. Meanwhile we wish her the very best.

This year at the Walnut Valley Festival in Winfield, KS saw a few

changes. My long-time helper and friend, Karen Daniels was not able to be there as she was preparing for the surgery which gave her a "new" knee. She is well on her way to a full recovery now. For those of you who do not go to Winfield, I will give you a bird's-eye view of what happens for autoharpers there as it pertains to *AQ*. We have no responsibility for any of the contest preparations, thank goodness, but we *do* enlist as many as possible volunteers to present free workshops. We usually have at least eight generous 'harpers who give their time and effort in this regard. In addition, we have a "bash" to help celebrate and honor *all* the contestants for their efforts. We have snacks, jamming and fun. This year we had a quiz on past Winfield winners with small prizes for those who had the most correct answers. This doesn't just happen. In past years Karen has kept things moving. This year Barb Barr-Medorin and Karen Nickel stepped up and did a wonderful job. Attendance was good and comments were very complimentary. Chuck Daniels served as emcee as usual. I seldom get to attend this party as I am kept busy at the *AQ* booth under the grandstand. I never have to worry whether everything is going according to plan and this is more of a relief to me than I can say. I know if I try to list everyone who helped, I will miss someone, so I will just say to Barb and Karen and Chuck and all those who assisted them— well done! This year Les Gustafson-Zook, Mike Herr, JoAnn Smith, George Haig, Alex Usher, Lucille Reilly, Craig Harrel and Chuck Daniels all presented great workshops.



# Events

## NOVEMBER

◆ **Florida Folk Festival;** November 9 - 11; Stephen Foster Center; Info: flstpkcs.org/StephenFoster.

## FEBRUARY 2008

◆ **Central Florida Dulcimer and Autoharp Festival;** February 8 - 9; Mt. Dora, FL; Code: AW, AP; John & Heidi Cerrigione, Neal Walters; Info: dulcirah@msn.com or 352-735-4907

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

## MARCH 2008

◆ **Sore Fingers Summer School;** March 24 - 28; The Cotswolds, England; Top-notch instructors & a resident "Mr. Fix-it." Info: heather@farrell-roberts.freeseve.

### 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.

November 9 & 10; Lindsay Haisley  
January 4 & 5; Karla Armstrong  
February 1 & 2; Ivan Stiles  
March 14 & 15; Les Gustafson-Zook  
April 4 & 5; Doofus

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



From

## The Book Shelf

with David Rubin



### "Looking Back at "The American Songbag"

I suspect that we have very few readers who can remember 1927. A lot was happening in that year. Ralph Peer first heard the Carter family in that year, but they were still unknown. The first transatlantic phone call was made. Mstislav Rostropovich was born in 1927. The Grand Old Opry was two years old and pretty much unknown outside of the South. And Carl Sandburg, already a renowned poet, author and folksinger published *The American Songbag*.

As I write this, I have next to me a prized first edition, published by Harcourt, Brace and Company. A profile of Carl Sandburg looks out into the distance, and the book beckons me to open it at random. A ruffling of pages and I stumble upon *Celito Lindo*. I chance it again and find *Turkey In The Straw*.

Sandburg collected hundreds of songs for his book and recorded many of them on LPs. I have an LP in red vinyl and occasionally play it to hear him croak out *Sam Hall* or *The Foggy Foggy Dew*. Sandburg was not a folklorist in the modern tradition. His notes before a song are as likely to tell you about something that happened while he was singing it at a concert as they are to give any history of the song.

This is early history and the book

is a delight to pick up and see if there is a different version of a song you know and love. Go pick up the book and look up the different versions of *Midnight Special*. These are not how Leadbelly sang them.

The American Songbag is still in print, and while it does not have chords or tablature, it is a worthwhile addition to the musician's library. If nothing else, you will have in your hands a piece of American culture written by one of the great heroes of American folk music.

*Editor's note: This is the first in what we hope will be a continuing column critiquing books on, about, or with music. David Rubin has started us off and now it is up to you to keep it going.*

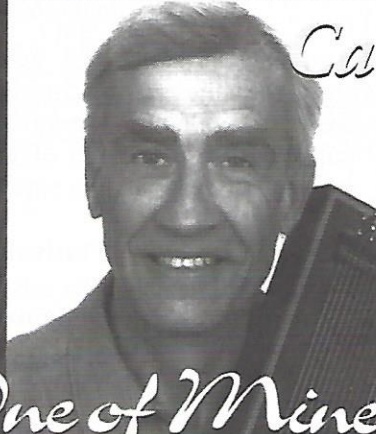
*If you have a book you think your fellow musicians would enjoy or benefit from, drop us a note (either snail or e-mail) and tell us about it. We will spread the word.*

*The length of your critique is not as important as its content.*

*Mary Ann*



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One of Mine



# Harper's - at - Large

## Reports from across the country and around the world

### **Cranberry Dulcimer & Autoharp Gathering**

Binghamton, NY

**Reporting: Linda Willis**

Middletown, PA

We (my sister, Sharon Schatz & I) had heard a lot about the Cranberry Festival and were excited about attending. This was the 31<sup>st</sup> annual gathering, and it was chock full of headliners for the workshops and concerts: Ken Kolodner – Hammered Dulcimer; Stephen Seifert – Fretted Dulcimer, and Bryan Bowers – Autoharp. In addition, some of our all time faves were there with additional autoharp workshops: Eileen Kozloff, Drew Smith, Cindy Harris, and Bud Taylor!

There were a couple of workshops scheduled Friday with a nice break for dinner before the concert. We highly recommend “Poncho’s Pit” for supper – a great steak dinner for \$8.99 (or some such!). The first concert was a chance for us to hear all of the instructors. That was absolutely fabulous! They offered a wide range of songs and styles. My apologies to Eileen – I flustered her just a bit from my carrying on while she sang “My Sister is an Only Child” from her latest CD, “Hearts and Souls Entwined!”

As always, it was great to meet and have instruction from the workshop leaders on Saturday. There was something available for all levels of competence and a chance for individual help when needed. I heard there was some problem with enough handouts in some of the workshops because they were heavily attended. But I think everyone managed to get a copy or arrange to have the information emailed! Speaking of heavily attended workshops, while I didn’t have any problems in the HD or autoharp classes, I did hear that some of the fretted dulcimer classes were not able to accommodate all

that wanted to attend because the rooms were so small.

We didn’t attend the Saturday night concert. There is one small problem with this venue – no air conditioning in the building, and we are talking about the last weekend in July. After a full day of moving instruments and small rooms without air, it was back to the room for cool showers and our own jam session!

It was announced that this year there will be more help in the planning and administration of the Gathering. It has been a “one-man show” for a number of years but even so, registration was easy and handout materials were great – full descriptions, bios, and a map of the building! Who could ask for anything more?

Drew had his “All-American Autoharp Emporium” booth in the vendor area with lots of help and advice. Bud set up a booth with some really fabulous deals on books and tapes. There was an instructor/artist table with the latest books and CDs available, and a couple of dulcimer luthiers were set up.

The congregation provided meals for sale – breakfast, lunch, and dinner. Soda, snacks, and water were available throughout the day on Saturday.

Would I attend again? Not sure. I enjoyed seeing friends, learning techniques and having the “light bulb” go off in my brain. But the heat and humidity did take away from the enjoyment. Sitting in the sanctuary or a small room filled to capacity without much of a breeze blowing does lessen the enjoyment.

### **Gateway Dulcimer Festival**

Bellevue, IL

**Reporting: Marjorie Meininger**

Canton, MI

My Christmas wish for an autoharp was finally granted, and

I happily carried home my gift just one week before our scheduled trip to the Gateway Dulcimer Festival in Belleville, IL. When we shopped for my instrument, my husband and I included some instructional materials (books and a DVD) in the purchase. However, I was pretty sure that getting started on a good “note” would best be accomplished by some first-hand direction at the workshops offered at the Gateway festival. I was right!

The workshops taught by Alex Usher proved to be the best way for me to learn some correct fundamentals and to become comfortable with the seemingly awkward to hold instrument. Alex also ignited the right spark of confidence in my infant steps at ‘harping, and I came away with an urge to pick up my ‘harp and enjoy it.

Alex introduced herself with her warm and friendly personality and somehow mysteriously made us feel comfortable and ready to learn. Our workshop was populated with people from many places and with various experience on the autoharp. As Alex worked with us individually and as a group, we transformed from single notes into chords. Alex was not just teaching us by herself; she was making us teach and help each other.

Alex taught us some important fundamentals that will help us to play better, whether we play for personal pleasure or go on to be performers. She helped clear up my confusion about the big metal fake fingernails without making me feel embarrassed. I keep checking the baby finger on my right hand when I play, to make sure it is tucked under (just in case Alex shows up, sees it and chops it off). I am trying very hard not to clutch my ‘harp like it was a prize pig. She started me out on the right note by sending me right out to Chuck Daniels for tuning before I ruined my



ears. Most importantly, I am eager to practice for short but frequent times. My 'harp is kept available so I can snatch it up and just play for fun or for practice when a few moments become available. I can actually play something that sounds like a song I know because Alex made it easy and showed us that we really could play.

It would be great if there were more opportunities to learn from Alex Usher. I am blessed to have had the pleasure and good fortune to attend some valuable workshops with her in the beginning of my autoharp experience. Thank you, Alex, for starting us out on some beautiful melodies.

### **Workshop w/Lucille Reilly**

Pre-Walnut Valley Festival  
Winfield, KS

**Reporting: Karen Nickel**  
Winfield, KS

Upon the requests of the attendees of the 2006 Pre-Walnut Valley Festival class (about arranging) in Winfield, Kansas, Lucille Reilly again agreed to present a three-day class titled Harmonic Variations prior to the 2007 Walnut Valley Festival. About midway through the first of three afternoon sessions, it was recognized by all that harmonic variations needed to be preceded by some in-depth background about how to find basic melody chords to tunes that closely match any tune's back-up chords. And so we switched targets, using the tunes of the attendees' choosing. Surprisingly, finding solid melody chords is not the simple task we thought it to be, as the instruction we received resulted in each of us applying a completely new approach to chording the tunes we play.

Before this class, I had been finding melody chords by choosing any chord that appeared to fit. No longer! This class has broadened my understanding of the music I play and how to approach chording tunes—and yes, re-chording tunes that I previously thought sounded okay. Although at first glance my chords are now more complex, this new approach will allow me to play all of my tunes more musically. This class provided a great introduction

to the basics of music structure and the underlying harmony, while introducing a bit of harmonic variations along the way.

Everyone can benefit from this kind of melody-chord know-how, particularly those who are interested in competing. Thanks to Lucille for all the effort she put into teaching us and for understanding our needs much better than we did. I look forward to applying what I learned this year and continuing to develop my skills with another class next year.

### **Walnut Valley Festival**

Winfield, KS

**Reporting: Barbara Barr-Madorin**  
Wichita, KS

The weather was just great—even wore jackets and shoes and sox a couple of nights. We became better acquainted with Mike and Jeanne Herrera. I think we will see Mike in the competition one day. Speaking of the competition, it was fantastic. Sure glad the judges had the responsibility of choosing the top three contestants. I'd say it was really close. Got to meet Muriel Powers, Neil Zamborowski, Mary McAndrews, Bill and Sharon Bryant and another couple, but I can't remember their names. Part-heimers has set in.

Mary Ann had such a nice party for all of us at our camp. She really takes very good care of the autoharp community, and I think we owe her a Hip Hip Hooray!!!!

I sort of twisted Craig Harrel's arm to do his Blind Lemon act, so we could tape it. Some of our group had never seen Craig do his act and everyone had a blast. Craig's wife, Ann, is a great gal. Craig did a workshop for AQ and did a splendid job and had the *best* handouts. Chuck Daniels told Craig that Karen is the queen of handouts and she would give him an A+. Lots of wonderful workshops. Lots of talent in our autoharp community.

I promised on an email a while back that I would list the contestants, so here they are in the order they appeared on stage and the brand of 'harp played: 1. Neil Zamborowski, Daigle; 2. Steve Luper, Evoharp; 3. Bill Bryant, Daigle; 4. Ken Ellis, OS;

5. No show; 6. Mary Harris, Orthey; 7. Betty Scott, OS; 8. George Haig, Fackeldey; 9. No show; 10. Chuck Daniels, Fladmark; 11. Craig Harrel. Orthey; 12. Lou Parot (Michael Stanwood), Orthey; 13. Muriel Powers, Daigle; 14. Tina Louise Barr, Orthey; 15. Dana Hamilton, OS. I hope I didn't make any mistakes. The five who made the cut were:

1. George Haig, 2. Tina Louise Barr, 3. Craig Harrel and Lou Parot and Muriel Powers. I didn't get many of the tunes the folks played. I hear the music and know I have heard the tune a zillion times, but my brain won't come up with the name.

Autoharp Junction is everyone's camp to come play, visit and just hang out. We have a a jam there nearly every night from Land Rush to the closing bell.

### **Bayou City Old Time Music Festival**

Houston, TX

**Reporting: Craig H. Harrel**  
Houston, TX

The Third Annual Bayou City Old Time Music Festival was held in Houston, TX on July 19-21, 2007. Autoharp headliners this year were a couple of local boys – yours truly (Craig Harrel) and the ever popular Glenn Flesher (formerly of Shreveport, LA).

Autoharps were soundly (pardon the pun) represented, once again, with well attended workshops, evening performances, and jamming.

In the autoharp workshops I taught, I used Charles Whitmer's teaching material (with his generous permission). I didn't think I could improve upon what he had done and I saw no point in trying to reinvent the wheel. Besides, Charles' materials are superb, so I was delighted to be able to use them in my classes.

In addition to my beginner and intermediate autoharp workshops, I also taught a class entitled "Practical Music Theory for Non-Music Readers." Topics included scales, the Nashville Numbering System, the Circle of Fifths, chord construction, and the diatonic modes. (Special thanks, once again, to Charles Whitmer for reviewing my music



theory handout material.)

Glenn Flesher also taught some great workshops that emphasized playing by ear. His class participants didn't go home empty-handed, though. In addition to lyric sheets with chord names, Glenn also provided everybody with copies of a CD he recorded which featured him playing the tunes he taught in class. Great stuff – nice job, Glenn.

There was lots of jamming, too, throughout the event. I think we may have even made a couple of autoharp converts.

All in all, I think everybody had a really good time. I know I did.

**Seattle Autoharp Week**  
Bellevue, WA (near Seattle)  
**Reporting: Barbara Dace**  
Sacramento, CA

What would you say to spending a week in a lovely forest setting by a lake with Bryan Bowers, Cathy Britell, Karen Mueller and Richard Scholtz with as many workshops,

jams, performances and opportunities for individual instruction as you can fit in a day? Comfy beds, fun roommates, prompt, abundant and delicious meals, a marvelously efficient organizer (the eminently capable Laura Gregg) responding rapidly to your every want or need or desire? A glorious gathering of fellow autoharp fanatics?

Well personally, I said, "You bet!" and flew off to the 2007 Seattle Autoharp Week held at Sambica Camp, September 23-29. I arrived a few days early, allowing time for a pleasant prowl around Seattle – stayed at a B&B by Pike Place Market, and had a great time, then met the transport van and was spirited off to Sambica, beside Lake Sammamish.

The daily workshops were assigned according to ability as determined by our self-assessment surveys; the instructors rotated among the groups, teaching tunes, tips and techniques appropriate for the various skill levels. Between workshops and meal times (yum), there were scheduled practice/siesta times, instructor panel discussions, free time and various jams. Pete Daigle was on hand several days, cheerful as ever and ready to help with repairs, restringing and other autoharp necessities (or replacements: two of my roomies ordered new 'harp!). There were also electives, such as fiddle tunes and Celtic music from Karen, haunting Eastern and Northern European melodies from Richard, vocal harmony and a discussion of mind and body issues (aches and pains, anxiety, etc.) from

Cathy, and how to craft a show with song and story from Bryan. Then there were the performances: first the hat bands, which always amaze. How can randomly assigned groups not only overcome their individual stage fright, but also come up with such great performances in one hour? Another night, the instructors burned up the strings with their inspiring concert. Later came "Performance With Pointers"— eight brave souls did two pieces each and accepted gracious advice from Cathy and Karen. And finally the student concert with 29 performances ranging from comic (intentionally, that is) to simply sublime.

Music was always in the air—informal jams, practice sessions for concerts, informal duets in the bathroom, impromptu choral numbers in the dining hall (at one point we sang "Happy Birthday" en masse to Evie Simon's dad via cell phone). Once I commented during dinner, "I love that I can walk around singing and nobody looks at me weird," to which Kathy Webster replied, "Yeah, try *that* at Hometown Buffet."

So what did I learn? A few random examples: 32/1000 gauge sterling silver makes nice finger picks (got any jewelers you're friendly with? That one is from BB). A fanny pack can be customized to make a dandy 'harp rest using firm packing foam (thanks, Nadine). Latex tubing is your friend (Theraband exercises, courtesy of our Dr. Britell). When breaking in a new chord setup, practice on new songs first, so you don't have to overcome muscle memory. Also remember to restrain your picking and simplify a bit at the end of an instrumental intro before singing (c/o BB)... and of course, plenty of suggestions for exercises and innumerable wonderful songs and tunes to add to our collections.

The camaraderie was exceptional, the food was delicious, the beds were comfy, the weather was pleasant, the music was marvelous and the check's in the mail, Laura... my deposit for next year's Autoharp Week, that is!



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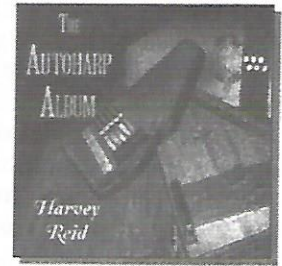


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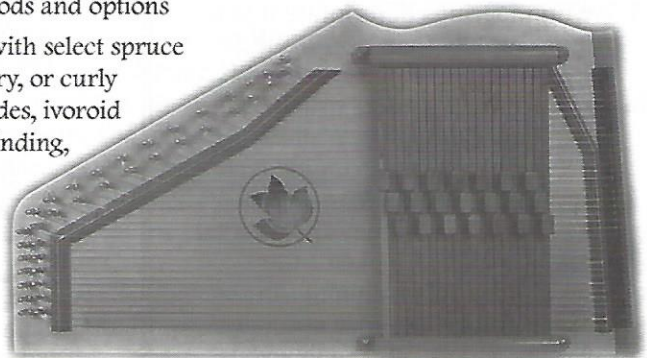
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# FAQs about Restringing the Autoharp

**Q** *Why should I restring my autoharp?*

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

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

**Q** *When should I restring my autoharp?*

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

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

**Q** *How do I restring my autoharp?*

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

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

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# In the beginning...

by Mary J. Park

## "Morning Has Broken"

Like many others, I spent much of my life thinking the lovely song, *Morning Has Broken*, was created by Cat Stevens (now known as Yusuf Islam) or Simon and Garfunkel. It was only years later that I learned that the tune is actually a Scottish Gaelic traditional melody known as *Bunessan*. Eleanor Farjeon wrote the familiar lyrics in 1931. Because I am uncertain as to whether the lyrics are in the public domain, they are not included in this issue, but they can be easily found by doing a search on the internet. To make it easier for you, I have left space in the arrangements for you to write in the lyrics yourself.

I have given you two arrangements for the tune. The first, and easier, version contains only three chords (G, C, D7), which are found on most autoharps. The second version includes the added interest of several minor chords. If you find that you do not have all of the minor chords on your particular autoharp, even adding some of them will add interest to the piece.


You will notice that in many sections of this tune, there are several notes in succession that do not require a chord bar change to produce the proper notes. Although this is easier on the left hand, it is more demanding on the right hand. It is extremely important that you pinch


the correct notes, which are quite close to each other, or you will lose the melody completely. Usually on a slow tune like this, you will want to make rather large pinches to produce the melody and give a fuller sound, but when you play the sections that have different notes all played with the same chord bar, it helps to make the notes more accurate if you reduce the size of your pinches. Because our ears can often fool us into thinking we are playing the melody when in fact we are not, it would be helpful to record yourself so that you can listen to it later. I find that these recordings are more effective if you listen to them some time after you finish working on the tune or else your ears may still play tricks on you. If you continue to have trouble finding the correct notes on your autoharp, you may want to refer to the article I wrote for the Summer 2002 edition of this magazine. If you do not have back issues, this article is also included in my book of compiled AQ articles by the name of *In the Beginning - A Collection of Articles That Have Appeared in the Autoharp Quarterly Magazine*. The book is available through the AQMarketPlace or through me at [ageless@centurytel.net](mailto:ageless@centurytel.net).

Another technique that will enhance the playing of these tunes will be to accentuate the chord changes by making large, louder pinches or thumb strokes that cover much of the 'harp, starting at the lowest strings. In the version without minors, this happens in measures 3, 6, 24 and 25. In the version *with* minors, use this method in measures 3, 6, 8, 9, 11, 12, 17, 18, 20, 21, 24 and 25. (Note that the measure numbers are given at the beginning of each line in the arrangements.)

I hope you enjoy playing this beautiful melody in one or both of the arrangements that I have provided. Happy 'harping!


### Tab Explanations:

Thumb stroke 

Pinch made with thumb and second finger 

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

 2

Pluck made with the first finger (or try the 3<sup>rd</sup> finger) 

*Editor's note: If this seems familiar, it is because it appeared in the previous issue. However, in that issue I inadvertently omitted the second page for both the "regular" version and the version with minors. I apologize both to you, the reader, and to Mary J. Park for this error which was solely mine.*

Mary Ann

### Understanding CHORDS

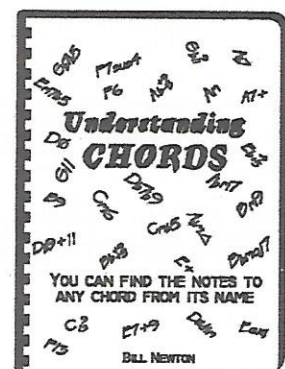
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14 C G D7

14 C / G / / / D7

g e d b g g a

19 G C D7

19 G D7 G / C D7 G D7

b a b d e a b a

23 G C 1, 2. G 3. G

23 G C G 3. G

g



# Morning Has Broken

With Minors

Key: G

Traditional

Arranged by Mary J. Park

System 1 (Measures 1-4):

Notes: G, A, B, G

Chords: G, /, /, G, D7, /, C, D7

Fretting: g, b, d, g, a, f#, e, d

System 2 (Measures 5-8):

Notes: A, B, C, G, A, B, G, E

Chords: C, G, Bm, Em, D7, G, Bm, Em

Fretting: d, f#, e, d, g, a, b, d, e

System 3 (Measures 10-13):

Notes: G, A, B, G

Chords: G, /, /, Am, D7, G, /, /

Fretting: d, b, g, d, b, d



14 C G Em D7

14

g e d b g g a

19 G Bm C D7

19

b a b d e a b a

23 G C G

23

g

1, 2. G

3. G

23

G C G 3. G



# In the beginning...

by Mary J. Park

## Why Play Scales?... I HATE scales

Oh, no, here come the dreaded scales! Any of us who studied a musical instrument as a child probably don't have fond memories of playing scales. Questions like, "Why do I have to do this?" or statements like, "This is so boring!" come to my mind.

Well, I've been teaching autoharp and mountain dulcimer lessons for some years now, and I have a whole new perspective on the use of scales when learning an instrument. On the autoharp, scales have a two-fold use. They help the player to be more accurate in finding individual notes of a tune, and they help to train the ear as to where to find notes when trying to play a melody by ear. I just make sure that I repeatedly explain the purpose of playing the scales. I don't know if I convince them, but I do try!

When playing scales, each melody note must be obtained by depressing a chord bar. There is no one "right" series of chords that must be played to produce a scale, since each melody note can be obtained by playing several different chords. (For example, the note "C" could be produced by playing either C Major, F Major, A minor, or one of several seventh chords. The problem is that some of these choices could produce some very discordant sounds if you miss the desired note and pluck the wrong string.

The simplest way to play a major scale is to use the three primary chords. These are the chords built on the first, fourth, and fifth notes of the scale. They are designated by the Roman numeral I, IV, and V. For example, in the key of C, the I chord is C, the IV chord is F, and the V chord is G. If G7 is used, it is called V7 because the seventh note of the G scale, an F, is added to the chord. By the same token, in the key of G, the I chord is G, the IV chord is C, and the

V chord is D.

In the examples below, the melody notes of the scales (in bold type) are printed below the chord bars that would be depressed to obtain those notes. Below the melody notes are the Roman numerals of the primary chords used. By playing the proper chords and plucking the strings of the melody notes, a scale is produced. If you play an autoharp with a three row configuration of chord bars, such as on a standard 21 chord autoharp, then in any key, the scale can be played by using the same finger pattern of I, IV, and V7 chords. This is one of the great advantages of the three row configuration.

### C Major Scale

C	G7	C	F	C
F	G7	C		

C	D	E	F	G
A	B	C		

I	V7	I	IV	I
IV	V7	I		

### F Major Scale

F	C7	F	Bb	F
Bb	C7	F		

F	G	A	Bb	C
D	E	F		

I	V7	I	IV	I
IV	V7	I		

### G Major Scale

G	D7	G	C	G
C	D7	G		

G	A	B	C	D
---	---	---	---	---

E	F#	G		
I	V7	I	IV	I
IV	V7	I		

### D Major Scale

D	A7	D	G	D
G	A7	D		

D	E	F#	G	A
B	C#	D		

I	V7	I	IV	I
IV	V7	I		

Another interesting way to play scales is to use different chords for the melody notes, including minor chords. One possibility for the C scale is below. (Roman numerals for minor chords are always shown in lower case.)

### C Major Scale Using Minor Chords

C	Dm	Em	Dm	Em
F	G7	C		

C	D	E	F	G
A	B	C		

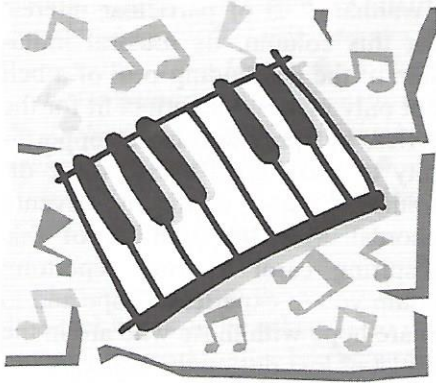
I	ii	iii	ii	iii
IV	V7	I		

When playing the notes of each of the above scales, you will want to play just one note with each pluck. When playing a tune, it is often preferable to play across many strings with the desired note being the last one played, but the purpose of scale playing is to be able to find that one note accurately. Obviously, you will have to move your hand position above the strings as you move up and down the scale. And



you will want to play up and down the scale. Once you have mastered the single scale, trying playing in more than one octave below and above the scale. For instance, if you are playing the C scale on the standard autoharp, you can start at middle C and play two octaves by going right to the last string.

So, put a smile on that face and start playing scales. Remember: They are good for you, and they make a great warm up activity for a practice session!



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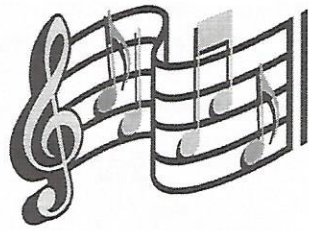
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# Colorfully Chromatic

## "I Heard the Bells On Christmas Day"

Words by Henry Wadsworth Longfellow (1864)

Music by John B. Calkin (1872)

This beloved Christmas carol was penned by one of America's best known poets, Henry Wadsworth Longfellow, during a time in his personal history and in our national history when hope was all but lost. The year was 1864 and the War Between the States was raging. Just prior to this, Longfellow had buried his second wife and was himself recuperating from burns he suffered while trying to rescue her from fire. Added to this was the recent news

that his son, a lieutenant in the Army of the Potomac had been severely wounded.

In the midst of this upheaval and despair, Longfellow sat in his study on Christmas Eve and heard distant church bells chiming. They seemed to waken him from his grief-stricken stupor, reminding him that when all seems out of control, Someone is still in control. "God is not dead, nor doth He sleep!" His affirmation of faith and hope inspired a nation.

The tune by John Calkin, "Waltham," is of particular interest for this column. Its musical imitation of the descending peal of a bell not only makes it a perfect fit for the lyrics, but provides ample opportunity to make good use of those diminished and dominant seventh chords! May the addition of this inspiring carol to your repertoire equip you to experience hope and to share hope with those who are in the midst of loss during the holidays.

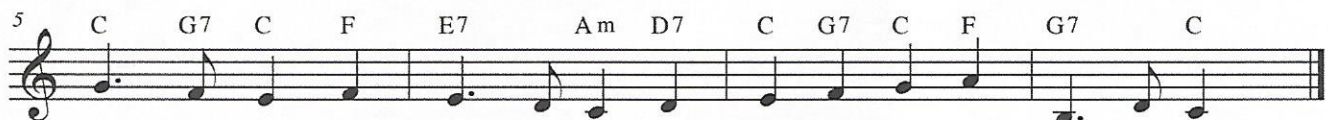
### 1 HEARD THE BELLS ON CHRISTMAS DAY

Henry Wadsworth Longfellow 1864

John B. Calkin 1872



1. I heard the bells on Christ-mas Day Their old fa - mil - iar car - ols play, And  
2. And thought how, as the day had come, The bel - fries of all Christ-en - dom Had  
3. Till ring - ing, sing - ing on its way The world re - volved from night to day, A  
4. And in des - pair I bowed my head "There is no peace on earth," I said, "For  
5. Then pealed the bells more loud and deep: "God is not dead, nor doth He sleep; The



wild and sweet the words re - peat Of peace on earth, good will to men.  
rolled a - long th'un - bro - ken song Of peace on earth, good will to men.  
voice, a chime, a chant sub - lime Of peace on earth, good will to men.  
hate is strong and mocks the song Of peace on earth, good will to men."  
wrong shall fail, the right pre - vail With peace on earth, good will to men."





# Now Hear This !!

by Alex Usher

This is a two-ears-up warning to all autoharp addicts.

In the old days when the recumbent 'harp lay docilely on its loving owner's lap, its gentle strummed music gave its player no troubles. *But*, since it has come up in the world and now stands upright in the lap, with its owner hugging it happily and walloping out melodies, it is guilelessly causing partial deafness. It seems impossible that our sweet-voiced instruments are actually causing a loss in hearing in multitudes of left ears, but it's true!

I suspected this was true several years ago, especially after Cathy Britell, who is a physician in "real" life, said she was wondering about it. I had noticed considerably less acuity in my left ear and had started wearing a foam rubber ear plug bought at the local drug store when I practiced. Admittedly, I practice a lot. It's such a nice way to escape from life's ever-pressing duties, so I can easily play happily for an hour at a time before coming up for air.

Then, several weeks ago, a card came in the mail with an offer for a free hearing test given by a local audiologist, an offer I couldn't resist. I went to my appointment feeling a bit guilty, for I knew that I really wasn't a candidate for a hearing aid, but nonetheless I really wanted to know if an autoharp can qualify as a dangerous instrument! After all, I'll be giving workshops and a course at the local community college soon, and I wanted to know how to advise my private students, too.

At the audiologist's I was fitted with earphones, seated in a sound-proof booth and fed tones of various frequencies and sound levels. When I heard noise I was asked to press a button. Each ear was tested separately. The results were startling. I have basically normal hearing in my right ear except for super-high frequencies, but there is considerable im-

pairment in my left ear, the kind of hearing loss that shooters suffer from firing rifles! The audiologist suggested that I would benefit from a hearing aid for that ear even though it wasn't necessary since my right ear is functioning well enough.

The audiologist said that the drugstore foam rubber ear plugs were not good enough to protect the ear, and recommended musician's ear plugs. These simply reduce the sound level without cutting out frequencies.

There are several varieties available. The more expensive one (about \$100) requires making a mold of the ear canal, but I opted for the less expensive kind that I bought on the internet for a total of about \$12 to \$15, including postage and handling. (You could even buy them and split the pair with an autoharping friend!) They cut out about 20 decibels of sound. When you wear them... or I should say "it"... in your left ear, it looks like you have a remnant of a displaced coffee stirrer sticking out, so you might want to get them in one of the available decorator colors. Translucent purple might match your earrings, ladies, but shy folks might prefer the clear color. This model (ER 20 Universal Musician Earplugs) is available at Etymotic Research Inc., 61 Martin Lane, Elk Grove Village, IL 60007 or on the internet at [www.etymotic.com](http://www.etymotic.com) or [www.westone.com](http://www.westone.com).

Not only can you protect your left ear from the ravishing autoharp, but worn as a pair they'll come in handy for any other loud occasions... concerts, fireworks displays or children's temper tantrums. Unfortunately they'll not strain out any foul notes you hit nor make an out-of-tune 'harp sound good, but shucks! What do you expect for the price?

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# jam 'n bare bones

with Mike Herr

## “RAGTIME ANNIE”

Welcome to another edition of the article which helps you get comfortable playing along with the jammers who are playing standard fiddle tunes at a quick pace. I've got another old chestnut to review this time, and I'm going to be doing something a little differently from now on, as my eyes were opened at a workshop recently at Winfield, Kansas. More on that in a little bit.

There isn't much history to be found about this tune, other than that it is believed to be from the early 1900's, and possibly from Texas, though this is clearly unclear. It is a fun tune, with three parts and a key change in the third part, at measure 33, from D to G. There is also an important note in the end of the second part, at measure 27, wherein

there is a C natural. This lends a characteristic sound to this passage and one should strive to use their C chord to get this note. But this is not a difficult tune, and it just kind of rolls along at a good cadence – you'll notice your body or feet bouncing along with it easily.

As to my epiphany at the Walnut Valley festival – I was leading a workshop for about 8-10 people in which I had brought along four of these tunes from the AQ I had done in the past. I brought copies of both the Easy and Harder Jam versions and all but one or two people could digest the harder versions without much difficulty. All of us played through both versions, and it became apparent that the easy versions were just TOO different from the tune to

be recognizable. They were not much fun and even the folks starting out were drawn much more to the harder ones as the tunes were evident and more enjoyable.

SO...what I've decided to do is to only make up ONE written version, but when I record the tune for the AQ website I will record a VERY slow version, a MEDIUM speed version and then one at close to jam speed, so that you can pick your speed with which to play along at your leisure and comfort. Hopefully this will be more “user-friendly” and generate more interest in using this device. Any feedback is welcome through either this magazine or by email to [mikeherr@comcast.net](mailto:mikeherr@comcast.net) - thanks.





# Ragtime Annie

Harder Jam Version

traditional  
Arrangement Copyright © 2007 by Mike Herr

1

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

8

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

16

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

24

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

31

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

38

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

46

C / / D / C D G /



Linda Huber's

# Simply Classic

## Minuet

from the Opera "Don Giovanni" by W. A. Mozart

Gordon Baker was interested in my classical music arrangements. He suggested a good source to me one time. It is "The Kitchen Musician's Classical Dulcimer Duets" by Sara Lee Johnson of Cincinnati, Ohio. In memory of Gordon I have chosen a

piece from the collection to present this time.

Wolfgang Amadeus Mozart (1756- 1791) was a great composer from the Classical Period. He was very prolific, having written many works such as symphonies, chamber

music and opera. "Don Giovanni" had a very complex plot based on old legends about a Spanish nobleman and certain festivities interrupted by the appearance of a statue.

Autoharp

The musical score is written in G major (one sharp) and 3/4 time. It consists of four staves of music. Above the notes are chord diagrams: G, D7, G o G o G, A7, D o D; A7, D, A7, D, G, D7, G o G, C o C; G o G, D7, G, D, G, D, G, D7, G o G; C o C, G o G, D7, G, D, G. The 'o' in the diagrams indicates open notes.

The little circles on the chording line indicate where you can open-note. This sounds best on a diatonic 'harp with lock bars but can be done even on a chromatic.







*Posthumous Members*

*Maybelle Addington Carter • Ernest V. "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 • June Carter Cash*

*Contemporary Members*

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

## 2008 NOMINATION FORM

Nominations for the 2008 inductees into The Autoharp Hall of Fame will be accepted by Stonehill Productions from September 1, 2007 until April 15, 2008.

Nominees should have had a significant, long-standing, positive impact on the autoharp community. Any individual wishing to submit nominations may do so by completing this form. Copies of this form are permissible. Names may be submitted for one posthumous and one contemporary nomination. Posthumous honorees must have been deceased for three years to be eligible.

The honorees will be selected by a panel composed of knowledgeable autoharp musicians and enthusiasts who are proficient in autoharp history. Envelopes must contain nominations only, and should be addressed to: The Autoharp Hall of Fame, George Orthey, 18 Burd Road, Newport, PA 17074. These envelopes shall be forwarded, unopened, to the panel. Stonehill Productions shall be informed of the decision of the panel by the second week of May, 2008. The honorees shall be installed into The Autoharp Hall of Fame at the 2008 Mountain Laurel Autoharp Gathering, and announced in the Summer 2008 issue of *Autoharp Quarterly*.<sup>®</sup>

**IMPORTANT**

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

### Posthumous Nominee

Name of nominee: \_\_\_\_\_

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

### Contemporary Nominee

Name of nominee: \_\_\_\_\_

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

Name, address, telephone number of person submitting nomination:

NAME \_\_\_\_\_ TELEPHONE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

I am an AQ subscriber.

I am not an AQ subscriber.  
I received my ballot from:

NAME \_\_\_\_\_

### The Minstrel Tunes for Bryan Bowers

The cases of a neat half-dozen harps  
lay open  
on the living room floor. At their still  
center sits  
the itinerant sun who shines through  
our house  
again, a mirage that hovers on a dry  
August road.

I nod my hello. He nods, too, smiles  
an honest  
*glad to see you*, and turns his ear  
back to the harp.  
Words will come later. Right now  
he's a priest—  
a holy man with a mission and a  
wrench.

One guitar, six strings. Mandocello,  
eight strings.  
But six autoharps? Two hundred,  
twenty-two  
recalcitrant strings to be caressed and  
called  
to attention, tempered and taught.

By tonight  
he'll have them perfect, as he's had  
them  
almost every day and night for thirty-  
five years,  
on stage, in the studio, and on the  
streets.  
Especially on the streets. Being in  
tune keeps

his back straight and his heart strong,  
buys him  
the power he needs to balance a  
hundred souls  
on the palm of his hand—which is  
just where  
he keeps them. But now on the couch  
he folds

his car-starved body around each  
instrument,  
his Ichabod limbs angling like  
driftwood,  
cupping an allen wrench, chastising  
the pins,  
grey locks bobbing like flotsam on a  
sea of strings.

*William Jolliff*









# Joys of Wedlock

Traditional

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

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

Am / / Em Am Em / / / G C / / G / / / D7 G / C G

Am / / Em Am Em / / / G C / / D7 / G / / /



# How NOT to Ship an Autoharp...

A Cautionary Tale by Nadine White

Many individuals who succumb to the lure of buying a pre-owned autoharp on eBay will know the feeling of waiting with anticipation for the instrument that they have 'won' to arrive at their doorstep. Imagine your dismay when you open the parcel to discover it's been damaged en-route: your Prize has just become a Problem.

This recently happened to me, although I had done everything I could think of to avoid problems in shipping. The process of recouping my losses has been a painful learning process. I'm sharing my story in hopes that it may help some other autoharpers to avoid the problems I encountered. Because hindsight is always a form of 20-20 vision, I have included my *important learning points in italics* throughout this article.

**It's important to ask detailed questions of the seller before you bid. Don't be afraid of asking too many questions – use more than one eBay e-mail form, if necessary.**

Many people who are selling second-hand autoharps don't have any understanding of what they are selling. They may believe that an autoharp is in good condition because the varnished finish looks OK, when actually there are structural problems such as worn, loose or missing felts, cracked or warped tops, separating body parts and loose or stuck tuning pins. These kinds of problems will mean that the 'harp will require some tinkering in order to be playable, and in extreme cases they may indicate that the 'harp can not be put into a playable condition.

The autoharp that had caught my attention on eBayUK was a US-made 21-bar Oscar Schmidt Appalachian. This was a very unusual to find on this side of the Atlantic, where OS instruments were never very common. It was being sold without a case or tuning wrench.

E-mail exchanges with the seller quickly established that he knew nothing about autoharps. *N.B. Always be aware that your seller may have less knowledge of autoharps than you do. If they say they know nothing about autoharps, keep this in your mind at all times. It is your job to do everything you can to be sure that the seller understands your questions.*

The seller e-mailed back to say that he could find no cracks or frame separation on the instrument. It was missing three chord bars and had "some minor flaking" to the varnished edges, which suggested to me that this was an instrument that had been played and modified. The seller was confident in his description of the condition of the 'harp and added it to the eBay listing, a good sign as this would mean I would be able to get a refund if the autoharp turned out to be not-as-described. *Later, I wished I had thought to ask about any signs of rust.*

I 'won' the auction, paying close to my top bid price because there were other interested parties.

Having done so, I made two requests of the seller.

- I asked that he delay shipping the instrument for 10 days so that it would arrive after we were back from a short vacation away from home.
- I asked him to pack it securely according to my detailed instructions so that it would not be damaged in transit. I warned him that autoharps were easily damaged in shipping and needed careful packing. *I made my biggest mistake here. I should have picked up clues in the seller's earlier e-mail style which was very brief and full of misspellings. I later came to realise that he was not a very confident reader or writer.*

The seller e-mailed back to

confirm what I wanted about the delayed shipping time, and then sent a message back saying (punctuation and spacing are his) 'No worries,I'll get it sorted & marked to post for that time.cheers.Chris'

No worries... I only wish!

*The seller later admitted that he had not understood all the information in my list of packing instructions. I now realise that as well as listing instructions in separate sentences, it's important to use simple short words wherever possible! I include my revised my 'packing instructions' information below – although I still can't guarantee that someone with problems reading would be able to follow them.*

## Packing an Autoharp

Autoharps can be seriously damaged in the post.

Unless you pack an autoharp properly, it may be so badly damaged in shipping that they can not be repaired.

Careful packing can protect an autoharp from moisture damage and helps to keep it safe from knocks and bumps:

- Slide a sheet of thin card or heavy paper on top of the strings under the chord bars to protect the felts.
- Wrap the entire autoharp in several layers of bubble-wrap to cushion the autoharp against knocks and bumps.
- Place the bubble-wrapped bundle inside a strong plastic garbage bag, and use plastic parcel tape to secure all openings in the bag, to keep moisture away from the autoharp if the carton is left out in the rain.
- Place this bundle inside a strong larger carton, padding it in place so it will not move about by using balled up newspaper or similar.



- Tape shut all seams of the cardboard carton with plastic parcel tape.
- Clearly label destination and sender.
- Clearly mark the carton with "FRAGILE."
- Always insure any parcel containing a musical instrument.

Thankfully, the seller of my eBay autoharp did insure it! He also used a very robust carton (reused from a hi-fi set), and used pieces of cut up styrofoam and cardboard to keep the autoharp from moving about too much in the carton.

But sadly, that's about all he got right.

- The 'harp had not been wrapped in any padding material and there was no sheet of paper under the felts.
- It had been wedged in the carton at an angle, with pieces of cardboard and styrofoam taped to the body of the 'harp to hold it in position (the carton was only just big enough in one of its dimensions).
- There was no return address, and the 'Fragile' instruction had been scrawled on in barely legible red marker pen.
- The carton had been held closed with a number of strips of cellophane tape rather than parcel tape, which were pulling away and left the box gaping at one edge when it arrived, but thankfully the contents had not escaped.
- Worst of all, THERE WAS NO PLASTIC BAG FOR PROTECTION FROM THE MOISTURE.

The carton felt slightly damp to the touch. My heart sank as I lifted out the autoharp and saw evidence on the bottom of the parcel that a pool of water had soaked through the carton somewhere on its four-day journey.

The first sign of moisture damage

was when small flakes of edge varnish peeled away as I removed the taped-on pieces of foam and cardboard packing. The tuning pegs, guide posts and other metal parts showed a thin bloom of rust. And worst of all, the top of the autoharp was lifting off from the sides (most noticeably at the narrowest end and the string anchor end). This instrument had suffered serious structural damage due to damp.

*The best advice I can give when you discover an instrument that's been damaged in packing is not to panic.*

I posted a question on the Cyberpluckers newsgroup, asking for information on this type of damage. The helpful and experienced answers I received quickly confirmed that the 'harp had sustained serious damage which might not be repairable. The cost of time and repairs (if they worked) would be far more than the price I'd paid for this autoharp: as far as insurance value goes, this instrument was a write-off.

I took detailed digital photos of the damage and of the water damage on the parcel and contacted the seller. He was adamant that the 'harp had not left his hands in this condition, so we proceeded to pursue an insurance claim with Royal Mail.

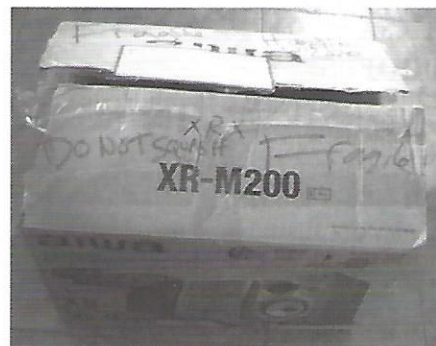
The use of "we" above is deliberate: the seller initiated the claim, and I followed it up. This meant phone calls and e-mails, and a letter with documentation and photos to Royal Mail, all stressing the damage caused by damp while the parcel was in their hands. I carefully omitted any mention of the seller's packing skills, other than stating that he had secured

the 'harp within a robust carton (true). Two months later, after I had made a trip to the local Post Office sorting office for them to inspect the damaged instrument, the insurance paid me the amount I had paid for the autoharp – minus the charge for shipping I'd paid to the seller.

The seller declined to refund me that additional £12.00 – but I figure that I've gained something for my time and money:

- I'll never make these mistakes again when buying or shipping an autoharp.
- The experience provided subject material for this article, which may help others to avoid my mistakes.
- Last, but not least, I gained a slightly-used cheese knife, which I found loose in the bottom of the carton where it had been mislaid by the seller after he cut up the packing materials. It had must have been rattling around inside that parcel for the entire journey!

Nadine White  
Whithorn Scotland  
September 2007



*The "robust" box the autoharp was shipped in.*



*Nadine's recently acquired, slightly-used cheese knife.*



# 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:  
Barbara Barr, 1801 S. Vassar, Wichita, KS 67218-3939. Barbara@BarbaraBarr.com or phone 316-687-2220.

## TINA LOUISE BARR

3430 Tully Road  
Suite 20 PMB #225  
Modesto, CA 95354  
209-480-4477  
autoharphighgear@hotmail.com  
www.HighGearMusic.com

### Performance schedule:

*November 18*  
Live Internet Radio Performance  
Sunday 3pm (PST) program slot  
<http://www.KCSS.net>

## ROZ BROWN

1549 S. Holland Court  
Lakewood, CO 80232  
303-969-9645  
rozzie@rozbrown.com  
<http://www.rozbrown.com>

### Performance schedule:

*Every Wednesday, Thursday, Friday  
and Saturday night*  
Buckhorn Exchange Restaurant  
1000 Osage Street  
Denver, CO

## DOOFUS

12228 Hollowell Church Road  
Greencastle, PA 17225  
717-593-0962 (phone)  
301-588-5466 (fax)  
neal@doofusmusic.com  
<http://doofusmusic.com>

### Performance schedule:

*February 8 - 9, 2008*  
(Friday -Saturday)  
Central Florida Dulcimer Festival  
Mount Dora, FL  
Doofus: Workshops & Concert

*February 16 - 23*  
(Saturday to Saturday)  
5th Annual MLAG Cruise  
San Diego to the Mexican Riviera  
Neal & Coleen; Workshops &  
Concert

## MARC GUNN

w/Brobdingnagian Bards  
PO Box 4396

Austin, TX 78765  
512-470-4866  
marc@thebards.net  
www.thebards.net

### Performance schedule:

*November 3 to December 9*  
Weekends at the  
Louisiana Renaissance Festival  
Hammond, LA  
Phone: 985-429-9992

*January 11 - 13, 2008*  
GAFilk  
Crown Plaza Atlanta Airport Hotel  
1325 Virginia Avenue  
Atlanta, GA 30344

## LES GUSTAFSON-ZOOK

1608 S. 8th Street  
Goshen, IN 46526  
574-534-1173  
les@gustafsonzook.com  
www.gustafsonzook.com

### Performance schedule:

*November 2 & 3*  
Heartland Dulcimer Club Festival  
Elizabethtown, KY

*February 2, 2008*  
Band O' Goshen Dance  
Goshen, IN

*March 14, 2008*  
Evangelical Lutheran Church  
Reedsville, PA

*March 15, 2008*  
Orthey Workshop & Concert  
Highland U. Presbyterian Church  
Newport, PA

*April 20 - 25, 2008*  
Augusta Heritage Center  
Spring Dulcimer Week  
Elkins, WV

## 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:

*November 3 ; 7:30pm*  
**Mountain Fling** (John & Kathie  
Hollandsworth, Jim Lloyd & Ed  
Ogle)  
Music Harvest Concert to benefit the  
McDowell Music Club  
Rural Retreat High School  
Rural Retreat, VA

## LINDA HUBER

85 Packing House Road  
Hanover, PA 17331  
717-637-6857  
lhuber3@hotmail.com  
[http://www.yourpage.blazenet.net/  
lhuber.com](http://www.yourpage.blazenet.net/lhuber.com)

### Performance schedule:

*December 13 & 20*  
*6pm to 9pm*  
Christmas Magic Lights  
Rocky Ridge County Park  
York, PA

## LAURA LIND

PO Box 758  
Sebastopol, CA 95472  
707-823-5884  
lauralindmusic@comcast.net



Ella and Laura lind



**Performance schedule:**

Laura will be singing and playing with her new band "The West County Professional Tea Sippers Old Time String Band."

*December 1*

Brookdale Bluegrass Festival  
From 2 - 3 pm & at 8 - 8:30 pm  
Hwy 9 Brookdale Lodge  
Brookdale, CA  
831-338-6433

*December 2*

The Goddess Festival (time TBA)  
Community Center  
Sebastopol, CA

**ADAM MILLER**

PO Box 951  
Drain, OR 97435  
650-804-2049  
autoharper@earthlink.net  
www.folksinging.org

**Performance schedule:**

*November 2*

Little River Elementary School  
Woodstock, GA

*November 2; 7:30 pm*

House Concert  
Marietta, GA

*November 3*

Autoharp workshop – 3pm  
Concert – 7pm  
St. Joseph the Worker Church  
649 Old Tellico Highway  
Madisonville, TN

*November 4; 2pm*

Polk County Library  
1289 W. Mills Street  
Columbus, NC  
828-894-8721

*November 5*

A.R. Lewis Elementary School  
Pickens, SC

*November 5; 7pm*

Transylvania County Library  
212 S. Gaston Street  
Brevard, NC 28712  
828-884-3151

*November 6*

Elkin Public Schools  
Elkin, NC 28621

*November 7*

Woodville Elementary School  
Clarksville, GA 30523

*November 9*

Hickory Creek Elementary School  
Jacksonville, FL

*November 9; 7pm*

St. Paul United Methodist Church  
Jacksonville, FL  
904-724-0022

*November 13*

Freedom Elementary School  
DeLand, FL 32724

*November 16*

Edelman Sabal Palm School  
Miami, FL

*November 17; 1pm*

Manatee County Central Library  
1301 Barcotta Blvd. W.  
Bradenton, FL  
941-748-5555

*December 6*

St. Paul's Church  
1528 Oakdale Road  
Modesto, CA  
95355

*December 9; 4pm*

Mingei Museum  
1439 El Prado, Balboa Park  
San Diego, CA 92101  
619-234-0003

*December 10*

Kennedy Elementary School  
Indio, CA 92201

*December 11*

Five Acres School  
Altadena, CA 91001

*December 11; 7pm*

Camarillo Public Library  
4101 Las Posas Road  
Camarillo, CA 93010  
805-388-5225

*December 12 & 13*

Oakley Elementary School  
Santa Maria, CA 93458

*December 14*

Monarch Grove Elementary School

Los Osos, CA 93402

*December 17*

Rancho Encinitas Academy  
Encinitas, CA 92024

*January 16, 2008*

North Douglas Elementary and  
Middle School  
Drain, OR 97435

*January 22*

Armstrong Elementary School  
Conroe, TX 77301

*January 23, 2008*

Ben Milam Elementary School  
Conroe, TX 77302

*January 24, 2008*

Lamar IB World School  
Wichita Falls, TX 76301

*January 25, 2008*

Hartman Elementary School  
Wylie, TX 75098

*January 29; 6:30pm*

New Braunfels Public Library  
700 E. Commons Street  
New Braunfels, TX 78130  
830-221-4314

*February 6, 2008*

Bollinger Canyon Elem. School  
San Ramon, CA 94583

*February 8*

Yuba City School District  
Yuba City, CA 95991

*February 10; 2pm*

Dublin Library  
200 Civic Plaza  
Dublin, CA 94568  
925-803-7269

*March 26; 6pm*

Tracy Library  
20 E. Eaton Avenue  
Tracy, CA 95376

*March 27; 6pm*

Chavez Library  
605 N. El Dorado Street  
Stockton, CA 95202  
209-937-8239

*March 29; 2pm*

Escalon Library  
1540 Second Street



Escalon, CA  
209-838-2478

*April 23, 2008*

Elmer Wood Elementary School  
Atwater, CA 95301

*April 24*

Rolling Hills Middle School  
Los Gatos, CA 95032

*May 2*

Dr. Levesque School  
Frenchville, ME 04745

*May 5*

Paris Elementary School  
Paris, ME 04281

*May 14, 2008*

Dexter School District  
Dexter, NM 88230

*May 16*

Smith Elementary School  
Deming, NM 88030

*May 28*

Runkala Elementary School  
Delano, CA 93215

**KAREN MUELLER**

PO Box 80565  
Minneapolis, MN 55408  
651-649-4493 (voice mail)  
Karen@karenmueller.com  
www.karenmueller.com

**Performance schedule:**

*November 15 - 18*

North Georgia Foothills Dulcimer  
Festival  
Unicoi State Park  
Helen, GA  
Teaching autoharp workshops

*December 8 - 15*

Katie McMahon's Celtic Christmas  
Shows across Minnesota

*January 11 - 12*

Dulcimer Retreat  
(includes autoharp classes)  
White Springs, FL

*February 1 & 2, 2008*

Colorado Dulcimer Festival  
(includes autoharp classes)  
Fort Collins, CO

*February 8 & 9, 2008*

Winter Festival of Acoustic Music  
Irving, TX

**LUCILLE REILLY**

PO Box 7338  
Denver, CO 80207  
thedulcimerlady@juno.com  
www.thedulcimerlady.com

**Performance schedule:**

*November 18; 3pm*

Concert  
Lakeside Presbyterian Church  
Cincinnati, OH

*December 9*

Lessons and Carols Service  
Hudson Memorial Presbyterian  
Church  
Raleigh, NC

**TOM SCHROEDER**

300 W. 113th Street  
Kansas City, MO 64114  
anartauto@hotmail.com

**Performance schedule:**

*February 15 - 17, 2008*  
Arizona Autoharp Festival  
Phoenix, AZ

**MIKE SEEGER**

c/o Mitch Greenhill (agent)  
1671 Appian Way  
Santa Monica, CA 90401  
310-451-0767  
mitchg@folkloreproductions.com  
www.folkloreproductions.com

**Performance schedule:**

*December 8*

Highland Center  
Warrenton, VA  
540-428-2313  
www.scoremusicensemble.org

*August 8, 9 & 10, 2008*

Minnesota Bluegrass Festival  
www.minnesotabluegrass.org  
800-635-3037

*August 30 - 31, 2008*

Festival Of the Rivers  
Hinton, WV  
www.hintonwva.com/festriivers.html  
http://www.folkloreproductions.com

**DREW SMITH**

529 Ardmore Road  
Ho-Ho-Kus, NJ 07423  
201-444-2833  
drew-smith-autoharp-emporium  
@verizon.net

*November 3 - 4*

"Triple Play" & "Double Play"  
NOMAD Festival  
New Haven, CT

*November 10*

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

**IVAN STILES**

1585 State Road  
Phoenixville, PA 19460  
610-935-9062  
pickeringbend@worldlynx.net  
www.ivanstiles.com

**Performance schedule:**

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*February 2, 2008*

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*February 4,*  
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Kirkwood, MO  
Beginning Autoharp

*November 11 - 17*

Elderhostel  
Trout Lodge  
Potosi, MO

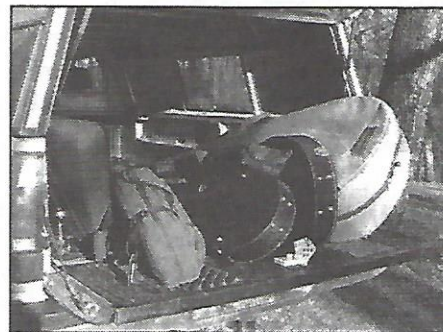


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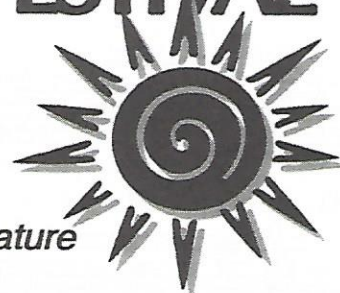
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# The Children's Corner

by Verla Boyd and Kathleen Bassett

## "O, Come Little Children"

A German Roman Catholic priest and schoolmaster by the name of Christoph Von Schmid is credited for writing this children's Christmas carol in the mid 1800's. Christoph Von Schmid also wrote children's books on morals and religion.

Johann Abraham Peter Schultz then put it to a lovely tune. This

gentleman, at the age of 15, studied music in Berlin under the direction of an organist who had himself been a student of Johann Sebastian Bach,

Many of our Christmas songs were written for the children. Thus Christmas is a time to remind them that Christmas is not just for presents, family gatherings and Christ-

mas trees, which are wonderful in themselves, but to bring forth the message of the birth of the Christ Child.

I have found seven versions of this song, some with a few verses and some with severals. They are all very similar. I have chosen version number one for you.

GERMAN FOLK SONG

O, COME LITTLE CHILDREN  
(IHR KINDERLEIN, KOMMET)

Arr by Verla and Kathleen

D  
O come lit - tle chil - dren from

G D  
cot and from hall. O come to the

D G D  
man - ger in Beth - le - hem's stall. There

A G D G  
meek - ly He li - eth, the Heav - en - ly child, so

D G A D  
poor and so hum - ble, so sweet and so mild.



2. The hay is His pillow, the manger His bed,  
The beasts stand in wonder, to gaze on his head;  
Yet there where He lieth, so weak and so poor,  
Come shepherds and wise men to kneel at his door.
3. He's born in a stable for you and for me,  
Draw near by tge bright gleaming starlight to see,  
In swaddling clothes lying so meek and so mild,  
And purer than angels the heavenly child.
4. See Mary and Joseph with love beaming eyes,  
Are gazing upon the rude bed where He lies,  
The shepherds are kneeling with hearts full of love,  
And join in the song of the heavenly host.
5. Kneel down and adore Him with shepherds today,  
Lift up little hands now and praise Him as they,  
Rejoice that a Savior from sin you can boast,  
And join in the song of the heavenly host.
6. Now "Glory to God" sing the angels on high,  
And "Peace on the earth" heavenly voices reply,  
Then come little children, and join in the lay  
That gladdened the world on that first Christmas day.





*Sacred**Harp*

by Eileen Roys

*“He Is Born”*

As in many other parts of the world, Christmas is a family holiday in France and is where this lovely carol originated. A nativity scene called *la crèche* is arranged in a prominent place in most homes. Little terra cotta figures representing

not only the Holy Family but also people of the village are grouped around the manger. Candles are lighted on 24 December and are kept burning until the Twelfth Night (6 January). After lighting the candles, family members ring bells and sing

carols. Following midnight mass on Christmas Eve, many families enjoy a meal of sausage and oysters. The children of France love this particular carol.

*Il Est Ne (He Is Born)*

Chorus

**G** / / / / / / / / **D7**

He is born, Ho - ly Child di - vine, Loud let

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

us sing to greet His com - ing; He is born, Ho - ly

/ / / / **D7 G C G D7** / **G** *Fine*

Child a - dored, Sound the pipes, let the trum - pets play.



Verse

**G D7 G D7 G D7 C G**

1. We have wait - ed a thous - and years  
 2. How the light a - bout Him shines!  
 3. Star - lit is His hum - ble crib,  
 4. Ba - by Je - sus, new - born Lord,

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

Since the pro - phet's first fore - tell - ing;  
 He is per - fect, He is en - chant - ing;  
 Ox and ass be - side Him sleep - ing;  
 Bells are ring - ing, we are sing - ing,

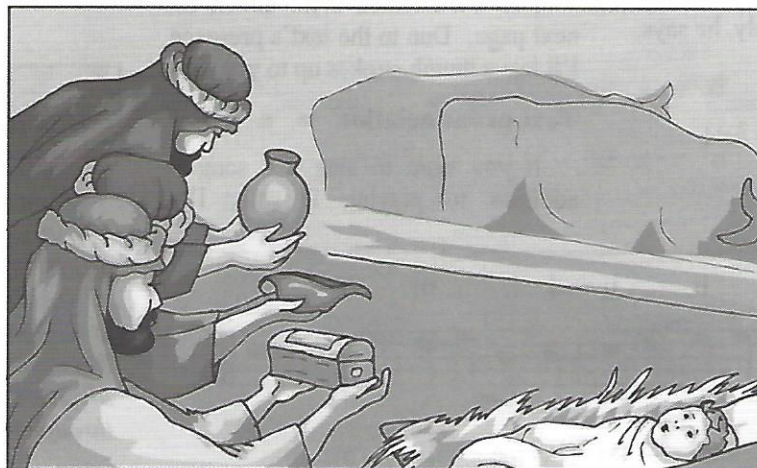
**G D7 G D7 G D7 C G**

We have wait - ed a thous - and years,  
 How the light a - bout Him shines,  
 Star - lit is His hum - ble crib,  
 Ba - by Je - sus, new - born Lord,

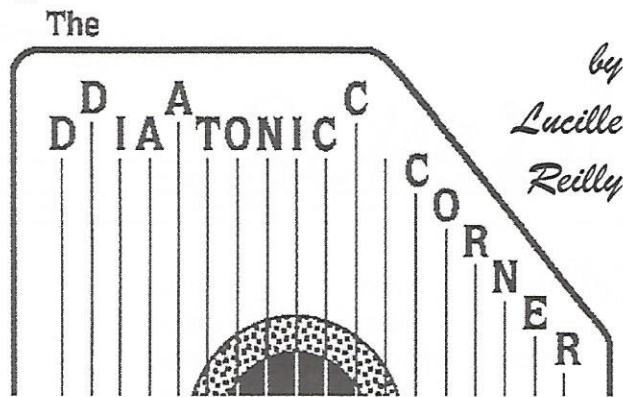
**/ D7 G C G D7 G D7**

Hail, our new - born Lord this day.  
 Sweet - ly cast - ing fear a - way.  
 See His throne, a bed of hay.  
 Live with - in our hearts we pray.

Return to Chorus







This issue's feature:

# Going to Latvia

by  
Lucille  
Reilly

Long-time readers of "The Diatonic Corner" may be aware that all of the tunes featured thus far have been in major keys. Why? Well, too often a minor-key tune needs V, a major chord, in its harmony. The i-V combination (the lower-case numeral represents a minor chord) is only found on three-key diatonic autoharps, and only in one key as long as no lock bars are engaged. For example, on a GDA autoharp, only A minor has V (E) available. The other two minor keys, B minor and F# minor, have v only.

But, some minor tunes are happy with v and are easily playable on one-, two- and three-key diatonic autoharps, such as the haunting Latvian song in natural-minor (called Aeolian) mode, "Tumša Nakte" ("Dark Night"), contributed by Josh Brandt-Young of Oakland, California. When played solo with underlying harmony, the diatonic autoharp's resonance magnifies in wonderful ways.

Sing the melody now with the syllable "la." If you need aural assistance, listen to the audio file at [www.thedulcimerlady.com/thoughts.htm](http://www.thedulcimerlady.com/thoughts.htm).

## Text translation

Josh, a fan of the Latvian language though not Latvian himself, translated the text on his own. Loosely, he says, the lyrics read like this:

Dark night, green grass:

I let my horse run free in a field.

Mist, mist, a heavy dew:

My horse was lost to me.

Well, dear Dievs\*, take your time;  
Now he's in your hands.

Now my good horse,  
He's in your hands.

The mist dispersed, the dew fell away;  
I found my dear horse.

\* One of the original Latvian dieties, similar to Zeus and Jupiter.

## Chords

One of the challenges of notating minor-key melodies for autoharp is deciding whether to be theoretically correct when naming the chords (i, III, iv, v, VI, VII), or to stick with major-key numerals that the button hand and eye more readily recognize (vi, I, ii, iii, IV, V). I went with the latter: The first chord over the melody, vi, is really called i. If your button hand knows how to find vi by feel, it's easier to call the chord vi. The remaining chords follow suit with renaming.

One point our Jewish AQ readers may wonder about is why *not* use the major V to play this tune? Josh explains that V isn't common to minor tunes in Latvia, so its insertion would cast an untraditional slant on the harmony.

## Fingering

I've documented them all on the next page. Due to the text's presence, I'll leave thumb strokes up to you.

## Text pronunciation

If you want to sing this song in addition to playing it solo, I've

wielded English letter usage as best as I can to reflect Latvian pronunciation (note that "s" is always pronounced short ("moss") and "z" long ("buzz")):

Toom-shah nakteh, zah-ly zah-leh  
Lau-kah lye-doo koo-meh-leen-yu.

Mig-lah, mig-lah, leeEY-lah rah-sah  
Mahn pah-zoo-dah koo-meh-leen-yees.

Noo diEY-veen-ye, tah-vah vah-yah  
Noo tah-vah-ee rawt-see nyah-ee.

Noo tah-vah-ee rawt-see nyah-ee.  
Mah-nees lah-bees koo-meh-leen-yees.

Naw-kreet mig-lah, naw-kreet rah-sah  
Ehs ah-trah-doo koo-meh-leen-yu.

## Reflecting the text in the playing

My melody chords follow the rhythm of the tune, but some slurs (—) beg me in measures 3 and 4 to release the chord bar on the *downbeat* and depress a chord on the *upbeat*, which are then played pluck-pinch (see below left, noting placement of underlined chords). These brief reversals of how we usually pump felt phrases the music to sound like the autoharp is singing the words.

I hope you enjoy this wonderful song.

Lucille

Next issue:  
A New England Chestnut.

Thanks to Josh Brandt-Young for submitting this issue's tune. To submit a tune or technique to be demystified in The Diatonic Corner, write Lucille at [lr@thedulcimerlady.com](mailto:lr@thedulcimerlady.com) or P.O. Box 7388, Denver, CO 80207 USA. All queries will be acknowledged only through this column.



Lau-kā\_\_ lai - du ku-me - li - ņu.



# Tumša Nakte

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

Latvian folk song, chorded by Lucille Reilly

$\text{♩} = 84$  vi iii vi ii vi IV ii V I iii vi

i m i m r m i m m i m i i r m r m i i r m r i

1. Tum - ša\_\_ nak - te, za - ļa zā - le, Lau - kā\_\_ lai - du ku - me - li - ņu.
2. Mig - la, mig - la, lie - la ra - sa, Man pa - zu - da ku - me - liņš.
3. Nu, Di - e - vi - ņi, ta - va va - ļa Nu ta - vā - i ro - ci - ņā - i.
4. Nu ta - vā - i ro - ci - ņā - i Ma - nis la - bis ku - me - li - ņis.
5. No - krīt mig - la, no - krīt ra - sa Es a - tra - du ku - me - li - ņu.

5 ii iii vi ii vi IV iii vi ii vi

r m i r m i m m i m i m i m r m i r i

1. Tum - ša nak - te, za - ļa zā - le, Lau - kā\_\_ lai - du ku - me - liņ.
2. Mig - la, mig - la, lie - la ra - sa, Man\_\_ pa - zu - da ku - me - liņš.
3. Nu, Die - vi - ņi, ta - va va - ļa Nu ta - vā - i ro - ci - ņāi.
4. Nu ta - vā - i ro - ci - ņā - i Ma - nis la - bis ku - me - liņs.
5. No - krīt mig - la, no - krīt ra - sa Es a - tra - du ku - me - liņ.

## Fingering Symbols:

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

## Expand Your Diatonic Horizons!

Let your creative juices fly towards variations on a theme with the help of Lucille Reilly's latest addition to the *Pumping Felt Monograph Series*, which explores the simple tune, "Forked Deer." The featured tune will be familiar to many autoharpists, as Lucille has taught it in many workshops over the years. It is followed by eight (count 'em, eight!) of her own variations, complete with melody chords so that you can play them, too. The driving force behind each variation's inspiration is explained, providing ideas on how to branch out on your own, plus there's a section describing Lucille's personal arranging process. A must-have for everyone who performs, competes or is just plain interested in creating variations on a theme. Twenty pages, indexed.

Check out the *introductory offer* at [www.thedulcimerlady.com/marketplace.htm](http://www.thedulcimerlady.com/marketplace.htm) or send SASE to Lucille Reilly, P.O. Box 7338, Denver, CO USA 80207-0338 (write "Forked Deer" on the front of the envelope). Introductory offer good through December 15, 2007.



# Critic's Choice

A note from Judy Austin: *This is a live recording and didn't go straight through the mixer. I set up my mini-disc player, a nice Sony microphone, placed it way far away from the crowd and myself, with an overhead 8" speaker 5 feet above the microphone. I actually forgot about the recording during the concert.*

*This is a homemade recording, not a studio sound. I recommend you just turn it up loud and enjoy the moment.*

## Review by Stew Schneider

**Live at Briarcliff Baptist Church**  
Autoharp: Judy Austin

*In This Small Southern Town* ● *River Of Jordan* ● *Don't Let Your Deal Go Down* ● *The Winding Stream* ● *I'm Getting Well* ● *Fishing Fever* ● *She'll Be Comin' Round the Mountain* ● *The Biscuit Song* ● *The Sweetest Gift* ● *Stardust* ● *San Antonio Rose* ● *While the Band Is Playing Dixie* ● *God Walks the Dark Hills*

Aunt Sukey and I were having a little face time the other day in the pasture, discussing the process she goes through in reviewing the recordings sent to us by *Autoharp Quarterly*.

"It's not an easy or a simple thing, Junior." She calls me Junior. I don't know why.

"On the one hand, you have people with the resources to hire a studio and some back-up musicians. Unfortunately, many of these are blessed with voices only a mother could love. Or, they have good voices, and less than good autoharp skills. It's a mixed bag."

"Sometimes you have amateur recordings made under the most appalling circumstances, like Hobo Pie's *We Might As Well Be Dead*. that was recorded in somebody's living room with the bass behind the couch to moderate its sound, into one mic and a mini-disc recorder. It turned out spectacularly well because the

people playing were so very skilled."

"Other times everything comes together, like anything that Kelli Allen and Pete Peterson or Eileen Kozloff do, and you wind up with a well-recorded, well performed CD that gets a lot of play. Karen Mueller is in a class of her own. She is so nailed down that it would be unfair to compare anybody's recordings with hers."

"But," I interjected, "How do you approach the recordings many of us make that don't really have any commercial potential, but which give us an opportunity to share our talent with friends and family?"

"Those are the hardest. Take Judy Austin's newest release, *Live At Briarcliff Baptist Church*. As you know, I am enormously fond of Judy and she is blessed with an exceptional voice. But here, she set up a recording machine and sang and played live. It's a fun recording for Judy's friends and family. If you know Judy and respect her as I do, it's something you'd want to have, but the recording, and the echo doesn't show off Judy's beautiful voice at all, and you come away thinking, if you don't know her, that she is less of a musician than she really is."

"It's not an easy or simple thing, Junior, critiquing performances by nice people."

## In All Honesty

The Stonemans

Reivew by Aunt Sukey  
Transcribed by Stew Schneider

*Proud To Be Together* ● *Who'll Stop the Rain* ● *I'll Be Here In the Morning* ● *According to the Plan* ● *Hang Them All* ● *Colossus* ● *Six White Horses* ● *Don't Look Now* ● *Somebody's Waiting For Me* ● *Let's Get Together* ● *California Blues (Blue Yodel #4)* ● *Looks Like Baby's Gone* ● *Doesn't Anybody Know My Name* ● *Jimmy's Thing* ● *Railroad Bill* ● *Little Old Log Cabin In the Lane* ● *Shades*

*of Yesterday* ● *Turner's Turnpike* ● *But You Know I Love You* ● *Two Kids From Duluth, Minnesota* ● *What Am I Doin' Hangin' Round* ● *Banjo Signal* ● *Weed Out My Badness* ● *All the Guys That Turn Me On Turn Me Down* ● *Tecumseh Valley* ● *Wildwood Flower* ● *In the Pines* ● *Me and Bobby McGee*

"Well, hoot my Nanny," I thought as I headed down to the stall of She Who Knows. "My, but what has that mule found this time? I do believe that must be Donna Stoneman."

And it was, of course, no other than Donna absolutely tearing up a perfectly wonderful mandolin, and there was Jimmy whanging away on his bass, showing the astonishing chops he brought, Patsy, Roni and the rest. Suddenly it was 1968 again, and I was looking for my sandels and tie-dye. There's even "Blue Yodel #4!" This is impressive stuff.

For those who might have missed the Stonemans the first time around, Pop, the daddy of the whole shebang, was the catalyst that lead to the big hillbilly bang of 1927. The music of the hills had set there simmering for donkey's years (you should pardon the image) until Pop went and convinced the powers that be to record his *Sinking Of the Titanic*. That lead to the famous trip to Bristol in 1927 and the discovery of the Carters and Jimmy Rodgers.

There is just no way to overstate the contribution of Pop Stoneman to the music that we all love to play. Once Pop had passed, the children, though, had a decision to make: continue as they had, or update their selection to include more contemporary pieces. They chose the latter and the force that was the Stonemans came into being – hillbilly accents, headbands, old time instruments and new time lyrics. It went together very well and they became the bluegrass trendsetters for a musical approach we still see today.

Including 28 tracks is not unlike having two Christmases in a year.



This is a wonderful CD and Donna in a mini-skirt and headband on the front reminds me of one reason I liked the Stonemans so much.

Go out and get a copy. Aunt Sukey gives it two ears up and a whinney.

### Landscape Of the Heart

Autoharp: Karen Mueller

Guest Review by Mike Herr

*Hangman's Reel* ● *Green Green Rocky Road* ● *My Cape Breton Home* ● *Our Kansas Traveler* ● *Spanish Fandango* ● *Fly Around, Pretty Little Miss/Barlow Knife* ● *Fields of Gold* ● *Little Martha* ● *Landscape of the Heart* ● *Heart of the Heartland* ● *Sarah Armstrong's* ● *Birdland* ● *SLO Twilight/Julia Delaney* ● *Josefin's Dopvals* ● *I Ride an Old Paint* ● *Forked Deer/Blackberry Blossom*

Let me say from the outset that it is a real honor to be asked to do this review. Karen Mueller has been one of the defining figures of the autoharp scene for well over two decades, and every recording she does demonstrates an ever-deepening sense of professionalism and musicality and...oh, what the heck – she's just great! This album again exhibits her attention to variety, with each and every track bringing something more to the table. One does not pigeonhole her recordings as a specific genre to be enjoyed only when you're in a certain mood. You hear something different every time and enjoy each selection anew.

I'll gladly review some specifics on the tunes/songs. *Hangman's Reel* sets an exciting tone from the beginning as Karen does a strong, fast solo rendition. Listen closely – there are sections of this four-part tune which have a drone note from the tonic (I) chord underlying the melody, even though the chord being used to get the melody is the IV or the V chord. Others have used this idea of cutting the bass drone for all the chords, like Carey Dubbert in his contest tunes and recordings, but one doesn't hear it much in the recording world at large. Listen also for this effect in *Sarah Armstrong's*, an

energetic, fun tune and very accessible to most of the autoharp world of players.

*Green Green Rocky Road* utilizes that magical stringed instrument, the cello, to great effect, both as the underlying fill and also on lead to complement Karen's lap dulcimer. The vocals here, in *Fly Around, Pretty Little Miss, Landscape of the Heart* and *I Ride an Old Paint* are all sweet, accurate, lively and endearing. *Landscape* is the signature song of the album and transmits the universal message about the value of each of our homeplaces to ourselves. The locale where we grew up is special to us and has charm whether hidden or obvious. *Old Paint* is another of those dear, dear songs which complements the internal message of the album and is an excellent arrangement between the vocals, bass, 'harp, dulcimer and something called a dulcibro, all of which Karen plays (except the bass).

There were several tunes which, on first pass, became instant "must-learns", like *My Cape Breton Home*, from Jerry Holland. Karen is a master at harmonizing with herself on the harp – just pay attention to the underline she's doing with the thumb and perhaps the index finger. She also loves to play around with the melody line, the chord pattern and the rhythm signature of many tunes, this one being no exception. It's called improvisation, and is just one of the many characteristics of her music that keep one coming back again and again. "Interesting" is an over-used word in the musical review world, but there is a time and place which defines the essence of the word. This is it. This tune begs for duetedness...Karen – kin I play it with ya?

Another "must-learn" is *Spanish Fandango* – a tune pregnant with possibility and dripping with harmony lines everywhere. This is a wonderful combination of Karen's autoharp and Janita Baker's mountain dulcimer with a full-bodied sound, especially as Karen's 'harp is amplified. And if you haven't picked up on the waltz *Josefin's Dopvals* yet, your life is basically not complete! The liner notes mention

this is *Josefin's Baptism Waltz*, and it's hard to imagine a more calming, yet regal tune for a baptism. There's that sweet cello again, with soothing harmonies and just overall magical tone.

Back when the *Autoharp Legacy* was being recorded I was in Nashville to do my part and Karen was there at the same time. Some of us (remember, John and Heidi?) were privileged to witness a smidge of a private session between Karen and David Schnauffer, that legendary lap dulcimer player who died not too long ago. We heard them play a duet on a double-dulcimer (I'm sure there's a better name) and the sounds were so touching. I know that they had a great musical connection and the pensive, deliberate rendition of Sting's *Fields of Gold*, dedicated to David, is barely adequate to reflect her sense of loss of such a good musical friend.

Another flowing, entrancing, major/minor tune is *Heart of the Heartland*, by Peter Ostroushko. Karen plays both dulcimer and autoharp and creates a little dissonance now and then which is not grating or unpleasant, but which is so wonderful when it resolves. I love the extra bit of tension in the melody bouncing off the harmony. A self-trio of three instruments is heard in Karen's own *SLO Twilight*, referring to San Luis Obispo, which is somewhat mysterious and which beautifully sets up the well-known Irish tune, *Julia Delaney*. If you have any appreciation for playing the guitar, you'll love Karen's bass-register melody picking on this fast reel – it's full-bodied, "fat" and deep. The mandolin and dulcimer versions are likewise pulsing and vibrant with energy. No dragging here.

The last few tunes I haven't mentioned are gems in their own right: *Our Kansas Traveler*, notable for being a self-quartet with a great mix of instruments and excellent mando-work; *Little Martha*, a contemporary-type piece in which just the autoharp and bass sound like three or four instruments and a cool chord pattern fills the tune; *Birdland*, a jazz tune from the '70's; and the finale, *Forked Deer/Blackberry Blossom*, vintage Karen with her



amazing abilities on the 'harp. There's the pinpoint accuracy at her trademark speed and those typical Karenesque rhythm teasers and chord substitutions.

All in all, the whole work is a gem. In the liner notes Karen says that she "chose the songs for this album for the places they take me". Every time Karen comes out with a new recording, I KNOW I'll be taken places musically that I have not yet visited, and my only hope is that she's going to take YOU to new places after you've obtained this CD. You will love the variety, the depth and the feel of ALL the music found herein. Enjoy!

### Leona Had a Party

Carolina Gator Gumbo  
Autoharp: Carole Outwater

Review by June Maugery

*Leona Had a Party* ● *Bosco Stomp*  
● *Hello, Josephine* ● *Bonsoir Moreau*  
● *Chère Ici Chère La Bas* ● *La Porte d'en Arrière*  
● *Born In the Country* ● *C'est La Vie (You Never Can Tell)*  
● *Madeleine* ● *Tattered and Torn*  
● *Amede Two-Step Hey, Good Lookin'*  
● *Pa Janvier* ● *Laisser-moi m'en Aller*

Wherever your musical tastes may usually dwell, dear AQ readers, you'll be hard pressed to resist the hot new Cajun/Creole CD by Carolina Gator Gumbo. I suppose if you really can't stand the notion of FUN, are enough of an Ebenezer Scrooge not to tolerate other folks having fun, and not a bone in your body yearns to cut loose and dance... well OK, maybe you would be better off purchasing a *Requiem In D Minor*.

*Leona Had a Party!* This catchy title and engagingly cool painting of the band on the cover make it clear from first glimpse that CGG is having a heck of a good time. What's more, the all are welcome, do come join us message in the visuals becomes even more irresistible in the music. The band members clearly know and love what they're doing.

So here they are: Don Cowan on guitar; our own Carole Outwater on

bass, vocals, and autoharp on the last track. Dave Conlin is the percussionist, with both a steady and playful hand on drums, rubboard and triangle (bass on last track). Jean Prewitt is the primary vocalist and accoirdion player. I'm delighted to see and hear this all-important instrument in the Cajun tradition being played so expertly by a woman.

I admit I was most impressed with Tim Eure, the newest member of the band. He's mainly on fiddle, and can make it sound slinky, sassy, or you name it, always complimenting the accordion. When he switches to mandolin or dobro, it's equally just right... never too showy. And as if that all weren't enough, he's a songwriter and a fine singer, plus he engineered, mixed and mastered this excellent recording. I'd say CGG lucked out the day Tom joined the party!

Many of the selections are Cajun standards. "A few tracks outside the traditional fare are still peppered with Cajun and Creole spices." Their program is about equally divided between English and French. My favorites keep changing but today I'm particularly enjoying *La Porte d'en Arrière* and *Madeleine*. Carole does a pleasing lead vocal on these two, I might add. Her lower register and plainer approach is refreshing after Jean's inclination to ornament. If I had to pick just one favorite it would probably be *Hello, Josephine*. Tom's vocal is nothing short of fabulous. Every track is eminently "dance-able."

I know I'm kind of emphasizing the fun and energetic aspect of this CD. I trust nobody is taking that as a euphemism for musical sloppiness. CGG is tight without being overly slick. It does not sound like they came out of Nashville. They did not go back and clean up every tiny detail. Somehow you can tell these folks usually play for a crowded dance floor. Their CD has something of the energy of a live recording but with the clean sound of th studio. Many dance bands aim for this in a recording but don't succeed.

I'll admit to being difficult when it comes to singing. I always know

what I like, what I don't like, and usually need to water-down my reactions slightly for a general public. One reason most of the CGG vocals work for me is that nobody seems to be taking himself/herself overly seriously. Maybe at times the French sounds more like French French than Cajun French? I'm not a purist at this party. I just want to be one of those dancers on the cover, dancing the night away on my new knee.

Now I'm imagining Carole switching to her autoharp for the last waltz of the evening. My what a sweet way toi say goodnight!... a haunting tune, exquisite autoharp right up front, Carole and Jean singing two-part harmony in French.

For those of you who made it to Mountain Laurel 2007, I probably haven't told you anything you didn't already know. I hear CGG had people dancing in the aisles. For those of us who missed it, the good news is that we can have Leona's party right in our own living room. It's sort of hard to dance behind the wheel of a car, but with this CD you're bound to try. "Let the good times roll!"





# The Pulse of Life

by Tom Schroeder

## Clubs

I want you to think of things in life that have rhythmic pulses: ocean waves, crickets, heart beats. Now think of things that have no pulse: falling snow, sunlight, pudding. Now think about your melody playing on the Autoharp. Does it pulse like a heart beat or sound more like pudding? Often, developing Autoharp players do not play melody with a pulse.

There are a variety of ways to add a pulse to your playing. Two common ones are with sound volume and the use of the thumb. Players who still pinch all the melody notes can use sound volume to emphasize the rhythm. Those players who can pinch – pluck melody notes can learn to use their thumb. But first we have to talk rhythm.

Melodies are usually in 4/4 or 3/4 or 2/4 time signature. They are counted 1 2 3 4 or 1 2 3 or 1 & 2 &, respectively. To put a pulse in the count, you would emphasize certain counts in the rhythm. You can do this verbally by just saying louder the underlined number. 1 2 3 4 1 2 3 4 or 1 2 3 1 2 3 or 1 & 2 & 1 & 2 &. Similarly, to put a pulse in a played melody you have to emphasize certain notes.

For those of you who pinch all the melody notes, here is how to use sound volume. Think about playing the simple 4/4 melody “Three Blind Mice”. When played it sounds like: Three blind mice strum, Three blind mice strum, See how-they run strum, See how-they run strum. You would pinch the notes corresponding to the words and do the strum with your thumb. Now to put a pulse in the melody you would emphasize the notes on the first (1) and third (3) beat. Verbally you can do this by saying louder the underlined words. Three blind mice strum, Three blind mice strum, See how-they run strum, See how-they run strum. If you can play this simple tune on your

autoharp, “pinch” louder the melody note corresponding to the underlined word and play softer the non-underlined word or strum. Now you have a pulse. You can do this with any tune in the 4/4 time signature. Emphasize the notes corresponding to the first and third beat.

Tunes in the 3/4 time signature have the first (1) beat emphasized. Say to yourself “Um Pah Pah” and emphasize the “Um” by saying it louder. In a melody, play the note corresponding to the first beat louder than the other notes to put the pulse in your playing.

Those of you who play melodies using pinch – pluck, here is a way to use the thumb to add a pulse. Look at the accompanying tune “Bill Malley’s Barn Dance”. You will notice from the TAB line you are only using your thumb on the second and fourth counts of the music. All the other notes are plucked. The thumb is used either in a pinch or as a thumbstroke. The way I play the finger plucks is I alternate between my third (ring) finger and first (index) finger. Other people use their second (middle) and first fingers. You have to find what pattern works for you. However, only use the thumb on the second and fourth counts. This adds a pulse to the music. Your fingers are playing the melody and your thumb is independently playing the rhythm accompaniment. You have to learn this starting slow to get the finger pattern but it sounds best when played up to a fast tempo. You can hear a version of this tune played by me on the Autoharp Legacy CD.

Think about things in life that have no pulse: mud, overcast skies, oatmeal. Now think about those things that have a life pulse: popping corn, fireworks, your improved autoharp playing.

Tom is pulsing at: [anartauto@hotmail.com](mailto:anartauto@hotmail.com)

### Autoharping in Northern California.

Some enthusiastic autoharp players are in the San Francisco Bay area and have been getting together regularly once a month this summer. There is quite a bit of folk, bluegrass, and fiddle music happening in this area, but the autoharp still is unusual here.

Some elementary teachers are familiar with the instrument and Evo Bluestein holds workshops on using the autoharp in the classroom.

In 2003, the Bay Autoharps met for the first time at the Schneider’s home in Castro Valley. Since then the meetings have included a workshop with Adam Miller and meetings at irregular intervals.

A list-serve was set up and is kindly maintained by Ed Greenberg of San Jose. This keeps us in touch about local meetings and autoharp-friendly events in this area. To sign up, go to [Bayautoharps-request@listbase.net](mailto:Bayautoharps-request@listbase.net).

*Reported by Sally Schneider.*

**So what is *your* club doing? Let us know and we will spread the word. Clubs are wonderful ways to meet other autoharp players, learn new songs and techniques and just have an all-around good time with like-minded folks.**



*Bill Malley’s Barn Dance* follows on the next page!



# Bill Malley's Barn Dance

Traditional

First system of musical notation for 'Bill Malley's Barn Dance'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef. Below the treble staff is a grand staff for guitar, with three staves labeled T (Treble), A (Acoustic), and B (Bass). The guitar part includes chord diagrams and fret numbers. The chords for this system are: G / D7 G D7 G / C G / / / D7 G / / / D7 G D7 / G D7 /.

Second system of musical notation. The treble staff continues the melody. The guitar part includes the following chords: G D7 G D7 G / C G / / / D7 G D7 G C D7 / G /.

Third system of musical notation. The treble staff continues the melody. The guitar part includes the following chords: G C G / C G C G / / / C G / / D7 G D7 / G D7 G.

Fourth system of musical notation. The treble staff continues the melody. The guitar part includes the following chords: C G / C G C G / / / D7 G D7 G C D7 / G /.



# Interaction

## YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH Drew Smith

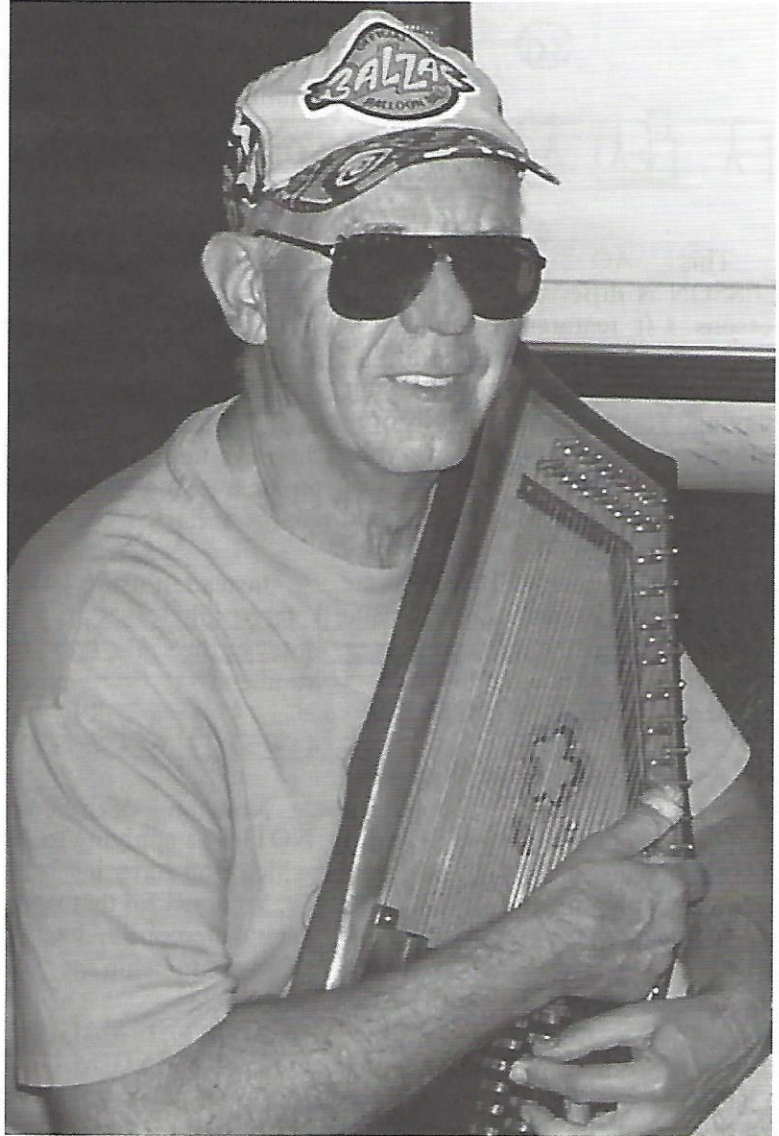
Drew Smith enjoys life. Drew enjoys his autoharps, his friends and his motorcycles among other things. He keeps busy with his autoharp, playing in many genre: for a very long time he played with Roger Sprung's Progressive Bluegrassers, he now plays with Triple Play as well as Double Play. For several years he has had the honor of playing the National Anthem to open the festivities at the Galax (VA) Old Fiddlers Convention. He most often invites friends to join him in this endeavor. Even those who do not play the autoharp.

His friends include up-and-comers as well as some he has known and played music with for many years at many venues. Some are older folks whose lives he spends time brightening.

He still rides his motorcycle at every opportunity, including "rides" much younger men shun. To say he is an active septuagenarian is an understatement.

Drew's autoharp life has not been without rewards and awards. He has won first place at both the International Autoharp Championship in Winfield, KS and the Mountain Laurel Autoharp Championship in Newport, PA. He is also a member of the Autoharp Hall of Fame.

You can see Drew's ad for his Great All-American Autoharp Emporium in this issue.



Drew Smith



Student  
Orders Lesson  
Tape From  
Instructor

1

Instructor  
Sends Lesson  
Tape To  
Student

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

Student  
Records Lesson  
And Sends  
To Instructor

2

Instructor  
Critiques Tape  
And Sends Reply  
To Student

*Are you interested in becoming an Interaction instructor? We'd like to hear from you.  
For information, contact: Autoharp Quarterly, PO Box 336, New Manchester, WV 26056-0336.*



## HERE'S HOW THE INTERACTION TWO-PART FORMAT WORKS

Interaction is your opportunity to have a personalized lesson from a top-notch player.

### Part One

Send \$10 to the instructor for a tape of the lesson including the instructor's rendition of the tune. Make check payable

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

### Part Two

Record your rendition of the lesson on the reverse side of the tape along with any questions, and return it to the instructor with an additional check for \$10. The

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

## An Interaction Lesson with Drew Smith

529 Ardmore Road, Ho-Ho-Kus, NJ 07423

drew-smith-autoharp-emporium@verizon.net

## A Chromatic Interaction Lesson

This AQ INTERACTION LESSON is different from my past lessons. It features formulas and techniques that I've found helpful ... which you can adopt to enhance your playing. This lesson uses words from familiar songs almost everyone knows. The INTERACTION ASPECT works as follows: Should you decide to send \$10.00 for my tape of this lesson, it will demonstrate for you the tunes, sounds, and examples discussed in this lesson. Contact Drew Smith at 529 Ardmore Road, Ho-Ho-Kus, NJ 07423

As I can't read or write music (I play only by ear), I long ago developed a rational way of teaching myself music (using Roman and Arabic numerals), which can GENERICALLY WORK FOR EVERY KEY in which you have a I, IV, V chord on your autoharp. After my system evolved, I later learned that it was somewhat similar to what Charles Zimmermann proposed way back when he started making autoharps.

You too, can use this system, even if you already read music. Not needing to refer to sheet music, these formulas can help you play by ear, and make you a better jam session player. Just be sure your harp is in good tune!

THE GENERIC FORMULA TO PLAY MAJOR SCALES, USING YOUR 3-NOTE MAJOR

### CHORDS:

The do - re - mi (diatonic) scale in the key of "C" on a piano uses only the white keys (no black keys). It starts on the "C" note and walks up the keys until you hit the "C" note, an octave higher. There are NO sharps or flats!

Instead of using "do - re - mi - fa - sol - la - ti - do" as notes of the scale, let's call them numbers.

"1 - 2 - 3 - 4 - 5 - 6 - 7 - 8."

Now think of these numbered NOTES as applying to ANY KEY in which you have its 3-note Major I, IV, V chords for that key. Of course, each different key has its own point of where to begin the "1" note.

HERE'S THE MAGIC FORMULA FOR PLAYING MAJOR SCALES IN ANY KEY IN WHICH YOU HAVE ITS MAJOR I, IV, V CHORDS (we are NOT using any 4-note Seventh chords here):

Notes of scale:	1	2	3	4	5	6	7	8
Chord bar for note:	I	IV	I	IV	I	IV	I	IV

Using your right middle finger, pick out the notes of the scale as

clearly as possible, first going UP the scale, and then reversing to go DOWN the scale. Get to play scales dependably both UP and DOWN. Practice playing the scales over and over, to embed the moves into your mind and your fingers! Do it in many keys! And ALWAYS attempt picking the notes clearly! This will aid greatly when you play tunes instead of scales.

With this formula, you won't have to know the names of the notes being played. Sure, in whatever key you're playing, the note of that key will be there as the "do" or "1" note, but you don't have to know the names of any of the other notes in the scale, as they are simply the other numbers of the diatonic scale. You don't even have to consider whether the notes are really sharp or flat notes. It makes NO difference because you're playing the diatonic scale using this formula. And this formula works for EVERY KEY! Once you can dependably play the scales in one key, you can play them in ALL the keys. And when you know where to find the notes in the scales, you can begin to play melodies by ear, as melodies are simply notes out of a scale! You are then playing by the sound of the notes. It really works! Fortunately, most 21 bar harps are set up with the "IV" chord immediately above the "I" chord, and the "V" chord immediately below the "I" chord. The original chord bar



configuration for Oscar Schmidt and ChromaHarp-type15 chord harps can be greatly improved by rearranging the bars to match this system. It requires refelting some chord bars to accomplish this, and you will then be able to play in the 6 most popular keys of "A" "C" "D" "E" "F" and "G" with the I, IV, V chords surrounding each other for each key! I played 2 row 15-bar autoharps for many years when I started, and I reconfigured my bars to be able to play in those 6 keys! Send me a SASE, and I'll send you this 15 bar arrangement so that you can play in those keys ... as well as information on how to refelt the necessary bars.

**CHROMATICALLY SPEAKING, WHY YOU NEED "SEVENTH" CHORDS:**

When playing autoharp melodies, SEVENTH CHORDS are so beneficial! Chromatic autoharps will have lots of 4-note Seventh chords which relate to its 3-note Major chord counterpart. Here are some of the uses:

**SEVENTH CHORD USED FOR THE "4" NOTE OF THE SCALE WITH V CHORD HARMONY**

Let's PLAY MELODY for a line from the song, "Home Sweet Home" in the key of G:

Looking at the NOTES OF THE SCALE as numerals in the key of G, with the chords needed to play melody:

1	2	3	*4	6	5	3	5	**4	-	3	**4	2	I
Be	it	e	-	ver	so	hum	-	ble,	there's	n	-	o	place like home.
G	D	G	*C	C	G	G	G	**D7	-	G	**D7	D	G
I	V	I	*IV	IV	I	I	I	**V7	-	I	**V7	V	I

Note that the "4" note in the scale appears in BOTH the IV chord and V7 chord. In the example above, the first \*4 note uses the IV chord (C) for the melody, as this \*4 melody note requires IV chord harmony. Now the second \*\*4 melody note, over the word "n - o" and "place" is the same note in the scale, but it requires using a V7 chord to have the "4" note with V chord harmony. A plain V chord

which has only three notes does NOT have the "4" note, but the V7 chord has that additional note. If you were to substitute a IV chord for the V7 chord, the chordal harmony would definitely sound wrong. MORAL: When you need the "4" melody note of the scale, you must choose which of the two chords to use!

**EXAMPLES OF SEVENTH CHORDS IN PLAYING SONGS**

G / / - B7 / / / E7 / / / / / / /  
 Five foot two ... Eyes of blue, But Oh! what those five foot could do ...  
 / A7 / / / D7 - C G --- D ---  
 Has a - ny bo - dy seen my gal?  
 G / / - B7 / / - E7 / / / / / / /  
 /  
 Turned up nose ... Turned down hose ... Ne - ver had no oth - er beaus ...  
 / A7 / / / D7 - - C G --  
 Has a - ny bo - dy seen my gal ?  
 G G G B7 G B7 - / G B7 - B7 E7 - B7 E7  
 ---  
 (Now if you) run in - to a five foot two - Cov - ered - with fur ...  
 A7 D A7 - A7 D A7 - D7 / / / / G  
 D7 /  
 Dia - mond rings and all those things ... Bet - cha' life it is - n't her, But  
 G / / - B7 / / - E7 / / / / / / /  
 /  
 Could she love ... Could she woo ... Could she, could she, could she coo ?  
 / A7 / / / D7 - - C - G ----  
 Has a - ny bo - dy s e e n my - gal ?

**SEVENTH CHORDS USED FOR PLAYING IN MINOR KEYS:**

The FORMULA for playing in MINOR KEYS is something like the formula for Major keys. Whereas in Major keys you use I, IV, V chords to play Major scales, songs and tunes, in MINOR KEYS, the FORMULA also uses I, IV, V ... BUT IT IS I MINOR, IV MINOR, and V SEVENTH!

**HERE'S THE THE MAGIC FORMULA FOR PLAYING IN MINOR KEYS:**

<u>Im</u>	<u>IVm</u>	<u>V7</u>
Am	Dm	E7
Dm	Gm	A7
Em	Am	B7

Here's an example, playing melody for a couple of lines of ANNIVERSARY WALTZ:

Now we'll go on to SOME OTHER USES OF SEVENTH CHORDS.

Begins on next page.



E7 --- / Am E7 --- / / Am --- E7 Am / --- A7  
 Oh, --- how we danced on the night we were wed - We  
 Dm --- Am E7 Am --- E7 Am E7 Am E7 Am ---  
 vowed our true love though a word was - n't said ---

Here's an example, of Sevenths used in ST. JAMES INFIRMARY BLUES:

Am / / - / / E7 - Am / / - - Am / Dm / E7 - -  
 I went down to Saint James In - firmary, Saw my ba - by there,  
 Am / / / / E7 - Am / / - / / F - / E7 - /  
 Am  
 She's stretched out on a long, white ta-ble, She's so cold, so sweet, so fair.

SEVENTH CHORDS FOR  
 PLAYING IN MODAL KEYS  
 (neither Major or Minor):

Strum a D major chord. Listen to the sweet "1", "3", "5" notes of a MAJOR chord.

Now strum a D minor chord. Listen to the more plaintive "1", "3b", "5" notes of the MINOR chord. NOW, FIRMLY PRESS THESE TWO CHORD BARS DOWN AT THE SAME TIME:

D minor (Dm) and D7

Strum the Autoharp. With both bars pushed down, you'll hear just the "1" and the "5" notes of a D chord.

1 5 1 5 1 5 1

THE MIDDLE NOTE OF BOTH CHORDS HAS BEEN REMOVED. IT'S ONLY A 2-NOTE CHORD.

To identify this TWO-NOTE CHORD (both bars down together), let's call it: DM.

This is a MODAL CHORD, as it is neither a major nor a minor. When we combine this modal chord with other major chords, we can get a new scale, which some call the Mountain Minor Scale. Let's try to play a tune using this new technique. We'll use the DM combination chord, a C Major chord, and at one point we'll lift up off the D7 chord so you hear only the Dm chord. A well know song and tune in this tradition is SHADY GROVE:

Pinch chords for melody, ü= thumb brush.

DM ü DM ü C DM C ü  
 Sha - dy Grove, my little love,  
 DM ü Dm C DM ü DM ü  
 Sha - dy Grove, my dar - lin',  
 C ü DM ü C C C ü  
 Sha - dy Grove, my little love,  
 DM dm C C DM ü DM ü  
 I'm goin' back to Har - lan.

In the song above, you'll see that the whole tune uses only 3 "chord structures." Note that when you see the Dm chord after the modal, you will have to lift up on the D7 chord. The C chord is a regular C major chord.

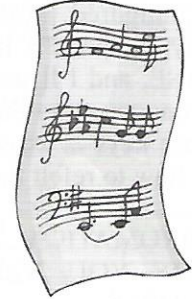
The rhythm for this tune can be played many different ways. Try using both pinch melody style AS WELL AS THUMB LEAD, adding 1/8th beat back plucks by index finger. Get used to playing the D MODAL chord with both bars (Dm and D7) pressed down together. Then introduce a C chord and hear how that chord relates to the modal. Here are some other Modal keys you can substitute for Shady Grove:

A MODAL = Am + A7 PRESSED TOGETHER (Plus G)

D MODAL = Dm + D7 PRESSED TOGETHER (Plus C)

E MODAL = Em + E7 PRESSED TOGETHER (Plus D)

G MODAL = Gm + G7 PRESSED TOGETHER (Plus F)



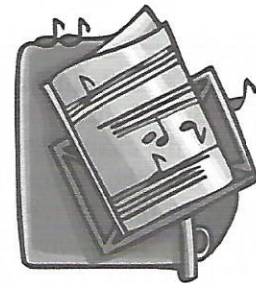
SOME OTHER USES OF SEVENTH CHORDS:

THE I7 CHORD can be used as a transition, moving from the I chord to the I7 chord, then to the IV chord. This is especially used in playing BLUES!

In Minor keys, the I7 chord is often used when moving from the Im chord to the IVm chord.

THE V7 CHORD can be used as a transition, moving from the V chord to the V7 chord, then to the I chord.

GOOD LUCK WITH THIS INTERACTION LESSON!





# Postscripts from 'Harpland

with Mary Umbarger

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

*My apology for completely missing the deadline and thus having no PS column last issue! Now, I could give you a handful of reasons and excuses—all of them really good—but the final analysis is still the same: too little, too late!! So with red face and contrite heart, I'll save you the pain of my excuses and get on with the news from 'Harpland!!!*

## OUT AND ABOUT

**p.& Glenn Flesher and Craig Harrel** were the 'autoharp mainliners' at the 3rd Annual Bayou City Old Time Music Festival in Houston, TX. They report that the autoharp was well represented and converts were counted.  
**p.& Linda Parker Hamilton**, a.k.a. *The Northern Nightingale*, was seen/heard at the International Whistlers Convention in Louisburg, NC. She whistled *Star Of the County Down* while accompanying herself on the autoharp. Linda hails from the Toronto, Canada area and was nominated in 2006 and 2007 for both the International Whistling Entertainer of the Year and the Whistling Hall Of Fame. You may read about this innovating lady and hear some of her music at [www.northernnightingale.com](http://www.northernnightingale.com).

**p.& Everyone** that has ever met **Cathy Britell** is aware of her talent to make the most of any experience. Recently, while on a train trip, she wound up giving a "command performance" for the lucky passengers. A wonderful-for-all two hours were whiled away with Cathy playing/singing and the conductor telling train stories between songs.

**p.& The** prize-winning entry at the Seattle Wooden Boat Show was the "Fathom." **Lewis Rothwell** built this beautiful boat from a hull he dredged from the bottom of Lake Union. However, the rest of the story is this: His wife, **Nancy Rothwell**, who is a

student of **Cathy Britell**, sat on the stern of the boat and played her autoharp during the exhibition. Methinks it could have been the ambience of **Nancy** and her autoharp that pushed "Fathom" over the top to victory!! Yeah, Wow, Greeeeat!!

**p.& Rev. Nathalie Forrest** continues, at age 80, to preach, sing and play the autoharp! This should encourage all to press on!

**p.& Speaking** of accomplishments—**Karen Mueller's** new CD *Land-scape Of the Heart* is an "Editor's Pick" at CD Baby in the Appalachian Folk category. Congratulations, **Karen**—you inspire us all!!

**p.& Tina Louise Barr** is always a busy gal! Her performance at the CAG brought the house down. She was assisted by her husband, **John Gwinner** on the mandolin, **Ray Frank** on guitar and **Kevin Hill** on acoustic bass. I am told that the 5-minute standing ovation rocked the hall! Tina also received a service award from the California Bluegrass Association for the autoharp instruction she has given over the years. Congratulations, **Tina**: YOU are special!!

**p.& Our** congratulations to **Peggy Seeger, Ron Wall** and **Evo Bluestein** for their *Lifetime Achievement Awards* received at the California Autoharp Gathering.

**p.& Eileen Kosloff** is a Grandmom! **Olivia Louise Kosloff** was born July 3rd. I'll bet **Eileen** is already planning her stage debut!!!

## Autoharp Sightings

**p.& The** (revived?) *New Christy Minstrels*, in concert in Mokelumme, CA had a gal playing autoharp on a number. The reporter says she had the instrument hung around her neck like a necklace while she strummed downward. *Have mercy!!!*

**p.& Jean Ritchie** on stage at CAG.

**p.& Vicki Lehman** spotted **Mama Cass Elliot** (The Mamas and the Papas) playing the autoharp on the "Biography" segment of the Arts & Entertainment Channel.

**p.& Lucille Reilly & Charles Snyder** were married in Yellowstone National Park on September 26, 2007.

**p.& With** her Pro-File is a picture of **Laura Lind** and her daughter, **Ella**. They perform as the "West County

Daughters." **Laura** recently won first place at the "25th Annual Fiddle & Banjo Contest" in Columbia, CA in the miscellaneous instrument category. Congratulations!!

**p.& Karen Daniels** had knee replacement surgery the first of October. She continues to recuperate and will be taking therapy for a few weeks. Then, look out world!!

**p.& June Maugery** got a new knee, too, and from the sound of her review of **Carole Outwater's** new CD, **June** is ready to dance! That's our girl!

**p.& Katseye** has its website up and running at [www.katseye-music.com](http://www.katseye-music.com).

## In Memoriam

**Bill Bowes** — a really nice guy and autoharper who was a charter member of MLAG. I remember him as easy going, cheerful and always trying to be helpful to all.

**Gordon Baker** — made his mark as the maker of fine autoharps, good husband and father and a man who knew how to show faith and courage when life became difficult. His example will be cherished.

**Jon ten Broek** — was talent extraordinaire, a good friend to all he met. He will be greatly missed.

**Homer Welty** — lived his four score and ten being innovative on the autoharp, helpful to all he met and building unique autoharps. He will be missed.

**Kathy Brown** — **Anita Roesler's** sister died on August 21 after a courageous battle with cancer. Many of you know **Kathy** from her many trips to Winfield.

*Condolences and prayers go to all the families and friends.*

*I'm wrapping this up and sending it off right NOW! I don't want to miss the deadline again. I wish for all of you a colorful, cool autumn with lots of friends and music in your life. Keep up the good playing, and if you will keep up the good news and send it my way, I'll get it in black and white in the AQ!!*

*'Harpin' in Harmony,  
Mary Umbarger*



CDs are \$15 each  
unless marked otherwise

☺ Denotes for children  
★ Denotes new

**Karla Armstrong**

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

**Tina Louise Barr**

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

**Becky Blackley**

*Gathering the Harvest*

**Evo Bluestein**

*Off the Top*  
*Evoharp*  
*Good Morning Blues*  
*Shut Up and Sing*  
*A Horse Named Bill*

**Bryan Bowers**

*Bristlecone Pine*

**Roz Brown**

*Colorado and the West*  
*My Best To You*  
*Where I'm Bound*  
*Rolling Home... Songs Of the Sea*

**John & Heidi Cerrigione**

*Woodstoves and Bread*  
*Loaves*  
*Winter's Turning*

**Doofus**

*Stream Of Time*

**Heather Farrell-Roberts**

*Purple Heather*

**Mike Fenton**

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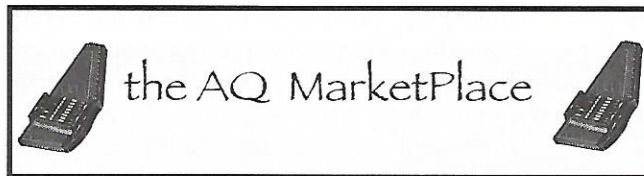
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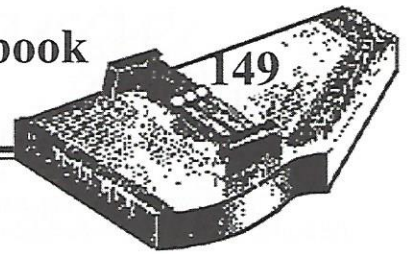
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Welcome to the Songbook pages for this issue! With the holiday season upon us, I thought that I would share a couple of holiday songs, as well as a spiritual I've always enjoyed.

My first song that I want to share is the traditional spiritual, *How Great Thou Art*. I am presenting it in the key of D. I would like to dedicate this to Gordon Baker, who passed on as I was wrapping this up to send to Mary Ann. Gordon touched a great many people in the autoharp world. He will be sorely missed by a lot of people. This was one of the songs I played on my autoharp when I heard of his passing.

### How Great Thou Art

[D] Oh, Lord my God, when I in awe[D7]some won[G]der,  
Consider [D] all the [A] worlds Thy [A7]hands have [D]made;  
I see the stars, I hear the roll[D7]ing thun[G]der,  
Thy power through[D]out the u[A]ni[A7]verse dis[D]played.

Chorus:

[A] Then sings [G] my [D] soul, my Sav[G]ior God to [D] Thee  
How great Thou [A] art,  
How [A7] great Thou [D] art.  
[A]Then sings [G] my [D] soul, my Sav[G]ior God to [D] Thee,  
How great Thou [A] art, how [A7]great Thou [D] art..

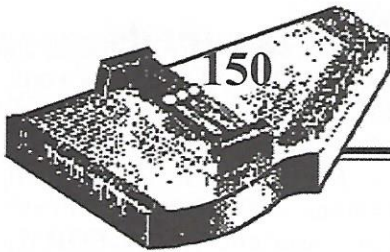
When through the woods and forest glades I wander,  
And hear the birds sing sweetly in the trees;  
When I look down from lofty mountain grandeur,  
And hear the brook and feel the gentle breeze;  
(repeat chorus)

And when I think that God, His Son not sparing,  
Sent Him to die, I scarce can take it in.  
That on the cross, my burden gladly bearing,  
He bled and died to take away my sin;  
(repeat chorus)

When Christ shall come, with shout of acclamation  
To take me home, what joy shall fill my heart,  
Then I shall bow in humble adoration  
And there proclaim, my God how great thou art.  
(repeat chorus)







# Autoharp Songbook

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A holiday song that I have always enjoyed is *Silent Night*. It's one that I learned on the guitar years ago and transferred over to the autoharp. I remember reading about how it was composed on a guitar when the church organ had problems, and so it was written and performed that day for a Christmas service. I found that it translates wonderfully to the autoharp. I am presenting it in the key of C, but it can easily be transposed to suit you.

## SILENT NIGHT

[C] Silent night, holy [C7] night,  
 [G7] All [Dm] is [G] calm, [Am] all [C] is [C7] bright.  
 [F] Round yon vir -- gin [C] mother and Child,  
 [F] Holy Infant, so [C] tender and [C7] mild.  
 [Dm] Sleep in hea[G7]venly [Am] peace,  
 [C] Sleep in [G] heavenly [C] peace.

Silent night, holy night,  
 Shepards quake at the sight,  
 Glories stream from heaven afar,  
 Heavenly hosts sing Allelu - ia.  
 Christ the Savior is born!  
 Christ the Savior is born!

Silent night, holy night,  
 Son of God, love's pure light;  
 Radiant beams from Thy holy face,  
 With the dawn of redeeming grace,  
 Jesus, Lord, at Thy birth,  
 Jesus, Lord, at Thy birth.



Last, but not least, I would like to present an arrangement of *Away In a Manger* in the key of F.

## AWAY IN A MANGER

[F] Away in a manger,  
 [Bb] , no crib for a [F] bed,  
 [C7] The little Lord Jesus  
 [Bb] lay down his sweet [F] head,  
 [F] The stars in the sky  
 [Bb] Looked down where He [F] lay,  
 [C7] The little Lord [F] Jesus,  
 [Gm] Asleep [C7] on the [F] hay.

The cattle are lowing, the Baby awakes;  
 But little Lord Jesus, no crying He makes.  
 I love the, Lord Jesus, look down from the sky,  
 And stay by my cradle 'til morning is nigh.

Be near me, Lord Jesus, I ask Thee to stay  
 Close by me forever, and love me, I pray.  
 Bless all the dear children in Thy tender care,  
 And it us for heaven, to live with Thee there.

I would like to take this time to extend wishes for a wonderful holiday season to all. The idea of sharing a couple of holiday songs started a few years ago when someone on Cyberpluckers suggested we all play the same holiday songs at the same time and in the same key on a certain day. The time was set on Central Standard Time, which meant people from all around the globe were playing, although some had to stay up until the middle of the night in their own time zone. *Silent Night* and *Away In a Manger* were a couple of the tunes used. It has become a yearly tradition.

Any suggestions for the Songbook pages that are public domain songs, I will gladly share. My email address is: [jamesphillips75@insightbb.com](mailto:jamesphillips75@insightbb.com).



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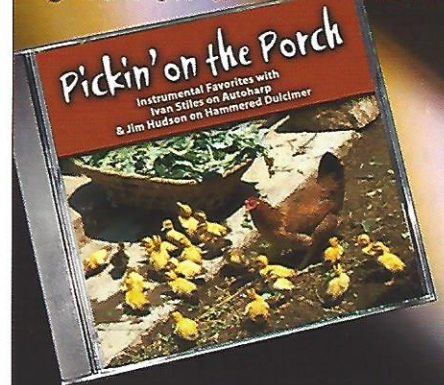
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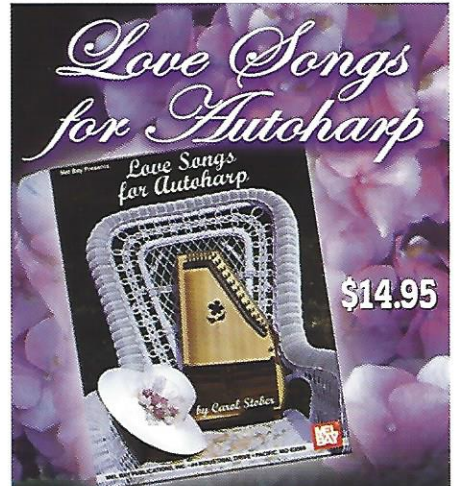
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