

# AUTOHARP QUARTERLY

Spring 2008 • Volume 20 Number 3 • Seven Dollars

Your Connection to the Autoharp Community Since 1988



**Mike Fenton** tells about some essential autoharp albums & the players

**Lindsay Haisley** uses *Caravan* as his Interaction lesson

**Ronnie Williams** shares pictures and memories of the Carters

**Bud and Karla** arrange *You Belong To Me* in colorfully chromatic fashion

**Siegfried Knöpfler** shows us how he plays *San Antonio Rose*

*Wonderful Words of Life* is the selection for **Eileen Roys'** Sacred 'Harp in this issue

Beginners get help with *Dark Hollow* from **Mary J. Park**

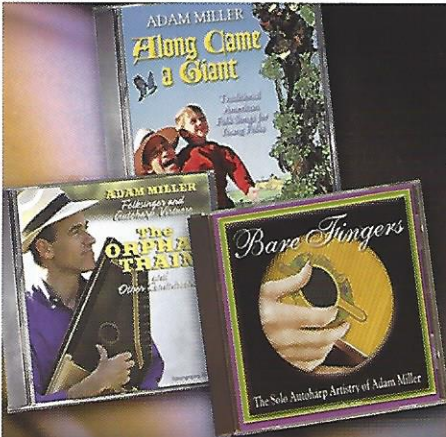
**Lucille Reilly** brings an unusual Aussie folk song to the Diatonic Corner

*Melodious Etude #15* is **Linda Huber's** Simply Classic piece

**Mike Herr** uses *Cluck Old Hen* to teach the jammers

**Verla & Kathleen** teach the children *Go Tell Aunt Rhody*

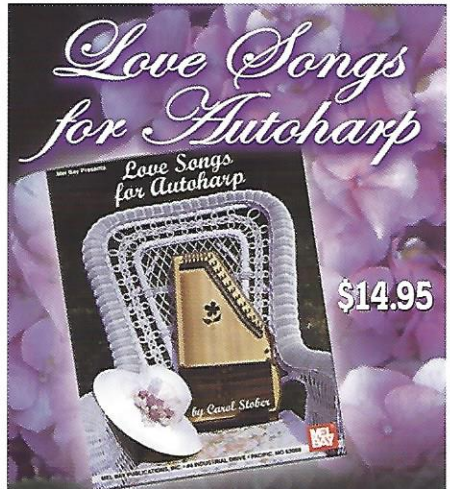
Picture shows (left to right), Mother Maybelle Carter, Anita Carter and June Carter Cash.



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— Adam Miller

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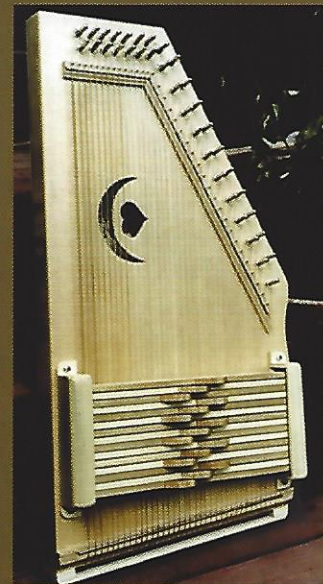
ON THE SUNNY SIDE OF THE STREET...HARBOR LIGHTS...SENTIMENTAL REASONS...WHEN I FALL IN LOVE... YOU MADE ME LOVE YOU...ONLY YOU...SOME ENCHANTED EVENING...I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER...YOU LIGHT UP MY LIFE...LOVE LETTERS...TWILIGHT TIME...THE NEARNESS OF YOU...COULD I HAVE THIS DANCE...YOU'RE NOBODY TIL SOMEBODY LOVES YOU...

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### Spring 2008



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**Interaction Editor:** Staff

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**In the Beginning:** Mary J. Park

**Colorfully Chromatic:**

Lyman "Bud" Taylor, Karla Armstrong

**The Diatonic Corner:** Lucille Reilly

**The Children's Corner:**

Verla Boyd, Kathleen Bassett

**Jam 'n Bare Bones:** Mike Herr

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*Autoharp Quarterly*® is published four times yearly and mailed first class to subscribers the first week of February, May, August, and November. Subscriptions in the United States: \$24, Canada: \$26(US), Europe: \$28(US), Asia: \$30(US), air mail. Individual back issues in U.S.:

Vol. 1, No. 1 – Vol.18, No.4: \$6

Vol. 19, No.1 – present, \$7 plus postage

**Published by:**

Stonehill Productions

P. O. Box 336

New Manchester, WV 26056

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**Web:** www.autoharpquarterly.com

ISSN 1071-1619

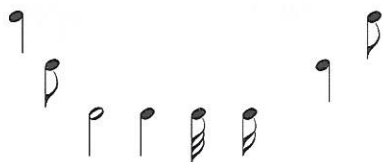
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**Printed by:**

Sutherland Printing, Montezuma, Iowa

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From  
the  
Editor



Dear Readers;

First of all, I must set the record straight. If any of our readers think that David Patterson, our proofreader, was on vacation somewhere during the drafting of the February issue, I assure you he was not. In the haste and frustration that plagued me, I forgot to even send David a great many of the pages to proofread. He can't proofread what he doesn't get. So, folks, the mistakes are mine, all mine.

In some regards this is an historic issue. We have never had quite so many copyrighted songs in one issue. It wasn't planned that way, it just sort of evolved. I am very pleased that one of the songs is Siegfried Knopfler's arrangement of Bob Will's *San Antonio Rose*.

Ernest "Pop" Stoneman's induction into the Country Music Hall of Fame is a wonderful, albeit late, tribute to one of the true pioneers of country music. It seems as if the Stoneman Family en masse deserves to be enshrined in this body.

On page 37 of the February issue, I mis-identified Al Parsons as being Al Weber. My apologies to both gentlemen as well as to Glenn Flesher, who sent me the photo.

If you are one of our many autoharpers who also plays a dulcimer (mountain or hammered), you will notice we now have an ad for *The Dulcimer Players News*. And if you are a subscriber to that magazine, you will now see an ad for *AQ* on its pages. We think it is a logical thing to have happen. We thank Ivan Stiles for creating our ad for us. He did his usual great job.

Speaking of Ivan, check out the new design on the back cover. Ivan sent it to me, asking if I wanted to take full advantage of the color on the back. I sure do! I think it really adds to the overall look of *AQ* and I can't thank Ivan enough for this latest idea. What would I do without the

## Music in this issue

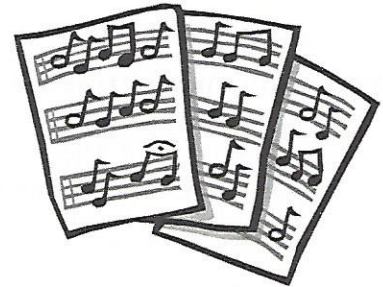
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help I get from all of you. You are the greatest!

We have three new advertisers in this issue: the Stringalong Weekend near Milwaukee, WI and Escargot Sportswear with a line of "music" t-shirts and sweatshirts and an ad for Charles Whitmer's much-awaited music tabbed for autoharp.

These latest ads have made it necessary to add four more pages of color. I hope you enjoy the new look. In addition to which, because you send us so much good stuff, we have had to add four pages overall.

I am so glad to see Mary Umbarger's *Postscripts* spilling over to another page (or at least 1/3 of a page). It means you are listening when she asks you to share your news so she can pass it on.



# Events

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## MAY

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◆ **Glen Rose Festival;** May 9 - 11; in **Glen Rose, TX;** Ann Norris will be leading an autoharp workshop as will Charles Whitmer. Charles will also present a concert on May 10. Info: [ajbran@verizon.net](mailto:ajbran@verizon.net).

◆ **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).

◆ **Jubilee of Acoustic Music;** May 30 - 31 at the Metropolitan Community College, Longview Campus in **Lee's Summit, MO.;** Karen Daniels will present both beginner and intermediate workshops and Chuck Daniels will present The Care and Repair of Your Autoharp; Info: [www.jubileeohuckfinn.com](http://www.jubileeohuckfinn.com) or [jubileeofacousticmusic.org](http://jubileeofacousticmusic.org).

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## JUNE

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◆ **Huck Finn Jubilee;** June 13 - 15; Majove Narrows Regional Park, **Victorville, CA;** 32nd year of river raft building, catfishing, country and bluegrass music. Info: 951-341-8080 or [www.huckfinn.com](http://www.huckfinn.com).

◆ **Gebhard Woods Dulcimer Festival;** June 14 - 15; **Gebhard Woods State Park,** Morris, IL, adjacent to the historic I&M Canal; Info: [www.gwdf.org](http://www.gwdf.org).

◆ **Appalachian Mountain Music Festival;** June 20 - 22; Bicentennial 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 Cerigione present 9 hours of instruction in a variety of techniques and repertoire. Registrations at

[heidi@doofusmusic](mailto:heidi@doofusmusic).

◆ **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).

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## JULY

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◆ **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).

◆ **Bayou City Old Time Music Festival;** July 24 - 26; First Baptist Church, North Houston, **Houston, TX;** autoharp workshops and performances by Craig Harrel; Info: at [gswwhite@hal-pc.org](mailto:gswwhite@hal-pc.org) or 281-449-1632 or [www.geocities.com/bayou-cityfestival](http://www.geocities.com/bayou-cityfestival).

◆ **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).

◆ **Podunk Bluegrass Festival;** July 31 - August 3; **East Hartford, CT;** A good-sized festival with a number of workshops; Henry Simpatico will be leading an autoharp workshop on August 1; Info: [vthenry@sover.net](mailto:vthenry@sover.net).

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## AUGUST

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◆ **Lark Camp - World Music & Dance Camp;** August 1 - 9; **Mendocino, CA;** Instruction for a wide variety of instruments and tastes; staff of 90; Info: <http://www.lark-camp.com>.

◆ **Heart of the Alleghenies Folk Music Festival;** August 8 - 10; University of Pittsburgh at **Bradford, PA;** sponsored by the Allegheny Dulcimer group; Info: 716-676-2260 or <http://www.alleghenyntdulci->

[mers.com/festival.html](http://mers.com/festival.html).

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## SEPTEMBER

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◆ **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).

◆ **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).

◆ **Folk O' Bourg;** September 20 - 22; **Normandy, France;** Nadine White will lead a "meeting" of autoharpers; Info: [nadine@ifwtech.co.uk](mailto:nadine@ifwtech.co.uk)

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## OCTOBER

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◆ **3rd Annual Red Hill Music Festival;** October 11; at the United Methodist Church, 400S. Christy Avenue, **Sumner, IL;** Workshops on mountain & hammered dulcimer, guitar, Irish whistle, autoharp; Marilyn Barrett will be autoharp instructor; Registration \$10; Info: 618-936-9038 (Jennifer) or 618-943-5610 (Jerry) or [jerrypacholski@verizon.net](mailto:jerrypacholski@verizon.net).

\*\*\*\*\*

# Recordings

## Bare Fingers

Autoharp: Adam Miller

*To be reviewed in the August issue.*

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

# *Harpers at Large...*

*Reports from across the country and around the world*

## **Adam Miller Concert at Camp Street Café**

Crockett, TX

**Reporting: Craig H. Harrel**

Houston, TX

On Saturday, January 26, 2008, legendary folksinger, storyteller, and autoharp virtuoso Adam Miller performed at Camp Street Café in Crockett, Texas. The program was billed as "Folksongs from an East Texas Childhood: An Entertaining Evening of Regional Folksongs Collected in Houston County During the 1930s."

The program was especially well suited for the small East Texas town of Crockett, which is located in Houston County (not to be confused with the sprawling City of Houston – where I live – which is 125 miles south of Crockett, in a completely different county).

The regional folksongs Adam played were ones collected by his mentor, recording artist Sam Hinton, during the Great Depression. Hinton spent his teenage years growing up in Houston County and graduated from Crockett High School.

During his music career, Hinton now age 90, recorded a dozen solo albums, including a special 1947 recording for the Library of Congress. He also recorded for Decca and Folkways Records. Hinton retired from performing in 1997.

Many of the folksongs Hinton recorded during his career were ones he collected while a teenager in Crockett. Adam Miller is now one of the few entertainers who still perform some of these obscure regional songs.

During his Saturday night performance at Camp Street Café, Adam not only sang these folksongs magnificently, but he also delighted the audience with interesting tales of how Hinton happened upon some of

those songs. I sat with a couple of local friends of mine who noticeably perked up when they recognized the names of some of Hinton's sources and the places in town where Hinton first heard certain songs. Some of those locations were literally only a few yards from the Camp Street Café venue. The setting, therefore, could not have been much better.

Afterward, there was talk about Adam coming back to Crockett and making a live recording. I don't know if that will ever happen, but it sure would be appropriate. I can't think of a more suitable location for such a recording.

All-in-all, it was another fantastic autoharp evening – well worth my long drive.

## **Carey Dubbert Workshop and Concert**

Castro Valley, CA

**Reporting: Sally Schneider**

Castro Valley, CA

The Bay Autoharps Club sponsored a workshop on Saturday, February 4<sup>th</sup> in the home of Dick and Sally Schneider in Castro Valley, CA. Carey is an excellent teacher and very patient with those of us with slow fingers. He prepared handouts explaining various picks and had on hand two boxes of all kinds for us to try. The tune used for his instruction was "Southwind." He explored with us clear melody picking and then gradually had us add fingers, each used to embellish the melody with a harmony line. By the end of the workshop, we had a full accompaniment without the loss of the melody.

After a pot-luck lunch, Carey delighted an audience of about 15 which met at the nearby community room. Carey not only played a varied

program on autoharp but also showed his virtuosity on hammered dulcimer. He invited anyone interested to come to stand behind him to see how the dulcimer is played. Since the concert, one in this group was so inspired that she now owns a new hammered dulcimer. Carey provided inspiration for us all to get busy with our music.

Carey will be honored this May at the California Autoharp Gathering with a Lifetime Achievement Award. He was Mountain Laurel Champion in 1999 and hammered dulcimer champion at Winfield in 1992. He has performed at the Willamette Valley Autoharp Gathering as well as festivals, community events and concerts in the larger San Francisco, CA area.

## **Arizona Autoharp Festival**

Phoenix, AZ

**Reporting: Richard & Angela**

**Sanabia**

Tellico Plains, TN

Hi, friends. Have you ever had your heart filled up? Well, we did at the Arizona Autoharp Festival. This was our first one, and we were so very glad we made the trip from Tennessee to Arizona. A long time on the road, but the music, laughter and the many new friends we made resulted in a great time. Both Angela and I learned more about 'harping than we ever had. The instructors and performers, and now friends, were generous with their time and talent, and we enjoyed hours of jamming and good music.

The "Unserious Autoharp Contest" was a riot, with Hal Weeks as emcee. The "weiner" hat is safely stowed away for the next year. The evening concerts had heads shaking in disbelief at the sounds that came out of the 'harps. Tom Schroeder played his 'harp in a way that brought tears to my eyes, and his jokes brought

tears of laughter, too. Have you ever heard an autoharp sound like a sweet Italian bowl-back mandolin? Later I felt blessed to listen to Bill Bryant as song after song poured from his 'harp.

The food was plentiful and good, the administration was excellent and the music was unending. I particularly liked the music of Jim and Nancy Sober, Karen and Karen, Dave, Richard and many, many others, but there are too many names to remember. Pete Daigle and Chuck Daniels provided a multitude of support, repairs, supplies and every other thing a 'harp would need.

Lindsay Haisley and Cheryl were fantastic. The Dia-Todd-Nic show was great! You can try out almost every 'harp ever made. The workshops, well, I can't say enough about them. Wish I could have made them all. But the ones I made are now sweet memories. If you can ever attend the Festival, you, too, will have many "Memories to Remember."

**Arizona Autoharp Festival**  
Phoenix, AZ  
**Reporting: Carol Peluso**  
Phoenix, AZ

First, the bad news: the 70+ degrees and sunny temperatures that we promised those from the cold northern and eastern areas failed to materialize, and we suffered through the cool (50s-60s) cloudy weather, with a few scattered raindrops. The sun did appear for Sunday, however, so our lawyers have told us that we are unlikely to be sued for false advertising!

Wow! Lindsay Haisley and his beautiful wife, Cheryl, the incomparable talents (and good humor) of Tom Schroeder made this a terrific weekend as well as a terrific learning experience for us AZ 'harpers. We return home with new songs to learn and new techniques to master, as well as a wealth of new jokes to torture our friends with! (thanks, Tom)

I know that (almost) everyone is eager to hear of the first ever "Unserious Autoharp Contest." Well, if you haven't had your daily dose of "roll on the floor" laughter, perhaps

you can beg Chuck Giamalvo for a recording of the event. All participants were spectacular, but gold stars go out to Tommy Tharp (Tomarachi) with white formal coat, boutonniere, candelabra, and that "Liberace flair;" June Fessenden as Jo Vet-run with a rusty-stringed 'harp and a costume and attitude that matched perfectly; "Grandma" Fuey Herring who was so much in character that she was (quite sincerely) assisted into the performance room by another contestant who did not even recognize her, and was suspected of being one of the "street people" of the neighborhood; and the winner, Todd Crowley, with his jugband autoharp, ably assisted by two attractive young women with whom he played "straight man." Come to think of it, perhaps his assistants should have gotten that handsome trophy! I can't remember when I laughed so hard!

As usual, the "team," (Barbara and Chuck G., June and Mel F. and "Grandma" Fuey) did a terrific job at putting the event together.

We were blessed with two superior luthiers, Chuck Daniels and Pete Daigle, both of whom spent the entire weekend sitting at their tables and working on 'harps, as well as freely sharing their tips, tricks and advice with us. The friendship and fellowship of participants from just about every corner of the country and beyond was inspiring.

*Don't forget, when you go to a festival, workshop or concert let us know so we can tell the world. Your autoharp friends want to know what you have been up to. They might want to join you the next time.*

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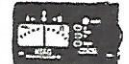
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### "THE AUTOHARP BOOK" by Becky Blackley

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by Robert Grappel

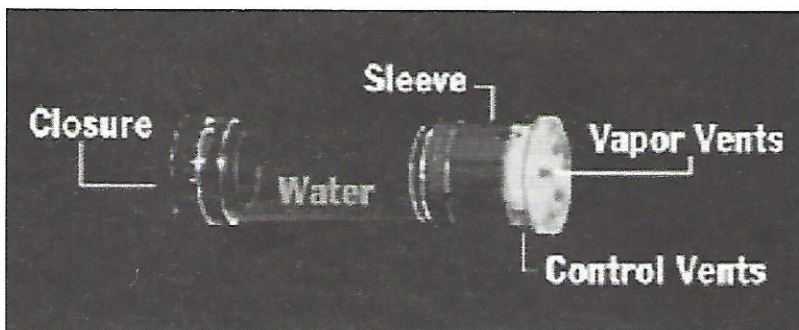
Our precious “wooden boxes with strings” are very susceptible to significant changes in the humidity. My autoharps typically go more than a half-step sharp between a New England winter and the summer season as the humidity in my house rises. The air in a pressurized airliner cabin can be dryer than the Arizona desert – it’s very hard on the spruce tops (and other components) of our instruments. The expansion and contraction of the wooden construction of autoharps, guitars, etc., can cause detuning, deterioration in the sound quality, cracking, and worse.

Over the years I’ve tried quite a number of instrument humidifiers with varying degrees of success. Some used sponges inside a plastic case; some were flexible tubes that are inserted into the instrument’s sound hole. They all suffered from the following problems:

- (1) It’s hard to know what the humidity level actually is inside your instrument.
- (2) It’s hard to determine when the device needs to be re-filled.
- (3) Having to remove and replace the device every time you play is a nuisance.
- (4) Eventually, they all leaked to some extent.

That last problem is a “biggie” – you want a steady humidity level, not puddles in your case! I ended up wrapping my guitar humidifiers in an old towel just to be sure.

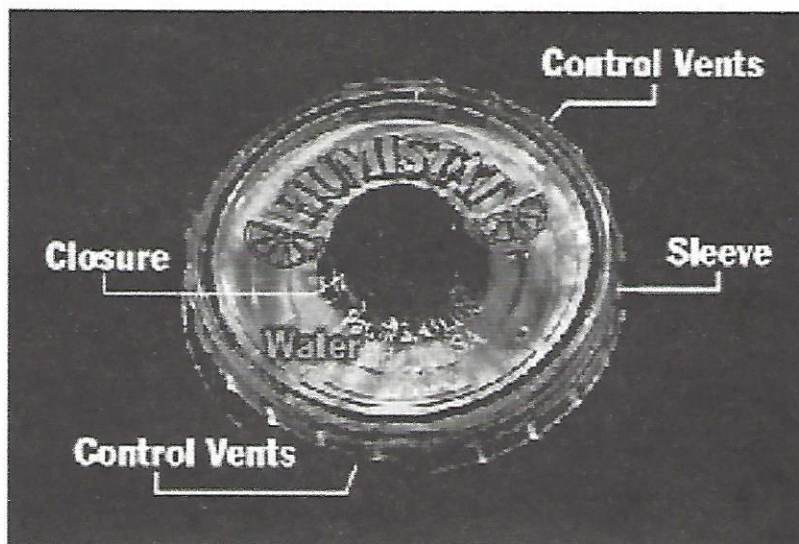
Recently, a friend pointed me towards what appears to be the ultimate solution to protecting our prized wooden instruments – the HUMISTAT® brand humidifiers. These clever little gadgets provide regulated humidity levels inside an instrument case without the problems associated with the other humidifier devices I’ve tried before. The small size “Model 1” is a transparent plastic cylinder about the size of a lipstick tube.



The larger “Model 3” (for larger cases, e.g., guitars) is a transparent plastic disk about the size of a chromatic pitch pipe (remember when we used those to tune our ‘harps?’). You just fill the HUMISTAT® humidifier with water and put it into your instrument case – that’s it. (Note: I don’t know what happened to the “Model 2”!)

while a Model 3 is \$12. Just spending less time retuning my autoharp collection as the weather changes is worth more than that to me – I’ve put one in every case!

The HUMISTAT® Corporation also sells a miniature hygrometer (less than 2 inches in diameter) that you can put in your case to give you an exact humidity level reading.



Both HUMISTAT® humidifier models have two openings – one for putting in the water and a second that adjusts to regulate the amount of water vapor released into the instrument case. A clever design uses air pressure to create a vacuum and ensure that there can be no leakage, ever. You just look to see that there is water inside the HUMISTAT® humidifier and that’s that. They can be refilled in a few seconds – they’re very inexpensive insurance for our valuable instruments. A Model 1 runs \$9 while

These are far more accurate than the pink/blue “paper” ones I’ve used before.

At \$9 each, these hygrometers are well worth their cost. Remember that the more stable the humidity, the happier your ‘harp will be (and you will be happy, too).

I have been running some experiments with my set of instruments. To start with, the humidity in my “music room” (suburbs of Boston in January, forced-air heating) reads out as a very dry 22 percent. (A “normal”



humidity reading would be 50 to 70 percent.) I put a HUMISTAT® Model 3 (replacing my old “in the sound hole” thing) and a hygrometer in my guitar case and waited 24 hours to let things stabilize. The humidity reading in the case rose to about 60 percent – much better for my guitar and my peace of mind. I next tried a Model 1 in my hard shell autoharp case – it reached about 35 percent humidity in 24 hours. A Model 3 in another autoharp case had the same effect. I guess it takes longer for these instruments to acclimatize – I did not have a humidifier in their cases previously (as I had with my guitar). The autoharp case reached 45 percent humidity after a week (and a refill).



You can see and order the HUMISTAT® humidifier products – and contact the company -- on their website: [www.humistat.com](http://www.humistat.com) or contact them at:

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Forest Hills, NY 11375

Phone: 914-714-2200  
Email: [sales@humistat.com](mailto:sales@humistat.com)

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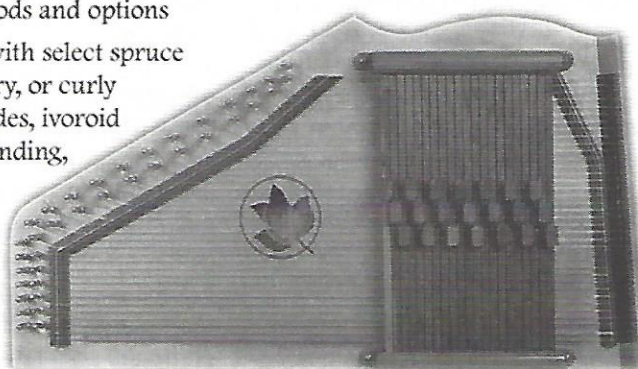
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# It's All the Buzz

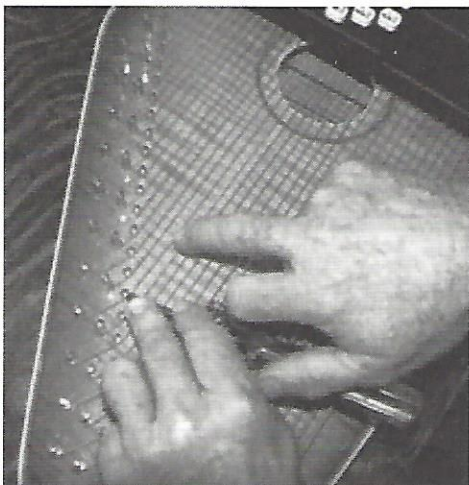
by Pete Daigle

One of the most common questions we get in the repair shop is "How do I get rid of that buzz?"

Any autoharp, regardless of make and model is susceptible to developing a nasty and annoying buzz, and sometimes trying to find it and get rid of it becomes a problem of equally annoying magnitude.

We'll break the problem down here and offer a method to identify the noisy nasties. Once identified, the cure becomes apparent and it usually very easy to resolve the trouble.

A buzzing comes from one of three source areas. The first and most common source area is a single string, with the cause found somewhere between bridge points. To find which string is giving trouble, hold your 'harp as you play it and pluck each string individually until the buzz is apparent. Having identified the string, take a quick visual look at the string along its length from bridge to bridge. Often you will find the source of the buzz easily, by finding something which is contacting the string which should *not* be. Is there a felt dangling too close to the string? Is some part, or even something foreign, contacting the string as it vibrates? Remember that the large, long wound strings move much further than the non-wound and shorter strings. They can make contact with a felt which is too close or contact a part such as a bar holder or an installed pickup. Players these like a very close action and sometimes the action can be too close.



If you find that the string is making contact where it shouldn't, the solution is simply to give the string more room to move. Fix the felt, raise the action a bit, do what is needed to keep the string from vibrating against anything along its length.

If nothing is touching the string as it vibrates, look next at the bridge at both ends of the string. By far, the most common cause of a buzz on an 'A' model autoharp (older Oscar Schmidt 'harps, most custom 'harps, etc.) is the string riding up on the guide pin at the bridge. Push the string down just to the tuning pin side of the bridge, so that it makes complete contact with the bridge. Often that is all it takes. If the buzz persists, with a flat-head screwdriver, put pressure on the string directly at the point at which it makes contact with either bridge or the bridge pin ('B' model). Be careful with this, it's easy to slip with this and put a dent in the top of your instrument. I use both hands to steady the screwdriver, holding it in such a manner that if I slip, the driver will not travel far enough to do damage. Now pluck the string (using your third hand, of course). Is the buzz gone? If so, you've found the problem area. If the bridge is a bridge pin, usually removing the string from the bridge pin and shining it up with a fine grit finger-nail file, sand paper or emery cloth will remove a slight burr and remove the buzz. The same can often be found with the bridge rod, and can be fixed the same way. It can help all the strings to rotate the bridge rod so that a new surface is provided for contact with the strings. Next, check the angle of the string between the bridge and its anchor point. Too much angle up or down from a bridge pin to the tuning pin can be trouble. Too little angle from bridge rod to the anchor point can prevent the string from making positive contact with the bridge rod. Another spot which can also be problematic is a fine-tuner cam, which is the bridge on many 'harps. Sometimes the angle of the cam can be such that the string crosses too much of the surface of the cam loosely, causing the string to buzz on the cam. To fix this, the fine tuner must be raised

or lowered until the initial contact is strong enough to prevent the buzz. If the string is making good contact, with no obstructions at the bridges or between bridges, it will ring clearly, provided the string itself is intact. A wound string has another possible problem area, which is the winding. If the winding is loose on the string, it can buzz or just sound dead. The best cure for this problem is simply to replace the string. Other than this problem, if you still hear a buzz, there is a good chance that the problem stems from the next source area I will describe.

The second possible source area involves something which is loose external to an individual string and is vibrating somewhere on your instrument. If you play on the table top, this could be anything. Move the 'harp to another location and see if the buzz persists. If you play with the 'harp against your chest, check to be sure a zipper or a pen in the pocket is not the cause.

Next, check all the parts of your 'harp

A loose strap button, a loose end cap, a loose string anchor cover; anything loose can cause heck of a racket. Remember that your instrument is designed to take relatively quiet vibrations and amplify them.

If you need to, begin disassembling your chord bar system. Anything here left to rattle can be the trouble. Bars can even rattle against each other. If you have a pickup, check it at both ends to make sure it is tight. If loose, small pieces of felt inserted under the tabs of the pickup can be a quick and permanent fix. If the pickup is touching in the center of the 'harp, it can cause a very loud buzz. Bending the tabs down slightly so as to lift the pickup or bending the pickup into a slight bow (be careful) can fix it. I prefer to bend the tabs slightly. A small piece of felt inserted under the pickup in the center can fix the trouble, too, and will not noticeably change the sound of the 'harp.

It is possible that something inside your 'harp is the cause. Most often this would be a lost pick. On very rare occasions it could be a loose piece of brac-

ing, though I believe I've seen this only once.

The third (rare) possible source area is directly related to the second, in that it can be external to the string which seems to cause the buzz. Sometimes plucking one string will cause another to vibrate sympathetically, and this sympathetically vibrating string could be the one causing the buzz.

Almost always you will find that if you track down a buzz using a systematic search, the offending part will be found in short order, and you can fix it an get on with the music!

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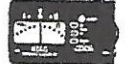
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## CLUB LISTINGS, alphabetically by state

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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@embarqmaul.com](mailto:pelicanpickers@embarqmaul.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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### KANSAS

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The **KS-MO Autoharp Club** usually meets the fourth Saturday in Overland Park, KS. We have a pot luck and jam session starting at 5pm. Info: Mary Harris at 248-760-9694 or [MaryH@everestkc.net](mailto:MaryH@everestkc.net).

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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.hokdulcimer.com](http://www.hokdulcimer.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.

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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 [lw70@loganrec.com](mailto:lw70@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 at [nsarvis@integrity.net](mailto:nsarvis@integrity.net), 940-482-6403 or Helen Beck at [ichb2@verizon.net](mailto:ichb2@verizon.net), 940-382-3248.

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).

(continued next page.)

## CLUBS ... CONTINUED

### VIRGINIA, MARYLAND AND DISTRICT OF COLUMBIA

**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).

### OUTSIDE THE U.S.

#### THE UNITED KINGDOM

**UK Autoharps** has three annual meetings 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).

*Editor's note: If your club is not listed here, just email (or snail mail if you prefer) us and we will gladly add it.*

## Club News

**Margaret Bakker** sends news from some of the Colorado 'harpers. She reports some of the group are in their eighties (including her) and they don't get around as much as they once did. (*The list of activities she is still involved in belies that statement.*) Margaret is busy with two or three groups: "Thin Air" meets every Tuesday afternoon at her church and performs at retirement homes and similar venues. The group includes three autoharps, two violins, two violas, two recorders, two guitars, flute euphonium and percussion. Most also sing, either solo or harmony. They sometimes combine with another group, "Get Up and Go," in which one of the autoharp players

has a gorgeous voice, plays piano and is blind. Margaret also plays violin/fiddle, arranges tunes and provides leadership. In addition to all of that, she plays violin with a New Mexico/Mariachi-style group. (*I get winded just typing it all! Go, Margaret!!*)

The autoharp group meets on an irregular basis. In December, they had a wonderful Christmas gathering with other musical friends and a delicious potluck, held at the home of **Bill and Nancy Nikl**. There will not be an *Otis Music Gathering* this year. **Kay and Gary Stivers** put it together for five successful years. Gary became ill last year, but he is better now and even went to Winfield.

So let the music go on and on!

**Sally Schneider** sends this report from the Capital 'Harpers:

John and Mary Dettra opened their home in McLean, VA for our April 27th meeting, a special day provided by a legacy from Michael King, through the trustee of his estate, Linda Harrington. Members and friends were invited to a free autoharp workshop, open jam session, potluck and a concert by Neal and Coleen Walters. This is the first of two workshops Neal will present to focus on rhythm patterns and eventually an overlay of melody. Our organizer, Jim Weed, was pleased that seventeen people signed up to attend the workshop. Neal provided a handout that included a method for converting sheet music to autoharp-friendly chording. He succeeded in providing good tips for experienced as well as beginning players.

At open stage time, Todd Crowley beautifully sang one of his sad ballads (for which he is famous at our club meetings). Jerry and Gerry Stewart hammed it up with a song about a family of pigs. John Dettra started off the jam with a few rousing traditional tunes, and we continued playing selections from Neal's handouts. At jam session time, the room was filled with more musicians and instruments, including a recorder, flute, bodhran, hammered dulcimer, fiddle, mountain dulcimer, bass, mandolin and five guitars. Still, the autoharps held their own, although

the mountain dulcimer did not stand a chance. It sounded so good with all those instruments that there was spontaneous cheering after our first few tunes. It was just one of those special jam sessions that you don't want to end. When Mary Dettra rang the dinner bell, a few continued with "Do-Wop" and 60s songs to accompany the meal.

The Capital 'Harpers Autoharp Club is noted for its potluck dinners as folks bring old family recipes, the latest health food salads, gourmet delicacies and homemade desserts. The favorites this month were the broccoli salad and the peanut butter creme pie.

The concert was a wonderful ending to the day. Coleen and Neal's performance gets better every year. They are truly professional with humorous banter and smooth transitions from one song to the next. They included fresh new material, some contemporary, some traditional and concluded with old favorites that we could join in singing. Neal played a variety of instruments, but only two tunes on the banjo. The inevitable banjo joke returned him to autoharp selections.

The final count of folks in and out during the day and evening was 37, all with smiles on their faces. The second workshop will be June 7th. Come join the fun. Jim Weed and Wanda Gardner did some video taping of the workshop, which we hope comes out well.



# In the beginning...

by Mary J. Park

Recently I've been looking through and listening to old time tunes with the idea of finding new selections to add to my own play list. My years have been busy lately and it seems that I am always playing the same old favorite tunes. But lately I've been looking for some new inspiration. In that search I came upon this tune in the *Bluegrass Picker's Tune Book* compiled by Richard Matteson Jr. This tune just jumped out at me as a good piece for this column and my own repertoire. According to Mr. Matteson Jr., this tune is from the early 1900s and is related to the *East Virginia Blues*. I have changed it to the key of D, which fits my voice better and sits very nicely on the autoharp.

*Dark Hollow* is a nice little tune and this arrangement incorporates some nice components. One is the component of silence. In two places in this tune you will notice a half note rest shown as a

rectangle above the center line on the staff. If you look at the tablature line, you will notice that I have not written in any rhythm fill. Instead, you leave two beats of silence. There are also several places in this tune where a long note modulates down the scale rather than being held on one note. This piece is also sung in this same manner.

I had trouble getting the lyrics for the second and third verses to fit the melody, so I decided to help you, and myself, by writing these verses below the first verse in the staff. You will notice, especially on the second verse, there are a couple of places where the singer must adjust the melody somewhat to fit the words in the verse. In the first phrase of the second verse, there are two words that stretch across two notes in a very different form from verses one or two. You may decide to phrase it differently, but this is what

seemed to work best for me.

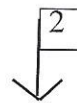
I hope you enjoy playing and singing this tune. I know I will be bringing this arrangement to the next meeting of my jam group. It's always fun to work on something new!



Thumb stroke toward the high strings



Pinch made with thumb and second finger



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

## Dark Hollow

Traditional  
Arranged by Mary J. Park

I'd ra - ther be in some dark hol - low  
So blow your whis - tle freight train,  
I'd ra - ther be in some dark hol - low

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

f# f# g a f# a a b a

5

G D

where the sun don't e - ver shine  
 Car - ry me fur - ther down the track.  
 where the sun don't e - ver shine

5 / A D / A G / D G D

d e f# f# e d b d b a

9

G

than to be here a - lone just know - ing that you're  
 I am go - ing a way, I'm know - ing that you're  
 Than to be in some big cit - y in a small

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

d e f# f# d e f# d d d b

13

D A D

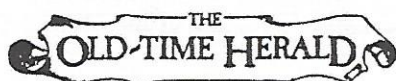
gone would cause me to lose my mind.  
 day, I'm go - ing and ain't com - ing back.  
 room with your love on my mind.

13 / / D / / A D D

d d d a f# a f# e d

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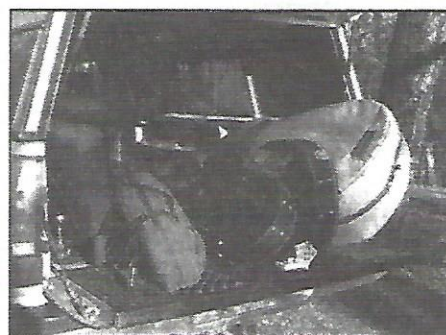
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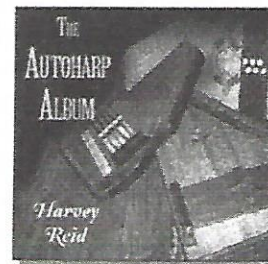
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# FAQs about Restringing the Autoharp

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

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

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

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

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

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

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

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

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



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# Critic's Choice

## Incredibly Autoharp Autoharp: Ann Norris Review by June Maugery

*On the Sunny Side Of the Street*  
*Harbor Lights*  
*Sentimental Reasons*  
*When I Fall In Love*  
*You Made Me Love You*  
*Some Enchanted Evening*  
*I'm Gonna Sit Right Down and*  
*Write Myself a Letter*  
*You Light Up My Life*  
*Love Letters*  
*Twilight Time*  
*The Nearness Of You*  
*Could I Have This Dance*  
*You're Nobody Til Somebody Loves*  
*You*

If you're a fan of pop standards, and if the song list on Ann Norris' *Incredibly Autoharp* album jumps out at you as beloved material, then that's an auspicious start. Although Ann is a singer and has won at least one vocal award, this is an all-instrumental recording. She plays all selections on 21-chord chromatic Orthey 'harps.

Ann's husband, Jeff Norris, does a fine job supporting the 'harp with acoustic bass pretty much throughout and many songs have drums or percussion to assure rhythm clarity. Other instruments, i.e., concertina, guitar, viola and mandolin do their part, too, adding good taste and texture, but this CD is essentially all about the autoharp ... chromatic autoharp playing chromatic material.

In fact, Ann has a specific mission in mind: "To hear these familiar strains coming from a different angle will make you take notice of an instrument that for years has been considered a "toy!" Her energetic playing does have a very motivated feel, a bit of a missionary's "now hear this" flavor ... lots of swoops and sweeps up and down the 'harp (glissando is the word, I believe), quick drag notes, modulation from one key to another, full stops where all strings are damped and at least one unexpected tempo change.

For me, a little goes a long way in the glissando department, and being sort of a less-is-more kind of person, I admit to finding some moments on this CD overly dramatic. Just before switching into a more positive mode, I have one more nit-picking comment. Ann briefly describes the limitations of an autoharp and mentions picking notes one at a time "on a bed of strings as close together as the tines on a dinner fork." It seems rather misleading not to explain that the neighboring notes on the dinner fork, those right next to the ones you want, are damped into silence with a piece of felt.

That being said, Ann does some extremely nice single-note picking on her recording. I noticed it particularly on *When I Fall In Love* and *Harbor Lights*. The ship's whistle (or horn) on the latter was an endearing touch.

The autoharp and concertina exchanges, kind of a call-and-answer effect, on *Some Enchanted Evening* were very charming. I think this was my favorite piece. There's a good bit of full-volume autoharp on this CD, but at the close of *You Light Up My Life* Ann's playing becomes softer, and sweeter. The listener then realizes that more such nuances would be welcome. I wonder if slightly softer more flexible picks would enhance Ann's capacity for delicate expression?


On *Love Letters*, Ann executes something that tickles the ears in a good way—sort of an echoing high-

octave drag is the best way I can describe it. So as well as "some of the most popular tunes in the world," this album is full of ideas and technique. There's a tricky fine line here, because an overcharged arrangement can detract from the simple soul of a melody. While at times I found her playing a bit heavy-handed, Ann does a commendable job getting that fine line right most of the time. She obviously knows how to play with other instruments, her arrangements are creative, her songs tend to be just right in length (never too long) and I could imagine any of these pieces holding their own in a competition.

So does Ann accomplish her mission? I'm not sure. Pop music on a chromatic autoharp isn't my field of expertise. I'll make no secret of the fact that for an ambassador to the uninitiated, my vote would go to the clarity and fluidness possible on a diatonic, not a chromatic, autoharp. I'm in very subjective waters here and should be sticking to what this recording is, not getting sidetracked to what it is not.

I think anyone who does love the chromatic sound and this type of repertoire would indeed enjoy *Incredibly Autoharp*. Ann Norris is the 2002 Winfield champion, among other honors. Though my ears don't place her in quite the same league of chromatic virtuosity as Alan Mager, Karla Armstrong or Lindsay Haisley, who play similar material, she's got spirit and spunk. I dare say we haven't heard the last of Ann Norris, and that's all to the good.






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Linda Huber's

# Simply Classic

Johannes Rochut, pronounced "Row shoe," who lived from 1881 to 1952, was principal trombone of the Boston Symphony Orchestra in the early 1920s. He transcribed the vocalises of Marco Bordogni for use in developing lyrical technique on the trombone. My son is a professional

bass trombonist, so I have listened to these lovely melodies many times. Etude No.15 has always been a favorite of mine. I have arranged just the main theme for autoharp. These melodies were originally written for the voice.

Bordogni was an Italian operatic

tenor and singing teacher. He wrote 120 melodious etudes – all of them transcribed by Rochut.

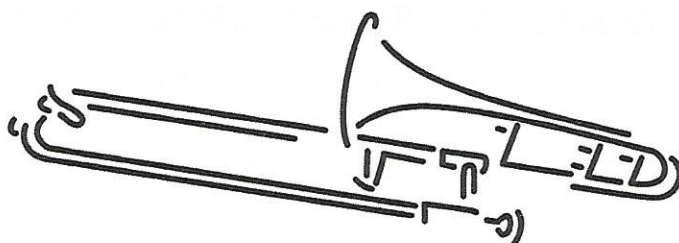
No. 15 is written in the book in bass clef, key of E. I have arranged it for us in the key of D.

## Melodious Etude No. 15

Johannes Rochut

moderato mm104

Autoharp





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### MONDAY, JUNE 23

Official Mountain Laurel Autoharp Gathering Check-in to Little Buffalo State Park Campground begins; Volunteer sign-up ongoing.  
1:00 to 4:00 p.m.: Pre-Mountain Laurel Autoharp Gathering Small-Group Workshops with John & Heidi Cerrigione.

### TUESDAY, JUNE 24

Campground check-in and volunteer sign-up ongoing.  
9:00 a.m.-12 noon and 1:00-4:00 p.m.: Pre-Mountain Laurel Autoharp Gathering Small-Group Workshops with John & Heidi Cerrigione.

### WEDNESDAY, JUNE 25

Time	Recreation Hall	Other Locations
12:00		Registration for Mountain Laurel Autoharp Gathering begins; Volunteer sign-up.
2:00-5:00		Linda Huber – Mountain Laurel Autoharp Gathering <i>Boot Camp for Beginners</i> (Pavilion)
6:00	Supper (First meal in complete meal plan)	
7:00	Greetings & Meet the Workshop Leaders	
7:30	Concert by Mountain Laurel Autoharp Gathering Board Members	

### THURSDAY, JUNE 26

Time	Recreation Hall	Tent	Other Locations
9:00-9:50	Open for tuning & jamming	<i>Beginner Help</i> with Karen Daniels	
10:00-11:00	Bryan Bowers – <i>Three Stages of Tuning</i> (All)	Tom Schroeder – <i>Christmas Songs in June</i> (Beg)	
11:15-12:15	Eileen Kozloff – <i>Thinking of Recording a CD?</i> (All)	<i>Hand to Hand</i> with Drew Smith	
12:15-1:15	Lunch & Open Stage	Open for jamming	
1:30-2:30	Open for jamming	Guided Jam Session	Autoharp Toss (Cottages area)
2:45-3:45	Craig Harrel – <i>Practical Music Theory for Non-Music Readers</i> (All)	Harvey Reid – <i>Hidden Charms of the Chromatic Autoharp</i> (All)	
4:00-5:00	Jerimoth Hill – <i>Contra Dancing Beginning Workshop</i> (All)	Wayne Long – <i>Introduction to Finger Picking Guitar</i> (Beg)	
5:00-6:00	Open Stage	Open for jamming	
6:00	Supper	Open for jamming	
7:30	Concert – Drew Smith, Eileen Kozloff, Tom Schroeder, Bryan Bowers		

### FRIDAY, JUNE 27

Time	Recreation Hall	Tent	Other Locations
9:00-10:00	Open for tuning & jamming	<i>Beginner Help</i> with Karen Daniels	
10:00-11:00	Harvey Reid – <i>Amplifying Your Autoharp</i> (All)	Drew Smith – <i>A "Live" Chromatic Lesson from AQ<sup>®</sup></i> (Beg/Int)	
11:15-12:15	Jerimoth Hill – <i>Songs of the Ritchie Family</i> (Int)	<i>Hand to Hand</i> with Tom Schroeder	Ginny Reid – <i>Kids Workshop I</i>
12:15-1:15	Lunch & Open Stage	Open for jamming	
1:30-2:30	Martin Zak – <i>Autoharp and Old-Time Music: Alive in the Czech Republic</i>	<i>Hand to Hand</i> with Eileen Kozloff	
2:45-3:45	Workshop Leaders Concert – Linda Huber, Karen Daniels, Doug Pratt, Craig Harrell, Wayne Long, Cindy Harris, Ginny Reid, Martin Zak		
4:00-5:00	Bryan Bowers – <i>Rhythm Chords: They're Your Friends</i> (All)	<i>Hand to Hand</i> with Jerimoth Hill	
5:00-6:00	Open Stage	Open for jamming	
6:00	Supper	Open for jamming	
7:30	Mountain Laurel Autoharp Championship		

### SATURDAY, JUNE 28

Time	Recreation Hall	Tent	Other Locations
9:00-10:00	Open for tuning & jamming	<i>Beginner Help</i> with Karen Daniels	
10:00-11:00	Cindy Harris – <i>Dancing to the Israeli Beat</i> (Int/Adv)	<i>Hand to Hand</i> with Harvey Reid	
11:15-12:15	Tom Schroeder – <i>Percussive Playing</i> (Int)	<i>Hand to Hand</i> with Bryan Bowers	Ginny Reid – <i>Kids Workshop II</i>
12:15-1:30	Lunch & Open Stage	Open for jamming	
1:30-2:30	The Bazaar Autoharp	Guided Jam Session	Guided Jam Session (Jam tent)
2:45-3:45	Pratt & Smith – <i>Demented Diminished Duel of Drew and Doug</i> (Int/Adv)	Eileen Kozloff – <i>Playing without Picks</i> (All)	
4:00-5:00	An Hour with Patsy Stoneman		
5:00-6:00	Open Stage	Open for jamming	
6:00	Supper	Open for jamming	
7:30	Concert – Tom Schroeder, Jerimoth Hill, Harvey Reid & Joyce Andersen, Bryan Bowers		

### SUNDAY, JUNE 29

Time	Recreation Hall	Tent
9:00-9:50	Open for tuning & jamming	<i>Beginner Help</i> with Karen Daniels
10:00-11:00	Gospel Hour – Jerimoth Hill	Open for jamming
11:15-12:00	Lunch	Open for jamming
12:00-2:00	Concert – Eileen Kozloff, Drew Smith, Jerimoth Hill, Harvey Reid & Joyce Andersen	
2:00	Goodbyes	

Schedule subject to change.

# jam 'n bare bones

with Mike Herr

## Cluck Old Hen

This is one of those tunes that get under your skin, into your brain and is very hard to get out for a day or two – you wake up humming it to yourself, go through a whole day, and go to bed with it. It's a short tune and can be played in all sorts of patterns and speeds. In fact, I've included three different versions, chord wise, although the notes stay exactly the same. Version three is what's found in "The Fiddler's Fakebook," but frankly, I haven't heard many people playing with those chords underneath it all. Most times you'll hear either the first version, which toggles back and forth between A (major) and A min. The second version,

which stays based totally on the Am. In the Autoharp Legacy recording of Bryan Bowers singing this song, it sounds like the minor version is the one being used.

A little research finds that tune is of Appalachian origin and was apparently first recorded by Fiddlin' John Carson in 1923. There are probably hundreds of recordings at this point and also many variations of the words for the verses. I'm including several of them below, though I'm sure there are many more.

On the AQ website, I'll be playing each version through once slowly and once through up to singing tempo, as you would normally hear in a

jam. This is not a tune which gets pushed to mind-dizzying speed, as it is just not conducive to that style. But there's something infective about that Dorian mode into your psyche, as noted above, and well worth the effort to master. You may notice a lot of awkwardness about the different emphasis in the left-hand fingering on the chord bars from the usual three-chord tune, but hang in there and work on it. You may need to use your thumb to get to the Amin or the C chord, so try different set-ups until you feel comfortable. It's very accessible to all.

Cluck old hen, cluck and sing  
Ain't laid an egg since 'way last spring.

Cluck old hen, cluck and squall,  
Ain't laid an egg since 'way last fall.

My old hen's a good old hen,  
She lays eggs for the railroad men.

Sometimes one, sometimes two,  
Sometimes enough for the whole damn crew.

Sometimes nine, sometimes ten,  
That's enough for the railroad men.

My old hen, she won't do,  
She lays eggs and taters, too.

The old hen, she's raised on a farm,  
Now she's in the new ground, diggin' up corn.

The first time she cackled, she cackled a lot,  
Next time she cackled, she cackled in the pot.

I had an old hen, she had a wooden leg,  
Best old hen that never laid an egg.  
Laid more eggs than any hen around the barn,  
Another drink of whiskey wouldn't do me any harm.

Cluck old hen, cluck I said,  
Cluck old hen, your widdies all dead

Cluck old hen, cluck for corn,  
Cluck old hen, your widdies all gone.

*From Bryan Bowers' version:*

Cluck old hen, cluck and squall,  
Ain't laid an egg since 'way last fall.  
Cluck old hen, cluck when I tell ya,  
Cluck old hen, or I'm-a-gonna sell-ya.

My old hen 's a good old hen,  
She lays eggs for the gentlemen.  
Cannot persuade her by gun or lariat  
To lay eggs for the proletariat.


My old hen's a good old hen,  
Ain't laid an egg since Lord knows when,  
Says her pay don't meet her needs, and  
She ain't-a-gonna work for chicken feed.

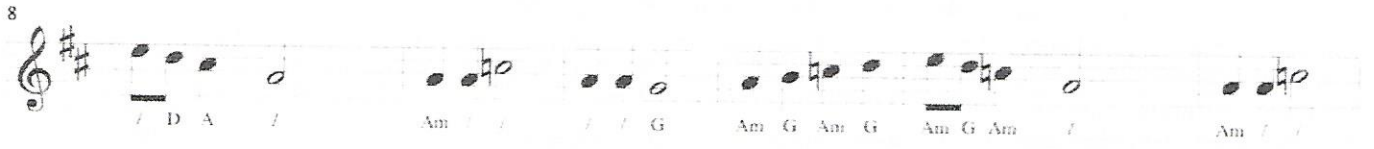


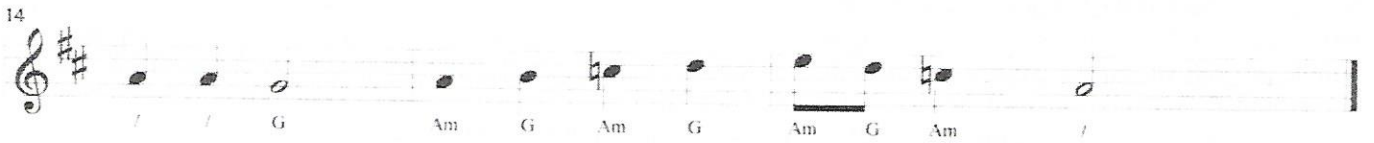
# Cluck Old Hen

Version 1

traditional  
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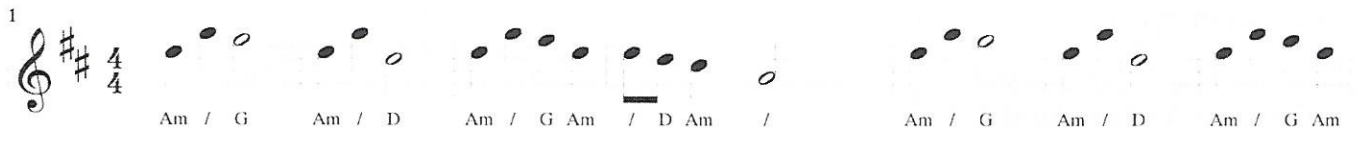
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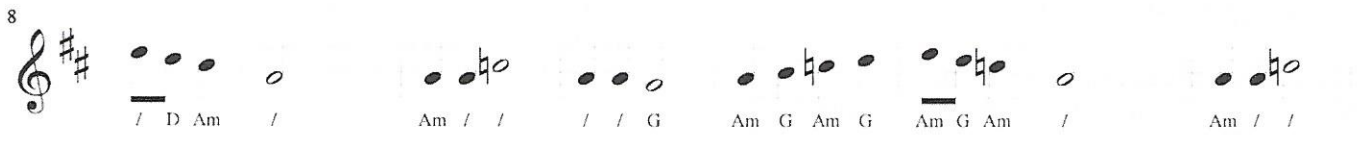
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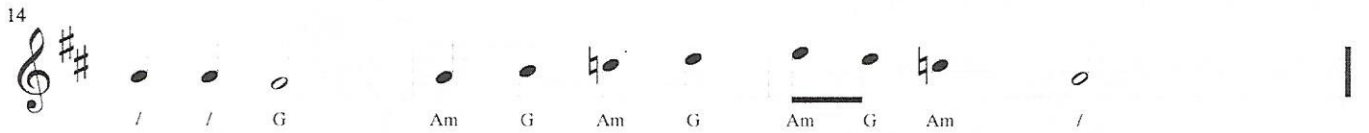
# Cluck Old Hen

Version 2

traditional  
Arrangement Copyright © 2008 by mike herr

1 

8 

14 

# Cluck Old Hen

Version 3

traditional  
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1

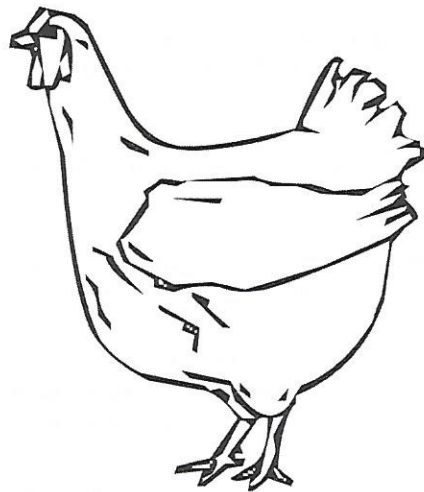
A / G A / D A / G A E D A / A / G A / D A / G A

8

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

14

/ / G A G C G A G C A



Mike will have mp3s of the three versions of Cluck Old Hen on the AQ web site ([www.autoharpquarterly.com](http://www.autoharpquarterly.com)) so you can play along. Verla and Kathleen will also have the Children's Corner song for May, Go Tell Aunt Rhody, on the web site. Heidi Cerrigione will be playing Eileen's Sacred 'Harp selection, Wonderful Words Of Life. We hope you enjoy these little "extras."

## E. V. "Pop" Stoneman ... In the Country Music Hall of Fame !

by Peter Cooper; reprinted from "The Tennessean" with permission

Ernest V. "Pop" Stoneman figured he could sing hillbilly music better than other people who were recording it, so he traveled from his Virginia home to New York City in 1924.

The result of that trip was a song called "The Sinking of the Titanic," which became one of the biggest hits of the '20s.

Stoneman ultimately persuaded producer Ralph Peer to record in Bristol, Va. Stoneman served as a performer and talent scout for the several days of recordings that came to be called "The Bristol Sessions,"

and he and wife Hattie were the first artists recorded at Bristol.

"If this was (country's) Big Bang, then Stoneman was the one who lit the match," said WSM-AM personality and country historian, Eddie Stubbs.

Made wealthy by his musical successes, Stoneman fell victim to the Great Depression.

"We had a beautiful home, electricity, a curling iron ... everything," said daughter Patsy Stoneman Murphy. "Then Daddy lost it all."

Actually, not "all." He retained a centering humor and impressive mu-

sicality, and he led his family into music. The Stoneman Family became known as performers, and Stoneman experienced a popular revival in the 1960s. "Pop" was a focal point of the family band until his death in 1968 at age 75.

"I thank the CMA for finally recognizing my father," Murphy said on Tuesday.

*Peter Cooper writes about music for The Tennessean.*

### A PROCLAMATION

Hall of Fame member Johnny Cash is credited with labeling The Bristol Sessions as The Big Bang of Country Music. If this is the case, then Ernest Stoneman could be considered the match that ignited the fuse that led to the Big Bang.

In the summer of 1924, Ernest Stoneman wrote letters to both Columbia and Okeh records. My father, Ralph S. Peer who was then "Director of Recording" at Okeh responded with "come by anytime."

In early September of that year, "Pop," as he would later come to be known, stopped by my father's office. Thus began a life long professional and personal relationship. The two men made their first recordings together a day or so later, September 5.

My father and Mr. Stoneman enjoyed several hit recordings together, including "The Sinking of the Titanic" as recorded by Ernest Stoneman and the Dixie Mountaineers – a recording that remained in the Top 3 for 10 weeks.

In 1926 my father moved to the Victor Talking Machine Company. His first sessions at his new job were with Ernest Stoneman.

The next year my father decided to head back to the South to conduct additional field recordings of "blues," "sacred" and "hillbilly" material for his new label. He had been to the South previously, making recordings in Atlanta, GA and Charlotte, NC, beginning in 1923. Having worked with Pop for several years, my father had grown to respect not only Mr. Stoneman's talents but also his ability to spot the talent of others. It is my understanding that it was Ernest Stoneman who suggested that my father consider Bristol as one of his recording locations. Agreeing Bristol should be included, he asked Mr. Stoneman to be on the lookout for talent in the neighboring areas. Had it not been for Ernest Stoneman urging Bristol be added to the itinerary, acts such as Alfred Reed, the Carter Family, Uncle Eck Dunford and Jimmie Rodgers may never have been heard much less have left their mark on our musical heritage.

Today I am honored to join Patsy, Donna, Roni and the other descendants of Ernest and Hattie Stoneman in celebrating this much deserved recognition of a true pioneer of American Music.

Ralph Peer II  
12 February 2008



# Memories and the Carter 'Harps

by Ronnie Williams

When I was 12 years old, I was watching TV and saw Mother Maybelle Carter on The Johnny Cash Show. She was playing her autoharp, and I thought it was the best thing I had ever seen or heard. There was this pretty music, and she could play like no one else. I fell in love with her, her music, and her wonderful family.

I later met Mother Maybelle in Richmond, and we became really close friends. Through Mother Maybelle I became friends with her daughters Helen, Anita, June and June's husband, Johnny Cash.

I learned to pick Mother Maybelle's style with her help, help from her daughter Helen and by listening to her recordings. Mother Maybelle ordered me an Oscar Schmidt Appalachian autoharp like the one she was playing on TV, and I will always keep it and love playing it. The Appalachian model has the best tones of any I have ever played.

I was honored when June gave me the black harp that her mother played in the late 50s and early 60s. June told me that it was the harp used on the record Fair and Tender Ladies, the first song to use the autoharp as a lead instrument.

I also have June's autoharp that George Orthey made. It belonged to Helen Carter first, but when June



*Maybelle Carter's autoharp and the tag that was on her case.*

heard it, she liked it and told Helen she wanted it and she could get another one. Mr. Orthey then made Helen another harp. I feel so honored to have been a part of this wonderful family of music.

I have a group of my own called Ronnie Williams and the Carter Family Sound. We have played radio shows, a few TV shows, benefits, Gospel sings, etc. I love the Carter Family Music, and Helen Carter said I should call my group The Carter Family Sound because I picked just like her Mother Maybelle. I know I can't, no one can, but I try. Lorrie Carter, Anita Carter's daughter, sings with us from time to time, and she has the same wonderful voice that her mom had.

Helen Carter gave me the white accordion that she played for years, and I play it on my shows today. She taught me a lot on her mother's famous autoharp, and also taught me her guitar style called The Carter Scratch. I bought an L5 Gibson guitar like the one that Mother Maybelle played, and it is the only guitar that I use.

I have been a part of the Carter Family Festival and the Carter Fold in Hilton, VA since it began in 1975. The highlight of that first festival was Mother Maybelle and Sara Carter on stage together. Jeanette Carter, Sara

and AP Carter's daughter, started the Carter Fold, and we were close friends until her death two years ago. She was a special lady to me. Rita Forrester, her daughter, now runs The Carter Fold and is keeping The Carter Family fame and music going. She runs The Fold just like her mother and continues to have Saturday night music shows year round.

I could go on and on because to me The Carters are the back bone of country music or any music. Today when we think of the autoharp, Mother Maybelle, Sara, Jeanette, Helen, June and Anita come to mind because they all had a special part in making the instrument popular.

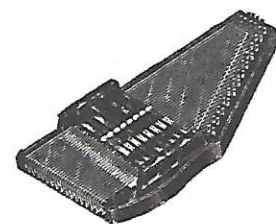


*Ronnie playing Helen Carter's white accordion*

Helen Carter said if anyone described her mother's autoharp playing, they could say, "as smooth as water flowing." I only wish my picking could be half as smooth as Mother Maybelle's. Johnny Cash called Mother Maybelle "The Mother of Music."



*This Orthey 'harp is signed by several members of the Carter Family.*





# The Children's Corner

by Verla Boyd and Kathleen Bassett

## *Go Tell Aunt Rhody... Farm Songs "Part One"*

I got a request from James in Illinois to print the song *Go Tell Aunt Rhody*, and that got me to thinking about the geese and life on the farm and farm songs.

But first, let me share a story about my daughter Kathleen. When she was in college, she was babysitting a couple of children. One day while she was taking them to swimming lessons she got lost and stated, "If I don't figure out where we are we'll end up in the middle of 'Nowhere.'" The little girl said very excitedly, "Oh, let's go there, I've never been there before." When people ask where I live, I tell them I live in the middle of nowhere.

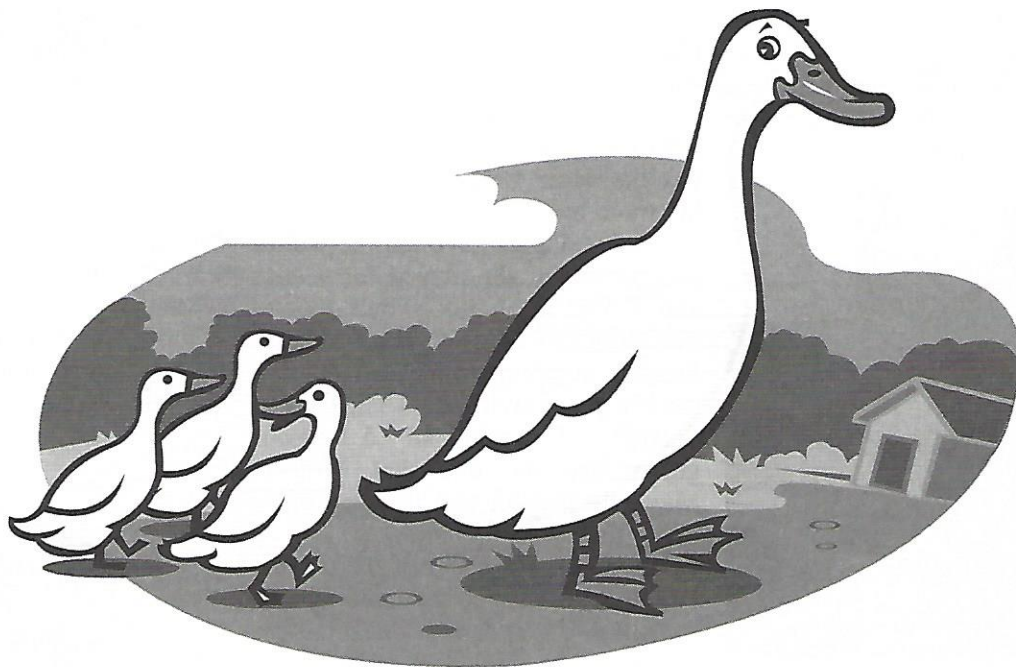
We live on a farm, and on a busy day just maybe 6 cars pass our house. Also, our house sits on a 40- to 50- foot steep bank of Deer Creek,

which runs behind the house. We have lots of activity to observe from our 10-foot kitchen picture window over the creek. Every spring there are several pairs of geese that stop to nest on their way up north to Canada. When we see them nesting, we know that about 40+ days later the babies will hatch. It just so happened one Sunday morn we looked out and saw a mama goose in the water giving instructions to her babies to jump in. Now, she could have taken them to a shallow part where they could walk in, but oh no, they had to jump in the deep part. Daddy goose was there, also. They were as cute as they could be in their yellow fur, standing on the edge of the bank. One by one they jumped in without even hesitating and would bob right back up on top

of the water. I wish you could have heard both mama and daddy goose giving them encouragement. One by one they jumped in and instantly they lined up one right after the other behind mama. Daddy goose was bringing up the rear. As they took their first swim, mama and daddy held their heads up high, as proud as they could be. Off they went up the creek. They stayed up creek for some time. The next time we saw them the yellow fur had turned brown, and shortly after that they were gone.

That is just one example of life on our farm.

So here is *Go Tell Aunt Rhody*. Stay "TUNED" for part two in the next issue.



# Go Tell Aunt Rhody

Traditional

Arranged by Verla and Kathleen



Go tell Aunt Rho-dy Go tell Aunt Rho-dy Go tell Aunt Rho- dy the old gray goose is dead.

The one she's been saving, the one she's been saving,  
The one she's been saving, to make a feather bed.

The goslings are mourning, the goslings are mourning,  
The goslings are mourning, because their mother's dead.

The old gander's weeping, the old gander's weeping,  
The old gander's weeping, because his wife is dead.

She died in the mill pond, she died in the mill pond,  
She died in the mill pond, from standing on her head.

Go tell Aunt Rhody, go tell Aunt Rhody,  
Go tell Aunt Rhody, the old gray goose is dead.

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## *"You Belong to Me"*

Written by:  
Pee Wee King, Redd Stewart and  
Chilton Price

The saying goes that "Absence makes the heart grow fonder." Unfortunately, all too often, that saying should actually read: "Absence makes the heart wander!" Our song is a gentle reminder that, no matter what exciting places you happen to visit, don't forget that "You Belong to Me."

It was written by Chilton Price, who gave shared rights of authorship to Pee Wee King and Redd

Stewart in exchange for publicity. It has been recorded by many notable musicians, but it was Jo Stafford's version in 1952 that topped the charts in both the United States and the United Kingdom. Her greatest hit was the first song by an American female singer to top the UK charts and remain there for 24 weeks.

"You Belong to Me" is an excellent fit for the chromatic autoharp. It takes full advantage of the

color offered by minor, seventh and diminished chords. It has a gentle swing tempo that translates well to the autoharp. With a simple "A-A-B-A" structure, its repeated phrases are easy to master. Best of all, it is a beloved standard, sure to be a hit with just about any audience. We hope you'll take it along on your vacation this year!

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# YOU BELONG TO ME

Words and Music by  
Pee Wee King, Redd Stewart  
and Chilton Price

1 C G7 Am G7 Am Em F G7 F G7 F C A7

See the pyr - a - mids a - long the Nile, Watch the sun-rise on a trop - ic isle, —  
See the mar - ket place in old Al - giers, Send me pho - to - graphs and sou - ven - irs, —  
Fly the o - cean in a sil - ver plane, See the jun - gle when it's wet with rain, —

5 Dm A7 Dm A7 Dm G7 C Am 1 D7 G7

Just re - mem - ber, dar - ling, all the while, — You be - long to me.  
Just re - mem - ber when a dream ap - pears, —  
Just re - mem - ber, till you're home a - gain, —

2 Dm Am\* G7 C Go To Next Strain 3 Dm Am\* G7 C Fine 1

You be - long to me. You be - long to me. —

13 C7 C°7 C7 Gm C7 F

I'll be so a - lone with - out you —

17 D7 D°7 D7 Am D7 G7 Dm G7

May - be you'll be lone - some, too, and blue. *D.C. al Fine*

Note: Am\* indicates "play melody note only".

## You Belong To Me

Words and Music by Pee Wee King, Redd Stewart and Chilton Price

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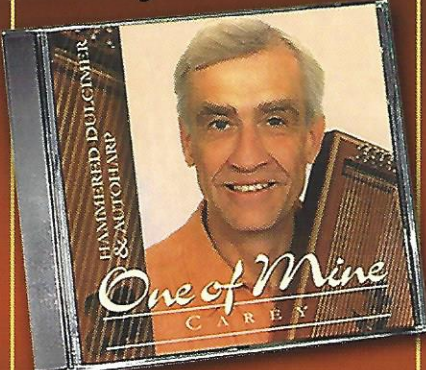
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# From the Book Shelf



with Alex Usher

## “A History of Popular Music in America”

by Sigmund Spaeth

Through the years, antique malls have been a source of delight for me and sometimes provide delightful finds. Once in a while there's a choice nugget like the little 1893 5-chord Zimmermann model I found and use to demonstrate our instrument's humble beginnings. It's complete with even the little celluloid label sporting a picture of Charlie with his flowing whiskers. Other times I pick up old music. Once it was a scruffy-looking soiled notebook of carefully notated fiddle tunes, circa 1815, which I happily paid a dollar for, and then scampered off to the car in a state of bubbling euphoria. The subject of this article, however, is a book I found titled, “A History of Popular Music in America” by Sigmund Spaeth, published in 1948. When I found it, it was uncomfortably jammed between a tawdry romance novel and a paperback of off-color jokes, but never judge a book by the company it keeps. It turned out to be one of my favorite source books.

It's dedicated to “all those who love and remember an old song...” and its contents are a compendium of song titles, composers, lyricists and interesting facts about thousands of songs that were well-known in their eras. Spaeth notes that popular music is an index to the life and history of the nation and reveals the changing character of our people through the years. It flows from the militaristic songs of colony times through the maudlin, sentimental Victorian tear-jerkers and ends up with songs of World War II.

The book starts with a chapter on the songs written before 1825 and sung during our nation's infancy. It has interesting information on “Yankee Doodle” and “Home, Sweet Home.” Did you know “Yankee Doodle” was first mentioned in the

opera “The Disappointment” or “The Force of Credulity,” published in 1767, as the air to a ribald song beginning, “O! how joyful shall I be, When I get the money,” with the stage direction to exit, singing the chorus “Yankee Doodle, etc.”?

The next chapter covers the songs popular from 1825 to 1860, and from there the chapters are devoted to each decade from the 1860s to 1948 when the book was published.

If you've ever stalled trying to come up with an idea for something to add to your repertoire, this book is a treasure trove. Perhaps you have a song you already play that would be enhanced if you could give your audience some background info, or

maybe you would just like to sit down and browse the book and remember old song friends. Even if the book has no music or lyrics per se, it's still a fabulous source of information.

So, how do you find a copy of it?

Run to the computer and Google Abebooks.com. It's a conglomeration of thousands of used book dealers all on one site. At the moment there are nineteen copies of this book available ranging in price from \$5.59 to \$114.60 plus postage and handling. I've occasionally seen copies in antique malls and book fairs, too, or your local public library might just have a copy. Happy hunting! And good luck!

*Alex*



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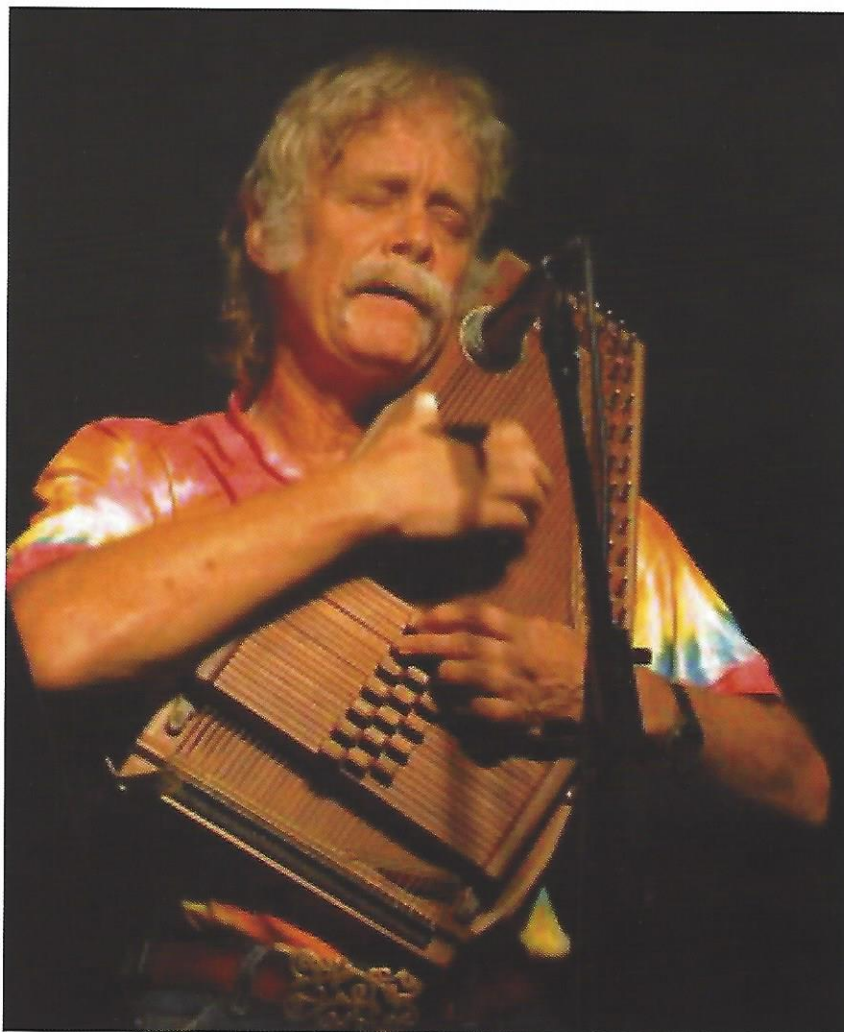

# Interaction

## YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH Lindsay Haisley

Lindsay Haisley has been playing autoharp for about 30 years, and is a veteran of what Tom Paxton calls "The Great Folk Scare" of the 60's and 70's. He came at the autoharp not only as a folk instrument, but also from the direction of jazz, ragtime, dixieland and rock, all of which he's played at one time or another with various other musicians. He's quite happy that the autoharp folks like what he does with and to the instrument, which often is somewhat unconventional. Lindsay is know primarily as a chromatic autoharp player and is a frequent and vocal advocate for the use of diminished seventh chords on the instrument, a feature well illustrated in this lesson. He has four CDs currently in print, and another album on vinyl that's out of print and now a collector's item.

This song, Caravan, is one he's been playing for many years. He recorded it in the early 80's on his *(Auto) Harps Alive!* project with the help of Howard Levy, the late Jethro Burns and a number of other very capable Chicago musicians. *(Auto) Harps Alive!* has been re-issued on CD and is available from Lindsay's website, <http://www.lindsayhaisley.com>.

Lindsay lives in Leander, Texas, near Austin, with his wife Cheryl who sings with him when he performs, which he still does occasionally. They live comfortably in homey chaos with Sophie the African Grey Parrot (who only sings with Lindsay at home). Lindsay is also the webmaster for the Autoharp Quarterly website and the



listmaster for The Cyberpluckers, both of which he manages through his *other* business, FMP Computer Services.

Lindsay has put this Interaction Lesson together by popular request, since many people know and enjoy Caravan and have asked for a lesson on it.

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CD From  
Instructor

1

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Sends Lesson  
CD To  
Student

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

Student  
Records Lesson  
And Sends  
To Instructor

2

Instructor  
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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 CD back to you. You will receive your personalized reply in 3 to 4 weeks.

## An Interaction Lesson with Lindsay Haisley

PO Box 126, Leander, TX 78641

### “Caravan”

Caravan is an “old standard” from big band pioneer Duke Ellington, originally recorded and released in 1937. It's been performed and recorded by all kinds of folks since then, and like a lot of jazz standards, it's been adapted and changed as the years have gone by to fit the styles of everyone who's played it. I've been playing it on the autoharp for many years, and recorded it in the early 80s on my *(Auto) Harps Alive!* album with the help of some lively and capable musicians in Chicago.

Most of the folks I know who play it don't sing it, although it does have words. We'll just cover it here as an instrumental. It's one of those tunes in which you can pretty much get away with anything, as long as you follow the basic structure, so when you play it, just relax and have fun with it. The tune is ideally done as a band tune, where your band consists of at least two people. You can do it with a guitar and an autoharp, two autoharps, or with more musicians if you have a group you play with. You can also do it as a solo piece if you're fairly quick with your fingers and willing to stretch out with a little improvisation.

The version of this song which I first really listened to is from an absolutely delightful album by Chet Atkins and Les Paul called *Chester and Lester* which came out on vinyl back in 1976. The album won a Grammy, and it's so good that it's been reissued on CD and is still

available. I *highly* recommend this album to everyone. These two fellows went into the studio together and sat down to rehearse for a collaboration project and just happened to have tape rolling while they were shucking and jiving with each other, both musically and verbally. When they listened to what they'd recorded in the practice session, everyone realized that they'd pretty much nailed it to the proverbial wall, and had about as much fun doing so as is legally possible! The recording of the practice session became the album. There wasn't a whole lot they could have improved on. The music is delightfully lively and full of musical laughter. Caravan was one of the songs they recorded.

But I digress....

Caravan has two very distinct sections, the second of which serves as the bridge. You can vary the rhythm between the sections if you wish. In a couple of the fake books I have, the first section calls for a “latin feel” (although perhaps it's more like a caricature of what people might think of as a “Middle Eastern” rhythm) and the second is marked as a “swing feel”. I generally play the song with the same rhythm throughout and let the chords and melodies in the two sections differentiate them. Think of the rhythm as kind of like a horse gallop - Bum diddy bum diddy bum diddy bum. It's pretty fast, too - about as fast as a horse gallops.

The tempo we'll use in our

notation here is a rather fast 4/4 tempo. The song is often written in what's called “common time” with 2 beats to the measure and a half note gets one beat.

You're going to need a chromatic autoharp for this one, and diminished chords to boot. The song is basically in D minor and F major. The first section repeats, followed by the second section, and then the cycle finishes with the first section, once through - so the format of the tune is “AABA”.

I'm not going into details about strums, or chord theory, or melody picking here. We just don't have space for it. I'm assuming that you're pretty confident on your instrument and have some experience with it. You may need to listen to the song to get a feel for how it goes. I'd suggest the rendition on *Chester and Lester*, mentioned above, or my *(Auto) Harps Alive!* album which you can get from the AQ, or from <http://www.lindsayhaisley.com>. You can also order the resource CD for this Interaction lesson, which may be easier to learn from. The notation is pretty standard. For those of you not familiar with it, ° designates a diminished 7<sup>th</sup> chord. Remember that each diminished 7<sup>th</sup> chord on the autoharp has four different names.

$$C^{\circ} = E^{b\circ} = G^{b\circ} = A^{\circ}$$

$$D^{b\circ} = E^{\circ} = G^{\circ} = B^{b\circ}$$

$$D^{\circ} = F^{\circ} = A^{b\circ} = B^{\circ}$$

You may use sharp notation for your chords instead of flat notation, e.g. D# instead of E<sup>b</sup>, but I'm pretty sure that if you're trying to master this interaction lesson, you're already familiar with the naming of sharps and flats.

**First Section:**

Let's start with the rhythm vamp for this section, which is pretty simple. We just vamp back and forth between A7 and B<sup>°</sup> (G<sup>°</sup> if you like). Here's a chart of the basic vamp. The "%" signs indicated repeated measures:

Quite simple, yes? Just keep the beat up. A half note should be at a metronome tempo of about 120 per minute, so each measure, as we have it written, lasts about a second.

The more challenging line here is the melody line, which in this section of the tune is thematic, so you, or someone who's playing with you, will want to play this melody clearly. It pretty much defines the tune. Here's the melody:

Note that we're cycling through the three diminished 7<sup>th</sup> chords here to produce the chromatic run from A down to D toward the end of the section. The hand movement here to get into position on your diminished chord buttons can be a little tricky. Hopefully you have your diminished chord bars set up in a sensible arrangement.

The melody of this section pretty much defines the tune. The chord vamp between A7 and B<sup>°</sup> adds an exotic flavor to the piece that feels like one of the modes common in

this tune changes mood rather severely, and is almost another song altogether.

It could be from just about any jazz standard that cycles through the circle of fifths. Like a lot of tunes from this era, we do some pretty radical key changing in this section before landing back where we started from. The section starts with a D7 - a *major chord* - after ending the previous one on a D minor. I like to land on this chord pretty hard and let it ring, just to emphasize the change. See the full version at the end of this lesson for the chord changes. Basically this part of the tune just moves from D7 to F along the circle of fifths, with a brief transition to E7 before returning to the A7 vamp that supports the melody in the first section.

Middle Eastern music. If you're playing solo, you'll want to keep up the vamp from A7 to B<sup>°</sup> during the held whole note measures, or just hint at it a bit to keep the flavor of the pattern in the music. With a little practice, you can pick out the melody and keep up this vamp so that the result sounds pretty seamless.

**Second Section:**

The 2<sup>nd</sup> section, or bridge of

The melody for the second section is pretty much up to you. All my fake books that have this song in them show a different melody in this part. You could do a syncopated vamp on the chords in here, or play a couple of measures from *Sweet Georgia Brown*, or any other tune

that fits rhythmically and follows the trail around the circle of fifths. I like to use melody or chord runs at the end of each 4-measure section that transition up to the next chord. For

instance, to go from the D7 chord to G7 chord, use a chord run of G7 - C - G° - G7 -> to the D7. Similar runs take you through each transition. For the full version at the end of this article I pretty much made up a melody line for this section, and you can do the same. You'll hear this section improvised in just about every way possible by everyone who plays the tune.

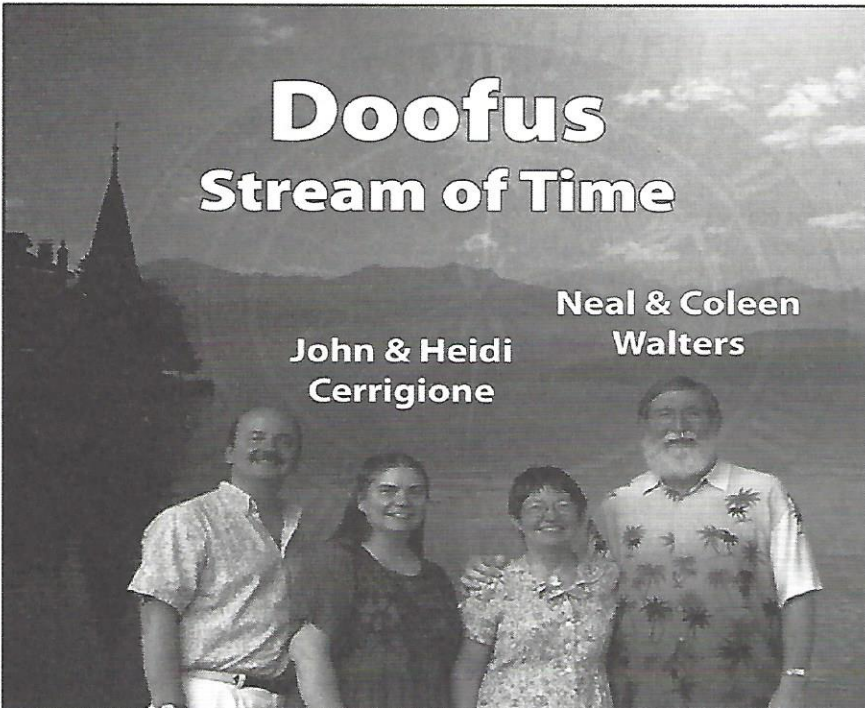
Once you have this piece down, you'll find that it's an excellent jam piece. While it may not be known to a lot of autoharp players, many people know it from other contexts, and it's easy to play and improvise on. You'll have fun with it!

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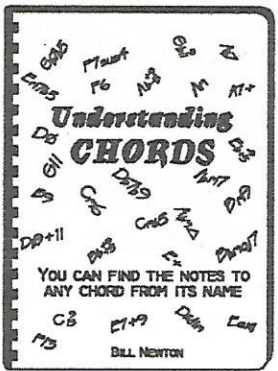
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# Caravan

Duke Ellington

$\text{♩} = 120$

Rhythm chords A7 Bb° % % % %

Melody chords A7 Bb° A7 / / / / / A7

/ Bb° A7 Bb° A7 F° A7 A7

A7 F° Bb° C° F° Bb° / Dm % % % Fine

D7 % % % G7 % %

D7 G D7 / C D7 G7 / F G7

% C7 % % %

G7 F G7 C7 C7 F C7 / / /

F C F E7 D° E7 D.C. al Fine

F F F C7 F E7 E7 E7 D° E7

## CARAVAN

Words by IRVING MILLS Music by DUKE ELLINGTON and JUAN TIZOL  
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# San Antonio Rose

How I arranged it for autoharp, by Siegfried Knopfler

It was listening to country music that initially brought me to the autoharp. And while today's mainstream CM has very little to offer that is of interest to me (I'm focusing more on Bluegrass music nowadays), I'm still very fond of quite a few of the old CM gems from the thirties, forties and fifties.

Years ago I tried to learn to play one of them, Bob Wills' most beautiful *San Antonio Rose*, from listening to recordings – but in vain. My ear was not able to find out what's really going on in this tune. So I resorted to buying the sheet music, and finally I found a book, a collection of country songs, including this one. But alas, it was an edition for piano and voice, giving the melody, but no explicit chords. I was discouraged, and the book went onto the stack of "future projects," gathering dust for some more years.

Recently I was faced with the need to build up a little CM repertoire (perhaps I'll tell the whole story sometime), and so I once more had a go at *San Antonio Rose*. As a first step I tried to see what chords the composer (or the publisher's arranger) had intended for the tune. To this end I scanned the right and left hand piano staves. It is true that over the decades I have gotten pretty well acquainted with musical notation – as long as the treble clef is used, but the bass clef notation turned out to be really troublesome. Nevertheless I was able to collect some useful hints (as it later turned out). \*

In the book, the piece was given in the key of B flat, but I wanted to play it in the key of D. So I entered the original voice line into the music notation program I run on my PC, "Music Time" (also used by John Horner, cf. p.36 in AQ Vol. 17 no.4), and added the symbols of the chords I identified or guessed in the first step. This task was a bit tedious, but worthwhile, since I tend to forget my arrangements anyway after not playing them for some time, I've made a

habit of scribbling my chord symbols into music sheets and hand-outs, or entering them into home-made printed music. Moreover, the program transposes the music, including the chord symbols, into another key with just a few mouse clicks. Once the music is entered into the program, the computer can play it back via MIDI sounds, thus allowing me to verify that I didn't make mistakes (which I always do, however).

When I learn a tune, my highest priority is to be as true to the melody as at all possible. Therefore I now had to find chords that contain the melody notes. When I had a choice of chords, I tried to keep close to the chords I collected during the first step.

Let's now look at the outcome. In the printed music accompanying this text you see that, apart from the upbeat (measure 0), which I put on a separate line, the tune consists of eight lines with eight measures in each line. Each pair of full lines makes up a distinct part of the tune: Part A (starting with measure 1), part B (starting with measure 17), part C (starting with measure 33) and part A' (starting with measure 49). The difference between parts A and A' lies in the difference between measures 5 and 6 on the one hand and measures 53 and 54 on the other.

At first I was surprised that the piano accompaniment suggested the D7 chord for measure 2 and the E7 for measure 4 and analogously for the other full lines of parts A, A' and B. For a tune in the key of D, one would expect a D chord and an A7 chord in the respective places. The surprise vanished as soon as I realized that the tune modulates with measure 2 into the key "to the left," the key of G, in other words the key of the IV chord, and comes back to the original key with measure 4. In measures 3, 4 and 5, the tune uses exactly the "7th progression" from the listing in Bud Taylor's handout "Basic Chord Progressions On the Chro-

matic Autoharp," the E7 chord serving as II7 chord (= the V7 of the V chord), as the "Turnaround Chord," in Bud's terminology. After recognizing this case of intermediate modulation, I marked it explicitly wherever it occurred. This also serves the purpose of reminding autoharp players to shift their "home position" one step to the left, presupposing a usual chord bar arrangement. What I discuss here for the first full line of the sheet applies equally to all the full lines of A, B and A'.

It came as no surprise, however, that the piano accompaniment suggested A and E7 chords within the C part. Hearing the tune, there can be no doubt that this part indeed changes into the key "to the right," the key of A, in other words, the key of the V chord. Making this change of key explicit in the notation, moreover, saves quite a few accidentals (that are present in the original sheet). Again it serves as a reminder to shift the "home position" one place to the right. Note, however, that shifting the home position back from A to D should best be done with the change from the A chord to the D within measure 47.

The rhythmic variant in measure 37, which comes from the original, in a way prolongs the preceding note, the note F# in measure 36, giving it more weight. So I felt it to be appropriate to use for the "stepping down" of the notes G# - G - F# (in measures 35, 36) a change into minor chords (in accordance with the words, I think), thus deviating from the original (which can still be seen in measures 43 and 44).

To conclude this discussion, let me point out that in the A' part the dominant note in measure 54, the G note, is the base note of the IV chord, the subdominant, whereas in the A part the dominant note in the corresponding measure 6, the A note, is the base note of the V chord, the dominant (actually, the dominant seventh). I think that the lowered

## San Antonio Rose (Bob Wills)



Deep with -

1 2 3 4 5 6 7 8

D7 G E7 A7 G A7 G7 D7 D

in my heart lies a mel - o - dy, a song of old San An - tone where in

9 10 11 12 13 14 15 16

D7 G E7 A7 G A7 GA7 D G

dreams I live with a mem - o - ry be - neath the stars all a - lone It was

17 18 19 20 21 22 23 24

D D7 G D7 G E7 A7 G A7 GA7 D

there I found be - side the Al - a - mo en - chant - ment strange as the blue up a - bove. A

25 26 27 28 29 30 31 32

D7 CD7C E7 A7 E7 A7 E7 A7 D

moon - lit pass that on - ly she would know still hears my brok - en song of love

33 34 35 36 37 38 39 40

A B7 E7 A E7 Em Bm E7 A7 D E7 D A

Moon in all your splen - dor know on - ly my heart, Call back my Rose, Rose of San An - tone!

41 42 43 44 45 46 47 48

B7 A E7 A E7 DE7 A7 D E7 A7 D E7 D A D A7

Lips so sweet and ten - der like pe - tals fall - ing a - part speak once a - gain of my love, my own

49 50 51 52 53 54 55 56

D D7 G E7 A7 G A7 Em Am Dm D7 D

Bro - ken song, emp - ty words I know still live in my heart all a - lone for that

57 58 59 60 61 62 63 64

D7 G E7 A7 G A7 GA7 D

moon - lit pass by the Al - a - mo and Rose, my Rose of San An - tone.

SAN ANTONIO ROSE  
By Bob Wills

SAN ANTONIO ROSE  
By Bob Wills

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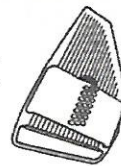
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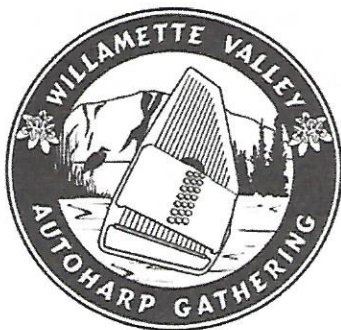


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Sacred

Harp



by Eileen Roys

## Wonderful Words of Life

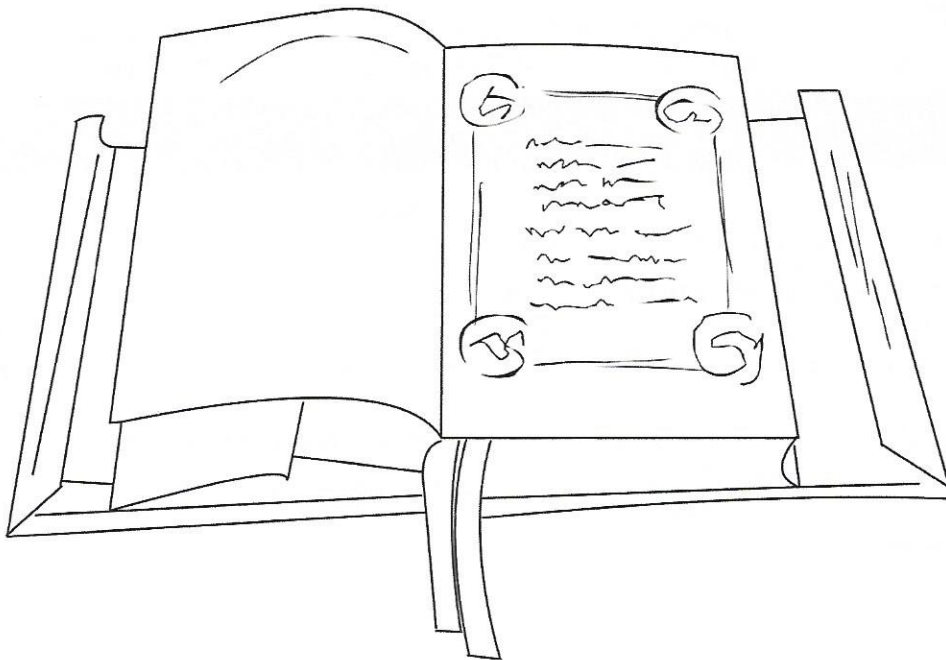
by Philip P. Bliss

According to the book *Amazing Grace* by Kenneth W. Osbeck, Philip P. Bliss was one of the most important names in the development of early gospel music. Before his tragic and untimely death at age thirty-eight, he wrote many favorites that are enjoyed by congregations to this day. Both the music and the lyrics to "Wonderful Words of Life" were composed by Bliss in 1874. The occasion was the first issue of a Sunday school paper entitled *Words of Life*, which is believed to have been his inspiration for this gospel song. These words

still speak to young and old alike of the importance of God's Word in our daily lives.

George C. Stebbins, in *Memoirs and Reminiscences*, has the following to say regarding this well-loved hymn of the faith: "I carried that song through two seasons of evangelistic work, never thinking it possessed much merit, or that it had the element of special usefulness, particularly for solo purposes. It occurred to me to try it one day during a campaign in New Haven, Connecticut in 1878 and, with the

help of Mrs. Stebbins, we sang it as a duet. To our surprise, the song was received with the greatest enthusiasm and, from that time on to the close of the meetings, was the favorite of all the hymns used. As an illustration of the hold it got upon the people all about that section of the country, I received a letter from the Secretary of the Connecticut State Sunday School Association offering me what seemed an absurdly large sum of money if I would, with Mrs. Stebbins, come to the State Convention and sing that one song."





# Wonderful Words of Life

Philip P. Bliss (1838-1876)

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

Sing them o - ver a - gain to me, Won - der - ful words of Life—  
 Christ, the bless - ed One gives to all, Won - der - ful words of Life—  
 Sweet - ly ech - o the gos - pel call, Won - der - ful words of Life—

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

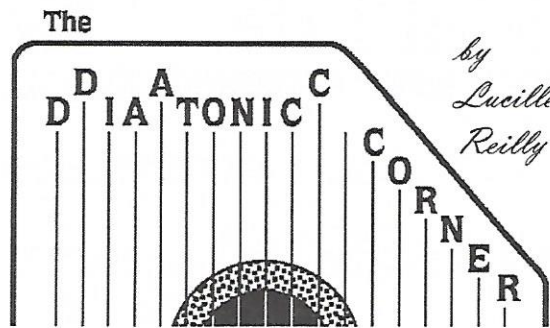
Let me more of their beau - ty see, Won - der - ful words of Life  
 Sin - ner, list to the lov - ing call, Won - der - ful words of Life.  
 Of - fer par - don and peace to all, Won - der - ful words of Life.

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

Words of life— and beau - ty Teach me faith— and du - ty  
 All so free - ly giv - en, Woo - ing us— to heav - en  
 Je - sus, on - ly Sav - iour, Sanc - ti - fy— for - ev - er

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

Beau - ti - ful words, won - der - ful words, Won - der - ful words of Life.—— Life.—



by  
Lucille  
Reilly

This issue's feature:

# A Tune from DOMU NUGEL

One of the joys of being an AQ columnist is finding tunes from all over the world to share with you. Thus far, we have met tunes from England, Ireland, Scotland, Latvia, Colombia, Newfoundland and Germany along with the United States. (That's quite a collection! Keep 'em comin', folks! See the end of this article to find out how to send a felt-pumped tune to be featured here.)

This time, we head "down under" to visit Australia. Ah, you just noticed the tune title? OK, it's a little strange, but remember: I just report the tunes; I don't make up the titles!

"The Black Cat Piddled in the White Cat's Eye" is a sweet dance tune collected by Les Brown of Cape Barren Islands, Tasmania. The tune appears on page 55 of the *Australian Traditional Dance Tunebook, Vol. 2* (see the next page for ordering information).

## The melody

Unlike many tunes presented in "The Diatonic Corner," "Black Cat" is almost entirely *through-composed*; that is, each phrase introduces new melodic material. The melody repeats only in the last measure of each section, in the first and second endings.

It may take a little more doing to remember "Black Cat" due to the lack of melodic repetition, but maybe not: The tune is so catchy that I found myself whistling it memorably after singing it just a couple of times. Sing this tune before picking up your autoharp and you'll learn it in a snap. If you need to hear the tune prior to singing it, you can find an audio file at the bottom of [www.thedulcimerlady.com/thoughts.htm](http://www.thedulcimerlady.com/thoughts.htm).

## Fingering

M. 1, beat 2 (at bracket) and many other places in this tune revisit a technique I talked about in this column exactly five years ago: *rapid-fire fingering*. This technique fits into the beamed groups of 4 eighth notes (♩♩♩♩). Notice the fingering each

time: *r-m-i-m*. Starting with the ring finger may look odd, but it assists speed. Rapid-fire fingering makes it possible to play this and other tunes at dance tempo almost effortlessly, once your fingers have the training they need to do it.

To master rapid-fire fingering, choose any chord *and* any open string in that chord, then play the fingering shown in m. 1, beat 2 (the eighth notes) on just that string. Should your fingers wander to neighboring strings, help them aim by moving your elbow away from the side of your body (done by opening the joint at the shoulder) then rotate your forearm slightly at the elbow to turn your hand so your fingers will contact just that one string. Make these adjustments while playing to save time.

## Chords

"Black Cat" allows for harmonically creative license. For starters, try out the optional, "unauthorized" iii chord I threw in at the end of m. 2. (Oh, Australians! Get in on the ground floor of this one!)

Other optional chords throughout this tune alter its overall feel, depending on what you choose. For example, to give the tune some punch, play all the chords shown. For a smooth sound, omit the chords in parentheses and instead depress no chord bars, as indicated by small circles over the chords.

## Thumbing the bass line

When pumping felt, the thumb usually sounds a bass note every half beat, or 4 times per bar. This works well in the B section, but in the A section, the thumb strikes only 2 times per bar most of the time, thanks to rapid-fire fingering. Fewer thumb strikes help to create layers of long, sustained sound under the tune while helping the fingers fly.

## The triplet

Take a look at the triplet in m. 10. I sense that this wants to sound again in mm.

11, 12, 14 and 15, but it doesn't. Hmmm.

How is the triplet played? Well, I don't know! (This is why xs appear over two of the notes.) I tend to play triplets as a pair of eighth notes (one note is omitted), in the interest of playing the tune at tempo, especially if dancers are prancing about while I'm playing. Because the triplet appears only once, it seems expendable (forgive me, Australians). However, if I were playing this tune with a band, I think I would let the fiddlers play the triplet over a shimmering chord from the autoharp.



Well, time for you to play this cheerful tune (with the unfortunate title)! While you do that, I will continue to wonder what kind of predicament "Black Cat" puts my cat Domino into (above), as he is both black and white. Don't tell me....oh, he's just resting. Whew!

Lucille

Next issue:  
Norway: 3; Scotland: 2.

Thanks to Denis McKay of Corrimal, Australia for submitting this issue's featured tune.

Do you have a tune, question or technique you'd like to see addressed in The Diatonic Corner? (Do you ever wonder what tune each "Next issue" tag leads to next?!) Write to Lucille at [www.thedulcimerlady.com](http://www.thedulcimerlady.com) with your request. This is your column, after all.

# The Black Cat Piddled in the White Cat's Eye

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

Australian dance tune, chorded by Lucille Reilly

1 I (iii) V

i m r m i m i m r ↑ ... t t i m

T t T (t) T

5 V7 V V7 iii (V) 1. I V 2. I

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

10 IV I (V) x x IV I I (V) IV I (V) IV I V7 V

i m r m 3 i i m r m i ↑ r m i m r m i m r i m

t t (t) t t (t) t t (t) t t t t t t

14 V IV V IV V iii (V) 1. I V 2. I V

r m r m i m r m r m i m i i m r m r m i r m i ↓ m

t (t) t t (t) t t t t (t) t t T t T

## Fingering Symbols:

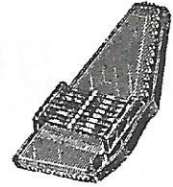
T=low thumb stroke; t=high thumb stroke; i=index; m=middle; r=ring, ↑=thumb brush

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

Volumes 1 and 2 of *Traditional Australian Dance Tunes*, edited by Dave De Santi, may be ordered from <http://www.wongawillicolonialdance.org.au/order.php>. A written sampler of several of the tunes is available free at <http://www.wongawillicolonialdance.org.au/>.

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- Accompaniment chords that are circled or boxed
- Melody playing chords that are uncircled or unboxed used in conjunction with accompaniment chords to play melodies
- All melodies written in standard music notation for those who are music readers
- All melodies written out in autoharp tablature below the standard music notation line
- Fingerings given for rhythmic filler patterns used by Charles Whitmer
- Actual melody note pitch names given below each melody stroke
- Lyrics given for songs that contain them

*These songs will be recompiled into smaller collections averaging 12 or so songs per music packet based on their genre which will include (but not limited to) some of the following genres that will largely be at intermediate to advanced levels of playing skill:*

Carter Family Songs	Old Time Fiddle Tunes	O'Carolan & Classical Songs
Stephen Foster Songs	Gospel Songs & Hymns	19 <sup>th</sup> & Early 20 <sup>th</sup> Century Songs
Irish Fiddle Tunes	Folk Hymns & Spirituals	Scottish Fiddle & Pipe Tunes
Bluegrass Songs	Tunes From England	Scottish/Welsh Songs & Airs
Irish Songs	Patriotic & Civil War Songs	Old Time String Band Songs
Waltzes	Appalachian & Ozark Songs	

*The pages will not be numbered and will be in loose leaf format printed on standard 20 lb. copy paper (all one sided sheets) and will be organized in alphabetical order within each packet. A couple of beginner level packets will be available also as well as music packets in the format that have been available in the past will still be available, although those packets are currently undergoing revisions (i.e. -Beginning 1,2, Intermediate 1, 2, 3, etc.). It is likely that there will be more than 1 volume of each genre available depending on the final number of songs written out.*

*This project is still a major work in progress. Final details on music packet titles/topics, pricing, additional songs to be tabbed out, etc. will not be available until mid to late June. If you wish to receive information & ordering flyers via e-mail or postal mail when this project is completed, send your contact info. to Charles Whitmer.*

**Charles Whitmer  
291 Scarborough Dr. #106  
Conroe, TX 77304  
cw75@earthlink.net**

# Autoharp Sightings...

## that was who playing the autoharp??

by Mike Fenton

During a trip to Germany several years ago I bought a copy of a book entitled *Die Grosse Familie der Zithern (The Great Family of Zithers)* by Lorenz Muhlemann (pub. Oberthal 1993), which included this early 20th century photograph in a short section on Autoharp. The translation of the caption is:



Evening time – E. Brechbuhl from Berne playing a melody on her 6-chord autoharp, 1904.

The E. may have stood for Elizabeth, she was Swiss, her 6-chord 'harp was probably a G diatonic with a G, C and D7 chord provision plus the three minors, and she played the lap style as originally intended. The text of the book mentions only C. F. Zimmermann, not K. A. Gutter, and refers to use of the autoharp in American bluegrass and country music.

Here's Dolly Parton, seen during her link-up with Oscar Schmidt promotion in 1994. I used to have a life-size cardboard cut-out of this in my garage! I know she's played autoharp and dulcimer in her show, although I never

could understand how she managed to negotiate the chord bars with those talons! Presumably she never bothered with finger picks either! Dolly's self-penned *Wildflowers*, with Emmy Lou Harris and Linda Ronstadt, is a pretty record featuring autoharp, although I don't know if it was Dolly playing on the record or whether a session player was used. You hear the 'harp quite clearly on its own early on, although by the end, it's been swamped by the rest of the instruments and you've almost forgotten it was there. Featured on the famous *Trio* album (Warner Bros. 1-25491) and issued as a 45 on WB 7-27970-A.



Ever since I first played autoharp in December '68, I've had something of a siege mentality about the instrument, being possessive, defensive, protective and enthusiastic about it in equal measures. I suppose this is because I was aware very early on of the various negative attitudes to it from the music establishment, players of other instruments, bluegrassers – the 'idiot zither' references, comments on how difficult it was to tune, the notion that "You can't play tunes on it, though, can you?"

You know the sort of thing. We've all been there. Even with all the good work we've done over the last thirty years in breaking down the musical barriers, expanding the potential of the autoharp and raising the bar to new

levels, aided in no small measure by luthiers who have developed beautiful and versatile instruments, I still occasionally hear something along the lines of "Oh, you just strum chords, don't you?"

On a positive thrust, I've always been sensitive to every little mention of my instrument (and it is *my* instrument, although it took me some years to fully realise it) in the press, on record, in sleeve note credits, on television and radio, in conversation, wherever. So because it was a minority instrument, the 'sighting' became very important to me and it is the purpose of this feature to chronicle some of the more significant of these. It always struck me that until the autoharp community really developed in the 1980s, that apart from stellar exponents such as Mama Maybelle, Bryan Bowers, Pop Stoneman and Mike Seeger, there appeared to be a tendency both in the popular music world and the folk/country fraternity to 'dabble' with the instrument rather than really explore it – for example, using the autoharp on a single album track in an effort to offer a contrast, a 'new sound.'

Some mighty famous names were involved in that process. The Rolling Stones song *Let It Bleed* features their bass guitarist strumming an autoharp, a Paul McCartney video seen on the erstwhile UK TV show *Top of the Pops* some years ago contained an introductory chord from a fleetingly-glimpsed autoharp (it was a Chromaharp, actually!), and I read in *Record Collector* magazine only last year that Robert Plant, lead singer with heavy metal giants Led Zeppelin, was heard on autoharp on a CD of his former band colleague John Paul Jones. During the late sixties and into the seventies, several of the British groups in the folk-rock movement experimented with autoharp on album tracks, although it was rare to see it on stage, as the 'harps available at

that time were just not reliable enough in their tuning holding to risk on stage with other instruments. However, one exception to this were the noted English band Fairport Convention, whose original lead singer, Judy Dyble, maintained a committed approach to the autoharp both on stage and in the studio, both with Fairport and in a subsequent duo, Trader Horne.

I was on the road in the North West of England about ten years ago and was staying for a night with the family of the headteacher whose school was employing me, and her husband was showing great interest in the instrument, having me bring one in from the van. "I'm sure we've got a record with one of those autoharps on," he ventured. So we went through their old LPs, never a chore for me as those of you who know me well will confirm, and sure enough, out came an album by the group Lindisfarne, *Dingly Dell* (US issue Elektra EKS-75043) a group of Geordie folk-rockers. ('Geordies,' pronounced 'jordies,' are inhabitants of the environs of Newcastle, in the North East of England, for anyone who needs to know) whose biggest hits were *Meet Me On the Corner* and *Fog on the Tyne*, and there it was, the autoharp, in the instrumental credits for one track, *Poor Old Ireland*, played by Rod Clements. The autoharp has a strong presence on this song, blending well with the mandolin, and is the usual thing in this "Let's have a different sound on one of the L.P. tracks" type of experimentation, several solid well-miked strums at crucial points in the song, including a very strong final chord. I'm sure I'm right in stating that they did include some autoharp on other albums during this period, c. 1972.

Oh, and while we're on the subject of people in the pop world, a very popular group in the late '80s were Darts, who were neo Doo-Wop revivalists and had several hit records. Their lead singer was a guy called Bob Fish, who is today playing seriously good autoharp in his stage act and who occasionally shows up at an Autoharp Day!

I've always been interested in the work of folklorist Alan Lomax, particularly with regard to the wonderful series of field recordings he did for

Atlantic Records in the late '50s. *The Southern Folk Heritage Series* of LPs was an important factor in paving the way for my arrival in Galax, Virginia in the early '70s to form a bond with musicians in that area which continues to this day, and of course it was at that time that I had much-cherished meetings with Kilby Snow. One of the autoharp stories that always really excited me was the tale Lomax used to tell of how he stumbled upon an informal session at the Newport Folk Festival in the mid-60s in which Kilby was jamming with the awesome giant of a bluesman, Chester Burnett (Howlin' Wolf). Of all the spontaneous musical get-togethers in the world, that's the one I'm most sorry I missed.

Autoharp cropped up more than once in episodes of the *Beverly Hillbilies*. I don't recall an actual 'sighting' but I do remember an episode entitled *Turkey Day* in which the voluptuous Ellie May (Donna Douglas) befriends the intended Thanksgiving turkey! Granny (Irene Ryan) was heard singing a song about stuffing the turkey to the accompaniment of block chords strummed on an autoharp (the sound is always unmistakable, even amongst other string instruments!) in the background with the great line "Stuff the turkey good, like a turkey stuffer should!" The credits for the same episode also clearly featured autoharp with 5-string banjo and electric guitar playing, yes, you've guessed it, *Turkey in the Straw!*

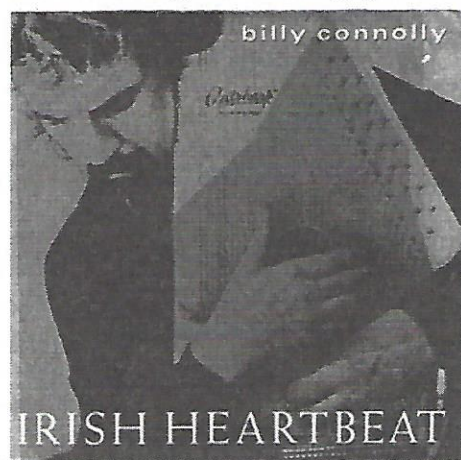
So, I become fairly animated whenever our instrument is seen or heard in unexpected circumstances and locations. However, there were two instances in my life when I knew immediately that I would have to:

- a) start making a serious attempt to record as many autoharp sightings as possible;
- b) chronicle these encounters, especially if they were substantiated by a photograph or other illustration.

The first occasion was the concert held in London in connection with the *Free Nelson Mandela* campaign in the early '90s as I recall, when a host of big names performed and the event was televised worldwide. Probably the highest-profile figure in Britain to play

the autoharp is the world-famous Scottish comedian and actor, Billy Connolly. Amongst all the heavy bands featured Connolly, who was on stage to introduce the band, Dire Straits, played a piece which I dimly recall he only described as a "tune about freedom," using an Oscar Schmidt Festival Diatonic. That must rate as the greatest exposure the autoharp has ever had until the release of the film *Walk the Line*, in which the characterisation of June Carter on stage gave the instrument a big push in sales, the best publicity it's had in years, Tom Ferrone at Oscar Schmidt informed me.

Secondly, the moment when I realised the time had come to begin assembling my observations was when I was in a bookstore thumbing through a biography of the blues diva, Janis Joplin. Now I don't actually know much about the lady, as her popular period was during a time when I had become very disinterested in what was happening in the mainstream (the British group/rock boom was mostly responsible for that) and was giving my attention to courting/career/mortgage/DIY/



*Billy Connolly*

visiting garden centres, etc. However, on this occasion, the following snippet caught my eye:

"Janis Joplin sang and played autoharp at a converted gas station called Threadgills, and despite her growing reputation for eccentricity, people were starting to pay attention."

This, to me, was probably the most unexpected 'sighting' of all, that the humble chorded zither had an association with a character with a reputation for profanity and the dependence

on drugs and booze that seemed to go hand-in-hand with that culture. So here, taken from a large brown envelope in my files, is an illustrated collection of my autoharp sightings of the last twenty or so years. This article is not intended to be a comprehensive survey in any way, not an academic thesis, for everyone has their own unique, personal experiences of the autoharp. Think of it more as a reflective, celebratory attempt to give those fleeting experiences of our instrument a corporate, meaningful and entertaining identity. I hope they give you as much pleasure and excitement assembled together as they did when I first came across them individually.

*In the next issue, Mike relives his discovery of such autoharpists as Janis Joplin, Jett Powers, Frances Hall, Sylvia Fricker (Ian & Sylvia), Dorothy Mesney, John Sebastian (The Lovin' Spoonful), Cecil Null, Bill Clifton, Steve Trott (The Highwaymen), Tom Sankey, Judy Collins and Dr. W.P. Davis. Stay tuned!*

Remember,  
music makes  
the perfect  
gift  
for any  
occasion !!  
It always  
fits !

*(continued from San Antonio Rose page 35)*

seventh). I think that the lowered note, the G note, is satisfied best with the E minor chord (instead of a plain G chord). And I'm very much pleased with the walk through the minor chords that this Em chord starts. As a kind of introduction to this minor run, I use an E7 chord in measure 53 instead of the original G chord. (For a similar reason, by the way, the E7 chord is employed instead of a G chord in measures 29 and 30, thus building up an expectation for the change of key.)

Dear reader, after this thorough, in-depth and well-reasoned argumentation, you certainly can't help but agree that for *San Antonio Rose* there is only one arrangement of chords for the autoharp possible, the one you see before your eyes! :-)

Footnote:

*\* This task can be tricky, of course, because I can only determine chords I recognize from the notes that are to sound together, i.e., at the same point in time. With unclear combinations of notes, my approach is to choose a subset of the notes, a subset that actually forms a chord I know. There are indeed cases where I have a choice of several different subsets; then I postpone my decision until I have a bigger picture, allowing me to recognize the chord in question as a likely part of a familiar chord progression.*

*Another problem is lots of short notes in the right hand piano accompaniment. Here, I focus on the bass notes, the ones for the left hand: there are usually fewer of these, often corresponding to the main beat(s) of a measure.*



Don't  
forget to  
check our  
web site on a  
regular basis  
for updates  
and additions  
to festival listings,  
performers  
schedules and  
MarketPlace  
merchandise.  
In addition  
you can listen  
to some of  
the music  
printed in  
AQ !!

# 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:

May 30 - 31  
Jubilee of Acoustic Music  
Longview Community College  
Lee's Summit, MO  
June 25 - 29  
Mountain Laurel AH Gathering  
Little Buffalo State Park CG  
Newport, PA

## CAREY DUBBERT

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

### Performance schedule:

May 16 - 18

California Autoharp Gathering  
Dunlap, CA

http://calautoharp.com

*Carey will be presented with the  
Lifetime Achievement Award for his  
contribution to autoharping and to  
the California Autoharp Gather-  
ing.*

## MARC GUNN

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

### Performance schedule:

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

## JOHN HOLLANDSWORTH

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

### Performance schedule:

June 25  
Mountain Laurel Autoharp Gather-  
ing Board Members Concert  
Little Buffalo State Park CG  
Newport, PA  
July 15 -- 7pm  
City Park Concert Series (Mt.Fling)  
Bisset Park Gazebo  
Radford, VA  
540-731-5517; Free admission  
July 20 - 26  
Swannanoa Gathering (John)  
Warren Wilson College, Swannanoa,  
NC; Week-long classes (2 levels)  
Concert during the week by John &  
Kathie; www.swangathering.org.

## LINDA HUBER

85 Packing House Road  
Hanover, PA 17331  
717-637-6857  
lhuber3@hotmail.com

Hanover, PA 17331

717-637-6857

lhuber3@hotmail.com

http://www.yourpage.blazenet.net/  
lhuber

### Performance Schedule:

June 25  
Boot Camp (Beginner Session)  
Mountain Laurel AH Gathering  
Little Buffalo State Park CG  
Newport, PA  
June 11 & 18  
July 2, 9, 16, 30  
Harp in the Park  
Free autoharp classes  
Codorus State Park  
Classroom building  
Hanover, PA  
1pm to 2pm each day

## LAURA LIND

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

### Performance schedule:

May 9 -- 7 - 10pm  
Mission Pizza & Pub  
Fremont, CA  
www.missionpizza.com  
See info about Laura's band at  
www.autoharpquarterly.com &  
click on Pro-Files.

## ADAM MILLER

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

### Performance schedule:

*When Adam is performing at a  
school, you may attend. Just check  
in at the office when you arrive.*

May 5  
Edward Fenn Elementary School  
Gorham, NH  
May 6  
Mabel Wilson School  
Cumberland, ME  
May 7  
Kickemult Middle School  
Warren, RI



May 8  
 Sandown Central Elem. School  
 Sandown, NH  
 May 8  
 Sandown North Elementary School  
 Sandown, NH  
 May 9  
 Seabrook Elementary School  
 Seabrook, NH  
 May 13 - 7pm  
 Ward County Library  
 Monahans, TX  
 May 14  
 Dexter Middle School  
 Dexter, NM  
 May 15  
 Garfield Elementary School  
 Garfield, NM  
 May 15  
 Hatch Valley Elementary  
 Hatch, NM  
 May 16  
 Smith Elementary School  
 Deming, NM  
 May 28  
 Ruhkala Elementary School  
 Rocklin, CA  
 May 29  
 Terrace Elementary School  
 Delano, CA  
 May 30  
 Wild Rose School  
 Monrovia, CA  
 June 3  
 Sycamore Canyon Elem. School  
 Santee, CA  
 June 9 -- 2pm  
 Cloverdale Library  
 Cloverdale, CA  
 June 10 -- 11am  
 Sonoma Valley Library  
 Sonoma, CA  
 June 10 -- 2pm  
 Windsor Library  
 Windsor, CA  
 June 10 -- 7pm  
 Rincon Valley Library  
 Santa Rosa, CA  
 June 11 -- 2pm  
 Central Santa Rosa Library  
 Santa Rosa, CA  
 June 12 -- 11am  
 Petaluma Library  
 Petaluma, CA  
 June 12 -- 2pm  
 Northwest Santa Rosa Library  
 Santa Rosa, CA  
 June 16 -- 7pm  
 Dacula Library  
 Dacula, GA

June 17 -- 7pm  
 Five Forks Branch Library  
 Lawrenceville, GA  
 June 18 -- 7pm  
 Suwanee Branch Library  
 Suwanee, GA  
 June 19 -- 7pm  
 Collins Hill Branch Library  
 Lawrenceville, GA  
 June 21 -- 3pm  
 Mountain Branch Library  
 Lake Lure, NC  
 June 23 -- 10am  
 Kannapolis Branch Library  
 Kannapolis, NC  
 June 24 -- 3pm  
 Taylor County Library  
 Perry, FL  
 June 25 -- 10:30am  
 Freeport Community Center  
 Freeport, FL  
 June 25 -- 2pm  
 Coastal Branch Library  
 Santa Rosa Beach, FL  
 June 26 -- 9am  
 Flowersview Community Center  
 Laurel Hill, FL  
 June 26 -- 2pm  
 Chautauqua Hall of Brotherhood  
 DeFuniak Springs, FL  
 June 27 -- 10am  
 Lakeland Public Library  
 Lakeland, FL  
 July 1 -- 10:30am  
 Montecito Branch Library  
 Montecito, CA  
 July 1 -- 2:30pm  
 Carpinteria Library  
 Carpinteria, CA  
 July 1 -- 6:30pm  
 Blanchard Community Library  
 Santa Paula, CA  
 July 2 -- 10:30am  
 Solvang Branch Library  
 Solvang, CA  
 July 2 -- 2:30pm  
 Goleta Library  
 Goleta, CA  
 July 3 -- 10:30am  
 Santa Barbara Central Library  
 Santa Barbara, CA  
 July 9 -- 7pm  
 Chetco Community Library  
 Brookings, OR  
 July 10 -- 2pm  
 Chetco Community Library  
 Brookings, OR  
 July 11 -- 10:30am  
 Rogue River Branch Library  
 Rogue River, OR

July 11 -- 2:30pm  
 Central Point Branch Library  
 Central Point, OR  
 July 12 -- 10:30am  
 White City Library  
 White City, OR  
 July 12 -- 2:30pm  
 Eagle Point Branch Library  
 Eagle Point, OR  
 July 16 -- 2pm  
 Burlington Library  
 Burlington, IA  
 July 17 -- 9:15am, 10:30am & 1:15  
 pm  
 Cedar Rapids Public Library  
 Cedar Rapids, IA  
 August 4 -- 10:30am & 12:30pm  
 Northeast Harbor Library  
 Northeast Harbor, ME  
 August 5 -- 1:30pm  
 North Haven Library  
 North Haven, ME  
 August 6 -- 6:30pm  
 Ellsworth Public Library  
 Ellsworth, ME  
 September 18 - 21  
 Walnut Valley Festival  
 Winfield, KS

#### **TOM SCHROEDER**

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

#### **Performance schedule:**

June 26 - 29  
 Mountain Laurel AH Gathering  
 Little Buffalo State Park CG  
 Newport, PA  
 www.mlag.org

#### **MIKE SEEGER**

c/o Mitch Greenhill (agent)  
 1671 Appian Way  
 Santa Monica, CA 90401  
 310-451-076  
 Fax: 310-458-6005  
 mitchg@folkloreproductions.com

#### **Performance schedule:**

May 30  
 Holly Springs Cultural  
 Holly Springs, NC  
 919-567-4000; www.pinecone.org  
 June 7  
 Court Days Festival  
 Harrisonburg, VA  
 540-432-8922  
 www.courtdaysfestival.org

(continued on page 48)

# Postscripts from 'Harpland'

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

(continued from page 49)

with **John Sebastian** as the instrumentalist. **George Layton** heard autoharp on the *Gord's Gold* collection with **Bruce Good** on the autoharp and **Mitch Pingel** is sure he heard autoharp on Gordon's *Old Dan's Records*.

*p.s.* Both **Marc Gunn** and **Rini Twait** detected the sound of the autoharp in the movie "Juno." Rini says it is the song *Sea of Love* by Cat Power.

*p.s.* **Wanda Degen** had her picture in the Sunday edition of the *New York Times*. A reporter and a photographer from the NYT were in East Lansing to cover the annual Mid-Winter Singing Festival and took notice of Wanda and her autoharp.

## Sightings — with a difference

Most of our 'sightings' concern the autoharp. These sightings concern seeing autoharpers seen in a different venue.

*p.s.* **Rob Lopresti** is a Bellingham, WA autoharper, singer/songwriter. He is also a reference librarian and can also claim the title "internet sleuth!" The April 2008 Smithsonian Magazine has a 2/3 page box with a photo of Rob and a description of how he used E-Bay to track down historical maps stolen from the library at Western Washington University. His efforts led police to arrest and recovery.

*p.s.* **Kathie Reynard**, St. Petersburg, FL has become a nationally published music specialist! The Music Educator's National Conference has the "World's Largest Concert" every year, featuring choral music. They publish a teacher's guide and three of Kathie's lessons are featured in 2008.

*p.s.* Champion **Doug Pratt**, Raleigh, NC is an internationally recognized ornithologist. His books on the

unique birds of Hawaii are among the standards by which all others are judged. You may read a positive review and recommendation in the Fodor's Hawaii Tour Book.

## Somber notes

### *Gone Home:*

**Ray Gernhardt**, Lawrenceville, NJ.

Ray was an autoharp maker and a vendor at MLAG.

**Mike Knapic**, Kingman, KS. Mike was a fine player and autoharp builder.

**Paul Cram** was a gentleman and a builder of Harmony Harps.

**Sue Laughton**, Dorset, England was a great promoter and player and was loved by all who met her.

**Jim Snow**, talented 'harper and son of the legendary Kilby Snow. Jim was a wonderful practitioner of his father's style.

*The autoharp community will sorely miss these fine folks. We extend sincere sympathy to their friends and families.*

## Pro-Files continued from page 49

August 8 - 10

Minnesota Bluegrass Festival  
Richmond, MN  
800-635-3037  
www.minnesotabluegrass.org

### **DREW SMITH**

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

#### **Performance schedule:**

May 4

West Caldwell Library  
with the Triple Play All-Stars  
West Caldwell, NJ

May 9 - 12

Indian Neck Festival  
Falls Village, CT

May 18

Kittay House; as Double Play  
Bronx, NY

May 30 -- June 1

Philadelphia "Spring Fling"  
Schwenksville, PA

June 9 - 12

Intermediate classes  
Ozark Folk Center  
Mountain View, AR

June 24 - 29

Mountain Laurel AH Gathering  
Little Buffalo State Park CG  
Newport, PA

July 18 - 20

Cranberry Dulcimer & Autoharp  
Gathering

Binghamton, NY

July 29 -- August 3

Appalachian String Band Festival  
Camp Carver  
Clifftop, WV

August 3 -- 10

Old Fiddlers Convention

AH Contest is Thursday; register by  
July 15; AH workshop 10:30 Fri.  
Galax, VA

August 12 OR 13

House Concert, Location TBA  
Cary, NC

## **FRAN STALLINGS**

1406 Macklin Lane  
Bartlesville, OK 74006  
918-333-7393

fran@franstallings.com

http://www.franstallings.com

#### **Performance schedule:**

May 19 -- 25

Hong Kong

When you  
play your  
autoharp  
for folks,  
do you get  
paid money  
or do they  
feed you?  
You are a  
professional  
autoharper.  
We will list  
your schedule  
here free  
of charge!

# Postscripts from 'Harpland

with Mary Umbarger

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

*There is entirely toooooo much going on to dally around with my prologue, so I'll cut right to the chase. (We even have an Unserious Autoharp Contest and this year's winner (?) is Todd Crowley. — Follow the fun on MySpace.)  
So for now, just read on!!*

## Out and About

**P. & Neil Taboroski** (autoharp) and **McAndrews** (bass), who are members of "The Lost Nation Station" band were heard on the "River City Radio Hour" in Moline, IL. They say they are trying hard to promote the autoharp in that area. (*You go, Folks!*)

**P. & Word** is that **Liz Hall-Downs**, Brisbane, Australia had her debut playing her autoharp for the first time in public while her husband backed her or guitar. The event was a local folk-music bash. (*Liz, remember, the first time is the scariest. After that you simmer down to mild trauma! Good luck with future venues.*)

**P. & Cheryle Ann Harlon**, Oak Hill, VA is a member of the Capital 'Harpers Autoharp Club. She was recently featured in the Health Section of the *Washington Post*.

Here's her story: "Making music helps my memory and mood. A couple of years back, at age 57, I started to play the autoharp. Memorizing intricate lyrics and chord changes has challenged my mind to stay fit. I have also begun to write my own lyrics. Words drop into my mind and flow out of my pencil onto the page. Enjoying what I am doing in the moment has fired my creativity. I frequent local folk clubs, have performed at open mikes and have attended a music camp. Being in love with what I do helps me feel ageless!" (*We're proud of you, Cheryle,*

*and thanks to Jim Weed for putting me on to this nice piece of news.*)

**P. & June Bug** (Fessenden) (*Oh, I love that name!*) and all of the Arizona Autoharp Club members are proud of the trophy they received for participating in the Laveen, AZ parade. They played music while riding on bales of hay in a flat-bed trailer. They have been invited back for next year's parade.

**P. & Marc Gunn** has a new CD out. You can learn more and listen at [www.soundclick.com](http://www.soundclick.com). (*Thank you, Marc, for being a good ambassador. I hope your CD is a smash hit!*)

**P. & Denise Marie Stein** and her fellow band members had a release party to celebrate the release of their first CD. On "Floyd King and the Bushwhackers" (also the name of the band), Denise plays autoharp on some of the cuts. (*I hope they are already selling like hotcakes!*)

**P. & Karen Mueller** proves to us that there are NO boundaries. Karen performed with a string orchestra in Richfield, MN. She played autoharp on Copland's *Hoedown* and "Simple Gifts." She taught *Blackberry Blossom* to these top-notch professional string players using the "by ear" method.

**P. & Nellie Gullings** was lucky enough to go to the concert and reports that Karen was "at her usual best." (*Karen, what can we say. You are just way cool!*)

**P. & Lucille Reilly** was part of "Mountain Music," a voice recital featuring CU-Boulder Voice Faculty, with Lucille as one of the accompanists. One of the selections was *Little Sparrow*, collected by the late autoharpist/musicologist George Foss. (*I am sure the vocalists were very good, but I know Lucille's talent — she made them sound GREAT.*)

**P. & Nadine White** could be found playing her autoharp at the Burns Night celebration in a pub in Isle of Whithorn. She fitted her 'harp with drones to play mixolydian pipe tunes. (*This is too interesting!*)

**P. & Jennifer Ranger** is a member of *Katywompus String Band* in Monrovia, CA. She teaches autoharp and other instruments in her family owned and operated music studio/retail toy and doll store called The

Dollmakers. The business produces the Monrovia Traditional Music Gathering and has a cable television show called *Folk Rhythms*. It also runs *Katywompus Internet Radio* and Jennifer welcomes traditional music from independent artists for their station. You may get more information at [www.soKatywompus.com](http://www.soKatywompus.com). (*Thanks, Jennifer for sharing this.*)

## It Only Takes a Spark

**P. & Karen** is a teacher in Japan who loves to share her beautiful autoharp music. Three times in one week, she did just that, with great results. She played at a retirement tea that was given for one of her fellow teachers. There was much interest in the instrument and she kindly offered lessons. She was invited to dinner, took her autoharp, and played music with the host's guitar-playing husband, who got real excited about the autoharp. The wife was very interested in learning to play. Finally, during a music ministry visit she met a neighbor who experienced 'love at first strum!' (*See there? See there? I told you it just takes a spark!*)

## Seeking to Serve

**P. & What do Vicki Lehman, Eileen Roys, Jeff Dantzler and Kit Nicholson** have in common? They play on a regular basis in their respective churches.

**P. & In February Bruce Fornes**, Valdosta, GA played his autoharp for a *Stations of the Cross* service at St. John's Catholic Church.

**P. & Gene Griner** serves as a Chaplin in a prison hospital of about 1800 inmates in Atlanta, GA. He plays autoharp and mountain dulcimer for near-death inmates. Gene says this is a real blessing for him.

*Editor's note: I just KNOW there are hundreds of folk out there in 'Harpland that serve their communities in various ways using their talent. Please! Let me know so I can mention you in this column. Who knows, it may put a spark in someone else!!*

## Sightings

**P. & It** might appear that **Gordon Lightfoot** was partial to the autoharp! **Todd Crowley** heard autoharp on his *If You Could Read My Mind* (*continued on page 48*)

CDs are \$15 each  
unless marked otherwise

*Denotes for children*  
★ *Denotes new*

**Karla Armstrong**

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

**Tina Louise Barr**

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

**Becky Blackley**

*Gathering the Harvest*

**Evo Bluestein**

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

**Bryan Bowers**

*Bristlecone Pine*  
*NEW!! September In Alaska*

**Roz Brown**

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

**John & Heidi Cerrigione**

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

**Doofus**

*Stream Of Time*  
*What Did We Leave Behind*  
*Relatively Serious*  
*Handful Of Songs*

**Heather Farrell-Roberts**

*Purple Heather*

**Mike Fenton**

*The Best Of Mike Fenton*  
*Olde Time Journey*  
*Live At Gotherington*

**Fenton & Maugery**

*Going Down the Valley*

**The Goodhues**

*Short Time Here – Long Time Gone*

**Robert D. Grappel and****Lynda Cohen**

*We Have Today*

**Marc Gunn****Songs Of the Muse**

*Memories Of Middle Earth*  
*Songs Of Ireland*  
*Soul Of a Harper*

**Les Gustafson-Zook**

*Gather At the River*  
*Skip To My Lou*  
*Home*  
*Pickin' Pals*

**Lindsay Haisley**

*'Harps and Hammers*  
*String Loaded*

**Cindy Harris & Rebecca Heath**

*Can't Get There From Here*

**Mike Herr**

*Hawthorn*  
*Gander In the Praty Hole*

**John Hollandsworth**

*Mountain Fling– Over the Edge*  
*Green Fields Of Virginia*  
*Tunes From the Tailgate*

**Katseye**

*He Thinks I'm Good Lookin'*

**David Kilby**

*Autoharp Praise*

**Eileen Kozloff**

*The Well-Tempered String Band; Book One*  
*The Well-Tempered String Band; Book Two*  
*Solitary Rider*  
*Hearts & Souls Entwined*

**June Maugery**

*Songster At Large*  
*Shining Bright Like Gold*  
*J'Attendsveille*  
*Appel d'Airs*

**Adam Miller**

*The Orphan Train... and Other Reminiscences*  
*Along Came a Giant*  
*Bare Fingers*

**Mountain Ladies**

(Sharon Englehart/Hazel Stultz)  
*Memories*

**Karen Mueller**

*Still Point*  
*Clarity*  
*Autoharp Gourmet*  
*Landscape Of the Heart*

**Mary Lou Orthey**

*Sunshine In the Shadows*  
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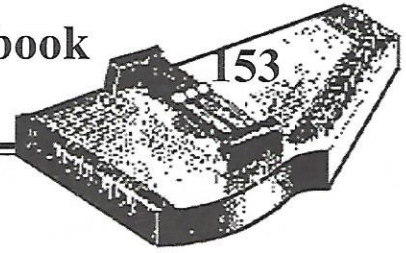
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Welcome to the Songbook pages of this issue! Since the last issue, my email has changed to [jamesphillips75@comcast.net](mailto:jamesphillips75@comcast.net).

I'd like to start off with a song that, until recently, I wasn't sure of all the lyrics. I am sure that there are many sets of lyrics, but I think these are the ones people know best.

### RED RIVER VALLEY

(C) From this valley they say you are going,  
I will miss your bright eyes and sweet (G7)smile.  
For they (C) say you are taking the (F) sunshine  
That has (G7) brightened our pathway a(C)while.

Chorus:

Come and sit by my side if you love me,  
Do not hasten to bid me adieu.  
But remember the Red River Valley,  
And the cowboy that loves you so true.

2. From this valley they say you are going,  
I will miss your sweet face and your smile;  
Just because you are weary and tired,  
You are changing your range for awhile.

Chorus:

3. I've been waiting a long time, my darling,  
For the sweet words you never say.  
Now at last all my fond hopes have vanished,  
For they say you are going away.

Chorus:

4. O, there never could be such a longing,  
In the heart of a poor cowboy's breast,  
That now dwells in dwells in the heart you are breaking  
As I wait in my home in the west.

Chorus:

Do you think of the valley you are leaving?  
O how lonely and drear it will be!  
Do you think of the kind heart you're breaking,  
And the pain you are causing to me?

Chorus:

As you go to your home by the ocean,  
May you never forget those sweet hours  
That we spent in the Red River Valley,  
And the love we exchanged mid the flowers.

chorus:

This is a fun sing-along song.

### DOWN IN THE VALLEY

(C) Down in the valley, valley so (G7) low,  
Hang your head over, hear the wind (C) blow.  
Hear the wind blow dear, hear the wind (G7) blow.  
Hang your head over, hear the wind (C) blow.

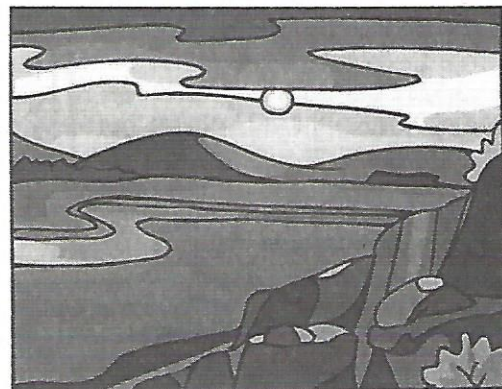
Roses love sunshine, violets love dew,  
Angels in heaven know I love you.  
Know I love you dear, know I love you.  
Angels in heaven know I love you.

Writing this letter, containing three lines,  
Answer my question, "Will you be mine?"  
"Will you be mine dear, will you be mine?"  
Answer my question, "Will you be mine?"

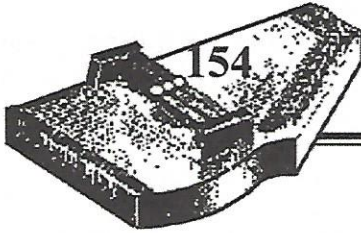
Down in the valley, valley so low,  
Hang your head over, hear the wind blow.  
Hear the wind blow dear, hear the wind blow.  
Hang your head over, hear th wind blow.

Tag:

Hang your head over, hear the wind blow.







## Autoharp Songbook

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Here is a children's song that is probably known by all. It has several well-known parodies. Here is the original.

### ON TOP OF OLD SMOKEY

(G) On top of Old (C) Smokey,  
All covered with (G) snow,  
I lost my true (D7) lover  
For courting too (G) slow.

For courting's a pleasure,  
But parting is grief,  
And a false-hearted lover  
Is worse than a thief.

A thief will just rob you,  
And take what you have,  
But a false-hearted lover  
Will lead you to your grave.

The grave will decay you,  
And turn you to dust,  
Not one boy in a hundred  
A poor girl can trust.

They'll hug you and kiss you,  
And tell you more lies,  
Than crossties on a railroad,  
Or stars in the sky.

So come ye young maidens,  
And listen to me;  
Never place your affection  
In a green willow tree.

For the leaves they will wither,  
The roots they will die,  
And you'll be forsaken  
And never know why.

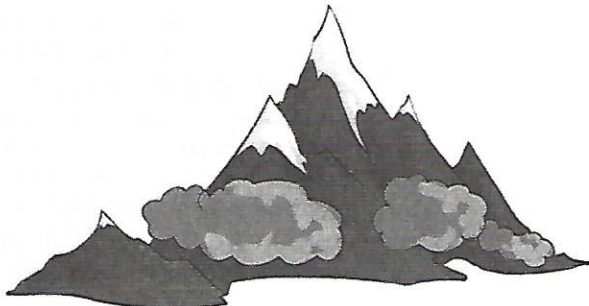
This tune makes a good round. I'd never thought of it as a round until we did it at the dulcimer club.

### BROTHER JOHN

(D) Are you sleeping, are you sleeping,  
Brother John, Brother John.  
Morning bells are ringing,  
Morning bells are ringing.  
Ding, ding, dong.  
Ding, ding, dong.

*And, for those who remember the French version from their childhood:*

Frère Jacques, Frère Jacques,  
Dormez-vous, dormez-vous,  
Sonnez la matin,  
Sonnez le matin.  
Din, din, don.  
Din, din, don.



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Address editorial inquiries to: Editors, *Autoharp Quarterly*, PO Box 336, New Manchester, WV 26056. Music submissions must be in the public domain or your own original material. *AQ* cannot be responsible for unsolicited manuscripts or guarantee publication.

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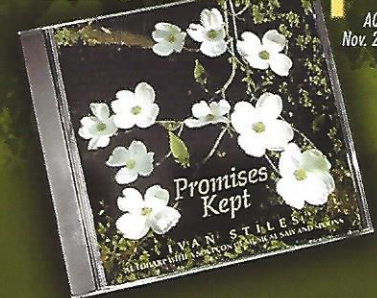


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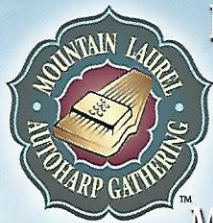


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**OTM** in lady's cut T (100% cotton)  
+ sweatshirts (50/50)



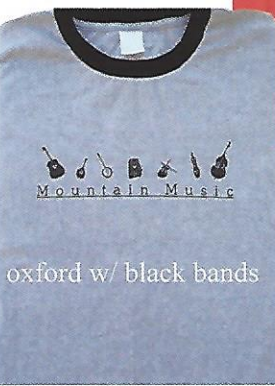
white

light green ...



**OTM**  
on back

+ lt. pink  
& lt. yellow  
(not shown)



oxford w/ black bands

- MM** in:
- crew T (100%)
  - ringer T (90/10)
  - sweatshirts (50/50)



red ...

+ khaki  
(not shown)

Cardigan  
manufactured  
by  
Escargot

**MUSIC** cardigan in black  
(100% cotton knit)  
+ **TREBLE** jewel neck T  
in white (70/30 cotton/rayon)

