

# AUTOHARP QUARTERLY.

Winter 2008 • Volume 20 Number 2 • Seven Dollars

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Photo courtesy Evo Bluestein

*Dylan Healy... a young lady to watch!*

**The Iona Community of Scotland and its music** by Marion Clark

Chopin's *Mazurka* arranged by Linda Huber

Jammin' with Mike Herr and *Angeline the Baker*

*Nearer My God to Thee* is Eileen Roys' Sacred 'Harp selection

Bud and Karla make *I'll Take You Home Again, Kathleen* Colorfully Chromatic

Verla and Kathleen present an unnamed jig in the Children's Corner

Cathy Britell's Interaction lesson uses *Balleydesmond Polka*

*Batchelder's Reel* is in Lucille's Diatonic Corner

Mary J. Park teaches the beginners *Au Clair de la Lune*

*Will You Miss Me When I Am Gone* is reviewed by Cathy B.

Evo Bluestein introduces us to a remarkable girl

Plus... Critic's Choice, Post Scripts from 'Harpland, Harpers at Large and more!

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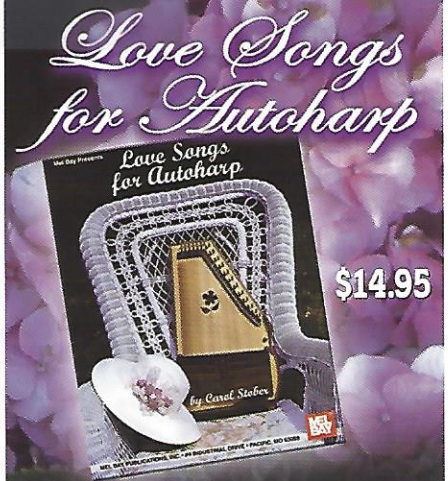
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Promote the development and growth of the autoharp through the Mary Lou Orthey Memorial Scholarship Fund



Established by the Mountain Laurel Autoharp Gathering, the Mary Lou Orthey Memorial Scholarship Fund is dedicated to providing financial assistance to people who would otherwise not be able to afford to come to the Gathering. This is focused on, but not limited to, young people, first time attendees, and other deserving candidates. Contributions to the fund are very welcome and tax deductible. Checks should be made out to the Mountain Laurel Autoharp Gathering and sent to Eileen Kozloff, 875 Garriston Road, Lewisberry, PA 17339. Please note in the memo field that the money is intended for the Mary Lou Orthey Memorial Scholarship Fund.



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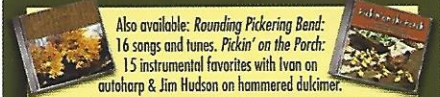
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## Volume 20, Number Two

### Winter 2008



# AUTOHARP QUARTERLY

**Editor/Publisher:** Mary Ann Johnston  
**Pro-Files Editor:** Barbara Barr  
**Interaction Editor:** Staff  
**Simply Classic:** Linda Huber  
**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  
**Postscripts from 'Harpland:** Mary Umbarger  
**Sacred 'Harp:** Eileen Roys  
**AQ Songbook:** James Phillips  
**Proofreader:** David Patterson  
**Computer Advisor:** Ivan Stiles  
**Web Master:** Lindsay Haisley  
**"Roadie":** Jack Johnston and Andy  
**Contributors:** Taeko Ikegaya, Terry Sanders  
**Cover:** Dylan Healy  
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From  
the  
Editor



Dear Readers;

I hope you notice the addition of some more color in this issue. Bit by bit, we will add more. Way back in the Fall 2001 issue, when Alan Mager and Karla Armstrong presented their first Colorfully Chromatic column, Alan sent me the “banner” for the column and, although we would be using it in black and white, he sent it in color. It was so beautiful that I decided then and there that someday we would have some color in *AQ*! Today is the day. So, Alan, as you read this, I hope you like what we have done to your original offering. I know it is a dream come true for me.

Our cover for this issue is of a young California girl who, I think when you read her story, you will agree she is a talented youngster of whom we will hear even more in the future. Thanks to Evo Bluestein for bringing her to our attention. You can read Dylan’s story on page 17.

Despite the really nasty weather most of the country has been experiencing it will soon be time to pack your “stuff” and head to a festival or workshop. We are so fortunate to have opportunities to learn and fellowship in a great variety of venues. I am sure at least one of your favorites is holding fort somewhere this season. Be sure and try to support live music.

We had hoped to bring you another song in this issue. Siegfried Knopfler has had Bob Wills’ *San Antonio Rose* ready and waiting for longer than either of us wants to think about. With it, he has a very interesting explanation of how he arranged it. All we need is copyright permission and, unfortunately it did not arrive in time for this issue. We can hope for May. Also in May we will have what promises to be a really neat article by Mike Fenton with information on ten lesser known au-

## Music in this issue

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toharp players. Oh, they are famous, just not for their autoharp playing. I already have the pictures that accompany the article and they will start you listening a little more closely to some of your old LPs.

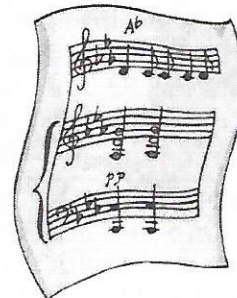
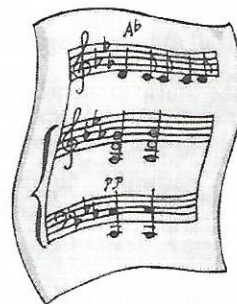
And Ivan Stiles is planning a meeting with the great-grandson of Aldis Gery. The name might not be familiar to you, but if you have seen any old Oscar Schmidt advertising photos (you know the ones, they look like your greatgrandfather posed for them), it was probably Aldis Gery. As it turns out, he did more than just pose for ads. But that story will have to wait.

Evo Bluestein has another story about some of the young people he works with in the Fresno area. It is heartwarming to read about the efforts he is making to be sure these kids have music in their lives. It is mheavily laced with references to his Sparrowharp, but that *is* what the children are using.

If you have an idea for an article, by all means run it by us. Remember, also, that if you submit a picture (in color) that we use on the cover, you get a one year subscription to *AQ*. Of course if you are already a subscriber, you will get a one year extension.

We are also still looking for someone to take over the job of the Interaction editor. I won’t tell you it is easy, because it is not. Just ask the Hollandsworths.

Mary Ann



# Events

## FEBRUARY

◆ **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

◆ **Lagnaipe Dulcimer Festival;** March 6-8; **Port Allen, LA;** Workshops and performances by Karen Mueller; Info: [http://www.lagnaipedulcimer.com/Fete2007\\_mainpage.htm](http://www.lagnaipedulcimer.com/Fete2007_mainpage.htm)

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

◆ **John C. Campbell Folk School** March 30 - April 5; **Brasstown, NC**; John Hollandsworth teaching workshops and Mt. Fling presenting a concert on Friday night; Info: kholland@vt.edu.

## MAY

◆ **California Autoharp Gathering;** May 16 - 18; St. Nicholas Ranch, **Dunlap, CA;** Workshops, performances, dances, more; hotels, motels, dry camping; Featuring the Bluestein Family, Bryan Bowers, Kathy Larisch, Carol McComb, Evo Bluestein, Chaskinakuy, Bodie Wagner, Karen Mueller, Ron Thompson, Canote Brothers, Lucille Reilly, Carey Dubbert, Hans York, Gove Scrivenor, Hal Weeks; Info: [www.calautoharp.com](http://www.calautoharp.com)

## JUNE

◆ **Appalachian Mountain Music Festival;** June 20 - 22; Caesar Creek Lake State Park, **Waynesville, OH;** Autoharp workshops and performances; Info: 937-862-5551 or [www.appalachianmusic.org](http://www.appalachianmusic.org).

◆ **Mountain Laurel Autoharp**

**Gathering** pre-gathering workshops June 23 & 24; John and Heidi Cerrigione present 9 hours of instruction in a variety of subjects; Registrations at [heidi@doofusmusic.com](mailto:heidi@doofusmusic.com).

◆ **Mountain Laurel Autoharp Gathering;** June 25 - 29; Little Buffalo State Park Campground, **Newport, PA;** Workshops, performances by Bryan Bowers, Harvey Reid & Joyce Anderson, Tom Schroeder, Eileen Kozloff, Jerimoth Hill; Home of the Mt. Laurel Autoharp Championship; Camping & motels; Info: [www.mlag.org](http://www.mlag.org).

## JULY

◆ **Swannanoa Gathering Old-Time Week;** July 20 - 26; Warren Wilson College near **Asheville, NC;** John Hollandsworth will be teaching; Info: [www.swannanoagathering.com](http://www.swannanoagathering.com).

◆ **Willamette Valley Autoharp Gathering;** July 31 - August 3; Western Mennonite School, **Salem, OR;** Workshops and performances by Karen Mueller, DOOFUS, Bryan Bowers, Meryle Korn, Mimi Geibel & Steve Akerman; Info: [www.wvag.com](http://www.wvag.com).

## AUGUST

◆ **Lark World Music & Dance Camp;** August 1 - 9; **Mendocino, CA;** Info: <http://www.larkcamp.com>

## SEPTEMBER

◆ **Walnut Valley Festival;** September 17 - 21; Cowley County Fairgrounds, **Winfield, KS;** Home of the International Autoharp Championship; 8+ free workshops sponsored by AQ, Performances by Adam Miller, Roz Brown, Julie Davis; camping, hotels/motels; Info: [www.wvfest.com](http://www.wvfest.com).

◆ **Walnut Valley Warm-up Picnic;** September 13, Island Park, **Winfield, KS;** All acoustic instruments welcome. Sponsored by The Great Plains Dulcimer Alliance; Info: [rosenelly@usadatanet.net](mailto:rosenelly@usadatanet.net).



## 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.

March 15; (no Friday evening concert in Reedsville this time)

Les Gustafson-Zook

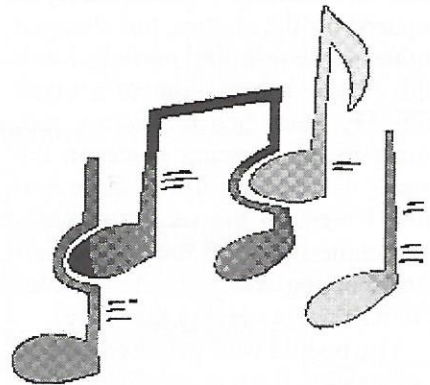
April 4 & 5; Doofus

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



## Websites of interest

[www.katseye-music.com](http://www.katseye-music.com) Kathy Wieland & Kathy Gravlin  
<http://huber3.googlepages.com/home> Linda Huber



**Don't forget to check our webpage for changes, updates and additions!**

# Harpers - at - Large

## Reports from across the country and around the world

### 23rd Shizuoka Autoharp Gathering

Shizuoka City, Japan

**Reporting: Taeko Ikegaya**

Shizuoka City, Japan

Around my home, Shizuoka-city, so many 'harpers gathered with their Chromaharps. There is the 23th Shizuoka Chromaharp Gathering, 2007.11.18. It is held by The Shizuoka Chromaharp Association, the support is Tokai-gakki Co. There are two Chromaharp Association in Shizuoka-city now. And there was the Japan Chromaharp Association, having over 200 members, 1981- 1983.

The Shizuoka Chromaharp Gathering, this year 10 groups attend in it, included a new group with new members. They enjoy and play the 'harps together, 6 to 15 people in a group. There were more than 90 'harpist of the members of SCA in joy. I was excited, they invited me to hear my great experience of CAG. So I pushed into a bag with photos and a file and DVD Saturday night.

Next morning I got up early. I prepared for the clothes, but changed clothes in the morning because I was cold. It was a gray coat to a black pant. My heart became warm, too. I went to the meeting place on the train. I was guided in the large hall when I went to the reception desk. The people tuned up the harp in another meeting room. In the corridor of th hall, were playing the 'harp.

The people who gathered played it on a stage. Each groups had 2 to 3 tunes and wonderful talk. The 'harps sing 3 part. And melody and arpeggio, too. I totally heard it as like chorus. Sometimes they sang a song with audience and sometimes an ocarina or a keyboard joined it. In the last of the morning, they played 'harps together with all the members. Oh, I joined it!! How wonderful!!

Every year after performance, they have lunch and a party with smiles and sweets. But the large hall

was, very surprisingly, a city assembly. So we do not have any foods there. We went to other room to have lunch.

The performance was over, they were relaxed and satisfied a stomach full. My speech was not over yet, I was a little nervous. I satisfied a stomach in lunch and was going to calm. Oh, it was very delicious.

After lunch, we came back in hall, they told about 'harp how impression without CAKES. In the middle of talks, a MC called my name. I went with a bag and an autoharp case forward. I played my NEW autoharp and have talked about workshops and concerts and autoharp booths and BIG foods which I liked. I feel very honored to tell and play autoharp.

It was very GREAT day!

### Annual Harps and Hammers Jam Perrin, TX

**Reporting: Terry Sanders**  
Bellview, TX

The weather was cold but sunny. Only 17 people registered ahead of time but there must have been 50 or 60 who came. At one point we had more than 25 jamming.

As always, Kate and Terry had it all organized and running like a well-oiled machine. We had the use of two nice buildings, food was great and everyone had a wonderful time.

We missed Glenn Flesher and Carlene Economy but the show has to go on.

There was no formal program. This is a jamming get-together. Ann Norris and Jeff were there and they both looked great and seemed to feel great.

There were lots of autoharps, mountain dulcimers and hammered dulcimers plus most other stringed instruments. Annheld at least one impromptu workshop— maybe more.

Jesse Plymale showed up for an afternoon and brought along another young man who is as capable a ham-

mered dulcimer player as Jesse is an autoharp player. We enjoyed their youth and enthusiasm.

Many dood prizes were given out. The grand prize was a beautiful hammered dulcimer which was donated by its maker, John ???. Sorry I have forgotten his last name. Charles Sivley of Greenville, TX won it, but it is my understanding that his wife, Patsy, informed him that she is going to take it over.

As soon as I showed up, someone asked me if I would run a slow jam that night. Of course I agreed. We worked an hour Thursday night and they wanted more, so we had one Friday and Saturday night. On Saturday there were so many jamming in the other building that I announced at supper that after the teaching slow jam we would stay there and have a regular jam that night.

Every one of the slow jammers was, by then, able to play rhythm up to tempo on three and four chord songs. I was really proud of them. Three of them took leads for the first time and did well.

I seldom play the guitar for more than 10 or 15 minutes at a time. That night I played and sang for two and a half hours with them. I figured my fingers would be blistered the next day, but they were okay.

We had a great time and you can rest assured that the autoharp is flourishing in Texas.



# 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-Madorin, 13950 SW 212th Street, Douglass, KS 67039 or Barb@BarbaraBarr.com

## EVO BLUESTEIN

10691 N. Madsen  
Clovis, CA 93612  
559-297-8966  
Fax: 209-297-8966  
evo@evobluestein.com  
evob@csufresno.edu  
http://evobluestein.com

### Performance schedule:

*May 16 - 18*

California Autoharp Gathering;  
St. Nicholas Ranch, Dunlap, CA  
w/The Bluestein Family,  
Workshops & Concerts  
http://calautoharp.com/

## 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

## KAREN DANIELS

9002 Grandview Drive  
Overland Park, KS 66212  
913-642-6442 or  
19257 Highway 14  
Mountain View, AR 72560  
870-269-2391  
autoharp@minpin.com

### Performance schedule:

*February 8 - 9*

Winter Festival of Acoustic Music  
(Winterfest)  
First Methodist Church  
Irving, TX  
*May 30 - 31*  
Jubilee of Acoustic Music  
Longview Community College  
Lee's Summit, MO

## 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 2*

Triangle Autoharp Club  
Cary, NC

Neal & Coleen  
Workshops & Concert  
Info: Cindy Emmens

*February 5, 1pm*

The Villages  
Mount Dora, FL  
Doofus

Workshop & Concert  
Info: 352-751-0611

*February 5, 8pm*

Sarasota, FL  
House Concert  
Doofus  
Info: 941-349-7343  
neal@doofusmusic.com  
http://doofusmusic.com

## CAREY DUBBERT

18000 Coleman Valley Road  
Occidental, CA 95465  
707-874-3848  
carey@careydale.com

### Performance schedule:

*February 2*

East Bay area, CA  
Workshops, concert, jam  
Contact Sally at bubbas44 @com-  
cast.net for information

*May 16 - 18*

California Autoharp Gathering  
Dunlap, CA  
http://calautoharp.com

## MARC GUNN

w/Brobdingnagian Bards  
PO Box 4396  
Austin, TX 78765  
512-470-4866  
marc@thebards.net  
http://www.marcgunn.com/

### Performance schedule:

*March 1 - 2 ; 8 - 9*

Four Winds Renaissance Festival  
Troup, TX  
http://www.fourwindsfaire.com/  
*April 4 - 6*

I-Con Science Fiction Convention

Stony Brook, NY

http://www.iconsf.org/

*May - weekends*

Oklahoma Renaissance Faire  
Muskogee, OK  
http://www.okcastle.com/

## LES GUSTAFSON-ZOOK

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

### Performance schedule:

*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

## ADAM MILLER

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

### Performance schedule:

*(Editor's note: When Adam is per-  
forming at a venue such as a school,  
it is open to the public. All you need  
do is sign in at the office when you  
arrive.)*

*February 6*

Bollinger Canyon Elem. School  
San Ramon, CA

*February 7*

St. Edward School  
Newark, CA

*February 8*

Nile Garden Elementary School  
Manteca, CA

*February 8*

Yuba City School District  
Yuba City, CA

*February 10*

Dublin Public Library  
Dublin, CA

February 11; 7:30pm

KKUP 91.5 fm  
Santa Clara, CA

March 1; 7pm  
Hotwire Coffeehouse  
Shoreline, WA

March 2; 3pm  
Hotwire Coffeehouse  
Shoreline, WA

March 5  
Saint Johns School  
Saint Johns, WA

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

March 31; 2pm  
Paradise Canyon Elementary School  
La Canada, CA

April 9  
Juneau Public Library  
Juneau, AK

April 11  
Polaris K-12 School  
Anchorage, AK

April 13  
Concert  
Delta Junction, AK  
April 14  
University Park Elementary School  
Fairbanks, AK

April 15  
Crawford Elementary School  
Eielson AFB, AK

April 23, 2008  
Elmer Wood Elementary School  
Atwater, CA 95301

April 24  
Rolling Hills Middle School  
Los Gatos, CA 95032

April 28  
Strauge Elementary School  
Waterbury, CT

April 29  
Sarah Noble Intermediate School  
New Milford, CT

May 1  
Edna Libby Elementary School  
Standish, ME

May 2  
Dr. Levesque School  
Frenchville, ME 04745

May 5  
Paris Elementary School  
Paris, ME 04281

May 6  
North Yarmouth Memorial School  
Yarmouth, ME

**TOM SCHROEDER**

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

**Performance schedule:**

February 15 - 17  
Arizona Autoharp Festival  
Phoenix, AZ  
BCGiamalvo@aol.com

**MIKE SEEGER**

c/o Mitch Greenhill (agent)  
1671 Appian Way  
Santa Monica, CA 90401  
310-451-0767  
Fax: 310-458-6005  
mitchg@folkloreproductions.com  
www.folkloreproductions.com

**Performance schedule:**

April 18 - 20  
UCLA  
Los Angeles, CA

April 26  
Phinney Neighborhood  
Seattle, WA  
www.seafolklore.org  
206-528-8523

April 27  
Dusty Strings  
Seattle, WA  
www.dustystings.com  
206-634-1662

**ALEX USHER**

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- \*\*2. register for the 2008 California Autoharp Gathering
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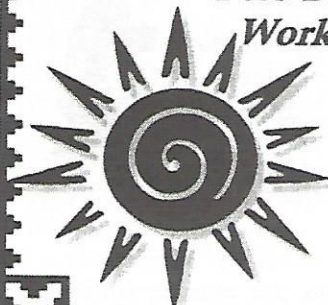
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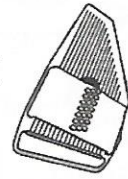


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# Critic's Choice

**Soap Creek Serenade**  
Instrumental Autoharp Melodies  
**Jon ten Broek**

*Trillium*  
*Patty Ann*  
*The Star of the County Down*  
*Beaucatcher's Farewell*  
*Einini*  
*Down Yonder*  
*Georgia On My Mind*  
*Margaret's Waltz*  
*The Water is Wide*  
*Prairie Sunflower*  
*Ain't Misbehavin*  
*Fanny Power*  
*Lavender Blue*  
*Si Bheag, Si Mhor*  
*Soap Creek Serenade*  
*Christy's Waltz*  
*Carter Family Medley*  
*Tombigbee Waltz*  
*Someone's Lullaby*  
*Nina's Waltz*  
*Don't Think Twice*  
*Marble Halls*

Review by Stew Schneider

Mules, as is widely known, are not enthusiastic creatures. I don't believe anyone ever went to a mule sale seeking "a lively one". Mules are deliberate, thoughtful, careful and precise, but they are not creatures to be carried away by their emotions. A mule birthday party is indistinguishable from any other feeding, in other words.

Knowing that, I was not surprised to find Aunt Sukey deep in thought, but I was more than a little surprised to notice that she was also showing signs of real excitement. When I pulled the ear buds from her ears (she demanded an iPod last Christmas, you may recall) faint strains of very rich music drifted my way.

After some discussion, it developed that Cathy Britell, the maven, if not the Lily of the West, had shipped Her Mulishness Jon ten Broek's posthumous CD, *Soap Creek Serenade*. It was this little disc of plastic which had moved her to take such unspecies-like freedom with her

emotional balance. The music was recorded in the year preceding his death and was mastered and duplicated about a week before he passed away.

Jon had visited here with us a few years ago, and although I recall thinking that he played very well (and played very much better with the esteemed Dr. Britell than I could), I can't really say I recall much about his playing. Listening to this release, I realize I must not have been paying attention. The CD is gorgeous. Like Marty Schumann's "Autoharpistry," this CD simply must be heard by anyone taken by the music of the autoharp.

With the likes of Cathy Britell and Brian Bowers adding to the autoharp music, it would be very hard for it not to be brilliant. Whenever I play around them, I end up feeling like the only banjo at a symphony concert. They are that elegant. The other sidemen, Mark Bielman, Cheri Gullerud, Kathy Howell, Gary Rowles, Andy Shelton, Abigail Stoughton and Mark Weiss display that same elegant left-hand coast approach to the music. I do wish the album notes said who was playing where, though.

Far and away Aunt Sukey favored Jon's *Trillium*, a beautiful waltz played on autoharp, harp, bass and violin. It is simply breath-taking. Ron Wall's *Patty Ann* was a close second. Overall, they are at their strongest when doing harmonically complex arrangements, and at their weakest when doing breakdowns. These folks just don't have any hillbilly in them.

I really can't find enough superlatives to describe this CD, other than to say Aunt Sukey gave it her highest recommendation, ears, whinneying and even frisking about a bit in the early November weather. You won't want to be without this in your collection, and you will play it over and over. Jon is gone, but he has left us a wonderful legacy of unmatched music.

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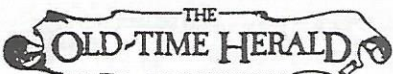
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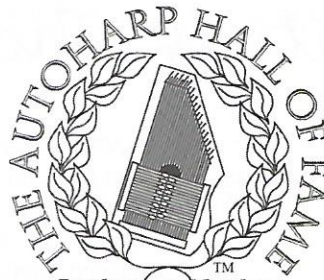
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Eileen Roys*

## 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 \_\_\_\_\_

# Discover the music of the Iona Community of Scotland

by Marion Clark

STOP! Take time out from your busy life to explore the peace and joy within your autoharp. Whisk yourself away to the Scottish isle of Iona through the beautiful traditional music which draws you into Peace, Nature and God.

We are constantly “hugging” our autoharps as we concentrate on learning new pieces and practice intensively to present our music. However, occasionally, we “autoharp-oholics” allow our fingers to wander over the chord bars and drift into a place of meditation. The autoharp is a form of harp. Its soaring, lovely sound touches our hearts much like the Celtic folk harp and is just as capable of drawing forth from our souls expressions of joy, peace and comfort.

First, before we get to the music itself, let’s explore traditions from which this unique music grew. This is not a travelog, but a few facts upon which to base your new music experience of joy and meditation. Travel across the Irish Sea to the west coast of Scotland, where in 563 AD, Christianity was brought by St. Columba. Here, on this remote isle of Iona, the Christian church put down roots; first Catholic, then Protestant. Later, the scope of faith broadened into a unity of worship without denominations. This became a place where all people saw God in every aspect of their lives. They sang of God’s goodness and their deep respect for nature before they began their workday of fishing in the Irish Sea. This peace and devotion is reflected in the music of Iona.

In 1938, Rev. George MacLeod saw a need to connect the clergy of Scotland with the plight of the workers. His desire to bring worship into unity with work resulted in the rebuilding of a 1,000-year-old abbey, thus establishing the beginning of what is now the Iona Community.

Today, people visit Iona seeking the quiet beauty of the island and an opportunity to participate in a simple communal lifestyle. Many come to satisfy their thirst for inner peace

which they find in the form of scripture set to traditional music from all over the world. Joyful expressions of freedom, faith and justice swell from the songs from the peoples of Zimbabwe, Korea, South Africa, England, Trinidad and Uganda. These simple folk tunes will touch your heart, urging you to sing, hum or use them to make “a joyful noise” on your autoharp.

I have selected two short pieces from the multitude available, which express the essence of Iona in moving word and joyful melody.

## Iona Sample #1. *Take This Moment*

The first is *Take This Moment*. The music is written the key of D by John L. Bell and text by John L. Bell and Graham Maule. It has a peaceful, meditative quality to it which sounds wonderful on the chromatic autoharp. The key of D is best for singing, but additionally, I recommend it be played in C in order to take full advantage of the deeper sound of the bass which rings out loud and clear in the rest notated at the beginnings of the first two lines. This also allows you the versatility to play it in the upper octave as well. You’ll love the flow of the 2/4 time, and when you get to the “surprise” F chord (c natural note) you’ll be charmed and delighted enough to continue playing the piece over and over—maybe even dance a little?

I have not added any chords for melody playing because the music must be published in its original form, but you can search out the melody. Don’t be afraid to experiment with a glissando or arpeggio and a hammer-on chord sparingly here and there. Have fun!

## Iona Sample #2:

*If You Believe and I Believe.*

This tune originates from Zimbabwe and has roots in the English tune *The Lincolnshire Poacher*. The footnotes on the original music indi-

cate that it is very likely that the English settlers in South Africa brought the tune with them, and the servants picked it up and made it their “own.”

G, the key in which it appears here, is a good key for the chromatic autoharp. The moderato indication for speed is good for prayer and meditation, but when you move faster across the strings and bars, you get a joyful dancing quality. Suit yourself and your mood. Again I was not able to add the melody chords because of publication permission restrictions, but there are more guitar chords noted in this piece than the first one so that it will be easier to find right chord bar for the melody. The D chord indicated may be played as D7th in order to use the extra 7th note in the chord to pick up a melody note. When you skip from middle to upper octave, the music just soars into a joyful dance. Be sure to accent the lowest bass note of the chord with the thumb on the first note of every measure. It will help you to get the “feel” of the music.

Well, did you like the Iona music? These two short pieces gave you just a teasing taste. If you want more information it is available at: [www.isle-of-iona.com](http://www.isle-of-iona.com) or just search Iona Community on the internet. You’ll find all you want to know plus music samples downloads. Check out the Wild Goose resource group, The Iona Community on the net and GIA Publications at 1-800-442-1358 for a catalog. I recommend the *God Never Sleeps* CD (my favorite). GIA is the North America representative for Iona Community. Many thanks to them for permission to publish this music in the *AQ*.



# TAKE THIS MOMENT

(from Love From Below)

Tune: TAKE THIS MOMENT

*Gently but purposefully*

D                      D/F#                      Em7                      A

1. Take this mo - ment, sign, and space;  
 2. Take the time to call my name,  
 3. Take the tired - ness of my days,  
 4. Take the lit - tle child in me,  
 5. Take my tal - ents, take my skills,

D                      D/F#                      F

Take my friends a - round;  
 Take the time to mend  
 Take my past re - gret,  
 Scared of grow - ing old;  
 Take what's yet to be;

G D/F# Em7 C

Here a - mong us make the place  
 Who I am and what I've been,  
 Let - ting your for - give - ness touch  
 Help him/her here to find his/her worth  
 Let my life be yours, and yet,

Em7 E7 A7 D Last time

Where your love is found.  
 All I've failed to tend.  
 All I can't for - get.  
 Made in Christ's own mould.  
 Let it still be me.

It is seldom that women are allowed to feel that their gender is essentially in the image of God. In verse 4 of this song, the imbalance is restored. The song may be used at times of commitment and re-commitment and also at the celebration of Holy Communion or marriage.

# IF YOU BELIEVE AND I BELIEVE

ZIMBABWE

(from *Sent by the Lord*)

*Moderato*

G C D7 G C D G

If you be - lieve and I be - lieve And we to - geth - er pray, The

C D7 G C D G

Ho - ly Spir - it must come down And set God's peo - ple free, And

D

set God's peo - ple free, And set God's peo - ple

G C D7 G C D7 G

free; The Ho - ly Spir - it must come down And set God's peo - ple free.



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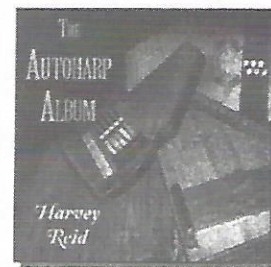


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# FAQs about Restringing the Autoharp

**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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## Dylan Healy... a young lady to watch !

by Evo Bluestein

Exposed to a variety of music at an early age, Dylan Healy's parents say she regularly asked what each instrument was and especially wanted to play the fiddle. By age 5 she had begun piano lessons, and two years later she came to me for fiddle.

Looking back, I thought she was one of my students who had already had violin lessons — that always makes my job easier, but no, she never had. She's just naturally musical. Dylan has been my fiddle student for less than two years now, and already she's a regular on Wednesday nights at the Santa Fe Basque Restaurant in Fresno. On Wednesdays, the legendary blind mandolinist Kenny Hall, now 84, holds court at the center of a traditional music scene.

autoharp. Since then, she has wanted a Sparrowharp□, and just this past November her parents treated her to an early holiday present. Needless to say, she is delighted and is "going to town" on it.

Beyond playing fiddle, Sparrowharp and piano, Dylan also plays mandolin and dulcimer, and she has been an Irish step dancer since age 5. Next on her list is a hammered dulcimer! Sometimes she joins in the band at our local dances, playing

both English country dance and contra dance tunes. To say the least, I'm proud of Dylan, and she is certainly someone to keep an eye on in the future!

\*Workshop funded by the Fresno Arts Council and under the auspices of the Fresno Folklore Society.

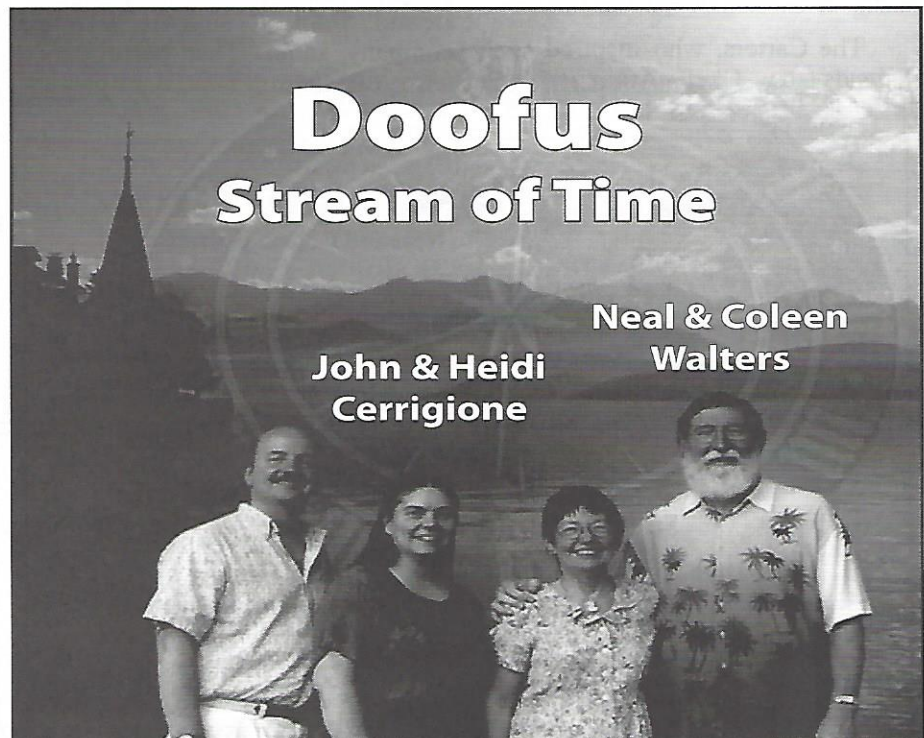
— Evo Bluestein, Multi-instrumentalist/Teacher Academy, California



Dylan and her Sparrowharp

Once last year, when Kenny asked Dylan to choose a tune, she asked for *Albert's Tune*, a "no-namer" which Kenny long ago named for the person he learned it from. At that moment, none of the adults remembered how it started, so I was tickled when Dylan started it off!

At a four-day music and dance workshop\* I taught last year, Dylan had the chance to pick up several more instruments, among them an



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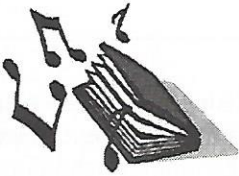
Neal & Coleen  
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*From*  
**The Book Shelf**



with Cathy Britell

**"Will You Miss Me When I'm Gone?"**

by Mark Zwonitzer, with Charles Hirshberg

This is the first major biography of the Carter Family, one of the first families of country music. It is appropriate to review this book in the Autoharp Quarterly, because as with the Stonemans, another family that was central to the development of this genre, the autoharp was a significant part of who they were. The book draws on the recollections of friends, fellow musicians, relatives, neighbors, listeners, and scholars, and achieves an elegant story of a cast of characters more complex than their fans would tend to believe, or their melodies might suggest.

The Carters, who inspired such legends as Chet Atkins, Hank

Williams, Elvis Presley and Johnny Cash, had, of course, an immense impact on popular American music. The book follows family's history from the 1891 birth of A.P. Carter up through the late 1970s. It gives a wonderful view of the social, political, economic and technological developments and events that gave rise American folk, country and rock music.

The book skillfully chronicles many of the events that swirled around the family starting when A.P. dragged his wife, Sara, and his pregnant sister-in-law Maybelle to Bristol, Tenn., to sing for a record company scout. That performance with A.P. singing bass, Sara playing

autoharp and singing her in her low voice, and Maybelle on guitar landed a recording contract and started a legendary career that spanned three generations. As you read the book, you imagine being in a living room, where family and friends reminisce about the forbidden love affair that broke up the Original Carters; Hank Williams's attempt to shoot June Carter; how June and Maybelle Carter sustained June's husband, Johnny Cash, through his drug addiction; and other colorful episodes from this very real family's lives. The Carters and their associates certainly do come across as real people in the book. I have to say that for me the best part was that it reinforced my impression that Maybelle, besides being a fantastic, innovative musician was a true lady in every sense. A person who always put the music and her family before her own needs, and who came out with some of the recognition she deserved, and the true admiration and love of the people around her.

This was one of those books that I'd heard of and planned on reading for a long time but never got around to until it was put into my hand by Dale Jett, Janette Carter's son and Sara and AP's grandson, at a festival where we were both performing. As I thanked him for the book, I asked, "So...what did you and the rest of the family think of it?" Dale, who was mentioned only once in the book as being a very difficult-to-manage child, said, "I loved it. They got it mostly right, and it treated my grandparents and Maybelle respectfully, and that's really important." That about says it all, except that it's a darn good read.



## Basement Music

Neal and Coleen Walters

"The Basement Music studio 'package' includes old source material galore in the basement. One flight up was my sunny bedroom and the cozy kitchen where Coleen cooked us really tasty and healthy meals. A half mile walk down the road, I discovered an orchard with wonderfully old and knarly pear trees. I'm not sure I'll be able to record anywhere else again." June Maugery, 2005

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Linda Huber's

# Simply Classic

This selection was recommended to me by Robert Grappel. He has worked it out as a contest piece and you may be hearing it one day! Many thanks to him, as it was already chorded, making my work easier.

It is a composition originally written for the piano. The A part is presented here. The metronome

marking is 132, which is a pretty lively tempo.

I have left out four measures that were just a bit problematic at that tempo. It needs to be played on a chromatic, but short notes can successfully be open-noted.

Frederic Chopin, who lived from 1810 to 1849, was born in Poland.

However, he spent most of his life in Paris. He was a teacher of piano, a performer on the instrument and a composer. It is said that his playing was flawless, his technique brilliant and the interpretation of his own works exquisite. Yet it is said that before a concert, he always played Bach!

## Mazurka

Op. 68, No. 3 1830

F. Chopin

Autoharp

F C Dm Am Bb F Bb

F G C F C Dm Am Bb

F Bb F G C F F Bb A F Bb A

F C Dm Am Bb F Bb F G

C F

# jam 'n bare bones

with Mike Herr

## "Angeline the baker"

This is one of those quintessential old-time jam tunes, sounding best with a banjo in the mix, but certainly fun no matter the instrumentation on hand. It's always lively and upbeat and should be within reach of most of our hearty readers. It's simple as far as being a three-chord tune and has only a minimum amount of trickiness as far as the left-hand chording goes.

You might find the tune verging on the (dare I say it?) boring after a while, and I've found that you can certainly vary the melody line quite a bit from place to place, just like the fiddlers do. I've included several variations in the timing of the phrases here and there so that it doesn't

look and sound exactly the same, and there is ample opportunity to be creative yourself in improvising. One tactic I've done from time to time is to end EVERY phrase with the chord of A in place of D, although the melody note remains the same. I put this in parentheses at the very end of the tune as a reminder. Beware, though, that essentially NOBODY else does this routinely and you will have to make a special request if you're playing with others to put up with this unusual bit o' musical legerdemain. It helps to bat your eyes and smile widely, and only do it for a time or two through.

I've included a number of verses I was able to find online, as some

folks like to sing with it. Apparently it was rumored to be adapted from the story song called "Angelina Baker" by Stephen Foster, and should NOT be confused with that work, which has a distinctly different melody and different words.

On the AQ website I will, again, be playing a slow version, a medium-speed version and then a full-speed one. I will include the variation of ending each phrase with the A chord during the full-speed version on the last time through. I hope you enjoy this tune as much as I do.

Please give me feedback if you desire about this or any other article I've done at [mikeherr@comcast.net](mailto:mikeherr@comcast.net).

Angeline, the Baker, her age is twenty-three (or forty-three),  
Feed her candy by the peck but she won't marry me.  
Tell how I took Angeline down to the county fair,  
Her father chased me halfway home and told me to stay there.

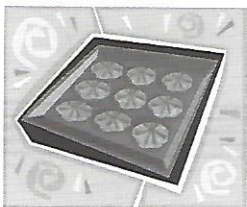


Angeline, the Baker, Angeline I say,  
You caused me to weep,  
Caused me to mourn,  
Caused me to wear that (beat on the) old jawbone.

Angeline, the Baker, she lived on the village green,  
And the way that I love her beats all to be seen.  
Angeline is handsome and Angeline is tall,  
She broke her little ankle bone from dancing in the hall.



She won't do the baking because she is too stout,  
She makes cookies by the peck, throws the coffee out.  
Angeline the Baker, her age is forty-three,  
Little children 'round her feet and a banjo on her knee.



Angeline, the Baker, Angeline, the Baker,  
Angeline, the Baker, I love you Angeline.  
Angeline, the Baker, she's so long and tall,  
She sleeps in the kitchen with her feet out in the hall.

Angeline, the Baker, her age is forty-three,  
She chases boys around the house,  
But she ain't gonna get me.

# Angeline The Baker

Jam Version

traditional  
Copyright © 2007 by Mike Herr

1

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

6

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

12

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

17

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

22

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

28

G / D G D / A D A D A D A D A D G D(A)



Sacred



Harp

by Eileen Roys

According to *101 Hymn Stories* by Kenneth W. Osbeck, *Nearer, My God, To Thee* is generally considered by students of hymnology to be the finest hymn ever written by any woman hymn writer (Fanny Crosby fans may disagree). It is based on the biblical account of twins Esau and Jacob in Genesis 28: 10-22. In addition to having been a prolific writer of spiritual lyrics, Sarah was also an actress who had portrayed Lady Macbeth on the London stage. Her sister, Eliza, was an accomplished musician

who composed the music for many of Sarah's hymn texts. Sadly, Sarah only lived to age forty-three. Having spent much of her short life as a Unitarian, she had a conversion experience and became associated with a congregation of Baptist believers in London prior to her passing.

*Nearer, My God, To Thee* was first published in England's capital city in the 1841 hymnal *Hymns and Anthems*. It was introduced in America in 1844, but did not gain wide popularity until paired

with Lowell Mason's tune *Bethany* twelve years later. We are all familiar with the story of the ship's band playing this hymn as the Titanic sunk beneath the icy waters of the North Atlantic sending 1,500 souls into eternity. Prior to that, however, it is written that witnesses heard the hymn being sung as one passenger car of a railroad train was engulfed into swirling waters during the Johnstown (Pennsylvania) City Flood on 2 May 1889. ER

## Nearer, My God, to Thee

Sarah F. Adams, 1805-1848

Lowell Mason, 1792-1872

Arrangement © 1998 Charles Whitmer

Used with permission

Key: G Major

1. Near - er, my God, to Thee, Near - er to

Thee! E'en though it be a cross

guitar tablature: b a g g e e d g b a b a g g e e

chords: G D Em C G D Em C



That rais - eth me; Still all my

song shall be, Near - er, my God to Thee,

Near - er my God, to Thee,

Near - er, to Thee!

Chords: G, D, C, Em, G, D, G

Lyrics: That rais - eth me; Still all my song shall be, Near - er, my God to Thee, Near - er my God, to Thee, Near - er, to Thee!

2. Though like the wanderer, The sun gone down, Darkness be over me, My rest a stone;  
Yet in my dreams I'd be, Nearer, my God to Thee, Nearer, my God to Thee, Nearer to Thee!
3. There let the way appear, Steps unto heaven: All that Thou sendest me, In mercy given:  
Angels to beckon me, Nearer, my God, to Thee, Nearer, my God to Thee, Nearer to Thee!
4. Then with my waking thoughts Bright with Thy praise, Out of my stony griefs, Bethel I'll raise;  
So by my woes to be, Nearer, my God, to Thee, Nearer, my God to Thee, Nearer to Thee!
5. Or if on joyful wing, Cleaving the sky, Sun, moon, and stars forgot, Upward I fly,  
Still all my song shall be, Nearer, my God to Thee, Nearer, my God to Thee, Nearer to Thee!

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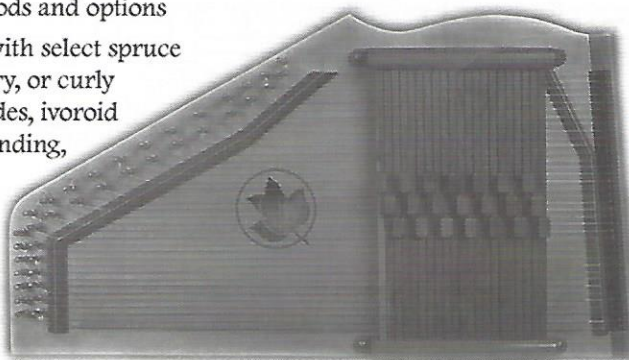
Poor Orphan Child, Angelina Baker, John Lover's Gone, When I Grow  
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# Colorfully Chromatic

## "I'll Take You Home Again, Kathleen"

T. P. Westendorf

This issue's column was specially chosen in celebration and observance of both Valentine's Day and St. Patrick's Day. Imagine our surprise to discover that although it is indeed romantic, it is in no way Irish! It was, in fact, written by an Illinois public school teacher for his wife who was homesick for Ogdensburg, New York!

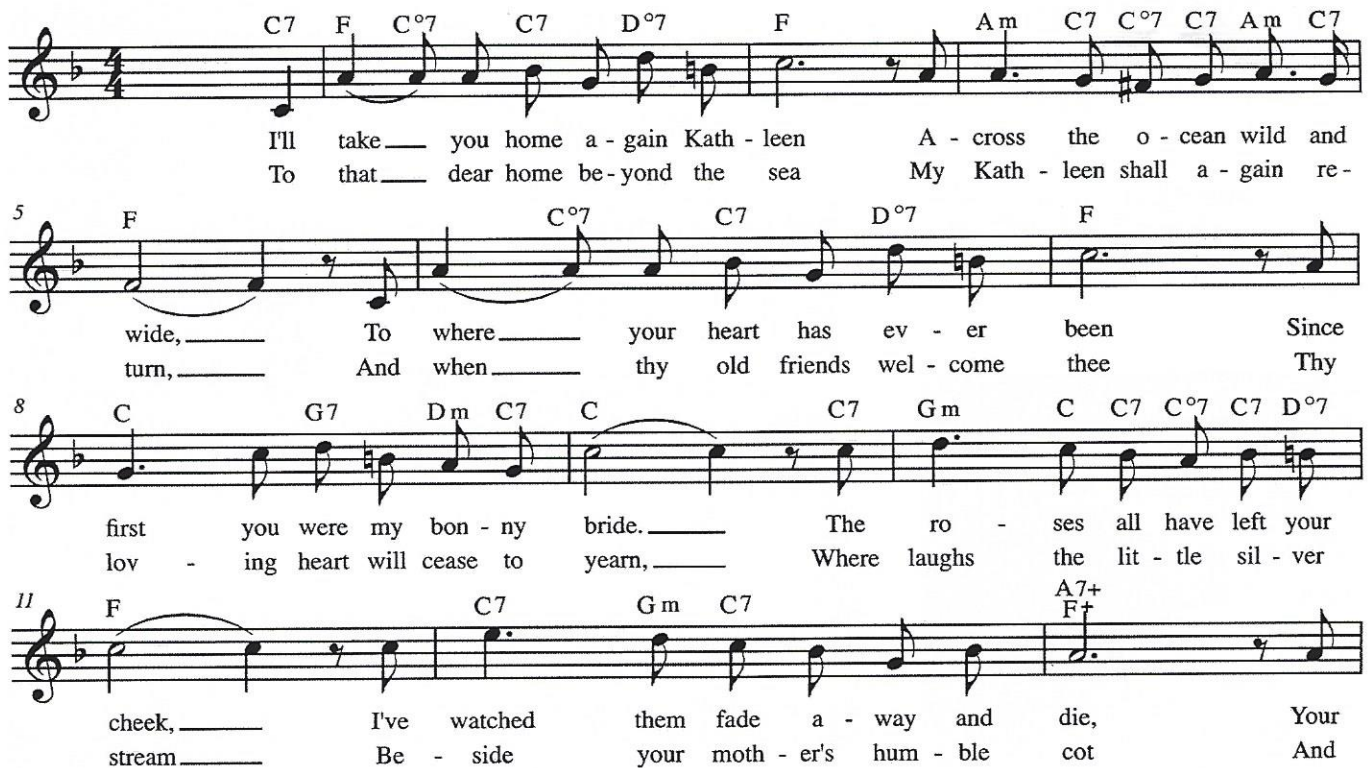
Nonetheless, it is widely considered to be an Irish song, perhaps due in no small part to its appearance in John Wayne's "Quiet Man." In 1876, it was one of the two most popular songs in America (the other being "Grandfather's Clock") and was certainly destined to become a standard when Elvis recorded it.

For our purposes, it has all the

hallmarks of a colorfully chromatic tune: liberal usage of the diminished seventh chords, digression far from the familiar "neighborhood" of the I, IV, V chords, and brief strolls down "Seventh Avenue." No wonder it's an enduring classic! Get this one under your belt, and you'll have folks singing along in no time!

## I'll Take You Home Again Kathleen

T. P. Westendorf



C7 F C°7 C7 D°7 F Am C7 C°7 C7 Am C7

I'll take you home a - gain Kath - leen A - cross the o - cean wild and  
To that dear home be - yond the sea My Kath - leen shall a - gain re -

5 F C°7 C7 D°7 F

wide, To where your heart has ev - er been Since  
turn, And when thy old friends wel - come thee Thy

8 C G7 Dm C7 C C7 Gm C C7 C°7 C7 D°7

first you were my bon - ny bride. The ro - ses all have left your  
lov - ing heart will cease to yearn, Where laughs the lit - tle sil - ver

11 F C7 Gm C7 A7+ F+

cheek, I've watched them fade a - way and die, Your  
stream Be - side your moth - er's hum - ble cot And


14 *Dm Gm A7+ Dm+ G7 Dm G7 Dm G7 C*  
 voice is sad when-e'er you speak And tears be - dim your lov - ing eyes. —  
 bright - est rays of sun - shine gleam, There all your grief will be for - got. —

18 *C7 F C°7 C7 D°7 F Am C7 C°7 C7 Am C7 F*  
 Oh, I will take you back Kath - leen To where your heart will feel no pain. — And

23 *F C7 F7 B♭ D°7 E7 D°7 F Dm Gm D7 Gm C7 F*  
 when the fields are fresh and green — I will take you to your home a - gain. — *ritard*

+ Your choice of chord.


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# The Children's Corner

by Verla Boyd and Kathleen Bassett

## The ???\* Jig

What is a jig? Well, if I asked my grandson he would say it was a fishing lure with one or more hooks. My husband would say it is a guide for holding parts or tools in place for various functions. The dictionary says it is various lively dances. There are double jigs, slip jigs, triple jigs and slide jigs. The most common jig is structured in 6/8 timing with two eight-bar parts,

and each is repeated (AABB).

We wanted to introduce a jig to you children but wanted to find one that is easy and autoharp-friendly. Then we decided just to write one and let you name this jig. So, we present to you an unnamed jig. First learn the jig then get a feel for a name for it. Mary Ann has promised a nice prize for the winner. When you have decided on a name

send it to [jdboyd357@yahoo.com](mailto:jdboyd357@yahoo.com).

Notice that the ends of part A and part B end with a scale. So practice your D scale and you will have some of the song already learned. You *do* practice scales, don't you?

\*Your choice for a name for the jig goes here.

### Unnamed Jig

Verla and Kathleen

A.



B.



# Interaction

YOU ARE INVITED TO PARTICIPATE  
IN AN INTERACTIVE LESSON WITH

Cathy Britell

A long-time classical musician, Cathy found her first autoharp in a second-hand instrument shop in Boulder, CO while working there on a research project. Her husband Jon was a cub scout leader at the time and she thought it would be a “no brainer” for him to use the autoharp to lead the scouts’ songs. He never did take to the instrument and the autoharp went into the closet. Then, like many contemporary players, when she first heard Bryan Bowers play, Cathy began to see the autoharp as a “real” instrument and was “hooked.” She went home, took the autoharp out of the closet, tuned it up, and late at night after the homework was done and the kids tucked in, she discovered a whole new world of music and enjoyment.

Cathy loves her part-time “day job” as a physician consultant for Washington State Vocational Rehabilitation, serving teens and young adults with disabilities. The rest of the time she teaches private lessons and workshops on autoharp and other instruments at the Dusty Strings Music Shop in Seattle and also has weekly autoharp classes through the Seattle Parks and Recreation Department. She performs locally as a soloist and with various groups of musical friends and also works as a studio musician. She also plays bass and autoharp in Seattle’s Chordwood String Band. Cathy loves the opportunity to perform and teach at festivals around the country, which have included the Arizona Autoharp Festival, California Autoharp Gathering, CBA Bluegrass Festival in Grass Valley, Mountain Laurel Autoharp Gathering, Ozark Folk Center Autoharp Jamboree, Northwest Folklife Festival, Tumblewood Music Festival and the Willamette Valley Autoharp Gathering. She was pleased to have won third place in 2002, second place in 2003 and first place in 2005 in the International Autoharp Championship in Winfield, KS. Also, she was happy to win second place in the 2007 Mountain Laurel Autoharp Championship.

Cathy treasures the autoharp community and the wonderful friends and adventures it has brought to her.



She “met” Bob Woodcock and Bill Bowes on a Prodigy bulletin board in 1992 and they convinced her to drive across the country for her first Mountain Laurel Autoharp Gathering. Then as the internet became available to the general public, she started a rudimentary mailing list and called it the Cyberpluckers. When Lindsay Haisley heard of this, he set up a real, functioning mailing list which Cathy co-managed with Lindsay for a number of years and then passed the torch to others. Since its beginning with three people 15 years ago, the Cyberpluckers “family” has grown to over 600 members from all over the world. In 1994, when Les Gustafson-Zook had the idea of producing an (continued on page 34 )

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Sends Lesson  
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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 Cathy Britell

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### "Balleydesmond Polka"

Here's a lovely traditional Irish tune in the Dorian mode that plays nicely on the autoharp, and gives us a chance to share a little music theory and some fun intermediate to advanced autoharp techniques.

First a few words about the Dorian mode. I promise that learning about modes, practicing Dorian scales, and learning how to do some Dorian improvisation will be REALLY useful to you, and add to your overall playing enjoyment. So, if you're not already familiar with this, do consider giving the following a bit of time and effort before jumping into the tune.

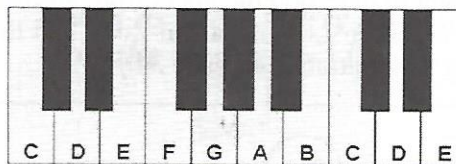
"Way back when" before modern musical notation was conceived, much of the music that was sung and played in Europe was "modal", using various scales consisting of seven notes with varying intervals between each note. The early Christian church made an effort to codify the music of the time, and developed a system of eight musical modes which mediaeval music scholars related to the ancient Greek modes and named them based on misinterpretation of ancient texts. (Oh, well...) The result is that in mediaeval and modern music, there are eight named modes: Ionian (I), Dorian (II), Phrygian (III), Lydian (IV), Mixolydian (V), Aeolian (VI), and Locrian (VII). (Let's leave those right there, OK?)

For the purpose of this lesson and tune, we're interested in the Dorian mode. First let's consider the D Dorian scale. This is a diatonic (7-note) scale that corresponds to the white keys of the piano from "D" to "D". It could be thought of as an "excerpt" of a major scale played from the pitch a whole tone above the major scale's tonic note (in the key of C Major it would be D, E, F, G, A, B, C, D), i.e., a major scale played from its second scale degree up to its second degree again.

Here's another way of looking at it:

Whole Step - Half Step - Whole Step - Whole Step - Whole Step - Half Step - Whole Step

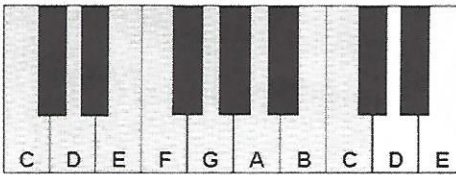
OR...if the above seems like gobledygook, I can illustrate on a piano. Here's a C major (Ionian) scale:



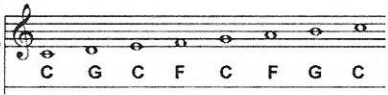
And of course, you would play it on the autoharp using the I (C), IV(F) and V(G) chords of the scale, like this:



Notes

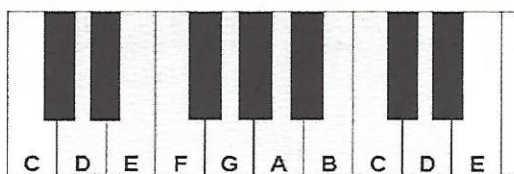


Autoharp  
Melody  
Chords

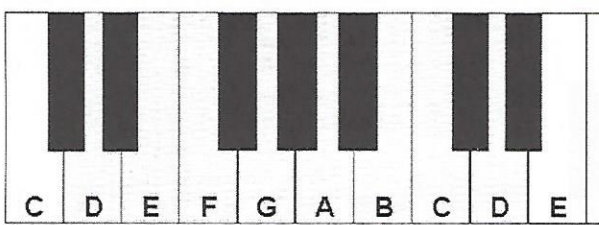


So far, so good? Okey, dokey. Now, if you started on the second note of the scale, and just played the black keys, you'd get the D Dorian scale.

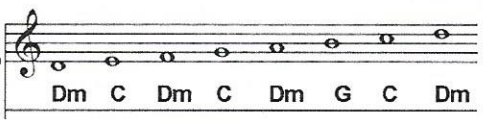
On the piano it would look like this:



The resulting scale has a minor "feel" or character, because as the "D" becomes the new tonal center the minor third between the D and the F make us "hear minor". If we build the first chord on the first, third and fifth notes of the scale, it is a minor chord. In other words, we play the scale on the autoharp using Dm, C, and G, like this:



Autoharp  
Melody  
Chords



Now, because we're playing AUTOHARPS, putting this into different keys becomes a cinch, doesn't it? For example:

If: The D Dorian mode contains all notes the same as the C major scale starting on D,

Then: The A Dorian mode contains all notes the same as the G major scale starting on A.

Or if we get out our paper piano again, we can look at a G scale:

The diagram shows a piano keyboard with the G major scale notes G, A, B, C, D, E, F#, and G. Below the keyboard, the autoharp chords are listed as G, A, B, C, D, E, F#, and G. To the right, a musical staff shows the melody for the G major scale in G major, starting on G and ending on G.

Autoharp  
Melody  
Chords

So, now if we start a scale on the second note of the G scale, and we've got an A Dorian mode or scale:

The diagram shows a piano keyboard with the A Dorian mode notes A, B, C, D, E, F#, and A. Below the keyboard, the autoharp chords are listed as A, B, C, D, E, F#, and A. To the right, a musical staff shows the melody for the A Dorian mode in G major, starting on A and ending on A.

And again, because the first, third, and fifth notes of this scale make an A minor chord, that's how we start the scale on the autoharp, and play it like this:

The diagram shows a piano keyboard with the A Dorian mode notes A, B, C, D, E, F#, and A. Below the keyboard, the autoharp chords are listed as Am, G, Am, G, Am, D, G, and Am. To the right, a musical staff shows the melody for the A Dorian mode in G major, starting on A and ending on A.

Autoharp  
Melody  
Chords

A good thing to do is to practice the A Dorian modal scale until you can play it autoharpically, and then start playing around with the three chords and different progressions, trying out scale fragments, arpeggios, and make up your own melodies. This is a favorite pastime of many guitar players. What it does is allows you to play more tunes by ear. (Try "Scarborough Faire", or "Eleanor Rigby" by the Beatles, or "Light My Fire" by the Doors, or "Billie Jean" by Michael Jackson, for example). Once you've really mastered the Dorian mode, you can easily figure out a bunch of tunes you used to think were complicated. (I told you there'd be a payoff!)

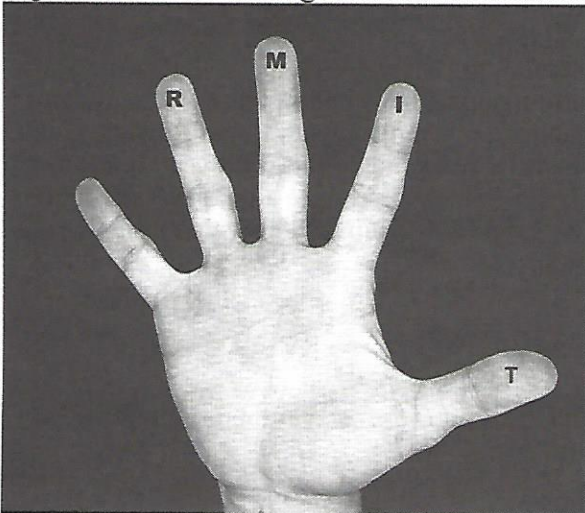
Now, on to the tune. The Balleydesmond Polka (actually there are three of them, but we're only looking at the first one this time) is a lovely traditional Irish tune that can be played slow (almost like a wistful air) to moderately fast (when it begins to dance.) It's a polka, and I've never heard it played faster than 120 beats per minute or so. When you listen to it played on the whistle or fiddle in sessions or recordings, you sometimes (but not always) hear "ornaments" in the tune at certain places. When and where this is done is up to the player, but it often looks something like this:



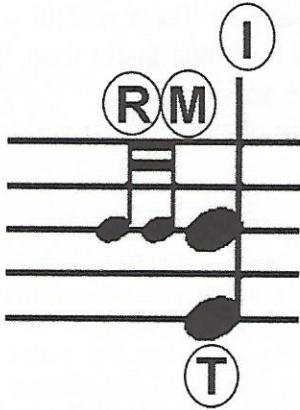
Now, you simply can't do this up to speed on the autoharp...so, how might you approach the issue? You could fake it. You could give the impression that you're doing a turn or grace note, but really you're just doing a "roll". This is a technique commonly used with the hammered dulcimer, and it works nicely with the autoharp as well. You would then play the first line something like this (listen on the AQ website):



The next question to ask is, "How do you DO a 'roll' on the autoharp?" Since I can't crawl out of the page and show you, (and if I could, that would be really creepy) I'll try to explain how I do it. Here's a right hand with the fingers and thumb labeled with initials:



What I do is essentially a melody pinch with T and I but just before that I will hit the melody string with the R and M fingers in rapid succession. Something like this:



So, that's the Dorian mode and my way of "faking" an ornamentation with a quick little roll. You can listen to the tune on the website at <http://www.autoharpquarterly.com>, and if you send for the lesson materials, I'll include some Dorian Mode scale practice, improvisation examples, and maybe even a whistle part to play along with.

Have fun!

## Cathy

(continued from page 29)

autoharp festival in the west, Cathy teamed up with him and John Arthur to start the Willamette Valley Autoharp Gathering, which has continued to grow and prosper as a non-profit organization bringing the world's foremost autoharp performers and teachers to Oregon each July. Her latest collaborative project, with Bryan Bowers, Laura Gregg, Karen Mueller and Richard Scholtz, has been the Seattle Autoharp Week, now in its third year. It has been a great joy to be able to work in partnership with these four wonderful friends to produce a uniquely integrated, effective and fun teaching program. Cathy truly appreciates the gifts of fun, friendship and fantastic music that the autoharp has brought to her and enjoys sharing those gifts with others.



# Balleydesmond Polka

Traditional

**Rhythm chords** A<sub>m</sub> G

**Melody Chords** A<sub>m</sub> / / G A<sub>m</sub> G A<sub>m</sub> G / / A<sub>m</sub> G A<sub>m</sub> / G

5 A<sub>m</sub> G A<sub>m</sub>

A<sub>m</sub> / / G A<sub>m</sub> G A<sub>m</sub> G / A<sub>m</sub> G / G A<sub>m</sub> / :||

9 A<sub>m</sub> G

A<sub>m</sub> G A<sub>m</sub> G A<sub>m</sub> G A<sub>m</sub> D G D G A<sub>m</sub> G A<sub>m</sub> A<sub>m</sub> G

13 A<sub>m</sub> G A<sub>m</sub>

A<sub>m</sub> / / G A<sub>m</sub> G A<sub>m</sub> D G A<sub>m</sub> G / / A<sub>m</sub> / :||

Autoharp arrangement ©2007 Cathy Britell

## CLUB LISTINGS, alphabetacally by state

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### ARIZONA

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The **Arizona Autoharp Club** meets monthly in Phoenix, AZ. They have activities throughout the year, including the AZ Autoharp Festival each February. Info: June Fessenden at 602-740-8113.

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### FLORIDA

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The **Pelican Pickers** (dulcimers and other acoustic instruments) meet on Monday nights from 6 to 8:30pm at the Shalimar Baptist Church in Shalimar, FL. The contact person is Dale Palmer. email: [pelicanpickers@embarqmail.com](mailto:pelicanpickers@embarqmail.com), website is at <http://www.pelicanpickers.com/>

Florida and Georgia autoharpers are planning to merge into one autoharp e-mail group. They get together whenever there are events in the area. For more information contact Bruce Fornes at [dostaboy@bellsouth.net](mailto:dostaboy@bellsouth.net) or Kevin Flynn at [klflynn@bellsouth.net](mailto:klflynn@bellsouth.net).

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### ILLINOIS

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The newly-formed **Upper Midwest Autoharp Society** is currently a Yahoo Group. [UpperMidwestAutoharps@yahoo.com](mailto:UpperMidwestAutoharps@yahoo.com), but there are plans to try to get together a couple of times a year. Place and dates not yet set. Info: Peter Lee at [lee@uwm.edu](mailto:lee@uwm.edu).

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### KENTUCKY

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**Hills Of Kentucky Dulcimer Club:** (Autoharps welcomed and encouraged): Meets 1st and 3rd Thursdays from 6 to 8pm at Community Of Faith Church, Fort Wright, KY. (Northern Kentucky/Cincinnati, OH) Contact: Gail Michalack at [michalacks@fuse.net](mailto:michalacks@fuse.net). Website: [www.hok-dulcimer.com](http://www.hok-dulcimer.com).

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### LOUISIANA

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The **Shreveport Autoharp Group** meets the 3rd Saturday of the month

in the conference room of the Cedar Grove Library, 8303 Line Avenue, Shreveport, LA. The time is 1pm to 4pm and all acoustic instruments are welcome. The contact person is Gene Gardner, 903-687-2840 or email [autoharper@comcast.net](mailto:autoharper@comcast.net). It is advisable to contact Gene ahead of time as the time or location is changed out of necessity.

The **Jefferson Jam** is held the second Saturday of the month at the Cumberland Presbyterian Church, 501 Jefferson Street, Jefferson, TX. All acoustic instruments are welcome. The time is 1pm to 4pm. The contact person is Sharon Boucher, email [ShaLeeRob@aol.com](mailto:ShaLeeRob@aol.com).

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### MINNESOTA

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**Twin City Autoharp Club:** Meets 4th Sunday of each month, from 3 to 5pm either at Walker United Methodist Church in South Minneapolis or at various member's homes. Contact—[tonywentersdorf@hotmail.com](mailto:tonywentersdorf@hotmail.com).

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### NORTH CAROLINA

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The **Triangle Autoharp Circle** (Raleigh/Durham/Chapel Hill/Cary area of NC) meets on the first Saturday of each month. (Sometimes we have a special program or holiday and have to change it.) Players of all levels, both chromatic and diatonic are welcome. Contact person: Christine Olson at [OlsonChr@aol.com](mailto:OlsonChr@aol.com) or 919-662-0764.

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### OHIO

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**Mad River Dulcimer Society:** Meets the 1st Monday and the 3rd Saturday of each month at the Lutheran Church in Bellefontaine, OH. 6pm to 7pm for beginners; a short business meeting around 7pm then until about 8:30pm (or later) practice for upcoming gigs, rehearse new tunes and jam. Contact—Larry Walker at [lwcw70@loganrec.com](mailto:lwcw70@loganrec.com)

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### OKLAHOMA

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The **Oklahoma City Traditional Music association** (OCTMA) meets every first Saturday of the month at 6pm at Victory Christian Church (at the intersection of Ridgeway Drive and N. Britton road) We offer workshops covering guitar, hammered dulcimer, mt. dulcimer, mandolin, fiddle, penny whistle and **autoharp**. Workshops feed into an open mike from 8 - 9pm with impromptu jam sessions after that. Info at: [www.octma.org](http://www.octma.org) and [william.hiawatha.brown@us.army.mil](mailto:william.hiawatha.brown@us.army.mil) Contact person: William H. Brown Jr. CSM RET

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### OREGON

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The **Portland Autoharp Group** meets the second Friday evening of most months in members homes. We welcome new members of all ability levels. Contact: Meryle Korn at [Meryle.Korn@gmail.com](mailto:Meryle.Korn@gmail.com).

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### PENNSYLVANIA

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**Chestnut Ridge Dulcimer Players:** Meets at Christ United Church of Christ in Latrobe, PA most Tuesdays (except summer) at 7pm. Contact: Don & Betty Brinker at 724-539-7983 or [donbrinker@verizon.net](mailto:donbrinker@verizon.net).

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### TEXAS

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**'Harps Over Texas club:** Meets the 4th Tuesday of the month (except December) at the Cumberland Presbyterian Church, 1424 Stuart Road, Denton, TX at 7pm. Contact: Nathan Sarvis 940-482-6403 or [nsarvis@integrity.com](mailto:nsarvis@integrity.com) or Helen Beck 940-382-3248 or [jchb2@verizon.net](mailto:jchb2@verizon.net).

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### VIRGINIA, MARYLAND AND DISTRICT OF COLUMBIA

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**Capital 'Harpers Autoharp Club:** Usually meets the 3rd weekend of the month, Saturday or Sunday at the homes of club members. Contact: Jim Weed, 301-596-3155 or [Whidbey@comcast.net](mailto:Whidbey@comcast.net).

## Clubs (continued)

## Club News

**OUTSIDE THE U.S.****THE UNITED KINGDOM**

**UK Autoharps** has three annual meetings which take place on Saturdays with the dates spread throughout the year, Spring, Autumn, Winter. Dates and venues are published in advance on the UK Autoharps website. Venues are organised in various parts of the UK. Currently, all regular venues take place in southern England, but additional events are sometimes organised and supported elsewhere in the UK. All are published on the UK Autoharps website. Info is available at [www.ukautoharps.org.uk](http://www.ukautoharps.org.uk). Contact person is Sue Edwards at [sue.edwards5@tesco.net](mailto:sue.edwards5@tesco.net)



**Capital 'Harpers Autoharp Club** announces they are kicking off a new year of autoharp jamming, and the first thing to note is that for the first three months – January, February and March – we will be trying a different meeting arrangement. With the help of Mary Dettra, we have reserved a meeting room in the Dolly Madison Public Library in McLean. Located to the side of the library and downstairs with a walk-out door, the room is spacious and comfortable with plenty of tables and chairs; washroom facilities are available on the same level. As a special benefit, there is a wheelchair ramp from the parking lot directly to the room for easy accessibility.

It is not possible to have a meal in this library room, so we will not schedule potluck luncheons during these three months. However, at break times we can enjoy snacks and

sodas, so members are free to bring things like cookies, nuts, candy, chips and dip, sodas, cider, etc. Our meetings will generally be three hours long, running from 1:30 to 4:30 on Saturdays (library closes at 5pm) and 2:00 to 5:00 on Sundays. The library itself is closed on Sunday, so one of our members (Mary and John Dettra have volunteered) will have to pick up a key to the room on Saturday. A further limitation in use of the library will come when the library is completely closed for a scheduled renovation, which has been postponed several times over the last year or so. A complete closure will probably put us once again in members' homes. Even with the library, we can still schedule jams in homes from time to time. All acoustic instruments are welcome.

The reserved library dates are:  
February 16 (Saturday) 1:30 to 4:30  
March 15 (Saturday) 1:30 to 4:30  
Comments or questions? Call 240-603-3155 or email [Whidbey@comcast.net](mailto:Whidbey@comcast.net) ask for directions.

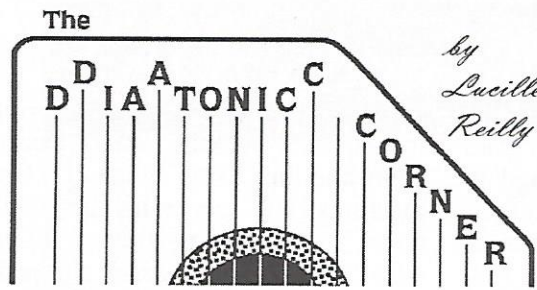
**The Houston Music & Folklore Society** sponsors a "Pickin' Party" every month at a member's home in the area. The September party was hosted by Carolyn Davis at her home overlooking the Brazos River in Sugar Land, TX. Everyone brings a covered dish, we eat, we visit and then we get down to some serious pickin' for the next 2 to 3 hours. If the weather is nice, we play outside, if not, we head inside for the air conditioning. In this circle of friends we have songwriters, singers, recording artists; you just never know who is going to show up. We have loads of fun swapping songs/tunes among the musicians. In addition to the Pickin' Parties we also have Second Saturday Concerts and various house concerts in the Houston area. Acoustic music is alive and well in south Texas. Craig Harrel and I are doing our part in keeping the autoharp on the front burner. Y'all come.

Glenn Flesher

Photo courtesy of The Huntsville Item, Huntsville, TX



*Al Weber on bass and Glenn Flesher on autoharp at the Annual Dulcimer Retreat at Sam Houston State University in Huntsville, TX.*



This issue's feature:

by  
Lucille  
Reilly

## A Chestnut for a Winter Night

One of the first fiddle-tune books I bought (back in 1976!) was The Newton Tolman Collection. This thin, crudely published booklet of mostly Cape Breton tunes in handwritten music notation supplied my first exposure to the hundreds of contra-dance tunes that fuel part of my musical passion and still hold my fascination. Although I passed by the featured tune, “Batchelder’s,” for some years because its “official” key is F major (play a *chestnut* in another key to accommodate the dulcimer?—never!), it is now among my favorite G-major dulcimer tunes.

“Batchelder’s” appears on the next page in its original key of F major. (Transposing any tune to the key of your diatonic autoharp’s choice is easy when the melody chords appear as Roman numerals. Just switch to the desired autoharp and play. Everything in both hands will feel the same, although your ears can expect the sound of the tune to be different.) Sing the tune now to plant it in your ear before going on to play it. If you need aural assistance, you can listen to an audio file at the bottom of [www.thedulcimerlady.com/thoughts.htm](http://www.thedulcimerlady.com/thoughts.htm).

### The melody

A brief scan of “Batchelder’s” reveals the common melodic repetition of similar sounding phrases. The B section mostly involves two pitches at a time per measure. (Fingering these note pairs turns out to be more curious than you think; keep reading.)

### Meandering out of key

Mm. 2 & 6 each sport a downbeat B-natural (♯), a tone that’s out of the key of F major. Does this mean a lockbar cannot be engaged to play this tune? Not necessarily.

I get around the lockbar issue another way: Notice that I have written a flat (♭) over each B (to notate B-flat as optional), as well as circled the notehead. After brushing the downbeat of beat 2 (at ↑) with the I chord depressed, *release* the I-chord bar to sound both the downbeat B and the C (also circled) following it. (Do not pinch to sound a bass note under the B. You’ll create a vibrational mess!) By doing this, the I chord continues to ring and, whatever flavor of B you choose to play, it will fly by so quickly that the ear will barely perceive whether it was flatted or natural. So, with the lockbar off, you can sound B-natural if you want to, or with the lockbar on, the “fly-by” B-flat will sound close enough to B-natural that the ear won’t care which flavor it hears.

With the I-chord bar being released for two consecutive notes, you may find it tricky to coordinate both hands to respond precisely to the longer chord-bar release. This kind of pumping will feel odd at first, especially in the button hand, but with adequate repetition of m. 2 or m. 6 (see the accompanying exercise below), it will become more routine and familiar. You can also achieve familiarity by playing the A section nonstop several times, slowly at first then gradually increasing speed; however, if the long release feels like it is taking too long to master, return to the exercise below, which will help you clinch it faster.

### Chords

The chords are all straightforward. No tricks or special usages here, so there is nothing more to say about them!

### Thumbing the bass line

You can create a great bass line to “Batchelder’s” with your thumb as each chord change occurs. Open and close your string hand to help your thumb choose both deep and higher bass strings that together will support the tune in wonderful, harmonic ways.

### Fingering the B section

Five measures in mm. 9-16 sound only two notes. It’s easy to see that two fingers alone would play them, but now consider that *three* of my fingers want to play each two-note measure! (I’m always talking about “weird fingering curveballs” that seem unnecessary, but try them to experience their musical benefits.) My finger order came out *r-m-i-m* to play beat 2 of mm. 9, 10, 11, 13 and 14. Why? As my playing approaches dance tempo (operative words!), *r* and *m* feel like they are being overworked and need *i* for relief. To incorporate *i* easily, I shuttle my arm a little to take *i* and *m* to the strings they will strike. Without that shuttling, my fingers feel like they’re twisting uncomfortably around each other. (I’ve mentioned in this column several times before about playing with both arms free of the autoharp, and here is one more reason to do so.) However, having said all of the above, I have placed a question mark under the lone *i* to indicate that it’s optional: If you want to play the abovementioned measures with two fingers only (at *close to dance tempo*—if you’re playing slowly, you’re cheating! 😊), have at it and be happy—and let me know how you do it!

Once you start this chestnut cooking near a satisfying fire, you and your fingers will surely be warm and happy enough to keep cooking it for evenings to come. Enjoy!

Lucille

Next issue:  
Felines Down Under

Do you have a question or tune you’d like to see addressed in The Diatonic Corner? (Do you ever wonder where the “next issue” tags lead next?!) Write to Lucille at [www.thedulcimerlady.com](http://www.thedulcimerlady.com) with your request. This is your column, after all.



## Batchelder's Reel

○ = release the chord bar of the moment to sound this note.

Cape Breton tune, chorded by Lucille Reilly

5

8

13

r m r m r m i m ... ?

### Fingering Symbols:

t=thumb; i=index; m=middle; r=ring, ↑=thumb brush

To hear a MIDI file of "Batchelder's," go to [www.thedulcimerlady.com/thoughts.htm](http://www.thedulcimerlady.com/thoughts.htm) and scroll to the bottom of the page.

# In the beginning...

by Mary J. Park

## Au Clair de la Lune

Traditional French

It's a new year and time to start again! In this issue I have brought you a simple melody for the true beginner, but even with this simple melody there are some variations available to you. One variation is to play the melody one octave above where this arrangement is written. This will put you among the very highest strings.

This is a good melody to practice pinching the melody accurately. Since this is a moderately slow tune, you will want to make a fairly large pinch on each melody note, making sure to end on the desired note in the melody. If you move to the higher octave, you will need to reduce the size of your pinches though. When you have more than one note in a row that is played on the same chord, you will need to be particularly careful to move your hand to the correct new position to play each note. If you are truly adventurous, try using the thumb method of playing. In this

method you replace each pinch by a thumb stroke that ends precisely on the desired note. Since these thumb strokes are melody strokes, they should be played fairly loudly. Try playing some or all of the melody notes with this method.

Playing rhythm strokes correctly is also important to good performance. Remember to play quietly on the rhythm strokes (anything played to fill in a longer note), just brushing across the strings. The thumb rhythm strokes should start in the lowest strings and end at about the middle of the string bed. Notes written in a bracket ( `[ ]` ) are played on one beat; therefore, if there are two notes in a bracket, each gets half of the beat.

There are several chord options available to you in this melody. First, D7 and A7 may be replaced by D and A in this tune. I wrote the arrangement including minor chords,

but I have given you alternative major chords in parentheses. In the third measure in the third line, Am may also be used to replace the A7s.

I hope you have fun with this simple melody and use it to refine your playing skills. Keep a steady four-- beat count going on each measure and you will soon have a nicely played tune.

Tablature Explanations:

Thumb stroke toward the high strings.



Pinch made with thumb and second finger.



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



# Au Clair de la Lune

Traditional French  
Arranged by Mary J. Park

Au Clair de la Lu - ne Mon a - mi Pier - rot,  
 In the sil - ver moon - light my dear friend Pier - rot,  
 (G) / / D7 G (D7) (G) / (D7) / (G)

g g g a b a g b a a g

5

Pre - te moi ta plu - me Pour e - crire un mot;  
 May I have your pen to write my love a note;  
 5 / / / D7 G (D7) (Em(G)) / (D7) / (G)

g g g a b a g b a a g

9

Ma Chan-delle est mor - te, Je n'ai plus de feu;  
 Can - dle - light is fad - ing, Fire looks pale and odd,  
 9 (Am(D7)) / / / /(C) / (A7) G D7 A7 (D7)

a a a a e e a g f# e d

13

Ou - vre moi ta por - te Pour l'a - mour de Dieu.  
 Please don't keep me wait - ing For the love of God.  
 13 (G) / / D7 G (D7) (Em(G)) / (D7) / (G)

g g g a b a g b a a g

# Drew's Tip Of The Day X 2

by Drew Smith

## Thoughts About Playing In Autoharp Competitions

Here are some thoughts about playing in autoharp contests.

Here goes:

1. Play your *best* two tunes in the first round, to hopefully get you into the second round of finalists. Have two more tunes ready to play, should you be a finalist. Of course, have your autoharp in perfect tune!

2. Play an interesting, recognizable tune. An unknown tune could create a disadvantage, as judges must perceive and evaluate an unknown melody in the short span of attention available. I feel that higher points will accrue for well-known, well-played melodies than for relatively unknown tunes.

3. Play the melody as clearly, cleanly and accurately as possible. Difficulty of the well-played tune can build points for you.

4. Play "from the heart," with *feeling*, and if there are words to the song, play the melody notes— with pauses as if you were singing the syllables of the words. Think of "dynamics." This can also mean that you may alter the rhythm... or have no specific rhythm at all. It depends on the song, or mood of the tune you have selected. Play softly for sensitive sections, build intensity where appropriate. This can lead to higher "show value" and "overall impression" points.

5. Possible *chromatic* 'harp advantages:

Seriously consider tunes that mix Major and Minor chords, and/or use of Seventh chords (an advantage for chromatic 'harps, as it opens up a large variety of potential numbers), consider a tune that has three or more sections to promote interest.

6. Possible *diatonic* 'harp advantages:

The richness and fullness of sound can work well for your tune. Some players do very well doing open chording. The use of ethereal chords not normally found in chromatic 'harps can enhance interest in your numbers. These effects can possibly create an advantage. Or a two key 'harp can play a tune in a mixolydian mode to advantage.

7. For a fast tune, be very accurate! Do *not* play faster than you can play accurately. "Flash" does not necessarily convert to winning. For a slower tune, accuracy and an interesting arrangement can help win the day.

8. Play the tune just two times through if it is lengthy or max of three times if it is a shorter length tune. Playing more times can increase your "screw-up" chances, and give judges a "ho-hum" feeling.

9. Practice your tunes so that your fingers will have the needed "finger memory" to push the proper chords and find the melody notes. Don't think of being nervous when you sit on the stage to play. Everyone has similar apprehensions! Concentrate on your job at hand! As soon as you start, you will lighten up!

Even if you do not place in your contest, the experience helps you know what to work on for your next time. No one is a loser for having put themselves "on the line" in competing. I'm sure that all that have competed consider it as having very exhilarating and *fun*, once you have done it!

Don't forget that there are normally three judges, each not knowing how the others are scoring. It's possible that the same tunes played by the same people in another contest, might come up with different results.

Each contest is simply a "moment in time" for everyone.

Of course, others may have their own take on autoharp competitions.

Listening to the "Winfield Winners – Autoharp" Masters Series of CDs can give you an excellent idea of the winning tunes played at the International Autoharp Championships. For info, contact [drew-smith-autoharp-emporium@verizon.net](mailto:drew-smith-autoharp-emporium@verizon.net).

And listening to the "Mountain Laurel Championship" tunes done each year can bring you the range of tunes played at that contest, from which the winners were judged. You can get further info on this from [neal@doofusmusic.com](mailto:neal@doofusmusic.com).

### Tip # 2

**Why the Missing "E" Chord in OSI Chromatic 'Harps?** \* See note Attached - . . .

I claim that Oscar Schmidt Autoharps (and ChromAharps, etc.) don't have an "E" chord on their 'harps because if they did, it would sound terribly weak and anemic.

And, why is that? Because there is no G note in the lower octave of strings. The G note is the missing number 3 note in their "E" chord. The moment you create that note in your string range, your "E" and "E7" chords sound really *good* and full!

I solved that problem many years ago by tuning up all seven strings at the bass end to the note immediately to its right. You don't even have to change the strings to do it!

Original Oscar Schmidt tuning of strings:

F G C D E F F G /// A A B C etc.

Retuning of first seven strings:

G C D E F F G G /// A A B C etc.

Note that the original eighth

string is the same as the seventh string. At this point, *tune the eighth string up to G*, and now you have the missing note that will enhance the “E” and “E7” chords. All you have lost is the lowest “F” note. Not bad!

Retuning all first *eight* strings looks like this:

G C D E F F G G /// A A B C etc.

This retuning works on all autoharps! 15 or 21 chord models! Even today, you don’t get an “E” chord on Oscar Schmidt’s 15 or 21 chord ’harps

*But, after retuning, you must cut your chord bar felt to accommodate all the retuning.* Luckily, this is only necessary the first time that you retune the strings. All chords that have changed notes must be corrected.

And if you choose to enhance the sound of your ’harp with the richer “E” chord, you can now play in the key of “E” if you have an “A” chord (the IV chord) and if you have a “B” or “B7” chord (the V chord). Opens up a whole new territory!

If you want a more playable chromatic ’harp, and are not sure of doing this work without having further instructions, I’ll be glad to mail you charts and printed information for doing this work if you send me a self-addressed #10 envelope with 60 cents postage, or 2 First Class stamps affixed.

I can also include chord bar layouts showing how a 15-bar ’harp can play in the keys of A, C, D, E, F and G, with the I, IV, V chord fingering the *same* for each and every key!

And, I will have a chart showing how the 21-bar autoharp can have the “E” chord well-positioned along with the other chords. For chords that need to be refelted, I’ll have information as to the notes needed for each chord.



## *Inside Bluegrass...* a good review!

This is not a bluegrass or old-time string band recording. It does, however, consist of acoustic music with autoharp, fiddle, guitar, harmonica, recorder, kazoo, dobro, African drum and other percussion and, of course, vocals. It has a lot of two- and some three part harmony. (There’s also an unaccompanied recitation.)

*Yin Of My Yang* might not be to everyone’s taste but, personally, I like it—a lot. To me, the describing words that come to my mind are “wacky” and “wonderful.” The songs (all Wentersdorf originals) are about a variety of subjects not often dealt with in songs. For instance, there is a lament that the planet Pluto has been “kicked out of the universe,” and a musical observation that with iPods and cell phones and such, we are now “Plugged In All the Time.”

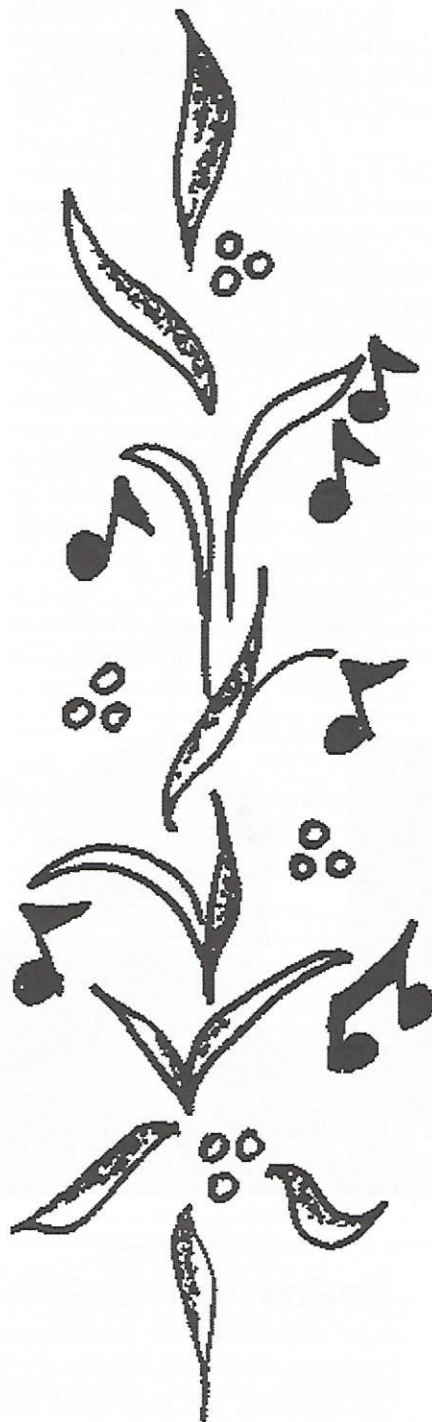
*Yin Of My Yang* is a local release by Tony Wentersdorf, who is emerging as a guru of the Twin Cities Autoharp Community. He is assisted by John Bennett and Mary Parker.

Wentersdorf and Parker do most of the vocal work. I find Parker’s singing to be especially amazing. All of the vocal work is unique and sometimes a bit outlandish. At first listening, one might get an impression that much of the singing is of a tongue-in-cheek nature. It certainly can’t be accused of being excessively slick. However, repeated listenings that the vocal and instrumental stylings are always extremely well thought out... and compliment each song as well as possible.

The CD would benefit if the lyrics— or at least the rationale for the songs— were included in the liner notes.

*Yin Of My Yang* is really a hard-to-describe recording. But for anyone that is interested in something very different, with off-beat songs, singing and instrumentation, this CD is worth checking out.

by Jerry Barney



*(continued from page 45)*

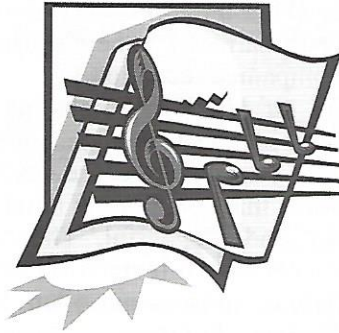
even in circles where one would expect that their members had difficulties to even notice an autoharp looking down along turned-up noses.” (Siegfried, this quote is my favorite of 2007. Thanks!)

Our Japanese friend, **Kosaka Kazuhiko**, plays at a Shinto Shrine during the year. He brings happiness and peace to each person there.

*This is it for this time. I am constantly amazed at the new, inventive, fresh ideas that are being shared. I am also thankful for the tried, true and proved methods that have made this that, in this column we refer to as 'Harpland, grow. Over the past twenty years I have seen us grow in numbers, knowledge, experience and accomplishments. Most of all, I have seen the growth of a true kindred spirit between people of different races, nationalities and religions. As stated on the back cover of my CD, "Music is the golden thread that weaves its beauty through the tapestry of our*

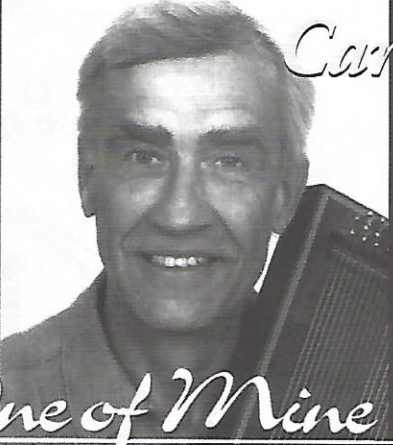
*lives." I believe that to be true! Let me hear from you!*

*'Harpin' in Harmony,  
Mary Umbarger*



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remind you  
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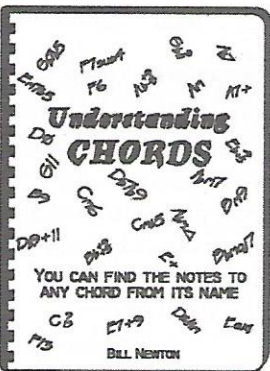
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BILL NEWTON

# Postscripts from 'Harpland

with Mary Umbarger

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

*Happy New Year!! I am writing this the second week of January. Already 2008 is shaping up to be spectacular in 'Harpland! I can hardly wait to see what will happen during this New Year, and I know you are excited. I see new festivals, competitions, great music and endless opportunities. Now, listen up, I want to hear from you so I can fill this column with interesting stuff and Mary Ann won't "fire" me!!*

*(Not even a slight chance of that! ... Mary Ann)*

## OUT AND ABOUT

*p.& Will Smith* receives high praise from the Sore Fingers attendees. Seems he blew them away with his playing. To quote **Bob Ebdon**, "Will is a most amazing gentleman, teacher and scholar." (... and all who have met him say, "AMEN!")

*p.& The whistling lady, Linda Hamilton*, presented a selection of Christmas music at the Knights of Columbus Christmas Concert. The over 300 attendees enjoyed her whistling and autoharp. (I wonder how she does that! I have trouble talking and walking at the same time. Amazing!

*p.& Ron Bean* in San Francisco, CA tells of a wonderful trip he took in October. He and his wife loaded luggage and an old OS 'Harp and visited Paris, Cologne and Berlin. One of the highlights was meeting up with **Siegfried Knoepfler** in Cologne and playing together. They toured Cologne with Siegfried and walked along the Rhine. Ron had problems in Paris and Berlin trying to sit on benches and play his autoharp. In Paris, he set a dog off into spasms of barking and in Berlin, a man took exception and, Ron says, barked as loud as the dog!

The good news is that many heard his fine playing and really enjoyed the music.

*p.& I hear Ann Norris* has a new CD, *Incredibly Autoharp*, with a lovely arrangement of *Harbor Lights*, which was her winning selection at Winfield. (*Congratulations, Ann!*)

*p.& Ken Farrow* in rural Alaska is dedicated to increasing exposure to and appreciation of the versatility of the autoharp in that state. During the holidays he took his caroling to places of business in his community and home visits to friends and the disabled as well. Ken also played and sang prelude music for a local Christian Drama Association production and at the monthly sing-along. During the summer and autumn he plays weekly at the outdoor Farmer's Market and teaches year-round.

Ken continues his efforts to heighten awareness and bring the instrument into the forefront of the public consciousness. A workshop/seminar is planned for mid-year. (I must give a word of thanks to Ken for actually *sending* me his report.

*I hope it will inspire others to send me word of what is happening to them in 'Harpland. Most of my info is gleaned from the Cyberpluckers list, for which I am thankful and enjoy. But there are so many stories out there from those not on the list. Pah-leeeeeeez— let me hear from YOU!*)

## Remember... IT ONLY TAKES A SPARK ...

*p.& James Phillips* took his autoharp with him to pass the time as his mother was in outpatient surgery. He enjoyed the interest shown by some fellow musicians who, as it turned out, play guitar, mandolin and banjo. One of the fellows was interested in getting an autoharp and learning to play. Of course, James gave him information to begin the journey. (*James, thanks for having the information on hand and being the "spark" to light a new autoharp candle!*)

*p.& Terry Sanders* tells another successful story; **Joy McCoulough**, from down Texas way, heard an autoharp for the first time a couple of years ago from the 'harps of Dorothy Sanders and Ann Norris. The "spark" grew and Joy recently got her first autoharp from **George Orthey** and is enjoying autoharp jams. Joy is an accomplished string musician and

Terry predicts she will become a very good player most rapidly.

## SIGHTINGS:

*p.& Autoharp* is heard on the new Alison Krause CD, *Rising Sand*. On track #13, *Your Long Journey*, **Mike Seeger** (listed in the liner notes) plays autoharp.

*p.& J.P. Harvey* on the Tonight Show playing and accompanying herself with lap-style autoharp.

*p.& Heather Farrell-Roberts* playing at a charity concert in a little 12th century village church, afterwards having a stormy, dark, scary drive home. (*Ah, the things we do for fun and service!*)

*p.& Eileen Roys* faithfully playing autoharp during the worship service once a month at her church. *Eileen was one of the first autoharpists I met years ago. She is a talented musician and her giving, loving spirit has endeared her to many. Thanks, Eileen, for everything!*)

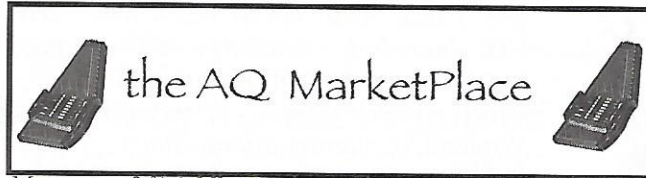
*p.& Graeme Fletcher*, Australia playing *Tennessee Waltz* in Melbourne at the Oldest Folk Club (Graeme says this is verifiable by the age of some of the audience!) He has a mission to create a tsunami of autoharp players down under. He and fellow Australian **Evan Mathieson** are working together to present workshops and performances at the National Folk Festival in Canberra in March. (*Way to go, guys!*)

*p.& Meryle Korn*: remembers that back in the late 70's or mid 80's, **Tina Walski** from southern California won a set of stainless flatware on The Gong Show by playing *Listen To The Mockingbird* on her autoharp while playing a duck call. *Oh, my!!*

*p.& Scandinavian jazz singer, Solvig Sletahjell* and her "Slow Motion Quintet" are touring Germany. **Siegfried Knoepfler** in Cologne saw a short video promoting this on a public TV station. The clip showed the singer and her musicians in concert. One of them was strumming an autoharp, lap style with crossed hands. Siegfried says, "Since Scandinavian jazz seems to be much in fashion here, the appearance of an autoharp in a contemporary jazz combo might gain new respect for our instrument, (continued on page 43 )

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(Continued on next page)

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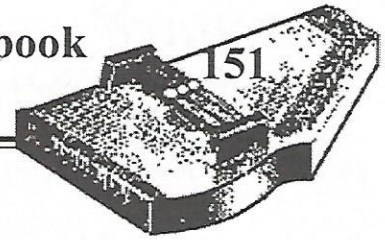
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Welcome to this issue's songbook pages!

I was thinking about this song for the last issue, but decided to omit it as it didn't fit the theme of the songs that I had chosen. *Hush, Little Baby* is a children's song for certain, but I know a lot of grown-ups that have sung and recorded it over the years.

### HUSH, LITTLE BABY

(C) Hush, little baby (G7) don't say a word,  
(G7) Papa's gonna buy you a (C) mocking bird.

If that mocking bird won't sing,  
Papa's gonna buy you a diamond ring.

If that diamond ring turns brass,  
Papa's gonna buy you a looking glass

If that looking glass gets broke,  
Papa's gonna buy you a billy goat.

If that billy goat won't pull,  
Papa's gonna buy you a cart and bull.

If that cart and bull turn over,  
Papa's gonna buy you a dog named Rover.

If that dog named Rover won't bark,  
Papa's gonna buy you a horse and cart.

If that horse and cart fall down,  
You'll still be the sweetest little baby in town.



This song is a well-known tragic song.

### CLEMENTINE

In a (G) cavern, in a canyon,  
Excavating for a (D7) mine,  
Dwelt a (C) miner, forty-(G)niner,  
And his (D7) daughter Clemen(G)tine.

chorus:

Oh, my (G) darling, oh my darling,  
Oh, my darling Clemen(D7)tine,  
Thou art (C) lost and gone for(G)ever,  
Dreadful (D7) sorry, Clemen(G)tine.

Drove she ducklings to the water,  
Every morning just at nine,  
Hit her foot against a splinter,  
Fell into the foaming brine.

(repeat chorus)

Ruby lips above the water,  
Blowing bubbles soft and fine,  
But alas, I was no swimmer,  
Neither was my Clementine.

(repeat chorus)

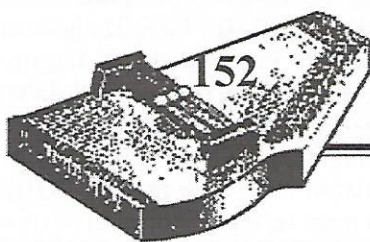
In a churchyard near the canyon,  
Where the myrtle doth entwine,  
There grow rosies and some posies,  
Fertilized by Clementine.

(repeat chorus)

Then the miner, forty-niner,  
Soon began to fret and pine,  
Thought he oughter join his daughter,  
So he's now with Clementine.

(repeat chorus)





## Autoharp Songbook

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Here is a song I first learned at a dulcimer club where I live. A lot of the dulcimer players I know learn this as their first song.

### GO TELL AUNT RHODY

(D) Go tell Aunt Rhody,  
 (A7) Go tell Aunt Rhody,  
 (D) Go tell Aunt Rhody,  
 The (Bm) old gray (A7) goose is (D) dead.

The one she's been saving, (3X)  
 To make a feather bed.

She died in the mill pond, (3X)  
 Standing on her head.

She died on a Friday, (3X)  
 With an aching in her head.

The old gander's weeping, (3X)  
 Because his wife is dead.

The goslings are crying, (3X)  
 Because their mama's dead.

This is a spiritual that a lot of folks know. I remember it was played at my Grandmother's funeral when she passed on.

### SWING LOW, SWEET CHARIOT

(chorus)

Swing (C) low, sweet (F) chari(C)ot,  
 Comin' for to carry me (G) home.  
 Swing (C7) low, sweet (F) chari(C)ot,  
 Comin' for to (G7) carry me (C) home.

I looked over Jordan and what did I see,  
 Comin' for to carry me home,  
 A band of angels comin' after me,  
 Comin' for to carry me home.

(repeat chorus)

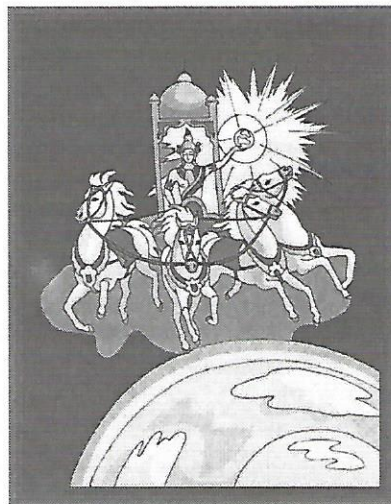
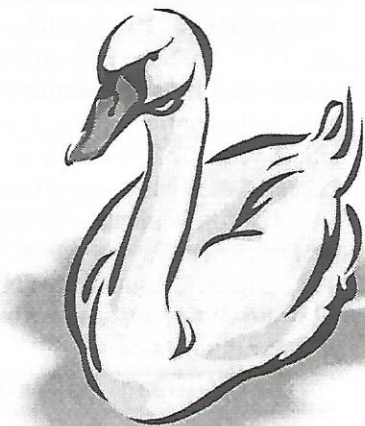
If you get there before I do,  
 Comin' for to carry me home,  
 Just tell my friends that I'm a comin' too,  
 Comin' for to carry me home.

(repeat chorus)

Sometimes I'm up, sometimes I'm down,  
 Comin' for to carry me home,  
 But still my soul feels heavenly bound,  
 Comin' for to carry me home.

(repeat chorus)

This page is perforated for your convenience.



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Kathie Hollandsworth called my attention to a serious omission in one of Drew's tips on pages 42 and 43 of the current issue of AQ. There are a number of # (sharp symbols) missing in the "Tip 2" Why the Missing "E" Chord in OSI Chromatic 'Harps?"

Where there are notes listed, if there seems to be an extra space between letters, there should be a # symbol there. (As in the F G C D E F F # G /// A A # B C in the first example.) The other examples Drew gives are similarly incorrect. Drew wrote them right!! Somewhere between my computer and the printer, they disappeared. However I am sure that omission would have shown up on the proofs, which I okayed, so the fault is mine.



Mary Ann